Ambulatory Design

The design of health care facilities has for a long time been a specialized field in architecture. Architects who conceptualize and design hospitals and related structures tend to devote most of their practice to the field. The demand to stay current with technological changes and the protocol of modern health care requires continuous involvement in the field; to do otherwise would be a disservice to clients whose existence depends on being competitive. Health care architecture also depends on an up-to-date knowledge of changing codes and regulations; it is not unusual to have more than 20 different agency reviews from the onset of design to the project's completion.

Recent changes in the plan review process, patient reimbursement practices, and the effort to move primary care closer to the user have inspired new approaches to "outpatient care." To stay economically competitive and here a more sophisticated and prudent buyer, hospitals and other health care institutions have begun "unbundling" or "unbundling" certain services. This process frees services from the cost of sharing more expensive facilities, by creating separate, affordable "ambulatory" health care centers, ensuring that the fees charged will be competitive and profitable. A new group of sub-specialists in ambulatory care architecture has developed to cope with this area of fast-changing health care practice.

The design of ambulatory centers begins with a statement of institutional goals agreed upon by the owners, operators and architects of the center. From a study of the organizational diagram, work load forecasts, and protocol statements, staffing can be developed for each programmatic component. Typically, the pre-design process involves studying the operational and functional concepts governing every aspect of the facility. Based on this information, space programs are developed to deal with criteria such as room size, number of occupants, tasks to be performed, fixed and moveable equipment, and special furnishings. These must be established and agreed upon by all parties in the design team.

This document forms an integral part of the tools needed to evaluate the progress from conceptual drawings, through contract documents, to post-occupancy audits of the space. Included in this "room data" resource is careful documentation of utility requirements, finishes, and environmental criteria. At this point, affinity or proinquity diagrams can be drawn to help the designer understand the important relationships of spaces and the flow of staff, patients, visitors and materials. After a detailed code analysis, conceptual design can proceed.

Several kinds of ambulatory care facilities in different settings are examined here. Not all of them are separate cost centers, but they include urgent care centers, "emergency" clinics, group health practices, and health maintenance organizations. It is assumed that each of these facilities utilizes some form of the pre-design process described above, and each of them reflects the forces placed upon it, whether organizational, environmental or cultural.

Kaplan Crits Criticism

Sam Hall Kaplan, urban design critic for the Los Angeles Times, will speak on "Criticizing Criticism" at the Tuesday, February 21, LA Chapter meeting at the Pacific Design Center. Prior to his presentation, a no-host reception with Kaplan and the Chapter president, Marbn Gelber, AIA, will be held at 6 p.m. at Trumps restaurant, 6744 Melrose Ave., near Robertson Blvd. The program, starting at 8 p.m., will take place in the Conference Center, Room 259, at the Pacific Design Center.

Kaplan was named urban design critic by the Los Angeles Times in August, 1983. From 1978 to 1983, he was a staff writer/critic for the "Times" View Section, specializing in urban affairs and life style.

Educated at Cornell University, Kaplan received a BS degree in 1957. He also attended Princeton University's Research Center for Urban and Environmental Planning as an associate in 1967 and received a travel and study grant in community development from the Ford Foundation in 1976. Honored for his writings on urban design, Kaplan was the recipient of the New York Times Publisher Award in 1959 and 1964, the New York City Parks Council Media Award in 1964 and the Los Angeles Conservancy Award for articles on preservation in 1982. He has written two books, The Dream Deferred: People, Politics and Planning in Suburbia and The New York City Handbook (co-authored with Gilbert Tauber), and articles for Harper's, New York, Washington Monthly, Architectural Forum, Progressive Architecture, Historic Preservation and Village Voice.

Kaplan began his writing career at the New York Times, where he was an urban affairs reporter from 1958 to 1966. After seven years with the New York paper, he turned to urban development and held governmental posts in New Haven, New Jersey and New York City.

In 1977, Kaplan joined the New York Post as chief editorial writer; he served as managing editor of the Post from 1977 to 1978. Kaplan took a position as special assistant at the U.S. Controller of Currency in Washington, DC in 1977, then joined the Los Angeles Times that same year.

Kaplan also spent seven years as an adjunct professor at the School of Architecture and Environmental Studies of the City College of New York, in addition, he has taught urban history and design at Yale, Pratt Institute, USC and Occidental College.
Editor's Notes

New Banner

LA Architect invites architex, students and designers to submit proposals for a new banner.

- It should be 10" wide, and be read horizontally at the top of the folded newspaper.
- It incorporates the date, price and publication information presently included with the banner.
- It is easily reproducible in black and white.

The prizes for the competition are the following:
- first prize, $100 and the chance to see your banner used in LA Architect; second and third prizes, $25 book certificates and a one-year subscription to LA Architect. The judges will be editorial board chairman John Marlow, editor Barbara Goldstein, past-president Robert Tyler, and LA Architect design committee member Lester Wetherme. The judges reserve the right not to use any of the banners proposed.

