LA/IAIA Announces Olympic Arch Winners

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The Olympic Arch Competition was originally the idea of Cyril Cheney, AIA, Janice Aaron, Executive Director of the LA Chapter, organized and administered.

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LA/IAIA Design Awards: Page 2

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Olympic Arch Winners

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The concept of a design festival sponsored entirely by Associates began in 1982, with the first Voyage festival, a successful program entitled "Towards A New Horizon." The goal was to bring together people whose projects and ideas were of interest to designers in an affordable and relaxed setting. This year's Voyage promises to renew these goals.

This year's festival will cost $35 for the general public, $25 for Associates, students, and part-time employees. For reservations or further information you may contact any of the following:

Guyor provocaave prose.

Robin Swindall and Mark Mikolavich

Robin Swindall and Mark Mikolavich

Associate, AIA

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**LA/AIA Program**

**Awards Banquet**

Winners of the LA Chapter's 1983 Design Awards Competition will be announced at a special banquet, on Saturday, October 15, at the original Persian's restaurant. Persian's is located at 4101 Wilshire Boulevard, near Crenshaw.

The event will start at 6:30 p.m., with a no-host reception. Dinner will be served at 7:30 p.m. and the awards program will start at 8:00 p.m. Admission is $25 per person. Prepaid reservations must be received at the LA Chapter office by Monday, October 10.

More than 220 entries, from members of the LA Chapter and other AIA members who have designed projects in Los Angeles, were submitted to the competition for judging this year.

Judges included Ralph Atchley, sculptor, North Hollywood; Todd Bessman of POE, Los Angeles; Francis Dean of Eckbo-Dean, South Laguna; Robert Frautschi, FAIA, of Zimmerman-Frautschi Partnership, Portland, Oregon; Diane Friederich, art consultant, Newport Beach; Robert Marquis, FAIA, of Marquis Associates, San Francisco; Dr. Julian Nava, former Ambassador to Mexico, Northridge; Rob Quigley, AIA, Rob Quigley & Associates, San Diego; Walter Richardson, FAIA, of Richardson-Nagpi-Martin, Newport Beach.

Chairman of the 1983 Design Awards Committee is Robert J. Clark, AIA, of Los Angeles. Photographs and drawings of all 220 entries will be on display during the reception from 6:30 to 7:30 p.m. The awards program will include a slide presentation of all entries, followed by an announcement of the awards. Additional slides will be shown of the award winners, and the jurors will be available for comments.

**CIAA San Diego Convention**

"Interface: Architects and Politics" is the theme of this year's CIAA convention, to be held October 20-23 in San Diego. Shirley R. Chilton, Secretary of the State and Consumer Services Agency, will be the keynote speaker. A member of Governor Deukmejian's cabinet, Chilton is responsible for the operation of the state's conglomerate agency which supervises the Building Standards Commission, the Department of Fair Employment and Housing, the Department of Consumer Services and the Board of Architectural Examiners.

The convention's political lunch symposium, on Friday, October 21, will feature former Political Political Affairs Advisor, Lyn Nofinger. Nofinger's political career includes several years as a political consultant, press secretary for President Reagan, and Congressional Relations Deputy Assistant for the White House.

The program on Saturday, October 22, will include a panel discussion entitled "How Much Politics is a Part of Architect?"

**WAL Tour Reminder**

The 1983 WAL House Tour will take place on Sunday, October 16, from 12 to 5 p.m. In addition to the houses described in the September LA Architect, a new house by Frank Dimster, AIA, will be included. The house is carefully sited to take advantage of ocean views and to conserve energy. Its interiors are economical and elegantly simple: hardwood floors and white plaster walls are foil for bright rugs and graphics. Each bedroom has a private balcony with a stairway to the swimming pool. The triangular breakfast area leads to a patio with ocean views and all areas of the house flow into each other gracefully.

Other houses on the tour are: A. Quincy Jones' "Barn," a remodeled photographer's studio; Ruth and Beven Magidsho's remodeled bungalow, Margaret Ziegel's Spanish-style Bel Air house, and Eric Moss' "Petal House."

Advance reservations are required for the tour and can be made through WAL, 54 American Institute of Architects, 8847 Melrose, Los Angeles 90069. Tax-deductible tickets are $10, and the proceeds benefit scholarships to deserving students. Further information, call 659-3403.

**Update Architecture In the Media**

In a previous article ("Architecture in the Media," LA Architect, 10/93), this publication examined existing architectural coverage in the local media. Since then, the three critics specifically mentioned have left or lost their positions, which have not been filled. LA Architect called radio station KUSC, the Los Angeles Herald-Examiner, and Los Angeles Times to find out what is being planned to remedy the situation.

KUSC discontinued John Pastor's "Architecture and Urban Design Commentary" reportedly due to an increasingly tight budget. Station manager Ann Worth said that there are no immediate plans to have any local critic (Paul Sprenger's "Designing America" is produced in Washington, DC, despite public response to the absence of Pastor's commentary and the station's wish to "reinstate architectural criticism, possibly with a different angle."

