JUNE

Monday 5

AIA/SA Board of Directors Meeting 6:30 pm. For location, call (213) 629-2282 for location.

Tuesday 6

Urban Design Committee Meeting 6:30 pm. Call (213) 629-2282 for location.

Associate Board Meeting 6:30-9:30 pm. Call (213) 629-2282 for location.

The Italian Manifesto: The Culture of Nine Hundred and Ninety Nine Cities International design conference through June 18, Aspen, Colorado. $475. Call (303) 925-2237.

Wednesday 7

Site Analysis #1 1989 CALE Exam Seminar, USC Harris Hall 101, 7-10 pm. Call (213) 629-2282.

Book Signing Sam Hall Kaplan signs LA Flood at Viscount Hotel, LAX, 9750 Airporo Blvd., 7-9 pm.

Dated Users Group San Fernando Valley Chapter Office, 7 pm. Call (818) 781-7100.

Thursday 8

Professional Practice Committee Roland Wiley, AIA speaks on his practice, Pacific Design Center, Rm. 308C, 5:30-6:30 pm. Call (213) 794-7083.

Health Committee Meeting 3:30-5 pm. For location, call (213) 629-2282.

The Wright Tradition: Three Generations of Organic Architecture Lecture by Eric Lloyd Wright sponsored by the LA Conservancy, Glendale-Salvation Conference Center at Good Samaritan Hospital, 7:30 pm. Call (213) 623-2274.

Friday 9

Friday 10


Saturday 11


Sunday 12

GSA Board Meeting 7:30 am. For location, call (213) 629-2282.

Designing an Educational Environment Through June 22. Santa Clara City College, 9-12 pm. Call (408) 741-7000.

Tuesday 13

Urban Design Committee Meeting 6:30 pm. Call (213) 629-2282 for location.

Associate Board Meeting 6:30-9:30 pm. Call (213) 629-2282 for location.

The Italian Manifesto: The Culture of Nine Hundred and Ninety Nine Cities International design conference through June 18, Aspen, Colorado. $475. Call (303) 925-2237.

Wednesday 14

Site Analysis #1 1989 CALE Exam Seminar, USC Harris Hall 101, 7-10 pm. Call (213) 629-2282.

Book Signing Sam Hall Kaplan signs LA Flood at Viscount Hotel, LAX, 9750 Airport Blvd., 7-9 pm.

Dated Users Group San Fernando Valley Chapter Office, 7 pm. Call (818) 781-7100.

Thursday 15

The Dada and the Surrealist Music Image LA County Museum of Art exhibit through August 27. Call (213) 659-8551.

American Extravaganza of the 1930s Lecture and exhibit, rare posters from major events held in the US in the 1930s, Turner-Daley Gallery. Call (213) 931-1188.

Friday 16

Friday 17

Saturday 18

Monday 19

Tuesday 20


Wednesday 21

Architects in Government Committee Meeting 5-7 pm. 1625 S. Pasadena Blvd., 8005. Call (213) 659-2282.

Building Design Exam Techniques 1989 CALE Exam Seminar, USC Harris Hall 101, 7-10 pm. Call (213) 659-2282.

Thursday 22

Professional Practice Committee Architect speaks on Spring design. Pal St. Design Center, Rm. 308C, 5:30-6:30 pm. Call (213) 794-7083.

CALE Exam, General Meeting, Los Angeles Call (213) 659-2282 for time and location.

Friday 23

Professional Practice Committee Architect speaks on Spring design. Pal St. Design Center, Rm. 308C, 5:30-6:30 pm. Call (213) 794-7083.

CALE Exam, General Meeting, Los Angeles Call (213) 659-2282 for time and location.


Saturday 24


Building Design Preliminary Instruction Aurora-Audams 1989 CALE Exam Seminar, 3840 South Plaza Drive, Santa Ana, 7 pm. Call (714) 757-7796.

Building Performance and Regulations Committee 5-7 pm. For location, call (213) 659-2282.

Site Analysis #2 1989 CALE Exam Seminar, USC Harris Hall 101, 7-10 pm. Call (213) 659-2282.

Building Design Preliminary Instruction AIA/OC 1989 CALE Exam Seminar, 3840 South Plaza Drive, Santa Ana, 7 pm. Call (714) 757-7796.

Monday 26

Tuesday 27

Esmitt Wemple, FASLA Lecture and reception, sponsored by Harvard University Graduate School of Design Alumni Council and The Architectural Foundation of Los Angeles, Jesus Petrylack Garden, J. Paul Getty Museum, 6-30 pm. $15. RSVP to AIA, 222 Garden Management, 2350 Beverly Boulevard, Los Angeles 90057.

Wednesday 28

Building Performance and Regulations Committee 5-7 pm. For location, call (213) 659-2282.

Site Analysis #2 1989 CALE Exam Seminar, USC Harris Hall 101, 7-10 pm. Call (213) 659-2282.

Building Design Preliminary Instruction AIA/OC 1989 CALE Exam Seminar, 3840 South Plaza Drive, Santa Ana, 7 pm. Call (714) 757-7796.

Thursday 29


Building Design Preliminary Instruction AIA/OC 1989 CALE Exam Seminar, 3840 South Plaza Drive, Santa Ana, 7 pm. Call (714) 757-7796.

Friday 30

L A. A R C H I T E C T

I. 

Address: 8667 Melrose Avenue, Suite M-72, Los Angeles, CA 90069

Just send your name and address, along with the cover price, you can join those subscribers and have LA Architect delivered to your home or office.

Across the arroyo from Richard Neutra's Lovell Health House is an actual, low-slung, flat-roofed, one-story, one-level structure, whose influence was later apparent in the Schindler-designed Love House. This Le Corbusier-like building is an adaptation of his ideas about open spaces in this or any of his other residences. This addition to the Schindler literature adds little to our understanding of the cultural milieu in which Schindler worked, or how his concepts of space evolved. Neither does it include arguments about the relative strengths of his different periods. Esther McCoy's various writings on Schindler, David Gebhard's monograph and Dominique Rouillard's Hillside Homes have spoiled Schindler aficionados. When Rizzoli translated August Samitz's R.M. Schindler Architect 1887-1953, they gave the American audience few new ideas. The lengthy essays are dull and factually inaccurate, the photographs while plentiful, are poorly chosen and cropped, and the plans are poorly reproduced. However, the work makes up for its lack of theoretical and aesthetic content with archival material including a complete directory of built works, an extensive bibliography, and reprint of articles and speeches.

