Seminor Law Features Six Speakers; Nov. 13 at USC

Lawyers Day for Architects, a half-day program devoted to legal issues in the practice of architecture, will be held Saturday, November 13 at the University of Southern California. Scheduled for Harris Hall, Room 101, on the USC campus, the program will begin at 8:30 a.m. and continue past noon. It will be sponsored by the LA/AIA Pro-

fessional Practice Sub-Committee.

Cost of the program is $15 for AIA members, $25 for non-men-
bers, and $5 for students. Reserva-
tions checks should be sent to the Chap-
er office at 6887 Melrose Ave., Suite M-72, Los Angeles, CA 90069.

Included on the program are Darrell Day, architect and attor-
ney, speaking on “Design Deci-
ashi & De Chelles will make introductions.

The speakers will sit together on a platform for the duration of the program, and will take questions for 15 or more minutes and then field questions for another short period.

Chapter Programs:

November 13: Professional Practice Subcom-
MITTEE, “Lawyers Day for Architects,” 8:30 a.m. in Harris 101, USC. Fee: $20 for AIA members, $25 for non-AIA members, $5 for students. Call Chap-
er office at 659-2282.

November 11: Building Ecologi-
cal Community via AIA, members, $20 for AIA members, $25 for non-AIA members, $5 for students. Call Chap-
er office at 843-6050.

November 10: Lecture by video artist(15) and Norman Murdoch, Director of Regional Planning for LA Country, on “Planning the City of the Future—Los Angeles.” Call 724-2723.

November 9: “Designing Crocker Center: The architect’s perspective,” 8:30 a.m. in Harris 101, USC. Fee: $20 for AIA members, $25 for non-AIA members, $5 for students. Call Chap-
er office at 843-6050.

November 7: “Errors and Omissions Insurance,” 8:30 a.m. in Harris 101, USC. Fee: $20 for AIA members, $25 for non-AIA members, $5 for students. Call Chap-
er office at 843-6050.

November 5-6: “The Architecture of Risk—Building in the Rocky Mountains,” 8:30 a.m. in Harris 101, USC. Fee: $20 for AIA members, $25 for non-AIA members, $5 for students. Call Chap-
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November 4: Lecture by video artist (15) and Norman Murdoch, Director of Regional Planning for LA Country, on “Planning the City of the Future—Los Angeles.” Call 724-2723.

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Koulermos Projects at Barnsdall Park
Context and Response

Villa Scalabrin—Retirement Center, Sun Valley, Los Angeles.

Masiere Foundation Hostel, Venice, Italy.

For his Masiere Foundation Hostel, Koulermos reinterpreted the Venetian palazzo. Although his project is no longer used as a residence, it remains a poetic example of Koulermos's design. The Hostel is located on the island of Giudecca, which is connected to Venice by the Bridge of Sighs. The building is designed to be a temporary residence for artists, with each apartment having its own private entrance. The Hostel's design is characterized by its use of traditional Venetian materials, such as stone and wood, and its integration with the surrounding landscape. The Hostel is a testament to Koulermos's ability to create timeless and beautiful buildings that are sensitive to their context.
Additions and Deletions: School Building

In the book, Suprematism: C. Ray Smith describes how the new design of the 1960s attempted to incorporate into architecture the complexity and ambiguity of the modern world. One method of creating this ambiguity was the superimposition of design elements, such as space, use, pattern, and scale. It was the simultaneous expression of different scales, specifically the megalopolis and the individual, which Smith found to be most significant about the new design.

A building has recently been completed in Los Angeles which demonstrates this ambiguous superimposition of scales: the new classrooms for an Evans Community Adult School. Located at the foot of the hill of Figueroa Sunset, it was designed by A. C. Martin for the L.A. Unified School District.

The concrete structure has white-painted exterior bearing walls, punctuated by windows. of blue-green reflecting glass set in red mullions. It is an urban building, strongly oriented to its corner site, and providing embracing views of downtown Los Angeles, which it faces across the Hollywood Freeway.

Correction

Jerry L. Pollak, AIA, is chairman of the Corps of Architects (Urban Design) which is working to preserve and restore the Gar- den Court in Hollywood. His name was inadvertently omitted from the September issue’s news items.

