

Chapter Program

A Day at the Beach

Attention: designers of note.

Are you tired of seeing clients look askance at your architectural gems—those monuments to your individual genius that they say are too expensive to build? Now's your chance to see your most outstanding and outlandish creations come to fruition—at least for an afternoon—and to receive the long-overdue recognition of your peers.

Enter the L.A. Chapter's Sandcastle Building Contest on Saturday, July 16, at Leo Carrillo State Beach near the Los Angeles/Ventura county line. It will be the main event during the second annual "Sandcasting and a Day at the Beach" party sponsored by the Chapter for all its members, associates, and their families. Highlights will include the following.

- Sandcasting contest: awards will be given for the most clever, creative, and architecturally authentic sandcastle. Design teams or individual entrants are welcome. California Coastal Commission permits are not required.
- Full-course barbeque dinner: starting at 3:30 p.m., this will include barbeque beef, hot dogs for the kids, salads, libations and soft drinks.
- Games, contests, kite-flying, volleyball and other sports for adults and children. Architectural offices are encouraged to make and fly their own banners.

The cost is \$8.00 per person in advance and \$10.00 on the day of the party. Children under 12 are \$1 each. Deadline for advance reservations is Monday, July 11. Send checks for the full amount to the Chapter office.

To reach Leo Carrillo State Beach, take Pacific Coast Highway west from Santa Monica. It's about 30 miles and the road is crowded on Saturday, so leave early. Or take Dune Kanan Road, across the Santa Monica Mountains from the Ventura Freeway to Pacific Coast Highway, then west.

To enjoy a more scenic route, take Dune Kanan to Mulholland Drive, then turn west to Pacific Coast Highway. A left turn takes you to Leo Carrillo.

A state-operated parking lot is located on the north side of Pacific Coast Highway. The fee is \$3 per car. Limited free parking is available along the highway. Immediately after parking, everyone should check in at the Chapter pavilion located on the beach.

Elections

Committee Solicits Nominations for Chapter Officers and Directors

The Chapter Nominations Committee is soliciting nominations from the LA/AIA membership for the following 1984 officers: Vice-President/President-elect, Secretary (two-year term), Director (two-year term, one position open).

In accordance with Chapter bylaws, election to the position of Vice-President/President-elect or Secretary of the Chapter will also constitute election as Chapter Delegates to the California Council (CCAIA) for a two-year term. At present, LA/AIA is entitled to eight CCAIA Delegates; since six persons elected last year are currently serving as 1983-84 Chapter Delegates to CCAIA, no other Delegate positions are open for election at this time.

Nomination Procedure

Any AIA Member-in-good-standing may nominate an AIA Member-in-good-standing at large for each office to be filled. The nominator must have determined that the nominee will serve if elected.

Each nominee must be seconded by four AIA Members-in-good-standing; a seconder may only second one person for a given office.

Properly executed nominations should be received at the Chapter office, 8687 Melrose Ave., Los Angeles, CA 90069, by noon, Monday, July 18, 1983, for review and accreditation by the Committee.

The names of all accredited nominees will

be published in the September issue of *LA Architect*. After such publication, AIA Members will have three weeks to submit additional nominations for accreditation, in accordance with the above procedure. Nominations will then be closed and election ballots prepared and sent to the membership.

Elections will be held at the regular Chapter meeting on Tuesday, November 15, 1983.

The chapter Nominations Committee consists of Robert Tyler, FAIA, Martin Gelber, AIA, William Landworth, AIA, Lester Wertheimer, AIA, and Arthur O'Leary, FAIA.

Impressions

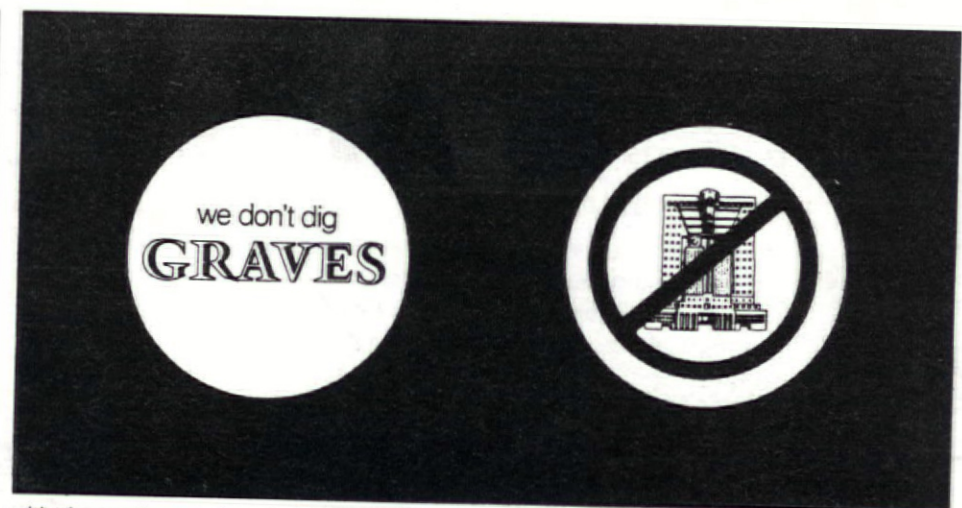
Shop Talk in Historic Center

From the triumphal Gold Medal ceremony honoring Nathaniel Alexander Owings to the student-sponsored Voodoo Bamboula party, this year's national AIA convention offered a compendium of presentations and activities related to the theme, "American Architecture—A Living Heritage." On one hand, there were very few surprises; on the other, there were some poignant ironies.

At first glance, there was no better host city to represent this theme, as the citizens of New Orleans have been forceful advocates of preservation and rehabilitation. But the most glaring example of shameful neglect in such ways could be seen in the transformation of the historic French Quarter into a "porno" district, with hawkers, flashing lights, scantily-clad performers, street musicians attempting to play jazz, and what seemed to be (without too much exaggeration) a thousand T-shirt shops.

The once historic blend of French and Southern cultures and architecture had been degraded in more the fashion of Mardi Gras gone awry on a nightly routine. While the structures had been saved, there appears to be a lack of conviction in maintaining the facades. Fortunately, the old, elegant hotels and the famous creole restaurants have survived the tourist-trap atmosphere. When asked about this, local preservationists readily admitted their hardened struggle against private business pressures and City Hall. Mr. Owings' comments about such issues hit the front page of the *Times-Picayune*, when he argued that architects, planners and politicians should be more sensitive to the city's unique heritage and qualities.

The highlight of the convention was Nat Owings himself, who established a presence unlike other Gold Medalists in recent years. Mr. Owings attended a variety of functions including the theme sessions, gave talks to students at Tulane, led a Gold Medal Forum



with six panelists, and reveled during many meetings with the unusually large number of local, regional and national press people. He simply had a good time.

Mr. Owings spoke eloquently and to the point during his Gold Medal acceptance speech, and when it was done, he was visibly moved by the long standing ovation. He spoke of instinct, anonymity, dedication, and "the architect's responsibility to study the broad picture of space and environment before he addresses his mind to the structures he has been engaged to design." He spoke of social consciousness with its one requirement having been "the diplomatic effort to create and inspire a 'land ethic' which crosses all borders, and necessarily sometimes invades special interest groups."

Owings also spoke of leadership which architects must take to bridge the abyss between conserving the natural environment and appeasing public commercial enterprises. "The architect-planner must take a position to advocate partnership between open space and man's use." He singled-out two of SOM's works as examples of such harmony—the

Crown Zellerbach building in San Francisco for its open plaza, and Lever House in New York City for "flinging open the first floor to fresh air and planting."

In the only off-beat happening at the convention, several Californians had designed and distributed buttons which disapproved of Michael Graves and his design for the civic building in Portland, which had won an Honor Award. One button simply stated, "We don't dig Graves," and the other had the international symbol for "no" (circle with slash) superimposed over an elevation of the Portland building. While lots of architects thought this humorous, some others took offense and called it unprofessional.

