CHAPTER ELECTIONS

PREDICTIONS AND PROTESTATIONS

Predictions and Protestations is the title of January's chapter program. An unkempt group of speakers, architect Rodney Friedman of Friedman in San Francisco, and John Pastier, noted architectural critic and landscape architect, teamed up to scrutinize the future of architecture in the 1980s. Friedman bases his remarks on specific study and local predictions. Pastier counters with predictions that are futuristic and provides a personal view of the changing California myth. The program takes place on Tuesday evening, January 13 at 8:00 p.m. at S.C. ARC, 1000 Berkeley St., Santa Monica. (829-3862).

A group of 36 persons gathered at the PDC on Tuesday, November 25th, to participate in a Rsp Session while awaiting the election results for 1981 LA/AIA Officers and Directors and Chapter Delegates to the CCAIA Board of Directors.

The lively, informal dialogue sought to lessen the tension of the two-hour lapse between poll closing time and the completion of vote tallying by volunteers Donald C. Axon, AIA, Bernard Judge, FAIA and Norma Sidler, AIA. Topics discussed included: a benefit evaluation of LA/AIA’s move to the PDC; the current status of licensing; re-identification of Chapter committees; why the Los Angeles Olympic Committee is "snoozing" the AIA, means to increase Chapter membership and involvement; suggestions on improving architecure of public image; and the Chapter’s role in the Los Angeles Biennial Celebration.

A total of 195 ballots were tabulated, representing participation comprising less than 20% of Chapter members-in-good-standing. The LA/AIA Officers and Directors are:

President: Lester Wertheimer, AIA
Vice Pres./Pres. Elect: Frederick P. Cooper
Treasurer: William Landworth, AIA
Secretary: Harry Newman, AIA

NAVAL ARCHITECTURAL AWARD

"A high degree of concern for energy efficiency" was displayed in the 12 designs selected for awards in the seventh Biennial Awards Program for Distinguished Architectural Engineering (NAV'AC).

Seven naval facilities received first honor awards and five won awards of merit. The 12 projects received first an award of merit and a special appeal for the encouragement of conservation.

The AIA/NAVAC Awards Jury was chaired by Philadelphia architect John A. D. Haggard. Other member jurors were Dale Durfee, AIA, and Paul Davidson, an architecture student at the University of Houston.

Projects selected for first honor awards and their respective architects:

- Submarine Training Building, San Diego Submarine Support Facility, by Del Webb & Hendersen, AIA, San Diego, California.
- Uniformed Services University of the Health Sciences, Bethesda, Maryland, by Elliott/Daughton/Little/Newport, Cleveland, Ohio.
- Naval Weapons Station, Newport, Rhode Island, by NORTH- NAVFACENGCOM; U.S. Naval Base, Philadelphia, Pennsylvania.

Awards of Merit were bestowed on:

- Yap Hospital, Yap Island, Western Caroline Islands, by MMW, Mackinlay/ Wommer/Michael, Oakland, California, and Agana, Guam.

JONES HONORED

The California Council of the AIA has awarded Elaine Sewell Jones for her achievements as a teacher, organizer and exhibitor. In the Presidential Citation, presented at the CCAIA conferences in November, she was commended for translating "fine architecture into a graceful language" and for communicating "design excellence in terms which encourage design excellence.

SHERIDAN RESIGNS

Daniel J. Sheridan has resigned as President of the San Fernando Valley Chapter of the California Council of the AIA as of February 1, 1981. Sheridan, who has served in this post for two years, plans to establish an information and management company to serve the design, build and finance industry.

DRAWINGS EXHIBITION

Travel sketches and drawings by the late A. Quincy Jones will be displayed in the exhibit area of the University of Southern California's Annenberg Center for the Study of Social Policy and the Experience through February 28. The 97 pieces in the exhibit cover a wide range of subject matter, from small steel mills in India to gardens in Japan. The drawings are a variety of media and include ink, pencil, crayon, felt tip pen and ballpoint pen.