The committee, meeting at Pol- lak’s office in West Los Angeles, has been keeping an eye on the Environmental Impact Report which seeks to demolish the historic land- mark. Members of the committee anticipate that City officials will be issuing it this week, and future problem situations may be resolved by guidelines which take into consideration not only profit sheets but also community cultural values.

SCI-ARC Opens Halprin Show

An exhibit of the drawings of Law- rence Halprin, who will be speaking at SCI-ARC on Saturday, Novem- ber 17 at 8 p.m. in the main Studio/Auditorium, will open after the lecture with a reception in The Archi- tecture Gallery at 3021 Olympic Blvd. His work is being shown in connection with an upcoming symposium on the design of the school.

Lawrence Halprin’s work is described as a 30-year celebration of the craft of practicing landscape architect today: not only is it distinguished for its beauty but it is also avant garde. He is the author of several important books on the profession for publishers. He has made two films, one on Salvador Dali, which won the Special Jury Award at the San Francisco Film Festival in 1976, and another about dance and theater in the environment, made collaboratively with his wife Anna Hal- prin; a third on Gaudi, the great Spanish architect, is nearing com- pletion.

The honors his work has received are many; among them is the Gold Medal for Distinguished Achievement awarded him by the AIA. He is a Fellow of both the American Society of Landscape Archi- tects and the American Institute of Interior Design, and was cited as one of the “Leaders of Tomorrow” by Time Magazine. Mr. Halprin was a member of the National Endowment for the Arts and has served as an advisor to the Endowment since its founding in 1970. He is a mem- ber of the Advisory Committee for the Planning of Jerusalem and has served on that prestigious committee by appointment of the Mayor of Jerusalem since 1969. He has received Presidential appointments to serve on the National Council on the Arts, on the National Advisory Com- mittee on Historical Preservation.

There are few design projects that Mr. Halprin has not touched with great sensitivity. They range from the design of rail and transit sys- tems to university campuses, from new cities to civic redevelopment, and from large-scale land develop- ments to inner-city parks. His prac- tice of landscape architecture comprises a series of the finest environmental designs in the nation. Among them are Sea Ranch, which represented the application of town planning prin- ciples to an exquisite rural land- scape designed with extraordinary sensitivity to the natural environ- ment; San Francisco’s Ghirardelli Square, which involved restoring old buildings in the city’s Fisherman’s Wharf; The Bell Mall in Minneapolis, where a tired downtown was transformed into a fanatical pedestrian zone; the plazas of Portland, which actually involve people in the landscape rather than as observers; Manhattan Square Park, with a park design serving in-city functions; the Seattle Free- way Park, a sensitive re-making of a freeway into recreational space; and the Franklin Delano Roosevelt Memorial in Washington, D.C., recently given the go-ahead. The Halprin drawings will have 3 special quality in their presenta- tion, in relation to the environmental implications in the project drawings as well as the artistic qual- ity of the sketches. During the exhibit, which will run until Decem- ber 10, Mr. Halprin will be at the Bell Mall, which is being designed by Salvor Dali; there will also be shown in the gallery, for the first time, the drawings for the lecture and free parking is available. Gallery general admission is $1; student admission is $1. For further information, call SCI-ARC at 829-3348.

International Competition to Design Gateway Arch for 1984 Summer Olympics Announced by LA/AIA

An international competition to design a Gateway Arch for the 1984 Summer Olympics in Los Angeles has been announced by LA/AIA. First prize is $1,000, Second Prize is $500 and Third Prize is $250. Winning entries will be exhibited during the Olympics in a promi- nent location and will receive inter- national publicity. The First Place design will be constructed of light- weight materials. Entry fee is $25, and participants from all over the world are invited. The Chapter needs 100 entries in order to pro- ceed with the competition.

For an entry form and detailed information on competition rules, program, drawing size requirements and entry dates, send a $25 check or money order to LA/AIA, 8687 Melrose Ave., Los Angeles, CA 90069. Indicate “Olympic Gateway Competition” on the check.

The competition will begin upon receipt of the first 100 entries and will close on July 4, 1983. Judging will take place July 5-10. The winning entry will be announced on September 15, 1983, by a panel of distinguished architects selected by the LA/AIA Board of Directors. Winners will be announced in November, 1983.

Three out of the four elevations are dominated by enormous glazed areas which rise two stories and correspond to double-height interior spaces. These openings are divided into oversquared panes and are located in relation to the entire facade, as well as to other openings. At the speed and scale of the freeway, the building reads strongly, and appears to be an enormous one-room schoolhouse.

