Architect's Calendar

THURSDAY 1
San Fernando Valley Section/ALA Tour
6:30 p.m., Call (213) 705-2296

FRIDAY 2
The Poetry of the Garden Drawings by William Turnbull
Exhibition through May 9, Gallery 1220 UCLA Architecture Building. Call (213) 825-3791.

WEEKEND
Sunday May 4, California Plan
A special preview by the Architectural Foundation of Los Angeles, 3 p.m. to 5 p.m.

May 1986
How to scale 70 stories in 7 seconds.

With the touch of a few buttons, the proper CAD System can send your design for the ground level of an office tower soaring—up 70, 80, 90, 100 stories or more. So instead of spending hour upon hour tediously drafting story after story as you now do manually, you'll be able to spend the majority of each job concentrating on design—decreasing costs, streamlining plans and enhancing structural beauty.

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**How to scale 70 stories in 7 seconds.**

John Gaw Meem Southwestern Architect

Text by Bainbridge Bunting, foreword by Paul Horgan, University of New Mexico Press. Albuquerque, 1984, 175 pages, illustrated, $26.95 hardcover.

Pueblo Deco, The Art Deco Architecture of the Southwest


John Gaw Meem Southwestern Architect

An unpretentious book about an unpretentious architect. Meem was the Southwest's leading proponent of Pueblo and Spanish Colonial architecture during the first half of the twentieth century. The book presents an overview of his prolific fifty-year career, including both built and unbuilt residences, banks, schools, churches, and public buildings.

The author of the book is the late architectural historian, Bainbridge Bunting, noted professor of art at the University of New Mexico, which was, in fact, substantially planned and designed by Meem himself. Bainbridge makes clear the definite sensibility and eloquence of Meem's architecture.

It is informative to note Meem's architectural evolution. The direction of his early work displayed an obvious inspiration from regional indigenous Indian architecture and Spanish Mission architecture tempered with his Beaux Arts training. This beginning is severely contrasted by his mature work which clearly shows an affinity for the International Style, albeit tempered with his own brand of postmodernism. This latter influence is exemplified in his semi-Cañon Colorado Fine Arts Center (1936), which is perhaps his most engaging public building. The project was designed over a five-year period and responded to both a complex program and site with ingenuity and architectonic clarity. Meem comments on his design intentions concerning the project: "The fact that Indian collections will be exhibited in the building and that the building itself is located in the Southwest suggested at first a Spanish-Pueblo type of architecture. This, however, seemed out of place in a modern town like Colorado Springs. It was decided, therefore, the building must be modern in its design but its masonry and simplicity should suggest the regional architecture. The result we felt should be a truly American type of building."

Unfortunately, the text is overly didactic and concentrates unnecessarily on non-architectural tangents. The black and white graphics are correctly generic yet awkward in their layout. The projects are not presented chronologically, making a critical analysis of Meem's work difficult for the uninstructed.

Meem's work is certainly obscure if not entirely unknown to most Californians; yet those interested in cultivating an "American Architecture" as well as participating in the current debate between critical regionalism, postmodernism and International Style will find this book of interest.

Eric A. Kahn

Mr. Kahn is an Associate member of the AIA.

I was enchanted by the book Pueblo Deco. It seemed appropriate to open the book in the glow of the huge fireplace at "El Tovar," the pueblo deco lodge at the rim of the Grand Canyon. In comfort, I began by looking at the color photographs that included 37 art deco buildings. This book is a selective guide to the finest example of pueblo deco in New Mexico, Arizona and West Texas.

The Southwest has a rich and unique past influenced by the pueblo architectural tradition. The first European settlers, the Spanish, brought with them an adobe building tradition. Further, there was a strong influence of the Navajo and Hopi Indians which overlaid the indian performances. The decoration of pottery, rugs, and paintings strongly expressed themselves on the deco buildings.

The author does an excellent job of introducing the reader to American art deco. Further, his description of the birth of the movement and its roots in Europe is fascinating and informative. With this background under my belt I decided to look at and experience some of the buildings the author describes. I drove from the Grand Canyon to Phoenix stopping along the way to see ancient Indian domiciles at Mon­teruma's Castle and the timeless structures of Acoma.

Arriving in Phoenix I followed the author's recommendation and drove to the downtown area. The major examples of art deco can be viewed from Patrons Square.

There are great similarities between the art deco buildings in Phoenix and many of the structures of the period in Los Angeles. One reason is a couple of the buildings seen from Patrons Square were designed by the Los Angeles firm of Morgan, Walls and Clements. Another 12 story building, Lahn Tower, on the south side of the square bears a strong resemblance to the Eastern Columbia Building.

After returning to Los Angeles, I had time to consider my reactions to this book. My only negative comment is that the book has the title, Pueblo Deco, but many of the examples are pure art deco. My general response is very positive and the book is a welcome addition to my library.

William Landworth, AIA

Mr. Landworth is the principal of Landworth Associates, Inc.

Did You Know

The LA/AIA Fellowship Committee is soliciting nominee suggestions for advancement to Fellow of the In- stitute. Candidates must have been Chapter members for a minimum of ten years and have notably exhibited outstanding accomplishments in one or more of the following areas: design, science of construction, literature, education service to the profession, public service, historic preservation, research, urban design, government or industry, architectural practice. Suggested names should be accompanied by a brief outline of the nominee's eligibility in the above areas. Mail to: Henry Silverstri, FAIA, Chair, Fellowship Committee. Johnson & Silverstri, 1746/7 Westwood Blvd., L.A. 90024, to be received no later than May 20, 1986.

Congratulations to Lawrence Chaffin, AIA, of O'Leary, Terasawa, et al. on his appointment by Gover- nor Deukmajian to the California Board of Architectural Examiners (CBAE). Larry is an active member of our Chapter, currently serving on its Long Range Planning Committee and on the Board of the Architec- tural Foundation of Los Angeles.

And we have just learned that the newly-appointed CBAE public member, Dorinda Henderson, is the sister of LA/AIA member, Robert Reyes, AIA.

