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<th>LA/AIA Installation Ceremonies</th>
<th>LA ARCHITECT: The First Ten Years</th>
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Page 1 | Pages 5-7
Lafayette Square House Tour
10 a.m. to 4 p.m. Call LA Conservancy at 623-CITY for more information.

Of Time and Place
An exhibition of the work of John Mutlow, through January 26. Helen Lindhurst Gallery, Watt Hall, USC, Monday to Friday, 10 a.m. to 6 p.m., Saturday, 12 p.m. to 5 p.m. Call 743-2723.

Hollyhock Afternoon
This will be the first time photographs from the personal album of Aline Barnsdall will be shown to the public. Sponsored by the Hollyhock House Associates, 1 p.m. to 5 p.m.

Brian Murphy
Exhibition through January 18. UCLA Graduate School of Architecture and Urban Planning, Monday to Friday from 8 a.m. to 5 p.m. Call 825-6335.

Ignorance Is Not Bliss
Lecture by Marc Schiler, Harris 101, School of Architecture, USC, 5:30 p.m. Call 743-2723.

Deborah Sussman
Exhibition through February 1. UCLA Graduate School of Architecture and Urban Planning, Monday to Friday from 8 a.m. to 5 p.m. Call 825-6335.

AIA 25-Year Honor Awards
Exhibition through January 31. Pacific Design Center Rotunda.

Culture and Regionalism
Lecture by John Mutlow, Harris 101, School of Architecture, USC, 5:30 p.m. Call 743-2723.

Women in Design
Memphis design update by Carolyn Watson at the Pacific Design Center, 7 p.m.

Amsterdam Baroque Orchestra
Performing works by Bach, Handel, Rameau and Telemann, in the Crystal Ballroom, Biltmore Hotel. 8 p.m., $20, $18, $16.

Mendelssohn String Quartet
Performing works by Shubert, Janácek and Wolf at the Doheny mansion, 8 p.m., $25. Call Rozanne Cazian at 746-0450, Ext. 2211/12.

Los Angeles Visual Arts
Exhibit curated by Peter Frank at the Pacific Design Center. Call 825-9061.

Beaux Arts Costume Ball

LAVA Art Festival
Fourth annual weekend tour of LA art galleries and museums. Call Nancy Jo Weather at 680-4097.

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the practical arts, the aesthetic pleasure of the individual in fine arts could be extended "into a cultural mission for mass education." The process, the authors point out, went much further than simply promoting good taste: beautiful and useful objects were to be mass-produced by contented workers who work in well-designed industrial buildings. Sold in beautifully designed shops etc. Although such ideas about the interrelationship between art and technology are not fashionable today, they were generally held in the optimistic era before 1914 and the beginning of World War I. These ideas provided the basis for the AEG experiment, and Behrens often lectured on the importance of the interrelationship between art and technology. In a published lecture he gave in 1910, Behrens said that we would undoubtedly have a difficult time without the comforts and "civilizing benefits" of the new technology, but he went on to say that we do not have a mature meaningful public culture because art and technology do not meet. This situation is especially disturbing in the field of architecture, whose one would expect their natural interdependence. The architect, he said, looks for inspiration and aesthetic content solely in the treasure of the past centuries; in contrast, the engineer is satisfied with mere calculation to construct his steel buildings. Industriekultur is complete and thoroughly documented. Although the AEG designs of Peter Behrens can be described as belonging to his age, the authors rightly argue that Behrens' designs have set standards and ideals that have outlived his time. The question is whether or not this situation is complete. Behrens' prototype, his influence was unavoidable either a statement of agreement or disagreement with the Behrens' prototype, his influence was so pervasive. If one can learn from the designs themselves, then it is possible to learn from the ideals which provided the context in which the designs were developed. The answer is unequivocal yes, and so this book is valuable for this reason as well. Perhaps AEG (which still exists although it is not as wealthy and big as it was prior to WW I) has had a history of dumping toxic wastes into the water of its workers' communities, but one doubts it.

Charles H. Wheatley For Sale


Malibu R-1 lot for sale. 1 acre, full ocean view. Days, 474-1711, Ted.

Karl B. Schurz Co. Architectural Photography

9439 Santa Monica Blvd., Beverly Hills 90210, (213) 275-0146
Architecture of Rudolf Steiner

An exhibition of Rudolf Steiner's major buildings, along with examples and photographs from other countries following the architect's philosophy, will open at the Pacific Design Center on February 5 and run until February 28. Hours at the fifth-floor Gallery are Monday through Friday, from 10 a.m. to 6 p.m.

Concurrently with the exhibition, a lecture, entitled "Architect: Rudolf Steiner," given by architec­
ture critic of the Detroit News. On Friday, February 8, 7-30 p.m. at the Paul Y. Cho, Woon Kim & Assoc. Architects, will give a slide presentation on "The Architecture of Rudolf Steiner: Turku, Finland in the 20th Century." On Saturday, February 8, 9-8 p.m., Mr. Benson's topic will be "The Architecture of Rudolf Steiner: Architecture and the Linguistic Anology." sponsored by and given at the Goethe Institute, 850 Wilshire Blvd., Suite 205, Beverly Hills. For additional information, contact Heidi Kopel, 11513 New Hampshire, Jean Brousseau at (818) 892-4965.