The Examiner is between critics. Joseph Giusanetti, the former architectural critic, who is now with the New York Times, will be replaced by Leon Whitmore of Toronto, who is due to arrive in a matter of months. Shonna Patterson of the Examiner did not explain the long transition, but she said that Whitmore is expected (he was architecture critic for the Toronto Star), and that she is confident he will match Giusanetti's accomplished style.

The Herald-Examiner no plans to replace former architectural critic John Dreyfuss, who is now a staff writer. Jean Shirley Taylor of the Times said that Shonna Patterson will cover architecture with his new title of Urban Design Critic. Ms. Taylor explained that Kaplan is capable of covering both urban design and architecture without deputizing either.

Bruce Bibly
Mr. Bibly is an editorial assistant for LA Architect.

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Architects Chosen for Metro Rail Stations

The RTD Board of Directors selected 14 architectural and engineering firms to do advance tunnel-design work on the Metro Rail project. There will be 18 stations in all. The following firms were selected for their experience on other major public-transit projects across the nation:

- Delon Hampton and Associates, Rockville, MD, for engineering of the tunnel segment between Union Station and the subway station at Seventh and Flower Streets, including the Civic Center station near First and Hill Streets and the station at Fifth and Hill Streets.
- Gannett Fleming/Dowley, joint venture, for continuing design on the Seventh and Flower Streets station.
- Swerdfap and Parcoal and Associates, San Francisco, for advanced design of the tunnel segment between the Seventh and Flower Streets station and the station at Wilshire Boulevard and Vermont Avenue. Work will also include engineering on the station at Wilshire and Alvarado Streets.
- Charles Kaiser Associates/C. E. Maguire, joint venture, chosen for the station at Wilshire and Vermont.
- Joint venture of Tudor Engineering, San Francisco, and William L. Pereira Associates, for the tunnel segment between Wilshire and Vermont and Wilshire and La Brea, and design work on stations at Wilshire and Western and Wilshire and Normandie.
- STV Engineers for station and line design of Wilshire/La Brea stations and a crossover structure.
- Small Associates, Boston, MA, for Hollywood/Cabazon station and 1,237 feet of tunnel north from the station.
- Transit and Tunneld Consultants, Buffalo, NY, for tunnel segment starting south of the Hollywood Freeway and extending through the mountains to the Universal City station.
- Joint venture of P & E International, William Hinch, AIA Architects, and Stevens & Willsnook, Atlanta, GA, for tunnel segment between Universal City station and North Hollywood station, including double crossover track south of the North Hollywood station.
- Lockman Partnership for the Universal City station.
- Hugh and Donald Gibb, Architect, FAIA, for North Hollywood station and track design north of the station.

The firms were selected after extensive interviews; the criteria by which they were chosen focused on their engineering-staff qualifications, experience, minority and women business commitments, and management plans. The firms are expected to subcontract their work to local firms.

Harry Weese and Associates, already under contract to RTD for station design during preliminary engineering, will conduct continued preliminary engineering design on Union Station, and Daniel, Mann, Johnson & Mendenhall/Parsons Brinckerhoff Quade and Douglas is under contract for preliminary engineering for the ways and structures and will work on the central yard and shops, as well as the tracks leading to Union Station.

The RTD Metro Rail is a rail rapid transit system similar to those operating in Washington, DC, and Atlanta. Metro Rail passengers will discover convenient access to the central business districts, Wilshire corridor, Fairview district, Hollywood and the San Fernando Valley when service begins in 1990.

March Exhibition

Inside the Neutra Mystic

An exhibition-lecture event entitled "The Architecture of Richard and Dion Neutra—the View from the Inside" will be mounted at the Pacific Design Center in March 1984. The event is conceived as a personal view from inside the Neutra practice by Dion Neutra, the surviving partner of the firm. The exhibition and lecture series is intended to supplement the traveling Neutra show mounted by the Museum of Modern Art of New York which will be showing at UCLA in late March 1984.

Besides providing an overview of the Neutra work in Southern California, this supplement will explore new ways to communicate architecture to both professional and lay public. Sponsored by the PDC and various schools of art, graphics and architecture, the show must raise $75,000 to cover costs. Donations are solicited immediately in any and all amounts with appropriate credit given at the show and in publications. A book is planned as well as a number of other publications and media events. Opening ceremonies will be coordinated with WestWeek 1984 at the PDC.

The show will include elements to illustrate the following principles and concepts:
- Restoring man to his historic relationship with nature and its elements.
- User-oriented design.
- Architecture is an applied art: architecture must be judged in the context of the forces which shape and surround it.
- Neutra architecture takes time to mature.
- Conservation of the owner's capital.
- A kinetic experience of Neutra to be moved by architecture, you must move through it.
- Conservation of the owner's capital.
- A kinetic experience of Neutra to be moved by architecture, you must move through it.

