ARCHITECT'S CALENDAR

APRIL 1987

WEDNESDAY 1
Architects as Landscape Lecturer: by William H. Reymond, Director, Center for Urban Land Use. USC School of Architecture, 4-6 pm. For reservations, call (213) 682-8258.

THURSDAY 2
Architect's Order or Disorder Lecture: by Daniel Libeskind, UCLA School of Architecture. Harris Hall, Room 101, 7:30 pm. Box 295, 213-253-7391.

C.A.L.E. Review Seminar General Brockman, USC School of Architecture, Harris Hall, Room 101, 7:30 pm. Call (213) 682-8258.

THURSDAY 3
Chautauqua Competition West Coast event of the International Year of Shelter for the Homeless (ITYSH) sponsored by United Nations Center for Housing (Habitat). Cal Poly University, Pomona. (714) 869-2804.

WEEKEND 1
Saturday, April 4, Walking Tour Princeton Avenue (continued) - Art Deco Society LA, meet at corner of Melrose and La Cienega. 10 am - 12 noon. Call (213) 368-4139.

Saturday, April 4, Chautauqua Competitions continues.

MONDAY 6
Lecture by Kenneth Franqcois Cal Poly lecture series, Environmental Design main gallery. 7:30 pm. Call (714) 869-2864.

TUESDAY 7

THURSDAY 8
New Member Orientation Chapter Board Room, M-62, Pacific Design Center. 4:30 pm. Call (213) 682-8258.

WEDNESDAY 9
Eighth Annual Monterey Design Conference Call (818) 368-4139.

WEEKEND 2
Saturday, April 11, Julia Morgan Colloquium Different Views: Architects, Images and Options of the 1980's. Panel discussion on: 
1. Architectural Styles of the 1980's, featuring California's leading women architects - Architecture: Order or Disorder Call (818) 368-4139.

TUESDAY 10
Eighth Annual Monterey Design Conference Call (818) 368-4139.

MONDAY 13
Lecture by Toshi Nakamura Editor, Architecture and Urbanism. Japan, Cal Poly lecture series, Environmental Design main gallery. 7:30 pm. Call (714) 869-2864.

TUESDAY 14

WEDNESDAY 15

THURSDAY 16

THURSDAY 17
Exhibits: Autumn-Garde in the 18th, 19th, and 20th Centuries through July 12. Call (818) 368-4139.

WEEKEND 3
Saturday, April 11, Julia Morgan Colloquium Different Views: Architects, Image and Options of the 1980's. Panel discussion on: 
1. Architectural Styles of the 1980's, featuring California's leading women architects - Architecture: Order or Disorder Call (818) 368-4139.

MONDAY 20
TUESDAY 21
C.A.L.E. Review Seminar Mechanical Engineering, USC School of Architecture, Harris Hall, Room 101, 7:30 pm. Call (213) 682-8258.

WEDNESDAY 22

THURSDAY 23
Professional Practice Committee Room 259, Pacific Design Center. 5 pm. Call (213) 682-8258.

C.A.L.E. Review Seminar Building Design, USC School of Architecture, Harris Hall, Room 101, 7-10 pm.

WEDNESDAY 24
Professional Practice Committee Room 259, Pacific Design Center. 5 pm. Call (213) 682-8258.

THURSDAY 25
Call (213) 682-8258.

WEEKEND 4
Saturday, April 11, Julia Morgan Colloquium Different Views: Architects, Images and Options of the 1980's. Panel discussion on: 
1. Architectural Styles of the 1980's, featuring California's leading women architects - Architecture: Order or Disorder Call (818) 368-4139.

WEDNESDAY 26
Interns Committee Chapter Board Room, M-62, Pacific Design Center. 4:30 pm. Call (213) 682-8258.

TUESDAY 27
Lecture by Tena Tuesta, Architect, of the Los Angeles School of Architecture, Cal Poly lecture series, Environmental Design main gallery. 7:30 pm. Call (714) 869-2864.

WEDNESDAY 28


Birthday of Bertram Grosvenor Goodhue (1869).

THURSDAY 29
C.A.L.E. Review Seminar Environmental Programming, USC School of Architecture, Harris Hall, Room 101, 7-10 pm.

Bernard Maybeck and Myron Hunt were quintessential regionalists, both consciously in their work, and in the way they were perceived by their contemporaries and subsequent generations. Not only did their paths come close to each other, but their messages were similar in content and form. They are the grandfathers of current California architecture and their influence is to be found in the smallest of houses and the largest urban interventions alike.

Maybeck was born to a furniture craftsman in New York in 1862, and Hunt was born to a nurseryman in Massachusetts in 1868. Maybeck trained in the Ecole des Beaux-Arts in Paris, returning to New York in 1886. He worked there with Carrere and Hastings (ex-McKim Mead & White) on Flagler's Hotel, Ponce De Leon and other projects in St. Augustine, Florida. The use of concrete and Beaux-Arts forms were to recur in all his later work. When work ran out he travelled to Kansas City, got married, met Willis Polk and in 1890 moved to California. He immediately began designing in a number of idioms.

In 1893, Maybeck worked on the design of the California Building for the World Columbian exposition, arguably the first Mission Revival building. In 1894, he was involved in the Church of the New Jerusalem, and began teaching at Berkeley (Julia Morgan was his student, and her Herald Examiner headquarters finds its origins in the California Building). In 1895, he became involved in the Hearst Mining Building on campus which led to an association with John Galen Howard of Shepley Rutan and Coolidge and eventually a design competition for the Berkeley Campus, of which Maybeck was organizer. Hunt studied at MIT from 1890 to 1893, then spent two years travelling in Europe and living in Italy. He returned to Chicago in 1896 and worked for Shepley Rutan and Coolidge. This firm designed the Stanford campus along with Henry Law Olmstead who had landscaped the Berkeley campus in 1862. Hunt participated in the competition Maybeck organized (he did not place), then worked for Perkins Spencer and Wright. His wife's health was failing so they moved to Pasadena in 1903.

