

# SILVESTRI ON YEAR AHEAD: CHAPTER AND COMMUNITY

Jonathan Kirsch  
Editor, L.A. ARCHITECT

"There are several distinct problems facing the architectural profession in Southern California today," commented 1976 SCC/AIA president Henry Silvestri, AIA, in an interview with L.A. ARCHITECT. "But they are all part of one basic challenge — communication."

Silvestri specified four major areas in which he hopes to concentrate Chapter activity during his tenure as president. Two are or Chapter-oriented: increased efficiency and reduced costs in the Chapter office organization, and a wide-ranging membership recruitment program. Two other areas are community-oriented: energy and land use policy.

## Chapter reorganization

Silvestri is optimistic about the success of last year's restructuring of the Chapter office: "It's working extremely well," he said. "The change from an executive vice president/executive secretary structure to an office manager/assistant manager system has resulted in a 25 percent savings in salary costs alone. This means that Chapter operating costs have actually been reduced, and that we are enjoying improved Chapter communication, increased efficiency of the Chapter office, and an upgraded and expanded Chapter publication."

According to Silvestri, outgoing Chapter president Morris D. Verger has agreed to act as a "one-man task force" to supervise the reorganization for one full year: "He will ensure that the principles adopted by the Board in 1975 will continue to be implemented throughout 1976," Silvestri explained.

## Membership recruitment

"The growth of the Chapter is of critical importance," Silvestri told L.A. ARCHITECT. "So important that — rather than assigning one person as committee chairman — the entire Board will act as Chairperson and every member of the Chapter will be considered a member of the Membership Recruitment Committee in 1976."

In addition to the Newly Licensed Architects Reception, which is held annually in June by the WAL and the Chapter, several other recruitment techniques will be employed. Silvestri enumerated some of the highlights:

- On January 31, 1976, a special Professional Development Seminar for Recently Licensed Architects was held at the Union Oil Center. The all-day event featured advice and practice techniques from Millard Gooch, Howard Lane and Arthur O'Leary. The seminar, which was organized by Howard Kurushima and sponsored by the Professional Development Committee, is only the first in a series of practice aids for the new architect. "We want to show the newly licensed architect that we really care about him," Silvestri said, "and we can really do something to help him in the development of his career."

- The CCAIA roster of licensed architects will be used to identify and locate non-AIA members, who will then be personally invited to attend Chapter meetings and brought to the meetings as guests of individual Chapter members. "This is a major undertaking," Silvestri said, "because of the significant number of licensed architects who are not presently affiliated with the AIA."

- The Chapter will employ Institute procedures for relief from membership dues on the basis of financial hardship to reduce the burden on members who have suffered financial reversals such as a bankrupt client or a catastrophic illness in the family. "The Chapter can recommend a waiver of dues for up to three years consecutively," Silvestri explained, "and the member remains in good standing."

Silvestri emphasized that these recruitment policies will be directed toward new corporate members, and he praised the active recruitment campaign carried on by the Associates under the leadership of 1976 president Robert Reyes and the recruitment activities of the WAL under 1976 President Anni Szanto.

## Energy policy and land use

"We haven't even begun to see the entire impact of energy policy in California," Silvestri stated. "As architects, we have the choice of sitting back and waiting to see

what happens, or becoming active participants in the legislative process at all levels — city, county, state." Silvestri praised the efforts of Michael O'Sullivan, "of whom you just can't say enough. He is serving at the Chapter, CCAIA and state levels on the energy problem."

Silvestri points to the Coastal Conservation Commission and the Central City Redevelopment Project as examples of land use issues now confronting the architectural community. "As a consequence of the dedication of the Environmental Planning Committee under the chairmanship of Jerry Pollak, the membership is being informed of what's happening in land use policy and planning," Silvestri said. "A great deal of interest is being generated by the activities of the Committee."

## Above all...communication

Silvestri believes that all four major goals of the Chapter will be served by improved communication both within the Chapter and with the community as a whole. "It's my strong belief that the most effective means of communication with the membership and the society are through the Chapter publication — L.A. ARCHITECT — and the Chapter meetings."

Silvestri continued: "Bernard Zimmerman has been doing a fantastic job as Program Committee chairman, and he will continue through 1976 with some exciting, low cost, high-interest meetings which should bring out 400 to 600 people for each meeting. The goal is to quadruple the attendance, and we think the Program Committee has found the answers."

"If the Chapter has only a single function," Silvestri said in conclusion, "it's to communicate with its members and the community."

# SCOLARI AND 'THE RATS' AT FEB. 10TH MEETING

Massimo Scolari and The RATS will be the focus of the SCC/AIA Chapter meeting on Tuesday evening, February 10th, at the Los Angeles County Art Museum. Scolari is a visiting RAT — that is, one of the architects who call themselves Neo-Rationalists, or RATS for short — and he will explore the logic, function and dynamics of The RATS in an illustrated address and question-and-answer period.

The evening's program will get under way at 6:00 p.m. in the Bing Theater with a special pre-meeting, featuring James Bonar, AIA, executive director of the Los Angeles Community Design Center. Bonar will speak on "Community Access to Design: Everything You Wanted to Know About the CDC." The exciting work of the CDC in providing attractive and useful environments for community activities will be illustrated with slides and photographs.

