**LA/AIA Design Awards**

**Competition Winners to Be Announced Oct. 9 at TC**

Winners of the LA Chapter's 1984 Design Awards Competition, selected from among more than 200 entries, will be announced on Tuesday, October 9, at the Temporary Contemporary Museum in Little Tokyo. The awards committee intends to make a downtown event of the design awards program and wishes to encourage the entire community to participate.

The annual event will begin at 6:30 p.m. with a cocktail/buffet reception, followed by the awards program at 8. Admission is $15 per person for LA Chapter members and $17 for students; this will include admission to the museum exhibit. Prepaid reservations must be received by the Chapter office before noon on Friday, October 5. More than 200 entries are expected from LA Chapter members and from other AIA members who have designed projects in Los Angeles.

Photographs and drawings of all entries will be on display during the reception from 7 to 8 p.m.

The awards program will include a slide presentation of all entries, followed by an announcement of the winners by jury member Ricardo Legorreta. Additional slides will be shown of the award winners, and the juries will be available for comments. This year's jury includes three notable individuals long involved in architecture and the arts: Richard Kosahalek, Ricardo Legorreta, and Cathy Simon.

**Who's for Us?**

**Topic of Tuesday, Sept. 18 LA/AIA Meeting**

"Who's for Us: Democrats/Republicans, a panel discussion focusing on specific legislative issues involving architecture and construction, will take place Tuesday, September 18, at the Pacific Design Center. This is the regular September meeting of the LA Chapter. A cocktail/buffet reception will start at 6:30 p.m. in the PDC Conference Room 225. The panel discussion will follow at 8. Cost of the reception is $5 for LA Chapter members. Advance registration is required at the Chapter office prior to noon on Friday, September 14. Those who want only to attend the panel discussion, which is free, are welcome; doors will open at 8 p.m.

Participants in the program will include Harry Jacobs, AIA, president of CCAIA; Leslie Temple, ASLA, president of the Southern California Chapter of the American Society of Landscape Architects and principal of Cardoza, Dilallo & Harrington; Charles Loggins, AICP, professor of urban planning, School of Environmental Design, Cal Poly Pomona; Jose Villagran, "father of modern Mexican architecture." Cathy Simon, AIA, principal at Marquis Associates, San Francisco received an MA degree in architecture from Harvard Graduate School of Design, and has been principal-in-charge of art and music centers, museums, 100 facilities and schools for Marquis Associates. She has been an NEA fellow at the Aspen International Design Conference; a professor for the Department of Architecture at UC Berkeley.

Chairman of the 1984 Design Awards Committee is Raymond Kappe, FAIA, of Santa Monica. Committee members include Melvin Bernstein, AIA, Frederick Bertam, FAIA, Mark Duarte, AIA, Scott Johnson, AIA, James McNutt, AIA, Joseph Madda, AIA, Ernest Marjoram, AIA, James Nakajima, AIA, Gary Rannell, AIA, and Garth Sheriff, AIA.

In addition to the October 9 program, a second awards program will take place Saturday, October 27, at the Bel Air Bay Club, during which certificates will be presented to the October 9 award winners and their clients. All Chapter members are invited; detailed information on this program will appear in the October edition of LA ARCHITECT.

Chapter Nominations

The following nominees have been accredited for 1985 Chapter officers and directors and Chapter delegates to California Council (CCMA). The Jerde Partnership, long involved in architecture and the arts: Society of Landscape Architects and principal of Cardoza, Dilallo & Harrington; Charles Loggins, AICP, professor of urban planning, School of Environmental Design, Cal Poly Pomona; Jose Villagran, "father of modern Mexican architecture." Cathy Simon, AIA, principal at Marquis Associates, San Francisco received an MA degree in architecture from Harvard Graduate School of Design, and has been principal-in-charge of art and music centers, museums, 100 facilities and schools for Marquis Associates. She has been an NEA fellow at the Aspen International Design Conference; a professor for the Department of Architecture at UC Berkeley.

Chairman of the 1984 Design Awards Committee is Raymond Kappe, FAIA, of Santa Monica. Committee members include Melvin Bernstein, AIA, Frederick Bertam, FAIA, Mark Duarte, AIA, Scott Johnson, AIA, James McNutt, AIA, Joseph Madda, AIA, Ernest Marjoram, AIA, James Nakajima, AIA, Gary Rannell, AIA, and Garth Sheriff, AIA.

In addition to the October 9 program, a second awards program will take place Saturday, October 27, at the Bel Air Bay Club, during which certificates will be presented to the October 9 award winners and their clients. All Chapter members are invited; detailed information on this program will appear in the October edition of LA ARCHITECT.

In accordance with Chapter bylaws, elect to the position of vice-president/president-elect or treasurer also constitutes election as chapter delegate to the California Council for a two-year term.

Following this publication of nominees to date, Chapter Members-in-good-standing have the opportunity to submit additional nominations, in accordance with the nomination procedure stated in the announce-ment included with the July issue of LA ARCHITECT, to be received at the Chapter office no later than Friday, September 21, 1984. Nominations will then be closed and the results announced at the regular Chapter meeting scheduled for Tuesday, November 20.
Liability Insurance designed the way you design projects . . . . carefully.

- Loss prevention assistance for the design professional.
- Liability coverage specifically designed for your practice.
- Appropriate coverage at competitive premiums.
- Comprehensive pre-claim and post-claim support.
- Contract review for risk avoidance/insurability.
- All types of insurance for the A/E practice.

R.D. Crowell Insurance Agency

"The Leader in A/E Professional Liability Insurance"

Dick Crowell, President/3151 Airway, B-3/Costa Mesa, CA 92626/(213) 629-1775
Addition by M. Stan Sharp

The Play’s the Thing

"All theories of what a good play is, or how a good play should be written, are futile. A good play is a play which when acted upon the boards makes an audience interested and pleased. A play that fails in this is a bad play."—Maurice Baring, Have You Anything to Declare?

