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November Calendar

LA Architect

November 1
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) 515-1471.

Historic Buildings in National Parks
50th anniversary travelling exhibit of 26 photos, sponsored by the Historic American Buildings Survey. Through November 26, UCLA Graduate School of Architecture and Urban Planning, Monday to Friday from 8 a.m. to 5 p.m., call 821-6355.

William Turnbull
Exhibition of photos of 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 821-6355.

November 2
Angelo Donghia and Lou Cataffo
LA Architect

November 4
West Adams Historic Homes Tour
Crafsteam-style houses as well as Victorian will be shown, 10 a.m. to 4 p.m., $5, at Slabury House, 2273 West 20th St., sponsored by West Adams Heritage Association.

November 5
Charles Rennie Mackintosh:
Furniture Design
Roger Billcliffe will deliver a talk on Mackintosh, the Scottish Art Nouveau/Arts and Crafts architect-designer, 7:30 p.m., Pancon's Auditorium, $3, call Gamble House, 793-1374.

November 6
LA/AIA Board Meeting
Chapter Board Room, Suite M-62, Pacific Design Center, 5:30 p.m.

November 7
Designing the Olympics
Lecture by Jon Jerde, Harris Hall Room 105, School of Architecture, USC. 7:45 p.m., call 745-2723.

LA/AIA Seminar
Office Space Planning, Chapter Board Room, Suite M-62, Pacific Design Center, 7:00 p.m.

November 8
Architecture for Health
Committee meeting, Chapter Board Room, Suite M-62, Pacific Design Center, 5:30 p.m.

November 9
Rob Quigley
Exhibition of photos of Quigley's most recent projects, through November 22, UCLA Graduate School of Architecture and Urban Planning, Monday to Friday from 8 a.m. to 5 p.m., call 821-6355.

November 10
Recalling the Art Deco style
A symposium recalling the art style, with historians David Gebhard, Reyner P. Banham and Roland Rainer, through November 10, School of Architecture and Urban Planning, UCLA, Monday to Friday from 8 a.m. to 5 p.m., call 821-6355.

November 11
Hindsight 2021. 100 of the winning works in residential, multi-family and institutional architecture, UCLA Graduate School of Architecture and Urban Planning, Architecture 110, 8 p.m., call 745-2723.

November 12
Basic Space Planning
Course offered by UCLA Extension, November 11-December 10, 6 p.m. to 10 p.m.

Three Viennese Architects
Exhibit consisting of 65 photos of the works of Wilhelm Holzbauer, Gustav Peichl and Roland Rainer, through November 10, School of Architecture and Urban Planning, UCLA, Monday to Friday from 8 a.m. to 5 p.m., call 821-6355.

November 13
Quick Sketch
Course offered by UCLA Extension, November 13-December 26, 6 p.m. to 10 p.m. at the Westwood United Methodist Church, call 821-9063.

November 14
Rob Quigley
San Diego architect will discuss his award-winning works in residential, multi-family and institutional architecture, UCLA Graduate School of Architecture and Urban Planning, Architecture 110, 8 p.m., call 745-2723.

November 15
Adamson Mansion
The mansion and museum on the Malibu Lagoon will be opened to a limited number of WAL members and friends on Thursday, at 10:30 a.m. and luncheon following. Reservations call Heidi Moote, 661-2780.

November 19
Ray Kappe
Kappe discusses his recent works, Harris Hall Room 101, School of Architecture, USC, 7:30 p.m., call 745-2723.

November 25
The Doo Dah Parade

November 27
LA/AIA ExCom Meeting
Chapter Board Room, Suite M-62, Pacific Design Center, 5:30 p.m.

November 28
Reroofing and Energy Conservation
The National Roofing Contractors Association will be conducting its one-day conference, at the Biltmore Hotel, $60, includes breakfast and lunch, call (314) 693-0700.

November 30
Subdivision Map Act Law
This one-day seminar will provide an update on the provisions of California law that govern the subdividing of land and the responsibilities and power of local governments under the Subdivision Map Act, 9 a.m.-4 p.m., at the Westgate Hotel, San Diego, $152, call USC Extension, (619) 452-5474.

December 2
Quattro Via Nova
Performing works by Mozart, Fauré and Beethoven at the landmark former estate of Harold Lloyd, 10:30 a.m., Greencroes Estate, Beverly Hills, $85, call Ronnee Cazian at 746-0450 Ext. 1211/12.

December 3
Towards a Critical Regionalism
Lecture by Kenneth Frampton, Harris Hall Room 101, School of Architecture, USC, 7:30 p.m., call 745-2723.

Position Available.
Orange County architectural firm is seeking project designers with commercial and mid-rise office experience. Experienced illustrator and/or model maker also needed. Contact Jim Kelly at Lawson Pomeroy Associates, 44 Plaza Square, Orange, CA 92668. (714) 638-5541.

Services
Perspectives/Illustration, blockout to finished art, John McKiernan, (213) 204-4617.