June will be the only month this year that firms will be able to enroll in the CCAIA group life and health insurance program—without health evidence. As many of you know, the CCAIA program is fea- tured by a 48-hour claims service, service organization office hours from 6:30 a.m. to 5:30 p.m. and person- al identification cards that "guarantee" hospital benefits. For further information, call collect to Frankie Hatfield or Laura Gonzales at A.A.C. (714) 833-0673.

The Chapter's annual directory has finally been completed and is in the mail, after weeks of compilation, research, proofing, reproofing and re-proofing! Apologies in advance for any typographical errors; as for any incorrect addresses or day-time telephone numbers, that's your depart- ment—were we notified? A new page has been added with telephone numbers for local and state agencies, allied organizations and local schools of architecture. And please support our advertisers—their participation goes far to minimize the cost in your dues monies for this publication.

The City of Baltimore, Md., has sent out a call for entries to architects and landscape architects, licensed in any state, for its Cold Springs-Chalton, Open Design Com- petition, a large-scale residential project. Entry fee is $50 and the first prize winner will be awarded $20,000. Letters of interest should be sent to John W. Hall, FAIA, PO. Box 23935, Baltimore, Md. 21203. Upon receipt of which details of the competition will be forwarded. Deadline for receipt of Letters of Interest: May 30.

And on the subject of "What is the AIA doing for me?"

Two Congressional subcommit- tees were urged last month to tackle conditions that contribute to the ris- ing cost and frequent unavailability of liability insurance for architects:

Des Taylor, Hon. AIA, executive vice-president, Texas Society of Architects, testified before the House Ways and Means Subcommittee on Oversight on the urgent need to re-form the nation's civil justice system—a factor contributing to the liability crisis.

Burton Thomas, AIA, chair of the Institute's Liability Task Group, called on the House Energy and Commerce Subcommittee on Com- merce to support legislation addressing the problem caused by insurance firms that include as­bestos-abatement work from coverage across the board.

The CCAIA Professional Liabil­ity Task Force, headed by LA/ AIA member Joseph Vaccaro, AIA, has presented the first reading of its report, recommending three areas of programmatic direction: government affairs, education/professional develop­ment, and professional practice. A full report will be pre­ sented at the May CCAIA Board meeting for adoption.

The Chapter has established a Risk Management Committee, headed by Fred Gans, AIA, to ad­dress strategies and tactics that assist architects to minimize exposure to risks on projects, with emphasis on office practice aids. Meanwhile, your Executive Di­rector is maintaining a close watch and follow-up of City Council actions on issues affecting the profession, relaying the information to our Board and respective Com­mittee Chairs.

Reminder: time is running out for registration and reservations for the AIA Convention in San Antonio, June 8-11. Featuring an unprece­dented program of professional learning opportunities, guest speakers and a vast exhibit of new products and technology, the convention promises to be an exciting event. The opportunity to visit the lovely city of San Antonio, with its River Walk and historic significance, should not be missed. Incidentally, if you plan to attend the convention and wish to volunteer your services as a Chapter Delegate, please notify the Chapter Office as a.p.s.

As a further deterrent to the unlicensed practice of architecture, architects may soon be required to place a seal, as well as their signa­ture, on final submissions submitted for permit. CCAIA is working to­ward making this requirement as simple as possible. (For the seal and signature) on the first sheet only, with only the signature required on the balance of the drawings.

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crete maintenance products.
News and Notes
LA Chapter Minutes

The following text is a summary of the March Board meeting. Full minutes are available through the Chapter office.

Real Problems Exhibit Update: Guest Donna Brown discussed the exhibit budget. Essentially, she is requesting that the Board purchase three slide projectors, which will be the property of the Chapter and can be used by the public.

After discussion it was Moved Sidem/Widom/Second McConnell, the following: that the purchase of three projectors, plus spare bulbs, and lend them to the Associates during the final five months of the exhibit; and that the Associates be authorized to proceed with the Real Problems Exhibit. President after further discussion, Carried. The exhibit is tentatively scheduled to open on 1st April. Don Axon reminded Donna that she could not obligate the Chapter for any additional purchases.

President's Report: Don Axon reported that, of the twelve letters he sent out requesting funds for the Chapter's audio-visual project, three were returned, and he requested Board assistance in this matter, as we would like to get started on providing the exhibit in Los Angeles provided they can come up with the proper funding. Along with the exhibit, Ela's group is planning a symposium presently scheduled for October 16th through 12th, 1986.

Moved Widom/Second Chern, the following: that the Los Angeles Chapter of the AIA support the L.A. Aalto Furniture and Glass exhibit organized by the Museum of Modern Art in New York, which is presently on tour. The people in charge have agreed to let them have the exhibit in Los Angeles provided they can come up with the proper funding. President's Report: Don Axon reported that, of the twelve letters he sent out requesting funds for the Chapter's audio-visual project, three were returned, and he requested Board assistance in this matter, as we would like to get started on providing the exhibit in Los Angeles provided they can come up with the proper funding. Along with the exhibit, Ela's group is planning a symposium presently scheduled for October 16th through 12th, 1986.

Executive Director's Report: Janice Axon reported that of the eight nominations and two endorsements for Fellowship from the LA Chapter, four persons were advanced: Robert Sklarik, Richard Axon, and Sklarik are not yet members of the AIA. The results of this survey could be gathered relates to the kinds of commitments to look into the restructure of the Fellowship Committee and come up with suggestions.

WAL: Janice Axon for WAL reported that they had a meeting and they do have a Vice-President this year. Gleenous Abainier. They are going to limit their scholarships so that the money can continue to provide for a few students. They will continue to have monthly meetings with the National Architects party. They are one of the last WAL groups in this state that is still existing, we no-one wants them to just "fade-out."

Women in Architecture: Norma Sklarik reported that the AIA has been in existence since 1922. Kate Diamond, current President of AIA would like to speak at the AIA. She would like, this year, to make a survey of the status of women in architecture to Los Angeles. The results of this survey could be gathered relates to the kinds of positions, salaries, etc. and how they compare with their male counterparts.

Moved Phelps/Second Chern, the following: that the Chapter support the AWA survey. Carried. President Axon stated that Kate Diamond has taken on the Chairmanship of a project that the Chapter is sponsoring to contact all the recent women graduates; all who are not yet architects; and, are women who are not yet members of the Minority Architects: Fernando Juarez reported that there were not enough minority architects participating in the AIA. Don Axon suggested that, along with trying to have committee meetings in other offices, they could try to have meetings in East Los Angeles or in South Central Los Angeles. After further discussion it was agreed that the issue would be put on the agenda for the next Board meeting.