The drama of shopping with the Beautiful People has been skillfully directed by La Sopa Group in their design of the Rodeo Collection, a sumptuous microcosm at 421 North Rodeo Drive in Beverly Hills. This mall on the mall, a lively multi-level courtyard hidden behind a sedate neo-classical facade, is a set where the local gentry and professional shopper (i.e. traveler) can strut upon a stage of the international market with Mondrian, Ungaro, Vuitton, and others. The planning principles of this project, accommodating the automobile, following sound marketing rules, and making the design humanistic, form a neat three-act play.

Any shopping mall must deal with the arrival by automobile, storage of the automobile, and movement from the parking garage to the shopping mall. Two very different experiences can be had at Century City Shopping Center and the Beverly Center. At the former, one parks in a dank cave and "escalators" up a tunnel to the radiant, cleansing light of the outdoor mall. In the latter, one parks in front of a cityscape and a view of the Santa Monica Mountains and is sucked by elevators into the hermetic, fluorescent hull which is the mall.

At the Rodeo Collection, the shopper drives to the end of the entrance ramp and arrives stage center, at the bottom of a four-level, stepped-terrace courtyard from where he has a view to all of the shops he will visit. In turn, the audience of shoppers subtly scrutinize as he descends from his Rolls Royce.

Everyone, from the largest shops of 2000 square feet (on the Rodeo Drive street side) to the smallest of 500 square feet (on the courtyard side), enjoys visibility from the courtyard stage.

The Rodeo Collection works best as a lively urban space which may be enjoyed by people. A conglomeration of activities such as parking, dining, shopping, and street performing is unusual in Los Angeles, and the use of a stage set concept in which people are the focus of attention and in which their lively interaction is unavoidable is seductive. If the three planning principles are the skillful structure of a play, than imagery and detail are the dialogue. The Rodeo Collection has a lot to say. There is a distinct and correct difference between the sedate facade, soundly soliloquizing to Rodeo Drive, and the agitated interior courtyard, casting this east elevation out of scale with the rest of the neighborhood.

The borrowed classicalism both inside and out (arches and arcades) seems an appropriate choice for a grand monde marketplace of mostly European labels and names, and yet the break from symmetry in plan and elevation creates a disturbing randomness which belies the classical form. A slight change in street and floor elevations from north end to south results in horizontal marble joints that step down with the street instead of aligning with one another, giving the effect of a giant puzzle slightly jumbled. And at each corner of the project a diagonal bridge at an upper level is a titill for the angled entances. This misplaced angle in a curious detail, a reminder of the more conventional shopping centers found in the provinces. The randomness of the courtyard suggests that

...
TELCO
ENGINEERING SUPPORT SERVICES
COMPLIANCE COMMERCIAL, BID ENTRAPMENT, TITLE 24 COMPLIANCE REPORTS
ARCHIVE RESPONSES, TITLE 24 ADVICE REPORT $1200 EXPRESS COURSE SERVICE AVAILABLE
1 DAY SERVICE
ENGINEERING, HVAC, ELECTRICAL, PLUMBING, STRUCTURAL, CIV
(74) 626-657
2240 N. EDMORS AVENUE CLAIRMINT N 9011

COMPU-CAD SYSTEMS, INC.
The new Computer Aided Drafting Center in Tarzana.
• Complete CAD Systems for IBM and IBM Compatibles, APPLE and Hewlett Packard 200 Series.
• Business and Personal Computer Systems.
• Portable Computer Systems: the new Sharp PC-5000 and the NEC PC-820A
plus the new Hewlett Packard portable.
• Computer Supplies and a Complete Line of Computer Furniture.
• CAD classes available. Come and See Us for a Demonstration.
19447 Ventura Blvd., Tarzana, CA 91356
(818) 881-2824

LUMBER ASSOCIATION OF SOUTHERN CALIFORNIA
We have available to you:
Design information
Technical assistance
Literature including
Timber Construction Manual
Grading rule books
Western Wood Use Book
National Design Specifications
Span tables
WOOD — The only renewable natural resource
If we can be of help to you, call or come by
1915 Beverly Blvd, Ste. 202 Los Angeles, Ca. 90057
213-483-8460

Questions about
Hardwood Flooring?
Call us.
We’re as close as
Your Telephone.
Hardwood Flooring Information Bureau
(213) 575-2224
just call us
there’s never a charge.

BRIEFLY NOTED

HHPA Gains
Valley Commission

THE SAN FERNANDO VALLEY CULTURAL
Foundation, an organization devoted to raising funds for cultural facilities in the San Fernando Valley, has announced the hiring of Hardy Holzman Pfeiffer Associates to create a concept-design and master plan for Valley Cultural Center-Warner Park. The park is envisioned as a multi-purpose cultural and arts facility, set on a 20-acre site and containing two major theater facilities. One theater, with approximately 500 seats, will house performances of Broadway musical productions, symphonic concerts and jazz festivals.

Norman Pfeiffer commented, "Traditionally, architects have been thought of as implementers of someone else's pre-conceived programs. In the case of Valley Cultural Center-Warner Park, we will be working in concert with the Foundation, defining the groundrules and determining the design and various usages of the facilities from the beginning. Valley Cultural Center-Warner Park is on a perfectly flat site, which means it will be visible on all four sides, from every possible vantage point. Every aspect of the facilities will become important.'"

A completed model of Valley Cultural Center-Warner Park and design plans from Hardy Holzman Pfeiffer are anticipated by November or December of this year. The projected time table for completion is 1986-87.