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. To place an ad, send text, along with a check made payable to LA Architect, to 8887 Merriwe as, Suite M-72, Los Angeles, CA 90059. Ads which are received after the deadline for the desired month will be run in the following month's issue.
Letter to New York

AIA Design Conference

Continued from page 1

out onto those serene Gill arcades and the gardens beyond. Taking that as an invitation, I (and many others I noticed) traced and retraced that indoors-outdoors sequence—and found ourselves able to notice the tinier variations in temperature, light, breeze, and smell. And we noticed, too, just as Lyndon said we would, the many places for standing or sitting that those plain arches made for us with their so-subtle spacing and thickness, Gill the sensualist. Who'd have thought it just as striking as Graves the sensualist, the manipulator of shadow and breeze and shape to provide delightful places to be with a book. Graves, in the courtyard of his library, told us of his hope that the place would have those qualities. And again, taking up the implied invitation, we found to our delight that it did. If we had thought of Gill as the reductivist and Graves as the colorist, we had thought of the Goodhue of Balboa Park as the theatrical historicist. But Dick Oliver showed us (and again the buildings confirmed) that Goodhue, too, was after physical delight—the pleasure of near and far vistas (that wonder.

The Salk Center was reaching for those eternal verities that "always have been and always will be," We all felt it, that reach for the eternal, but Charles Moore brought us up short when he asked, "But what are we to do about it?" How are we to use what has been done here, in our practices and in our lives? A really lively discussion ensued, in which several members of the audience said, in effect, "Go for it!" Let's go back and do likewise. But Moore kept asking, "How? In precisely what manner can you use the insights you gained from the Salk Center to design a better house or office building?" We never came to an answer. My own feeling was the lesson of the Salk Center is not a lesson about form but a lesson about "the eternal" and our uneasiness with the notion of truly eternal verities. Name for me the human value you honestly and fully believe "has been and always will be, in all places and times." And if you can, then tell me how you would embody that value in a building.

No, the Salk Center made me realize that we don't have a ready way to speak in the eternal tense. But everything else in San Diego gave me—and others I talked to—the feeling that we had found a way of thinking...
LA Chapter

News and Notes

Associates go Doo Dah

The Pasadena Doo Dah parade was conceived spontaneously seven years ago as a parody of the Rose Parade. The Doo Dah has no theme, no judging, no prizes, no order of march and no motorized vehicles. Some of the annual favorite groups that have participated were "The Synchronized Briefcase Doll Team" and "The Cone Head Nuke Queens". Last year the most exciting entry was "The Dancing LA Cityscape" by the LAIA Associates, Featuring their famous earthquake.

LAIA Associates are sponsoring a group again this year. We encourage every family, friend and friend to participate. The parade date is Sunday, November 25, 1984. Noon-2 p.m. rain or shine. Call Lisa Landwehr at (213) 686-0700, by November 5, for this year’s theme and sign up.

Milestones

New Members. AIA Raymond T. Carye, Ziegler, Kirkin, Parish Architects; L. Jean Creswell, Solberg & Love, AIA.


Professional Affiliates. Rodney B. Spears, Rodney B. Spears, Structural Engineers; Martha Schneiders, Interior Designer, American National Design.

Students. Maria Chandravilaku, Maisi Menshinian, Robert Dalland, Lisa Yon Valkenburgh, all of above: Pierce College.

LA Chapter

American Institute of Architects

Board of Directors Meeting #2121
September 14, 1984

Chapter Foundation Committee Report:

Guest Tom Holzog, AIA discussed the fact that as one of the largest chapters in the country the LA Chapter does not have a Foundation when most other chapters do have one. There are definite advantages in having a Foundation. He was appointed this year by Ms. Gelber to chair the Foundation Committee. Also on the committee are Janice and Don Ason, Jim Bonar, Cyril Chark, Mark Hall and Tef Kutey.

Holzog stated that the committee had an outside consultant come in to give them a basic idea on the set up. Janice sent out a questionnaire to 11 other chapters and the majority of responses received suggested that LA/AIA would benefit from a Foundation.

Holzog stated that a Foundation really constitutes a separate incorporated entity; the initial Board would be appointed by the Chapter. The Foundation activities will assist, but will not conflict with existing chapter activities.

Mark Hall stated that the committee has several recommendations to bring to the Board for approval at this meeting.

Moved Mark/Second Ason, the following: that the Chapter establish an LA/AIA Foundation, including filing as a 501(c)(3) organization; identify objectives of the LA/AIA Foundation based upon objectives of foundations established by other LA/AIA components; provide "seed funding" from LA/AIA annual budget in the amount of $1,200 to be reimbursed by the LA/AIA Foundation within two years; establish an annual budget for the Foundation; establish one part-time paid staff position, to begin approximately mid-1985, to be housed within LA/AIA offices; with resources for support of the Foundation budget; establish an initial Board of Directors for the Foundation, appointed by incoming President for a one year term beginning in January 1985, with recommendations from the Nominations Committee. This new Board of Directors will be responsible for the following:

1. Initial functions/purposes of the Foundation: develop by-laws; provide initial direction of the Foundation; identify potential funding resources or anticipated proceeds; and, conduct an initial fund raising effort.