By the time it was all over, convention business had been accomplished and new people had been elected to leadership positions, the parties were just a memory, and many old friendships and acquaintances had been rekindled.

Janet Nairn

Ms. Nairn is a freelance writer specializing in architecture and design.

Barnard Park Villas

The points of collision between one urban or suburban grid and another—between one community and another—create a possibility which is rare in Los Angeles. These points are barely visible, obscured over time by layers of construction, and a work of architecture can serve to reveal them.

Barnard Way, which runs east and west between Neilson Way and Ocean Front Walk, divides Venice and Santa Monica. The collision of these two communities is intensified by historical perspective. To the north of Barnard Way, in Santa Monica, are the towers and singular objects of the modern city; to the south is Venice, the traditional city. The densities of each reflect these two urban types. Barnard Way cuts through this condition like a freeway, keeping each distinct side at bay.

A long and narrow site on the south side of Barnard Way was targeted by the city of Santa Monica to receive a 61-unit, low-cost housing project for the elderly and disabled. The project would be the first fully subsidized housing project in Santa Monica. Kamnitzer-Cotton were chosen to design Barnard Park Villas as the result of competition.

The project received a Mayor's Commendation and, more importantly, unanimous approval from its occupants. At the reception marking its completion, a new resident, an elderly man in a wheelchair, said that there is "no doubt but that this building was designed with love." This feeling seems to be shared by all the tenants.

The site is difficult—approximately 70 feet wide by 600 feet long—and the 61-unit requirement compounded this problem. In addition, all parking is on-site, off the alley, Marine Court.

The building is organized by a single- and double-loaded hallway. The configuration and orientation of the units off this hallway reflects



"The building is broken into three distinct parts, each one slightly lower. Each transition is heralded by a circulation element which is elongated vertically into a tower."

the availability of the views. The building is broken into three distinct parts, each one slightly lower. Each transition is heralded by a circulation element which is elongated vertically into a tower. While the building is primarily stucco, the towers are sheathed in wood.

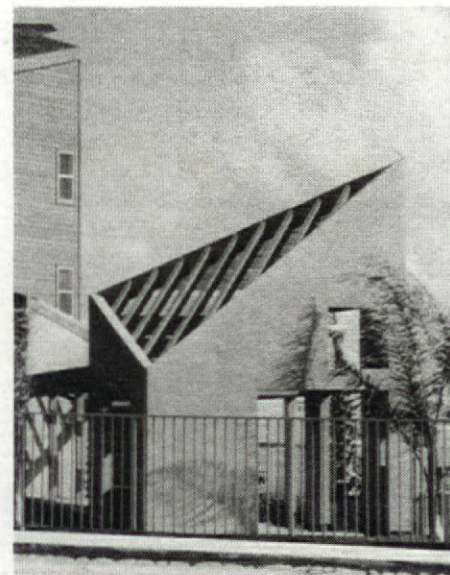
The massing is handled well, with the building flowing towards the ocean. The towers, however, conceived as 'watchtowers' or 'signs,' do not fit. They create a disjointed facade which is aggravated by the change in material; the building should have been stucco throughout. The idea of the towers is a good one; there is in them a gesture towards the development to the north.

The Barnard Way facade is further complicated by the shed roof. Somehow derivative of MLTW's Sea Ranch, the slope is uncomfortably extreme, and this overemphasizes the ori-

entation of the project towards Barnard Way. The project needs a bi-focal orientation.

The south facade, the alley side looking towards Venice, while conceptually given short shrift by the architects, holds more interest than the others. A series of four small courtyards cut the building into five sections which appear like small, compact and repetitive urban housing blocks. The garages below give each block a base. Unfortunately, the architects chose not to take full advantage of the beautiful views of the Venice cityscape; only the bedrooms of these units have windows.

As for the pergola and gazebo, their idea outdistanced their result. The pergola seems like an appendage; it is too thin and minimal to support notion of "arcade" or "procession." This weakness is an outgrowth of a much larger problem of the entry, which is ambig-



"The massing . . . is punctuated by a pergola and gazebo at Ocean Front Walk."

ous. It is not improbable that the density requirements and site constraints made this a difficult situation.

The interior is considerably calmer than the exterior, and it is detailed beautifully. The main public area, the community room, is flanked by an interior arcade and is dramatic and spatially exciting. The units are generous and comfortable.

Architecturally, Barnard Park Villas represent a bold departure and a new set of ideas for a firm having mostly to do with contextualism. While, diagrammatically, the building makes an attempt at meeting the demands of this site, the architecture fails to follow through with the concept.

Richard Katkov

Mr. Katkov works at John Aleksich Associates.

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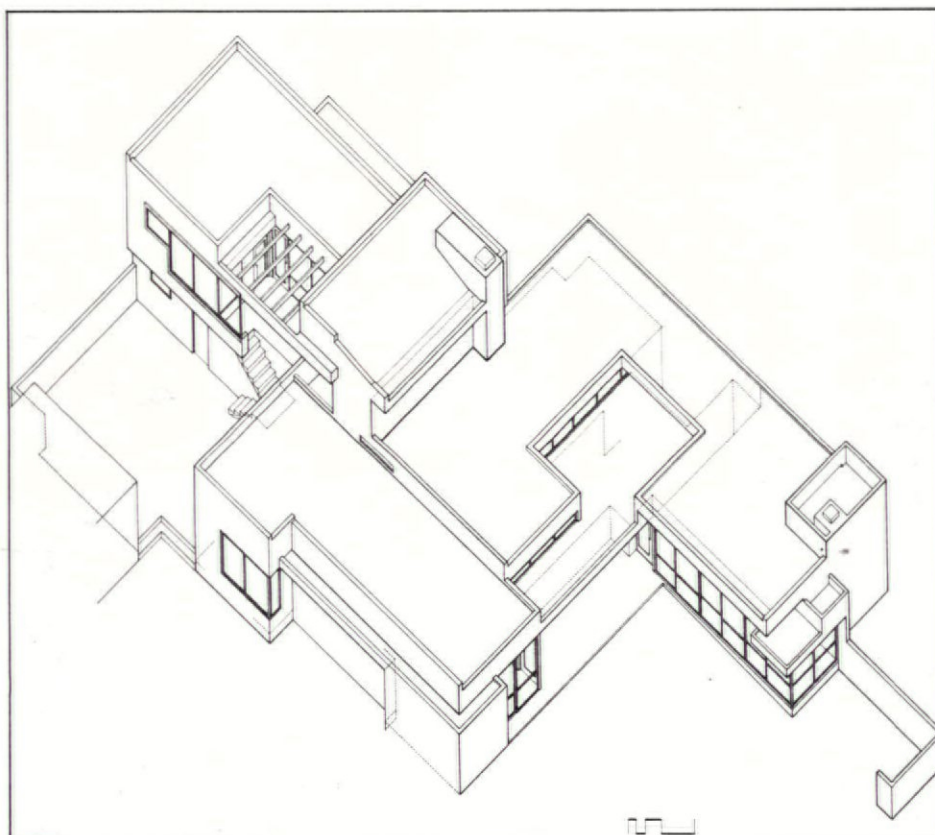
Schindler at Home

In a 1935 article for *California Arts and Architecture*, Rudolph Schindler wrote that the architect's "one concern is to create space-forms, dealing with a new medium of expression [space] as rich in possibilities as are the other media of art: color, sound, mass and the rest."

The continuing exhibition of drawings and models of Schindler's work, at the Schindler House on Kings Road, gives the viewer the chance to see a wide range of projects from different periods of Schindler's career, and it shows how passionately he pursued the goals of his "space-architecture." The show was curated by Stephanos Polyzoides, with graphics designed by Sheila de Bretteville. The drawings and models were produced over a ten-year period by students at the USC School of Architecture.