JANUARY 1981

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- Charles Green Machine
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Calendar:

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Jan. 13: Mexican architects exhibition, SCI-ARC, 6:00-8:00 p.m.
Jan. 16: S.A.I. autograph party for John Pastier, 7:00 p.m.
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Dear Konrad

That last night was so perfect the way you know—
the delicious birthday dinner
the four red roses

gift to Elaine the birthday child.
Ray, Judith, and Ray from Konrad
There in dinner jacket
so handsome
so wise so funny so young
surrounded by love
love filling the room
Thank you for that
never-to-be-forgotten evening
with all of us looking forward
to the next day

Ray Eames

When the Wachsmanns lived in the Schindler house at 8th and Genesee we often lunches in their garden. Judith’s delicious cooking. Or I would bring Konrad’s favorite Chinese food.

Their house was located between my office and apartment. And in the mid-70s, when I was experiencing major changes in my life, the Wachsmanns became “family” for me. Not only lunches, but frequent stops on my way home from the office to share a glass of wine with Konrad. Judith and their son, that I wanted a gift that symbolized a desire for invention. As my one and only gift to Quincy when we picked up a day’s work now and then build for their mom.

There were times I even stayed for dinner. He was my friend, and I loved him.

Craig Ellwood

He was a man of great wit and imagination, a tender man, a philosopher. He was a child who loved games and puzzles, and a sophisticated man. He was great and wonderful. I loved him.

Konrad Wachsmann, the voyager who traveled the world and learned as he traveled, was directed by a joy of life. He integrated a perception of necessity within his personal conception of structure.

Claire Falkenstein

For Konrad, the ‘good old days’ were tomorrow.

Melinda Hurst

He knew the pleasure of enjoyment of every moment for what it was, for what it is. He enjoyed knowing that I had chosen to give his book, The Turning Point of Building, as my one and only gift to Quincy when we were married in 1962. And he liked the reason, that I wanted it to be a gift that symbolized a certain kind of beauty, a kind of perfection. The Wachsmanns of the copy blocks, the elegance of his drawings, the neatness of the language, were always a symbol close at hand, an example. When Konrad received the honorary doctor’s degree from the University of Southern California in 1977, admittedly late in coming from the institution he had served generously and unselfishly with international distinction, it was Quincy’s personal copy of Konrad’s book that accompanied the material submitted in behalf of the nomination.

Konrad Wachsmann touched us all with a bit of magic. He did not let us be ordinary in his presence. He lifted us to see ourselves in new dimensions, and he gave us some of the tools we needed by asking his marvelous, searching questions, teasing us with bits of information that pushed us and stretched us and encouraged us to test ourselves and break new ground. He wanted his students (weren’t we all his students?) each day to leave their work so that the proverbial “Man from Mars” could pick it up, not to re-hash or re-do and therefore waste the effort but, instead, each day to build on the previous work and move to the next step of whatever it was in the process of doing and thinking. This tremendous sense of discipline is a part of Konrad’s legacy that perhaps gives us a bit of freedom to experiment with ideas that we might not otherwise have.

Elaine K. Sewall Jones

In the world of education one encounters few men who can be remembered as genuinely inspiring and inspiring teachers.

It is those few who have the rare capacity to infuse knowledge with its full potential, to launch their students into an orbit somewhat beyond the gravitational drag of a pragmatic and too compromised world.

Konrad Wachsmann was such a teacher.

Sam Hurst

To describe Konrad Wachsmann in a few words is to describe the world in a thimble.

Konrad was a microcosm of the world. What he learned from life gave him experience, knowledge, and intimations that few people could hope to attain.

Konrad had the ability to perceive the essence of a most complex problem quickly. His perceptions of people were as astute. It is true that Konrad loved the “connection,” but I see him as a man who always had a grasp of the complete picture. It was really the total understanding of the whole that allowed Konrad to exquisitely fit together the most intricate parts. The giot in his eye reflected the inner child that played and created. His demand for perfection from himself and from his students made working for him both a task and a joy.