The book's subtitle, A pupil of Otto Wagner Between International Style and Space Architecture, promises a theoretical work which will carefully explore Wagner's influence and explain how Schindler developed his own theories. However, it was unable to unearth any theoretical message. The first essay is dense, disorganized and inaccurate. The second essay is really a bibliographic guide through Schindler's written work.

In discussing Schindler's own communal house with the engineer Clyde Chase, Samitz fails to note that a home for two families with a shared kitchen and without real bedrooms was a radical idea for Los Angeles in 1921. The connection between the individual, his clients and his building is not to be found.

The book would benefit from greater analysis of individual projects and less descriptive narrative. Samitz lists Schindler's hillside homes with hardly a mention of their character and no reference to Rouillard's work (published in French by 1964) which reveals so much about Schindler's genius with form on hill sites. Samitz goes to some trouble to examine the care Schindler put into the Lovell Beach House module designs and the proportional analysis of the north elevation and floor plan which bear this out, however it is only the beginning of an analysis. He goes on to devote one sentence to Schindler's break with Neutra and the economic impact of the Depression. It is hard to believe that a major new work on this topic would not investigate both areas as important inferences in that architect's development.

In discussing Schindler's critique of the Modern Movement, Samitz places the Bay Region Style as another critical voice. Although this argument may have merit, Samitz's research is sloppy. He claims that William Wurster and Harwell Hamilton Harris were the best known representatives of this style. While Wurster played a significant role in the development of the Second Bay Region Tradition, Harris built no more than a half dozen homes in Northern California, and only his Havens House (photographed by Man Ray) was widely published. Samitz further claims that the Bay Tradition was related to Jugendstil and Art Nouveau and, misspelling Emmons, that Wurster's firm created a "Maybeck Redwood Tradition", which is not the case at all.

Over 180 black and white photographs in the "Representative Buildings" section are of varying quality and questionable placement, and the plans are often unreadable. The few professional photographs indicate that Schindler's buildings were frequently made of inexpensive materials which he made no attempt to hide. Unlike Neutra, however, Schindler did not design his buildings to fit into a style, a photograph or a magazine.

Recently, I visited Schindler's Lovell Beach House. Charles Moore's description in The City Observed was helpful, but he did not mention the surprising green and blue color scheme. The original color scheme, sand-colored concrete and wood with buff-colored painted plaster, was buried in one of Samitz's essays. R.M. Schindler Architect 1887-1953 supplied the facts to look for. I saw Schindler landmark, and therein lies its value.

Kenneth Caldwell
Mr. Caldwell, LA Architect's new Books Editor, is the Communications Manager at Albert C. Martin & Associates.
site generator powered by natural gas, which is converted to clean-burn hydrogen before its ignition in the fuel cell. Rather than running up a flare, the generator's waste heat warms the hot water tank and the boiler, supplying the building's heat.

For office and retail buildings, indirect sources are the major cause of pollution. The most important indirect source is the exhaust from employees' motor vehicles. Motor vehicles alone account for 90% of the carbon monoxide, 70% of the nitrogen oxides and 50% of the reactive organic gases that degrade Southern California's air.

"With the implementation of Regulation 15, the AQMD has done more than promote ridesharing," said Greg Martinson, AIA, Design Director at the Nadel Partnership. "Regulation 15 also affects the design of parking structures at office buildings. In the near future, fewer parking spaces will be provided relative to an office's floor area than is customary today, and more 'priority' spaces will be reserved for vanpool and carpool vehicles, plus bicycles."

Although Regulation 15 is a major step toward the reduction of indirect sources of Southern California's pollution, the AQMD is preparing other pre-ratching regulations and recommendations for counties and municipalities. "We've only seen the beginning of the AQMD's pollution-fighting action," stated Norton Younglove, Chairman of the Board of the AQMD and a member of the Board of Supervisors of Riverside County. "One of the many requirements we may see in the future is increased 'in-house capability' for all major office complexes. In other words, developers will be encouraged to include daycare centers, restaurants, small drugstores and other on-site amenities in large office projects so that employees will need to make fewer side trips between home and work—thereby reducing overall air pollution and congestion, and, not to mention, the increasing employees' quality of life."

The AQMD also plans to encourage companies to develop programs in which many employees work during off-peak hours. "Instead of everyone arriving at eight o'clock and leaving at five," explains Younglove, "employees will be coming and going at all hours of the day and night, with only 30% to 40% of an office's floor space in use at any given time."

With employees entering buildings during nighttime hours, card-operated security systems, which provide round-the-clock protection without requiring round-the-clock security guards, will become increasingly common. Because employees would be using only a fraction of the total available floor area during off-peak hours, heating, air conditioning and lighting systems would also need to be highly adjustable. Instead of using ventilation systems which operate with a single on/off switch, each floor's ventilation would be individually controlled either by employees or by a central computerized network.

To further reduce automobile-generated air pollution and congestion, the AQMD will promote increased "telecommuting." Modern pooling will allow employees at separate locations to simultaneously work on the same project at their computer screens. Teleconferencing will allow executives in separate facilities to conduct meetings without traveling to a single site. "In the future we will have more advanced video/video technology, teleconferencing and work-at-home stations," explains Andy Watson, Senior Vice President and Managing Director at Syks and Hennessy, a Los Angeles engineering firm specializing in mechanical, electrical and electronic systems. "If the telecommunication infrastructure is inadequate or inflexible for tomorrow's technologies, the building owner will need to tear out walls and re-install an up-to-date telecommunication infrastructure at great cost and tenant inconvenience, just for the property to remain competitive in the leasing market. If the AQMD is serious about promoting high-tech alternatives to automobile commuting, the trend toward high-tech communications is bound to accelerate."