Harrison McIntosh will present the sculpture to a participant in the Neutra home tour.

Donations are tax deductible. Volunteers are also needed and welcome. Details are available through Dion Neutra, 2379 Glendale Blvd., Los Angeles, CA 90039. Donations are tax deductible. Volunteers are also needed and welcome. Details are available through Dion Neutra, 2379 Glendale Blvd., Los Angeles, CA 90039, (213) 666-1806.
Richard Neutra and the Search for Modern Architecture: A Biography and History

No one can deny Richard Neutra’s presence in the architecture of Southern California. He and Rudolph Schindler created sophisticated modern design in Los Angeles during the 1920s and ’30s, unparalleled in the United States. However, by the 1960s and ’70s, Neutra was considered old-fashioned, too strict a follower of the International Style, and was rejected by young architects for the new pluralist philosophies of design which came forward in those turbulent decades. Thomas Hines’ Richard Neutra and the Search for Modern Architecture is both a biography and an analysis of his work.

Born in 1892 into a middle-class, Viennese, Jewish family, Richard Neutra grew up in the over-ripe Belle Epoque, and by the time he was a teenager the western world had entered the old days of the Lovell and Von Sternberg houses.

Neutra’s decision to join with Robert Alexander in a partnership began with high hopes, as Hines points out; together the firm would gain critical and financial success. His use of mirrors and reflecting pools confirm Neutra as a visual gamester. Also, Henry Russell Hitchcock’s criticism of Neutra for the proliferation of elements and redundancy of parts is passed over lightly. The point where structure becomes decoration is of course the emperor’s clothes of the International Style.

When everything in Neutra’s work seemed very clear-cut and within the International Style, the ambiguity of the late houses, with their schizophrenic tension between International-Style tenets and a yearning for a heightened sense of natural materials, unsettles the author. Hines largely ignores Neutra’s experiments with space and structure which brought him closer to the essence of Japanese domestic architecture than either Frank Lloyd Wright or the Greene brothers. Neutra’s unashamedly Japan-esque views and house-garden relationships raise the question of his romanticism.

Similarly, Neutra’s games of illusion are momentarily firmed over by Hines, then ignored. Neutra was fascinated by reflective surfaces that fooled the eye, that dazed spatial and architectural boundaries. His use of mirrors and reflecting pools confirm Neutra as a visual gamester. Also, Henry Russell Hitchcock’s criticism of Neutra for the proliferation of elements and redundancy of parts is passed over lightly. The point where structure becomes decoration is of course the emperor’s clothes of the International Style.

Ultimately, Hines leaves us to decide where Neutra fits into the Pantheon of twentieth-century masterbuilders. Maybe it is too easily to fully assess Neutra’s contribution; but in his attempt to give us an objective portrait of the master, wars and all, Hines comes to few conclusions.
Exporting California

Exhibition

During the last couple of years, "avant-garde" California architecture has been exhaustively reviewed in a number of public exhibitions. Spurred, perhaps, by Thom Mayne's enterprising lecture and exhibition series at SCI-ARC in 1980-81, there have been a number of small gallery exhibitions mounted around Los Angeles. But far more interesting than the local shows is the examination of California architects by observers from outside the state.

Last fall, Stanley Tigerman and Susan Grant Lewin initiated the examination with "The California Condition: A Pregnant Architecture," mounted at the La Jolla Museum of Contemporary Art (see LA Architect, 12/82). In April and May of this year, Peter Cook and I organized a more casual survey, "Los Angeles Now," at the Architectural Association (AA) in London.

The most ambitious and coherent of the California shows, however, was "California Counterpoint," sponsored by the venerable Institute for Architecture and Urban Studies (IAUS) in New York and mounted at the National Academy of Design from June to September. Co-curated by Lindsay Shapiro and Helene Fried, under the watchful eye of Peter Eisenman, the show will receive another viewing at the San Francisco Museum of Modern Art from November 2 through January 15.

Each of the exhibitions attempted to develop a particular attitude about California architecture. Tigerman and Lewin's show proposed a kind of Noah's ark approach: taking a couple of examples from every possible California firm while carefully avoiding most participants from the IAUS show, the exhibition celebrated the sheer variety of new architecture in California. Essays by both Lewis and Tigerman explained the categories of this architecture and their origins, but they failed to provide much insight into the attitudes which spawned them.

The show at the Architectural Association was a bit more casual. Selected by an erudite English architect and an aspiring Angeleno editor, the exhibition focused on Los Angeles alone. It was an attempt to identify the most influential practitioners of a new architecture and the inside show effect of their work. The installation itself bore the signature of P. Cook: the show was mounted in a series of rooms replete with paint-colored, angled partitions and cut-out palm trees. In a pithy but modest catalogue, the essays examined the social and cultural phenomena which shaped the work without dwelling on specific examples.