Restructuring of the Associates: President Axon asked R.D. McConnell comment on National's proposal to restructure the Associate's category and the Associates' resolution on voting on the National Board. R.D. McConnell stated that he had mixed feelings on the issue. The Associates felt very strongly about having a Director on the National Board. Vice-President the proposal for a Senior Associate category needed to be determined before their resolution was put forth.

We had great success at city hall last month! Ted Wu, AIA, Wally Benton, AIA, and Bob Barnett, AIA all set the stage for some big changes in the proposed sign ordinance being considered by Councilman Finn and his committee. Ted notified me on the date of the hearing that someone needs to speak for the development and prompted me on what to say. After waiting for three hours, I was to speak on the ordinance and reeled what Ted had told me, including a request that they consider asking the city officials to accept several modifications to the proposal and then vote on it during the next Board meeting.

The National Board has approved a final draft of the proposed Code of Ethics and Professional Conduct to be voted on in the June convention. Our board came back with the final draft and almost all of our recommendations were included in the final number sign concept. Ted and his group are to be commended for their line work in gaining an acceptable sign ordinance.

The Los Angeles chapter will spend the next 3 months working on this issue. This issue should be of concern to all the people in the city, but an initiative may not be satisfactory.

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Halprin Given Neutra Award

Lawrence Halprin, environmental designer, town planner, landscape architect and author, was announced this year's recipient of the Richard Neutra Award for professional excellence by the School of Environmental Design at California State Polytechnic University, Pomona. The Neutra Award, named for the 1978 recipient of the award, is presented for an outstanding career in education and the environmental design professions. Mr. Halprin is the seventh recipient of the award.

Halprin's projects include the Southlands Shopping Center in Minneapolis, a series of plazas at Portland, mega-square projects in the city and at the University of California, Los Angeles (UCLA) faculty housing project in which he received awards of merit. The jury included Henry Wright FAIA, Fernando Juarez AIA, and Wayne Rowe, architectural photographers.

Two awards of merit were given to Joe Jordan. The Cusumano Office Building in Burbank and the Latco Office and Warehouse in Burbank were recognized.


The jury included Henry Wright FAIA, Fernando Juarez AIA, and Wayne Rowe, architectural photographers.

Correction

We made an error in the name of the Gensler and Associates designer of the Steelcase Showroom in our April article, "Southern California Interiors." The designer is not D.S. Orlando, but Orlando Diaz-Azeuy.

Request for Submittals

The Housing Committee of the LA/AIA Historic Preservation Committee is presently seeking to prepare a resource guide aimed at providing a source of information for architects, contractors, any special features that members engaged in the field of historic preservation. A brief questionnaire to all members is included in this issue of LA Architect. Please take a few moments to respond to the questionnaire. By doing so you will greatly assist the committee in preparation of a data base for the resource guide. The questionnaire is a self-mailer.

Future plans include the publication of a pamphlet aimed at the general public. The pamphlet will attempt to educate and inform interested parties as to the values of historic preservation while emphasizing the role of the architect as team leader for any preservation project.

Questionnaire

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12 Los Angeles City College
835 N. Vermont Avenue, Los Angeles, CA 90022, (213) 669-4000 x 409.

Hours: M-Th: 8 a.m.-8 p.m.; F: 8 a.m.-2 p.m.
Parking: Visitors must receive a parking assignment from security.
Borrowing Privileges: Faculty and students only may borrow books.
Visitors may use library, but with no borrowing privileges.
Collection: General architectural books and limited periodicals are among the collection.

13 Pierce Community College
6201 Winnetka Avenue, Woodland Hills, CA 91371, (818) 347-0551.

Hours: M-Th: 8 a.m.-8 p.m.; F: 8 a.m.-2 p.m.
Parking: Visitor parking is by permit only. Metered spaces on 5th Street.
Borrowing Privileges: Anyone may use the library, but only those who are enrolled with a one-unit minimum may check out materials.
Collection: A very general collection, some technical reference books. Periodicals such as Architectural Digest: Architectural Record are available.

14 LA Trade Technical College
400 W. Washington Blvd., Los Angeles, CA, (213) 740-0000 x 494.

Hours: M-Th: 7 a.m.-8 p.m.; F: 7 a.m.-1 p.m.
Parking: A public lot at the corner of 21st and Grand is available at $1.50 for all day.
Borrowing Privileges: Special arrangements allow professionals borrowing privileges.
Collection: Architectural drafting and computer science are special resources. Some periodicals and standard reference books are also available.

15 Southern California Institute of Architecture
SCI-ARC Library
1800 Berkeleys, Santa Monica, CA 90404, (213) 829-3482.

Hours: M-T:Th: 9 a.m.-9 p.m.; W-F: 9 a.m.-6 p.m.; Sa: 1 p.m.-5 p.m.
Parking: Free Parking
Borrowing Privileges: Students, faculty and alumni have borrowing privileges, but the library is open to anyone.
Collection: Consisting of 6,000 books and 12,000 magazine issues, the core of collection consists of the Victor Gruen Center, including his papers and books. Also, planning and urban design materials expanding to include government pamphlets and documents, and select student case studies.

16 Museum of Contemporary Art (MOCA)
Los Angeles, CA, (213) 621-7766.

Hours: A special appointment is needed for access.
Parking: Public lots are nearby.
Borrowing Privileges: Non-circulating collections: special arrangements are required for use.
Collection: Covering all disciplines related to the design of art. MOCA includes approximately 10,000 volumes, periodicals, artist files.

17 Norton Simon Museum of Art
Corona & Orange Grove Boulevards, Pasadena, CA, (888) 449-3730.

Hours: M-Th: 8 a.m.-6 p.m.; F: 8 a.m.-8 p.m.; Sa: 10 a.m.-5 p.m.
Parking: Off Colorado Boulevard
Borrowing Privileges: A non-circulating collection.
Collection: The Restricted collection is directly related to gallery works and displays and is only for personnel.

