Westweek Theme: Gateway to the World

March 22-24 are the dates for West Week, the Pacific Design Center’s annual marketing extravaganza, and this year’s theme is “Gateway to the World.” In 1984, with the eyes of the world on Los Angeles for the Olympic Games, West Week will explore the international exchange of design influence, with an emphasis on Los Angeles. The conference features a series of programs entitled “Places and Products of International Stature.” These programs, presented by PDC2, the contract manufacturers association, will feature the work of architects, interior and product designers from different parts of the world. The program includes a review of California architecture and design which has achieved international stature.

Other West Week programs explore the relationship between art and architecture. These include a presentation of the Doumanian beach house designed by artist Robert Graham, and a program entitled “Art as Environment: Environment as Art” sponsored by the Museum of Contemporary Art.

The concluding West Week party will be a reception at the Museum of Contemporary Art’s “Temporary Contemporary,” (see p. 6) where partygoers can enjoy the First Night and a new installation by Dan Flavin.

Tickets for this event are $20, which includes a tax-deductible contribution to MOCA.

In addition to the West Week events mentioned here, the LA/AIA is sponsoring an exhibition of Los Angeles photographs and two special symposiums, described below.

Facility Management

Talks on the future of corporate facility management and design and the internationalization of Los Angeles will highlight the second Facility Management Conference on Thursday, March 22, at the Pacific Design Center and the West Hollywood Auditorium. Sponsors of the conference are PDC 2 and the Contract Manufacturers Association inside in cooperation with the LA/AIA, Corporate Design magazine, the International Facility Management Association of Los Angeles, and the Central City Association. The conference will be held from 11:15 a.m. to 1:30 p.m. in the West Hollywood Auditorium, 647 N. San Vicente Blvd., and from 2:30 to 6 p.m. in the Pacific Design Center.

John Coleman, president of PDC 2, and Arthur Mohn, president of the International Facility Management Association/Los Angeles Chapter, will officially open the conference at noon. The keynote address, "The Internationalization of Los Angeles," will immediately follow. Rodney Rood, chairman of the Central City Association, will give an overview, and John Cashman III, president of Cashman Realty, Edward Hefield, administrator of the Community Redevelopment Agency, and Richard King, president of Richard King International, will present three different views. From 1:30 to 4 p.m., there will be an open house and preview of new products for business in PDC 2 showrooms.

The conference will end with a 3:30 to 6 p.m. workshop, "The Future of Corporate Facility Management and Design: A Forecast for Strategic Planning." Speakers will include Roger Yee, editor of Corporate Design, and Johannes Van Tilburg, AIA, chairman of the LA/AIA Interior Architecture Committee and president of Johannes Van Tilburg & Partners. In addition, the workshop will feature an audio-visual presentation of two recent installations at Hughes Aircraft and Columbia Pictures Industries. There is no fee for the conference. However, attendance is limited and admittance is by ticket only. For additional information, call (213) 854-6307.

View from Inside

"Neutra Architecture: The View from Inside," an exhibition and lecture series, will be mounted in the Pacific Design Center commencing March 20. Organized by the Institute for Survival through Design, the event is curated by Dione Neutra and based on his personal view from within the Neutra practice. The exhibition and lecture series is intended to supplement the traveling Neutra show, mounted by the Museum of Modern Art of New York, which begins at UCLA later this month (see p. 4).

The Neutra event will commence with a lecture on March 20 sponsored by LA/AIA, Herman Miller, and the institute. Dione Neutra and Robert Winter will present a program entitled "Neutra Architecture, Los Angeles 1984: A Historic Overview." The program will take place at 11:30 a.m. in the conference center, Room 229 at the PDC.

In addition to making a philosophical statement about the Neutra works, the exhibit and lectures will explore new ways to communicate architecture to both the professional and the lay public.

Sponsored by the PDC, LA/AIA, and various campuses of art, architecture and graphics in California, the event must raise $75,000 to cover its costs. Donations are earnestly solicited and appropriate credit will be given at the show, in publications and in media events. The Institute for Survival through Design will be selling selected Richard Neutra drawings and memorabilia to help underwrite the costs. These include rare cover renderings and sketches.

The advisory board of the exhibition and lecture series includes Mrs. Richard Neutra, Randall Makinson, director of the Gamble House, Councilwoman Peggy Stevenson, Supervisor Ed Edelman, Henry Singleton, chairman of Telenoy, developer/preservationist Wayne Ratkovich, Robert Winter, historian and professor at Occidental College, Ray Kappe, director of SCI-ARC, Marvin Malecha, dean of the School of Environmental Design at Cal Poly Pomona, artist/architectural historian Harrison McIntosh, and editor/researcher Norman Cousins.

