

L.A. ARCHITECT

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Westweek Theme: Gateway to the World

March 22-24 are the dates for West Week, the Pacific Design Center's annual marketing extravaganza, and this year's theme is "Gateway to the World." In 1984, with the eyes of the world on Los Angeles for the Olympic Games, West Week will explore the international exchange of design influence with a special focus on Los Angeles.

The conference features a series of programs entitled "Places and Products of International Stature." These programs, presented by PDC2, the contract manufacturers association, will feature the work of architects, interior and product designers from different parts of the world. The program includes a review of California architecture and design which has achieved international stature.

Other West Week programs explore the relationship between art and architecture. These include a presentation of the Doumani beach house designed by artist Bob Graham, and a program entitled "Art as Environment/Environment as Art" sponsored by the Museum of Contemporary Art.

The final program is entitled "The 1984 Olympics: A Los Angeles Design," and features a preview of the architectural/graphic concept developed for the summer games by the Jerde Partnership and Sussman/Prejza & Co.

The concluding West Week party will be a reception at the Museum of Contemporary Art's "Temporary Contemporary," (see p. 6) where partygoers can enjoy the First Show and a new installation by Dan Flavin. Tickets for this event are \$20, which includes a tax-deductible contribution to MOCA.

In addition to the West Week events mentioned here, the LA/AIA is sponsoring an exhibition of Los Angeles photographs and two special symposiums, described below.

Facility Management

Talks on the future of corporate facility management and design and the internationalization of Los Angeles will highlight the second Facility Management Conference on Thursday, March 22, at the Pacific Design Center and the West Hollywood Auditorium. Sponsors of the conference are PDC 2 and the Contract Manufacturers Association in cooperation with the LA/AIA, *Corporate Design* magazine, the International Facility Management Association of Los Angeles, and the Central City Association. The conference will be held from 11:15 a.m. to 1:30 p.m. in the West Hollywood Auditorium, 647 N. San Vicente Blvd., and from 1:30 to 6 p.m. in the Pacific Design Center.

John Coleman, president of PDC 2, and Arthur Hahn, president of the International Facility Management Association/Los Angeles Chapter, will officially open the conference at noon. The keynote address,

"The Internationalization of Los Angeles," will immediately follow. Rodney Rood, chairman of the Central City Association, will give an overview, and John Cushman III, president of Cushman Realty, Edward Helfeld, administrator of the Community Redevelopment Agency, and Richard King, president of Richard King International, will present three different views. From 1:30 to 4 p.m., there will be an open house and preview of new products for business in PDC 2 showrooms.

The conference will end with a 3:30 to 6 p.m. workshop, "The Future of Corporate Facility Management and Design: A Forecast for Strategic Planning." Speakers will include Roger Yee, editor of *Corporate Design*, and Johannes Van Tilburg, AIA, chairman of the LA/AIA Interior Architecture Committee and president of Johannes Van Tilburg & Partners. In addition, the workshop will feature an audio-visual pre-

sentation of two recent installations at Hughes Aircraft and Columbia Pictures Industries.

There is no fee for the conference. However, attendance is limited and admittance is by ticket only. For additional information, call (213) 854-6307.

View from Inside

"Neutra Architecture: The View from Inside," an exhibition and lecture series, will be mounted in the Pacific Design Center commencing March 20. Organized by the Institute for Survival through Design, the event is curated by Dion Neutra and based on his personal view from within the Neutra practice. The exhibition and lecture series is intended to supplement the traveling Neutra show, mounted by the Museum of Modern Art of New York, which begins at UCLA later this month (see p. 4).

The Neutra event will commence with a lecture on March 20 sponsored by LA/AIA, Herman Miller, and the institute. Dion Neutra and Robert Winter will present a program entitled "Neutra Architecture, Los Angeles 1984: A Historic Overview." The program will take place at 7:30 p.m. in the conference center, Room 259 at the PDC.