On closer inspection, smaller openings and the presence at the base of pedestrians and planting indicate a more individual scale. But the ambiguity persists, aided and abetted in the concrete by a sweeping grid of joints and brilli- ant white color, and by the impenetrable mirror finish of the glass. The result is intriguing; in its abstract and rigorous qualities, the building presents to its grimy sur- roundings a contrast that is, ambiguously, both remote and demanding.

Bruno Giberti

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LA Architect November 1982 3
The Beverly Hills Civic Center competition has been the most important architectural competition to take place in Los Angeles since the Bunker Hill competition of 1980. Of all the sites City of Beverly Hills announced its selection of architects who would compete in the development of a concept plan which would include new police and fire facilities, a community cultural resources center, and parking to serve these functions. The emphasis of the competition was on the complete site and the relationships within it rather than individual buildings or specific space allocations.

The architects selected represented some of the best known firms in the United States and Canada: Eisenman Robertson, Frank Gehry, Arthur Erickson Architects of Los Angeles, San Francisco, Toronto, Vancouver; and Moshe Safdie and Associates of Montreal. The competition was organized using guidelines established by the National Endowment for the Arts and the American Institute of Architects.

The competition site is an area bounded on the north by Santa Monica Boulevard, on the south by “Little” Santa Monica Boulevard and Burton Way, on the east by Alpine Drive, and on the west by Crescent Drive. It is bisected by Rexford Drive. Flanking both sides of the site is the blue-green domed tower of City Hall, the Civic Center, and the Condon Trust, a design conception dated in 1932 by architect William Gage.

From the outset, the city demonstrated a desire to provide a unique, high-quality development. Before the selection of architects began, a report on planning and space requirements was prepared by Prima Associates of Santa Monica, and Councilman Bob Robertson of Portland, Oregon was selected as a professional advisor. The competition was as impressive as the architects, consisting of a group of people with varied background: architects, landscape architect, design critic. The jury was chaired by architect and landscape architect F. Paul Friedberg, writer and critic Esther McCoy, architect Maurice Givatlimey, landscape architect Anthony J. Lumsden, and Richard Saul Wurman. Wurman, on behalf of the National Endowment for the Arts, also chronicled the process.

The major criticism of this concept was that it created a large space that was not grand, and that the tribute to the Spanish Steps did not make up for the loss by allusion. The small buildings scattered throughout the site may give the project an approachable scale, but somewhat antagonistic to the existing traffic pattern. The elevated plaza and the small structures turning City Hall tended to choke off the building... There was doubt about creating small spaces in front of and back of City Hall. The large atrium geometries seemed more appropriate as symbols for the city.

The traffic patterns through the various parking areas to the civic center are slightly altered to change the traffic flows on Crescent and Rexford. While one juror recognized the ordinary and dramatic characteristics of the scheme as a device to make public buildings approachable, at the same time all felt that the imagery negated the architectural language of City Hall, turning the complex into a polemical project distant from the civic aspirations of Beverly Hills.

The spirit of the buildings has a counterpart in many of the art collections throughout the country, in the great variety of residential design in Beverly Hills, and in the unexpected beauty of Los Angeles in general. However, most jurors felt that small images were out of place in an urban civic center.
Concept VI: Charles Moore

With resounding unanimity the jury announces its selection of Design VI as the winner of this year's competition. We make this selection with great spirit because we have been delighted with a brilliant and beautiful design which thoroughly addresses the specific issues at hand and amasses what is best and most positive in urbanism and urban theory throughout the world today and advances its cause. With the construction of this great complex, Beverly Hills will solve numerous and pressing practical problems and will also make cogent for many other people the special contribution of California life to urban culture.

Public space in Concept VI is organized around a diagonal axis running along a diagonal axis moving from the corner of Crescent and south Santa Monica which east through the site. Rexford Drive remains open to traffic, passing through the central and grandest of the three courts, which serves also as the vehicular entrance to public parking. The new police facility spans over Rexford Drive at the north of the site forming a monumental urban gate. At the south end of the site, buildings flanking Rexford splay to frame a most handsome view of the central court and bridge beyond. The automobile access to the site, which is a source of much of the site's social life, has been made to engage the architecture and landscape development in a way that will be experienced by thousands of people each day.

