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MOCA's Charette . Page 5.
October Calendar

LA Architect

October 1

Rome Summer Studies Drawings
Exhibition continues at Helen Lindhurst Gallery, Watt Hall, USC. Monday to Friday, 9 a.m. to 5 p.m., call 743-2733.

Frances Halsband
Exhibition of New York City architect Frances Halsband’s work, through October 18, School of Architecture and Urban Planning, UCLA. Monday to Friday from 8 a.m. to 5 p.m., call 825-6335.

October 2

Plug into the Information Age
Course sponsored by the American Planning Association and SCI-ARC. Through October 30, $100, call 839-5462.

LA/AIA Board Meeting
Chapter Board Room, Suite M-61, call 659-2282.

October 3

Mario Campi
Lecture given by Swiss architect, October 3, 8 p.m., SCI-ARC studio/auditorium, call 459-2643.

Works of Myron Hunt
Exhibition of such southern California landmarks as the Rose Bowl, Huntington Library and Ambassador Hotel, through December 9, Caltech’s Baxter Art Gallery, Monday to Sunday from 12 p.m. to 5 p.m., call (818) 356-5771.

Office Buildings

October 4

Frances Halsband
Frances Halsband, of the New York City firm Kemenel Halsband, will discuss four of her projects, School of Architecture and Urban Planning, UCLA, Architecture 1102, 8 p.m., call 825-2585.

October 5

Context: The Work of Moshe Safdie
Exhibition of Safdie’s work, through October 25, SCI-ARC studio/auditorium, call 459-2643.

LA/AIA Professional Practice Subcommittee
Meeting at the Pacific Design Center, Suite M-62, 7 p.m., call 659-2182.

October 10

Architecture in the Third World
Efrain Recinos will speak of his many personal and sculptural designs in Guatemala, 8 p.m., SCI-ARC studio/auditorium, call 459-2243.

October 11

Context: The Work of Moshe Safdie
Lecture by Moshe Safdie, Hedeco Auditorium, 6:30 p.m., call 743-2733.

Frederick Fisher
Exhibition of photos of Frederick Fisher’s work, through October 25, UCLA Graduate School of Architecture and Urban Planning, Monday to Friday from 8 a.m. to 5 p.m., call 825-2535.

CCEA Convention
October 11-14, CCEA Board Meeting, Long Beach, October 11, call (916) 468-9608.

LA/AIA Committee on Architecture for Health
Meeting at the Pacific Design Center, Suite M-62, 7 p.m., call 659-2282.

LA/AIA Seminars
Programming/planning meeting at the Pacific Design Center, Suite M-62, 7 p.m., call 659-2182.

October 19

Seismic Safety Fix
Symposium on retrofit requirements for pre-1913 buildings, 9 a.m.-12 p.m., Hall of Records, Room 150, call Regional Planning Commission, 974-6578.

October 21

WAL Home Tour
Architects represented are Dick Lowry, Mark W. Hall, Gary McMurray, Chong H. Kim and Gilbert A. Stuyten, 12 a.m. to 5 p.m., call 659-3603.

October 25

LA/AIA Seminars
Programming-planning meeting at the Pacific Design Center, Suite M-62, 7 p.m., call 659-2182.

LA/AIA Pro-Practice Subcommittee
Meeting at the Pacific Design Center, Suite M-62, 7 p.m., call 659-2182.

Right to Know
About Environmental Hazards
Ruth Heerlein of UC San Diego School of Medicine will lecture, UCLA Graduate School of Architecture and Urban Planning, Architectural Building, Room 1102, 7 p.m., call 825-3592.

October 26

Land Development Partnerships:
The Public and Private Sector Roles
One-day seminar sponsored by UC San Diego Extension, 7:30 a.m. to 5:30 p.m., $55, Westgate Hotel, San Diego, Call Lynne Kennedy-Mallatana, (714) 320-7888.

William Turnbull
Exhibition of photos of William Turnbull’s work, through November 8, UCLA Graduate School of Architecture and Urban Planning, Monday to Friday from 8 a.m. to 5 p.m., call 825-9335.

October 27

LA/AIA Design Awards Winners
Dinner at the Bel Air Bay Club, 7 p.m., call 659-2182.

October 28

Celebrating the Miracle Mile
The Los Angeles Conservancy, in association with the Miracle Mile Residential Association and the Los Angeles City Historical Society, presents a street festival and tour on Wilshire Boulevard’s Miracle Mile, 10 a.m. to 6 p.m., $30, Wilshire, call 623-CITY.

October 30

Beaux Arts Ball
Ball co-sponsored by the Women’s Caucus for Art and LA/AIA, at Dillon’s in Westwood, call 659-2182.

October 31

Architecture in the Third World
Katherine Blair, an architectural designer and research writer, will speak on housing in Nepal since 1972, 8 p.m., SCI-ARC studio/auditorium, call 459-2643.