Schindler's early houses show an overlay of Viennese and Wrightian influence in surface patterning and massing. One can then follow Schindler's departure from these forms and the subsequent flowering of his ability to manipulate wood frame and stucco into a framework of ambiguous boundaries and interlocking volumes and spaces.

Schindler never stayed with a consistent style for its own sake; he experimented to realize his spatial goals, and he did not hesitate to try shed roofs, gable forms, and new plastic materials. Two of his more perplexing designs stand apart from his more familiar work. The Packard house of 1924 and the Tischler house both utilize an expressionistic nave-like space which defies categorization in stylistic terms. This sort of unpredictable and intensely personal spatial exploration makes Schindler's



Buck House, Los Angeles

work a fascinating subject.

However, describing Schindler's architecture two-dimensionally is a problem, and the use of axonometric drawings in this exhibit does not solve it. Schindler carefully anticipated the viewer and the points of view necessary to experience his spatial intentions. An axonometric

drawing dictates its own viewpoint, one that can easily be irrelevant to the spatial quality or the perception of a building. Mr. Polyzoides' intention was to dispassionately describe the buildings, but the axonometrics do not carry as much information as standard drawings, nor do they convey a real sense of

spatial qualities.

Ultimately, they seem to be lacking both as diagram and as description. However, the use of models in this exhibit helps to describe the buildings. Moving around the model of the Tucker house, one sees a very different object from that shown in the drawing, which emphasizes a flat roof and the non-orthogonal corner in the plan. The model reveals a building in which the permeability of the surface is beautifully varied from elevation to elevation and in which the non-orthogonal element is not important. Unfortunately, one has to explore this on one's hands and knees, since most of the models are mounted too low to see from a user's viewpoint. Careful photodocumentation is necessary to present Schindler's buildings and, in the cases where photos are used, they provide welcome clarity.

Mr. Polyzoides' work in documenting these buildings before they are destroyed or made unrecognizable is important, and it is always worthwhile studying Schindler's mastery of form to materialize volume, space and light. Probably, it is unavoidable that one has to struggle to understand these buildings from drawings. It is fortunate that the exhibit is mounted in Schindler's own house, which, though altered and in need of restoration, gives an immediate example of Schindler's joyful exploration of space. All in all, this exhibit deserves the attention and the time it takes to achieve an insight into this extraordinary architect's vision of a new space-architecture.

Robert Nicolai

Mr. Nicolai is an architect in Los Angeles.

Perspective

Pritzker Prize

Architects like to call their profession "The Mother of the Arts," but there are times when it seems an orphan of the creative family. Can anyone name the muse of architecture? Or the last Nobel prize winner in the field? If these questions stump you, don't feel bad—the answers are nonexistent. Sad to say, the Mother of the Arts has no muse of her own and no place at the head table in Stockholm.

A few years ago, some enlightened businessmen took steps to remedy the second of these omissions. The Pritzker family, owners of the Hyatt Regency group of hotels, set up an annual prize in architecture bearing their name and intended to serve a role similar to the Nobel Prizes. Conceived by a former music critic, Carleton Smith, and funded by the Hyatt Foundation, it carries an award of a small Henry Moore sculpture and \$100,000, with all taxes prepaid. The selections are made by an elite jury of six members, half architects and half lay people.

Clearly, this is an important event. There is nothing else remotely like it in the field. Beyond their prize, the Pritzkers are patrons of architecture in a very concrete way. Their hotels, initially the products of Atlanta architect John Portman and later the work of various other design firms, almost singlehandedly reintroduced grand spaces into commercial buildings. The Hyatts' soaring atriums have become their trademark, and that identity has helped the enterprise to prosper. Architecture has been good to the Pritzkers, and they have been good to it in return.

On May 16, the fifth annual Pritzker Prize was announced in New York. This year's winner is Ioh Ming Pei, 66 years old, Chinese born, Harvard educated, and founder of a large and successful New York practice. Pei is serious, thorough, and careful in his work. His buildings are solid (sometimes to the point of heaviness), precise, tasteful, and not too far out. They are as a rule expensive, but never flashy. If architects were suddenly turned into automobiles, I.M. Pei would certainly be a four-door Volvo sedan. His work is durable, well organized, neat, sensible, and, above all, safe.

There is no doubt that I.M. Pei is a good architect who has produced good buildings. He is also a polite and gracious person who

seems to stay aloof from the byzantine politics of the East Coast design establishment. But he is not really a seminal figure. Although he has added to the stock of good buildings around the country, he has not contributed significantly to the advancement of architecture as a sensuous art or as an intellectual discipline.

Pei is a modernist who has learned from the movement's masters, but who has not taught the profession any important new lessons himself. His work has not been the subject of any books, although it did receive the attention of one issue of *Global Architecture*. Nor are his buildings or methods generally studied or flattered by imitation in schools of architecture. Except for his partners, he seems to have produced no followers.

In short, Pei has not been a major influence on his profession. At his best, he is a thorough craftsman of conservative stripe, and his selection represents not just conventional wisdom, but conventional wisdom's trailing edge. Is that really the best way to determine the highest international honor in such an important creative field?

The question gains force when one considers that this is only the fifth Pritzker ever awarded. In a program so new, each winner tends to define the nature of the prize. Similarly, since the process is still in its infancy, it is not only important to establish the highest standards, but it is also easier to be selective since there is not yet any real thinning of the field by prior awards. And, given its youth, the credibility of this program depends on maintenance of the highest possible standards.

This pursuit of excellence is rendered difficult by the lack of any definitive criteria for awarding the prize. When asked how the winners are arrived at, jury secretary Carleton Smith facetiously answers "by osmosis." (As explained by Smith, the process is really quite involved, but it does not incorporate any structure for defining or measuring a nominee's contribution to architecture.) A four-year-old, officially published statement defines the Pritzker Prize's purpose as "encouraging greater awareness of the way people perceive and interact with their surroundings." This goal seems to apply more to social scientists or journalists than it does to designers, and

would surely mislead the best of juries if it were taken at face value. A recent oral statement stresses the importance of built work to an architect's selection. Fair enough, provided that this criterion is bolstered by others such as advancing the art and contributing to the body of ideas upon which buildings are built.

If the Pritzker Prize aspires to the stature of the Nobel Prize, it must first recognize innovators and risk-takers—people who further architecture as an art and as a way of thinking—before honoring those who smooth out the rough places and fill in the gaps left in the wake of the vanguard.

Of the five architects given Pritzkers thus far, England's James Stirling fits the category of innovator best, just as Pei most closely epit-

omizes the role of consolidator. Stirling's award, given in 1981, was later deemed controversial within official Pritzker ranks. Controversial? I would say quite the opposite—it was a splendid example of the awards rising to the level of their Nobel Prize model. Next year, I hope that the Pritzker jury, which has just been expanded to eight members, makes its choice with the maximum of courage and imagination. Architecture's biggest prize deserves nothing less.

John Pastier

John Pastier is the Urban Design Commentator for KUSC and the Senior Editor for Arts and Architecture.

Briefly Noted

Annis Scholarship

The Verle Annis Memorial Scholarship has been established at the USC School of Architecture to honor the memory of the faculty member who taught at USC for more than 30 years and died on April 28. His wife, Betty Annis, established the scholarship requesting that contributions be sent to: The Verle Annis Memorial Scholarship Fund, School of Architecture, University of Southern California, Watt Hall 203, Los Angeles, California 90089-0291.

Clever Re-Use

The exhibition, "Los Angeles Architecture: Restoration, Renovation and Re-Use," will be held from July 1 to August 31 at the Art Store Gallery, located at 7200 Beverly Boulevard in Los Angeles. Featured in the exhibition will be the work of local architectural firms and individual artists, who all have revitalized buildings or building spaces in Los Angeles.

