

# L·A·ARCHITECT

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## Comment

## PDC II (The Sequel)

Eight years ago, the collection of shops serving the design community in West Hollywood was shoved into the background by a controversial leviathan known as the Pacific Design Center. Preposterously bulky, nakedly modern, and blue, it shattered the scale of the decorated sheds in the surrounding neighborhood, and ended forever the area's provincial calm. Nevertheless, its improbable presence was somehow beguiling, and its impudence was so startling that it wasn't long before wags identified it as a fish out of water, and named it the "Blue Whale." It immediately became a "must see" on everyone's LA list, competing for honors with the Matterhorn, Jaws and Grauman's Chinese Theater.

A year later, with its ascension to glamor as the setting for a Lauren Hutton feature film, the PDC's mythic stature was assured. The seductive twinkle of thousands of puffy little blue-glass panes in the moonlight was simply irresistible. It was the perfect accompaniment to the swoop down La Cienega Boulevard from Sunset, the glittering measure of the horizon for lovers on Mulholland Drive, and a symbol of the renaissance of design in Los Angeles.

The attendant commercial success is legendary.

West Week has become an international event, drawing an impressive litany of designers and architects to Los Angeles, often for the first time. Within the building, the showrooms are often distinguished installations by otherwise inaccessible celebrity designers. Where else does the work of Michael Graves and Massimo Vignelli stand side by side? Where else can one stroll from Dan Flavin to Ron Rzeck, or from Mario Botta to Richard Meier? The place is bursting with activity.

In fact, there is such a rush for space that plans for a vast expansion, masterminded by Gruen Associates, are already underway. Triple hexagonal towers, rising from an elevated plaza, will more than double the leasable area of the original PDC and add a much-needed hotel. A rambling plinth will abut the little-used north terrace; there will be a circular, free-standing museum at ground-floor level; and a new, multi-level parking structure will be built at the eastern periphery of the site.

No doubt, it is all the product of some ponderous logic which genuinely seeks to enhance the utility of the place, aided by some enlightened obstructionism by the Los Angeles Board of

*Continued on page 2*

## LA/AIA

## Installation Ceremonies

Installation ceremonies for the Los Angeles Chapter's new president, Martin Gelber, AIA, and other new officers and directors for 1984 will take place Saturday, January 21, at the Biltmore Hotel in downtown Los Angeles. In addition, Ruth Bown will be installed as president of the Women's Architectural League.

Admission, by prepaid reservation only, is \$35 per person. Reservations must be received at the Chapter office on or before Monday, January 16.

The installation program will start at 6:30 p.m., with a no-host cocktail reception in the Renaissance Room of the Biltmore. Dinner will be served at 7:30 p.m., followed by installation and award ceremonies at 9. For those who wish to attend the ceremonies only, the doors will be opened and chairs provided after 9.

Paul Neel, AIA, will act as installation officer for Gelber. Neel, a professor of architecture at Cal Poly, San Luis Obispo, is immediate past-president of CCAIA and a California director on the National AIA Board.

Gelber is principal of Martin B. Gelber, AIA & Associates of Santa Monica. He has served the Chapter as vice-president/president-elect; board director, CCAIA director-delegate; chairman of the Education Committee, and coordinator of the

first student design competition. He is also a member of the CCAIA planning and finance committee. A graduate of USC, Gelber is a professor of architecture at Los Angeles Pierce College and a visiting lecturer at the USC School of Architecture.

Robert Tyler, FAIA, immediate past-president of the Los Angeles Chapter, will serve as installing officer for the WAL. In addition to the installation ceremonies, five awards or honors will be presented.

- Certificates of commendation will be given to Los Angeles Mayor Tom Bradley and to the Western Los Angeles Regional Chamber of Commerce.
- John Entenza, the original editor of *Arts & Architecture*, will receive an honorary AIA membership.

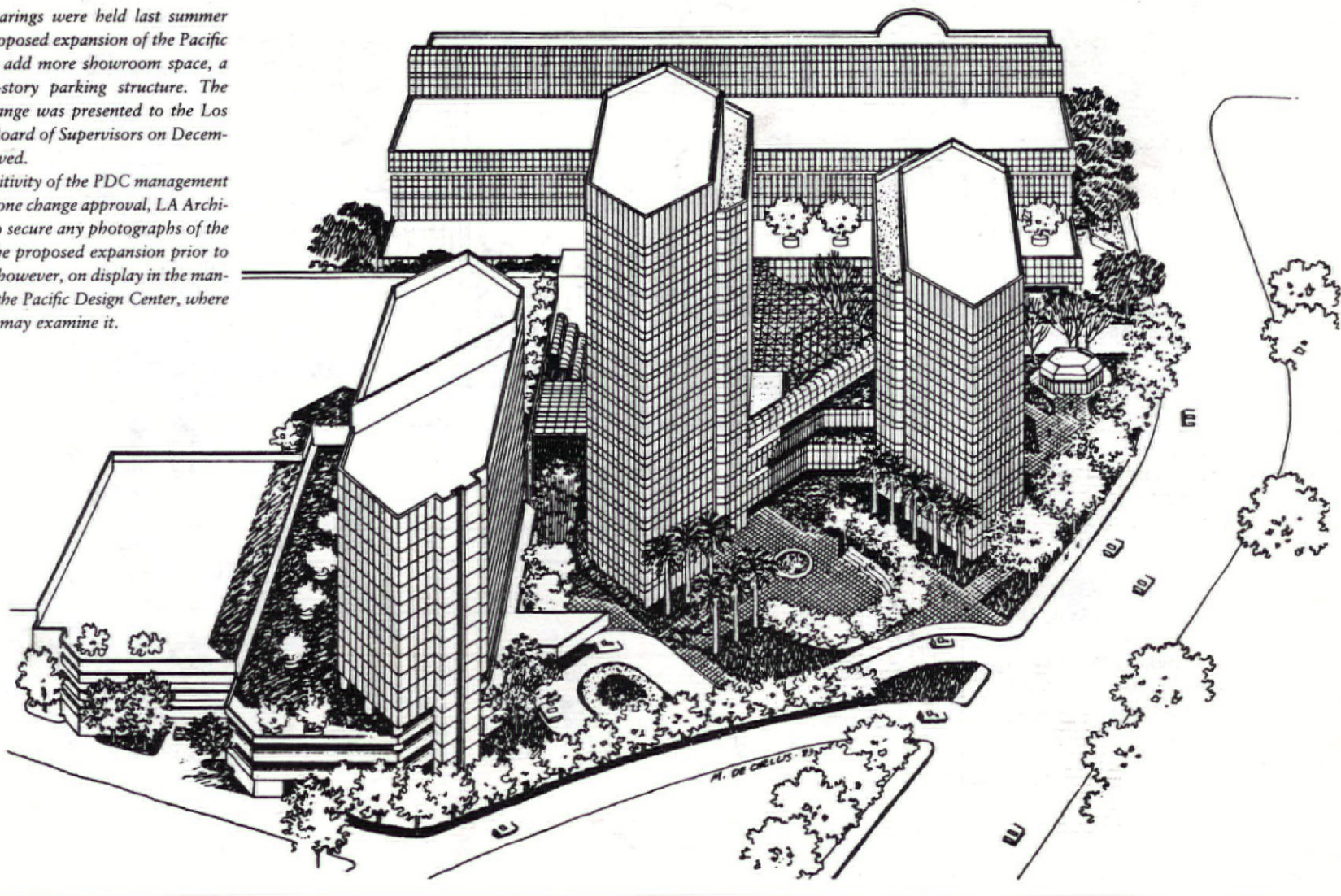
- Robert Jamieson, Los Angeles, and Jordan Knighton of JCM Associates, Las Vegas, will receive first and second prize certificates, respectively, and cash awards for their winning Olympic Gateway arches.

Following the ceremonies, a live dance band will entertain. Attire is optional black tie. The Biltmore Hotel is located on the west side of Pershing Square on Olive Street between Fifth and Sixth Streets.

*Bird's eye view of proposed PDC addition (source: environmental impact report)*

Several public hearings were held last summer concerning the proposed expansion of the Pacific Design Center to add more showroom space, a hotel and a six-story parking structure. The required zone change was presented to the Los Angeles County Board of Supervisors on December 15 and approved.

Due to the sensitivity of the PDC management over the issue of zone change approval, LA Architect was unable to secure any photographs of the model showing the proposed expansion prior to publication. It is, however, on display in the management office of the Pacific Design Center, where interested parties may examine it.





## Editorial Notes

## This Year

Along with the expansion of *LA Architect* to 12 pages, the editorial board has formulated ambitious editorial plans for 1984. A major theme for the year will be a topic of importance to everyone in Los Angeles: housing.

This year, *LA Architect* will publish three features on housing, beginning with the current issue. This month, Jim Matson explores manufactured housing, analyzing existing products on the market, and speculating about the involvement of architects in the process. Later in the year, John Mutlow will write about single family houses, and Richard Katkov will examine new approaches to multiple housing. Other major features will include an article on ambulatory clinics by Don Axon, an issue devoted to architect-designed interiors coordinated by the interior design committee, and a feature by the Associates on Colorado Place and the role of the architect as developer.

*LA Architect* will continue to look at individual new buildings in our Additions and Deletions column, as well as review books, conferences and events, and publish news relevant to the Chapter and local architectural concerns.

The editorial board is always looking for articles which will interest AIA members. We welcome contributions from the architectural community, and would like to hear from you. If there is a particular issue you are interested in writing about, please get in touch with *LA Architect* through the Chapter office.

Barbara Goldstein  
Editor

## LA ARCHITECT

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## Comment

## PDC II

Continued from page 1

Supervisors. But it is also, sadly, a hopelessly muddled companion to one of our more eccentric architectural obsessions.

After all, the PDC doesn't stand up. It lays down. Everyone knows that. And it's not really a building, because real buildings have parts. And fronts and backs. The PDC simply-exists.

As a result of an unorthodox effort to eliminate superfluous detail and produce a building whose envelope was uninflected, regardless of orientation or context, the PDC became the prototype for a new breed of minimalist building. Its vocabulary of extrusion rather than assembly distinguishes it from any and all building types in southern California. Yet the developers have apparently embraced a scheme to graft a conventional expansion onto its flank, blissfully ignorant of the fact that, except for further extrusion along the established axis, the slightest alteration to the building is strictly a job for, say, Hieronymus Bosch. The issues are morphological as well as functional, mythical as well as practical.

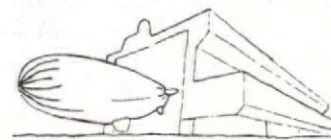
That the Pacific Design Center is hardly a great building and is, at most, an inspired one-liner is beside the point. The PDC exists in our collective memory as a landmark, a symbol, and one of the few truly unforgettable images in Los Angeles.

Gruen Associates must be aware of this, but in their eagerness to "solve" the considerable functional requirements implicit in doubling the showroom area, integrating a new hotel designed by Denny Lord, and finding room for a vastly larger contingent of automobiles, they have reduced

the role of Cesar Pelli's building to that of a mere façade for the complex, and failed to create a correspondingly memorable image for the addition.

Where Pelli has been disciplined, they have been ingratiating. Worse, where the original building is most clear and uncompromised, at the entrance gallery, the proposed expansion offers a muddy transition which not only maims the original, but confuses the intent of the resulting space. There is a kind of maw where the old entrance used to be, but that's for cars on their way to a six-story parking lot. There is a chopped-up, folksy plaza out front "for the neighbors," one supposes, and a glittery, skylit court for receptions. But there is nothing to suggest that one is about to enter anything more committed to principled design than, say, the average airport hotel lobby.

