## Architect's Calendar

### May 1987

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Details</th>
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<tr>
<td>MONDAY 4</td>
<td>Design Competition Begins</td>
<td>West Hollywood Civic Center, Call (213) 804-1742.</td>
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<td>Call (714) 869-2664.</td>
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<td>Lecture by Alexander Toma, Professor of Architecture, Dartmouth University, Rhode Island, Cal Poly.</td>
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<td>School of Environmental Design Lecture on Urban Design, 11:00 am.</td>
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<td>Call (714) 869-2664.</td>
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<td>Birthday of Bruno Taut (1880).</td>
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<td>MONDAY 18</td>
<td>Exhibition: Arch of Innocence</td>
<td>High Places Exhibition from the Arch of Innocence, Los Angeles, Call (213) 310-2100.</td>
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<td>Exhibit Gallery through May 29, Call (714) 869-2664.</td>
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<td>Birthday of Walter Adolph Gropius (1883).</td>
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<td>Call (213) 659-2282.</td>
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<td>C.A.L.E. Review Seminar, USC School of Architecture, 10:00 am.</td>
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<td>Call (213) 659-2282.</td>
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<tr>
<td>TUESDAY 12</td>
<td>LA/ALA Board Meeting</td>
<td>LA/ALA Board Meeting, 12:00 pm.</td>
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<td>WEDNESDAY 6</td>
<td>Library Committee Meeting</td>
<td>Library Committee Meeting, 10:00 am.</td>
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<td>Call (213) 659-2282.</td>
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<tr>
<td>WEDNESDAY 13</td>
<td>LA Architect Editorial Board Meeting</td>
<td>LA Architect Editorial Board Meeting, 10:00 am.</td>
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<td>Call (213) 659-2282.</td>
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<tr>
<td>WEDNESDAY 20</td>
<td>Birthday of William Thornton</td>
<td>Birthday of William Thornton, 10:00 am.</td>
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<td>WEDNESDAY 27</td>
<td>Architecture for Housing Committee</td>
<td>Architecture for Housing Committee, 10:00 am.</td>
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<td>Call (213) 659-2282.</td>
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<td>FRIDAY 1</td>
<td>Building House Tour</td>
<td>Building House Tour, 10:00 am.</td>
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<td>Call (213) 659-2282.</td>
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<td>WEEKEND</td>
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<td>Building Design, Pasadena City College, Room C-209, 10:00 am.</td>
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<td>Sponsored by the LA Conservancy, 10:00 am.</td>
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<td>WEDNESDAY 14</td>
<td>Architecture for Health Committee</td>
<td>Architecture for Health Committee, 10:00 am.</td>
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<td>WEDNESDAY 21</td>
<td>Art Deco Weekend in San Francisco</td>
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The UCLA Graduate School of Architecture has joined the ranks of The UCLA Graduate School of Architecture and Urban Planning. The journal, The UCLA Architecture Journal, produces annual journals. Most of the distinguished productions. As the first west coast graduate school publica­tion, the UCLA Architecture Journal faces both a great opportunity (a barren field) and the liability of being assessed by the standards set by the existing publications, both in content and in format. It is long past the time when such a publication should emerge from California, and this Journal represents a promising beginning. As a fledging enterprise, however, it has some kinks which one hopes will be worked out as the publication ages. There seem to be two general types of student architecture journals: vanity publications, flush with student and faculty work; and the rest which cast their nets widely into the architectural community. On the whole, the vanity publications hold little interest for those outside of the school, while the second category of journals often sponsors extremely interesting and provocative work. The UCLA Journal was impaled on the horns of a dilemma because it tried to straddle the two strategies, and managed not to develop the potent­ial of either. Let me first talk about the stu­dent work. The work allegedly represents a competition: but in fact, jurors simply chose a number of projects from an exhibition of all of the work of the UCLA studios. Result? They “talked about” a wide variety of projects, an exercise doubt­lessly as painful for them to perform as it is for us to read several months later. In the future, the editors would do well to consign similar enterprises to internal publications.