2. Initial functions/purposes of the foundation are to include: active involvement of the Foundation in civic environmental design issues in the LA area; funding and conduct of programs of general public interest establishment and maintenance of an exhibit fund; programs of general public interest establishment and maintenance of an exhibit fund; programs of general public interest establishment and maintenance of an exhibit fund; programs of general public interest establishment and maintenance of an exhibit fund; programs of general public interest establishment and maintenance of a capital fund; (building).

Foundation activities are not to compete with activities of existing established organizations in Southern California (WAL, LAC, etc.)

There was discussion on the kinds of programs and activities for which the Foundation funds would be used. Joe Jordan asked if the general operation of the Foundation would be totally independent from the Chapter. Hall responded that it would be associated with the Chapter but would be a separate incorporated entity; the initial Board would be appointed by the incoming President and might even be the people who served on the committee. Then the by-laws would be established and there could be annual or bi-annual elections in which members of the Foundation would elect the directors. Bob Harris felt that there should be some clarity as to the relationship between the two Boards; that the Foundation Board should be approved by the Chapter Board. Cyril Chark stated that at the state level the Ex-Con serves on both boards so they maintain some control, and National is similar in that some of the same people are on both Boards.

Axon suggested that the motion be amended to continue the Task Force for the remainder of the year, at which time the committee will have come up with the by-laws etc. for review by the Board. Harris stated that the $2,500 "seed money" should be included in next year's budget.

Moved Hall/Second Ason, the following: that all items in the initial motion be tabled until the November Board meeting pending receipt of additional information; and, that the $2,500 "seed funding" be brought to the attention of the Foundation Committee for consideration in the 1985 budget. Carried.

President's Report: Gelber reported that Bill Krisel brought to his attention a full page advertisement by ASID in a Beverly Hills paper on July 25, 1984 listing such professions as ASID, CPA, DDS, MD and stating that "the last profession (ASID) is the one you need to know about." Krisel suggested that the Chapter register a complaint with the District Attorney, that the ad was misleading in that it equated ASID with other professions listed all of whom are licensed by the State. Gelber added that he had contacted Robert B. Burke, an attorney and a Professional Affiliate member of the Chapter. Burke responded that, while the ad would fall within the category of false or misleading information. He suggested that Gelber contact ASID, which Gelber attempted to do, with no response to his three telephone calls.

Gelber reported that several of the Board members brought to his attention a full page advertisement in the Los Angeles Times on the 25th of August with George Notter, FAIA. The Forum for Architecture and other issues were discussed. Notter explained the Forum for Architecture and they discussed the Task Force on Economics for Architects and also discussed professional conduct.

Executive Director's Report: Janice Ason reported that she had received a letter from the Association of Student Chapters/AIA inviting her to attend its National Forum in Michigan. A letter from Bob Odermatt, National Director from California, has been received. Odermatt indicated that there was a possibility that LA/AIA would be considered for the 1990 National AIA Convention. If and when the Committee comes, we will need a lot of enthusiasm from the younger members and those Associates who will be AIA in 1990.

Axon reported on a call from the Community Action Agency, which is appointed by the Board of Supervisors and is responsible for the allocation of Grant Funds to the underprivileged. The Agency is seeking Candidates (organizations) to serve on its Board. Axon placed the Chapter at a candidate and we will hear from the Agency in October. At that time if accepted, the Chapter can appoint a representative to serve on the Board. Also at office in the next few weeks.

Associates/AlA Associates' Report: The Associates in conjunction with Ron Takaki are putting together an Associates Intern Professional Development Program. They are developing an agenda for the implementation of the program in Los Angeles. He stated further that he would be interested that the Board members who have interns in their firms would participate in this program.

New Business: Bonar said that he was reminded that the Finance Committee will meet this Thursday and that last year the Board accepted his suggestion that the review of the proposed budget be separated from the budgetary process.
Museum Announces Winners in Design Competition

Graves' Gift Horse

The architect/artist team of Michael Graves and Edward Schmidt has won the design competition of the San Francisco Museum of Modern Art (SF MOMA) for the Domaine Clos Pegase Winery. Michael Graves and Schmidt entered into a contract to execute their design for a winery, sculpture garden, and residence planned on a hilltop site in Napa Valley.

The competition, announced in May 1984, required that teams be composed of an architect and artist working in collaboration. Ten semifinalist teams, selected in July 1984, were asked to submit conceptual plans, drawings, and a model for the project. The Graves/Schmidt design was selected from among designs proposed by Andrew Batey and Mark Mack with Peter Saare; Robert Mangurian with James Turrell; Stanley Saitowitz, Toby Levy, and Pat O'Brien with Elyn Zimmerman; and Dan Solomon, Ricardo Boffill and Patrick Dillon, and Barbara Staufacher Solomon with Ed Carpenter.