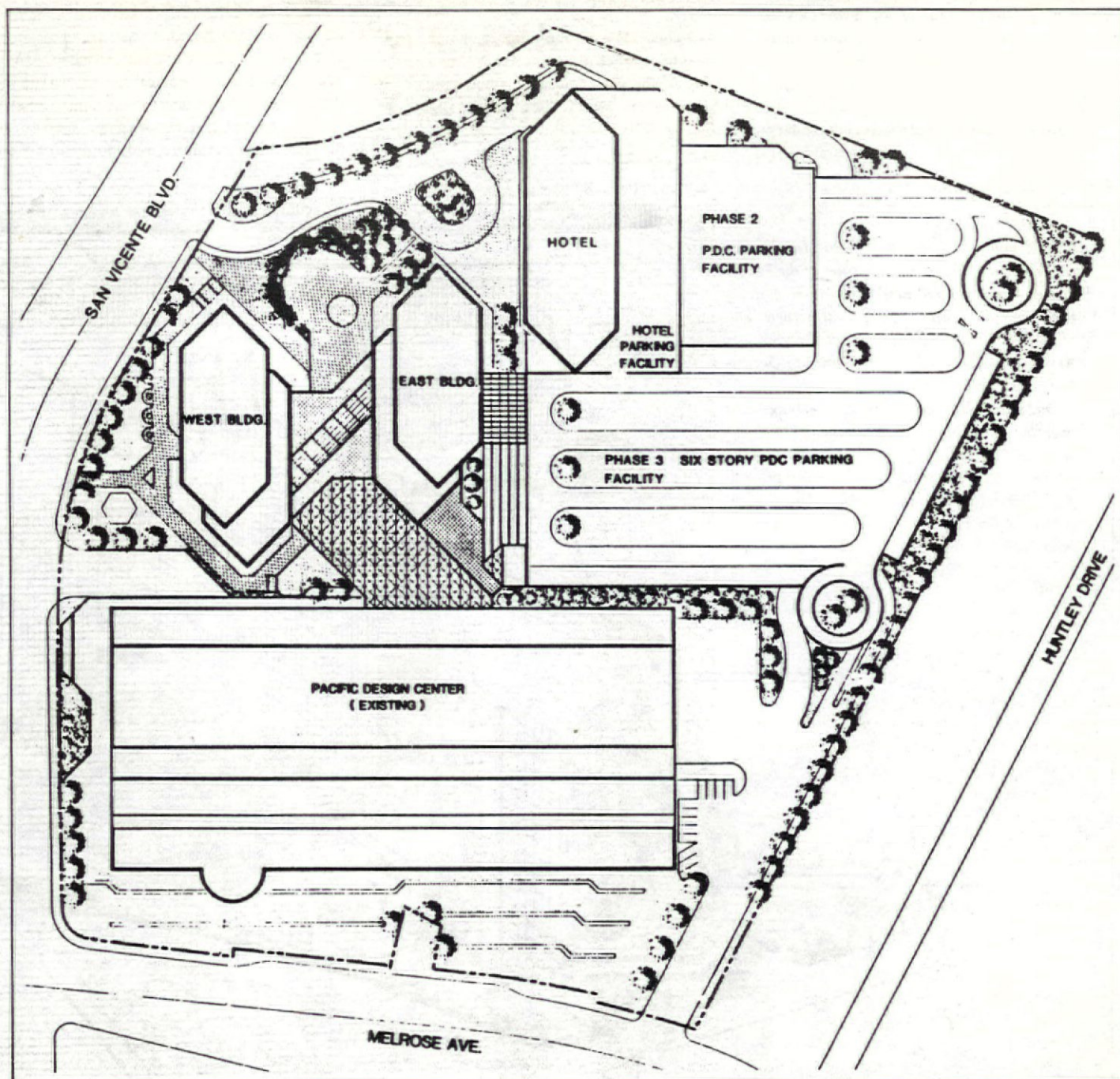
Neither the chance to extend and refine the original building nor the opportunity to remedy its admitted flaws was addressed. So we're going to get a sequel. You know the kind: like *Airplane II*, or *Jaws II* and *III* or *Chainsaw XXX (The Sequel)*. Somehow the same stars are unavailable—the original architect is teaching somewhere in Connecticut—but it's still Hollywood.



Craig Hodgetts

Mr. Hodgetts is an award-winning designer.

Plan of proposed PDC addition (source: environmental impact report)





## Report

## Islands in the Stream

This year, the Queen Mary was again the setting for Voyage, the design festival sponsored by Los Angeles, Orange County and Cabrillo chapters of the AIA Associates. This year's festival, subtitled "Islands in the Stream," was a visual feast. Some speakers showed visions of what the world *can* be; others what it *should* be. Most addressed the role of technology in art and architecture, if not directly then through its use as a tool. Many discussed contextual issues, or the relationship between their work and human events and values. Disappointingly few addressed issues central to the program—the isolation of the architect from mainstream thought.

Mark Stetson began the program with slides of elaborate miniature constructions for the movie "Blade Runner." He walked the audience through the technical aspects of the film in order to explain ideas behind the imagery. Conceptual drawings presented by Syd Mead were a reflection on what cities can become if they develop without reason or order. The claustrophobic, never-see-sky landscapes are the grim result of ruthlessly applied technology.

Shortly afterward, Michael Hayden presented his "lumetric sculptures," constructions of painted argon tubes that respond to the presence of humans or their activities. A monumental installation of colored tubes, forming the ribs of a linear domed skylight, signals the direction of arriving and departing trains at a Canadian station. Another installation, at the International Jewelry Center in Los Angeles, responds to the body heat of passersby. The most successful works embrace sophisticated computer technologies to make people more aware of their environments.

Jim Corcoran's movies spoofed lay people's inattention to architecture—and perhaps the architect's seriousness—by asking out-of-context questions of an unsuspecting public in unlikely settings. Who can speak well of daylighting or dream-homes when surprised at Disneyland or the local swap meet? It was an ironic parody; the awkward responses should only be caricatures of public indifference, but they were in fact real.

After lunch, Bernard Zimmerman presented some thoughts that elicited response from later speakers. His talk, "Post-Modernism is Dead—Thank God!" exhibited both wishful thinking and righteous anger. In it he outlined terms of the Modernist/Post-Modernist argument—specifically, that Post-Modernists are contributing to the isolation of the architectural profession, because the decorative aspects of their work do not solve real problems.

Steve Ehrlich followed, describing his work as an ordered "response in form" to conditions of the environment. A studio in Los Angeles and a house in Santa Cruz are handsome works that respond to the parameters of the program, as well as to the history and physical qualities of the site. He considers his work to be a celebration of these parameters, an architecture "tied to place and time." Mr. Ehrlich also spoke about decoration in architecture, stressing its importance, but in deference to Mr. Zimmerman he allowed that decoration is not architecture.

Mark Hall most directly addressed the issues posed by the Voyage festival. He optimistically urged that architects can reduce their isolation and regain control and prestige if they pay attention to pressing social issues. His areas of concern were the conservation of resources through preservation; re-use and infill; design for the elderly; design of public spaces; the possibilities presented by new technologies. He closed by emphasizing the necessary balancing of art and business in our profession.

Toward the end of the day, Ed Carpenter, a stained glass designer from Oregon, presented work with a consistent respect for context. This was a response to the particular settings of his works as well to place in a larger sense, the moods of the Northwest environment. In his architec-

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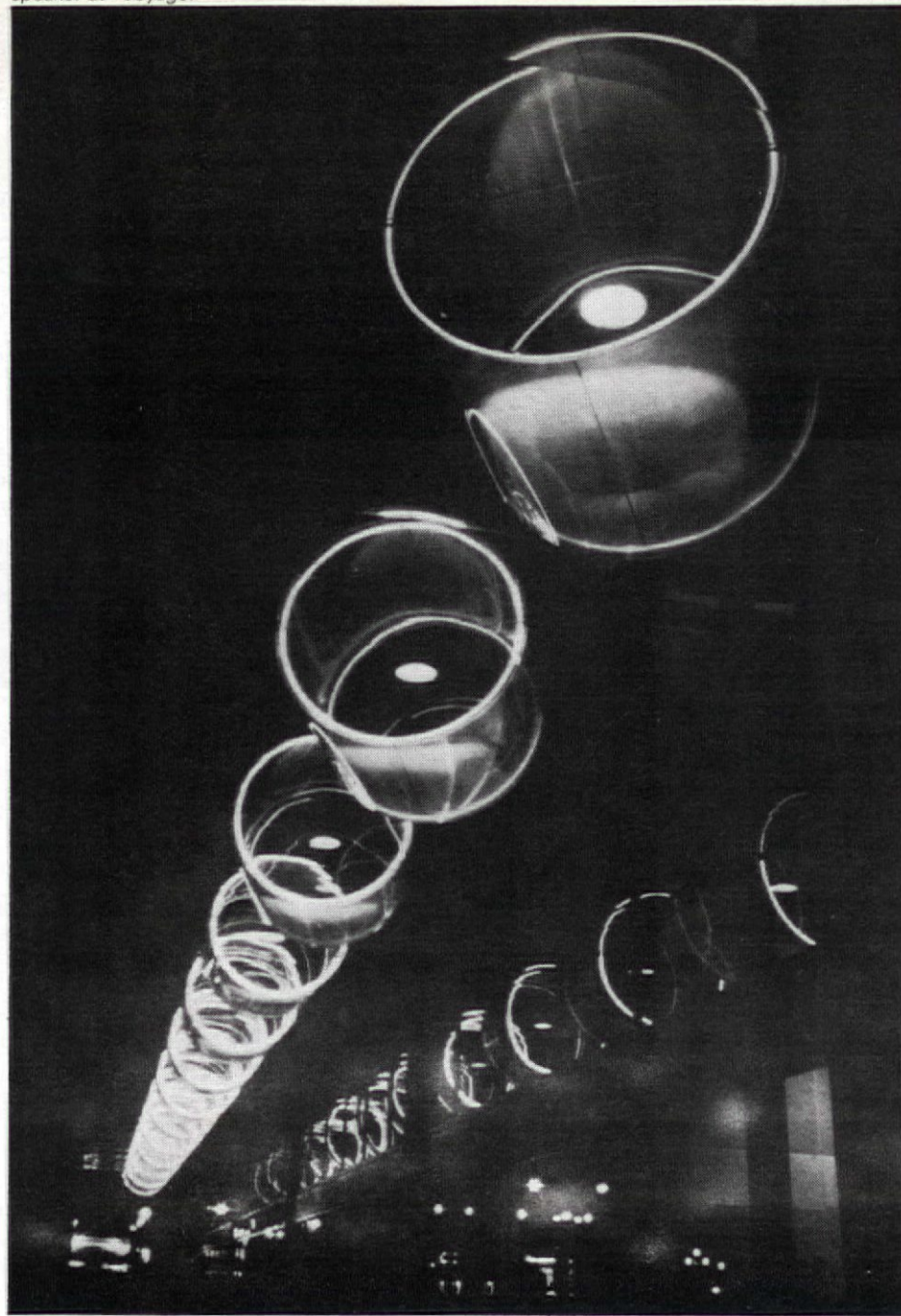
tural installations, Carpenter works to establish a relationship between the surrounding landscape and the inhabited space, one that promotes an awareness of human environment relationships. But he also is concerned with more abstract issues of form and symbolism, aspects of which are often derived from an analysis of the physical functions and processes of the inhabited space.

There were other messages, too. Bill Fain argued that architects will reduce their isolation as they become more familiar with political processes, socio-economic concerns, land-use patterns, and legislative, legal and zoning processes. Gary Collins warned the audience of the dangers of the new seductive technologies, particularly that our relationships with the natural environment will continue to deteriorate as they are increasingly mediated by the equipment of technology.

This Voyage design festival provided a solid sounding board for ideas about our role as designers. Our influence as architects and designers will increase as forums like these reach a wider audience.

**Mark Mikolavich**

Generators of the Cylinder, neon art by Michael Hayden at the Jewelry Center. Hayden was a speaker at "Voyage."



## Report

## Whither Hotels?

Early last November, a two-day UCLA Extension course, "Restaurant and Hotel Design: Which Way Is The Future?" presented a smorgasbord of lecturers to discuss the state of the art in designing, managing, and supplying what the presenters called "one of the fastest growing segments of the environmental marketplace." The promotion was by UCLA Extension Interior and Environmental Design Program and *Hotel and Restaurant Design Magazine*. The setting was not academic but amid the bourgeois luxe of the Sheraton Grande Hotel.

Here gathered interior designers, architects, lighting experts, artists, developers, hotel managers, suppliers and even a few students, to mingle, talk shop and share ideas over cocktails and gourmet fare. To this reporter, the few tidbits of design information presented paled in comparison to the overriding and unintentional theme of the weekend, a confirmation: the rich are getting richer while the rest of us stay home.

In very broad brush strokes, the history of the hotel industry in the United States falls into four periods: 1 the expansion and development of frontiers which saw the building of grandiose hotels to lure people to new developments; 2 the development of the resort industry which saw the growth of hotels in national parks and coastal regions; 3 convention hotel development which corresponded to the proliferation of International Style architecture; 4 the development of multi-use theme-hotels which have accompanied and promoted the revitalization of urban areas. John Portman's atrium hotels have been the model for this last phenomenon.

**"To this reporter, the few tidbits of design information presented paled in comparison to the overriding and unintentional theme of the weekend, a confirmation: the rich are getting richer while the rest of us stay home."**

Which way will be the future? Hotels are money-making ventures, and they shall continue to act as magnets for development and leisure while reflecting national and world socio-economics. Because the travel market has dropped 50% from previous highs, and because buying power is becoming more concentrated, new hotels are being pitched to the discretionary traveler with disposable income, large expense accounts and multiple credit cards. Emphasis shall be placed on service and quality while the actual number of travelers served shall be reduced.