Submissions must be made by March 15, 1984. Winners will be announced in the May issue of LA Architect. For complete information and regulations, send $10 to Banner Competition, LA/AIA, 8678 Melrose Ave., Los Angeles, CA 90069. Checks should be made payable to LA Architect.

Criticism

The role of an architectural publication, whether published independently or by the AIA, should be to encourage informed public discussion about architecture. LA Architect has assumed this role by publishing descriptions and critiques of current architectural projects. Last month, when we published the planned PDC expansion, we were faulted for debating the merits of a work of architecture before its plans were finalized. Our editorial board discussed this matter and reached the conclusion that it is exactly when a project is announced, before it has been finalized, that architectural critiques can be most effective. Architects produce objects which are public and serve both aesthetic and social functions. Unlike fine artists, whose work is largely a private matter, architects produce work which is shared by many and cannot be ignored. It is therefore imperative that architects look at each other's efforts and discuss their merits and faults. The profession is judged by its own work therefore cannot afford to be self-congratulatory or complacent.

The need for strong architectural debate in Los Angeles has never been more apparent. At present, the city does not have even one full-time newspaper critic whose only job it is to discuss architecture. We have regressed from having architecture critics at the Times, the Herald Examiner and KUSC, to having one urban design critic at the Times, whose job includes architectural criticism but ranges over a much broader group of issues. Architecture is seldom discussed in the Sunday Times Calendar section; and articles pertaining to important environmental issues are often relegated to the Real Estate section where they are buried among the ads for second homes in Rancho Mirage.

This month, Sam Hall Kaplan, urban design critic for the Los Angeles Times will be speaking to LA/AIA on the topic of "Criticalizing Criticism." Given the current lack of such criticism locally, the lecture seems apt. Traditionally, when critics have spoken to LA/AIA, the audience has not been very large. This year, given the importance of stimulating more debate, it behooves AIA members to attend this meeting and let their views about the state of architecture and criticism be heard. We owe it to Los Angeles and to ourselves.

Barbara Goldstein

Errata

Two photographs were published without credits in the January issue of LA Architect. The photographs of Eames plywood chairs, on page 12, should have been attributed to Eames, and the photograph of Michael Hayden's neon sculptures, on page 3, should have been attributed to Kristina Lucas. We apologize to the photographers for these omissions.

LA ARCHITECT

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LA ARCHITECT

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Exhibition

Furniture for an Industrial Age

Nesting tables, Marcel Breuer, for Isokon Furniture, 1936.

The evolutionary processes of technology and design are traditional subjects for exhibitions, and the "Plywood Furniture" show, now on display at the Schindler House through February 26, is no different on the surface. It is, however, an exception to the bland historical perspective in that, through the use of a small number of chairs and tables (20) augmented with drawings and photographs, the show subtly demonstrates just how strongly linked, in this medium, are the Modern movement and the period before WW II.

The Schindler House is an appropriate location for the exhibit, as plywood was a favorite material of Schindler.

The exhibition is sponsored by the Friends of the Schindler House with the aid of a grant from the National Endowment for the Arts, and it is the seventh in a continuing series of architecture and design shows to be mounted in the house since 1981. "Plywood Furniture" is curated by William Ezellc Jones, former curator of decorative arts at the Los Angeles County Museum of Art, who is currently consulting and writing on decorative arts and architecture.

For an architectural show, this topic is not esoteric. "Plywood is a distinct product of the industrial age," states Jones. "Though laminated wood veneers were used in the construction of furniture in the 18th century and can be seen in the splats of chairs by Thomas Chippendale, the technology of the 19th and 20th centuries has made plywood a useful and practical tool for the designer." It is lightweight and has great tensile strength, with none of the disadvantages of comparable natural wood (no splitting, warping or twisting).

The pieces are organized into three groups—historical, Schindler and his contemporaries, and postwar. Each shows distinctly differing design approaches. The exhibition begins with the mid-19th-century technological innovations of John Henry Belter, a cabinetmaker who patented techniques for laminating and bending wood. Old favorites include designs from Frank Lloyd Wright, Breuer, Schindler, Aalto and Eames, but there are also models from George Gardner, J. and J. Kohn, Donald Deskey and Peter Danko.

The Schindler House is an appropriate location for the exhibit, as plywood was a favorite material of R. M. Schindler, in both architectural and furniture contexts. And the mostly residential models seem to fit comfortably. Since the show is small, it allows full use of the house, providing plenty of room to walk around and study each chair or table.

The only drawback is that there are no textual panels to explain the essence of the organization or the significance of the objects displayed. This was a conscious decision, however, since the house provides a non-traditional museum experience, and docents will lead small tours. There is no exhibition catalog per se, but reprints will be available of an extensive article by Jones in Designer's West.

All in all, the exhibition is well worth seeing. The show maximizes the quintessential approach—displaying the original, the best and the most important designs of plywood furniture.

