Architects May Differ Over Good Design, But They Agree RD Crowell Is The Leader In A/E Insurance.
### Architect's Calendar

#### November

**FRIDAY 1**
- November 1, 2, CCAIA Convention, Lake Tahoe

**WEEKEND**
- November 2, Exhibition Tahoe: An Enchanting Light
  USC, Helen Lindhurt Architecture Galleries, West Hall through November 30. For information: (213) 743-2723.
  - November 2, Through end of year, History of Lake Enchanted Exhibit, Peter Strauss Ranch, 56500 Mulholland Hwy, Agoura (818) 706-2300.

**MONDAY 4**
- Sam Hall Kaplan Monday Night Lecture Series Ideas Call Poly Pomona 7:30 p.m. Kellogg West Auditorium. Call (714) 368-4302, for information.

**TUESDAY 5**
- LA/AlA Board Meeting
  - Chapter boardroom, M-62, Pacific Design Center, 4 p.m.

**WEDNESDAY 6**
- LA/AlA Computer Committee
  - A/E Open House, Skidmore, Owings and Merrill, 725 S. Figueroa St., 6:30-8:00. Call Terry Poindexter (213) 659-9700 for information.

**THURSDAY 7**
- November 2
  - THURSDAY 7 - WEDNESDAY 13 MONDAY 11
  - LA/AlA Board Meeting
    - Chapter boardroom, Suite M-62, Pacific Design Center, 3:30 p.m. Call 659-2282.
    - Rodney Friedman: The Work of Fisher Friedman Associates, USC, Harris Hall 100, 6:30 p.m.
    - Wayne Bafatoff speaks on "Making Cities Work for People" SCI-ARC, 1000 Berkeley, 8:00 p.m.

**FRIDAY 8**
- LA/AlA Associates Board Meeting
  - Chapter boardroom, Suite M-62, Pacific Design Center, 5:15 p.m.
  - Codes Plumbing Committee, Beckei Associates, 5:00 p.m.
  - LA/AlA Executive Committee, 5:30 p.m.

**WEEKEND**
- November 9, Associates Workshop, Universal Studios
  - November 9, UCLA/CAIA Energy Conference
  - UCLA Graduate School of Architecture and Urban Design 9:30 a.m. to 3:30 p.m.

**MONDAY 11**
- Feature and Function
  - Los Angeles Theater Center (changed from Student Theater). Reception 6:30 p.m., program 7:30 p.m. Call (213) 659-2282 for information.

**TUESDAY 12**
- LA/AlA Associates Board Meeting
  - Chapter boardroom, Suite M-62, Pacific Design Center, 6:30 p.m.
  - Rodney Friedman: The Work of Fisher Friedman Associates, USC, Harris Hall 100, 6:30 p.m.
  - Wayne Bafatoff speaks on "Making Cities Work for People" SCI-ARC, 1000 Berkeley, 8:00 p.m.

**WEDNESDAY 13**
- LA/AlA Board Meeting
  - Chapter boardroom, Suite M-62, Pacific Design Center, 3:30 p.m. Call 659-2282.

**THURSDAY 14**
- Architects for Health Committee
  - Chapter boardroom, M-62, Pacific Design Center. 3:30 p.m. (213) 659-2282.

**FRIDAY 15**
- November 16, LA/AlA Committee Retreat
  - Pacific Design Center, Suite 259, 9:00 a.m. (213) 659-2282.
  - November 16, Association for Women in Architecture, Marketing Design workshop, Woodbury University Auditorium, 8:30 a.m. to 12:30 p.m. (213) 450-5053.

**MONDAY 18**
- Architects in Industry Committee
  - Chapter boardroom, 7:30 p.m. (213) 659-2282.

**TUESDAY 19**
- LA/AlA Election Meeting
  - Pacific Design Center, Suite 259, 6:00 p.m. (213) 659-2282.

**WEDNESDAY 20**
- Government Relations Committee
  - Chapter boardroom, 5:30 p.m. Codes/Planning Committee, Boeser Associates, 5:00 p.m.

**THURSDAY 21**
- UCLA Architecture Lecture
  - Diana Agrest and Mario Gandelsonas. "The Three Texts of Architecture." Room 1032 Architecture Building. Reception 7:00 p.m., lecture 8:00 p.m.

**FRIDAY 22**
- LA/AlA Associates Board Meeting
  - Chapter boardroom, Suite M-62, Pacific Design Center, 6:30 p.m. Call 659-2282.

**WEEKEND**
- November 26

**MONDAY 25**
- USC Architectural Guild Lecture
  - Peter Eisenman: Projects and Ideas, USC, Bovard Auditorium, 8:00 p.m.

**TUESDAY 26**
- SAA Board Meeting
  - Chapter boardroom, 6:30 p.m. (213) 659-2282.

**WEDNESDAY 27**
- Thanksgiving

**THURSDAY 28**
- FRIDAY 29

**WEEKEND**
- FRIDAY 29

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NOTICE OF POSITION

The Graduate School of Architecture and Urban Planning at UCLA invites applications for a full-time, tenure-track position in the Architecture/Urban Design Program, beginning academic year 1986-87. The successful applicant will be expected to teach design studios and to make a contribution to at least one other area of the teaching program, and to actively pursue practice and/or research and scholarly activities. It is anticipated that the position will be filled at a senior level, UCLA is an Equal Opportunity/Affirmative Action employer and the names and addresses of at least three references by January 15, 1986, to Professor William J. Mitchell, Head, Architecture/Urban Design Program, Graduate School of Architecture and Urban Planning, UCLA, Los Angeles, California 90024.

POSITION OF DIRECTOR OF ARCHITECTURE, URBAN INNOVATIONS GROUP, UCLA GRADUATE SCHOOL OF ARCHITECTURE AND URBAN PLANNING

The UCLA Graduate School of Architecture and Urban Planning is looking for an individual to fill the position of Director of Architecture at the Urban Innovations Group (UIGI, the practice arm of the School, beginning academic year 1986-87. Candidates should have at least five years experience in architectural practice, including experience in project design and project management. The successful candidate will be expected to work with other faculty members in directing students' work on architectural projects, to be responsible for the overall management and organization of all architectural and urban design projects, and to teach two or three courses each year in the Architecture/Urban Design Program. It is anticipated that the position will be filled at the Assistant Professor level, but exceptionally well-qualified applicants at more senior levels will also be given consideration. UCLA is an equal opportunity, affirmative action employer and applications from women and members of minority groups are especially encouraged. Applicants are asked to submit letters of inquiry, including curriculum vitae and the names and addresses of at least three references. Applications are due January 15, 1986 to Professor William J. Mitchell, Head, Architecture/Urban Design Program, Graduate School of Architecture and Urban Planning, UCLA, Los Angeles, California 90024.

Bauhaus Album


Bauhaus Photographs is an unusual collection of photographs and essays documenting photography at the Bauhaus. The intentions of the book are serious, but its overall impression is that of a photo album found in a stranger's attic; there is great attraction to the snapshots but one wants to know more about the photographers and the people taking them.

Eugene Prakapas writes an introductory essay which provides an overview of the history of photography at the Bauhaus (photography was not introduced into the curriculum until 1920) but as this is the only essay of this type its introductory nature becomes emphasized. The introduction is a special addition of the English edition of the book so its "album" quality undoubtedly was a part of the original German edition.

The table of contents reinforces the serious quality of the book with entries such as "Exhibition List," "Curriculum of the State Bauhaus in Dessau," essays by Walter Peterhans, Laslo Moholy-Nagy, Ernst Kallai and others as well as two sections of photographs: Bauhaus Photographers and Bauhaus Album. But a brief perusal of the book suggests that the table of contents is something of a facade. Credits for the catalogue design are not given. The section titled curriculum includes the reduced reproduction of three pages from a Bauhaus catalogue of the course of study.

It is the photographs which are the interest and the value of the book. Although many of the photographs are intended to be appreciated for themselves it is their documentation of Bauhaus life which is most compelling. It was a very specialized environment and must have been a very exciting one in which to study and to live. These photographs communicate the excitement. The subjects were as varied as the techniques. An empty lecture hall with rows of tubular steel furniture designed at the Bauhaus with its emphasis on light, a double exposed portrait juxtaposing the sister against the repeated balconies of the Bauhaus building, a very serious Hannes Meyer in a drafting studio, a student jazz band, and students protesting against the military policies of the National Socialists were subjects for these photographs. And each conveys something of the excitement of the times and of the life at the school. The documentary essays provide a context in which to place the photographs but it is to the photos that we return.

Unfortunately the book is not produced well; the inexpensive paper is too light causing the photographs to shadow through to the opposite side of the page. There is no editor or compiler credited in the book but the project jacket states it is by Edgido Marzona who is a publisher of books about the 20th century avant garde compiled the book. It appears to be a personal project, so it is especially unfortunate the book was not better produced so that the true quality of the photographs could be realized.

Charles H. Wheatley

Buildings

Construction of "The Glen," a community of 58 townhomes for UCLA faculty, is under way in Beverly Glen Canyon. Scheduled for completion in 1986, the project is designed to help the University overcome problems in faculty recruitment and retention that result from the shortage of moderately-priced housing in the West Los Angeles area. The new homes will be located on an eight-acre site bordered by Beverly Glen Blvd. and Nicasia Dr., south of Mulholland Dr.

