As a direct result of response from the membership on questionnaires mailed by the LA/AIA Committee of Directors, the April 14 program has been moved from the Sequoia to no guest speaker and no formal program of any kind. The session will be on communication and relaxation.

Patient Lester Wertheim said the evening meeting will focus on the subject of his own architectural practice that he and the other officers and Board members would be present to discuss current Chapter affairs.

This will be a informal talk on current Chapter activities after dinner, and I hope that members who are unable to attend the dinner will come after 8 p.m. for the discussion," said Wertheim.

The Board suggests that each member bring five color slides of their recent work to be loaded into projectors which will show the slides continuously throughout the evening. Be sure the slides are clearly identified so they can be returned after the meeting.

Members are encouraged to bring spouses; the cost will be $10.00 per person. There will be a no-host bar opening at 6 p.m., and the buffet dinner will begin at 7 p.m. Be sure to make your reservation in advance at the LA/AIA office. Dinner tickets will not be sold at the door. Call 659-2282 before April 4.

By Popular Request:

To get a closer view of the city, London's architectural history and current times and traditions together, and country.

Esther McCoy

Kenneth Dillon was one of a small many subtle aspects of his person- group of friends who are very close.ality. Discipline was another. Unlike Kenneth Dillon was one of a small many, he was truly "educated" and man who was not so widely, life, culture and politics. He was close to the natural world and people, he and Dejon made. Ken had a sense of work as an architect, thinker and beauty and discipline and dying with modesty. Life was not so of "rightness" about things, and of how to put them together--build- ings, evenings, words.

Deborah Sussman

Fifty is young for an architect. April 13: Thom Mayne, lectures on his recent work, USC, Harris Hall 101: 1:00 p.m.

April 20: John Cabalka, graphic designer, Department of Architecture, Cal Poly Pomona, 8:00 p.m.

April 22: Europe/USA: Relations-Here, There, and Everywhere, and Anne Rorimer, Sequoia Room, Pacific Design Center, 7:30 p.m.

April 27: Tony Lumsden lectures on the work of DMJM, USC Harris Hall 101: 1:00 p.m.

April 27: Art in the News, presented by the Safdie, USC Harris Hall 101: 1:00 p.m.

May 4: David Rineske talks about his experience as the Architect of Moss B. Currents, and 101, 1:00 p.m.


May 14: David Rineske discusses his work with Studio Pet. Barcelona, Spain. At Harly 101, at 1:00 p.m.

May 20: John Carbonell, landscape architect from Oregon, discusses his work, USC Harris Hall 101: 1:00 p.m.

May 20: Thom Mayne, lectures on contemporary art, the Atlantic April 13: Eric Zimmermann, neon sculptor, Department of Archi- tecture, Cal Poly Pomona, 8:00 p.m.

April 9: 25 Years Hybridization of Painting and Sculpture in American Art, Richard Armstrong, strong, Sequoia Room, Pacific Design Center, 7:00 p.m.

April 16: Eric Moos, of Moss & Stafford, lectures on his own work, USc School of Architecture, Harris Hall 101: 1:00 p.m.

April 12: Peter Cook, founder of Archigram and author of Archi- mental Architecture, lecturers on his recent work, SCI-ARC, 8:00 p.m.

April 9: Architecture, Planning and Development, Hassain Fathy USc, Davidson Conference Center, 7:00 p.m.

April 27: Tony Lumsden lectures on the work of DMJM, USC Harris Hall 101: 1:00 p.m.

April 20: Thom Mayne, lectures on contemporary art, the Atlantic Constructions, and 101, 1:00 p.m.

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The Los Angeles Central Library, which may arguably mark the high point of building in Southern California, is again threatened with demolition by the City. The library, designed by Bertram Goodhue in 1922, lists on the National Register of Historic Places only passing mention in a 39-page draft RFP. The question now in the hands of interested developers. The RFP allows for the city to obtains its right to the land "at no cost to the city" in exchange for a "friendlier" lease and development rights to the existing Central Library site located in the heart of the downtown business district. Now that the parcels on Bunker Hill are all been spoken for, the library site is being viewed with keen interest by developers as the last "open" site so situated.