As part of the exhibition, a full-scale mock-up of a Neutra space is planned, into which will be placed four diverse furniture settings to show the flexibility of a good interior. Changing every three weeks, this series will be led by Herman Miller, followed by Scandoline, Knoll and a setting planned by ASID. In addition to these physical changes in the gallery, a design competition has been announced to select up to 12 "designers of the year" whose work will be displayed in the show. The gallery at PDC. Donation checks should be made to the Institute for Survival through Design and sent to 2300 Silverlake Blvd., Los Angeles, Ca 90039.

Donations are tax-deductible. Partners are needed; details are available through the Neutra office at (213) 666-1806.
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Project of the Century

Last September, the J. Paul Getty Trust announced its plans to construct a $100 million fine arts center in West Los Angeles, on a site north of Sunset Boulevard and west of the San Diego Freeway (see LA Architect 11/83). The complex would include a center for the history of art and the humanities, a conservation institute and an additional museum building. A distinguished architectural selection committee was appointed to review the credentials of a number of invited architectural firms. According to the building program printed in the original press release, a decision about an architect would be reached by January 1984.

Since then, the subject of which architect would design the complex has been a hot topic of gossip among the worldwide architectural community. Although rumors have been circulating since October about who was invited to submit credentials and who is on the shortlist, the Getty has released no official update on the selection process. Much activity has been reported to date, however. A number of architects have submitted credentials, members of the selection committee have been visiting museums in faraway places, and, in late January, the Getty announced the acquisition of an additional $80 acres abutting the original 162 acre site. According to the Getty Trust president, Harold M. Williams, this purchase will "insure the integrity of the center’s environment for all time to come, and provide a natural setting unequalled by that of any other cultural institution in the city."

With a site and budget of such enormous scope, the Getty cultural complex is surely the architectural project of the century. In fact, "project of the century" is exactly how it was described in a headline of the January 6 issue of Building Design magazine, which linked the architectural selection process to the British public. According to that publication, "James Stirling is on the shortlist of architects for the Getty Trust's communications complex in Los Angeles ... after paring down of original invitations to 33 internationally-renowned architects ... The other finalists are Richard Meier, I.M. Pei, Roaldolph Giurgola, Robert Venturi, and Fumihiko Maki." In addition, LA Architect has learned that architects Barry and Mack of San Francisco are also on the shortlist in a joint venture with Daniel L. Dworowsky and Associates, and that Welton Becket Associates will be joint-venture partners with Venturi's firm. When LA Architect called the Getty Trust's public affairs director, she denied any knowledge of a shortlist, and stated that the trust did not intend to make the architectural selection process public, since, as a private institution, it had no responsibility to do so.

It is a pity that the Getty has decided to be so reticent about its architectural selection process. It is unclear, for example, whether the shortlisted architects will be asked to design a scheme, or whether the "selection committee" is merely creating a list to allow the board of directors to make a final decision. One hopes that the trust will proceed with a design competition among the shortlisted firms, and share this process with the public.

Barbara Goldstein
Correspondence

I have read the excellent commentary by Craig Hodgetts on the proposed addition to the Pacific Design Center by Gruen Associates. It is amazing that this institution, whose "present building has given it (and Design) such a successful image these past few years, could agree to such a banal project: one that represents bad, not good, design. From the trivia of the 45-degrees-overkill plan to the rape of Pelli's graceful facade, the new complex is an insult to the design community. Los Angeles, it is said to observe, is a city where this kind of decision is taken too frequently; whose large scale and high-rise buildings are inferior to those in almost every other metropolis in the United States. (In fact, there is not one high-rise in LA of any pedigree.) There exists here a conservatism, a provincialism, that is strangely out of step with a metropolis so famous.

Tim Street-Porter

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The San Juan Capistrano Library

Michael Graves asserts that architecture must return to its traditional "figurative language," moving away from the more abstract non-figurative language of modernism. A figurative architecture is one that more satisfactorily refers to the cultural aspirations of a society; and a library building seems like the ideal program around which to wrap such an architecture, saturated with poetic and cultural meaning. These ideas have been developed in a delightful building by Michael Graves, the San Juan Capistrano Library.

The library, which opened at the end of last year, is located north of the Mission of San Juan Capistrano. A new Spanish-Baroque styled church is being built immediately adjacent to the mission, so that the mission, the church and the library form points on a very flat, obtuse triangle. Graves has oriented the library entrance toward these two buildings, perpendicular to a new row of cypress trees lining the road between the library and the church. He has seized the opportunity to unify these three buildings by means of landscaping and a series of outdoor spaces.