Building and Safety

The LA Department of Building and Safety is going to look different in 1984. This is the result of management-level personnel retirements in the department, including the general manager, Frank Kroeger's appointment as the new general manager was effective May 24. On June 4, Warren V. O'Kane, a 23-year veteran of the department, was appointed to the position of executive officer, which is the number two position in the department. Deputy general manager promotions to manage specific bureaus within the department included K. Robert Ayers as chief of the Building Bureau, Robert J. Picott as chief of the Mechanical Bureau, and Timothy Taylor as manager of the Van Nuys District Office.

Other changes which contribute to the new look can be attributed to statewide legislation which requires the adoption of the uniform codes in the area of housing. The department took this requirement as an opportunity to strengthen public service and safety by creation of a new bureau known as the Resource Management Bureau. This new bureau, which became effective on June 4, brought together several of the department's service-oriented functions, such as code preparation, legislation, research, material control, the Deputy Inspector Program, the Training and Investigation Divisions and the Administrative Services functions. Deputy General Manager Earl Schwartz has been reassigned to manage this new bureau.

Competitions

Miami. A competition for the design of a mall for the Northeast Overtown/Park West Redevelopment Project was announced recently by Raul Rodriguez, chairman of the design competition committee. The competition will be sponsored by the Florida South Chapter/American Institute of Architects and the city of Miami.

Now underway, the Southeast Overtown/Park West Redevelopment Program is 200 plus acres of land adjacent to downtown Miami. The area consists of obsolete manufacturing and warehouse facilities as well as deteriorating housing. The mall will run through the center of the project, from Biscayne Bay to the newly opened international airport. The redevelopment program calls for the construction of over 9,000 new housing units and over a million square feet of commercial space during the next 15 years.

Deadline for receipt of the $25 entry fee is September 28. Details for the competition have been obtained by contacting the First Security Federal Savings and Loan Association of Miami, Florida 33129, (305) 613-1370.

Lighting, The General Electric Company is accepting entries for the second annual Edison Award lighting design competition to recognize outstanding and innovative projects using General Electric's precision beam 12-volt "Precise" lamps. The Edison Award's first prize is a Steuben crystal creation personalized with the winner's name. A duplicate award will be presented to the owner of the installation. Certificates of excellence also will be awarded to entries reaching the final judging.

General Electric's Edison Award lighting design competition is open to professional designers, architects, engineers and consultants (except GE employees) who have used GE Precise lamps in a completed project between September 1, 1983 and October 31, 1984. There is no charge for entries. They must be received no later than midnight, October 31. Entry forms and additional information about the competition can be obtained by writing to the General Electric Company, Department #3422, Nela Park, Cleveland, Ohio 44112.

Play Golf

The Cabrillo Chapter/AIA is attempting to organize an AIA golf tournament to be held in conjunction with the 1984 CCAIA Convention in Long Beach. The proposed date would be Thursday, October 11, the day before the convention officially opens. The purpose of this notice is to establish the amount of interest that might be shown by members. The chapter is planning an individual format for both handicapped and calloway, and a team event for the state title, all with appropriate prizes and prizes. For further information, contact Thomas Menser, care of the Cabrillo Chapter (213) 543-9817.

People

Two UCLA faculty members, Dolores Hayd en and Thomas Hines, have been appointed to the board of advisors of the newly formed Temple Hoyne Buell Center for the Study of American Architecture at Columbia University, The Buell Center was established last year with the purpose of forming a community of scholars and architects.
LAST JUNE, IN A HIGHLY SIGNIFICANT move, the LA/ AIA gave its support to plans for a $130 million expansion and renovation of the Los Angeles Central Library. In its carefully worded letter of approval, a specially appointed task force praised the Community Redevelopment Agency for "its creative leadership in resolving the impasse between the Library's need to expand and improve its resources and the public need to preserve a significant architectural resource." Plans put forward by the consultants, Hardy Holzman Pfeiffer Associates (HHPA), would preserve Goodhue's 1926 library and increase its usable area from 160,000 to 361,000 square feet. The task force acknowledged the "remarkable work" of the consultants, calling their research and plans "thorough, insightful, and generally very sensitive to all contesting issues."

In its functional layout, the HHPA schematic plans respond to a recently developed design "must be relocated to the enlarged library. But, in qualifying its support for the project, the task force acknowledged the 'necessary compromise,' along with the assurance that all in situ art works from it will be relocated to the enlarged library. But, in qualifying its support for the project, the task force reiterated the recommendation of the 1978 Library Study Team that the west lawn be restored to 'remain in perpetuity, as originally intended, i.e. open, uninterrupted landscaped.' "

This last condition of support is especially significant in light of the unique mixture of public and private funding with which CRA hopes to finance the project in its present scope. Project administrators have outlined a funding program made up of the sale of undeveloped rights from the library site, with a 25% bonus in allowable floor area ratio for historic preservation; tax increment funding, perhaps in conjunction with the sale of bonds; a sale-leaseback arrangement which would allow a private developer, as owner of the library building, to take advantage of tax incentives not available to public agencies. CRA officials are confident that 90% of the required funding can be acquired by these means. Less certain is the appropriate means of generating the $1.5 million shortfall. A "facade easement" has been suggested by the LA Conservancy, but CRA seems disinclined to increase the complexity of the financial picture through a charitable donation of a building portion to the Conservancy. Other sources may include reducing the scope of the project or opening development options to the owner/developer.

