WEDNESDAY 1
Wilhers Opening
Alvis Alien Dance Theater, gala benefiting the LA Con¬
servancy and the National Trust for Historic Preserva¬
tion. $10. Call (213) 659-2282.

THURSDAY 2
Associate Exam Seminar
ARE seminar on site design. USC, Harris 101, 7 p.m., $5 AIA members, $10 others. Call (213) 659-2282.

THURSDAY 9
Professor Lionel March
Speaks on his recent work
UCLA Graduate School of
Architecture, room 1002, 8 p.m. Call (213) 659-3791.

THURSDAY 12
Support the LA County,
Tour of the Huntington Li¬
brary botanical gardens, $10. Call Beverly Bolin, (213)
482-8274.

THURSDAY 16
Associate Exam Seminar
ARE seminar on methods of con¬
struction. USC, Harris 101, 7 p.m., $5 AIA members, $10
others. Call (213) 659-2282.

FRIDAY 4
Handicap Access Standards
Update sponsored by CCAIA, given by the California Build¬
ing Officials, Glendale. Call (916) 457-1103.

TUESDAY 7
LA/AIA Board
Meeting in chapter board
room, Suite M-62, Pacific De¬
sign Center, 5:15 p.m. Call
(213) 659-2282.

TUESDAY 8
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FRIDAY 10
Joint Development Projects:
Using Public Real Estate
Seminars in the California
Roum, UCLA Faculty Center,
4:45 a.m. to 4:45 p.m., $95.
Call UCLA Extension, (213)
825-7885.

FRIDAY 21
Women's Architectural League
Tour of the Huntington Li¬
brary botanical gardens, $10. Call Beverly Bolin, (213)
482-8274.

FRIDAY 24
Pre-Practice Committee
Pacific Design Center, Suite
259, 3 p.m. Call (213) 659-2282.

MONDAY 6
San Francisco 1985:
Reflections/Vision:
Lecture by Stanley Saitowitz,
Cal Poly Pomona, Environ¬
mental Design Main Gallery,
7:30 p.m. Call (714) 598-4171.

Fumihiko Maki
Professors at the University of
Tokyo will discuss the signifi¬
cance of Japanese urban
architecture. UCLA, Dickson
Art Center. 7-10 p.m. $10. Call (213) 825-2272.

MONDAY 13
USC Thesis Projects
Through 5/17, Monday
through Friday, 10 a.m. to
6 p.m. Lindbarg Gallery,
USC School of Architecture.
Call (213) 743-2723.

TUESDAY 14
Public Relations Committee
Chapter boardroom, Suite
M-62, Pacific Design Center,
6 p.m. Call (213) 659-2282.

TUESDAY 21
Associate Exam Seminar
ARE seminar on the subject,
using 7-10 p.m., $10. Call (213)
314-4717.

TUESDAY 28
LAA/AIA Ex-Com
Meeting at 5:30 p.m. Call
(213) 659-2282.

MONDAY 20
Faith and Form in the Japanese
Landscape
Professor Henry Barber will
discuss the subject, using
Mount Fuji as an example.
UCLA, Dickson Art Center, 7-10 p.m. $10. Call (213)
825-2272.

TUESDAY 22
Associate Exam Seminar
ARE seminar on methods of con¬
struction. USC, Harris 101, 7 p.m., $5 AIA members, $10
others. Call (213) 659-2282.

TUESDAY 29
African Conference
Rally at 5:30 p.m. Call
(213) 659-2282.

WEDNESDAY 29
LAA/AIA Ex-Com
Meeting at 5:30 p.m. Call
(213) 659-2282.

THURSDAY 30
The Music of Color
Lecture by Professor Lionel
March, former rector of the
Royal College of Art in
London. UCLA Graduate
School of Architecture, room
1002, 8 p.m. Call (213)
659-3791.

FRIDAY 31
State Preservation
Tenth annual conference,
through 6/2, sponsored by the
California Preservation Foun¬
dation, Claremont. Call
Claremont Heritage, (213)
621-0848.

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ARE seminar on methods of con¬
struction. USC, Harris 101, 7 p.m., $5 AIA members, $10
others. Call (213) 659-2282.

FRIDAY 24
Pre-Practice Committee
Pacific Design Center, Suite
259, 3 p.m. Call (213) 659-2282.

MONDAY 27
FRIDAY 31
WEEKEND

WEEKEND

WEEKEND

WEEKEND

WEEKEND
The Associates have organized two mock exams on May 18 and May 25 at Woodbury University. The fees are $200 for AIA members and $35.00 for non-members. The tests will be examined by a panel of guest architects and professionals, providing the intern with constructive comments which they can add to their own experience. Also, they are designed to provide the intern with an environment similar to the actual exam and require the same amount of work. For more information, contact the Associates director of professional development, Miss Jan Muntz, at (818) 796-4543.