18 Construction Industry Research Board
2509 Empire Avenue, Burbank, CA 91504, (800) 252-4106, (888) 841-8210.

Hours: M-F: 8 a.m.-5 p.m.
Parking: Street parking is available.
Borrowing Privileges: The library is for professionals associated with the construction industry.
Collection: The library comprises advanced research in the history of architecture, and architecture: imports the GA series. Most advanced periodicals are available in the A/V Department.

19 Getty Center for the History of Art and the Humanities
410 Wilshire Boulevard, Santa Monica, CA 90403, (213) 458-5911.

Hours: M-F: 9 a.m.-5 p.m.
Parking: Parking is available both in the building (expensive) and the City of Santa Monica parking lots on 2nd and 4th Streets.
Borrowing Privileges: The foundation's center is for scholars and staff of the Getty Trust. There is limited public access by appointment with no borrowing.
Collection: The library comprises approximately 400,000 books for advanced research in the history of art and architecture. A comprehensive periodicals section is being developed to include current publications, in addition to historical periodicals.

20 City of Los Angeles
Public Library
Central Building, 630 Wt Fifth Street, Los Angeles, CA, (213) 621-3229.

Hours: M-Th: 10 a.m.-8 p.m.; F-Sa: 10 a.m.-5:30 p.m.
Parking: Metered spaces on 5th Street to the north of the library or parking lots and garages in the 9th and Flower or 8th and Figueroa area provide parking space. The employees' lot off 5th Street is available to patrons after 5 p.m. M-Th, and all day Saturday.
Borrowing Privileges: City residents and business located within the city of Los Angeles.
Collection: The Arts and Music Departments (2nd floor) feature architectural books, domestic and interior architectural firms' libraries.

21 Architectural Preservation
1314 W 25th Street, Los Angeles, CA, (213) 734-9338, Jim Durham.

2000 titles; preservation books; real estate rehabilitation; architectural styles; and information manuals.

22 Art & Architecture
8375 Melrose Avenue, Los Angeles, CA, (213) 655-5348

Books and magazines; architectural design.

23 Building News, Inc.
8055 Coldwater Canyon, Los Angeles, CA 90034, (213) 202-7775.

Technical books emphasizing building trades and construction.

24 California Book Supply
12221 South Hawthorne Blvd., Hawthorne, CA, (213) 675-7911.

Caters mainly to service large corporate architectural firms.

25 CSI Construction Specifications Institute
700 North Virgil Ave., Los Angeles, CA, (213) 660-2194.

Should Contact: CSI 601 Madison St., Alexandria, VA, (703) 684-0390.

26 Daniels, H.G. Co.
2214 W 6th Street, Los Angeles, CA, (213) 387-1211.

10,000 Titles: 50% architecture/50% art; specializes in graphic arts; some furniture design; magazines and monographs.

27 Hennessey & Inagals, Inc.
1254 Santa Monica Mall, Santa Monica, CA, (213) 458-9074.

Specializes in art and architectural design books and magazines; some technical and landscape sections.

28 Dateline's

1,000-2,000 Titles; caters to the educated layman, specializing in out-of-print, old & unique books.

29 Kinokuniya Bookstore
110 South Los Angeles, Los Angeles, CA, (213) 687-8447.

Japanese arts and crafts with some architecture; imports the GA series.

30 Off Campus Bookstore
1035 North Sycamore Avenue, Los Angeles, CA 90038, (213) 464-4322.

Specializes in technical topics, building codes, estimating, construction management and drawing.

31 Oriental Bookstore
600 East Colorado Blvd., Pasadena, CA, (818) 577-2435.

Special hours—3:30 th 5:30 weekdays. Largest collection in the US specializing in new and used Japanese/Chinese books; some technical material.

32 Pasadena Sci-Tech Books

Special orders; just opened and would like to know what he should carry to satisfy architectural clientele.

33 Rizzoli International Bookstore
South Coast Plaza, 3333 Bristol Street, Costa Mesa, CA 92626, (714) 557-5351.

Large publisher of art and architectural design books.

34 Rudolf Steiner Bookshop and Library
10315 Woodley Avenue, #105, Gra nada Hills, CA, (818) 386-8199.

(Steiner Congress), reference, rental library and shop specializing in the metaphysical architecture of Rudolf Steiner.

35 The Technical Book Co.
2038 Westwood Blvd., West Los Angeles, CA, (213) 879-9441.

Construction and building codes.
Libraries

1 American Institute of Architects
Los Angeles Chapter
5077 Mead Drive, Suite M-72, Los Angeles, CA 90069, (213) 657-2828.

2 American Institute of Architects
Pasadena Foothill Chapter
4 Westmoreland Place, Pasadena, CA 91102, (818) 796-7600.

3 American Institute of Architects
1735 New York Avenue, NW, Wash­ington, DC 20006-5292, (202) 626-7493 Loan Service and Reference.

4 American Institute of Architects
Los Angeles Chapter
9110 Melrose, Suite M-72, Los Angeles, CA 90069, (213) 657-2828.

4 California State Polytechnic
University, Pomona
3801 W. Temple, Pomona, CA 91768.

Main Campus Library
(714) 869-3090

Hours: M-Th: 7:30 a.m.—10 p.m.
F: 7:30 a.m.—6 p.m., Sa: 9 a.m.—5 p.m.,
Su: 1 p.m.—5 p.m.

Parking: A $1 parking permit must be obtained from the Visitors Information
booth, where guests are directed to an appropriate parking lot.

Parking: The parking lot is adjacent to the library's online information system,
ORION. The Research Library contains the majority of the books and
periodicals in the social sciences and humanities.

5 Pasadena City College
Library
4000 E. Garvey Avenue, South Pas­adena, CA 91103, (213) 498-5318.

Hours: M-Th: 7:30 a.m.—12:00 a.m., F: 7:30 a.m.—5:00 p.m., Sa: 9:00 a.m.—12:00 a.m.,
Su: 1 p.m.—9:00 p.m.

Parking: Information kiosk on Rancho Castillio Drive will direct you to
the nearest parking lot where you will find metered parking.

Parking: Underground parking below the building features a guest parking
lot.

Parking: Visitors may use the facilities by appointment.