While the work exhibited in both the London and La Jolla shows varied wildly in quality and style, the New York show focused on a more narrow range of ideas. Initiated almost four years ago, the IAUS show examined firms whose work is rooted in pure aesthetic investigation, influenced either by artistic movements or the examination of architecture as a formal exercise. The exhibition included the work of Frank Gehry, Coy Howard, Fred Fisher, Studio Works and Morphosis from Los Angeles, and Stanley Saitowitz and Batey and Mack from Northern California.

Anticipating the critical scrutiny of the East Coast establishment, the architects in the IAUS show omitted each other in presentation techniques. Ranging from Cory Howard's seductive mixed-media drawings (hilariously misnamed "drools" in P. Cook's catalogue essay) to Robert Mangurian's pristine, polychrome, plaster models and Stanley Saitowitz's exquisite watercolors, the work presented sheer sensory overload.

But aside from its finesse in presentation, the IAUS exhibition was far more challenging than the others in both its method of selection and accompanying catalogue. Except for its conscious omission of "pop architecture," the exhibition was the most thoughtful. With the addition of work by Eric Moss and Charles Moore, the exhibition would have represented not only the cutting edge of Californian aesthetic preoccupations, but a comprehensive picture as well. The curators claim that if the show were to be planned now, they would have included more work.

The most poignant comments on all of this architecture were restated in essays in both the IAUS and AA catalogues: avant-garde architecture in California is borne out of isolation and alienation, and, while serious and original, it has very little effect on its immediate environs. While it is exactly this isolation which has allowed architects the time and space to invent, it has prevented them from receiving recognition in the most rewarding form—major commissions. Their work, while influential, is largely unrealized.

Barbara Goldstein

California Counterpoint
Institute for Architecture And Urban Studies
Batey & Mack
Frederick Fisher
Frank O. Gehry
Coy Howard
Morphosis
Stanley Saitowitz
Studio Works

Los Angeles Now
Architectural Association
Carde/Xeller
Diane Caughhey
John Chase
A Design Group
De Bretteville/
Pollycoides
Harriet Hatch
Chris Dawson
Frederick Fisher
Frank O. Gehry
Frank Israel
Coy Howard
Brian Murphy
Ray Kappe
Eugene Kupper
Charles Moore/UIG
Morphosis
Projects
Eric Owen Moss
Stafford/Blinder

Installation of the exhibition, "Los Angeles Now," at the Architectural Association in London

Stanley Saitowitz, watercolor of San Francisco from "California Counterpoint"

Coy Howard, perspective of Boudov residence, from "California Counterpoint"
Olympic Arch Competition

Prize Winners

First Prize
Robert Jamieson
Los Angeles, California

Jury Comments:
This scheme relates to nature as in the structure of a palm tree. It also relates to the Olympian aids. The arch will be visible by day and night, due to the possibilities for illumination. It's an update of the klieg light; it creates a sense of floating, an uplifting experience.

Second Prize
JM Associates, Architects
Las Vegas, Nevada

Jury Comments:
This scheme represents contemporary mathematics, where interiors become exteriors. It represents an abstract interlocking, a coming-together of nations. The scheme is embracing, simple and handsome. It creates a continuous architectural space which is inviting and interesting to walk through, without being a typical arch. The jury felt that a ramp should be substituted for steps, to create more continuity in feeling and better access for the handicapped.

Third Prize
Fritz Maser/Imfried Windbichler
Graz, Austria

Jury Comments:
This scheme relates to the discus thrower, the original Greek games, and the modern Olympics. It is an object in itself, an open structure. The arch is a truss and therefore strong. As a translation from a discus thrower to an abstract form, the scheme is good history.

In addition to the arch competition, two entries were recognized for creativity. These were proposals by Mario Fonda-Bonardi of Santa Monica and Anne Runow and Stan Andrulis, both of Grosse Pointe Park, Michigan.
The jury for the LA/AIA's 1984 Olympic Arch Competition met on September 9, 1983. The jurors were sculptor Claire Falkenstein and architects Frank Gehry, Ray Kappe and John Lautner. The jury commended the three prizewinners for their entries as original in concept and execution, deriving from their own philosophies, and displaying the universality of the Olympic Games. All three were commended for the high caliber of their accomplishment.

Honorable Mention
Erik Lerner, AIA/Steve Diskin
Los Angeles, California

Honorable Mention
Charles Belber/Michael Derry
Los Angeles, California

Honorable Mention
Dan Paun
Anaheim, California

Honorable Mention
Maria Clara Bossi/Luigia Puppo/
Nicola Molatesta
Milan, Italy

Honorable Mention
Kyle Edwards/Chris Guising
Greendale, Wisconsin

Honorable Mention
Iraj Yamin Esfandiari/Mohammad Borgheli/
Mahmoud Gharachedaghi
Los Angeles, California
With Heritage So Rich

It used to be quite convenient for architects to pigeonhole preservation, making remarks about "blue-haired ladies in tennis shoes" and "American violations of property rights." But that was at the same time that it was quite acceptable to design the same building for Caracas as for Cambridge, and a chapel indistinguishable from an office building. Well, we've come a long way, baby, and now all the architects are reeling and falling over one another to be "contextual" and "post-modern." Preservation can come out of the closet.

