**Competition**

**1983 Design Awards Program**

The Los Angeles Chapter/AIA announces the requirements and schedule for the 1983 Design Awards Program, which will culminate in the awards presentation and public exhibition of the winning entries in October, 1983.

**Eligibility**

Architecturally significant work designed by an AIA architect meeting the following requirements is eligible:
- Work designed by LA/AIA architects, constructed anywhere.
- Work designed by architects from another Chapter, completed within the boundaries of the Los Angeles Chapter.
- All constructed entries must have been completed after January 1, 1978 and not have previously received an LA/AIA award.

**Entry Categories**

There are seven categories in which awards will be considered, as follows:
- Educational and religious facilities, residential facilities, governmental, public and medical facilities, recreational facilities, office and commercial facilities, urban design, research.

Within each category, the following concerns will be given consideration:
- Design excellence, refinement and development, experimentation, historic restoration, renovation, environmental development, solar development. A category will be considered for architectural drawings and fantasies.

**Submittal Requirements**

For submitted or constructed work, the entrants shall provide one slide sheet of no more than 20 slides sufficient to illustrate the work. Minimum requirements are:
- Slide of site plan, slide of floor plan or plans, slide of at least one section, slides of each exposed side of the building or improvement, slide showing the immediate environs of the building or improvement, slide of the interior, slide or slides of descriptive data for remodeling and restoration work involving exterior alterations, slide of the same side before the alteration (unless evidence is submitted as to its unavailability). There also must be at least two 8 x 10 black and white photographs for possible press releases.

For submitted in architectural drawings and fantasies category, the entrant may submit either slides or 8 x 10 prints. Winners will be required to submit original work for exhibition purposes at a later date.

**Entry Form Closing Date and Fees**

Entry Form Closing Date: No later than 2:00 p.m., Friday, October 7, 1983. No entry fees will be refunded for entries which do not materialize.

Robert J. Clark, AIA
Chairman, Design Awards Committee

**Foreign Study**

**SCI-ARC to Open European School**

The Southern California Institute of Architecture (SCI-ARC) will officially open its school for European Students this summer on July 4. The new school is located in a 100-year-old Italian villa, which has now been completely restored in the small medieval town of Vico Morcote, overlooking Lake Lugano in Switzerland.

The faculty will include both SCI-ARC and European architects. Since the villa is located in the Ticino canton, which is noted for its excellent architecture, visiting professors will include Mario Botta, Marco Campi (who is teaching the Summer Design Studio), Luigi Snozzi, Reinhard and Reinisch, as well as Giovann Frino, architect in charge of the restoration of the master color plan of Torino, various European scholars and historians, and members of the Milano design community.

Martin Wagner of Basel and Corona, Switzerland, whose work has been published both here and abroad, and Den Herr, Director of design at Heller Architects in Bem, are the Co-Heads of SCI-ARC's European Studies program. Both have previously taught in the Gradu­ate program at SCI-ARC.

Since the program will operate on a year-round basis and since the villa will accommodate 20 students plus faculty, European architecture students, as well as students from other American schools of architecture, are being invited to participate. The ten-week curriculum will consist of design studio, special seminars, and lectures, and field trips. An additional five weeks will be devoted to travel and study. The program will be open to students who have completed three years of undergraduate or architectural drawing submittal must be paid at the time entry forms are mailed. The entry forms (enclosed with this issue) and fee must be postmarked no later than Friday, August 19, 1983. Checks of money orders should be made payable to LA/AIA.

**Dinner Dance and Cabaret Show**

The Los Angeles Chapter presents the nonpareil LA/AIA Players. The Players will showcase their unusual and often surprising talents at the second annual Dinner Dance and Cabaret Show on Tuesday, June 14, at the Riviera Country Club in Pacific Palisades. Featured in the Los Angeles Chapter's annual social will be lively dances, raucous and tender songs, plus comedy high and low. The program will start at 6:30 p.m. with a no-host cocktail hour followed by a full-course dinner at 7:30 and the action-filled show at 8:30. The LA/AIA Players, fifteen strong, include local AIA architects and those in related to architecture. Last year's premiere performance uncovered previously untapped reserves of talent which prompted many to say that the performers should quit architecture for show business careers. Admissions at $22.50 per person is by pre-paid reservation only. Reservations must be received at the Los Angeles Chapter office by Thursday, June 9.

The Riviera Country Club is located at 1290 Clubhouse Drive, Pacific Palisades. To get there, take Sunset Boulevard west from the San Diego Freeway to Capri Drive and turn left. Or, take Pacific Coast Highway north to Chautauqua and turn right to Sunset.
The Brutalist aesthetic has been revived rather handsomely for the design of the "nation's first-ever ... the design of the Department of General Services, Police, Transportation, Public Works and City Clerk. Within this complex, which has been designed to adapt to future changes in technology and the city's needs, the facade immediately imparts a rational character with its reinforced concrete frame and color block of red, yellow, and blue. On the second level, structure becomes ornament, as the facade has been designed to respond to the city's needs.

The interiors of the offices also impart the Brutalist aesthetic, with its exposed ductwork and metal railings. The scale of the service levels for 16-wheel trucks, and by the design of the heliport on the flat expanse of the roof, "servant" stair/elevator tower at the entrance, and the drama of the building complex changes entirely at the main trucking entrance to the east, where three-story walls of concrete and brick are unrelieved by any push and pull of surfaces and volumes. The scale of this entrance is reminiscent of what one might expect at the National Space Center and, already, the austerity of the area has made it an appropriate set for a prison film. The drama of industrial simplicity and massiveness is evoked as well, at the rear of the complex, where huge ramps provide access to all three levels for 18-wheel trucks, and by the design of the "nation's first-ever" office building.

In a courtyard inside the complex, the scale is more humane and the design is pleasantly effi- cient. Medium-scale concrete stairs lead to a low light well, and a pink brick interior. The scale of the floors is such that the windows are unobtrusive, and the overall effect is unpretentious.

MOCA Support Group

Gary Gibar, AIA, has been elected to head the 1983-84 Executive Committee of the Architecture and Design Support Group, an organization formed in 1980 to ensure that the Museum of Contemporary Art will incorporate architecture and design into its programs. Architect David Martin will move from A & DGS president to chairman of the board of directors.

