In the futuristic thriller, *Blade Runner*, director Ridley Scott constructs a grimly provocative vision of Los Angeles in the year 2019. Approached from the blackened skies, the city presents a vast mechanistic landscape dominated by mountain-size pyramids of twinkling lights, which, we learn, envelop the well-tempered world of the corporate elite. The view is strangely reassuring; it's the same chilly one we have been promised since the sci-fi films of the 1950s encouraged us to talk excitedly about the wonders of the future.

Down at street level, however, we are forced to encounter a world uncomfortably similar to our own. Through dense crowds and detaling acid rain we can just make out, under thick layers of accumulated grime, exuberantly ornamental facades like those of the Broadway movie palaces. Even the Bradbury Building, with its astonishing appearance, its splendid skylight leaking badly and its high-ceiling rooms serving as condos for a decidedly unhappy lot who appear to have fallen from corporate grace.

The film proceeds to tell a story of violence and despair, set against a city which appears to attach little meaning to its past and which is unwilling to imagine a course for its growth beyond colossal construction projects and the casual, continuous downgrading of the old city form. That one can find this image partly believable adds to its vividness. Subliminally posed on film are the questions: How should cities renew themselves? Who will make the decision? Scott means to frighten us, of course, and the recent experience of the local audience helps him to do a fine job of it. Bulldozing and starting from scratch remain the accepted tradition for development in Los Angeles, and the last 30 years have witnessed the disappearance of some of the most significant developments in this city's very long history. Gone, leaving few traces, are the vast network of the Pacific Electric trolleys, the amusement piers and romantic beachfront pavilions of Venice and Ocean Park.
This year, the Women's Architectural League Home Tour offers many surprises in residential design. The public can view six exceptional houses from 12 to 5 p.m., on Sunday, October 16, but must purchase tickets in advance from WAL. AIA, 8687 Melrose Ave., Suite M-69, Los Angeles, CA 90069. Sale of the tax-deductible, $10 tickets benefits architectural scholarships at nine California campuses. Of the architects, all in the West LA and Brentwood areas, there are new and three are remodeled. In 1963 the late A. Quincy Jones, FAIA, converted a photographer's studio into a dramatic home and workspace for himself and his wife. He maintained the integrity of the original structure, built tight on a 45' x 125' lot in 1950. Using extruded brick flooring and "Vosewood" wall treatment, Jones designed a number of cozy hideaways, several areas for meeting or dining, a long, gallery-like kitchen, and a 30' x 40' x 32' high main space. A totally different feeling is expressed in the combination home and studio for architects Ruth and Reuven Meghiddo. Using an ordinary 1930s bungalow as a starting point, the architects added a two-story addition housing the studio and part of the living room. The lavish use of wood creates a warm atmosphere inside and out, and ample windows and skylights visually extend the interior space and give the new areas of the house an open feeling. Color is one of the many surprises in the home remodeled by Eric Moss, AIA, for his clients Mar­izza and Brad Culverman. Moss calls it the Portal House: the roof opens up like a flower. Many new formal elements have been introduced in the house, including a symmetrical domed entry, a marble hearth and "twin windows" of glass brick. Several colors of fiberglass shingles recall former func­tions of the original house among the wide variety of textured surfaces. The traditional Spanish style of the Bel Air home by Margaret Siegel, AIA, conveys a sense of time­lessness. An entry is a free-standing, brooded, circular staircase under a 12-foot stained glass dome, leading through arches to the dining room, living room, and through a gallery to a 930-sq. ft. family entertainment room on the west. Crafted wood panels figure extensively throughout the first floor. Upon entering the study contains con­vex bookshelves on the outer curve of the stair­case. The master suite occupies the entire north wing of the second story. Fitting a 2600-sq. ft. house on a trapezoidal site, 57'-wide lot was the challenge to Johannes Van Tilburg, AIA. His solution is based in part on imaginative use of skylights and clerestory win­dows, and in part upon canny geometry: few of the rooms are rectangular. The house appears from the street to be two stories, but in fact it is all on one level. Trees seen through the high windows belong to the neighbors. The play of dark against light is repeated in the design of the house. Wall planes inside and out vary from almost white to shades of pink, while periwinkle blue, mauve and slate gray provide contrasting elements. A swim­ming pool, spa and redwood deck have been slipped into the backyard with little space to spare. The fountain spilling down into the pool pays homage to Mexican architect Luis Barragán. The single, southwest-facing roof element houses two solar collectors for the heating and cooling system. From traditional to post-modern architecture, a variety of good ideas for residential design will be on view on the October 16 tour. Please reserve your tickets in advance. Those going on the tour must not be bringing cameras, children under 12 years, not to smoke, and not to wear shoes with sharp heels. For further information, please phone (213) 679-3603.