In addition to retrofitting building design and construction throughout Southern California, the AQMD also proposes to reduce the "job-housing imbalance" by influencing the location of office and industrial buildings. The shortage of employment opportunities in outlying suburbs which forces residents to make long pollution-generating drives to work and, conversely, the surplus of jobs in other parts of Southern California that causes traffic congestion during peak business hours is a major cause of the region's air pollution. The proposed "new source review" program will grant the AQMD the power to control building permits for all direct sources of pollution within its jurisdiction.

Developers' proposals will be rated by a comprehensive point system based on a development's location in relation to the labor force, and design features which might mitigate direct and indirect pollution emissions. For example, a proposed office complex in a "jobs-poor/housing-rich" area like San Bernardino County would be able to obtain a permit easier than a project in a "jobs-rich/housing-poor" area like West Los Angeles or Irvine.

Although some of Southern California's developers, architects and builders may resist such sweeping changes, the AQMD enjoys widespread popular support because environmental protection has become a mainstream political force in California. In order to prosper, Southern California developers and architects must work with air quality experts, civil engineers and environmental consultants to formulate strategies responsive to the AQMD's new powers and regulations.

Once again, California has become a trendsetter for the nation's real estate development industry. When the Environmental Protection Agency imposes similar pollution controls on other metropolitan areas, developers nationwide will also have to construct such environmentally sensitive "buildings of the future."

Herbert Nadel, AIA
Mr. Nadel is President of the Nadel Partnership, an architecture firm with offices in West Los Angeles and Orange County.
Because of the South Coast Air Quality Management District's pending building regulations, the Southern California real estate development industry will soon undergo the most dramatic changes since the imposition of IEB requirements in the 1970s. "For the first time, the AQMD will affect what, how and where developers will build," according to Marc Grisham, Vice President of Development Services for J.F. Davidson Associates, Inc., a civil engineer firm based in Riverside. "Proposed air-quality guidelines could control not only building design and construction but also the actual location and amount of office and industrial development throughout Southern California."

"Air pollution in this district is three times above federally mandated limits," says Dr. James M. Lents, Chief Executive Officer of the South Coast Air Quality Management District (AQMD). "Pollution costs Southern California a lot in diminished quality of life and public health. To lessen our pollution problem, we've got to pass some tough rules in many areas." Thrive under these new guidelines, developers, architects and builders must study proposed AQMD regulations to effectively plan the "building of the future." Established in 1977, the AQMD is responsible for reducing the Los Angeles area's air pollution to federal standards. Within a 13,350 square mile area which includes all of Los Angeles, Riverside and Orange Counties and the urbanized portion of San Bernardino County, the AQMD has the power to regulate firms and activities, including real estate development, which could potentially contribute to the district's air pollution.

In the past, AQMD enforcement activities were limited to major direct sources of pollution like factories. With the passage of State Bill 151 in 1987, the AQMD received broadened powers to regulate indirect sources of pollution as well. Because of this legislation, the AQMD can now influence both "stationary sources" of pollution like factories and other commercial buildings, as well as "mobile sources" like automobiles.

The first program to arise from this legislation was Regulation 15, "The Commuter Program," which requires all firms with 500 or more employees to enact trip-reduction plans through a combination of ride-share programs, van pooling and mass transit incentives. In 1989, Regulation 15 will apply to firms with 200 to 499 employees. In 1990, it will apply to firms with 100 employees or more.

Regulation 15 represents only the beginning of AQMD's expanding enforcement activities. "The AQMD has written guidelines which it hopes will be implemented by various municipalities and counties within the air quality district," explains Grisham. "But, if that doesn't happen, the AQMD could use its own broad-based powers to guide regional development."

Some private sector air quality experts believe that the AQMD will adopt its own development regulations in the near future in order to curb pollution. According to Jo Anne H. Aplet, Director of Air Quality Programs at Michael Brandman Associates, an environmental research planning and resources management firm in Santa Ana, "If cities and counties do not adopt the indirect source measures outlined in the AQMD's draft air quality management plan by June 1990, many of these proposed regulations will probably be enacted by the AQMD on a regional basis.

To prepare for impending municipal, county or regional AQMD regulations, developers and architects must determine how to design and construct buildings that meet these requirements. "Sources of a building's pollution emissions fall into two categories: direct and indirect," explains Dr. James M. Lents. "The 'direct' pollution primarily comes from building systems and maintenance work. The 'indirect' sources are the building's energy consumption, which causes pollution at distant power plants, and the automobiles used by employees for commuting to work."

The most common source of direct pollution comes from the architectural coatings that protect and color the facades of office, industrial and retail buildings. The solvents in many paints contain large amounts of "reactive organic gases," which are destabilized by sunlight, and then combine with nitrogen dioxide in the atmosphere to form ozone.

The Los Angeles area exceeded the federal standard for ozone on an average of 165 days per year between 1984 and 1986, more than any other metropolitan area in the nation. By regulating both architectural and industrial coatings, the AQMD intends to reduce reactive organic gas emissions by 126 tons per day within 30 years. To replace these pollution-generating coatings, proposed AQMD regulations will require water soluble, lower solvent, and higher solid coatings," explains Randy Jones, AIA, a partner at The Nadel Partnership of West Los Angeles and Orange County. "In addition, developers may be required to use coatings that will never need to be reapplied. For example, concrete, brick and other building materials will be encouraged, because they do not require any coatings.

Another source of direct pollution at all office, industrial and retail building is boilers and water heaters, which produce carbon monoxide. "If boilers and water heaters become more efficient and use less natural combustion, in order to reduce these carbon monoxide emissions, developers may be urged to install more efficient boilers. One potential technology being studied by the AQMD is the "fuel cell."

In this system, each building has its own re-
We are always trying to reduce the age of the students to see when they begin to understand and integrate these ideas.

Do you find that children understand concepts much more quickly than grown-ups do?

The main thing is that I don't tell them about the concepts. I want them to discover the concepts on their own. It is important to give children the tools to develop their own rules or concepts, so that they can create freely.

I don't think of the school as a classical education, but as a way of helping the child to grow. We don't tell them what to do. We allow them to develop as individuals.