During the following years these men produced archetypal California buildings: exuberant and elegant houses which integrate interior and garden, massing and detailing, buildings which are spiritual and humorous at the same time. 1912-1913 saw both our heroes produce what are, to me, their most moving buildings; Maybeck's Palace of Fine Arts and Hunt's addition to Riverside Mission Inn. These are the kind of buildings which, to the student of California architecture, are what DNA is to a geneticist. By the Second World War, both men had pretty much contributed what they were going to: Hunt's Cal Tech, Wattles residence, Huntington Estate, Pasadena Public Library, the Rose Bowl; Maybeck's Wyoosum, Hearst Hall, Rieger Residence, UCB Faculty Club, Lawson Residence, First Church of Christ Scientist, Bernard Maybeck Studio. Both worked in California: one in the north and primarily in a style derivative of the arts and crafts with a heavy Gothic streak, thus helping to define the Bay Area Style; the other in a medley of Mediterranean styles inspired by Spanish, Italian, Mexican, Baroque and California vernacular precedents. This was defined by the stage of Southern California.

One can assemble this picture or a similar one by reading Kenneth Caldwell's Bernard Maybeck, and Hennessey and Ingalls' Myron Hunt. These are among a relatively limited number of books devoted to early California architects. This material is invaluable to students of historic California architecture. What I find most interesting in reading these books is the relevance of the work of these men to current ideas. These were the men who imagined what the California Dream would look like, who it would address and serve. The book on Maybeck was written about ten years ago. It includes many projects and would be a good guide book for a Maybeck field trip, was written by an ardent admirer, but fails to show us much of Maybeck's work outside the realm of architecture (although the title refers to the men being an artist and an artisan). Lack of stylistic communication sufficiently to contribute to the understanding of the spirit of Hunt's work. The remaining photographs, though black and white and often too small, appear to be adequate. Both books provide a perspective on current work in California. It is not difficult to see how California architecture, particularly Charles Moore and Frank Gehry emerged from a back-ground of rich special and material explorations of the sort found in Maybeck's work. One senses that Maybeck himself would approve of their design. The elegance of Hunt's space is reflected in the choreography of Gehry's Loyola Law school and Moore's Beverly Hills City Hall. The dream of an orange-blossom-scented California evening lives on.

Mr. Buras, a contributor to LA Architect, is principal of the firm TNT Architecture Design Planning.
Pat Russell
Urban Design

Pat Russell, President of the Los Angeles City Council, addressed the LA/AIA Wednesday evening February 25, 1987 on the subject "Does the real LA have a future?" Russell serves as chair of the Planning and Environmental Committee and co-chair of the Transportation and Traffic Committee and also serves on the board of directors of the Southern California Association of Governments (SCAG), an organization composed of local and regional governments throughout the Southern California Region which compiles statistics, projects trends and proposes regional planning policy. These positions give her a unique ability to not only understand the forces which affect the urban environment but also to effect change (or stall it) when she deems it necessary.

The evening was co-sponsored by the LA/AIA Urban Design Committee which submitted in advance to Ms. Russell a set of questions covering the broad spectrum of urban issues from fallout over the victorious Proposition U "slow growth" initiative of this past fall to how she might change the institutional structure of the planning process within the city to better serve the citizenry of Los Angeles.

Russell, after a personal recap of the history of planning in Los Angeles from the beginnings of the Calvin Hamilton era as head of the city planning department through the goodies of the Olympics, addressed each question and issue which the committee had advanced to her.

On the issue of future growth within the city, Russell noted the growing opposition to growth within her constituency in Westchester but also described the concern that what was good for Westchester might be inappropriate for her constituents in Crenshaw. She rejected the "broad-brush" approach to planning as exemplified to her by Proposition U and addressed her concern to what she described as growing demagoguery amongst those who would stop all growth. Claiming that her opposition was spreading "the big lie" about her perceived support of development interests she detailed how the coalition building efforts resulted in a plan for the Howard Hughes property at Playa Vista which is "one third" of the density permitted under Proposition U and "one tenth" that permitted by Los Angeles County.

Russell declared that the city planning department and the CRA should work more closely in the future and expressed her support of the recently proposed notion that planning functions within the City Department of Transportation be transferred to the Department of Planning. While proposing that additional planning staff for the department be hired, she also left open the possibility that future planning projects utilize more outside consultants.

Addressing a question concerning the proposed formation of Citizen Advisory Councils which would have the power to propose changes and review compliance with community plans for each planning district within the city, Russell, while not endorsing outright the concept, facetiously expressed her general opposition to the idea of creating boards which would give potential political opposition a legally constituted forum. On the other hand she seriously expressed interest in the idea that she be given control over the density permitted under Proposition U.

In regard to transportation, Russell expressed her opposition to design reviews if it was reduced to manners of taste and aesthetics, complete support of metrorail and the traffic mitigation ordinance which she is sponsoring, and interest in Albert C. Martin's proposed Downtown Alvarado St. Freeway bypass connecting the Glendale Freeway to the Harbor Freeway at Slauson. Throughout the evening Ms. Russell emphasized her perception that solutions to the city's problems were inextricably tied to solutions which address the region as a whole entity.

The President of the Los Angeles City Council was direct and to the point on most issues. However, during the course of the evening, this writer was struck by several thoughts. The audience, made up largely of professional architects and planners, kept indicating an interest in the institutionalization of planning boards and other policies which would make the process of planning projects clearer to developer, professional, and layman alike. Russell, on the other hand, kept indicating a fondness for the "ad-hoc" coalitions of interest groups which had solved problems in the past. Unfortunately, this latter method seems increasingly unavoidable in a rapidly changing and growing city whose present conditions Russell admits produces a divisive milieu. However, at this point she still is holding her cards close regarding general institutional and planning policy changes which are of interest not only to her and the professionals she addressed that evening, but also to the voters who go to the polls and return her to office or elect her successor in April.

John Kaliski
Mr. Kaliski, an architect at Skidmore, Owings and Merrill, is Chairman of the LA/AIA Urban Design Committee.
LA ARCHITECT
APRIL 1987

Julia Morgan Colloquium

“Different Voices: Architects, Images, and Options in the 1980’s” is the theme of the first Julia Morgan Colloquium to be held at UCLA’s Perlman Hall (Architecture Building) on Saturday, April 11, 1987. The conference, sponsored by the Graduate School of Architecture and Urban Planning and in conjunction with the Association of Women in Architecture, is open to the public.

Prominent practitioners in the field of architecture, design, and planning will explore the disjunction between the perceived role of the architect and the many activities and subcultures in the profession. Through analysis of the different spheres of education and practice, the colloquium will celebrate the diversity of opportunities in the field of architecture and identify ways practitioners can minimize difficulties as they move from one realm to another. Julia Thomas of Bobrow Thomas Associates will moderate a panel discussion exploring the theme of images and options, followed by discussion sessions focused on different specialties relating to the fields of architecture and urban design. Topics include computer-aided design, preservation, collaborative design, landscape architecture, urban development, and programming.