The elements of the program are arranged around the three courts with their arcades serving as the pedestrian linkages among functions. The open courts connect with the main flow of pedestrians to the three center courts in a consistent pattern. The edges of the site are composed with great care to the north, west, south, and to the east along Alpine and is devoted mainly to a parking structure. To the north and east through the site. Rexford Drive remains open traffic generated by the civic center. The scheme proposes a language of concealment that will permit new monumental existences to reside directly proximate to the old one and for City Hall to assume a new role as the dominant vertical element in a more significant complex. Traffic bypass is salutary in Design VI with benefit derived from the provision of separate parking structures for each major category of user. Retention of Rexford for through traffic and visitor parking and location of employee parking access on Alpine segregates peak hour traffic from traffic generated by the civic center.

Design VI is also carefully considered with respect to phasing and permits the City to serve its immediate need for police and fire facilities, separately or concurrently, without undertaking major utility relocations, street duplications, and public elements of the civic center.

Flaws

Scheme VI is not flawless, but resolution of its few difficulties can strengthen rather than impugn its initial concept. The same is not true of other submissions that also have conceptually clear features.

Functionally, the weakest aspect of Scheme VI is pedestrian circulation within the parking arcades. These routes are neither conceptually clear nor strongly integrated with the architecture.

The rotunda at the heart of the design is a majestic idea, but the jury was favorably favoring more or all of the space of the rotunda to drop-off, and automobile entry, with appropriate ceremonial paving, lighting and detail...

Clearly, the elevation along Alpine is a cause of concern, but is as difficult and crucial detail where the new police building joins the existing City Hall.

All of the jury felt that at both ends of the diagonal axis the design is a bit diagrammatic and needs development of program. A training room for firemen was omitted at the southwest end and a community room has been designated use. The jury all responded favorably to memorializing the impressive physical fitness programs of the police and fire departments in a civic employees fitness center at this end of the site.

At the other end of this axis, the forms of the groto space are splendid, with the public parking opening onto the site. However, the surrounding spaces are programmatically thin. Exits from parking, streets and entries to the cultural facility should be further developed so that the groto is a true center of activity day and night.

Recommendations

The ultimate success of Design VI as architecture and as urbanism depends upon a number of aspects of its execution. In some respects it is afragile design in the sense that slight variation could prevent it from fulfilling its grand promise. As urbanism the design works because it makes the City Hall a part of a new generation of public buildings that is completely new and furnishing materials for the whole concept to be realized...

The craft and elegance of the drawings and model which portray this design communicate the aspiration and ability of the architect to make a new civic architecture and a new civic urbanism that stands correctly beside the best that is here and that is elsewhere. If the extraordinary communalities that has carried the competition to this point persists through the construction of these buildings it is our belief that his aspiration will be realized.

Concept III: Moshe Safdie

Concept III, which eliminates Rexford Drive, treats the north half of the site as a whole, using the City Hall as a focus for the open space and the reflection pool, tiered garden area and cultural facility at the north east edge. The scheme divides upon a strong axis, north-south, for its romance and glamour. The elements do not lend themselves easily to modifi-

The library, at the south east edge, fronts on a view of the pool, certainly the most felicitous site. The fire station faces the west side of the library, is on the original site, and retains the old tower as a symbolic gesture. The placement results in insufficient yard space for turing and repairs; it also may result in noise pollution for the library. The police department, a five-sided building following the edge of Crescent Drive and south Santa Monica, is set at an angle to the fire station...

The appeal of the north half of the site may justly be attributed to the layout of the central court are and the general appearance of the civic center, and less a legible circulation plan.

One member of the jury felt that Scheme III excelled in the development of an architec-

There is a general agreement that Scheme III is significant urbanism and that it faces a fine public space. There are, however, cer-
tain deficiencies, some growing out of the closure of Rexford Drive and the burden this places on the north-south perimeter streets. With the cultural facility close to the eastern edge of the site, it would be difficult to place a service road on the site and also retain Alpine Drive, which is the closure of Rexford Drive might require. Such alternatives as moving the cultural facility more significant complex.

Design Concept IV closes Rexford Drive and creates a vast complex of public garages east of City Hall, terracing up the top roof. Police and fire facilities are fit with various ele-

The central rotunda must not be eliminated or much reduced in scale or quality. Without it, the design has no heart...