Big things shall come in small packages. The trend is toward smaller, intimate hotels which offer luxury to what is left of the "me generation." Interior designers shall be asked to create a cozy residential feeling for smaller rooms seen as the proverbial home-away-from-home. They shall also have more control in developing a thematic consistency to public interior spaces, the goal being an "experience" for the jaded traveler.

An exception to this trend of shrinkage shall be the bathroom, which is quickly becoming the most important room of any hotel suite. The four-element bath (tub and shower separate) is now the norm while marketing wizards wage the "war of amenities" to build bigger and better packaging for custom bathbeads, shampoo, soaps, and hairdryers.

Other physical trends include renovation of existing facilities, due largely to the impossibility of reproducing grand historical detail within the budget. (Still, many will try in the name of post-modernism.) Recent tax credit laws also have made renovation more desirable and such "tax-supported urban renewal" will increase.

Technical innovations will, of course, impact the hotel of the future. "Energy-saving sonic field presence" systems will be used to control seldom-used lights in places like corridors where moving warm bodies may be detected by the sonic systems. Ten times more efficient than incandescent light, metal halide is slowly gaining popularity in the hospitality industry. Resistance to metal halide is due to its predominately cool tones preferred by plantlife. Pampered human flesh prefers the flattering warm tones.

The ubiquitous computer has already assumed the responsibilities of checking guests in and out of hotels, and many hotels have installed computerized digital security systems, which allow a guest to program his own code for unlocking his front door. Micro-computers in each suite will soon be an amenity as standard as fresh daily towels. Last but not least, you can expect the hotel of the future to replace the television with a video package.

The most interesting speaker of the weekend was the designer, educator and writer, Fran Kellog Smith, who spoke on the art and function of lighting. (She taught us how to make everyone in a restaurant look fabulous.) Also of great interest was Sofia Smith, who talked about color and light in describing her beautiful tapestry which hangs in the Sheraton's atrium lobby.

Overall, this course was a pleasant way to spend the weekend, but could have been dramatically improved with the inclusion of some startling visionary viewpoint. Apparently, the hotel of the future will not be all that unpredictable. Oh well, most of us won't be able to afford to visit it anyway.

**M. Stan Sharp, AIA**





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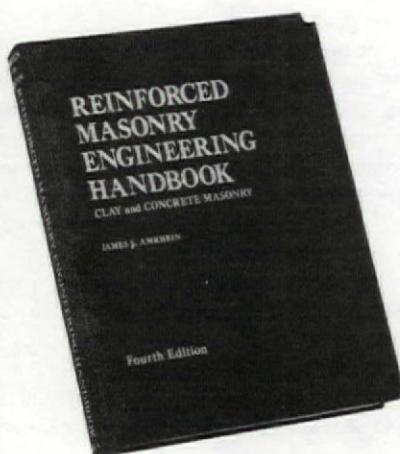
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California State Polytechnic University, Pomona, Department of Architecture has openings for full-time Lecturers for 1984-85. Instructional areas: a) History, b) Structures, c) Environmental Control Systems, d) Design, and e) Professional Practice. Minimum qualifications: 1) B. Arch and appropriate experience, or 2) B.S. in Engineering, or 3) Ph.D. or A.B.D. candidate, or 4) foreign degree equivalent, or 5) exceptional professional achievements. Selection is based on qualifications and departmental needs. Deadline for application: February 15th, 1983. Inquiries: Department of Architecture, California State Polytechnic University, 3801 West Temple Avenue, Pomona, CA 91768. A.A. - E.O.E.



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## Briefly Noted

# Kindergarten Chats

For the third year, the Architectural League has issued a call for young designers to submit project portfolios to its Young Architects Competition, "Kindergarten Chats 1984." Recognizing that young designers have few opportunities to discuss their work with both peers and more established practitioners, winners of this year's competition will present their projects during four evenings at the League in Spring, 1984.

Inspired by *Kindergarten Chats*, Louis Sullivan's frank but poetic musings on architecture and its practice, the League welcomes innovative projects of any type or medium, ranging from the theoretical to the real, either built or unbuilt. The deadline for portfolio submission is February 10, and architects and designers who are ten years or less out of school are eligible to participate. Submissions must be original work and projects done for academic credit are not eligible. For entry forms and further information, write the Architectural League, 457 Madison Ave., New York, NY 10022 or call (212) 753-1722.

This year's entries will be judged by Diana Agrest, Emilio Ambasz, Turner Brooks and Alan Chimacoff. They will be joined by members of the League's Young Architects Committee who conceived and organized this year's forums: Ben Benedict of Bumpzoid, Daralice Donkervet-Boles of *Progressive Architecture*, Ethelind Coblin of Fox & Fowle Architects, and Peter Wheelwright of Anderson Wheelwright Associates.

## Aspen and the Americas

"Neighbors: Canada, Mexico and the U.S." is the theme of the 34th International Design Conference in Aspen which will take place from June 17-22. Chairmen for the 1984 conference are Mexican architect Eduardo Terrazas and Canadian journalist/editor Robert Fulford.

A variety of speakers will focus on the critical problems, aspirations and accomplishments of the three nations. Speakers for this year's conference will include author Ivan Illich; Joseph Ryckwert, professor of architecture at Cambridge University in England; historian Richard Morse; Mexican architect Ricardo Legoretta; Canadian designer Francois Dalleget. IBM-sponsored fellows from around the world and mid-career American design professionals will address issues related to design.

The International Design Conference in Aspen is the world's major interdisciplinary forum in design. It is annually attended by over 1000 conferees from all fields of design—architecture, industrial design, graphic arts, urban design and planning, and film—as well as other professionals in related fields such as social science, business and communications. For further information on the 1984 International Design Conference in Aspen, contact IDCA, Box 664, Aspen, CO 81612.

## Official Awards

One of the State's most unique building awards programs, the California Building Officials Awards of Excellence competition, is now accepting entries for buildings which were completed in 1983. The awards deal not only with aesthetics but with public safety, concern for energy conservation, accessibility for the physically handicapped, structural integrity, and code compliance.

The design awards are sponsored by California Building Officials (CALBO), an association of code officials dedicated to ensuring safety in California construction. The panel of judges includes: R. W. Schuller, building director, Newport Beach; James Bihl, PE, executive director, International Conference of Building Officials; Ronald W. Bogardus, PE, State Fire Marshal; Charles R. Imbrecht, chairman, California Energy Commission; John Canestro, PE, chief building official, Hayward; Whitson W. Cox, FAIA, State Architect; Paul W. Welch, Jr., executive vice-president, CCAIA.

The Design Awards of Excellence will be presented at CALBO's annual business meeting in Sacramento on March 9. All registered architects and designers, licensed engineers and contractors or developers are eligible to enter. Awards will be presented in each of the following categories: single-family residences; multi-unit residences; commercial/industrial buildings; high-rise residential or commercial buildings; rehabilitated buildings. The deadline for submission of applications is February 1. Applications and additional information may be obtained by contacting CALBO at (916) 457-1103.

## Froehlich Prizes

Two fourth-year design students in the School of Architecture and Urban Design at Cal Poly in San Luis Obispo have been named recipients of scholarship awards by Arthur Froehlich, FAIA, who has established a new scholarship fund at the school this year. Gary Gomes received the \$1,000 first award and the \$500 second award was given to Richard Steele. Both students were among several candidates selected to compete for the honors by George Hasslein, the school's dean.

Froehlich said that he established the Cal Poly scholarships in recognition of that school's fine training programs for aspiring architects. All candidates presented portfolios of their work and were interviewed by Froehlich on the school's curriculum and their personal philosophies of architecture.

## Group Support

Gary Gilbar, AIA, president of the Architecture & Design Support Group of The Museum of Contemporary Art (A&DSG), has requested the involvement and support of LA architects for the development and execution of the A&DSG 1984-85 program schedule.

Recent A&DSG events include the opening celebration of the Temporary Contemporary, on November 21, and a symposium and exhibition of architectural models entitled "Views of Color: Color on Canvas/Color in Interiors," on November 1. More than 1500 architects and designers participated in the opening and 800 attended the exhibition. If you wish membership or program information please call Judi Skalsky at (213) 854-6307.

## Buildings Beautiful

The Western Los Angeles Regional Chamber of Commerce is preparing nominations for its 1984 Beautification Awards program. A jury has been selected by President Dori Pye. It includes Samuel Aroni, acting dean, UCLA Graduate School of Architecture and Urban Planning; Robert Herrick Carter, ASLA, president, Robert Herrick Carter & Associates; Herbert Nadel, AIA, president of Herbert Nadel, AIA and Partners; N. David O'Malley, AIA, president of Welton Beckett Associates; Daniel Rosenfeld, vice-president, Cadillac/Fairview. The 14th Annual Awards Luncheon is scheduled for Tuesday, April 3 at the Century Plaza Hotel.

To be eligible for an award, entries must be located within the westside area, which is bordered by Fairfax Avenue on the east, Ocean Avenue in Santa Monica on the west, Mulholland Drive on the north and Century Boulevard on the south, excluding Beverly Hills, Culver City and Inglewood. These projects must have been completed in the calendar year 1983.

The chamber seeks your nominations for these awards. If you know of any completed projects that merit consideration, please call (213) 475-4574 or write to 10880 Wilshire Boulevard, Suite 1103, Los Angeles, CA 90024, for an application.



## Manufactured Buildings

# The Single Family Alternative

In the 1930s and 40s, when industrialization was more glamorous, manufactured housing was viewed as a way to provide large quantities of inexpensive housing. Many people felt that in the near future—at least by the Orwellian 1984—we'd all be living in factory-built modules. After all, we travel in factory-built automobiles, we do our laundry in factory-built washers and driers, and now we plan on factory-built computers. So why aren't we living in manufactured homes?

In the 1960s, the federal government still believed in manufactured housing and decided to encourage the industry. The result was Operation Breakthrough, a HUD-directed project to develop new technologies for building 25,000 housing units in five years. The program failed to initiate mass production of manufactured housing, although 25,000 units were built by numerous companies.

Since Operation Breakthrough, many attempts at manufactured housing have started and failed, but manufactured housing has definitely not become the ever-present and logical next step in the home-building industry. Is it an idea whose time has not yet come? A discussion of what is being done in the field today might be enlightening.

What is manufactured housing? There are several types; the most familiar one is the mobile home—a factory-built structure designed to be transported from place to place, but often set on a foundation.

Another type of manufactured housing is the factory-built or modular home. A third category includes pre-cut and panelized homes. These are partially built in a factory and transported to the site in pieces or panels.

To date, the majority of manufactured homes are mobile or modular. In fact, they are capturing a surprisingly large share of the single family housing market—36% nationwide in 1981. According to Gary Pomeroy of Golden West Homes, in California, 15–20% of all single family homes are built in a factory.

In 1981, the cost of a manufactured home, excluding land, averaged \$32,900 in California according to the U.S. Census Bureau. This is far below the comparable price of a site-built home. Mobile homes support a far more stable lifestyle than would be expected. Calvin Hamilton, the planning director of the city of Los Angeles, stated that the average length of stay in a Los Angeles-based mobile home is nine years. This compares with three and one half years for a non-mobile, single family home.

What are the advantages of manufactured housing, as described above, over a site-built home? One is the quality of construction; manufactured housing is of a far better quality than can be achieved on site, due to factory-controlled conditions and special equipment. Kiln-dried lumber is used because the manufacturer can't wait for lumber to dry during construction.

Production costs of manufactured housing are less because labor rates of factory workers are cheaper than field rates. The factory has no problem with weather, which results in a more efficient and productive staff.

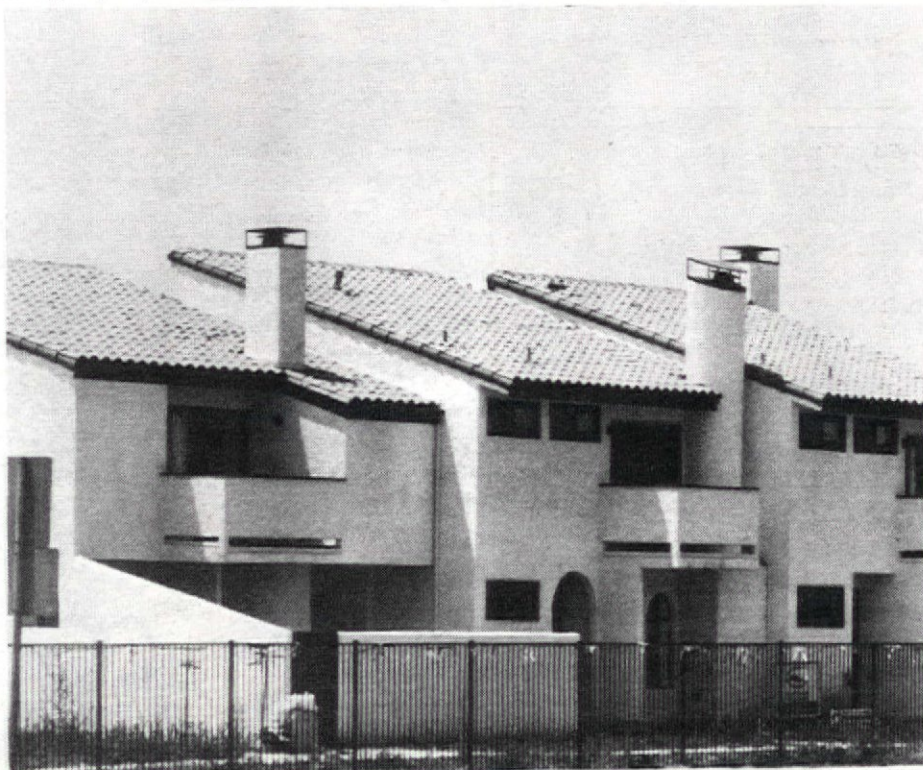
Time is an important advantage; a completed modular home, ready to be set on a foundation, can be built in about 30 days. This time frame leads to dollar savings, since a shorter construction loan period means less interest expense.