Students need to be able to solve a problem completely, not just work on something halfway, to get the best results. It is important that they learn to formulate the problem and go about solving it. We emphasize the importance of finishing the work.

It's interesting that you take this approach because for a long time American education for children has emphasized the process rather than the product.

We concentrate on results, although some projects can take seven or eight months to complete. Sometimes projects will take a completely different direction, and then come back to the mainstream, but there is definitely an emphasis on having an end product. The process can be compared to a soccer game—it's important to have nice passes and nice plays, but one also has to get the goal.

Have you had a chance to visit any education projects similar to yours in the United States?

We have seen only two small schools, but they are just beginning. In the United States, there aren't as many specialized schools which deal solely with architecture or art as there are in the USSR.

What is your impression of the level of designed objects and buildings in the United States?

There is a big difference between seeing a picture and experiencing the object in its living form and state, where spatial, figurative and other relationships become apparent. Moreover, I have become aware of the difference in quality between the contemporary European, Japanese and American architecture. The United States has a different culture, in spite of the same times and interconnections. I think Americans are a little more conservative.
Architecture for Children

Vladislav, you have entered international competitions and won awards for your architecture, haven't you?

Yes. In my third year of school I won first prize in a 1972 student competition called "Communal Recreation Time". My project was called "The Center for Recreation".

Was the project set in the Soviet Union?

No. The setting resembled an old European or an historical American city. It was an ideas competition dealing with the issues of placing a building in the context of an old town, which included transportation, recreation areas, architecture, and so forth.

And you also won the 1983 Doll's House Competition sponsored by Architectural Design magazine?

Yes, I was permitted to enter two designs. Both designs, the only entries from the Soviet Union, were selected for the second stage. I built a model which the government would not let me send, but I won the competition anyway. I would like to enter more competitions, but I am not permitted to do so.

I'd like you to describe how you teach the students. They come after school for how many hours each week?

It depends on the student's age and the program. The structure of the school activities varies. We think that the students shouldn't just come over, spend time and go away, but should maximize their work and creativity.

What are the age ranges of the students, and approximately how many students are in the school in any given year?

The ages range from 4 to 17, and there are about a hundred students. We began the school with a group of five children. At first, when the group grew larger, we made the mistake of selecting 15 students out of 100 applicants, which made the situation too competitive. Now we welcome everyone. The students are separated into groups of 10-12, which isn't the best way to teach, but makes the school easier to control. On Sundays they work as a single group.

How is the school funded?

There are basically two sponsors, a labor union and an art and advertising company, who pay for the children to attend. We supply the materials, like colored pencils, cardboard and good paper, which you can't buy in stores; we're taking materials from the United States back with us.

Are you two the only teachers?

No, we have assistants from the school's recent graduates and others from the Moscow Institute of Architecture.

Does the school focus on having the students draw and build from their ideas or do they also look at buildings and study the city they live in?

The program is varied. We are not limited just to architecture, but to all the developments connected with architecture. For example, we make costumes, paint, design graphics, clothes, hairstyles, theatrical make-up, cakes. We look at the design of everything. The students write stories themselves, about their interests and ideas, and then make drawings about them. But whether the projects deal with clothes, hairdos or architecture, we want the students to develop a special train of thought, concentrating on the project. We want them to develop abstract thinking.

How do you encourage this kind of thinking?

We have developed several different teaching methods which emphasize abstract thinking, fantasy, spatial and logical approaches. For example, we have an unusual course on construction which deals with the way things feel. When you have two supports with a beam over them, it's rough at certain spans. We want the students to feel where the beam starts bending when we lengthen the span. Our lab courses and exercises are numerous in order to give students the nitty-gritty details. We want them to realize all the integrated parts of any project, so that they can understand the whole picture and how it works.

Also, we look at the stability of structures with five- and six-year-old children. We have discovered that at the age of three, children can perceive much more complicated things than just a square or a triangle. And at age eight or nine, children are able to construct and cut out very complex figures.
Learning from Kawasaki

by Marc Futterman and Marvin Adelson

The Southern California urban region is in the midst of a great social, economic and political transition. Our approach to these emerging conditions will have a direct impact on our quality of life and economic viability in the next century. The Japanese are exploring possibilities for urban life in this "information age" by sponsoring competitions like the 1987 Kawasaki International Concept Design Competition.

A Los Angeles team entered the competition for the purpose of developing ideas which might later be applied to the Southern California region. Team members included Frank Hotchkiss, AIA, Director of Regional Strategic Planning at the Southern California Association of Governments; Marvin Adelson, Professor, UCLA Graduate School of Architecture and Urban Planning; Gerald Foster, Regional Vice-President, Pacific Telesis Group; Marc Futterman, Senior Urban Designer at Johnson Fain and Pereira Associates; Benjamin Stansbury, Jr., former Mayor, Beverly Hills; Charles Winckler, Director of Support Systems and Development, Pacific Telesis Group; and Marc Wilder, former Vice-Mayor, Long Beach. The following is the first article in a two-part series describing the team's second place entry and potential applications for Greater Los Angeles.

Until recently, Kawasaki was a declining industrial port and manufacturing complex of more than a million people. As Japan's ninth largest city, it occupies a 20-mile strip along the Tama River between Tokyo and Yokohama, averaging a width of less than three miles. It has been called "the meat between the two breads", suggesting both its configuration and potential. One of the world's largest concentrations of high-tech industrial research and development laboratories has grown up between its residential hill district and its port district of obsolete industries and dense housing.

Kawasaki's plans for revitalization focus on the establishment of a decentralized university with 18 specialized campuses arranged along the city's major transportation spine, each located near an "Intelligent Plaza". Such a university would have to be decentralized because Japanese law prohibits locating a conventional, traffic-congesting campus in a crowded area like Kawasaki. The plazas would be linked by an "Intelligent Network", a communication and information management system employing fiber optic cable and satellite. Annual festivals would celebrate achievement and add momentum to the process.