Janet Nairn

Ms. Nairn is a free-lance journalist specializing in architecture and design.
The work of William Bruder first became familiar to me in the pages of the Arizona quarterly, Art- er, where he wrote about Frank Gehry. An early essay by the 17-year-old architect describes his approach.

"The artist architect," he argues, "must use the wonders of the desert wisely. The texture of the monument. Its response to the plant landscape is characteristic of both. Bruder takes advantage of the desert climate; all his buildings use some type of solar energy in the design process. Like Wright, Bruder uses geometry to generate his form. The fluidity of the floor plan and the magic of interior space come from the sensuous application of curvilinear outlines and a contrast with exposed technology. This contrast acts visually as a counterpoint and creates an energy and tension which is enhanced by a contrast of finishes and which speaks of the desert's harshness.

William Bruder will speak at 8 p.m. on February 8 at SCI-ARC. There will be an exhibition of Bruder's work, "Desert Harmony," next door to the Architecture Gallery, which will run February 8-28. SCI-ARC is located at 1800 Berkley St. in Santa Monica.

Eric Chavkin

Follies

An exhibition entitled "Follies: Architecture for the Late Twentieth Century Landscape" is being presented at the James Corcoran Gallery, 923 Santa Monica Blvd., through February 23. Organized by B. J. Archer, editor of the book which accompanies the exhibition, "Follies" includes drawings, models and photographs of 19 original projects by architects in the U.S. and abroad.

The traditional folly is here interpreted freely and with great diversity; the program was purposefully vague, not legislating form, site or budget. That the folly proves to be a vehicle for commenting on evolving ideas about architecture and urbanism, for advancing strongly held beliefs about building, for incorporating narrative and fantasy, irony and wit, is secondary to its origin as an object.

Projects and architects include "Prone" by Frank Gehry, a symbolic building in the form of a water tank; "Man is an Island" by Emilio Ambasz, which attempts to weld collective and personal memories of shaping fire and water; "CUBER(T)" by Christian Hubert, a series of computer-generated images; "Temple House" by Ricardo Bofill, a classicizing bungalow; "VIN D'OUT HOU" by Peter Eisenman and Jean-Luc Birkenstein, an experiment in decomposition.


castles and the air

The Bradbury Building and the California Club, each designated historical monuments by the LA Cultural Heritage Board, and the Embarcadero Head Auditorium, eligible for a listing on the National Register, have each sold a portion of their air rights to Mitsui, one of the largest developers in the world. Air rights transactions fall under the jurisdiction of the City Planning Commission and CAA.

In a tribute to fast-food eating habits that have become the norm, William Bruder will speak at 8 p.m. on February 8 at SCI-ARC. There will be an exhibition of his work, "Desert Harmony," next door to the Architecture Gallery, which will run February 8-28. SCI-ARC is located at 1800 Berkley St. in Santa Monica.

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Ambulatory Care

Brega New Town Clinics

Located at the chief hospital/terminal center for the health care delivery system of Brega new town, the specialty polyclinic will be home base for most of the specialists in the medical community. Although these specialists will make visits to the community and district polyclinics from time to time, their base will be adjacent to the main hospital, for access to the most sophisticated diagnostic and therapeutic equipment and staff. These specialists will support the physicians in the outlying clinics by taking referral patients at the first point of patient-physician contact. The specialist is able to test the patient at the polyclinic, and, if additional work-ups are indicated, he may send the patient to the main hospital for full testing and treatment. The polyclinic is divided into five basic areas: administration; shared services, including medical records, registration, pharmacy, laboratory and x-ray; immunization, and public health; medical modules; and staff and support facilities.

In addition to the polyclinic, there are prototype community clinics located in community centers for every 7,500 persons. There are four centers currently under construction with two more to be built shortly and six more to be constructed by the year 2000. The planning of these clinics reflects the great need for the separation of males and females. The community clinic is the source of primary health care for the residents of Brega. Pediatrics, obstetrics/gynecology, and internal medicine are the three medical disciplines represented, supported by dentistry, a 24-hour pharmacy, public health and a nurse nutritionist.

Brega Specialty Polyclinics

Location: Brega New Town, Libya
Owner: Socialists' People's Libyan Arab Jamahiriya Secretariat of Heavy Industry
Architect: MMM Design Group and Holmès Naren, a joint venture
Project designer: Donald C. Axon, AIA
Year of construction: 1986
Area: 72,000 sq. ft.

St. Francis Medical Care Center

Rochlin & Baran Associates Inc.

The St. Francis Comprehensive Surgery and Ambulatory Care Center is the first in a series to be designed by Rochlin & Baran in Hawaii. This center will be the anchor facility for the St. Francis Medical Center currently planned for the west side of Oahu, on a site overlooking Pearl Harbor and Diamond Head. The new 25,000-square-foot anchor facility will contain an urgent care module, emergency and trauma services, an imaging and laboratory department including a CT scanner, a dialysis center, home health services offices, outpatient surgery, and public and administrative areas.