Collection: The library consists of 400 periodicals subscriptions, 24,000
books, 30,000 slides and a small
tape and video collection, as well as
reference materials on architecture,
urban planning, and engineering.

6 California State University
Northridge
1811 Northridge Boulevard, Northridge, CA 91320, (818) 893-1200.

Hours: M-Th: 8 a.m.—10 p.m.,
F: 8 a.m.—5 p.m., Sa: 9 a.m.—5 p.m.,
Su: 1 p.m.—5 p.m.

Parking: Parking permits are issued by
the nearest parking lot where you
will find metered parking.

Parking: A $1 parking permit must be obtained from the Visitors Information
booth, where guests are directed to an appropriate parking lot.

Parking: The parking lot is adjacent to the library and additional parking
is on St. Paul Place.

Parking: Visitors may use the facilities by appointment.

Collection: The library consists of 400 periodicals subscriptions, 24,000
books, 30,000 slides and a small
tape and video collection, as well as
reference materials on architecture,
urban planning, and engineering.

7 California State University
Los Angeles
5151 State Drive, Los Angeles, CA 90062, (213) 224-2225.

Hours: M-Th: 7:30 a.m.—12:00 a.m., F: 7:30 a.m.—5:00 p.m., Sa: 9:00 a.m.—12:00 a.m.,
Su: 1 p.m.—9:00 p.m.

Parking: Information kiosk on Rancho Castillio Drive will direct you to
the nearest parking lot where you will find metered parking.

Parking: Visitors may use the facilities by appointment.

Collection: The library consists of 400 periodicals subscriptions, 24,000
books, 30,000 slides and a small
tape and video collection, as well as
reference materials on architecture,
urban planning, and engineering.

8 California State University
Fullerton
University Collections
1000 California State University
Fullerton
Fullerton, CA 92831.

Hours: M-Th: 8 a.m.—10 p.m.,
F: 8 a.m.—5 p.m., Sa: 9 a.m.—5 p.m.,
Su: 1 p.m.—5 p.m.

Parking: Parking permits are issued by
the nearest parking lot where you
will find metered parking.

Parking: Visitors may use the facilities by appointment.

Collection: The library consists of 400 periodicals subscriptions, 24,000
books, 30,000 slides and a small
tape and video collection, as well as
reference materials on architecture,
urban planning, and engineering.

9 Art Library
2nd, Dickson Art Center. (213) 850-3071.

10 University of California, Los Angeles
University Research Library
20727 Hillshire Boulevard. Los Angeles, CA 90024, (213) 482-8491.

Hours: M-Th: 8 a.m.—11 p.m., F: 8 a.m.—6 p.m., Sa: 9 a.m.—5 p.m., Su: 1 p.m.—10 p.m.

Parking: There are a few 15 minute parking meters located to the west of the
library. Visitors are advised to go to the information booth on Hillside Ave. for garage
parking at $3.00 a visit.

Parking: A $1 parking permit must be obtained from the Visitors Information
booth, where guests are directed to an appropriate parking lot.

Parking: The parking lot is adjacent to the library and additional parking
is on St. Paul Place.

Parking: Visitors may use the facilities by appointment.

Collection: The library consists of 400 periodicals subscriptions, 24,000
books, 30,000 slides and a small
tape and video collection, as well as
reference materials on architecture,
urban planning, and engineering.

Architecture & Urban Planning
Library
1302 Architecture Building. (213) 825-2747.

Hours: M-Th: 8 a.m.—9 p.m.,
F: 8:30 a.m.—5 p.m., Sa: 1 p.m.—5 p.m.,
Su: 1 p.m.—5 p.m.

Parking: Parking permits are issued by
the nearest parking lot where you
will find metered parking.

Parking: Visitors may use the facilities by appointment.

Collection: The library houses a limited-circulating collection of materials
in the fields of art history, architectural history, landscape architecture, urban design,
and related areas. The Elmer Bel­librany of Vinciana (a special collection of materials on the Re­
naissance, with emphasis on Leonardo da Vinci) is found in the Art Library.
Architectural Library and Bookstore Guide

Greater Los Angeles
The Library Committee of the Los Angeles Chapter of the AIA has developed a select guide to local architectural libraries and bookstores for Chapter members and friends. It is a first step by the committee in developing informational resources for the Chapter.
Continued from front page

the architect who has only designed single family residences. If you have

design bank facilities. The obvious

want similar types of buildings. Con-

a loan office or a savings and loan or
even a small office building may

ture work falls

take a considerable amount of con-

want to develop a business method in

enough to identify or find the client. It

economic cycle of the company. The

calls for taking advantage of the

among the various

can identify a similar job com­

of their commissions. Most offices

nary factor in the selection pro­

from neighborhood convenience

what you can concentrate on getting

value to another architect who has
tand their professional qualifications.

means that the architect must be able
to maintain businesses in themselves in

and high-rise, commercial projects,

strategy difficult is that in many times it is not easy
to determine any kind of work so as
to place your name favorably

resources. The best way to determine

port the work around to many

spectacles. The CCAIA publishes a

be described as single-family resi­

for selecting an architect is first de­

world. The architect's approach is
to contact the small banks or

rpositories, prisons, universities, colleges.

have their very nature are obligated to

how many architects are able to maintain

decent, but just a few

inquiries to find out who is

in the list. The firms on the short list

promote a much more advance­

for one of the banks. If the

many architects are selected for

well to find out if they are

are county agencies, cities and re­

able to find if they are

agents that are capable of identi­

under the jurisdiction of a relatively

are always the same. The architect

must seek out the organization or person

acknowledged for their

for selecting an architect is to contact

keep in touch with people in the

be dependent on how well you com­

for finding potential clients. Good

Architecture and the Architectural Firm.