"Campus City". Kawasaki's vision for the future, reflects both industry's need for access to a university and the citizens' need for a user-friendly learning environment. At the heart of the Campus City concept lies the question of how the revolution in computers, telecommunications and information technology can beneficially influence the way people live and work. The city of Kawasaki initiated an international idea competition both to engage citizens in a public dialogue about the future of their city and to solicit professional proposals. The two stage competition, which drew some 240 entries from 25 countries, was sponsored by the city and its prefecture, the Japan Association of Planning Administration, and the Mainichi Newspapers, Japan's largest, with the cooperation of ten government ministries. Competition teams could develop in either written or graphic form any of four theme areas including "Intelligent Plazas", the proposed university called the Kawasaki Institute of Technology, the "Campus City Festival" and the "Intelligent Network".

Our team entered all four theme areas in order to show their interrelation and to deal with generic urban planning issues which might be applicable to Southern California. We proposed transforming the Kawasaki Institute of Technology, which was to be an MIT clone, into the Kawasaki Institute of Technology and Humanities, balancing science and technology with the arts and social issues. The Intelligent Plaza, which the competition program described as merely a small area near each university campus, became a kind of social reactor fueled by the campus' relation to industry, civic groups and residential areas. With the campus as its kernel, each plaza would have a specific character attracting a community of users. For example, the Health Sciences campus would not only train health professionals, but would also be a center for biological research and pharmaceutical and medical equipment industries. Other uses would include related retailers, health maintenance organizations, nurseries, middle and high schools and a specialized media library, health related training facilities, a hotel and conference center, and residential-care homes.

The Intelligent Plaza would also serve as a focal point for neighborhood redevelopment, festivals and exhibits, and as an information access center for citizens. The Intelligent Plaza's strength is in its dual function as a destination for mass events with a shared economic interest and for ordinary citizens. Human needs are served by a learning center for the mind, a gymnasium and food market for the body, and a garden for the spirit. Additional uses include schools, daycare, parks, shopping, cinemas and places of worship. The city would then function as a collection of such destinations which would evolve into intellectual and business foci changed.

The Intelligent Network we designed would function as a library of all Kawasaki's specialized knowledge centers, using information computer technology to link each plaza to other plazas, homes, offices and campuses throughout the world. The system would be used for the arts and computer technology, including optical/biological computers, packet switching systems, and artificial intelligence to assist in systems management.

Our team advocated using the Campus City Festival to extend Japan's existing traditions of festivals associated with regional, familial and natural cycles. The festivals would then function as a collection of such destinations which would evolve into intellectual and business foci changed.

Each festival would be a choreography of events at local and city-wide scales. We envisioned a series of eighteen plaza festivals which would move around the city, each festival coinciding with the completion of one plaza and the dedication of another. The processions would be used to redesvelop infrastructure, express neighborhood pride and transfer knowledge between communities. Each festival would be designed, orchestrated and executed by Kawasaki's citizens through a specially developed governance structure. Annual citywide festivals would be used to establish the new institutions of the Campus City before the turn of the century.

Prototypical architectural and urban design implement, like the ones used in the 1984 Summer Olympics, which would be converted trains and trains, floats and traditional Japanese carts, as well as markets, gymnasiums, theaters and learning...
"Renderer" sounds too glib to describe Hersey's role. "Delineator" comes closer, but his card read "Architectural Drawing" as if to distinguish properly between the task he set himself and that of the architects who hired him. Trained as an architect at Yale, he was attracted to drawing the designs of others as the more perfectible art. His clients were not spared the perfectionist critique that he levied at himself. For us, there was always the nervous preparation for the unpredictable arrival of the battered VW van and the vague, unspoken threat that if Hersey didn't approve of our design he would simply draw something else, possibly something better and perhaps closer to what we really had in mind. And then that ancient kitchen-bedroom-workshop-museum would roll up like some weird gypsy wagon and he would appear in the office (always lean and hand, speaking loudly and usually complaining about something) to take his first look at our unfinished design. "Oh, my God! You're not serious! You can't be serious! And I am supposed to draw this thing!"

Always he procrastinated and it took a day or two to know whether or not he really approved. By then he was camped in the office, working in shorts with his shirt off, smoking and drinking beer and going out to the van at odd hours to sleep. If he liked what he was doing, it took longer than he had promised and up until the last moment the drawings would remain unfinished. I remember flying with him to Houston so that he could spend the night in his hotel room watercoloring drawings (begun in LA) for our presentation to the city in the morning. He liked cutting it close.

The output varied in technique and power. The early drawings were minimal, linear and lucid. Over the course of fifteen years they became increasingly densely colored and atmospheric. At their best they were transporting works of illustration. Always they presented the elevated reality of a world of rich sensation and joyful experience (the joy in making them having been carefully camouflaged). Then there were the beautiful woodcuts and silkscreens, the fine letterpress work, the weaving. The drawings lie in drawers in offices around the country. Some are now being collected for exhibition so that we can sense once again his outrageous energy.

Barton Phelps
Chairman, LA Architectural Board

Beautification Awards
The Los Angeles Business Council's 19th annual Beautification Awards were announced recently.
Architects Green Associates and contractor, Marriot Corporation received the Jeffrey L. Tankin Award for outstanding new commercial development for the J.W. Marriott Hotel, 2151 Avenue of the Stars in Century City.
Owner, Dominion Property Co., architect, David Jay Flood and contractor, Morley Construction received commendations for outstanding new multi-family residence for Sea Colony III, 10-150 Ocean Park Boulevard in Santa Monica. Sea Colony III also received the Alan Caden Award for outstanding new multi-family residential project.
The Landscape Award was given to the Los Angeles City Hall, LA's first high rise, erected in 1921. A special commendation was presented to Paul Lane, retiring general manager of the LA Department of Water and Power. This year's event was dedicated to the memory of Robert Herrick Carter, who until his recent death, served as the dean of the Los Angeles community of landscape architects.
Owner, Korean Shopping Center, Inc., Gruen Associates, architects, and contractor, Peck/John Construction were honored for outstanding new commercial mid-rise for Koresetown Plaza.
The Gene Autry Western Heritage Mu­useum, architects, Widon Weoin Cohen and the Kiewit Construction Company, contractors, were commended for outstanding new public building.
The Eastern Columbia Building, owner Purser Square/Buclay Associates, architect John Ash Associates and contractor Turell, Inc., were cited for restored commercial historic Oaks.
655 South Hope Street, owner The Ham­monson Property, architect Gensler & As­sociates and contractor McKee Construction were cited for remodeled commercial mid­rise. Engine Co. #28, 644 S. Figueroa, owner, LA Firemen's Construction, architect Althorn & Porter, and contractor Lank Construction were cited for remodeled commercial low-rise.
Architect and contractor Steven Ehrlich was cited for new single family residence for the Ehrlich Residence, Lindbrook Manor, 10824 Lindbrook Drive, owner Lindbrook Associates, architect GBW Properties and Peter Magaro, and contractor Tri-Con Builders were cited for remodeled multi-family residential.
City of Thousand Oaks, owner Oxford Properties, landscape architect SWA Group and contractor PCL Construction were cited for new commercial landscaping. The Highland Residence, owner Mr. & Mrs. Richard Handel, landscape architect and contractor Galper/Baldwin Associates were cited for new residential landscaping. Landscape architect and contractor Raymond Hansen Associates were cited for remodeled residential for Brentwood Residence.