November 1

William Turnbull
San Francisco architect, will discuss his most distinguished projects, UCLA Graduate School of Architecture and Urban Planning, Architecture 1102, 8 p.m., call 825-2585.

Historic American Buildings Survey
50th Anniversary Traveling Exhibition, the most comprehensive photo collection of historic American architecture under single ownership. Through November 28, UCLA Graduate School of Architecture and Urban Planning, Monday to Friday from 8 a.m. to 5 p.m., call 825-3592.

November 4

West Adams Historic Homes Tour
Craftsmen-style houses, 12 a.m. to 4 p.m., $5, at Salisbury House, 223 West 20th St, sponsored by West Adams Heritage Association.
LA Chapter

News and Notes

They are planning on videotaping their programs and intend to dis- tribute them to other chapters around the country. However, they do not have the per- sonnel to accept telephone calls or take care of correspondence etc. Miller asked if the budget would allow funds to help the Asso- ciates with this work. Bill Landworth said that he thought the request should be turned over to the Budget Committee to take up at the next meeting.

P.A.L. Report. De Anne Morgan reported that the art auction did not get the response they had hoped for. There were 181 pieces of art of which 11 pieces were not sold. They re- ceived $158 and the cost was $418. Morgan apologized for the conflict with the events, and states that they are planning one more event but will coordinate it ahead of time to avoid conflicting dates. Morgan gave the P.A.L. budget to Cyril Chern for reimburse- ment by the Chapter from its budgeted allocation.

New Business. Gelber stated that at the beginning of the year he had distributed a form regarding committee budgeting. It is in- cumbent on the directors in charge of each committee to get their committee budget es- tablished before October when the Chapter's 1985 budget is brought for approval, so that the programs can be funded.

Milestones


AIA Transfer out. Jeffrey S. Blumman to Island California Chapter; David B. Powsiansky to San Diego Chapter.


LA Chapter News and Notes

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zones and those portions of the RD and R3 zones which are also in height districts nos. 23, 2 or 4, a building height shall not exceed six stories or 75 feet. Exceptions in overall height are allowed within specific limits for elevator overruns, stair shafts, signs, etc. The number of stories is not restricted in the 30-foot and 45-foot height limits. Eliminated is the abil- ity to raise planters around a building to raise the grade and starting point for the height. Krisel was commended by members of the City Council for his efforts in meeting with planning representatives, committees etc. to reconcile opposing viewpoints and ne- gotiate a successful conclusion to the revised definitions.

City and County

Bernard Judge, AIA, has been re-ap- pointed by Mayor Bradley to the Los Angeles Cultural Heritage Board. Harold Levittoff, AIA, is serving as LA/AIA repre- sentative on the Los Angeles County Capital Projects Appeal Board. Rodney Garner, AIA, is continuing his service on the Los Angeles County Architectural Evaluation Board. Robert B. Burke, Professional Affili- ate member of the Los Angeles Chapter, has been appointed by Mayor Bradley to the Housing Advisory and Appeals Commission. A special note of thanks to Toshikazu Terasawa, AIA (Building & Safety Com- mission) and Carl Matson, FAIA (Planning Commission) for their many years of dedi- cated service, from which they are now tak- ing a well-deserved respite.

Art Ball

The LA Chapter joins the Southern Californi- an Women's Caucus for an Art in presenting "Le Beaux Arts Ball" at Dillon's Westwood, 1081 Galey Ave., Los Angeles, on Halloween Eve, Tuesday, October 30, at 8 p.m. Le Beaux Arts Ball will include dancing, a disc jockey, no-host bar, and surprise guest. This major fund-raising event is for the National Women's Caucus for Art conference in Feb- ruary, 1986. Carol Neiman, president of SC/WCA, is a professional affiliate member of LA/AIA. Tickets are $10 at the door or $9 prepaid. Look for your invitation in the mail.

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Information

The rate for classified ads is $1 per word per month with a $10 minimum. The deadline is the first of the month before the month of publication. If you wish to place an ad, send your text typed double- spaced, along with a check made payable to LA Architect, 8687 Melrose Ave., Suite M-72, Los Angeles, CA. 90069. Ads which are received after the deadline for the desired month will be run in the following month's issue.
News and Notes

At a recently bimonthly meeting of the LA/AIA Building Fund Practice Subcommittee, 12 women at various stages of their architectural careers gave a presentation of the difficulties encountered by women architects. Although changes have occurred and some progress has been made, especially in the percentage of women architectural students, it is very slow. Women feel that they are frequently the object of discrimination because of old habits, assumptions, stereotypes and misconceptions as to the role of women in our society. The thought was expressed that women do not want to be placed in a single slot but accepted in all positions.