The announcement of the February 9 meeting of the Board of Library Commissioners at which the RFP was approved was the first public disclosure of the city's plans for the library site since 1978. In that year the SCC/AIA and its Central Library Task Force, with support from the National Trust for Historic Preservation, attempted to assist the city in its deliberations on a proposal for the renovation and expansion of the existing library. The result, a meticulously written and illustrated report, Guidelines for Preservation, Restoration, and Alterations to the Central Library of Los Angeles, and a subsequent offer to set up an imparzial panel of professionals to review proposals for library development were accepted with thanks by the city council but aroused little interest among its members. Then, when it became clear that the Environmental Impact Report for the proposed project had dealt inadequately with the issue of historic preservation, the Chapter brought suit against the city to invalidate the EIR. For a number of reasons, most notably difficulty in funding, the project was dropped. Now after a two year pause, the battle seems to have begun anew with powerful opposition to the city's latest approach mounting quickly among citizen groups concerned with the city's heritage and the quality of its urban environment.

The issues must sound familiar to those who have followed the debate over the future of the library. Of utmost concern to those challenging the RFP is a thorough investigation of alternative approaches to on-site development. An increase in the stipulated 8 to 1 floor area ratio for purposes of transferring that density to another property and the more general question of "unlimited transferability" for historic properties are among topics being explored.

Whether or not alternative approaches can be developed, the contents of the present RFP, which allows for a mixed use (hotel/office/retail) development of approximately 1.3 million square feet, will be carefully scrutinized. The RFP stipulates that the new library have a total net area of 400,000 square feet and offers the proposer the option of constructing the building on either the existing library site or on other available sites within the immediate vicinity. It describes as "preferred," a library with a minimum of 70,000 square feet per floor and a maximum height of 20 stories. In some respects, the RFP is remarkably specific. It devotes ten pages to the program of a temporary library facility—assuming the existing building must be razed or that it cannot be renovated and used after the completion of new construction. In the "site criteria" section, the RFP makes very clear the significance of surrounding buildings, for example criterion no. 4, "Facilities view to California Club with low-rise elements adjacent." In the interest, one assumes, of thoroughness, there is a page of structural and furnishing requirements for the new library. Specified therein are flooring materials and shelving units as well as live loading and air handling standards.

Were it not for the fact that all of this is to occur on the site of a recognized landmark of national significance, the RFP might be taken as an ordinary initial statement of this sort of program. What is astonishing about the RFP is its vague treatment of the historic preservation issue. The only insistency of those who would propose a scheme which somehow preserves and reuses the existing library is an introductory sentence which promises "favorable consideration" to such offers. But a quick check of the area requirements that promise look like more trouble than it is worth.

The present library occupies about 132,000 square feet. It is difficult to imagine (though we hope some developers do) the floor can be constructed adjacent to the existing library without resulting in major changes to the exterior of the old building. A further requirement in the RFP calls for the inclusion of a minimum of 65,000 square feet of landscaped open space and may even make more remote the possibility of putting together a profitable developer package around the existing structure.

In an effort to impress upon the City Council and the Mayor's Office the fundamental importance and complexity of the issues raised by the plight of the Central Library and the need for a more sophisticated response, a coalition of interested groups has been formed. Among the participants are the Los Angeles Conservancy, the LA Chapter of the Society of Architectural Historians, Pasadena Heritage, and the LA Chapter/AIA. Chapter Members interested in working with the Library Coalition are urged to contact the Cultural Heritage Committee.

Barton Phelps
Chairman, Cultural Heritage Committee

County Work Available

Architects interested in Los Angeles County projects are encouraged to contact Richard Galuhn, Staff Coordinator, County of Los Angeles Architectural Evaluation Board, 550 South Vermont Avenue, Los Angeles, CA 90020.