Attendance for all the seminars has increased substantially over last year, reflecting the increase in numbers taking the exam and the increased difficulty of section B, site design, and sections D, E, and F. structures. One seminar on site design will be devoted to grading problems, an area sometimes neglected in training. USC sponsors the seminars in Harris Hall of the Architecture School. Schedules remain the same, Tuesdays and Thursdays from 7 to 10 p.m.

The tenth year of ARE exam seminars sponsored by the LA/AIA Associates is off to a flying start.

National Convention

During the AIA National Convention, the California Associates have organized an Associates' booth, where flyers and general information will be available on activities, programs, and events, all organized by different Associates groups around the nation. These will be displayed along with slide shows, videotapes and newsletters. If you are attending the convention and are interested in participating in the booth, please contact Vice-President, R.D. McDonnell at (818) 349-6427.

Upcoming Generation

The Associates are starting to organize the student representation of each local school of architecture. The representative shall express the student-body needs and the liaison between LA/AIA and the school. The students' current programs are to prepare a job-referal list which will be available once a month. Offices that are interested in providing jobs on a regular basis should contact the representative listed below. Another program provides guidance to students on preparing resumes and interviews; it seems that the schools' job-placement centers are set up for careers which don't require a portfolio and only cover a resume preparation. Others are on the professional-practice areas, such as construction observation, construction documents preparation and specifications. If you are interested in participating, contact the student-members coordinator, John Sanchez-Chew at (714) 524-7308.

First Program

The Professional Affiliates Board has organized the first program on professional insurance as a basic seminar for all professionals. It will also cover medical, life and business insurance, from an insurance broker's aspect as well as from an attorney's point of view. The second seminar will be on office management, and the third will be on marketing professional services. The seminars will be available to all AIA members and non-members for a small nominal fee that will raise funds to promote more programs addressing Professional Affiliates needs. If you'd like to participate, please contact Vice-President Helen Padua at (213) 620-1775, or President De Ann Morgan at (213) 215-2220.

That's Entertainment

This year's Voyage themes are "Design-Entertainment Industry" and "Recreational Facilities." Scheduled for October 19, the program will offer not only a series of conferences and workshops but also tours of one of the facilities where Voyage will be held. We are considering Universal Studios and the Universal Amphitheatre. If you are interested in participating, contact R.D. McDonnell at (818) 349-6427 or Carlos Alonso at (213) 933-1200.

First Party

The Associates will have their first party entitled "ARE Tension-Relief Party," for all the ARE candidates and their friends who want to blow-off some steam. The party is scheduled immediately after the exam dates, so be on the look-out for flyers/posters which will have all the information.
Public Welfare

We have all been hearing on the radio and television the cry for help from the American Red Cross. They need Blood and need Blood; and where there was none? Join with the Structural Engineers Association. AGC and others in the Construction Industry Blood Drive, June 27. Please make a mental commitment and mark your calendar.

This is another obligation we have to the public welfare and to the American Red Cross Blood Service. We are trying to break all records for a one-day Red Cross blood drive. Help us by calling Tom Jeffries or Howard Cuneo at the chapter. (213) 659-2282, or the American Red Cross.

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around two linked spaces containing a fountain and a tower. The fountain commemorates the arrival of water to the valley in 1898. The three-part tower, dedicated to Grape Day, looks very promising, having a rusticated base, a smooth square shaft topped by a duster of elements including one clock face, two encaustic columns, and three incised windows; an octagonal cupola with a dome.

From this square round point, two diagonals diverge to embrace the plan of the larger theater. The principal path crosses the meandering line of the flood control channel, here covered by a boardwalk, and eventually joins the tower to an equestrian statue of General Kearney, who drove Spanish settlers out of the valley in 1846. This sits in a court of the site, between building and the principal feature of the scheme is a rustic arcade constructed of native stone over concrete. This running wall bounds the site on the south and west, forming a false front for the smooth boxes behind—the assembly hall; two theaters joined back to back; the extruded, horseshoe-shape museum. The wall is anchored at its eastern terminus by a large open rotunda, constructed like the wall and capped by a trellis dome planted with bougainvillea. This grand gesture joins the two office buildings. These This grand gesture joins the two office buildings. These

The buildings are arranged in an uneven U-shape opening towards Grape Day Park. On the south, the city hall and an administration building face off across the length of the "terrace." This space is divided into five groups of trees defining outdoor rooms which correspond to five identical office buildings. These straightforward structures look across the terrace to a severe lawn, the "green," which contrasts the more casually planted "park." The three spaces—park, green, terrace—imply a series of transitions between the works of man and the natural landscape.