Manufactured housing isn't all good news. There are some disadvantages, of which transportation is one. Moving a three-dimensional structure is expensive and can offset the cost savings of factory labor over field labor.

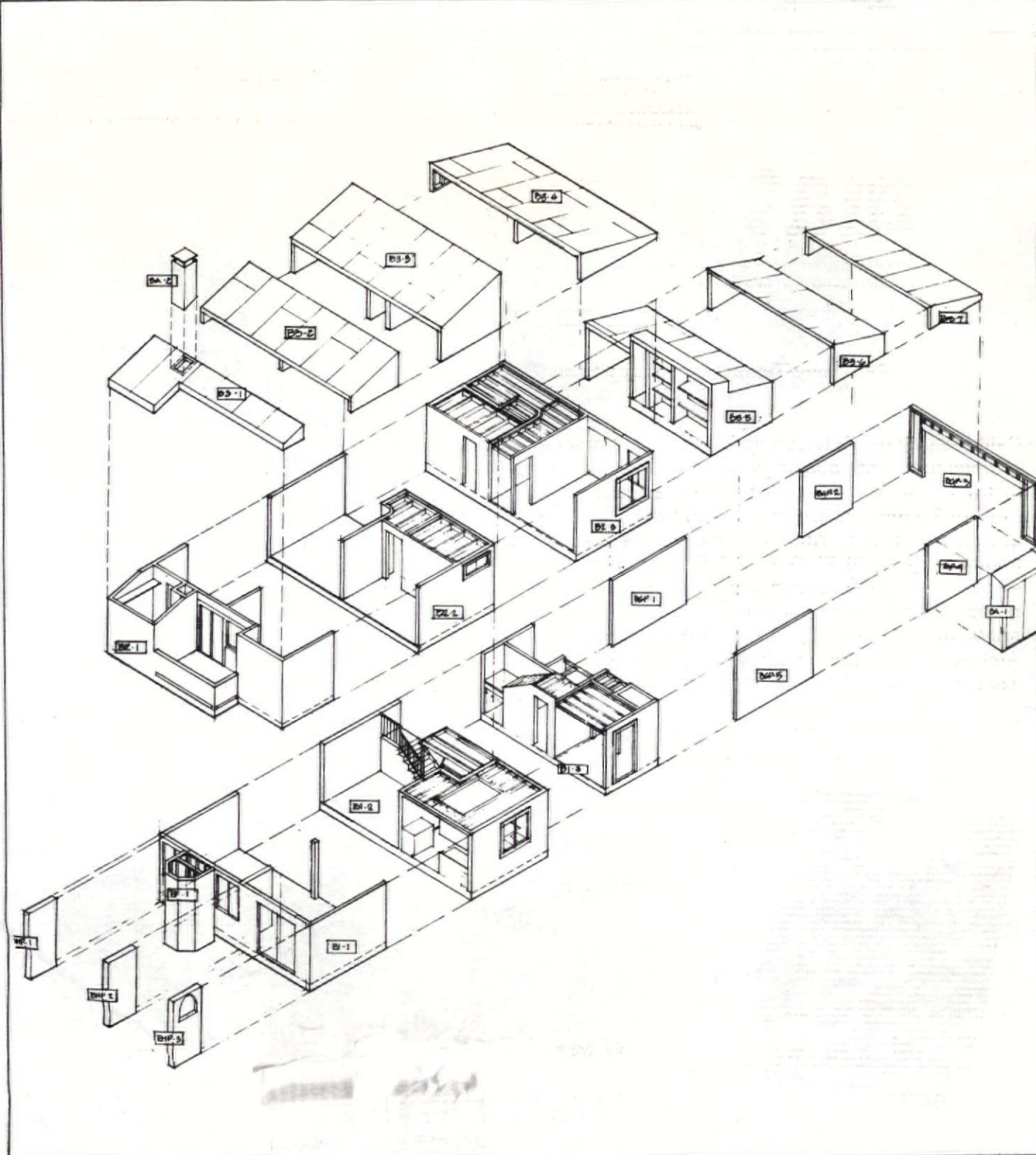
At the national level, another problem is standardization of codes. Each state has different requirements, a situation which is certainly a nightmare for a manufacturer trying to market a standard product in more than one state.

The biggest disadvantage, however, of factory-built homes is acceptability. No one likes them!

Heritage Square, John Sergio Fisher for Hub City Urban Developers, Compton



Heritage Square, isometric



"After all, we travel in factory-built automobiles, we do our laundry in factory-built washers and driers, and now we plan on factory-built computers. So why aren't we living in manufactured homes?"



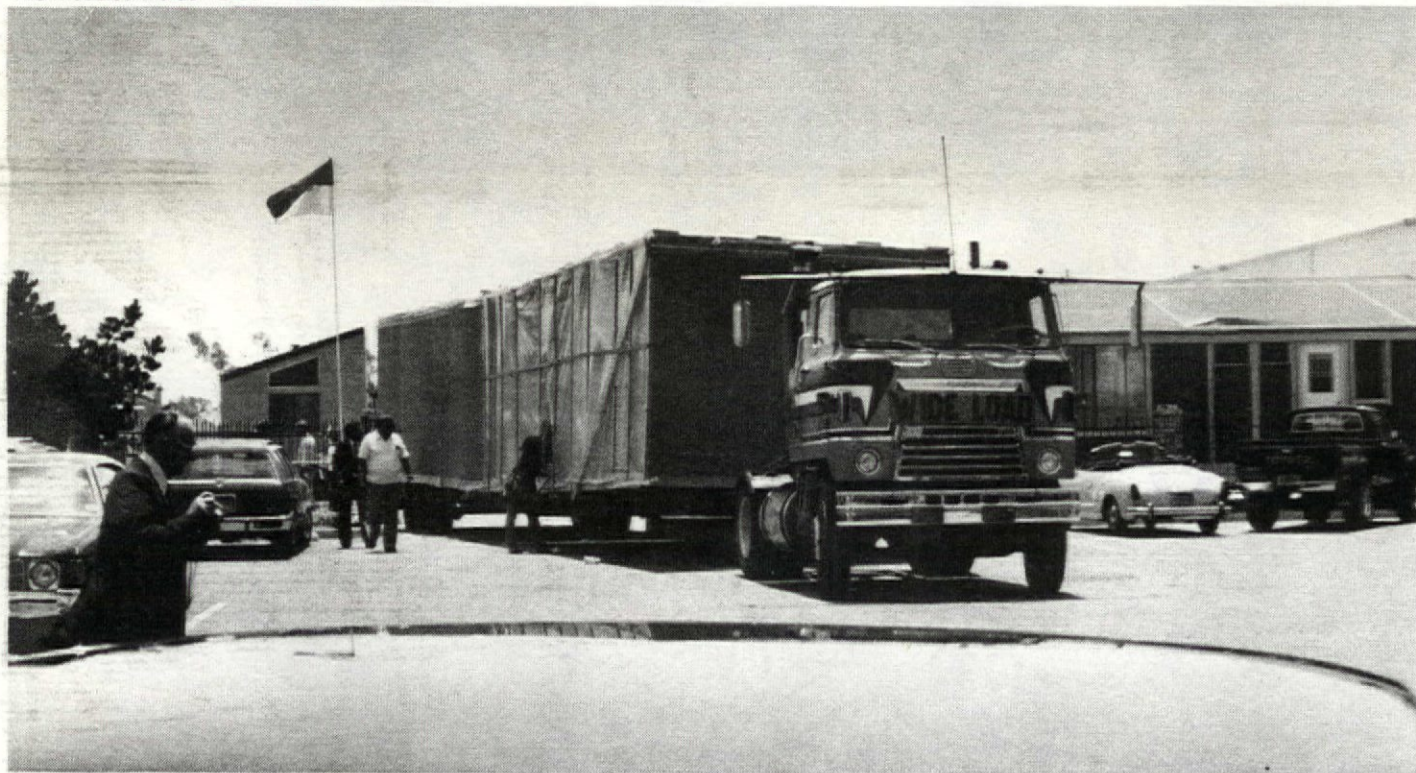
## Manufactured Housing

# The Single Family Alternative

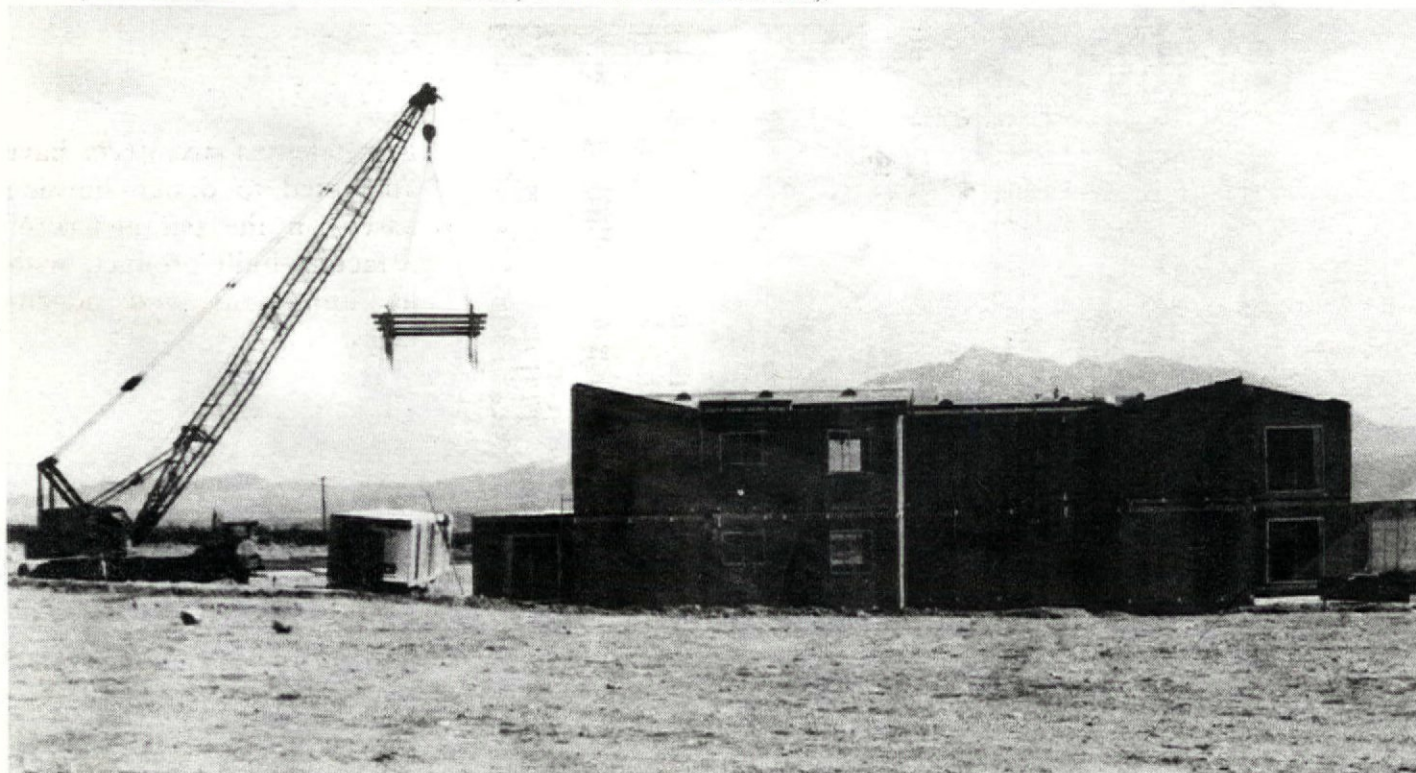
The process of manufactured building: the modules are produced under controlled conditions at the factory.



The modules are delivered to the site where . . .