The colloquium, the first of a series, is named in honor of Julia Morgan, the first woman to receive a degree in the field from the University of California. She received her degree in engineering from UC Berkeley before there was an architecture program, and she went on to become the first woman to enroll in the Ecole des Beaux Arts in Paris. A very successful and prolific architect, Ms. Morgan is most known for designing women’s clubs and YWCAs, as well as Hearst Castle and the Los Angeles Herald Examiner Building.

In conjunction with the colloquium there will be an exhibition of architectural work by alumnae of the UCLA Graduate School of Architecture and Urban Planning and members of the Association of Women in Architecture.

On Sunday, April 12, GSAUP will conduct a tour of projects by Julia Morgan in Los Angeles, including several buildings by Julia Morgan.

For further information, contact Diane Favro or Maggie Valentine at UCLA (213) 825-5374.

Fellowship Nominees

The LA/AIA Fellowship Committee is soliciting nominee suggestions for advancement to Fellow of the Institute. Candidates must have been Chapter members for a minimum of ten years and have 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.

Suggestions must be in writing, accompanied by a brief outline of the person’s eligibility in one or more of the above areas.

Address your letter to: Chair, Fellowship Nominations Committee, c/o LA/AIA, 8687 Melrose Avenue, Suite M-72, Los Angeles, CA 90069. Deadline for receipt at the Chapter Office: May 1, 1987.

Continued from page 5

Now want to correct them. How do you feel about this?

The bottom line, as I see it, is that the conditional use aspect of the Planning Board process to do that same thing. I think that the TIMPO system or the current procedure to do that same thing. I don't want to be too hard on Marvin or Zev, some of their recommendations are sensible, but about half of the proposals and rehashed versions of legislation which has been floating around. With regard to the parking proposal, I think that you've got to be careful not to enact citywide regulations that may have an impact primarily on the minority communities just to solve the problems of West LA. The 50,000 square foot conditional use proposal has nothing to do with planning whatsoever. If you noticed, there was a total absence of criteria, what's a good building, what's a bad one. If you get 50 people in a room and 26 vote yes, you get the building. If they vote no, you don't. It's not a political not a planning proposal which could make the reaction even more powerful. Well, they also proposed that there be design review of some sort. The bottom line as I see it, is that the conditional use aspect of design review will be used as a means of gaining more Council control. That's not public policy related. It's simply politics, and I don't like it. I think that the TIMPO system or specific plans are much more appropriate ways to control growth. I don't see why we needed that Skyline deal, crazy, unseen, ill-defined procedures to do that same thing.

The same County which has been responsible for so many of the current problems is the Council which
NEW WAYS WITH MARBLE

The Marble Association of Trieste (Italy) cordially invites all licensed architects in the Los Angeles area to attend a special seminar during World Tile Expo:

Date: Thursday, May 7
Time: 10:00 to 11:00 A.M.
Place: 2nd Floor, Los Angles Convention Center

Hear the latest from marble experts of new ways to use marble, particularly marbles of the Trieste region. See marble samples Space 362 at World Tile Expo.

NOTE: Those architects who are seriously interested in marble will receive a special hard cover book “i marmi del Carso Triestino.” Please bring this ad to the seminar or to the show.

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Stop Press

The Pasadena/Foothill Chapter/AIA is sponsoring a special program on April 12. Gem Tel, the firm which is proposing to redevelop the Huntington Hotel site, will present their plans to the Chapter. The evening begins at 6:30 with a no-host bar. A tour of the hotel will follow the presentation. The program will take place at the Huntington Hotel, which is located on Oak Knoll Avenue. For further information call (818) 796-7601.

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News and Notes

An Open Letter to Associate Members

An Associate member of the AIA is, by definition, a person in a state of transition. Associates have typically (not always) graduated from a school of architecture and have recently begun to work at an office in some sort of architectural capacity. The goal is to develop the ability to pass the C.A.L.E. and become a registered architect. The Associates of the AIA offer seminars oriented toward the transition from school into the profession.

The Associates offer an opportunity for a group of like-minded individuals to join together with common goals. The Associates are actively involved with the licensing examination process by providing a series of seminars oriented to helping intern-architects prepare for the C.A.L.E. For further details, see this month's Calendar.

The Associates strive to develop a more favorable public perception of the architectural profession by planning, coordinating and implementing a series of programs throughout the year. One program, Real Problems, offers the architectural community the opportunity to solve a problem with direct implications for a more enlightened sense of urban design for Southern California. The exhibit explores the themes of the international exhibition and includes the public in hands-on opportunities for architectural education.

The Associates will sponsor the Sandcastle Competition, an annual event which will be held this year in August. This year's event promises to be bigger and more exciting than ever before. More information will follow. The Associates will also sponsor an appropriately themed entry in the Doo Dah Parade on Thanksgiving weekend.

The Associates of the LA/AIA provide an opportunity to ease the transition from school into the profession, to develop a greater network, and to have fun. There are numerous programs which are in need of more active participation. If you are one of anyone who might be interested in participating in the easiest, cheapest and most rewarding form of self-improvement available, please do not hesitate to call the Chapter office for additional information.

Allen York
President, LA/AIA Associates

Announcements

Minutes

March 11, 1987
Pacific Design Center.

Real Problems Competition: Exhibit of the Competition winners will be at the Janes House, 6341 Hollywood Blvd., Hollywood. The winning entries will be on display for about one month, starting on April 2. On June 5, the exhibit will be on display at the City Travel, Museum of Science and Industry. Councilman Mike Woo is sponsoring the event with the AIA Associates. Anyone interested in participating in next year's event may attend the next Associates Board meeting on April 8 at the PDC, 6:30 pm, or call R.D. McDonnell at (213) 386-7070.

CALE Seminars: The review seminars for the California Architectural Licensing Examination started on Thursday, March 12, at USC. The seminars will continue on consecutive Tuesday and Thursday evenings through June 9. A Mock Exam is scheduled for Saturday, June 13 at USC. Cost for each seminar is $10 for non-AIA members, and $5 for AIA members. For more information see the calendar listing of seminars, or call the Associates' Headquarters at (213) 743-7377.

Sandcastle Competition: The annual Sandcastle Competition will be on Saturday, August 1. Posters will be available in June. If you would like to participate in this event full of sun and surf, or to help out, you can contact R.D. McDonnell at the next Associates Board meeting or call P.D. at (213) 386-7070. Keep your eyes on LA Architect for future announcements.

