November Program

LA/AIA Honors Lunden

Samuel Eugene Lunden, FAIA, designer of the Pacific Coast Stock Exchange, St. Vincent de Paul Church, USC's Doheny Memorial Library, City Hall South and dozens of other Los Angeles-area buildings, will be honored on Tuesday, December 20 at the LA Chapter's annual recognition dinner and holiday party.

The dinner party will be held at the Town and Gown on the USC campus. A no-host reception will start at 6 p.m., followed by dinner at 7 and the program at 8. Cost for the dinner party is $24 per person by pre-paid reservation only. Deadline for reservations is Thursday, December 15, in the LA Chapter office.

Lunden, who at 86 is still a practicing architect, began his distinguished career in 1915 as an architectural drafterman for Reginald D. Johnson of Pasadena. He returned to Los Angeles to establish his own consulting architectural firm. In 1921, from 1921 to 1927, Lunden practiced in Boston as a project architect for Cram and Ferguson. In 1928, he returned to Los Angeles and established his own firm, Samuel E. Lunden, Architect.

In 1949, he added two partners, and the firm became Lunden, Hayward & O'Connor. This lasted until 1957, when he again became a sole proprietor. In 1960, he went into partnership with Joseph L. Johnson, AIA, and in 1976, he "retired" to do consulting work. From 1978 to 1983, Lunden was consulting architect to Lyons Associates Inc., Los Angeles. This year he again established his own consulting architectural firm.

In addition to his architectural practice, Lunden was the planning commissioner of Manhattan Beach from 1942 to 1943, a member of the Southern California Planning Congress during these same years, secretary to the South Bay Beading and the Goodyear Tire & Rubber Company on the "Caverey System Proposed for the Los Angeles Area."

During his career, Lunden held memberships in numerous Los Angeles organizations. Included are the LA Chapter and the National AIA (since 1929), Los Angeles Area Chamber of Commerce (1930), Town Hall of California (1943), MIT Club of Southern California (1965), Republican Associates of Los Angeles County (1958), and the USC Architectural Guild, Associates, and Oceanographic Society.

Lunden served as treasurer of the LA Chapter (then the Southern California Chapter) in 1936 and 1937, vice president in 1938, director in 1939 and 1941 and resident in 1942 and 1943. He was also national vice-president of the AIA from 1945 to 1947 and director of the California Council in 1965 and 1966. He was elected to the College of Fellows of the AIA in 1945.

Among his many honors are the Edward X. Kemper Award from the AIA for significant contributions to the institute and architectural profession; Bronze Beaver Alumni Award from MIT; the Distinguished Corporate Leadership Award and the Marshall B. Dalton Award from the MIT Corporate Development Committee; the Commerce Award from the Los Angeles Area Chamber of Commerce for renovation of the Western Federal Building; the Town Hall Award for 35 years of active service.

From the Southern California Chapter of the AIA (now the LA Chapter), Lunden received Certificates of Merit for the interiors of the Church of St. Vincent de Paul in Los Angeles, Doheny Memorial Library, and Highway Association from 1945 to 1945, and an arbitrator for the American Arbitration Association in 1935.

Lunden was appointed by Mayor Norris Poulson and County Supervisor John Anson Ford to serve as vice-chairman of the Citizens Traffic and Transportation Committee from 1954 to 1956, and he served as a member of the Citizens Advisory Council on Public Transportation from 1966 to 1968. From 1956 to 1963, Lunden was a consultant to Stephens-Adamson Manufacturing Co. and the Goodyear Tire & Rubber Company on the "Caverey System Proposed for the Los Angeles Area."

His major projects include the Pacific Coast Stock Exchange, Los Angeles (1928); the interiors of the Church of St. Vincent de Paul in Los Angeles; and Alan Hancock Biological Research Foundation Building, USC, 1940, and 1967; Edward L. Doheny Memorial Library and Alumni Park, USC, 1932, and addition, 1967; City Hall South, Los Angeles Civic Center, 1954; Los Angeles County Road Administration building, Los Angeles, 1959; Los Angeles County Veterans Memorial Park, Sylmar, 1959; Los Angeles County Veterans Memorial Park, Sylmar, 1976; University Center Building for Students, Cal State Fullerton, 1975; Las Palmas (Kibby Center) School for Girls, Probation Department, County of Los Angeles, 1959; Western Federal Building modernization, Los Angeles.

The Town and Gown is located on the USC campus in Los Angeles. Paid parking for the dinner party will be available in Lot E (Figueroa Street entrance).
Editor's Note

LA Architect readers have probably noticed a dramatic difference in our format over the last six months. The newspaper has changed from glossy paper to newsprint; it has more pages, a new banner, and a different style of type. There are several reasons for the new look.