The city hall is a temple-type building whose main entrance is marked by an imposing three-story porch. Flanked by the blind walls of two stairwells, the porch supports a loggia, above which can be glimpsed the sloping gable of the main roof. The plan is another U, with the specific functional spaces organized around an atrium. A council chamber forming a wing to the south provides visible relief to what would have been a completely symmetrical structure.

A more intellectual attempt to invoke history is made in the scheme by Tamarkin Techer. Their scheme is nothing if not typological, conceiving even the landscape in terms of archetypes. The architects approach history as the source of perfectly evolved forms and a vocabulary which can be understood. The vocabulary is stem and neoclassical. The city hall is a temple-type building whose main entrance is subsumed in a loose approach to planning which assumes about the relationship between past and present.

The principal feature of the scheme is a rustic arcade constructed of native stone over concrete. This running wall bounds the site on the south and west, forming a false front for the smooth boxes behind—the assembly hall; two theaters joined back to back; the extruded, horseshoe-shape museum. The wall is anchored at its eastern terminus by a large open rotunda, constructed like the wall and capped by a trellis dome planted with bougainvillea. This grand gesture joins the two office buildings. These three schemes employ historical material in a straightforward, believing manner. No attempt is made to point to the fact that they are idealizations or facsimiles of the real thing. In contrast, the scheme by Lord & Sargent is rather arch, contradicting a romantic garden wall with a number of high-tech buildings, in order to make a statement about the relationship between past and present.

The result of this rhetoric is that the individual character of each building is subsumed in a loose meastructure; this is confined to a strict L-shape as encouraged by the program. Described by the architect as having an ordered, campus-like feeling, the buildings are not situated in the park as much as crouched on its edge. Afflicted by a modernist approach to planning which assumes that to maximize open space is to maximize the quality of the environment, this passive scheme never allows the buildings to possess and activate open space. The project eschews the use of any specific historic elements, unless one can count the small bone thrown at contextualism. The city hall is a three-story rectangular building divided into four blocks by a cross-shape atrium. The low, stacked hip roofs are covered with random-color clay tile; walls with "state of the art" glazing panels. The base is grided by a stucco arcade which joins the city hall to other future buildings.

A less signifcant site intervention is what the architect calls a parking scape, essentially a casual lot that winds its way around the perimeter of the site, between building and street. Granting that crossing a mass of parking in the hot middle of summer can be like running an asphalt gauntlet, this is a sincere attempt to ameliorate, with casual planning, decorative paving and intensive planting, what is normally a pathetic experience. It partakes of a kind of "If you come in a car you can park it" attitude, however, which threatens to turn this civic center into a convenience center.
A more intellectual attempt to invoke history is made in the scheme by Tamarkin Techier. Their scheme is nothing if not typological, conceiving even the landscape in terms of archetypes. The architects approach history as the source of perfectly evolved forms and a vocabulary which can be understood. The vocabulary is stern and neoclassical, falling somewhere east of Michael Graves and west of Leon Krier.

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This is a concept project which can be summarized in a single word or phrase. (Wall? False front? Fantasy vs. reality?) It is the most appealing intellectually, coming closest to representing our present condition: the sense of survey which ameliorate, with casual planning, the straightforward scheme by Tamarkin Techier. Their scheme is a rustic arcade constructed of native stone over concrete. This running wall bounds the site on the south and west, forming a false front for the smooth boxes behind—the assembly hall; two theaters joined back to back; the extruded, horse-shoe-shape museum. The wall is anchored at its eastern terminus by a large open rotunda, constructed like the wall and capped by a trellis dome planted with bougainvilleas. This grand gesture joins the two more functional wings of the city hall, covered in a skin of reflective glass block overlaid by a pattern of four-square windows.

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Unlicensed Practitioner

Professional Practice

Architects face many challenges to the growth of their businesses and professional reputation. There is too little work for too many, and an unsophisticated clientele with little knowledge of construction, or understanding of architectural fees necessary to do a first-class set of construction documents. Perhaps nothing is as threatening to economic survival and professional status as unlicensed competition.

The bulk of the work in most small offices is single-family residences and small commercial remodels. Yet, under Chapter 3 of the Act to Regulate the Practice of Architecture (Division 3, Business and Professions Code), many of these projects are open to the unlicensed. In spite of these legally sanctioned opportunities, unlicensed practitioners often pursue larger and more complex projects. It is necessary to censure those who step over these Legal bounds into the practice of architecture as defined by the law, which is clear in specifics as well as intent.