Landworth Memorial Scholarship Fund: A scholarship fund has been created in the memory of William Landworth, with four scholarships of $500 each. Posters and applications will be available April 15, and will be mailed to university professors in greater Los Angeles. Completed applications were due June 15, with the presentation of awards on October 14. Eligibility requirements are detailed on the poster.

Members

AIA.


Members


Transfers Out. Steven R. Martin, Calabria; H. J. (Jim) Bob Jr., Denver; Oglia Petters, San Diego; Robert Barnes, Chicago; Steven Kroh, Inland.


Transfers In. Leonard M. Kiliowski, from Washington, D.C.


Minutes

The following is a summary of the February 1987 Board of Directors meeting. Complete minutes are available through the Chapter office.

The Board Meeting was held at the Valley Hilton Hotel and all LA/AIA Valley members were invited to attend to "Meet Your Board of Directors of the LA/AIA Valley members." Those present were Don Conway and they said they want to have more seminars on this subject. They also said that they would be interested in putting together an advisory board. One of them is Past-President Councilman who they hope to get as many as possible to participate in this subject. They said that they do not plan on meeting more than once a month.

Executive Director's Report: Janice Axon stated that the corn-

AIA/AAC/LA Conference: Bill Fain reported that the target date for the conference is September 19, 1987. There will be a morning session from 9:00 to 10:00 a.m. with a speaker and a panel discussion. The afternoon session will consist of meaningful workshops.

Evening with Pat Russell: President Chern discussed the planned evening with Pat Russell, scheduled for February 25. He stated that he had spoken to Mike Antonovich who would be willing to speak to the Chapter members sometime in June. Chern said that it would be a good time for a joint meeting with the Pasadena and Cabrillo Chapters. This will be discussed further at the Committee Retreat.

LA/AIA Conference: Ray Gao reported that he has been considering a theme revolving around building and maintaining an attractive practice. This will involve everything regarding architectural practice, including marketing.

Janice Axon stated that the committee will not be contributing in their own areas of expertise. It is anticipated that the committee will meet on Wednesday, October 14, and will run through Friday. It will culminate on Friday evening with an evening reception. Sunday will be the WAL Home Tour.

Directors Liaison Committee Reports: The reports of the directors liaison committee activities were dis-

ized. Fernando Juarez distributed copies of his report on a legal seminar that was to be jointly presented by the AIA and the Pershing Square Chicana.

Tom Layman reported that the San Fernando Valley Section has a number of meetings scheduled for this year. One of them is Past-President Councilman who they hope to get as many as possible to participate in this subject. They said that they do not plan on meeting more than once a month.

Executive Director's Report: Janice Axon stated that she had received a letter from the Pershing Square Management Assoc. They are going to host a public forum at the Biltmore Hotel and have asked the Chapter to co-host this with them. All we have to do is put on the program to the Chapter membership.

Mered Reeed/Second Juarez, the second. Acre, has been co-host the Public Forum at the Biltmore Hotel. Carried.

Janice Axon reported that there will be a home restoration and remodeling exhibit at the Convention Center in April. They have asked us to have an exhibit and we want to take a booth to publicize this association and the AIA.

Steven Juarez, the following: that the Chapter support the concept, subject to Housing Committee input and costs. Carried.

WAL: Glennen Abesnee reported that the WAL membership will vote on giving a larger amount for scholarships. WAL needs everyone's support for the home tour, to present the proceeds of which support the WAL programs. They are looking for homes in the Brentwood and Santa Monica areas, and already have three.
containing the poetic and the mysterious with a feeling of serenity and joy.

No other gardens best displayed this philosophy than the gardens at El Pedregal (1944-45). These were a series of gardens created within a harsh volcanic terrain where man could exist with nature but with only slight modifications to the existing landscape. Emilio Ambasz's book The Architecture of Luis Barragan is the best record of these magnificent gardens which, unfortunately, no longer exist. The gateways of fountains and articulated railings were destroyed in 1968. Others were buried under the excessive development of El Pedregal. A central park was converted into a gas station. The famous Explanador de Cigarrillo (cigar-shaped tower) fell to the construction of a shopping center.

The same fate may also strike the fountains at Las Arboledas, which at the time of the exhibit lay abandoned as victims of vandalism. Two of Barragan's earlier works, the Gonzales Luna home and the Aquilar home also fell victims to vandalism.

The loss of paradise brought forth Barragan's response: "Unfortunately, we live in times where the value of money has become of primary concern. Within the framework of these values, architecture and especially that which concerns itself with the natural environment exists in a precarious position. I say this with tremendous grief."

The future must be viewed with anticipation. What has been lost is reborn within the proximity of new works produced by the partnership of Luis Barragan and Raul Ferrera. Their partnership commenced in 1979 after Ferrera had been employed at Barragan's atelier for 16 years. During the years the partnership has existed, approximately 13 new projects were conceived between 1979-1985. Parkinson's disorder slowly began to take hold of Barragan's health until he stepped down as director of the office in 1983, assuming the role of consultant. Barragan once stated "what dies generates new life." This is truly expressed in the Sumner Peck Development of Fresno, California (1984). Concepts of man and horse are reborn. Once again, the communion between horse and rider is celebrated with the creation of monumental scenographic fountains, gateways, riding paths and dwellings for both horseman and equestrian. The Manzanillo Golf Club of Colima, Mexico, (1981) which was represented in the exhibition by a large site model, beautifully recalls Barragan's memories of the flowing aqueduct of Jalisco, Mexico, which drops the varying aqueducts' water into still planes of water gently stepping down the hillsides. However, other projects, such as the Carver development of Palm Desert, California, or Francis Ford Coppola's home in the Napa Valley, reveal changes in design. Diagonal elements, the manipulation of grids, exercises of complex overlapping geometries, and the introduction of curved surfaces such as the observatory in Coppola's home are atypical of Barragan's fundamental vocabulary. Barragan's hand no longer guides the work, but stands by as the evolution of a new generation based on his history begins.