Pivotal to CRA plans for the library is a series of proposals put forward by the Santa Monica development firm, Maguire/Thomas Partners, which is currently working with L.M. Pe and Associates on the design of a 1.3-million-square-foot office tower on upper Hope Street across Fifth Street from the library. Maguire has also proposed the construction of another one million square feet on the northeast corner of Grand Avenue and Fifth Street. The most likely partner of the CRA in the library venture, Maguire/Thomas Partners is known as an innovative and sensitive initiator of urban development. In connection with its Hope Street project, the firm has proposed a grandly-scaled stairway designed by Lawrence Halprin and Associates, that would link "Museum I" with the sidewalk at Fifth Street across from the north entrance of the library. And, in what strikes historic preservationists as an especially daring stroke, Maguire has engaged the firm of Moore Ruble Yudell to prepare schematic proposals for the western portion of the library property.

Included in these proposals is a public plaza ringed with galleries and retail spaces, all carefully aligned to reinforce the axial approach to the library's finely sculpted west portal. This proposal is certain to encounter criticism in the light of LA/ AIA's traditional opposition to development on the former west lawn. However, Maguire/Thomas Partners and their consultants are hopeful that their designs will persuasively suggest a public place which, in light of recent changes in the scale of construction on the blocks surrounding the library site, will prove richer and more appropriate than Goodhue's original lawn.

In its responses to the CRA/HHPA library proposal, LA/AIA's task force went beyond the particular architectural issues raised by the HHPA plan and urged CRA to exercise special care in coordinating the development of all the current projects on and around the Library site. Having created the extraordinary alliance which will at last make possible a new library for the city, CRA has before it another brilliant possibility for the coordinated development of a most significant piece of the downtown Los Angeles fabric.

Update by Barton Phelps AIA

The Central Library

Second level of Central Library, showing HHPA's proposed addition.

by Lawrence Halprin and Associates, that would link "Museum I" with the sidewalk at Fifth Street across from the north entrance of the library. And, in what strikes historic preservationists as an especially daring stroke, Maguire has engaged the firm of Moore Ruble Yudell to prepare schematic proposals for the western portion of the library property.

Included in these proposals is a public plaza ringed with galleries and retail spaces, all carefully aligned to reinforce the axial approach to the library's finely sculpted west portal. This proposal is certain to encounter criticism in the light of LA/ AIA's traditional opposition to development on the former west lawn. However, Maguire/Thomas Partners and their consultants are hopeful that their designs will persuasively suggest a public place which, in light of recent changes in the scale of construction on the blocks surrounding the library site, will prove richer and more appropriate than Goodhue's original lawn.

In its responses to the CRA/HHPA library proposal, LA/AIA's task force went beyond the particular architectural issues raised by the HHPA plan and urged CRA to exercise special care in coordinating the development of all the current projects on and around the Library site. Having created the extraordinary alliance which will at last make possible a new library for the city, CRA has before it another brilliant possibility for the coordinated development of a most significant piece of the downtown Los Angeles fabric.

Update by Barton Phelps AIA

The Central Library

Second level of Central Library, showing HHPA's proposed addition.
One South 'Xf acker buildirtg, Chicago
Helmut Jahn

The early high-tech tall buildings were designed as formal and technical inventions. This design philosophy is an extension of the Modern movement's pursuit towards structure and services, and explores the formal and ornamental qualities of the manipulation of technology, form and space. The aesthetic appearance is industrial, but the generators are programmatic fit and technical performance as symbolic and pragmatic representations of the possibilities of our time. The recent tall buildings are image-oriented and represent an evolution from a functional and technological approach towards a synthesis of function and form. In synthesizing the two, Jahn draws on aspects of architecture that are formal (geometry, surface treatment, ornament), intellectual (meaning, metaphor, symbol), and social (resource consciousness, context in time and place, people's use and perception of buildings).

The mat building's strategy is to first solve functional problems and abstract imagery second. In the Kemper Auditorium in Kansas City and St. Mary's College Athletic Facility in Notre Dame, structural expression was the primary parti, with circulation and the modular order of the skin completing the basic, meticulously detailed composition. Industrial materials with a high-tech aesthetic was typical of the sleek, functional, machine-made appearance of the earlier forms. Later the augmented elements become tentative and literal as a post office recalls mailboxes and, and a utility company headquarters conveys an industrial im-

Helmut Jahn

Profile by John Mutlow, AIA

Helmut Jahn, president and director of design for Murphy/Jahn, Chicago, recently presented his design philosophy through a series of projects at the County Museum of Art, in a lecture sponsored by the USC Architectural Guild, the support group of the USC School of Architecture, and the museum. The work is both exhilarating and disappointing: it is exhilarating to see that a large office with corporate clients is able to design work of the quality of the State of Illinois Center, One South Wacker Drive and Humana Competition entry, but disappointing that the more recent work, particularly the Wilshire/Midvale office building, does not live up to the clarity, directness and strength of the earlier "mat" buildings.

The design philosophy of Helmut Jahn is a theory of architecture as practical art, produced within current constraints and methods. The fundamental language is rooted in the idea of making a building along the often divergent determinants of reality and concept, a process directed towards architecture which conforms to the reality of the present and maintains respect for relevant history. Pastiche historicism of the revivalist kind is avoided; the truth of our contemporary condition is expressed through a new architectural order that builds for a future but honors its past. This basic design philosophy is explored in two typologies, the "mat" building and the "tall" building. The mat building is influenced by internal forces, its function and technology; the tall building by external forces, its urban relationship, its boundaries, its figurative form and its facades. The mat buildings which chronologically preceded the tall buildings are a preconception of the form as a box and the modular order of the skin as a basic composition. Circulation and movement were the form-giving, organizing and ordering elements. But in long-span, column-free spaces, structure became the form-giving element and the expression of structure became the architecture. In either case, function was the basis for a building's total order.