I spent one year teaching with Konrad at the Building Institute and I know of no one, myself included, who was not caught up in the continuing quest for knowledge and the desire for invention.

Konrad had the strength to survive and flourish even under the most adverse conditions and still give the world so much. His love of life enticed him to explore the past and carried him to the edge of the future.

I feel the loss of this true and good man for myself, his family and the world.

Pierre Koenig

Konrad Wachsmann was an extraordinary man. He often reminded me of Charlie Chaplin and Picasso.

Panos Kaulermos

A gentleman and a scholar.

Words so often used with so little meaning and with few examples.

Konrad Wachsmann was a gentleman and a scholar.

My few meetings with Professor Wachsmann have left me with a memory of a rich life, a fertile mind and a wonderful human being:

his introduction for Paul Rudolf, his endless lecture on systems, the stories of “L’Affair Bauhaus,” and simple anecdotes at dinner.

Konrad represents the creativity and quest for excellence in all of us.

I shall miss Konrad Wachsmann.

Marvin Malecha

I never will forget Konrad, as my friend, as my architect, and as a thoughtful human being. I am the only person in the United States for whom he built a house.

Eilide Marshall

Konrad was a supremely practical man who saw utopia as a necessity. The most rigorous of architects and the most intuitive of engineers, he rarely spoke of beauty but never forgot it in what he did. He believed passionately in the Twentieth Century, and in doing so helped define it. In his work he welcomed challenges and intrusive problems; in his life he took immense delight in his fellow humans.

John Pastier

Plainly stated, Konrad Wachsmann was one of my heroes. He was a member of a very short list. Konrad’s book The Turning Point of Building has got to be one of the important books on building of this century. The vision it contains is as relevant today as it was when it was written in the late 50’s. Konrad called attention to issues in structure and building design that had not previously been so clearly identified. And in an age where architectural fads continue to get more attention than they deserve, Konrad steadfastly pursued a course rooted in first principles. He did not change his mind every season.

The inevitability of Konrad’s dream is supported by an acceleration of convincing evidence. Early on he identified the space frame as an important permutation of modular structure. His attention to this subject paved the way for the design strategy appropriate to the needs of late Twentieth Century architecture. Standing on his shoulders, we hope we can advance the dream just a little further. Thank you, Konrad, for enhancing my dream, and for making my job so much easier.

Peter Pearson

Konrad Wachsmann left me with a profound impression. Though he was not my teacher, I would like to count him as one. He was, for me, a visionary, a futurist, who held passionately the belief that mankind will prevail through his imagination, his reasoning and accomplishments in science and technology. He was, for me, both an historical figure,
I continued to refine this system value internal, and he designed a structural system of tubular steel which he called Modular. Gropius, by then at Harvard, and Einstein, helped Konrad to emigrate to the United States. The building system he had developed in France was at the base of the General Panel House. The two men designed together in 1941 and 42. Mass production came closest to a reality at that time because of war needs. A semi-automated production center was set up in Burbank, and many houses were erected, several in Los Angeles and a few in San Francisco. The war ended the old handicraft methods were again in favor.

There were other projects, but it was in the field of education that Konrad was most successful. In his six years at MIT he began a revolutionary education—not, as he noted, "to breed self-delusion and would probe and question it, gently, at least at first, until it was plain to you too. He was better at the Socratic method than the lecture.

Over a glass of wine or rumming Russian vodka, Konrad could talk enthrallingly about the early days of the Modern Movement, but he was impatient with the past. Today and tomorrow were his concern. He was a bridge.

I remember when Konrad, dressed in his usual white tie and grey suit, came in to the office one day and enthusiastically said, "I have a student who can show you the early things Konrad was architecture square, stone upon stone, the spirit, the vitality, his standards of quality, and above all the joy of living, shall continue to exist."

Esther McCoy

Konrad Wachsmann’s prime goal through-out his life was to bring the forces of industrialization to bear upon the building process. His approach to this problem embraced every aspect of human endeavor: social, political, economic and philosophic. The sciences, the humanities, and the arts all had a part to play in his world. He saw his missions as the discovery and building systems which were the result of his efforts to efface a turning point in building.

