# Architect’s Calendar

**September 1987**

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<th>Date</th>
<th>Event</th>
<th>Location</th>
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<tr>
<td>TUESDAY 1</td>
<td>Executive Committee 2 pm</td>
<td>Board of Directors 4 pm, Los A.</td>
<td>(213) 386-3361</td>
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<tr>
<td>MONDAY 7</td>
<td>Library Committee</td>
<td>Chapter Board Room, M-62.</td>
<td>(213) 659-2282</td>
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<tr>
<td>TUESDAY 8</td>
<td>Historic Preservation Committee</td>
<td>Chapter Board Room, 6-30 pm.</td>
<td>(213) 659-2282</td>
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<tr>
<td>MONDAY 14</td>
<td>Architect’s Calendar</td>
<td>Chapter Board Room, 6-30 pm.</td>
<td>(213) 659-2282</td>
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<td>TUESDAY 15</td>
<td>Architecture for Health Committee</td>
<td>Chapter Board Room, M-62.</td>
<td>(213) 659-2282</td>
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<td>MONDAY 21</td>
<td>Environmental, Lighting, Landscape, Furniture Design Classes</td>
<td>Chapter Board Room, M-62.</td>
<td>(213) 659-2282</td>
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<td>TUESDAY 22</td>
<td>Project Insurance Policy Seminar</td>
<td>Chapter Board Room, M-62.</td>
<td>(213) 659-2282</td>
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<tr>
<td>MONDAY 28</td>
<td>Introductory Landscape Architecture course begins</td>
<td>Chapter Board Room, M-62.</td>
<td>(213) 659-2282</td>
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<tr>
<td>TUESDAY 29</td>
<td>Practical Approaches to Preparing and Developing a General Plan</td>
<td>Chapter Board Room, M-62.</td>
<td>(213) 659-2282</td>
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<tr>
<td>WEDNESDAY 2</td>
<td>Historic Preservation Committee</td>
<td>Chapter Board Room, 6-30 pm.</td>
<td>(213) 659-2282</td>
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<tr>
<td>THURSDAY 3</td>
<td>Architecture for Health Committee</td>
<td>Chapter Board Room, M-62.</td>
<td>(213) 659-2282</td>
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<td>FRIDAY 4</td>
<td>Historic Preservation Committee</td>
<td>Chapter Board Room, 6-30 pm.</td>
<td>(213) 659-2282</td>
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<tr>
<td>WEEKEND</td>
<td>Vertical and Horizontal Design Classes</td>
<td>Chapter Board Room, M-62.</td>
<td>(213) 659-2282</td>
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<tr>
<td>TUESDAY 9</td>
<td>New Member Orientation</td>
<td>Pacific Design Center, Room 259,</td>
<td>(213) 659-2282</td>
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<tr>
<td>WEDNESDAY 9</td>
<td>Associate Board Meeting</td>
<td>Pacific Design Center, Room 259,</td>
<td>(213) 659-2282</td>
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<tr>
<td>THURSDAY 10</td>
<td>Pro-Practice Committee</td>
<td>Pacific Design Center, Room 259,</td>
<td>(213) 659-2282</td>
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<tr>
<td>FRIDAY 11</td>
<td>CCAIA Board Meeting</td>
<td>Sacramento</td>
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<tr>
<td>WEEKEND</td>
<td>Pro-Practice Committee</td>
<td>Pacific Design Center, Room 259,</td>
<td>(213) 659-2282</td>
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<tr>
<td>TUESDAY 16</td>
<td>LA Architect Editorial Board Meeting</td>
<td>Chapter Board Room, 6-30 pm.</td>
<td>(213) 659-2282</td>
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<tr>
<td>WEDNESDAY 16</td>
<td>Extension’s Certificate Program in Gardening and Horticulture</td>
<td>Open House Sponsored by UCLA</td>
<td>(213) 659-2282</td>
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<tr>
<td>THURSDAY 17</td>
<td>Environmental, Lighting, Landscape, Furniture Design Classes</td>
<td>Chapter Board Room, M-62.</td>
<td>(213) 659-2282</td>
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<td>FRIDAY 18</td>
<td>Building Performance and Regulations Committee</td>
<td>Chapter Board Room, M-62.</td>
<td>(213) 659-2282</td>
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<tr>
<td>WEEKEND</td>
<td>Enviromental, Lighting, Landscape, Furniture Design Classes</td>
<td>Chapter Board Room, M-62.</td>
<td>(213) 659-2282</td>
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<tr>
<td>TUESDAY 23</td>
<td>Pro-Practice Committee</td>
<td>Chapter Board Room, 6-30 pm.</td>
<td>(213) 659-2282</td>
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<tr>
<td>WEDNESDAY 30</td>
<td>Enviromental, Lighting, Landscape, Furniture Design Classes</td>
<td>Chapter Board Room, M-62.</td>
<td>(213) 659-2282</td>
</tr>
<tr>
<td>THURSDAY 24</td>
<td>Environmental, Lighting, Landscape, Furniture Design Classes</td>
<td>Chapter Board Room, M-62.</td>
<td>(213) 659-2282</td>
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<tr>
<td>FRIDAY 25</td>
<td>Building Performance and Regulations Committee</td>
<td>Chapter Board Room, M-62.</td>
<td>(213) 659-2282</td>
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<tr>
<td>WEEKEND</td>
<td>Environmental, Lighting, Landscape, Furniture Design Classes</td>
<td>Chapter Board Room, M-62.</td>
<td>(213) 659-2282</td>
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</tbody>
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**Notes:**
- Contact numbers are provided for each event.
- Some events require registration or have specific dates.
- Events are scheduled from Monday to Friday.
- Weekend events are marked separately.
- Locations include various meeting rooms and galleries.
- Contact information is included for further details.
- Events cover a range of topics from architectural design to educational programs.

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**Contact Information:**
- LA Architect: (213) 405-4581
- CCAIA Board Meeting: Sacramento
- Extension’s Certificate Program: (213) 206-8503
- Environmental, Lighting, Landscape, Furniture Design Classes: (213) 251-0555
- Building Performance and Regulations Committee: (213) 659-2282
- Architectural courses: UCLA Extension Center, 12900 Wilshire Blvd., #300, Los Angeles. (213) 825-9555.
EXECUTIVE SECRETARY

Our growing Architectural/Design firm requires a well-organized, people-oriented Executive Secretary, preferably with Architectural office experience. Good career opportunity for someone who can handle our phones, do light typing, some bookkeeping and a multitude of tasks. Word processing skills a plus, must be willing to learn. 30-40 hours/week, $9.00/hr.

Call for application after 1:00 p.m. (213) 934-5285

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EXCELLENT CAREER OPPORTUNITY FOR HIGHLY-MOTIVATED SENIOR ARCHITECT. LICENSED OR WORKING LICENSE. OUR GROWING ARCHITECTURAL/DESIGN FIRM will provide a diversity of projects in a competitive team environment. Growth and learning are unparalleled. The successful candidate will have a minimum of 3-5 years of working drawing experience, especially in large residential projects, mall stores and interiors. Design background needed; although position is not exclusively design. CAD experience is preferred; must be willing to learn.

This position provides an opportunity to manage a team of draftsmen and oversee entire projects, on time and within budget. Client contact, participation in contracts and field experience will be extensive.