The jury considered the various elements of the program and selected a number of alternative proposals for their potential impact and unresolved issues. Though elements collide in strange ways, the civic center from the business district... (although) the design scheme.

The closing of Rexford and the configuring... This configuration allows City Hall to be... In the configuration the design is a bit diagrammatic and needs development of program.

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Traffic considerations are problematic in Scheme IV. Parking entrances as shown are concentrated in ways that would overload intersections and cause unacceptable delay. The closing of Rexford and the configuring of Alpine as shown would divert all north/ south traffic in Beverly Hills to the southwest.

As the design develops, pressures will mount to make further economies.

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New Title 24 Energy Standards: Design Evaluation

This is the last in a series of two articles. Because of California’s widely diverse climates, the state is divided into 16 climate zones, with each zone having its own specific requirements for insulation, glazing, and other building components. This was done because the energy standards require that the annual energy budget for a dwelling anywhere in the state be approximately equal to that of another dwelling elsewhere in the state. As a result, California’s milder climates will require less stringent energy conservation measures than will the state’s more rigorous climates. Los Angeles County’s own diversity gives it five climate zones within its borders—more than any other California county. Full details on the requirements of each zone are available in the design manuals published by the Energy Commission.

Given the existence of five climate zones in the county and five or six energy compliance approaches, it can be readily seen that an architect or builder needs a quick way through the thicket of potential design options. The accompanying diagram outlines a quick testing process which can be applied to a tentative building design in order to assess which Title 24 compliance method, if any, is most appropriate. It is assumed that a copy of the California Energy Commission’s residential energy design manual for the appropriate climate zone is available to aid in the evaluation process.

**Design Evaluation Path**

- **P = Pass Test**
  - Prepare tentative building design
- **F = Fail Test**
  - Identify current climate zone and manual
  - Identify glazing and wall factor and compare orientation of walls.
  - Test glazing percentage against prescriptive package "B" (Thermos Bottle).
  - Test glazing percentage against prescriptive package "C" (Solar Hot Water).
  - Test building design for F south facade (122°F).
  - Test glaze location against prescriptive package "A" (Passive Solar).
  - Evaluate design by point system. Accept HVAC values, etc.
  - Correct design and re-enter sequence at desired location.

*Note: The sequence of design and evaluation steps is very complex, requiring a detailed analysis of each aspect of the design.*

While the evaluation path diagram is relatively straightforward, there are a few problem areas which will cause most of the rejections among residential building designs. Glazing percentage of floor area heads the list, for both prescriptive packages "B" and "C." Likewise, the lack of a "legal" south facade (within 22-1/2 degrees of true South) frequently derail the use of prescriptive package "A." This is especially true of the western side of Los Angeles, where most streets run at approximately 45 degrees off the cardinal compass points. Under the point system, excess glazing and lack of a "legal" south facade can, by themselves, render an otherwise passable design impossible to comply with Title 24. If a test of a given building design’s energy compliance is taken as far as the point system, and the sum is slightly negative, adjustments may be made to HVAC and other design assumptions to bring the design into compliance. If the sum is highly negative, however, something is seriously wrong, and the next jump to a computer analysis should not be taken until the design has been altered to improve its score.

The final choice of method for Title 24 compliance will depend not only on the architect, but also the client. He may express a preference for a passive solar house, for example, and the design will head in that direction. Likewise, given several methods to comply with energy regulations, a choice may be made based on the relative costs of building construction. Similarly, building components may be actively traded against each other for lowest cost of construction under the point system and computer design approach, and this may result in construction cost savings far outweighing the time put into their evaluation.

**Optimal energy performance and minimal grief with the Title 24 compliance process is most assured by considering the energy impacts of design decisions from the inception of schematic design. Building shape, size, st, and internal room or apartment layouts are among the earliest design decisions made, and also the most critical components of energy performance. Lot setbacks and other external limitations may constrain some of these decisions, though variations and trade-offs may be viewed more favorably by regulatory authorities if they are sought for solar or energy conservation purposes. Too frequently, however, energy performance and Title 24 code compliance will be thought of at the end of the design process, and compliance will be merely a matter of placing band-aids upon a non-complying design. This approach has worked in the past, but will not do as well under the present standards. The overall stringency of the three prescriptive packages and point system numerical values, particularly the negative point values assigned to variations such as excess glazing, will work strongly against the use of such band-aids.