Architect means a person (individual, firm or corporation) who holds a certificate to engage in the practice of architecture in this state, who holds himself out as able to perform or who does perform any service which requires or would require the application of the science, art, or profession of planning sites or of planning or designing buildings or architectural structures and their related facilities. Such services may include consultation, investigation, evaluation, planning, design, the preparation of instruments of service which have not been prepared by another and their related facilities, such as drawings and specifications, and supervision of construction insofar as customarily performed by architects.

The penalties for unauthorized practice are equally clear.

The preparation of plans, specifications, or instruments of service for any building (except those mentioned below) by any person who does not have a certificate to practice architecture or is not registered as a building designer, is a misdemeanor punishable by a fine of not less than fifty dollars ($50) nor more than five hundred dollars ($500), or by imprisonment in the county jail not exceeding six months, or by both such fine and imprisonment, for any person who does not hold a certificate to engage in the practice of architecture issued under this chapter, to practice architecture in this state or to use any term confusingly similar to the word "architect" to advertise or put out any sign or card or other device which might indicate to the public that he is qualified to engage in the practice of architecture or is an architectural designer.

There are some significant exceptions: buildings for one's own use and occupancy and farm or ranch buildings, unless the public health, safety or welfare is involved; single-family dwellings of wood-frame construction, not more than two stories high; storefronts, interior alterations or additions, fixtures, cabinet work, furniture, and other appliances or equipment, provided such alterations do not change or affect the structural system or safety of the building. Also, structural and civil engineers are exempted from the provisions of Chapter 3, as are licensed contractors who design "systems or facilities as otherwise permitted by law for work to be performed and supervised by said contractor;" and who prepare shop or field drawings for work which he has contracted to perform.

The law does not prevent an architect and a non-architect as becoming partners in an architectural firm, "but the name of the architect shall appear as the architect on all instruments of service and in no case may the other members of the partnership be designated as architects."

The architect who works with a non-architect, even under the provisions above, should note that "affixing his signature to plans, drawings, specifications, or other instruments of service which have not been prepared by another and his name to be used for the purpose of assisting any person, not an architect, to evade the provisions of this chapter, constitutes a ground for disciplinary action." Aiding or abetting in the practice of architecture "any person not authorized to practice architecture . . . constitutes a ground for disciplinary action."

Although enforcement of the existing law has been hampered by procedures either too time-consuming and expensive to pursue every case or inappropriately informal for others, new legislation (SB 2251. Chapter 1415/S.B. 54) gives the Board of Architectural Examiners the power to cite licensed and unlicensed practitioners who violate the Architectural Practice Act. It even requires local building officials to verify that those signing plans are licensed. This law, which became effective on January 1, will not have a program of procedures initiated until July.

James McGlothlin, AIA
Mr. McGlothlin maintains his own practice in Venice.

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The snaring quickly subsided and we thought we glimpsed a fleet-
ing smile from Sam Hall Kaplan, who had earlier opened the proced­-ings with a truly eloquent, albeit slash­ing, attack on our “Century City Syndrome” at the “Theat­real vacuum” characterizing our cities. His plea for architects to help create “social fabric” rang with passion, and we appreciated his avoiding the dull thud of the term “mixed use” (that darling of the academic­-ics). Sam seemed very ingratiating as he appeared to imply that the sad state of our cities was not real, all the fault of us architects but rather an alarming disease of capitalist soci­ety. We agreed, but privately and fleetingly searched our memories for images of socialist cities we might prefer, and concluded he had a dif­ferent alternative in mind.

Ah, but now arose James Wines with his Best department store fantasies! The crowd’s blood pressure rose so quickly and so tan­gibly as to arouse images of the vast audiences in Nero’s arena. There would be blood now! No matter Wines’ skillful wit and wisdom to soften us, to condition us properly for the lurid slides that followed. The knowing audience first muttered its recognition of the familiar tortured wall of the “Theatreal”Best. Then it gasped and nervously giggled as on the screen flashed repeated, ever more outrageous creations. But it was theater! Why, the man was not con­tent to just scareify his store buildings, he even invaded their parking lots with a row of real auto­mobiles half buried and then asphal­ted to create bizarre sculp­tures.

This was Friday; Thursday was very different. The count from Italy, Giuseppe Panza di Biumo, showed us slide after slide which brilliantly translated his tortured English into visions of spaces that an artist had truly transmuted by color and light. The artist—we would have wished to be able to say artist-architect—cared nothing for architecture as shelter; rather, his insubstantial spaces seemed sometimes to consist only of colored lights. In one of them a white cube appeared to be adhered by two poles of light to an inside corner. No, said the count, no cube exists; what you think you see is instead a pure phantom, ram­pling, specter—cleverly disposed light only. Masterful, unfurnished, unpenciled spaces, how we craved the existence of inhabiting them! Only momentarily of course because they would be too tender, too fragile to permit human presence. We knew that the magic would inexorably re­treat from us as we entered such spaces, much as does a heat mirage retreat as we advance across a desert.