Our firm has an excellent reputation and many opportunities for expansion. We seek a motivated professional to help us continue our growth. Salary commensurate with experience. $30,000-40,000. Call for application after 1:00 p.m. (213) 934-5285

LA ARCHITECT

1900'S REDWOOD

For Rent: Lovely Victorian house on quiet walk street 1/2 block from the beach in Venice. Very secure. 3 bd, 2 baths, 4 porches, separate living room, formal dining room, garden, laundry, parking. $2100. Cell Ana (213) 299-7299.

JOB OFFERED

Senior CAD drafter, degree or 5-years experience type V construction, Versacard experience preferred, for production department of fast-growing Venice firm. Hinge Charrier and Associates. (213) 396-3838.

WALLACE NEFF, ARCHITECT OF CALIFORNIA'S GOLDEN AGE

Compiled and edited by Mr. Wallace Neff, Jr. text by Alison Clark, foreword by David Gebhard, Capra Press, $50.

Considering how many anthologies of Los Angeles architecture have omitted this highly respected revival style architect, this oversized volume on his life and work should be an asset to the well-stocked regional library. Because it costs so much and delivers so little, however, it is destined for remainder tables.

Wallace Neff's oldest son was on the right track for an architectural career when he followed his father as a junior technician on the construction of Los Angeles' Academy of Motion Picture Arts and Sciences, better known as the Academy's very own amphitheater. This job could not have fulfilled enough for the Laguna Niguel realtor son. A narration, with some details of LA's most colorful characters, is the best way to think of Neff's son, who arrived in Southern California with the first land boom of the 1880's. His grandfather was the publisher of Rand McNally maps and atlases, and Andrew McNally brought along more potential boosters, such as Chicago Tribune publisher Joseph Medill.

Neff's family was among the wealthy Middle Easterners who knew the subject in a vacuum, assuming the statistical accuracy of the Huntington Library. All the range of professions which Neff's clients pur­sued were fulfillment enough for the young architect; he moved to Washington, was in Los Angeles plans for the Los Angeles Times, one of the influential publications which Neff's clients pur­sued. Although Neff's son moved to Washington, was in Los Angeles plans for the Los Angeles Times, one of the influential publications which Neff's clients pur­sued. Although Neff's son moved, his parents remained in the care of the Huntington Library could have provided the glimpses of character than distinguishes biography from the mere history of a building. For all the blips in his story, the Huntington holds the answer to that one question he hoped he would be well-documented, his "air­form" pneumatically-formed house. This book's dust jacket shows a house that was mercifully never executed. The bad dream has a smat­tering of every idiom Neff worked in, no one of the simplicity which he insisted his draftsmen pursue. Author and son, actually "Wallace Libby Neff," to his father's "Ewdin Wallace Neff," would have paid the highest tribute to their subject if they had covered the book as Neff did his in 1963. His Architecture of Southern California shows the crown of a pneumatically-formed "bubble house" he patented for the first time in 1936, hiding behind a long, plain wall. It was the simplest structure, faced with a touch of wrought iron in the balcony or light fixture or window covering, which Neff's son best remembered for not the expensive housing behind it. Spanish Colonial was his best medium, or as he called the George Washington Smith/Ronald Coate/Reginald John­son palette, "the California style."

Diane Kanner

Ms. Kanner is preparing a book-length manuscript on Wallace Neff at the University of Southern California in the Master of Professional Writing program.
RESOLUTION
The XVIIth Congress of the UIA has selected as its theme the urgent matter of human settlements and the building of tomorrow's world.

The continuing buildup of nuclear, chemical and biological weapons directly contradicts this goal and threatens the destruction of the whole of mankind. Moreover, the inordinate cost of the arms race diverts massive and ever-increasing resources away from the objectives of the UIA.

Therefore, this XVIIth Congress of the UIA urges that all the nuclear powers work for an end to the arms race and devote their energies and money to assist those most in need of homes and places to work. The UIA welcomes the formation of International Architects Designers Planners for the Prevention of Nuclear War, endorses its goals and supports its efforts to preserve peace on earth.

Semi-Finalists Selected in West Hollywood Competition

Five semi-finalists have been selected in the West Hollywood Civic Center competition. Selected to compete for the proposed $25 million project were Janek Bielski, architect, Los Angeles; Edmund Chang and Roger Sherman, Boston; Michael W. Folonis and Associates, Santa Monica; Dopald B. Genasci, Architecture and Urban Design, Eugene, Oregon; and Michael Pyatok, Pyatok Associates, Oakland.

Awards of excellence, (second prize) were awarded to five firms: Decker Kemp Architecture and Urban Design, from Chicago, Jones and Kirkland Architects, from Toronto, KCR/ Site, Los Angeles, Walderman Piascecki Architecture, Montreal, and Zimmerman Architects and Planners/ Oved-Zimmerman Architects, Los Angeles.

The jury awarded honorable mention and merit awards to sixteen additional firms.

Nearly three hundred entries were received from architects and designers from the United States, Great Britain, France, Italy, Japan, Australia, Canada, Mexico, Argentina, and Austria, to name a few.

Architect Charles Moore chaired the 11-member selection jury which also included Cesar Pelli, architect of the Pacific Design Center in West Hollywood, landscape architect Diana Balmer, graphic designer Deborah Sussman, architect Ricardo Legoreta of Mexico City, urban designer Peter Walker and Robert Harris, Dean of the USC School of Architecture. Local West Hollywood jury members included City Council-

member John Heilman; Dale Lieb- witz-Neglia, Planning Commissioner; Aida Morgenstern, Fine Arts Board member; and Erich Burkhard, Public Facilities Board member. Urban designer Michael Pittas was competition advisor.

The 1.9 square mile City of West Hollywood, which was incorpo-rated in November 1984, is located between Beverly Hills on the west and Los Angeles on the east. West Hollywood has one of the largest concentrations of designers and design exhibition facilities on the West Coast and is the home of many of the finest restaurants and night-clubs in Southern California.

Schindler Centennial

September 10 is the beginning of R. M. Schindler's centennial year, and the Friends of the Schindler House are marking the occasion with a major exhibition in the house, which is currently being restored. The exhibition opens October 10 with a gala dinner, cooked by Wolfgang Puck and served in the Schindler House garden. Hans Hollein is the honorary chairman of the event. Proceeds from the gala will be used to create a fund for the continued restoration and maintenance of the Schindler House. For further information call (213) 651-1510.
WEBSTER'S: Compatible (L. compat., to suffer together), capable of living together harmoniously. Harmony (Gr. harmos, to fit together) agreement in feeling, proportionate arrangement of color, size, shape.

Contextual (L. contextus, to weave together), connected with the background or environment.

What are we asking of Gwathmey Siegel's addition to Wright's Guggenheim? To be compatible? The original Latin meaning of the word, "suffer together" is unthinkably, the very deadmost of all in the proposed design. The modern meaning, implying harmony, describes what we would wish. How about contextual, "to weave together"? Yes, but how? How can it be woven together with the Guggenheim without the impertinence of an attempt to design like Wright? Try another word: respect, to show honor or esteem, avoid intruding upon. Neither Gwathmey's design nor Michael Graves' design for the Whitney, show honor or esteem and most certainly intrude upon, even overwhelm, these masters' buildings. So, for this last indignity we cannot resist the word, contemptible.

So what do these latter day designers need? Perhaps, above all, humility. Humility opens the door for empathy (Gr. empatheia, affection, passion), the sympathetic projection of another's personality into one's own personality in order to understand him better. Or, more colloquially, "to crawl inside the skin of another." Not easy. Especially if one is currently being widely published and lionized.