The other two thirds of the journal was more successful, although not unproblematical. In May 1986, UCLA sponsored a symposium which addressed the architecture of California. William Hubbard, faculty advisor, explained that they sought a “non-arbitrary basis for form­making,” for which Hubbard sug­gested one unexamined source was “California-ness:” for which the question was, “What is it about Cali­for­nia?” The antecedent to “it” remained unclear. The search for cer­tainty is fraught with perils to which Hubbard did not allude, but for­tunately, the speakers largely ignored this strangely formed problem. Instead, keynote speaker Kurt Forster of the Getty Center discussed the work of several architects in California. He isolated two approaches to making architecture which he then explained in the work of Irving Gill and of Frank Gehry. Gill (and more recently, Mark Mack) reduced building to its essential com­ponents, but then played off complex symmetries, asymmetries, and mass­ing, experimented with materials, producing buildings of intelligence and spatial richness, yet uncommon grace and comfort. A second approach, exemplified by Frank Gehry (with Rudolph Schindler as ancestor) employs polemically simple materials to develop new spatial con­cepts. In materials (often industrial, prefabricated materials such as chain link and corrugated metal) and in the explosion of stereometric volumes, Gehry’s buildings challenge the com­fortable and closed ranch-burgers endemic to California. From these two central distinctions, Forster elaborated his analysis of the work of some of the best designers, but despite the perceptiveness and verve of his analysis, he made the mistake of comparing the sublime, disciplined, inventive and intelligent work of the above architects to the slack, kitschy design of other practitioners—notably, Charles Moore, former dean of UCLA. This seemed to compel the respondents to rebuttals on behalf of Moore which, despite the valiant efforts of Thomas Hines and Donlyn Lyndon, proved embarrassingly taxing. Although a lively debate ensued, a structural problem began to emerge. The format of keynote address, prepared response and panel discussion—as I recently had occasion to learn—is a recipe for misunder­standing. Whatever the intention, it appears to make the speaker a more or less stationary target—although Forster, Hines and Lyndon had the good sense to exchange prepared texts in advance and to conduct themselves with decorum. At worst it wasted time: by comparison with the other work Forster discussed, Moore’s hardly merited the time and space spent on it.

Since the format depends upon the participants’ good will, openness, willingness to make carefully pre­pared presentations and to engage in a dialogue, it runs the risk of collaps­ing completely, as did this year’s forum. Although normally a good mechanism for insuring that texts are ready on a specific date, the sym­posium ought to be modified in the future, perhaps with two keynote addresses and responses.

Finally, the design of the publica­tion, a stir to be drastically rethought, from typeface to color to graphics. One wonders at the quaintness of images—some neatly postage stamp size, other incon­sequent images oversized, others are omitted (particularly Mark Mack’s designs), and most are of poor quality. Nor should the cover sport a badly spliced panorama of Santa Monica: now this is kitsch. I am confident that the UCLA Journal will find its voice, not as an imitation of other publications, but as a response to the design and buildings in Los Angeles, and that the graduate students will respond to the challenge in subsequent issues. The promise remains to be fulfilled.

Dr. Diane V. Ghirardo
Dr. Ghirardo teaches architectural history at the USC School of Architecture.

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Coming Events

Tours

The Pacific Stock Exchange Building will be one of the buildings featured on the May 16 Historic Preservation Committee tour.

Historic Tour

The Historic Preservation Committee of the LA/AIA, as part of National Preservation Week, is sponsoring a tour of certified rehabilitation projects in downtown Los Angeles, on May 16 from 8:30 am to 1:00 pm. Joining the tour will be Steade Craigo, Senior Restoration Architect with the Office of Historic Preservation, State of California.

The program, for architects, developers and building owners will address such topics as: the difference between restoration and rehabilita-

Master Craftsman Award

American architects Charles and Henry Greene created a world famous legacy of artistic achievement. The Gamble House, as an embodiment of the principles and philosophies of that achievement, is proud to announce a new program broadening the Greene and Greene legacy into the contemporary scene.

The first Gamble House Master Craftsman Award for excellence in the arts of design and craftsmanship will be presented to architects Conrad Buff, III, FAIA and Donald C. Hensman, FAIA of Buff and Hensman Architects, FAIA, Pasadena, California, on Friday evening May 1, at a dinner in their honor at the La Canada Flintridge Country Club.

This national recognition has been established by The Gamble House with the University of Southern California to acknowledge contemporary artisans whose body of work in all areas of the arts represents the basic principles of the Arts and Crafts Movement—the union of client, design, materials and craft.

Important to this award program are its two equally significant parts: the acknowledgment to the recipients and the opportunity for public participation and enrichment. As true art forms should be for the fullest enjoyment of the people, the program's goal will be to arrange appropriate events which will allow the public to "experience" the works.

As party to the first master craftsman award, "Gamble House Interiors '87" will present six unique residences by architects Buff and Hensman on Saturday and Sunday, June 6 and 7. All houses are located in the Pasadena area and represent the architects' varying architectural palates, spanning over three decades of their architecture, landscape, interiors, furniture and accessory designs.

For further information, call (213) 583-6481, or Randell L. Makinson, Director. The Gamble House at (818) 793-3334 or (213) 681-6427.

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Beautytification Awards

The new Fox Plaza in Century City. Centinela Hospital Medical Clinic and the restored Wilten Theatre were among the top award winners in the Los Angeles West Chamber of Commerce's 17th Annual Beautytification Awards presented Monday, April 3, at the Hotel Bel Air. Fox Plaza, at 221 Avenue of the Stars, also received the Tamkin Award, which is endowed and presented annually by architect Jeffrey Tamkin for the outstanding new commercial development completed during the past year.