Against apparently insurmountable odds he invented, developed, and placed into production a system of prefabricated houses in Los Angeles which provided great flexibility and economy. They could be readily adapted to the specific possibilities of each building project. They were demounted and re-assembled. Perhaps the most elegantly designed prefabricated houses ever made, they remain to suggest the full potential possibilities for new develop-ments in the future.

This outstanding housing system might have sufficed for his life work, but Konrad Wachsmann went much, much further: he developed a wholly new tension structure for the California City Hall, new indexing sys-tems related to the building industry; a tubu-lar steel construction system; a unique sky-scraper for the city of Genoa in Italy based upon a high-tech system of prefabri-cation and assembly; and as if this were not enough he designed and arranged the component parts for an airplane hangar for the United States Navy to house the great 8 S 1 bombers. Based upon a space frame, this unique building pointed the direc-tion for further growth by many other archi-tects and engineers. In many ways Konrad Wachsmann may be looked upon as the father of the space frame. Just how proud he would be of some of his grandchildren, such as the Crystal Cathedral, I do not know. But I will mention Wachsmann’s Later projects, however, is scarcely to scratch the surface of his multifaceted activities. The author of several significant books on architecture, he was also one of the great teachers of our time. Methodologies which he developed involving team study were not only unique, but opened the door to a rational and inten-sive method of study applicable not only to architecture, but in many other fields as well. Had he made no other contribution than this brilliance of conceived plan of study, so useful to teachers both here and abroad, and essential to the welfare of the new genera-tion of architects, his life would have been worth living a thousand times over.

Crombie Taylor

Fascination never ceased to amaze him. He believed that to know a joint of a building is to know the whole building. He created General Panel, along with Walter Gropius, and the USAF aeroplane hangar upon this very spot.

The sadness in my eyes tells that I have seen death. My hands remind me that I have touched death. You were so cold, so very cold, so far away, so much removed. I kept on coming into your room hoping that you had turned your head, hoping that all was but a joke, an error.

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You never moved. You never turned your head. You never woke up. You never came back. You never said anything. The rest is silence— you said it everyday and finally it also is the truth. "Good night sweet prince, and flights of angels sing thee to thy rest."

Judith Wachsmann

Images of my Daddy: sweet eyes ... cigars ... silence ... many empty wooden Old cigar boxes ... 4711 ... white ties ... two dozen cigarette butts in one ashtray at the end of the day ... food ... playing Crazy Aces ... the 4, 5, 6 and 1 o’clock news ... a mutual love for rain ... secretly going Christmas shopping for Mommy ... Bach versus Fleetwood Mac ... talking ... taking taps together ... playing games together ... just being together.

Ray Wachsmann

The spirit, the vitality, his standards of qual-ity, and above all the joy of living, shall remain with me always. What a loss.

Emerson Wollf

Konrad was architecture square, stone upon stone, limb upon stone. He was a tuxedoed wall the night before his death. You knew the architect—he joined his physical presence with his thoughts about how all things joined together. Joining and learning and Konrad were in a tight grip. We all knew when he walked into the room called architecture. A valuable rock is now quiet in the well.

Richard Saul Wurman
The 2,174 meeting of the LA/AIA Board of Directors, November 11, 1980: CCAIA Director nominees are: Fred Lyman, AIA, James Luckman, AIA, Fred Lyman, AIA, Alan Rosen, AIA and Bernard Zimmerman, FAIA. Returning CCAIA Director Ex-officio: Lester Wertheimer, AIA, Martin Gelber, AIA, and Harry Newman, AIA. LA/AIA Director nominees are: Joel Bromberg, AIA, Cyril Chen, AIA, William Landworth, AIA, Fred Lyman, AIA, Alan Rosen, AIA and Bernard Zimmerman, FAIA. Returning CCAIA Director Ex-officio: Lester Wertheimer, AIA, Martin Gelber, AIA, and Harry Newman, AIA. LA/AIA Director nominees are: Joel Bromberg, AIA, Cyril Chen, AIA, William Landworth, AIA, Fred Lyman, AIA, Alan Rosen, AIA, Michael Ross, AIA, and Virginia Tannamia, AIA. Plans for 1981 were discussed concerning the progress of the Chapter loan. Richard Wurman reported on the "LA" exhibition, describing the involvement of the University of Redlands, and carried out past-post graduate studies at USC. She is married to Ronald Tyler, FAIA and has three children: Linda, Karen and Robert, Jr., who in his fifth year at USC, boasts of architecture and is Student Representative on the LA/AIA Board. Tyler is "enthusiastically looking forward to 1981," when there will be more frequent WAL meetings and some of them will be in the evenings, as requested by members. In March there will be an evening meeting featuring a film on I. M. Pei. The public is welcome.