The State of Illinois Center, Chicago
Change of Art

age logo. Commerce and corporatism is given a veneer of culture; the pure and exposed technology becomes clothed in the trappings of culture, dressed in fashionable forms of minimal art (mat buildings) or neo-deco (tall buildings). In the Humana competition for Louisville, Ky., perhaps the most successfully resolved tall building, the image and parti appear to revert back to those of the earlier mat buildings, expressing technology, function, structure and skin. The entry recalls Tatlin’s Monument to the First International and shares with the Russian constructivist movement of the 1920s an affection for structural expression and precise, machine-made skin.

In the South West Center, Houston, the slender, rotated mass has been willfully shaped into a 1,395-foot-high obelisk with a gabled top of four pointed dormers. This gabled motif recurs at the base in horizontally striped, variously colored granite. The sheer vertical ascent of the narrowly spaced curtain wall of reflective glass is composed against horizontal bands of flush granite and tiers of recessed strip windows, an effect that evokes William Van Alen’s Chrysler Building of 1930; monumentality is achieved. Jahn states that the South West Center represents an effort to create a “historical continuum,” juxtaposing the spirit and richness of past forms with present-day techniques and materials. The often-used typology of the Lever House, a tower sitting on a base as two distinct parts, or the shaft typology, where the tower directly transfers its structural forces and aesthetic power to the ground, has in the South West Center been transformed, as in many post-modern towers, to a shaft that is sitting on an integral base differentiated with changes of material, scale and over-elaborate detailing.

The current design direction of Murphy/Jahn shows the inability to handle the mix of the Modern movement’s visually light curtain wall with the historically relevant, visually solid stone base. This weakness is also the downfall of the Wilshire Westwood office building. The attempt to “set a new standard of excellence and style for Los Angeles” (Jahn) is commendable; the precedent for the design is again image. The idea is to collage the fragments extracted from the Wilshire corridor—the horizontal layering of the office floors, the verticality of the columns, or the structural bays made up of columns and beams—into a new, distinct and recognizable form of rectangular slabs with two octagonal towers which read as giant columns. The homage is to the older zigzag moderne buildings along Wilshire Boulevard, although the tapered column capitals appear more art deco, and the sensitivity of detailing of the terra-cotta Wihem building has not been achieved. The relationship in the mass of slab to column, and of granite to glass in the curtain wall skin has not produced the same sensitive balance of structure to skin that appears in the earlier mat buildings.

The new direction of Murphy/Jahn towards form and image in the tall buildings has yet to achieve the excellence, clarity and directness of the earlier mat buildings, qualities that clearly deserved the following they inspired in the ’60s and ’70s. This new architecture is merely styling, fabricated and serviced from universal components and systems, and overlaid with decoration and symbol as sources of meaning and enjoyment. The earlier design direction has been reversed in importance; forms, instead of being functional, technical and mechanical, are now geometric, abstract or referential, and the generating idea of structure and cladding is now a supporting idea of cut-to-fit wrapping.

St. Mary’s Athletic Facility, South Bend
Executive Elected to Board

At its Annual Meeting in July, the Council of Architectural Component Executives (CACE) elected Janice Axon, LA/AIA Executive Director, to serve as a director on the 1985 CACE board. Among those participating in the intensive, three-day workshop conference were George Nortier, FAIA, AIA president; Bruce Patty, FAIA, AIA president-elect; and Louis Marines, newly-appointed AIA executive vice-president. CACE is comprised of the executive directors of some 111 component/ chapter organizations throughout the United States and including a chapter in Puerto Rico. Its basic purpose is to assist component executives in maintaining a high level of professional management skills, to share ideas, experiences, and information; to develop organized activities and programs that cannot be accomplished by components acting alone; and to share the Institute's opinions and information based on component executives' professional knowledge and unique relationships with the grassroots members. CACE members serve on AIA task forces and commissions and also as an informational resource to the offices of the state and component associations. CACE also sits as an ex-officio member of the AIA board of directors.

Microwave System for the Smaller Architectural Firm


AIA Scholarships

The American Institute of Architects and the AIA Foundation have awarded scholarships totaling $14,700 to 175 students in 46 accredited US and Canadian schools of architecture and to two intern firms for 1984-85. The 177 recipients were selected by the AIA Scholarship Committee. Eleven of the recipients attended local schools of architecture. At UCLA, the recipients were Kathleen Hallahan, Satoshi Koshikawa and Yutaka Masuda; in Cal Poly Pomona, they were Kenneth McLeod, David Pullo, Jacqueline Karssevina and Christina McNiel; at USC, they were Andrew Labos and Kathryn Fendell; at SCI-ARC, they were Orlando Fernandez and Kim Walsh. The AIA and the Foundation provide the annual awards to assist promising students in accredited first-professional-degree programs in the United States and Canada. This year's awards, ranging from $500 to $5,000, are based on the committee's evaluation of each student applicant's academic record, financial need, statement of purpose and recommendations by deans or department heads. Scholarships are awarded to professionals for study or research beyond the first professional degree. The CFMS is a computerized financing system in the design profession, is extremely useful for purchase at the Chapter office. With text revisions, the price of this 15-month membership is $92.40. AIA membership on National, State and Chapter dues is yours for this "amount" of money. For more information, contact the AIA membership services, at (213) 656-7736.

Did You Know?

A booklet entitled, Real Estate as Art: New Architecture in Venice, California, is available to AIA members. The text is written by Joseph Giovannini, photography by Daniel Martinez and design by John Van Hannoten with the collaboration of the work of Venice architects, designers, artists, and sculptors. The price is $9.95 plus tax. Mail order is accepted.

The AIA's "Four Seminars for Architects" professional development series commences on September 6. At the bargain price of $30 for AIA architects and $20 for Associate members per three-session topic, you can't afford to miss this opportunity to add to your professional expertise.