A persistent argument is that there are few architectural firms in Los Angeles that have women partners; that, in fact, there are very few women in high positions within architectural firms. Women are frequently the object of discrimination because the same positions are not open to them and, as a consequence, are forced to spend more time moving up the ranks in an architectural profession. Women need to help each other by acting as role models and discuss the problems they have encountered.

Women believe that women already do make an unusual impact on the architectural profession. Women need to be sensitive to misconceptions as to the role of women in the architectural profession. Women need to help each other by acting as role models and discuss the problems they have encountered.

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Little Tokyo Competition

By Design

Continued from page 5

ning and Research (EPR) analyzed the site as a whole between the Civic Center and Little Tokyo. Choosing the centrally located museum as an "activity generator," EPR integrated the site into the larger urban context by aligning their office towers on the axis of the Civic Center mall. Similarly, they reinforced a Little Tokyo axis by creating a commercial mall on Central Avenue that stretched a block south of the site. The jurors whooped over EPR's proposal to narrow rather than widen First Street.

EPR also chose to gut the warehouse on First and Alameda, but they envisioned parking rather than apartments within the shell. A thin residential slab parallels First Street, although it is withdrawn far enough to avoid a conflict in scale. A "major green space" mediates between the housing slab and the First Street buildings.

"The idea we rallied around was protected housing in an urban area," said Gerhard Kammer of the Pamela Edwards Kammer group. The team opened First Street to the Japanese Village Plaza by removing a building from the corner of First and San Pedro. A dramatic entry court from the west opened San Pedro to a 15-story block of housing. Juror Dolores Hayden noted how the entry court provides an unusually dramatic setting for the handsome old Union Church. The 15-story apartment building adj­joints the scale between the low height of First Street and twin cylindrical office towers that complement the scale of Civic Center.

The jury liked the resolution of the scale problems while finding little to admire in the underdeveloped shapes of the larger buildings. "I don't find the central building convincing as housing," said Gehry. Likewise, the cylindrical towers left the jury cold.

The entry of Kanner Morland Niles Tolkin was the most systematic and unified of all entries but drew the least enthusiasm from the jury. The design team razed the warehouses and the museum in favor of an L-shaped monolith that combines offices, "low-scale, type-five housing" and an elaborate system of above-grade parking. A semi­
circular high-rise office tower fills the north­west corner of the site; at center, an anonymous circular plaza opens onto San Pedro.

Gehry pointedly criticized the proposal, "I feel this scheme is an outstanding plan idea that somehow manages to be insensitive to a lot of things that are going on in this community." Ed Niles countered, "I was surprised you didn't suggest that 60,000 square feet of offices is totally unattractive as a gesture to any community. So the real issue might be...that when one writes a program it have criteria that are sensitive to all these people."

I N T H E W A K E O F T H E C O M P E T I T I O N , T H E question lingers, if the winner was not awarded a contract for the work, what good was the competition? How much influence can it exert? According to Cooke Sunoo of the Community Redevelopment Agency, who was on the steering committee for the competition, the results of the competition may inform future CRA recommendations for the site. Sunoo said that the suggestion to re-route Temple Street, offered independently by three groups, is a tenable solution to the traffic problem from the First Street bridge, although he expressed concern about "carving up property" in the execution. He admitted the proposal for a community center behind First Street, but doubted that a geriatric community could give the city much financial return. He liked the idea that the block provide a "northern anchor" for Little Tokyo.

MOCA counts the competition as a success, and is pleased that it took a catalytic role in the life and future of the community. "We felt that this is the way the museum can involve itself in actually accomplishing something in the community," said MOCA's Sherry Geldis, "rather than just having exhibitions and mock-ups of architecture." Little Tokyo stands to profit from the competition if they will use the designs as plausible counter-proposals to the city's de­structive development plan. The community should recognize that the Temporary Contemporary is an ace up their sleeve and that the museum could be a linchpin for a new commercial center that is based on preservation. Little Tokyo has discovered that it can fight City Hall. Hopefully they'll add the results of the charrette to their arsenal.

T H E T E N-M E M B E R J U R Y W A S C O M P I S E D of design professionals, civic, community and corporate leaders: Kazumi Adachi, architect; William H. Fain, Jr., AIA, director of urban design, William Pereira Associates; Frank D. Gehry, FAIA, principal, Frank O. Gehry Associates, Inc.; Dolores Hayden, professor of planning, Graduate School of Architecture and Urban Planning, University of California, Los Angeles; Ed Hellid, administrator, Community Redevelopment Agency of the City of Los Angeles; Bruce Kaji, president, Merit Savings Bank; Richard Koshalek, director, Museum of Contemporary Art, Los Angeles; Robert F. Maguire III, co-managing partner, Maguire/Thomas Partners; Tosh Terasawa, AIA, D'Leon, Terasawa, Takahashi & De Cheliis, architects; Gerald D. Yoshihomi, executive director, Japanese American Cultural and Community Center. An exhibition of the presentation drawings is planned at the North Gallery of the Japanese American Cultural and Community Center.