Appointments

David Jay Flood, AIA, president of Flood Meyer Sutton in Santa Monica has been named chairman of the board of Yosemile Institute, a non-profit resource and environmental education organization. The institute serves over 10,000 participants each year at their Yosemite and Marin county campuses.

Milestones

New Members John Cambianica, Charles Walton Associations, AIA, Inc.; Frank Cooper, director, AIA; Ralph Metcher, The Jerde Partnership; Ronald Lee Mitnick, re­
ev, and architect, AIA; Olin Wolf, Johannes Van Berg & Partners.


WAL

Executive Board, President, Heidi Moore; corresponding secre­
tary, JuanaGilbert; recording Secretary, Ruth Rowen; public relations, Betty Gamble; scholarship, Sally Land­worts, AIA; treasurer, Al Palma; Director, Don Axon; newly licensed, Val Griffiths; Gido Weck, Phyllis Laffin.

LA Chapter

Board of Directors meeting #2223, Tuesday, January 19, 1985. Foundation Bylaws. Tom Holzgob discussed the proposed Foundation bylaws. The Board, based on his committee's research to date, they recommended the following ac­
tions by the Executive Director: directors: support of the Architect Foundation of Los Angeles Foundation, and a "special corporate structure" and filed as a 501.C.3 organization; adopt the proposed bylaws as presented and submit them to the Secretary of State for incorporation; establish an initial board of directors for the Foundation, appointed by the 1985 president for a one-year term, com­
posed of one-half of the members from the LA/AIA Board of Directors, two from the LA/AIA Chapter at large, and, if practical, any community groups at large; allocate initial seed funding in the amount of $2,500 to be reim­
bursement that the Foundation is self­
sustaining.

Janice Axon stated that when the recommendation for the establishment of the Foundation was first made the Board did not want it limited to AIA members, and it was to be called the Architectural Foun­
dation of Los Angeles and that Tim Holmgob chair the committee to do whatever is necessary to take whatever steps necessary to have the Foundation established. Further, that the recommendation allocated $300 per month and the funding in the amount of $2500 which will be reimbursed when the Foundation is self-sustaining. That is, the $2,500 will provide that the Foundation be established according to the proposed bylaws.

Carried. 1985 Budget. Martin Gelber stated that the evaluation of the executive director's budget is not known yet. Mr. Gelber slated that, if the Foundation required an ex­
press of interest from us before September 27 so that we could vote on it. Mark Hall said the lease would be from three to five years, and added that there is as approxi­
ately 2,000 square feet at $1.50 per square foot.

Moved Chown/Second Landworth, the fol­
lowing: that the Chapter authorize the line item for staff bonuses. Carried.

Moved Tyler/Second Cohn, the fol­
loving: that the 1985 budget be approved.

Guest Bernard Zimmerman asked what the budget provided for member programs, to which Mr. Gelber stated there was a total of $5,000 for programs, of which $3,000 will be allocated for staff travel, and $2,000 for other ex­
penses. Zimmermann stated that, if this Chapter is going to have a public image, it will cost much more money than is now allocated. Don Axon called for the question and the motion carried, back to the dissenting vote from Jordan.

Relationship between the Associates and the Chapter. Hall reported that he had met with the past three presi­
dents of the Associates, the incoming president, Mr. Benson, and some AIA members should include a provision for staff bonuses. Hall said that bonuses should be $1.50 per square foot.

moved Axon/Second Kaposi, the fol­
loving: that the Finance Committee prepare a policy statement for the Board's consideration regarding a line item for staff bonuses. Carried.

moved Tyler/Second Cohn, the fol­
loving: that the 1985 budget be approved.

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moved Axon/Second Kaposi, the fol­
loving: that the Board make every effort to get the Schinder House looking for tenants. The Ex-Com authorized Janice Axon to pursue this, and David and with Bob Sweeney, executive di­
rector of the Friends of the Schinder House. Mr. Sweeney said that the Ex-Com and discussed the condi­
tions set forth by his board, who were favorably inclined. Mr. Gelber stated that they required an ex­
pression of interest from us before the present. Mr. Gelber stated that the Schinder House that we are unable to make a decision at this time.

WAL Report. Janice Axon reported for Heidi Moore that the home tour grossed $760. Heidi Moore wanted to thank everyone of the volunteers. An AIA expenses should be between $5500 and $5700 for the scholarship fund. Landworth stated that WAL is going to divide into reserves and will add to that sum.

Committee on Architecture in Health Care. Don Axon discussed the fact that the budget would be from three to five years, and added that there is approximately 2,000 square feet at $1.50 per square foot.

moved Chown/Second Landworth, the fol­
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By Howard Singer

Amusingly enough, the Associates in the AIA-A started a pattern and tradition in 1974 with Howard J. Singer, AIA, of making a difference which has grown through the years into the strong force that the Associates are today. We, the Associates, owe our strong foundation to the pioneering past and present Associate members like Associate President George Offenhauser, AIA, 1974/1975; Robert Reyes, AIA, 1976; Jeffrey Skor necke, AIA/Sustainable Design Institute; Ken Newman, AIA, 1978; Frances Offenhauser, AIA, 1979; Lisa Lopez-Cirlos, AIA, 1980; Charles Lewis, AIA/Norma Lopez-Cirlos, 1981; Gary Dempst er, AIA, 1982; Philip Yankey, 1983; Todd Miller, 1984; and members of the Associates Board who are mentioned in this article and are not forgotten.