Design Award entrants, please note: the deadline for your submission package is September 5. The 1984 LA/AIA Design Awards Program is 2 p.m., Friday, September 28, at the Chapter office.

New Source for System

The AIA's Computerized Financial Management System (CFMS) is now available from the San Francisco office of Harper and Shuman. CFMS, the leading job cost and accounting system in the design profession, is presently giving a competitive edge to over 400 A&E firms, including numerous local AIA members. The system was originally designed for AIA by Arthur Anderson and Company, and Harper and Shuman has been under contract with AIA to administer and improve CFMS since 1973.

CFMS is available through time-sharing and service bureau methods and in "stand alone" versions using various mini and microcomputers. The timesharing, service bureau, and minicomputer alternatives provide sophisticated and comprehensive management reports and options for A&E firms of any size.

News and Notes


Professional Affiliates. Po­ pasy, Landscape Architect; Lars Holmquist, American Institute of Steel Construction; Calvin Henry Lee, Electrical Engineer, Storms & Lowe, Consulting Engineers; Wayne Yane, Mechanical Engineer, Storms & Lowe, Consulting Engineers; Debon Walker, McTinley, Construction Project Management, Inc.

Students. Yolanda G. McCauldlin, Nor­ man H. D. Ph. Louie K. Annino, Cal Poly Pomona; Scott Holland, Pierce College; Michael Liao, SCI-ARC; Melinda Wood, USC.

WAL

On Wednesday, September 19, at noon, WAL is giving its 35rd annual luncheon to honor its past presidents. The luncheon will take place at the home of Mrs. Ragnar Quale, 16 Fourteenth Place, Los Angeles, Ca. 90028. Program and entertainment will be provided by Teresa and David Doolittle. "A Musical Tour of Latin America" will be performed by a folk music band. AIW will give a demonstration of primitive instruments. For more information, contact Heidi Moore at (213) 661-2786.

WAL

Los Angeles Chapter, American Institute of Architects of Board of Directors meeting #2128 Tuesday, June 5, 1984.

Report, Task Force on the relationship of LA Architect Board to LA/AIA Board. Don Axon referred to his preliminary policy statement report which was presented to the Board at the June 5 meeting. At that time, he recommended that comments be sent to him to prepare for discussion, final review and approval by the board at this meeting. Comments were received from the two other members of the task force, Goldeen and Morris Vergar. The preliminary report was also reviewed and discussed by the LA Archi­ tect Board. As a result of that discussion, the except the preliminary report was well received and items 2, 4, 5, and 6 were the only items that occasioned further discussion.

Don Axon stated that the matter before the board was the establishment of a relation­ ship between the two boards. He recom­ mended that items 1, 2, 3, 4, 5, 6, 7 be adopted as proposed in the preliminary re­ port, and 2 that the proposals addressed in item 4 of Attachment 'B' be incorporated into item 4 of the preliminary report.

Moved Bonar/Second Harris, the following: that the Board adopt the policy statement as submitted on June 5 and amend item 4 of the policy statement to incorporate item 4 of Attachment 'B'. The motion was approved by a show of hands.

Treasurer's Report. Cyril Cherm stated that the budget is "in fine fettle." There is a balance in reserve of $3,902.00 with a $5,000 end-of-the-year deficit, which is just fine for the mid-year report.

President's Report. President Gelber reported that the Hollybuck House event on May 23 was very successful. Friends of the Hollybuck House and other guests attended but only three directors were present. Gel­ ber stated that he would again urge the Board members to attend these events.
The Architects & Designers Support Group symposium on competitions was excellent. A steering committee was appointed to help develop the criteria for the down­town competition. Donald Brackenbush/AIA will head the committee.

Executive Director’s Report. Axon stated that the members were inter­est­ed in those who did not attend the AIA convention in Phoenix to learn about some of the resolutions that were passed. The resolution was passed for the AIA to develop a model code of professional re­sponsibility and to establish an effective means of enforcing it. Axon stated that the AIA passed to place a high priority on the eco­nomic status of the architectural profession; establishing a fair rate on architects’ services and establishing fair compensation for em­ployees. The delegation passed a resolution to implore Congress and the administration to reduce the national debt. The architect’s practices are in jeopardy because interest rates are so high that many clients cannot afford their services.

A proposed AIA by-law amendment was tabled which would increase Public Board members from two to five. Our new Na­tional Executive Vice-President, Louis Ma­rites, was introduced. Our candidate for first Vice-President, Harry Harmon, did not win, with 10 votes falling disproportionate.

Associates Report. The Associates are now devoting their efforts to developing a whole new set of seminars. The Voyage De­sign Associates announced the beginning of a series of seminars. The Voyage De­sign Associates announced the beginning of a series of seminars.

Unfinished Business. Landward re­opened the issue, tabled at the last meeting, of whether or not the Associates should de­vote the entire last week of the Chapter’s annual budget. National’s by-laws prohibit the Associates from voting on dues. Janice Axon stated that, since the Associates are not represented on the National Board, there was no provision for their debate or vote on the budget. After some discussion, moved Landward/Second Axon, the follow­ing: that it be the policy of the LA/AIA Board that the Associate Director on the Board move into the discussion and debate the issues on budget and dues, but may not have a vote. After further discussion, the motion was amended.

Downtown Library Issue. President Gelber stated that an issue was brought to his attention on May 15 in reference to the downtown library, and he had asked the Hi­tocratic Preservation Committee to attend the Board meeting and present an update.