If You Have a Question Regarding Plaster... CALL US!

The technical staff of the Plastering Information Bureau can provide you with performance data on every kind of plastering application. They can show you how to meet critical standards for sound control, fireproofing, and abrasion resistance with specifications that can be understood and every kind of plastering application. They can show by any manufacturer or group of manufacturers. It may be more creative products of the plastering trades...

Membership is now available to engineering and architectural firms.

Once a firm becomes a member of Engineers Federal Credit Union full financial services will be available to their employees.

Call today for information.
(213) 385-6111
508 S. New Hampshire
Los Angeles, CA 90005

Engineers Federal Credit Union

RGA
RICHARD GAGE ASSOCIATES

TITLE 24

ENERGY CALCS...

COMPUTER ANALYSIS AND PRINT SYSTEM
RESIDENTIAL AND COMMERCIAL
HVAC SIZING INCLUDED
OVERNIGHT SERVICE AVAILABLE

SOUTH MONTANA OFFICE
(213) 659-3945

NOTICE OF REQUEST
FOR QUALIFICATIONS FOR ARCHITECTURAL CONSULTING SERVICES

The City of Thousand Oaks, California, seeks a consultant firm or team to provide architectural design services for a new Government Center and Civic Auditorium complex. The project will contain a government center including city and other offices, a 300-400 seat theater/council chambers, a 1600-2000 seat auditorium, and related structured parking. Schematic design for a future 14,000 sq. ft. conference/meeting center will also be included. The capital construction budget for the project is approximately $32 million.

The prime consulting firm must have an office, or be closely affiliated with an architect in the Greater Los Angeles Metropolitan Area, and must have had experience with projects involving auditoriums. Firms desiring the Information Packet and Request for Qualifications should contact:

Edward Johnduff
Administrative Services Manager
City of Thousand Oaks
2150 W. Hillcrest Drive
Thousand Oaks, CA 91360
Telephone: 805-496-5601

Deadline for submittals to respond to the RFQ will be June 23, 1989.

L.A. ARCHITECT 4
recommendations. A third charrette is planned in mid-June as part of the official community plan update process. Two Teams (LA/DAPT), as part of the official Los Angeles Design Action Planning 2000 report and a position paper which will publish an objective summary of the LA community Plan area. Organizers be submitted to the Chapter Board of Directors for adoption as a resolution. The Urban Design Committee encourages participation of community members, communities and have included the Watts Queen for all Chapter members. The San Fernando Valley Chapter/Amalgamated with the Watts Queen Institute of Architects hosts a monthly roundtable discussion, which will serve the broader needs of the community. The San Fernando Valley Chapter/Amalgamated with the Watts Queen Institute of Architects hosts a monthly roundtable discussion, which will serve the broader needs of the community.

Title Registration
At its March meeting, the AIA Board of Directors gave final approval to the policies “Licensing: Practice Regulation” and “Licensing: Title Regulation”, which address the distinction between practice and title regulation, and outline guidelines for title registration of specialized disciplines within the building design industry.

These disciplines must be clearly defined and not in conflict with the discipline of architecture and standards of professional conduct established. Qualifications for title registration should be based on an appropriate combination of education, experience and examination, and must not preclude architects’ prerogative to use the titles, where fitting, in providing architectural services.

In addition, the AIA opposes granting titles to individuals through grandfather clauses. When grandfathering is required by law, strict and equivalent education, training and testing criteria should be applied. The AIA also believes that use of a seal should not be granted to disciplines under title registration. Protection of titles is intended to assure the public that the person using the title has specialization education combined with an examination specific to the discipline: a four year minimum professional degree or equivalent; a structured internship validated by recognized testing agencies.

“Licensing: Practice Regulation”, a companion policy, concerns regulation of design practice in the building industry. Title Registration

Galmed Users Group
The San Fernando Valley Chapter/Amalgamated of Architects hosts a monthly meeting of area Galmed users. For information call (818) 781-7100. "Licensing: Practice Regulation".

New Members

Associate. Mohammed K. Barndah, Grau Associates; Daniel B. Bernstein, Skidmore, Owings & Merrill; Oussama Hamadani, Great American Contractors; Adele Mills, Adele Mills Interior Design; Ahmad Rabiei, DMUM; David Saadat, Saadat Associates; Cory Ticktin, Skidmore, Owings & Merrill.

Emeritus. Jerry Braverman; Richard G. Creadick; Victor A. Casula; Donald Gill; Paul S. Hoag; George M. Shimao; Morton Sokol.


Student. Hilda K. Kassardin, UCLA; Scott W. Proleta, UCLA.

Transfer In. M.P. Brown, AIA, from Washington Metropolitan; John H. Johnson, III, AIA, from Orange County; John Jongok, AIA, from Dallas; James M. Olym, AIA, from Seattle; Patricia Harris, from Colorado West; Harry F. Mallgrave, AIA, from Ft. Worth; Michael R. Nelson, AIA, from Indianapolis; Delora B. Sands, AIA, from Orange County; Richard L. Unruh, AIA, from Southeast Oregon; James L. Wells, from Washington, DC.