The winning concept was selected by a jury that included Mary Livingstone Bebe, director of the Stuart Collection, a sculpture park at the University of California, San Diego; Craig Hodgetts, a Los Angeles designer; SF MOMA Director Henry T. Hopkins, Robert Mondavi, arts patron and chairman of the board of Mondavi Vineyards; and landscape architect Haledo Sasaki, founder of Sasaki Associates and Sasaki Walker Associates.

The jury felt the Graves/Schmidt scheme was most responsive to the stated design requirements to integrate the diverse components of the program within the site and landscape while clearly delineating public and private functions and areas. The design incorporates classical forms and themes from European and California wine-making cultures within a site plan distinguished by its intricate pattern of circulation among the buildings and gardens. The team states that their design "is based on the rustic imagery of archetypal winery and farm buildings and on the regional vernacular architecture of the Napa Valley .... Buildings will be of timber post and lintel construction, with stucco walls and red tile roofs.

Situated at the base of a knoll, the winery is divided into public and production areas by an axis of wisteria which descends from a hillside grove source to a combination aqueduct and footbridge. A sculpture of Pegase above the doorway marks the formal entrance.

Visitors enter a forecourt flanked by the tasting and production rooms. On the far side, a stone courtyard opens onto a symbolic "Mountain of Pegase," an open rotunda, whose three exterior terraces are planted with vines. A classically-inspired frieze on the inside walls of this structure depicts the myth of Pegase and the wine-making cycle.

Beyond the mountain, a formal sculpture court with a retaining wall against the hillside leads to a pavilion and sculpture meadow. At the far end of the meadow a garden amphitheater is built into the slope. A tree-lined scissor path ascends the hill, offering views of the vineyards and surrounding landscape, ending at the water-filled "Grotto of Pegase." The path descends along a water stair to a raised covered walkway that serves as an aqueduct, re-entering the mountain along its uppermost tier.

The residence plan echoes the winery on a smaller scale. Set among formal and informal gardens and terraces at the top of the hill, the house is composed of a series of pavilions organized around a central axis, and includes a pottery studio, Japanese bath and octagonal winter garden.

In Mangurian and Turrell's plan, a central axis forms a processional pathway ascending from the winery to the residence at the top of the hill. The masonry buildings are colored with natural red, green and yellow pigments drawn from volcanic rock on the site. Both the winery and the house are built around courtyards with ceremonial and business functions.

Throughout the site, the natural landscape and light are used as sources for metaphysical experiences. According to the team, the knot is marked by seven elements for discovery in "A Garden of Seven Mysteries." Tunnels in the hillside channel light during the spring and fall equinoxes to special rooms in the residence.

The Batey and Mack/Saari buildings are simple geometric forms of pale wood, reflecting linear austerity and economy of design. In their plan, the prominent switchback ascending the knoll acts as a signpost for the entrance. Turnings in the path are marked by follies such as a sculpture pavilion, grotto, and wine-tasting tent. Set at the base of the hill, the winery consists of two long, low buildings connected by an elevated walkway. The entrance is through an open rotunda in the first building. On the hill facing south, the two wings of the house embrace a central court-yard which is bordered by interior galleries for display of art. The roof is crowned by a geometrical trellis tower.

The Solomon/Bofill and Dillon/Staufacher Solomon/Parken scheme emphasizes order and simplicity. A red channel of water originating in the central courtyard of the house connects the residence and winery, which is placed away from the knoll among vineyards. This plan was unique among the entries in its distinct separation of winery from residence.

The low, rectangular winery, with colonnade wings on each side and a rooftop sculpture garden, appears to be part of the landscape, emerging directly from the terrace ponds and reflected therein. The house is a classical villa with French doors opening onto terraces. Leaded glass is an integral element of the house and winery. A leaded skylight of gently evolving geometrical forms runs the length of the winery, marking its internal two-level pedestrian and vehicular street.

In the Satoxwty/Leyv/O'Brien/Zimmerman scheme, the hill and buildings are reciprocal: the shape of the hill and its position on the land determined the structures. The plan is developed around a circular form with a wedge removed. Building components are united through landscaping and combine with the knot itself to create a single sculptural unit.

A skirt of trees and a granitic water sculpture hug the knot's circumference delineating the unique qualities of this site. The sculpture garden follows a path among the trees at the base of the hill. The winery building against the hill completes the circle of trees on the south side. At the top of the hill is a circular, copper-roofed residence whose wedge-shaped courtyard faces south, aligning with a diagonal row of poplars ascending the slope on each side. The winter garden and pottery studio are set in wooded areas on opposite sides of the hill.

Domaine Clos Pegase will be located in Calistoga on land adjacent to Sterling Vineyards. Its owners, Jan and Misuko Shrem, are art collectors who established a home in San Francisco several years ago.

The exhibition "Art + Architecture + Landscape," showcasing the work of the five finalist teams, is scheduled at SF MOMA for June 1985, to coincide with the national convention of the American Institute of Architects.

The winning design team consists of Michael Graves and Edward Schmidt, project architect; Edward Schmidt, project artist; Julian Richardson-Smith, designer; Terence Smith, designer; Susan Butcher, assistant; Alexey Grigorieff, assistant.