Certificates of commendation were presented to R. Scott Johnson, architect and senior vice president of Pereira Associates; Miller, Klaunzick, Davis, Gray Company and 20th Century Fox Film Corp., owners and AI Cohen Construction Co., contractors.

The Landmark Award was awarded to the Wilshire Theatre and presented by Jack Turpin, real estate editor of the L.A. Times to Wayne Ratkovich, president of the Ratkovich Company, who saved the historic edifice from the wreckers' ball and restored it to one of the preeminent performing arts centers in Los Angeles.

Centinela Hospital Medical Clinic, at 9601 Sepulveda Blvd., was cited as outstanding new institutional project and garnered awards for Parkin Architects and Jones Brothers Construction Corp.

The newly instituted Alan Casden Award for outstanding new multifamily residence was awarded to the 15500 Sunner building; its owner/contractor Fred Johnson and the VCA-Randy Washington Group, architects.

Award judges were: Sid Galper, AIA, Galper/Baldwin Associates; Harold Helck, Helck Properties; Herbert Nadel, AIA, Herbert Nadel & Associates; James Porter, AIA, Alson & Porter; and Tracy Price, AIA, Tracy Price Associates.

Additional winners and their categories were: low rise; Wilshire Doheny Office Building; architect; Weir Beckett Associates; remodeled low rise; 1001 Gayley Office Building, Westwood Village, architecture; The Jerde Partnership; and The Jerde Partnership, new single family; the Jenny residence, architect; Ron Goldman; remodeled single family; the Gold residence, architect; Meier, Schumacher & Partner specified; remodeled multi-family; Park West, 1311 Alta Loma, architect: Pereira Associates; remodeled institutional project; U.S. Post Office Culver City; 11th & Colorado, Santa Monica, architect: Matlin & Dvoretzky Architects; remodeled community project; Vista Project, 300, 400 & 500 block N. Fairfax Avenue, architect: Thirteenth Street Architects and Sternberg & Assoc., landscaping; new commercial, California Plaza/MOCA, landscape architect: POO, Inc., new residential, multi-family; Park Place, 10101 Galaxy Way, Century City landscape architect: Galper/Baldwin Associates; remodeled single family residential; the Mow residence, landscape architect: Galper/Baldwin Associates.

Members

AIA. Ralph N. Lew, Los Angeles Department of Recreation & Parks; James Akin, Architect; Shingi Isozaki, Architect; Diana L. Pollard, Skidmore, Owings & Merrill; Mario Fonda-Bonardi, Fonda-Bonardi & Associates; Rene R. Lebac, Kurt Meyer Partners; Thomas W. Chessum, Anthony J. Moretti, Lindsay A. Anderson, Anakwe-Allen, Architects; Los W. Travis, Southern California Edison Company; Frank Polito, Frank Polito & Associates.


Transfer In. Brenda Conwell; James F. McGlothlin. AIA, Architect; William B. Bowin, L. Anthony Greenberg, AIA.

Resignations. Jeanette Quan, Architect; Professional Affiliate, Melinda L. Troy, Staff Inc.; Dilk M. Khatr, Jet Propulsion Laboratory/Joanna Khatr, Jet Propulsion Laboratory; The Kober Beckett Associates; Student, Richard Cortez, Radell D. Hutchen, Woodbury University; Jess B. Bohn, USC; Donald Magre & Assoc., AIA, of Donald Magre & Assoc., AIA; Ann Zollinger, Robert S. Donaldson, William Sharp, SC+ARC.

A New Beginning

After fifty distinguished years of associating with architects and related design disciplines, Julius Shulman, Inc. is now dissolved.

C. Allen Van Frenkenborg, an associate for over twenty-five years, will continue production of the quality photography which they have mutually created for so many years in his own practice, Carl Van Frenkenborg Associates.

Mr. Shulman will continue work on two new books, and through lectures, seminars and private demonstrations, of his unique approach to design, photography, and structure, will continue to prepare for architects and photographers to upgrade visual acuity, sharpen awareness and create structured compositions.

The Special Collections branch of the UCLA Library will acquire the Julius Shulman Archives.

James F. McGlothlin, AIA

Goldman Becomes Fellow

Ron Goldman of Malibu has been advanced to the College of Fellows of The American Institute of Architects. The architect, who was sponsored by the LA Chapter, was the only recipient of this honor in the Los Angeles area this year. Fellowship is a lifetime honor bestowed for notable contributions to the profession of architecture. Seventy-three Fellows, including Goldman, will be invited on Friday, June 19, at the 1987 AIA National Convention in Orlando.