Initially, we at LA Architect changed our format from glossy paper to newsprint in response to the need for economies. With the restricted budget available to the paper and the increasing cost of producing it, we found it necessary to change our method of printing. At the same time, we changed from a five-column format to a four-column format, another money-saving design decision.

Last summer, the LA/AIA Associates decided to joint forces with LA Architect and incorporate SCAN, their newsletter, into the Chapter paper. Now, LA Architect incorporates news and events from both organizations. The Associates have generously contributed to the LA Architect budget and to our workforce, and, in return, we now have far richer and larger newspaper.

With all the changes taking place, the LA Architect editorial board concluded that it was time for a complete redesign. A committee was formed, and, with the help of a graphic designer, LA Architect redesigned its type, layout and banner. With the movement of the banner from the side of the paper to the top, the transformation was complete.

However, in the process of making the transformation, many of our readers have complained. Some dislike the newspaper, which we cannot change, and others dislike the banner, which we can. Since there has been so much controversy over the banner, we have decided to announce a competition for its redesign. Full details will be in our January issue, but the general requirements will be that the banner be readable when the newspaper is folded, that it be easy to reproduce, and that it accommodate all the information it presently includes. A registration fee of $10 will be required with each entry. Watch this space for details.

Barbara Goldstein
Editor

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Information

Monthly rate: 50¢ per word with $5 minimum. Any word or character separated by letter space counts as one word. Deadline: typed copy must be received in Chapter office by seventh of month before month of publication. In event that this deadline falls on weekend, typed copy must be received by last working day before week's ending ad due. Type: ad copy double-spaced on clean sheet; calculate charge and make check or money order payable to LA ARCHITECT; send proof copy, payment, and letter requesting insertion to LA ARCHITECT, LA/AIA, 8687 Melrose Ave., Suite M-72, Los Angeles CA 90069. Notice: Failure to follow these instructions will result in the ad not being published.

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We're pleased to announce that "MR. TILE" is now with Gail Ceramics

During the past 32 years, this man, Don West, has become known as "Mr. Tile" to the architectural profession in Southern California. Don had been with the same firm, Franciscan Ceramics, Inc., since graduation from USC in 1951. Now we're pleased to say, he's joined Gail as supervisor of architectural promotions, Los Angeles. From here on, if you'd like to contact "Mr. Tile", call Don West at (714) 731-8361.

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Timelessness and Change

On October 27, the USC School of Architecture, in cooperation with schools at UCLA, Cal Poly Pomona, and SCI-ARC, hosted the 1983 meeting of the Western Region of the Association of Collegiate Schools of Architecture (ACSA). Ranging from the 22 professional architecture programs in the western US and Canada attended this year's conference, which focused on the topic of "Timelessness and Change." Papers and a lively panel discussion explored various aspects of the conference theme from the keynote address by Joseph Esherick, FAIA, as well as other highlights from a fascinating and occasionally boisterous session.

Excerpts from Keynote Address by Joseph Esherick

First, timelessness: For a very long time, probably since the beginnings of architecture as a separate and specialized activity, there has existed a division between the architecture of power and what I call ordinary architecture—the integrated work of thousands of people building mostly for themselves or for those they know. There has also existed a timelessness among architects of interrogating architectural problems, of seeing the world in architectural terms, and there has been a persistence in the stability and conservations of architectural education, particularly in its adherence to the sometimes narrow views of the profession and those who have a sufficient monopoly on the power to be able to build, rather than to the more numerous and varied views of the larger world. Architecture and architectural education exist in a dichotomous environment. On the one hand, the recognized, official environment is a worldwide, large-power-intensive organization—elite, solidified and monolithic. On the other hand, there exists a diversified, individual world—people intensive, pluralistic, fragmented and diverse. The former is organized, understandable and manageable; the latter is chaotic, confusing and often unmanageable. It is no small wonder that the schools and profession have addressed themselves almost exclusively to the former two worlds, it is curious that no real struggle exists between these two worlds.

New change. Change in architecture in recent years has been mostly a matter of degree. Complexity of processes of planning, designing and building have certainly increased. Accountability was always there, but the consumer and environmental movement and the courts have made it a matter of great potential and demand issue. Perhaps the two greater changes have been the expansion of corporate practice and the rise of the media as the arbiter. Architectural education has responded to these changes in professional circles in various ways, at least the course labels and course descriptions have changed. But if we take a long view and consider what Vitruvius thought necessary for the education of an architect, we observe that his curriculum was broader and more complex than most of today's. Change is indeed minimal, but we can be thankful that in distinction to Vitruvius's agenda, we are no longer in charge of military hardware.