Faculty Positions Available

The California Arts Council and the California Arts Council, College of Environmental Design, University of California, Berkeley, is seeking candidates for positions at Assistant Professor level to teach architectural design and also building sciences and construction. Applications are due May 1. For further information and application forms, write: The Secretary, Faculty Search Committee, Department of Architecture, UC Berkeley, 210 Scientific Corps, University of California, Berkeley, CA 94720. The University is an Equal Opportunity, Affirmative Action Employer.

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Feedback, Please!

Some time ago, each of you received a "blue sheet" questionnaire asking you to express your opinion on a variety of Chapter issues. We are planning a program of action and need your assistance. To date, we have received slightly more than a 10% response. Now, we just know there are a lot of you out there who have very definite ideas on what you would like to see implemented in our Chapter. Why not let us in on it? If, by chance, you did not receive a copy of the questionnaires, please call the Chapter office, 659-2282. We are your organization and it can be anything you want it to be—just let us know how you think we can improve it.

Jennie Asao Executive Administrator

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It makes sense to work in partnership with the professionals of the Whittaker Ellis Bullock organisation and offer our clients a comprehensive service of all the knowledge and know-how of statutory, technical and legal requirements, planning projects in detail becomes so much easier and quicker saving you and your clients many expensive and time consuming visits to the U.K.

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• Arrange the partnership link with the Architect. He will handle the project from your completed design to finished building
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What could be better than being able to offer your clients a time saving, cost effective program involving one of our experienced teams of architects and construction personnel, from conception to completion working in partnership with you.

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Wemple Named Interim Dean

Professor Emmet L. Wemple has been named Interim Dean of the School of Architecture at the University of Southern California. Wemple, a member of the USC architecture faculty for more than 30 years, will replace Parios Koulou­mos who is stepping down after serving as Chairman and Interim Dean since mid-1979. In addition to his new duties, Wemple will con­tinue to act as Co-Chairman of the Search Committee charged with finding a new permanent Dean for the School of Architecture.

Wemple is a founding member of the school’s supporting organiza­tion, The Architectural Guild, and he has served the Guild as President and member of the Board of Directors. He is a past President of the Friends of the Gamble House and continues to serve that organization as a member of the Advisory Board.

Other offices held by Wemple include vice president of the South­ern California Chapter of the Amer­ican Society of Landscape Archi­tects, vice president of the Southern California Chapter of the Society of Architectural Historians, and chair­man of the Southern California Coordinating Council for Historic Preservation.

A documentary film on the work of turn-of-the-century architects Charles and Henry Greene was pro­duced by Wemple and his wife Mag. The film was premièred on television last fall by KCET, Channel 28.

Architects as Artists

An exhibition of 52 watercolors by members of The American Institute of Architects opened at The Octa­gon in Washington, DC on March 3, 1981 and is on view through April 22, 1981. The twenty-six architect-artists whose works are on view represent a national spec­trum of AIa membership ranging from Vermont to Hawaii. One mem­ber of the LA/AA, William Shinder­man, is represented by two paintings.

Dr. Peter Marzio, Director of the Corcoran Gallery of Art; Janet Flint, Curator of Prints & Drawings, the National Museum of American Art, Smithsonian Institution; and Dr. Alan Fern, Director for Special Collec­tions, The Library of Congress, served on the jury and selected the winning entries. During the October exhibition and later at the AIA’s annual convention, one-half of the watercolors will be sold by silent auction bids and the proceeds will benefit the activities and programs of the AIA Foundation. All of the watercolors will be exhibited at the AIA Convention in May in Minne­sapolis, Minnesota. Later the other half of the watercolors will be placed in the Foundation’s Prints & Drawings Collection for future study and exhibition.

The American Institute of Archi­tects Foundation has recently embarked upon a three-year, $2,500,000 Endowment Campaign geared toward architects, con­struction firms and foundations throughout the country. Monies raised by The Foundation will be matched by a Challenge Grant from the National Endowment for the Arts.