. . . they are assembled and finished. (Photos courtesy of LCS Homes, Fountain Valley)



Continued from page 5

Manufactured housing has an image problem, partly due to its association with mobile homes. Many people expect modular homes to look like the cheap, flared-metal boxes that lined trailer parks in the 1950s. In fact, a few of them do, but these units are at the low end of the market in both price and quality and are becoming fewer.

Manufacturers are now leaning toward homes which resemble site-built houses. Drywall interiors and wood siding are being used, as well as site-applied materials such as stucco and masonry veneers. Floor plans are becoming more spacious to avoid the "railroad car" syndrome. But it takes a long time to change one's image and buyer acceptance is slow.

A few notes about financing the manufactured home would be useful. Lending institutions are less willing to finance construction loans for manufactured housing, due again to the problem of acceptability. Construction loans are cheaper, however, due to the shorter time period that the loan is required; loan approvals often take longer than the time required to actually build the house!

Let's take a look at a few case studies. A good place to get a feeling for the market is at the Manufactured Housing and RV Show held each November at Dodger Stadium. For an architect, the show may be aesthetically depressing but it provides a useful overview of the industry.

In the mobile home and RV market, one can get anything from a van with a pop-up tent to something resembling a habitable Mack truck. Airstream still provides one of the more handsome products in the mobile and motor home business. Their homes vary from 27-34 feet in length and from \$30,000-\$80,000 in price. With all the comforts of home packed into a maximum of 250 square feet, they are highly efficient users of space but not inexpensive ways to live.

Homes that can be placed on a foundation, including both mobile and modular homes, come in a wide range of prices and choices. For a mere \$5,000, one can purchase a precut log cabin kit for a 360 square foot mountain hideaway. More conventional homes range in size from 750 square feet to 2,800 square feet. The cheaper ones start around \$18,000 excluding sitework, tend to be the single-wide and double-wide mobile homes. The finishes and detailing are of very poor quality when compared with stick-built housing.

A number of the modular homes fall in the \$30-40,000 price bracket for roughly 1200-1400 square feet. Sitework, including foundation, garage and installation runs around \$10-15,000 extra. These homes are a very good value per square foot and begin to possess features found in conventional housing, such as drywall interiors.

Thus, in the past few years, manufactured housing has quietly but steadily been making progress towards becoming an acceptable housing alternative, not only through the efforts of manufacturers but also legally. In California, a 1981 law allows manufactured housing on any single family lot as long as it meets certain minimum criteria.

The multi-family housing market is also being explored by manufactured housing entrepreneurs. Architect John Sergio Fisher, of Studio City, has been designing factory-built multi-family housing for the past 15 years.

Fisher began by making three-dimensional concrete modules for housing, ranging from one to three stories in height. Then he started building wood structural modules and set up a factory to produce the units for his own design projects. His factory has a one-hundred-unit-per-year minimum to maintain steady operation, with two hundred units per year being optimal.

Fisher designs housing to suit the design criteria of each particular project, then divides the buildings into modular units to be built in his factory. Hence, the design of the housing is of primary importance, and the factory construction



process becomes a tool to facilitate building. Fisher's factory, unlike most others, is not committed to repetitious production of the same units in large quantities.

An example of Sergio's work is a 133-unit townhome development for Hub-City Urban Developers in Compton. Including site work, the project cost roughly \$30 per square foot. The structure, with interior finishes, was factory-built in twelve-foot-wide slices, and the exterior stucco and roof tiles were site applied. This project successfully integrates the factory modules into a design concept resembling site-built housing.

Another company which has been factory building multi-family housing is Forest City Dillon (FCD). As mentioned earlier, this is one of two companies surviving from Operation Breakthrough; it now claims to be the largest builder of high-rise residential in the United States.

The FCD system consists of three-dimensional concrete modules and panels which are prefinished in the factory. Each module weighs 15-18 tons and is designed to fit within 1/8" tolerances. The factories employ union labor which is 1/3 the cost of comparable on-site labor.

The high-rise portion of the Angelus Plaza project, on Bunker Hill, was built by FCD. The 17-story towers were built in 23 days. (In California seismic zone four, 17 stories is the maximum height allowed for this system.) Another project by FCD is the Hacienda Hotel near the LA Airport. It consists of the typical concrete-box module, but the exterior is a high-tech skin of Alucobond panels with rounded windows and pipe rails.

Not all factory-built construction is meant for the housing market; office buildings, schools and community buildings are being built on assembly lines. One company producing manufactured commercial buildings is PBS Building Systems in Anaheim. PBS has stock components available "off-the-shelf," or they will do custom buildings for both sale or lease.

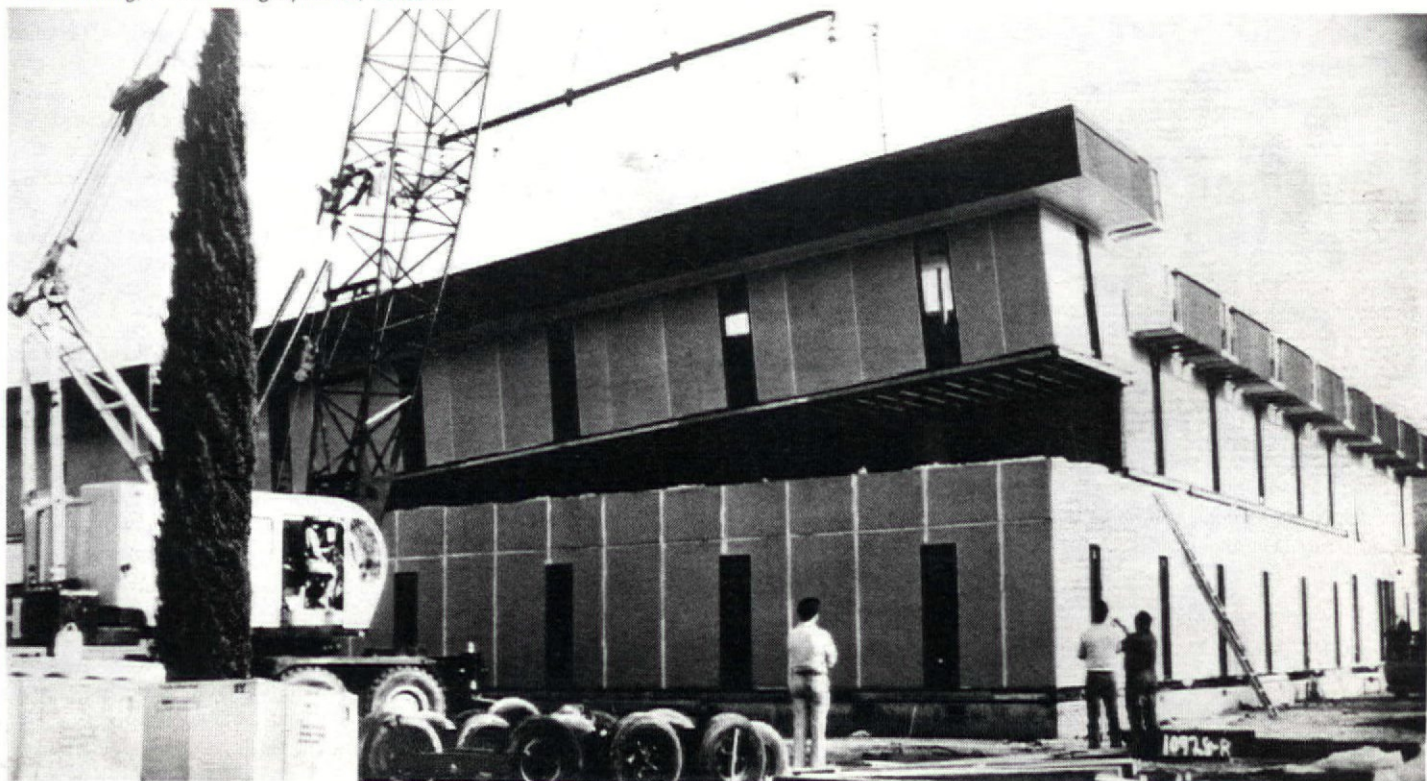
One building by PBS Building Systems is a two-story office building for the National Broadcasting Company in Burbank. The 40,320-square-foot building was erected in 88 working days from modules that are 12 feet by 60 feet. The project cost just over \$42 per square foot.

Manufactured building is definitely progressing. Single family housing seems to be the primary area of concentration, with the most built examples and the largest number of manufacturers, but multi-family manufactured housing is also advancing quietly. After all, it requires little additional technology; most of the modules and construction techniques used in single family housing can be applied to low-rise multi-family projects. And, as noted above, manufactured building can also be used for commercial and public buildings, both low-rise and high-rise. As an industry, however, manufactured housing still suffers from one major problem: design quality. Although standards are far better now than they were five or ten years ago, they still lack the quality which would make the product more acceptable to the public. Few talented architects have attempted to design housing based on the parameters of a factory-built product, with its limitations and advantages; developers and builders have been doing most of the work so far. The situation is ripe for an entrepreneurial, architectural spirit to combine talent with opportunity.

James G. Matson, AIA

Mr. Matson is an architect with Kamnitzer and Cotton.

NBC building, PBS Building Systems, Burbank



Hacienda Hotel, Forest City Dillon, Los Angeles



Hacienda Hotel, detail



"Few talented architects have attempted to design housing based on the parameters of a factory-built product, with its limitations and advantages. . . ."



## LA/AIA

# News & Notes

## 1984 Election Results



First row, left to right: Bill Landworth, Mark Hall, Martin Gelber, Cyril Chern; second row, left to right: Bob Tyler, Margot Siegel, Bob Harris, Richard Appel, Ruth Bown; third row, left to right: Jim Bonar, Richard Ciceri, Don Axon, Joe Jordan, Todd Miller.

Mark Hall, AIA, principal and co-founder of Archiplan, Los Angeles, has been elected to the office of vice-president/president-elect of the Los Angeles Chapter. With the Chapter, Hall has served as a board director and as chairman of the Corps of Architects committee for the Olympic Express. He is president of the Los Angeles Conservancy and a member of the American Institute of Certified Planners.

Hall received a bachelor of architecture degree from the University of Michigan and a master of city planning/urban design degree from Harvard University. He also studied architectural planning and economics at Massachusetts Institute of Technology.

In other election results, William Landworth, AIA, of William Landworth & Associates, will become secretary and Richard Appel, AIA, of Hutner & Appel, and Richard Ciceri, AIA, of Skidmore, Owings & Merrill, will both serve two years as directors. Joe Bob Jordan, AIA, incoming president of the Los Angeles Chapter's San Fernando Valley section, will serve a one-year term as a director. Martin Gelber, AIA, of Martin B. Gelber, AIA, & Associates, assumes the presidency of the Chapter and Cyril Chern, AIA, of Chern & Culver, will remain as treasurer.

Directors completing their two-year terms in 1984 include Donald C. Axon, AIA of DCA/AIA; James Bonar, FAIA, of Daniel Dworsky, FAIA & Associates; Robert Harris, AIA, dean of the USC School of Architecture; and Margot Siegel, AIA, Architect.

Other board members are Robert Tyler, FAIA, of Welton Becket Associates, immediate past-president; Todd Miller, incoming president of the Associates; and Ruth Bown, incoming president of the Women's Architectural League.

## President's Message

Historically, politically and creatively, 1984 will be an important and exciting year for us all; and it is with optimism and anticipation that I write this message to you.

As artists and scientists we have an obligation to enlighten, encourage and lead our society; and, although far from the Orwellian nightmare predicted years ago, we find our world increasingly more complex and our profession more cluttered with legal and economic considerations. It is, of course, likely that these distractions will continue to multiply and frustrate; but, with the support and cooperation of our board, committee chairmen, staff and all members, as well as a greater collaboration between allied professions, it is possible, I believe, to continue to nurture creativity and invention and to question and facilitate constructive change. We are indeed fortunate to have among our Chapter a myriad of talented, dedicated and enthusiastic members. In this important year I look forward to your involve-

ment and hope to hear your concerns and ideas to help further this Chapter, and to enrich this world we live in.

I am confident that this year of the Olympics will be a good one for Los Angeles and for our Chapter, and I am grateful for the opportunity to work with you.

**Martin Gelber, AIA**  
President

## Did You Know

I am invoking "executive privilege" to devote this column to one specific issue—delivery of the *LA Architect* to our members and subscribers in a timely fashion.

The November issue was unconscionably late, and the Chapter office was bombarded with telephoned complaints and inquiries. As the delivery of mail is totally out of our control, the following is an outline of how it works:

Deadline for the receipt of copy is the 25th of the month prior to the month in which the issue is mailed, i.e., October 25 for the December issue. Compilation, editing, typesetting, paste-up, proofs, proof-reading and printing of our 12-page newsletter takes 3 to 4 weeks, after which the paper is delivered to our mailing house. The mailing house requires two full days to prepare the package for mailing. The *LA Architect* is scheduled to be mailed between the 22nd and 26th of each month, bulk mail (and dated material, for anticipated delivery between the 1st and the 5th of the following month. (Bulk mail normally takes from 7 to 10 days from date of mailing to receipt at destination.)