The homes, which will sell for approximately $157,000 to $249,000, were designed by architects McGee Essick/AEP, a joint venture based in Los Angeles. A group of developers have bought the Eastern Columbia Building on 9th and Broadway in downtown L.A. with the intention of creating a $1,250,000 high-end design center. When completed in the summer of 1986, the Palace Square International Marketplace will encompass the square block of 8th and Hill, 9th and Broadway. The developers have also bought the May Company. Both buildings are of historic value. The preservation of the facades, said a spokeswoman from Palace Square, "is why we bought the buildings in the first place."
Earthquakes On-Line

Briefly Noted

Earthquake Design

A University of Southern California professor has designed an earthquake information system, called EQINFOS, to help estimate strong earthquake shaking at building sites and to estimate the effects on proposed structures.

"The computerized system functions as a library service that's accessible and affordable to small users," says EQINFOS designer Mihailo Trifunac, a professor of civil engineering at the USC School of Engineering. Users subscribe directly through USC's department of civil engineering.

"Using a modem and compute terminal, a user can call EQINFOS and ask a variety of questions about earthquakes that have occurred in the western United States," Trifunac says.

The system searches its database and produces a file listing all earthquakes conforming to the user's specifications.

In addition, EQINFOS can predict how much a building of certain design specifications would vibrate during a quake of any specified intensity.

Using past seismic recordings and geological data, as well as statistical estimations, it's possible to predict the intensity of earthquake that might affect a particular building site.

"Builders of important structures need to know what kind of ground motion their structure should withstand," says Trifunac. "We can describe the possible range of earthquakes that might affect a particular building, and how great the building displacement would be and how much force the shear walls and columns would experience."

"To improve its chances of withstanding an earthquake, a building should have uniform strength up and down," Trifunac explains. "You don't want a weak link such as an open first story full of columns and glass."

The earthquake information provided by EQINFOS is useful not only for planning buildings but also for constructing bridges.

Just how accurate are earthquake predictions today?

We can describe with considerable confidence the range of possibilities," says Trifunac. "We don't know when they will strike, but we have a good idea where they're likely to occur and how strong they're likely to be."

Architectural Softball League

As the dust settles on the first official season of the loosely organized Los Angeles Architectural Softball League, the eight participating teams look back fondly on a full season of social, as well as athletic, fulfillment and fun.

Following are the standings at the end of the regular season while the top four teams prepare for the upcoming play-offs:
1. Johannes Van Tilburg & Partners
2. Don Barany/Architects
3. The Jerde Partnership, Inc.
4. The Landau Partnership, Inc.
6. VCA/Randy Washington Group
7. Nadel Partners & Shapiro
8. WZMH Group, Inc.

The League is hoping to expand to a minimum of 20 teams by next March. According to the self-appointed Commissioner, Jeffrey Turner of The Landau Partnership, Inc., the League is open to all comers, regardless of skill, sex, or impending malpractice litigation. So ... for a great time next summer, interested team representatives should contact Commissioner Turner at (213) 394-7888.

Kent State Memorial

Kent State University announces a national one stage open design competition for a memorial to the events of May 4, 1970, on the campus of the university.

On that date, student demonstrations protesting the Vietnam War and the decision to engage U.S. forces in Cambodia, ended with the shooting deaths of four students and the wounding of nine others.

The memorial is to honor the memory of those students, transcending the actual tragedy and affirming the fundamental American values of the right of public assembly and the right to petition the government for the redress of grievances.

First prize is $20,000 with the second prize of $10,000 and third prize is $5,000. There will be up to ten $500 honorable mentions.

Closing date for registration is November 30, 1985. Registration fee is $200. For information and registration forms write: May 4 Memorial Design Competition, Kent State University, Kent, Ohio 44242.

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The following text is a summary of the proceedings of the September board of directors meeting. Full minutes of this meeting are available through the Chapter office. Revised by the Los Angeles Architectural Award Committee.

ALA/ARCHITECT
November 1985

News and Notes

LAIAA

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ALA/ARCHITECT
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Given that, though, can architecture be ironic? I mean, architecture endures, and when the moment reappears ironic irony has ceased, the built irony still stands.

You can use architecture to make ironic comments. There are some disadvantages to that, one of which is that the comments are subsequently seen to have been made on May 14th, 1985 or whatever.

The real question, though, is whether the ironic mode is an appropriate expression of the process by which buildings are made. The progress is so complex. It involves so many acts of consensus before anything can happen. I hold to the idea that each medium is appropriate for a certain kind of commentary on the culture. And our sense of appropriateness has to do with our understanding of what is involved in making a statement. A painter can buy ten dollars' worth of paint and in a short time can make a statement. With a building, which takes years to design and two years to build, the moment is already gone, it's four years later.

This is a prejudice that, no doubt, I got from Kahn, who wanted his buildings to be timeless, who would judge a building by your not being able to fix it in time. I recognize that that notion seems less and less persuasive to me, but I'm still not persuaded of the opposite of the ironic.

Looking, though, at Kahn's work, and at the time when he was active, one has to recall the feeling of belief in possibility that we all felt back then. The times seemed to be utterly clear-eyed, without apology or irony or any of those things that so beset us. Did we just feel that or was it real?

I wish I could read history more intelligently than I'm able, but it would seem to me that in the process of change, there are certain moments when we look at politics and intellectual thought, science and the arts, and there seems to be no apparent pattern. But then sometimes those things come into phase and reinforce each other and all of a sudden we realize that here is another perception of the world we're in the middle of. And that was such a moment. If I were a cultural historian, I would see whether at that moment you had a vertical alignment in varying professions, or would you find, really, that biology was here and physics was here, architecture here and music up here. I don't know how one would do that, but it would be interesting.

For Kahn, though, it was his way of thinking that sustained him. Leonardo da Vinci used to throw molten paraffin into jars of water, and as the shapes would randomly congeal, they would kick off an idea and suggest something to him and then he would be off and running. Kahn would get himself going from information he encountered. He would have been particularly delighted with the kind of information that comes out of the work that Dolores Hayden does here at UCLA. He would have been delighted with the fact—what he would call the circumstance—that sixty percent of American couples both work. And he would have loved to use that as an instrument, criticizing house designs in second year, and pointing out that there was an institutional reality that the student did not recognize. He was always trying to search for a pre-existing set of relationships that had nothing to do directly with shapes but which nevertheless bore some kind of direct relationship with what you ultimately ended up doing.

The search that led to the Salk Center—Ah, but you see, Kahn's premise there was that he had finally seen into the timeless essence of the scientific endeavor, and he romanticized his perception of what it was, and that distorted his ability to understand what it really was. And he then created a timeless image of the wrong perception. Scientists love to be engaged with the mess of the apparatus through which they perceive the universe. They want the test tubes, wires and bubbling cauldrons. And amidst that visual cacaphony, they put down a white pad and draw the huge equation that unifies all the forces of nature. But Kahn thought they would put the white pad down in a serene office next to the laboratory with a view of the ocean. That's the way Jonas Salk works, but it's not the way most scientists work.

It's a shame that Kahn couldn't have had your analogy of the paraffin in the water, and seen that it's the tubes and mechanisms that inspire scientists' minds to imagine their theories.

Well, the next time around he would have changed it. And he would have gotten just as enthusiastic about the romance of the man who creates the cube of peace around himself amid the confusion. And then he would have gone on about that until the tears would come to your eyes, and you would have been just as carried away with the thought that this is the only possible way to make a laboratory. Until it actually got used . . .
Interview

Richard Weinstein

So that where we use old motifs in architecture—
in politics you take a series of older slogans (I use the word "slog-" to suggest that there is some emptying of content), and you use them as your rationalization and jus- tification for some particular course of action—the way Reagan relies on various old saws from the history of American politics to rationalize and justify what he is doing. And one could say that some of the same thing is done in second-rate postmodern architecture: that there are hierarchies that are patched together as a justification for doing a building in a certain way. So that the fact that this is a contemporary form of construction and put it into pro- grams for the poor who can't get medical services in rural Appalachia. Now Scully knows this dilemma— he's really such a sensitive person. At the end of the article he says, it almost makes you sick. The situation is so disastrous, how can we debate architectural form anyway. It almost makes you sick of art.

It's not a higher form of seamliness—that if we really were concerned about the poor, we would be deeply committed to the kind of show Humana puts on—or even the kind of show Reagan puts on.

I would say that these rampant entrepreneurs can achieve that ideal: it's neither super- luxury nor is it poverty-struck. It's the kind of middle course. But to think of them. Krier tends, it seems to me, to avoid responsibility by using irony to ironic commitment.

I think it is unseemly. It's also got iron. Well sure. Humana gets dressed in marble and Mrs. Reagan gets dressed in diamonds. And many de- rive an experience of comfort and security and satisfaction from all that. And that part of the moment too.

Is there any way—assuming this moment is not going to pass away and we get a piece of the city built by Leon Krier—is there any way that these rampant entrepreneurs can make city districts with their display? So that the display will enhance the public realm as well as the elevator lobby?