In the wake of the competition the question lingers, if the winner was not awarded a contract for the work, what good was the competition? How much influence can it exert?

Wong Gulvezian Thomas Tanida won third prize for this scheme proposing a community center behind First Street, a housing tower, a courtyard and amphitheater acting as a northern terminus to Little Tokyo, and office towers with retail at their base. Above, site plan, below section through Central Ave. looking west.
Kaplin McLaughlin Diaz

This San Francisco firm moved the Temporary Contemporary one door south and used the present museum building as parking. A new entrance through First Street provides access to a plaza; a "housing hill" rests on an above-grade parking structure; office towers rise at the northern end of the site.
Environmental Planning and Research

This group narrowed First Street, creating a one-way thoroughfare, and envisioned a mall of Central Avenue continuing a block south of the site. A residential tower spans the block and opens at grade to allow foot traffic into the plaza; twin office towers align with the Civic Center axis. Above, First St. elevation; below, axonometric.

Kanner Morland Niles Tolkin

This group obliterated the Temporary Contemporary and adjoining warehouses. A "cage structure" behind First St. creates another commercial strip; an L-shaped building acts like a megastructure, combining retail, parking, offices and housing around a circular plaza. The crescent-shape office building is scheduled for the second phase of construction. Above, site plan; below, First St. perspective.
Little Tokyo Competition

Future by Design

Report by Morris Newman

It would be hard to imagine more urban planning problems crammed onto one site. The block north of First Street between Alameda and San Pedro is the scene of a tug-of-war between the concerns of a preservationist community and the city's desire to build profitably. It is also the site of MOCA's Temporary Contemporary Museum.

The city, which owns up to 90% of the land, plans to build 600,000 square feet of office space, 300 residential units, and 1,000 parking spaces. The city also wants to widen First Street to accommodate the highway traffic flowing from the First Street bridge on the Los Angeles River, but this spells demolition for a row of humble storefronts and markets on the north side of the street which the Japanese community regards as indispensable. First Street is one of the last surviving remnants of old Little Tokyo, where many people of this community returned from war-time internment camps. For these people and their children, the old buildings on First Street are a symbol of neighborhood, and they have called for their preservation.

According to William Fain, chairman of the Architectural and Design Support Group's steering committee, the conflict between the city and Little Tokyo made the competition timely. He said that the competition served as a think tank, to see if it is possible to accommodate the city's staggering program without savaging the neighborhood. Fain also views the competition as a means of helping the community decide and consolidate its own design priorities for First Street, so it is important that representatives of the neighborhood participated in devising the program for the competition as well as served on the final jury.

The site's potential for development interested the steering committee in a charrette. "As architects and designers, we saw the development opportunity of the block," said Fain. "With civic center to the north, Little Tokyo to the south, and the arts community to the east, it's beginning to be a 'hinge' block... It's really ripe for something." The six finalists, narrowed from a group of 20 design teams, worked in the Temporary Contemporary's upstairs galleries during the weekend charrette, fielding questions from community members and in some cases incorporating suggestions. The judging took place on Sunday evening.

The first-prize-winning entry of Craig Hodgetts and Ming Fung draws upon Japanese images without quoting specific building types. Behind the First Street shops, they created a new commercial strip that they called their "Ginza," resplendent with neon and flashy storefronts. The ginza would be a "transparent" commercial space, visible from First Street above the roofs of the existing buildings. Hodgetts and Fung preserved the outer walls of the warehouse on the corner of First and Alameda while gutting the interior; within the old walls, three new residential towers would enjoy a "secret garden" within the hollow shell.

A low-rise office building shaped like a triangular donut was the most controversial part of their scheme. Hodgetts said the image was suggested by Japanese fortresses. "We thought of Korowa and we thought of the Shadow Warrior." Hoping to avoid high-rise buildings that would disrupt the scale, Hodgetts opted for a broad, low-rise structure that confronts the museum with a curved wall of cyclopean masonry.

The jurors were wary of fortress imagery, but applauded the richness of metaphor found in the scheme. The scrupulous preservation of all warehouses and shops on the block was equally appreciated. "I think one of the nice things you can do to First Street is to leave it alone," said MOCA Director Richard Koshalek. "It's got so many pluses and I think people are enjoying it." Jury Frank Gehry praised the idea of the ginza, as well as its visibility. "When you're on First Street, you'll see the activity of the ginza above, a stepped experience that would layer and accenture to First Street in a spectacular manner," said Gehry.

Second prize fell to Kaplan McLaughlin Diaz of San Francisco for a scheme that promises a great plaza "where you can fly a kite." Again, preservation held sway. "I can't overemphasize enough the fact of [First Street's] importance as artifacts and symbols," McLaughlin said.

