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November 1986

MONDAY 3
USC Lecture Series
Lecture by Raphael Moino, Board Auditorium, 7 p.m. Call (213) 743-2723.

80th Anniversary Exhibition
A.C. Martin & Associates. Lobby, 811 West Seventh St., Los Angeles. 7 a.m. to 6 p.m. through November 30.

TUESDAY 4
LAAIA Board of Directors
Chapter Boardroom, 56-62, Pacific Design Center, 4 p.m. Call (213) 639-2282.

WEDNESDAY 5
SCA-ABC Lecture Series
Lecture by Jorge Zaldivar, Main Space, 1800 Berkeley St., 8 p.m. Call (213) 629-3442.

USC Lecture Series
Lecture by Henry Low, Harris Hall 101, 6 p.m. Call (213) 743-2723.

THURSDAY 6
CCAI Annual Conference
November 4-6, Monterey, California.

FRIDAY 7
Lecture Series
Lecture by Don Zevon, "The Perception of Light," Watt Hall 1, 1 p.m. Call (213) 743-2723.

MONDAY 10
USC Lecture Series
Lecture by Anthony Earlley, "The Hidden Agenda," Harris Hall 101, 6 p.m. Call (213) 743-2723.

USC Architecture Exhibit
Rare photographs taken by Le Corbusier on his journey of 1917, through November 22, Lindstrom Gallery, Watt Hall. Monday to Friday, 10 a.m. to 6 p.m. Saturday, noon to 5 p.m. Call (213) 743-2723.

TUESDAY 11
Chamber Music in Historic Sights
Masterpieces perform works by Vivaldi, Bach and Handel at the Beverly Hotel, 8 p.m., $20. Call (213) 743-9683.

WEDNESDAY 12
SCA-ABC Lecture Series
Lecture by Tom McKville, Main Space, 1800 Berkeley St., 8 p.m. Call (213) 629-3442.

USC Lecture Series
Lecture by Peter Ball and Alain Marcou, "Technology and Architecture," Harris Hall 101, 6 p.m. Call (213) 743-2723.

THURSDAY 13
Pro-Practice Committee
Sax 219, Pacific Design Center, 5 p.m. Call (213) 639-2282.

USC Lecture Series
Lecture by John Kurcinski, Harris Hall 101, 6 p.m. Call (213) 743-2723.

FRIDAY 14
Lecture Series
Lecture by Stanley Tigerman, Architecture Building 1002, 8 p.m. Call (213) 825-3791.

MONDAY 18
Chapter Election Meeting

TUESDAY 19
Government Relations Committee
Chapter Boardroom, 56-62, Pacific Design Center, 5:30 p.m.

SCA-ABC Lecture Series
Lecture by Richard Sera, Main Space, 1800 Berkeley St., 8 p.m. Call (213) 629-3442.

USC Lecture Series

Entertainment Industry Market
Society for Marketing Professionals launch, Hotel Wilshire, 11:30 a.m., $25 members, $50 non-members, 630 w. 6th St., (213) 388-0478.

THURSDAY 20
Lecture Series
Lecture by Stanley Tigerman, Architecture Building 1002, 8 p.m. Call (213) 825-3791.

FRIDAY 21
Saturday, October 11 Chamber Music in Historic Sights
Chamber String Quartet performs works by Beethoven, Schubert, Dvorak and Schubert at the Delmon Mansion, 8 p.m., $30. Call (213) 743-4083.

Museums and Galleries
Exhibition through December 5, Gallery 1202, UCLA School of Architecture, Call (213) 825-3791.

MONDAY 24
USC Architecture Exhibit
A controversy of drawings from the Rich Fellowship, through December 6, Lindstrom Gallery, Watt Hall. Monday to Friday, 10 a.m. to 6 p.m. Saturday, noon to 5 p.m. Call (213) 743-2723.

TUESDAY 25
Lecture Series
Lecture by John Kurcinski, Harris Hall 101, 6 p.m. Call (213) 743-2723.

WEDNESDAY 26
Professional Associates Night
Chapter Boardroom, 56-62, Pacific Design Center, 4 p.m. Call (213) 639-2282.

THURSDAY 27
Thanksgiving

FRIDAY 28
Saturday, November 10 Committee Dinner
LAAIA Chapter, 8:45 p.m. Pacific Design Center, $25. Call (213) 639-2282.

Saturday, November 1 The Beginning: A Zid America Reconnaissance, 1936-1986 through November 7, UCLA, 24500 1230 and the two-story Gallery. School of Architecture. Call (213) 825-3791.

Sunday, November 2 Chamber Music in Historic Sights
Los Angeles Flautists performs works by Charpentier and Couperin at the Westminster

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Los Angeles Flautists performs works by Charpentier and Couperin at the Westminster

WEEKEND
Saturday and Sunday, November 8 and 9, was the annual mini-market event.

Homes Tour, starting point 1360 West Adams Blvd., 35th. Call Laura Meyers. (213) 734-6144.