The comprehensive care center will form the nucleus of a network of "micro" urgent care facilities called the St. Francis Immediate Medical Care Centers. Each will contain approximately 8000 square feet and include immediate care clinic, radiology department, laboratory, pharmacy, and public and administrative spaces.

Both the anchor and satellite facilities are planned as square, one-story structures focused on a central open atrium. The facilities are designed so that each department can expand independently of other departments. Each satellite is planned on a 24-foot module; the anchor on a 32-foot module. The lofty landscaped atrium will be crowned by a distinctive open umbrella roof which will aid in natural ventilation. Corners of the building are also planned as open landscaped courtyards. These areas will be used for potential expansion, employee lounges, and an extension of the central public waiting areas. A series of skylights define circulation paths and bring diffuse natural light to the edifice care areas.

Bristol Bay Facility

Widom/Wein & Partners

The Bristol Bay Comprehensive Health Care Facility is a new primary care/patient facility serving a geographically aptly populated population that resides in a remote area of over 50,000 square miles. The new hospital will replace the obsolete and overcrowded existing facility housed in a 1940s school building. The facility will provide basic health services.

The design draws upon the cultural heritage of the Athapascan Indians and Yupik Eskimos, who will use the facility, as well as the context of the existing buildings. Precast concrete articulation expresses the columns and beam frame of the long house. Theosophy expressed abutment in metal and concrete, defines the transition from the older building to the new. A ramp is used to connect the new structure to the main level of the existing building.

The major architectonic elements are the tall concrete columns with walls on which echo the red gabled roof of the older building, provide positive solar heat gain through south-facing dimensions, and announce the main entry and emergency entry to approaching visitors.

The Bristol Bay facility provides emergency treatment, family planning, obstetrics/gynecology, ophthalmology, radiology, laboratory, specialty clinics, inpatient acute care, and community health services.

Bristol Bay Comprehensive Health Care Facility

Location: Kuskokwim, Alaska
Owner: BSPEC, Department of Health and Human Services
Architect: Widom/Wein and Partners, Santa Monica, and Caradale Marrell, Architects, AIA
Spokane, Washington
Project designer: Carolyn Kraft, AIA
Area: 39,000 square feet
Cost: $13.5 million

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Kaiser Module Care

To meet urgent facility needs at different sites, Kaiser Foundation Health elected to use a modular structure capable of modification to meet diverse interior requirements. The resulting 100-by-100-foot prototype uses a minimum number of interior columns, and all lateral bracing is taken in the exterior columns. This solution permitted construction to start before planning of interior spaces had been completed.

The basic unit, with modifications, was used at five sites in California, and consists of 17 doctors’ offices and 34 examination rooms, supported by three nurses’ stations and reception areas. In practice, each of the five projects has adapted the standard plan to suit the needs of physicians and staff at that location.

A major feature of all the modules is the extensive use of natural light, provided by a clerestory centered upon the desire to enhance the environment. Each of the 10,000-square-foot pavilion is located in a courtyard. Each of the 10,000-square-foot pavilion is a radical departure from its forerunners as it reflects the results of the architects’ work sessions with patients who had recently undergone treatment. The psychiatric unit has two organizing spaces: a central interior space with smaller conversation areas, and a large outdoor activity space.

The building embodies many concepts refined through post-occupancy evaluations of other kinds of projects. The physical rehabilitation building is a radical departure from its foremothers as it reflects the results of the architects’ work sessions with patients who had recently undergone treatment at other facilities. The major physical therapy areas are situated so that they are accessible both by hospital patrons and by outpatients visiting the reception area.

The heart of the unit is a large open space which is sub-divided into many activity sections, such as exercise areas, automobile repair training, arts, crafts, cooking, dining and patient relaxation. The only enclosed activities are those which create noise or dust, or which require privacy, such as speech therapy and a birthing facility next to the obstetrics clinic. It is open 24 hours a day, in response to Las Vegas work patterns.

Patients travel through a linear atrium to reach their individual destinations. A common wating area is available, but there is also a waiting room at each reception area. Furniture, wall coverings and graphics are contemporary, except in the birthing suite which is folkloric and uses such traditional furniture as a Thonet bentwood rocker.

The medical center is located in a suburban center characterized by minimal landscaping and a western motif consisting of shingled roofs, walkways, and light brown concrete block walls and colonnades. Because more shops were anticipated, the new building had to fit within the parking pattern and have the same profile as the shopping center. Consequently the first floor windows coincide with the walkways and second floor windows are below the roof and set back from the lower windows. At the ends of the building, the enclosed space ends along a diagonal with the structural frame and fire stairs creating entrance colonnades that have been softened by ground cover and other plantings.