**Douglas Taber**

Taber is an architect and co-founder of Group De Ville, an energy-conscious design and consulting firm.

In 1977 SCI-ARC purchased 120 acres of undeveloped land in the Santa Monica Mountains. These have been used intermittently by students to explore problems of structure, ecology, and energy use. To better integrate the estate into the life of the school, it was decided to create for the site a flexible enclosure in which a limited number of students could live and work. The problem of developing this enclosure, known as the Experimental Resource Unit (ERU), has been explored by two classes of first-year SCI-ARC students, under the direction of instructors Ahde Lahti and David Nixon. Research began in September of 1981, and determined that the choice of a standard shipping container as the ERU shell would best satisfy the constraints of time, cost and construction. The design requires that the container be converted into studio space for 8 and living space for 3. It will also be equipped with systems for water recycling, solar water heating, toilet waste disposal, and the creation of electricity with solar batteries. The project began physically in February of 1982, when the container was purchased. All modifications will be carried out by students; so far these include cleaning and painting the shell, and cutting and framing door and window openings. Before the unit can be transferred to its mountain site, further modifications are scheduled to be made. The container will be fitted with adjustable legs to adapt to changes in terrain, drop panels and canopies installed to provide extra daily space, and water, waste and electrical systems completed. All these changes must wait for further funding and renewed student interest.

**SCI-ARC Students Building Research Station**

Students installing photovoltaic panels.

The importance of the ERU project is in several areas. It has provided students with practical experience in the problems of engineering and construction. It will provide, when completed and installed on the site, a facility for testing new technologies confronting the growing scarcities of water and power.

ERU will also demonstrate an alternative to traditional construction, plagued as it is with rising cost and deteriorating quality. "Transfer" technology, borrowed from other fields such as transport, marine and aerospace, is applicable in the solution of architectural problems. ERU is using methods and materials from these industries, and when complete will be an elegant demonstration of such transfer technology.

**Bruno Giberti**

David Nixon will participate in a Special Event at UCLA. See Front Page, Calendar, Other Events.

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**LA Architect November 1982**
DeStijl 1917-1931: Visions of Utopia

Sam T. Hurst, An outdoorsman, he loved hiking.

Carleton Winslow and was in private practice.

LA/IA Officers

Kurt Meyer, who is the curator of the Modern Museum of Art in New York, and so the occasion is considered a momentous event, accompanying cata-

LA Architect

by Governor Brown to the Califor-

nica SOLARCAL Council, which was

the Building Safety Board to serve

LA/IA/AIA Officers

the firm and his capacity; type of

in the Los Angeles Chapter, except

where noted.

“Without bothering to adjust the house to some extent to the traditional houses on the Prins Hendriklaan, we simply attached it to the adjacent house, and the adjacent house was filled with furniture designed by Rietveld."

1923-1924. Rietveld developed

the overall design and Schröder-Schröder designed the house and its

the open plan of the second floor.

Elevation and plan drawings, pho-

tographs of studio and furniture, and

after breaking with the DeStijl group;

Gerrit Rietveld designed the red-

black decoration and the unit of one

the quintessential examples of DeStijl design, before he had

become associated with anyone in the DeStijl circle; Mondrian kept a white

painting, because green was

painted from his studio. These are

unintelligible, including many historical

and critical essays which place the DeStijl group as a

movement of twenty-\text{th}\text{\textperiodcentered} century abstract

art, as well as examine individual famous artists and various aspects of typography; documentation of

types of DeStijl architectural monu-

ments: the Paris atelier of Mondrian,

the Rietveld/Schröder house, and

the Cafe Aubette in Strasbourg; bibliographies and biographies of the major figures. The book is well

illustrated, including many rare seen works of design. Mil-

delimited Friedman; type of design at the Walker Art Center, was the

and contributes the “Facts of

Of particular interest in the cata-

logo is an essay by Samuel K. Y.

Chen, AIA, which will supply this

list to their members.

Interested architects are

Lest surpisingly the house is filled

with furniture designed by Rietveld.

In 1924 J. J. P. Oud designed the

furniture for the Van Doesburg house.