Back to the word respect, and its extension, intrude. Do not both of Gwathmey's proposed designs intrude? Remember Robert Sommer's Personal Space? In Western societies sensitive people do not converse "belly to belly" with a fellow being; we stand back, even if ever so little. Perhaps Gwathmey could pull his slab's tummy in a bit—perhaps in ever so slight a concave arc that would at the same time suggest outstretched arms of affection, honor and respect. A bit of anthropomorphism may be needed.

But now this respectful bystander must not be blind for he is overlooking a masterpiece. Would windows be stand-ins for eyes? Of course not—we reseat the encounter with a face whose eyes hide behind dark sunshades. Then a balcony in the arc? Balconies communicate. Balconies acknowledge something of importance in their purview even though otherwise largely useless. Recall D'Ocletian's palace balconies overlooking the Adriatic; the Pope's balcony on St. Peters' facade? Now the respect travels both ways: from observer to observed and back again. Popes and worshippers are mutually dependent. Now we can envision a worker in Gwathmey's slab leading a visitor out on the balcony: "Look," he says, "you can take your time up here. From up the crowded street. Time to think about the respect it inspires." Civilized dialogue between two buildings.

Graves' addition to the Whitney, too, must be civilised. This is not another case of "belly to belly"; this is a frightening mugging. A huge, aggressive blob has leaped on the shoulders of the Whitney, oozed down and around so as to pin its arms to its sides and momentarily threaten enevelope eyes and nose completely, suffocating it without a scream.

What to do? If additional space is so desperately needed perhaps the enveloping mass can be taught civility by permitting Breuer's gem some space—"personal space," again. Perhaps a very deep indentation completely separating old and new, wherever their surfaces now lock in an unhappy embrace? The elimination of the suggestion of such an indecent coupling might legitimize their con-jugal relationship. Such an addition might then suggest a protective spouse sheltering his beloved (or perhaps her beloved, given the strong sexual contrasts of the two). Better yet, a strong, loving daughter solicitous of her sturdy but elderly father? Honor and respect again, without too seriously bruising the architects' egos.

If the above won't work then fall back on one of the following: Get the mugger off Breuer's back by cutting the program to a size that will stand at the side only—nothing on top. Then, since Graves' proposal suggests that he is indifferent to context, let Graves be Graves and throw context to the winds—no more startling than plunking Richard Rogers' new Lloyds building down in the middle of Lon-
don—lots of precedents for this. If all else fails then raze the Breuer and raise a Graves. Just get Graves off Breuer back. Or get a new architect. The notable name of Edward Larabee Barnes appeared again this month along with his co-architect Antoine Predock for their addition to Santa Fe's Museum of Fine Arts, a fine, fat, faux-adobe example of Santa Fe's not too venerable, indigenous "territorial" style. Not for Barnes and Predock to lacerate this faux-adobe with Bauhaus glass—no, respect was their byword. As Charles Gande wrote in Architectural Record, "it is architecture reduced to a barely audible whisper."

We'll say, perhaps it is too late for Gwathmey and Graves to reduce their voices to whispers. The caring world is listening.

Paul Sterling Hoag, FAIA

Compatible or Contemptible?

The Listener

Sandcastle Winners

In the Sandcastle Category first place went to "Gulliver," SWYPT, a large human figure tied to ground based on Gulliver's Travels. Honorable Mention was "Architectural Wonders of the World," Landworth, Deetske and Brown, a world map with structures in countries.

In the individual category, first place went to "1930 Complex," a small detailed structure with a triangular facade.

Obituary: Murray Feldman

Murray Feldman, the founding executive director of the Pacific Design Center, died in July at the age of 64. Described by colleague James Goodwin as "a man of dreams," Feldman was the moving force behind the PDC, making it into the pre-eminent center for design and furnishings on the West Coast, and initiating West Week.

His industry-related activities included the American Society of Interior Designers National Planning Committee and Institute of Business Designers Advisory Council, among others. He was recently elected President of the World Association of Merchandise Marts. Feldman was active in community and social causes, as well, often donating the use of the Pacific Design Center for meetings and charitable events. He was on the advisory board of Architects, Designers and Planners for Social Responsibility, and was President of Design Alliance to Combat Aids.

Feldman was deeply involved in the expansion of the Pacific Design Center at the time of his death. The owners of the complex will honor his memory by naming the planned, free-standing gallery the Murray Feldman Pavilion.

Terzian to Direct Chapter PR

The Los Angeles Chapter of AIA is embarking upon a public relations program to publicize AIA events and programs to the general public, to establish stronger relationships with government officials and to encourage membership participation in the chapter and community. A Los Angeles-based marketing and public relations firm, Carl Terzian Associates has been retained to help support these activities during a one-year marketing effort.

LA/AIA Executive Director Victoria Crayne said the public relations efforts are designed to overcome the organization's lack of an image among the media and the public, and to help people better understand what an architect does.

"We are looking to AIA members to help identify areas of concern related to city issues and to ultimately become more involved in expressing their views to elected officials," said Crayne. "We plan soon to survey the membership to identify some of those areas of interest, as well as AIA members interested in acting as AIA spokespersons both with the media and community groups."

Carl Terzian representatives will coordinate media and networking opportunities by working with AIA members, committees and the board of directors.

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CONSULTATION • SALES • INSTALLATION • TRAINING • SERVICE
“Welcome to the Orange County Convention Center,” exclaimed the motto in front of the Orlando, Florida venue for the AIA national convention and design exposition. Approximately 1900 architects from all around the United States attended the highly successful event. It was comprehensively successful in that it covered a myriad of subjects with an unparalleled number of programs, seminars, consultations, exhibits, case studies, forums, and symposia designed to meet the specific needs and expand the knowledge of the architect. All the convention activities reflected the theme “Fact, Future, Fantasy.”

One of the fantasies of the convention was AIA’s national design charrette to design the space station on the moon. Students from all over the country were placed in 15 design groups. Another “fantasy” was a three-day program open to kids of all ages interested in construction with Lego blocks under the direction of prominent architects including the 1987 honor award winner.

Walt Disney’s fantasy was brought to the convention with an entire morning devoted to the Disney Development Company, a very enthusiastic group of architects. In addition, special visits were arranged to Disney World’s amusement parks and behind-the-scenes automation.

The “fact” of the convention was predominant in that it provided learning opportunities for architects with numerous seminars including: the impact of tax reform, microcomputer software, professional liability, peer review, public relations, women issues in architectural practice, daylighting design, and many, many more. It would have been physically impossible for any AIA member to attend or hear all the many seminars taking place simultaneously.

Every session and seminar was video-taped and recorded. Video tapes and cassettes will be on sale shortly. Members wishing to obtain them should write or call the AIA National Headquarters in Washington.

The convention also provided an opportunity for architects to meet with all the federal agencies and commission architects. The agencies held three days of personal interviews by appointment discussing their selection procedures with hundreds of architects.

While all the seminars, exhibits and symposia were going on, the AIA held business meetings to vote for by-law changes, for adoption of resolutions and for the elections of directors and officers. Candidates were interviewed and asked questions by the commissioner after the morning to appoint them on the last day and results announced during the last meeting. All the national resource committees also held educational seminars and committee meetings to evaluate achievements and establish new directions.

Another convention focus that fell into the “future” category was the emphasis on the trends of the economy and the business market forces that influence the need for architectural services. Dr. Pat Choute, economist, analyzed the global economy in order to understand its effects on the local economy and work for architects. Michael Mann, creator and producer of Miami Vice shared his views on architecture and cinematography.