1974/1975

Up to 1974, the Associates were on a low-key involvement with the AIA. When my term began, things started happening. Programs started focusing on prefabricated housing and energy conservation, which began to seriously be the concern of the world and architects. But the one major accomplishment of the Associates was the exam seminar, which started for the first time having a full speakers program covering individual topics of the exam by known architects and members of the state licensing board. To this date, the format of the exam seminars is still in use. That the Associates organized was a series of parties such as the "Sculpture Party" and the "AIA-J birthday party" which make Associates a social as well as a professional organization.

Howard Singer, AIA

1976

Our primary activities as Associates during my term were involved toward the licensing process, and most of our programs were geared toward topics which would assist our group in becoming licensed architects. I believe then, as I do now, that the Associates were truly instrumental in facilitating licensing. I remember an occasion when I put together a program of 12-16 Los Angeles architects who were responsible for judging the Associates' Newsletter, SCAN's Associates' Newsletter contest. We spent a day at a community college working on the mock exam, which was simulated using the actual exam topic for that year. That event was very successful as we were the small study group of six people or so which met once a week.

Gail Behnwe

1977

When Susan Peterson and I assumed the co-cha irship of the SCAN, Southern California Chapter, AIA, Associates in early 1977, the practice of second-term Associates was in transition as the nation emerged from the recession of the mid-1970's. Job-hopping was a way of life for architectural graduates, with some Associates changing jobs several times a year, to no one's long-term benefit. Ms. Peterson and I believed that the Associates group had two missions: the traditional obligation to aid members in their preparation for the licensing exam, and a new role of providing both some continuity and identity for our colleagues as well as exposure to a "bigger picture" that included allied professionals. This led to the creation of a series of programs, often held at offices of licensed professionals, land use developers, architects and others, focusing on issues of common interest.

Jeffrey Skor necke, AIA

1977

The LA-AIA Associates of yesteryear were primarily considered a functioning body of non-licensed architects dedicated to the licensing process. In 1977, when I joined, we accepted the responsibility of expanding our role. We sought to increase membership by refurbishing a stagnant image with new programs; a move to position ourselves more professionally in the architectural community. The creation of SCAN gave the Associates a new voice. It was an informal publication dedicated to the spirit of the Associates renewed "architectural group." As SCAN was established to encourage discussion with licensed professionals on subjects of interest to the Associates, the program generated a new forum for creative participation and translation of knowledge away from typical board meetings. Importantly, the licensing process was reanalyzed and better preparatory agendas were initiated. As a result, mock exams, study groups, and intensified collegiality became ongoing Associate amenities.

Brent A. Wolfe, AIA

1978

Each person on my board, Michael Rachlin, John Poin deexter, Amanda Dunn, Donald, Cheri Brannter, Greg Cloud, Brent Wolfe, Brian Schhart and Rafael Fernandez had a unique vision for the future. So we set out to further organize the Associates, because much time was spent duplicating efforts from year to year. The focus of this effort was the Associates Board Book, an effort which is continuing.

Charles Grant Lewis

1982

As LA-AIA Associates co-director in 1982, a position I shared with Gary Dempster (now AIA), I witnessed both successes and frustrations. I set out to further organize the Associates, because much time was spent duplicating efforts from year to year. The focus of this effort was the Associates Board Book, an effort which is continuing.

Philip Yankey

1984

As LA-AIA Associates co-director in 1982, a position I shared with Gary Dempster (now AIA), I witnessed both successes and frustrations. I set out to further organize the Associates, because much time was spent duplicating efforts from year to year. The focus of this effort was the Associates Board Book, an effort which is continuing. A professional effort for that year was the formulation of SCAN as the Associate Committee. An ad-hoc committee, spearheaded by Brian Schhart, AIA, Phililh; licensed architect myself, consisted of several active associates throughout the state. This committee managed to get a resolution sponsored by the CCAIA authoring the National AIA convention; and with intensive lobbying by Gary Dempster, AIA, and Tom Mattson (of OCC/AIA), we were triumphant in getting the resolution passed. The direct result of this was the formation of the five-member National AIA Associates Task Force. I was overjoyed to be a charter member of the development of "Voyage," a festival of design, now in its third year, hosted by the Rio Queen Mary in Long Beach Harbor. Voyage is a collaborative event consisting of Associates members from the Cabrillo, Orange County, Los Angeles and Pasadena Chapters.

Ronald C. Takaki, AIA

1983

This was a year where Associate Members, chapters and the Associate Chapters of Los Angeles Chapter office. 1983 was also the year that SCAN, i.e. Southern California Associates Newsletter, became part of our own LA Architects.
1982
Ten years ago, it seemed to me that for the architects of Los Angeles to be so organized that they might assume the responsibility of building here a great metropolis, it was necessary to take the following steps.