In Los Angeles today, the preservationists are a "second generation." This is a tough-minded and businesslike group, thin on the blue-haired ladies, rife with architects, and well-versed in the laws of property rights. They speak a foreign language of tax certification, facade easement, adaptive use, and return-on-investment.

In our sunny land of errant, where the faking of historical styles has reached a high (or low) art, preservationists staunchly defend the faith, identifying what is truly generic and important to Los Angeles, and so concretely, so unconsciously would it be to genuine architectural wonders. They have to compromise their years of learning about preservation in an effort to catch up with what the rest of the nation has been doing for well over a decade.

With Heritage So Rich is a book about the first generation. Now a paperback re-issued by the National Trust for Historic Preservation, it initially was the final report of the U.S. Congress of Historic Kathleen K. Van Norden and in the passage of the National Historic Preservation Act of 1966. In a collection of essays, exceptional photographs and verse, in authors drew attention to the destruction of a beautiful and undervalued national architecture and provided the specific groundwork for the promotion of landmarks that we have today. The "second generation" has been able to move into a new area because of the groundwork provided by these writers.

This volume is a remembrance of what we so quickly forget—that there is poetry at the root of preservation, a deep caring for the design and meaning of places, and a deep patriotism for the legacy of early Americans. The essay by Sidney Hyman, "Empire for Liberty," is a strong reminder of the origins of the American character and the American achievement. From Independence Hall, to the balloon-frame wood house, to the westward expansion, to the skyscraper explosion, Hyman weaves a vivid history of the nation.

In "The Right of Cities to be Beautiful," Walter Muir Whitehill recounts the results of the 1954 Supreme Court decision ruling that a city has as much a right to be beautiful as it has to be safe and clean, sanctifying historic districts and architectural controls. New life came to Cape May, Charleston, Brooklyn Heights and Beacon Street. Perhaps the most telling passage in this volume is in Christopher Tunnard's essay. Tunnard is one of the very few writers who can communicate design by constructing cogent images from words. While many writers seem to be occupied with the "why" of preservation in a way that must ring true for architects and designers. Tunnard argues that we find the very foundation of the American freedoms, values and culture reflected in the physical patterns of our settle­ments and in the artifacts left by daily life. Only by intelligently understanding these can we plan and design for a viable future. Landmarks, he tells us, provide people with a sense of place, identity and cultural orientation. Some are true art, deserving our veneration; all deserve our attention. Tunnard writes:

"Truly, the character of an area has its effect on people, and those who tamper with it against the wishes of the public are not Americans in the whole matter of the city's decline. As the New York Times put it so wisely and so sorrowfully, "Any city gets what it deserves. Even when we had Penn Station we couldn't afford to keep it clean. We want and deserve sin-can architecture in a sin-cane culture. And we will probably be judged not by the monuments we build but by those we have destroyed."

While that may sound like so much sentimentality at first, it is undeniable that architects are today rediscovering these basic lessons that have been lost in the era of modernism. Only out of a true understanding of context—physical, psychological, architectural—comes good design. Where the modernists failed was in their blind faith in universality which sacrificed context, humanity, scale, surprise, awe, wonder, loneliness and the touch of man.

This is where With Heritage So Rich shines. We are treated to an evocative photo-essay showing the treasure of American architecture, and a compendium of legislation from Europe to Europe to be admired. Example after example is given to indude the preservationists' favorite pastime—telling war stories about buildings lost by fire, overseas, neglect, urban renewal, ignorance, mixing "zelle" materials, and more and more. The success stories abound also: the strongminded Civil War ladies saving Mount Vernon, the philanthropy of Rockefeller at Williamsburg, the urban pioneers of Vine Carrelle, the persistent ladies of San Antonio, the ingenious Renewal of Charleston. Out of it may come a lesson that the most piggedeveloped of preservationists sometimes forget: that understanding and caring for landscape is understanding and caring about design. Now we've supposedly thrown off the shackles that placed individualism, ego and "newness" above architectural knowl­edge, depth and psychological grounding. Now preservation can quietly merge into the mainstream of quality design—right where it belongs.

With Heritage So Rich is not a "how-to" book. There are no discussions of pro formas, district ordinances, ERs, or retrofitted windows. There are no photographs of Faneuil Hall, Harborside, or the Oaklaid Theatre. Perhaps the second gen­eration of preservationists will find it too dainty. But many architects might enjoy learning about preservation through its history. Good design could use some roots.

Fran Ollenhauer Fran Ollenhauer does not have blue hair yet, Is President of Hollywood Heritage, Inc., and is an architect at Gruen Associates.