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Paul Sterling Hoag, FAIA
Mr. Hoag is a new contributor to LA Architect.
Tamarkin Teicher, city hall entry.

Robert Cain, city hall, south elevation.

Lord & Sargent, city hall

By Bruno Giberti

The rolling country of northern San Diego County is being quickly developed, and many new residents are pouring into the “hidden” valley of Encincondo, conveniently located on a spur from Interstate 5. Forecasts predict that the area’s current population, estimated at 350,000, will swell to over 1 million during the next 20 years. A settlement of this size needs a strong architectural focus, so the city of Escondido is planning to build a $22-million civic center. This will include the city hall (54,000 sq. ft.), other government offices (160,000 sq. ft.), two theaters (500 and 2500 seats respectively), an art museum (25,000 sq. ft.), and conference hall (25,000 sq. ft.). Groundbreaking for the $8-million city hall building is scheduled for this year.

Together with the National Endowment for the Arts, the city sponsored a design competition last fall, to generate proposals for both the urban design of the site and the architecture of the city hall. The latter is particularly important, since it will set the tone for the completion of the civic center.

The first stage of the competition, open to all architects or teams including architects, was conceptual. Open to all architects or teams of the civic center architecture of the city hall. The latter is particularly important, since it will set the tone for the completion of the civic center.

The composition of the final teams entering the second stage was as follows: Robert Cain of Asheville, N.C., with Marquis Assoc., San Francisco; Lord & Sargent, Atlanta, with Ruhnau McGavin Ruhnau, Carthage; Pacific Assoc., San Diego, with DMJM, Los Angeles; Sato, Vreeland, Winkler, Los Angeles, with A. C. Marin, Los Angeles; Tamarkin Teicher, Boston, with Wheeler, Wimer Assoc., San Diego. The winner of the second stage and $10,000 was Pacific Assoc.

The 29-acre site is rather flat and uninteresting, unmarked with the exception of a typical feature in the Southern California landscape: the hard cut of a concrete-lined flood control channel. In addition, there is an existing building on the southwest corner, not immediately scheduled for demolition.

The first stage of the competition, open to all architects or teams including architects, was conceptual and concerned with the design of the site. Five finalists were awarded $7500 to enlarge their architectural ideas and, in order to meet the eligibility requirements of the second stage, given the opportunity to ally themselves with larger or local firms. The first-prize-winning team, upon approval of their scheme by the city council, will serve as architect of the city hall and design advisor for the duration of the project.

The 11-member jury included representatives of the design community—Garret Eckbo, landscape architect, Berkeley; Craig Hodgetts of Hodgetts and Fung Design Assoc., Los Angeles; Norman Pfeiffer of Hardy, Holzman, Pfeiffer Associates, New York; Michael Pittas, dean of Otis Parsons, Los Angeles; Thomas Tucker of Tucker, Sadler & Assoc., San Diego. The competition benefited from the experienced advice of architect William Liskam.

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More important than either of these characteristics is the location of Grape Day Park, the city’s first, across the center of the site. The competition program specified the preservation of the oldest portion, an area of 12 acres to the east, while permitting the development of the west for cultural facilities only. This stipulation dictated the general configuration of all the site plans—variations on an L-shape with the theaters, museum and conference hall arrayed on the western leg, the government buildings on the south. One of the best things about the winning scheme by Pacific Assoc. is the composition of this difficult shape into a triangle. By drawing a diagonal axis between the city hall to the southeast and the cultural cluster to the northwest, the scheme engages the park in a sequence of formal open spaces which bring to mind those of another civic center proposal, Charles Moore’s winning design for the Beverly Hills competition.

These spaces are unlike the open spaces of a traditional town, which might occupy a widening of the street or an opening in the grid, or even those of a modernist city, which provide the ground for a cubic arrangement of objects. They are not defined by a group of buildings at their perimeter, nor do they assume the status of negative space; they are positive. Looking at the city hall plan, one can imagine that the entire building is nothing more than an elaborately molded wall defining large outdoor rooms.

Compared to the lavishness of the site plan, the architecture is nominal. The city hall is depicted in a comfortable vocabulary of plaster walls regulated by the even alternation of pilasters in relief and span­drels as in Moore’s design. This elevation is unrolled almost like wall­paper. Moore was able to relieve this boredom by the lush modeling of the span­drels and prancing line of the parapet, both borrowed from the ex­isting architecture of the Beverly Hills city hall. Here, the architects try to make things interesting by the liberal application of trelis work.