Barton Phelps reported that since the last time the Board discussed this issue events have occurred of which the Board was not aware. He proceeded to review the history of the site and the future of the Central Library. He then stated that nothing had been done for some time, but due to the efforts of this Board and citizens groups, funds were raised for a five-year feasibility study. Unfortunately, the feasibility study were that the Central Library building re­main as is but be made into a branch library and not enlarged. Further, that another building be built that would not necessarily be in the center of the city to act as a central library. The Historic Preservation Commit­tee, Dept, of Cultural Affairs, Dept, of Recre­ation and Parks, and Los Angeles Memorial Sports Arena.

Resolved: that CRA retain the services of Hardy Holzman Pfeiffer, and CRA is very pleased with their input and progress. He stated fur­ther that the AIA report was used as a cor­nerstone for their design. What the CRA needs from this Board, after it has reviewed the schematic, is an unqualified letter of sup­port for the efforts that have taken place.

President Gelber stated that he would recommend that a task force be appointed by the members of the Historic Preservation Commit­tee, and others, to review the schematic.

AIPDP Begins

I ASOCIATION WITH THE PROFESSIONAL DEVELOPMENT Subcommittee, the LA/ AIA Associates announce the beginning of a program vitally important to all AIA members, the Associates/Intern Professional Development Program (AIPDP). Its goal is simple—to provide members with Chapter resources assisting in personal and profes­sional development. Although the target group is the Associate member and non­member interns, the success of the program requires the active participation of all AIA members. The components of AIPDP are as follows.

Guidelines. These have been developed by the Intern Development Program (IDP) and are a good method of gauging the Associate/ intern’s progress. Fourteen training areas have been established in four categories: de­sign and construction documents, construc­tion administration, office management, and related special activities.

Under the category of design and con­struction documents, these areas include programming/client contact, site analysis, schematic design, cost analysis, code search, design development, construction document production, materials and research, and checking and coordinating docu­ments; under the category of construction administration, building procedures, con­struction phase/office, and construction phase/observation, under the category of of­fice management—office procedures and professional activities. Candidates preparing for the oral licensing examinations should note that the California Board of Architec­tural Examiners uses the IDP’s 14 training areas as a guide for the oral appraisal interviews.

Advise. This is necessary for the develop­ment of the individual during internship. AIPDP seeks to join the more experienced member of the Chapter with the less experi­enced Associate/intern.

Experience opportunities. Through ad­vantaged programs, AIPDP will make avail­able to participants special opportunities to gain exposure to topics in the 14 training areas.

Workshops/seminars. Beginning in Sep­tember, a series of workshops and seminars will be offered, highlighting the 14 training areas. These programs will be available to any interested person and will not be limited to AIPDP participants. Please refer to the AIPDP flyer for specific information.

The reader may recognize several elements of AIPDP as similar to IDP. AIPDP is in fact modeled after IDP, and those who wish to participate in one may also participate in the other. However, AIPDP differs from IDP by being completely voluntary; participants may be active in any program of AIPDP.

AIPDP is for all members. For the princi­pal and employer of Associates/interns, AIPDP increases the value of employees to the firm, by helping them develop their skills and knowledge. For the AIA member, AIPDP provides a forum in which experi­enced architects can share both good and bad experiences, and relate the benefits and shortcomings of practice.

If you fall into any of the above categories and are interested in the issues discussed, you are invited to attend the AIPDP orientation program on Wednesday, September 12, at 7:30 p.m., in Room 159 of the Pacific Design Center. There will be no charge.

Todd Miller Associate President, AIPDP Program Coordinator

Ronald Takaki, AIA Professional Development Subcommittee, AIPDP Program Coordinator

Todd Miller nomination.

Todd A. Miller has announced his nomina­tion for the 1985 CCAIA position for Associate Director/ South. Elections will be held during the October CCAIA Board meet­ing, prior to the commencement of the CCAIA convention in Long Beach.

New Logo

On July 12, the Associates Board unan­i­mously approved a new identity logo, conceived by Wayne Hunt Design of Pas­adena. Hunt focused on the emergence of the Associates within the Los Angeles Chapter. After several months of planning and su­pervising design direction, a new unified logo campaign has been founded for station­ary, membership cards, a membership bro­chure, and a new membership “survival guide.”
The Pleasure of Their Company

The Second Generation

by Esther McCoy, Peregrine Smith, 1991 pages, illustrated, $27.70.

Esther McCoy's latest work, The Second Generation, is enthralling. In it, she paints intimate pictures of Julius R. Davidson, Harwell Hamilton Harris, Gregory Ain and Raphael Soriano, as well as their contributions to modern architecture.

Through her intense research, Esther McCoy presents to the reader the key to each of her subjects. J.R. Davidson was strongly influenced by his education in Germany, followed by his apprenticeship in London and Paris. As a young designer before World War I, he worked for an architectural firm in London which designed modern interiors for ocean liners. The experience was invaluable for learning space economy and coordination. Davidson designed wonderful houses. His adage was, "for a house I want to achieve serenity and cheerfulness, serenity is achieved through order."

McCoy presents threads of continuity between all four architects. One thread that she weaves is in relationship to the postwar years of 1945-50 and how they established modern architecture in Los Angeles. One factor leading to the eclipse of eclectic styles was the Case Study House program of Arts and Architecture magazine. John Entenza, publisher and editor, initiated the program to build, furnish, and landscape a series of houses which he hoped would be of practical assistance to the average American in search of an affordable house. One of the first eight architects selected was Davidson. The house he designed, states Ms. McCoy, is "perhaps the closest plan ever devised for a small house."

In contrast to Davidson, Harwell Hamilton Harris was pure Californian, born in Redlands, on a plain surrounded by mountains and dotted with hot springs. His father was an architect and a farmer. In 1918, while a sculpture student at Otis Art Institute, Harris was enraptured with the Hollyhock House by Frank Lloyd Wright. Shortly thereafter, he discovered the work of Schindler and Neutra. When he visited their office on Kings Road, he was intoxicated by the interrelationship of the house and architect. This visit led Harris to become a draftsman for Neutra and to study engineering at night school.