Goldman, the principal of Ron Goldman, AIA, has practiced architecture in the Los Angeles area since 1963. Notable buildings include the Sephardic Temple of Westside Boulevard in Westwood, the Mirman School in Brentwood and the Los Angeles Psychoanalytic Institute on Sawtelle in Los Angeles. He is currently designing the new campus for the Mirman School for Early Education, an urban elementary school in West Hollywood for 475 students.

Goldman is a graduate of Princeton and MIT where he studied both architecture and city planning. He has always combined his concern for the environment with his architecture. He has initiated pilot programs for developing soft surface play grounds within existing public school play areas utilizing parent, student and neighborhood resources; and proposed a master plan of parks utilizing and converting excess streets into linear parks within urban areas of Los Angeles. He has served on the Malibu/Santa Monica Mountain Planning Committee for Los Angeles County.

Ron Goldman's firm has received more than 25 local, state and national design awards.

Architects

The AIA Housing Committee will be mounting an exhibition of architects' work during the show, "Edition 87." If you are interested in having your work included in this exhibition, call Pamela Edwards Kammer, Studio C, (213) 762-7874.
HAL BLOCK

Mr. Block, an architect and attorney between long-term success and framework of the business complex. The future could make the difference in business. The purpose is to get our board out to the members. Members of the area are invited to attend, with a reception (cash bar and hors d'oeuvres) following the board meeting. All those have met with great success. This will continue with the next one to be held in Santa Monica, encompassing also West Los Angeles and surrounding areas. Politically, we are mounting a campaign to interact with our elected officials and get them to notice us. Councilwomen in the area will be invited with the Chapter last month, and in May, Mike Antonovich, the head of the LA Board of Supervisors will be the guest speaker. In the history of our Chapter this has never happened. It is only now that we are looking at our political identity we are joining with the other County AIA Chapters to sponsor Mike Antonovich's visit—another first for us. In fact, we are making an effort to do other beneficial activities jointly with the other LA County Chapters—to show a united front to the political community. We are also scheduling approximately four other social, educational and political events together, to build toward the goal of establishing a resource and a voice of and for our members. As to the Antonovich program (see article on front page of this issue), I want to talk to you about the importance of having as many members as possible attending this meeting, and also the importance of the political respect we deserve, we must show that the political process is something we, as a chapter, care about.

Finally, in the vein of "changes made," I want to talk to you about the National AIA Board of Director's meeting on March 25, when approval will be granted to the Janes House, 6541 Hollywood Bl. This address will be the display for about one month. On June 5, the exhibit will be on display at the City Room, Museum of Science and Industry. Councilman Mike Woo is sponsoring the event with the AIA. Associates interested in participating in next year's event may attend the next Associates Board meeting on Wednesday, May 13, at the Pacific Design Center, 1350 S. Santa Monica Blvd, Times, Inc., (213) 386-7070. This year's theme will be announced soon.

CALE Seminars: The review seminars for the California Architectural Licensing Examination are in full swing. Lectures are held on Tuesday and Thursday evenings, from 7-10 pm at Hastings, 101, at USC. Harris Hall faces the Exposition Bl. entrance to the campus. The seminars will continue until June 9. A mock exam is scheduled for Saturday, June 13. Cost for each seminar is $10 for non-AIA members, and $5 for AIA members. For your information, the next Calendar listing of seminars, or call the Associates' Headquarters at (213) 743-7373. Topics will include design building, site design, UBC and life safety systems, computer and programming, and planning, methods and materials, specifications, architectural engineering. 13. architecture tools. Sandcastle Competition: The annual Sandcastle Competition is scheduled for Saturday, August 1. Posters will be available in June. If you would like to participate in this event full of sun and fun, you can contact R.D. McDonnell at the next Associates Board meeting on Wednesday, May 13, at the Pacific Design Center, 6:30 pm, or call him at (213) 386-7070. Keep your eyes on LA Architect for future announcements.

Landworth Memorial Scholarship Fund: Posters and applications for the scholarship fund will be available mid-April. There are four scholarships available, at $300 each. Posters and applications will be mailed to all University professors in the Greater Los Angeles area. Completed applications are due June 15. The presentation of awards is scheduled for October 14. Eligibility details are on the poster. If you want additional information, call the Associates Headquarters at (213) 743-7373.

Los Angeles Conference: The LA Conference will be held on October 14, 15, 16, and 17. Events are scheduled, including the annual WAL Home Tour, on Saturday, October 18. An urban design conference is on the agenda for Saturday.

Open Invitation to Interns, Students: If you are interested in finding out what the Associates are all about, and would like to broaden your horizons, you are invited to attend the LA/AIA Chapter Office, at (213) 659-2282, for more information.

The LA/AIA Associates are currently sponsoring their annual examination seminar program. The new seminars, sponsored by the CALA, California Architect Licensing Examination, to keep up to date professionals who will address specific examination topics.