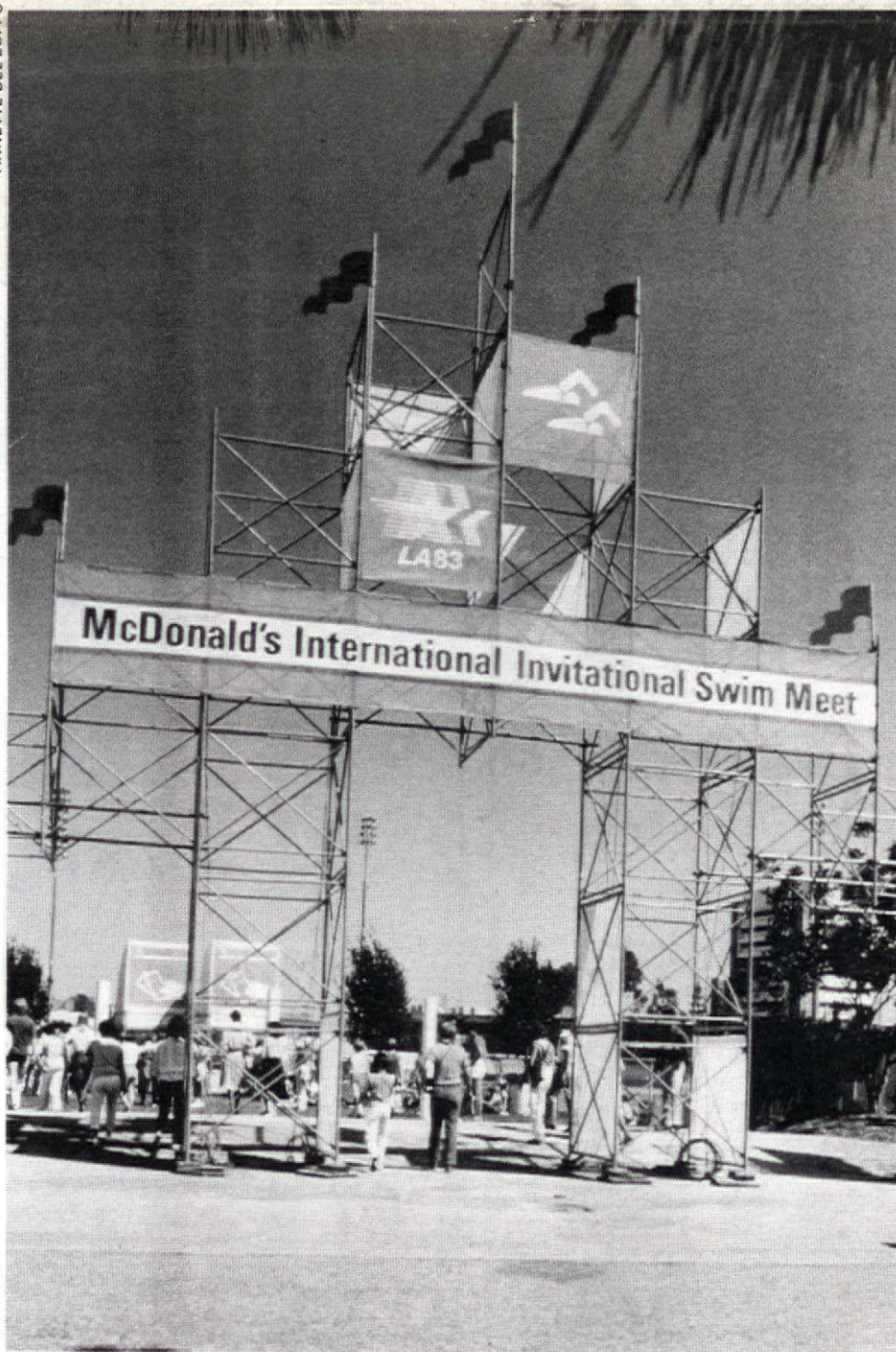
In addition to making a philosophical statement about the Neutra works, the exhibition and lectures will explore new ways to communicate architecture to both the professional and the lay public.