The semifinalists as a group show the strong influence of postmodernism, and the Pacific Assoc. scheme is one of four which actively plunder history for form and motif. Interestingly, each applies the treasure in a different manner, demonstrating the wide variety of attitudes present in a single historical consciousness.

While the Pacific Assoc. proposal harkens to a 20th-century American model, the City Beautiful movement, the scheme by Sato, Vreeland and Winkler possesses a more European flavor, although its motif­­ulation remains very American.

Sato, Vreeland and Winkler state that “the Center is designed to be the historic core . . . the one the City has heretofore not had.” This desire to create a historical context where there is none—of where the freshness of the subdivision makes the context weak—is the same which fueled earlier period revivals. The architects accomplish their goal first in plan, by overlaying different kinds of circulation—orthogonal, diagonal, organic—to create the illusion of incre­mental growth over time, as one encounters in historic settlements.

At the southern end of the site, the city hall, large theater, and other government buildings are arranged
in a personal way to the day-to-day operations of HOK. There was an unexploited opportunity to go beyond description and into critical evaluation of what architecture in the real world really means, which would have been instructive and exciting if it had been pursued.

The book begins to explain what HOK architects experience to get projects built. For the layperson this overview is valuable, but for the professional it seems too brief a discussion about the inner workings of the firm. Architects know there is a delicate balance between design, production and marketing. We also know that client concerns can influence and alter design development. How this occurs on specific projects and where the balance is altered would have been helpful questions to answer.

The author's decision to relate the discussion of HOK's regional structure to that of Skidmore, Owings & Merrill is enlightening, and the comparison between HOK and SOM is a welcome start towards understanding some basic philosophical differences between offices. The representation of large firms as branches of the armed services, with their own equivalents of aircraft carriers and cruisers, may not be much from the truth. A later discussion of HOK's attempt to gather recognition from the truth. A later discussion of HOK's attempt to gather recognition from the truth. A later discussion of HOK's attempt to gather recognition from".

Another insightful observation is HOK's ability to weather economic hard times by developing specialties in architecture. Distinguishing between engineering, landscape design and interiors, among others, HOK can work on projects where it is not possible to have complete control.

The most interesting and largest section of the book comprises the photographs of completed projects. The brief discussions of each work seem appropriate, and it is nice to have the opportunity to form one's own opinion by concentrating on the illustrations and not on the text. The variety of images used helps give a good overall sense of each project.

For those interested in the work of HOK, Architecture in the Real World is a long awaited monograph that also contributes to our understanding of large architecture firms in general. It should have a good reception with practitioners, who will find the book far more valuable and impressive than a brochure, and with current and former employees who are eager to know more about the architectural work of HOK. Beyond these select audiences, the book may interest another group: the architects who are eager to know more about what HOK architects experience to get projects built.

This writer spends a fair amount of time in bookstores, browsing through the work of new and old architects. It is always exciting to pick up a new publication and discover some little known fact or see new photographs of completed projects. Architecture in the Real World is a most recent book that has caught my attention. Written in a down-to-earth and personal style, the text is complemented by numerous photographs showing a wide range of work that is of interest to the general public as well as the professional.

Architecture in the Real World is about the St. Louis-based firm of Hellmuth, Obata, and Kassabaum (HOK). The firm has 700-plus employees in 12 offices around the United States, and is known for a wide range of projects which include the National Air and Space Museum in Washington, D.C., the King Khalid Airport and King Saud University in Saudi Arabia, and the Levi Strauss corporate headquarters in San Francisco. The book is structured in two sections: the first discusses HOK's design, production and marketing, three primary concerns of architecture firms in general. The author has given unrestricted access to HOK offices and, based on his research, he has described how the firm operates. The second part of the book (three quarters of it) is devoted to images of built projects, classified by general building type, with short descriptions of the work.

McQuade praises HOK's adherence to functionalism and user-oriented architecture, giving the reader a generally favorable view of the firm rather than a specific and critical evaluation of the work. Though more effort could have been made assessing the contributions of the architecture and its relationship to that of the rest of the profession, the biography of the firm and its employees serves to relate the work...
As the transplant team was soon to discover, the issues attending the new location were problematic. The zoning on No. Madison is R-3, while on Pasadena it is R-1. Consequently, the zoning department at first mixed the proposal because one of the five court buildings has a party wall shared by two units, and is thus in violation of the R-1 side-yard setback requirement. Additionally, the receiving neighborhood residents were concerned that the court would become absentee-owner.

