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Schools
Grading
House
Wash

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R. D. Crowell Insurance Agency

Architects May Differ Over Good Design, But They

Published by The L.A. Chapter, American Institute of Architects

TWO DOLLARS SEPTEMBER 1985

ARCHITECT
L.A.
Chapter boardroom. Suite M-62, Pacific Design Center. 5:15 p.m.

Collaborations: The creative approach to artistic environments. The third panel discussion in a series of four examining the issues of aesthetics and business. The Design Center of Los Angeles. 6 p.m. $20 AIA members, others $35. Call (213) 659-2282.

MONDAY 9
Giovanni Battista Piranesi Exhibition and Sale
Through October 19 at the San Juan Capistrano Public Library. Monday to Saturday. 11 a.m. to 4 p.m. Call (714) 493-5911.

TUESDAY 10
The Cranbrook Vision: 1925-1950
Exhibition through October 20 at California State University, Long Beach Art Museum, Tuesday to Thursday, 11 a.m. to 8 p.m., Friday and Saturday, 11 a.m. to 5 p.m., Sunday 1 p.m. to 5 p.m. $1.00. Call (213) 498-5761.

WEDNESDAY 11
LA/AIA Associates Board Meeting
Chapter boardroom, Suite M-62, Pacific Design Center, 6:30 p.m.

THURSDAY 12
Architecture for Health Committee
Chapter boardroom, Suite M-62, Pacific Design Center, 3:30 p.m.

FRIDAY 13
CCAIA Board Meeting
LA/AIA Design Awards Reception
LA/AIA Design Awards Conference. San Jose, California. Call Robert Meden (202) 626-7359.

MONDAY 16
Architects in Industry
Chapter boardroom, Suite M-62, Pacific Design Center, 5:30 p.m.

TUESDAY 17
Julius Shulman Remembers the Fifties
Lecture by Julius Shulman, an award-winning photographer who documented Los Angeles architecture for more than five decades. Transamerica Building Auditorium. 57. Call the Los Angeles Conservancy (213) 623-CITY.

WEDNESDAY 18
Codes and Planning Committee Meeting
Welton Becket Offices, 2501 Colorado Bli., Santa Monica, 5:00 p.m.

THURSDAY 19
AIA Time-Management Seminar
Meets in Los Angeles. Further information (202) 626-7353.

FRIDAY 20
September 28, Cal Poly Pomona
Fall Session of Architecture External Degree Program begins. Call Professor Richard Chylinski, (714) 598-4175 or Office of Continuing Education (714) 598-4391.

MONDAY 23
A Serious Chair
Exhibition through November 3, shows the entire production of the innovative "Equa Chair" from initial concept to final product. UCLA, Wright Art Gallery, Tuesday to Friday, 11 a.m. to 5 p.m., Saturday and Sunday, 1 p.m. to 5 p.m. Call (213) 825-3264.

TUESDAY 24
LA/AIA Executive Committee Meets at 5:30 p.m.

WEDNESDAY 25
Pro-Practice Committee
Pacific Design Center, Suite #259, 5:00 p.m.

THURSDAY 26
Science in the Service of the Performing Arts
Lecture by Paul S. Veneklasen, Los Angeles Chapter/Acoustical Society of America, Veteran's Administration Hospital, Westwood. Room 6400 7:00 p.m.

FRIDAY 27
September 28, LA/AIA Design Awards Reception
Reception at the museum of Science and Industry, City Room, 6:30 p.m.

MONDAY 30
CONTINUING EXHIBITS
White City: International Style Architecture in Israel
Exhibitions through October 2. Featuring works by noted architectural photographer Judith Turner. Judith L. Magness Museum, Berkeley, Sunday to Friday, 10 a.m. to 4 p.m. Call (415) 849-2710.

John Lautner: Nine Concrete Houses
Exhibit through September 29, at the Schindler House, Saturday and Sunday, 1 p.m. to 4 p.m. Call (213) 651-1510.
John Lautner

Review

A visit to the Schindler House to view the current exhibit of John Lautner—Nine Concrete Houses, will give one an opportunity to study the work that chronicles the architect’s use of concrete structural systems in residential projects. The exhibit, curator by John Mason Caldwell and Robert L. Sweeney, features plans, models and large format color photographs. The projects featured begin with Silvertop, completed in 1963, and then date continuously until the present with the ongoing construction of a “contemporary castle” which is, as requested by the client, a whole new world—self contained. This project has load bearing concrete walls that curve, slope, vary in height and thickness, and support a concrete roof, all simultaneously. It has been under construction for four years.

Each of the projects in the exhibit reveals John Lautner as an architect who orchestrates all of the elements consistently into an overall statement of real-enduring-joy giving architecture and design. Currently, at seventy four years of age, John Lautner continues to serve as an example of what he believes.

As expressed in John Lautner’s own words, there is more to architecture than just the “business of building.” The devotion required to stand by enduring values is not reflected in today’s styles or cliches. In John Lautner’s architecture you will see the product of such devotion.


John Lautner, current house project in the Southwest.

The Schindler House is located at 835 North Kings Road, Los Angeles, California, 90069. For information about the exhibit or the house call 213-651-1500. The house, built by Schindler for his own use, is itself a significant landmark concrete structure in the history of modern architecture. It belongs to the Friends of the Schindler House and is currently under ongoing restoration and development for use as a focal point for exhibits relating to architecture and design.