Sponsored by the PDC, LA/AIA, and various campuses of the architecture and graphics in California, the event must raise \$75,000 to cover its costs. Donations are earnestly solicited and appropriate credit will be given at the show, in publications and in media events. The Institute for Survival through Design will be selling selected Richard Neutra drawings and memorabilia to help underwrite the costs. These include rare color renderings and sketches.

The advisory board of the exhibition and lecture series includes Mrs. Richard Neutra, Randall Makinson, director of the Gamble House, Councilwoman Peggy Stevenson, Supervisor Ed Edelman, Henry Singleton, chairman of Teledyne, developer/preservationist Wayne Ratkovich, Robert Winter, historian and professor at Occidental College, Ray Kappe, director of SCI-ARC, Marvin Malecha, dean of the School of Environmental Design at Cal Poly Pomona, artist/ceramicist Harrison McIntosh, and editor/researcher Norman Cousins.

As part of the exhibition, a full-scale mock-up of a Neutra space is planned, into which will be placed four diverse furniture settings to show the flexibility of a good interior. Changing every three weeks, this series will be led by Herman Miller, followed by Scandiline, Knoll and a setting planned by ASID. In addition to these physical changes in the gallery, a design competition has been announced to select up to 12 "designers of the week," whose sketch solutions to the space will further demonstrate the adaptability of the setting.

A \$700 ceramic and metal sculpture, entitled *Egg-Form*, has been donated by artist Harrison McIntosh. The piece has been selected as symbol of the show and will be raffled off by lottery. Tickets are available at \$5 each, or \$45 for ten, by mailing checks as donations to the Institute. These funds will support the exhibition and related events. McIntosh is represented by the Louis Newman Gallery, 322 N. Beverly Drive, Beverly Hills, where the piece may be seen until it is moved to the exhibit gallery at PDC. Donation checks should be made to the Institute for Survival through Design and sent to 2300 Silverlake Blvd., Los Angeles, Ca 90039. Donations are tax-deductible. Volunteers are needed; details are available through the Neutra office at (213) 666-1806.



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Editor's Notes

Project of the Century

Last September, the J. Paul Getty Trust announced its plans to construct a \$100 million fine arts center in West Los Angeles, on a site north of Sunset Boulevard and west of the San Diego Freeway (see *LA Architect* 11/83). The complex would include a center for the history of art and the humanities, a conservation institute and an additional museum building. A distinguished architectural selection committee was appointed to review the credentials of a number of invited architectural firms. According to the building program printed in the original press release, a decision about an architect would be reached by January 1984.

Since then, the subject of which architect would design the complex has been a hot topic of gossip among the worldwide architectural community. Although rumors have been circulating since October about who was invited to submit credentials and who is on the shortlist, the Getty has released no official update on the selection process.

Much activity has taken place, however. A number of architects have submitted credentials, members of the selection committee has been visiting museums in faraway places, and, in late January, the Getty announced the acquisition of an additional 580 acres abutting the original 162 acre site. According to the Getty Trust president, Harold M. Williams, this purchase will "insure the integrity of the center's environment for all time to come, and provide a natural setting unequalled by that of any other cultural institution in the city." With a site and budget of such enormous scope, the Getty cultural complex is surely the architectural project of the century.

In fact, "project of the century" is exactly how it was described in a headline of the January 6 issue of *Building Design* magazine, which leaked the architectural selection process to the British public. According to that publication, "James Stirling is on the shortlist of architects for the Getty Trust's communications complex in Los Angeles ... after paring down of original invitations to 33 internationally-renowned architects ... The other finalists are Richard Meier, I.M. Pei, Romaldo Giurgola, Robert Venturi, and

Fumihiko Maki." In addition, *LA Architect* has learned that architects Batey and Mack of San Francisco are also on the shortlist in a joint venture with Daniel L. Dworsky and Associates, and that Welton Becket Associates will be joint-venture partners with Venturi's firm. When *LA Architect* called the Getty Trust's public affairs director, she denied any knowledge of a shortlist, and stated that the trust did not intend to make the architectural selection process public, since, as a private institution, it had no responsibility to do so.