Presentation Team
Loyola Law School
Category: Educational and Religious
Architect: Frank O. Gehry & Associates
Consultant: Brooks/Collier
Owner: Loyola Marymount University
Structural engineer: Erkel, Greensfield & Associates
Mechanical engineer: Donald F. Dickerson, Associates
Electrical engineer: Athans Enterprises
Contractor: Collins, McPherson & Chapman

The most successful aspect of this project is the inner space which is created by both the existing buildings and the new pavilions. Although the jury liked very much the architect's approach and the creativity of the solution, it had some hesitations about the scale of the smaller buildings juxtaposed to the large ones.

Veltman Addition
Category: Residential
Architect: Michael W. Folonis, AIA, A Design Group
Owner and contractor: Mr. and Mrs. Jim Veltman
Structural engineer: Reiss and Brown

See below, "McCafferty Residence," for jury combined comments.

Beachfront Home
Category: Residential but awarded in Interiors
Architect, owner and contractor: Ron Goldman, AIA
Structural engineer: Art Levin
Landscape architect: Galdier/Baldwin

Even though this project was entered in a different category, the jury awarded it a citation for interiors. The spaces are beautiful, particularly with respect to natural light, flow of space and ocean views.

McCafferty Residence
Category: Residential
Architect and Contractor: Carde/Killefer
Corporation
Owner: Joel McCafferty

The jury found both of these modest additions to relatively small houses bold, energetic and thoughtful. They demonstrate that even in very small projects, the energy and commitment of the designers can create charming new spaces.
LA Chapter

1984 Design Awards Program: The Citations

Valencia Executive Center
Category: Office and Commercial
Architect: John Aleckich Associates
Owner: B & W Development Company
Structural engineer: Robert Englekirk, Inc.
Mechanical engineer: Maroko & Associates
Electrical engineer: John Snyder & Associates
Contractor: Bernard Brothers, Inc.

This spectacular office is distinctive in its massing and fenestration. It is a high-quality statement for this often ordinary building type.

Fred L. Hartley Research Center
Category: Office and Commercial
Architect: William L. Pereira Associates
Owner: Union Oil Company
Structural engineer: Steinbrugge, Thomas & Bloom
Mechanical engineer: F.T. Andrews
Electrical engineer: Pascoe Engineering, Inc.
Landscape architect: Robert Herrick Carter & Associates
Contractor: Pozzo Construction Company

This group of buildings provides an anchor for the research complex of which it is a part. It gives the site a sense of space and identity by its siting, shapes, materials and landscaping.

Gene Burton
Category: Office and Commercial
Owner: Gene Burton, Inc.
Structural engineer: E. Brad Graves
Electrical engineer: Arnett Electrical
Landscape architect: Land Images
Contractor: The O.K. Earl Corporation

This storefront is a simple, well-ordered and restrained addition to the front of an old commercial space. It is generous to, and animates the street frontage which it abuts. Sensitive use of "ordinary" materials.

California Aerospace Museum
Category: Governmental Structures
Architect: Frank O. Gehry & Associates
Owner: State of California
Structural engineer: Korbly & Szymanski
Mechanical engineer: Stone, Markovich & Woeber
Electrical engineer:Athans Enterprises
Contractor: Chartered Construction Company

This aerospace museum is a very bold, lively and playful piece of architecture. Of special drama are the sphere on the roof and the airplane hanging off the side of the building.
Tom Bradley International Terminal
Category: Public and Medical
Architect: Pereira, Dworsky, Sinclair, Williams
Owner: Los Angeles Department of Airports
Structural engineer: Brandow & Johnson
Mechanical and electrical engineer: Syska & Hermes
Landscape architect: Robert Herrick Carter & Associates
Contractor: Tutor/Saliba-Perini
Well-organized project, good sense, generous space to accommodate literally millions of visitors. Very intelligible and easy to understand for the traveler.

Olympic Weightlifting Structure
Category: Recreational
Architect: John Alekshich Associates
Owner: Los Angeles Olympic Organizing Committee
Structural engineer: Robert Englekirk, Inc., and Henry Chow
Mechanical engineer: Western Allied
Electrical engineer: Expo Tech
Landscape architect: Land Images
Contractor: Mike Brown Grandstands, Inc., and Canvas Specialty
See below, "Olympic Venue, Exposition Park," for combined jury comments.

Vista Montoya Condominiums
Category: Residential
Architect: Kamnitzer & Cotton
Joint Venture Architect: David Hyun Associates, Inc.
Owner: Pico Union Housing Corporation
Structural engineer: Brian Cochran & Associates
Electrical engineer: Vorgas & Associates
Landscape architect: Takahashi & Takahashi
The jury was very impressed with the high quality of this solution to the difficult universal problem of inner city, multi-family housing. The project is commendable in its clean organization, small scale and places for people.