Rancho Medical Center

Kaiser ambulatory care modules, Santa Teresa

Soldman Center

Kaiser Module Care

Owner: Kaiser Permanent Health Plan
Architect: Stone, Marraccini and Patterson
Project designer: Chuck Wiley
Interior designer: Bill Wedemyer
Year of construction: 1980
Area: 40,000 square feet
Cost: $3.5 million

Rancho Medical Center

Kaplan/McLaughlin/Diaz

Rancho Medical Center contains a series of primary and specialized medical clinics, laboratory, x-ray, pharmacy and an outpatient surgery suite, as well as a birthing facility next to the obstetrics clinic. It is open 24 hours a day, in response to Las Vegas work patterns.

Patients travel through a linear atrium to reach their individual destinations. A common waiting area is available, but there is also a waiting room at each reception area. Furniture, wall coverings and graphics are contemporary, except in the birthing suite which is folkloric and uses such traditional furniture as a Thonet bentwood rocker.

The medical center is located in a suburban center characterized by minimal landscaping and a western motif consisting of shingled roofs, walkways, and light brown concrete block walls and colonnades. Because more shops were anticipated, the new building had to fit within the parking pattern and have the same profile as the shopping center. Consequently the first floor windows coincide with the walkways and second floor windows are below the roof and set back from the lower windows. At the ends of the building, the enclosed space ends along a diagonal with the structural frame and fire stairs creating entrance colonnades that have been softened by ground cover and other plantings.

Rancho Medical Center

Location: Las Vegas, Nevada
Owner: Southwest Heart Associates
Consulting designers and medical planners: Kaplan/McLaughlin/Diaz, San Francisco, Herbert McLaughlin, James Davis
Interior designer: Judith Green Interiors, San Francisco, Los Angeles
Year of construction: 1982
Area: 60,000 square feet
Cost: $3 million

Soldman Center

Kaplan/McLaughlin/Diaz

The Soldman Community Rehabilitation Center provides ambulatory services for outpatients in both psychiatry and physical rehabilitation. It has 30 inpatient beds in psychiatry, 30 inpatient beds in physical rehabilitation, and physical therapy for hospital inpatients who are transported from the connected hospital.

The psychiatric unit has two organizing spaces: an exterior courtyard with a colonnade, patterned after a cloister with a fountain providing background noise to allow private conversations or outdoor therapy sessions; and the large central interior space with smaller conversation and lounge areas and access to outdoor activity areas, all patient activity areas and bedroom corridors. The closed unit has a different ambiance and a smaller outdoor activity space.

The building embodies many concepts refined through post-occupancy evaluations of other kinds of projects. The physical rehabilitation building is a radical departure from its foremothers as it reflects the results of the architects’ work sessions with patients who had recently undergone treatment at other facilities. The major physical therapy areas are situated so that they are accessible both by hospital patrons and by outpatients arriving at the reception area.

The heart of the unit is a large open space which is sub-divided into many activity sections, such as exercise areas, automobile repair training, arts, crafts, cooking, dining and patient relaxation. The only enclosed activities are those which create noise or dust, or which require privacy, such as speech therapy.

Soldman Community Rehabilitation Center

Location: Las Vegas, Nevada
Owner: Grossmont District Hospital
Architect: Kaplan/McLaughlin/Diaz, San Francisco
Project designer: Herbert McLaughlin and John Boerger
Interior designer: Edith M. Toery, Cortez Madera
Year of construction: 1977
Area: 60,000 square feet
Cost: $3.8 million
El Camino Dialysis Center
Stone, Maruscicci and Patterson

The El Camino Hospital Dialysis Center, the largest artificial kidney center in Santa Clara County serving nearly 100 patients a week, was relocated in 1981 from its previous, crowded quarters into this new, separate building adjacent to the hospital. Because of the frequency and regularity of patient visits, the patients and technicians identify themselves as a small, unique "community."

The ground floor accommodates 22 patient care stations (14 hemodialysis, 4 peritoneal dialysis, and 4 home training) surrounding a central nurses' station for optimum visibility and staff efficiency. On the basement floor are storage and a technical area for equipment repair. Future hospital administrative offices will occupy the second floor.

This building, first in a master plan for several paramedical facilities, was positioned north of the hospital for convenience, medicial, and logistic support (including extension of primary mechanical and electrical services through a subgrade conduit), but left adequately separated to allow the building its own identity. The siting created a separate, landscaped parking area readily accessible to the hospital's approach roads.

The central, two-story patient hospitallization separates treatment services on the north from support services on the south, and the service entrance on the west from the main entrance on the east. As the central hub, it forms a colorful, interior, day-lighted "community" plaza for patients, visitors, and staff.

The exterior relates to the light and cheerful character of the interior. It is less institutional in feeling than the hospital, yet visually it integrates with the campus.