Larry Wayne Grantham

Mr. Grantham is a registered architect in independent practice in Los Angeles.
“all rights and privileges granted by the Institute or any of its components, including the right to print or otherwise use the seal or insignia of the Institute or any abbreviation thereof or of the initials AIA or any title which the Institute has granted. Readmission procedures can be obtained by writing to your local Chapter Office.”

(Note: The status of the above was confirmed by our National Office as of July 2, 1985.)

Sandcastles

On Saturday, July 20, the LA/AIA held its fourth annual Sandcastle Competition. Teams from local architectural firms competed for a prize in one of the many categories. A group of USC Alumni sculpted Philip Johnson proudly holding his A&T Building for Most Creative. Widow/Wein came prepared with a conservation theme and built a whale with its own spout taking the Best Office Effort. The Smith Family took the Best Effort with Star Wars in search of Godzilla. The Grand Prize and Most Architectural went to Skidmore, Owings & Merrill, whose Egyptian Aztec theme guarded by a Sphinx was beautifully constructed by a team of 24.

LA/AIA

The following text is a summary of the proceedings of the June and July board of directors meeting. Full minutes of these meetings are available through the Chapter office.

June Board Meeting

Guest Bonie Bertschok, AIA, distributed copies of the LA Prize Committee's prospectus for the competition, which was discussed at length. CCAIA delegate from Altoon AIA, summarized the actions of the board: CCAIA has joined with the Engineers Association on the issue of torts. It is believed that the two groups together will have substantially more clout in their lobbying to protect architects and engineers from becoming involved in unnecessary law suits.

Two of the architects on the CBAE have not been attending the meetings, and action is being taken to have them replaced.

CIAA plans to sponsor (with the Missouri Society/AIA) a resolution for consideration at the 1985 AIA Convention for National to prioritize the issue of professional liability insurance for architects, which has escalated as much as 250% in the past two years. One solution would be to limit liability to that which was contracted for, i.e., liability should be proportionate to the benefit derived from the project. A fourth issue discussed was an effort toward restricting the amount of work performed by unlicensed architects. They are trying to make it unlawful for lending institutions to lend money on jobs designed by unlicensed persons.

Executive Director Janice Axon read a letter that had just been received from Lloyd Wright. The people in the vicinity of the Ennis Brown House are complaining that there is too much activity in the area and they are trying to get the place rezoned. Wright is requesting a variance from the City. A motion that the Board draft a letter to the City recommending that the variance requested for the area around the Brown house be granted was made and carried.

Janice Axon reported that she had received several calls during the past week from registered building designers asking when the “grandfather clause” for incorporating registered building designers as architects was going to be passed; and, how soon after that can they become AIA members. She called CCAIA and that which was contracted for, i.e., liability should be proportionate to the benefit derived from the project. A fourth issue discussed was an effort toward restricting the amount of work performed by unlicensed architects. They are trying to make it unlawful for lending institutions to lend money on jobs designed by unlicensed persons.

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The "LA Prize" is a new program of the LA/AIA. The intent is to promote the creation of new ideas on architectural concerns of international interest: to become a forum for the exchange of ideas; and to create a spirit of unity, fellowship and cooperation among the architects and related professionals of the world.

This year's theme, "Visions of Architecture in the Year 2010" is an attempt to focus on our responsibilities for the future; to preview our visions and possibilities, and to expand our perception of ourselves as species. The call for entries for the competition/exhibition will be announced through the media in the latter part of this year and will invite all poets of vision to share with the world their ideas and dreams for the architecture of the future. The competition/exhibition will take place in the first part of 1986 in Los Angeles.

The Industrial Revolution provided us with a wealth of new materials, and created new freedoms for the mind; the result was a new civilization. The birth of artificial intelligence provides further extension to the human mind for unprecedented exploration. Throughout history, when the creative process flourished, great civilizations developed. Now we are facing new challenges and responsibilities. In this century, our knowledge has transformed and expanded our planet's population will live in urban centers. We are witnessing the disintegration of cultural traditions as we know them, and disruption of the planet's ecological balance, with significant economic and political implications. Physical interaction is being replaced by audio-video contact and computer communications.

In our future physical environment prefabrication will be commonplace: we will be using new, stronger, lighter and cheaper materials, and we will find new uses for our existing materials and systems. New sources of energy will be abundant and inexpensive. Robotics will take over physical production and humans will have more leisure time. Industrialization and colonization of space, both in zero and low gravity is not only a necessity, but also an economic reality.

Very soon we will live in a new world. Who will shape our physical environment? What will it look like 25 years from now?

We would like to express our gratitude to the firms of Daniel, Mann, Johnson and Mendenhall, Joe Jordan, AIA, Gary Larson, AIA, Mark Appleton, AIA and Mr. Tim Walton, photographer, for their sponsorship and support of our program. Firms and individuals interested in participation, as sponsors, or as members of our committee, please contact Bouje Bernkopf at (818) 347-1371.

Bouje Bernkopf, AIA
Chairman, Design Competitions Committee

City Room

The City Room, a 4000-square-foot exhibition space designed as a public showcase for state-of-the-art architectural design, has opened at California Museum of Science and Industry at Exposition Park in Los Angeles.