Olympic Venue Exposition Park
Category: Recreational
Architect: Archisystems
Owner: Los Angeles Olympic Organizing Committee
Structural engineer: Gary Myers & Associates
Mechanical and electrical engineer: Dickerson & Associates
Landscape architect: Peridian Group
Contractor: Jones Brothers
Both these colorful projects show great understanding of the spirit of the Olympics. Excellent examples of the best of temporary buildings, both projects provide lively visual symbols for entry points, eating spaces and sporting events.
A total of 14 projects in the Los Angeles metropolitan area were recognized for design excellence last month by the LA Chapter at the 1984 Design Awards Program at the Museum of Contemporary Art's Temporary Contemporary.

Eight honor awards and eight citations were presented to architects in eight different categories: Honor Awards were given for public and medical, recreational, educational and religious, interiors, residential and architectural drawings and fantasies. Citations were awarded for categories: office and commercial, residential, governmental structures, and educational and religious.

Judges included Richard Koshalek, director of the Museum of Contemporary Art, Los Angeles; Ricardo Legorreta, principal, Ricardo Legorreta Architects, Mexico City; and Cathy Simon, AIA, principal, Marquis Associates, San Francisco. Coordinating the judging was Raymond Kappe, FAIA, chairman of the awards committee, and Earnest Marjoram, AIA.

On the cover:
Indianapolis Circle Center
Category: Architectural Drawings/Fantasies
Architect: Charles Kober Associates, LA

Very ambitious plan. The best "presentation" of the submittals.
Among his professional peers, Jeffrey Lindsay stood apart as a unique persona, a singular inheritor of the renaissance tradition of the master builder. His classic profile and his erect stance recalled the noble bearing of Donatello’s statue. His attitude toward the creative act, his commitment to invention and to persistent and elegant research, his striving for harmony between structure, form and process of the distant past, when architecture and engineering were a single discipline, when design and building were a single art, when search for perfection prevailed over fashion and facility.

Edgardo Contini, FASCE, AIA, APA

Jeff was not an architect, but he invented, designed and built at a level of beauty and intelligence that scarcely experienced in architecture. 1 first met him when I was a freshman in college, at a time when I was looking for direction, for inspiration. Although I had professional associations with Jeffrey for almost 40 years, there was sometimes a closeness but at the same time always a separation. He was a private man. He was one of those rare individuals who was able to adhere to his own principles. His work had a concern for structure and technology, for solving problems, and for enclosing space. In most of his work he was a consultant to architects, but his piece of the project was major.

The shock of Jeffrey’s passing was that he left a work that had involved most of his time during recent years. It was a concern effort to solve repetitive modular housing, and he recognized the fact that timing, marketing, leasing, servicing, and control of the manufacturing process were as important as the design of the modular parts. Jeffrey was waiting for the right time to present his project. When he could not be patient, to let you know that he knew where the cutting edge was. Indeed he did. That is where he shall be remembered, whether as a fighter pilot, a kite flier or an engineer of enormous structural blossoms, hovering above us like frozen fireworks. He was in that group of a half-dozen or so pure structural thinkers—Buckminster Fuller, Frei Otto, Pier Luigi Nervi, Felix Candela and perhaps one or two others. Of their works, Lindsay’s seems to me to be the most highly refined.

Ray Kappe, FAIA

Jeffrey Lindsay was an advanced thinker, but not a revolutionary. He had a deep sense of commitment to his family and to his friends. He lived amid rather traditional surroundings, albeit with superlatives removed and replaced by the most advanced pieces of furniture, to let you know that he knew where the cutting edge was. Indeed he did. That is where he shall be remembered, whether as a fighter pilot, a kite flier or an engineer of enormous structural blossoms, hovering above us like frozen fireworks. He was in that group of a half-dozen or so pure structural thinkers—Buckminster Fuller, Frei Otto, Pier Luigi Nervi, Felix Candela and perhaps one or two others. Of their works, Lindsay’s seems to me to be the most highly refined.

Frederic P. Lyman, AIA

Jeffrey Lindsay’s concept of structural efficiency and drama of structure had the most significant influence on his contribution to architecture. Efficiency of structure was measured by minimization of structural weight, the repetitive fabrication techniques, matching the complexity of assembly to available construction skills, and use of complex structural analysis to fit structural members to the probability of loading. Drama in structural framing was achieved through non-conventional configuration of structural members or by incorporation of materials not conventionally used for structural elements into the structural system. The structural analysis included preliminary structural designs for many alternative systems as part of the decision-making process. The architectural form of Jeffrey Lindsay’s work was the structure. The selection of the structural form was not based on a single concept, but was developed by extensive and detailed analysis.

John Kariotis, structural engineer

Jeffrey Lindsay embraced architecture through the intimate knowledge and love of its making. With a command of the materials and the processes, with the inventiveness of bringing them together in new ways, he created a new realm of form and space. Unlike many who today search the past for inspiration, Jeffrey Lindsay did not study the ancients and explore the future in the search of that which has not yet been made. This search around which his life was centered, was not an isolated technological exercise. It was an exploration for the comprehensive knowledge of society which it was to serve.