As to the new California Architectural Licensing Examination (CALE) will be offered to all California candidates at a first time of July 23, 1987. This new exam will closely parallel the Architect Registration Examination (ARE), which is offered in all other states. Each of the nine sections of the CALA corresponds directly to a division of the ARE:

- CALE Section 1-General Structures (ARE-D)
- CALE Section 2-Lateral Forces (ARE-E)
- CALE Section 3-Long Span (ARE-F)
- CALE Section 4-Life Safety/ Mechanical/ Plumbing/Electrical (ARE-G)
- CALE Section 5-Methods and Materials (ARE-H)
- CALE Section 6-Professional Practice (ARE-I)
- CALE Section 7-Programming and Planning (ARE-A)
- CALE Section 8-Site Analysis and Design (ARE-B)
- CALE Section 9-Building Design (ARE-C)

According to the California Board of Architectural Examiners, the new CALE may differ from the ARE in four areas of special concern to California: seismic, handicapped, energy and lien laws.

The State of California is especially concerned that architects be knowledgeable in seismic design. The code most often used as the basis for the seismic design is the Uniform Building Code (UBC). Part Two of Title 24 (the state building code) is used instead of the UBC for the seismic design of hospitals and schools. We suggest that candidates review the earthquake provisions of Chapter 23 of the UBC, as well as the variations found in Chapter 2-23 of Title 24.

Also of special concern to the disabled. All new and remodeled buildings in California must be accessible to the disabled. Most handicapped regulations are found in Part 2 of Title 24, which is based on the model building codes. Architects who have not been fully compensated after a notice of completion has been filed have 30 days to record a lien of claim with the County Recorder. If no notice has been filed, the architect has up to 90 days to record such a claim.

This year the LA/AIA sponsored examination seminars will cover these and other examination topics. The seminars are currently being held through May and June, every Tuesday and Thursday, from 7:00 pm to 10:00 pm, in Room 101 of Harris Hall at the University of Southern California School of Architecture. The examination seminars will conclude with a mock examination at the County Recorder, June 13, 1987 from 8:00 am to 4:00 pm.

The LA/AIA Associates invite you to become a member and receive multiple benefits during the year, including free admission to all the seminars. The cost for the seminar is $10 for non-members and $5 for members of the LA/AIA Associates.

specifier to speak

For their May program, the Los Angeles Chapter/Society of Architects, of which I am proud to say Jo Drummond, C.S.I., Certified Construction Specifier discusses the importance of construction specifications.

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Valley Section Becomes Chapter

The National Board of Directors voted to approve the San Fernando Valley section's petition for Chapter status. The Board reached its decision while attending the AIA meeting in Vancouver on March 25. The formal charter establishing the new chapter will be effected as soon as the AIA secretary has determined the geographic boundaries.

The approval of the new section was met with objections and concern by the parent chapter (LA/AIA) and other urban chapters nationally. They contend that the chapter's hard-won political identity in Los Angeles would be diffused causing confusion by a precedent established in allowing two AIA chapters within the same area.

Current LA/AIA members are under no obligation to join the SFV/AIA regardless of where they live and/or work.

The current LA/AIA member who wishes to join the SFV/AIA may do so with a transfer application, providing that they are members-in-good-standing of the LA/AIA (1987 state and national chapters dues paid in full, and live or work in the new area).

Dual memberships won't be allowed. Each architect and Associate member of the Institute is assigned by National to a specific chapter and state component in accordance with where he lives and/or works.

Members desiring to belong to a chapter other than the one they're assigned to may request an unsigned membership. You will be subject to whatever additional dues obligations are imposed by that chapter.

Special status members may not run for office or vote on chapter, State, or Institute issues, or be a delegate in any chapter other than the one to which you were assigned by National.

Prospective new members who live or work in the Valley have the option to join either LA/AIA or SFV/AIA. But prospective members should join the chapter in their area. If they should want to join a chapter outside their area, they will have to submit an application with a letter stating the reason for membership.

Risk Management

There are risks inherent in any profession. And the business of architecture is no less trouble-free. The best way to avoid those innate evils is to identify them and understand their origins before they wreak havoc. By doing so, architects are able to effectively use the management techniques that are available to them.

Some of the most common techniques of risk management are illustrated in the risk and identification principle. This principle is an easy commonsense guide to manage your business successfully.

One area of approach used by cost-conscious architects is loss prevention and loss avoidance. Both programs are admirable goals for management, but an understanding of the concept is important before application.

Loss prevention programs began to develop when professionals became caught in what has been called the professional liability crunch. The first goals were aimed toward redrafting the standard contract documents, including modification of the standard AIA forms as required for each project, and the addition of limitation of liability and remedy clauses.

Once again, this technique is useless unless the party drafting the contract has a clear understanding of the nature of the liability and what it's attempting to limit.

Loss avoidance, however, helps the architect eliminate the problem before it arises. It addresses such areas as in-house quality review, continuing education for the staff so they may continue to have state-of-the-art technical expertise, and hiring outside consultants for increased effectiveness.