WEEKEND
Sunday, November 16 Chamber Music in Historic Sights
Chamber String Quartet performs works by Beethoven, Chopin, and Bartok at the Pueblo House, 8 p.m., $35. Call (213) 743-6085.

WEEKEND
Sunday, Saturday and Monday, November 23, 24 and 25, Design Los Angeles '86: New Perspectives, The Design Center of Los Angeles annual mini-market event, 415 S. Spring St. Call (213) 625-1000.

WEEKEND
Sunday, November 30, The Pasadena Doo Dah Parade.
Featuring the LAAIA Associates and the L.A. Conservancy doing the "Dancing L.A. Citizen" and their "Famous earthquake routine," on 6th St. To participate or for information, call Lisa Landworth (818) 788-6700.

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The Comfortable House

Between 1890 and 1930, more houses were built in the United States than in all its previous history. The Comfortable House is the first book to make sense of this bewildering array of suburban homes. Alan Gowans describes the sites and the builders. He classifies each style—bungalow, bungalow, temple-house, Georgian, Cape, Tudor, or Queen Anne—notes its vintage, documents its source and its connections to American culture.

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A superb popular review of American houses in the post-Victorian era.

THE COMFORTABLE HOUSE

By Arne Glimcher

A Concrete Atlantis

By Roger Banham
MIT Press. $25.

266 pp. Illus.

Closing the book, I recalled an old cartoon—it must have been by the English writer/artist Max Beerbohm—of Walt Whitman teaching the American eagle to fly. A job nothing does better than this book on American industrial architecture. It is essentially the story of grain elevators and daylight factories, with side trips into just how modern Gropius’s Fagus factory was, and Le Corbusier's doctorate photographs of grain elevators and the Ford factory to bring them in line with his theories. The book takes its title from the presence of industrial buildings in the United States at a time when modern architecture in Europe was still mainly theory. Here, Banham says, the buildings “had concrete—literally concrete—presence here on earth”—which was why he chose to call it an Atlantis rather than a Utopia.

The story begins with the publication in 1913 in Germany of 14 photographs of grain elevators in an article by Walter Gropius. The impact was instantaneous, showing up in Sant’ Eilia’s drawings of Futurist cities and in sketches by Erich Mendelsohn. It must be the first architectural movement based on photographic evidence rather than on the ancient and previously unavoidable technique of personal inspection and measured drawing,” according to Banham. As the avant-garde of Europe in the early twentieth century, it was the first to connect the machine to the primitive, America became the symbol of noble savagery. It was hailed as the seat of modernity—the motherland of industry. Corbusier remarked that “American engineers overwhelm with their calculations our expiring architecture,” and Mendelsohn wrote his wife from Buffalo in 1924, “Everything else so far now seemed to have been shaped in my ‘silo building’ Everything else is merely a beginning.”

Banham notes, however, that the skin and bones daylight factory so admired in Europe in the twenties was not truly an American invention but had a tradition reaching back to the warehouses of the Hanseatic port of the Middle Ages. Over two decades would pass before either Gropius or Le Corbusier would set elevators they so admired in 1931, and some 65 years later Banham sh aerially reopens the case. “They do have an almost Egyptian monumentality, and the thing is, they are America of a departed civilization,” he writes.

Banham has the rare ability to take on the most colorful and exotic of places, and with his office in a converted daylight factory, and the grain elevators on the skyline, he blended into the structures. The case of the grain elevator took him inside and outside a dozen or more, enough to compare construction and plan, and to pronounce them “almost cathedral like, filled with a golden gray atmosphere of flying grain dust sliced by low shafts of sunlight.” He writes of the daylight factory with the tenderness one would show a wild flower nearing extinction. He also calls it the “Protestant work ethic monumentalized.”

It is almost like reading Cleaveland’s grain elevators of the America South,” another lingering epical story that technology (television) rewrites. A Concrete Atlantis is as rich in nostalgia. Written from a European point of view, Banham, every inch a Brit, from his Stetson to his western boots and Mexican turquoise jewelry, celebrates America as he digs into its past.

The book is a continuation of his magnum opus, “Theory and Design in the First Machine Age,” which spelled out the sources of the modern movement, but the present one consists of American close-ups and ends on the Fiat factory in Turin and work in Germany and Russia. Some we knew, as the story of Ernest L. Ransome, whose early work in concrete was reported by Ada Louise Huxtable in PA in the fifties. But most of it is new and we welcome it. PS. The Stetson was his hat to his western boots and New Mexican turquoise jewelry, celebrates America as he digs into its past.
architectural consultant and designer to the Los Angeles Festival, premiering September 4-27, 1987. Once again the AIA has been successful in its legislative efforts: the US Senate has approved a comprehensive package of reforms to the Highway Beautification Act of 1965, including an AIA-endorsed amendment that bans the construction of new, off-premise billboards along federal and primary roads, effective July 1, 1986. It also requires all illegal billboards—estimated to number 44,000—and certain state-acquired "non-conforming" signs to be removed within 90 days of the legislative enactment. The amendment also prohibits cutting publically-paid-for vegetation along public right of way for the sole purpose of enhancing sign visibility. The prompt response of the LA/AIA and other chapters to the AIA's "Alert" in this regard was instrumental in effecting this result. The legislation will now go to the House-Senate Conference Committee, where the billboard industry is expected to launch an attack to secure the pro-industry provisions of the House-proposed highway-aid bill.