In architectural education, there is a remarkable stability. There is even a timelessness about change and the way change occurs. My experience is that there is a similarly continuous drive for change, almost always characterized by total ignorance of what is changed. The result is that we know relatively little about the successes or failures of what has gone before; we really need to know the effects of programs, not just on students while in school but on the future of the real world. To do this, we would need to clarify the intent of the programs in detail, and to do that, we would require some measures of effectiveness. What are they? Salaries? Design awards? Publication? General enhancement of social and cultural values? Unquestionably, such a study is difficult and complex. And the cause-effect relationships of programs are going to be co-opted by the media and the media always, the schools, the developers, they ought to know what they are getting into and hopefully be able to make a more intelligent decision. The more we deal with contemporary development should produce, on the one hand, an understanding of social and environmental change, as well as a sense of objectives, of possible moral and ethical frames. Architectural students I have known, over a period of years, include those who have been abiding human concern and a genuine desire to engage life and living. One change we don't need is the transformation of the architectural student into a detached, dispassionate, professional technician, however bright.

We also do not need to change the diversity of our institutions. It is not only necessary, but also desirable, that everyone do the same thing— the Moscow Structural Institute and NCARB notwithstanding. The healthy regional differences we now have should only be changed by making the difference a deeper decision. Schools that have developed particular lines of expertise should be encouraged to continue doing so. I'm not sure about the timelessness of modesty in our claims, but it should be there. We need to maintain a sense of humor, not just in case we are wrong, but to help us understand and deal with differences. In more specific terms, we need not just a sense of place but a sense of humanity. The timeliness of architecture, the architect and the aesthetic environment, for beauty, can be enhanced by a strengthened commitment to the humanistic and natural environment.

While I believe we need to avoid the temptation of making a single statement about change, we should not be apprehensive about change nor should we force it. Change, as I see it, needs only be a reflection toward the greater and broader emphasis on human concerns.
The Bird of Paradise is the city flower of Los Angeles. It is a hearty coastal plant whose ordinary superstructure looks like thousands of others, and it is appreciated exclusively for its exquisite blossoms. This plant has been selected by the Sheraton Grande Hotel, designed by Maxwell Starkman and Associates and located at 333 South Figueroa. The Grande, one of ten corporate and franchise Sheraton Hotels in Los Angeles, is a prototype representing Sheraton's foray into the market of small to mid-size luxury hotels (470 suits), catering to the needs of the individual, transient traveler. This is the first hotel of its kind downtown and has the same type of market as the L'Ermitage and the Beverly Wilshire hotels in Beverly Hills. The nine-hour drive from Paradise, the Sheraton Grande's superstructure suffers from uninteresting detail including reflective glass, stucco that tries to be concrete, neo-sap pentangles, and a squat and flat facade that overpowers even the neighboring freeway. Short on architectural distinction, its amenities are exotic blossoms to be joyously plucked by downtown visitors.

The first and most public blossom is the landscaping. Roaming 120 palm trees, the Sheraton Grande is the most opulently landscaped hotel downtowns. In an exterior dining and swimming court adjacent to the main lobby, guests will see a veritable flock of Bird of Paradise hovering on the surrounding banks, while a grid of king palms standing in the courtyard extends in place of the structure of the building. The courtyard will have a festive sense of place and provide a pleasant visual buffer to the nearby Harbor Freeway.

Planners of downtowns are determined that the pedways will work, and the Sheraton obliges. A bridge crossing Figueroa will connect the hotel to the World Trade Center, where hotel guests have free use of the Los Angeles Racquet Club; commercial lease space is available on the hotel side of the building and featuring a two-story living space, spiral staircase, lavish custom furniture, and a spectacular view of downtown.

Four cinemas (about 200 seats each) anchor the southern end of the hotel. These shall daily be auditorium meeting rooms, until 4 p.m. when they shall begin showing first-run and art films. Planners rejoice; reason to stay downtown after work.

Hotel guests have available to them suites varying in size from 400 square feet to approximately 2500 square feet, whose high points are very comfortable furnishings. Architecturally, the most interesting suite is the Grande (there are two at $450 per day) occupying the southern angular wedge of the building and featuring a two-story living space, spiral staircase, lavish custom furnishings, and a spectacular view of downtown.

The Sheraton Grande is reportedly successful, having a consistent 80% occupancy rate. It also succeeds in the revitalization of downtown Los Angeles, providing night-blooming activities which support attempts to make downtown a 24-hour environment. It makes a gesture to the pedestrian system, but unfortunately this system is still too new and incomplete to prove its success. Perhaps years of infill will change this; in the meantime, the Sheraton Grande provides such a dulness at street level (except for the landscaping) even your car may die from boredom.