The functions of the library are distributed along a north-south axis around a courtyard. This becomes a method to organize the three major public areas of the library: the children's reading rooms, the adult's area and the auditorium. Graves has placed garden reading rooms on the fourth side of the courtyard overlooking the ocean across the hills below.

Light monitors, clerestory windows and colonnaded walkways filter light into the interior of the library. Light unifies the many functional areas and also provides variety. If the adult reading areas are lighted atmospherically, comfortably dark to repel intruders from the meditative act of reading, then the children's reading room is light and airy to welcome them into the world of books. The garden reading rooms promise yet another kind of light once the trellis becomes overgrown with bougainvillea.

The tall long space of the gallery/hall leads from the foyer to the adult reading rooms and book stacks. It is lighted by a series of clerestory windows which lead to the library interior. Although the space is tall and narrow, Graves uses door-height divisions in the wall and wall sconces to give the room a human scale. But it is in the reading rooms that Graves' notions of figurative architecture are fully developed.

The reading rooms which house different collections of books and periodicals are rectangular volumes, but each has a pyramid-shaped ceiling opening to a light monitor above. These spaces, too, are awkwardly tall.

Graves uses the built-in shelves, mouldings and wall-mounted lights to give the reading rooms scale. The tops of the overstuffed blue chairs relate to the lowest division on the wall, at waist height. The tops of the doors and the book shelves provide another division. The upper division is reinforced by a dark red reveal banding, which forced by a dark red reveal banding, which becomes a symbolic picture moulding, if not a real one. This tripartite division not only gives the room a more comfortable scale, but also suggests an anthropomorphic illusion of base, body and head. All of this seemingly obscure meaning is vindicated by the rooms themselves which are extremely comfortable and delightful places, made more so by carefully chosen colors, furniture and, in one room, a faux marble fireplace.

Color is a major design element throughout the building, from the painted stencils on the colonnaded courtyard walls, to the subtle variations of hue on the interior and exterior surfaces. The exterior colors seem washed in sun: lavender, pale ochres, dark red, blue-greens and terra cotta. The divisions of the colors on the facade reinforce the figurative nature of the building. Lavender is the base which encircles the building; the upper wall is a pale ochre, perhaps sand color, which is topped by the terra cotta Spanish tiles of the roof. The light monitors, which contribute so much to the toy-like scale of the building, sit very literally like hats on a head. The dark red, blue-green and almost black-green trellis work provide accents and articulate special areas of the library.

The City of San Juan Capistrano opened the library in December, 1983, with a parade, followed by a ceremonial ribbon cutting. Speakers from the city, the county and the library welcomed guests and told his or her own anecdote about "getting the library built." But the significance of the event was apparent after the ribbon cutting. Among the throngs of visitors enjoying the details of the library, the library staff was signing up new members, people were browsing the stacks, and books were being checked out. It wasn't just a ceremony; the library was really open.

Father Martin, of the San Juan Capistrano Mission, remarked that, at times like this, it was possible to look upon man's work as only slightly less than that of angels. He is right, and the library is a wonderful example.

Charles H. Wheatley
Neutra Show Arrives at UCLA

The first large-scale exhibition to focus on the work of Richard Neutra will be presented at UCLA's Frederick S. Wright Gallery from March 20 through May 15, 1984. The exhibition is entitled, "The Architecture of Richard Neutra: From International Style to Californian Motif." Selected to mark the 1984 annual exhibition of the UCLA Art Council, the Neutra show was organized by the Museum of Modern Art (MOMA), New York.

The exhibition was directed by Thomas S. Hines, professor, UCLA department of history and Graduate School of Architecture and Urban Planning, and author of the pre-eminent Neutra biography. Working with Hines was Arthur Drexler, director of the department of architecture and design at MOMA.

Vienna-born Richard Neutra achieved the first truly regional, modern domestic architecture in the United States. Neutra's long professional career in southern California began with a strong commitment to the precepts of the International Style and evolved toward the incorporation of indigenous materials such as California redwood and natural rock. He produced homes that were effectively related to their landscapes and that created a "calm but enlivening atmosphere," suggesting "spontaneity and improvisation," according to Drexler.

The UCLA Exhibition examines individual buildings as well as the design elements for which Neutra is celebrated. Forty-five of his buildings and projects are represented by photographs, architectural drawings and two large-scale models, including one of Los Angeles' famous Lovell "Health" House (1927). Among local buildings featured are the all-metal Sten House (1934) and the Landfair Apartments (1937). In addition, 35 sketches, ranging from early landscapes and portraits to architectural studies, will be on view. A house tour as well as lectures by Hines and architectural historian William Jordy, a professor at Brown University, will take place during the run of the exhibition.