A terraced housing scheme that McLaughlin called "the hill" attracted the most attention. The designers terminated Central Avenue in a semicircle of terraced housing that sits on an above-grade parking structure. Jurors cited the high degree of resolution in the scheme, although the parking structure would offer an unfriendly wall of concrete to Temple Street. Two triangular office towers almost seem an afterthought.

Community jurors particularly responded to the plan by Wong, Guitmezian, Thomas, Tanida. The group proposed a community center behind First Street that would form a "glue" binding Central Avenue to Little Tokyo; an amphitheater marks a new northern boundary for Little Tokyo. However, despite the team's arousal to respect transitions among buildings and spaces, their high-rise housing on First Street conflicts in scale with the storefronts, and tall office towers sprouting beside the museum bode an even greater incongruity in scale.

The team from Environmental Plan

Continued on page 9
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New

Books

Promoting the Fit

Housing Interiors for the Disabled and Elderly
by Bettany Boetticher Raschko. Van Nostrand Reinhold, 360 pages, $34.50.

A n educator/writer and designer of furniture and interiors, Bettany Boetticher Raschko states the goal of her book as to "promote some insight and understanding into the 'why' and 'how' of meeting the users' needs, and the role of the designer in facilitating the development of human potential." The users are individuals who do not fit into the "average" range of height, strength, mobility, etc. This group represents an ever-expanding segment of our population, estimated to reach 10% of the total by 2100. The "ultimate goal" that Raschko identifies for society is "to develop an environment for the user that 'fits' and does not intrude." To this end, Raschko provides both a conceptual framework for designers' use as they approach the task of producing living environments that fit the user and reams of specific design suggestions geared to address the needs of particular groups of users.

"In the design of any residential interior, the first consideration should be the physical characteristics of the user population." This statement is important to the approach Raschko suggests. To assess the implications for design of various physical characteristics, a designer must be familiar with a variety of disabling conditions and with assistive devices available to negate any handicaps and have knowledge of the anthropometrics necessary to design environments which will not prove handicapping to the user. Disabilities are classified by characteristics, needs, and the number of individuals estimated to have the disability. There is a brief and somewhat outdated survey of available assistive devices.

The author includes a more detailed discussion of anthropometrics, focusing particularly on dimensions for wheelchair accessibility. She makes the useful distinction between comfort and accessibility, realizing that not all space can be comfortably used or even made accessible for all individuals. Emphasis is again placed on the need to design the specific characteristics of the user. A number of applied research studies are included, the bulk of which were conducted in Europe.

The remainder of the book is devoted to issues involved with designing particular areas and systems of a residence. Chapters focus on entry and interior doors, the living room, kitchen, dining room, bathroom, bedroom, storage and mechanical systems. Raschko has obviously done her homework; sensitive consideration is given to many seemingly minor details. A few examples: in designing a living room for a wheelchair user, not only should there be maneuvering space for the wheelchair, but also this maneuvering space must not include the tops of occupants' feet who may be seated in the area; chairs with arms are essential for persons with limited strength and may need to be fastened to the floor to prevent tipping and other movement; wheelchair users tend to use their footrests to open doors, necessitating a protective plate where the footrest touches the door. Relevant issues are comprehensively covered and detailed specifications are included.

Raschko has managed to assemble a massive amount of information into a coherent and usable form. To accomplish this she approaches the problem methodically; her manner is straightforward and she generally avoids any patronizing. There are several inferences made in regard to the need for increased attention by designers to the living room and bedroom, "because the disabled and elderly, owing to decreased mobility and the corresponding increase in sedentary activities, spend a large amount of their time in their immediate living environment." This unfortunately reinforces the notion that disability and advanced age correlate with sickness and inability to move. As was stated, the goal is to provide an environment that fits, so people with disabilities can function in all areas of the home and society. Fortunately, the overall thrust of the book represents a forward step in reaching this goal and any sentiment in contradiction is rare.

This book should fill a space on the shelf of every architect who wants to fulfill both the intent and spirit of regulations such as Title 24. Hopefully, this book will soon be joined by others which continue to elaborate on ways to promote the "fit" of environment and all users. Raschko has chosen a narrow focus for her book when considered in the context of the overall goal, to bring our culture within the reach of disabled people. Housing Interiors for the Disabled and Elderly will be useful to those in the position to construct a new residence or to make substantial revisions to an existing one; this group is not in the majority. Although the focus of the book is residential, much of the information could be applied to other buildings as well.

While Raschko's work is important, it seems to be isolated. There remains a need for a comprehensive plan to achieve the aforementioned fit. Yet to be addressed on a large scale by the architectural community are such subjects as the improvement of assistive devices to tide over until the new accessible structures are in the majority, e.g. designing a wheelchair that can negotiate curbs; the establishment of industry-wide standards which insure accessibility in all new housing, so disabled people will not have to wait indefinitely for the few totally accessible residences to become available; commercial interiors, i.e. stores, restaurants, offices, designed as sensitively as the residences Raschko describes.