In 1934, before World War II spawned prefabricated elements of prefabricated elements and El Whitney's principal of interchangeable parts. Each of Soriano's buildings were unique, colorful and romantic. McCoy describes his Case Study House, the George and Ida Katz Memorial Jewish Community Center, and the Adolph's office building and plant.

Esther McCoy has known each of these men personally. Through her book, readers will come to know them and be enriched by the pleasure of their company.

William Landworth, AIA, AIA Secretary

Harmony

The Visual and Spatial Structure of Landscapes by Tadahiko Higuchi, MIT Press, 218 pages, illustrated.

Tadakiko Higuchi is associate professor of environmental engineering at Yamanashi University. His book, The Visual and Spatial Structure of Landscapes evolved from his doctoral dissertation in 1975, but it was not until 1985 that the translated version by Charles Terry appeared. Higuchi attempts to clarify the visual structure and order of the landscape of Japan.
Throughout this book he expresses that all designers, architects, landscape architects, and urban planners who are in charge of physical installation in the environment have a basic and essential need to grasp the nature of a setting and to understand its spatial structure. Designers must learn to consider the composite spirit of the natural landscape, how man views the natural terrain. Within this section, he describes seven classic types of Japanese landscape. These landscapes are abstracted to describe their composition and spatial relationship.

Higuchi’s methodology is similar to that developed by Kevin Lynch for the urban setting. However, he has taken this methodology one step further and applied these concepts to the Eastern culture and the landscape of Japan. This first portion of the book is a description of the exact measurements of significant details of Japan’s natural and cultural settings. Although the writing is dry and analytical, it becomes essential to the reader’s understanding and development of the second portion of his book.

The Visual and Spatial Structure of Landscapes subsequently focuses on the spatial composition of the terrain and its significance in the lives of the people. He examines the landscape as spaces composed of topographical features, describing the type of spaces that exist, the character and significance of each type of space and what constitutes spatial structure. These descriptions become the real joy of his book. He provides us with a detailed look at the terrain of Japan and how this culture has evolved with a great respect for the spatial composition of the environment.

Experience has shown that it is difficult to describe spaces such as ancient shrines, temples, farming villages, and old imperial capitals without reference to the natural landscape. Higuchi’s aim is to discover just how the natural topographical features function as part of the spatial environment and as a culturally dominant. The reader is introduced to a new way of thinking and a new order in which man and nature can co-exist.

We must make a conscious effort to discover the proper relationship between ourselves and nature. Mankind is by nature foolish but we must force ourselves to believe that there will come a time when we cherish the beauties of nature and consider them part of ourselves. To discover the personality hidden in a given landscape and then build in such a way as to emphasize this personality is the way not only to make the most of the setting but also to achieve harmony between it and the life that goes on within it.

Western designers should learn from the Eastern philosophies, how to live with nature, not how to control nature. Higuchi illustrates these Eastern beliefs articularly throughout his book, and he demonstrates them through his strange descriptions of the culture and the landscape of Japan.

But as man lost his religious feeling toward nature, as he acquired the power to change the natural features around him, he gradually ceased to take deep consideration of the terrain. In his cities, houses were crowded together, superhuman structures were raised, and the natural environment was mechanized; the natural landscape was lost to all interests and purposes forgotten. Insensitivity toward nature led to the deformation of nature.

This book is relatively short, but the insight into the Eastern culture and the observation of the Japanese landscape will interest designers, environmentalists, and anyone who seeks to understand the harmony between man and nature. As a landscape architect, I understand Higuchi’s urgency when he states, “We must learn to live with the natural environment instead of seeking to control it.” Professor Higuchi has written an excellent book that warrants your attention.

Charles Pearson
Mr. Pearson has a master’s degree in landscape architecture from Harvard and is now working in Santa Monica.
**Unbuilt Project #2**

This house by Smith and Yanagawa has a greater presence than the 3,000-square-foot program would indicate, due to the manipulation of form and language. The architects have stretched the mass of the building parallel to the street, not only to take advantage of the sunny southern exposure and the view of Los Angeles, but also to make the house appear larger.

The arrangement of rooms creates an axial organization, the center of which is a stately formal living room with a pyramidal skylight. Visually connected to the living room on either side are nearly identical, vaulted spaces; the other rooms of the house continue on this axis. A second axis is created between the living room and a garden grotto.

Gene R. Smith, AIA is vice-president of Kamitzer + Cotton; he holds a master's degree in architecture and a master's degree in urban design from Harvard. Ralph I. Yanagawa is a designer/planner at Charles Kober Associates; he received his bachelor's degree in architecture from USC and is licensed in California.

---

**CALENDAR**

**September**

<table>
<thead>
<tr>
<th>Sunday</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>Case Study Houses</td>
<td>Lecture by Reyner Banham</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
</tr>
<tr>
<td>AIPPO Orientation</td>
<td>LA/AIA program</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Furniture in the '50s</td>
<td>Lecture by Edward Frank</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>17</td>
<td>18</td>
<td>19</td>
<td>20</td>
<td>21</td>
<td>22</td>
</tr>
<tr>
<td>Who's for Us?</td>
<td>LA/AIA Chapter program</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Presidents' Luncheon</td>
<td>W/AL program</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coffee Shops</td>
<td>Lecture by Alan Hess</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>24</td>
<td>25</td>
<td>26</td>
<td>27</td>
<td>28</td>
<td>29</td>
</tr>
<tr>
<td>The Second Generation</td>
<td>Lecture by Esther McCoy</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Design Awards</td>
<td>LA/AIA submission deadline</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>