The Museum of Modern Art has published a catalog in conjunction with the exhibition that includes an essay by Drexler and an illustrated chronology by Hines. The exhibition was organized with grants from the National Endowment for the Arts and the New York State Council on the Arts.

Wood Award

Berkus Group Architects of Santa Barbara has been honored with a Citation Award in the American Wood Council's second biennial non-residential design program. The award winning Desano Education and Exhibition Complex in La Canada includes a series of pavilions adjoining Los Angeles County's 153-acre Desano Gardens. The 9,400 square foot complex is used for educational and horticultural purposes. The focal point of the complex is a 3,500 square foot exhibit hall, dominated by an exposed wood truss roof. Outside, a 3,200 square foot covered bean structure extends the space for large events.

Funding for the $1.5 million project was privately raised by the Desano Garden Guild. The gardens are owned and operated by the county for public use.

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Miscellaneous

Preview Film Society. Discussion with film makers. Art gallery reception. $1.66. (213) 850-5411.

La Architect

March 1984

Briefly Noted

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The purpose of the Council's awards program is to recognize outstanding non-residential wood projects of distinctive design and honor their architects, builders and owners. The Council is an alliance of wood industry and trade organizations, founded in 1969 to provide communication and information services.

Call for Entries

March 16 is the deadline for builders, developers, architects, and land planners in California to enter the 1984 Gold Nugget Awards program. Sponsored by the Pacific Coast Builders Conference and Builder Magazine, the Gold Nugget Award, also known as the "Best in the West" competition, is open to projects from Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, New Mexico, Oregon, Texas, Utah, Washington, and Wyoming.

Winners of the 21st annual Gold Nugget Awards competition will be announced at a gala ceremony beginning at 6 p.m. Friday, June 1, as the premiere event of the annual Pacific Coast Builders Conference at the Moscone Convention Center in San Francisco. Photographs from all Gold Nugget entries will be displayed in the PCBC-exhibit hall during the entire run of the conference May 30-June 2.

1984 Gold Nugget participants may submit their finest residential, commercial and industrial projects, including those in the site planning stages, for judging in 33 categories. This year, reflecting the dramatic response of builders to the need for affordable housing in all price ranges, there will be awards for best affordable housing in both the detached and attached home categories. As in past years, the top two Gold Nugget winners will receive the detached home of the year from all single-family home categories and attached home of the year from all five multi-family home categories.

Entry form requests, entries, and ticket orders should all be mailed to: Pacific Coast Builders Conference, Awards Gold Nugget Awards, 605 Market Street, #1010, San Francisco, CA 94105. Additional information is available from PCBC at (415) 543-2600.

Richards Exhibition

A retrospective of the work of Simon Bruce Richards opens April 13 and runs through June 3 at the San Diego Natural History Museum, Balboa Park, at the corner of Village Place and El Prado. Richards dropped his art studies at UC Berkeley a few months before graduation and turned to architecture when Frank Lloyd Wright praised the design of his rugs and invited him to Taliesin. He opened his own office in La Jolla at the end of the war, designing as many as 200 houses for San Diego county. Born in Oklahoma and one-quarter Cherokee, his sense of line and form owed much to Indian renderings and pottery.

Urban Designer Wins USC Award

Urban designer Kevin Lynch has won the first Rexford G. Tugwell Award. The award, administered by the University of Southern California's School of Urban and Regional Planning, honors outstanding scholars and practitioners of American planning.

Lynch was instrumental in establishing the concept and methods of cognitive mapping, a depiction of people's mental perceptions of a city, outlined in his book The Image of the City. The award is named in honor of the late Rexford G. Tugwell, a pioneer of the planning profession. As President Franklin D. Roosevelt's pre-eminent "brain trust," Tugwell contributed many innovative ideas for economic and social advancement during the New Deal era.
Mario Botta

Seconda chair, Mario Botta.

Like a house, a chair is an object that serves man; it is an instrument for organizing space.

Editors. Your home, the Casa Rotonda, is very beautiful. Is its form based on a farm building?

Botta. It is. I often use these simple forms which derive from the old, agrarian culture. The peasant houses of Lombardy were very simple—because they were poor—but very clear in their rapport with nature. They mediated very precociously between something organic and something artificial, between nature's landscape and man's constructions. Out of the struggle between these two opposed emergences architecture.

The practice of architecture is, to me, the transformation of a reality. Architecture changes a condition of nature into a condition of culture.

Editors. Your chair and your architecture are both extremely ordered. Their forms appear to derive from both the symmetry and imagery of the human body. How can you combine this inherent classicism with a contemporary desire to be flexible in use?