El Camino Artificial Kidney Unit Center
Location: Mountain View
Owner: El Camino Hospital
Architect: Stone, Maruscicci and Patterson
Project designer: Clark Davis, FASA
Interior designer: Mary Lowell
Year of construction: 1981
Area: 45,000 square feet
Cost: $4.3 million

Orthopedic Surgery Medical Group
Margot Hebrew-Heymann, AIA & Associates

Every inch of this 7,000-square-foot medical facility was used to maximum advantage. The open office concept and contemporary design, combined with warm colors and efficient lighting, create a unique functional, pleasant environment for doctors, staff, and patients.

All cast and material rooms are uniform yet flexible. Matelials are stored in modules with drawers that are color-coded to facilitate location. These modules may be removed or added as demand dictates.

The nature of the orthopedic patients incoming was given serious consideration when this project was designed. Therefore, the lobby, examination rooms, x-ray and physical therapy areas were designed to afford the patient ample mobility and maximum privacy. Additional considerations such as smoking and non-smoking areas, noise-reducing and energy-saving lighting, further humanize the surroundings and alleviate the institutional feeling.

Orthopedic Surgery Medical Group
Location: Los Angeles
Owner: Orthopedic Surgery Medical Group
Year of construction: 1981
Area: 7,000 square feet
Cost: $750,000

Donald Axon
Donald A. Axon, AIA, principal in DCAAIA, Health Care Facilities Architect and Consultant, has been a specialist in this field for over 25 years. He is a former chairman of the LA/AIA Health Facilities Committee, and has held similar positions in both the state and national committees on architecture for health.
Profile

It seems entirely appropriate that in this Los Angeles Olympic year, our Chapter is led by an architect who knows, appreciates, and has affection for this often-misunderstood city.

Martin Gelber, AIA

The branch Bank of America, located on a busy site in Studio City, is set back from the street, creating a landscaped entry plaza separated from adjacent buildings by a high wall incorporating the bank's sign.

Martin Gelber, the new president of the Los Angeles Chapter/AIA, has the uncommon distinction of being a genuine LA product. He was born in Los Angeles, raised in the San Fernando Valley, educated at the USC School of Architecture, and initially influenced by early California architects such as Schindler, Neutra, and the Greene brothers. It seems entirely appropriate, therefore, that in this Los Angeles Olympic year, our Chapter is led by an architect who knows, appreciates, and has great affection for this often-misunderstood city. The architectural journey that began over 40 years ago in a blighted neighborhood has culminated in a rich life, centered in a self-designed modern house in the Brentwood Hills. Along the way, Martin Gelber has become a respected architect in private practice, a professor of architecture at Pierce Community College and LACC, where he majored in fine arts. At LACC and later at USC he was inspired by faculty members, men such as Cal Straub, Emmet Wemple, and Maynard Lyndon. As a young professional, Gelber worked in various local offices (Luckman, Kamnitzer & Marks) while becoming imbued with the color and richness of the LA modern architectural scene. He observed that the work of Gregory Ain, A.Q. Jones and Carl Matenosian continued the earlier local tradition, and the example of these contemporaries helped define the direction of his own work. Gelber opened his office in 1967, having determined from the start that it would always remain small enough to permit an intimate involvement with each aspect of every project. He says, "My deepest concern has always been design and its application to solving real problems. Architecture allows us to express our creativity while enhancing the environment. And, if we are particularly good, we may reach the human spirit, as well. As highly visible artists, we have a unique opportunity to make our visions tangible, but we have an obligation, too, and that is to produce forms that are clear and true and appropriate."

Gelber has always felt that progress begins with education, and since the beginning of his professional career he has been involved with teaching. He has served as visiting design critic at USC, Cal Poly Pomona, SCI-ARC, and for the past 15 years he has been a faculty member at Pierce Community College. He is currently a professor of architecture at USC where he was voted Best Professor in 1980.

"Teaching is a commitment to explore, to inspire, and to remain free from preconceptions. I believe that school is the place to probe the outer limits of imagination, while at the same time face the reality of worldly constraints. It is the place where fantasy and facts come together, where dreams and truth coexist. My students have often taught me the best lessons, and I only hope I have been as important to their professional development."

Gelber's interest in public service began as a student when he became active with the Architectural Panel. Subsequently, he became involved with political issues and worked actively on several political campaigns. His involvement with AIA has been long-standing and consistent. He has served the chapter for the past 15 years in a number of different positions, on both the local and state levels, including committees on planning, finance, historic preservation, and education. He sees the Chapter organization as essential in dealing with specific local issues such as housing, codes, preservation, professional development, and minority involvement.

"Our neighborhood bordered a barrio and was modest in the extreme—deteriorating houses, dirt streets, and low amenities. I knew very early that getting out was necessary for survival, but that was only the beginning. I was driven to change the world around me, to create a better place in order to create a better life. There is no doubt that my early experiences were instrumental in my decision to become an architect."