Additions and Deletions

Face Lifts

Restoration, notwithstanding Ernest Borgnine and his lovely wife, is not the only alternative for spilling up a crusty old shell. The face-lift is now per­mitted and everyone is doing it. In fact, we're practically encouraged by the architectural paparazzi and the glamorous stars of "Drama of Post-Modernism" to reinterpret existing build­ings through addition and take back. Of course, the scope and success of the lift will depend upon the physical condition and/or inher­ent beauty of the patient/building and the skill of the surgeon/architect wielding the scalpel. Here are five new surgeries sent about, some more scarred than others, but all worthy.

Arthur Erickson Architects

Bety Ford would be proud of the major surgery performed on the office of Arthur Erickson Archi­tects because, like hers, it is an unpretentious class-act with an integrity derived from attention to detail. A new skin of dark glass has been stretched tightly over the one-story façade of a commercial building, producing a refreshing, more youthful look. The new facade doubles as a garden wall which admits light and blocks view into the studio. Visible through the glass is a layer of heavily veined stucco which gives depth and character to the smooth skin. Together, the two create a new material which may change the com­plexion of the building industry.

Beyond the former doorway, in the landscaped courtyard, an existing aged-brick garden wall is carefully incorporated into the slick new shell. Old and new landscaping, always important in Erickson's work, has been artfully fluffed and brushed into a stunning composition visible from all the adjacent studios and offices. Slieck pipe col­umns at the entry doors are painted nail-polish red and set a high-glass image, which is carried consistently throughout the interiors.

Branch Office, Unity Savings

7700 LA Brea Avenue

By Kirk Shimazu Architect

Contributors

John Chase
Richard Kartov
Courtney Miller
M. Stan Sharp, AIA

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LA Architect

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E. Brunner Interiors

This is the Phyllis Diller of architectural face-lifts, because it has undergone a radical transformation from a plain, utilitarian service station to a slick, students savings bank. Whomever thought out that of that ugly veneer could step such a lovely and chic creature? This building has a second career in store; the old, sloping ease was straightened with a new, grafted stucco facade, and the rear is simply care­ful, consistent International Style massage. The new facade comes from the glass block cage implanted at the corner to further endow the building's shape and to provide a focal point. Unfortunately, dis­aster struck the opposite corner where hideous scars mark the line between old and new.

Commercial Building

732 North Highland

By Wern Studio Inc.

This patient, designed by its owner, photographer Bill Wern, is appealing for its unselfconscious charm deriving from a compatible combination of old and new elements. The design process first involved a skin peel: stucco was removed to reveal brick walls with a concrete-bond beam wrapping around the building. A glass storefront, framed by a concrete post and lintel, was then excised and the opening filled with cast brick. Now, smaller openings for square glass block were cut in and the entire facade was distressed with a ham­mer. The result is an interesting and whimsical graphic composition in which the new contem­porary details do not overpower the character of the existing.

E. Brunner Interiors

Remember the night Linda Bird Johnson went to the Academy Awards program with George Hamilton? She was transformed into a swan at the hands of make-up artist George Masters and America was enchanted by a little lavender and pow­der. The same has happened to E. Brunner Interiors. With absolutely no surgery (the bones are basically good) and a minimum of effort, the rather ordinary-looking warehouse front has been trans­formed into a chic, eye-catching billboard. It's all done with elegant graphics and wonderfully trendy colors on a gray pancake base.

M. Stan Sharp, AIA
Mr. Sharp is a contributor to LA Architect.
The exhibition, "Los Angeles Architecture: Restoration, Renovation and Re-Use," curated by Joanne Jackson, is said to "Los Angeles, city of the future, is now rediscovering its past." Citing the approximately 10 million square feet of new construction in the downtown area, the authors then acknowledge the widespread interest of "people who have been moti­vated to undertake recycling projects," and note that the purpose of the exhibit is to introduce and highlight some of their experiences.

A brief history is given, focusing on the discov­ering role of "pioneering artists," who, needing large and inexpensive spaces, moved into the downtown area, and the Artists in Residence Ordinance, a singularly important resolution allowing for mixed living and work space, is rightfully underscored as a landmark decision.