The answer is obviously yes. There are ways of treating the public realm that are full of pleasure for the public and they don't involve a kind of overheated display of finan- cial investment. I think most of us want our professional work to achieve that ideal: it's neither super- luxury nor is it poverty-struck. It's some middle course. But it is the kind of buildings as responding to some unitary vision of how they can work together—that's a notion we have not been particularly good at, you know, since the University of Virginia campus. We don't appear to have been particularly interested in that, as a culture. And at the mo- ment, whatever basis we might have had for a consensus that could pro- duce such things—an urbanism that is even further away because of this postmodern moment: further away because of the politics of the moment and because of the stylistic diversity that makes it even harder to bring areas into some kind of coherent pattern.

Speaking of the University of Virginia, the Dean there, Jaque Robertson, was asked at a panel dis- cussion if he still believed that democratic societies can produce great cities—whether it's possible, in our kind of society, ever to have the kind of cities Krier's buildings in the deserts seem to have given us. His answer was he didn't know.

But what would be a fruitful thing to do in Paris, we're visitors, and we say, "How Humane!" I don't think we can take the measure of their hu- manity unless we understand the totality of the city and the way they are living in them. Krier tends, it seems to me, to play on a romantic sort of Volksehen image, a sort of spiritual image that we can feel good in to live in those cities. But as near as we can tell, most of the people who lived in those cities were pretty miserable.

Which brings us back to the issue of disparity of conditions—

If we were the top five percent of society we probably would have had the most. And our toleration, as Ameri- can culture, for such disparity. Maybe there's a reason for it. If it is required that you have that kind of disparity, then—

—a city that looks like that. I would say that in this society, where the greatest good is shared by the greatest number, we get a city that looks like ours. The physical reality reflects the social reality to a very important degree. And it is an un- happy consequence of the success of this particular society in giving people more of what they apparently want that we get the environment we have. Many people find that en- vironment intolerably ugly, but at least part of that feeling comes from comparing our cities to European cities, and our use of European cities is basically as toys.

So we have a situation in which we profit from a politics we cannot endorse, and we build buildings we cannot morally defend, and we purvey stylist- ic explorations whose urbanistic implica- tions we do not choose to face. We permit the continuing operation of mechanisms we know will eventually destroy us, hoping we can bail out in time. Knowing all this, we avoid responsibility by using irony to distance ourselves from the doomed system. The conversation continues.)

There is a withholding of com- mission that is in the postmodern mood. And the way intelligent people deal with that is with irony: you make a commitment but it is an ironic commitment.
In the early days when a man in­jured a neighbor or stole his goods, the neighbor simply sought an “eye for an eye” restitution. Then our courts were more inclined to saddle the A/E with liabil­ities of the contractors and other disciplines. Consultants under con­tract with the A/E should always maintain adequate insurance coverage of their own—with limits as high as their claims records and current awards demand. The A/E must cease offering advice to other disci­plines or the owners on services not covered by the A/E’s agreements. “Pride cometh before the fall” is an adage to be heeded by A/E. It makes one feel good to be asked for advice, but in the design professions it spells greatly increased liabilities for others’ losses. It is not commonly known, but A/E’s who design structures just to the limits of published codes are not protected by those codes. An injury, for example, in a slip and fall on a stairway, regardless of the code may still be due to the A/E’s fault if the court feels the A/E should have known that particular stair needed to be just a little better suited to the structure and use of the space. Whenever possible, better the code rather than meet it. Think of the structure’s use and special features and above all consider safety first. Avoid caution, cost cutting changes requested by the client that might, unwittingly or otherwise de­negate the project design integrity and increase the A/E’s liabilities. The A/E, after all, is the professional and should be able to judge the ef­fect of changes on the safety and performance of the building systems. Knowledge is an excellent pre­ventative measure. If the project team members all know what the project entails, the A/E’s exact ser­vices, the limitations of the project

Continued on page 7
The University of Southern California

Founded in 1919, USC is the oldest architecture school in Southern California. In his 4th year as Dean, Bob Harris administers a school comprising 400 students and 20 full-time lecturers. With a further 20 part-time lecturers the student/staff ratio is 1:5.

Harris believes that the school can draw upon the expertise of related departments at SC, principally urban planning, engineering, business studies and the computer center. He is particularly conscious of the valuable reservoir of professional experience which exists in architectural firms founded by SC alumni.

A first year undergraduate comprises with a structured course aimed at introducing him to an array of communication skills. These include sketching, drawing, model making and an introduction to computer programming, emphasizing hands-on experience.

Allied to communications skills are courses in architectural history and structural technology, which continue through the undergraduate course.

The advantage in providing a complex base to the entry level student is apparent to Graham Morland when teaching second and third year students. He finds students develop an increasing confidence by their third year which enables them to pursue their own interests in a series of topic studios.

Morland emphasizes the diversity of topic studio projects ranging from urban housing in downtown Los Angeles to the technology of the solar envelope, with Los Angeles providing a complex urban backdrop for the evolution of concepts.

The graduate program deals with a more developed student at entry level and there the student's personal choices are more apparent; however, an underlying theme unites both graduate and undergraduate schools in their basic pre-occupation with urbanism.

One facet of the continual cycle of change that typifies Los Angeles is the changing ethnic composition of the city. Twenty percent of the student body come from abroad, with a large proportion of students from the Pacific rim. Gordon Siu, originally from Hong Kong, and a recent graduate, feels that the school should recognize the cultural diversity of its student body, especially when teaching architectural history, by offering studies in the history of Asian architecture.

The evolution of the school in the next decades will be affected by greater ethnic diversity and the introduction of new programs, two of which commence this fall. In conjunction with the Department of Urban Planning, a Masters in Landscape Architecture is being offered, in addition to a Masters in Building Science, which should provide further opportunities for the school's developing computer studies.

Kevin O'Shea
Mr. O'Shea is a graduate of the Architectural Association, London and an Associate of the LA/AIA.

UCLA

The Graduate School of Architecture and Urban Planning (GSAU/P) at UCLA is an independent school with two programs and faculties: architecture/urban design and urban planning. It was established as a graduate program in 1968, during an era that placed great emphasis on the contributions of social science and the technical efficacy of the computer.

Currently, three master's programs are offered in architecture/urban design. M Arch I is a three-year first professional degree. The course of study is initially comprised of required core courses. Later, primary emphasis is shifted to elective coursework, which culminates in a written thesis or design project. M Arch II is a one-year second professional degree for students with a BArch who desire to specialize in particular areas of study. Major areas of study are architectural design, urban design, policy, programming and evaluation, technology, design theory and methods, and the history, analysis and criticism of architecture. There is also a two-year MA which is academically oriented toward research and teaching. In addition, in the Fall of 1983 a PhD. program was established. This is a two-and-a-half to five year academic program oriented toward advanced research and teaching.

Although the school is small, it emphasizes a multi-disciplinary approach to the study of architecture. "Students come from a broad spectrum of backgrounds," according to associate professor Jurg Lang, "architecture, social sciences, engineering, and others looking for a career change." Faculty members have backgrounds in diverse fields such as: psychology, public health, engineering, history, mathematics, operations research, and environmental design as well as architecture. This approach encourages thought and debate about the methods and direction of architecture. Laura Blake, a third year student, says "The focus is on the design studio. Support courses feed into that. There is not one design bent per se that dominates the school. There is quite a bit of diversity." In addition, the visiting faculty program exposes students to internationally distinguished architects as well as active local professionals.

The school has about 40 faculty members. Some of the research areas currently being investigated by them include: energy-conserving design, systems building, housing, computer-aided design, languages of architectural form, design optimization, mathematical modeling, future studies, programming and evaluation studies, and architectural history and criticism.

In addition to academic research, many faculty members are currently engaged in architectural practice or consulting. Some of this work occurs under the auspices of the Urban Innovations Group (UIG), a non-profit public service corporation, located just off the campus. The UIG consists of a full-time core of professionals who work with faculty and student teams. This allows students to experience "real" working situations that may arise in the practice of architecture. Some of the projects that the UIG has undertaken in the past have been the Beverly Hills civic center competition, the Piazza d'Italia in New Orleans and the Breton Triangle competition.

Of special note are the extensive and sophisticated computer facilities that the GSAU/P maintains. Program head William Mitchell is an expert in computer-aided design. According to Jennifer Weksler, a third year student, "One of the strong points of the school is mathematical modeling and computer facilities for CAD and computer graphics. The school has the strongest faculty in that aspect of design." Computer applications are well-funded and available equipment extends from IBM personal computers to terminals that tie into the main computer on the UCLA campus. Also available are high resolution color graphics systems, an electrostatic printer/ploter, and graphic input equipment. According to Lang, the school is especially strong in "computer applications [and] a leader in setting up change." Referring to the computer, he said that the school, "provides a broad education in using the tool, developing software and integrating into the design process."

The GSAU/P occupies a 36,000 square foot building on the UCLA campus. The top floor of this building is occupied by architecture studios, where most students have their own drawing tables and storage areas. On the first floor is the school's library, which is comprised of 18,000 volumes and an extensive collection of current and back journals. In addition, students have access to other libraries on the UCLA campus.

The slide library stocks about 40,000 slides which are closely coordinated with the teaching.
The mini-shopping center is a building type that has entered everyday life in the American city—but not without ambivalence. Until very recently, the mini-shopping center has been the architectural equivalent of a non-person.