Botta. Designing a chair is like designing a house. Like a house, a chair is an object that serves man; it is an instrument for organizing space. It is right to do this because every age has a different sensibility. Living today is not the same as yesterday, and therefore contemporary objects must be different from those of the past. This is a theoretical way of saying that, when one designs, one tries to express something new, but it also expresses what it is about to do.

Editors. Because of its styling? Because it is high tech?

Botta. Partly. We recognize a chair of the 1930s because we perceive in it the sensibility of that time. We recognize the architecture of the 1950s because we perceive another, particular sensibility.

I would like it to be the same for our time, whether our sensibility is expressed in an object or a construction. Every age expresses the objects it desires; every age must have its appropriate image.

My chair is designed to manifest all its parts. The structure can be read as structure; the seat can be read as such; the two or three elements of which the chair is composed all express themselves as what they truly are. In this way, I thought that the chair could become an authentically new expression.

No form can be preconceived; every form is the result of some design process. You cannot append appealing image to indifferent structure; the skin of man is beautiful if the body works well. This is why I am critical of the Post-Modern movement, because it defends the design of faces. Both my chair and the Casa Rotonda have strong images, but these are the result of an underlying idea, a concept of space. The image is not a priori.

Editors. You've done many beautiful houses for a single family, but this problem may be anticipated. The detached dwelling continues to be an important concern for the architect, but less so for the society at large. This is especially true in the United States, where the cost of construction has gone so high.

Botta. I understand your polemic, but as an architect I cannot invent commissions for myself. I have to respond to a social reality that is politically inconvenient but nonetheless real.

Editors. Italian architecture tends to be very polemical and highly politicized. You, on the other hand, appear neutral.

Botta. After the political entanglements of the 1960s, I think that we understand that, through architecture, it is impossible to change society. Through architecture, however, it is possible to change architecture itself.

In the 1960s, everyone believed they could solve architectural problems through sociology: then, in the 1970s, through semantics. We understand now that it is better to explore those areas that are truly within the domain of architecture, to perform those acts that organize space, that express in three dimensions the life and needs of man.

We must now be like scientists who narrow their focus to penetrate more deeply into their research. This is why I work in small spaces, on problems which may seem small.

Casa Rotonda.

A contemporary architectural expression must be authentically modern, using today's language and materials and, at the same time, must be rooted in the past.

Botta. The conflict you describe is a given condition. To practice architecture is to build on a foundation, a heritage of memory, a set of images which we inherit from history.

It is therefore inevitable that a contemporary architectural expression must be authentically modern—using today's language and materials—and that it must be rooted in the past.

Editors, you'll find many beautiful houses...
Much has been written about the new Museum of Contemporary Art (MOCA), its architect, Arata Isozaki, and site at California Center, but MOCA is more than all that. It is a dynamic, developing institution, already functioning in an exciting temporary space on Central Street in downtown Los Angeles, appropriately called the Temporary Contemporary. The city of Los Angeles and Community Redevelopment Agency under Ed Helfeld have been driving forces in trying with the Museum to stimulate new interest and cultural excitement downtown.

The sun-filled, old, brick warehouse adjacent to Little Tokyo is a delight, and for many of its visitors, even those knowledgeable about Los Angeles, a surprise. When the Architecture and Design Support Group (A&DSG) held an opening reception for 1200 people from all segments of the design community, the overwhelming comment was “I didn’t know such spaces existed in Los Angeles,” followed with “Why build a new building when you have such great space here?”

The Temporary Contemporary was renovated by Frank Gehry with a restraint and skill that mixes the old industrial space with clean backdrops for the beautiful display of art. He accomplished this within a very limited budget, and created a metamorphosis in a tired old area of the city. Projects like the Temporary Contemporary, with its location on a dead-end street shared by a historic Buddhist Temple and a future rehearsal hall for the Joffrey Ballet, offer a unique opportunity to develop active new urban spaces.

Now that MOCA is at least temporarily housed, it can concentrate its efforts on programs. The museum has already shown its commitment to both quality and adventure. Director Richard Koshalek, by his architectural training and previous museum experience, brings promise of challenging architecture and design programs both in the museum and the city at large. MOCA offers Los Angeles an opportunity to go beyond merely telling the public about design through pictures and models by giving its audience a chance to experience it.

There is a large audience for design programs in Los Angeles, as evidenced by the large turnouts to A&DSG programs over

MOCA offers Los Angeles an opportunity to go beyond merely telling the public about design by giving its audience a chance to experience it.
The first original show being generated by the museum will be "The Automobile and Culture" show which will open on July 22 of this year and run until January 6, 1985. This show will have some design components and will be an example of the interdisciplinary approach of future museum programs. The A&DSG will supplement the museum programs this year with programs on automotive design, architectural competitions, corporate graphics, an architecture and design film festival, and others. A calendar of events is being prepared, and will be available shortly.