A variance eventually solved the first problem; the latter required persistent canvassing by Bogaard and Dishman. They spoke at length with the potential neighbors and distributed extensive literature describing their intentions to sell the six units as strictly owner-occupied condominiums. The two one-bedroom, 800-sq.-ft. units, which share a common wall, were offered for $70,000; the two, two-bedroom, 1,100-sq.-ft. units for $80,000; the two, two-bed-rooms, 1,200-sq.-ft. units for $90,000. They were initially offered to middle-income, Pasadena residents through a lottery supervised by the city, which maintains ownership of the land and leases it to the court's homeowners association. The team finally convinced the residents on No. Pasadena and the surrounding streets that the courtyard would not conflict with their vision of the neighborhood.

The attitude taken by the architects was to rehabilitate the buildings in the manner of their original creators; the subtle alterations and additions—some by necessity, others by invention—enhance and accent the courtyard. Under the guidance of landscape architect Emmett Wemple, the new site is nearly the same as the original. Wemple undertook to capture the original historic planting patterns, including a formal rose garden at the courtyard's center. Contextually, the new, larger site on Pasadena Avenue is appropriately suburban. There is more space immediately around the court buildings, which were placed in their exact, original configuration, and there is also a larger park-like space to the rear. The architects saw this increased area as an opportunity; they designed a separate garage for each unit, which implies a new perimeter. The architects then made this border explicit with fences of wood and arroyo stone which, together with the garages, enclose new yards for each unit. Polyzoides and deBretteville also added beautifully detailed wood-lattice screens placed at cross-axis points, further creating a sense of privacy for the units.

On top of the foundations, the architects added a wall of arroyo stone which serves as a new datum on which the separate buildings are placed. Certain other changes had to be made; the original wood shingles were replaced by a composition roof and, as the brick fireplaces had to be destroyed to facilitate the move, the architects built their replacements in arroyo stone. Mechanically, the buildings received completely new service, but all of the detailing was

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**Data**


**Client**, City of Pasadena and Pasadena Heritage.

**Site**, 1.5 acres at 747 No. Pasadena Ave., near the intersection of Orange Grove Blvd. and 210 Freeway.

**Program**, To move and rehabilitate a five-building, six-unit bungalow court in Pasadena.

**Area**, 6,000 sq. ft.; living units, 2,400 sq. ft.; garages.

**Consultants**, Emmett Wemple, landscape architect; James Hill, structural engineer; Jerry Sullivan & Associates, mechanical engineers.

**Major Materials**, Type-five construction, arroyo stone, concrete.
Perception and Design

Briefly Noted

Which is true—what is seen or what is measured? That is the paradox to comprehend the interactions of illusions are intrinsic to art and design. A variety of speakers will explore illusion as the key to perception in graphics, architecture, industrial design, interior design, film-making and other disciplines. The conference is one of the world's major interdisciplinary forums, attended annually by some 1,500 design professionals as well as those from such related fields as social science, business and communications. The registration fee is $375: one additional member of the household is $200: full-time students, $125. For more information, please contact Deborah Murphy, IDCA, PO Box 664, Aspen, CO 81612. (303) 925-2257.

Competition

Knockdown Furniture, K.Design '85, the international exposition of knock-down furniture, announces a competition for ready-to-assemble home furnishings. Winning designs and products will be displayed at K.Design '85, June 27-30 in New York. The competition is sponsored by the National Home Furnishings Association and the American Society of Furniture Designers. There are ten entry categories: the first, best concept for a KD furniture design, is open to all designers, manufacturers, and design students on a worldwide basis. Entries must be submitted by June 14. For more information, please contact K.Design '85, Design Awards, Cahners Exposition Group, 999 Summer St., Stamford, Ct. 06905.

Bath Design. Kalilla is sponsoring a bath-design competition open to architects and interior designers. Projects must have been completed between January 1984 and June 1985. Entries are due on June 10: a $5,000 grand prize and $2,500 first prizes in residential and commercial categories will be awarded. Official entry forms may be obtained at Kalilla showrooms or by writing Kalilla, 200 Kansas St., Showplace Square, San Francisco, Ca. 94123. If you have any further questions, please call (415) 552-2500.

Arizona Museum: The Arizona State Historical Society has announced a design competition for the proposed $7.5-million Arizona Museum complex. The competition will be conducted June 16 through September 24 and will be open to all licensed architects. In addition to an anticipated $20,000 in services, the winner will receive a cash award of $10,000. Second and third prizes will be $5,000 and $2,500 respectively, with $1,000 for fourth place and $500 for fifth place. The registration fee is $35: forms may be received from the Design Competition Administrator, Arizona Historical Society, 1242 N. Central Ave., Phoenix, Az. 85004. The deadline for returning registration forms is June 17. If you have any questions, please call (602) 965-3536.