Sharing responsibility for the City Room will be the Museum and the Los Angeles Chapter of the American Institute of Architects. The joint announcement of the opening was made by Don Muchmore, Museum director, and Mark Hall, AIA, LA/AIA president.

The City Room will be the only public exhibition space in Southern California devoted solely to architectural design, construction, transportation and urban/regional planning. The inaugural exhibit, entitled "American Architecture: Innovation and Tradition," will run through August 1985. Then, from Sept. 7 to Oct. 6, the City Room will display the 1985 LA/AIA Design Award entries, more than 200 separate exhibits of state-of-the-art architecture.

Located on the lower level of the California Museum of Science and Industry, the City Room is approximately 4000 square feet in area. The LA/AIA and the museum will share responsibility for its operation, with the museum underwriting costs related to the exhibit space itself as well as docents, security and insurance, and LA/AIA primarily responsible for establishing the character and content of the exhibit space, and the exhibit costs, including preparation, rental and shipping.

Baldwin Hills Task Force

An architectural task force to assist victims of the recent Baldwin Hills fire has been established by the LA AIA. From four to six architects have been made available to answer questions that homeowners affected by the fire might have about rebuilding, fire-resistant construction, building codes, etc. The chapter office will help homeowners get in touch with the original architect for their homes, or it will act as a refer-ral service if the homeowner wants to use a new architect. In addition, the task force will provide homeowners with technical assistance. Many of the destroyed homes were constructed prior to current building code standards, and new requirements must now be met. The task force will help the homeowners to understand the new codes so they can rebuild their homes as quickly as possible.

For additional information, Baldwin Hills homeowners who are affected by the fire can call the chapter office at (213) 659-2282.

Obituary

Donald Port Ayres, AIA Emeritus, senior partner of Ayres & Figue. AIA Architects died on June 25. He was 80. Born in Cedar County, Iowa, Mr. Ayres received a BS degree from the University of Illinois in 1930, and a M.S. degree in 1931; he was certificated by the Beaux Arts Institute of Design in 1930. Mr. Ayres was the 17th Francis Plym Fellow in Architecture at the University of Illinois, 1932-33; attended the Ecole des Beaux Arts in Paris, 1930-32; and was a Harvard University Carnegie Scholar, 1935-36.

From 1929 to 1930, Mr. Ayres was on the faculty at the University of Illinois, and from 1932 to 1937 he taught architecture at Iowa State University. In Los Angeles, he was in the department of City Planning and Goldwyn-Mayer Studios from 1937 to 1944. He formed his own architectural practice in 1944 in North Hollywood.

Did You Know

California architectural license renewal fees were due by August 31st. If you did not receive your renewal notice, contact the CBAE immediately (916) 445-3393. (Note: by law, the licensee is responsible for notification.) The award was presented at the AIA Convention last June.

Chapter Professional Affiliate and Student Affiliate applicants will be accepted until the January 1, 1986 deadline. For further information, contact Juan Rieci, LA/AIA Membership Director, (213) 659-2282.

Janice Axon
Executive Director

Affiliates
As a Professional Affiliate of the LA/ AIA, you have an opportunity that very few organizations offer: the chance to team with those involved with those with whom you do business. Not only can you get to know architects and their needs, but you also have the opportunity to build a strong relationship of friendship and fellowship which comes from working together to achieve common goals.

What are the common goals of the AIA member and the Professional Affiliate? A primary goal must be good business. This is often the first step to provide quality craftsmanship, whatever their specialty may be, and both have a strong desire to fulfill the needs of their clients. Another goal is urban improvement. Not satisfied with just leaving things as the status quo, both the AIA member and the Professional Affiliate are achievers striving for improvement in energy, transportation, recreation, and government relations. Finally, active AIA members find that Professional Affiliates are concerned with community service. "Let someone else do it" is not a philosophy held by members as they work together toward advancing education, historic preservation, and activities designed to bring the local communities together in a spirit of fun and camaraderie.

Later this month, a questionnaire will be mailed to all Professional Affiliates. We urge you to return your questionnaire and ideas concerning the growth, participation, and direction of the Professional Affiliates. "Why did you join the LA/AIA as a Professional Affiliate?" "What goals would you like to see the Professional Affiliates accomplish?" These are just a couple of the questions the survey will attempt to answer.

So get involved. Take advantage of your membership in a dynamic, concerned organization. Let your feelings and ideas be known. When you receive your questionnaire, complete it and return it as soon as possible. Become an active part of your future.

Members
Based on the document provided, here is the plain text representation:

**Sci-Arc**

Thesis project, Rick Gooding: instructors Eric Moss, Robert Mangurian.

**Approximately 160 enthusiastic attendees came to hear what the experts had to say about survival for architects in the company of their peers.**

LA/AIA President Mark Hall laid out the scope of the problem by noting that architects are expected to provide information on their services and spoke briefly about current action being taken on the local, state and national scenes on liability issues. This included the resolution recently passed at the National AIA Convention in San Francisco urging quick response to this concern by the National AIA Board.

Committee Chair and Moderator Fernando Juarez, aside from "listening to them in the aisles" with his usual concise wit, told us that "in regard to the liability issues, we need to work together to resolve this sticky mess."