The package is delivered to the Terminal Annex, downtown, which processes and distributes it to the local post offices within—according to the postal handbook—48 hours. The delivery of your *LA Architect* is totally dependent on the whim of your local post office. According to my information, mail carriers are permitted 32 pounds a day for distribution, with first and second class mail taking precedence. As an example of what this means, if there are two recipients of the paper in the same household, one might conceivably receive his copy as much as two weeks later than the other! (I know, it has happened to me.)

Then why doesn't the Chapter mail the *LA Architect* by first class mail? Because the difference in the postage cost could amount to as much as \$12,000 a year! And that's not considering the anticipated increase in postal rates next year.

The timely delivery of our Chapter paper is of prime concern to all of us, and we do our best to achieve it in all ways over which we have some control. Your comments and suggestions are welcome. Your understanding would be appreciated.

**Janice Axon**  
Executive Director

## LA/AIA

*Board of Directors Meeting 2210, Pacific Design Center, 1 November 1983.*

**President's Report:** Bob Tyler reported that the *LA Times* had a nice article about the Olympic Express and added that we should get another one on the Olympic Gateway.

Los Angeles, along with three other cities, will be considered as a convention site for the 1988 National AIA Convention. There has also been some discussion on changing the convention from spring to fall.

**Moved Widom/Second Hall, the following:** that we agree to have Los Angeles considered for 1988 National AIA Convention. Tyler stated that this involves tremendous responsibility and we will be obligating a future Board. **Janice Axon** stated that the membership was polled and we received a 10% response which is about average. 9.7% said "go for it." **Carried.**

We received a letter from the East Bay Chapter thanking us for backing them in keeping the National dues structure at the same level.

**Treasurer's Report:** In Cyril Chern's absence, **Janice Axon** submitted the Treasurer's Report. The deficit is somewhat lower and hopefully it will continue in that direction, but we are still expecting a small deficit at the end of the year. To the best of our knowledge we have all of the 1983 dues that we are going to get. **Widom** stated that he anticipated that we will be using the reserve fund to cover whatever deficit may occur.

**Executive Director's Report:** **Janice Axon** stated that it was a definite commitment that the Gateway would be erected in a prominent place during the Olympics. In line with that, PDC has agreed that they will allow the second place winner to be erected here during WestWeek and remain during the Olympics.

The Department of Rehabilitation is having one-day seminars during 1984 on accessibility regulations. The cost is \$30.00 per person and you will receive a copy of the new State Regulations. There is limited registration so anyone who wants to attend should call the California Department of Rehabilitation.

**Janice Axon** Stated that she received a notice of proposed changes in the regulations from the Board of Architectural Examiners. She read this notice to the Board members. She added that a copy had been sent to the Legislative and Code Committee.

The Board of Architectural Examiners has also scheduled a "Special Order of Business" for the November 15th board meeting. The hearing is open to the public. The purpose of the hearing is to discuss "construction observation." **Margot Siegel** had photocopies which were passed out to Board members. **Bob Tyler** stated that he felt that the proposed regulations really put architects in a precarious position. Many people will not pay for the required supervision. The importance of the meeting was discussed and **Chet Widom** recommended that it be sent to CCAIA for handling. After further discussion it was:

**Moved Widom/Second Lyman the following:** That we communicate with the Board of Architectural Examiners a position that we support the concept of observance of the work and that there should also be a requirement that a licensed architect provide such observance. **Janice Axon** asked if this would be done through the CCAIA, or if the LA Chapter would do it. **Mark Hall** stated that he felt that the Legislative and Code Committee should act on it.

**Motion amended by Widom/Second Gelber:** that this be implemented through CCAIA. **Carried.** **Janice Axon** will carry this to CCAIA to get them started. **Margot Siegel** will also contact either **Paul Welch** or **Bob Nannini** of CCAIA.

**Axon** reported that she had received a letter from **Paul McCarty**. Officials from the City of Los Angeles want the Board to compile a list of significant buildings in the LA area to give to visiting architects. The list should contain what is the significance of the building, the architect's name and any other relevant information. **Bob Tyler** requested that this be printed in the *LA Architect*.

Cal Trans will introduce a bill in January that could affect support for the Metro Rail. Funds already allocated for this project could be redirected.

**Associates' Report:** R. D. McDonald, Student Representative for the AIA, has made a commitment to run for ASC President in Washington, D.C. If he is elected to that position, it will be a significant accomplishment for the L.A. Chapter.

The voting will take place at the Associated Student Chapter Forum during Thanksgiving week in Atlanta, Georgia. **Philip Yankey** reminded the Board that last year the Board gave a scholarship to help a member of the Student Chapter to attend the Forum. He stated that he would like to make a motion that we do the same thing this year.

**Moved Yankey/Second Gelber, the following:** that we appropriate \$300.00 of which the Associates are prepared to donate half to assist a member of the Student Chapter attend this year's Forum. **Carried.**

**Moved Lyman/Second Gelber, the following:** that the Board unanimously endorse the candidacy of **R. D. McDonald** for President of the ASCA. The motion was amended by **Philip Yankey** to include that the support be verbalized and include support of the ASC. **Carried.** **Bob Tyler** will write the letter.

**Yankey** introduced guest **Seth Sakamoto**, who reported on the Associates' second Annual Voyage and distributed the programs. He stated that the program was very well received. There were about 200 present and the Associates were already planning ahead for next year's Voyage.

**WAL:** **Ruth Bown** thanked everyone who helped with the Home Tour. She stated that it made \$9,120, less expenses. This was better than last year, but not as good as the year before that. One of their members received an Award at the CCAIA Convention.

**Guests:** **Harry Newman** stated that he had been requested to make a report on the **Richard Neutra** exhibit put together by **Dion Neutra**. He stated that he had looked into it and would like to recommend that 1/12th of the budget for the Program Committee be turned over for this purpose. After some discussion it was: **Moved Gelber/Second Hall, the following:** that we agree in concept with the exhibit. **Discussion:** it was discussed that it should be specific that the Board's support is for the speakers. We would not be contributing any money toward the exhibit. **Gelber amended his motion as follows:** That we support the sponsorship of the Chapter to endorse the lecture series for the Neutra Exhibit to the limit of 1/12th of the Program Committee Budget. **Widom** proposed a substitute motion: that the Chapter designate a particular meeting for our normal program during March or April to a Neutra discussion and that we tell **Dion** that we would like to interact that with his exhibit. **Lyman** seconded the substitute motion. The motion was amended by **Gelber** to provide that we formally invite the School of Architecture and Planning of UCLA to participate in the arrangements. **Carried.**

**Harry Newman** concluded his report by discussing what he had hoped to accomplish as Program Chairman. He said that he felt there were too many programs and they should be quality. There is so much going on here at so many levels with so many groups sponsoring things. He requested any suggestions the Board cared to offer.

**Robert Nasraway**, Chapter Headquarters Chairman, distributed the report of the 1983 Headquarters Committee on relocation of the LA/AIA. There were eight sites reviewed in the report with pictures and relevant information. He stated that the move was not imminent since our lease at the PDC has two-and-a-half years to go. After further discussion it was: **Moved Harris/Second Gelber, the following:** that the report be turned over to Ex-Com for review and that they come back with a recommendation at the next Board meeting. **Carried.**

## Membership News

**New Members—AIA:** **George William Hornett**, VITRO Architects; **Philip C. Chiao**, Skidmore, Owings & Merrill; **John L. Lyons**, H. Wendell Mounce, AIA & Associates; **Richard Douglas Kalish**, Robinson/Takahashi/Katz & Associates; **Seraphima Lamb**, Consultant, McCormick Construction Company; **Charles Dean Deakin**, Cancell & Chaffin Commercial Interiors; **Edward S. Levin**, Edward S. Levin, Architect, AIA; **Anna Maria Howell**, Gruen Associates; **Fred Hoffman**, Kamnitzer & Cotton; **Akira Miyake**, Ohbayashi America Corporation; **Dilip Tiwari**, Dilip Tiwari, Architect, AIA; **Mohamed I. Soliman**, C.F. Braun



& Co.; Carmelo A. Sabatella, Port of Los Angeles; Chae Joung Bahng, Chae Bahng & Associates; Camilla Oishan Lim, Abrahamian, Pagliassotti & Tanaka; Yuan-Yu Peter Li, Delta 79, Inc.; David M. Poretz, Bullock's Store Planning; James R. Anderson, University of Southern California; David Pae, Urmston, Stiehl Associates; Jay Carl Stiehl, Urmston, Stiehl Associates, Inc.; Leonard Steinbrueck, Urmston, Stiehl Associates, Inc.; Henry H. Thomas, Jr., Daniel L. Dworsky, FAIA & Associates.

**New Associates:** John S. Miramontes, A. K. Ngai & Associates; Larry Schlossberg, Skidmore, Owings & Merrill; Korajack Srivongse, Pedersen, Beckhart, Wesley & Stice, Architects; Hany D. Talya, Skidmore, Owings & Merrill; Anne L. Watson, Melvyn Green & Associates, Structural Engineers; Ronald A. Milberger, ANCO Engineers; John Edward Frias, Jr.; Environmental Planning & Research, Inc.

**Professional Affiliates:** David J. Phillips, Lee Saylor, Inc.; James Edward Amrhein, Masonry Institute of America.

### ProPractice Subcommittee

At the last meeting of the ProPractice Subcommittee, Raymond L. Gaio, Vice President of Daniel, Mann, Johnson & Mendenhall, presented a comprehensive view of the architect and architecture including many facts and figures. Mr. Gaio explained that while doctors have as potential clients 100% of the population; lawyers can count on at least 75%; architects have a mere 7% who patronize their services. As a consequence, the need for the architect to market his services is considerably more important. We must stop and take stock of our resources, make an inventory of the talent of the people who work for us, expand on services in which we are strong and reduce the ones for which there is a limited need. In other words, we must match our services with the market by creating our own clients.

Mr. Gaio explained the difference between marketing architectural services and business development. Marketing is creating the demand for your architectural services by whatever means you can. This is something for which architects have not been trained. In school, we were trained to spend hours working on design solutions, separating ourselves from students in business, law, medicine, etc. The students we never met in college are now our clients.

Marketing identifies the opportunity for business development. Take Prudential Insurance, for example, which hires about 500 architects to work for them. They also lend money to developers who hire architects for shopping centers, office buildings, etc. The architect should approach every one of these. Sometimes it appears that we, as architects, have blinders on and don't identify our own opportunities. It is necessary for us to go after everything with a logical and positive attitude. It is basically just hard work. Express inter-

est in a project and go full force for it. In most organizations the management will stagnate and burn out after a few years. Mr. Gaio recommends all firms make a major shift in their management every 10 years to keep them alive and vibrant.

### Professional Affiliates

On November 10, 1983, the LA/AIA Professional Affiliates elected officers and directors of the board to serve a one-year term for 1984.

- President elect: De Ann Morgan, project manager for the Real Estate and Buildings Department, Design and Construction Branch of the United States Postal Service.
- Vice-president elect: Edy Rose, environmental artist, designer and educator. Owner of the Edy Rose Studio.
- Secretary elect: Marci Miskinnis, marketing coordinator for Howard, Needles, Tammen and Bergendoff.
- Treasurer elect: Art Kaplan, national account executive for National Education Corporation specializing in management and industrial training.
- Director of membership: Mel Bilow, principal of M B & A specializing in mechanical design.
- Director of publicity: Suzanne Morales, design consultant for Metromedia.



#### Message from the President

The Professional Affiliates are proud to be recognized as an integral part of the AIA. Our current membership of 125 represents many architecture-related fields. We have been members of the AIA for 3 years and this past year we have strengthened our organization, to gather our resources, in an effort to achieve greater unification with the AIA in 1984. It is our intention to augment and assist the AIA in our special areas for a consolidated effort to construct and maintain a better built environment.

The Professional Affiliates have achieved much success with our events in 1983, but it's only the beginning of what we can offer the AIA. In 1984, the Professional Affiliates will direct its efforts towards supporting the AIA in their functions with more direct involvement and an emphasis on communication, social events and education. To make our efforts beneficial and effective for everyone, the Professional Affiliates need the support and participation of all AIA members. We are determined to keep the caliber of ongoing events up to the high standards and image of the AIA.

**De Ann Morgan**  
President

## Classifieds

### Positions Open

California Solariums, a local dealer for nationally distributed Four Seasons Greenhouses, needs service representatives. Must be good closers with construction knowledge, willing to start immediately in a commission position. For more information contact (213) 479-7733.