The Woodwork Institute of California will no longer permit the use of WIC Certified Compliance Grade Stamps after January 1, 1987. The WIC Certified Compliance Certificates will continue to be issued. After Jan. 1, 1987, all licensees will be provided with numbered Certified Compliance Labels to be affixed to shop drawings, casework, etc., that conform to WIC requirements for the grade specified. This new procedure is expected to provide greater protection to the architect and the owner that the products do, in fact, conform to the WIC grades specified. Further information on this change can be obtained from the Wood Institute of California, (209) 233-9035. As CCAIA begins to address the issues of concern to the profession and standards for review processes throughout the state, it is most important that we know who is involved in government offices at all levels. If you currently hold an office in the state, city or county government or serve on a local planning commission or architectural review board, please provide the Chapter Office, in writing, with the following information: name of office or position you hold or name of body on which you serve; length of time you have served and expiration date of your term; brief summary of your duties and authority; a copy of any written guidelines the board or commission may have. Send to LA/AIA, 6827 Melrose Avenue, M-72, Los Angeles 90069, as soon as possible.

Janice Axon, Executive Director

City Room Curators

At its October meeting, the LA/AIA Board agreed to underwrite the curatorial program for the City Room on a regular basis. A Board of Curators has been formed to develop a program for temporary and permanent exhibits, and to oversee their funding, preparation, installation and scheduling, as well as coordinating with the California Museum of Science and Industry. Members interested in serving on the Board of Curators should contact Barton Phelps, AIA, at (213) 474-1569.

Mea Culpa

Bougie Bernkopf’s byline was omitted from the announcement of the LA Prize on the front page of our October issue. Mr. Bernkopf is the chairman of the LA Prize committee. We apologize to Mr. Bernkopf for this omission.

Doo Dah Day

The Pasadena Doo Dah parade was conceived spontaneously nine years ago as a parody of the Rose Parade. The Doo Dah has no theme, no judging, no prizes, no order of march and no motorized vehicles. Some of the annual favorite groups that have participated were "The Synchronized Briefcase Drill Team" and "The Cone Head Nuke Queens." Last year the most exciting entry was "The Dancing L.A. Cityscape" by the AIA Associates, featuring their famous earthquake routine.

The LA/AIA Associates are sponsoring a group again this year. We encourage everyone, family and friends to participate. The parade date is Sunday, November 30, 1986, Noon to 2 p.m., rain or shine. Call Lisa Landworth (818) 788-6700, by November 9, for this year’s theme and sign up.

New Members


AIA Transfers. Richard S. Greer, Maxwell Starkman Associates; from Houston; Robert E. Woelffer, Daniel L. Dowski FAIA and Associates, from Seattle.

Reinstate: Duane V. Fairchild, Duane V. Fairchild, Architect, Robert Can- nan, AIA

Associates. Lila Rieth, Carder/Killifer Corporation; Kures I. Adibi, Jures I. Adibi Design Studio; Uri Sally, Ber- man, Bertolin & Crawford.


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The Chapter's very first local Conference, "Focus—Professional Practice and Public Planning" at the Pacific Design Center was a critical success, with some 235 registrants taking advantage of a concentrated assembly of experts in various disciplines, culminating in a gala design awards reception and presentation. Look for a detailed re-cap in the December issue of LA Architect.

The AIA Information Center will loan books, slides, cassette tapes and filmstrips anywhere in the United States. The Information Center can also answer questions on any architectural topic and provide bibliographies on more than 400 subjects from adaptive use to zoology. For a detailed description of the Information Center and the AIA Archives (repository for all records generated by the Institute) call (202) 626-7493.

Several of our Chapter members have been honored.
The firm of de Bretteville, Polyzooids (Peter de Bretteville, AIA) has been selected to conduct planning, site selection and needs assessment activities for the proposed West Hollywood Civic Center.

Robbins & Bown, Inc. was featured in the July-August edition of Design Observer. Their project won the Los Angeles Savings & Loan Association corporate facility in Van Nuys.

The AIA (AIA) was the recipient of the Architectural and Design Award in the inaugural Toronto Safety and Security Program.

The Los Angeles office of Design Collaborative, Inc. (Steven Miller, AIA, executive vice president) has been selected as...
Is a temple to design: within it is a series of cardboard platforms satirically displaying Gehry's cardboard furniture like the precious objects in the Museum of Modern Art. The rear wall of the temple is punctured by a "picture window" revealing a wall of lead fish scales.