It is a pity that the Getty has decided to be so reticent about its architectural selection process. It is unclear, for example, whether the shortlisted architects will be asked to design a scheme, or whether the "selection committee" is merely creating a list to allow the board of directors to make a final decision. One hopes that the trust will proceed with a design competition among the shortlisted firms, and share this process with the public.

Barbara Goldstein

Correspondence

I have read the excellent commentary by Craig Hodgetts on the proposed addition to the Pacific Design Center by Gruen Associates. It is amazing that this institution, whose present building has given it (and Design) such a successful image these past few years, could agree to such a banal project: one that represents bad, not good, design. From the triteness of the 45-degrees-overkill plan to the rape of Pelli's graceful facade, the new complex is an insult to the design community.

Los Angeles, it is sad to observe, is a city where this kind of decision is taken too frequently; whose large scale and high-rise buildings are inferior to those in almost every other metropolis in the United States. (In fact, there is not one high-rise in LA of any pedigree.) There exists here a conservatism, a provincialism, that is strangely out of step with a metropolis so famous.

Tim Street-Porter

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Additions and Deletions

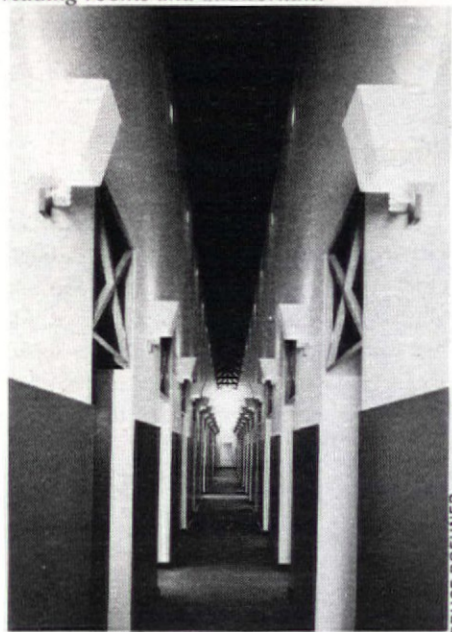
The San Juan Capistrano Library

Michael Graves asserts that architecture must return to its traditional "figurative language," moving away from the more abstract non-figurative language of modernism. A figurative architecture is one that more satisfactorily refers to the cultural aspirations of a society; and a library building seems like the ideal program around which to wrap such an architecture, saturated with poetic and cultural meaning. These ideas have been developed in a delightful building by Michael Graves, the San Juan Capistrano Library.

The library, which opened at the end of last year, is located north of the Mission of San Juan Capistrano. A new Spanish-Baroque styled church is being built immediately adjacent to the mission, so that the mission, the church and the library form points on a very flat, obtuse triangle. Graves has oriented the library entrance toward these two buildings, perpendicular to a new row of cypress trees lining the road between the library and the church. He has seized the opportunity to unify these three buildings by means of landscaping and a series of outdoor spaces.