The work of Brenda Levin of Levin and Associates, Timothy Walker of Walker Associates, Claude and Nancy Kent of Industrial Revolution, Jean Milant of Cirrus Gallery, Sue Iwasaki, Tamara and Haley Thomas, and architect Mark Appleton in addition to artist Jim De

France will be highlighted in the exhibit program. Curator for the event is Joanne Jackson. For more information see the "Calendar."

UCSB Museum

The University of California, Santa Barbara has announced that the winners of a nationwide contest to design the university's new \$5.3 million art museum are architects Michael Dennis and Jeffrey Clark of Newton, Massachusetts.

The two designers, assisted by Greg Conyngham and Gary Lopera, were selected from five teams of finalists who competed in a charrette held on May 18–21 on the Santa Barbara campus.

Designers Dennis and Clark, Conyngham, who built the model, and Lopera, who rendered the drawings for the museum, will receive a \$5,000 award, in addition to expenses, and the right to negotiate a contract with the university for the proposed museum.

Their winning design, chosen by jury consensus, is "a one-story scheme with a Mediterranean look about it, which the jury felt was in keeping with this Southern California campus," according to J. David Farmer, director of UCSB's University Art Museum.

The Last

By Barba



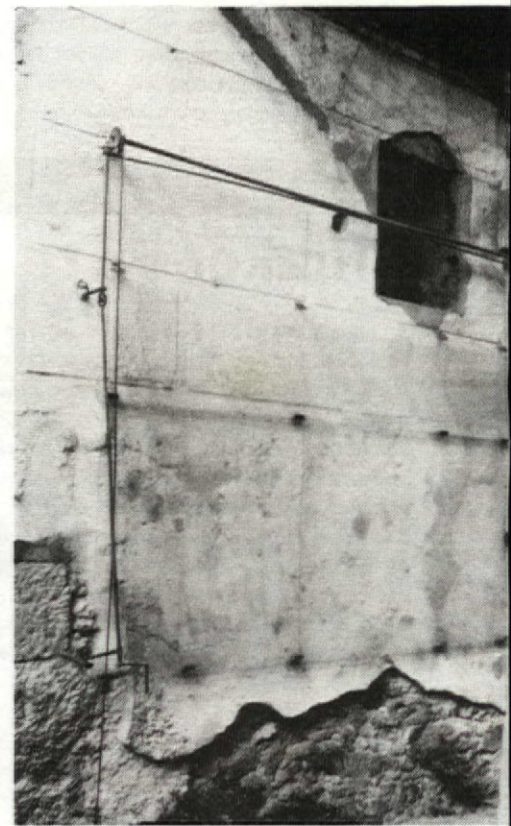
Trevi Fountain, Rome, Italy, circa 1762.



La Reggia Ballroom, Caserta, Italy, circa 1770.



Painted wall, Getty Museum, Malibu, 1974.



House with marbled stucco over stone-and-brick

▲ The rugged river rocks of the fountain are actually sculpted and polished marble, cut from geometrically quarried blocks, that appears to gradually melt away from the veneer of the ersatz palazzo facade behind it.

◀ Remarkable simulations of marble, gold, and wood were painted over the walls, ceiling, floors, and furniture of this palace which was intended as the "Versailles of Naples." In the ballroom almost every square foot of surface area is brilliantly forged.

The Getty wall paintings imitate the imitative Pompeian wall paintings as closely as possible. While the original painters were probably allowed a certain freedom of virtuosity in interpreting materials, the museum's painters had a more restricted task—to imitate the virtuosity of the ancients in order to satisfy the client's nostalgia. ▶

Sooner or later architects will have to confront the Masonite-Bomanite-Naugahyde-Formica surfaces that side, pave, upholster and laminate the world outside the drafting rooms. They will have to learn to live with them or without them. Because, while architects are mourning the loss of real, honest, natural building materials, manufacturers are filling catalogues and stacking their sample shelves with the newest facsimiles.

The mourning can only become more morose and expensive as real timber and stone become rarer commodities. Shaved into luxury veneers, pulverized into composite panels, or reproduced by synthetic resins, the old genuine materials are disappearing fast. Even the industrial materials, like steel, aluminum and plastic, that were developed as non-imitative replacements for natural materials, have become the new media for imitative techniques.

The cold industrial truth is overdue. Most of the buildings that we see are substantially imitative, derivative, or deceptive in their use of materials. In fact, without these forgeries, Renaissance, Baroque, Rococo, Mannerist, Classical Revival and Victorian arts and architecture could never have perpetrated some of their most spectacular effects.

Modern architecture, however, never officially recognized the death of real materials, even though its proponents agreed that new products would eventually have to be invented

to take better advantage of industrial methods. The mystical reverence for the disappearing materials that Aalto, Mies and Kahn taught their students was passed down through several educational generations, each becoming more perplexed than the one before.

Unfortunately, young designers would later find that precast concrete, Texture 111 and spandrel glass had no particular minds of their own. They soon learned that substance and form were not as mutually dependent as Kahn had promised. The great modern architects could not translate their morality about materials into actual buildings without great effort and expense, contradicting the trends of commercial architecture. They preferred materials that served as both structure and enclosure, whether they were brick bearing-walls (Aalto), exposed concrete (Kahn), or revealed steel-and-glass construction (Mies).

The contractors, however, separated building products into three categories of structure, camouflage, and decoration (for example, a steel frame, a brick exterior veneer, and wood interior paneling over plaster walls). Only extraordinary craftsmanship and creative engineering could achieve the outdated effects of integral material that the architects prescribed, and sometimes the appearance of integrity had to suffice, as it did in the redundant structure of the Seagram Building.

The spiritual model for this materialistic morality predated even the Bauhaus. It existed

in some pre-professional time when men were just men and architectural materials were the elements. Mies envisioned this rugged age very clearly when he said, "Let us guide students over the road of discipline from materials, through function, to creative work. Let us lead them back into the healthy world of primitive building materials when there was meaning in every stroke of the ax, expression in every bite of the chisel. . . ."

Aalto wanted to use World War II as an excuse to lead students to that brave new beginning. On a visit to Yale in 1947 he drew a Greek temple on the blackboard and warned, "In Finland, in the reconstruction, we shall build no temporary buildings because not by temporary building comes Parthenon on Acropolis." Anyone listening knew instinctively that timeless buildings had to be made of stone; there could be no compromising on the Parthenon.

If the Parthenon had crumbled on the Acropolis instead of defying the forces of gravity and time, architects would have been relieved of the embarrassing burden of competing with the ancients for architectonic beauty, meaning and longevity. The myth of timeless architecture could have expired gracefully. Instead, the Parthenon resisted the Turks, Lord Elgin, the restorers and Athenian air to become a symbol of durable perfection. The massive slabs of solid marble that built the temple were praised as the noblest form of architectural substance.

Consequently, all post-classical architects have learned that Great Architecture demanded Great Materials, and vice-versa.