This alienated some; when

uncompromising crusade for his

beliefs. This was the unity of the

artists associated with DeStijl. The

designs and lesser known architec-

tural monuments; the essays are

provocative and informative. Each of

these attributes highly recom-

mend this catalogue, and I believe

that the painting is a fragment of a

single minded purpose and diverse
realization that it embodies. The

catalogue provides a wealth of

illustrations and documentation,

especially of rarely seen typography;

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Camden, flow-

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Museum, and the Cafe Aubette in Strasbourg;

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Chapter News and Chapters


• President’s Report: Presidential Lyman reported on his meeting in Washington, D.C. over the weekend where he attended the meeting, but those four did form a “box” of the U.S. They drafted a list of recommendations to submit to the National Board as follows:

1. The AIA should take steps toward establishing a computer network.
2. Expand the AIA Yellow Pages.
3. Develop National Development Programs on Video-Tapes and Conferences.
4. Establish a Component Associate Committee.

The committee made separate page large component information.

5. Establish standardized component names.

The contents of the AIA Journal, every other month, that discuss their problems.

Axon said that in regard to proposal 46, National has adopted an accounting process like CCAIA. A lot of the chapters will be adapting this system in the near future.

Forrest asked what will come out of that meeting and Lyman indicated that the items discussed were sent to the National Component Board and hopefully the recommendations will be accepted and acted on.

There has been some discussion about this year’s annual Recognition Dinner and it would seem to be appropriate to honor Wharton Becket and Associates since it will be the 50th Anniversary.

Moved Chern/Sound Chern, the following: that Wharton Becket and Associates be honored at the annual Recognition Dinner. Carried.

Lyman discussed a brochure he had received from a company which he thought could be misleading since: the bottom it contained wording that indicated the company was a Professional Affiliate of the AIA and they are not architects. It was decided to turn the brochure over to Art O’Leary who is chairman of the Ethics Committee.

Ted Wu called Lyman to tell him that there is a new Bill pending—HR211—which in essence returns the Highway Beautification program to the States. Section 121A of Washington, D.C. took communication through outdoor medium, meaning that billboards will be permitted back on national highways.

Lyman indicated that he hoped that the Board members would think this was a shocking thing and in the discussion that he had a letter drafted to be sent to the various Congressmen, Senators, the President and others. He read from the letter which indicated, in part, that the Congressional Caucus be formed to stop the passing of HR211 and specifically Section 121A of that bill.

Moved Chern/Sound Chern, the following: that the Board endorse Lyman’s opposing the passing of HR211. Carried.

Richard Conklin, AIA, wanted to know if the Board had any comments or opinions regarding the proposed By-Laws of CCAIA. Conklin indicated that one item he would like to see included was the board that provided for the appointment of a non-voting Associate Director to the Board of Directors Committee. Mr. Conklin said that the general attitude of the board at-large is that the issue is going to be important to the Council. The other item Conklin wanted to draw attention to was the deal ing with maximum dues which puts a restriction on the amount to which dues can be increased.

Moved Conklin’s Report: Landworth want over the financial report which was approved by the Board members. The balance in the bank as of August 25, 1982 was $360,880.00. Income to date is $230,831. The budgeted expenses for all the chapters through December 31, 1982 is $80,354.00. The projected deficit for 1982 is $10,860.00. However, we can eliminate the difference in terms which hopefully will take care of the problem.

Chern reported on the two fund-raisers that are being planned. One is a sign design competition for an Olympic Arch. This will be advertised throughout the country and yield a donation fee will be $25.00. 2. A paint seminar with the following:

• Chapter Executive’s Report: Axon said that before her report she contacted two individuals: from Orange County, Tom Ryan and Futsum K. Development, and Sherry Twamley of News- man’s. They were both in favor of publishing a magazine which is a supplement, devoted to the design industry. They are doing one for Orange County and suggested that they do a similar article that the Los Angeles Executive magazine. The cost is nominal considering the expenses. Mr. Ryan and Ms. Twem ley indicated that there was no significant financial commitment on the Board to this as they were going to do it any way.

Moved Wisdom/Second Wertheimer, the following: that the Board officially endorse the program proposed by Tom Ryan and Sherry Twamley and that the Board members make an effort to submit an article from this chapter.

Carried—with two opposing.