Eleven projects are presented, ranging in scope from a small residence/ studio to a large galleria/ market complex. The exhibits are professionally presented, including both black-and-white and color photography, plans, renderings and some models. Placed in a quiet corner on stark, white walls, the overall impression is one of rather ele­gant simplicity, and it is after some very detailed reading of the presentation boards that one begins to question the basis for the exhibit.

Specifically, seven of the eleven projects appear to have had little connection with either pioneer­ing artists or artists as a generic grouping, exclud­ing, of course, the work of the present design firm. The four remaining buildings are within the downtown area, and several have utilized the Art­ists in Residence Ordinance. Five of these projects were associated with this ordi­nance. Those projects are both stimulating and well executed, and they are almost stunning in their conceptual purity.

In summary, the exhibit purports to present a cross-section of preservation projects in down­town Los Angeles. The principal theme, both geo­graphically and philosophically, is somewhat less well focused, and one suspects that this may be a product of the curatorial’s personal and/or profes­sional contact with the contributors rather than a detailed research program designed to ferret out specific artist-related or downtown projects.

Roger Hatheway is a landmarks consultant with a firm specializing in architectural surveys and certified rehabilitation.

"Los Angeles Architecture: Restoration, Renovation and Re-Use" continues through Sep­tember 1 at the Art Store. 7200 W. Beverly Blvd., Los Angeles.

Obituary

R. Buckminster Fuller

R. Buckminster Fuller, writer, inventor and futur­ist, died on July 1. The following eulogy was delivered by Ray Bradbury at an event spon­sored by the Architecture of Peace.

Fuller and I met only once, a year ago, and that not long enough for us to lecture to one another. For I feel that is the sort of person he was and I am: born, gabbers, lecturers, truthers. We couldn’t help it. Strike us and like tuning forks we vibrated for hours. Well, now, that great tuning fork, that great vibration, Buckminster Fuller has ceased, and we are left fulfilled, thank God, instead of empty. He left behind enough ideas to keep us occupied to the end of the century and beyond.

Best of all he was non-political. He knew what the wisest of us discovered years ago, the great revolutions are not political, but technological, and they affect us all and give us the tools to survive beyond 1984, beyond 2001. He was no optimist, for that is a pejorative term. He was a man who behaved in optimal behavior, as do I, in order to guarantee optimal results. Simplicity itself. Something: something might get done.

We miss Buckminster Fuller, but we are not sad. He was so full of energy that even now we are energized. He gave us jobs to do; let’s do them. I don’t think we could live with his memory if we failed. I don’t think I could live with consciousness.

All pessimists stand aside, all doomsters go away. All optimists stand aside, all doomsters go away. A great century lies ahead. Full; Fuller; fullest. Bucky Fuller said this. I merely repeat his words.

And of those three words, I suppose

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splendid public gardens like the west lawn of the Central Library, and all too many true architectural monuments like the Atlantic Richfield Building, the Dodge House and, most recently, the Benson诀 metaphor of the city's Department of Building and Safety, but the code is now sufficiently developed to accept alternatives to the one who chooses precisely where to continue. The curatorial optimism about the economics and significance of a building is subject to change when relocation raises the overwhelming share of renovation and alternative reuse projects involve marginal cases, buildings whose documentable historic/cultural significance is not all that astounding and whose designers, skillful and spirited as they may have been, were neither particularly original nor famous. A new library is not the buildings of the 19th century, they are mostly gone. Rather, it is that vast stock of structures, not always fine but often quite good, which is being documented. The Evolution of Los Angeles into a major American city in the years between 1920 and 1960, is a well-known and well-researched period of building and national levels. Those interested in the Los Angeles Conservancy, Watts Towers. Other major concerns of the Conservancy are:

- Metro Rail: The impact of this project on the city's historic resources, not only at stations locations, but also within redevelopment projects accompanying the system.
-unded designated historic sites such as the Central Library, Pan Pacific Auditorium and the Watts Towers, led to the formation of the Conservancy in June 1978. The policy arm of the Conservancy is the Issues Committee, which actively participates in the protection of endangered historic sites. The Conservancy's mandate is to be responsible, reasonable, and feasible; last-minute rallies and cries of outrage are futile. As learned in the battle over the demolition of the First United Methodist Church, successful preservation advocacy requires the following:

- Early identification of landmark designation of important historic buildings.
- Looking two years ahead at development and land-use trends.
- Building a broad-based constituency and working with the business community when possible.
Historic Designation & Gentrification

Official landmark designation and its impact on private property is a basic issue. In this country, property of highest significance—architectural, historic, or both—may be eligible for listing in the National Register. Once listed, a property must be maintained according to guidelines published by the Department of the Interior, in order to retain its official status. Specifically, property must meet at least one of nine criteria demonstrating it qualifies. As a result, designation of an architectural structure in Los Angeles, landmark status is determined through application to the Cultural Heritage Board. The board, a panel of five volunteers, with a full-time staff of two, which makes formal recommendations for approval by the Recreation, Libraries, and Cultural Heritage Committee of the LA City Council.