The dense, urban, overexposed location of this site called for an architecture responsive to the viewer both on the freeway and the street. The amenities provided, welcome as they are, are merely a Bird of Paradise in the hand. The owner and architect should have attacked the bush. M. Stan Sharp, AIA

The Sheraton Grande hotel, as seen from the freeway.

Additions and Deletions

Not So Grande Hotel

... and from the interior... from the pedway...
Downtown Charrette

In 1982, SCI-ARC opened the downtown studio. Each semester, 15 students study architecture and urban design through various downtown projects which vary in size, scale and complexity. In 1983, SCI-ARC and the L.A./AIA sponsored a lecture series called "Downtown Los Angeles: The Urban Revival." This series featured downtown architects, planners and community leaders, and consisted of seven lectures and panel discussions.

One topic which was consistently addressed was the idea that something should be done to assist the city with future planning and development of downtown. It was decided that a "downtown charrette" workshop should be held to address some of the problems. Various sites were selected throughout downtown and invitations were sent to each school of architecture in Los Angeles. The result was a three-day charrette involving 80 students and faculty members from USC and SCI-ARC.

South Park Housing Team

Turf Town

Turf Town is composed of urban-park solar mountains, providing terraced living units, at a 30° slope, and one continuous park running both horizontally and on the housing slope. Altogether, the town provides 80 dwellings, 60,000 square feet of commercial space, and parking for 300 cars.

The 30° building angle allows the sun to reach all surfaces of the town without casting severe shadows on adjacent properties. The design also includes an overlap of gardens, recycled water pools, rain collecting pools, and solar collectors on the outside.

Commercial developments along all the sidewalks provide intimate views to the parks. In contrast to the existing downtown walkways, Turf Town's walkways are an integrated part of the city's orthogonal grid, and immediately comprehensible. They also double storefront access by providing multi-level shopping, an accepted practice in shopping centers.

Turf Town's mountains have two sides, the terrace, park side and the urban, street side. The street side creates urban-plaza at the south corner of most buildings. The interiors of the solar mountains receive light from the vertical sides and skylight shafts from the sloping walls. An intense southerly exposure on the south corner can be tapped for light. The interior spaces have various functions including a recreation center and swimming pools to the north, a hotel to the east, a market to the west, and commercial space to the south.

The entrance to parking is at street level, and on the outside. The Olympic park site was selected for its lack of character and unimportant building context. Turf Town demonstrates an economical and ecological alternative to existing development. It is meant to be a planning suggestion rather than a finite design solution, thus providing zoning suggestions for high-density areas.

Faculty Team Leader: Glen Small

Student Team Participants: Ron Barban, Debra Bennas, Wei-Ming Chow, Fahien Sun, Harry Heard, Tim Jacinto, Ng Kong, Charlie Kermachmann, Nazila Shabestari, Jim Wilson
Downtown Charrette

The results of the charrette will be published in a book for which SCI-ARC is seeking funding. This will be distributed to Los Angeles city officials, architects, planners and other interested downtown groups.

Arnold Stalk
Urban designer Arnold Stalk teaches at SCI-ARC

Tropical Romance

On an island, situated between the abstractions of Bunker Hill and the vivacity of Broadway, sits a third realm, Plaza de las Americas. Here the Latin flavor of the theater district melds with the financial towers of California Plaza in a complex of institutions and facilities intended to serve both.

At the heart of the plaza is a festival space, a place for amateur and professional performances, for fests and celebrations, used by residents of Angel's Plaza, California Plaza, the surrounding neighborhoods. It opens off the corner of Broadway and 4th, off Hill and the Metro station, off Angel's Flight and the Grand Central Market.

Marking the southeast wall of the plaza is a series of towers, memories of Barragan and Crockers Place, which form a backdrop for performances in the space, provide small dressing rooms and electronic control booths, and help to deflect incoming foot traffic from the corner.

The festival space is embraced on the northwest by consulates, trade and cultural missions of the Latin American countries. A series of pavilions form a village of nations, with both administrative and cultural facilities which serve the financial institutions of Los Angeles, the visitors to California Plaza and the Music Center, and the large, local Hispanic community.

Along Broadway, the city wall is maintained by an office building, containing street retail, and the offices of commercial facilities, such as banks and import/export firms with business connections to the missions.

Along 4th, a 250-room hotel provides the meeting facilities, restaurants and housing for the people who come to trade at the complex. With a Latin flair, the hotel brings night life to the area, serving as the next step in entertainment from the theaters on Broadway.