At 7:00 p.m., a casual reception with the featured speaker of the evening, Massimo Scolari, will begin in The Cafe (located next to the Bing Theater). As usual, the modest \$3.00 per person charge will include a sumptuous spread of

wine, cheese, fruit and breads.

The featured program of the evening will begin at 8:00 p.m. in the Bing Theater, where Massimo Scolari will discuss the architecture — and the aspirations — of the Neo-Rationalists, The RATS. Following the formal presentation, Scolari will be available for questions and casual conversation.

The Los Angeles County Art Museum is located at 5905 Wilshire Boulevard, near Fairfax Avenue. Plenty of free parking is available on the streets around the Museum.

A preview of the February Chapter is offered in this issue of L.A. ARCHITECT. Inside, Thomas R. Vreeland, Jr., discusses the background of The RATS, and the Los Angeles Community Design Center displays some of its recent projects in Southern California.

# MEYER NAMED CHAIRMAN OF CRA BOARD

Kurt W. Meyer, FAIA, has been named Chairman of the Community Redevelopment Agency of the City of Los Angeles. Meyer, who has served on the CRA Board since his appointment by Mayor Tom Bradley in 1973, is a former director and committee chairman of the Southern California Chapter/AIA.

Current projects under the direction of the CRA in Los Angeles include ten neighborhood development programs and the important Central City Redevelopment Project now under consideration by a blue-ribbon citizen's commission.

Kurt Meyer earned his degree in architecture at the Swiss Federal Institute of Technology in 1948. He came to California in 1949, and he received United States citizenship in 1955. Soon thereafter, he established his own firm of Kurt Meyer & Associates. In 1965, he also formed an interior planning, design and graphics firm known as MSA Associates. He served as chairman of the SCC/AIA's Los Angeles General Plan Review Committee, and as a Chapter director from 1968 to 1971. In 1973, he was advanced to the College of Fellows of the Institute.

Other newly elected officers of the CRA Board are Vice Chairman Luis G. Nogales and Treasurer Andrew W. Wall.

# VERGER ON FUTURE OF THE CENTRAL CITY

"The test of the downtown plan is whether it provides opportunity for a downtown that relates well to the rest of the city," wrote outgoing 1975 SCC/AIA president Morris D. Verger, FAIA, in the December 19th issue of *Building News*. "We need the whole cloth of social, economic and political patterns overlaid on the rich and varied cultures of this region to make our judgment."

Verger recounted the history of the proposed Central City Redevelopment Project, which began in 1969 when the Mayor's office and private groups jointly sponsored a planning study by the firm of Wallace, McHarg, Roberts and Todd. The study, which was completed in 1972, was followed by two years of

hearings, public meetings, and the preparation of planning materials. Then, in 1974, the Los Angeles City Council and Planning Commission approved the Central City Plan and asked the Community Redevelopment Agency to prepare planning documents. In July, 1975, the City Council voted 12-1 to approve the CRA documents.

"Since then," Verger wrote, "there has been mounting opposition that suggests that current trends negate some of the Central City Project's usefulness, and that the people who should be served will indeed not be served, but that the plan may well prove a means to make the rich richer." As a result of the public debate, Mayor Bradley appointed a city-wide citizens' advisory committee to review the Project. In the meantime, the CRA declared a moratorium on any implementation activities.

"My strong conviction is that whatever we call it — redevelopment, slum clearance, upgrading an area — it is the responsibility of local government and the citizens to continuously improve the social, economic, political and physical life of individuals and families in the city," wrote Verger, who participated in discussions by the SCC/AIA Board of Directors about the Central City Redevelopment Project.

Verger identified ten "public and private objectives" by which the Project should be judged, including housing balance, libraries and "resource centers," open spaces "with good street furniture," schools mixed with other uses, mixed offices and stores, adequate hotels with a range of prices and services, a wide variety of entertainment, grocery and drug stores and other service stores, "pleasant and safe" pedestrian and bicycle access, and a public transportation system within the downtown area and connected to other city neighborhoods.

"A vigorous effort to adopt a plan and move ahead," Verger concluded, "could well become the model for land use planning as well as the source for civic and economic improvement."

(A formal resolution was recently adopted by the CRA Board declaring a moratorium on any "implementation activities" for the Central City Project. The action came in response to Mayor Bradley's appointment of a blue-ribbon citizen's committee to evaluate the Project. Three members of the CRA Board will serve on the committee, and other committee members will be appointed by various city councilpersons. As reported elsewhere in this issue, SCC/AIA Chapter member Kurt Meyer, FAIA, will serve as 1976 Chairman of the CRA Board.)

## FEBRUARY 1976

### Inside:

- L.A. Community Design Center:** A look at the work of professionals in service to the community.
- Design:** Neo-Rationalism in architecture and The RATS. By Thomas R. Vreeland, Jr.
- Feedback:** Our readers respond.
- Chapter News and Notes:** Names, places, happenings in the Southern California Chapter.