Kenzo Tange, Honorary FAIA and 1987 Pritzker architect award winner was honored the grand opening of the convention. He presented a lecture on current architectural developments around the globe.

To close the convention, Monday afternoon sessions were devoted to discussions about architectural design. There was a reception featuring the 1987 recipients of AIA honors and awards. Slides of the winning designs were shown and discussed by each recipient. There were design case studies with architectural critiques from New York, Boston, and Chicago. Fellows and honorary members all featuring outstanding architects and architecture.

The convention’s main final event was a discussion between architect Philip Johnson and three leading architectural critics exploring the future of architectural design. Philip Johnson’s brilliance gave a glow to the convention that will long be remembered and continue to shine until next year’s convention in New York City.

Fernando Juarez, AIA Mr. Juarez is an LA/AIA Director.

Associated Minutes

Sandcastle Competition. The 1987 LA/AIA Associates sponsored a fun-filled day at Dockweiler State Beach, on Saturday, August 1. All members of the Board would like to thank R.D. McDonnell for his unceasing effort in making this year’s Sandcastle Competition such a roaring success.

Statewide Caucus. Associates Board President Allen R. York will attend the statewide caucus in San Francisco on August 15. Goals include improving the status of Associates, and creating a more effective statewide networking for Associates.

Board Positions. The Associates Board is looking for students and interns interested in becoming involved. Nominations for positions will take place in October, elections will be in November, and the year-end dinner will be in December. Position descriptions will be published soon in LA Architect. Since there are no general membership meetings for the Associates, the Board meetings are your opportunity to meet other Associate members.

LA Conference. October holds much in store for AIA activities. The LA Conference will take place on October 15, 16, 17, and 18. Highlights include:

Friday, October 16: Associates Breakfast, Pacific Design Center, 7:30 am.

Friday, October 16: “Getting in the door and staying there,” seminar for resumed review and panel discussion 9:30 am.

Sunday, October 18: WAI Home Tour.

Real Problems Competition. Programs will be available for the competition in the beginning of the school year. Los Angeles area university students will be participating in the competition and promises to be a challenging competition.

Real Problems

The third annual Real Problems competition, a national architectural design problem sponsored by the LA/AIA Associates, will be held this fall. The competition entries will be the focus of an exhibit in the Spring of 1988.

Real Problems was originally conceived by the Associates as an exercise in exploring architectural solutions to problems of a social nature. Each problem has been set of prototypical issues which go beyond the specific competition site. The intent is to inspire students and young professionals to respond architecturally to real problems in our society and to invite interaction among architects, developers, law-makers and the public.

The subject of Real Problems—1988 is a mixed-use project above the initial terminus station of metrorail. The design solution should focus upon the urban, architectural, and social impact that a metrorail station has upon its surroundings. The site is located at Alvarado and Wilshire Boulevards, across from MacArthur Park in the Westlake district of Los Angeles.

Participation in Real Problems is open to non-licensed architectural professionals and students of architecture. To register and receive the program kit, send name(s), address, telephone number, school, date of graduation (or anticipated date), along with a $25 check or money order to LA/AIA Associates, 8857 Melrose Avenue, M-72, Los Angeles, CA 90069. Registrations must be postmarked by September 30, 1987. Program kits will be distributed in the early part of September. Any questions may be directed to the LA/AIA office at (213) 659-2282.

Members


Transfer Out. Richard N. Rice, San Fernando Valley; Stuart N. Mayer, Bosten; B. Robert Axton, Pasadena/Foothill; Gary M. Burks, Cleveland; Pamela Palmer Delphentech, Connecticut.


Transfer In. Mohammad Vegheii, RTKL Associates Inc., from San Diego; Robert C. Bangham, Kaminer Associates, from Charleston, Jim C. Pan, Lewis Homes of California, from Orange County; Wai Yee Lee, from Orange County.
business. Art will have to go somewhere else for its realization.

Architects have a responsibility to obtain a greater understanding of how to respond to a much broader client which is the art itself. The museums are interesting examples of work but are obsolete by what they are. For example, the Guggenheim is only designed for small European paintings. It is difficult to place various groups of art inside that space.

There is a tremendous history being created by James Turrell and his fellow artists that may never be allowed to flourish unless the museum administrators and architects designing new facilities such as the New Long Beach Museum of Art, the Santa Monica Museum of Art, and the ones on hilltops are able to express the foresight needed to nurture new forms in art and society.

2nd Meeting is open for viewing Thursday and Friday evenings at 1/2 hours before sunset to 45 minutes after sunset. It is also available for sunrise viewing every 2nd and 4th Sunday of the month one hour before sunrise to 1/2 hour after sunrise. Sunrise viewing is by appointment only.

James Turrell has created a piece of work that can only be fully appreciated by making the effort to go into the skypiece and experience the events of the sky for yourself. Every viewer interviewed during the initial investigations for this article came away with a different interpretation. Some found it to be very romantic, others felt it to be a spiritual experience, awe inspiring, and there were those who never made the effort to look into the work. 2nd Meeting will be available for viewing until January 10, 1988. After that it will only exist as memory once the city tears down the structure to make way for three more parking spaces. It will, however, be reconstructed as part of Cliff and Mandy Einstein’s private collection.

This article is only a reflection of what has been formulated through observation, research and discussion. It is my interpretation. Go make the connection with 2nd Meeting and allow yourself to be pleasurably disoriented to create your own unique reality.

Miguel Baltierra

Towards sunset.
provide the effect of movement while the viewer remains stationary. Minor changes will occur from the properties of light.

Other artists have created work that is in opposition to nature. The theme of man dominating nature can be found in large earthworks from the late 1970's. Turrell's work reflects an interest in taking cultural concepts and placing them in contexts of natural surroundings. It is a means of breaking down learned prejudices.

"That we not think to be a part of nature is a conceit. Instead of competing with the sunset, work with it. Draw it in and make it part of the way we perceive the world. Thinking of technology as something that is alien and apart from us is not so. It is something that is intuitively part of us. It is not so much as we rule the universe but we help form it. Not knowing how we form it creates a loss of power. You look into my work and see yourself seeing. It is the price of admission. You're not just looking at it but entering it."

2nd Meeting comprises what is called realistic art. It is about what is real. It is not referential, like realistic painting which is about something real. It is reality and not a record of it. Turrell indulges our unique sense of perception like Claude Monet did in his Water Lilies. Monet's paintings use our entire field of vision. In that way, they are about seeing the painting rather than acting as a record of something else.

Turrell states "My interest is in taking people away from painting and pulling them into this. I want to work directly with space. Painting does not have the ability to contain what this can do. As American culture evolves, it will not use European forms."

Abstract Expressionism was the first break from the old culture as was the minimalist movement which was a reactionary movement against Abstract Expressionism. These breaks did not occur in painting but in object making. The works of Richard Serra, Michael Heizer, Ron Cooper, Peter Shelton and Larry Bell are but a few examples of the American art form. This change is not limited to artists. The work of Frank Gehry has also provided the evolution of new forms, something Turrell refers to as "the trash ing of the not ions of non-self expression."

Evolution of American art through 3 dimensional objects is greatly affected by many unfortunate circumstances. Turrell's analysis of the situation points to the art's force as collectable object. "It is easier to collect painting for it is easily transporable and tradeable. The force of the consumer will take us back to painting. Art must not be limited to something you can hang on the wall. It is not interesting to me and it is very hard for me to accept these factors. At times it is like fighting with your hand tied behind your back."