Inside and in between each pavilion are models and large backlit transparencies of Gehry's work. The earliest project is the Jung Institute of 1976, Gehry's first attempt to create a landscape of form—this one a village of separate objects floating on a reflecting pool like dreams upon the unconscious. From that point on, we see Gehry returning to the concept of separate building forms time and again—in the Benson House, the Norton House, Loyola Law School, the Yale Psychiatric Institute, and others. With each successive reiteration, his imagery becomes more confident and specific, moving from pure architectural forms to fantasy and symbolic ones—the snake, the boat, the forest and the fish. This is epic architecture, a vocabulary which is almost biblical in its origins, but commonplace in its construction.

The exhibition also explores his collaborations with artists. Just as in the '60s and '70s Gehry was influenced by his friendship with Ron Davis and others, in the '80s Gehry's collaboration with Claes Oldenburg and Coosje van Bruggen has affected his work. This collaboration seems to have given his architecture the impetus to use more evocative metaphors. At Camp Good Times, designed for terminally ill children, the team proposed buildings shaped like a boat and a milk can, metaphorical structures with direct appeal to children. At Chiat Day headquarters in Santa Monica, Gehry will use a full-scale Oldenburg binocular sculpture to form the entrance to the building.

The Architecture of Frank Gehry reveals a mature and uncomprehending designer whose work has evolved consistently and rationally during its last decade of development. Provocative and visceral, the exhibition draws the viewer into Frank Gehry's world. Once there, it is impossible not to be seduced.

The Architecture of Frank Gehry will be on display at the Walker Art Center until November 16. It will then travel to the Contemporary Arts Museum in Houston, the Art Gallery at Harbourfront in Toronto, The High Museum of Art in Atlanta, and will end, in 1988, at the Museum of Contemporary Art in Los Angeles. The exhibition is accompanied by a 216 page, four color catalogue including essays by Rosemarie Haag Bletter, Coosje van Bruggen, Mildred Friedman, Joseph Giovannini, Thomas S. Hines, Pilar Viladas, and a foreword by Henry N. Cobb.

Barbara Goldstein
An overview of the top gallery shows the arrangement of pavilions, models and photographs in the Gehry exhibition.

In September, the Walker Art Center opened a Frank Gehry retrospective which set a completely new standard for the exhibition of architecture. Instead of the typical display of hard-to-decipher drawings, models and photographs, the entire exhibition is architecture—designed and built by Frank Gehry.

Supported by a major grant from the Jay Chiat Foundation and a number of other institutional benefactors, this ambitious exhibition focuses on Gehry's current preoccupations rather than cataloguing his entire career. It examines his vocabulary of symbols, shapes and materials, and his interest in creating buildings which are collections of smaller structures.

In order to convey his interest in the agglomeration of building forms, Curator Mildred Friedman invited Gehry to install the exhibition himself. In doing this, Gehry erected a collection of “buildings” within the two gallery floors allocated to the show, full-scale pavilions using the forms and materials that comprise his current vocabulary, interwoven with a narrative exhibition of his projects and ideas. This concept makes Gehry’s architecture entirely accessible to the museum-going audience.

While Gehry has demonstrated his brilliance in assembling exhibitions in the past with the Russian Constructivist and German Expressionism shows at LACMA, here he was given the perfect subject—his own work. Free to build in his favorite materials and forms, he created a dream landscape inviting participants into his imagination.

The show begins in the lobby. Here the museum-goer is greeted by a 20-foot high standing fish. Built of large glass “scales” surrounding a wooden scaffold, the sculpture will be dismantled and reassembled in a Minneapolis park after the close of the show.

The entry to the first gallery is through what appears to be, at first glance, a rectilinear vestibule clad in dark brown leather. On closer inspection, the shape reveals itself to be a spiralling geometric ramp, clad in dark veneer-polished plywood, winding snakelike around a rectilinear void. The interior of this and other pavilions is a plain, stud and plywood volume, within which are displayed models and transparencies of Gehry’s work. On the same gallery level, there is a copper-clad, boat-shaped building and a forest of plywood “trees” descending the staircase to the lower gallery.

Once through the “forest” the museum-goer descends directly into the belly of a whale—the longitudinal section of a “fish,” clad in lead scales and containing within its ribcage a menagerie of Colorcore snakes and fish, lit from inside. Adjacent to the fish is a monolithic temple built from massive blocks of corrugated cardboard. Described by Stanley Tigerman as “Kamak,” this
which people may or may not want to take. People have a responsibility at the same time to try to carpool. We need to provide for and encourage different forms of transit, but I think they have to be compatible with peoples' lifestyles. Fixed systems may not be the most compatible.

I'm sure that SCAG is then one of the movers and shakers behind Park and Ride.

Park and Ride, Commuter Computer—we've done some preliminary work on jitney services and taxicabs, coordinating para-transit activities: vans and other systems that move either the elderly or disabled around. And the Super Shuttle. But there is no reason why we couldn't have more carpooling and vanpooling in our region. I think if the employer takes carpooling and rideshare on as an important objective of the business, it'll happen.

And I guess you did see that system work, didn't you, during the Olympics?