The Temporary Contemporary was renovated by Frank Gehry with restraint and skill that mixes old industrial space with clean backdrops for the beautiful display of art.

The Temporary Contemporary: The Facts

**Description.** Interim exhibition facility for the Museum of Contemporary Art, until completion of a permanent building.

**Location.** 132 and 152 North Central Avenue, north of First Street, in downtown Los Angeles.

**Building History.** Originally constructed in mid-1940s as the Union Hardware Building; more recently, housed City of Los Angeles service personnel.

**Architect.** Frank O. Gehry and Associates, Venice.

**Total area.** 55,000 square feet in two large, open gallery spaces.

**Architectural Qualities.** Ceiling: steel trusses with redwood decking. Skylights: industrial, wire-glass. Windows: south-facing clerestory which illuminate gallery interior. Access: under a chain link entrance structure which spans Central Ave. Lighting: combination of natural and artificial. Other qualities: minimal office and storage space; complete loading and unloading facilities for oversized works; free-standing sales desk; handicap access throughout.

**Final Design.** April 1983.

**Construction Date.** June 1983.

**Opening Date.** November 20, 1983.
LA/AIA

News and Notes

Handicap Law Revised

Effective January 3, 1984, the office of the State Architect (OSA), Handicapped Law Compliance Section (HLCS) will revise its procedures relating to the approval of plans and specifications for public buildings which are required to conform to the "Access to Public Buildings by Physically Handicapped Persons Law." Procedures to be followed for consultations relative to interpretations of OSA/HLCS regulations in Title 24, CAC will also be revised; the revisions are as follows.

Public School Buildings. The application, plans and specifications and filing fee required by Section 83 of Title 21, California Administrative Code (CAC), must be submitted simultaneously with the filing made with the OSA Structural Safety Section (SSS) for approval of plans and specifications under the Field Act.

The HLCS filing may be submitted to the Structural Safety Section office along with the SSS filing or to the HLCS directly. In either event the scheduling of the plan review will be coordinated by the SSS. In the interest of the Office of the State Architect that the review of public school building plans and specifications for compliance with the "Access to Public Buildings by the Physically Handicapped Persons Law" be done concurrently with the plan check made by the SSS and the State Fire Marshal (SFM). The HLCS check set will be returned to the applicant along with the SSS check set.

In lieu of the current HLCS backchecking procedure of reviewing prints of the rejected drawings, the HLCS will make its backcheck for corrections at the time of the SSS backcheck. The HLCS reviewer will use the drawing transparencies for this verification procedure in the same manner as currently followed by the SSS and the SFM.

Confirmation of the review will be indicated by an HLCS indemnification stamp which will be applied to the drawing transparencies adjacent to the SSS identification stamp. Upon receipt of one set of prints of the stamped tracings and specifications by the Structural Safety Section, written approvals, as required by Section 4454 of the Education Code and Section 39144/81134 of the Education Code, will be issued separately by the Handicapped Law Compliance Section and the Structural Safety Section.

Other Public Buildings. For the present, revisions to current procedures used by the HLCS for review and approval of plans and specifications for other public buildings will be limited to consolidating all such plan review in the Sacramento office. Please direct all filings for public buildings other than public school buildings to the Handicapped Law Compliance Section, Office of the State Architect, 1500 5th Street, Room 101, Sacramento, Ca 95814. See Sections 81 through 86 of Title 21, CAC for filing procedures. Plan review in the HLCS Los Angeles Office will be limited to public school projects.

Preliminary Plan Reviews and General Interpretation of Regulations. Because of current funding limitations the staff of the HLCS will not be available for preliminary plan review or telephone consultation for general interpretations of the OSA/HLCS regulations contained in Parts 2, 3 and 5, Title 24. Consultation on questions relating to specific projects for which applications have been filed will be handled by the HLCS staff on a daily basis between the hours of 1 p.m. and 4 p.m. only.

Procedures to revise the fees for the HLCS plan approval process are currently in progress. The revised procedures noted above under item 3 will be in effect until such time as the revised fees are adopted.

Whitson W. Cox, FAIA
State Architect

Membership


New Students. Hendra Kusuma, USC.

LA/AIA

News

Los Angeles Chapter, American Institute of Architects, Board of Directors meeting no. 2213, January 3, 1983.