J. Galen Buckwalter
Mr. Buckwalter is a doctoral candidate in clinical psychology and a wheelchair user.

Department of Architecture, Cal Poly Pomona
Tenure-track faculty positions: Sept. 1985. Asst. Prof. ($20,148-$24,216), B. Arch. or Masters in related area (or equivalent), 3 yrs. related experience; Assoc. Prof. ($25,368-$30,564), Educ. as for Asst., with professional registration or Ph.D. in Arch. or related field, 5 yrs. related exper; or research; Full Prof. ($32,028-$38,684), Educ. as for Assoc. as well as 10 yrs. professional exper. in related area, or research/publications. Expertise required in History & Arch., Theory, Structures, Env. Control Systems, Design Studio, Design or Env. Behavioral Factors. Submit resume, application form, 3 letters of reference, proof of highest degree by January 10, 1985 to be considered. For application and further info: Selection Committee/Department Chair, Department of Architecture, California State Polytechnic University, 3801 West Temple Avenue, Pomona, CA 91768. EOE/AA Employer.
The Architecture of Frank Lloyd Wright

Last fall, Paul Goldberger in the New York Times suggested that Frank Lloyd Wright be named Man of the Year. This was in response to all the activity in Manhattan relating to Wright’s work. The Cooper-Hewitt Museum of the Smithsonian had a show of Wright’s furniture and interior design; the Max Protetch Gallery was selling original drawings from the Taliesin Archive; and the Metropolitan Museum of Art had reconstructed the original living room of Wright’s Francis Little summer residence in the new American Wing. It began to look as though Mr. Wright was having a renaissance.

That December in London, another Frank Lloyd Wright project was brought to fruition by Murray Grigor, the architectural filmmaker known for his award-winning film on Wright’s contemporary, Charles Rennie Mackintosh. In 1976, Grigor was awarded a US/UK Bicentennial Fellowship in the Arts to make a definitive film on Frank Lloyd Wright by his son Lloyd Wright and his grandson Eric Lloyd Wright. Grigor completed his research, which included a 14,000-mile car trip visiting Wright buildings and writing the script in 1978.

The next four years were spent in an unsuccessful attempt to obtain funding for his production, as all of the PBS stations, granting foundations and even the National Endowment for the Arts turned him down. Funding ultimately came from the Arts Council of Great Britain, and the premiere screening was jointly sponsored by the Arts Council and the American Embassy at the British Film Academy in London. The West Coast premiere of the film was held last June, on the 115th anniversary of Wright’s birth, at the Samuel Goldwyn Theatre in Beverly Hills. The proceeds benefited the preservation and restoration of the Ennis-Brown House of 1924.

The film entitled The Architecture of Frank Lloyd Wright deals with Wright’s life and the many phases of his practice. Since he was almost 92 when he died in 1959 and had produced architecture for some 66 years, and since his personal life was complex and stormy, the integration by the film of the two threads of his life was quite an achievement. With sensitive narration by Anne Baxter, Wright’s grandson Eric Lloyd Wright.

The cinematography is handled with great care. The sensitivity, and the buildings and their surroundings are beautifully photographed. A “home movie” made by Mr. Wright of the Larkin building is artfully interspersed with still photos. Construction shots of the Guggenheim are sequenced in a round format; when the camera invites you to step inside to experience the interiors, it moves slowly and deliberately, making you feel as though you were walking through the space. As the Larkin Building is discussed, the door opens and you are led inside the living room to the hearth, always a focal point in a Wright composition. Even in buildings where one has been, the opportunity to see more detail is afforded through the sensitive lens of the camera.

The comments are taken from recordings in the Taliesin Archive and are skillfully interwoven with Anne Baxter’s narration, in one thread, the architect’s words, in another, his relationship with Louis Sullivan is explored, and in a third, some philosophical point of view. The comments are taken from recordings in the Taliesin Archive and are skillfully interwoven with Anne Baxter’s narration. In one of the most famous, Wright states that “Early in my career, I had to choose between honest arrogance and hypocritical humility. I chose honest arrogance and have never been sorry.” In another, Miss Baxter quotes Louis Sullivan’s comment on the neo-classical Chicago World’s Fair of 1893: “An appalling calamity—damage wrought by this will last for half a century.” Wright says, almost in response, “We really have no past except for the older countries, and if we could only get rid of their past, we’d have a future. And until we do rid ourselves of that past, I can’t see that our future is going to be any more than a repetition, with a new face, new clothes, of a very old, old thing.”