Miguel Baltierra
During Barragan's childhood and adolescence his summers were spent at the family ranch in Mazamita Jalisco. Poor communications required constant use of horses for mobility. It was there his love for horses was born. Two carousel horses mounted on posts in the two-story space of the museum generated the sequence of events unfolding Barragan's studies and sketches of horses and stage sets at Las Arboledas and Los Clubes. The carousel horses mounted on posts indicated the sales area in Las Arboledas (1957). Barragan organized cross-country horse races, designed the obstacle course for horses and the horses' ornaments. The Las Arboledas development focused on a lifestyle including horses. As a prerequisite, residents were required to be horsemen. Barragan designed the masterplan and all the construction criteria. Within the development, the Plaza y Fuente del Bebero (plaza and fountain of the trough) and the Plaza del Campanario (plaza of the bells) are of great significance. The Plaza y Fuente del Bebero was based on Barragan's studies of the proportions of horses. The study sketches reveal a golden section constructed from the heights of horses and a man seated on a horse. The stillness of the long trough recalls Barragan's childhood reflections. "A fountain should bring us peace, happiness, subdued sensuality and reaches the perfection of its being when through the spell of its bewitchment we are transported beyond this world. " The memories of roaring waters over a dam, the gurgling of conventional fountains, water from wells, the laughing waters along the waterways, quiet pools reflecting the ageless trees as Barragan describes can be found at the Fuente El Campanario. There, the constant murmur of water was intended to create an architecture which was not only special but musical. "It is a music that can be felt through water. The importance of walls is that they separate one from the exterior space of the street...walls create silence. Once within the walls, water can be touched as if it was music. Soon this music surrounds us. Louis Kahn also spoke of water and fountains. He would often tell me that I was a creator of fountains and he told me something that pleased me greatly. When one designs a fountain, it should be as beautiful with water as without water. In the gardens of my houses I have always tried to insure the presence of the gentle murmur of silence and that is what my fountains sing of." The fountains of Barragan reflect the fundamental balance and harmony inspired by Mexican tradition, yet at the same time one of presence that is clear and precise: classic.

A generous quantity of photographs, sketches, building materials and furnishings displayed depicted Barragan's private life as it focuses to the activities of his own home. Barragan believed man could find himself through an intimate communion with solitude. "Solitude is good company and my architecture is not for those who shun it or fear it." Within the house one finds contrasts within the form, volumes, vertical and horizontal planes, the traditional architecture in a contemporary expression. However, all has been reduced into one subdued unity. The house expresses the integration of nature into architecture. Barragan considers the idea of going out to the garden important and essential to the integration of nature in a building. Highlighting the display was a full scale reproduction of the stairs in Barragan's home. What has been called the emotional center of the house was inspired by a painting depicted in Jan Vredeman de Vries book Perspectiva, published in 1604-05. Barragan was affected by de Vries, who utilized structures suspended in space as a suggestion of solitude. Ferdinand Bac once wrote, "The soul of gardens shelter the greatest sum of serenity at man's disposal." He said of his gardens at Les Colombières, "In this small domain, I have done nothing else but joined the millenary solidarity to which we are all subject: the ambition of expressing materially a sentiment, common to all men in search of a link with nature by creating a place of repose of peaceable pleasure." Bac's words serve as Barragan's incentive to create gardens.
reflecting its colors upon the walls. There is silence and serenity. Mexico
City’s pulsating rhythm is absent in the
aura of tranquility embodying
those who enter. The patio void
assumes a primary role. Where the
traditional patio may be surrounded
by a series of rooms, here it becomes
what Emilio Ambasz describes as
“more dynamic by removing some
of the surrounding solids, or rooms,
one used to define the four sides of
the patio. These solids are condensed
into wall planes.” Beyond the patio
another small vestibule cleanses vis-
itors as they enter into the chapel.
Raul Ferrera explains the chapel as
“a poetic moment of balance and
tension...contradictory values: luxury
and poverty, intimacy and spa-
ciousness, complexity and simplicity
are reunited without exclusion.” A
vertical white glass panel lighting the
chapel was changed to a pane diffus-
ing golden light by artist Mathias
Goeritz. A large cross beyond the
window, also designed by the artist,
casts a shadow over the altar. Bar-
gragan’s efforts continued the history
of religious spirituality and its myth-
ology that created the Egyptian
pyramids, the Greek temples, and the
Gothic cathedrals as well as those of
the Renaissance. Perhaps Edmundo
O’Gorman’s words best explain this
phenomenon: “The irrational logic
harbored in the myths and all true
religious experiences has been the
fountainhead of the artistic process
at all times and at all places.”

Ermita Lomas Verdes, an unre-
alized development for a residential
subdivision of twenty thousand dwell-
ing units, was conceived from 1964-
1967. Barragan created the masterplan
in joint venture with architect Juan
Sordo Madaleno, who was responsi-
bile for the design of the houses and
apartment buildings. A series of mas-
terplan studies in the exhibition
focused on Barragan’s concern for
creating enjoyable cities. Two large
wooden models were included in the
Lomas Verdes display. One exem-
plified a typical highrise apartment
cluster stepping up a hillside to
a chapel at the very top of the devel-
opment. Again, as in colonial cities,
religion commands central attention.
Along the peripheral walls, plans,
sketches, and a twenty-foot wood-
collage elevation of the development
placed the viewer in the context.

According to Barragan, “Color
compliments architecture, it assists to
expand or to diminish space. It is also
the touch of magic needed by the
space. Both color and light have been
fundamental constants. One as well as
the other is a basic factor in the crea-
tion of an architectural space since
they can change the concept of
space.” F. Gilardi's house in Tac-
ubaya, Mexico, provided a glance at
Barragan’s use of color. Various cir-
culation spaces throughout the house
create a sequence of changing yellows
contrasting the lilac hues of the patio
then continue until one arrives at the
major space—a dining area with an
interior pool. A magenta wall rises
from the pool and slices through
the water as it attempts to touch the
ceiling. The magenta washes the
surrounding blue walls with light,
creating a magical tension in the
space. The inspiration for this surreal
composition came from the paintings
of Chucho Reyes.