Positions. In accordance with the By-Laws the following actions were taken: Don Axon was reelected, by secret ballot, to serve as Director-at-Large as the fifth member of the Executive Committee. Cyril Chem was appointed to act as Parliamentarian at Board Meetings. Don Axon was appointed for a second term to act as "Sergeant-at-Arms.

Olympic Gateway Exhibit Update. BobTyler reported that he had spoken to Bob Schoenfeld regarding having the display at
At the November, 1983, Associates meeting, the LA Chapter board of directors was chosen. All board members will serve a one-year term. Heading the group is last year's vice-president, Todd Miller. As president, Todd will represent the Associates to the Corporate Chapter. Todd will also be attending the 1984 national AIA Convention, to be held in Phoenix in May. In outlining the goals of this year's Board, Todd hoped that the Associates and Corporate Chapter would emphasize "coordinated educational and enlightening programs for all members."

Vice-president for the Associates will be newcomer Bruce Maunor. A co-worker of Todd's at Associated Architectural Design Group, Bruce has been active in the Associate programs for the past year. Besides substituting when Todd is not available, Bruce will be coordinating all of the Associate programs.

Director of membership will be last year's Associates president, Philip Yankcy. Philip is currently serving on the National AIA Associates Task Force Committee. He is a projec­ct construction administrator for the Tan­trum Associates.

Exam Seminars Begin
This month, the LA/AIA Associates will start their annual series of exam seminars. The 1984 seminars will include sections A through 1 of the Architects Registration Examination. Based on the time length and material content of each section, the seminars have been arranged to reflect the 1983 examination format. Lectures will include supplemental handout material and discussion on taking the exam.

The seminars will be held in Harris Hall, Room 101, at the University of Southern California. Seminars will begin promptly at 7 p.m. and seating is on a first-come, first-serve basis. Cost for each seminar will be $5 for AIA members and $10 for non-member students. There will be a discount on tickets pur­chased for 11 or 22 seminars; more detailed information on the purchase of tickets will be available at the door.

In order to avoid any inconvenience it is recommended that those attending arrive 15 to 20 minutes in advance. The seminars are open to anyone interested.

Bob Patchin
Director of Professional Development

Board Minutes
Grassroots Conference. February 5, Washington, DC. A motion was passed to send President Todd Miller to the Conference on the condition that he gives a report and writes an article for LA Architect.

Membership Recruitment. Ron Takaki stated that he is trying to involve the Los Angeles Architectural Registration Examination on February 29, at the Pacific Design Center, will be a good time to recruit new members. It was stated that since the Asso­ciate's monthly meeting is now being held on the second Tuesday of every month at the Pacific Design Center, LAIAA conference room, at 6:30 p.m., more people will attend meetings.

Bruno Giberti stated we should publish our minutes in LA Architect. Takaki sug­gested that we prepare a new brochure and slide show about the Associates; he would also like to see a pilot program for the schools on job seeking, different firms, resumes, etc.

Professional Development Director's Report: Bob Patchin passed out tentative exam seminar schedules. He stated he needs people to help with the exam seminars and the mock exams. Other ideas discussed were organized study groups for the exams, longer seminars on one section of the exam, and programs on classes that pertain to the exam in the LA area.

LA Architect Report. Mark Mikolavich, the LA Architect liaison resigned from his position; Carlos Alonso will take the position. The title block of the LA Architect was dis­cussed. The Associates may be featured in the June LA Architect.

CCAIA Report. Ron Takaki reported that the Associates director's handbook has been completed. The 1983 seminar schedule passed out. Takaki mentioned that the internal development program will be meeting in LA, and that he will be taking part in the education committee.

Donna Brown, a project coordinator for Alpha Construction Corporation, will again be director of public awareness. She is responsible for various events that bring Associates together, unique "themes" programs designed to give public exposure to the architectural profession. The recent Angelus Plaza Christ­mas party is one example.

Robert Patchin will continue his role as director of professional development. He will be in charge of the exam seminars beginning in March and is responsible for other programs, such as the recently started computer seminar series. Rob is a project manager for the Corps of Engineers.

The secretary this year will be Lisa Land­worth. She has helped with many of the previous public awareness programs, working closely with Donna. Lisa's duties will include recording the minutes of the Board meetings and handling all correspondence for the Associates.

Jeanette Quon will be the treasurer, and will oversee the associates $20,000 annual budget. Jeanette is a designer for Duplay/ Hufkaker Associates. Ron Takaki will con­tinue the position of CCAIA liaison, provid­ing an important link between the state organization and this Chapter. Ron is a project manager with Archiplan Urban Design Collaborative.