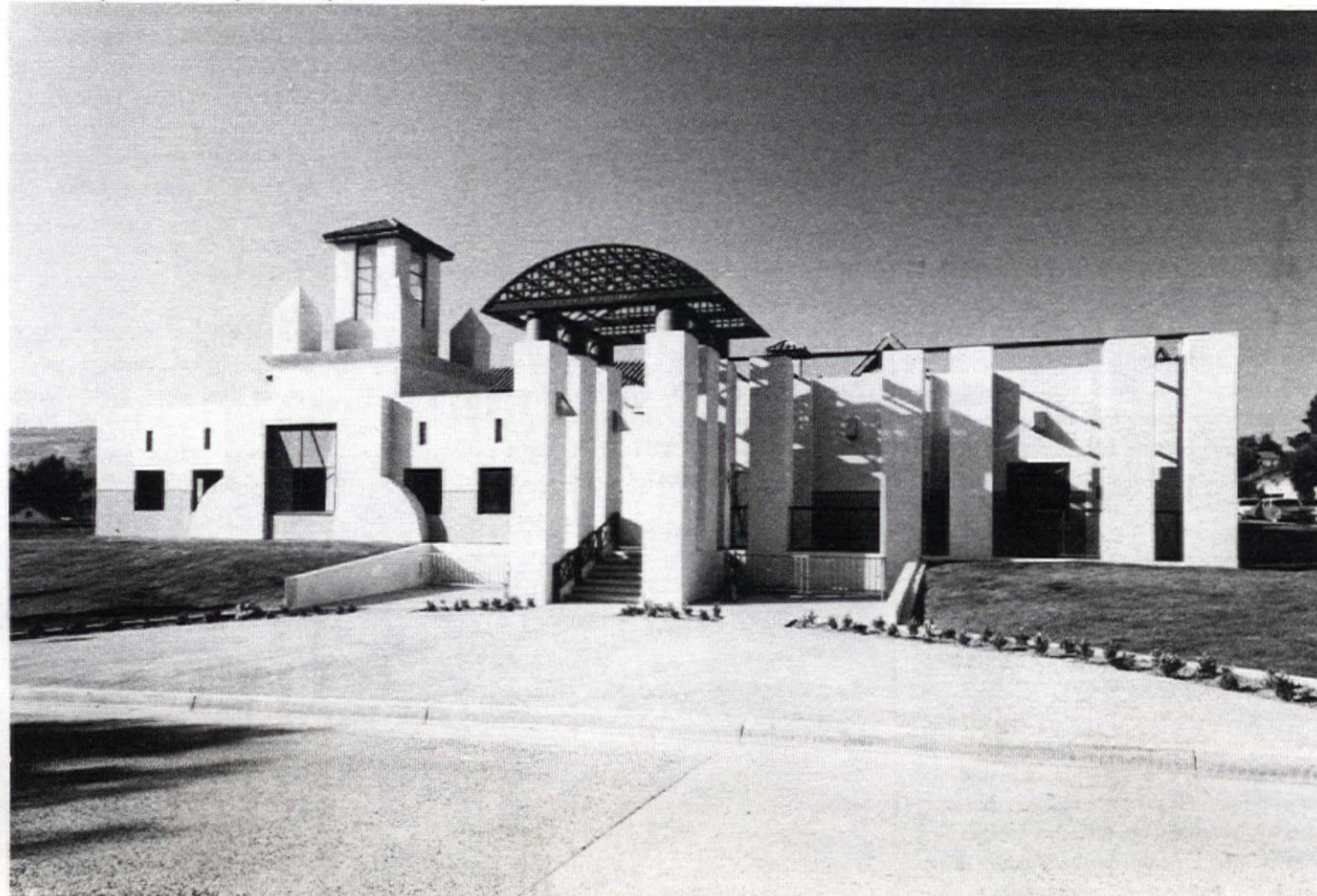
The functions of the library are distributed along a north-south axis around a courtyard. This becomes a method to organize the three major public areas of the library: the children's reading rooms, the adult's area and the auditorium. Graves has

Hallway leading from entrance foyer to reading rooms and auditorium.



BRUCE BOEHNER

Entrance porch, San Juan Capistrano Library.



A figurative architecture is one that satisfactorily refers to the cultural aspirations of a society, and a library building seems like the ideal program around which to wrap such an architecture.

that Graves' notions of figurative architecture are fully developed.

The series of reading rooms which house different collections of books and periodicals are rectangular volumes, but each has a pyramid-shaped ceiling opening to a light monitor above. These spaces, too, are awkwardly tall.

Graves uses the built-in shelves, mouldings and wall-mounted lights to give the reading rooms scale. The tops of the overstuffed blue chairs relate to the lowest division on the wall, at waist height. The tops of the doors and the book shelves provide another division. The upper division is reinforced by a dark red reveal banding, which becomes a symbolic picture moulding, if not a real one. This tripartite division not only gives the room a more comfortable scale, but also suggests an anthropomorphic allusion of base, body and head. All of this seemingly obscure meaning is vindicated by

the rooms themselves which are extremely comfortable and delightful places, made more so by carefully chosen colors, furniture and, in one room, a faux marble fireplace.