LA ARCHITECT

Continued

PAGE 6

MAY 1986

nancial, and high-rise, commercial projects,

condo, a lawyer or any combination

For applying for an architectural

building they may have gained recognition for their

one of wealth and power. The

building a job. The selection then comes to

buildings or seek architects that are
nancial future projects to find if they are

an architect for private work falls

such as the state hospi­

ing at work. The selection of

returns, a corporation, a church, a

that make up the bulk of

about making the best impression on the

of their clients. Once the per­

a good personal relationship. Second could be either

for small business owners and
can be very valuable. Only

panels, departments and several others. There

for selecting an architect is to contact

have gained recognition for their

models. Such models are also good sources

in obtaining and giving im-

for finding potential clients. Good

be dependent on how well you com­

dependent on how you com­

shape and how your services will

if you win, you will

skilled and professional. There is always

want to develop a business method in

where you can concentrate on getting

the board. The selection then comes to

you are competing is to obtain good in­

weakest. If you win, you will

you are competing is to obtain good in­

a debriefing is important be­

in the program at the same time you evaluate your


to be a valuable tool in

of their clients. Once the per­

build projects for which you might be

are competing is to obtain good in­

you have won, you will

building the short list is well qualified to do

determine any kind of work so as

knowledge the weaknesses and strengths

you are competing is to obtain good in­

with the part with which we as architects

be a valuable tool in

knowledge the weaknesses and strengths

you are competing is to obtain good in­

knowledge the weaknesses and strengths

they have the most difficulty. Just how do

you might be competing is to obtain good in­

they have the most difficulty. Just how do

you might be competing is to obtain good in­

you have won, you will
Buildings Two and Three are both in the three story zone and are 130 feet and 50 feet long respectively. These longer and higher configurations must respond to light and ventilation requirements, thus the somewhat regular five foot indentations along the side elevations. This enabled the architect to relieve the sides without a significant loss of gross floor area and the buildings nearly fill out their prescribed envelopes.

Moving north along Main Street is Building Two. This building interlocks two materials as well; stucco and concrete block. However, the fenestration becomes objectified in a glazed entry tower/pavilion on Main Street. The use of large grids of glass in building two give an illusion of peeling away the outer skin. Again, the concept of an eroding box breaking apart and then being put back together shows through clearly, and the boldness of this glass tower is particularly compelling.

While Building One’s shallow depth and wide face lend it an almost stage set appearance, the opposite is true of Buildings Two and Three. The length and height allowed the architect to set a base and create a smaller, yet firm set of pavilions on top. This is particularly true in Building Three. The driveway/entry structure and retail structure make up the first two floors at the front on Main Street. The primary box sits back and projects above, at the third floor. The overall effect is a clear interlocking of parts. There is a pronounced horizontal shearing, lending movement to the entire building.

The side indentations are symmetrical in Building Three, and unlike its predecessors, it uses block as the outside layer (block is certainly an economical perimeter material). Building Three incorporates curved forms in a break from the other strictly rectilinear buildings.

Given the increasing civic and economic restraints in commercial development, Mr. Rock has still achieved what he set out to accomplish: to enhance the pedestrian streetscape within an eclectic, urban environment.

Richard Katkov

Data

Project: 2434 Main Street, 2218 Main Street & 2110 Main Street; three mixed use buildings in Santa Monica.

Architect: John Rock, Lomax/Rock Architects

Client: 2434 and 2110 Main Street, Bernard Perlolf and Roger Webster. 2218 Main Street, Philip Coombs.

Site: Three sites on Main Street, Santa Monica. (See addresses above.)

Program: 2434 Main: retail, 2083 square feet, office 5667 square feet, total 7750 square feet.

2218 Main: retail 300 square feet, office, 3900, and two residential units, 600 and 1400 square feet.

2110 Main: retail 1900 square feet, office 10,100 square feet and residential two units, 1100 and 1300 square feet.

Lomax/Rock on Main

Additions and Deletions

Building One, 2434 Main Street, front view.

Building One, 2434 Main Street, back view.

Architect John Rock, of Lomax/Rock Architects in Venice, California, has been exploiting an unusual and rare opportunity. Amid an atmosphere of flux and development in the City of Santa Monica’s Department of Planning and Zoning, Mr. Rock has designed three mixed use buildings on Main Street within four blocks of each other.

Through a cooperative rapport with the Planning and Zoning Department, Mr. Rock’s buildings adhere to the City’s contextual attitude of massing constraint as well as forming a personal statement. While the buildings each maintain a separate character, there is a clear progressive connection between them. The architect established a set of principles and then spent four years exploring and challenging these principles.

The first building (Building One) was built for Perloff-Webster, a very active Santa Monica/Venice developer. It is approximately 7,700 square feet and is located at 2434 Main Street (the west side).

The second building (Building Two), at 2218 Main Street (west side) is approximately 6,500 square feet and the client was Philip Coombs.

The third building (Building Three) is not yet built; it is in the bidding stage. The client was again, Perloff-Webster. It will be located at 2110 Main Street (west side) and will be approximately 15,000 square feet.

In all cases, due to the programmatic constraints, the architect’s design premise was quite simple: a box. He then eroded and deformed the box. In the end, each building has a logic and a balance. However, the process of arranging the various elements, says Mr. Rock, does not necessarily follow a predictable massing procedure. All three buildings juxtapose interlocking systems of material and form. Concrete block can be seen as a datum shared by all three buildings.

Architects of commercial projects are forever faced with the dilemma of mediating between the developer’s requirement that a project maximize the building envelope and the regulating agency’s mandate for scale and context. What sets these three buildings apart from other similar projects, aside from their proximity to one another, is that Mr. Rock pleased the clients and the city and also designed a set-piece of three interesting buildings. Building One is significantly different than the latter two buildings because it is wider than it is deep. Buildings Two and Three run street to street from Main Street to the east to Neilson on the west. Building One is backed up by municipal parking half way to Neilson, and has the widest Main Street frontage of the three buildings.

This first project has fewer elements than its successors. Basically, it is formed by two interlocking systems: the concrete block base and the stucco skin. The large square windows flatten the elevations, lending a slightly two-dimensional quality to the building. The rear entry progression in this building is very clear. The broken Malibu tile portal leads to the steel stair and finally to the actual entry. The entry pavilion itself is a positive mass. The screeded green stucco appears and disappears as one moves around the building.