With some reason. Usually, the conversion of a parcel formerly occupied by a service station or a mom-and-pop grocer into a mini-shopping center has been a one-way ticket to urban blight. A developer builds a bottom-dollar piece of construction, leases the storefronts—and gets out.

But the repeated commercial success of such centers has made their appearance almost ubiquitous, and the presence of convenience centers has become so important in consumer expectations that the ugly little things have become Lynchpins in real estate development. Some major regional shopping centers currently under development have gone so far as to include plans for convenience centers at a separate site.

The AIA Associates' design competition for mini-shopping centers will offer a welcome and long-needed public discussion of a building type that many people have preferred not to acknowledge.

Heightened competition in commercial real estate and the success of "signature" buildings has encouraged developers to shell out the bucks for an architectural premium—Jon Jerde's much-discussed Horton Plaza and Westside Pavilion are two cases in point—and the new emphasis on architecture as self-advertisement has begun to trickle down to the mini-shopping centers.

In anticipation of the Associates' competition, three recent neighborhood shopping centers can offer contest entrants some first thoughts into high- and middle-brow solutions for a building type that is still in search of a form.

The Ladera Center is a high-art solution for a hilly suburb that needed a good-looking shopping center to lure back shoppers from Fox Hills Mall. Designed by Barton Phelps and his student team at Urban Innovations Group, Ladera preaches the art of the possible. Phelps does not try to reinvent the wheel, or gloss over the frank relationship between the horsehoe of shops and the parking lot they surround.

The center shows the earmarks of enlightened urbanism: a pedestrian arcade, frequent benches and tasteful signage (an issue that prompted a running battle with tenants). Under the Ladera Center's signature object, a sort of pointed helmet, a seating area with small tables accomplishes the feat of providing a zone that seems private on the edge of a vast and well-trafficked parking lot.

At center, for the anchor department store, a false-front gable rises from the one-story level of the surrounding shops, negotiating the change in height with a pagoda-like triangle of stepped roofs. This careful height change lends unity to the center, instead of banal hierarchy surrounding shops, negotiating the presence of a big anchor store dominating small stores as if they were feudal vassals. In Phelps' scheme the anchor still holds sway while remaining part of a continuous fabric.

The relationship between the parking lot and the storefronts has been made explicit, even ceremonial, by dividing the black asphalt with a pedestrian path of white paint. At the same time an entrance portico to the center stretches out toward the parking lot, a move reminiscent of the back entrance at Bullocks Wilshire converting an otherwise covert and awkward entrance into a comfortable approach.

Elsewhere in town, the highly visible 8500 Melrose at the corner of La Cienega and Melrose boulevards, attempts a different sort of retailing in a big-city setting. Designed by Robert Murrin of A. C. Martin's Irvine Office, the Melrose center strives to combine something of Melrose's funkiness with the more "upscale" flavor of Beverly Hills, appropriate for a center that will probably contain boutiques and high fashion goods.

However, the 45-foot height of the Melrose center is an affront to the highly sensitive corner that forms a symbolic elbow between the Beverly Center and the Melrose art-punk corridor, a street favored by shoppers because of its single-story scale. Somehow, the punk gesture doesn't ring true, especially the shiny zebra-stripping of the facade.

Along Melrose, the zebra wall opens up to display an elaborate spiral staircase whose lurid salmon color and fashionable metal piping seem dropped into the wrong neighborhood. At the second level the designer seems to have been at a loss for a way to top off the center pole of the stair: it terminates in a chamfered edge, like a Barnett Newman sculpture painted with pink nail-polish.

At the corner of Sunset and Vine, Ed Fickett shows a surer grasp of punk-funk, particularly in the light-hearted use of blue pyramidal roofs and bright red detailing. On closer inspection, construction details reveal that the designer intends a high-tech object: a stair-tower recovers Group's Model Factory of 1914, while upstairs an arcade of black steel colonnades supports a canopy of corrugated steel.

The second level, which is devoted to professional offices, opens to the air offering good views of the Cinemania Dome to the south and the Hollywood Hills to the north. Downstairs in the food court, a street-wise clientele can eat Fatburgers in the polyethylene blue haze of the pyramidal roofs.

Of these three projects, Sunset and Vine Plaza wins the most points for its appropriateness to its surroundings, its wit and the quality of public space made available in a mini-shopping center where such spaces are rare.

While there is no predicting the outcome of the Associates' contest, it is certain that many entries will explore the possibilities of the mini-shopping center as a building with a social purpose that deserves to look like more than the product of a fast-and-dirty handshake over the latest available parcel.

Morris Newman

**Correction**

The article on Woodbury University in our September 1985 issue included a photo of the structure built by the students for "Poly Royal" at Cal Poly San Luis Obispo, but failed to mention the sponsors who made it possible. Those sponsors were Wayne Womack of Pervo Paint Company, Nir Buras, AIA and Taylor Van Horne of TNT Architecture. In our October 1985 issue Nancy DeVries should have received credit for the photo of the house designed by Johannes Van Tilburg. Our apologies.
Browsing through Bartlett’s Quotations one grey day last spring our conscience was pricked by Mr. Shakespeare whose Henry IV dourly said to us, “It is the disease of not listening, the malady of not marking, that I am troubled with.” But, we asked, what is really worth listening to all in our field jungle of architectural opinions? And just who should we listen to? Answers to these gloomy questions did not seem readily available at first pause but fortunately, a few pages later, we chanced on the irreplicable e.e. cummings who shouted, “Listen, there’s a hell of a universe next door—let’s go!” Encouraged by e.e.c. we set out the next sunny morning to produce The Listener, a response to Henry’s lament.

Perhaps you have listened occasionally before or may enjoy coming along now to hear more of what has developed into an intrinsically bumpy experience. For we have both soared and suffered.

Paul Goldberger, momentarily lyricizing in the New York Times about Sir Edward Lutyens, carried us aboard very soon thereafter into a world where we too, along with Lutyens, could perceive historical styles not as models to be copied but rather as clay to be molded into something entirely our own—like nothing ever built before. We, too, could momentarily feel ourselves able to achieve a sense of “rightness” in our buildings while still making them unorthodox—but never off-putting, never disquieting. We, too, might become a new Renaissance man.

But then within hours we were jerked down into an ugly corner of the world, forced to listen to Goldberger being accused of having “no values to inform his thinking beyond the value of supporting that which he knew he must,” namely, “the minister and selfish values” of his employer, the New York Times (this in reference to the Times Square office towers controversy).

Surviving this we later soared again when a friend acquainted us with Heavenly Mansions, an essay by Sir John Summerson, eminent art-historian and architect. Sir John took us by the hand and led us, deeply moved, down through the ages where, from mistiest times to present, man has never outgrown, even in thought, his love and need for the aedicule, the “little house.” From rudimentary bent-bow shelters akin to our childhood “little house” under our family piano, through miniature temples in ancient India, to the protective pediments of Classical Greek and Roman shrines, to the aedicules surrounding the porches of Chartre and, by a giant leap, to the “little houses” on the roof of Graves’ Portland Building, man’s archaic memories (Carl Jung to the aedicules surrounding the entrance to the toilets). Sir John took us where we know, controversial, contemporary buildings selected solely on the basis of the quantity of printed commentary provoked by the designs.

But did they critique the show? No. Instead the whole idea seemed nearly submerged by a conflict of personalities. The two front runner architects climbed into the ring with the two prominent journalists and the fracas quickly grew too irresistible even for notably moderate Pastier (further handicapped by a non-functioning microphone). So who won the key match of Graves vs. Temko? A referee, if there had been one, would have given the decision to Graves, early on. But lacking a referee they fought till the loser lay flat—with the winner barely breathing hard.

We had come to hear eminent professionals critique the critics but they had nearly lost this opportunity in the midst of so much blood. Welcome exceptions we recall were Graves explaining why the garage entrance of the Portland Building faces the choice prospect of the park (dictated to him by the bureaucrats) and what became of the “little temples” (aedicules!) shown on the roof in the original rendering (budget cut). survival of the mass of critiques which were printed, a large number for what we may have otherwise missed. They don’t talk, they wrote, trying to satisfy it not just physically but poetically— or, as Sir John says more eloquently, with a Heavenly Mansion.

But down again the roller coaster dove and we surfaced, spluttering indignation, at the recent symposium on Newport Harbor Art Museum’s “Critical Edge” architecture show. Its sponsor, Arts and Architecture, had imported a stunning array of participants: Graves, Pastier, Allen Temko and Donald Canty, with John Pastier moderating. Irresistible. They were here to critique the mass of critiques which were the heart of this show of widely known, controversial, contemporary buildings selected solely on the basis of the quantity of printed commentary provoked by the designs.

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Design Awards

Eleven projects in the Greater Los Angeles Metropolitan Area, including six single-family residences, were recognized for design excellence this year in the 1985 design awards program sponsored by the Los Angeles Chapter, American Institute of Architects. The design award winners were announced during a special program held at the Hollyhock House and the Ennis Residence plus his five-year membership on the Los Angeles Cultural Heritage Board.

A full presentation of the design awards appears in a separate insert.

Fantasy and Function

Results of the voting for the 1986 L.A. Chapter officers and directors will be announced at the annual Election Meeting on Tuesday, November 19, at the Hollyhock House, Barnsdall Park in Los Angeles.