Transfer Out. Christopher I. Cedergren, AIA, to St. Louis; Harry Bruce Herrmann, AIA, to Boston; Eric Ronald Janovsky, Associate, to East Bay, California.

Servicing Southern California Since 1965
Repro-Graphic Supply
Complete line of drafting supplies & equipment
sales & service
Title block printing–Vellums–Films–Diazos & Drafting–Light Tables–Pressure
Punches–Pin Bars–Pins–Vacuum
Fast Reasonable Guaranteed

KELLYCALC
FAST • REASONABLE • GUARANTEED
COMPUTERIZED COMPLIANCE

EACH HVAC ECONOMY/DESIGNED GLASS AREA
SOPHISTICATED DESIGNS WELCOME
WILLIAM KELLY ASSOCIATES
(213) 454-3434

REPRO GRAPHIC SUPPLY
7425 BEVERLY BOULEVARD
LOS ANGELES, CA 90057
TEL: (213) 388-0472

MASONRY

MASONRY INSTITUTE OF AMERICA
2550 BEVERLY BOULEVARD, LOS ANGELES, CA 90057

KELLYCALC

WILLIAM KELLY ASSOCIATES
(213) 454-3434

Shushopnino, aelectronic & Electrostatic Copiers
Telephone, Rototile
Blu-Ray
Koyo Clearprint
Venco Corporation
Repisa Blu-Ray
Koyo Clearprint
Venco Corporation
Repisa

KELLYCALC

WILLIAM KELLY ASSOCIATES
(213) 454-3434

CALIFORNIA ASSOCIATION
OF ARCHITECTS

WILLIAM KELLY ASSOCIATES
(213) 454-3434

WILLIAM KELLY ASSOCIATES
(213) 454-3434

KELLYCALC

TITLE 24

COMPLIMENTARY
ASK FOR FRANCIS

POINT LINE CAD SEMINAR
TUESDAY 20, JUNE 1989
SATURDAY 24, JUNE 1989
AT 6 P.M.
AT 1 P.M.
PIONEER COMPUTER
3480 TORRANCE BLVD. SUITE 300, TORRANCE, CA 90503

L.A. ARCHITECT 3
Joseph Eschierick, FAIA, was awarded the Gold Medal, the highest honor of the American Institute of Architects, on May 8, 1989 at the AIA National Convention in St. Louis, Missouri.

Eschierick is a past recipient of the AIA/ACSA Topaz Medalion for Excellence in Architectural Education. A highly respected educator who has taught at Berkeley since 1952, Eschierick was awarded the University of Illinois/Urbana-Champaign's prestigious Plym Distinguished Professorship in 1987. His firm, Eschierick Homsey Dodge & Davis, is known for designing UC/Berkeley's Wurster Hall, the first single family homes at Sea Ranch, the Deer Valley Resort, the Cannery, and the Monterey Bay Aquarium. It was also presented with the AIA's Architect Firm Award at the 1986 AIA National Convention.

The Gold Medal award recognizes a distinguished career that began over 50 years ago and continues to be a vital force in architectural education, design and service to the profession and the community.

ESCHIERICK AWARDED GOLD MEDAL


The plans are intended to provide an official reference guide for future community development to be used by the City Council, Mayor, the City Planning Commission, other concerned governmental agencies, residents, property owners and businessmen.

The Planning Advisory Committees will advise the city on issues and policies affecting each plan. Committee members will be selected by City Council members from each of the plans' areas. Citizens can participate on the Community Planning Advisory Committees in areas where they live, work or have interests. The AIA/LA encourages members to shape their communities by contacting their City Councilpersons about becoming a member of a CPAC.

Rudolph V. De Chellis, AIA
Co-Chair/Building Performance and Regulations Committee

建筑师在政府

这个年份的活动将关注于继续在政府机构、私人建筑师和相关专业人士之间发展持续对话。委员会还将解决这些问题，如建筑和工程误差和营改增，以及与政府机构的对话。私人建筑师的观察和担忧。所有的AIA/LA成员被邀请参加这个过程。

L.A. ARCHITECT

LA ARCHITECT

Editorial Board: Bonton Prezios, AIA, Chairman; Don Avon, AIA; Janice Aven; Raymond L. Gao, AIA; Treasurer; Arthur Golding, AIA; Secretary; William H. Fain, AIA; Board: Paul Sterling Hoag, AIA, The Listener; Roger Holt, Esq., Law, Barbara Horton, Associates; John Mitlow, AIA.

Editorial Board Emeritus: Thomas S. Hines; Frederick P. Lyman, AIA; Michael F. Ross, AIA; Thomas R. Vreeland, FID.; Lester Wertheimer, AIA.

Editor, Barbara Goldstein
Managing Editor, Noel Milne.

Contributors, Kenneth Caldwell, Rocket; Aleksa Iskandar, AIA; Norman Kaderian; Christine Maga, Books; Esther McCoy; Kevin O'Shea; Kathleen Palley; Ivan Preston; AIA; Christopher Restak; Roy Ryan; Fay Suzzet; Ruyi Tsujioka, AIA; Charles Wheatley, AIA; Mir Buras, AIA; Miguel Batnana.

LA/AIA Officers, Fernando Juaesa, AIA, President; Raymond L. Gao, AIA, Vice-President; William H. Fain, AIA, Treasurer; Ronald A. Atton, AIA, Secretary.

LA ARCHITECT is published monthly except for August by the Los Angeles Chapter, American Institute of Architects, 8867 Melrose Ave., Suite 8M-72, Los Angeles, CA 90069. Subscriptions are $56 domestic, and $28 foreign. Editorial submissions should be addressed to the editor and sent to LA ARCHITECT at the publisher's address. Above, except where noted, the opinions stated are those of the author's only and do not reflect the position of either the AIA or the Los Angeles Chapter. The appearance of names and pictures of products and services, in either editorial or advertising, does not constitute an endorsement by either the AIA or the Los Angeles Chapter.