### Calendar:

- February 3:** Preparatory courses for Architectural Board Exams begin at East Los Angeles College (Tel. AN 3-7261).
- February 4:** Preparatory courses begin at West Los Angeles College (Tel. 836-7110).
- February 6:** Reception for VISTA volunteers at L.A. Community Design Center, 541 South Spring Street, 3:00 to 6:00 p.m.
- February 8 through 11:** International Security Conference, L.A. Marriott Hotel.
- February 10:** SCC/AIA Chapter meeting at L.A. County Art Museum featuring Massimo Scolari and The RATS, plus pre-meeting on Community Design Center, 6:00 p.m.
- February 10 through March 24:** Lecture series on "Know Los Angeles" at USC, 7:30 to 9:30 p.m., Harris Hall 101.
- February 10:** Editorial deadline for March issue of L.A. ARCHITECT.
- February 15 through 17:** Architecture for Justice Conference, Hotel del Coronado, San Diego. Sponsored by the Institute.
- February 19 through March 18:** Free lecture series by The RATS on Neo-Rationalism in architecture at UCLA Architecture Building, Lecture Hall 1102, 8:00 p.m.
- March 7:** Opening of West Week at Pacific Design Center (through May 7).

# FEEDBACK

## Another look at John Pastier: "...disappointingly superficial and dull . . ."

L.A. ARCHITECT continues to be one of the few publications I read the moment it arrives. Keep up the fine work.

It was good to see an article in L.A. ARCHITECT [January 1976] on the function of architectural criticism in the daily press. Architectural criticism plays a vital role both for the public and the profession. Therefore, when the L.A. Times started such a column I was delighted, and I was disappointed when the column was discontinued recently.

However, I was not sorry to see John Pastier go. I found his articles disappointingly superficial and worse, dull. He never seemed to be able to come to grips with the valid issues he raised.

Rather than sentimentalizing over Pastier's dismissal and searching for hidden political explanations, let's give the Times the benefit of assuming that it may have been simply dissatisfied with the quality of the column and is now trying to improve the caliber of its daily architectural coverage.

How about checking with the

Times to see if it would be receptive to suggestions for an outstanding replacement, a critic with the abilities of a James Britton (who wrote for *San Diego Magazine* and later for the Institute)? This approach would clarify the Times' motives and at the same time would be most likely to result in the Times reinstating a regular column on architectural criticism.

Which is really what we're after, isn't it?

Margot Siegel, AIA

## Reply to an angry architect: "...hard for me to believe..."

Having had considerable experience as an outside architect employed by corporate clients, I would like to suggest to angry architect Thomas L. Sutton, Jr. (*The Architect as Client*, L.A. ARCHITECT December 1975) that he take another look at the way in which his firm selects outside architects.

It is very hard for me to believe that all the competent competition that I have found from other competent firms providing architectural services for corporate clients does not exist.

I, too, am proud of our profession.  
Don Saxon Palmer, AIA



# RATIONAL ARCHITECTURE AND 'THE RATS': "...it upholds the idea that the values of architecture are independent of ideology..."

In an attempt to understand the new Rationalist architectural movement — which emerged first at the XVth Triennale in Milan and next in London in 1975 in an exhibition called "Rational Architecture" — **L.A. ARCHITECT** offers the excerpts and illustrations presented below. The individual architects involved in the Rational movement — who call themselves Neo-Rationalists, or **THE RATS** — will themselves be featured in a series of bi-weekly lectures given at UCLA through March. Massimo Scolari, one of **THE RATS** currently visiting Los Angeles, will be featured at the February 10th SCC/AIA Chapter meeting at the Los Angeles County Museum of Art. (A full schedule of the UCLA lectures is printed below.)

## "...THE NEW INSERTION BRUTALLY PROPOSES AN ALTERNATIVE — THE RADICALISATION OF PERCEPTUAL SPACE..."

Alan Colquhoun, in a recent issue of *Architectural Design*, discussed the philosophy behind the Rational Architecture movement:

To some extent the work of the Rationalists can only be understood in the Italian context, as a reaction against the political involvement of Italian students and architects during the late 60's; but it can also be seen as a reaction to the infantilisms of some pop architecture, and other forms of 'spontaneous' expressionism in recent years. Strongly influenced by structural linguistic studies in France and Italy, it upholds the idea that the values of architecture are independent of ideology. In many ways it is analogous to the Russian Formalist criticism of the 20's, which maintained that the only valid object of literary study was the literary text.

From this position the Rationalists see the modern movement of the 20's and 30's as a mine of ideas which has never been fully worked, though they approach it from a formal point of view rather than from that of orthodox doctrine and content — or rather they approach its content by way of its form, and see architectural forms as constituting a limited repertoire, not as an infinite range of forms to be derived from function.

Out of this concept of architecture comes an interest not only in the early modern movement, but in the whole of architectural history, and one of the more 'scandalous' aspects of the Rationalist movement is its apparent acceptance of historicism — not the ad hoc historicism of certain modern vernacular tendencies, but a normative historicism which selects the 'classic' moments of history. This attitude is clearly expressed by Rossi himself when he says: 'Roman monuments, Renaissance palaces, castles, Gothic cathedrals, constitute architecture. As its constituent parts they always return, not so much as history or memory, but as element in project work'. Or again: 'Distributive indifference belongs to architecture... the architecture of maximum precision — i.e., that of monuments — offers potentially the maximum functional freedom.'