First, we had to publish a chapter paper under the direction of the architects themselves and devoted to the architecture of Los Angeles. At one late-night board meeting, President Howard Lane said, “Fred, you seem pretty enthusiastic about this. Why don’t you start it?” I called all the members of the Chapter whom I thought would be interested in starting a paper. Many came to the first few meetings, but few stayed. Those who did were Morris Verger, incoming president; Tim Vreeland, who presented the idea of and wrote most of the centerfold spreads; Ken Dubois, our treasurer; and Lester Wertheimer, who designed the graphics. We were soon joined by Michael Ross and our first editor Jonathan Kirsch and so LA Architect began.

Second, we had to change the name from the Southern California Chapter, which had no political significance, to the Los Angeles Chapter, which had both county and city significance. We did.

Third, we had to realign the Chapter boundaries so that they coincided with the Los Angeles County supervisorial districts and to each of the 85 or so other cities of Los Angeles County and the various unincorporated areas.

Sixth, we have to develop a scheduling system in order to obtain appointments of architects to appropriate positions on the various county and city commissions. The Santa Monica Corps of Architects under the direction of Margo Hahla-Heyman managed to place two architects on Santa Monica commissions and some attempt was made by the Chapter board to obtain appointments in the city of Los Angeles.

Fourth, in order for our Chapter and the other California chapters to have effective influence in the state government, we had to move the offices of the California Council AIA, from San Francisco to the state capital at Sacramento. After a six-year debate, we did.

Fifth, we have to reorganize the Chapter on political terms, so that we can be effective at both county and city levels. At the county level it was and still is necessary to divide the Chapter into five sections coinciding with the five county supervisorial districts. At the city level it was and is necessary to assign architects as environmental ombudsmen to each of the Los Angeles City Council districts and to each of the 85 or so other cities of Los Angeles County and the various unincorporated areas.

We have had two serious setbacks. First, we made the incomprehensible error of moving the Chapter office from the Bradbury building downtown, second, since we no longer have any regular contract with either the Los Angeles County or City governments, the San Fernando Valley Section has submitted what we hope will be a successful application to form a new chapter.

1983
The office of president of the Los Angeles Chapter of the AIA is one of demanding responsibility. The membership is not only the largest but probably representative of a more diverse attitude toward architecture, politics, and our environment than any other chapter. There are members representing the smallest and the largest offices, the most conservative and the most progressive attitudes. To organize and respond to their diverse interests requires special sensitivity.

During my term of office I felt the need to somehow bring these groups together, feeling that there existed the potential for a real force politically and professionally. I felt that providing a forum for these viewpoints was important to maintaining membership activity. Providing this forum with a reasonable cost to its members was also important. To this end, I attempted to develop programs appealing to the membership and maintain a dues structure which not only encouraged new members, but made the whole membership feel comfortable.

I felt then and feel now that there should be three main goals of the AIA. The first is to provide a forum for the discussion and promotion of political and environmental issues relating to the architectural profession. The second is to provide fellowship and education for the members. Third and most important is to encourage excellence in the practice of architecture.

Robert Tyler, FAIA

1984
It is both our burden and our salvation that the human mind remembers only the good and leaves behind the bad. Reflecting now on my term as President, while many of the all-too-predictable frustrations are still with me, they seem surprisingly small and unimportant when compared to the personal experience and growth gained from this year.

With a 10% increase in membership over the past year, our Chapter has become the second largest in the country. This increase in creative and economic presence has been exemplified both politically (as by the city council's declaration of Richard Neutra Day) and in the public sector, (our efforts with restoration and historical preservation in such areas as the Central Library, Farmer's Market, Gilmore Adobe, and the Coliseum becoming a historical state and national landmark). This exciting and new respect for the interest in our discipline was nowhere more evident than at the California Museum of Science and Industry during the Olympics this summer where our 84/84 Olympic Architects and Architectural Science Exhibition drew more than 20,000 visitors per day. It enabled us to establish the permanent exhibit space. To meet the need of this movement of rediscivery, we have increased considerably the number of educational seminars, formed the LA/AIA Foundation, reinstated the student affiliate membership, and endorsed and co-sponsored a number of innovative programs. Understandably, I am encouraged by this growth and will probably in the years to come only remember this. I trust that we will continue to present a unified front in meeting all of our new responsibilities.

Martin B. Gelber, AIA
1975

1975 was a team year. It was a real changeover year for the board of Henry Silvestri, FAIA, vice-president; Margaret Siegel, secretary; Charlie McReynolds, FAIA, treasurer of the first half-term; and Robert Tyler, FAIA, treasurer of the last half-term. Changed along the team were board members Robert Frap­well, Harvey Harmon, FAIA, Robert Keith Turpin, and Richard Railla, Gerald Weisbach, FAIA, and Harry Wilson, FAIA (decided not to run for re-election).

The previous year, Fred Lyman and I designed a goal/activity/cost/ participant matrix. The interdepen­
dencies of policy, procedures and budget that the matrix made visible helped the 1974 board plan the Chapter for the year.

During the year, we published the first issue of the new monthly paper. We designed the Chapter committee structure and made assignments to assure that the whole Chapter rather than single interests. We also instituted a goal-oriented spending plan as a basis for line-item budgeting and revised the Chapter's operational and staffing procedures to more effectively imple­ment the Board's intents and Chapter policy.