Art collectors also influence the future of art, but it is the museum buildings that are sealing the fate of an art form that is just in its infancy. Today's museums are mausoleums for art and culture that was. Neither LACMA nor MOCA are compatible with works created by the recent generation of light and space artists dealing with three-dimensional experiences.

"Most of these artists have a history of at least twenty years," states Turrell. "Most museums are nothing more than expressions of style. What is happening is the creation of making something that is obsolete from its very beginning. It will therefore not be viable and, before you know it, these facilities will be putting themselves out of
Various visitors expressed a sense of exhilaration when they experienced 2nd Meeting. They experienced the enhancement of their perception, a sensation triggered by a transcending of thoughts beyond the learned limits of perception. Since the power of the sky is expressed in its purest state, there is a sense of surprise unleashed from realizing a new sense of seeing. Something Turrell defines this as “seeing oneself see.”

“There is a certain frankness about the work that takes viewers directly to what it is they are seeing without running through a maze. This may be where a sense of exhilaration occurs. The puritanism and perfection in the construction of the piece is besides the point. When you hear a piano you don’t ask where the hand was placed during a recital. You don’t call attention to the instrument but what comes from the instrument. You don’t call attention to the hand. To look at light, the forming of light and the forming of space is something stimulated through thought as a way to work the space. Therefore there needs to be this purity in form.”

Movement experienced in 2nd Meeting differs from Turrell’s past installations. Movement of viewers through the space signals the sequence of changes taking place. “Here I am taking advantage of something that occurs in the space that you are looking at. Other spaces involve your movement through a space. One in that aspect is the major difference. Some things are happening in terms of penetration until you get closer. The changes in the sky interior make the blues look stronger. The incandescent light fixtures enhance the velvet black color by countrextacting the atmospheric reflection of city lights which may diminish the richness of color experienced.

2nd Meeting releases a renewed awareness of even the slightest changes of color in the sky and their play on color inside the piece.

Turrell’s past installations played on a heightened awareness of time which he calls “daydream spaces.” For example, the space and time experienced while reading a book is different from the time we experience otherwise. We exist in the space created by the book. This overlay and creation of space that is generated by our own consciousness is of great interest to the artist. Overlaying of daydream space with conscious awake reality is a state of mind Turrell believes we exist in a major portion of our time.

“The time you are involved in is different. Rather than being a time that is compressed, it is a time that is expanded, though it does occur faster. Since time is an artificial construct, it is therefore easily changeable. An example is the faster time of sunset inside the piece versus the outside time. That is, sunset inside the piece will occur sooner inside the piece than outside even though time is faster. Though time is faster in relation to the outside there is an expansion of time because you are entering it with consciousness and that is something you give people with which to develop their own reality.”

5:30 am.

6 am.
2nd Meeting

Turrell Embraces the Sky

James Turrell is an artist whose work questions the limits of our visual perception. Turrell considers both what and how we see when he creates installations which explore the relationship between light, space and the viewer. He states, "I have an interest in the invisible light, the light perceivable only in the mind. A light which seems to be undimmed by the opening of the ceiling. It functions as the transition zone between the exterior environment and the 18 ft. square main space. A twelve-foot square opening, centered on the 19 ft. high ceiling, is the aperture connecting viewers with the sky. Its edges have been beveled to dissolve the depth of the ceiling construction. So the plane of the sky is brought down to the opening of the ceiling."

"It is important to remember that this is about perception and not about aperture; nor is it about architecture," states Ajax Daniels, James Turrell's architectural collaborator. "Therefore the architecture is neutral." As can be seen, there is no articulation given to the interior space. It exists as a pristine white receptor for the light and color that arrives from the sky.

In a recent interview, James Turrell explains "What the piece regards is looking at what I gave you. It is not an experiment but the reality of what and how you see. This exists as a statement of something as well-formed as that. In that way, it is different from the approach to architecture or science. First, space is dealt with by bringing the space of the sky down to the opening of the space you’re in. Then, I deal with how you sense space. The color exists in our eyes and not in the sky. Color and space of the sky become a construct of our perception; basically the media is perception. The material is the light of the interior versus the light of the sky. It is a working of the sky by virtue working the light in the interior."

The penetration of the sky into the space alters our perception. Inside the skyspace, the light blue sky appears to be translucent, infinite and three dimensional. As night falls, the sky becomes dark and opaque. It comes down to the opening of the ceiling and rides upon the same plane. Therefore the sky is no longer penetrable. What occurs outside the space is the reverse.

During the day, the sky is actually opaque. Our vision cannot penetrate its atmospheric field. As night falls, the sky becomes translucent. Now vision can penetrate through the upper atmosphere to receive the celestial light.

However, Turrell’s intentions go beyond basic reversals: “What I feel like to have the sky come down upon us is not so much an illusion but the confirmation of what really is. The sky is often thought of as being up there or over there, but it is in fact right in front of and all around us. It is like being underwater. Light existing outside space versus light existing inside space: I want you to feel what that really means. Many of the primary sources of light can best be seen outside.”

The interior of 2nd meeting has been formed specifically to receive the light of the sky. However it is also formed to hold the color tones riding on the light. According to Turrell, “Color takes on a certain power or presence and appears as if it is inhabiting the space rather than just being on the walls. If the walls are painted a color, the color resides on the walls; but if the space is painted white and the color arrives with light, it has the possibility of occupying space. This space is then an expression of that space looked out to (from which the light comes.) It is a celebration of pure elements and how they work on us. I am interested in the primal attraction we have to light. It is similar to the attraction we have to fire.”

The colors of the sky are enhanced by the opening of the skyspace. During the day it is daylight that dominates the interior. As sunset commences, the sky is saturated with darker hues of blue. At the end of the cycle, the sky is deep midnight blue eventually transforming into velvet black. Color inside the piece gradually changes from white to various tinges of warm, frosty peach to faint blue. Incandescent light fixtures placed behind the observation benches create a reversal. As daylight diminishes, the light sent forth from the incandescents ascends the walls eventually taking over the space.

The events of the interior, confirms Ajax Daniels, “serve as a catalytic function toward the perception of what you see in the sky. The suggestion of color in the space acts as an indirect enhancement of the action of the sky.” The colors of the...
The conceptual design for the J. Paul Getty Center was approved by the Los Angeles Planning Commission at a public hearing on June 25.

The principal structures of the center, which will provide facilities in one location for the Trust's dispersed activities, will include the new Getty Museum; the Getty Center for the History of Art and the Humanities; the Getty Conservation Institute; facilities for the Getty Art History Information Program, the Getty Center for Education in the Arts, and the Getty Grant Program; a 400-seat auditorium; the J. Paul Getty Trust administrative offices; and dining facilities for Museum visitors and staff.

The center, designed by architect Richard Meier, will occupy a hilltop site northwest of the intersection of Sunset Boulevard and the San Diego Freeway in west Los Angeles. The site offers dramatic views of the Los Angeles basin and the Pacific Ocean. It is secluded enough to permit the quiet and contemplative atmosphere conducive to scholarly research, yet it is close enough to the San Diego Freeway to make it easily accessible to museum visitors.

The proposed structures are intended to be intimate in scale, with an emphasis on horizontal rather than vertical forms. Meier describes the project as a campus-like complex of low buildings, sympathetically set into the landscape and clustered around terraced gardens. The principal exterior building material will be stone. The footprint for the center will occupy fewer than five of the approximately 110 acres that constitute the actual building site, with the remainder maintained as formal gardens and protected open space.

Landscape architects Enneut L. Wemple & Associates are assisting Meier in the development of a landscape plan.