Murray Grigor set out to reveal Wright’s inspiration; bring Wright’s own voice and image into the film’s structure; explore the architectural interiors with the eye of an informed visitor; and to photograph his work through the changes of the seasons. This was especially dramatic during the footage of Fallingwater in the snow. He accomplished all this and more with a special score written by composer Frank Spedding, who has produced a beautiful film presentation of Frank Lloyd Wright. What he did not include is a critical evaluation of the work, the man and his influence on the world. The important thing now is that the film be released for distribution so that it may be seen.

Ms. Kappe is an honorary AIA member and a recent addition to the LA Architect Editorial Board.

To show Wright’s sources of inspiration, his relationship with Louis Sullivan is explored as well as his reaction to the Japanese, Mayan and Turkish pavilions at the Chicago World’s Fair of 1893. The most fascinating source presented was the Froebel blocks, halls and strings, a set of creative “gifts,” as Wright called them, given to him by his mother when he was a small child. The camera moves from a Froebel composition to buildings like Larkin and Unity Temple, and a strong relationship is established. Mr. Wright’s voice is heard throughout the film commenting on architecture, his clients, or some philosophical point of view.

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Briefly Noted

CCAIA Convention

THE CALIFORNIA COUNCIL, THE AMERI­
can Institute of Architects (CCAIA) will hold its 39th annual convention October 11 through 14 at the Hyatt Regency Hotel and Convention Center, Long Beach. Keynote speaker F.M. Exfordy, author, university lecturer and long-range planner, will present his vision of the architectural environment of the next two decades, focusing on changes in society, economy and culture.

Other keynote speakers include Donlyn Lyndon, FAIA, a practicing architect and professor of architecture, UC Berkeley; Joseph Esberick, FAIA; and William J. Mitchell, head of the faculty of Architecture and Urban Design at UCLA. George H. Handul, FAIA, the founding dean of the School of Architecture and Environmental Design at California State Polytechnic University, San Luis Obispo, will lecture on the education of architects.

The organization will also present an award for excellence in education, and will announce the recipients of the CCAIA special awards for excellence in media, technology, allied arts and government. During the luncheon, Henry N. Cobb, FAIA, a partner with I.M. Pei & Partners in New York, will deliver a speech on "Graduate Schools: Do We Really Need Them?" Displays by more than 200 building product and service suppliers will be open to the public during the course of the convention. For additional information and registration forms, contact CCAIA, 1414 K St., Suite 520, Sacramento, Ca. 95814, (916) 448-9082.

Competition

Light in the 21st Century. Ziggurat lighting and furniture is sponsoring an international competition recognizing lighting design proposals not yet in production. The purpose of the competition is to make artists and designers aware of light as a major force in the environment. Any issue of architecture, industrial design, graphics, painting, sculpture or performance art may be addressed. Two first prizes of $100 each will be awarded. Two first prizes of $1000 are being offered, one in a professional category and one for students. For information, contact Ziggurat, Box 2654, La Jolla, Ca. 92038, (619) 299-1686.

Concrete Block Pavers. The National Concrete Masonry Association (NCMA) is entering its second annual Concrete Block Paver Design Competition. The competition will honor designers for outstanding applications of concrete block pavers. Entries must be postmarked no later than November 1; the winning entries will be chosen in December. Entries will be judged in three categories: governmental/institutional, commercial/industrial, and residential. The pavers must have been manufactured by an NCMA member company, and the installation completed prior to the postmark on the entry form. For forms and complete information about the competition, call or write Mr. Richard Brantham, National Concrete Masonry Association, Box 781, 2302 Horse Pen Rd., Hemet, California 92545, (714) 415-4900.

Creative Ceilings. Designer's Saturday, October 11-13, marks the kick-off date for "The Creative Ceiling Awards," two competitions sponsored by Conwed Corporation. The first contest, "Creative Ceiling Concepts," calls for entries to design a ceiling using Conwed products. A separate category for students has been incorporated into this segment of the contest. There will be a total of 12 cash prizes, with the three, first-place professionals receiving $2,000 each. The second contest, "Creative Ceiling Con­structions," which is open to professional architects and designers only, includes the judging of actual projects completed with the same Conwed products as the "Concepts" competition. First, second and third-place cash awards will be given in two categories: space in a commercial office and space in a non-commercial facility. The two, first-place winners will each be awarded $6,000. Kits containing entry forms, rules and other details may be obtained by calling Conwed toll-free at (800) 528-9497 or by contacting Conwed's Public Relations Department, Box 42457, St. Paul, Mn. 55102, (612) 221-1002.

Paris Prize

The Paris Prize has been awarded to Kimmo Sahakangas, a 1984 graduate of the Department of Architecture at Cal Poly Pomona. This is the second time a Cal Poly Pomona student has won the coveted honor. The prize money of $12,500 is for a year of travel studying architecture. Sahakangas plans to travel throughout Europe and especially Finland, his parents' homeland, after completing a master's degree in architecture.