The current issue of Design Quarterly, #122, "Site: The Meaning of Place in Arts and Architecture," discusses the topic of public art. The issue is based upon a conference held at Cooper Union and the participants included Vito Acconci, Siah Armajani, Peter Eisenman, Dolores Hayden, Daniel Libeskind, Kent Ferron and Michael Pitts, among others. Their points of view are varied and often divergent but the discussions are thought-provoking and all worthwhile. In this time of "plop" art (a term mildred Friedman uses to describe art which is arbitrarily placed next to buildings as decoration), DQ 122 provides an intelligent dis­cussion of this question. Design Quarterly is published by MIT Press for the Walker Art Center in Minneapolis, Mildred Friedan is the editor.

Charles Wheeliey
Frozen Music
Chamber Music in Historic Sites announces its fourth season of Sunday afternoon concerts joining music with architecture. The series will travel to nine different sites with programs ranging from the medieval to the contemporary. Chamber Music in Historic Sites is sponsored by the Da Camera Society of Mount St. Mary’s College in association with the Los Angeles Conservancy, and is funded in part by grants from Citicorp and the Atlantic Richfield Foundation.

The unique diversity of Los Angeles architecture will be celebrated with music in juxtapositions now historical, now fanciful:

• A “jazz modern” afternoon of Milhaud, Martin, and Ravel at an artist studio in Figueroa Village;
• A walk through a Mayan portal and an elevator ride to a dramatic structure housing a major collection of Native American art for a performance of music for string quartet.
• The characteristically Greene and Greene integration of landscape and architecture, complemented by indoor-outdoor music for woodwind quartet performed in a privately owned Craftsman masterpiece of burled wood and Tiffany glass.

Quality performances to match these special events will be provided by a variety of musical ensembles. For further information, contact Dr. Mary Ann Bonino, the Da Camera Society, (213) 476-2237.

Spring Ahead
The Los Angeles Conservancy and the Spring Street Association present “The Palaces of Finance,” a walking tour of the Spring Street Historic District beginning on Saturday, October 29, at 10 a.m. and continuous on Saturday mornings thereafter. The grand buildings lining Spring Street are among LA’s finest commercial buildings; the integrity of the entire streetscape led to its listing as a Historic District on the National Register of Historic Places in 1979.

Spring Street is now undergoing a revitalization that has brought a resurgence of business and culture to the area. Pioneering advances in the renovation and recycling of historic structures include the Design Center, formerly Title Insurance and Trust, now a showcase of interior design; the Van Nuts Building, now senior citizen housing; the California Canadian Bank Building and E.R. Hatton Building, now under construction as mid-middle-income condominiums; Irwin’s, a restaurant located in the ground floor of a parking garage; L.A. Actors Theater, located in the former President Trading Company; the Helman Building, now headquarters for Bosco Popular and the L.A. Community Redevelopment Agency.

Tours depart from the lobby of the Subway Terminal Building at 4th and Hill. The $5 cost includes a tour guide and brochure and is a tax-deductible donation to the Los Angeles Conservancy. Advance reservations are required, call 623-3315.

Expedition
The University of California Research Expeditions Program (UREP) is currently recruiting members to explore and document the vanishing architecture of major ethnic groups in West Africa. Under the guidance of Professor Jean-Paul Bourdier, teams will work at representative home-steads in Mauritania, Mali, Upper Volta, Northern Togo and Benin, drawing plans of dwellings and mapping kinship relationships. Four sessions of the expedition, each three weeks long, are slated for 1984, beginning in mid-January.

As in all UREP projects, participants need no previous experience to join the expeditions, although a background in architecture or mechanical drawing will be helpful. Participants become working members of the field teams and help cover the cost of the research by making a tax-deductible contribution, which also covers their own expenses for food and lodging. Those interested in obtaining more information about UREP should contact the University Research Expeditions Program, University of California—Derek TAI, Berkeley, CA 94720.

Artful Arteries
Spearheaded by two LA/AIA members, a group of architects have formed a committee to identify by special graphics the entrances to the main traffic arteries of Beverly Hills. The committee is seeking to enlist any architect interested in being involved in creative thinking along these lines. Contact Bob Barrett at (213) 273-0201, or Marvin Beck, (213) 275-8898.
**Energy Committees**

The California Energy Commission (CEC) and its 40-person Professional Advisory Group (PAG) have just concluded an 18-month development process to fine-tune the requirements for building energy standards. One critical issue throughout the process was the high level of cooperation that had to be maintained among all the parties to achieve effective, energy-efficient buildings.

John R. Schade, Technical Program Director of the Building and Appliance Standards Office in the California Energy Commission, was part of the group that developed the article on Architecture California. Schade states that the standards represent a reasoned consensus between the CEC’s technical and economic analysis and the practical constraints and perspectives of the construction industry, as represented by PAG.

Two methods were developed for compliance with the proposed standards: prescriptive and performance. Annual energy budgets, in BTUs per square foot of area, would be computed, compared, and a building would be directed towards four major objectives: energy savings, cost savings, simplification of regulations and use of energy data.