For members who wish to vote for 1986 officers and directors, ballots must be received at the L.A. Chapter office no later than 3:30 p.m. on November 19 to be valid. Ballots will be tallied and the results will be made public during the evening's meeting.

The entire Chapter membership is invited to the meeting which will start at 6:30 p.m. with a wine and cheese reception. There is no charge for this meeting.

In addition to the announcement of the election results, the Chapter will honor all directors, committee chairpersons and members who served in 1985. Mark Hall, AIA, Chapter president, will summarize the past year's events; Donald Axon, AIA, incoming Chapter president for 1986, will recognize the newly-elected officers and directors and briefly discuss plans for the upcoming year.

The Hollyhock House, designed by Frank Lloyd Wright, is located at 4808 Hollywood Blvd., just west of Vermont Ave. Ample parking is available.

Fantasy and Function, “the final program in the four-part “Architecture/Art: An Urban Renaissance” series sponsored by the LA Chapter, will take place Monday, November 11. The location of the program, originally scheduled for the Shubert Theater, has been changed to the Los Angeles Theater Center, 134 South Spring Street.

Gordon Davidson, artistic director of the Center Theater Group, will moderate the program and keynote speaker, replacing Robert Fitzpatrick, President of CalArts, who was forced to cancel.

Panelists will include Jon Jerde, AIA, President, The Jerde Partnership; Martin Wander, AIA, Principal, Arquitectonica; and artists Larry Bell and Peter Shire.

The moderator and panelists will present their individual ideas on “Fantasy and Function: New Models of Creative Design,” debate among themselves, and answer questions from the audience.

The cost of the program is $15 for AIA members and the general public and $5 for students at the door. No reservations are required.

A wine and cheese reception will be held from 6:30 to 7:30 p.m., followed by the program from 7:30 to 9:00 pm.

For additional information, please call the Chapter office (213) 659-2282.
## October

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<td>LA/AIA Executive Committee 5:30 p.m.</td>
<td>Codes/Planning Committee Becter Associates, Offices, 5 p.m. Managing a Practice, Enhancing Profitability Program by the Pasadena Foothill Chapter, The Verdugo Club, 400 West Glenoaks Blvd., Glendale, CA 91202. No host bar at 6:30 p.m. $15 per person; students $7.50. Call 818/796-7601 for information.</td>
<td></td>
<td>Chapter Delegates to CCAIA Chapter Boardroom, Suite M-62, Pacific Design Center, 4:30 p.m. AIA Committee on Architecture for Education Meeting Topic of discussion will be the impact of the computer on the education environment. Runs Oct. 17-18 in San Jose. For registration information call 202/626-7358.</td>
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<td>Architects in Industry Committee Chapter boardroom, Suite M-62, Pacific Design Center, 5:30 p.m.</td>
<td>SAA Board Meeting Chapter Board Room, Suite M-62, Pacific Design Center, 6:30 p.m.</td>
<td>Pro-Practice Committee Pacific Design Center, Suite 259, 5 p.m.</td>
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<td>Government Relations Committee Chapter Boardroom, Suite M-62, Pacific Design Center, 5:15 p.m.</td>
<td>CCAIA Board Meeting Hyatt Incite Village, Lake Tahoe</td>
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LA Guides

Books


Architectures in Los Angeles is the third guide book David Gebhard & Robert Winter have written about Los Angeles; the last edition was in 1977. This edition widens the list of buildings over the 1977 edition to fill two volumes. The present volume covers Los Angeles and Los Angeles County; the second volume will cover Orange and San Diego Counties.

Initially, the significant change in the guide is its format. The format is now the more traditional 6"x8"-1/2" rather than the narrow rectangular format of the previous editions. Although this guide still fits in a glove compartment, it also sits on your book shelf a little more easily.

The City Observed, in contrast to Architecture in Los Angeles, is much more idiosyncratic; a more personal look at Los Angeles. The number of entries is not as great, but the choice is varied and includes many of the significant listings also have a brief description of the work. Some of the significant listings also have photographs.

The City Observed, Los Angeles is too vast to be organized solely in neighborhoods or communities; the road is the axis of organizing the guidebook. Route 66, Ventura Boulevard and the Route of Padres become chapters; so do downtown, Pasadena and Hollywood, West Hollywood and Silverlake.

Each chapter is amply illustrated with maps and larger map inserts as well as photographs of the "events" to see. In addition, geographic and climatic maps help in introducing the Los Angeles basin and in giving an overview of the entire area.

Guidebooks tend to include maps; that fall at the diagrammatic end of the mapscape, but both guides recommend a more detailed map for easier getting around and each specifically mentions the Thomas Brothers maps.

If the entries in The City Observed are limited in number compared to Architecture in Los Angeles, each description in the former is longer; if very personal. Gebhard and Winter's brief description of the Lovell house by Neutra acknowledges its place in Southern California architectural history, but Moore's lengthy tribute comparing it to a famous beauty at the end of her long life, "even in her semi-dilapidated old age, the lady demands respect," gives his guidebook the kind of spark which Architecture in Los Angeles lacks.

On the other hand, Architecture in Los Angeles includes a large introduction providing an overview of the history of architecture in Los Angeles, with many photos of Los Angeles' razed monuments. This section is followed, ironically perhaps, by a description of the area's organized efforts at historic preservation from the California Landmarks Club founded by Charles Lummis in 1874 to the present day.

I found the particular method of organizing monuments within a section in both guides mysterious; but perhaps with use the inner logic of each guide book is revealed and the task of locating specific monuments becomes easier.

Although Architecture in Los Angeles is more complete, I found myself using both guides in reading about Los Angeles or to guide out-of-town visitors. The two guides complement one another, and each fits nicely next to the other on the book shelf or on the seat of your car.

Charles Wheatley


Attention: William W. Gossy, Sr. Architect
111 N. Hope St., Los Angeles 90012
City of Los Angeles
Department of Public Works
City Engineer Room 900
200 N. Spring St., Los Angeles 90012
Housing Authority of the City of Los Angeles
Attention: Fauston Gonzales
1533 Wilshire Blvd., Los Angeles 90017
County of Los Angeles
(For Architects Only)
Architectural Evaluation Board
550 S. Vermont Ave., Los Angeles 90020
Countv of Los Angeles
(All Other Consultants)
Facility Management Department
Project Management Division
550 S. Vermont Ave., Los Angeles 90020

Tax Plan Alert
The Los Angeles Conservancy is spearheading a local drive to retain the 25% tax credit for historic rehab. The Administration's tax plan will eliminate this tax credit which has encouraged developers to invest in and restore historic buildings. Projects like the Wiltem Theater and the Holton titled "Development of the Energy Design Guide, Small Office Buildings in California," published by the Marshall Valuation Service. The company has agreed to keep the manual current by furnishing the Chapter with updates every six months.

Did You Know...

The Chapter has an addition to its membership list published in last year's newsletter. The new members are:

Sharon Gossy, Architect
Donald C. Picken, AIA
Kia-Makertichian, Architect
Terry Smith, Architect
Robert Chase, Architect
Gregory Adair, Architect
Kathleen Smith, Architect
Mark Savel, Architect

Construction Industry Threatened
Construction claims and disputes have reached epidemic proportions in California and throughout the United States over the past decade. Experience clearly demonstrates that the court system is not equipped to handle complex multi-party construction claims. Lawyers under present procedures can do little to improve the situation. In short, the present system does not work, and the proof is that the cost to prosecute and defend these claims frequently equals or exceeds the amount ultimately recovered.

The design professional, contractor and owner/developer are now faced with a critical issue dealing with new alternatives for resolving current and future claims and disputes; the current insurance "crisis", new developments in the law, upcoming legislation affecting design and construction.

Bianchi has signed a bill which "grandfathered" claims and disputes on projects started before the bill's enactment in the 1980's. The new law will allow claims and disputes to be resolved through arbitration or mediation, rather than the court system. The new law also provides for the payment of attorney fees and surety fees, which were previously uncollectable.

The American Arbitration Association (AAA) has experienced a 50% increase in the number of claims filed in the last two years. The AAA is currently handling over 700 cases per month.

Terminations
The names of the following architects were inadvertently omitted from National's Termination of Organization list published in last month's issue of LA Architect: Abarbela Caparros, Alfred Chua, Roy V. Buckley, Sheet metal & Air Conditioning Contractors National Association, Inc., Robert R. Richter and William Qvale.

Information on reinstatement procedures is available at the Chapter Office. (213) 659-2282.

LA ARCHITECT
OCTOBER 1985

PAGE 9
LA/AIA

The following text is a summary of the proceeds of the August board of directors meeting. Full minutes of the meeting are available through the Chapter office.

Guest William Krisel, AIA discussed the serious problems regarding unlicensed people performing as licensed architects but without the same responsibilities and liabilities. According to existing case law, an unlicensed person can merely enter into a contract that specifically states that he/she is not a licensed architect. He stated that the BAE has been totally embattled by case law; the result of which allows non-licensed people to practice architecture. Krisel’s proposal was that the Architects file an amicus curiae brief after the Consumer Affairs Dept., the damages to be $1.00.