In discussing the proposed design, Meier has drawn attention to the "reciprocal relationship between the architecture and the natural topography." The center's buildings will be clustered along two diagonals created by intersecting mountain ridges. The ravine between these two ridges will be landscaped with terraced gardens culminating in a reflecting pool. The center will follow the contours of the land and recess the man-made structures into the slopes of the terrain.

The plan for the Getty Museum, the only facility open to the general public, calls for a series of individual connected two-story gallery clusters surrounding a large central courtyard. Approximately 100,000 square feet will be devoted to the Museum's galleries and educational facilities.

An underground parking structure accommodating 975 cars is planned at the public entrance at Getty Center Drive (formerly Chalon Road) and Sepulveda Boulevard. 1/2 mile north of the complex adjacent to the San Diego Freeway. Museum visitors will be taken from the parking structure to the center by shuttle vehicle. The plan also includes a separate underground parking facility for use by the Getty staff and users of the Center's scholarly research library. The complex of buildings will total approximately 505,000 square feet, excluding service, shipping and receiving areas, storage, parking, walkways, etc.

Meier states that the design of the center will continue to be refined with detailed drawings completed by the fall of 1988. It is expected that construction will begin in summer 1989 and that the center will open in 1993.

Accolades are in order for the proposed Getty Fine Arts Center in the Brentwood area of the Santa Monica Mountains. After more than a year of sessions with leaders of community organizations, representatives of the City Planning Commission and other concerned parties and agencies, the combination of cooperation, unlimited funds and superior design talent have resulted in a project that will be an enormous asset to the community and the city.

This was no small task, considering the number and magnitude of local concerns and the fact that the final concept is considerably larger than the original proposal in the EIR. As first presented, the project consisted of four buildings, a cafeteria, student dormitories, one road and parking for 1,500 cars. The final recessed into the hills, "tented" skylights were inverted, building heights were reduced and promised to be clad primarily in natural stone, a 350 ft. setback from adjacent residences will be observed, all vehicular access will be from Sepulveda Boulevard, extensive landscaping will incorporate mature trees and native plants, roofs will be flat, and the one roof-top helicopter pad will be for emergency use only.

The buildings will occupy only a fraction of the 110-acre site; about 500,000 sq. ft. of the 900,000 planned will be above ground, the remainder will be in basement levels devoted principally to storage, maintenance, etc. An underground water basin will be provided for emergencies.

According to informed sources, some 107 written conditions were imposed on the project by the Planning Commission, which approved the schematic plans at a hearing at the end of June. Work on this project, which will have so important an impact on the architectural and cultural heritage of Los Angeles, may now enter into the design development and contract documents stages, subject to periodic review by the Planning Department for conformance with the approved concept.

Involved community organization members had only praise for what they termed the "most remarkable" empathy, cooperation and accommodation shown by the representatives of the J. Paul Getty Trust and architect Richard Meier. As one person put it, "It was like rushing madly to a closed door, only to find that it was open!"

Janice Axon
Ms. Axon is a neighbor of the proposed J. Paul Getty Center.
Freeman House

USC Acquires Historic Home

Nestled in the Hollywood hills, the Freeman house is shaded by high trees and exotic foliage. Light breezes rustle the leaves and afternoon sun filters through the motif blocks of this Frank Lloyd Wright home, making patterns of light on the living room walls. The house seems light and airy despite it's heavy stone construction. Harriet Freeman died last March, leaving her house of 63 years to the University of Southern California School of Architecture in hopes that it would be preserved and restored to its original appearance.

According to Chusid, USC's first concern is to preserve the house. The house is a study in textile module construction, one of a few which Wright designed for California others being the Ennis house and Millard house.

However, 60 years of wear has left the Freeman house in disrepair. The roof must be replaced, a new wooden floor is needed in the living room, and most of the original furnishings must either be removed or repaired. New electrical wiring and heating must also be installed, and the interior walls must be shored.

Some small repairs have already been completed including patching the existing roof, landscaping the front and back, and enacting temporary security measures and cleaning.

One dilemma renovators must face is the contrasting design styles of Wright and Rudolph Schindler, who worked on the house in later years. Schindler made several modifications, including adding a guest room to accommodate the Freemans' many friends. Much of Schindler's work was designed to appease the owners, rather than to enhance Wright's original composition.

Inherent in the house's unusual design are two separate concepts, that of a mountain retreat and a house above the city.

From the upper balcony, there is a city view south down Highland Avenue as it stretches away from the Hollywood Bowl. Across the valley, the skyscrapers of downtown are visible in the east and, on a clear day, the sloping outline of Palos Verdes is barely discernible in the distance. These were ideal surroundings for the creative young artists the Freemans frequently housed.

Yet the first level terrace is of a completely different nature. Here, the experience is disconnected from the city and stresses the natural environment. High trees and flowering shrubs block the view of buildings and traffic. The area is enclosed and intimate, muting city sounds. Masonry meets hillside in a harmony of man and nature.

Unfortunately, natural aging has cracked much of the masonry. The Masonry level with concrete blocks are chipped and what weather hasn't damaged, ivy has. Much is needed in the way of repair; and one stipulation of USC administrators prior to accepting the house was that money be available to restore it to its former appearance.

Toward this end, Mrs. Freeman left $200,000 which she hoped would cover the cost of renovation. However, recent estimates show that the necessary repairs will cost nearly twice that amount. The school of architecture is currently trying to raise the additional monies.

In 1923, the Freemans were not wealthy people. In fact, by the time the house was completed, they had been forced to take out several liens on the property. The cost of construction had far exceeded Wright's original estimate—$9,100, including furnishings. In the end, Wright returned to Wisconsin, leaving the Freemans penniless and leaving his son, Lloyd Wright, with the responsibility of completing the house. With the help of Schindler, the house was finally finished in 1925.

Schindler, a personal friend of the Freemans, made several contributions to the house over a span of many years, including the guest room which stands detached from the main house at street level. With the Schindler addition, the house is approximately 1,500 square feet. The main bedroom, a den and a bathroom occupy the sub-ground floor. The kitchen and living room are at street level on Glencoe Drive. Three small terraces open up on to the balcony extending out from the living room on axis with Highland, directly across the street from the Gothic Methodist Church.

Ruth Mise
Ms. Mise is a graduate of USC School of Journalism and a member of Alpha Rho Chi, the university's student architectural society.

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Councilman Holden, in an unusual strategy, has orchestrated an agreement between the owners and the LA Conservancy which provides stronger protection than the city's present preservation ordinance. Under the agreement, the owners have agreed to work with preservation groups in efforts to sell the property. More importantly, they have agreed not to demolish the building until the development plan receives City Council approval.

In an eleventh hour effort, Councilman Nate Holden and the LA Conservancy, with the support of the LA/AIA Historic Preservation and Urban Design committees, have saved the Ambassador Hotel. The owners of the hotel have permanently agreed not to demolish it and to cooperate with preservation groups in their efforts to sell the property.

Until recently, it was the intent of the owners to obtain a demolition permit to assist in the sale of the Ambassador. The hotel property has been on the market for several years. It was their contention that only a vacant site would be attractive to potential buyers. According to the owners, designation as a cultural monument and thus preventing demolition, would "chill the deal."

The Conservancy first nominated the hotel, designed by Myron Hunt in 1921, for landmark status four years ago. Cultural Monument status provides up to a one year moratorium on issuance of a demolition permit. Past experience has shown that this time period is sufficient to locate a buyer interested in preserving a threatened landmark. The Wilshire Hotel was threatened and then saved in a similar process.