I was proud to be a productive year for the Chapter and a rewarding personal experience for all of us. The team produced a book of the sum of our individual abilities and efforts. We gave a lot of ourselves, got a lot of love back, and were additionally rewarded with warm personal relationships that have continued.

Morriss D. Verger, FAIA

1976

When asked about my recollections as Chapter president eight long years ago that came to mind was a jumble of events without regard to priorities or sequences. To sort it all out, I spent some time in the files at the Chapter office reading past issues of the LA Architect.

The installation in January was held in the lobby and second floor balcony of the Bradbury Building where we had assured that the space was located. We had important issues before us, such as the move of the CCAIA to Sacramento, the Coastal Act, energy legislation and the celebration of the second centennial. We also had some memorable Chapter meetings, and the one I remember most was the November meeting at the LA County Museum of Art with Ray and Charles Eames who showed the two of us the "worldly" work of Frank Pitcher, Philip Johnson, and Frank Gehry, after which they along with Ronald Wachsman, president of the SA Chapter, were introduced as the Architecture, were bestowed with honorary associate membership in the AIA.

One important lesson I learned during that year is that it takes a lot of work by everyone on team things done, such as the LA Architect and the accomplishment of all the committee projects and the meeting of the goals of the Chapter. I wish to express again my gratitude to the Board of Directors, the entire committee members who served with me in 1976, without whom little would have been accomplished.

Henry N. Silvestri, FAIA

LA Architect has changed since Fred Lyman and I started it in 1975. It was it 10 years ago? Yes, there were others, but it was principally we three who have created this publication. Our early meetings were held in Fred's Malibu home and in Ken Turpin's Bredwood house. For several years we met regularly at Ships in Westwood for breakfast. Ken is now going into other areas of his life, but I remain but have nothing anymore to do with the monthly paper. I have left Lester Westmoreland, but he was certainly as important as the three of us. He did all the layout. He was responsible for the smart look of our paper. He was our Madison in Vigna Mi. I was extremely proud of how it looked— the glossy, hard paper; the sharply defined, although often start taken photos (like the first version of Complexity and Contraction before I could spell it in the smart logo; the black, clear type.

We sent free copies to each of the old schools of architecture throughout the country and to each of the national architectural reviews. Our goal was to publicize the very good work we thought was being done here in Southern California- the rest of the country knew our best work could rank with anything being built elsewhere. We set out to score the competitions and the real papers. I remember almost making an enemy of Dink Turspin (he still won't talk to me) because I told him the paper's goal to get our architects off the pages of the real-estate section and into the national architectural magazines.

Well, I believe we succeeded. Centerfold spreads of Elwood's Arts Center, Pelli's Pacific Design Center, an interview with Frank Gehry, a poster-style gallery of Lumen's work (prepared by Michael Ross) and the annual Chapter design awards feature frequently regular features in the Times, by refusing to publish anything he had already covered in his weekly column—we had Lester Westmoreland on a first! I did make an enemy of Dick Turpin (he still won't talk to me) because I told him the paper's goal to get our architects off the pages of the real-estate section and into the national architectural magazines.

At the point, I must recall that so much of the good writing and professional "sound" of our paper was due to its first editor, Jonathan Kirsch.

Anyway, all this has gone now. The new editors are now in charge, only personnel but also of format. And all this is inevitable. Our situation has changed. The body work of our architects is well known and sought after for exhibit and publication. We are viewed in the world as being among the top architects. Southern California architecture is a known commodity. So it is inevitable that LA Architect has to change and adjust to this new situation with new people. Barbara Goldstein and John Zimmerman have met this challenge and adjustment admirably. The quality of thoughtful, critical writing is substantially higher than it was in our day. Pieces on older buildings are much more frequent, which is a natural result of the renewed interest. We have for our heritage. The topical reporting of things going on about town seems better. Fred, Ken, Lester, Jonathan, I am pleased with our progeny as it moves into its second decade. It was worth all the budget battles, standing up for outside criticism, time stolen from practice, late hours and early mornings we gave it. LA Architect is a properly established fact of life in our town which we regularly look forward to.

Tim Vreeland

1979

My term of office started quietly enough with the board voting at its first meeting to see the city of Los Angeles over the proposed redesign of the Central Library. At issue was the preservation of the original lib­ratory building and the open park space around the building.

I hope that all start things picked up a little as we dealt with such issues as changing the Chapter name (which I supported and was the Chapter office out of downtown (which I opposed). In our continuing effort to maintain a low profile, we also took a position in opposition to the downtown peoplemover. I was fortunate in my term of office to have the assistance of a very able and conscientious board consist­ing of Stanley Smith, Richard Conkin, Harry Newman, Clyde Smith, Lester Wertheimer, Louis Naidoff, Bernard Zimmerman, David Crompton, Fran Offenhauser and Office Manager Helen Fluhner. The Central Library Task Force also served with perseverance and distinction.

Although many members of the city council did not know at the outset of the lawsuit “Who in the hell a ‘A One A’ was,” they proved, in the final analysis to be no match for this tenacious board which, with generous assistance from our pro­bana attorneys, Tuttle and Taylor, prevailed.