Barragan thinks of colors only
once a space has been constructed
after many visits to the site during the
various hours of the day. He often
finds inspiration from the works of
surrealist painters, in particular those
of De Chirico, Balthus, Magritte,
Debroux and, especially, Chucho
Reyes. By reviewing the pages of
images and paintings he is able to
identify colors he had imagined and
then a selection is made. Before any
final decisions are made, several tests
are made on cardboard panels to see
the effect of his palette painted on the
proportions of space. After several
days of contrasting and changing
colors, he selects those which please
him most.
Barragan Retrospective

Exhibition

One year has passed since the Rufino Tamayo Museum of Mexico City celebrated contemporary Mexico's most influential architect, Luis Barragan, with a retrospective exhibition of photomurals, renderings, paintings and models. Barragan is a poet who uses walls, rocks, fountains, and vegetation as his fundamental vocabulary. The search for a contemporary architecture in the angles, spaces and volumes of pre-Columbian, Colonial, and popular architecture has been one of his main concerns. Barragan states, "Although obviously we cannot reproduce these same forms, we can concentrate on analysing what is the essence behind the pleasantness of those gardens, main plazas and airy spaces. Thereby, without repeating the same gardens, the same patios, without replicating the same plazas, we might achieve that the human species be able to enjoy or know at least how cumulative experiences from previous ages have made life enjoyable. This is what has not been achieved in the present large cities, where the human being is dwarfed by his surroundings, in a scale that causes anxiety, where even the turbulence of traffic leads to tranquility. Therefore, it becomes necessary to find places of refuge or restful spaces for this modern man."

Where man has searched for the ideal refuge from the world, the elements of beauty, inspiration, magic, mystery, enchantment, sorcery must exist, as well as the feelings of serenity, silence, intimacy, and amazement. These words have guided Barragan the completion of his first project, the Robles Leon house, sixty years ago to his most recent collaboration with the architect Raul Ferrera.

The second half of the exhibition, displayed on the upper level of the museum, chronologically displayed the collaborative efforts of Barragan and Raul Ferrera. Their partnership, formed in 1979, began a new generation of projects including country clubs, corporate offices, prototypes for Calvin Klein stores, homes (such as Francis Ford Coppola's house in Napa), and other undertakings.

The Chapel for the Capuchinas Sacramentarias del Purisimo Corazon de Maria was a restoration/addition of the existing convent in Tlalpan, Mexico City. It was a three-year undertaking, 1952-1955, of what Raul Ferrera calls "Barragan's masterpiece." Barragan added the chapel courtyards, fountains, a reception room and transept to the deteriorating residence. Barragan, a devout Catholic, was deeply moved by the peace and well-being experienced when visiting cloisters and their solitary courtyards. "I very carefully studied the light as well as the color since I wanted to create an atmosphere of spiritual absorption and quiet. The notion of semi-darkness was also very important in this project."

Once a small vestibule has been entered from the outside, the patio embracing a volcanic rock floor is encountered. At once a mystical ambiance is triggered by the still fountain, a wall of lush bougainvillea, and the bright yellow concrete lattice.
domain and the power to contract directly are instrumental. I think that our attitude about downtown and the whole future of the city as it looked 20 years ago was right. I think that we've built up a nucleus of economic activity which will not end in our generation, no matter what any of us think or do or say. But I also think that there has been too great and too large an orientation toward downtown with respect to the CRA. We still need to remember that the CRA's primary obligation is to deal in economically disadvantaged areas, and from my perspective, downtown Los Angeles is no longer economically depressed. I don't really know that we need a CRA right now downtown other than from a funding standpoint.

Talking about downtown, right now there are two pressures: one good rest of the Harbor Freeway into the Westlake community area, while the other goes south towards the Santa Monica Freeway. You have two choices, make a plan and direct growth one place or the other, or sit back and let development happen wherever it will. What is your choice?

Well, with respect to South Park, as most people know, I've put intense pressure on the CRA for the last six years not to abandon the clear precepts in the community plan that the primary use of that area would be residential. And it has now embarked on a program that will result in the construction of 2000 housing units there.

The west side of the Harbor Freeway, in my view, should not be an area that the zoning or the development agency to assume authority. I think that should be a joint venture between the Planning Department and the Department of Transportation, and I can assure you that we're not going to sit back while developers and lobbyists make deals with the City Council. There are great opportunities and restraints there and we're heavily involved in matching good planning at realistic levels with the transportation improvements needed to support such growth. It has great views and so on, but it also has very serious surface transportation limitations.

Also, development would eventually displace people, but, again, we're not the relocation conscience of the city. Displacement is going to happen. I was raised in that area, and what's critical, in my view, is not to stop this process but to establish, through new development, a serious housing trust fund that provides money for thousands of housing units. People underestimate what we can do through development agreements and other kinds of visionary zoning. As you've heard, there are many ways to scalp somebody.

You have implicitly criticized the 20-year old Centers Concept of Los Angeles. You have talked about visionary zoning. Do you have a spatial vision of the future form of the city?

My own concept of the city has evolved over time. Because planning is so dependent on political support, and so affected by political exigencies, it's difficult to imagine a city period of intensive political scrutiny of the planning system, what the public thinks about the future is, may be for the first time, as relevant as anything else. Maybe my vision is less relevant. On the whole, I think we have to devote our energies to better and smaller development in highly restricted geographic areas. We have to pay a lot of attention to the infrastructural needs in a way that we never have before. We just have to be very careful about the balance between job-producing activities that go along with real estate development and the attendant congestion. But in doing that, we also have to create better communities. We have, in some areas, among the most racially segregated portions of the western United States. If you look at the demographics of Encino and Pacific Palisades, there are no Mexicans or Black people living there. If you look at portions of the central city or in South Central and East LA, there are hardly any White people, and yet, they're all in the same city. That's not the fabric of a city; it's like the city states. It is my hope that better, more creative economic activity can bring some of these people closer together. Nowhere is this energy more intense than around the core of downtown where you have the Lakers, Korea Town, Chinatown and so on.

But this energy you're talking about is not the kind that can be called photo type of energy. Isn't there a contradiction between that and the hoop dream? Somewhere between South Central and East LA, where Blacks and Whites live integrated together?

I think what you've asked is the critical question both on a political and a cityscape level for the immediate future. For the real estate development side of it and also the political side, it's good that the Asians will have to learn, that they can't make it in the city without establishing coalitions. While the city is changing, other ethnic groups will tend, I think, to exacerbate and polarize some relationships and harmonize others. And the shifting alliances will be a part of our future for the next generations. How they will work out, anybody knows. You've described a vision but is the existing governmental structure appropriate to manage it?

Absolutely not, absolutely not. The city, the county, the public districts and so on are wholly incomprehensible. The jurisdictional diversity of government and government and government that you wonder how anybody gets any thing done. We are so fragmented in Southern California that unless we get our heads out of the smog and
Dan Garcia is President of the Los Angeles Planning Commission, a five member board appointed by the Mayor and approved by City Council. He has been on the commission for nearly five years and his term is up for the next pair. The planning commission has jurisdiction over zone changes, a subject which was crucial in the, amending to the city planning and zoning codes. All general and specific planning amendments must be approved by the commission before being submitted to City Council. Garcia was interviewed for this article by Kurt Meyer, FAIA, a member of the Citizen's Advisory Committee on planning and urban design.