Starting in a position created by the incorpor­ation of SCAN (The Southern California Associates News) into LA Architect in Sep­tember, 1983, Carlos R. Alonso will be the LA Architect liaison. Carlos, a project manager with Archiplan, will coordinate Associate news for the LA Architect as well as writing articles for the Associate section. This September issue will be devoted to the Asso­ciates and their chosen theme, and Carlos is looking for more associates to help with this issue.

Associate Board meetings are held on the second Tuesday of each month at the LA/ AIA office conference room, located in the Pacific Design Center. All Associate mem­bers and potential members are welcome, (check LA Architect, Calendar section for specific dates and times).
the new LAX terminal. Apparently the Air­
port Board is not enthusiastic about the idea.
They have turned down all other requests for
exhibits also. However, it will be brought up
again at the next meeting.
In response to a question Bob Tyler said
that the site they were considering is still
available. It is located off the Martin Fre­
way, about Slaxon near the college. The
problem is that there still isn’t any financing
available to build the Arch.
President Gelber added that he is still
trying to work on the concept of putting the
arch at the UCLA campus. UCLA wants a
major construction project for the oppor­
tunity to create a new classroom building,
estimate, a complete resume of the
architect who won the competition; a "con­
test" analysis; a rendering. Gelber said
that he has spoken to Jamieson and he is pre­
paring the cost data which should be deliv­
ered to UCLA by Gelber this week.

Prudential Bache Update. Don Axon
discussed the fact that what is offered by Pru­
dential Bache appears to be a viable scheme
and we should decide whether to do any­
thing about it. After further discussion Don
Axon was appointed to head a task force to
look into the matter further. Among other
things he will obtain a comparison on what
is available to large firms, medium firms and
small firms.

Guests. Gary Gibar, AIA, representing
AXDSG, discussed their hopes for a joint
design competition for an addition to the
San Vicente Library. A design reading room.
He stated that he had spoken to Murray
Feldman of PDC who is very supportive of the
idea. He added that he has also spoken to
the branch librarian who is also very sup­
portive. Before he discusses this with the
country librarian he wanted to talk with this
Chapter to see if it could not be made a joint
event.

In response to a question Gary Gibar
stated that the competition idea would cost
approximately $10,000 and the construc­
tion budget would be something over $100,000. It is hoped that they can come up
with something in the form of an endow­
ment to maintain it. Bob Harris stated that
the construction room is nothing compared to the
cost of operating it and for that reason was not sure
that it was feasible.

After further discussion it was moved
Tyler: So, I see Mr. Axon, the following
resolutions. He support the concept of the
design research library. Carried. Bob Harris
volun­
to work with Gary Gibar on this.

President's Report. President Gelber
reported that the student Affiliate member­
ship is now in effect. The Chapter received a call for abstracts for
seminar retrospect for old buildings. If
your abstract is selected you will be asked
to speak at a conference and will receive a
honorary for this. The conference is scheduled for April 27 in Sacramento.

Janice Axon said that she had the forms
for this if anyone is interested.

Other business. Janice Axon said that the
NCARB exam book will be available by the end of Feb.
Mr. Burke counseled that architects should
do some credit checking of their clients and
establish with reputable people. The
architect should always meet his obliga­
tions by doing a good job within the spec­i­
fied deadlines. Letters should be sent out
when payments are complete and enclos­
ing the dates of their performance. Architects should try to insert disclaimers
and limits of liability in their contracts. Mr.
Burke suggested wording requiring a bonus
in the event that legal action is taken against
the architect: in the event a dispute arises
discriminating the performance of this sub­
jects that will further professional develop­
ment. The sub-committee meets every second
and fourth Thursday of each month at 5:15 p.m.
in the Pacific Design Center Conference
Room 259. For the past two years the sub­
committee has sponsored a legal seminar to
alert all architects to the potential problems
that are normally encountered in the prac­
tice of architecture and plans to continue
holding educational and informational sem­
inars during the coming year. During its first
meeting of the year, the sub-committee
and new members re-elected Fernando Juarez, AIA,
as chairman and Sam Vienna, contractor, as
the vice-chairman.

Attorney Robert Bertram Burke discussed
numerous questions brought to his atten­
tion during a recent meeting of the Profes­
sional Practice sub-committee. Among
the subjects were the following: One of the
principal objectives of architects is to achieve
reputation in the marketplace and to set the minimum bid required in
the event of 25% of the selling price to recover their
investment in the operation of an architect's
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has a responsibility as a good citizen to
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Mr. Burke advised those present that
approximately one-fourth of the claims
against architects stem from negligent prep­
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better understanding of the architect: in the event a dispute arises
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# Calendar

## March

**Sketch, San Juan Capistrano Library, Michael Graves.**

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<td><strong>CCAIA program begins, Monterey</strong></td>
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