WAL Officers: Kay Tyler, AIA, President; Linda Price, AIA, Treasurer; Sally Landworth, AIA, Recording Secretary; Robert Gilley, AIA, 1st VP/Programs; Margaret Robinson, AIA, 2nd VP/Membership; Carrie Feola, AIA, Directors: Marilyn Spielman, AIA, Howard Needles, AIA, and Stanley Zier, AIA. Continental Architectural Secretaries Association, 213/772-0203. William Landworth, AIA, will be the installing officer. The motion was carried unanimously.

American Institute of Architects, will be the guest speaker. Mr. Ray Ruetz, Vice President/ Treasurer for Continental Development Corporation, will be the installing officer. Reservations are now being taken by Heidi Entler, Continental Development Corporation, 213/772-0003.

Wayne Thom of Los Angeles, an internationally renowned architectural photographer, has received a Fellowship from the American Society of Photographers — one of only two accepted in the past two years and one of 33 overall. Thom was honored at the national convention of the ASP this summer in Atlanta. He is the only architectural photographer on the West Coast who has earned a Fellowship.

The 1981 WAL President Kay Tyler has been an active member of the organization for about five years. She is a graduate of the University of Redlands, and carried out past-post graduate studies at USC. She is married to Ronald Tyler, FAIA and has three children: Linda, Karen and Robert, Jr., who in his fifth year at USC, boasts of architecture and is Student Representative on the LA/AIA Board. Tyler is "enthusiastically looking forward to 1981," when there will be more frequent WAL meetings and some of them will be in the evenings, as requested by members. In March there will be an evening meeting featuring a film on I. M. Pei. The public is welcome.

Professionalism; Anne Szanto, Arm Turton Scholarship; Nancy Hoag, AIA; Tom Holzbo reported on the student affiliate brochure and program.

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CHAPTER PROGRAM 1981

The following is a picture of the Chapter Program for the year. Generally, events take place on the second Tuesday of the month, at 8:00 p.m., in the Sequoia Room of the Pacific Design Center. Occasionally, changes must be made, and events shifted around. So please, check LA ARCHITECT for accurate information.

January 13:
Eero Saarinen, Rodney Friedman, "Predictions and Protestations," SCI-ARC.

January 24:
Installation Dinner, Universal Studios.

February:
John Sheely of The Architect’s firm’s work.

March:
James Stafford of the Pacific Design Center.

April:
Richard Meier, discusses his recent work.

May:
Konrad Wachsmann, retrospectors.

June:
Frank Gehry discusses his recent work.

July:
Young architects program:

Michael Franklin Ross

Charles La Greco

August:
David Greenberg at Environmental Communications gives an audio-visual presentation.

September:
Los Angeles Biennial Celebration; CCAIA State Convention will be held in Los Angeles.

October:
Richard Rogers, architect of the Centre Pompidou, discusses his recent work, including the new offices for Lloyds of London.

November:
Recognition Dinner.

December:

Eric Chavkin discusses his recent work.

For more than three years, architect Glen Small has been working on a proposal for an innovative megastructure for housing that has been called the Green Machine. The feasibility study, supported by a grant from the National Endowment for the Arts, and a City Hall press conference, City Planning Director Calvin Hamilton has praised the project as "low cost housing for people who are generally responsible planning."