Moved Axon/Second Widom, the following:

that Krisel be appointed to approach Ralph Bradshaw on the issue that the issue has been turned over to the CAGE Board, this time as its Secretary.

Robert Reed reported on the results of the Ennis-Brown House controversy discussed at our last Board Meeting. Scott Carde met with the “contestants” and felt that now that they were actually talking to each other they might be able to handle the problem themselves. A meeting will be set; and the hearing at City Hall on this issue has been postponed until this can be accomplished.

The Skyline Plan was distributed for the Board Members to review at their leisure. Bill Fain represented LA/AIA at the Hearing by supporting controls on rooftop signage, preferably Alternative C, which would prohibit it.

Requests for Qualifications

Firms interested in professional service contracts with Los Angeles city and county government agencies have been urged to supply current information about themselves to the public agencies.

Following are the agencies involved:

Sam Moore, AIA
Los Angeles Unified School District
PO. Box 2298
Los Angeles 90005

Department of Recreation and Parks
Attention: Ron Fitzpatrick
200 N. Main St., Room 1290
Los Angeles 90012

Chief Harbor Engineer
Attention: Gerry Ruse, Project Management
425 S. Palos Verdes St.
San Pedro 90731

W.W. Shannon, Facility Planner/Architect
Los Angeles Community College District
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NEWS AND NOTES

LA Chapter

LA/AIA

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Los Angeles Community College District
415 S. Palos Verdes St.
San Pedro 90731

City of Los Angeles
Department of Water and Power
Then we sat down with Building and Safety and they said "Oh yeah, guess what? We don't need a building in LA without doors."

The addition was originally designed the lobby is a square across its top fascia. The marquee was cut for budgetary reasons. While it is true that movie houses do not have marquees with glittering lights, most theaters do. Unfortunately, there is little street excitement for LATC, a visitor driving by might wonder if this is a museum of a well funded school. It is hoped that the festive aspect of theater will be achieved with banners on these commercial ledges. The "grand lobby" has the largest interior skylight in the city of Los Angeles. The 60 feet wide by 100 feet long focal point of LATC is a challenge. The stained glass skylight, restored by Thomas Medlicott; the delicate white plaster works; the red carpet, glitter, and the overwhelming size remind one of the elegance of bygone eras. "But that's all that was here when we got here," according to Fisher. "Everything else was raped included, the wonderful old chandeliers that used to be there."

The restoration of those elements remaining has been carefully achieved. The planned use of the lobby according to Constance Harvey, LATC's press representative, "will be an open public space allowing free access to all of the theatre activities. The fixed seat theatres are located at the back of each theatre, not at the street."

The focus on public activity is augmented, surprising by eliminating the back stage door. The actor's entrance is the public entrance. This occurred partly because in limited site space and partly because Bushnell really wants people to interact. Programmatically, LATC is one of the most successful buildings that I've encountered.

The lobby conceived as a primary arts gathering space, has few hints of the modern theatres that lie behind it. The space, conceived as an integrated environment. Significant design problems stem from the experience of the principals. Bushnell states the theatre program as, "A very simple kind of functional space. From a performance viewpoint, these space mechanically are as simple as you can get. From an acting style, it forces the actor to play up and out. What I call the scratch ramping of the balconies. We brought it into the twentieth century by making it mechanical. If you can imagine an aisle and then envision the top two steps as a tongue that shoots out and reaches the stage to form a bridge. Which means that I can make an exit straight off the stage—up and out, without having to go down a set of steps and then up a set of steps. It's very hard to make a quick graceful entrance or exit. It also means that we've got an off stage playing space if we want to but the illusion."

The strengths of the theatres stem from the experience of the principals. Bushnell was the managing director of San Francisco's ACT. In designing the facilities, he moved into their theatre, making it very intimate. Bushnell states the program is for small intimate theatrical performances. The strength of the design work is in the functional performance of the theatres. This quality has been augmented by theatre consultant George Thomas Howard & Associates. Bushnell states the theatre program as, "A very simple kind of functioning space. From a design perspective, these spaces mechanically are as simple as you can get. They tend to automatically force stage designers into making it simple. From an acting style, it forces the actor to play up and out. What I call the scratch ramping of the balconies. We brought it into the twentieth century by making it mechanical. If you can imagine an aisle and then envision the top two steps as a tongue that shoots out and reaches the stage to form a bridge. Which means that we've got an off stage playing space if we want to but the illusion."

The influences in the 500 seat theatre, according to Bushnell, are really from the Roman theatre with a vomitory and a set of steps that un-necessaries disappear behind the stage. This pops out and lets actors simply dis-appose off the front end dropping them onto the green room and dressing room floor. On the other aisle is a hatch made from the traditions of the Japanese theatre. We brought it into the twentieth century by making it mechanical. If you can imagine an aisle and then envision the top two steps as a tongue that shoots out and reaches the stage to form a bridge. Which means that I can make an exit straight off the stage—up and out, without having to go down a set of steps and then up a set of steps. It's very hard to make a quick graceful entrance or exit. It also means that we've got an off stage playing space if we want to but the illusion."

The lobby environment was encountered with the narrow parking lot site. The big trick was getting enough light for the work stages. This was solved for the below grade amphitheatre by tunneling under the seating to get the light. The foot stuff was provided with sufficient lane for the foot sewer pipe in order to provide access from stage right to stage left. The theatre is itself an extension of the street. We brought it into the twentieth century by making it mechanical. If you can imagine an aisle and then envision the top two steps as a tongue that shoots out and reaches the stage to form a bridge. Which means that we've got an off stage playing space if we want to but the illusion."

An interesting adjudication developed with the location of the production manager offices on the third floor. A side connecting door leads to the follow spot platform of the 500 seat theatre. From desk to performance is only forty feet. Theater magic is strongly conveyed by the unconventional stage designs. The black box house and exposed ceiling catwalks emphasize the space as a theater and not a performance. The strength of their design lies in their purposiveness. There are no unnecessary distractions. From a performance viewpoint, the LATC's theatres are at the forefront of theatre design. However, the strength of the initial programming concept of the building was not realized in the final design. The building remains a collection of spaces, not an integrated environment.
Los Angeles Theatre Center

The Los Angeles Theatre Center’s grand opening on September 19 unveiled four new theatres and the adaptive preservation of a magnificent lobby, Mayor Tom Bradley has called the LATC project “the cultural cornerstone of revitalization efforts.” Impressive words for an organization that started ten years ago as free public theatre. Previously called the Los Angeles Actor’s Theatre, the group has become known for its award winning productions of current and experimental drama. Their new facility, a $16 million rehab conversion of the Security National Bank building on Spring Street, will change how we think about our derelict financial district.

The downtown location is not glamorous. Los Angeles’ financial district is a sense of prosperity. The addition, with its sidewalk cafe, is several. According to Bushnell, the downtown location is not glamorous. The addition doesn’t do is communicate a sense of community. LATC must work to the architect’s desire to not compromise with the historic building and the client’s financial focus on the stage house. The theatre is an alien presence in a modern building. It’s as if the architect spent his time working out the complex programmatic and financial problems leaving little energy for the final execution, much of which is functionally well planned with dramatic spatial concepts, yet, somehow, LATC is a collection of spaces not a whole—there is a void in the integration of relationships and context.

South Spring Street was intensely developed from 1900 to 1930 as Los Angeles’ financial district. The area has been in decline since the early ’70s with the majority of these institutions relocated closer to the Harbor Freeway. By 1975, buildings between 2nd and 9th streets were 60% vacant. However, the historic character of the street remains. It is the words of Jack Smith in the Los Angeles Times (5/6/85, Part VI, “The financial palaces of south Spring Street were a solid architectural achievement, and to this day the buildings that remain give the street beauty, strength, unity and dignity.”

South Spring Street was designated as a Historic District in 1979. The area is defined by the Los Angeles Conservancy for Historic Preservation and the CRA will revitalize the district.

LATC had been working out of a converted bowling alley with two small theaters. In search of a new home they contacted the CRA. The former Security National Bank building, a Greek Revival building designed in 1916 by John Parkinson, was then occupied by a stereo disc store. It was suggested that the main banking room might be adapted into a major lobby space. This location, the CRA believed, might be instrumental in a South Spring Street revitalization. The downtown location is not in line with current entertainment facility planning concepts. Successful new theatres are locating in dense residential areas and focusing on a “neighborhood” identity. To offset the downtown location, LATC has aggressively pursued the corporate business market and attractively packaged themselves for the suburban market, most notably with free parking and free baby sitting services, and in the future, a reasonably priced restaurant.

The Security Bank Building and the adjacent parking lot were purchased by the CRA for $1.46 million, and relocation expenses of the previous tenants was $400,000. The agency sold the bank building to LATC for one dollar and leased the land for one dollar per year. This was followed with a $2.4 million CRA low interest loan (HUD guarantees and interest keyed to theatre occupancy rates), in addition to other CRA loans for $1.65 million.

Certification of the Security National Bank building as an historic structure has been endorsed by the Office of Historic Preservation and by the United States Department of the Interior was critical for LATC to qualify for their financial package. “The overall concept was to let the old building stand out as the jewel that it is and contrast it with the simplicity, even crudeness if you will, of the new,” stated Bushnell. “When I say contrast, I mean the texture and the finish of the material. The State and Federal guidelines for historic structures very specifically stated that what is old is old and what is new is new and never the twain shall meet. And so nowhere in this building did we try to make anything that is repaired look old. If it’s repaired it will look new.”