In 1980, the group of involved professional architects and interested individuals launched a drive for the Architecture and Design Endowment Fund, which will supplement and enhance the museum's regular program and will give the curatorial staff additional resources for selecting and developing design programs in architecture, industrial design, graphics, interior design and other disciplines. The A&DGS has also presented a number of educational programs in contemporary design, including exhibitions of work by architects Michael Graves, a lecture by architect Arata Iscaci, "The Elusive MUSE" symposium, an exploration of the role an architecture and design department should play at MOCA, a private view of Mr. James Ovatt's 1928 Art Deco penthouse, and an architecture and design film festival, "Film Makers' Visions of the Future."

Wood Awards

The American Wood Council's second national design award program for non-residential wood buildings will be conducted in 1983. A national Wood Design Award will be selected from those projects receiving first honor awards in the Western, Southern, North Central and Eastern regions. Judging will take place in October 1983. Awards will be given biennially to repeatedly constructed new buildings and multiple building complexes in three categories: commercial, industrial and institutional. A first honor award, award of merit and citation will be presented to selected projects. Project designers, owners and building contractors will receive awards for their winning entries.

Entry forms and award program information are available from the American Wood Council, Suite 500, 1518 Massachusetts Avenue, NW, Washington, DC, 20036. Telephone (202) 256-7766. The deadline for entry form submission is September 1, 1983; project submission deadline is September 15, 1983.

Library Request

The SCI-Arc Library is currently extending its periodical binding program to include complete runs of the library's numerous magazines. The library is particularly seeking copies of the following periodicals: Architectural Design for the years 1970-1982; Architectural Forum for all issues; Architectural Record excluding the years 1974-1981; Arts & Architecture excluding the years 1957 and 1960-1986; Progress in Architectural Bibliography for the years 1974-1982. Your tax-deductible donation will be wel- come reading at SCI-Arc Library, which serves students, faculty, and members of the community. For more details, please contact Rose M. Osborn, SCI-Arc Library, telephone (213) 920-5289.

Summer Workshop

"Exploration of Architecture" is the title of a week-long workshop being offered this summer for the first time by the School of Architecture. The workshop, which begins on June 19 and continues through June 25, will provide high school students with a hands-on, direct experience with architecture: what it is like to study, to practice, to work, and to create. Students will be housed on campus during the week and will visit architecture firms and tour buildings and projects in the Los Angeles area. Students interested in applying are asked to submit a letter of recommendation from a teacher, a high school principal, an architect, or another person able to comment on the appli- cant's interests and abilities.

Landscape at USC

The School of Architecture at USC has received a grant of $20,000 from the University Provost to study the addition of a professional program in Landscape Architecture. The study will be directed by Emmett Woodward and preliminary findings are expected by December 1983. According to Robert S. Harris, Dean of the School of Architecture, three principal options include expanding content in existing architecture and planning programs to add landscape architecture content; re-instituting an urban design program with natural systems and open space design emphasis, or creating a new undergraduate and graduate landscape architecture degree program. A strong urban set- ting emphasis is anticipated as a complement to the School's existing graduate program that focuses on architecture in the urban landscape.

Guggenheim Award

Professor Peter Morris of UCLA's Graduate School of Architecture and Urban Planning was named a 1983 Guggenheim Fellow, bringing to six the number of GSAP faculty members who have won Guggenheims since 1976.
Studies of urbanism in southern California have been few and far between. Equally rare, town Los Angeles, or some variant of the vernacular, such as the bungalows of central Los Angeles or the stucco-box districts of Milky Way or West Hollywood.

Thus, the show currently on exhibit at Caltech's Baxter Gallery, curated by Stefanos Polyzoides and Peter de Bretteville, on the planning and architecture of that university's campus from 1910 to 1950 is doubly valuable, because it takes on both the subject of period-revival references, and of place-making. The show and its accompanying catalogue examine the relationships between client and architect, their differing views of Caltech's spiritual identity, and the campus as the suitable physical embodiment of that identity.

Many southern California architects, Myron Hunt, Elmer Grey and Gordon Kaufmann, and one architect of national prominence, Bertram Goodhue, were involved in the design of the campus. Their involvement with the school allows the show to explore one segment of their careers (principally, Goodhue's) in great depth.

The exhibition has been limited to the period from the initial development of the campus in 1910 until 1950, the date that Caltech set to work subduing its earlier campus plan. This campaign of construction resulted in, among other honors, the Millikan Library and the Beckman Auditorium. The phenomenon of campus suicide in southern California is so widespread (UCLA and USC, for example), and the inability to come up with any other new campus-places (Pepperdine or UC Irvine) so universal that it is a subject deserving of serious inquiry. However, such a discussion was prevented by the necessity to draw a discrete well of silence over the past 30 years at Caltech in a show that the school itself sponsored.

Perhaps one clue to Caltech's penchant for self-mutilation could be found in the location of the gallery, buried in the basement of one of the least interesting post-1950 structures on campus, the Baxter Humanities Building. The show might have been more gracefully mounted in a more generous space, as more material than the gallery will hold has been crowded onto its walls, in a patchwork of new and historic photos, working drawings and renderings. The attachment of this material directly to the walls without the stiffening and dignifying aid of mounting is regrettable. Because, in combination with the diversity of presentation materials, it detracts from the show's appearance.

The handsomely produced catalogue includes among its essays short articles on Bertram Goodhue by Richard Oliver, on Caltech and southern California architecture by Alon Clark, and on the Caltech campus in the twentieth century by Stefanos Polyzoides and Peter de Bretteville. Oliver's essay is relatively straightforward relating the history of Goodhue's involvement with Caltech and the underlying intentions in his design. The other essays are more polemical. Clark outlines the development of a sophisticated eclecticism based on Mediterranean sources as a legitimate, and indeed pervasive, regional architecture in California. Postling Gordon Kaufmann's masterful Athenian Gothic as an example of this regional architecture, he argues persuasively that it is far more successful at fitting into its suburban surroundings than is the grand axis leading to nothing created by Goodhue at Caltech.

Polyzoides and de Bretteville adapt the position that what is admirable and worthy of emulation about Goodhue's buildings, and those completed by his firm following his death in 1924, are their identity as matched sets of abstracted typological elements—the arcade, the tripartite buildings divided into base, middle and top, and the simple repetitive volumes and detailing. So to say this was kind of repetition and simplicity that often led to blandness at Caltech, as well in other campus architecture of the period by Ralph Adams Cram, Allison & Allison and others.