The Conservancy first nominated the hotel, designed by Myron Hunt in 1921, for landmark status four years ago. Cultural Monument status provides up to a one year moratorium on issuance of a demolition permit. Past experience has shown that this time period is sufficient to locate a buyer interested in preserving a threatened landmark. The Wilshire Hotel was threatened and then saved in a similar process.

With the agreement in place, planning efforts for the Ambassador Hotel and its surrounding 23 acre site can now proceed. The site is a key to the future of the development of the Mid-Wilshire area. The Urban Innovations Group (UIG), under the direction of Rex Lottery and Marty Borko, have been commissioned by the property owners in the area to study the Wilshire Corridor from Western to Alvarado. Members of the Preservation and Urban Design committees will be working with UIG, the City Planning Department, the LA Conservancy and other groups to determine development alternatives for the site.

When the Ambassador Hotel opened in 1921, Wilshire Boulevard was a dirt road. As the hotel became a successful tourist attraction and fashionable resort it spurred the commercial development of the area. In 1987, the Ambassador can be the catalyst for the rejuvenation of one of Los Angeles' important urban neighborhoods.

Jeffrey Blydenburgh
Mr. Blydenburgh is Chairman of the LA/AIA Historic Preservation Committee.
LA ARCHITECT

September 1987

Historic Preservation

Cultural Heritage Board Celebrates 25 Years

On August 5, the Cultural Heritage Commission celebrated its twenty-fifth birthday, the city having chosen LA/AIA's role in founding the commission with a proclamation which was accepted by President Cyril Chern and Historic Preservation Committee Chairman Jeff Bilyeu.

Ray Girvigian, FAIA, was a member of the Chapter's Historic Building Committee when it spearheaded the development of LA's Cultural Heritage Ordinance. In the following article, he recalls the process.

Twenty-nine years ago, members of the Historic Buildings Committee of the AIA were alarmed by the increasing destruction of historic landmarks caused by the onslaught of growth and development in this city. The following year, a steering committee met in the then President's office and feared that if what other major cities in the nation had done. It was felt that only government action, based on political realities of the day, could effectively stem the timeless tide of demolition and irreplaceable loss.

During the spring of 1961, the AIA committee contacted local civic and cultural leaders and groups in this endeavor. On April 21st of that year, a steering committee met in Mayor Sam Yorty's conference room to explore implementation of a preservation program. This initial meeting unanimously supported the basic concept of an ordinance that would create a citizens' board and legal language to provide means to survey, identify and encourage a measure of protection for landmarks, both natural and man-made, of this city heritage. A task force was formed to develop the language of the proposed Cultural Heritage Ordinance.

By January 15, 1962, the final draft of the ordinance was ready for review by the City Council. In the ensuing weeks of public hearings and fine-tuning of its language, the ordinance continued to work with little change in its basic structure. The board, which is now a commissioner, continued to lead in the city's never-ending efforts to save the significant, irreplaceable remnants of its historical and cultural fabric. Recently, studies have been made to strengthen the scope and authority of the ordinance to improve its preservation effectiveness. Other cities, in California and elsewhere, have followed the lead of Los Angeles, which believes the belief that this city has neither a past nor a future.

Raymond Girvigian, FAIA

Mr. Girvigian is State Preservation Coordinator for the California AIA.

New Commissioners

Last month, Mayor Tom Bradley announced the appointment of architect Takisha Shida and fashion designer Ruben Panis to the Cultural Heritage Commission. In response to these appointments, LA/AIA President sent a letter to the LA Times which appeared in the August 12 edition. Research for the letter was supplied by Jeffrey Byldenburgh, Chairman of the LA/AIA Historic Preservation Committee.

The Los Angeles Cultural Heritage Commission is charged with the designation, protection and review of landmarks. The Times reported (April 30, 1962) Los Angeles, the acknowledged freeway and development capital of the nation, adopted an unprecedented city-wide preservation ordinance. During the spring and early summer of 1962, the organization of the 5-member Cultural Heritage Board and staff was completed. William Woollitt, FAIA, became its first elected president. August 6, 1962, the first day of the board's public business, was both a landmark event and a pressure-packed, memorable one. I presented the first five landmarks that day, on behalf of the AIA, each one threatened. No. 1, the Leonis Adobe in Calabasas, was being assaulted by the bulldozer. Immediately, upon the board's designation, a demolition "stop-order" was rushed to the appropriate agencies to stay the destruction of this unique landmark. Other sites submitted included Bolton Hall, in Tujunga; the Plaza Church; Angel's Flight in Bunker Hill (planned to be reconstructed at Heritage Square) and one of the last remaining houses in Bunker Hill (later moved to Heritage Square but regrettably destroyed by fire, apparently by transients).

Today, 25 years later, it is interesting to reflect that from that August 6 day in 1962, the Ordinance has continued to work with little change in its basic structure. The board, which is now a commissioner, continues to lead in the city's never-ending efforts to save the significant, irreplaceable remnants of its historical and cultural fabric. Recently, studies have been made to strengthen the scope and authority of the ordinance to improve its preservation effectiveness. Other cities, in California and elsewhere, have followed the lead of Los Angeles, which believes the belief that this city has neither a past nor a future.

Raymond Girvigian, FAIA

Mr. Girvigian is State Preservation Coordinator for the California AIA.

Historic-Cultural Monuments Quiz

Test your knowledge of Los Angeles' historic-cultural Monuments. Remember, a monument is not necessarily a building. Some questions are harder than others so don't give up if you get stuck. Feel free to look up any answers you don't know. Have fun!

Council District 1 contains Southern California's first botanical garden. You can name it if you know the ravine where Dodger Stadium is located. Answer: Monument #48, Chavez Ravine Arborum.

Council District 2 is proud to have the historic Tujunga home of a poet laureate of the State of California. He was a dramatist, journalist and congressman. The structure is now a cultural arts center. What is its name? Answer: Monument #63, McGroarty Home.

Council District 3 encompasses a Canoga Park ranch, named after its owner who discovered the La Brea Tar Pit prehistoric fossils and helped found the California oil industry. The property is now a horticultural center. Give the English name of the ranch. Answer: Monument #31, Orcutt Ranch horticultural center.

Council District 4 includes a conspicuous monument which is nearly 50 feet tall and divided into nine parts. It's visible in the hills for miles and occasionally has unauthorized changes made to it.

What is this famous landmark? Answer: Monument #111, "Hol­lywood" sign atop Mount Lee.

Council District 5's palatial homes include one with a colorful name which was owned by Harold Lloyd. Name the house. Answer: Monument #279, Greenacres.

Council District 6 has a wetry monument that imitates the "streets" in a famous northern Italian city. What is this integral part of an early westside Los Angeles residential area? Answer: Monument #270, Venice canal system.

Council District 7's most famous monument is in Mission Hills and is one of a series of seventeen similar properties throughout the state. What is this Spanish-style adobe building? Answer: Monument #120, San Fernando Mission.

Council District 8 has the North University Park home that was the residence of a Democratic opponent of Presidential Eisenhower. Most people think he was born in Illinois. Who was he? Monument #35, Adlai E. Stevenson.

Council District 9 (downtown) is one of the richest in historic monuments but it shouldn't take tons of books to know that this monument was the last mansion of a great woman of the West. Answer: Bertram Goodhue. Name it. Answer: Monument #46, Central Library building.