Both loss avoidance and loss prevention require a commitment of management and staff towards the goal of identifying those areas in your particular practice which give rise to claims and clients or projects with higher risks. Working together will also help you spot those jobs you should turn down.

Management must consider whether a particular client has sufficient capital to go forth with the project, whether they have the expertise and capabilities to complete it, or whether it is worth doing because the owner wishes to save money by not having the architect provide full services.

Only when the information is known will management be able to identify those projects in which litigation and controversy is not inherent from the start.

The daily input for those factors come from the staff. They may have the daily communication with the various clients or experience with a particular type of job in a certain location that can provide management with critical information.

In addition, both staff and management must be able to critique each other's work in a spirit of professionalism.

Many people would probably agree that today's business environment is highly competitive, volatile and risky. The successful firm is one that remains light on its feet, reacting quickly to arising opportunities, and short-circuiting problems as they occur.

Short term and long term plan-
the scale of an Italian Rationalist public building.

The programmatic aims of the project appear to have been admirably realized, and the scheme is a fusion of business acumen and design sensibility making it a distinguished landmark on the Los Angeles skyline.

Kevin O'Shea
Mr. O'Shea, who works for Heinsbergen Associates, is Critique editor of LA Architect.

Credits

Architect: Pereira Associates
Principal in Charge of Design and Chief Designer: R. Scott Johnson
Project Manager: James S. Manning
Project Designer: Ralph M. Stanislaw
Job Captain: Carlo Paganuzzi
General Contractor: Al Cohen
Construction Company
Owner: Studio Properties Company
Structural Engineer: John A. Martin & Associates
Mechanical & Electrical Engineer: Ralph E. Phillips, Inc./Kim Casey and Harase, Inc.

Landscape Architect: Robert Herrick
Carter & Associates
Lighting Consultant: Childs Associates
Civil Engineer: Puomas Associates
Curtain Wall Consultant: Jack Heitman & Associates
Glass: Guardian
Aluminum Mullions: Harmon
Contract Glazing, Inc.
Granite Installation: Intrepid Enterprises, Inc.
Granite Walls: Finnish Cardinal Pink, Impala Black, Pearl Bianca
Granite Floor Surfacing: Impala Black, Finnish Cardinal Pink, Pearl Bianca, Coldspring Charcoal Black,

Coldspring Sunset Red
Parking Structure Cladding:
Sandblasted precast concrete by Tecon Pacific
Handrails: Washington Iron Works
Elevators: Schindler Haughton
Escalators: Montgomery

Parking Structure Cladding:
Fox Plaza raises a number of urban planning questions regarding future Westside development. In the context of proposition U, Fox Plaza is highly retrograde, an additional traffic load on the already swollen commuter routes. By breaking new ground in the suburban sector of Century City it raises the spectre of the remaining vacant lot being filled and the area being developed to the maximum, mise now seems dated. Planned with the mentality of a suburban tract, substituting office towers for white bungalows, Century City is a vacuous environment sterile during the week and eerily silent at weekends.

Site considerations and the demands of the program dictated the architectural separation of tower and garage. With two levels slightly visible set back from the Avenue of the Stars, the garage follows a pattern of the neighboring towers, where parking is largely concealed. This scheme, however, displays its entire parking facade on Olympic Boulevard. Johnson has underscored programmatic differences between tower and garage. The sleek urbanity of the garage elevation with jagged-edge horizontal panels separated by vertical pilasters. Both finishes meet in the motor court with concentric granite paving contrasted with pre-cast bollards and a parapet wall. Here a more monochromatic approach would have served to unify the space.

The 34-story tower, clad in pink granite and grey glass with aluminum mullions, is notable for the consistent manner in which the skin is handled. Having established a pattern at the tower base, the detail of the numerous extrusions and projections is entirely consistent with dull brushed granite panels contrasting with polished ones and relating to the sheen of glass and aluminum. The entrance front at Avenue of the Stars is striking in its dramatic simplicity. Two giant columns meet the ascending staircase whose chunky overscaled balusters seem entirely appropriate in scale. The double-height entrance hall is bisected by a barrel vaulted lobby elegantly detailed in brushed granite with black diamond accents. It is a space of considerable clarity, rigorously detailed with a granite reception desk and entirely devoid of ephemera, with simple understated signage. It resembles a hall of a renaissance villa, with
Fox Plaza

Fox Plaza is sited on a 6-acre parcel on the Twentieth Century Fox west-side lot fronting Avenue of the Stars. Placed midway between Santa Monica and Pico Boulevards, it is bounded by Olympic Boulevard to the northwest, an as-yet-undeveloped section of Century City, and Galaxy Way to the southeast in an as-yet-undeveloped section of Century City. And on the Twentieth Century Fox west-side lot fronting Avenue of the Stars, and a detached, six-story parking structure clad in pre-cast concrete panels located on Olympic Boulevard below, and partly visible behind the tower. Between them is a granite-paved landscaped motor court partly surrounded by a parapet wall. This is located on a bluff above Olympic Boulevard affording a panoramic view of the Wilshire Corridor to the north and the Hollywood Hills to the east. The site slopes from south to north before dropping sharply to the east. The site slopes from south to north before dropping sharply to the east. The site slopes from south to north before dropping sharply to the east.