### Position Wanted

Experienced, licensed architect, with degree in computer information systems, seeks position with architectural firm planning to implement CAD and office automation systems. (213) 663-3407.

### Space Available

Office space in Schindler House for rent to architect or designer. 200 square feet, \$137.50 per month. 651-1510.

Space available with conference room and telephone in Santa Monica architect's office. 474-3541 or 392-5718

### Miscellaneous

Back issues of *LA Architect* for record set. 1976: January, March, April, May, November, December. 1977: March, July, October. 1978: September. 1980: November. 1981: February, March. Call 651-2258.

### Information

Monthly rate: 50¢ per word with \$5 minimum. Any word or character separated by letter space counts as one word. Deadline: typed copy must be received in Chapter office by seventh of month before month of publication. In event that this deadline falls on weekend, typed copy must be received by last working day before seventh. Placing ads: type copy double-spaced on clean sheet; calculate charge and make check or money order payable to LA ARCHITECT; send typed copy, payment, and letter requesting insertion to LA ARCHITECT, LA/AIA, 8687 Melrose, Suite M-72, Los Angeles CA 90069. Notice: Failure to follow these instructions will result in the ad not being published.

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## Books

# Pleasure and Sadness

**A. Quincy Jones: The Oneness of Architecture.** Edited by Elaine K. Sewell, Ken Tanaka, Katherine W. Rinne. Process Architecture Publishing. 162 pages, \$19.95.

*Architecture is an inherent correctness of scale, structure, proportion, oneness of space between building and site, and simplicity of expression combined with seriousness of thought that enables architecture to withstand the reactions of today and the test of tomorrow.* — found among the writing of A. Quincy Jones

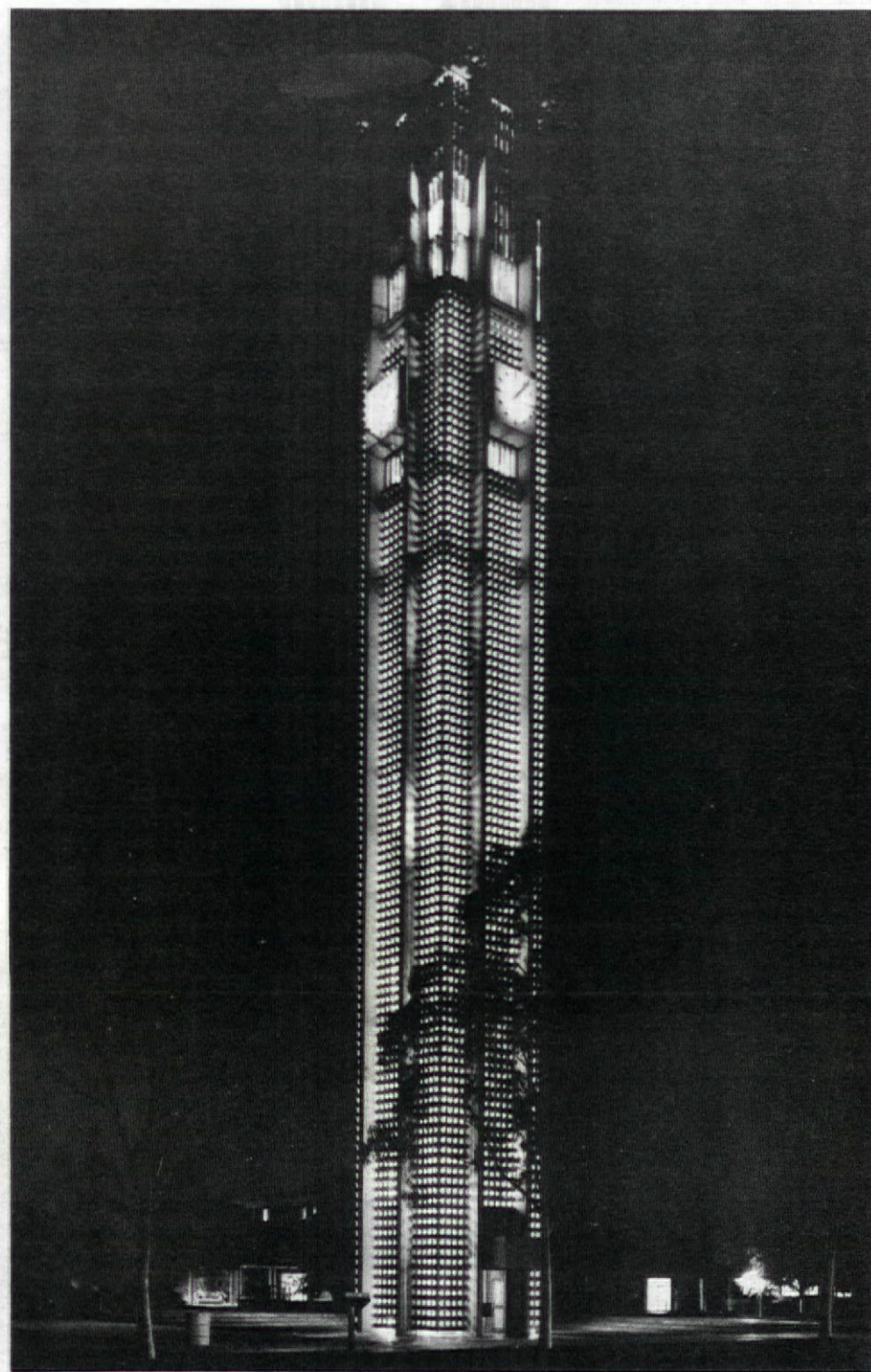
I have just finished re-reading, examining and analyzing this special issue of *Process Architecture* on A. Quincy Jones. He was my dean at the USC School of Architecture, and I was honored to know him those last four years of his life.

Quincy was the perfect role model for a young architect. He pursued architecture with a love and passion that shines in all of his work. By working continually from 1945 to 1979, he developed his art, not only professionally but by teaching and sketching while he traveled. He was a local, a California Modernist who produced work worthy of his numerous awards and international attention.

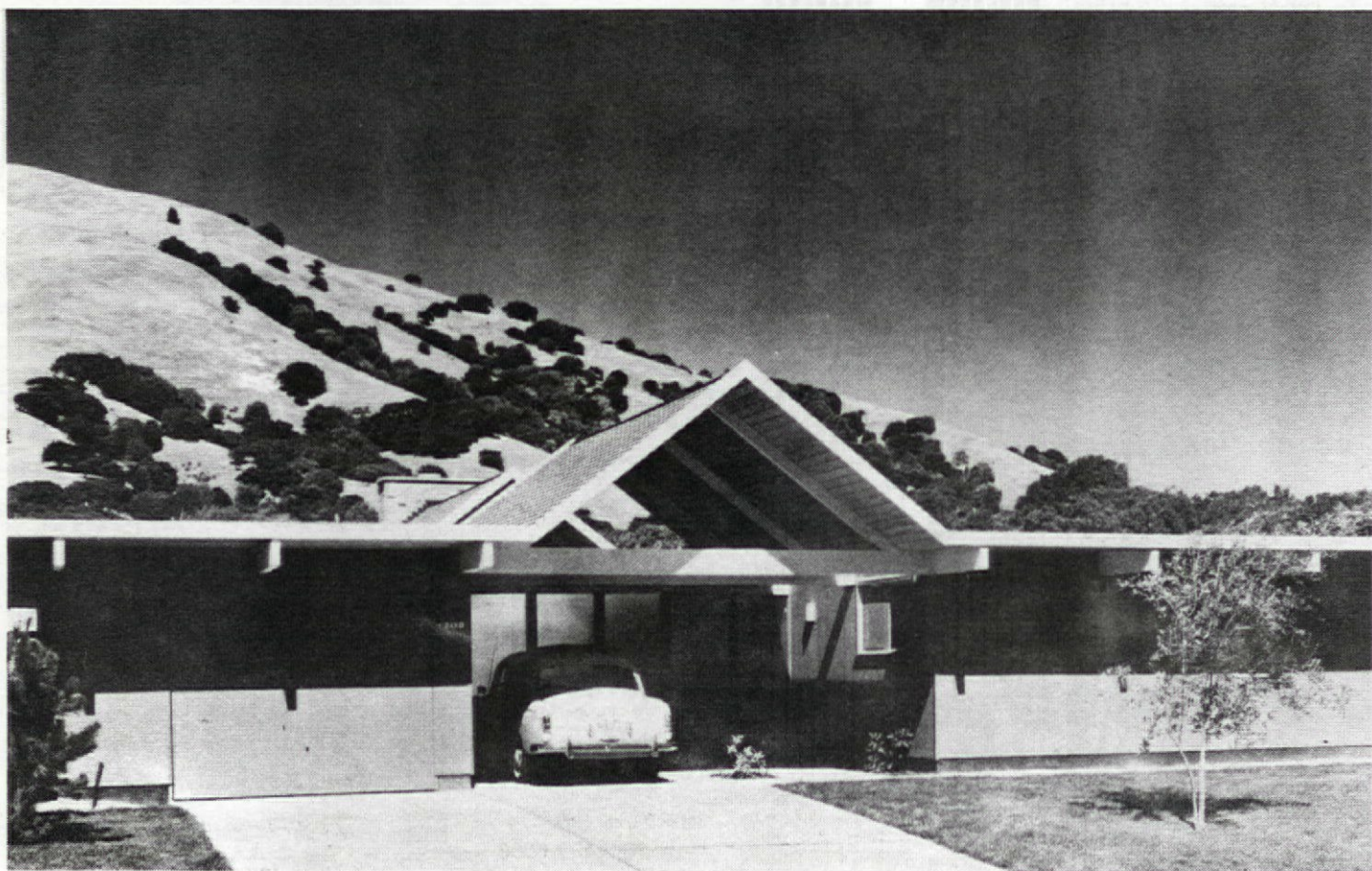
*A. Quincy Jones: The Oneness of Architecture* comprehensively examines his work, revealing the diversity and richness of one man's aesthetic. The language is harmony, balancing landscape, structure and functionality. Here we are made jealous of living and working places which are half courtyard, half organization—the Herman Miller factory, the Smalley house, and Warner Brothers Records. Even his tract homes in post, beam and glass were of exceptional sensitivity with master plans for community and housing that combined privacy with economics, as shown in the Eichler homes of 1951–1954. (And we are treated to fun photos of baby-boom furniture in open-plan kitchens.)

While the majority of the institutional and commercial projects used massive concrete, their construction was scaled by the rhythmic placement of voids and framework lines, softened by planting and shadows; the full-color photo of the Peninsula Center library captures this mastery. The people, though small in proportion to the building elements, comfortably fill the space with their presence.

Below: Eichler home, San Rafael.



Above: Carillon, UC Riverside, 1966



"The night photo of the Carillon Tower at UC Riverside was the form of poetry that he always encouraged me to write. The loose squiggly lines of his sketches reminded me of how he said that all great work must have a bit of humor."

As the editor has noted, this book is not a project list of his work. Instead, it is a sampling of small gems as exemplified in the travel sketches and two pages of Quincy's photos entitled "Glimpses," "Looking Up, Down, Through," "Seeing Shapes with Lights and Shadow." Also, a wealth of fine architectural drawing by Jones and his colleagues is included, scattered throughout the book.

I looked through the pages with growing pleasure and sadness each time I re-examined the contents. The night photo of the Carillon Tower at UC Riverside was the form of poetry that he always encouraged me to write. The loose squiggly lines of his sketches reminded me of how he said that all great work must have a bit of humor. The interior shots of the barn brought back numerous gatherings where I was introduced to the Eames, engaged in debate about the future with Konrad Wachsmann or sipped wine while marveling at the incredible organization of "things" surrounding me.

My complaints about the book are minor. The quality of reproduction is fine. The small print required for a bilingual edition makes reading difficult at late hours, and perhaps I would have organized the work in a less chronologically scattered manner. For me, there were just not enough of his design development sketches; they are so insightful to his thinking process.

Architects are often castigated for speaking in tongues, for omitting lovers and friends from their intense conversations with colleagues. While this may not be the book Quincy would have written, it does show that he listened to the world around him and spoke a universal language of form in response.

**Donna Jean Brown**

*Ms. Brown is project administrator at Alpha Construction*

## Briefly

**H. H. Richardson-Complete Architectural Works.** By Jeffrey Karl Ochsner. MIT Press. 466 pages, \$50.

Henry Hobson Richardson was born in 1838, and although he is considered to be the leading American architect in the second half of the 19th century, his work has received little detailed study. This book attempts to make up for this neglect by cataloging all of Richardson's known designs. It is the first study of this type to be published.

Richardson's more famous projects are well studied. The amount of his work is vast, but there is delight in pursuing its variety and its ingenuity, though necessarily briefly, as well as how it has aged. The train stations, of which there are many, are a good example of how his work has stood the test of time. Many are no longer used as stations or have been changed substantially, as the 20th century commuter relates to the local station very differently than the 19th century traveler. But these buildings remain useful and delightful; even the surrounding, black-topped parking lots or insensitively placed clerestory windows do not detract from their original order. *H. H. Richardson* should be a valuable resource for all architects.