What tools can be used to direct growth within Los Angeles to certain areas and not to others?

For years, the past the city has suffered from a tendency to either drastically down-zone or impose moratoria in certain areas on the one hand, or to allow excessively permissive and not particularly well-planned growth on the other. Over the last six years a fairly tight land use system has evolved that will provide for greater discretionary reviews of most major projects. I think that a realistic urban planning community plans will be necessary in order to insure the preservation of well-maintained residential neighborhoods while giving us flexibility about where we want growth, what kind of growth we want, and giving us the ability to stagger that growth.

When we talk about directing growth, traffic is the overriding issue that people mention. Recently, there was a proposal by the Director of Transportation indicating that he wanted to restrict the density of development in certain areas of the city so that the traffic would not be handled. Do you see that the Department of Traffic should be involved in these types of decisions?

It's not really the Department of Transportation's function to determine densities and what the city would or would not do. They don't have the public policy awareness or ability to analyze the traffic impacts. They are not seismologists or urban designers.

How can planning deal with the traffic problem? How can it be effective without understanding about how we can cure the problems now? If traffic gets worse, if we're not able to deal regionally with the traffic problem, we will ultimately have to stop growth. Stopping growth in the city could create a traffic problem. It would only be a political statement unless you're able to convince all 80 million surrounding cities to engage in similar legislation. But I'm sure stopping growth would get a reaction from the community. In Beverly Hills, they have discouraged growth, yet large projects have just crossed the city line into LA affecting Beverly Hills just the same. On a larger scale, wouldn't there be continued growth just over the city's borders if the city decided not to grow?

I think that the planning and land use issues in Beverly Hills are as relevant to the whole city of Los Angeles as events on Mars. It's conceivable that, from a political perspective, Beverly Hills may be one city like many other smaller cities who have had this rather reactionary political attitude about development. But the other counties are much more realistic and most regional significance are those that lie on the periphery, Ventura and Riverside Counties. Imperial County or San Diego County, Orange County and so on. That's where the real residential growth is taking place. People don't understand that the population is increasing in those counties in massive proportions, whereas in the City of Los Angeles and in the County the population is relatively static. So, you have the city at the center which is providing an enormous number of jobs for people, and upon which an entire system of regional life is dependent. It's a complex question to deal with.

One of the major proposals of the CAC was community planning boards. How do you feel about those proposed boards would function? How will members be selected? Do you think they will affect urban development, and should they have the power to review and veto proposed development?

I think that to the extent the CAC suggested a need to establish and give citizen participation in the planning process, that the recommendation is appropriate. I think that people have become too carried away with the political aspect of it, the appointment process and the number of members and so on. Sitting where I have for the last ten or eleven years, it is obvious that the planning of Los Angeles has suffered from a proliferation rather than an absence of politics. If you have elected people in any sphere of it, you're going to get more politics not less. I would like to see a more systematic recommendation for community planning boards with the community plan.

TGAs such as the CAC have had a large impact on the cities and counties that are of this size. We have many small cities who have had this rather reactionary political attitude about development. They had no control over their area and their properties cannot. The power of eminent
Los Angeles Central Library:

The historic Goodhue building itself will be restored to its original condition including refurbishment of roof tiles on the pyramidal roof and restoration of the overpainted limestone exterior sculptures. Conservation work presently underway is expected to reveal samples of the color and texture of the original stucco surface of the building. These will be used as guidelines for conservation or replacement work on the facade of the historic building as well as in the selection of materials for the new wing.

A portion of the Children's Wing is planned for removal, in order to construct the new building. It was determined infeasible to retain the existing Children's Courtyard in its current location. However, this is planned to be fully reconstructed in an area off Fifth Street for use as a public courtyard entry to a major new auditorium proposed for the new wing.

The need for a major new auditorium in the new wing was questioned, given the quantity of meeting spaces in existence in adjacent facilities. The Library Commission stated that the auditorium was an essential component, serve as an entry way to LACMA. In the instance of the library, this multi-story element is only visible as a directional element while inside this space, because there will be no public access from Grand Avenue. The use of green terra cotta tiles and stucco has similarities in both projects as well as the use of horizontal banding as facade treatment.

The fact that the LACMA addition resulted in obscuring the older buildings (for better or worse) may not be a similarity which warrants repeating.

In concluding their summary presentation, HHPA stated, "to evaluate this rehabilitation and expansion to the Los Angeles Central Library it is necessary to address the question of how the use of a seriously antiquated building of great architectural distinction can be extended into a new century. It, therefore, seemed necessary to find an architectural expression which not only acknowledges the changes of time and program, but also respects the intent of the original building and the time in which it was built...We hope in this project to accurately portray the changed circumstances of the present while also acknowledging the legacy of the past."

My concluding statements to the Library Commission were "the LA/AIA would continue to support the restoration, adaptive reuse, and addition to the Central Library and the retention of the west lawn."

The internal functions of the restoration and addition appear to be well worked out and are supported by the Library Commission, however, the fact that the Cultural Affairs Com-
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Headlines: "Council Places Moratorium on Building on Centinela Site," "LA Seen Brakes on Gridlock," "In Rio It's Beauty vs. Urban Beast," "'City' from the Latin root civitas. Will it be possible in the near future to restore our cities to their ancient role of nurseries of civilization?"

Shortly before its time in cities became the victim of the industrial revolution. Factories gathered workers around them by attracting manufacturers and together they formed cities of tenements. The squalor, disease and ugliness of tenements quickly established an image in the public mind that cities were evil places to live and should be avoided if at all possible. This image is still alive.