News from Cal Poly

Recent Appointment. J. Anne Holman has been appointed associate dean of Cal Poly Pomona's School of Environmental Design. Holman replaces Arthur Hacker, associate dean since September 1982, who assumes the position of graduate coordinator within the Department of Architecture.

Resource Center. An environmental design archive has been formed in the school resource center, with Diane More added to the staff as archivist. Outstanding work by Cal Poly students, as well as the work of distinguished architects from Southern California, will be collected in the archive for reference and display.

Sky Dome. Thanks to a $10,000 study grant from the Southern California Edison Company, Cal Poly Pomona will plan an environmental simulation facility. A large artificial sky dome, in a building complete with photometric monitoring devices, will enable architects, lighting engineers and students to simulate sky conditions and daylight availability in evaluating a prospective building's exterior design.

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Sharon Rose, Press Member, ASID
Fantasy and Function. New modes of creative design, November 11, Shubert Theater, Cars set, Century City. Moderator: Robert Fitzpatrick, president, California Institute of the Arts, and organizer of the Olympic Arts Festival. Panel: Jon Jerde, AIA, president, The Jerde Partnership; a representative from Arquitectonica; artists Larry Bell and Peter Shire. Each of the four moderators will also serve as keynote speaker, giving his or her ideas on the particular topic under discussion.

More than 80 students from the Los Angeles area's four major architectural schools participated in the annual design program. They were given two weeks to conceive and present a high-rise that would serve as the focal point for downtown and a theme tower for the Los Angeles region while preserving the integrity of surrounding buildings, including the historic Central Library. Of special concern was the building's base—how it interacted with pedestrian traffic—and the top which had to be distinctive yet include a helicopter pad.

The $500 second prize went to Bob Rochdiome of UCLA and the $100 honorable mention to Paul Bonacorshi of Cal Poly Pomona. Robert York Crockett of USC, Steven Dangermond of Cal Poly Pomona, Antonio Pares of SCI ARC and Lalida Pinsuvana of USC. The judges included Daniel Chudnovsky, AIA, chairman of the Los Angeles Chapter's Education Committee and senior project designer with Maxwell Starkman Associates; William Fain, AIA, vice-president, Perreira Associates; Harold Frederburg, AIA, I.M. Pei & Partners; Jamie McCormick, project manager, Maguire/Thomas Partners; and Donald Spivack, AICP, senior project manager, Los Angeles CRA.

Pereira Prize

A graduate architectural student, who designed a high-rise that incorporates the symbolism of a light house and a palm tree, has won the Student Design Competition/Pereira Prize 1985 sponsored by the L.A. Chapter, AIA. Sung Woo Kang of Cal Poly Pomona won the $1500 first prize for his design of the tallest proposed office building in Los Angeles, under development by Maguire/Thomas Partners of Santa Monica. The site adjacent to the Central Library is bordered by Fifth St. and Grand Ave.

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Just as there is more to architecture than design, there is more to the L.A.AIA Awards Program than design awards. The chapter design awards will take place as usual this year but, in an effort to recognize distinguished service in the community—and to find qualified candidates to replace the most qualified candidates to the architectural profession, the board reserves the right to make no awards in any category. Recipients will be notified and will be automatically sponsored by the chapter to the state and national awards programs where applicable. In addition, general-achievement-award recipients will be honored along with the chapter-design-award recipients at the annual design program. They were given two weeks to conceive and present a high-rise that would serve as the focal point for downtown and a theme tower for the Los Angeles region while preserving the integrity of surrounding buildings, including the historic Central Library. Of special concern was the building's base—how it interacted with pedestrian traffic—and the top which had to be distinctive yet include a helicopter pad.

The $500 second prize went to Bob Rochdiome of UCLA and the $100 honorable mention to Paul Bonacorshi of Cal Poly Pomona. Robert York Crockett of USC, Steven Dangermond of Cal Poly Pomona, Antonio Pares of SCI ARC and Lalida Pinsuvana of USC. The judges included Daniel Chudnovsky, AIA, chairman of the Los Angeles Chapter's Education Committee and senior project designer with Maxwell Starkman Associates; William Fain, AIA, vice-president, Perreira Associates; Harold Frederburg, AIA, I.M. Pei & Partners; Jamie McCormick, project manager, Maguire/Thomas Partners; and Donald Spivack, AICP, senior project manager, Los Angeles CRA.

Sung Woo Kang, Pereira Prize-winning project.