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About public service, he says, "We take from the profession for most of our working lives; the Institute is out there every day fighting our battles. At some point it's time to give back, to settle the account. I feel the AIA has served me well, and now I'm prepared to repay the debt. I look forward to working closely with the board and our membership. Of course, it's a serious obligation of time and energy, but the reward is the satisfaction of knowing that together we might just make a difference."

As a professional, Martin Gelber has demonstrated his complete commitment to architecture. He says, "It is my way of life. But in truth, his life includes many other involvements: art, literature, old friends, and certainly a major commitment to his wife Michelle, who is a staff psychiatrist at USC/Country Hospital. When referring to his way of life, he says, "The greatest danger is complacency and indifference. We must continue to explore, experiment, and never be discouraged by the limitations of those who cannot dream of a better world." Martin Gelber does dream of a better world, and despite the obstacles that inhibit us all, he intends to pursue that dream and reach that goal.

Lester Wertheimer, AIA
Janice Axon, Re: Mandated Construction Observation Report. The meeting was held for the purpose of taking testimony. Five or six archi-

tects were present, plus many lawyers, contract-
tors, etc. CCIAA was represented but it decided to send its testimony in written form. The LA

AIA Board discussed the fact that it was impor-
tant that the word “observation” not be con-
strued as “supervision.” There should be no at-
tempts to replace “on site inspections.” Further,
this proposed legislation pertains to buildings
which require an architect or engineer. There is
another BAE meeting scheduled for December 15.
Axon added that she would attend that meeting.

Another item on the agenda was proposed leg-
islation requiring registered architects to take
oral examinations. If they pass the oral, they
would be registered architects. The BAE

will be instituting this proposed legislation.

Other Business: Todd Miller reported that
the Associates are planning to expand their activities in

regard to public awareness. Part of what they
have been doing was their involvement in the rough

housing project. Another part will be the Chris-

tian pastors at the Angeles Plaza for senior citizens.

Membership News

New Members, AIA. David Charles Weinberg, 

Ruth Axon, Heidi Moore.

New Associates. Gary Poponese, Woodford & 

Bernard Architects; Marie McNeil, Woodford & 

Bernard Architects; Lauren Stara, WED 

Enterprises.

Students. Cynthia Mazz, USC; Richard Gage, 

USC; Stephen Hunt, Cal Poly Pomona.

Briefly Noted

Continued from page 4

Competition

Women in Design International proudly announces

their third annual competition. Registration forms,

fees, and slides must be postmarked by March 31.

Selected designers will be awarded publica

tion in the Women in Design International Com-

pendium, an illustrated review and source book of 

competition winners.

The competition is open to professionals and

students worldwide. Slides of a designer’s work

may be entered in the following categories: archi-

tecture, ceramics, computer graphics, concept

design, fashion, design, art, film animation, 

glass art, graphic design, illustration, industrial

design, interior design, jewelry, landscape archi-
tecture, painting, paper art/printmaking, photog-

raphy, sculpture, set design, textile design, and 

wearable art. You may obtain your entry forms 

through WDI, Box 1803, Ross, Ca 94957, (415) 

417-8936.

Schools

Landscape architecture seniors at Cal Poly Pomona 

were recently invited to prepare developmental designs for Expo Park. A presentation was made in December of a variety of master plans

selected from three participating classes of senior students. Interested parties are the State of Cali-

fornia, who owns most of the land; the City of 

Los Angeles, owner of some of the land; the Cal-

ifornia State University, governing the area around 

the Coliseum; the California Museum of Science 

and Industry; which wants an appropriate setting 

for a much-expanded museum; neighborhood 
groups desiring recreational space, especially for 

children; the Los Angeles Olympic Organizing 

Committee, which wants a more attractive setting 

for the Olympics.

The long-term purpose of the project is to design 

a development plan for realization over a number 

of years to meet the needs of all the diverse 
groups with interests in the 125-acre site; the short-
term goal is to create a better visual impression for 

the 1984 Olympics. Problems such as circulation, 

transportation, parking, security, and preserva-

tion of open space, as well as defining the area’s 

role in the broad context of Los Angeles’ urban 
environment, are involved.

Approximately 50 senior students each devel-

opulated preliminary concept designs during a 

three-week period after receiving the request. These 

were reviewed by faculty of the department of land-

scape architecture at Cal Poly Pomona for those 

to be selected for presentation at the California 

Museum of Science and Industry. Two or three 

plans were to be chosen for further development,

and one design ultimately selected for develop-

ment in detail.

Three volume set:

Volume one, only: $40

Volume two, only: $20

Volume three, only: $20

Sorry, no mail or phone orders will be accepted.

Obituary

Andre Ginetse, born 1931 in France, died Decem-

ber 14, 1983. He was educated at the University of 

Paris, Ecole des Beaux-Arts and the Ecole des 

Beaux-Arts in Paris. Since 1959 with a variety of offices, notably Vincent G.

Kling, Mitchell/Georgulis and Louis Kahn, Philippe 

Jourdain, and MacAllister, La Jolla; William L. 