Emergency Plan

A plan to ensure public safety after a major emergency has been announced by CCAIA. The plan calls for a two-step process: an immediate inspection and assessment of the damaged area and, if needed, a second team of volunteer architects to help the community start planning to rebuild.

CCAIA also formed a steering committee to coordinate the council's emergency program. The six-member group held its first meeting on June 18 at the CCAIA headquarters in Sacramento. Members of the steering committee include Walter Thompson, AIA; Fess; Chris Arnold, AIA; San Mateo; Paul Neel, FAIA; San Luis Obispo; Bob Hench, AIA; Fresno; Walt Showalter, AIA; Los Angeles; Paul Welch, Jr., CCAIA executive vice-president, Sacramento.

In 1983, CCAIA sent a team of architects to Galveston following a devastating earthquake to inspect the damage and later sponsored an emergency design assistance team. Five of the six steering committee members served on the CULSIG team. According to Thompson, the extent of CCAIA involvement will vary. The steering committee will determine what response is required and appropriate on a case-by-case basis.

Beaux Arts Ball

The American Institute of Architects, San Francisco Chapter (AIA/SF), and the San Francisco Museum of Modern Art are inviting contributions and attendance at the second-annual Beaux Arts Ball, a benefit gala to be held in the rotunda of City Hall on October 17. AIA/SF and the museum hope to raise $10,000 from the ball to benefit the museum's new Department of Architecture and Design, a showcase for West Coast architecture, interiors, design and fashion.

The ball, a recreation of a Parisian tradition of a century ago, is expected to attract 2,000 costumed participants. The event will feature a pre-ball black-tie dinner for major contributors at the Veteran's Building, followed by the ball at City Hall, with continuous entertainment, food and refreshments. Charles Moore will serve as honorary chairman of the event.

AIA/SF is soliciting benefactors, sponsors and patrons for the ball, in the amounts of $5,000, $3,000 and $2,000, respectively, which also entitle contributors to a table of 10 at the pre-ball dinner. Individual tickets to the dinner and ball are priced at $120; tickets to the ball are $50 per person. Ticket information and registration forms for the ball will be mailed in August. Information on sponsorship and black-tie dinner reservations are available from AIA/SF, 750 Market Street, San Francisco, Ca. 94102, (415) 659-2727.

39th Annual CCAIA Convention

ARCHITECTURE EDUCATION

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Delight of Discovery

Architects often deprive themselves of the delight of discovering new talent and fresh design concepts exploring every day around them. They simply allow this overload of architectural ideas to leave them numb and bland. Not so for the aficionados of the annual WAL—AIA home tour. Nine years ago these lay enthusiasts invaded the Silverlake area and "discovered" such gems as Neutra's houses and Lautner's Silvertop. This year, they are returning to Silverlake because the WAL has uncovered a new crop of talent for the annual tour. Because the discovery raised some eyebrows about an area commonly considered to have passed its shining hour, the phrase "Renaissance in Silverlake" presented itself as a theme for the tour.

The widespread neglect by the profession of this sense of discovery, and the neglect to recognize techniques and possibilities for stimulating the interest of the lay public, is, say the least, amusing. It is amusing because the profession has an ongoing, growing preoccupation with its public image, as evidenced year after year in the earnest deliberations at conventions, seminars and workshops. Thousands of dollars are spent annually on advertising experts who are believed to be best equipped to find the key to public awareness of architecture. "Media-madness" has aggravated a tunnel vision that blindly accepts the media's strict limitations on communicating architecture through the world of words and images. These leave out precisely the essence of architecture, to experience it as a three-dimensional reality. To enter buildings, savor them, empathize with their occupants is worth a thousand words. Tours do precisely this.

This year, after weeks of search, five good houses have been found and committed to the tour by their owners. Flyers are being printed for a mass mailing, and publicity will appear in the newspapers. The bulk of the work, however, still remains. Architects can buy tickets, and can sell them to friends and co-workers. They can volunteer for two and a half hours of duty at a tour home as host and ventilates it in summer. This young architect honed some new formulas to produce a happy marriage of high technology and a humane "living garment" for his family. The WAL House tour costs $10 and takes place Sunday Oct. 21 from 12 pm to 5 pm.

On Saturday, October 17, a dinner honoring the 1984 Design Awards winners and their clients will be held at the Bel Air Bay Club in Pacific Palisades. The reception starts at 6:30 p.m., dinner at 7:30 p.m. Richard Koshalek and Martin Gelber, AIA, LA Chapter president, will present award certificates to both the architects and their clients. All winning entries will be prominently displayed at the club and will be shown at a later date in various parts of the city. Cost of the dinner, which is open to the public, is $30. Reservations must be received in the LA Chapter office by Friday, October 19.

Remodeled house by Chong H. Kim
Dick E. Lowry's house

Two Programs Honor Winners in October

Design Awards