Under the proposal the city will contribute almost an acre of what is now wasteland in Venice and will administer the project through the Housing Authority.

The proposed site is a strip of land between North and South Venice Boulevards. Twenty-four units have been planned leaving over 75% of the land as public space. The open space is utilized for pleasure and function, a key element in Small’s philosophy and design. The unbuilt portion of the site includes a children’s playground, open space for trees, a vegetable garden for the tenants and a compost area.

The site is on grade, but one level below the structure, using grasscrete to allow for drainage as well as visual relief. Above the parking is a three story rooftop structure providing housing "pads" that will accommodate either Airstream trailers or specially designed living modules. The pads themselves are between 560 and 1100 square feet, part allocated to the enclosed living spaces, the rest to private living decks. The first level of the pyramidal structure is for the larger family units and their anticipated greater activity. The second level can accommodate either the 31 foot trailer or the manufactured module. The upper level has been designed to accommodate extremely small "studio cones" on the 10' by 30' pads.

There are 17 feet high and all are arranged in a sawtooth plan to allow separation, light, and views. All three levels have a 16 foot wide skylit greenhouse running lengthwise with sloping glass elevator at one end. The opposite end has a stair or alternatively a slide for a more whimsical exit.

In the following article ERIC CHAVKIN describes the project in its context.

There are generalized cones in architecture which imply a need for new artifacts and new solutions. Glen Small’s Green Machine is an attempt to embody both. It is a poetic expression of his central philosophy that human-kind is a part of nature. It is also an innovative, question posing prototype for ecologically sound, low-income housing, designed for a communal way of life.

The Green Machine is an experiment, a multi-story housing structure in a park setting. Visually, it looks like a pyramidal trellis covered with foliage; and it is the first time that a dense space matrix of its kind has been built. The structure will utilize rain collection for drinking water, recycled water for subsurface irrigation, greenhouse planting, and recycled waste for food production. Its south side is a solar plenum which collects heat which circulates throughout. It is an innovative use of industrial solar collectors, concentrated to produce steam for electricity. Surplus energy will be sold back to the city.

The living units are modular, using mobile home technology in three configurations: a trailer, a studio and a family module. Altogether it will contain 28 units: six studios, eight family modules, and fourteen trailers in various combinations.

The project has communal gardening areas on each of its three floors. The top floor will be most intensively used for specialty items, and there is a common garden area in the park surrounding the structure. Unlike most trailer parks, the ground area here is left open, with the structure on stilts and a continuous parkflooring underneath. Small envisions that the Green Machine will be communally organized, with members sharing in food production and decision making.

Travelling west on Venice Boulevard, the Green Machine will be the visual focal point. Travelling west one is reminded of the old Pacific Electric lines which connected the Pueblo with McKinney’s Venetian dream. Turning 360 degrees within the Green Machine one views the canals, the city, the mountains and the sea. One becomes lost in the landscape, part of nature and nature itself, intimate yet awe-inspiring. Glen Small believes that modernism is evolving, and is becoming more inclusive by meshing nature and technology. He feels that buildings should be more than simple function and program; they should have meaning and not just exist as inarticulate, philosophical questions. He wants his architecture to create an interface with nature; and he designed the Green Machine as a structure which can uplift the spirit by creating a vast central space with lighting in from above. The Green Machine is a provocative toposcope for multiple housing. Its innovative park, open space, fruit trees, self-sustaining as a prototype which addresses emerging architectural and social issues. Once built, it will expose much of contemporary architecture as trendy fashion -- disposable, inflexible and brittle? The Green Machine cannot be ignored.

Architect: Glen Small
City Planning Director: Calvin Hamilton
Structural engineer: Peter Pearce
Mechanical engineer: Jerry Sullivan
Electrical engineer: Saul Golden
Computer consultant: Charles Reeder
Landscape architect: Joseph Linness and Morgan Evans
Environmental psychologist: David J Tesa
Pastier Praises Pelli

Cesar Pelli


For the twelve years (1964-1976) Cesar Pelli was head of design at two of Los Angeles' largest architectural firms, DMJM and Victor Gruen Associates, he was responsible for a considerable share of this region's notable civic and corporate scaled buildings. He was one of the few architects practicing locally who consistently managed to make the many layered constraints of these large scale projects work for him to produce significant architecture.