Two months ago we proposed A. Quincy Jones for a National Award and, as called and if the award could be given posthumously and we were informed that it could not be a posthumous award. We immediately called Ray Kappe and the impression that he was honored to be even be considered but did not win at any event. However, Axon received a letter apologizing for the confusion, which is a reason to send the award. Newman asked about the letter he was not sure. We understand that an award be given to the Associates. Axon said that he was planning that the Award to the Associates could not be given at this time, but would be considered by National for a later date.

Chapter by-Laws Report: Wisdom referred to his report. Carl Maston and Kurt Meyer have agreed to chair two committees, Maston: Fellowship; Meyer: National & CCAIA Awards. Wisdom will chair the CCAIA Awards Committee himself. He said that Lyman had suggested that we nominate Bucky Fuller as an honorary member of the L.A. Chapter.

Moved Wisdom/Second Hall, the following: that the Los Angeles Board nominate Bucky Fuller as an honorary member of the Los Angeles Chapter. Carried.

Wisdom said that a General Achievement Award Committee has been established with Art Bolling as chairman. The purpose of this award is to honor architects in and around Los Angeles.

Gelber will chair the Student Award Committee, and Art O’Leary will chair the Student General Achievement Award Committee.

Axon indicated that last year we submitted the name of Yvonne Rand for an award. The submission was returned to us with the request that we submit the name of another person. It will be sent to Kurt Meyer.

Wisdom read a letter of recommendation for Fellowship: Sam Tolken, Fred Lyman, Yoshikazu Nakamura, Michael J. O’Sullivan. Professional Members who were previously nominated and who will be automatically considered are:

Richard Schoen, Lester Wertheimer, Alan Rosen, Ron Goldman, Martin Gelber, Bernard Judson.

Moved Hall/Second Tanzmann, the following: that the names be submitted. Carried.

Associate’s Report: Brian Sehniert reported that the Associates have established a Task Force for the National Steering Committee that is to be formed and the Associates are requesting that the Board monitor their activities.

Moved Wisdom/Second Landworth, the following: that the Los Angeles/AIA Board initiate a parallel committee to monitor the activities of the Associates’ National Steering Committee.

Committee Report: Tanzmann said the Committee has requested information from the Board as to preference of area and requirements and also ownership, rent. There was much discussion on the pros and cons of moving and costs involved in making any kind of move. Landworth said he thought we should establish a budget for rental space so that the Committee can come up with something realistic.

Moved Landworth/Second Ross, the following: that our committee (we) meet and agree on $4,000 per year. Carried.

Chapter Brochure: Ross stated that if the Board wants to go ahead with it, the Chapter Brochure will be ready to print by the end of this year.

Amendment to the By-Laws: Chern said that the bottom line of the amendment we are proposing to the By-Laws is that if you are on our Board you are automatically a member of the CCAIA Board. This conforms with the By-Laws of other Chapters. After much discussion it was moved as follows:

Moved Chern/Second Rosen, the following: that the By-Laws Amendment be approved as drafted.

Amendment to the Motion Hall, as follows: that the By-Laws Resolution be approved as drafted with any correction or wording, which will allow for participation by the Association. Seconded by Rosen. Motion Carried as Amended.

Second Amendment to the Motion Hall/Second Landworth, the following: that the Motion be deleted and it shall be added that “The remaining Council Directors and Alternate Directors positions shall be elected at large from the membership.”

Carried.

Student Competition Report: Gelber gave a report on the LA/AIA Student Competition for the National Student Competition.

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ASA

Even if you are not among the statistics quoted almost or all of the time, there is useful information to be gained by attending the November meeting of the Los Angeles Chapter/Architectural Secretaries Association, “Employment: Everything You Need to Know but Never Thought to Ask.” The Directors and Board members have racked their brains to bring all attendees meaningful information concerning this vital and timely topic. Whether you’re actively looking for a position, considering a move to another firm, or thinking about your work, the program will offer information of value applicable both now and in the future.

Please join members of the ASA on November 16 at 6:30 p.m. in the offices of Charles Kober Associates at 2706 Wilshire Blvd. (corner of Lafayette Park Place), Los Angeles, second floor. Additional information and reservations can be obtained through Beverly Bollin, Program Chairperson, at Leider frost/Horowitz, A.I.A. (213) 843-6050.

WAL

On Wednesday, November 17, a luncheon meeting will be held at the Downtown Design Center. Invitations will be sent to WAL members.