I can only hope that LA/AIA boards will see fit to support the efforts of this doughy group and will continue to involve themselves in issues affecting the Los Angeles environment.

James G. Pulliam, FAIA

1980

The paper presented one of great variety to our Chapter. First of all, the name was changed from the Southern California to the Los Angeles Architect. One many-chambered effort for the year was the planning of the "LA by LA" exhibit which was prepared for the 1981 Biennial of Los Angeles State of the Art. Richard Wurman capably organized this project and the exhibit which was later presented at Barnsdall Park.

In our last year, there was a number of interesting programs presented for the membership and friends. These were both professional and social affairs. The year was punctuated by the presence of William Shumman and John Launett. Perhaps the highlight of the Chapter programs occurred in September at a special meeting held in the Crystal Cathedral with the architects Philip Johnson and James Moore and the Burnes present, along with Reverend Robert Schuler, to receive awards bestowed by our Chapter. The attendance, which included architects, related professionals and para-professionals, exceeded 1000 and was attended by nearly 90, a good deal younger than both— the Chapter's 68th president. In retro­spect, there is much about 1981 that is worth remembering. A badly crippled LA Chapter, characterized by inefficiency, apathy, and near bank­ruptcy, was transformed during that critical year into a healthy and vital component. We learned that an Avon as Chapter executive and soon had a smooth-running office, membership growth, and money in the bank. In 1981, we were host for the impres­sive "LA by LA" exhibit, the CAAIA state convention, and the luncheon of the William Pereira dinner, which honored his 50 years in architecture. It was a tough year for the national architectural reviews, but it was quite clear that the Review was a source of a vehicle for knowledge about architecture.

It has been a pleasure for the editorial board and myself to contribute to the continuing growth of the Los Angeles Architect during these tumultuous times. LA Architect is a source of and a vehicle for information. The intention of the editorial policy is to provide a balanced viewpoint and a critical review of current directions and buildings, and to become an integral part of the profession. With the support of LA/AIA, we have hopefully been successful. The sound footing only nurtured by previous editorial boards under the guidance of Fred Lyman and Tim Vreeland will serve as a springboard for those who will enable us to catapult into the future. We welcome the profession to the next decade of the LA Architect.

John V. Mutlow

1981

In 1981, the city of Los Angeles had its 200th birthday; the LA/AIA was nearly 90 years old—a good deal younger than both—became the Chapter’s 68th president. In retro­spect, there is much about 1981 that is worth remembering. A badly crippled LA Chapter, characterized by inefficiency, apathy, and near bank­ruptcy, was transformed during that critical year into a healthy and vital component. We learned that an Avon as Chapter executive and soon had a smooth-running office, membership growth, and money in the bank. In 1981, we were host for the impres­sive "LA by LA" exhibit, the CAAIA state convention, and the luncheon of the William Pereira dinner, which honored his 50 years in architecture. It was a tough year for the national architectural reviews, but it was quite clear that the Review was a source of a vehicle for knowledge about architecture.
In 1973/74, two events occurred which had a substantial impact on the next decade and future of Los Angeles: Tom Bradley became mayor, and the architects made the far-reaching decision to establish a quality professional newsletter. History will record this decade as the Bradley years: future architectural historians will evaluate the era by reading L.A. Architect. Only a few new buildings had been built in downtown Los Angeles since the 1930s: the Statler Hilton, the Occidental Insurance Building, the United California Bank, ARCO Plaza, and the Security Pacific building. Indeed, in the early 1970s, this office space inventory in office building market was substantial. Business had abandoned downtown to establish headquarters in suburban areas. Unrelated to the physical development of downtown Los Angeles, other changes took place. The Pacific Rim trade exploded across the Pacific and became an important aspect of American lives: the Pacific Rim trade will have been created by this effort to a point when in the core area, the ‘70s saw an expansion of the marketplace which has chosen the vitality of today’s downtown Los Angeles.

The skyline pictures of Los Angeles, taken from the top of the City Hall Towers, show other changes. While in the 1970s a brave but unprofitable attempt was made to bring urban living into the central core area, the ‘70s saw an expansion of this effort to a point when in the near future that critical urban living environment will have been created to make downtown an attractive, comprehensive living center. In the ‘70s the Promenade condominiums were added to round out the Bunker Hill Towers of earlier years. Affordable apartments west of the Promenade are underway and, above all, the 1100-unit Angeles Plaza Development was completed between Hill Street and Olive offering a high quality environment for the elderly. This created a new edge of Bunker Hill between the old part on Hill Street and Broadway, including the Grand Central Market, and the upper part of the Hill which represents the new. The new Crocker Center all but dominates the new skyline, and the O’Melveney and Myers building takes advantage of its unique location.

The marketplace is clearly the driving force for this burst of energy. That the Community Redevelopment Agency could not give away land in the Bunkerhill/downtown area. Some parcels were sold for as little as $6 per sq. ft; in 1984, $600 per sq. ft. is not too unusual. It is the marketplace which has chosen downtown Los Angeles over suburban centers in the Los Angeles basin or even other cities on the west coast. It is the Community Redevelopment Agency that has channeled and guided this expansion in the central city. One has to go back 70 years to find a real-estate boom in downtown that even comes close to the vitality of the current resurgence.