In a sense Polyzoides and de Bretteville's essay could be construed as a fact revision— an attempt to claim the pre-1950 Caltech campus as a proto-rationalistic precedent, perhaps at the expense of those elements of genuine eccentricity and overtly decorative character which it does possess, in buildings such as the Goodhue firm's 1927 Gates laboratory.

Caltech 1910-1950: An Urban Architecture for Southern California is on view at the Baxter Art Gallery through June 30. The gallery is open from noon to 5 p.m., seven days a week. Admission is free, and a self-guided walking tour of the Caltech campus is available at the exhibition.

John Chase
John Chase is a member of the LA Architect Editorial Board.
Once an exterior building type, storefronts have now become predominantly a matter of interior design. Some shopping malls have replaced the village street as the location of most shops today. Have storefronts changed? How? This issue of Architect's Forum explores the design transition from exterior to interior.

Historically, streets in cities and villages were neither recessed nor projecting but more traditional storefronts with a single door. Open markets were also a traditional way of selling goods to the public. Often a covered or semi-covered street became a marketplace selling goods to the public. Often a covered or semi-covered street became a marketplace. These market streets were an extension of the village street. They were not only a marketplace but also served as a social center.

Today, the covered or semi-covered shopping mall has replaced the village street as the location of most shops. The mall is designed to be both a marketplace and a social center. The mall owners, mall architects, and designers are considering the design transition from exterior to interior.

Arcades provide a third historical precedent for storefronts. Arcade covered sidewalks protect shoppers from the weather in cities such as Bern and Bologna. Also, the nineteenth century covered malls or arcades are the predecessors of today's shopping malls. Some of these early malls were completely enclosed. Others did not retract or open to shoppers at their ends as at the Galleria in Milan. The storefronts in these malls tended to be more closely related to the exterior than the storefa­ronts on a city street.

What form are storefronts in shopping malls taking today? The number of shops has increased, and some have two dimensional, flat facades. Some of these are completely enclosed with doors and windows which seal the store front from the mall as though protecting itself from the weather. Others such as the Pottery Barn in Sears is less like a screen facade. Here, glass panels and metal studs provide the visual impression of a facade with no facade. The glass plate facade is usually located on street elevations facing mall interiors, with no windows and usually one large entrance, like a gaping mouth on a very blank face. Department store facades are perhaps the biggest failures in terms of storefront design quality. They tend to have long, monotonous elevations facing mall interiors, with no windows or doors. Shop designers shy away from store windows because of the cost of window dressers and constantly changing displays. What's more, since the cost of window dressers and constantly changing displays is so high, the shops don't want to have to redrew their submittals for approval. One reason for this is that the national stores don't want to change their facades — their storefront is a recognizable symbol or sign to the customers. Also, it is expensive for the stores to keep changing and redrawing their facades, an expense that they feel is unwarranted.

Department store facades are perhaps the biggest failures in terms of storefront design quality. They tend to have long, monotonous elevations facing mall interiors, with no windows or doors. Shop designers shy away from store windows because of the cost of window dressers and constantly changing displays. What's more, since the cost of window dressers and constantly changing displays is so high, the shops don't want to have to redrew their submittals for approval. One reason for this is that the national stores don't want to change their facades — their storefront is a recognizable symbol or sign to the customers. Also, it is expensive for the stores to keep changing and redrawing their facades, an expense that they feel is unwarranted.

Another problem which was touched upon earlier is the lack of transition in storefront design from exterior to interior situations. Many shopping centers are completely enclosed, and the storefront must respect in designing his storefront.

Requirements for items such as lighting, sign­age, materials, and dimensions are included, with specific do's and don'ts for each. Sign bands are specified as well as the neutral strip and demising partition between stores. All of these requirements are verified by the mall owner and architect on the drawings submitted by the store owners. This review process continues through construction to insure that each store owner adheres to the brochure, and the mall achieves a coordinated archi­tectural appearance.

Finally, the individual store designers are responsible for the successful design of storefronts. The majority of the store designers are architects, but some are interior designers, store planners, or even owners that design their own shops. In general, the designers of the stores are a creative force. But the creativity of the designer does not always ensure a successful facade. The requirements and taste of the store owner, the leasing brochure and the quality of construction will also influence the design.

One of the problems encountered in designing storefront facades is implementing the leasing brochure. Donna Vannemortel, formerly a supervising architect for the Roise Company and later a store designer, feels that the review process of the store drawings is difficult due to the lack of details and the sketchy quality of one of the submittals. Much of the detail coordination for the store facade and the interface between the facade and the mall neutral strips ends up occurring during construction, where control is difficult. The leasing brochures are basically preventive mechanisms. They make guidelines for both winners that try to prevent the worst from happening but usually do not stimulate the best or most creative stores. Storefront designs tend to be the ones that bend the rules. Their designers have been able to think beyond the guidelines, and their designs are not really not the fault of the brochure's authors. Greg Walsh, partner in Frank O. Gehry and Associates, Inc., feels that the mall architect is basically an "editor" of storefront designs. He sets up a framework in which to design and then edits the results. The creativity for the design of storefront facades must come from elsewhere. The store architect or owner, for example, is responsible for the design of storefront facades. A second problem with storefront designs is the national chain store. Their facades are clones from mall to mall, often even redrawing their submittals for approval. One reason for this is that the national stores don't want to change their facades — their storefront is a recognizable symbol or sign to the customers. Also, it is expensive for the stores to keep changing and redrawing their facades, an expense that they feel is unwarranted.

The second problem with storefront designs is the national chain store. Their facades are clones from mall to mall, often even redrawing their submittals for approval. One reason for this is that the national stores don't want to change their facades — their storefront is a recognizable symbol or sign to the customers. Also, it is expensive for the stores to keep changing and redrawing their facades, an expense that they feel is unwarranted.

Department store facades are perhaps the biggest failures in terms of storefront design quality. They tend to have long, monotonous elevations facing mall interiors, with no windows or doors. Shop designers shy away from store windows because of the cost of window dressers and constantly changing displays. What's more, since the cost of window dressers and constantly changing displays is so high, the shops don't want to have to redrew their submittals for approval. One reason for this is that the national stores don't want to change their facades — their storefront is a recognizable symbol or sign to the customers. Also, it is expensive for the stores to keep changing and redrawing their facades, an expense that they feel is unwarranted.