Bushnell has interpreted this approach as non-intrusive design, a process that weakly links the various parts. One example is the Spring Street facade. The handsome Security National Bank building has been cleaned and repaired giving the street a sense of proportion. The addition provides a sign of commercial viability by its very newness, however it appears to be a separate neighbor. Fisher achieved competitive color (gray cement does not compete with the grey color of the one bank building) and height (the fascia line has been carried across). Missing is any sense of interplay between the two structures: the simple horizontal lines of the addition are rhythmically too minimal to effectively interact with the strong verticality and play with pattern of the classic Greek revival front. As a separate building, the addition, with its sidewalk cafe sheltered under the steeply raked seats of the 295 seat theatre, fulfills the CRA’s Spring Street goals. What the addition doesn’t do is communicate that a larger entity is behind the two facades.

“The reasons for the sidewalk cafe are several,” according to Bushnell. “One—let’s break up the massive front on Spring Street, two—how do you take the underside of the theatre seating and put it to a utilitarian use, three—it opens up street life with a sidewalk cafe, and four—it provides a gracious
Pershing Square

With the metamorphosis of downtown Los Angeles from a leafy urban center, new attention has been directed to Pershing Square, downtown's central park. Noontime jazz concerts, colorful hotdog vendors and increased maintenance and security are among the short-term improvements that have brought the park to life in recent summers. A long-range plan calls for other significant changes in Pershing Square's development as an important gathering place for downtown.

The driving force behind the park's evolution is the non-profit Pershing Square Management Association, which grew from a Central City Association study to find ways to bring the square into the 1980s. The Pershing Square Management Association is funded by the Community Redevelopment Agency and works in close cooperation with the City Department of Recreation and Parks and the City Department of Cultural Affairs.

The association's charge is to develop an animated Pershing Square that reflects and stimulates interest in a revitalized downtown Los Angeles. The process: caring, responsible consideration of all elements necessary for a successful public park, including the cooperative participation of all segments of the community who have a stake in its future.

The long-range program for rejuvenating the square is expected to include major capital improvements, according to Wayne Ratkovitch of Ratkovitch, Bowers & Perez, Inc., founding and current chairman of the association's distinguished board of directors. The board has just elected Janet Marie Smith, former coordinator of architecture and design for Battery Park City in lower Manhattan, as president of the association.

Serving with her as newly-elected vice chairmen are David C. Martin of Albert C. Martin & Associates and Joseph Woodard of Westgroup, Inc. Mr. Martin chairs the planning and design committee and Mr. Woodard the fund-raising committee.

Working with the CRA and Department of Recreation and Parks, the association has established goals and objectives to govern comprehensive long-range planning for the park. The redevelopment process includes creating strategies to achieve the physical improvements and necessary management and financial mechanisms to assure success.

From the beginning, the association has stressed the importance of the process—the analytic and humanistic approach—to create a park worthy of the people who care about it. It also has stressed the necessity of goals and objectives agreed to by all relevant agencies. One of the main goals is to provide for efficient operation, management, maintenance and security. Without these, no improvements will be permanent, no matter how grand the ultimate design of the park.

The association began its comprehensive approach to planning the park by commissioning an official inventory of downtown public places, which the Jerde Partnership has undertaken as the first stage in a three-part program to develop an urban design study and recommendations for the downtown area surrounding Pershing Square. The recommendations will include ways to link pedestrian areas and will form a package—a menu of possibilities—to establish parameters for the long-range revitalization of the area.

A critical part of developing a long-range plan was the Park Authors Symposium which brought together administrators of similar parks from cities around the United States and one in Canada. Ms. Smith arranged for the workshop as a means to learn from the experience of other cities—from New York to Toronto and from Portland to San Diego—and to involve participants from all interested segments of the Los Angeles community. Topics centered on issues of management, maintenance, programming and implementation.

Because an ongoing priority of the association is involving the community in events at the park as well as the development of the long-range plan, the association has retained Sharon Browning, a government and community affairs consultant. She has interviewed more than 50 people who represent important Los Angeles constituencies, from art and design, to environmentalists, to social service organizations. Her findings about how the park is perceived will be woven into the design recommendations prepared by the planning and design committee.

The information being gathered by the association will form the rudiments of a concept plan that includes recommendations for managing, financing, programming and making physical improvements.

"The process for implementing the concept plan is of primary importance to us," said Mr. Martin. "From this process will come the writing of the architect's program. Then the association will explore a variety of ways to select a design team."

History, too, will play an important role in the formation of the final recommendations for the future of the park, which has always reflected what has gone on around it.

It was the city's first public park in the 1860s, surrounded by quaint single-family dwellings. It has evolved from an old-fashioned enclosure behind a white picket fence to keep out stray horses and cattle to a symbol of the soaring 1980s and the hopes and dreams of people who live and work in one of the most exciting urban areas in the country—downtown Los Angeles.

Between these two extremes, the park has appeared as a lush green tropical enclave with rows of people on park benches reading books supplied by a special unit of the public library; as the last hope for a dying theater district that needed parking spaces in the 40s; and as the top level—almost the afterthought—of an underground parking structure that could double as an air-raid shelter should one be required in the 50s.

Through many of its years, the park served as a sympathetic setting for self-styled public orators of all persuasions, who needed nothing more than a soapbox, real or imagined, to air their opinions.

Now—in the 1980s—the park and downtown Los Angeles are coming of age together.

Toni Frank
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The main goals and objectives of the Code and Planning committees are  
to create a knowledgeable and effective group for architects that can  
influence the writing of codes and planning  
ordinances, reduce conflicting and overlapping code and zoning  
requirements, and increase public  
respect for architects as an effective and  
reasonable voice in the code and planning  
community.

At the June committee meeting we had as guest speaker Frank J.  
Kroeger, General Manager, LA Department of Building and Safety. Mr. Kroeger was recently hired as the  
general manager. He has a technical  
architecture/engineering degree from Cal Poly San Luis Obispo. Mr. Kroeger was instrumental in changing the LA  
Code to conform to the 1982 Uniform Building Code (UBC). The  
department is now heavily involved with ICBO in helping formulate the  
future version of the UBC. He,  
is concerned with helping the construction  
industry work effectively with  
his department.

The committee was helpful in addressing the issue of the Area of  
Refuge provision of Title 24. This provision has required a one-hour  
raised roof of one percent of the  
floor area, or a minimum of 100  
square feet in size as an area of  
refuge on all floors. Various local  
interpretations exist regarding this  
requirement. As of April 15, 1985,  
the State Building Standards  
Commission ruled that all buildings  
constructed before November 19, 1984 are exempt and all buildings  
constructed after November 19, 1984 which are fully sprinklered are  
required.

The ruling assumes special ar­  
rangements by local officials such as  
pre-fire evacuation plans in lieu of  
the provision of a room. The final  
wording of the ruling by the Building  
Commission remains to be issued.

As most of you know, the 1985  
UBC is now out. The State Fire  
Marshall is now reviewing the new  
code for adoption this year, so in  
the near future the LA Fire Department  
will throw out the old 1979 UBC. A  
major change in the code is that the  
designation area which above a minimum of two  
exits are required has been increased  
from areas with 30 occupants to  
areas with 100 occupants in fully  
sprinklered buildings. There is an  
informative new book on code use,  
called Design Guide to the 1985  
UBC by Alfred Goldberg.

As for the City of LA, the  
planning department is progressing  
actively on implementing the Metro­  
Rail transit specific plan with or  
without MetroRail. The plan will  
greatly reduce the size of buildings  
permitted within our major com­  
mercial districts.

The committee is opposed to  
the number of the provisions of the pro­  
posed Metro Rail transit corridor  
specific plan. As proposed this  
plan is not in the best interest of Los  
Angeles citizens. Necessary growth is  
not encouraged contrary to the spe­  
cific plan preamble. For an overview report, the Concept Los  
Angeles general plan, and the  
Wilshire district plan.

The plan is most destructive to  
the private sector. The proposed ap­  
proval process for the actual plan  
would create six to nine months of  
uncertainty. With this uncertainty  
the cost to owners/developers would  
be to invest new money along the  
Wilshire Corridor. The imple­  
mentation and success of Metro Rail  
depends on the cooperation between  
the specific plan itself and the  
private sector.

The committee feels alternative  
measures can be taken to assure that  
the growth of the Wilshire Corridor  
is beneficial for all and within the  
guidelines of the specific plan.

At the LA city-wide level, the  
Planning Department and the Trans­  
portation Department are proposing  
an ordinance and more costly studies.  
A specific plan will be submitted to  
the Building Board of Review. This  
plan will not be used without Metro­  
Rail. The plan will continue to  
address current needs and future  
transportation issues.

The different committees and  
groups are working on the specific  
plan with the objective of helping  
the construction industry work  
effectively with the different City and  
State agencies.  