Color is a major design element throughout the building, from the painted stencils on the colonnaded courtyard walls, to the subtle variations of hue on the interior and exterior surfaces. The exterior colors seem washed in sun: lavender, pale ochres, dark red, blue-greens and terra cotta. The divisions of the colors on the facade reinforce the figurative nature of the building. Lavender is the base which encircles the building; the upper wall is a pale ochre, perhaps sand color, which is topped by the terra cotta Spanish tiles of the roof. The light monitors, which contribute so much to the toy-like scale of the building, sit very literally like hats on a head. The dark red, blue-green and almost black-green trellis work provide accents and articulate special areas of the library.

The City of San Juan Capistrano opened the library in December, 1983, with a parade, followed by a ceremonial ribbon cutting. Speakers from the city, the county and the library welcomed guests and told his or her own anecdote about "getting the library built." But the significance of the event was apparent after the ribbon cutting. Among the throngs of visitors enjoying the details of the library, the library staff was signing up new members, people were browsing the stacks, and books were being checked out. It wasn't just a ceremony; the library was really open.

Father Martin, of the San Juan Capistrano Mission, remarked that, at times like this, it was possible to look upon man's work as only slightly less than that of angels. He is right, and the library is a wonderful example.

Charles H. Wheatley

Central courtyard with fountain.



BRUCE BOEHNER

placed garden reading rooms on the fourth side of the courtyard overlooking the ocean across the hills below.

Light monitors, clerestory windows and colonnaded walkways filter light into the interior of the library. Light unifies the many functional areas and also provides variety. If the adult reading areas are lighted atmospherically, comfortably dark to repel intruders from the meditative act of reading, then the children's reading room is light and airy to welcome them into the world of books. The garden reading rooms promise yet another kind of light once the trellis becomes overgrown with bougainvillea.

The tall long space of the galleria/hall leads from the foyer to the adult reading rooms and book stacks. It is lighted by a series of clerestory windows which lead to the library interior. Although the space is tall and narrow, Graves uses door-height divisions in the wall and wall sconces to give the room a human scale. But it is in the reading rooms

Briefly Noted

Neutra Show Arrives at UCLA

The first large-scale exhibition to focus on the work of Richard Neutra will be presented at UCLA's Frederick S. Wight Gallery from March 20 through May 5, 1984. The exhibition is entitled, "The Architecture of Richard Neutra: From International Style to California Modern." Selected as the 1984 annual exhibition of the UCLA Art Council, the Neutra show was organized by the Museum of Modern Art (MOMA), New York.

The exhibition was directed by Thomas S. Hines, professor, UCLA department of history and Graduate School of Architecture and Urban Planning, and author of the pre-eminent Neutra biography. Working with Hines was Arthur Drexler, director of the department of architecture and design at MOMA.

Vienna-born Richard Neutra achieved the first truly regional, modern domestic architecture in the United States. Neutra's long professional career in southern California began with a strong commitment to the precepts of the International Style and evolved toward the incorporation of indigenous materials such as California redwood and natural rock. He produced homes that were effectively related to their landscapes and that created a "calm but enlivening atmosphere," suggesting "spontaneity and improvisation," according to Drexler.

The UCLA Exhibition examines individual buildings as well as the design elements for which Neutra is celebrated. Forty-five of his buildings and projects are represented by photographs, architectural drawings and two large-scale models, including one of Los Angeles' famous Lovell "Health" House (1927). Among local buildings featured are the all-metal Sten House (1934) and the Landfair Apartments (1937). In addition, 35 sketches, ranging from early landscapes and portraits to architectural studies, will be on view. A house tour as well as lectures by Hines and architectural historian William Jordy, a professor at Brown University, will take place during the run of the exhibition.

The Museum of Modern Art has published a catalog in conjunction with the exhibition that includes an essay by Drexler and an illustrated chronology by Hines. The exhibition was organized with grants from the National Endowment for the Arts and the New York State Council on the Arts.