A mid-block passage connects the Angel's Flight on Hill with a planned mini-park on Broadway. It also provides spill-over space for street vendors and food stands. This passage connects the Grand Central Market to the eating area adjacent to the Festival Space. The consulate complex is penetrated to allow further access from the passage into the festival space.

Faculty Team Leader: Phoebe Wall
Student Team Participants: Nancy Harper, Norman Hilanen, Steve Turkel, George Wittman, Barbara Wolf

Los Angeles is very much in a period of transition; the development of Bunker Hill and the acquisition of the Metro Rail system will affect major changes in the physical quality and functional aspects of the city.

The site bounded by 4th, Hill and Broadway is a paradigm of the urban site in transition. It is or will be a turning point of the city, as high rise meets low rise, as commercial merges with retail, and as new meets old.

We present the site as an allegory of Los Angeles: its history, its culture and its forms. The adjacent topography, elderly housing, Broadway historic district, the presence of Grand Central Market, and the future development of California Plaza and the Metro Rail stations all provide a rich and varied context. By exploring the encapsulated urban issues of the site we have hypothesized the ultimate quality and forms of Los Angeles.

Faculty Team Leader: Jeff Chusid
Students: Cynthia Mazza, David Manty, Michael Mathews, Brooks Slocum, Johanna Gullick
Broadway Center Team

Humanistic Environment

Concept
To create a place for people to live, work and shop in a festive, humanistic environment. This center will make the transition from Bunker Hill to the Broadway district and the east side downtown.

Components
Broadway theater. This theater will be located on the corner of 4th and Broadway. It will be the gateway into the project and will serve as a landmark and focal point for both downtown and Broadway. The theater will accommodate approximately 300 people. Street vendor retail. This concept will house the street retailer who can sell anything from food to electronics. It will also continue the existing street commercial.

Central plaza: This plaza runs the project diagonal from Broadway directly into the proposed Metro Rail station stop. The plaza will have outdoor amenities which include restaurant seating, public restrooms, shade-bearing trees and many retail stalls.

Concrete grid infill wall: The grid has been designed to filter sunlight to the housing units that would otherwise be shaded in the winter. It will be infilled with additional office units which will be carefully placed to shade housing units.

Metro Rail Station Stop: Angel’s Flight Access: An emphasis on the Metro Rail entry into the project has been carefully sized and the Angel’s Flight team has chosen to do visual access from this point.

Live-work housing: This concept will allow working people, both single and with families, to live and work within the same environment. One of the major links missing in downtown are residents and this concept will make living and working more affordable.

Hostel housing: This housing will be occupied by tourists and students who are looking for temporary, affordable housing downtown.

Environmental concerns: Along with the infill wall which will filter sunlight to the housing units, the Mason has been sighted to allow controlled sunlight, the use of solar power for water heating and an orientation of spaces to allow increased heat in the winter and cooler temperatures to the units in the summer.

Connections
The project is open to its important eastwest neighbors. To the east is the Broadway mini-park, the state office building parking structure and the new state office building. To the west is Angel’s Flight, California Center, MOCA, and Crocker Center. Each project has easy access from the Broadway Center.

Faculty Team Leader: Raymond Kappe, Arnold Stalk

Student Team Participants: Jim Hill, Jim Lecron, Mike Radic, Lisa Nailer, Harma Magahan, Rene Gochers, Carlos Rocha

Civic Center Team

Urban Park

We see this project as unique opportunity to develop Civic Center Urban Park which, with Hill South Metro stop can generate strong pedestrian linkage system connecting distinct neighborhoods of Little Tokyo, Broadway corridor, CBD, Bunker Hill, and El Pueblo State Park, while fulfilling innate social and biological need for open space within urban environment.

The project site acts as the ceremonial, formal forecourt to the City Hall and gathering space for small and large groups of people. The system of ramps, stairs, and amphitheater-scale seating acts as main connector to Metro stop while it defines plaza south edge.

The pedestrian flow from Broadway and First Streets is led up to the plaza on left along ramps and landscaped rest areas within cascading park, and on the right through gradual, multilevel stepping of commercial block which on the First Street side formally responds to LA Times building while on plaza level responds to City Hall’s formal context by opening up with the arcade.

By grading down and bridging over Spring, Broadway, Hill, Grand, and Hope Streets, legible commercial space is generated which, besides providing financial revenue, allows for the park and plaza to be securely used during day and night.

As you ascend up through the park between the court buildings, we propose to gently push aside to the right and against Hall of Records, the memorial to the past, so that we can experience to our left through the laughter of the children playing in the playground and child care center, memorial to the future.

Ascending sequence of the park is finalized at Hope Street bridge-platfrom. On the left is the Landmark Public Library, in front the view of Griffith Park and Hollywood sign, while on the right the view of the proposed Fort Moore Park with mountains behind it remind us of the origin of Los Angeles and the spirit of its place.