Pereira, Charles Kober Associates and UIG, Los 

Angeles; and latterly Foster Associates, Hong 

Kong. Academic associations included brief 

teaching assignments at both Cal Poly and Arts 

Center. Significant projects to which Andre con-

tributed include the Smith Institute, San Diego, 

Beverly Hills Civic Center, and the new Bank of Hong Kong. Andre was sadly missed in his professional cir-

cle.
A Vision of Earth and Fire


Racing Alone tells the story of architect Nader Khalili's five-year odyssey in Iran. Crossing the desert on his motorcycle, Khalili's travels begin after the revolution. But this account of his journeys is much more than a sketch-pad narrative; Racing Alone is a raw, inside look at what makes an architect dedicate himself to a greater purpose than material gain. Khalili's words aptly describe his point of view:

Malaysia through my life I stopped racing with others. I picked up my dreams and started a gentle walk. My dreams were of a simple house, built with human hands out of simple materials of this world—the elements earth, water, air and fire. To walk through my life from each new crisis comes to me in for effect. Khalili is the protagonist, traveling across Iran by motorcycle, a lone figure against the environmental bureaucracy and self-doubt. Racing Alone is as much a story of physical success as of the search for meaning. From each new crisis comes a new awareness which evolves, appropriately, into a political esthetic—no material shall be imported from the West, and the village will be built by the villagers.

At first glance, this esthetic has an air of reaction, a sort of architectural self-sentiment, because geltaftan implies a change in the way architecture is built, a change which parallels the revolutionary political aims of ending Iran's colonial and technological relationship with the West. By rejecting Western technology and by using indigenous materials and a traditional vocabulary, Khalili has laid the foundation for a revival of Iran's architectural tradition. He has resurrected a discourse as design and has pre-empted Modernism's visual esthetic. Politically and methodically, the technological uniqueness inherent in avant-garde and Modernist works are undermined by an architectural system governed by rule-of-thumb construction.

Khalili's insights on human nature overflow with the magic of poetic verse and the explicit desire to experience esthetic wonder. I welcome the return of the poet.

Eric Chawkin
Mr. Chawkin is an instructor at SCI-ARC
February Calendar

LA/AIA Programs

FEBRUARY 14
Associates Board Meeting
6-30 p.m. in second floor conference room, Pacific Design Center. Call Todd Miller at 476-8815.

February 21
Criticizing Criticism
LA/AIA program with Sam Kaplan, urban design critic for LA Times. Reception at 6 p.m., Trumpets restaurant, program at 8, PDC conference center.

Courses

February 4-March 1
Historic Sites of Southern California
With Martin Weil, AIA. Saturdays from 9 a.m. to 5 p.m. at various locations. Fee, $185. Call (714) 598-4182.

February 22
Is Modern Architecture an Eclectic Style?
Panel with Paul Hedel, Bertram Berenson, David Weiner, Frederick Kupper and Sydney Amsurgs. 7 p.m. in Main Gallery, Environmental Design, Cal Poly. Call (714) 598-4122.

February 25
Private Places: New Directions in Garden Design
With consultant Henry Fahrlander. 9 a.m. to 4:30 p.m. at Davidson Conference Center, USC. Fee: $59. Call (213) 743-4343.

February 27
The Work of Richard and Dion Neutra
By Dion Neutra. 7 p.m. in Main Gallery, Environmental Design, Cal Poly. Call (714) 598-4122.

February 29
Joe D'Urso
Interior designer. 8 p.m. at SCI-ARC. Call 829-3482.

Exhibitions

February 15
Peter Calathorpe
Author and architect. 8 p.m. at SCI-ARC. Call 829-3482.

February 22
Skidmore, Owings and Merrill
By Marx Peika. 8 p.m. in Mudd 123, USC. Call 743-2723.

February 25
Dolores Hayden
Planner and author of Seven American Utopias. 8 p.m. at SCI-ARC. Call 829-3482.

February 29
Joe D'Urso
Interior designer. 8 p.m. at SCI-ARC. Call 829-3482.

Exhibitions

Karber Residence, William Bruder. 1977

For Sale

Two Knoll Wally sofa lounge chairs. Tan leather. Perfect condition. $350 each. 614-87170 days.

Positions Open

California Solariums, a local dealer for nationally distributed Four Seasons Greenhouses, needs service representatives. Must be good closers with construction knowledge, willing to start immediately in a commission position. For more information contact (213) 663-3407.

For Sale

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 Chamber 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 seventh. Placing ad: type copy double-spaced on clean sheet; calculate charge and make check or money order payable to LA ARCHITECT; send typed copy, payment, and letter requesting insertion to LA ARCHITECT, LA/AIA, 8687 Melrose, 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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"Man is an Island," Emilio Ambasz, from "Follies: Architecture for the Late Twentieth Century Landscape," exhibition on view through February 25 at the Corcoran Gallery.

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