Bill Feathers, L.A.'s "marketing mavin" discussed upcoming trends in the marketing of architectural services. Included in his discussion were more mixed use facilities, more renovation, including regional shopping centers, and continued historic preservation. (Quickly write your congressperson to continue tax credits for historic preservation.) Feathers also pointed out that more and more financial institutions are taking ownership positions and that there is an increasing use of consultants on simple as well as complex projects. Finally, he noted an increased demand for quality.

Feathers outlined the best markets for architectural services. They are: the entertainment industry, high-tech, aerospace, bio-medical, and electronics industries, hospitals and the health care industry, and hotels.

A series of suggestions for updating marketing plans was presented. First, look at last years fees and profits and the sources of both. Then list really good clients. Next review new markets and services, establish goals for your firm and search for new clients in both old and new markets. Past clients should also be reviewed for additional work. Finally, don't leave your brand new marketing plan on the shelf; use it.

Peter Hawes confronted the question of liability coverage. According to Hawes the problem in the liability business is not the cost, but how to pass the cost on to the client. The number of companies offering liability coverage has been drastically reduced from 13 a few years ago to only two or three today. The coverage offered is poor, ranging from 1.5% to about 4% of fees. No liability coverage is available for exposure to toxic substances. Among the options presented by Hawes were the following: pass on costs of liability insurance; join with a group to form your own insurance risk management company; consult with an expert in the liability business; try to find non-litigation solutions to liability claims.

Donald C. Axon, AIA

Vice President-President Elect

**Correction**

In our July issue, the article on Metro Rail Stations entitled "Late Additions" inadvertently neglected to mention that Escudero-Fribourg Associates Architecture and Planning were associated consulting architects to Gensler and Associates for both construction documents and design of the Santa Monica station. That article gave Pamela Burton full credit for designing a busway and passing on her name for the plaza. Ms. Burton points out that the idea for the busway was developed jointly.
In June of 1984 the first graduating class emerged from the New School of Architecture in San Diego. These students entered the school at its inception, as it opened its doors for the first time in 1981. They represent the efforts of founder and president Richard P. Welsh and 23 faculty members to provide a unique and dynamic architectural education.

The New School of Architecture grants the Bachelor of Architecture degree along with the theoretical, as well as practical, aspects of the field. First-year and second-year students take courses in drawing, surveying, design and construction. Additionally, they are exposed to courses in local building codes and construction estimating. Other required courses in natural, social and behavioural sciences are taken at other colleges in the area. In the third year students integrate courses in structures and environmental controls into their design efforts. During this year they also complete work in architectural history. The fourth year provides students with in-depth instruction in structures and environmental controls, as well as architectural theory, criticism and design methodologies. During the final year, students are required to complete coursework and to prepare their thesis design. A series of design problems, including scale model and urban design projects, is offered. A final thesis design project is required. The Studio thesis project is offered. All three students noted a gradual change in the direction of the school, as a result of the change in design theory, which addresses design theory issues, and that an excellent balance between practical and theoretical concerns had been achieved.

As years pass and graduating classes continue to emerge from the New School of Architecture its influence on the architectural community will be felt beyond San Diego. By virtue of its vital approach to the study of architecture, it will continue to provide a lively and comprehensive architectural education.

Erik Hoffer

Ms. Hoffer is an associate working at Skidmore, Owings and Merrill.

Woodbury University began its Bachelor of Architecture program in October of 1984, following a year of research by Program Director Don Conway, AIA, University President Wayne Miller, PhD, and a committee of advisors involving Louis M. Naidorf, FAIA, vice president for design and director of design at Welton Becket Associates; Peter O'Leary, FAIA, of O'Leary, Terasawa, Takahashi & De Chellis; and Peter H. Martin, manager of marketing computer resources at Albert C. Martin & Associates.

Asked to point out the weaker areas of Southern California architecture programs, the committee said that the students could use more background in design, in the concrete business of architecture and in computer applications to the field. Hence, the Woodbury architecture program focuses on the design of the student as well as people aspects of architecture through user-responsive design, which requires the students to design everything from the computer class to the computer essential. "We are in the computer age now, the computer is the future tool of our profession. We are training to be the leaders in our profession," Lee said. Regarding campus life, "Woodbury is not that big of a school. The faculty and students have a family relationship and we work together as a family."

Second-year student Neil McLean also commented on the intimacy of the school. "Faculty and staff are more personal and you can get to know the professors."

For its 90 architecture students, the school maintains two full time instructors and about 10 part time faculty members most of whom are licensed architects. In addition, special instruction is offered from organizations such as CSI.

Woodbury is a private, non-profit institution located in downtown Los Angeles. It is fully accredited by the Western Association of Schools and Colleges. The year-old architecture program currently is working toward accreditation from the National Architectural Accrediting Board.

The school offers bachelor's degree programs in business (accounting, business administration, marketing, management, international business, finance) and professional design including fashion design, graphic design and interior design. In addition, they offer a master's in business administration degree in the areas of accounting, international business, marketing and management.

John Sanchez-Chew
Mr. Sanchez-Chew is a third year student at Woodbury University and a student director representing that school in the LAAIA.

The emphasis on computers is good and I like the business minor." Fourth-year architecture student Chris Lee sees the program's business minor as a major asset. "It will help us start our own business and help us utilize the computer as an essential. "We are in the computer age now, the computer is the future tool of our profession. We are training to be the leaders in our profession," Lee said. Regarding campus life, "Woodbury is not that big of a school. The faculty and students have a family relationship and we work together as a family."