For information  
write: AIA, Denver Chapter, 700  
Colorado Place, 2501 Colorado Avenue.  
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Manual

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Critical Edge

The Listener

Critics of theater, painting, music and literature have all taken the stops and say exactly what they feel. Architectural critics, regrettably, rarely do so. If you wondered why? And, more importantly, why it matters? For some potent answers listen to Martin Filler's essay in the book accompanying Newport Harbor Art Museum's recent show, "The Critical Controversy in Recent American Architecture".

We found this show a blockbust. It simply seethed with emotionally charged quotes from critics, pro and con, of today's 12 most heavily critiqued buildings, ranging from Johnson's AT&T to Gehry's home, from Perez and Moore's Piazza d'Italia to the Getty museum, and more. These critics had indeed pulled out the stops. Unfortunately, we have grown accustomed to critics who are barely more than reporters, who cover the project rather than critique it; who evade evaluation; who too often celebrate a building rather than question it.

From a giant iceberg of architectural reportage there rises above a stale flat sea only a glittering tip: the real critiques of a Mumford, a Huxtable, and the much beloved and in many cases misused and instances of firings are not up to the minute. The professional journals have special problems in the expression of critics' opinions in newspapers. Evaluative evasiveness characterizes their work because of reluctance to offend vested building interests. To do so would seem to endanger projects that produce jobs, community economic well being and a soothing sense of modernity. Critics have at times seemed muzzled and instances of firings are not unusual.

The professional journals have their special problems: In their admiration for a work they will sometimes raise inconsequential odd of overlooking the immense odds against getting a building built they have traded heavily toward unsatisfactory qualified. Also the frantic effort to be at the cutting edge of the most extraordinary run of Mumford's... A celebratory tone too often prevails. The popular journals are even less committed to comment on social impact. They seem obsessed in reporting and thus encouraging high style design trends. And unearthing about what this obsession exhibits about today's society.

Is there any light at the end of the tunnel? Yes. Fortunately. Three trends in public awareness have magically appeared in recent years: the continuing, otherwise pernicious nostalgia binge has happily produced enthusiasm for historical preservation. Even though, amusingly, it seems linked to a suspicion that new work is largely inferior to the old. Less influential, unfortunately, is an understanding of the manner in which the mistakes and successes of the past can help pilot us through today's frightening waters.

Secondly, a concern for the quality of life has aroused public interest in zoning and planning. The LA Times thus feels compelled to have an urban design critic (though, more notably, not an architecture critic).

Thirdly, we see the immense concern for the impact of building on the natural environment. The frontier mentality could never conceive of a California Coastal Commission!

These three concerns seem to revolve so closely to a concern for quality in architecture that some magic mutation would seem imminent in our society. Unfortunately, the coherency of our social order is so eroded that it is left up to individuals rather than our social institutions to re-evaluate, redefine and reteach the arts and the role they play in our culture.

The passivity of our institutions, the schools and the media constitutes sheer negligence. Architecture is the only one of the arts that is not systematically taught in our general education curriculum. And, as we have seen, the media is equally culpable. No, public concern for architecture will probably not mutate. Our media and our schools must take the initiative to inform, illuminate and advocate.

Then an educated public will demand more than mere information and, as Martin Filler closes, "rather, we need analysis, judgement, and above all moral teaching in its least restrictive and most liberating sense."

Paul Sterling Hoag, FAIA

Correction

In our September issue announcement of Robert Stern's participation in the 1985 LAAIA Design Awards program at UCLA we inadvertently omitted the names of UCLA and USC as co-sponsors of the reception held in Stern's honor. Our apologies.

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The MIT Press

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I found that the architect's discipline affects salary. Marketing people make more, on average, than designers, who in turn do better than production staff. Typical differences were 10-20% of base salary between categories. Owners and principals make the most money, but the difference is much less in small firms than in large corporate organizations where a few key people are substantially rewarded. Marketing and administrative people fare better than the staff in the back room doing production. The "finders" and the "minders" do much better financially in the long run than the "grinders." Direct contact with clients seems to increase rewards. Most design professionals start out at similar salaries, regardless of firm characteristics. As time goes on, however, compensation packages become more and more divergent. One's company role, and to a lesser degree, firm size and reputation, become dominant factors.

Comparisons with other occupations show architects at the low end of white collar compensation charts. In his book, The Big Time, author Glen Kaplan summarizes financial rewards in 14 top business careers. Except for journalism and publishing, most upper-middle managers in large American businesses make $80-100,000 routinely. They may range as high as $500,000. The superstars in such fields as real estate development, corporate administration, media, advertising, banking, and the law, can make well over $500,000 and on into millions.

Closer to home, there is a survey in the Los Angeles Chapter Graduate School of Management, which dutifully tracks alumni performance in the business world. A recent profile of the MBA graduating class of 1984 shows starting salaries ranging from $50,250 in arts administration through $43,290 in energy management, with an average of $35,319.

Turning to the traditional professions, doctors, dentists, lawyers and accountants, in that order, all make more money than architects on average, various national survey records. The top come doctors with an average 1984 pre-tax, post-ex

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<th>Role</th>
<th>Years Experience</th>
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<th>Small Firm ($)</th>
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Send check or money order for $18. payable to LA ARCHITECT, to LA ARCHITECT, 8687 Melrose Ave., #M-72, Los Angeles, CA 90069.
Six outstanding homes in the Malibu-Palisades area have been selected by the Women's Architectural League for their annual home tour on Sunday, October 20 from 12 noon to 5 pm. Malibu was chosen as this year's tour site because it offers a wonderful selection of new homes in magnificent settings. Architects whose works are represented in the tour are: Buff & Hensman, FAIA; Ron Goldman, AIA; Marshall Lewis, AIA; Carl Maston, FAIA; Douglas Rucker, Architect; and Johannes Van Tilburg, AIA. There is a possibility that one or two of the architects may be on hand to discuss their designs.

Ron Goldman, AIA
From the sculpturally massed facade, an exquisitely molded gable opens to a cobblestone- floored porch. Bracket for entry to this beach front home. The multi-level design affords breathtaking ocean views and the geometric use of materials creates a stunning interior.

Marshall Lewis, AIA
A home on an acre site chosen to allow the owners to exercise their passion for gardening. The concrete block walls and tile roof are in response to the persistent fire hazard of the area. Two second floor master bedroom suites are connected by a dramatic bridge overlooking the living room.

Carl Maston, FAIA
A home on an acre site chosen to allow the owners to exercise their passion for gardening. The concrete block walls and tile roof are in response to the persistent fire hazard of the area. Two second floor master bedroom suites are connected by a dramatic bridge overlooking the living room.

Johannes Van Tilburg, AIA
Architectural reference in this stunning house features contemporary versions of California Mission details. The dramatic interior is dominated by a staircase, sunken living room and open view of the Santa Monica mountains.

Los Angeles College, Pierce College, Los Angeles City College and Santa Monica City College. In 1985 the total amount donated by the Women's Architectural League to their scholarship program was $7,000.

1985 Awards Banquet
You are invited to attend the 1985 Awards Banquet in honor of this year's winners at the Shubert Theater, 125 North Grand Avenue, Los Angeles. Tickets for the banquet will begin with a no-host reception at 6:00 p.m. with dinner served at 7:00 p.m. and followed by presentation of certificates to achievement award winners as well as design awards winners and their clients.

Wining entries in the design awards will be displayed at the banquet and photographs, descriptions and jury comments on all award winners will be published in the November issue of the LA Architect.

Cost of the banquet, which is open to the public, is $50 with reservations through the AIA office required by Friday, October 11. For information please call 659-2282.

Ernie Marjoram, AIA
Chair, Chapter Awards Committee

Architectural Compensation
Monev! We all need it, often more than we care to admit to our peers in architecture. Regardless of our interest in design and the creation of beautiful spaces, the amount of money we make as a byproduct of the creative process is important. So, how much can we make? What financial rewards can I or any other local architect expect today in Los Angeles? To satisfy this question, I recently did some research. I reviewed available figures and sought my own through a questionnaire I devised. This questionnaire was sent to 40 local architectural firms of all sizes, randomly selected from the 1984 AIA Profile. I also talked with many local design professionals about architectural salaries and benefits. Since most architects work in the private sector, I excluded those in government, education, and industry from my study, as well as very small offices.

The best all-round source I found was the AIA 1983 Firm Survey, the most recent attempt by the AIA to document architectural compensation throughout its United States membership. From questionnaires sent to 6,624 randomly selected firms, the AIA received 643 usable responses. The survey results charted compensation by firm size, region, organizational type, job category, and age. California was part of region four along with 12 other western states, one of four such divisions of the US.

Firm size was a dominant variable. The AIA survey showed that 77% of the respondents were very small businesses, with fewer than ten permanent employees. The average firm had two principals and six or seven permanent employees. Compensation levels closely correlated with firm size, increasing along with the number of personnel. Firms with fewer than 10 employees paid considerably less than larger companies.

The survey showed that architects in region four, the West, made more money on average than those in the East, South, and Central regions, in that order. Firm age also affected salary. The older the firm the better the wages. Of course, job category made the biggest difference. The survey defined five categories: Technical III (entry), Technical II and Technical I (intermediate), Supervisory (senior), and Principal (owner). Compensation increased with each succeeding level.

In general, the architects working in larger established firms, almost always corporations, did best in base salary as well as total compensation packages including bonuses, overtime pay, profit sharing, and other benefits. The AIA survey is summa-