Council District 10 is home to this beautiful mid-Wilshire department store that made common use of buff color terra cotta cladding, green copper roofs and glass. Answer: Monument #56, Bullock's Wilshire building.

In Council District 11 along the historic Olvera Street you'll find a structure that imitates the "streets" in a famous northern Italian city. What is it? Answer: Monument #279, Greenacres.

In Council District 12 is where you find these venerable fruit-bearing, botanical specimens on both sides of Lassen Street between Topanga Can­yon Boulevard and Farralone Avenue. Can you name these imports from Southern Europe that were brought to us by the Franciscan Missionaries? Answer: Monument #49, 76 mature olive trees.

Council District 13's Hollywood tourist attractions include two that are noted for putting stars in the center. Can you name both of them? Answers: Monuments #55 and 194, Grauman's Chinese Theatre (Man's Chinese Theatre) and Hollywood Walk of Fame.

In Council District 14 near Olvera Street you'll find a structure that was built by three railroad companies as a cathedral-like testament to 1930's architecture and transportation. What is it? Answer: Monument #101, Union Station Terminal.

Council District 15 includes a sculpture that is over 100 feet tall.
Designing facilities for AIDS patients, housing the homeless, and creating interiors for health care facilities are among the many timely topics that will be addressed when the Los Angeles Chapter of the American Institute of Architects sponsors the second annual Los Angeles Conference, October 15-18. More than 30 distinguished speakers from throughout the country will present programs of interest to several hundred participants expected to attend.

The four-day conference commences with a two-day educational program titled "Design Practice: Starting/Revitalizing, Operating/Maintaining, Transitioning and Financing." This series of programs will be held at the Pacific Design Center, and will address a myriad of topics related to community/social/design challenges and business development subjects. Featured speakers include: Mike Bocchicchio, AIA, State Architect of California; Sam Moore, AIA, Los Angeles Unified School District Director of Architecture and Engineering; Karin Pally, AIDS Project/Los Angeles; and Guido Zemgals, AIA, President of Converse Environmental Consultants.

Friday evening, October 16, winners of the LA/AIA 1987 Design Awards for architecture and interior design will be announced following a 7 pm reception at the Pacific Design Center. A panel discussion with the distinguished design award winners will follow the awards presentation.

On the third day of the conference, a one-day workshop to discuss urban design issues will bring together concerned citizens, public officials and designers. The sessions will be held at the Masonic Auditorium Building, 6480 Hollywood Boulevard.

The workshop, "Not Yet Los Angeles," is being planned and presented under the auspices of the Architectural Foundation of Los Angeles and the combined efforts of three professional design organizations, including the Los Angeles Section of the American Planning Association, LA/AIA and the Southern California Section of the American Society of Landscape Architects. Also sponsoring the conference/workshop are UCLA and USC.

The LA Conference will conclude on Sunday, October 18 with a tour of homes sponsored by the LA/AIA Women's Architectural League. For registration and information about these and other LA Conference activities contact the LA/AIA chapter office, (213) 659-2282.

Every time an architect designs a building, he or she has a specific goal and purpose in mind. Successful fulfillment of goals was one of the requirements for this year's entries of the Los Angeles Women's Architectural League Home Tour. One residence and gallery in Santa Monica and four homes in Brentwood will be featured during the tour this fall.

The home tour will be held Sunday, October 18 from noon to five pm. Featured architects for this year's tour are: Steven Ehrlich, AIA; Thomas Layman, AIA; Jermid Lomax, FAIA; Rex Lotery, FAIA; and Ted Tanaka, AIA.

Architecture Steven Ehrlich, AIA, designed a two-story plus basement home in suburban LA. He used simple organizational techniques to create a complex interaction of space and light. The design of the home allows an exciting, yet serene and contemplative atmosphere.

The house Ehrlich created is set back from the street with only driveway frontage, with the entry to the house on the second level. Ehrlich used glass facing the outdoors to create a feeling of being in the tree tops. His collage of stucco, glass and steel frame add to the spaciousness yet privacy of the atmosphere.

Tom Layman, AIA, was thinking of a home with enough space for entertaining large groups while maintaining an intimacy to entertain smaller groups when he redesigned the Bob and Sarrelle Suhosky residence. Using ten percent of the original walls, and 100 percent of the original foundation, Layman devised a Spanish style home.

The house was designed to exhibit art from around the world, emphasizing South American and Mexican objects. Set on multi-level property, it is comfortable for any size gathering.

Utilizing the space of a difficult site, architect Jerry Lomax, FAIA, designed a home with a studio view of the ocean. It is a home for family living as well as an easy comfortable atmosphere for entertaining.

Remodeling to accommodate changing lifestyles and activities, Rex Lotery, FAIA, created a home on site with a steep bank in the rear. Utilizing this space, Lotery developed an area for all-weather entertainment and a year-round outdoor play area.

Lotery created an office and consulting room with a separate entrance adjoining the house entrance, a programming requirement. There are original Frank Lloyd Wright chairs in the dining room.

Meeting the challenge of creating a combination gallery-studio-home structure, Ted Tanaka, AIA designed a unique contemporary structure for an artist. A continuous unity of light and space flows through a sculpture garden to the gallery, the studio and upstairs residence.

Combining an elegant Japanese sensibility and understatement with appreciation of California light and openness, Tanaka created a building for both viewing and making contemporary art.

The tour promises a view of exciting and innovative architectural techniques. Ticket cost is $15 and must be paid in advance. Proceeds from the home tour will be distributed by the WAL as scholarships to eight local colleges. In addition to each college receiving three scholarships for architectural students, the WAL will make donations to organizations in the philanthropic and education fields.

Tickets may be obtained by sending a check along with a self-addressed stamped envelope to: LA/WAL Home Tour Office, LA/AIA, 8087 Melrose Avenue, Suite M-72, Los Angeles, CA 90069. For further information, please contact Heidi Moore, Home Tour Chairman, at (213) 661-2786.

In accordance with Chapter bylaws, election to the office of Vice President/Present elect and Secretary also constitutes election as a Director on the Chapter's Board of Directors; and as Chapter Delegate to the California Council/AIA for a two year term.

Directors: Patrick B. Dawe, AIA, Arthur Golding, AIA, Jeffrey Blydenburgh, AIA (The position of Director serves a two year term. There are three Director positions open.)

All Chapter members have three weeks after said date of mailing to nominate additional candidates. Member making the nomination must determine that nominee will serve if elected.

Nominations must be received in the Chapter office no later than September 21, 1987. Nominations will then be closed. Following accreditation by the Secretary, the Nominating Committee will prepare a ballot which will be mailed to all members. Ballots will be tabulated and results announced at the November Board Meeting.

AArchitects Conference

Nominations

The nominating committee of the Los Angeles Chapter/American Institute of Architects, in accordance with its bylaws, has compiled the nominations received during the third and fourth weeks of July. By publication of this article in the September 1987 LA Architects, the nominating committee informs all chapter members of the following:

Vice President Elect: Fernando Juarez, AIA President (The individual elected serves a one year term, ascending automatically to the office of President.)

Secretary: Ronald A. Altom, AIA (The individual elected serves a two year term.)

In accordance with Chapter bylaws, election to the office of Vice President/Presidential elect and Secretary also constitutes election as a Director on the Chapter's Board of Directors; and as Chapter Delegate to the California Council/AIA for a two year term.

LA/WAL Home Tour

Awards Reminder

Submissions packets for the 1987 LA/AIA Design Awards Competition are due at the Chapter Office by 2 pm, Wednesday, September 30.

Board