Department store facades are perhaps the biggest failures in terms of storefront design quality. They tend to have long, monotonous elevations facing mall interiors, with no windows or doors. Shop designers shy away from store windows because of the cost of window dressers and constantly changing displays. What's more, since the cost of window dressers and constantly changing displays is so high, the shops don't want to have to redrew their submittals for approval. One reason for this is that the national stores don't want to change their facades — their storefront is a recognizable symbol or sign to the customers. Also, it is expensive for the stores to keep changing and redrawing their facades, an expense that they feel is unwarranted.
Any panel discussion featuring the chiefs of four renowned architectural firms is likely to generate considerable interest. However, when the announced theme of the discussion is “making it big”—in a period when making it all is a challenge—one has the makings of a potentially deathless topic. The March 15 LA/AIA program provided a rare opportunity to meet four engaging and distinctly different men who happen to be in positions of influence in the profession: Albert Dorman of Dorman, Albert C. Pereira of Albert C. Pereira and Associates, William L. Pereira of William L. Pereira Associates, and John Lautner of John Lautner. According to moderator Robert Fitzpatrick, the “making it big” theme was intentionally selected to avoid ambiguity and to address questions such as project importance and ego satisfaction. One might wonder where Lautner fit into the framework, since he alone on the panel has guided a successful career without hundreds of employees, multidisciplinary expertise, or large projects comparable to those of the other three firms. In the course of the discussion, however, the panel appeared to be nothing like three apples and an orange. Each of the three large firms represented on the panel is unique: Lautner represented merely a smaller practice but no less seminal a viewpoint.

**Albert Dorman**

Dorman is a multinational firm with 36 offices, 1,700 employees, and an emphasis on creating infrastructure as well as architecture. A corporate image prevails, and no one personality emerges as a figurehead. President Dorman, who apparently left his American Express card home, asked, “How many of you could name the president of Dorman?” According to Dorman, this submergence within the corporate structure need not sap one’s ego.

**William Pereira**

William L. Pereira Associates is also a large firm, but with hundreds, rather than thousands, of employees and four, rather than dozens, of offices. Also unlike Dorman, the Pereira firm has a definite figurehead in Albert L. Pereira, who has been with the firm for more than 50 years, clearly at the helm.

**Pereira:** In school, we looked at architecture through the star system. Some of us have been able to do towns and large projects but we also do smaller ones. We sometimes despair about it when someone says, “We like your work, but this is too small for you.” That’s one of the things that frustrates me. We have to do projects: I’d love to do a church like Philip Johnson did in Indiana. I never had a chance to do a church and I’d never even see it done.

Al Dorman has been able to achieve a sense of satisfaction in providing leadership in a large organization not by getting the satisfaction that professors get from teaching, but by getting the satisfaction that architects get from teaching. We're not in the Al Dornians... We’re Pereiras with this great talent. We’re all a place in between. We collaborate with a lot of people because they know more than we do and they teach us.

**John Lautner**

Lautner has no tolerance for politics or “all that junk” that accompanies scale projects, and he concedes, as a consequence, he’s probably never do any. Nevertheless, he can claim his work to be large in the context of the environment, his clients’ lives, and the profession.

**Lautner:** The business of big or small? I agree with everyone here. I don’t think it’s too important as far as achieving architecture—if you’re really concerned with architecture. Unfortunately, business and other forces are so involved with projects. With a real concern for human welfare, architecture is extremely important. It is the man-made environment that should create beauty, joy, and space that contributes to your work and life. Every building should derive from the achievement of the organization as a whole, the pride in our awards, the accomplishments of our peers. I will not leave my personal mark on the world but I will have, through an organizational framework, something that isn’t being taught in the architectural schools. How many people are trained to lead creative groups? How do you manage an opera company? A research lab? Build Labs, with hundreds of brilliant scientists!

Moderator Fitzpatrick summed up this most elucidating panel by underscoring the real issue under discussion, which is, not “making it big” but creating the sort of environment in which others can be creative. Dorman: My enjoyment derives from the accomplishment of the people who have gone before us. Most of us know that the freeway system in California was the largest single thing that shaped our landscape after World War II. Right now, we think mass transit will be one of the great city-shapers throughout this country. Our firm is deeply involved in mass transit in many areas around the world. But the particular, personal satisfactions come from other things. They come from going to Korea, a country that did not have a sewer system. Then going to Singapore and seeing people with their eyes bulging from their faces, bathing in a river where raw sewage was dumped, and then going to the first sewage plant in the city, and I went back to Seoul last year and saw the kind of miracle that had happened. What has taken so much of my time is the management and direction of creativity. That is something that isn’t being taught in the architectural schools. How many people are trained to lead creative groups? How do you manage an opera company? A research lab? Build Labs, with hundreds of brilliant scientists!

**John Lautner:** The business of big or small? I agree with everyone here. I don’t think it’s too important as far as achieving architecture—if you’re really concerned with architecture. Unfortunately, business and other forces are so involved with projects. With a real concern for human welfare, architecture is extremely important. It is the man-made environment that should create beauty, joy, and space that contributes to your work and life. Every building should derive from the achievement of the organization as a whole, the pride in our awards, the accomplishments of our peers. I will not leave my personal mark on the world but I will have, through an organizational framework, something that isn’t being taught in the architectural schools. How many people are trained to lead creative groups? How do you manage an opera company? A research lab? Build Labs, with hundreds of brilliant scientists!

Moderator Fitzpatrick summed up this most elucidating panel by underscoring the real issue under discussion, which is, not “making it big” but creating the sort of environment in which others can be creative. Dorman: My enjoyment derives from the accomplishment of the people who have gone before us. Most of us know that the freeway system in California was the largest single thing that shaped our landscape after World War II. Right now, we think mass transit will be one of the great city-shapers throughout this country. Our firm is deeply involved in mass transit in many areas around the world. But the particular, personal satisfactions come from other things. They come from going to Korea, a country that did not have a sewer system. Then going to Singapore and seeing people with their eyes bulging from their faces, bathing in a river where raw sewage was dumped, and then going to the first sewage plant in the city, and I went back to Seoul last year and saw the kind of miracle that had happened. What has taken so much of my time is the management and direction of creativity. That is something that isn’t being taught in the architectural schools. How many people are trained to lead creative groups? How do you manage an opera company? A research lab? Build Labs, with hundreds of brilliant scientists!