Moses Safdie, architect

Jeffrey’s attitude toward life was interwoven with his work. Compromise was not his companion. His intolerance for less than the best drove him to painfully explore every aspect of himself and his projects, he was not intimidated by the scope of any problem requiring a solution, and in his determined, patient and meticulous manner never he feared time or discarding his work. He rigorously pursued quality, whether he had attention brought to something as seemingly trivial as the making of an hors-d’oeuvre or the subtle fine-tuning of the arc curvature in one of his factory-made homes. There was no difference for him—hors-d’oeuvres, form, details, structure, life—it was all about the art of making something right, logical and beautiful. Jeffrey’s work was a cross section of the man: orderly, incisive, witty, passionate and loving.

John F. Kelsey, architect

I think of Jeffrey as a natural futurist although he never described himself so to me. Neither heavy-handed nor pompous, as are most of us who work in the arts, there was, nonetheless, something exigent and even severe about his expectations. I was always alert if one was jousting with Jeffrey.

I used to tease him about looking like some spaceman of the future, that elegant blend of absurd black and white. And I accused him of combining ancient wisdom with even more ancient mischief. He liked that image and was not ashamed of it even though he was never nearer to laughter than when he was making his most telling and serious contributions. This mercurial brilliance remains with me and all of his friends, both as presence and as model.

June Wayne, artist

Jeffrey Lindsay was known as a brilliant, innovative designer of space frames, modular structures and architectural projects of great elegance and scale. He devoted the last decade of his life to the development of a futuristic, factory-built spherical housing unit called the Lindsay Atmosphere. His dream was of a beautifully fashioned, affordable, prefabricated home available for owner installation anywhere in the world. In contrast to most advocates of prefab techniques, Jeffrey pursued the high technology and precision methods of the aerospace industry. In his customary thoroughness, he designed and demonstrated the making and fabrication of the system. His studies, models, full-scale drawings, patents and writings constitute the most advanced inquiry made to date in this field. Jeffrey’s work and thoughts are for the future. His loss is felt by all of us now.

Tom Van Sant, artist

In Memoriam

Jeffrey Lindsay

Jeffrey was a genius against himself. His disillusionment with the ambiguity of a role which was never sufficiently acknowledged forced him into isolation on his last major opus, Atmosphere. It was a promethean task and, as with all obsessions, without an end in its perfection. Like abandoned sea shells, rough edges and experience. Respect for nature as source and science as method made him value education while nurturing experience, being intolerant of the mundane.

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Tom Van Sant, artist
Op/Ed

Summer Recap

What stays, who goes—the Times reports now "Gray Matter" higher growth downtown recently. Ships closed forever in Westwood, and Olympians passed through town, leaving trails of pink scaffolding... Meanwhile, owner Leonard Leum stayed on the corner of Echo Park and Sunset Bl, at Pioneer Market, open 24 hours since the 1950s, stocking shelves at night. AIA, Leonard Leum flipflopped his building this year. It came and went at the same time... change that hadn't occurred in 40 years). To Mr. Leum, et al, growth is good. Why is my architect friend so distressed? "We're losing our corners—the streetscape is eroding away into parking lots" I personally miss the neon signage with progressively blinking cars moving towards "open 24 hours" notice. "Look at the bright side" I said, offering condolences, "those parking lots could be covered with grass and made into mini parks when we grow out of cars..."

Donna Jean Brown
Ms. Brown, an LA/AIA Associate, lives in Silverlake and frequents the Pioneer market.

Kaplan Karp

Into the gaping breach, left by the departures of John Pasier and John Dryfoos, the LA Times has tossed one Sam Hall Kaplan. Kaplan's method of architectural criticism is pure timeliness—the glib one linen the hot-head's, "They're taking our edges!" lamented an architect friend. Unreinforced masonry corner groups are disappearing all over Los Angeles. Earthquake hazards of the '20s and '30s are the prime commercial development sites of the '80s convenience centers—more urban flipfloppping of space. Leonard Leum was thinking of his urban neighborhood when remodeling the Pioneer. To meet market demands, the original store had expanded in 1952 from 6,500 sq. ft. to 14,000 sq. ft., cutting open adjoining walls of a bank and apartment lobby. The current rebuilding has multiplied over 300% to 45,000 sq. ft., creating 65 new jobs for the area. The shoppers have a clean, modern facility. The politicians have a successful application of the Urban Development Action Grant Program, ($840,000 of the $4,443,000 project cost was the leverage for acquisition of the Urban Development Action Program, ($840,000 of the $4,443,000 project cost was the leverage for...
November 20 Election Meeting

Cesar Pelli to Speak

Cesar Pelli, FAIA, whose most recent commissions include the expansion of The Museum of Modern Art and the 15-million square foot World Financial Center in New York City, will speak on "Buildings and Thought" at the Tuesday, November 20 Election Meeting of the LA Chapter at the Pacific Design Center in West Hollywood. Pelli will discuss his current work and will emphasize the thought processes that led to the creation of that work—the relationship between thinking and doing.

In addition, the Chapter will announce the results of the voting for the 1985 Chapter officers and directors. Completed ballots must be received at the Chapter Office no later than 3:30 p.m. on November 20th, to be valid. Ballots will be tallied and results will be made public during the evening’s program.