French Study Tour

UCLA Extension’s Interior and Environmental Arts Program is offering a 20-day field study tour of the great landmarks of “French Art, Architecture and Design,” June 27 to July 16. Joly Greenwald, ASID, will lead four participants through French art and design from medieval times in Normandy, to Paris, the lle-de-France and the Loire Valley. Architects, designers, historians, scholars and curators in France will share their expertise in lectures, guided tours and dialogues. The itinerary includes visits to the baroque splendor of Vaux-le-Vicomte and Versailles, the gracious 18th century townhouses, the 19th century Paris of Baron Haussmann and Napoleon III, Monet’s garden at Giverny and 20th century creative expressions such as the Centre Pompidou and Courbusier Founda­tion. Rarely seen areas of Versailles, private homes and chateaux and special collections will be opened for this tour.

In preparation for the study pro­gram, four lectures and one travel orientation meeting will be given by Jody Greenwald prior to departure, and one lecture after returning. The itinerary includes 13 days in Paris with visits to the 18th century Hotel de Cluny; medieval Paris and the Marais Quarter, the locale of 17th century nobility; and the Hotel de Bethune-Sully and Soubons Pal­ace. A two-day visit to Versailles includes parts of the Royal Apart­ments not opened to the public. A five-day excursion to the Châteaux Country, the “green heart of France,” through medieval Charvilles and Chambord offer glimpses of the unique architectural style that flourished there.

Participants will visit the fortress­chateaux of Uze, with its towers and fortifications, the Azay-le-Rideau, one of the most successful of the Renaissance chateaux, and Chos Luce in Amboise, where Leonardo da Vinci lived and died.

A visit to Chateau Vaux-le­Vicomte, “The Chateau of the Watercolor,” offers the inspiration for Versailles and whose gardens are considered to be among the most beautiful in France.

20th Century Paris will be highlighted by the Sixteenth Arron­dissement, the center of artists and architectural designers; the Musee des Arts Decoratifs, displaying the evolution of interior decoration; the form and taste in painting, furniture, tapestries and contemporary art. The tour from Paris to the Chateau of the Watercolor is $3550 plus $200 course enroll­ment. All of the watercolors will be sold by silent auction bids and the proceeds will benefit the activities and programs of the AIA Foundation.

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New architect for the Museum of Contemporary Art

Last January, the Museum of Contemporary Art Los Angeles announced their selection of Arata Isozaki as architect for the new museum, which will be the focus of a California Institute of Technology Center on Bunker Hill. Over the next few months Isozaki will be working on schematic design and programming with members of the museum’s architecture and design committee, which includes architectural designer Coy Howard, artists Robert Irwin and San Francisco, museum trustee Max Paley, and directors Pontus Hulten and Richard Koshalek. The following article on Isozaki’s work is extracted from Beyond Metabolism: the new Japanese Architecture, written by Michael Franklin Ross, AIA.

Michael Franklin Ross is principal in Ross Associates. Currently, he is working as Associate Architect to Hardy Holzman Pfeiffer Associates on the renovation of the Immaculate Heart College to the American Film Institute.

Arata Isozaki is one of the most fascinating, antitraditional, and important architects in Japan today. A graduate of Tokyo University and one of the key designers on Kenzo Tange’s staff during the late fifties and early sixties, Isozaki played a major role in the evolution of the megastructure idea, in the Plan for Tokyo in 1960, and in the conceptual design process that led to the Yamanashi Communications Center. After publishing several urban design schemes of his own, he established the Arata Isozaki Atelier in 1968.

An ecclectic architect of enormous intellectual palpitations, Isozaki is continually investigating and digesting aspects of foreign cultures past and present. He admits having a fondness for the work of Claude Lodsoux whose simple spherics, cubes and pyramids were as refreshing and unexpected in the eighteenth century as are Isozaki’s forms and spaces in this century.