Why transportation worked during the Olympics is really an interesting subject matter. And it was due, partly, to people going to work earlier. Another solution would be to have more people working at home using telecommunications. Or for employers to distribute jobs and different parts of their companies throughout the region. Or they could develop "smart" buildings, allowing people to go to a building in their neighborhood, which would accommodate workers from a lot of different organizations. We're experimenting with the telephone companies, the cable companies, and the development community to explore how telecommunications can be used more in the design of buildings and their locations.

But getting back to the Olympics it would help us if people had an incredible amount of information about traffic congestion, how to get to the venues and how to avoid them. So the individual can make a big difference and there's a lot to be gained. We move 11 percent more people than we normally did during the Olympics. Most people think it worked because people left the region, but that's not the case. We actually made more trips.

I think the design community has to interact more with the transportation planning and implementation community. SCAG has not had a high degree of involvement from the design community. But I think that's something we need to correct.

There's another point I might make. My peers in other regions are increasingly turning towards Los Angeles and Southern California, and are asking, how did you do it, how did you create the kind of lifestyle and development patterns that you have in Southern California? So to a certain extent, I think we've created a special environment, and we shouldn't be always apologizing for it. Our home-to-work trip is right at the national average. It's not a long

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Marc Pisano is Director of SCAG, the Southern California Association of Governments, the regional plan­ning, coordination, and service agency for the six-county region of Southern California. SCAG works with local agencies such as city councils, planning commissions, and the state and county governments to create regional policy on air and water quality, transportation, and land use. Pisano has worked for SCAG for nine years.

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Is it discouraging for you that so much focus is put into what's happening in downtown Los Angeles while you're trying to look at the broader picture?

There is no question that the majority of the print media and the majority of the LA organizations focus on downtown. There are other organizations and interest groups that focus on the San Fernando Valley and on the beach cities, and another whole community that focuses on Orange County. There are interest groups that write about the Inland Empire, so it's not really discouraging. I think that there are just a lot of interest groups, and in my position I have the opportunity to see it all.

It's unfortunate that so many LA County organizations focus on downtown. They shouldn't, because there are a lot of other important areas—the San Gabriel Valley, San Fernando Valley, South Bay. In the Irwindale area, there's a big public policy issue about six or seven different cogeneration facilities, waste to energy projects. They're all very critical. We're using the air quality district in the Sepulveda Basin nor have they put a grid system in that would cover the entire Valley, so there are some real problems there. Plus you have the problem of additional growth and how we're going to handle the traffic out there.

And what do you think the recommendations will be, a new freeway?

Well, right now, we're looking at the short-term strategies. Among them could be metrorail and what they call major urban thoroughfares, where you put in a bus/carpool lane by taking the guardrail out. That would free up some space and then you narrow a few of the freeways. And then we're looking at how we can rearrange some of the arterial roads, such as Ventura Boulevard and Van Nuys, where we could synchronize the signals and improve their flow. There are also a number of areas where we could put either additional limited-access links in or super streets, where you put flyovers, which are just subways or overpasses, at some key intersections to handle a significant increase in traffic volume.

And why are you thinking probably thirty years from now?

No not long. We're looking at two to three demonstrations of super streets in other counties, and if the idea works, we will hope to extend it to others. And who's working with you on this, CalTrans?

We primarily work with the local cities and counties. If it's on a state highway, like 66, CalTrans is involved. Do you deal with the Orange County Board of Supervisors then?

Yes. You may check the local area.

And the Orange County Transportation Commission. There are a lot of agencies out there that we have to interact with if these strategies are going to work.

As a magazine said that SCAG is becoming increasingly influential. What do they mean by that?

If our region were a separate country, we'd have the 13th largest gross national product of any country in the world. And it's also fifth in terms of per capita income. The region is an important economic force and we're probably the only agency dealing with public policy and the private sector to make the region work.

The question is, does our region have the infrastructure necessary to support growth? Can we sustain the quality of life? Most of those issues are not city by city, they are primarily regional in nature. For example, the issues of air quality and water are not city by city, they are crossing boundaries. Then there's population growth: the people that are moving here (as well as those who are leaving), and how well they are trained.

And is the labor force moving in the same direction as to accommodate its growth?

Several years ago, a story ran during the Bicentennial that said you for the labor problem was our most important.

I still feel that way. Our labor force made up of very well trained, very flexible, skilled individuals who will provide great potential for manufacturing and hi-tech financial and insurance services. Our movie industry has highly skilled, highly crafted people. We also have a large, large number of immigrants coming to this country, some of whom have skills and many of whom do not. How well we continue to develop educational programs both at the skilled level and at the unskilled, will determine the future in this area. But you're probably more than any other single variable. The real dilemma that we're finding is that the majority of the new jobs in Southern California are not from the large internationals but rather from smaller firms. They really can't afford their own training programs, and they're going to have to rely more on the traditional educational system. It depends on whether that system understands the changes that are occurring. Our region is probably the only place in the world where you have a hi-tech, highly skilled, complex society living side-by-side with a Third World society. There's no question that right now, in the city of Los Angeles, the ethnic and racial minorities are the majority. By the year 2010 or '90, LA County, the majority of the people will be ethnic and racial minorities, and by the year 2020 of the century, in our six-county region, the majority of the people will be ethnic and racial minorities. Many of whom are low-skilled and have little formal education and training.