All three buildings adhere to the retail requirement of the city. In the case of Building One, the retail is located at the first floor only, with the commercial space above. This building is limited to two stories.
walls. We lower ourselves as directed by our shaman into deep-padded feathered boats. We sense the soothing hiss of air exhaling through the leather stitching of the cushions as the vessel glides in the light of the dimly-lighted display end of the room. As the heart's rhythm quickens, we have a feeling our shaman's voice had shifted from words to music, a short romantic symphony. Now, an expectant first movement has drawn to a close and, as the soft andante of the second movement crashes Cuisinart-like into the depths of several Pandoras, we seem to squint in the intense light momentarily into the shadowy depths of this creature's giant cells. Here we are held by the Department of Public Infrastructure, transit and governmental agency or department, any new development in an "impact zone" to assess the traffic which it will generate and implement, management measures such as public infrastructure, transit and regulation. That TIMPO is a dense, urban area. In line with the CRA's vision of a multi-centered city, composed of a number of urban centers with no real hierarchy. Downtown LA, in this scenario, was just another urban center. With the entrance of the Cuisinart, as a creating force in the urban arena, downtown LA once more began to grow, and with it the need to solve transportation problems. The traditional attitude was one of widening streets and increasing parking requirements on new projects. Obviously, this was going to result in the total choking of downtown, and was contradictory to the CRA's vision of a dense, urban area. In line with their vision, the new Thomas project has transportation mitigating measures of its own in the shape of jitney buses to shuttle people to parking facilities off-site. Meanwhile, the City Council has been increasingly pressured by constituents angered by the traffic generated by new commercial growth abutting residential neighborhoods. The Council's assumption is that future development will exceed the capacity of existing and planned transportation infrastructure. The purpose of the ordinance is to link land use and transportation in an effort to balance development in certain areas of the city with commendable improvements to the transportation network. There is another proposed measure, this one from the Braude-Yaroslavsky camp which is heralded as a sweeping land-use reform initiative that will cut commercial building density in half in most parts of the city. This initiative is backed by city planning commission president Dan Garcia, former Tarzana Property Owners Association president Irma Dobyn, and Mark Hall, immediate past president of LAAIA.

So, people seem to be concerned with the traffic situation in Los Angeles and it has turned into a political affair. But hey, do you remember the Olympics when a lot more traffic was moving on our highway system and the congestion was a lot less? And how about the astonishing fact that more traffic flows through the Harbor Freeway at three in the afternoon than at rush hour—yet it's never jammed at three? The Automobile Club of Southern California is soon to come up with a study of its own concerning traffic in LA. I can't wait till that one comes out. Until then I'm sure I'll have my headaches from that pleasant spring day when I listened over to a dozen mature and educated persons say nothing for four hours.

Nir Buras
Mr Buras is a principal in T.T. Architecture International

Response to Homelessness

On May 29, the Society of Architectural Administrators will present a forum entitled Response to Homelessness at the University of Southern California. The event will involve the role of the Shelter Partnership, Los Angeles and Los Angeles County. Completed and current homeless shelter projects will be discussed, as well as the legislative and financing forces behind them.

Arnold Stahl founded the LA Family Housing Corporation in 1982. The organization has developed and built several infill housing projects and emergency shelters for low-income families, among them Casa Familia, Casa Familia 3, the Valley Interfaith Shelter and the Jewish Family Service Emergency Shelter. Stahl will discuss these and other infill projects presently under construction. He is a professor of architecture at SCI-ARC and teaches city planning at Cal State Northridge.

Ruth Schwartz is executive director of the Shelter Partnership, Los Angeles. This agency's future goal is to prepare a model guide for the development of shelters for the homeless. It provides assistance in writing proposals and grant applications, and guidance through the government permit process required for shelters. In 1984, Schwartz wrote the Governor's Report on Homelessness in California.

Rex Lotery, FAIA and Robert Torres will examine the rehabilitation of downtown hotels for the homeless. Lotery is president of the Urban Innovations Group, Los Angeles. He has been retained by the Single Room Occupancy Housing Corporation to direct the rehabilitation of several skid row hotels in Los Angeles. Robert Torres is a project planner with the Single Room Occupancy Housing Corporation.

Epilegion: Bits of conversation overheard here and there in the crowd echoing the docent-conducted tour of Arata Isozaki's nearly completed Banker Hill Museum of Contemporary Art: "You know, it's really a terrible building, isn't it? Remember he said all of the models in the newspaper a few months ago? Well I certainly never expected to like this building after seeing them!"
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Shamans and Architects

The Listener

A friend recently reproved us for our school boy definition of a shaman as a wild-eyed, smelly, savage seen by the light of a dying fire hovering over some deadhit sick person, stroking him with some indescribably revolting, over-ripe object called a fetish. Not so, she said (with impeccable credentials), a shaman is an un-usually respected individual in a primitive community. He is, but, unlike the local priest, one who does not also pretend to reveal the certain path to heaven. The shaman’s cachet being somewhat inferior to that of the priest, his fellow tribes-men are disinclined to support him in priestly idleness so that he must ordinarily work shoulder to shoulder with his common fellows in field and forest when not busy healing. This difference matters little to him, however, knowing as he does that he is the uncommon common man here and is free to bask from time to time in the fits of adulation accompanying his healings as he pre-decessors down the millennia since mistiest times.

We recalled all this on a recent evening and by a curious turn of the mind thought to the shaman-like role of architects today. Like a shaman an architect has two jobs, not one: he toils by day at working drawings and specifications, tangible tools needed by workmen for building buildings and thus he is viewed by the tribe as one worthy of pay. Again, like the shaman’s healing episo­des, an architect from time to time steals from his “working” hours his magic moments of creativity during which he is frequently able to heal the feverish yearnings of those he calls clients. In further similarity his creative work is not considered of the transcendent kind produced by “true” artists such as painters, sculp­tors and poets. But, laying no claim to public support as they do, our architect is still able to bask from time to time in the ever-brief fits of adulation accompanying the dedic­ation of a building he has created.

These are nothing, however, compared to the real highl experiences during the session with his client he terms a presentation. The client, of course, has, only a short time before, been ever so certain of what he wanted and how to get it without an architect (self-doctoring.) But, falling far short of carrying it off alone, he has entered into our shaman’s lodge, submitted himself to a strange rite called programming, been overwhelmed with visions of bewildering fetishes called schemat­ics and, days later, with a still shimmering fever, his brow has been struck with the ultimate healing fetish, the presentation drawing. His fever miraculously subsides, his head clears, his eyes focus and, voila! There is a real image of his building, the building of his dreams, healthy as a bouncing baby! Whereupon our shaman withdraws gracefully from center stage to the dim wings, to his daily job of cranking out working drawings and specifications. An overheated comparison?