The sixties were marked by the development of an aesthetic system employed primarily in the design of several branch banks and residences, by studies of computer-aided urban complexes, and by his witty wit. In the festival Plaza at Expo ’70, Isozaki created a computer-operated robot which, he explained, “produced light, color, sound, smell and fog. It was a robot that could walk and dance by himself.” He says that, “I never believed in technology as the answer, although I am very interested in studying it—neither in totalizing it nor at all very concerned with the aesthetic aspects of architecture: space, feeling and concept.” As his own words imply, his primary concern is with the aesthetic aspects of architecture. That is clearly illustrated in the evolution of branch banks for Fukuoka Sogo Bank. Both the Oita and the Daimyo branches, completed in the late sixties, employ shifted grids in a plan, clattery lighting, and playful use of expressionist air diffusers. The pleasure in visiting these banks is, however, in Isozaki’s manipulation of space; in his use of light and reflections to bring about an element of surprise and whim to the mundane task of cashing a check. More recently, his branch banks in Nagasaki, Reppomatsu and Saga are more consciously Minneanist employing a continuous grid over all the surfaces. Isozaki has noted that: “By covering the entire composition with this membrane, divided into basic, all-perceiving units, it is possible to express endless amplification in three directions because everything resolves into this framework, in which positional relations may be subjected to all kinds of change.”

Careful inspection of these projects reveals a form of glass paper wrapping its way around every surface, and pervading the entire design process. It is much more than a modular coordination grid familiar to designers using prefabrication systems; it is the conceptual notion that one begins with a pure, abstract, non-directional field in which walls, floors, and ceilings represent merely planes in space. Into this field the architect can project different objects, can stretch the grid using false perspective, or can manipulate space using the grid for reference points. One interesting result of this preoccupation with squares is that visitors may lose their orientation, confusing left with right and top with bottom. This is part of the capricious humor as being, “marked by disproportion, dis-
At the Kitakyushu Municipal Museum of Art, Isozaki used a pair of extended, cantilevered cubes as the dominant design motif.

Isozaki’s near-obsession with the cube and gridded planes is clearly demonstrated on the cladding and fenestration of the Gunma Museum.

View across courtyard of Gunma Museum.

At the Fukuoka Sogo Bank Headquarters, Isozaki created a highly articulated building, indicating each function with a differing form.

Isozaki’s fascination with the cube is indicated in this series of drawings, counter clockwise from above: the Fukuoka Sogo Bank employs a simple, gridded cube; above left, framing study, Gunma Museum; center left, axonometric, Gunma Museum; below left, the cube is peeled off and deflected at the Kamioka Town Hall; below, gridded and cube elements of Gunma Museum, exploded axonometric.
New architects for LACMA

This year the national AIA Firm Award was given to Hardy Holzman Associates of New York. The firm is currently involved in two major jobs in Los Angeles, and is more classically influenced than most of the other young architects. They have been commissioned to design the Atlantic Richfield Gallery of the Los Angeles County Museum of Art, and were also awarded the renovation of the Immaculate Heart College to headquarters for the American Film Institute. There is speculation about the firm's involvement with expansion plans for the Music Center.

The following article is excerpted from an interview with Michael Sorkin, architectural critic for the Village Voice, and author of a monograph on HHPA to be published this May by the Whitney Library of Design.

By Michael Sorkin

Hardy Holzman Pfeiffer Associates is one of the only firms which has emerged in the architectural mainstream to be strongly identified with a style. Their buildings are recognizable because they are original. They allow a free flow of imaginative ideas to become part of the design stream at a point where they are undergoing some changes in approach. HHPA has an early "high tech" style, using 45 degree angles and industrial materials, but they are not particularly preoccupied with this now.