- **Energy Savings:** The nonresidential standards are expected to reduce building energy used by 40 percent and a prescriptive, 60 percent, in the current Title 24 requirements. Lighting, in particular, is an important area of opportunity. While maintenance costs are reduced through the use of efficient, effective lighting equipment, or through the use of daylight and other lighting controls. The energy benefits of efficient lighting also extend to reduced needs for air conditioning. Other critical issues of importance are amount and orientation of glazing in combination with sun control devices.

Schade states that, for low-rise office buildings, the CEC’s analyses demonstrate that economizer cycles are cost effective and energy efficient for all areas in the state.

- **Cost Savings:** The new standards will save dollars in two ways. First, initial costs for building will be reduced, due to reduced equipment requirements. Second, results of the new standards will provide more efficient lighting systems and smaller HVAC sizes. Second, life-cycle costs for energy will diminish dramatically.

- **Simplified Compliance Procedures:** Builders, contractors and design professionals will find the new standards streamlined in comparison with the current Title 24 requirements. In addition, to simplified requirements for documentation, the new standards also provide for a single, cost-effective set of energy conservation measures that can be implemented, monitored, and evaluated through the simplified performance approach.

- **Simplified Design and Analysis Tools:** One significant factor affecting the design is the lack of simple, low-cost and readily available analysis tools that provide useful, relevant data. The new standards have created a taxonomy of various design measures. The new standards will be accompanied by a range of methods, each with its own application for particular building and situations.

**Chapter News and Notes**

**Aphatic Architects**

Architects are apt in their profession and the design process is ignored by the public, according to the report of an article on Architecture California. Schade explains that the standards represent a reasoned consensus between the CEC’s technical and economic analysis and the practical constraints and perspectives of the construction industry, as represented by PAG.

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- **New Standards:** These new standards are by no means hard and fast rules. If you would like to have an idea of the general nature of their application or have comments concerning the new standards, contact the Building and Appliance Standards Office, California Energy Commission, 13516 9th St, Sacramento, CA 95814, (916) 324-3000.

Ron Emanuel, AIA
Chairman, LA/AIA Energy Committee

**Did You Know?**

- **The Chapter has received a gift of vintage Russian magazines dealing with residential architecture through the efforts of Dr. Elia, courtesy of the Society of the International Relations, USA/Russia.**
- **Health insurance is something that we all need, yet many architects either don’t have or can’t make the time to adequately review and understand their policies. They then fall through the cracks using it. Questions concerning the CCAIA Life/Health Plan can be directed to AA C, (714) 833-0673, ext. 833.
- **Members transferring out of one Chapter to another, take note: you must be a member-in-good-standing (i.e., current dues paid in full) of your present Chapter before you can transfer to another.**
- **Indemnity and hold-harmless clauses in the contract are as important for the architect as for the owner.** They prevent any one from being sued and are critically important for the architect. The owner is sometimes forced to use the architect for the same job, and the architect must be covered.
Professional Practice Subcommittee

Arthur F. O'Leary, Chairman of the LA/ALA Professional Practice Committee, addressed the July 28 meeting on the use of AIA forms. Mr. O'Leary counseled that if membership in the AIA gave us only access to the Standard Documents it publishes, the fees we pay would be worth every dime. The Standard Documents have been developed over a long period of time by architects, attorneys, contractors, owners and other interested parties. The documents are reviewed and updated on a continuing basis to be impartial and to favor neither the architect, contractor nor the owner. The AIA documents are then tested in the courts in numerous cases; they are being used extensively and today they serve as the underlying principle for contractual agreements in the construction industry.

Mr. O'Leary explained that the AIA documents, in establishing the general principles in the industry, are fully integrated so as to create no conflict between them. The AIA has copyrighted all its documents primarily to control distribution through the chapters and prevent their commercialization by printing establishments. AIA members who subscribe to these AIA agreements with a less threatening self-initiated letter-agreement could incorporate all the terms and conditions of the AIA agreement, but it is always much better to use the AIA documents themselves in all business contracts and delete or add to them as necessary.

Mr. O'Leary advised the members that they should have in their office one copy of each and every document bound in the three volumes sold by the Chapter. It would be well to have these volumes up to date for continued reference and use. The total cost of the documents is $31.50 not including the hard bound leaf covers.

Interiors Committee

The LA/AIA Interiors Committee has re-organized under the direction of chairman Johannes Van Tilburg, AIA. Members are Steve Ehrlich, AIA, Margo Heibal-Heayman, AIA, Sondra Abrams, AIA, of Gensler and Associates, and Norm Torzio, AIA, also of Gensler.

Committee meetings are open to all LA/AIA members and are held on the third Monday of each month. The next is scheduled for October 17, at 7:30 p.m. in the offices of Gensler and Associates. For more information, call Cindy at 213/394-0273.

The coming year, three events are planned for presentation to LA/AIA members and the public. The first will be on November 1, from 7 to 9:30 p.m. in Suite 259 of the Pacific Design Center, and will be called "The Process of Integrating: A Marketing, Design and Implementation Workshop."