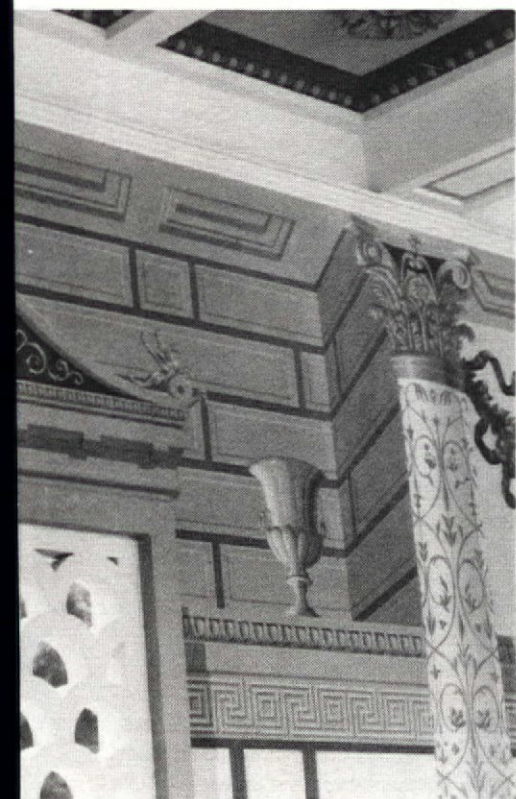
Ever since the nineteenth century, however, historians have been undermining the theory that the heroic character of stone magically determined the shape of the Parthenon. They argued that the Greek temples were actually conceived and perfected in timber framing; the marble was merely a practical afterthought. Some of the inconsistencies and illogic of the temple structure were attributed to this difficult transition from wood to stone. Quatremere de Quincy praised this deviation, writing, "The transposition from wood into stone is . . . the principal reason for the pleasure which Greek architecture gives us, and this pleasure is the very same which we find so desirable in other arts of imitation."

Within the same century, John Ruskin condemned the arts of imitation in his *Seven Lamps of Architecture*, a shrilly moralistic book that named surface deception as one of the three sinful "Architectural Deceits" that had to be avoided at all costs.

The taboo that Ruskin helped to articulate encouraged designers to ignore or deplore the multiplying panoply of ersatz materials but never to develop the same connoisseurship that they had established with the real ones. Consequently, architects have been led to a simple rejection of most of the substances of American commercial and domestic environ-

t Taboo

Flanagan



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struction, Pompeii, Italy, first century A.D.



Matterhorn under construction, Disneyland, California, circa 1953.

Disney created artificial landscapes in the tradition of Hagenbeck, the German sculptor and zoological-garden designer. Bold, ersatz topography was combined with real water, flora, and fauna to create wilderness environments meant to fool both animals and visitors. The special performance requirements of public amusement parks often prevent the use of real materials.

Perma-Stone, a colored concrete system with a secret formula, invented in the 1920s to reproduce fieldstone, was sold in eastern industrial cities as a means of modernizing old brick buildings and differentiating them from the surrounding brick factories. In the West, however, Perma-Stone techniques were used to "traditionalize" modern stucco structures. For both uses, the product was designed to be indistinguishable from the expensive craft of stone construction. ▶



Before: Brick church, Dunkirk, New York, 1920.



Perma-Stone

After: Brick church with Perma-Stone veneer.

ments rather than to a complex, sensual appreciation of artifice.

Fake materials must be judged by their own esthetic merits, not by those of the marble, granite, oak and gold to which they refer. Their merits can be determined by asking the questions: How artificial is the material in question? What is the intention behind the imitation?

How Artificial Is Artificial?

The physical deviation from the original can be measured by the chemistry of the imitation. Some materials are more artificial than others even though they may look more convincing than the real thing. The following are three formulas for imitation.

- Natural materials imitate other natural materials: birch stained to resemble rosewood; oak painted and sculpted to resemble granite stonework; wood bronzed to resemble solid gold.
- Manufactured materials with natural components imitate natural materials: particle board embossed and painted to resemble milled oak; concrete block designed to resemble granite; reinforced concrete formed and stained to resemble wood siding.
- Synthetic materials imitate natural materials: fiberglass panels embossed and colored to resemble flagstone; plastic laminate photographically treated to resemble pine paneling; Bakelite plastic molded to resemble ivory.
- A synthetic material imitates a manufac-

tured material: vinyl sheets treated to resemble brickwork; lucite painted to resemble aluminum.

How Imitative Is Imitative?

The success of the deviation from the original can be measured by the underlying intentions that spawned the imitation; some reasons are more interesting than others. Not all forms of imitation are devious deceptions, but very few of them can be considered to be the highest form of praise. Most forms of artifice are inspired by one of four types of motivations: economy, performance, virtuosity and nostalgia.

- Builders of housing tracts, mobile homes, and automobiles use inexpensive substitutes for familiar materials. They hope that the imitations will symbolize the same qualities as the real materials still do—luxury, stability and continuity. Almost every surface of the contemporary, manufactured mobile home is an industrial homage to a traditional building material. Corrugated aluminum siding is textured with the grain of distressed pine; decorative fireplaces are wrapped with sheets of plastic fieldstone and filled with false logs; kitchen and bathroom counters are covered with boldly veined, marble Formica. All the qualities of ponderous, costly, real materials are combined into lightweight, esthetic condensations.
- Performance: Sometimes the imitation is more expensive than the original substance.

High-performance, manufactured products promise to improve on Nature, to provide special qualities that are not inherent in the original. For example, Disneyland designers required materials that were more sculpturally versatile and chemically durable than some real materials, even though they were trying to reproduce traditional villages and landscapes. They devised methods of combining real elements with specially manufactured ones to achieve a convincing ambience of reality. Vast expanses of real rocks and concrete, gunnited-treated to resemble rock formations, are interspersed with lavish vegetation, both real and simulated depending on the level of durability and maintenance required by the function.

Italian Renaissance *palazzi* were especially flamboyant in their use of fake marble, despite the local abundance of quarries and craftsmen. The intellectual contradictions between the real and the perceived rendered faux marble more interesting than real marble, even though both were equally decorative. The painted versions required more expertise in the discovery as well as in the execution.

- Nostalgia: Imitative techniques often come

to the aid of restoration and preservation projects when certain materials are not available or when a method of craftsmanship cannot be revived. The substitution is designed to be an exact replica of the original. This kind of flexibility have also served architectural revivals by allowing stylistic imitation to flourish independently of the original construction methods.

For example, the eighteenth-century Pompeian revival that surfaced in England developed new materials to replace ancient ones. The twentieth-century Getty Museum, which materialized independently of any revival, reproduced Pompeian tufa stone, marble, ceramics and granite with better technology but with similar nostalgic intentions. The original first-century Pompeian architecture, which was essentially one of brick and rubble construction, relied heavily on marble plaster and stucco for decoration. Thus the Getty Museum represents third-generation imitation.

Barbara Flanagan is a designer and planner who graduated from Yale with a Masters in Architecture. She received a grant from the Smithsonian Institution to develop the forthcoming exhibition, "The Will to Fool: Imitation and Artifice in Architecture and the Decorative Arts," for the Cooper-Hewitt Museum in New York City. The show will document the history of imitative materials and environments through examples of buildings, landscapes, furniture, objects, and fabrics.

Legal Problems

A seminar on professional practice will be held on August 27 in Room 101, Harris Hall, at the University of Southern California. Sponsored by the Subcommittee on Professional Practice of the LA/AIA, this conference will consider "Legal Problems of Design."

The seminar will begin with registration in Harris Hall at 8:30 a.m. Coffee and doughnuts will be available. Arthur O'Leary, FAIA, will introduce the roster of experts assembled for the seminar at 9:00 a.m. A series of 15-20 minute talks will follow with 10-15 minute question periods after each presentation. All speakers will remain on the platform for the entire seminar and will participate in all discussions. Around noon, the conference will finish with sandwiches and beverages served for all.

Tickets, at a price to be determined, will include parking on campus, admission to the seminar, and the refreshments mentioned above, and may be purchased from the LA/AIA office. Ticket prices will be held as low as possible to encourage the widest possible attendance. For further information, contact the LA/AIA office at 659-2282.

Did You Know?

- The Chapter's Professional Development Seminar Series will commence in September. Four topics will be offered, each comprised of three two-hour sessions. Watch your mail for the brochure and sign up for one or all. Space will be limited, so make your reservations early.

- The following Knapp Report appeared in the ICC/AIA newsletter. We reprint it here for your information.