We strongly feel that it is crucial for state, county, and city agencies, which under fiscal stress are considering leasing public land to private developers, to develop general physical plan for the Civic Center which will respond to the growth of Los Angeles as regional urban center on the global scale and which justifies the evolution of the urban core into a cohesive whole, while celebrating the uniqueness of its natural setting.

Instructors: Milica Dodjic, Elsa Levien

Students: Ching Chung Tan-Danne, Phillip Dube, Debra Jackson, Kamkar Saeed, Miriam Negri, Chris Ogata, Miranda Terrin

Municipal Building and Park

Against the articulate sentence formed by the latter footprints of Spring and Broadway street corners, the Bunker Hill superblocks appear as rude, isolated cyphers, mute in plan and elevation alike. No longer configuring a public realm, which is the corridor street, they take their massing cues from the private realm of individual units seen in the mezzanine, stepped profile of the 3rd Street apartment development. The inability to create this public realm, which is the built manifestation of a real community, cannot be masked by dark images proclaiming corporate well-being.

The proposed solution is simple. It takes an E-shape (Biltmore Hotel) which attempts to stabilize the eroding Broadway/Spring sentence by terminating its planning strategy on the monumental civic mall. It is hoped that this site, not subject to market demands, will establish the closure of the sentence and, along with careful infill, preserve the example of an articulate street against the big and dumb and mute development of the corporate slab and superblock.

As an urban artifact, the auto-park (parking lot, elevated garage, subterranean parking structure, etc.) is the clearest manifestation of the compen­ sation/disjunction between the private and public realm—the street and the square. An "indifferent object" or "unintentional monument" with little architectural significance, in presence the urban landscape denotes cultures predominance over nature. As a typological form, the auto-park is a locus—a landscape of meanings which marks the transition between the private and public domain, the opposition of nature and culture.

The proposed solution for an urban park attempts to reconcile urban typology with programmatic content by developing the appropriate punctuation for the Broadway/Spring corridor and civic mall axis. Rather than imitating or recreating an image of "nature" through the design of lost arcadias or urban utopias, the project endeavors to confront the reality of urban culture and the present-tense through the thoughtful questioning of physiognomy and morphology, as well as the social, political and cultural variables which collectively constitute this milieu we call Los Angeles.

Faculty Team Leaders: Gary Paige, Albert Pope

Student Team Participants: Jay Vanos, Greg Gallup, Rick Gooding, Matt Pickner, Gabriel Mor­ ner, Anh Tran

PAGE 7
Stocking Stuffers

Medieval Japanese pagodas, ichijoji-type above, Saimyoji-type below, from The Roof in Japanese Buddhist Architecture

The Roof in Japanese Architecture
by Mary Neighbor Parent, John Weatherhill, 144 pages, $19.95 paperback.

The most attractive, compelling, and impressive element of Japanese architecture is the roof. Its elegant proportions and subtle curves create a gently sloping link between heaven and earth: firmly set upon beams, pillars, and foundation stones securely anchored in the ground, the Japanese roof seems, paradoxically, to hover gracefully in midair.

There is a tendency to observe only the exterior of Japanese buildings. The shape of the roof in any historical period is not created arbitrarily on the basis of modeled form alone, but depends on the intricate structural system that supports the roof. It is for this reason the author, Ms. Parent, devotes so much of her book not only to changes in roof shape but to providing an understanding of its supporting structure.

The book presents a faithful investigation of the development of the form and structure of the roof in Japanese Buddhist architecture. The major developments in roof construction appeared between the seventh and fifteenth centuries. It happens that the greatest number of existing buildings are from that period.

The author assists our understanding of the complicated and intricate support systems of the roof and its historical development by providing many detailed drawings, photographs, maps and tabulated data on buildings referred to in this book. The lack of color photographs (except for the cover) was a disappointment, especially when studying the temples of the Heian period where color helped to express the structural system.

The Roof in Japanese Buddhist Architecture is valuable reading for one who is not content with a superficial appreciation of its shape and unique character, but wishes to learn about the technical developments that made them possible.

Lisa Landworth
Architectural Guild Traveling Fellow in Japan.

Adobes in the Sun
Photographs by Morley Baer, text by Augusta Fink. Chronicle Books. 144 pages, $8.95 paperback.

Chronicle of San Francisco is a publisher of guides and books on Californians and popular culture. Among the new releases is Adobes in the Sun, which could have been another guidebook but is instead a collection of black and white photographs of Monterey adobes photographed over a period of several years by Morley Baer.