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TIMELY DEATH OF PINK AND GREY

UCLA's Hotel and Restaurant Design Symposium

I wish someone would coin a word for what in college art-history classes was called "style". You remember the concept: in a given era there would be some resonant tie between what a culture thought and the look it gave its artifacts. The Gothic style, we were convinced by slides, was a reflection of the Gothic view of the world, as was the Mannerist style. When we said style was merely a way of making food service include the display and sale of food within a restaurant setting such as "DDL" in Beverly Hills, and all that generic stuff had to tweak the presentations that it must have had to tweak the wind-tunnel designs into something that looked and felt speed to our eyes. From that, in fact, saw 1950s auto styling as a latter-day version of this streamlining impulse, a modification of wind-tunnel notions to suit the visual expectations of that time. One wonders, in this connection, if the Lambojrhinise and Thunderbirds of the 1980s are the true heirs of the deco streamline impulse, and not the jazz but "retro" stripes and curves of Helmut Jahn or Philip Johnson. Gebhard, though, pointed to other manifestations of the deco impulse, and showed how they reacted with an older classicism to produce the WPA Style—that stripped-but-striking classicism of 1930s post offices, Federal Reserve banks, and our own LA Times building. One sees, in those buildings, some of Frankl's injunction to speed, but here the traditional is more raucous. The building moving through the air and more the rapidity with which the eye slides over such surfaces. But a style? Granted, one could almost hear Gershwin playing waltz under the slides of those deco office buildings, the reedy clarinets soaring up the incised pilasters. But did those buildings talk about the great changes in self-definition that this nation underwent in that era? The rise of a jazzy metropolitan culture is certainly there, but what about the doubts about the capitalist system, the rediscovery of our folklore, the solidarity of shared effort, the first celebrations of our pluralism? Of these more ambiguous concerns, deco had little to say. But it was heady! And nowhere more so than in the movie palaces designed by men like S. Charles Lee. Lee presented a dazzling panoply of such palaces, from the downtown Los Angeles Theater, to a multitude of sumptuous Fox extravaganzas, to the exuberant Loyola on Sepulveda. In his presentation we in the audience saw that rare spectacle of a designer at one with his art; no subject, no introspection, just sheer inventiveness and guts. A man who fully bought the aspirations of his patrons, ran with them, and glorified them. "For $5e, anybody can step inside and feel important," said Lee then and now; in his images we could see how that must indeed have happened. But the real problem is, just not interesting. For the paying customers: in Lee's theaters "The show begins on the sidewalk" and so all of us could, and still can, feel the Hollywood excitement just by passing those palpable marques. But what do these buildings say to us today? In Ruthann Lehrer's comprehensive and well-organized presentation of the problems and opportunities in saving deco buildings, one could see that the primary motivations for preservation are two: nostalgia for what once was, and a sure sense that any replacement would be inferior. We preserve deco not because it tells us what we once thought and were. We preserve Deco because we think it so pretty and what we build today seems mostly to be so ugly. So for all the delicious images that played on the screens, one came away from the art-deco symposium with a sense of loss. The loss of patrons who would build with such clear-eyed confidence. The loss of men like Charles Lee who could design with such passion and style. And the loss of a style that, even if it was only a "look", could give such real joy to so many. William Hubbard, AIA

Mr. Hubbard is director of architecture at the Urban Innovations Group. His most recent article, "A Meaning for Monuments," appeared in the winter 1984 issue of The Public Interest.
1975-1977
Ship's Westwood is gone now, but I cannot pass the corner of Wilshire and Weyburn without recalling with affection and nostalgia the earlier day. LA Architect was founded in 1974, and continuing every other week for nearly four years, I would meet with the editorial board of the new publication to engage in friendly but often fierce creative combat over upcoming issues.

The toasters never worked properly, of course, but we certainly did. And if the toast was always warm, our tempers often were; I still remember the morning when one outraged of the creative staff from the table and stalked out of the restaurant, leaving some rather vivid epithets in his wake. I cannot remember the particular controversy that prompted his gesture of protest, but I have no doubt that it was some abstruse point of architectural honor which escaped me then and now.

Those first months and years were filled with experimentation, innovation and self-invention, lofty but earnest ambition, and a marvelous spirit and élan. My job was not to grind out some conventional house organ, nor was I to bowdlerize the work of our contributors. LA Architect was to be the work of the architects themselves—a showcase for excellence, a forum for the expression of our debate and criticism, an expression of the highest standards of architectural journalism.

To the extent that the newsletter succeeded in fulfilling those goals, it was in large part a result of the vision, taste, creativity and sheer exertion of the men and women who gathered at the first coffee break at Ship's. But no such stereotype applies to them or to the other practitioners I would work with at LA Architect, including those who collaborated with me, the late-lamented Ship's and elsewhere, in the biweekly breakfast meetings, at the coffee-shop booth!

It was a time of activism for the profession and the Chapter, an activism that at once focused on the past as well as the future.