Licensed building designers may practice architecture with the following limitations: They cannot use the title architect or any form of the word in their business. They must associate with an engineer or architect on all projects with the exception of single-family residence or non-public buildings. This association requires a written agreement between the professional and the building designer offering design services. In this agreement the architect or engineer must agree in clear and specific language to be responsible for both the preparation of the designs by the building designer and the supervision of construction of structures designed by the building designer. This requires that not only shall the architect or engineer accept legal responsibility, but in addition shall directly supervise preparation of all construction documents and perform regular construction supervision throughout the job, keeping accurate records on same. Therefore in the vast majority of instances the law is violated most seriously by the architect or the engineer, collecting a fee without following the aforementioned legal criteria. Ignorance of the law is no excuse, so if you find yourself involved or know of another professional who is involved in a less-than-legal agreement with a building designer, be advised that the professional can lose his or her license as well as face possible imprisonment. These consequences are severe and very real; please spread the word where needed.

- August is the one month each year in which the *LA Architect* is not published. Additionally, there is no Chapter Program scheduled for August.

- Reminder: The deadline for receipt of entry forms and fees for the 1983 LA/AIA Design Awards Program is Friday, August 19. Refer to the June issue of *LA Architect* for full details. Should you need additional entry forms, contact the Chapter office.

Janice Axon
Executive Director

Cornerstones

Donald R. Fullenwider, AIA, Vice-President and Director of Computer Services at Welton Becket Associates, has been appointed to serve on the editorial advisory board for *The Computer for Architects and Engineers*, a new annual publication published by *Architectural Record*. A former assistant professor at the University of Maryland and a computer-aided

design consultant, Fullenwider has published extensively on the use of computer-assisted design in architecture.

Louis E. Korn passed away April 26 and was buried at Hillside Memorial Cemetery. An emeritus member of LA/AIA, the architect was best known for his work in local politics. Korn helped to found the Westside Civic Federation and was instrumental in the approval of Century City Specific Plan.

David O'Malley, AIA, President and Chief Executive Officer of the Becket Group and Welton Becket Associates, has been named Chairman of the Dean's Council of UCLA's Graduate School of Architecture and Urban Planning. The Dean's Council is a private support group which promotes student scholarships and research for critically needed community projects in Southern California.

New Members

AIA: **David Hyun**, David Hyun Associates, Inc.; **Hanson A. H. Ho**, Hanson Ho & Associates; **David Lewis Yuguchi**, Yuguchi & Associates; **Hans R. Herst**, Zellman/Herst Architects; **Gary Russell**, Russell & Associates.

Associates: **Mark Pae**, Kennard Design Group; **Atulesh Mamtara**, C.M. Engineering Associates; **Danilo C. Morales**, Carmel Steel Products; **Chiao Hsieh**, James A. Knowles & Associates; **David W. Hughes**, Roe/Eliseo Architects & Planners; **Nam Hoang**, John Williams & Associates.

Professional Affiliates: **Henry F. Wright**.



LA/AIA Board of Directors Meeting 2205, 5 May 1983.

- **President's Report:** Robert Tyler has received a letter from a Chapter member regarding the Metro-Rail Competition, who felt that the Board should take a stand on the fact that most of the entrants recognized were not from Los Angeles. However, it appears that most of the entrants do have Los Angeles offices, even if they are token offices. The Board agreed that a complaint was not in order.

Don Axon relayed a request from Margot Siegel regarding the City's attempt to obtain a sufficient Federal subsidy for the Metro-Rail. She felt that the AIA should support the project by writing a letter to our congressional representatives, stating how important we feel the Metro-Rail will be to our city, moved **Widom/second Axon**, the following: that Tyler write a letter to John Dyer, Director, RTD, on behalf of the Board, supporting the Metro-Rail project. **Carried.**

- CCAIA Professional Development will request a \$60,000 budget for the next fiscal year for the following purposes:

The CCAIA Professional Development pro-

gram will no longer be involved in providing seminars and conferences, other than the Monterey Design Conference and the professional development seminars at the annual CCAIA Convention; the Committee will compile a list of seminar topics, to include those that have been requested by various Chapters; each Chapter will be asked to submit a proposal to provide a seminar on a specific topic, including the cost of video-taping; the selected Chapter will be granted the funds to provide the seminar, the video-tape will become the property of CCAIA and it will be leased to other Chapters on request.

There was a discussion on the fact that **Bernard Zimmerman** had requested to come to the Board meeting to discuss support for the Architects for Peace Program and the ADPSR Nuclear Freeze. Both these items were passed at the recent CCAIA Board Meeting, to be brought to National. Tyler requested that it be moved that this Chapter also officially register its support. **Moved Widom/second Hall**, the following: that this Chapter support the ADPSR Nuclear Arms Freeze Resolution and the Architects for Peace Program as passed by CCAIA. **Carried.**

- **Treasurer's Report:** Chern went over the Treasurer's Report which had been handed out to the Board members. 82% of anticipated dues have been received to date. The cash-flow projection indicates a small deficit by the end of the year, but it is anticipated that our seminar programs will affect this figure in a positive manner. Moved Hall/Second Axon, the following: that the Treasurer's report be accepted. **Carried.**

- **Chapter Executive's Report:** Janice Axon received a notification from CCAIA stating that they will review all complaints received regarding unauthorized activities involving non-architects. California Council

ware, and all the participants will be treated to a complimentary can of Pam. For information, call Donna Brown at 870-6666.

Professional Affiliates

The 1983 Affiliates Board has been elected and includes the following officers: **Bill McThewson**, President; **Sam Vienna**, Vice-President; **De Ann Morgan**, Secretary; **Art Kaplan**, Treasurer.

The following Directors have also been voted: **Edy Rose**, Hospitality; **John Smith**, Assistant Hospitality; **Bea Del Mano**, Seminars/Programs; **Suzanne Morales**, Photographer; **Scott Sidlow**, Douglas Bungert and **Estelle Brisker**, committee members of Seminars/Programs.

Code and Legislative Liaison Committee

The Code and Legislative Liaison Committee continues to concentrate on local code and liaison issues; continues to be active on local, state and national levels with CCAIA and AIA, as well as specific supervisors, councilpersons, commissioners, departments, state senators and assemblymen.

A progress report was made by **Roger Layman** on the L.A. City Solar Ordinance. It was determined that this Committee should meet with City representatives and assess why this issue has any support.

In local liaison, committee members **Chernoff** and **Krisel** have been asked to attend a planning meeting to shape criteria for the revised, 45-foot-height-limit ordinance in L.A. City. In Culver City, committee member **Roden** reviewed progress of a new proposal for heights, setbacks, intensities and densities. There is some parallel to the L.A. city activities and **Chernoff**, **Krisel** and **Roden** will coordinate. **Jay Cunningham** of Culver City will be invited to the next meeting.

Committee member **Farivar** outlined the concept and progress of Chapter Day. A date will be set in the fall of 1983 to be put on the LA/AIA master calendar so that speakers can be scheduled for this event.

In National AIA Liaison, a list of current bills (either Senate or House) was submitted by committee member **Sterling**.

With regard to AB 1818, Chairperson **Reed** reported that he had advised CCAIA of the effect of the California Supreme Court decision in the case of *Martinez vs. Traubner*, the result of which removes, for personal injuries, the existing ten-year statute of limitations for latent deficiencies, resulting in a decision by CCAIA to actively support the bill, in spite of strong opposition by the Trial Lawyers Association, either in this legislative session or the next.

Chairperson **Reed** gave the support of this committee to CCAIA for the Certificate of Merit. The bill will hinder nuisance or frivolous lawsuits, by requiring a certificate of merit be filed by a complainant—whereby a licensed professional (architect or engineer) must certify that there is merit in the claim.