Wood Award

Berkus Group Architects of Santa Barbara has been honored with a Citation Award in the American Wood Council's second biennial non-residential design program. The award winning Descanso Education and Exhibition Complex in La Canada includes a series of pavilions adjoining Los Angeles County's 158-acre Descanso Gardens. The 9,400 square foot complex is used for educational and horticultural purposes. The focal point of the complex is a 3,500 square foot exhibit hall, dominated by an exposed wood truss roof. Outside, a 3,200 square foot covered beam structure extends the space for large events.

Funding for the \$1.5 million project was privately raised by the Descanso Garden Guild. The gardens are owned and operated by the county for public use.

Chairing the awards jury was Don M. Hisaka, FAIA, of Don M. Hisaka and Associates, Cambridge, MA. Other jurors included Thomas Hall Beeby, AIA, Director of the University of Illinois at Chicago's School of Architecture, and partner in Hammond Beeby & Babka; Peter Q. Bohlin, FAIA, of Bohlin Powell Larkin Cywinski, Wilkes Barre, PA; Jaquelin Robertson, FAIA, Dean of the University of Virginia's School of Architecture, Charlottesville, and partner in Design Development Resources and Eisenman/Robertson Design; William Turnbull, Jr., FAIA, of MLTW/Turnbull Associates, San Francisco; and Tod Williams, AIA, of Tod Williams & Associates, Architects, New York.

The purpose of the Council's awards program is to recognize outstanding non-residential wood projects of distinctive design and honor their architects, builders and owners. The Council is an alliance of wood industry and trade organizations, founded in 1969 to provide communication and information services.

Call for Entries

March 16 is the deadline for builders, developers, architects, and land planners in California to enter the 1984 Gold Nugget Awards program. Sponsored by the Pacific Coast Builders Conference and *Builder Magazine*, the Gold Nugget Award, also

known as the "Best in the West" competition, is open to projects from Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, New Mexico, Oregon, Texas, Utah, Washington, and Wyoming.

Winners of the 21st annual Gold Nugget Awards competition will be announced at a gala ceremony beginning at 6 p.m. Friday, June 1, as the premiere event of the annual Pacific Coast Builders Conference at the Moscone Convention Center in San Francisco. Photographs from all Gold Nugget entries will be displayed in the PCBC exhibit hall during the entire run of the conference May 30-June 2.

1984 Gold Nugget participants may submit their finest residential, commercial and industrial projects, including those in the site planning stages, for judging in 33 categories. This year, reflecting the dramatic response of builders to the need for affordable housing in all price ranges, there will be awards for best affordable housing in both the detached and attached home categories. As in past years, the top two prizes will recognize the detached home of the year from all five single-family home categories and attached home of the year from all five multi-family home categories.

Entry form requests, entries, and ticket orders should all be mailed to: Pacific Coast Builders Conference, Attn: Gold Nugget Awards, 605 Market Street, #1010, San Francisco, CA 94105. Additional information is available from PCBC at (415) 543-2600.