First proposed by members of the SCC/ALA, the Cultural Heritage Board was established by city ordinance in 1962, after two years of deliberations, placing it among the first local land preservation panels in the country. Originally concerned with the designation of private houses and public buildings (something it was empowered to do until at least another charter amendment was introduced in 1980), the board now reviews more complex applications involving land use as well as commercially valuable property as well as extensive Historic Preservation Overlay Zones. The board is currently responsible for the impact of the Metro Rail System on significant buildings along its proposed route.

Frustrated by the limitations of its original charter and subsequent amendments, the board has formed an ad-hoc committee now in the process of rewriting the ordinance under which it functions. At the center of this process is preservation of the large buildings along the route.

In one recent example of the politicizing of cultural-heritage activity, the City Council rejected the board's designation of one of downtown's most distinctive buildings, First Methodist. The grand church's auditorium and landmark tower on Hope Street were subsequently demolished. The board had expanded offices of the Southern California Gas Company, despite last-minute attempts by the Community Coalition to save the area. The City denied the request for a rehearing.

The increase in the rate of preservation is the thrust posed by the City Council's deliberation last year over the possible "de-designation" of the landmark Garden Court Apartments in Hollywood. This move is forestalled temporarily by the board's request for a full environmental impact report based on the owner/developer's proposed project.

Except in cases of severe accidental damage to a Historic-Cultural Monument, the de-designation is considered by preservationists to be ludicrously contrary to the purpose for which the Cultural Heritage Board was created: to restrict, if not prevent the destruction, the defacement, and free from political manipulation, the most significant cultural artifacts and public utilities in Southern California. Important recommendations of the ad-hoc committee's report will probably include expanding the board's jurisdiction to cover (at least some of whom will be appointed for reasons of their specific expertise in law, real estate, and planning) in order to protect the historic resources in the county. The board's role in this process is to be expanded, including the board's role in line with newer ordinances. The board's ability to intervene will be strengthened, including the board's role in line with newer ordinances. The board's role in this process is to be expanded, including the board's role in line with newer ordinances. The board's ability to intervene will be strengthened, including the board's role in line with newer ordinances. The board's ability to intervene will be strengthened, including the board's role in line with newer ordinances. The board's ability to intervene will be strengthened, including the board's role in line with newer ordinances. The board's ability to intervene will be strengthened, including the board's role in line with newer ordinances. The board's ability to intervene will be strengthened, including the board's role in line with newer ordinances. The board's ability to intervene will be strengthened, including the board's role in line with newer ordinances. The board's ability to intervene will be strengthened, including the board's role in line with newer ordinances. The board's ability to intervene will be strengthened, including the board's role in line with newer ordinances.

The rationale behind the HPOZ—to preserve meaningful representations of early Los Angeles neighborhoods that have historical, architectural, cultural, or both characteristics—is an example of the preoccupation with displacement of low-income residents and small businesses.

Another politically controversial issue is the social effect of preservation/restoration efforts at the neighborhood level. Property values of blighted historic districts around the country has usually resulted in rising property values and higher rent demands. In addition, there has been displacement of low-income residents and small businesses.

The Sepulveda House, originally built for Eliza Martinez de Sepulveda, a part of the Pueblo de Los Angeles State Historical Park, is a 44-acre district which includes Olvera Street and, roughly, 179 buildings on the National Register. The park is under consideration for a historic preservation overlay zoning. The house is being restored by Long-Hoof Architectural Designers and will be one of the park's centers and offices for the park, stores, and exhibits illustrating life in 1887.

In Los Angeles, minor localized instances of "gentrification" have been observed in at least two areas: the Cultural Heritage Board and Planning Commission review, where community stability and pride in ownership have surfaced.

While the Angelino Heights designation is scheduled to come into force by fall City Council this month, it is the first such application to do so, and no HPOZ currently exists in Los Angeles. This is precisely the fact that, in the last seventeen years, four LA neighborhoods were designated as Historic Districts and placed on the National Register of Historic Places. But even national recognition of the Broadway Theater and Commercial District, Carroll Avenue, Spring Street and Wilton Place cannot alter underlying zoning or guarantee design review of new development within a designated district.