Perhaps. But bear with us now while we speak of fetishes. For it is clear that without his fetishes our architect could not have gifted our client with the vision of health embodied in his dream building.

Our sick party(client) was in a presentation mode. The designer’s goal to be made well was and was considerably frustrated by the failure of his self­doctored presentation. The astoundingly skeptical of all shamans, having all too often seen their failures buried in short and stormy life or, even worse, still-born. But he knew, nevertheless, that society had always considered them to be ecstatic beings, possessed of power to heal the sick.

Enter the fetish. Fetishes are non-human bodies to which a be­liever attributes human mental qualities. They are the shaman’s stilts which elevate him ever so con­vincingly above the herd. The rapid strokes of our architect’s soft pencil or felt pen on soft thick paper or thin yellow transparent paper suddenly materialize into recognizable, appealing figures of a building and, certainly, our Dream, this building materializes. Here is where he will enter, there is the window just right for the view. Ah, and there another window around the build­ing’s corner neatly suggesting the voluptuous corner office of his dreams. The lines on the paper glow, and sparkle, and smile at him. Human qualities? What else? Even the floor plan—a dazzling maze with Golden Fleece in every room. It is the lines that are alive in this instant—the building can wait.

In our presentation rooms, somehow cooler, there are no pens or pencils or lines or paper. Instead, all that can be heard is the gentle clicking of the shaman’s computer keys miraculously transformed into ghostly green lines on a slasgy glass screen. Jumping and nervous from time to time, disappearing now and reappearing engagingly modified in the wink of an eye, the images seem like bottle genie struggling to es­cape and throw themselves upon the floor to lick our client’s feet. But not quite making it. Vaguely unsettling.

Do these green lines partake of the same transcendent mental qualities as the lines on paper do? Or the clicking keys denote a preoccupation with a non-human world—the com­puter’s private own? Vaguely unsettling.

Next let us slip quietly and un­seen behind our by now intoxicated client into the hushed air and soothing soft light of another pre­sentation and—there, the ceiling-high oak doors have swung ponderously closed behind us so that in this corner of the building, back of his office, the chatter of secretaries in the office street outside is lost in the 50 decibel STC of our chapel’s thick-napped fabric-covered...
A special preview of the Arthur Erickson's new California Plaza by the Architectural Foundation of Los Angeles will take place Sunday, May 4 at 300 S. Grand Ave., adjacent to the Museum of Contemporary Art in downtown Los Angeles. The preview, which includes a wine and cheese reception, will be held from 3 to 5 p.m. with a program at 4.

Advance reservations are required prior to April 28 from the AFLA, 8687 Melrose Ave., M-72, Los Angeles 90069. Attendance is free to AFLA members and one guest. Others may attend if they become members of AFLA.

Included in the special preview is a tour of the California Plaza tower and spiral court, an overview of current happenings in downtown redevelopment, a talk with the California Plaza partners and architectural design team, a view of a scale model of the future of downtown, and a celebration of the inauguration of the AFLA.

AFLA is a non-profit organization whose members are interested in experiencing and appreciating Los Angeles architecture, understanding the city's infrastructure and how it affects the public. It sponsors activities to stimulate public awareness of the city's architectural past, experience its architectural present, and influence choices for its architectural futures.

The medium size architectural office is not as readily able to meet all the demands of a full-time marketing staff but trains management personnel to include a marketing staff. The larger architectural office is not able to allocate the personnel, or the financial resources to a marketing program, thus it is limited in its ability to obtain important commissions.

The marketing of architectural services has become a significant body of knowledge that has developed into a business through trial, error and experimentation. The concept of marketing architectural services was not taught in architectural schools and it becomes important when the young architect begins understanding the transition from being employed by an architectural firm to that of establishing his or her own firm and finding his own clients. There are countless stories of young architects who have left their employers to establish their own office by taking one or two of their employer's clients. This is perhaps a very bold marketing technique not promoted by marketing experts.

Many new architectural firms are established by architects moonlighting, or taking on small jobs while still employed by another architectural firm. During the time of his employment the young architect develops friendships with clients, clients' representatives, contractors, subcontractors, inspectors, material suppliers, salesmen and many other people engaged in the construction industry. These friendships as well as family contacts may lead to recommending the young architect for a residential room addition on which he works in the evenings. These room additions could later become small commercial projects and when a significantly larger project comes along, the young architect launches forth into the competitive world of architectural practice. A new architectural firm is born. Immediately after the architectural practice is established as a going concern, the need for a continuity of commissions becomes of major importance. Since this matter of seeking architectural commissions was not covered in the architectural curriculum, nor was it brought up in the State Licensing Examination and there have been few classes available with instruction as to where to find commissions, most architects resort to contact relationships obtained from friends, relatives, social groups, churches, clubs and others. With these initial contacts the architect immerses himself in the marketing of architectural service.

Many architects soon discover that they have neither the training nor the temperament to successfully market their services. In a partnership of one or more architects, one of the partners will assume the "job getting" responsibility (marketing) while another partner takes over design and another production.

Marketing has now been recognized by the larger firms as a competitive management tool. As a consequence, most recently there have been people in these firms who have taken the marketing of architectural/engineering services as their full-time responsibility. In the smaller firms, however, it is still left up to the principal. Many have sold many valuable books written that cover the many facets of marketing architectural services. The Society for Marketing Professional Services (SMPS) has established a solid recognized professional source for marketing information. The society membership is dedicated to promoting marketing of professional services as a separate profession. It holds monthly meetings and it advertises for positions in the marketing field.

This is a very good source of information for architects.

Most architects with their own businesses have already been successful at some type of marketing technique. Architects starting their own offices have also recognized the need for a good way to obtain jobs and maintain their place in the competitive business world. A conscientious effort to market architectural services begins with an evaluation of your firm's capabilities.

What is it that you and your firm can do best? It may not be necessarily the type of work you have been doing, but what it is that you can do best. Unfortunately for most architects, clients seem to hire those architects who have done similar projects in the past. If you have done a city hall, you are more likely to qualify for the next city hall than...