The program will begin with an introduction by Johannes Van Tilburg. A discussion will follow, moderated by Norm Torzio and including the following topics and speakers: "Imple-
October

Chapter Events

- October 12-15: Banquet for LA/AIA's Design Awards Competition, reception at 6:30 p.m., dinner at 8:30 p.m., presentation of awards at 9 p.m., Prentice's, 1301 W. Sunset Bivd., Admission, $26. Call Chapter office at 659-2282.
- October 18, 25, 27: Office Practice: Principles of Small Office and Event design, LA/AIA seminar with William Krael, 7-9 p.m. in Suite M-42, Pacific Design Center. Fee: $25 for AIA member, $25 other architect, $15 AIA Associate. Call Chapter at 659-2282.
- October 19: Journal readings sponsored by Associates, 7 p.m. in home of Elaine Seltzer-Jones, Los Angeles. Call Donna Brown at 665-6788 after 7 p.m.


November 1: The Process of Interiors: A Marketing Design and Implementation Workshop sponsored by LA/AIA Interiors Committee, 8:30 a.m.-8:30 p.m. in Space 239, Pacific Design Center. Fee, $10 for AIA Members, $5 students, $8 others. Call Van Tillburg and Partners at 394-0273.

Meetings

- October 26: Caballo Chapter with program on construction products by speaker from Manufacturers Council, Del Conte's restaurant, Torrance. Call Chapter at 432-9817.

October 28-29: Association of Collegiate Schools of Architecture, western regional meeting on theme of "Timeliness and Change," School of Architecture, USC. Call 743-2722.

October 4: Planning in the Utilities Industry by Shereen Kadarali of Pacific Gas and Electric, reception at 5:30 p.m., luncheon at 6:05, Annenberg 205, USC. Call 743-2264.

October 8: The Great Indoors, examination of the hero, John Miller of architecture in National Parks, Forests and Monuments, sponsored by LA Conservancy, 3 p.m. at Woodbury University. Tickets, $2 for Conservancy members, $3 others. Call Conservancy at 625-CITY.

October 12: Frederick Fisher on his recent work, sponsored by Atria Rho Chi and USC School of Architecture, 5:30 p.m. in Harris 101, USC. Call School of Architecture at 745-8050.

October 13: Transnational Capital and Disenfranchised Labor by Marx for the Twentieth Century by John Walton of DCI, 5:30 p.m. in Architecture 1102, UCLA. Call Architecture at 825-8957.

October 20: Eric Mess on his work, 8 p.m. in Architecture 1102, UCLA. Call Architecture at 825-8957.

October 22: From Urban Design to Corporate Business Planning by Raymond Watson of Walt Disney Productions, reception at 5:30 p.m., lecture at 6, Annenberg 205, USC. Call 743-2264.

October 27: After the Battle is Won, Political Contradictions in Santa Monica by Allan Henkus of UCLA, 5:30 p.m. in Architecture 1102, UCLA. Call Architecture at 825-8957.

October 1: AIA News: Notes on Color: Color on Canvases/Cans/In Colors, panel with Frank Gehry, Charles Moore and Sam Francis, sponsored by AD/ADG, reception at 7 p.m., program following, Galleria, Pacific Design Center. Call Judy Stakli at 854-4037.


October Classified

Calendar

### Calendar


- October 6: Joe Dueno, honored at "Home Sweet Home," sponsored by LA/AA, reception at 8 p.m., Annenberg 205, USC. Call 743-2722.

- October 8: The Great Indoors, examination of the hero, John Miller of architecture in National Parks, Forests and Monuments, sponsored by LA Conservancy, 3 p.m. at Woodbury University. Tickets, $2 for Conservancy members, $3 others. Call Conservancy at 625-CITY.

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### Courses


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### Other Events

- October 2-October 16: Tours of Dansk-Irish house including introductory film and exhibition of Craftsmen designs, daily from 11 a.m.-6 p.m., 240 Grand, Pasadena. Tickets, $6. Call Gamble House at 681-6427.

- October 6: Memorial for Dean Harvey Purcell, who died July 30, 5 p.m. in courtyard of Architecture Building, UCLA. Call Marsha Brown at 825-8957.

- October 21: Chambers Music in Historic Sites, music of Vivaldi and Telemann, performed by Musica Antiqua Koç, 2:30 p.m. in Georgian room, Huntington-Sheraton Hotel, Pasadena. Tickets, $22, $20 and $17. Call Du Camera Society at 746-0450.

### Ads

**For Sale**

- AR-11 speakers, walnut and custom black for

- New Pennsylvania blueprinter (non-ammonia). $860 or

- House Demands in the 1980s: Facts and Surprises Fading Housing

- Added-On: Ornament, curated by Jane Bledsoe, sponsored by "Home Sweet Home Series," Monday-

- LA Architect, LA/AIA, 887 Melrose, Suite M-72, Los Angeles CA 90069.