A programmatic and visual separation characterizes the scheme, which consists of two disparate elements: a 34-story, granite-clad office tower fronting Avenue of the Stars, and a detached, six-story parking structure clad in pre-cast concrete panels located on Olympic Boulevard below, and partly visible behind the tower. Between them is a granite-paved landscaped motor court partly surrounded by a parapet wall. This is located on a bluff above Olympic Boulevard affording a panoramic view of the Wilshire Corridor to the north and the Hollywood Hills to the east. The site slopes from south to north before dropping sharply to the east. The site slopes from south to north before dropping sharply to the east.

A retail and recreation section along Constellation Boulevard comprises the Century Plaza Hotel, Century City Plaza Mall, and the Shubert and Plitt Theatres. Further south is Century City suburbia—an expanding range of low rise condominiums. It was into this relatively detached setting that Fox Plaza was placed on virgin land—a consequence which both adds and detracts from the scheme.

This detachment gives the tower a certain visual drama. But it is even more interesting to envision it sited among the office towers or juxtaposed with the theme towers.

Conceived as a landmark on a portion of the 63-acre Fox lot, the building provides close to 700,000 sq. ft. of office space in a 34-story tower with parking for 2,000 vehicles. Designed for a partnership of Miller-Davis-Klutznick-Gray with Twentieth Century Fox and built over a 3½ year period, it was intended to provide office space for both Fox and for leasing. Another stage in the capitalization of Fox's Westside assets commences with Fox Plaza, a process begun by the original development of Century City.

Exploiting its location close to the San Diego and Santa Monica Freeways with accessibility to the cities of Santa Monica, Beverly Hills and West Los Angeles, the program aimed at attracting potential tenants from Century City, Mid-Wilshire, and Downtown Los Angeles—an aim which has succeeded in a 90% letting.

A major programmatic aim, the provision of 14 corner offices, led to the generation of a square plan form; lower floors comprise 22,000 sq. ft. receding to 18,000 sq. ft. as the building rises, and finally 13,000 sq. ft. at the upper levels. Prismatic triangular projections were overlaid on the square plan, which developed into a diamond overlaid on a square.

Exterior imagery, and in particular the resolution of the entrance lobby, mark an evolution from Johnson's previous work at Johnson/Burgee to the roof and is vented, drawing fresh air from the exterior, supplying it to each floor. Another vent draws way exhaust air, operating without man-made power. The building provides 85/4 watts electrical capacity per sq.ft., and a provision for future expansion. To augment existing recreational facilities in Century City it is proposed to use the motor court for recreational and cultural uses and for open-air gatherings.

Developed by R. Scott Johnson, design principal at Pereira Associates, Fox Plaza aims to be an urban landmark in the Los Angeles tradition of Ballocks Wilshire and the Central Library; and is the major focal point on Olympic Boulevard travelling westbound towards Beverly Hills. Though not situated on Olympic Boulevard, it does mark its intersection with Avenue of the Stars, standing apart from Century City in marked contrast to the forms of the earlier buildings. In doing so it achieves a strong autonomous presence.
Mario Botta describes his archi­tectural house as three stories high; its first floor relates to the earth, its second is the daytime level and relates to the horizon, its third is the night­time level and relates to the sky (thus the invariable skylight). Each house Botta flashes on the screen is pro­totypical of this dictum. He tells us that all humans share the need for these three relationships to their environment.

The houses he has shown are startlingly similar with generally sym­metrical facades on a common box­form. At first sight, the fenestration on these facades seems pleasantly varied. Skylights seem de rigueur, covering a modest slot running down the center of the flat roofs, some with long peaked gable forms and others long barrel vault forms. But the fenestration in the facades, varied as they seem at first, soon reveal a common pattern: wide at the ground floor and progressively narrower as they rise to the second and third levels. Only one maverick disobey,s all the rules for it exhibits only a single large glazed hole, overlapping the first and second levels but favor­ing the second. Lovely slender muntins fan out in gentle cat-tail curves from a central stalk. They emphasize the symmetry.

Though Botta's speech is filtered through a skilled interpreter, intensity crackles even in his Italian words and phrases—and would have even without the electricity of his presence on the stage. He feels deeply the need to restore the house to its primitive role: a place to plant roots, a place of peace. Today's house, he says, is only a parking place where one even rarely knows his neighbors. And urban places share the home's responsibility for re-creating community. They must be spaces that nurture communication and the solutions are far beyond those of technology. J.J. Rousseau whirls out of the eighteenth century.