Scolari explains this attitude in terms of Quatremere de Quincy's distinction between the 'model' and the 'type'. Past forms should not be copied literally (model), but should be interrogated to find their underlying 'type'. This resembles Louis Kahn's distinction between Form and Design (Kahn is an evident source of Rossi's work) and it raises the notoriously difficult problem of trying to preserve the Hegelian momentum of history in the fact of an a-historical aesthetics.

In practice it is hard to decide whether Rossi's stripped classical windows, pediments and columns are the 'types' of architectural elements (but how can they be, since the 'type' is an abstraction, 'more or less vague' as Quatremere says) or imitations of those elements with all their specificity removed. His work consists of a small repertoire of classically derived elements, assembled together in a way which is both terse and eccentric. It is this eccentricity, **L.A. ARCHITECT** February 1976

resulting sometimes in practical projects, sometimes in poetic images, which makes his work less eclectic than it seems at first sight. Few of the other adherents to the movement carry 'heresy' quite so far as Rossi, but in most of them there is a strong undercurrent of neo-classicism and an interest in historical typologies. Among these the work of Vittorio Gregotti is in some ways the most interesting.

Gregotti is often associated with Rossi, though their work is complementary rather than similar. His work shows certain eclectic tendencies, an awareness of 'style', but it is always 'redeemed' for modern architecture a sensitivity towards '... those precious elements of action, complexity and ambiguity', which give it a provisional, if sometimes overwrought, quality. Remaining open to contingency, Gregotti seems to display the 'type' in the process of being eroded or transformed; Rossi displays it at such a level of generality that, no longer vulnerable to technological or social interference, it stands frozen in a surreal timelessness.

The schemes shown in the London exhibition generally demonstrate the principles of Rossi, and the Rationalist group as a whole.

There are a few names not present at the Triennale, notably that of James Stirling. Stirling's brilliant use of the iconography of functionalism and his more recent neo-classical tendencies seem to relate him at least obliquely to the Rationalists; to the work of Aymonino and Gregotti on the one hand, and to Leon Krier on the other.

The schemes are either large scale complexes, such as schools or universities, or interventions in the fabric of existing cities. In nearly all the schemes, the city is considered as a continuous mass, in which are inserted large-scale elements of simple geometric form, belonging to the typology of the historical city: centralised blocks forming enclosed courtyards (the Aachen Group's design for courtyard housing) or linear blocks forming routes from one part of the city to another (Leon Krier's Leimfeld town centre), and so on. These elements are planted in the city like foreign bodies in an organism, exaggerating the discontinuity

between old and new, texture and structure, ground and figure, context and meaning. The historical city is seen as the essential context which gives meaning to new structures.

In the case of entirely new complexes, there is usually some element which suggests the accidental or the abnormal — the figure against the ground of a neutral grid. This may take the form of skewed elements (Pisciotti and Siola's Gagliari university project) or of faultlines at which two regular systems collide, in a way that resembles the Villa Adriana (O. M. Ungers' school and students' housing of the 60's — his more recent work no longer exhibits these features).

All these plans have an immediate visual impact. The principle behind them is that certain forms of the utmost clarity awaken a kind of collective memory, and provide meaning in the city by juxtaposing the ritualistic implications of elementary geometry against the matrix of the city as a whole. It is not necessary to know the precise functions of the buildings, since the number of possible forms is less than the number of possible functions, and in any case functions themselves are classified in our minds into a few recognisable elements (the form of the content) and can attract to themselves a variable function.

## "...THE DIALECTICS OF BUILDINGS AND URBAN SPACE ARE THE RESULT OF RATIONAL INTENTION, NOT CULTURE..."

All these schemes imply a more or less radical critique of the modern movement. They are concerned with the city (or with its equivalent) as a continuous fabric, whereas the modern movement looked upon the city as an organisation of individual building types, each surrounded by space. But the members of the Rationalist Group interpret this common aim in two basically different ways. The first is to make insertions into the city, which, although they consist of strong figures against the ground, allow the

empirical irregularities of the city to modify these figures, or their relationship to each other. Their models seem to be those Baroque and Neo-classical plans (the Rome of the 17th century, or the Paris of the 18th) in which avenues, piazzas or churches punctuate, but do not radically alter the anonymous medieval grain. They respect the existing institutions and patterns, and show a desire to overlay them with additional meanings, so that the city remains continuous in time as well as in space.

The second way, exemplified by the projects of Leon Krier is less concerned with the city as it exists, than with creating a new organism with its own, self-sufficient dynamism and unity. Typically, this takes the form of long axes flanked by facades (sometimes frankly historicist as in his scheme for Leimfelden) and deploying neo-classical squares or quadrants. These simple and vast organisms, which seem to have become a stereo-type in Krier's work, are indifferent to their surroundings. Here we must distinguish between an attitude which asserts the validity of formal typologies which are relatively indifferent to function (Rossi forgets that it is only modern functions to which ancient monuments are indifferent) but which are none the less sensitive to the empirical realities of the existing context (functional and perceptual), and an attitude which asserts that before we consider any function whatsoever, we must first make the absolute formal gesture. To such a gesture, the fissures which it creates in the city fabric are not part of a complex meaning which includes the fissures themselves, but are purely residual — the unfortunate result of a suture. Thus the new insertion no longer adds to the archeological layering of the city, in the matter of a collage, but brutally proposes an alternative — not, as with the modern movement, an alternative whose aim is the radicalisation of society, but merely the radicalisation of perceptual space.