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People

Walter Frederick Wagner Jr., FAIA, longtime editor in chief of Architectural Record, died on July 6. He was a graduate of MIT, he joined Architectural Record in 1963 after serving as an editor of The House and Home magazine.

A scholarship for high school students entering undergraduate architecture programs has been established in his name. For information write: Jonathan Wagner, Director, The Walter Wagner Architectural Foundation, Carriage Road, Weston, Connecticut 06883.

Dworsey and Associates received a special judges’ grand award for specific design innovation for their Angelus Plaza Housing for the Elderly at Bunker Hill. The project is the second largest federally subsidized housing development in the nation and uses a factory-produced prefab housing unit system. Other Grand Award prizes went to Ron Goldman, AIA, for best custom home, Malibu Cove Residence: Park Wellington in West Hollywood won the grand award for best renovated, restored or remodeled residential project, by William L. Pereira Associates also won a grand award for the Northrop Electronics Division Headquarters in Hawthorne, best commercial office building over 100,000 sq. ft.

Awards of Merit went to Douglass A. Adams, AIA, for best architecture, Architects, AIA. Ron Goldman, AIA, Johannes Van Tilburg & Partners, AIA, Kaminski, M. Bowland & Hollander, and Kaminski & Cotton and David Hyuhn. The Charles Luckman, FAIA, Architect Memorial Fellowship was established in his name. The fellowship will comprise some 700,000 square feet of rentable space, including a 25,000 square foot plaza. The office building will feature an 850-car garage and will be a fifth year student in the architecture program at the School of Environmental Design at the University of California, Berkeley. The school was established by a gift from the family of the late Charles Luckman, FAIA, who was one of the first architects to develop modernist office buildings.

Ghoshie Ghaffari of Anaheim, a fifth year student in the architecture program at the Illinois Institute of Technology, received an honorable mention award and a prize of $200.00 in the 1985 William Van Alen Architect Memorial Fellowship. The project is the founder of “Urban Living,” a group representing citizens interested in living in the old part of town. Presently, Schneider-Wessling is a professor of architecture at the Kunst Academy, West Germany.

Buildings

The Eastern-Columbia Building, located at Broadway and 9th in downtown Los Angeles, has been designated as a historic landmark monument. The 13-story building, designed by Claud Beelman in 1930, is one of the finest examples of art deco architecture in Los Angeles. It has an exterior decor of glossy terra cotta trimmed with terra cotta of deep blue and gold. The terra cotta is highly detailed, with a wealth of motifs including sunburst patterns, geometric shapes, zigzags, chevrons and stylized animal and plant forms.

Competition

The American Wood Council invites entries in the 1985 Wood Design Award Program. Projects must demonstrate structural uses of wood and have a dominant wood character. Buildings must be completed by October 15. The deadline for submissions is October 15. Information and entry materials may be obtained from the American Wood Council, 1619 Massachusetts Ave., N.W., Washington, D.C. 20036.
The intention of David Watkin's book is to examine the similarities in the underlying ideas of 19th and 20th century architectural criticism. As his starting point he compares Pugin's Contrasts of 1836 with Pevsner's Pioneers of the Modern Movement of 1936. In spite of the specific differences of these writers, Watkin concludes that each argued for something as well as a rational way of building in response to society: "to question (society)’s forms is certain anti-social and probably immoral."

Pugin championed the Gothic as the rational manifestation of the medieval Christian world; Pevsner, preaced International Style to a non-converted English audience. Professor Watkin traces the same line of thinking through such writers as Viollet-le-Duc, Le Corbusier, and Gideone as well as Pevsner. He discusses with the argument of each and finally concludes that such thinking denies architecture its traditions as well as "undermining..." our appreciation of the imaginative genius of the individual." For both Pugin and Viollet-le-Duc architecture was the anonymous expression of an era; the individual was secondary to the great forces of civilization from which the works springs. For Pugin it was "true Christianity" and for Viollet-le-Duc it was his rationalist egalitarian society. Modern scholarship, Watkin argues, shows that Medieval architecture was not anonymous and in fact was the product of style-conscious and taste-full individuals.

The notion that architecture evolves from the ideals of an era, as the will of an age, is particularly menacing to Professor Watkin. It is this idea which he attacks in the writings of Pevsner. Ironically, Watkin begins this section of Morality and Architecture by paying tribute to the variety and richness of Pevsner's work in the same way that acknowledges the narrowness of his description of Viollet-le-Duc at the conclusion of that section. "Yet it would be wrong to suggest that we have painted a full or balanced portrait of Viollet-le-Duc, or indeed that we have painted a portrait of him at all," he writes.

From the beginning of his career, Pevsner was guided by theory rather than documentation. Watkin argues after examining his early writings about Michaelangelo. Although these ideas are very much in the tradition of German art history studies, Watkin finds this approach especially unconving when dealing with the genius of Michaelangelo. Many of Pevsner's early arguments reappear in The Architecture of Mannerism published in 1946. Watkin acknowledges that this work "contains many sensitive and illuminating accounts of individual buildings," but the underlying assumption that these buildings were the products of the "spirit of the age" and the arena in which the artist's role in articulating these ideas is to be criticized.