But, because suburban living was yet to be invented, the only option for people then was to stay on the farm. Drudgery, poverty and isolation prevailed there, making the choice of city or country difficult. Whatever the wisdom of their choice, thousands flocked to the city factory and life in a tenement and were joined by more thousands of immigrants fleeing conditions equally bad in their homelands. These mushrooming cities of factories and tenements produced a symbiotic phenomena: lack of public transportation to carry workers from tenement to factory put a premium on crowding, and crowding, in turn, by increasing rental income for landlords, raised land values. This vicious circle quickly tightened and, as virtual stagnation threatened the whole system, humanitarian reformers and business groups joined hands for a cure, the latter fearing not only the depressing effect slums had on downtown business but even more the massed thousands of restless and discontented which were believed to be potentially violent. In a reaction as spectacular as today's development of freeways, congestive pressure was relieved temporarily when new technology invented mass transit. But, as foreseen by some the relief was brief, for in that laissez-faire economy the forces for crowding were overwhelming. Then, like a giant disgorge by the city factory and life in a tenement its bile by the shibboleths of classical planning and by a market world modeled by the lure of laissez-faire—a lure which has finally led us all into a mere of congestion and even threatening us with stasis. A recent headline reported a frantic plea by the CRA in support of diamond lanes for freeways because they fear that people will otherwise be unable to drive to their glittering new development called Bunker Hill—too apt a name, perhaps?

It is high time to end the 100 years of self-defeating planning. A cram course in the history of this profession should be required of all the movers and shakers inside and out of government who are busily reshaping our city, neglectful of the most elementary facts of community needs. They must come to understand that their theories are as faulty in their own way today as were those of all their predeccessors—all have and continue to lead us blindly toward a dream world of flowers and sunshine, into a rattered space almost empty of human warmth—the garden suburb.

Let us go home to our cities. Let us civilize them.

Paul Sterling Haag, FAIA
**Pereira Prize**

Judging of the 1987 Pereira Prize Student Design Competition was held March 7 in the Pacific Design Center for entries from Cal-Poly Pomona, SCI-ARC, UCLA, USC, and Woodbury University. The aim of the competition is to promote creative and responsive architectural and urban design within the framework of a realistic design problem.

The Pereira Prize is sponsored by the Los Angeles Chapter of the American Institute of Architects (LA/AIA) and funded by Pereira Associates. Yearly prize awards total $2,500.

This year's problem consisted of a 300,000 square foot mixed-use complex on a site directly across from the Los Angeles County Museum of Art (LACMA), at the corner of Wilshire Boulevard and Spaulding Avenue. The program included galleries for LACMA, commercial offices, convention, retail, and restaurant uses, plus parking for 1,150 cars. Requirements included an urban pedestrian environment and parking to be shared between LACMA and the project.

The jury was composed of both professional and community leaders including: Lynn MacEwan Cohen, President, Miracle Mile Residential Association; and Chair, Miracle Mile Civic Coalition, Carl Huston, AIA, Principal Designer, The Jerde Partnership, Inc.; Panos Koulermos, AIA, RIBA, Panos Koulermos Studio, Robert Mangurian, Architect, Studio Works, Dr. Earl A. Powell, III, Director, Los Angeles County Museum of Art.

During the judging, the jury concluded that the entries lacked sufficient concept clarity and architectural conviction in addressing site and program issues. Rather than select and award first, second, and honorable mention prizes, the jury chose five finalists, whose designs will undergo further development and refinement in a "second round" effort. The finalists, each awarded $300, are: Anthony Cheung, USC, John Chapman, Cal-Poly Pomona, William Dutton, Cal-Poly Pomona, Kim Green, Cal-Poly Pomona, Ike Mbielu, Cal-Poly Pomona.

The second round—the first ever in Pereira Prize competition—is intended by the jury to assure a high level of design achievement in the student competition work. The final judging, which will include student presentations, will be held Monday, May 11, 1987 in the board room of the Los Angeles County Museum of Art. A $1,000 First Prize will be awarded to the best design among the five finalists. LA/AIA and Pereira Associates mutually congratulate all students who participated in the 1987 competition.

**Los Angeles Central Library**

The design development phase drawings and project budget for the rehabilitated and expanded historic Central Library were presented to the Board of Library Commissioners on February 25, and to the Cultural Affairs Commission the next day. The LA/AIA was represented at the Library Commission public meeting by Donald Axon, AIA, and Mark Hall, AIA, both past-presidents of the Chapter.

The Library Commission approved of the presentation of the design development phase of the project. However, the Cultural Affairs Commission turned down the presentation and asked that the project be redesigned.

It is interesting to see the project evolve since the LA/AIA and the Los Angeles Conservancy expressed our original alarm over the planned demise of the Central Library, and sued the City based on the EIR. The City had proposed demolition of this important landmark 1926 structure designed by Bertram Goodhue.

The 300,000 sf addition and rehabilitated existing space are projected to cost 143.7 million dollars (1986 dollars) funded by the Community Redevelopment Agency (CRA) under an existing cooperation agreement between the City and the CRA. The project is designed by Hardy Holzman Pfeiffer Associates, a New York based architectural firm.

Schematic design phase documents were approved by the Library Commission on July 15, 1985, at their last meeting.

For more information on the LA/AIA, contact CCAIA's Built Environment Program (BEEP). The BEEP curriculum is currently used in more than 20 elementary schools throughout California to teach environment awareness and planning.

**New Design Conference**

Experts in human behavior speaking at the conference include Robert Sommer, PhD, Professor of Psychology at the University of California, Davis and author of Social Design, Clare Cooper Marcus, Department of Landscape Architecture, University of California, Berkeley; Robert Gutman, Professor of Architecture and Sociology at Princeton and Rutgers universities; William Ittelson, PhD, Professor of Psychology at the University of Arizona; and a specialist in perception and environmental psychology; and Andrew Seidel, PhD, associate professor at the Institute of Urban Affairs, University of Texas, Arlington, and Editor-in-Chief for the Journal of Architectural Planning and Research.

In addition, the response to human factors will be explored in group presentations by leading California architects and architectural firms. The 26 projects to be presented focus on issues in urban development, retail and commercial design, housing, and institutional planning.

During the conference, some of CCAIA's most prestigious awards will be announced, including the 1987 CCAIA Design Awards and the Nathaniel Owings Award. For the first time, the Design Awards jury will meet and review the entries in Monterey during the conference and announce the winners at a special session on California architectural design. The Nathaniel Owings Award, established by CCAIA in 1986, will be presented for outstanding contributions to the preservation of built and natural environments.

Among the special events featured at the conference is "Boomtown"—an introduction for architects to CCAIA's Built Environment Education Program (BEEP). The BEEP curriculum is currently used in more than 20 elementary schools throughout California to teach environment awareness and planning.

For more information on the CCAIA 1987 Monterey Design Conference, or to request registration material, contact CCAIA at 1303 J Street, Suite 200, Sacramento, CA 95814, or call (916) 448-9082.