To such projects, with their simultaneous denial of the historical city and their literal implantation of historicist elements, we might oppose the view of Vittorio Gregotti, according to which the interaction of the past and the present is essentially indirect and ambiguous: 'History presents itself as a strange instrument knowledge of which seems indispensable, but once reached, nor directly usable; a species of corridor which it is necessary to traverse if we are to enter, but which teaches us nothing of the art of walking.'

## "...ARCHITECTURAL FORMS AS A LIMITED REPERTOIRE, NOT AN INFINITE RANGE..."

Leon Krier, one of the strongest apologists among the Rational Architects, in a lecture prepared in London, explained the movement in the following way:

The long agony of academic training which was concluded after 1968 has left in architectural schools a terrible confusion. Architects are more and more involved in irrelevant interdisciplinary research or in utopian escape movements. Their confrontation with overloads of technical data or finally with the chaotic products of the building industry leaves the architectural profession as helpless as its potential clients.

The loss of the last bit of cultural autonomy has degraded them as cynical executors of the interests of the building industry. The schools have well prepared the architects to this role, and it is only in the same schools that a radical change must be instrumented.

Against the anti-historicism of the modern movements, RATIONAL ARCHITECTURE repropose the study of the history of the city. The narrow rationalism of modern architecture is expanded to understand the city in all its typological components. The history of architectural and urban culture is seen as the history of types. Types of settlement, types of spaces (public and private), types of buildings, types of construction. The bourgeois concept of architectural history (basically concerned with the

monument) is expanded to include the typological complexity of the urban fabric, of the anonymous buildings forming the flesh of the city, the skin of its spaces. The buildings which are not so much the result of high art but of building tradition. The roots of a new rationalist culture are to be found here as much as in L.N. Durand's typology of institutional monuments.

The physical and spatial unity of the traditional city is understood as the result of the maximal interaction of these types.

The dialectics of buildings and urban space, of solid and void, of private and public realm can no more be seen exclusively as the result of political, social and economical constraints, but as the result of rational intention, of culture.

Politically, RATIONAL ARCHITECTURE repropose the dynamics of urban culture as against the conservatism of suburbia. The traffic problems which have been created by centralisation on regional and national scale can initially only be resolved on the political level through the new definition of the city within a rational organisation of the territory and finally through the reorganisation of the city into units of complex and integrated functions: quarters, districts, homogenous areas (Bologna), functional communities (E. Saarinen).

Architecturally, RATIONAL ARCHITECTURE repropose the necessary relationship between building-typology and a morphology of urban space. This dialectic has constantly to be verified on the historical model.

The "Art of building cities" has to find its way into legislation. The complex architectural scheme — precise types of urban space (STREETS, AVENUES, SQUARES, ARCADES, COLONNADEN) — will have to replace the two-dimensional ZONING-policies. A functionally complex and visually simple spatial continuum has to replace the contemporary system of segregated functions and buildings, whose order is solely dictated by bureaucratic prescriptions and restrictions.

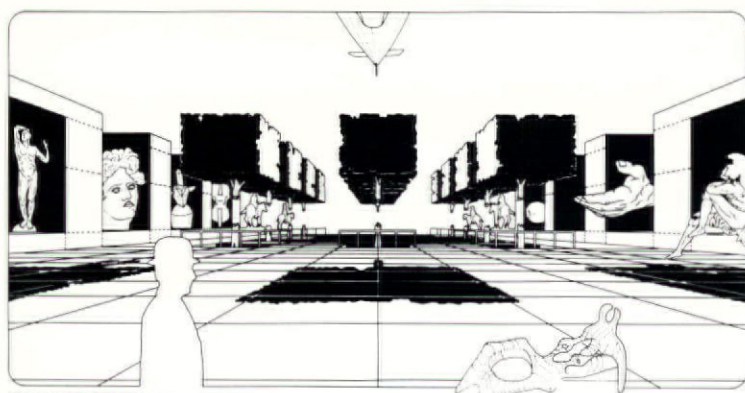
The typological approach, which was largely prepared by the complex analytical method of architectural archaeologists, has become operational in urban design with the 'Grunzug-Sud project' 1965 (O.M. Ungers), and in the urban renewal of Pesaro (C. Aymonino and others) and Bologna (Cervellati, Scanavini and others).

The built or drawn projects of RATIONAL ARCHITECTURE can be generally defined as COMPLEX TYPOLOGICAL COLLAGE. This method is both precise enough to create built and spatial continuity and general enough to allow great functional flexibility and change: it is a method where time and memory become part of a dialectic composition.

The written work and projects of O.M. Ungers, of A. Rossi, of J. Stirling, of C. Aymonino, of the Bologna commune, of L. & R. Krier, the typological classifications of the Building-block (Aachen group), of the XIXth century Arcade (J.F. Geist), or of urban spaces (R. Krier) — they are all fragments of a new approach. They have to be seen as a critical contribution, as part of a collective effort toward the rebuilding of the European CITY.