Pro-Practice Subcommittee

A recent guest speaker of the Professional Practice Subcommittee was Robert Kennard, AIA, who spoke on "Joint Ventures." There are two reasons why an architect should enter into a joint venture. The first is to use the influence of the joint-venture partner to get the job; the second is to use the expertise of the joint-venture partner to do the job.

The need for joint ventures surfaced when architects experienced the phenomenon of architectural specialization, with offices settling into an expertise of a particular building type such as hospitals, schools, banks, etc. The government or corporate client no longer considers the architect a generalist but a specialist who has expertise only in certain building types. This specialization spawned the large multidiscipline firms that claim to have as many as 30 different architectural and engineering disciplines. Smaller firms are forced to joint venture to acquire the expertise to do a specialized job.

requests that anyone with a complaint notify them so that they can properly pursue it.

- **The Coliseum:** Dan Stewart reported that some of the work presently going on at the Coliseum is detrimental to the basic architecture, particularly in regard to the peristyle. Plans for the score-boards were reviewed by those present. It was decided that **Mark Hall** will work with **Stewart** and the Los Angeles Commission.

Associates

A new wave of cake-making will sweep the upcoming Chapter beach party, scheduled for July 16, when the Associates sponsor the 1983 Architectural Bake-Off. All Chapter members are invited to participate in this contest.

Cake creations will be judged according to the strength of the concept, skill of execution, and, of course, good taste. Prizes will be offered in the following categories: Most Post-Modern; Most Accessible; the Skycook Award for the defiance of all laws of structure and statics; the Vittorio Emanuele award for wedding cakes.

Winners will receive specially selected bake-

Graves. The Book.

Michael Graves: Buildings and Projects 1966-1981

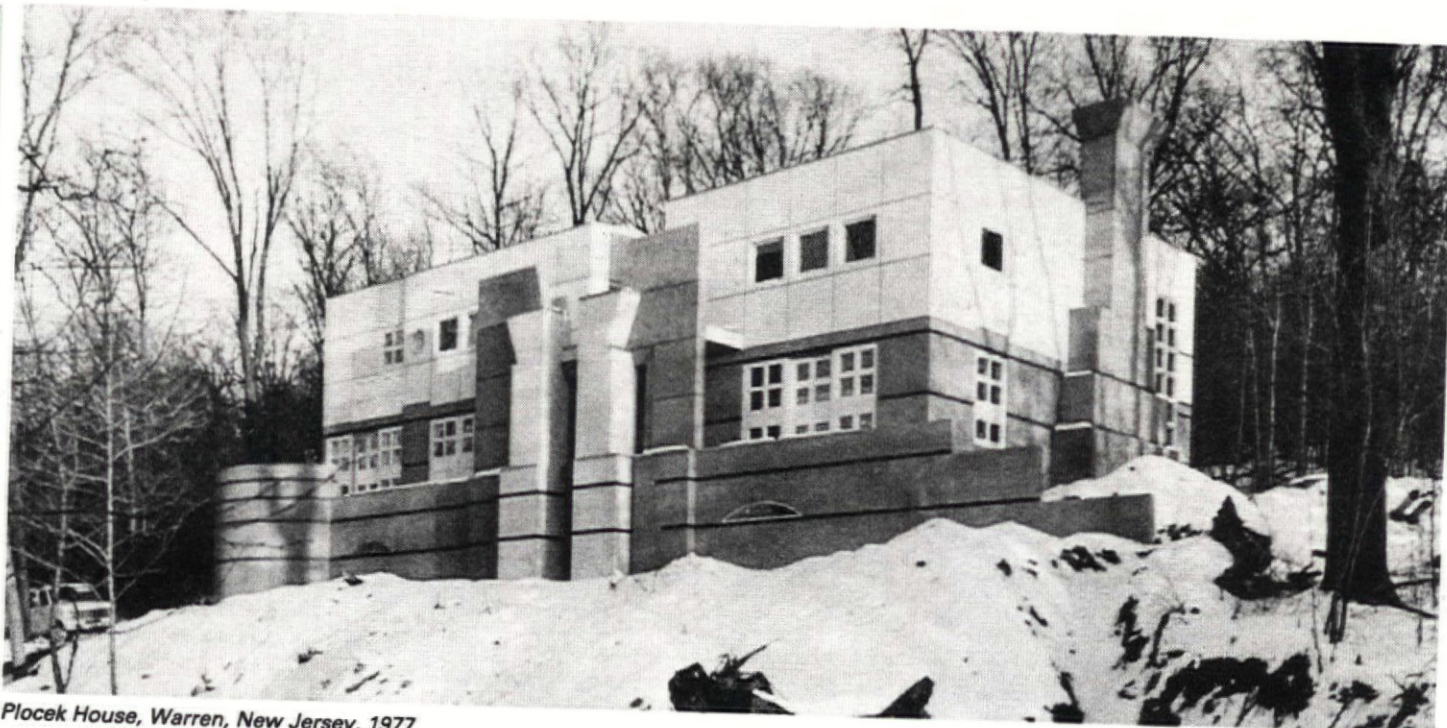
Edited by Karen Wheeler, Peter Arnell and Ted Bickford. Rizzoli. 304 pages. \$45.

The work of Michael Graves elicits extreme responses. One either embraces it wholeheartedly or hates it passionately; at the very least it is considered beneath discussion. At the same time, Graves is considered the patron saint of post-modernism, as well as its most disparaged practitioner. One has a feeling that the response to this book will fall along "party lines," which would be unfortunate, for this overview of Graves' career provides an excellent opportunity to discuss his work and his ideas.

This luxuriously published book (700 illustrations, of which 300 are in color) surveys the breadth of Graves' work, from the early house additions in Princeton and the vigorous Union County Nature and Science Museum of 1967, to the most recent designs. The survey is complete and includes rug, teapot and furniture designs, as well as the lesser known architectural projects; the better known projects are also well represented.

Although much of Michael Graves' reputation is based on his drawings, many of his designs have been realized and are here documented with photographs. Vincent Scully writes an appreciative but restrained essay which traces the architect's development; Graves himself provides a brief introduction to his work, "The Case for Figurative Architecture."

The drawings of Graves have achieved recognition, not only because they were the means by which his projects became first known or because they are particularly memorable, but because the act of drawing is central to his work. Scully discusses their role and, in



Plocek House, Warren, New Jersey, 1977

doing so, comments on the most important issue in the architect's work.

Graves' drawings, Scully tells us, are his "referential sketches," and it is from them that the forms of his projects develop. The sources of these forms are other forms, and drawings are the means by which the other forms are remembered.

Graves calls his drawing "tangible speculation," and as speculation it is a continuing process. The past is transmitted into the future through the architect. This process is not self-referential, but is, Scully concludes, "open to history, to the physical embodiments of human culture, and is therefore part of a civilizing process, is alike the record of history

and its vehicle."

The historical source of Graves' forms is the Italian Renaissance; this seems to be a natural choice for Graves, who sees architecture as read in a symbolic and humanistic manner. To some extent, one could make the analogy that Graves is using the Renaissance in the same way that Brunelleschi used antique Rome.

Knowing the role of drawing in Graves' work, the "referential drawings" which document the design of the Portland Building become particularly meaningful. But Scully finally argues that the success of the building is in experiencing it, and that the Portland Building goes a long way to vindicate Graves' design and methods. The building, says Scully,

"is of Portland and for Portland, a victory of mind and spirit in this place."

The work of Michael Graves is not evangelical or polemical, and it is difficult to imagine why it is so threatening to some detractors. Hopefully this book will reform the situation, and we will begin to look at his work with some objectivity, both towards the ideas involved and toward his goal of addressing, not only the technical and utilitarian aspects of architecture, but also its poetic image.

Charles Wheatley

Mr. Wheatley is a member of the LA Architect Editorial Board.