When Pevsner becomes the spokesman for the Modern Movement his ideas are similar but now in the arena of the art historian looking at a distant age. Watkin writes that, for Pevsner the new architecture was to be integral, not to contemporary society with its untidy individualism, but rather to the "idea" of socialist industrialism, that had yet to be realized. The new art was to be honest, faithful, true and anonymous with its faith in industrial technology and the "spirit of youth.

The collectivist nature of the new architecture, the idea that it is a expression of a new age, seems to be especially problematic for Watkin. He quotes Mies, "We reject all es-thetic speculation, all doctrine, all formality. Architecture is the will of an epoch translated into space..." Greek temples, Roman basilicas and medieval cathedrals are significant to us as creations of a whole epoch rather than as works of individual architects... they are pure expressions of their time. Their true meaning is that they are symbols of their epoch....." This is a view which Watkin describes as "a menacing vi-sion of the ‘idea of a socialist mechanistic future.’" When Pevsner is quoted writing about the Halles School of the Paris exposition of 1899, "[the designer of Halles des Machines] is hardly known to histo-rians of architecture. The healthy anonymity, a matter of course in medieval building, is preserved here while it was lost in architecture, owing first to the Renaissance and then to the romantic conception of the artist and his individual genius."

Watkin responds by writing that the supression of the individual in favor of the collective society was a characteristic of the socialist radicalism of the Weimar Republic of which Pevsner was a part of a small minority. Later the same ideas, Watkin notes, were expressed by the Na­tional Socialists and he quotes Goebbels in a footnote to further explain his point. This is not criti­icism of Pevsner's ideas, it is naming-goebbels by juxtaposition.

Certainly one of the topics which Watkin argues strongly for, and one of his major objections to the writers discussed in Morality and Architecture relates to the major role the individual plays in the creative impulse. It can be argued that the communal intellectual baggage of an era is an important influence on the individual artist and that the re­cognition of these collective characteristics of creativity is one of the reasons a culture can be defined.
The Wosk House
Additions and Deletions

In 1981, Miriam Wosk, a painter and designer, asked architect Frank Gehry to remodel the third and fourth floors of a four-story 1960s Beverly Hills apartment building. The program called for a single-family residence with an adjoining guest suite and a studio. The result was an unusual collaboration expressing the esthetics of both architect and client.

The lower two floors and half of the third floor of the apartment building designed by Lester Wertheimer, AIA, were retained and the overall relationship with the street was undisturbed. While the original building is slightly larger than its neighbors, the new project reinstates a domestic streetscape with a series of architectural volumes on its new penthouse floor. The lower three floors can be seen as a base block on which the new set piece rests aloft. The appearance of the new structure was partly determined by a zoning requirement which held the fourth floor addition back on all sides from the original building perimeter.

The project represents a collaboration between the architect and the artist/client. The overall architecture was designed by Gehry and the interior finishes were conceived of by Wosk. While the primary image of the project is a result of Gehry’s ideas, once inside, the architecture cannot be separated from the lushly tiled patterns which begin in the lobby and continue throughout the building. Even the elevator, reused from the original core, is profusely tiled. Additionally Wosk enlisted other artists to undertake special pieces particularly for the building. Marlo Bartell is responsible for ceramic furniture in the lobby and on the upper deck, and Peter Shire designed a cabinet for the living room. But Wosk’s tile designs, made for this project according to her specifications by Malibu Ceramics, are the major artistic component. The kitchen, the most ornate space in the house, is a tableau of California tile.

The building offers no reference points, and at first this is disconcerting. But slowly, this autonomous quality is what makes the Wosk house so captivating.

Richard Karkos

Data
Project: Wosk Residence
Architects: Frank O. Gehry & Associates
Client: Miriam Wosk
Site: 440 South Roxbury, Beverly Hills, California
Program: Remodel third and fourth floors of a four-story 1960's apartment building in order to create a single family residence with adjoining studio and guest suite. Interiors designed by Miriam Wosk.

In which the architect took his design process a step further and in a slightly different direction. While it is quieter and more refined, it confronts similar kinds of issues. The forms are defined: vault, dome, zigurat, cube. However, it is still a project of pieces, and like the Santa Monica House, the views out are highly descriptive. Once one discovers some part of the building, one looks back at it through another part. But the views are never complete; portions are revealed in small doses, but never the whole. Even on the deck, the different textural qualities of the separate pieces and materials reinforces the discontinuity and tension.

Additions and Deletions

The side elevation of the Wosk house reveals a varied collection of forms.

The skylit interior of the Wosk House encourages views from one area to the next.

Another layer of perceptual interaction occurs at the glazed transition joints between the pavilions. The glazing, which articulates the separate pavilions, defines the building part on the exterior and creates views of the separate parts from the interior. And, while the building clearly reads as a set of disparate parts on the exterior, the interior space seems like a large, continuous volume.

The variety of forms comprising the roofscape can be experienced on the surrounding deck. The collision of objects includes a blue plaster dome, a zigurat, made of seamless gold auto metal, a grey plaster vault, a box of pearl black granite and, facing the street, the glass box living room. Because the new penthouse is almost at tree-top level, from a distance it looks like a small city floating above Los Angeles.