Right now, the population growth is far outpacing our capacity to build housing. For example, in the city of Los Angeles, in the last five years, there's been a population growth of around 180,000 people, and we've built housing to accommodate around 25,000. That has been predominantly in the regional core and good portion of that has been in South Central, Downey, Lynwood, and Bell Gardens. Bell Gardens has two square miles coming in the city, and has 34,354 people living in that city, which would make it the third largest city in all of Southern California, and, yet again, there's not a building over two stories in the future of this area. So there's a real change in the demographics in those cities. In the next twenty or thirty years, this demographic change is going to occur in the San Fernando and San Gabriel Valleys. It's now taking place in north Orange County and it will start to be noticeable crossing boundaries and San Bernardino. So you're going to have a very changed demographic structure in many of our municipalities. We do deal with that change, both from the point of view of the economic and political acceptance of those individuals, as well as how we deal with training them, will determine the future in Southern California. More so than dealing with our air quality and our water resources. The phenomenon of two working parents in a family will change the demands and we're not thinking about the educational system. We're having a devil of a time with those issues.

The region is not only giving resources going into education right now. I think the community is going to have to take more of a financial responsibility for education.

In our schools, parent are now exploring building their own neighborhoods or the commercial establishments—they are going to have to look more closely at what their responsibility is and take it more to heart.

Wayne Rakovich asked how architects can be inspired when they have to build on top of or adjacent to, buildings and sites that the design community is meeting that challenge of integrating the automobile into the city.

Architects and those who design communities shouldn't dictate the paths along which their automobiles are to be. Rather they ought to look at what people want to do, and how people want to live their lives, and build facilities that optimize and enhance the way people want to live.

Caltrans is not changing the automobile. It's trying to make the automobile more compatible. We need to see the automobile as being part of the community, not to dictate it. Architects take issues of economic diversity, and they may have a different problem.

The school that I am referring to is the Franklin School, which serves Los Feliz/Silverlake and East Hollywood. You've got economic diversity in those communities, so we have some natural advantages there, that others may not have. But I think the principle is still valid and that is whether it's the parents, the neighborhood organizations or the commercial establishments—they are going to have to look more closely at what their responsibility is and take it more to heart.
Orange County Performing Arts Energy Review

In 1983, contractors and engineers found, to their chagrin, that the California Energy Commission (CEC) would be tightening the Title 24 Residential Energy Code regulations. Thus, each of California’s sixteen “climate zones” were allotted new, even more stringent “energy budgets” for every building type. Assembly Bill 163 (AB 163) was a legislative response which tempered those requirements with more options and flexibilities.

There are three options for meeting compliance with Title 24. The most rigid is the Package Method, for moderate versatility this is the Point System but the most flexible of all three is the Computer Thermal Simulation Method. The Package (Proscriptive Method) is the most simple way to show compliance. However, each package contains a preset list of features such as insulation levels and glazing areas. All of these must be incorporated in the proposed plan. The problem with this option is its “all or nothing” rigidity.

The Point System is a refined performance approach. It allows trade-offs between glass areas, insulation levels, thermal mass and other structure/design features. Each climate zone has a set of tables, one for each design feature. The tables assign positive or negative points based on energy use. To demonstrate compliance, the point scores for the features of a building are added. If the proposed plan does not comply, the designer can increase the energy efficiency of the building features until the point score balances with the Point System compliance goal. The most sophisticated choice is the Performance Method or Computer Thermal Simulation. Using one of several CEC certified analysis programs, a model of the building’s thermal performance is simulated. If the annual energy consumption is within a specified energy budget, the building complies with Title 24. This approach allows the greatest flexibility in building design. It consolidates design features and conservation measures which the former methods omit, such as greenhouses and night ventilation. But these programs offer even more. They account for interaction between elements within the structure, such as carpet over a slab. That thermal mass effect on the overall building is not included in the point system. Consequently, the system usually indicates the need for additional costly modifications which may not really be required. The computer analyst also renders a view of the precise way weather effects the thermal performance of a building. It uses an hour-by-hour profile of the thermal activity of the proposed building for a 365 day cycle. Thus it takes into consideration changes in outside air temperature and the effects of the sun as it passes across the sky.

One significant impact that AB 163 had on all Title 24 calculations is that it allows the option of complying by averaging the performance of groups of buildings. Each building or unit in an averaged group must be in the same subdivision and must be of the same model type. Compliance is achieved by using either the Point System or Computer Simulation to show an average energy performance for all the buildings or units. Thus, there can be trade-offs between different units, giving the designer more freedom and lowering building costs.

Another impact of AB 163 is that “custom budgets” can be established. A house that has an unusual design, is very large, or has a high ratio of surface area to volume is modeled separately. This approach combines Computer Simulation with the Package method to obtain a custom budget.