The adobes, often white-washed, appear pure and clean in this collection of high-contrast photographs. The effect is haunting, not only because the sky graduates to black but also because the adobes are starkly simple and the shadows are hard-edged. These surreal qualities are reinforced by the absence of figures—although belongings might be left in, for these buildings are still used.

The text for each set of photographs is anecdotal; author Augusta Fink describes each building in terms of the original owners' histories. For instance, Fink relates the Casa Soberanes was built in 1841 by Jose Estrada, who was a grandson of the Valliso and sons-brother to Governor Alvarado. Seven of his children were born in the adobe.

The Tower, by Michael Gold and Paul Wel­land, from Delta Houses

PREVIEW FILM
SOCIETY
Discussion w/film makers & Jim Brown, KNBC-T.V. Wine reception. 4 tickets to mem­ber. "Slapstick" w/Jerry Lewis & Marty Feldman S.A.S.E. to:
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BRAND NAMES
The Plan of St. Gall in Brief
by Lonza Price, based on the work by Walter Horn and Ernest Born. Originally published by University of California Press, now available through Rand Mcnally Books, 100 pages, $27.50 paperback.

The plan of St. Gall, copied from a lost original in the 9th century, was to be a guidebook for the ideal, Benedictine monastic community. This Carolingian manuscript not only described the ordering of the community's physical environment but also its social, economic and religious structure. This abridged copy of the original 3-volume study by Professors Horn and Born provides to present the essence of the longer work in an outline format.

The church, cloister, kitchen, gardens, etc. are shown in plan in the original manuscript. Because of the author's scholarly, proposed sections and elevations of the various buildings in the community are shown. The proposed constructions are believable whether one is an expert or not because they reflect the order of the plan.

Although The Plan of St. Gall in Brief is a very serious work it is delightful. The original book has been described as an "exemplar of the bookmaker's craft" and this shorter version conveys the excitement of the original.

The book is printed on heavy paper with typographic and page design by Ernest Born. The printing is in color, with colored illustrations as well as black and white drawings. Excerpts from the Carolingian manuscript are reproduced along with contemporary drawings based on the scholarship of Ernest Born and Walter Horn.

Charles Wheatley

House for bloodletting, Plan of St. Gall, From The Plan of St. Gall

Briefly Noted

National News

David Olan Marker Jr., FAIA, executive vice-president of the American Institute of Architects since April 1975, has announced that he will submit his resignation to the AIA Board of Directors at its December meeting. Marker, whose resignation becomes effective December 31, explained that he has met the goals he set for himself and the institute over the past five and a half years.

Capistrano Coup

The City Council of San Juan Capistrano has selected Moore Rable Yudell of Santa Monica to be the architect of the city's new civic center. In choosing Moore Rable Yudell over 18 other submitting firms, the council was particularly influenced by the winning firm's open process of selecting teams, the council was particularly impressed by Moore's personal interest in as well as his firm's past working for the city.

Subway Selections

On September 12, the RTD Board of Directors completed their selection of A/E firms to perform continuing design work on the Metro Rail, with the selection of teams for the Crenshaw and Hollywood stations. Continuing design on the station at Wilshire and Crenshaw will be by Turner/ Chang, joint venture; the joint venture of Gehry, Warnocke and Edwards and Kelby will be responsible for the Hollywood Boulevard station. As was the case with the earlier selections, final negotiations will be held to determine the value of each contract. The selection of these two teams follows action by the board in April and June of this year, in which 14 other teams were chosen to bring station and tunnel design to between 50 and 85 percent completion.

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By James E. Armithe, Str. Engr.
Cannell Engineering, Inc.

To order the Handbook in California, send a $34 check (includes tax and shipping) payable to the Masonry Institute of America, 2550 Beverly Blvd., Los Angeles, CA 90057. Price outside California is $32.75.
News & Notes

Evaluating Chapter Dues & Programs

This past year, the Finance Committee was given a difficult task to assess the services provided to the membership and the existing dues structure. A considerable effort was made to eliminate any expensive and redundant services and to encourage creative fund development. Second, a comparison was made between our Chapter and the New York Chapter, the closest in comparable membership. This comparison included an analysis of dues income, remarks and suggestions for the Board of Directors. Third, we attempted to assess the impact of a carry-over deficit of approximately 40,000, a less-than-100% membership renewal and assistance from the Chapter reserve fund. Our goal was to maintain reasonable membership services and yet develop a balanced budget strategy.

In response to a question posed by Alex Miller regarding the procedure for reinstating members who have dropped in past years, Association stated that they would be put on a new list and two new applications would be needed. Statement included an analysis of dues income, remarks and suggestions for the Board of Directors.