Moderator Fitzpatrick summed up this most elucidating panel by underscoring the real issue under discussion, which is, not “making it big” but creating the sort of environment in which others can be creative. Dorman: My enjoyment derives from the accomplishment of the people who have gone before us. Most of us know that the freeway system in California was the largest single thing that shaped our landscape after World War II. Right now, we think mass transit will be one of the great city-shapers throughout this country. Our firm is deeply involved in mass transit in many areas around the world. But the particular, personal satisfactions come from other things. They come from going to Korea, a country that did not have a sewer system. Then going to Singapore and seeing people with their eyes bulging from their faces, bathing in a river where raw sewage was dumped, and then going to the first sewage plant in the city, and I went back to Seoul last year and saw the kind of miracle that had happened. What has taken so much of my time is the management and direction of creativity. That is something that isn’t being taught in the architectural schools. How many people are trained to lead creative groups? How do you manage an opera company? A research lab? Build Labs, with hundreds of brilliant scientists!

Moderator Fitzpatrick summed up this most elucidating panel by underscoring the real issue under discussion, which is, not "making it big" but creating the sort of environment in which others can be creative. Dorman: My enjoyment derives from the accomplishment of the people who have gone before us. Most of us know that the freeway system in California was the largest single thing that shaped our landscape after World War II. Right now, we think mass transit will be one of the great city-shapers throughout this country. Our firm is deeply involved in mass transit in many areas around the world. But the particular, personal satisfactions come from other things. They come from going to Korea, a country that did not have a sewer system. Then going to Singapore and seeing people with their eyes bulging from their faces, bathing in a river where raw sewage was dumped, and then going to the first sewage plant in the city, and I went back to Seoul last year and saw the kind of miracle that had happened. What has taken so much of my time is the management and direction of creativity. That is something that isn’t being taught in the architectural schools. How many people are trained to lead creative groups? How do you manage an opera company? A research lab? Build Labs, with hundreds of brilliant scientists!

Moderator Fitzpatrick summed up this most elucidating panel by underscoring the real issue under discussion, which is, not "making it big" but creating the sort of environment in which others can be creative. Dorman: My enjoyment derives from the accomplishment of the people who have gone before us. Most of us know that the freeway system in California was the largest single thing that shaped our landscape after World War II. Right now, we think mass transit will be one of the great city-shapers throughout this country. Our firm is deeply involved in mass transit in many areas around the world. But the particular, personal satisfactions come from other things. They come from going to Korea, a country that did not have a sewer system. Then going to Singapore and seeing people with their eyes bulging from their faces, bathing in a river where raw sewage was dumped, and then going to the first sewage plant in the city, and I went back to Seoul last year and saw the kind of miracle that had happened. What has taken so much of my time is the management and direction of creativity. That is something that isn’t being taught in the architectural schools. How many people are trained to lead creative groups? How do you manage an opera company? A research lab? Build Labs, with hundreds of brilliant scientists!

**Skorneck:** A man’s judgment is validity. An increasingly important part of architectural schools. How many people are trained to lead creative groups? How do you manage an opera company? A research lab? Build Labs, with hundreds of brilliant scientists!
President's Message
Regular chapter meetings this year have been most interesting and informative. In February, members had the opportunity to view work by the February design competition winners, as well as have a rap session with their Board of Directors. Those who were present participated with enthusiasm, however the turnout was very small. In March, those who did not hear John E. Laeter, FAIA, Albert C. Martin, FAIA, William Peretz, FAIA, and Albert Dor­man, AIA, of DMJM, missed a very special and entertaining evening.
San Francisco's Robert Marquis, FAIA, was featured at our April meeting. His views on architecture and humanism, accompanied by slides, made for an exceptional presentation. May found us at the Craft and Folk Art Museum, with a fascinating exhibit and lecture on Neapolitan architecture. Our Program Committee has made an effort to provide us with a series of varied and worthwhile meetings, it will be everyone's benefit to support them.

Robert Tyler, FAIA

Did You Know?
• LA/AIA will have a booth at the 1983 Design Trade Show, June 24 & 25 at the California Mart. Members have the privilege of free admission to the exhibit if tickets are requested in advance. See insert enclosed with this issue.
• The Chapter's February Committee is soliciting suggestions for persons to be featured as Chapter nominees for Fellowships. Names should be accompanied by a brief description of qualifications. Nominations must have completed 10 years of AIA Membership prior to November 1983. Fellowships are granted for exceptional achievement in design, science of construction, literature, education, service to the profession, public service, research, urban design, architectural practices, government or industry. Send suggestions, prior to July 5, to Cheryl E. Ormiston, 410 S. Bunker Hill Ave., Los Angeles, CA 90038.
• LA/AIA firms with 6 or more employees will be able to enroll in the CCAIA Group insurance Program, without health evidence. If application is received by June 30, 1983. (Firms with less than 6 eligible employees will need only to submit health evidence for the long-term disability portion of the Basic Life/Health Insurance Plan). There will be another opportunity to enroll until late 1984 or early 1985. For further information, call Kathy Piho or Frankie Hall at (213) 681-4561 ext. 2714.
• Submissions for the LA/AIA Olympic Game-Way Competition are due on July 5, 1983. If you need more time, send your entry form, send your check for $25, payable to LA/AIA, to the Chapter Office.

Janice Axon
Executive Director

New Members

Associates:
Steven P. Daher, Langdon & Will­ son; Architects, Robin Swindall, H. Wendell Ausman & Associates; Barry Kelly, DMJM; Thomas E. Graul; Roger O. Wolf, Rachlin & Roberts Architects; Erin O'Keefe, Thompson Crenshaw Architects, Marilyn J. Frangie, TRIV, Inc.


LA/AIA
Los Angeles Chapter of the American Institute of Architects, Board of Directors Meeting 
2204, April 5, 1983

• Treasurer's Report: Chem reported that the chapter currently has $109,000 in the bank. However, it is anticipated that expenses will be greater than income and another source of income to be found or we will be short by the end of the year. Axon added that there is $13,700 in the reserve account.