Botta's presence had packed the auditorium, even the aisles. About an hour into the lecture we fled our standing room in the aisle, perhaps too soon to hear his proposals for reform but, then again, perhaps they were implicit in his vision of the healing quality of his houses. As we left, we heard him say, "All creative work is a search of a great past."

Botta: idiosyncratic, yes, but also, unfortunately, didactic; a ver­itable artist. "Talking and writing are always misconstrued. Greed has never been this and creative interest so pass!' This anger of a totally immersed artist rises repeatedly to eloquent eloquence for a belief in the magic of beauty, and, as an aside, he draws slips of paper, comparing us from the crowd, we rephrase our thoughts and come up with a "poetic form in the service of beauty."

A recent reading of James Boyd White's "Essays On The Rhetoric and Poetics of The Law" explained how a work of art, whether a great poem or a legal garment, acquires its greatness only by the resolution of opposing forces. This greatness we call artistic form. Balance, proportion and intention create the components of artistic form whether graphic, plastic, structural, literary or musical. The presence of such form is a precondi­tion for a process to take place between the creator of the art and its observer. Each is able to bring his life experience to bear only if such a form is created from that resolution. Each is able to explore the process of its creation, following it from inception to completion! The sharing of this process by the creator and the observer gives birth to a relationship of community between them—not in the superficial sense of simple toler­ance of differences but rather in the deeper sense of the exploration and comparison of differences and the resulting understanding that the work of art makes possible through its act of making.

As John Lautner rapidly flashes his slides on the screen, our first blur of sight is shaded with what seems only a teasing kaleidoscope of bent and concrete structure threatening to crush great sheets of fragile glass. But then with surprising frequency they suddenly quiet down as if tamed by a powerful unseen hand and resolve into a lovely array like a crowded company of ballet dancers frozen in action—a beautiful set piece. At once. Bodies stand poised alone while oth­ers grip each other reassuringly as if preparing for giant leaps or pirouettes about the stage. Fragile, feminine glass stands confident of its safety even as tons of concrete hover menacingly. Only the glass will be safe it seems for the eons as the giants shake years of storms from their sheltering shoul­ders. And people are inside and community has been born between them and their architect.

Where is the engineer? Invisible at the service of the architect. Where is the architect? Subsumed by the artist. Where is the client? Linked, through the resolution in the art, to a deeper understanding of himself and his image of the world.
The Architect in Court May 17

"The Architect in Court, Your Day May Be Coming," a half-day seminar featuring six attorneys who are experts on construction law, arbitration, liens, liability, and contracts, will take place Saturday, May 16 at the Department of Water and Power in downtown Los Angeles.

Jointly sponsored by the LA Chapter and the Pasadena-Foothill Chapter, the seminar will be held from 8:30 am to 1 pm in the DWP auditorium at 111 N. Hope St. Free parking will be available in the DWP parking structure.

Fee for the program is $25 for AIA members, $35 for non-members and $15 for students. Reservations are requested and may be made by calling the LA Chapter office, (213) 659-2282 by Monday, May 11. The fee at the door, if space is available, will be $10 extra for AIA members and non-members and $5 extra for students.

Following is the program schedule:

8:30-9:00 am: Registration, coffee and donuts.
9:00-9:10 am: Welcoming remarks by John Grist, AIA, president, Pasadena-Foothill Chapter. Comments by the program moderator, Fernando Juarez, AIA, director, LA Chapter.
9:10-9:40 am: "Introduction to the Courts," Cyril Cherry, AIA, attorney with HCT Inc. and president of the LA Chapter.
9:40-10:10 am: "Construction Law and the Architect in Court," James Acet, attorney. Discussion: The legal system from the perspective of the defendant; modern trends in architect liability; selected defenses; and questions of insurance coverage.
10:10-10:40 am: "Court or Arbitration, Where Should the Architect Be?" Stephen J. Densmore, attorney. Discussion: Relative cost; right of discovery; expertise and expense of arbitrators; limited right of joinder; limited right of appeal; and time savings.
10:40-11:00 am: Refreshment break.
11:00-1:30 pm: "Liens, Copyrighting, Defense Housekeeping for Court," James R. Negele, attorney, Negele, Knopfle, Pierson & Robertson.
11:30-Noon: "Architects' Liability: How Is It Viewed by the Courts?" Gerald G. Weisbach, attorney, Pillsbury, Madison & Sutro. Discussion: Contract liability--social changes and changes in the profession, delivery of services and the construction industry; and remedies--client selection, communication, contracts and record-keeping.
12:30-1:30 pm: Questions and answers from the audience.
Additional information is available from Fernando Juarez, (213) 385-8046.