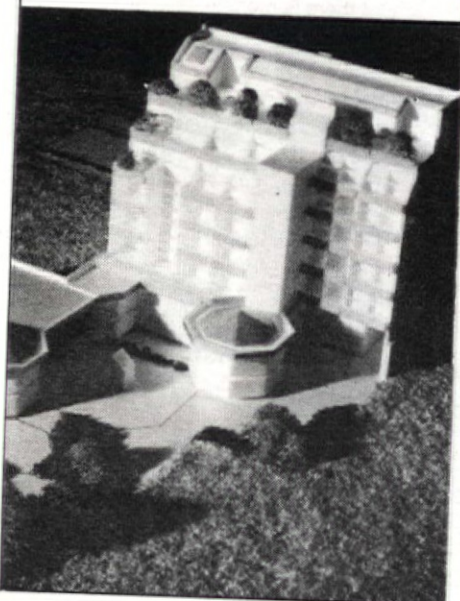


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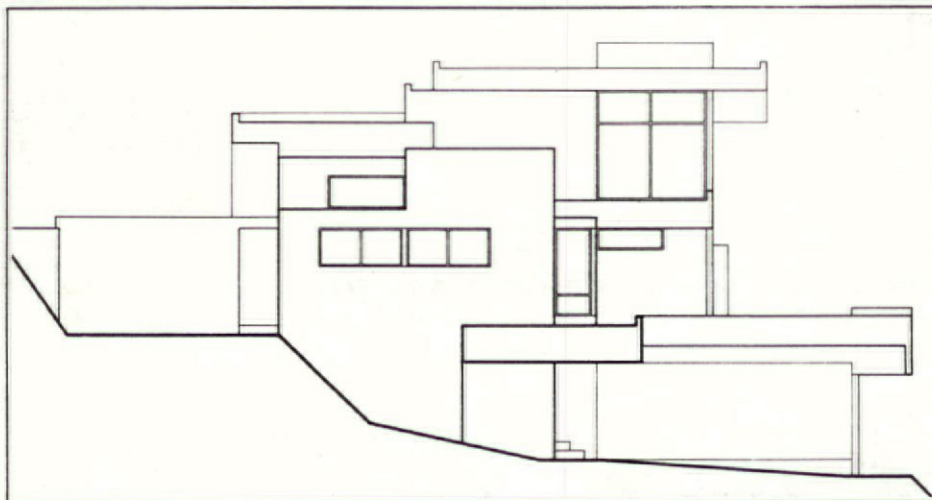
Call Harlan Hogue, AIA
or William Simonian
829.5447

Chapter Events

- **July 7:** The Preparation of Construction Specifications, Pro-practice Subcommittee program with Hans Meier, FCSI, 5:15 p.m. in Space 259, Pacific Design Center. Call Victoria Granof at 385-4086.
- **July 16:** LA/AIA, Sandcasting and Day at the Beach, Carrillo State Beach. Cost: \$8 before July 11, \$10 day of program, \$1 children under 12.
- **July 22:** A/E Reunion "Jamb" Session, rooftop party sponsored by ASA, 5:30 p.m. at Gayle Kober Associates, Los Angeles. Admission: \$5, includes dinner. RSVP by July 19 to Marilyn Spielman at 278-6400 or Lily Nakao at 386-7534.
- **July 26:** ASA program, The Contemporary Chair: Then and Now, with Knoll representative Beau Troop, reception at 6:30 p.m., program at 7, dinner to follow, Knoll showroom, Pacific Design Center.
- **July 28:** AIA forms in Architectural Practice, Pro-Practice Subcommittee program with Arthur O'Leary, FAIA, 5:15 p.m. in Space 259, Pacific Design Center. Call Victoria Granof at 385-4086.
- **August 27:** Legal Problems of Design, seminar with Arthur O'Leary sponsored by Pro-Practice Subcommittee, 5:30 a.m. in Harris 101, USC. Call Chapter office at 659-2282.

Courses

- **July 5 - September 13:** Designing the Open Office, with designer Fernando De Moraes, Tuesdays from 7-10 p.m., UCLA. Fee: \$185. Call UCLA Extension at 825-9061.
- **July 5 - September 13:** Hotel Design: Guest Areas, with design director John Duffy, Tuesdays from 7-10 p.m., UCLA. Fee: \$185. Call UCLA Extension at 825-9061.
- **July 5 - September 13:** Los Angeles Architecture: Pueblo to Post-Modernism, with Robert Coombs, Tuesdays from 1-4 p.m.,



- Design Center, Santa Monica. Fee: \$155. Call UCLA Extension at 825-9061.
- **July 6 - September 14:** Designing the Corporate Office: From Concept to Installation, with interior designer Joel Bernstein, Wednesdays from 7-10 p.m., UCLA. Fee: \$185. Call UCLA Extension at 825-9061.
 - **July 11 - September 19:** Computer-Aided Design Graphics for Designers, with Michael Fuller, Mondays from 7-10 p.m., UCLA. Fee: \$500. Call UCLA Extension at 825-9061.
 - **July 16 - August 7:** Architectural Bike Tours of Los Angeles, orientation at UCLA plus three Sunday tours. Fee: \$75. Call UCLA Extension at 825-9061.
 - **July 16 - August 13:** Buildings Reborn: A Study Tour of Adaptive Re-Use in Los Angeles, with Nancy Sanquist, Saturdays from 10 a.m. - 4 p.m. UCLA. Fee: \$145. Call UCLA Extension at 825-9061.

Exhibitions

- **Through July 18:** Fragments and Fantasies, paintings by Charles Calvo and Art Curtis exploring architecture of Los Angeles, Banco Popular, Los Angeles. Call 748-4302.

- **Through July:** Schindler: Modern Architecture as Local Culture, new drawings and models documenting 30 houses, Saturdays from 11 a.m.-4 p.m., Sundays from 1-4 p.m., Schindler House, Los Angeles. Administration: \$1.50 students, \$3 others. Call 651-1510.
- **July 1 - August 31:** LA Architecture: Restoration, Renovation and Re-Use, curated by Joanne Jackson, Monday-Saturday from 9 a.m.-5:30 p.m., The Art Store, Los Angeles. Call 933-9284.

Other Events

- **August 7-11:** Annual Conference of the Illuminating Engineering Society, with design awards, presentation of technical papers, and workshops, Bonaventure Hotel, Los Angeles. Call Hymen Kaplan at 981-3834.
- **August 10-27:** The Manufactured Home and Its Setting, Part II, with planner Frances Mossman and landscape architect Vincent Healy, Wednesdays from 7-10 p.m. and Saturday field trips from 9 a.m. - 6 p.m., Dodd 170, UCLA. Fee: \$35. Call UCLA Extension at 825-9414.

Deadlines

- **July 5:** AIA Fellowship, nominations. Write Carl Maston at 6624 Melrose, Los Angeles 90038.
- **July 5:** Olympic Gateway Competition, submissions. Write Chapter Office at 8687 Melrose, Suite M72, Los Angeles 90069.
- **July 18:** Chapter Elections, nominations. Call Chapter office at 659-2282.
- **August 19:** LA/AIA Design Awards, entry forms and fees. Call Chapter office at 659-2282.
- **September 1:** American Wood Council's National Design Awards Program for Non-Residential Wood buildings, entry form submission. Contact Council at 1619 Massachusetts Ave. N, Suite 500, Washington, DC 20036.
- **September 1:** SAH/SCC Scholarship Competition, submissions. Call 681-6427.

Note: Calendar listings are tentative and subject to change. The reader should confirm all information by calling in advance.

Submissions are encouraged and should be received by the deadline of the seventh of the month before the month of publication, at the following address: **LA Architect**, 8687 Melrose, Suite M-72, Los Angeles, CA 90069.



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