Since there are so many pathways for complying with Title 24 regulations, it is highly important to know the strengths and weaknesses of all routes. The use of an experienced energy consultant can only enhance the architect’s ability to arrive at an ideal design. The increased involvement of government in energy efficient construction demands both creativity and knowledge if the architect’s freedom of design is to be preserved.

Harry Enck
Mr. Enck is the President of Solar Technology, a consulting firm specializing in energy analysis.

Josef Weismueller
Mr. Weismueller, a mechanical engineer, is energy consultant and calculations expert for Solar Technology.

Continued from front page

Siriene and the Center’s team of acousticians deserve credit for a committed attempt to break relatively new ground.

In the lobby, such high intensities cannot be detected. Circulation is cramped and confusing, and the aesthetic is that of a convention hotel. The building is not plausible as art, the building is not plausible as art. If audiences interrupt the music with applause and the management cannot spell a famous conductor’s name, one must conclude that Orange County has misplaced the operating manual for its shiny new piece of musical machinery.

On opening night, one official softly compared this one-auditorium structure which lacks a resident performing company to Lincoln Center and Kennedy Center, both of which have several resident companies and multiple halls for symphony, opera, chamber music and theater.

What Orange County has is a piece of performing-arts real estate surrounded by a suburban office park and shopping center complex, rather than a true cultural center. The first is simply a matter of money, while the second demands effort, time, and a love of the arts rather than a bankrolling for the status that they confer. All of that will evolve at an unhurried pace once people discern the difference between the two.

John Pastier
Mr. Pastier is a contributing editor to Architecture magazine.

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A House Is Not A Home

The Listener

Witold Rybczynski or Tracy Kidder? Which sounds like the author of a best-seller? Right—not the unpronounceable one (professor of architecture at McGill University)—no, it’s Kidder, author of House about which Paul Goldberger of the New York Times wrote, “The making of a house is a strange blend of dreams and mundane work and Mr. Kidder has explained it.” And another critic, “splendid recreation of a vanishing American dream come true.” Get the idea? Especially that “vanishing American dream” phrase. You bet, and for the surfeit of that, your state of suppression, that instinct to build and having to settle for a quite uncozy suite in a glass-covered condo. Because a real cottage in a garden is too dear for most of us these multi-billion dollar deficit days. Something is out of whack. That surplus productivity America was famous for in Daddy’s day seems to have just plain evaporated. But what’s wrong with a bit of escapism? Why not spend a few vicarious hours in the company of Mr. Kidder’s honest carpenters, principled architect and gasping owners? It’s titillating cocktail hour conversation, too. Then back to the mansard and to bed.

Rybczynski chose Home for his book title, an emotion-laden word compared to Kidder’s House but understandable because he is less interested in the house as an artifact than in the way its form has changed through the ages in response to society’s changing concepts of domesticity.

The Hellenic Greek of the democracies lavished architectural attention on temples, agoras, fountains, theaters and gymnasia—but not on houses. Houses were but incidental, closely-crowded identical boxes in leftover spaces between public places. They embodied (if one could) Greek citizen’s attitude toward his community, his polis. There were few differences between the homes of rich and poor and our Greek individualized his identical box only in its interior subdivision of rooms. He knew his priorities.

After the collapse of the lavishness of the Roman villa and the very concept of comfort disappeared, not to be rediscovered until 17th-century Netherlands. There a bourgeoisie class quickly developed homes with multiple rooms and furniture as we know it was either sufficient energy and creativity to wrest control from the dominant family. Thus, what energy there was spent itself in bizarre condemnation and escapism. Only recently are signs seen of the revival of the nerve to reform and breathe new life into modernism.

Architecture is inseparable from social mores: if society is alienated (self-hating) so architecture is contemptuous of progress and flees to the past; if society is cynical so architecture questions its own motives and goals; if society is narcissistic so architecture wastes its substance on frivolous effects, pretends and applauds work it deems “witty.” Can the two concepts: 5th century BC Greece and 17th century Dutch coexist today? Public responsibility and private rights? Our homes and society’s errors. They need greater attention.

Thank you, Mr. Rybczynski!

Paul Sterling Hoag, FAIA
A total of 13 projects in Southern California were recognized for design excellence last month by the Los Angeles Chapter/American Institute of Architects in the design awards competition at the Pacific Design Center in Los Angeles.

Seven Honor Awards and six Merit Awards were presented to architects and architectural firms in 10 different categories: small commercial/industrial, large commercial, commercial remodel, cultural/religious/entertainment, public/educational/health/transportation, interior, unbuilt, new single-family residential, new multi-family residential and residential remodel.

More than 150 entries were received by the Chapter. Of the 13 award winners, 11 are in Los Angeles County, one in Orange County and one in San Diego County.


Judges included Dr. Kurt W. Forster, director of the Getty Center, Santa Monica; Fumihiko Maki of Tokyo; and Arthur May, AIA, partner in charge of design, Kohn Pedersen Fox Associates, New York City.