Instead, in Los Angeles, a series of small-scale designations in the same period have been made. The board has been instrumental in creating an HPOZ has been very slow. In 1922, South Carthay represents a typical Los Angeles middle-class tract development of the 1920s. Composed of blocks of single-family and commercial buildings, it is buffeted by the large thoroughfares of Pico, Olympic, La Cienega and Crescent Heights. The neighborhood evokes a strong sense of enclosure and displays the ordered arene. This is a remarkably unaltered form. Its intact collection of Spanish-Colonial-revival houses is among the finest in the city, and it also contains a string of the then-popular Norma-chateaux, Tudor and colonial-revival styles.

A few blocks north was the heritage association has petitioned South Carthay residents to discover that 85% are in favor of designating the area. The project is now being addressed by the city council in the fall, to the disappointment of preservationists, the actual process of creating an HPOZ has been very slow. These small-scale efforts—often trumpeted as "Los Pueblo and South Carthay—have seemed aimed in the designation process. Cultural Heritage Board approval has been quick in coming, but nominations have stalled in the Planning Department/Planning Commission review, where concerns of social impacts and boundary defin-
Chapter News
And Notes

Nominations

The following nominees have been accredited for 1984 Chapter Officers and Directors.
• Vice-President/President-Elect (one-year term): Mark Hall, AIA; Chet Widom, AIA.
• Secretary (two-year term): William Landthau, AIA.
• Director (two-year term; two positions open): Richard Aeppl, AIA; Richard Client, AIA; Marvin Malecha, AIA; Robert Reid, AIA.
Mr. Malecha served on the 1983 Board to complete Lynn Paxton’s unexpired term of office. As permitted by Chapter bylaws, he is eligible for nomination for a two-year term as Director.
• In accordance with Chapter bylaws, election to the position of Vice-President/President-Elect or Secretary also constitutes election as Chapter Delegate to the California Council (CCIA) for a two-year term.
• Following this publication of nominees to date, Chapter Members in good standing have the opportunity to submit additional nominations, in accordance with the nominating procedure stated in the July issue of LA Architect, to be received at the Chapter office no later than Friday, September 23, 1983.
• Nominations will then be closed and election ballots prepared for mailing. The election ballots will also contain an amendment to Chapter bylaws in regard to Professional Affiliate membership, required in order to conform our bylaws with those of the Institute.

DID YOU KNOW?

• The Chapter is selling an excellent manual, Architect’s Responsibilities in the Project Development Process, by H. L. Marvin. The cost is $24.95 including tax and first-class postage.
• By now, AIA and Associate members should have received the Chapter’s Professional Development Seminars brochure. As an added reminder, a flyer is enclosed with this issue of LA Architect. Make your reservations early!

Janice Axon
Executive Director

Cake Contest

Silver balls, color-splashed sugar cubes, striped plastic straws, red licorice strings, fluorescent-colored frosting and angel food cake were designed into architectural forms at the AIA beach party last month.
Ten master cakes were created and winners were chosen in three categories: "Postmodern," Ruth Meyer’s "Rainbow Cake"; "Historical," the Smith family group for their "architectural hall of fame," complete with covered walkways and gardens; "Abstract," Gay Bardon’s "untitled" with straws used as decorations and structural elements.

Membership

• New Members, AIA:
  • Ralph Miller, Henry Program Management, Inc.;
  • Paul Sonoki, Fredrik, Hope & Associates, Aspett Davidian, KDG, Kendall Design Group, Architectural Planning; Jean-Carole's of the professional and commercial Brothers Construction Corporation;
  • Maria Magdalena Campeau, Hunter & Appel Architects, Inc.;
  • Garen Ashley and Associates, Gao, Wong Associates;
  • Kaaren G. Khoudlkian, Kamins International, Ferodioon Karman, Urbania Group;
  • Douglas B. Hatch, Green Associates;
  • Taehee Lee, Herbert Naed, AIA & Partners, Architects;
  • Milica Dedijer, Milica Dedijer Architect, Michael T. Allen, Langdon & Wilson Architects; Robert Anderson, Parts, Anderson, Collins; Milichor P. Villanueva, Jr., Carnation Co.;
  • Ralph H. Dickson, Kurt Meyer Partners;
  • David J. Mess, Kurt Meyer Partners;
  • Kenneth P. Lee, IBM Corporation, Robert O.