Gehry's strongest work, exemplified by his own residence in Santa Monica, is architecture which carries on a dialogue about the art and craft of building. It does so through a process of descriptive dismantling. Herein lies the tension in his work, making something which is torn apart, unfinished.

In his Santa Monica house, and other similar projects, his architectural vocabulary is primarily abstracted geometry, and it is highly evocative in a primal sense. The Gehry house blatantly challenges the viewer's perceptions. Looking out of the house from the inside is, in many ways, more exciting than looking at the massing from the street. The primal quality of the house has a psychological effect upon one's conscious and subconscious.

This subliminal connection is activated in the Wosk House as well. It is one of a series of Gehry projects in which the architect took his design process a step further and in a slightly different direction. While it is quieter and more refined, it confronts similar kinds of issues. The forms are defined: vault, dome, zigurat, cube. However, it is still a project of pieces, and like the Santa Monica House, the views out are highly descriptive. Once one discovers some part of the building, one looks back at it through another part. But the views are never complete; portions are revealed in small doses, but never the whole. Even on the deck, the different textural qualities of the separate pieces and materials reinforces the discontinuity and tension.

Richard Karkos
Kaplan

Phobia

The Listener

It is such a relief to just sit down with a paper and pencil, mentally breathless from a frantic, multi-month search for a defense of Sam Hall to the Los Angeles Times. Kaplan, frequently treated by LA architects as the "invisible" architecture critic, could it have been that simple all along. a call of mistaken identity? No, surely not. Too much anguish. Fire somewhere behind that smoke, for sure.

Well, what about the pot-shots he takes at architects? Big ones especially: "socially acceptable architects such as Philip Johnson and I. M. Pei." And Kaplan's very similar treatment of the AIA: "4000 architects at the annual AIA convention converged to congratulate each other, celebrate their craft and call attention to themselves."

We checked our Roger's The-saurus when we felt the need to let off some steam around, chronic, dour, irascible, testy, petulant and irritable. In short, he does not understand himself—em, even when we might agree with him! Unfair! We think not. Perhaps without a mandate from his employer— or even any personal compulsion to critique buildings, remember, he is the urban design critic —he just can’t resist unloading his pique on architects.

Perhaps he is simply an architect critic? Still, why the pique?

We have been listening pretty carefully to Kaplan for several months— we have listened to his LA Times pieces stacked in front of us—and we offer the following explanation:

Kaplan sees architects as having let him down by burying their heads in their clients' pocketbooks and myopically seeing little beyond their drafting boards. Positioned in society where they could exert great leverage for the good in Kaplan's urban design world (to say nothing of their own) he sees them abdicating their power. They are black and white for him. He cares very deeply about urban design. He feels very alone in a crusade—on June 2nd he expressed immense relief over the possibility of New York's Richard Weinstein being chosen new dean of UCLA's architecture and planning school. "a hard-headed, action-oriented urban designer." As if Weinstein could be the sole reinforcement he might expect to help him resist being overrun by the heretics.

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Yes, he clearly cares deeply about urban design and puts a clear distance between his own convictions and, as he says, "the cup of tea sipped by the ethical polemicists protected by tenure and dabbling in design at UCLA."

No, not ending. But we architects do care about urban design, don't we? Listen with us to Kaplan:

"One of the many wonderful things about landscaping (along free-

ways) is that it has the potential of mitigating the visual pollution of an encroaching man-made world of concrete and steel." Then follows a hard-hitting attack on and expose of the billboard lobby. Again, "We hope the City Room will be used to explore such pressing local issues as the future of Library and Pershing Squares. Metro-Rail alternatives, the erosion of residential neighborhoods, improving pedestrian life and the need for affordable housing."

And not just such pleasant pious hopes: On the threat to open space embodied in the planning proposals for Library Square Kaplan fills eleven column inches with a brilliant, descriptive attack on the city's transportation department for "nibbling away" at the project's promised pedestrian ambiguity with street widenings for left turn lanes.

Space does not permit quoting equally powerful criticisms such as the attempts to ban signs on tower rooftops downtown; a warm plea for a social solution to the Pershing Square problem; a continuing series of attempts at physical design solutions; a strongly supportive piece for Dolores Hayden's "Power Of Place" organization at UCLA. And more: 16 column inches of slashing attack on City Council's "blatantly political handling" of the attempted raze of Hollywood's Highland-Camrose cultural landmark—brilliant, investigative journalism (nothing but the facts. Ma'am) spiced with colorfully worded, condemnatory opinion.

Only the last six words bothered us. The last four lines read, "At stake is the Council's integrity, or what there is left of it." Those six words carried us back to the past when the Council first began to lose its integrity. So now it is irrevocable? The Council can't regain its integrity by reversing yesterday's action? Not very forgiving, Kaplan. Might even tend to drive them into the hands of the enemy!

But before leaving our more than competent but sometimes grim urban design critic we quote, for the lighter touch, Kaplan, on Philip Johnson, "elegant, winsome John-

son, the profession's superstar turning out, not surprisingly elegant, winsome structures." And finally hasted to mention that there have been some more than decent critiques of buildings. We especially remember the San Bernardino County government center and the Santa Monica bus terminal.

Just go a little easier on us, architects. Sam. Such a bright guy as you might even look for ways to motivate us to join you in your truly estimable cause. Meanwhile, we'll try to keep listening.