The Orchestra Hall in Minneapolis is a building which shows the creative tension which has lead to the second period in their work. This is a building where the lobby and public spaces are designed in the early "tech dec" style; and these are attached to a box containing a traditional late 20th century auditorium interior. It uses the canonical colors of white and red, polished fittings, and a traditional shape. Although its decorative means are slightly zany, a motif of tumbling cubes, the decoration is used in a circumspect way, within traditional parameters. This building shows that the firm is capable of thinking in several different directions.

HHPA are genuinely eclectic architects. Many people think that eclecticism means the ability to design in a particular style. Today, people call themselves eclectic architects if they put a molding in the living room because they have "added a decorative touch drawn from another style." In addition, true eclecticism is the ability to design in different styles, and this is what Hardy Holzman and Pfeiffer do.

The style which HHPA initially developed was quite specific, identifiable and worthwhile. Ultimately it fails because the spirit is not very interesting. However, they are eclectic because they have moved from the high tech style to something else related to it. Their new best building to date is their Best Products headquarters. This is a building that's a little bit like the Pacific Design Center in the sense that it's a linear extrusion of a particular profile. However, the PDC is much more abstract. The Best headquarters, while very abstract, is more classically influenced, but this is just one motif, which is then extended and transformed.

One of the major contributions of HHPA was to bring about sensible interventions into older buildings. They've done a number of exemplary renovations, mainly of museums, and this work must have influenced them. Most of the buildings they have restored, or a significant number of them, were neoclassical: late 19th century or early 20th century buildings. HHPA clearly have an affinity with these buildings because of their discreet use of elements according to a formal vocabulary, whether in the use of orders, sequence or symmetry. Working with these, their own work could not help but differ in comparison.

Hardy Holzman Pfeiffer Associates have never been very good at designing elevations or making big, compelling gestures. Their work is more impressive, and although this is an architectural value, it's not quite as overwhelming as neoclassicism. Although it is inaccurate to say their work is becoming more formal, it is getting more mature, more classical. It contains certain values implying harmony and serenity which were not the hallmarks of their earlier work.

In the past, Hardy Holzman Pfeiffer Associates have intervened in wonderful buildings. Intervening with the L.A. County Museum of Art is an entirely different matter. The exterior of the old building is certainly a problem which must be dealt with. It is a horrible agglomeration of elements, sequence or symmetry. Work with these, their own work could not help but differ in comparison.

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The Columbus Occupational Health Center is an example of HHPA's early, "tech-dec" style.

The interior of the Minneapolis Orchestra Hall uses a distinctly high-tech esthetic.

The interior of the Orchestra Hall auditorium uses a traditional plan with an unusual decorative motif of tumbling cubes.

The exterior of the Orchestra Hall in Minneapolis has a strong industrial esthetic more reminiscent of a factory than a civic building.

Hardy Holzman Pfeiffer Associates designed the Museum of Contemporary Art for the Maguire Plan proposal on Bunker Hill. They designed a tipped form, cantilevered over Grand Avenue.
LA/AIA Questionnaires: Wertzheim reported a call from Ray Ziegler, long-time Chapter member, stating he is dissatisfied with supplemental dues procedures and services. He feels the Chapter is too large and too complicated and suggested splitting into three groups. There is a meeting set at the Ziegler office with representatives of the Associates, Bolling and Gelber, Albert C. Martin, and the LA/AIA Executive Administrator.

Executive Administrator's Report: New Business: Wertzheim commented on editing the fascinating world of printing. Atour will be conducted by Steven Wertheimer, Executive Vice President of Blair Graphics.

Chapter News and Notes

The 217th meeting of the Board of Directors of the Los Angeles Chapter of the American Institute of Architects: February 3, 1981.

Secretary's Report: Newman referred to the CCAIA meeting, stating that monitoring the BAЕ at the local level is critical. Johnsen reported the minutes of the State of California Chapter meeting were tabled for action.

Professional Affairs: Johnsen discussed events of the Grassroots Committee meeting, which was attended by Wertzheim, Lyman, Zimmerman, and Johnsen. He also reported that a CATS team has been invited to the chapter; dates to be announced. Following the discussion, Newman suggested chapter articles be prepared for press releases for the national convention with respect to the programs and programs.