Clements, Jr., Robert Clemons & Associates;
Ray Van Den Broek, F. S. Veninga Associates;
Katherine Diamond, Benton/Park/Canada;
Arden L. Larson, Lynn Associates;
Charles Grant Lewis, Charles Grant Lewis, Architect, AIA; Michael W. Folonis, Michael Folonis Architects, Eric G. Kempson, Nicklow, Owings & Merrill; Ellis C. Lee Mak, Arnt, David, Newdor; Linda Tasker Tigha, CADAM, Inc.;

• New Associates:
  • Daniel M. Tutsquadume, Environmental Planning & Research Inc.;
  • Edward John Garman, Gensler B Associates; Lindsey Alan Goodman,

• Member Emeritus: Edmund Arbab, AIA, E.

LA/AIA

Board of Directors Meeting, Number 2206, July 6, 1983.

• Treasurer’s Report: Chem

• Membership

• New Members, AIA:
  • Ralph Miller, Henry Program Management, Inc.;
  • Paul Sonoki, Fredrik, Hope & Associates, Aspett Davidian, KDG, Kendall Design Group, Architectural Planning; Jean-Carole’s of the professional and commercial Brothers Construction Corporation; Maria Magdalena Campeau, Hunter & Appel Architects, Inc.;
  • Garen Ashley and Associates, Gao, Wong Associates;
  • Kaaren G. Khoudlkian, Kamins International, Ferodioon Karman, Urbania Group;
  • Douglas B. Hatch, Green Associates;
  • Taehee Lee, Herbert Naed, AIA & Partners, Architects;
  • Milica Dedijer, Milica Dedijer Architect, Michael T. Allen, Langdon & Wilson Architects; Robert Anderson, Parts, Anderson, Collins; Milichor P. Villanueva, Jr., Carnation Co.;
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• New Associates:
  • Daniel M. Tutsquadume, Environmental Planning & Research Inc.;
  • Edward John Garman, Gensler B Associates; Lindsey Alan Goodman,

• Member Emeritus: Edmund Arbab, AIA, E.

LA/AIA

Board of Directors Meeting, Number 2206, July 6, 1983.

• Treasurer’s Report: Chem referred the Board to the report which had been distributed. He added that the cashflow deficit is decreasing. Board of Directors Meeting, Number 2207, July 13, 1983.

• Executive Officer’s Report: Axon discussed the latest Public Policy Update. She reported on the Metro Rail issue. She stated that the first stage in obtaining funding was taken. $110,000,000 was earmarked for Los Angeles for this project. It is estimated that the subcommittee report will be completed. However, on the House floor a very strong fight is expected.

• National Convention: Gellar reported on the National Convention which was held in New Orleans. There were 20 delegates from Southern California.

On the resolutions, Gellar stated that there was a debate on the resolution regarding the size of the current National Board. It was thought the size of the National Board was too large. However, it was generally felt that if it was cut down there would not be proper representation and the resolution did not pass.

There was a resolution on minority memberships and an affirmative action committee was proposed by Bill Patnaud. After this resolution was watered down, it passed.

There was a resolution regarding the Grassroom meetings which was submitted by the New York State AIA that was passed. The basic intent of that resolution was that Grassrooms be held in Washington, DC at National Headquarters. Another resolution relating to Women in Architecture was passed with no debate; there was a resolution on a redefinition of Directions 80’s and that was passed.

• Guest: Tyler introduced Murray Feldman, Manager of the Pacific Design Center. Feldman discussed the proposed expansion of PDC and produced a chart and a rendering showing the proposed expansion.

Moved Cherm/Second Hall, the following: that the Board support the expansion of the PDC, disclaim any endorsements pertaining to the design.

• Design Awards: Bob Clark, Design Awards Chairman, passed around the list of LAANA 1983 Design Awards and proposed jurors. Clark requested approval of the proposed jurors and stated that it was the feeling of the committee to have two separate groups of categories and jurors, residential and commercial, so that more time could be spent on the individual projects. He went over the list of jurors and their qualifications.

Board of Directors Meeting, Number 2207, July 13, 1983.

• President’s Report: Tyler reported that he, Lyman, Gellar and Axon met with Bruce Petty, FIPA, National Vice-President, and Frank Brown, National Staff, who were here surveying Los Angeles as a possible site for the 1985 ASHRAE INC.

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National Convention. He stated that in order to have the convention in Los Angeles consid­ered, it is necessary that it be approved by the Los Angeles/AIA Board. Moved Axon/Second Chern, the following: that we recommend Los Angeles as the site for the 1983 National Con­vention. Carried.