Paul Sterling Hoag, FAIA
LA AIA Design Awards

This year, the format of the LA Chapter's 10th annual Architectural Design Awards Competition has been altered to feature a public display of all entries. The exhibit opens September 7 in the newly dedicated City Room at the California State Museum of Science and Industry, 700 State Drive, Exposition Park, and will be open free of charge from 10 a.m. to 5 p.m. daily until October 6.

The Design Award winners will be announced during a special program to be held in Parsons Plaza at the Museum, September 28. Admission to the event, payable to the LA AIA at the Chapter office, is $15 in advance and $20 at the door. The evening will begin at 6:30 with a wine and cheese reception followed at 8:00 by a discussion of the projects selected by the 1985 jury: Audrey Emmons, FAIA, Joseph Giovannini, Bruce Graham, FAIA, and Robert Stern, FAIA.

Audrey Emmons, FAIA, principal of her own San Francisco office, received her BS in architecture from Kansas State University. Emmons has received design awards from the AIA, Architectural Record, Sunset and House and Home magazines for highly articulated residential projects completed while a partner of Hooper, Olmstead and Emmons. In her opinion, "a professional image is necessary even in this age of individuality."

Joseph Giovannini is an emerging figure in architectural criticism, currently serving as an architectural writer for the New York Times. The youngest member of the jury, Giovannini is perhaps the most familiar with Los Angeles, as his credits include the recent publication Real Estate as Art: New Architecture in Venice, California and service as architectural critic for the Los Angeles Herald Examiner.

Bruce Graham, FAIA, partner in charge of design for Skidmore, Owings and Merrill, Chicago, qualifies as a consummate corporate architect. A graduate of the University of Pennsylvania, Graham is currently a registered architect in 17 states, in Canada and in the United Kingdom. Architect of the world's tallest building, Chicago's Sears Tower, Graham has written that "our buildings must be clear, free of fashion and simple statements of the truth."

Robert Stern

Robert Stern, FAIA, author, educator and practitioner, received a BA from Columbia and a M Arch from Yale. He is the recipient of design awards from the AIA and House and Home as well as first place in the Roosevelt Island Housing Competition. Among the first contemporary architects to employ historical reference in work, Stern believes that "architectural form is related to symbolic intention and not technological expression."

Chairman of the 1985 Chapter Awards Committee is Errie Marjoram, AIA, assisted by committee members Bouje Berenkoff AIA, Mel Bernstein AIA, Joel Breithart AIA, Nir Buras AIA, John Cotton AIA, Mark Fuote AIA, Lonny Gans PAL, Carl Hunter AIA, Charles Lagreve AIA, Jonathan Manseour AIA, Seth Sakamoto AIA, Associate, Julius Shulman LA AI A, Honorary Member, Michael Wester AIA and Bernard Zimmerman FAIA.

Collaborations Program

Chapter Nominations

The following nominees have been accredited for 1986 Chapter officers and directors:

Vice-president/president-elect: Cyril Chern, AIA
Secretary (two-year term): Richard Appel, AIA
Directors (two-year term; two positions open): Daniel Chudnowsky, AIA, Fernando Juarez, AIA, John Mutlow, AIA, Alan Rosen, FAIA.

There are 11 individuals vying for the 10 positions. The election results will be announced at the Chapter meeting scheduled for Tuesday, November 19, 1985.

The program opens at 8:00 with a discussion of the awards recipients and their clients planned for October 19 at the Dorothy Chandler Pavilion. All chapter members are invited; detailed information on this program will appear in the October LA Architect.

Collaborations

The program, which takes the place of the Chapter's regular September meeting, will touch on collaborations between architects and artists, developers and owners in the development of monumental art for public spaces. Moderated by Marc Goodwin, a Los Angeles architectural coordinator/consultant, the program will explain the importance of working with the artists from the conception of a building project in order to avoid aesthetic, structural and other engineering headaches.

In addition to her role as moderator, Goodwin will serve as keynote speaker for the program. The panel will consist of L.C. Pei, facilities for the arts and media technology associate, I.M. Pei Partners; Richard A. Kahan, former chairman, Battery Park City Authority, New York City, and managing director of Skidmore, Owings and Merrill, New York; and Robert Stern, FAIA, one of the country's leading architectural critics.

The final program in the series, Fantasy and Function, will take place November 11, on the set of the show "The Caine Mutiny Court Martial." The program will be held from 6:30 to 9 p.m. in the Design Center Auditorium (sixth floor) at 433 S. Spring St. A wine and cheese reception will precede the meeting.

Cost of the program is $30 at the door for AIA members; $25 for non-members; and $5 for students. Advance reservations are not required.

Stern Words

September 26

Robert Stern, FAIA, jury member and host of the "Pride of Place: Building the American Dream," a PBS television documentary to be aired in 1986, will speak September 26 at 8:00 p.m. in UCLA's Dickson Auditorium as part of the 1985 LA AIA Design Awards Program. The lecture will be preceded by a reception at 6:30 in Stern's honor.

There will be an attendance fee of $7 general admission and $3.50 for students; on-campus parking is available at a structure 3 near Hillgig and Sunset Boulevard at a cost of $3. As seating is limited, admission will be by reservation with the LA AIA Chapter Office (213) 659-2282 before September 20th.