ON STEEL STUD FRAMING, LATHING, PLASTERING & DRYWALL

Free information on fire and sound rated systems, curtain walls and code requirements. 

Designing for quality with lathing accessories.

A service of the subcontractors who employ union craftsmen.

CALL OR WRITE:
INFORMATION BUREAU
LATH, PLASTER & DRYWALL
3127 Los Feliz Boulevard, Los Angeles, CA 90039 Telephone: 213/660-4644

LA ARCHITECT

Chapter News and Notes

Chapter News and Notes

A service of the subcontractors who employ union craftsmen.

Free information on fire and sound rated systems, curtain walls and code requirements.

Designing for quality with lathing accessories.

A service of the subcontractors who employ union craftsmen.

CALL OR WRITE:
INFORMATION BUREAU
LATH, PLASTER & DRYWALL
3127 Los Feliz Boulevard, Los Angeles, CA 90039 Telephone: 213/660-4644

LA ARCHITECT
The prize, consisting of a $100,000 grant, a national and regional AIA awards, including medal and formal certificate, was awarded the commission to design the $100 million Walt Disney Concert Hall for the Music Center.

He has also become widely known for his cardboard furniture concepts, and for designing museum exhibitions at the Los Angeles County Museum of Art, including Art Treasures of Japan and the Treasures of Tutankhamun. A retrospective exhibition of his work, organized by the Walker Art Center of Minneapolis, Minnesota, has toured major museums for the past two years.

Pritzker Prize jurors included chairman, M. Carter Brown, director of the National Gallery of Art in Washington, DC; Giovanni Agnelli, chairman of Fiat, from Turin, Italy; Ada Louise Huxtable, author and architectural critic of New York; and Jacob Rothschild, chairman of the board of trustees of the National Gallery of Art in London, England.

The Pritzker Architecture Prize was established by the Hyatt Foundation in 1979 to annually honor a living architect whose built work demonstrates a combination of talent, vision and commitment, who has produced consistent and significant contributions to humanity and the built environment through the art of architecture. Nominations are continuous from year to year, with over 500 nominees from more than 40 countries being considered.

Former Pritzker laureates include Gordon Bunshaft, Oscar Niemeyer, Philip Johnson, Luis Barragan, James Stirling, Kevin Roche, Ieoh Ming Pei, Richard Meier, Hans Hollein, Gottfried Boehm, and Kenzo Tange.

Women in Architecture Exhibit and Reception


The 1984 exhibit and multi-media presentation is sponsored locally by the AIA/LA, American Women in Architecture, the Board of the AIA/San Fernando Valley Chapter and the Pacific Design Center.

Celebrating a century of women’s achievements in architectural design, practice and theory, the exhibit incorporates drawings, photographs, correspondence and audio-visual in presenting an historical overview and detailed case studies of individuals and firms. The exhibit has been displayed at AIA conventions in New York City, St. Louis, and Chicago.

The historic portion of the three-part exhibition, organized by the National AIA, traces the first women to graduate from architectural colleges. The contemporary segment, organized by women members of the Chicago AIA, represents work by 99 women around the country and is the result of a jury selection process. The local section, organized by an AIA/LA task force, illustrates the work of Southern California women architects including Rebecca Binder, AIA, Katherine Diamond, AIA, Margo Heald-Heymann, AIA, Seraphina Lamb, AIA, Lisa Landworth, Brenda Levin, AIA, Janet Metson Urman, AIA, Gina Moiffitt, AIA, Michelle Peake-Wells, AIA, Margot Siegel, AIA, Virginia Tanitanz, AIA, and Lisa Wightman, AIA.

Among the local historic architectural landmarks spotlighted are Julia Morgan’s designs of the Hearst Examiner and the Pasadena YWCA, Lillian Rice’s plans for Rancho Santa Fe and Edna Mior’s designs of Miles Playhouse. An opening reception, hosted by Westinghouse Furniture Systems, will be held June 23 at the Pacific Design Center from 6 pm to 9 pm. Advance tickets are $12 ($15 at the door). The exhibition will be displayed in the lobby of the Pacific Design Center, 8687 Melrose Avenue, Los Angeles. Exhibit hours are 12 pm to 6 pm, Tuesday through Saturday, and admission is free.

Israel Exhibition

Architecture Tomorrow: Franklin D. Israel, an exhibit sponsored by UCLA Graduate School of Architecture and Urban Planning in cooperation with the Walker Art Center and the Pacific Design Center, is on display May 25-June 21 in the Pacific Design Center's Murray Feldman Gallery. Organized by design curator Mildred Friedman for the Walker Art Center in Minneapolis and recently shown at the San Francisco Museum of Modern Art, the exhibit is sponsored in part by funding from the Frederick Weisman Company, the Jay Chiat Foundation and Burton Borman. The exhibit features six wood and concrete pavilions representing themes that recently occurred in Israel's work. Gallery hours are 12 pm to 6 pm, Tuesday through Saturday, and admission is free.

Book Signing

Los Angeles Times architecture critic Sam Hall Kaplan will sign his most recent book, LA Follies, June 14 from 7-9pm at the Samuel French Bookstore, 11963 Ventura Boulevard, Studio City. The event will be co-sponsored by the Los Angeles and San Fernando Valley Chapters of the AIA and Samuel French Theater and Film Bookstore.

Meyer Appointed New Director

On April 18, the Executive Committee of the AIA/LA, American Women in Architecture, appointed Christine Meyer as Executive Director of the Chapter. Former Director of Professional Development for CCAIA, Meyer has worked in public relations, marketing and fund-raising for the past 15 years. She has worked as an account executive and project manager for The Orsborn Group Public Relations, and has served as consultant to individual accounts as well as other public relations firms in San Francisco. Among her accounts were the City of Mountain View, California, the Western Mercandise Mart, and the public television and radio station, KQED.

Meyer says her goals for the AIA/LA Chapter Office are to "fine-tune its operations and develop a professional staff to provide the highest level of support and services to the Chapter leadership its committees and the general membership. In doing the Chapter will be well on its way to becoming the Institute’s largest and most responsive component as well as a viable influence in the community."

Christine Meyer.