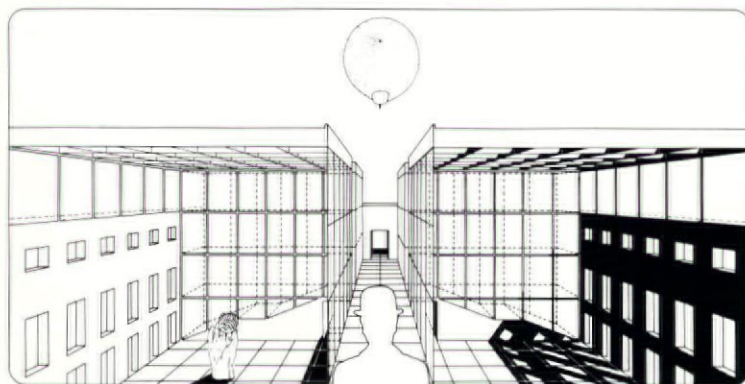
**L.A. ARCHITECT** extends its welcome to our eight European visitors and encourages its readers to take advantage of their appearance at the February 10th Chapter meeting and the UCLA lecture series.

Thomas R. Vreeland, Jr., AIA



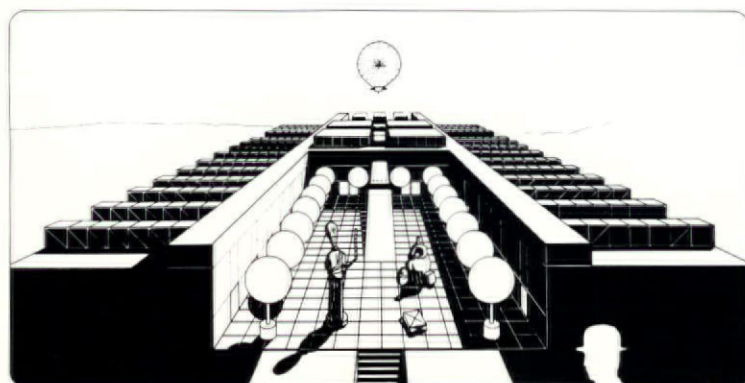
SKULPTURENHOF

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MUSEUMSHOF

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Neo-Rationalist Mathias Ungers: Sequence of spaces for a museum in Cologne.

## UCLA LECTURES

A series of free public lectures by **THE RATS** — The Neo-Rationalist architects — will be held through March in Lecture Hall 1102 of the Architecture Building at UCLA at 8:00 p.m. Programs include addressees by **Carlo Aymonino** (February 19), **Robert Krier** (February 26 in Rm. 1243), **Leon Krier** (March 4), **Jurgen Sawade** (March 11), and a panel discussion led by **Mathias Ungers** (March 18). January programs in the same series included **Mathias Ungers**, **Rem Koolhaas** and **Elia Zenghelis**.





# L.A. Community Design Center

The Los Angeles Community Design Center is a non-profit organization, based in the community and the profession, which gives low income citizens access to environmental design services not otherwise available to them. The Community Design Center provides, upon request and without charge, the technical tools necessary to translate neighborhood goals into effective design programs. Through the Community Design Center, professional architects, planners and engineers assist the lower income residents of Los Angeles in their own efforts to improve their physical environment.

In the past, low income citizens have not had access to design and planning services. Consequently they were unable to initiate community development projects. In addition, when the future of their neighborhoods was affected by public or private organizations planning physical improvements, the residents lacked the technical knowledge to interpret proposals and to respond with constructive input to these community development programs.

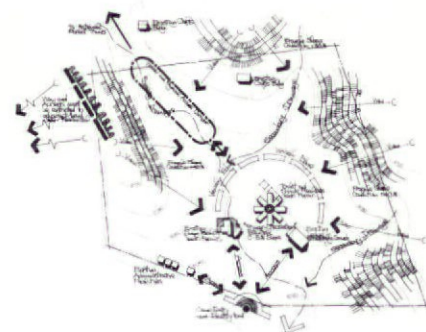
During the 1960s many professionals began to volunteer their technical skills in local communities. The Los Angeles Community Design Center was established in 1968 when the Southern California Chapter of the AIA and the USC School of Architecture and Fine Arts came together to coordinate their efforts in this area. As the work load expanded, other design and planning professionals volunteered their help. Today the Community Design Center has evolved into a non-profit corporation with a board of directors made up of representatives from eight professional societies and four schools, and community leaders.

For the first four years, individual architects, planners, engineers and students volunteered their services through the Community Design Center, but these wholly volunteer efforts proved inadequate to meet community needs. With the award of a U.S. Department of Housing and Urban Development grant in 1972, the Design Center established a professionally staffed, centrally located facility providing the nucleus for an expanding environmental resources bank that presently numbers over 150 volunteers. Current financial support for the Community Design Center includes grants from the City and County of Los Angeles as well as cash contributions from professional and other private sources.

The Community Design Center has delivered consultation, design and planning services to over one hundred community projects. During the 1975 calendar year, twenty-seven projects were completed for a variety of community needs, including child care, health care, housing, community centers, recreation, and community planning.

Most Community Design Center projects are the work of multidisciplinary teams. The projects presented here are listed by team leaders.