• Executive Director's Report: Axon asked if anyone on the Board was able to obtain any advertising in the Los Angeles Times. They have five plus one possible, but need eleven. There will be a $5,000 deficit if we cannot get the eleven advertisements.

Axon reported that she had received a notice from the Board of Architectural Exem­ plars that they will be convening a group of experienced examiners to review and critique the new NCARB exam. They need a list of qualified architects to serve on this Board.

Architects who would like to be considered for the designation of an award must be on the Board at a certain point.

Axon said that she has received a letter from the Engineers Federal Credit Union stat­ ing that they have a hit a snag in obtaining Board Approval for architect participation. There is no way at present to provide for payroll deductions.

Axon read a letter from George Hartlin to Don Canty. The letter was sent to the Chapter in order that the Board could be aware of his opinion regarding the Awards June. A second person informed someone to know that there was at least one strong object to Michael Graves's Portland Building being the recipient of an award.

• Associates Report: Yarankey reported that the Associates have recommended that the annual CCAIA Association of Los Angeles meeting be held in the central city, specifically on the site that was designated for it.

Moved Hall/Siddon Harris, the following: that the Board support the Central City Office Building. Carried. Hall read a letter regarding a lecture series in Los Angeles to be sponsored by LA, in which it was suggested that LA/AIA co­ sponsor the series with the LA Conservancy.

Moved/Seconded Don Axon, the fol­ lowing: that the LA Chapter co-sponsor the lecture series. Carried.

• Supplemental Dues: There was a discuss­ ion on supplemental dues. Miller said he felt it was not fair to assess in the midyear because of the case of sole proprietors who are not get­ ting enough business. Widom responded that the chapter can make Long Beach on the premise that this has been voted on by the Chapter members and incorporated into the by-laws.

• Professional Development Management Committee: Widom was appointed by CCAIA for the Professional Development Manage­ ment Committee, which has the purpose of reviewing professional development programs in California. He discussed the possibility of the larger chapters putting seminars on for the smaller chapters and asked if the LA Chapter would be willing to accept the responsibility of putting on a series of seminars for other chap­ ters. The idea is therefore to do by CCAIA instead of the AIA embroidered for costs. No decision was made in regard to this.

Did You Know?
• All Our Journals: Groups of 15 will meet in homes from the agenda of workshops and said that the Board proposed to hold the 1983 Design Competition are due on July 5, 1983. If you need more time, send your entry form, send your check for $25, payable to LA/AIA, to the Chapter Office.

Janice Axon
Executive Director

Professional Practice Subcommittee
At a recent meeting of the Subcommittee, questions were brought up by David Shiffman, who spoke on third-party liability due to negligent or defective design. Architects provide service that results in a product. If the architect is found to have been negligent in the design of a building, he may be successfully sued for negligence. Third-party liability exists when a client employs an architect to design a struc­ ture meant for speculation; then the buyer is the third party.

Condominium buyers pose a special prob­ lem with regards to third-party liability, since they were not the client. It is easy for buyers in a condominium building to pool their re­ sources, hire an attorney to institute legal pro­ ceedings against the developer, and name the architect in the suit. Mr. Shiffman stressed the importance of advising the client in writing of any design drawbacks, to insulate the architect against liability charges.

Associates
Recently elected as Vice-President for Profes­ sional Development, Bill Brown is working on developing future Associate pro­ grams. The following is a list of events being planned:
• Architectural Bake-Off: Architectural cake competition to be held with the LA/AIA Beach Party. Scheduled for July.
• Musical Chairs: Does music affect one's drawings? A light evening of quick-switch­ing to various kinds of sound attempts to answer that question. Scheduled for August.

The first architectural game show will be part of the Voyage pro­ gram. Contestants and questions are needed.

• Remodeling Tales: A lighthearted investi­ gation including awards, film, and a review of successful projects.
• Tux-Trimming: A Yuletide event to take place at Angelus Plaza and include the elderly and Skid Row children.

Mr. Shiffman was asked to know the reactions of the reader, and these can be mailed to her at the following address: 1857 Fanning St., Los Angeles, CA 90025.

ASA
The month of June, the Los Angeles Chapter of the Architectural Secretaries Asso­ ciation has planned one of the prime exam­ ples of the architectural style of Greene and Greene, the Gamble House.

The LAC/ASA has arranged for a special evening tour of the house on Tuesday, June 28 at 6:30 p.m. Docents will walk the group through the home while explaining such details as the home's Japanese influence. The home is located at 4 Westmoreland Place in Pasadena. Parking is available at the street on no charge. A no-host dinner is imme­ diately after the tour at the Hotel Sorrento.

The program is open to all who would like to attend at a cost of $5 per person. Reservations must be made by calling Char­ maine Kenner, Program Chairperson at Jacobs Architects, (213) 681-4561 ext. 2714.
The Shopping Center in History

Arcades, The History of a Building Type
By Johann Friedrich Geist. MIT Press, 596 pages. $50.00

Johann Friedrich Geist, a German architect, conceived of Arcades when he was attempting to design a modern one in Berlin. He met with heavy resistance from the private and public sectors, and was inspired to document this building type. The resulting work is a comprehensive history of the arcade which describes its social, economic and architectural development, gives a thorough analysis of its physical details and the characteristics which distinguish it, and catalogues nearly every arcade, whether extant or not. Arcades is a catalogue raisonné of a building type.

The history is complete, not only because of the author's exhaustive research but because the building type is so completely formed by the 19th century. It is a rope, the author writes, that developed in response to specific economic and cultural needs: "the need for public space protected from traffic and weather and the search for a new means of marketing the products of a blossoming luxury goods industry." By the end of the 19th century, however, the gigantic Friedrichshainsche Arcade in Berlin failed within ten years after it opened.

The arcade is a pedestrian thoroughfare between two streets; the earliest arcades were simply partially covered aisles with open stalls for selling goods to passersby. Although the idea of the arcade is mostly associated with the luxurious Vittorio Emanuele II in Milan, the earliest arcades were not so glamorous. Zola describes the Passage du Pont-Neuf (1823) in Paris, in the novel Thérèse Raquin.