Important planning issues received critical and comprehensive scrutiny, as in the major features on the Santa Monica mountains, downtown Los Angeles transportation planning in L.A. and Ventura Boulevard. Los Angeles' architects, already assimilated in such landmarks as the Central Library, Pan Pacific, Union Station, the scissors of the Ladies' Tower, as well as such topics as court yard housing of the 1920s and '30s, received extensive coverage on these pages, reflecting our efforts to preserve the time as well as the beginnings of a more leisurely appreciation of our urban past. Less prominent, curiously, was current work of Los Angeles architects, which many viewed as a slump in the building cycle! Or perhaps an indication of the difficulty that architects reviewing colleagues' work?

Finally, a word about the extraordinary level of dedication of LA Architect's editorial board, chaired by Tim Vreeland. Our biweekly breakfast meetings, at the late-lamented Ship's and elsewhere, plus the countless volunteer hours spent by individuals on writing, research and graphic design, produced a publication that was (and remains, increasingly so) full of interest, some controversy, personal vision and timeliness. The effort was the source of great personal and professional growth for me; I am proud to have been part of the team for two-fifths of LA Architect's first ten years.

Margaret Bach

LA Architect has undergone considerable transformation since 1981. It has grown from an average of four to six to four pages each month; it has expanded to include a full calendar of architectural events, monthly; back edition of a slump in the building cycle! Or perhaps an indication of the difficulty that architects reviewing colleagues' work?

It has been an incredible evolution of the editorial board. Many of the founding members have retired from active participation to be replaced by a larger, and perhaps more diverse, editorial board. Today, the board includes representatives from four local schools of architecture, an Associate editor, a student, representatives from the AIA board and its committees, as well as several interested practitioners. Our meetings have moved from breakfast at Juniors to co-ed meetings around the LA/AIA board table—we have expanded beyond the size of a coffee-shop booth!

The paper has weathered a fair amount of criticism as it has grown. It has been accused of "postmodernism and a capital 'P'" by one irate member, of ignoring this or that constituency by others, of soft-pedalling critical urban or architectural issues, of too elite, or not being slick enough. Through it all, the board has met, discussed issues, and continued to produce lively and diverse monthly issues.

In the final analysis, LA Architect is the sum of its constituents' interests, and it represents an extraordinary effort by a group of unpaid volunteer journalists. The size and diversity of its board bespeaks an active delight in promoting communication. Its changing format and focus represents the constantly changing moods of the LA Chapter's members. There are still areas of thought where the paper is lacking—feared propping into the issues of local development, frank discussion of problems in professional practice, and humor. There is a need to add some spice into the stew. Perhaps, as we enter our second decade, we can look forward to further flowering.
Installation of LA/AIA Officers, Directors Scheduled for Jan. 12

Installation ceremonies for the LA Chapter's new president, Mark Hall, AIA, and other new officers and directors for 1985 will take place Saturday, January 12, at the Embassy Hotel in downtown Los Angeles. In addition, Heidi Moore will be installed as president of the Women's Architectural League. Mayor Tom Bradley will be made an honorary LA/AIA member and both Sam Hall Kaplan, FAIA, and Chet Widom, AIA, will be installed as president of the LA Chapter as vice-president and president-elect for 1985. Robert S. Harris, AIA, dean of the USC School of Architecture, will become treasurer. Barton Phelps, AIA, Robert A. Reed, AIA, of Welton Becket Associates, Norma M. Sklarek, FAIA, Welton Becket Associates, and Chester A. Widom, AIA, Widom-Wein & Partners, will all serve two years as directors. New delegates to CCAIA include Ronald A. Altom, AIA, of Gale Kober Associates, Robert Kennard, AIA, The Kennard Design Group, and Widom.

LA/AIA Secretary William Landworth, AIA, of William Landworth Associates, Director Richard Appel, AIA, Hutner & Appel Architects, and Director Richard Ciceri, AIA, Skidmore, Owings & Merrill, will all be completing the second year of their terms in 1985. Immediate past-president Martin Gelber, AIA, of Martin Gelber, AIA, and the newly elected 1985 president of the San Fernando Valley Section will serve as chapter directors in 1985. In accordance with the bylaws, the new vice-president/president-elect and the new treasurer will serve as delegates to CCAIA for two-year terms.

Officers for 1985:
- President: Robert Harris, AIA
- President-elect: Mark Hall, AIA
- Immediate past-president: Richard Appel, AIA
- President pro tem: Martin Gelber, AIA
- Treasurer: Barton Phelps, AIA
- Secretary: William Landworth, AIA
- First vice president: Donald Axon, AIA
- Second vice president: Norma Sklarek, FAIA, Welton Becket Associates
- Third vice president: Heidi Moore, WAI
- Fourth vice president: Larry Jordan, AIA
- Fifth vice president: Carlos Almazan, AIA
- Sixth vice president: Robert Reed, AIA
- Seventh vice president: Donald A. Axon, AIA
- Eighth vice president: Norma Sklarek, FAIA, Welton Becket Associates
- Ninth vice president: Heidi Moore, WAI
- Tenth vice president: Larry Jordan, AIA
- Eleventh vice president: Carlos Almazan, AIA
- Twelfth vice president: Robert Reed, AIA

The Embassy Hotel is located at 851 S. Grand Ave. in downtown Los Angeles. Parking is available across the street.