1. Margot Siegel, AIA — New Neighborhood Center for East Sixtieth Street Neighborhood Improvement Club.
2. John Donan, Landscape Architect — Landscape Design for the Vernon Avenue Urban League Headstart Program.
3. Brian Mitchell, Landscape Architect — Master Plan of Summer Camp for Korean-American Youth Foundation.
4. Joe Alvarez, Student of Architecture, UCLA — Technical Assistance for Mural by the Sixty-first Street School Student Council.
5. Bob Shnier, AIA — Interior Remodeling of Alcohol Abuse Treatment Center for United American Indian Involvement. Al Decota, Wall Mural Artist.
6. Elaine Miller, Urban Planner (1975), Edgar Szanto, AIA (1974) — Feasibility Studies for Conversion of Office Structures to Housing done for Program of Retired Citizens.





# CHAPTER NEWS AND NOTES

The 1976 officers of the **San Fernando Valley Section** of the SCC/AIA include **Gordon Forrest** (president and Chapter director), **Peter Creamer** (vice president), **Ken Butts** (secretary), and **Clyde Smith** (treasurer).

**Julia Thomas**, Senior Associate of Michael L. Bobrow and Associates, will speak on "Health Facility Planning, Design and Management," for the UCLA Extension Course on "The Role and Function of the Administrator in Health Care Facilities" in the School of Public Health on February 19, 1976.

**Jiro J. "Jerry" Enomoto**, California's corrections director, will be a principal speaker at the **1976 Architecture for Justice Conference**, February 15 through 17, at the Hotel del Coronado on Coronado Island. An address by former corrections director **Raymond K. Procunier** (now chairman of the Adult Authority) and a tour of the new San Diego Metropolitan Corrections Center will highlight the conference, which is sponsored by the Institute.

**Wally Haas** and **Stuart Greenfield** — architects and partners of Haas Greenfield: Associates — installed their officer manager, **Ms. Rose Marie Baker**, as president of the **Southern California Chapter/Architectural Secretaries Association, Inc.**, at a gala installation dinner in January. Other board members who were installed include **Lily Nakao**, 1st vice president/programs (Charles Kober Associates); **Beverly Bolin**, 2nd vice president/membership (Adrian Wilson Associates); **Carol Cushing**, recording secretary (Adrian Wilson Associates); **Joanne Hill**, corresponding secretary (Charles Kober Associates); and **Vivian Rybaczyk**, treasurer (Ralph M. Parsons Company). SCC/AIA Chapter president **Henry Silvestri** was guest speaker, and special awards for outstanding service were presented to ASA members. **Mrs. Elaine Petty** (H. Wendell Mounce AIA & Associates), last year's 2nd vice president/membership, presented ASA pins to new members.

A reception for ten **VISTA volunteers** who are joining the **Los Angeles Community Design Center** will be held on **February 6, 1976**, from 3:00 to 6:00 p.m. in the CDC office at 541 South Spring Street, Room 800. The volunteers are drawn from seven environmental design professions, and will substantially increase the full-time technical capabilities of the Design Center. Refreshments will be served, and the public is invited.

**Editor Jonathan Kirsch** will hold **L.A. ARCHITECT office hours** in the Chapter office on the first Thursday of each month from 1:00 to 2:00 p.m. Chapter members are invited to call or drop by the Chapter office on **Thursday, February 5th**, for consultation about **L.A. ARCHITECT**.

**Editorial deadline** for the March issue of **L.A. ARCHITECT** is **February 10th, 1976**. Chapter members are invited to submit information, news items, articles and other material for publication.

**"Know Los Angeles"** — a lecture-discussion series sponsored by the **Women's Architectural League** of the SCC/AIA, the **USC Department of Architecture**, the **USC College of Continuing Education**, and the **SCC/AIA** — will survey the city's built and to-be-built environment beginning in February at USC. Featured participants will include columnist **Art Seidenbaum**, photogra-

pher **Julius Shulman**, writer/editor **Dan MacMasters**, and architects **Cesar Pelli**, **Frank Gehry**, **Richard Dorman** and **Emmet Wemple**. The lectures will be held in Harris Hall 101 on the USC campus from 7:30 to 9:30 p.m., February 10, 18, and 25, and March 3, 10, 17, and 24. Individual tickets can be purchased at the door for \$3.50; the fee for the six week series is \$20. The credit series fee is \$30. Call **Linda Berkshire** at (213) 746-6148 for further information.

**The 2,115th meeting of the SCC/AIA Board of Directors:** On December 2, 1975, officers, directors and guests discussed a report by **Morris Verger** on a meeting with the deputy director of the County Facilities Department on architectural and engineering service contracts; a proposed letter to the Institute commenting on the latest advertisement in the public relations program; a report by the **Community Design Center** on last year's activities and a proposed letter requesting a meeting with **Supervisors Edelman and Hahn** on future funding; material for Board review of the Chapter budget; a motion to obtain information from the Mayor's office regarding status for the Downtown Plan to be presented at a future Board meeting for action (adopted); a proposal for a one-day seminar on "Effective Communications Techniques for Architects" to be conducted by **L.A. ARCHITECT editor Jonathan Kirsch** (adopted); a report by **Joseph Railla** on his and **Howard Singer**'s efforts in support of the Bicentennial Project; and an introduction of **Kathy Brent**, 1976 WAL vice-president/president elect by **Anni Szanto**.