On fine summer days, when the streets are baking in the oppressive heat, a whiff of death does fall through the dingy glass roofing and hang over the arcade like the straw of armchairs, in the champagne cork they provide, you're practically blinded. ... Each business has its own bell display so many treasures and such an abundance of diamonds and precious stones that one is practically blinded ...

The direct architectural influences were most likely European: the early markets in medieval Germany and the exchanges in London. Samuel Ware, the architect of the Burlington Arcade in London, refers directly to the Exeter Exchange as his major influence. The book includes a thorough analysis of the arcade as a building type. The author analyzes the elements which distinguish the building and systematizes these with the zeal of 19th-century encyclopedists. But Mr. Geist realizes that his historical analysis or typological study is only a partial description of the arcade.

The author often quotes from literature to complete his analytical descriptions, and it is in this realm that Arcades becomes a special study. Mr. Geist is not afraid that his scientific study will be dismissed by appealing to artistic or literary sources. He knows, rather, that the study will be brought to life. Louis Aragon, the Dadaist, not only describes the Passage l'Opera in Paris at its most poetic, but also a nascent surrealism, in a long description quoted by Mr. Geist.

In 18th and 19th centuries saw a great surge of interest in the Orient, but Geist points out that at the early developmental stages of the arcade, the interest was manifested by artistic and literary sources. In 1784 Lady Montagu published her letters from the Orient. She wrote the following, describing the inaugural bazaar:

The bazaars are superb buildings, filled with beautiful covered passages, most of which rest on pillars. ... Each business has its own bell display so many treasures and such an abundance of diamonds and precious stones that one is practically blinded ...

The passage. Here the Dada movement comes into its own. With the glass innelred and the champagne cork they provide, you're practically blinded. ... Each business has its own bell display so many treasures and such an abundance of diamonds and precious stones that one is practically blinded ...

As the arcade developed from its primitive and somewhat illegitimate beginnings and became larger and more luxurious, it also moved into the public sector and became a symbol of national pride. The Galerie St. Hubert in Brussels, although initially a private development, was seen as a symbol for the newly won independence from the Netherlands. It became so large that it was finished only with the help of government funding. Galerie St. Hubert, the link between the early Parisian arcades and the monumental Galerie Vittorio Emanuele II in Milan, which was a publicly funded project and conceived as a monument to the newly united Italian state. Vittorio Emanuele II became famous and was seen throughout the world in photography and on picture postcards. It spread the idea of the Oriental bazaar on the European continent, and somewhat illegitimate beginnings and influences of his analysis. The arcade as an economic, social and cultural phenomenon is brought to life and is never as fully understood. Mr. Geist has written an outstanding book.

CHARDINE H. WHEELAT Mr. Wheelatey is a member of the LA Architect Editorial Board.

ARCHITECTURAL PHOTOGRAPHY & DESIGN
RICHARD J. LEVY 106 N. KINGS ROAD SANTA MONICA, CA 90401 (213) 434-5330

Repro-Graphic Supply
Repro Services Printing slides, block machines, photostats, bar-punching/Consultation/Sales/Installation/ Dunnery


For Sale Unique modern chrome chandelier from the lobby of a major Century City highrise office building. Present your offers to the Office of The Building, at 10100 Santa Monica Blvd., Suite 2070, Century City, between the hours of 9:00 A.M. to 4:00 P.M., Monday thru Friday.

Look to this symbol for all your drawing and d1azo printing needs.

For Sale Monogram arcades, control stands, d1azor photograpb topographical: newsboard 714 776-0415

For Sale A variety of rare and unusual materials: architectural models, wood & acrylic to 300 sq. ft., under $500.

Look to this symbol for all your drawing and d1azo printing needs.

"Passage de l'Opéra, from a wood engraving by Gustav Doré.

Passage de l'Opéra, photographed before demolition in 1924.

The authors often quote from literature incomplete his analytical descriptions, and it is in this realm that Arcades becomes a special study. Mr. Geist is not afraid that his scientific study will be dismissed by appealing to artistic or literary sources. He knows, rather, that the study will be brought to life. Louis Aragon, the Dadaist, not only describes the Passage l'Opera in Paris at its most poetic, but also a nascent surrealism, in a long description quoted by Mr. Geist.

The two parallel buildings making up the arcade closely spaced, but once it became clear that his historical analysis or typological study is only a partial description of the arcade.

The organization of the book contributes to the development of the text and the understanding of the contents. The author defines the arcade, looks at ancient examples of the marketplace, and traces the development of the arcade—its influences and buildings which it influenced. He then analyzes the characteristics which describe the building typology.

The work is a definitive study. But Mr. Geist gives a detailed account of the arcades, and is never as fully understood. Mr. Geist has written an outstanding book.

CHARDINE H. WHEELAT Mr. Wheelatey is a member of the LA Architect Editorial Board.

ARCHITECTURAL PHOTOGRAPHY & DESIGN
RICHARD J. LEVY 106 N. KINGS ROAD SANTA MONICA, CA 90401 (213) 434-5330

Repro-Graphic Supply
Repro Services Printing slides, block machines, photostats, bar-punching/Consultation/Sales/Installation/Dunnery


For Sale Unique modern chrome chandelier from the lobby of a major Century City highrise office building. Present your offers to the Office of The Building, at 10100 Santa Monica Blvd., Suite 2070, Century City, between the hours of 9:00 A.M. to 4:00 P.M., Monday thru Friday.

Look to this symbol for all your drawing and d1azo printing needs.

"Passage de l'Opéra, from a wood engraving by Gustav Doré.

Passage de l'Opéra, photographed before demolition in 1924.

The authors often quote from literature incomplete his analytical descriptions, and it is in this realm that Arcades becomes a special study. Mr. Geist is not afraid that his scientific study will be dismissed by appealing to artistic or literary sources. He knows, rather, that the study will be brought to life. Louis Aragon, the Dadaist, not only describes the Passage l'Opera in Paris at its most poetic, but also a nascent surrealism, in a long description quoted by Mr. Geist.

The organization of the book contributes to the development of the text and the understanding of the contents. The author defines the arcade, looks at ancient examples of the marketplace, and traces the development of the arcade—its influences and buildings which it influenced. He then analyzes the characteristics which describe the building typology.

The work is a definitive study. But Mr. Geist gives a detailed account of the arcades, and is never as fully understood. Mr. Geist has written an outstanding book.

CHARDINE H. WHEELAT Mr. Wheelatey is a member of the LA Architect Editorial Board.