Landworth reported that a CPA, assisted by Axon and Johnsen, has completed the 1979-80 Balance Sheet and Year-end Statement. This was distributed and Landworth noted that additional back issues are available.

Axon recommended all members be put on an interest bearing account while the dues situation is assessed to see whether or not the loan can be paid off at this time.

Associate's Report: Lopez-Cristina reported on AIA's 1981 programs and requested association members to attend.

Library Space: Zimmerman recommended a combined Secretary-Treasurer position in the chapter and affiliate activities to avoid conflicts. It was moved, seconded and passed that $700.00 withheld in 1980 Balance Sheet be assessed to see whether or not the loan can be paid off at this time.

The Los Angeles Chamber of Commerce will honor Peter Panitch, Executive Director of the LA/ AIA Board.

Zimmerman recommended that the By-Laws Committee study the changes necessary to permit students and student affiliates to vote in all except financial matters. Approved unanimously.

Office Manager's Report: Johnstone reported that the LA/ AIA had been selected to receive the Associate of the Year award at the CCAIA meeting. Johnsen noted that the Chapter had been selected as the chapter of the year by the AIA and instructed Sutnar, WAL Representative, to respond.

New Business: Wertzheim reported a meeting of the Executive Committee to be held at the end of the month.

Laughter read the schedule of projected dates for printing the new chapter directory. Wertzheim, director of printing, noted that the roster published sooner than the July dates indicated.

New Business: Tavres, Malloy, and Tavres, distributed information regarding the Mulholand subdivision project (Proposed), and lead a discussion. It was moved, seconded and passed that the Board take the absolute positions proposed the proposed Mulholand subdivision project in reference to be drafted by Wertzheim, reviewed by Rosen, and given to Wertzheim for further action.

Wertzheim reported the results of the returned questionnaire, which indicated much unrest amongst the membership. Further discussion was tabled until a special meeting set for February 17, 1981, owing to the importance of the issue.

Membership Committee Report: Tanzmann requested that the importance of recruiting new members be stressed to staff. She announced that the proposed Board of Directors will consist of Wertzheim as Membership Chairman. She stated that Professional Affiliate membership should become active, similar to the Associate members, further, that Board meetings have excluded the P.A.'s. She closed her discussion suggesting that active membership campaign become a major goal for LA ARCHITECT.

Communication/Public Relations Committee Report: Ross gave two reports.

Jim Stevens’ desire to be put on retainer by the chapter for regularly monthly work. Zimmerman recommended that the Board retain him at $500.00/month for a three-month period. Approval was deferred to allow Ross to proceed on this basis.

LA by Exhibit Budget presented by Richard S. Wurman to the Board. It was decided to establish a trust account with Wurman and Gelber in such an account.

The 217th meeting of the Board of Directors of the Los Angeles Chapter of the American Institute of Architects: February 17, 1981.

President’s Report: Wertzheim welcomed Janet Axon, new chapter Executive Administrator.

Executive Administrator’s Report: Axon reminded the chapter that the answering machine is to be used only between 8:00 a.m. and 9:00 p.m. on weekends.

Roster and By-Laws compilation will start the first week in March, with target date of April 1st.

Unfinished Business: Wertzheim reported a call from Ray Ziegler, long-time Chapter member, stating he is dissatisfied with supplemental dues procedures and services. He feels the Chapter is too large and too complicated and suggested splitting into three groups. There is a meeting set at the Ziegler office with representatives of the Associates, Bolling and Gelber, Albert C. Martin, and the LA/AIA Executive Administrator.

Executive Administrator’s Report: New Business: Wertzheim commented on editing the fascinating world of printing. Atour will be conducted by Steven Wertheimer, Executive Vice President of Blair Graphics.

Chapter News and Notes

LA ARCHITECT April 1981

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