**The 2,116th meeting of the SCC/AIA Board of Directors:** On December 16, 1975, officers, directors and guests discussed a report by treasurer **Robert Tyler**; a request for allocation to cover printing cost of **Hollywood Design Study in L.A. ARCHITECT**; a committee to be chaired by **Margot Siegel** and to include **Ralph Flewelling** and **Paul McCarty** was directed to update Rules of the Board; a letter to be sent to the CCAIA treasurer requesting clarification of billing discrepancy; issues raised by the January CCAIA organizational meeting; recommendations of the **Membership Induction Committee** to approve applications for corporate membership from **Douglas Warren Padelford** and **Thomas Alexander Pezzuti**, corporate transfers from **James T. Weeks** and **John M. Scheidemen**, associate membership from **Buddy Mear** and **Louis C. Fernandez, Jr.**, and membershipemeritus from **Visscher Boud**, **Everett V. Bertoia**, and **Graham Latta**; a review of the current status

of the Central City Redevelopment Plan; a report by WAL president **Anni Szanto**; a report by **Howard Singer** and 1976 Associates president **Robert Reyes** on the Associates; and a farewell statement from outgoing 1975 Chapter president **Morris Verger**.



The top award for office furniture in the **1975 Resources Council Product Design Awards Program** went to L.A.-based manufacturer **Add Interior Systems, Inc.**, for a line of modular furniture designed by SCC/AIA member **Roger Kenneth Leib, AIA**. Leib Lounging as the system is called, will be featured in **Industrial Design Magazine** and will be exhibited at the triennial **California Design Show** in March at the Pacific Design Center.

**M. Paul Friedberg**, landscape architect, has been named as program director of the **1976 International Design Conference** in Aspen, Colorado, from June 13 through June 18. Friedberg announced that the theme of the conference is "Exploring Change" — especially as it affects the design community.

Chapter member **Tracy Price, AIA**, has been named to the executive board of the Los Angeles County Chapter of the **March of Dimes**. As chairman of the business and industry committee, Price will spearhead a county-wide fundraising effort with a total goal of \$1.3 million. Price is president of Tracy Price Associates. Other board members include **Robert W. Kite** (Daniel, Mann, Johnson and Mendenhall), **Harry E. Schauwecker** (Logicon-Intercomp), **Galen Perrett** (The Perrett Company) and **Wally F. Castle** (Riverside Manufacturing Company).

Nominations for the **19th Annual Business and Industry Awards** competition are now being accepted by **Los Angeles Beautiful**. Deadline for nominations is Friday, **March 12, 1976**. Nomination forms can be obtained from L.A. Beautiful, 404 South Bixel Street, Los Angeles 90017. Winners will be announced at an awards luncheon to be held next fall.

**Robert C. Lesser, AIA**, addressed seminars at the **32nd Annual Convention of the National Association of Home Builders** in Dallas last month. He spoke on "A Small Office Building — A Case Study" and "A Condominium Success Story." Lesser is president of Robert Charles Lesser & Company.

Two courses geared for the **Architectural State Board Examinations** in June are now being offered at **East Los Angeles College** (Tel. AN 3-7261) and **West Los Angeles College** (Tel. 836-7110). **William A. Kelly, AIA, SAH**, will teach a course in "**Backgrounds of Architecture**" at East L.A. College from February 3 (Tuesdays, 4 to 7 p.m.) and at West L.A. College from February 5 (Thursdays, 6:30 to 9:30 p.m.). **Architect Sheldon Caris** will teach "**Rendering and Perspective**" techniques for design professionals and architecture students at West Los Angeles College from February 7 (Saturdays 8:00 to 12:00 p.m.). Please contact the colleges for further information.

**The Southern California Solar Energy Association** is launching a program to expand operations and to help accommodate a growing number of requests for information on solar power utilization in California. The **SCSEA** was named as a regional chapter of the International Solar Energy Society's American Section, and has joined forces with the Urban Observatory to establish an energy information center in San Diego's City Administration Building. For information, call the **Energy Desk** at (714) 236-0432 in San Diego, or **Dr. Joseph Farber** in Newport Beach at (714) 642-6993.

**Louis de Moll, FAIA** (Philadelphia) was formally installed as 1976 president of the Institute in ceremonies held in Washington in December, 1975. Other officers include first vice president/president-elect **John M. McGinty, AIA** (Houston); national vice presidents **Elmer E. Botsai, FAIA** (San Francisco), **Carl L. Bradley, FAIA** (Fort Wayne, Ind.) and **Robert L. Wilson, AIA** (Stamford, Conn.); and treasurer **Charles E. Schwing, AIA** (Baton Rouge).

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The Architecture/Urban Design Program at UCLA expects to fill a new faculty position in the area of architecture in 1976-77, and invites applications. Applicants should have at least five years' teaching and practice experience. It is anticipated that this is likely to be a senior appointment, but younger persons with outstanding qualifications will be considered. UCLA is an Equal Opportunity/Affirmative Action Employer. Applications should be submitted in writing before March 1, 1976, to William Mitchell, Head, Architecture/Urban Design Program, School of Architecture and Urban Planning, University of California, Los Angeles, California 90024.

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## L.A. ARCHITECT

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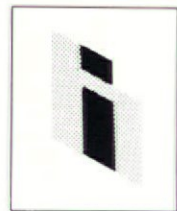
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