ARCHITECTURAL PHOTOGRAPHY & DESIGN
RICHARD J. LEVY 106 N. KINGS ROAD SANTA MONICA, CA 90401 (213) 434-5330

Repro-Graphic Supply
Repro Services Printing slides, block machines, photostats, bar-punching/Consultation/Sales/Installation/Dunnery


For Sale Unique modern chrome chandelier from the lobby of a major Century City highrise office building. Present your offers to the Office of The Building, at 10100 Santa Monica Blvd., Suite 2070, Century City, between the hours of 9:00 A.M. to 4:00 P.M., Monday thru Friday.

Look to this symbol for all your drawing and d1azo printing needs.

"Passage de l'Opéra, from a wood engraving by Gustav Doré.

Passage de l'Opéra, photographed before demolition in 1924.
June Calendar

Chapter Events
- June 9: Professional Practice Subcommittee meeting, 5:15 p.m. in Chapter office, Pacific Design Center. Call Victoria Granot at 385-8446.
- June 14: LA/AIA Dinner Dance and Cabaret, cocktails at 6:30 p.m., dinner 7:30, Cabaret 8:30, Riviera County Club, Pacific Palisades. Admission: $22.50.
- June 23: Professional Practice Subcommittee meeting, 5:15 p.m. in Chapter office, Pacific Design Center. Call Victoria Granot at 385-8446.
- June 28: ASLA tour of Gamble House, 6:30 p.m. in Pasadena. Admission: $5. Call Charmaine Kenzer at 681-4651.

Courses
- June 15-25: Exploration of Architecture, summer workshop for high-school students, School of Architecture, USC. Call 743-2723.
- June 21-July 28: Construction Technology, with James Roberts of Wagner, Hohne, Inglis, Tuesdays from 6-9 p.m., Saturdays from 8 a.m.-12 p.m., 211, Downtown Center. Fee: $200. Call UCLA Extension at 825-4100.

Exhibitions
- Through July 31: Schindler: Modern Architecture as Local Culture, new drawings and models documenting 30 houses, Saturdays from 11 a.m.-4 p.m., Sundays from 1-4 p.m., Schindler House, Los Angeles. Admission: $1.50 students, $3 others. Call 651-6610.
- July 1-August 31: LA Architecture: Restoration, Renovation and Re-Use, curated by Joanne Jackson, Mondays-Saturdays from 9 a.m.-6:30 p.m., The Art Store, Los Angeles. Call 933-9394.

Lectures
- June 8: The Image of the Manufactured Home: Marketing and the Buyers Perspective, by Gary Pomeroy of Golden West Homes, 7 p.m. in Kinsey 247, UCLA. Fees: $25 students, $35 others. Call UCLA Extension at 825-9414.
- June 15: How the Manufactured Home Development Team Works, by Dennis Moms of G.W. Communities, 7 p.m. in Kinsey 247, UCLA. Fees: $25 students, $35 others. Call UCLA Extension at 825-9414.

Tours
- June 11: Malibu, sponsored by Victorian Tours, 9 a.m.-7 p.m. Fee: $25. Call 708-0744.
- June 18: Brand Park Neighborhood, sponsored by Grendale Historical Society, 11 a.m.-4 p.m. Fee: $5 in advance, $6 at tour. Call 242-7447.

Other Events
- June 4: Annual Meeting, Society of Architectural Historians, Southern California Chapter, dinner at 7 p.m., lecture at 8:30, meeting following. Getty Museum, Malibu. Call 503-7044.
- June 5: Music by Debussy, Poulenc, Satie, Milhaud and Stravinsky, performed by Da Camera Players, last in "Chamber Music in Historic Sites" series, 2:30 p.m. in Virgie Summer House, Catalina. Ticket: $20. Call Da Camera Society at 478-2227.
- June 24-25: Design Review '83, sponsored by Industry Foundation, June 24 from 11 a.m.-9 p.m., June 25 from 11 a.m.-4 p.m., California Mart, Los Angeles. Call Ed Postal at (714) 240-6222.

Deadlines
- July 5: AIA Fellowship nominations. Write Carl Maston at 6621 Metrose, Los Angeles 90038.
- July 5: Olympic Gateway Competition, submissions. Write Chapter Office at 8687 Metrose, Suite M-72, Los Angeles 90069.
- June 30: CCAIA Group Insurance, applications. Call Kathy Pifo at (714) 833-0673.

S M T W T F S
1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 20 21
22 23 24 25 26 27 28
29 30

Note: Calendar listings are tentative and subject to change. The reader should confirm all information by calling in advance. Submissions are encouraged and should be received by the deadline of the seventh of the month before the month of publication, at the following address: LA Architect, 8687 Melrose, Suite M-72, Los Angeles, CA 90069.

Editor
Barbara Goldberg
Managing Editor/Advertising Manager
Bruno Gietsin
Editorial Board
John Mullis, AIA, Chairman
Janice Axon
John Chase
Peggy Cochrane, AIA, Secretary
Barton Phelps
David Weaver
Lester Wertheimer, AIA
Charles H. Wheatley, Books
Editorial Board Emeritus
Thomas S. Hines
Frederic P. Lyman, AIA
Michael F. Ross, AIA
Thomas P. Wuskland, FAIA
Contributors
Catherine Miller
LA/AIA Officers
Robert Tyler, President
Martin Gelber, Vice-President
Cyril Chem, Treasurer
Chester Wildman, Secretary
LA Architect
Published monthly except August by the Los Angeles Chapter of the American Institute of Architects, 8687 Metrose Ave., Suite M-72, Los Angeles, CA 90069.
Dues: $50. Regular subscriptions: $15. Overseas subscriptions: $25. Editorial contributions and correspondence should be addressed to: LA Architect, AIA, 8687 Metrose Ave., Suite M-72, Los Angeles, CA 90069. Unpublished material will not be returned.

Lumber Association of Southern California
We have available to you:
- Design information
- Technical assistance
- Literature including Timber Construction Manual
- Grading rule books
- Western Wood Use Book
- National Design Specifications

WOOD - The only renewable natural resource
If we can be of help to you, call or come by 1915 Beverly Blvd. Ste. 202 Los Angeles, Ca. 90057
213-463-6490

LA ARCHITECT JUNE 1983