**Charles Wheatley**



## January

## Calendar

## Chapter Events

- **January 10: Associates Board Meeting.** 6:30 p.m. in Second Floor Conference Room, Pacific Design Center. Call Todd Miller at 476-8815.
- **January 21: LA/AIA Installation.** Reception at 6:30 p.m., dinner 7:30, program 9:00, Biltmore Hotel. Admission: \$35.

## Exhibitions

- **Through February 26: Plywood Furniture,** including designs by Aalto, Eames, Mathsson, Rohde, Schindler and Wright. Saturdays from 11 a.m. to 4 p.m., Sundays from 1 to 4 p.m., Schindler House. Entrance, \$1.50 for students, \$3 others. Call 651-1510.
- **January 23 - February 4: Contradictions: In Search of a Context,** work by Charles Lagreco. Monday to Friday from 10 a.m. to 6 p.m., Saturdays from 11 a.m. to 3 p.m., Harris 125, USC. Call 743-2723.

## Courses

- **January 5 - March 8: Architectural Photography** with photographer Marvin Rand, UCLA. Fee, \$145. Call UCLA Extension at 206-8503.
- **January 9 - March 19: Computer-Aided Design Graphics** with systems analyst Michael Fuller, UCLA. Fee, \$500. Call UCLA Extension at 825-9061.
- **January 10 - March 20: Palladian Architecture** with historian Maria Ares, UCLA. Fee, \$185. Call UCLA Extension at 825-9061.
- **January 10 - March 20: LA Architecture: Pueblo to Post-Modernism** with architect Robert Coombs, UCLA. Fee, \$155. Call UCLA Extension at 825-9061.
- **January 10 - March 20: Interior Design of Health Care Environments** with Patricia Fordot of Bobrow Thomas, UCLA. Fee, \$185. Call UCLA Extension at 825-9061.
- **January 11 - March 20: Design and Execution of Small Commercial Projects** with Douglas Lowe, AIA, UCLA. Fee, \$185. Call 825-9061.
- **January 11 - March 21: Architectural Materials and Building Systems,** Santa Monica Design Center. Fee, \$185. Call UCLA Extension at 825-9061.
- **January 12 - February 16: Inside LA Architecture: Study Tour** with Robert Hale Jr., various locations. Fee, \$110. Call UCLA Extension at 825-9061.
- **January 13 - March 23: Architectural Materials and Buildings Systems,** UCLA. Fee, \$185. Call UCLA Extension at 825-9061.
- **January 18-20: Asbestos Abatement,** sponsored by Association of Wall and Ceiling Industries. Call Jerry Wycoff at (202) 783-2924.
- **January 26: Base Isolation of Buildings,** seminar on earthquake damage reduction with Christopher Arnold, AIA, and Ronald Mayes and Lindsay Jones of Dynamic Isolation Systems, AmFac Airport Hotel. Call Dynamic Isolation Systems, (415) 843-7233.
- **January 29 - March 4: Missions, Mansions and Monuments: The Management of His-**

**toric Sites** with Martin Weil, AIA, various locations. Fee, \$95. Call USC Continuing Education at 743-4343.

- **February 4 - March 3: Historic Sites of Southern California** with Martin Weil, AIA, various locations. Fee, \$185. Call USC Continuing Education at 743-4343.

## Lectures

- **January 11: If It's the Monday Night Lecture It Must Be Pomona,** panel with Bruce Leigh Rudman, Bill Bobo, Tim Bundy and Craig Jameson. 7 p.m. in Main Gallery, Environmental Design, Cal Poly. Call (714) 598-4182.
- **January 16: Oscar Tusquets.** 5:30 p.m. in Harris 101, USC. Call 743-2723.
- **January 18: Thomas Hines.** 8 p.m. in Harris 101, USC. Call 743-2723.
- **January 18: The Viennese Connection** by historian David Gebhard, part of "Roots of Richard Neutra." 7 p.m. in Main Gallery, Environmental Design, Cal Poly. Call (714) 598-4182.
- **January 23: Bernard Maybeck: The California Architect of the 1900s** by Kenneth Kardwell of UC Berkeley, part of "Roots of Richard Neutra." 7 p.m. in Main Gallery, Environmental Design, Cal Poly. Call (714) 598-4182.
- **January 23: Contradictions: In Search of a Context** by Charles Lagreco. 6:30 p.m. in Harris 101, USC. Call 743-2723.
- **January 29: Preserving Folk Art Environments.** 2 p.m. in Gallery Theater, Barnsdall Park. Call Conservancy at 623-CITY.
- **January 30: Neutra Contemporaries: Gill, Schindler, Green and Green, Wright** by historian Robert Winter, part of "Roots of Richard Neutra." 7 p.m. in Main Gallery, Environmental Design, Cal Poly. Call (714) 598-4182.
- **February 1: Conversations Between the Grand Canyon and the Grid** by William Morrish. 5:30 p.m. in Harris 101, USC. Call 743-2723.

- **February 6: Eric Mendelsohn** by Frederick Koeper of Cal Poly, part of "Roots of Richard Neutra." 7 p.m. in Main Gallery, Environmental Design, Cal Poly. Call (714) 598-4182.

## Other Events

- **January 7: CCAIA Associate Committee / Southern Region meeting,** OCC/AIA Chapter office. Call Ron Takaki at 257-0574.
- **January 8: Da Camera Players** performing music by Martinu, Ravel, Benjamin and Milhaud, part of "Chamber Music in Historic Sites." 2:30 p.m. in Gibbons House. Tickets, \$25. Call Da Camera at 746-0450.
- **January 29: Love and Lamentation in Medieval France,** music by Abelard and others performed by Sequentia, part of "Chamber Music in Historic Sites." 2:30 p.m. in Fine Arts Building. Tickets, \$22. Call Da Camera at 746-0450.
- **February 4: Designing the Future: Today's Practice, Tomorrow's World,** sponsored by AWA. All day at Art Center, Pasadena. Fees, \$65 for members, \$75 non-members. Call 625-1734.

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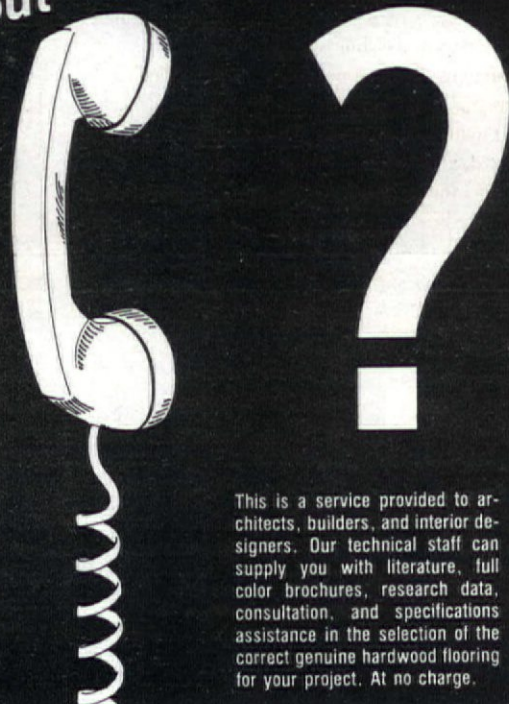
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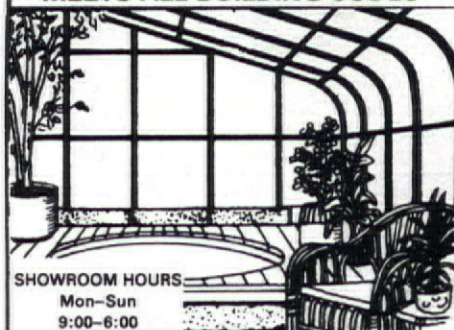
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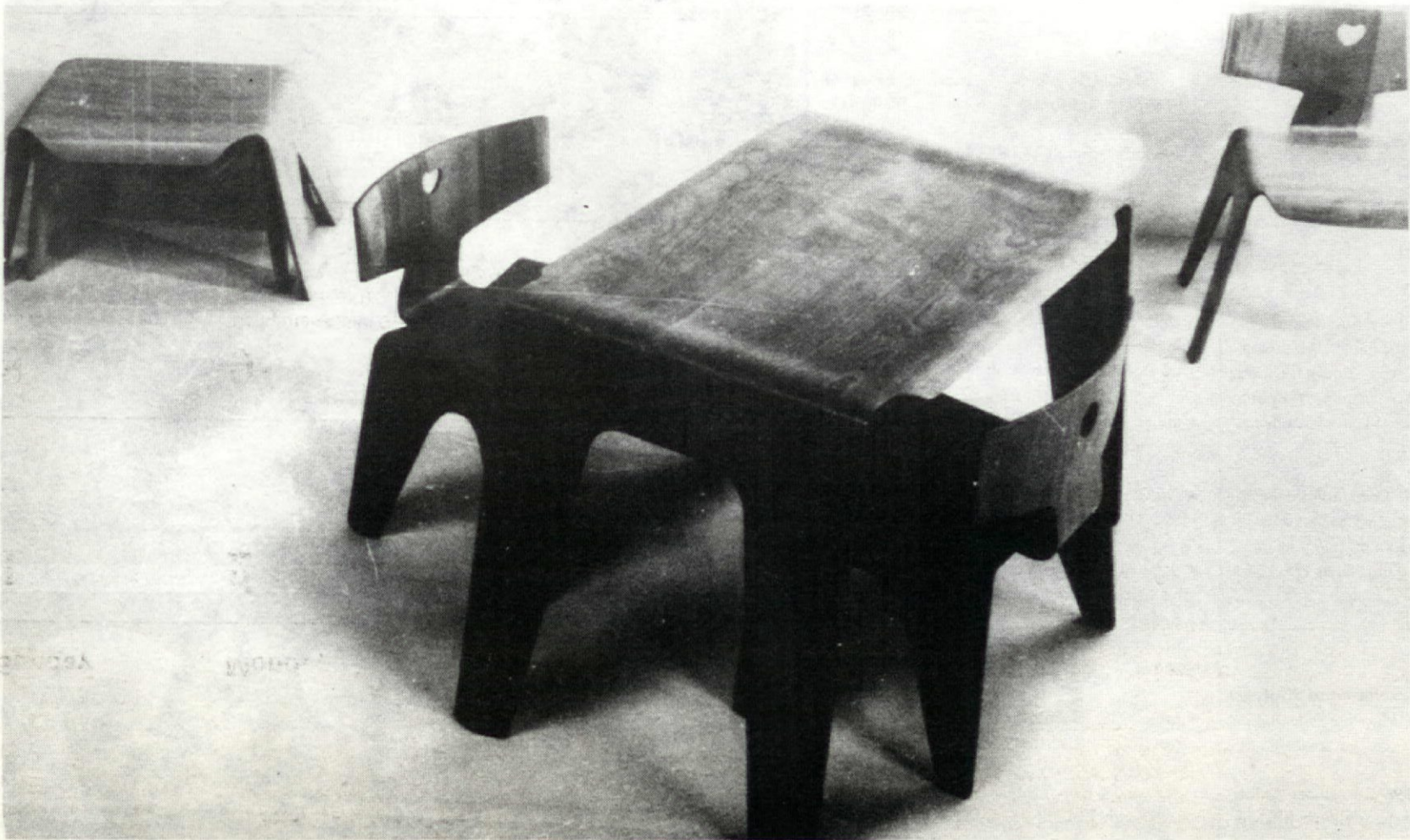
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☐ 1 year, foreign, \$25



Calendar

January



Child's chair and tables, Charles and Ray Eames, 1945. The chair is part of the exhibition, "Plywood Furniture," and can be seen at the Schindler House through February 26.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2	3 Plywood Furniture Exhibition continues Schindler House	4	5 Architectural Photography Course starts at UCLA	6	7 CCAIA Associate Committee Meeting at OCC/AIA
8 Da Camera Players Concert at 2:30 p.m. Gibbons House	9 Computer-Aided Graphics Course starts at UCLA	10 Associates Board Meeting at 6:30 p.m. Pacific Design Center	11	12 Inside LA Architecture Course starts at UCLA	13	14
15	16 Lecture by Oscar Tusquets 5:30 p.m. at USC	17	18 Lecture by Thomas Hines 8 p.m. at USC	19	20	21 LA/AIA Installation Biltmore Hotel
22	23 Lecture by Charles Lagreco 6:30 p.m. at USC	24	25	26	27	28 In Search of a Context Exhibition continues at USC
29 Conservancy Lecture 2 p.m. at Barnsdall Park	30 Neutra Contemporaries Lecture at 7 p.m. Cal Poly	31				