Tyler reminded the Board that we had been asked by Mr. Nielsen to support an architect there be no LA City double taxation for archi­tect. Moved Siegel/Second Geifer, the fol­lowing: that the Board write a letter of support for Nielsen in his efforts to eliminate double taxation in LA City. Carried.

Unfinished Business: Axon reported on the Design Awards program. After the last meeting there was some discussion among the Board members, and it was felt that perhaps they had been too precipitous in approving the Jury. After the Board was polled, some changes were made; two categories were added: Interior Architecture and a Special Presidential Award. There are still two separate groups of jurors, plus a two­person jury for the Presidential Award. There are two architects, a landscape architect, and a person from the arts on each jury. Four archi­tects have been asked and have accepted: Robert Frasca, FAIA, Bob Marquis, FAIA, Tom Owy, and Doug Friedelson. The landscape architects are: Todd Bennett and Francis Design. Personal representatives of Mr. Aulbeck and Doug Friedelson. The jury for the Presidential Award is Tyler and Julian Sears.

Old Business: Lyman stated that there was going to be a special meeting of the CCAIA dele­gates to determine whom the Board wanted to support, in order to make sure the Board could send a letter of endorsement to those people. Asen, two categories were added: Interior Architecture and a Special Presidential Award. All architects have been asked and have accepted.

New Business: Zimmerman stated that he was at the meeting representing Architects for Peace and Justice. He expressed some concern about the Board's support for Lyman. Moved Geifer/Second Widom, the following: that the LA/AIA Board send a letter of support to the CCAIA Board endorsing Lyman as a candidate for Vice-President. Carried with one abstention.

The Associates are therefore looking for a stable of writers, or would-be writers. All members interested in contributing articles or helping to coordinate the Associates' involvement in LA Architecture are invited to a potluck writer's retreat from noon to 4:00 p.m., on September 25, at the home of Mark Mihokis, 209 S. Manseman PL, Los Angeles. Call Mr. Mihokis for more information at (213) 388-7074, evenings.

Two Wednesday evenings of journal reading have been scheduled at Elaine Jones' home, on Sep­tember 22 and October 20, from 7:00 to 9:30 p.m. Journals of guests and other local archi­tects of Los Angeles will be on open tables, and an opening price will be read to all, then those attending will read selections from their own journals in small groups. These two evenings will be an experiment in ideas and translation. If the response is inspir­ing, future meetings will be scheduled. If you are interested in sharing your writing and draw­ing, please contact Donna Jean Brown at (213) 829.5447.

ASA Takes a New Name
As President of the Los Angeles Chapter of the Society of Architectural Administrators (SAA), I am proud to announce the adoption of our new name at our 14th annual convention in New Orleans, May 21-25. The name represents a turning point for the Society of Architectural Admin­istrators, formerly the Architectural Sec­retaries Association, in that it will attract a wider­variety of the talented men and women that comprise this unique resource to the architec­tural community.

Marc Miskinis

The first demonstration project of the LA/AIA Corps of Architects, a proposal for crosstown rail transportation between the UCLA and USC Olympic Games sites, has garnered considerable attention and is nearing a detailed feasibility study. The "Olympic Express," a 10-mile rail line, utilizing existing right-of-way and tracks primar­ily along Exposition and Sepulveda boulevards, is the brainchild of Mark Hall, AIA, principal of Archiplan in Los Angeles. A committee of nine AIA members and associates participated in the planning and design of the system under the auspices of the Corps of Architects, the LA/AIA com­munity outreach program and the LA/AIA Trans­portation Committee.

According to Hall, the Los Angeles Times reporter Evelyn DeWolf served as an essential catalyst to the project in its early stages. DeWolf and Hall met as a result of an awards program in which Hall was presented a commendation for his work with the Corps of Architects. The two discussed the possibility of rail service in Los Angeles, and the concept of a rail line on Exposition Boulev­ard, currently used only a few times a week by the Southern Pacific Railroad, was proposed. DeWolf initiated discussions with Southern Pacific executives. Following the meeting with railroad and agency officials, the need for a concise pro­posal, rather than general ideas, became apparent to Hall. He organized a Saturday morning char­ter at the Archiplan office June 18, during which nine-a-member committee planned the specific route alignment, designed prototypical stations, generated rough cost and revenue projections, and drafted a press release. The press package served the purpose of second-level discussions with railroad and public agency representatives.