Honor award winners include: William Adams Architect AIA, Santa Monica, for the Croydon House, Topanga Canyon, in the new single-family residential category.

William Adams Architect, Santa Monica, for the Pytka film studio, Venice, in the Interiors category.

John Aleksich Associates, Los Angeles, for the Burlington II office building, Los Angeles, in the small commercial/industrial category.

R.L. Binder, AIA, Architects, Santa Monica, for the Bernstein Residence, Sherman Oaks, in the residential remodel category.


Frank O. Gehry & Associates, Venice, for the Information and Computer Science/Engineering Research Facility at the University of California, Irvine, in the public/educational/health/transportation category.

Richard W. Rose, AIA, and Ronald Rose, AIA, Pasadena, for the Environmental Test Building, Sylmar, in the small commercial industrial category.

Merit award winners include: John Aleksich Associates, Los Angeles, for Horton Plaza, San Diego, in the large commercial category.

Panos Koulermos, AIA, RIBA, Los Angeles, for House C, Santa Monica, in the unbuilt category.

Morphosis (Mayne-Rotondi Architects), Los Angeles, for Cafe Pizzeria Angeles, Los Angeles, in the commercial remodel category.

John Vaughan Mutilow, AIA, Los Angeles, for Yorkshire Terrace, Los Angeles, in the new multi-family residential category.

Urneston, Siehl Associates Inc., Los Angeles, for Sawtelle Place, Los Angeles, in the small commercial/industrial category.

A poster on the design awards will be included with the December issue of LA Architect.

On September 29, the Orange County Performing Arts Center in Costa Mesa opened with a lavish fund-raising concert and buffet. With a hall seating 3,000 and a $70 million price tag, it was definitely big news. Arts buildings of such ambition and size do not often spring up in large cities, much less in suburbia, and they are usually more telling as broad cultural declarations than they are as architectural statements. This one is no exception.

At the opening concert, with tickets priced as high as $5,000 a pair, architecture and music took a back seat to celebrating the fundraising feats that made the architecture and music possible. Symptomatic of this indifference, the architects and acousticians were ignored in the congratulations. Oddly, every interior surface is reddish-brown, thus downplaying the conductor Zubin Mehta's name was misspelled on the oversized souvenir ticket.

One would like to say that the architects were unfairly slighted, but in candor they did little to distinguish themselves other than to bring the job in on time and under budget. Houston's CRS/Sirrine are performing arts center veterans, with concert halls in Akron, Houston and Louisville under their belt prior to tackling Orange County. What they produced is an interestingly flawed auditorium flanked by an unexceptional lobby and fronted by a confused and bombastic exterior.

Segenstrom Hall, the auditorium named after the center's prime donor, avoids such traps as the neither modern nor traditional ambiguity of the Dorothy Chandler Pavilion here, or the flat-out kitchen of Hardy Holzman Pfeiffer Associates' recent Silva Concert Hall in Eugene, Oregon. It is a rather unconventional attempt to allow acoustic theory to produce new architectural form, and the result is an irregularly terraced seating plan aiken to Hans Scharoun's Berlin Philharmonie and HHPA's Boettcher Hall in Denver, although without their placement of some seats behind the orchestra.

The orchestra floor and balcony are split laterally into higher and lower sections to foster spatial and acoustical intimacy. The auditorium space flows into the stage without a prosenium, and all wall and ceiling surfaces are fragmented into irregular facets to control sound reflections and diffusion. This is a potentially fruitful recipe for expressive design, but the result looks uncannily like a set for a 1960s television series about life in a spaceship.

Oddly, every interior surface is painted the same matte shade of reddish-brown, thus downplaying the animated geometry and also creating a distinctly somber ambience in what could otherwise be a festive space.

As is true of nearly every large capacity concert hall of the last generation or two, the acoustics are problematic. Clarity, balance and blend of orchestral sound vary appreciably from one location to another, with the higher seats seeming to suffer the best sound. Soft tones carry well, but loud climaxes are muddled and distorted. Complex musical textures also suffer. Placing the orchestra on risers and otherwise tuning the hall will probably improve the situation, but this auditorium will never be a Carnegie Hall, and may never even be a Dorothy Chandler Pavilion. Still, CRS/Siren continue on page three.

November 18 Election Meeting

New officers and directors for 1987 will be announced by the LA Chapter on Tuesday, November 18, in the Conference Center (Room 259) of the Pacific Design Center in Los Angeles. Election ballots must be received prior to 2:00 pm on that date.

All Chapter members, associates and their guests are invited. Wine and cheese reception will start at 6:00 pm, followed by the program.

Chaired by Donald Axon, AIA, Chapter president, the program will include the announcement of the results of the election for officers and directors for 1987, recognition of the achievements and accomplishments of the Chapter committee chairpersons in 1986, and a guest speaker.

For additional information, please check the byes enclosed in this issue of LA Architect.

There is no admission charge; however, advance reservations are requested.