The program will start at 6:30 p.m. with a light buffet reception in the fifth floor Gallery at PDC, followed by Pelli’s presentation. Admission to the reception/lecture is by pre-paid reservation only, at $8.00 per person (Students $4.00). Reservation and prepayment must be received at the L.A. Chapter Office by Thursday, November 15th.

Pelli’s current work includes the design of the gallery expansion and renovation for the Museum of Modern Art in New York City and the 54-story Museum Tower in the air rights above, both completed this year. Other institutional projects include a Graduate School of Administration for Rice University; a residential complex for students at the University of Illinois; and a master plan and clinic for the Cleveland Clinic Foundation; a residential complex for students at the University of Hartford; and a landmark tower and state museum for White River Park in Indianapolis.

Commercial and office building projects are currently underway in cities throughout the country, including Houston, New Orleans, New York and Kansas City. Recently completed are Four Leaf Towers, two luxury condominium towers in Houston; Four Oaks, three offices and a headquarters building in Houston; and 900 Third Avenue, a 52-story commercial office building in New York City.

Pelli was born in Tucuman, Argentina, where he earned a diploma arquitecto from the Universidad Nacional. In 1951, he came to the United States with a scholarship from the Institute of International Education to attend the University of Illinois where he earned a master of science in architecture.

For the next 10 years, he worked in the office of Eero Saarinen and Associates in Bloomfield, Michigan, and New Haven, Conn. He was project designer for the TWA Terminal Building at John F. Kennedy International Airport in New York and the Vivian Beaumont Theater at Lincoln Center for the Performing Arts in New York City.

From 1964 to 1968, Pelli was director of design at Daniel, Mann, Johnson and Denndahl in Los Angeles. He designed an urban nucleus project in the Santa Monica Mountains and completed the COMSAT Laboratories in Clarksburg, Maryland; Worldway Postal Center in Los Angeles; and General Telephone Headquarters Building in Santa Monica.

From 1968 to 1977, Pelli was partner for design at Greens Associates in Los Angeles, where he and a team of designers won first prize in an international competition for a United Nations Organization Headquarters and Conference Center in Vienna. Other buildings completed under his direction include Pacific Centre in Vancouver; San Bernardmino City Hall; the Commons and Courthouse Center in Columbus, Indiana; Oakland City Center; Pacific Design Center in Los Angeles; U.S. Embassy in Tokyo; and the Rainbow Center Mall and Winter Garden in Niagara Falls, New York.

In 1977, Pelli assumed the duties of dean at the Yale School of Architecture and he opened his own architectural firm in New Haven.

Pelli is the recipient of the Arnold M. Beauver Memorial Prize (1978); a Fellow of the American Institute of Architects; and a member of the American Academy and Institute of Arts & Letters. Recent exhibits include the Lingotto Proposal for Fiat in Turin, Italy in 1983; the "New American Art Museums" at the Whitney Museum in 1982; the "Centennial Art and Architecture" and the Castelli "Houses for Sale," both in New York City in 1980; and the Chicago Tribune Late Entries Exhibit in Chicago in 1980.

Dear B.,

IT IS INDEED TOO BAD THAT YOU COULDN'T get out to San Diego for the AIA Design Conference. You missed one of the good ones. We spent most of the three days looking at buildings—Graceful Library in San Juan Capistrano, the Salk Institute, the Goodhue buildings in Balboa Park, and a whole series of buildings by Gill. What a pleasure to walk through buildings and talk about them with architects! We do make the best tourists. I know the conference title scared you off somewhat. "Design—You for whom even spelling holds the terror—all that is you for whom even spelling holds the terror—" But I promise you it was not one of those heavy conceptual gatherings that you seem to favor there in New York. The idea of the tenses was really just a suggestion, gently offered by Gerald Allen, of one more way to learn from buildings. More thought-provoking than headache-making. He suggested that it is possible to look in four different ways at buildings (or at anything, for that matter)—we can look at what has been done in the past and out of that fabricate a way of designing in the present; we can look at what is going on right now and out of that choose for ourselves a way of designing; we can try to find those things that have always existed (and presumably always will) and design using those things; we can, finally, turn our backs on all that has existed and imagine a wholly new way of designing. Past, present prescriptive, present eternal, and future. Not so very difficult, no?

Which, come to think of it, is precisely to the point: the images and thoughts that people seemed to find most satisfying in San Diego were indeed the "not so very difficult ones," the ones they could imagine incorporating into their own thinking (with one big exception—which I'll come to). May I tell you about some of those thoughts?

We all felt, first and foremost, the simple fact of buildings addressing our physical senses. Sometime during the second day, the realization hit that we were spending most of our time in air-conditioned places. (The Hotel del Coronado, where many of us were staying, is still cooled by ocean breezes blowing through louveres and transoms.) With that realization came an awareness of the act (now rare in our lives) of passing from indoors to out with no great change in temperature. Don Lyndon pointed out this temperature. Don Lyndon pointed out this

Continued on page 10