The next step, according to Hall, is to engage a consultant that can prepare a quick but thorough appraisal of project feasibility, taking into account detailed developmental and operational consid­erations. Since the Olympic Express is com­menced primarily as a temporary system designed to serve Olympic events, public agencies cannot undertake any system costs, pursuant to the agreement under which local agencies agreed to host the Olympic Games. Given these conditions, Hall believes that the best approach is to view the Olympic Express as a temporary system whose long-term service would be as a demonstration that urban rail service and sophisticated infra­structure can be put to effective use. An effective demonstration already existed in the ability of the LA/AIA to gain tremendous exposure in the course of providing public ser­vice. The Olympic Express has been the subject of numerous inclusive articles in the Los Angeles Times and other newspapers and videotaped interviews on numerous television news pro­grams. Most recently, industries eager to partic­ipate in the Olympic Express project have used the AIA as their major conduit for information and referral.

While comments on the ultimate outcome of the Olympic Express may be premature, the proj­ect has already energized the business commu­nity, captured the attention of the Olympic event organizers, and focused tremendous attention on LA/AIA and the role of architects in the com­munity. With characteristic modesty, Hall summed up the demonstration value of the project: "Architects help people visualize (an idea), taking it from a few words to a built project. We really are facilitators."

A. Jeffrey Skornack
Mr. Skornack is a member of the LA Architect editorial board.

Correspondence

Edifice Complex
To John Patier, re his "Perceptive: Pritzker Prize," LA Architect, 7/18: As you point out, architecture gets no respect as the mother of the arts. While comments on the ultimate outcome of the Olympic Express may be premature, the project has already energized the business community, captured the attention of the Olympic event organizers, and focused tremendous attention on LA/AIA and the role of architects in the community. With characteristic modesty, Hall summed up the demonstration value of the project: "Architects help people visualize (an idea), taking it from a few words to a built project. We really are facilitators."
Calendar

Chapter Events
- September 7: Associates Board meeting, 7 p.m. in Gardens of Security Pacific Bank, downtown Los Angeles. Call Yankel at 621-1734.
- September 7, 12, 19: Office Buildings, LA/AIA seminar with Maxwell Starksman, 7-9 p.m. in Space M-42, Pacific Design Center. Fee: $25 Members, $15 Associates, $35 non-members.
- September 14: San Sylmar Tower of Beauty, WAC tour, 7 p.m. in Sylmar. For reservations, call Moore at 661-2768 by September 4.
- September 14: Computer seminar sponsored by Associates, 6:30 p.m. in Space 259, Pacific Design Center. Fee: $3. Call Patchin at 626-5493.
- September 21: Journal Readings sponsored by September, 6:30 p.m. in Space M-62, Pacific Design Center. Fee: $500. Call UCLA Extension at 825-9061. September 27 - December 6:
- Castles, Palaces, and Villas: The Evolution of Italian Habitats with Dr. Maria Lucini, Tuesdays from 9 a.m. - 12 p.m., Extension Design Center, Santa Monica. Fee: $185. Call UCLA Extension at 825-9061. September 27 - December 6:

Other Events
- September 25: Experience the Energy of Architecture workshop sponsored by OCC/AIA, Irvine Bowl, Laguna Beach. Call Hart at 557-2272 or Dougny at 457-6020.
- September 29-30: New California Residential Design and Execution of Small Commercial Spaces with Douglas A. Lowe, Wednesdays from 7-10 p.m., Room 3343B, Graduate School of Management, UCLA. Fee: $185. Call UCLA Extension at 825-9061. September 28 - December 7:

Courses
- September 26 - December 5: Residential Remodeling with Randy Washington, Mondays from 7-10 p.m., Room S522. Boelter Hall, UCLA. Fee: $185. Call UCLA Extension at 825-9061.
- September 26 - December 12: Computer Aided Design/Graphics for Designers with D. Michael Fuller, Mondays from 7-10 p.m., Room B-26, Architecture Building, UCLA. Other sections start September 26, 29. Fee: $500. Call UCLA Extension at 825-9061. September 27 - December 6:
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- Monthly rate: $50 per word with a $5 minimum. Deadline: copy must be received in the Chapter Office by the seventh of the month before the month of publication. In the case of the deadline falls on a weekend, copy must be received by the last working day before the seventh. Placing ads: Type copy double-spaced, count words; calculates charge; make check payable to LA Architect; send check and copy to: LA Architect Classifieds, LA/AIA, 8867 Melrose, Suite M-72, Los Angeles, CA 90069.

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