Executive Director's Report: Association stated that they had received a special announcement from the Office of the Dean of Auxiliaries. The Arch will be held on Saturday, March 31, and the light weight will withstand the weather. The committee had the possibility of the 2nd place winner could be picked each year and the student would do the research. It is considered that each year they have had a request from Donna Breen, the Chair of the Associates Social Committee, for participants for their nominations of officers for next year. They discussed many options. One suggestion was that the Recruiting Committee should prepare for the Board specific recommendations regarding ads under the Architectural Examination will be held on the following: 29th at the Pacific Design Center. The Architectural Examination is to be held on February 29 at the Pacific Design Center. Members of the Board of Directors will also be present. The following is a list of materials for making ornaments will be produced and, of course, prices for interesting designs will be presented by Mr. Phil (aka Phil Deborah). December Newsletter

December Newsletter News


New Members: Luis Cimriner, Robert Stott, Stephen Schreiber, Architects; Dean E. Hanesell, C. D Investment Company.

Professional Affiliates: Brett Lee MacDonald, Mauro Associates, AIA, Deborah Tschetter, Architect; C.D. Investment Company.

Associates: Association member Ron Takaki is organizing an Intern Development Program (IDP) in the Los Angeles area, and he will be proposing the program to the corporate board in the near future. All interested Chapter members are invited to contact Ron at (213) 257-0754, in the coming months. A orientation session for next year's Architectural Registration Examination will be held on February 29 at the Pacific Design Center. Members of the Board of Directors will be present. The following is a list of materials for making ornaments will be produced and, of course, prices for interesting designs will be presented by Mr. Phil (aka Phil Deborah).

Educational Entertainment

The Los Angeles Children's Museum's latest publication, Color Your Way Through LA is an active and informative, 56-page book, which offers a collection of Los Angeles' most popular, unusual, or interesting sites—one for each alphabet—complete with fascinating and detailed illustrations by artist Mark Rubinstein and visitor information in three languages. It's quite a fun from Venice Beach to the Santa Ana Reservoir, from the elevator in the Bradbury Building to the Watts Towers, from Los Angeles International Airport to the Zoo, there's a ample opportunity for children of all ages to come and explore and enhance the drawings rather than simply color them in.

Color Your Way Through LA is available in bookstores throughout Los Angeles and at the Los Angeles Children's Museum. For further information, contact the museum at (213) 487-8226.
Calendar

December

Chapter Events

- December 7: Associates Meeting featuring installation of new officers. 7 p.m. Call Phillip Yankcy at 487-1787 or Mark Mikolavich at 388-7076.
- December 12: Installation of new officers, 7 p.m. Call Phillip Yankcy at 487-1787 or Mark Mikolavich at 388-7076.
- December 13: The Front Porch, curated by Davida Rochlin, part of Home Sweet Home series. Tuesday-Sunday from 9 a.m.-5 p.m. Call 356-4371.
- December 15: Architectural Ornaments, Tree-trimming party and tour at Angelus Plaza, sponsored by Associates. Party from 6:30 p.m. to 10 p.m.; tour at 7. Call Donna Brown at 665-8784 after 7 p.m.

Exhibitions

- Through January 8: Rough Housing, curated by James Volkert, part of Home Sweet Home series. Tuesday-Saturday from 11 a.m.-5 p.m., Junior Arts Center Gallery. Call 485-4474.
- December 4: Christmas Fairs, 13th annual holiday event at Heritage Square, sponsored by LA City Cultural Heritage Board and Cultural Heritage Foundation. 10 a.m. to 5 p.m. at 3800 Homer St. Donation, $1 for adults, senior citizens 55+, children free. Call 485-2433.
- December 8: Architects Meeting featuring installation of new officers. 7 p.m. Call Phillip Yankcy at 487-1787 or Mark Mikolavich at 388-7076.
- Through January 8: The Front Porch, curated by Davida Rochlin, part of Home Sweet Home series. Tuesday-Sunday from 9 a.m.-5 p.m., Junior Arts Center Gallery. Call 356-4371.
- Through February 26: Plywood Furniture, including designs by Aalto, Eames, Mathsson, Rohde, Schindler and Wright. Call 937-5544.

Exhibitions

- December 10 and 11: Christmas in Angelino Heights, street fair and walking tour sponsored by Angelino Heights Community Organization. 10 a.m. to 4 p.m. Fee, $3 for children, others $5. Call 413-8756.
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- December 20: LA/AIA holiday party and recognition dinner honoring Sam Lunden. Reception at 6 p.m., dinner at 7 and program at 8, Town and Gown, US. Call 625-8957.
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**December**

Rendering, Doheny Library, Cram and Ferguson, architects, Samuel E. Lunden, associated architect

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