This recently published book written by an architect and urban urban design critic, provides a rich and comprehensive catalogue of Pelli's work. It is a book both in depth study work, the book's introduction Pelli describes the architectural duality the interplay of rational and sensual, design and design magic, interest in Pelli's architecture. Pelli explains his design approach pragmatic. "I have certain directions that a project wants to go. If I see the problem as such because it will be sustained by intellectual necessity, by construction needs, and by emotional preferences, and therefore gain the support of many critical and important people representing those different aspects of the problem." But, Pelli points out, to describe Pelli as merely a pragmatist "conjures up the image of a Tocqueville calling himself a Cardillac developer" for Pelli is an architectural virtuoso of not only practical concerns, but also form, color and light. As illustrated here, the power of his architectural compositions stems from the contrast between the architectural logic of this straightforward organizational scheme and the utilitarian structural systems and the aesthetic vitiability of his ever-changing shimmery, solid, reflective, non-reflective cladding, huge asymmetrical forms and his increasingly panoramic task use of color.

The main body of the book is devoted to comprehensive presentation of Pelli's major projects. Each entry features a short critical evaluation, several pertinent drawings and/or photographs and a full description organized into site, programmatic, materials, cost and client information. The illustrations correspond to the critique, clarifying specific points. A plan reveal a circulation spine, a window detail to show the extreme openness of a curtain wall. Of course, a number of his local designs are included here. The unbuilt housing project for the Monica Montecito, the Telespan System in New York, the Cordoba System in Beverly Hills, and the San Bernardino County Medical Plaza, the San Bernardino City Hall, the Tijuana Water Postcard in LAX, the San Bernardino Pacific Design Center in West Hollywood and the Fox Hills Mall in Century City. This reviewer commends Pelli's choice of projects for each unit: a strong design but finds some of his remarks puzzling. For example, he is very evasive about the interior of the Pacific Design Center. The "building's components, including corridors that wander like meanders, a grand barrel vaulted gallery on top, and an impressive escalator stack suspended within a cylindrical void.- This reviewer regards this interior as a dismal disappointment. Pelli's faithfulness to the incalculable wealth of his projects would be the major force whenever it was necessary to make a project impossible. The whole of this book is an interesting presentation of a major architect of our time. It is an interesting and informative book by an interesting architect. The only disadvantage is the lack of color illustrations. But this is a minor matter. The book further maintains a nice balance between promotion and exposition, particularly in creating, in a few lines, a sense of place and ambiance of the various communities, neighborhoods and structures, and in defining a city that could become so. The strength of its three pastimes, but spectacular and placeless Disneyland and the place-scare southern California with the silver screen of Beverly Hills.

And, we are further offered a choice of four case studies: "Terrains,, "the Ben," "Paisley" and "Pacific," each of which will provide a stimulating in-depth account.

LA ACCESS finally moves beyond the guidebook level and provides a clear and compelling view of Los Angeles in the 1980's and will be a permanent reference as to what was to be important and to what was the flavor of Los Angeles. Kenneth Dillon ArA

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MAILOU TELEGRAM

Craft and Folk Art Museum, Los Angeles, 1980.

Malibu Tile is the artworkory spanning Pelli's career over the last pages. Chronicles can be transcribed connected to the big-bang in diagrams of which can one track the evolution and influence of individual structures. For instance, the reader can trace how the material that will be used for this book is a critical comparison between Pelli and his colleagues. This book has collaborated with and those who design buildings of similar scope. Perhaps this is this volume of a series on illustration contemporary architecture, we are meant to read the lot and make the comparisons ourselves. This book is any indication of the quality of the material that will be provided, that this will be a pleasure.

Johnnie King