Richards Exhibition

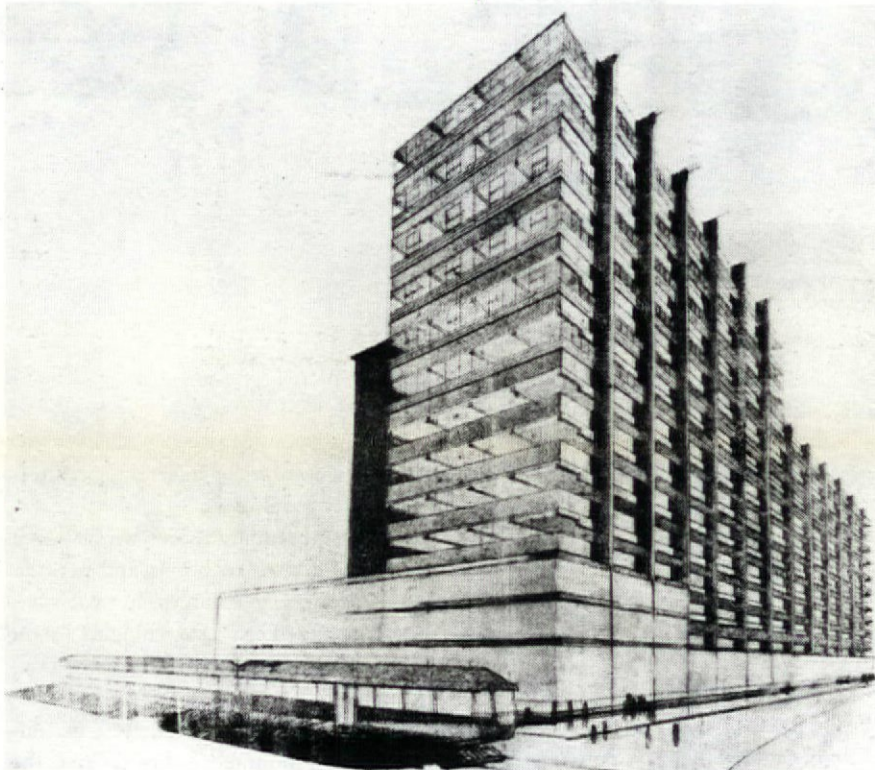
A retrospective of the work of Sim Bruce Richards opens April 13 and runs through June 3 at the San Diego Natural History Museum, Balboa Park, at the corner of Village Place and El Prado. Richards dropped his art studies at UC Berkeley a few months before graduation and turned to architecture when Frank Lloyd Wright praised the design of his rugs and invited him to Taliesin. He opened his own office in La Jolla at the end of the war, designing as many as 200 houses for San Diego county. Born in Oklahoma and one-quarter Cherokee, his sense of line and form owed much to Indian weavings and pottery.

Urban Designer Wins USC Award

Urban designer Kevin Lynch has won the first Rexford G. Tugwell Award. The award, administered by the University of Southern California's School of Urban and Regional Planning, honors outstanding scholars and practitioners of American planning.

Lynch was instrumental in establishing the concept and methods of cognitive mapping, a depiction of people's mental perceptions of a city, outlined in his book *The Image of the City*.

The award is named in honor of the late Rexford G. Tugwell, a pioneer of the planning profession. As President Franklin D. Roosevelt's pre-eminent "brain truster," he contributed many innovative ideas for economic and social advancement during the New Deal era.



Richard Neutra: sketch of office building, *Rush City Reformed*, 1926-27

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Interview

Mario Botta

Switzerland is a strange, in-between kind of place. It seems to be composed of the leftovers of other nations, and the cantons represent Alpine versions of three distinctly different cultures—French, German and Italian. The smallest of these cantons is Ticino, a region bordering Italy which, although politically and economically tied to Switzerland, turns south towards Italy for its culture.

Although Ticino possesses only a small fraction of the population of entire Switzerland, the canton plays a disproportionately large role in the culture of the nation, and in the international culture of architecture, for it is in Ticino that the Italian movement of Neo-Rationalism has born greatest fruit. The principles of this movement—known in Italy as *la Tendenza*—are the autonomy of architecture as a form of a culture, and the necessity of this culture to develop a system of self-referring typologies; the importance to culture and society of the physical context and the role of monuments in this context as memory; the heritage of historical form and the opportunity to interpret this heritage analytically in terms of the present. These principles, and the architecture of austerity which they have engendered, have forcefully penetrated the international culture to seize the imagination of architects thousands of miles away in a California beach town. These principles inform the work of the Swiss architect, Mario Botta.

Botta has best been known for his single family dwellings. These include the house at Riva San Vitale (1973) with its mechanistic bridge and Corbusian terrace; the house at Ligoretti (1976), a boldly striped wall, reminiscent of the striped architecture of Tuscany, which forms an architectural demarcation between village and field; finally, Botta's own house, the well-published Casa Rotunda, a medieval tower—or is it a helmet?—topped by a prismatic skylight. Botta has recently begun to receive larger commissions such as the one which resulted in the highly articulated and contextually magnificent State Bank at Freiburg (1982).

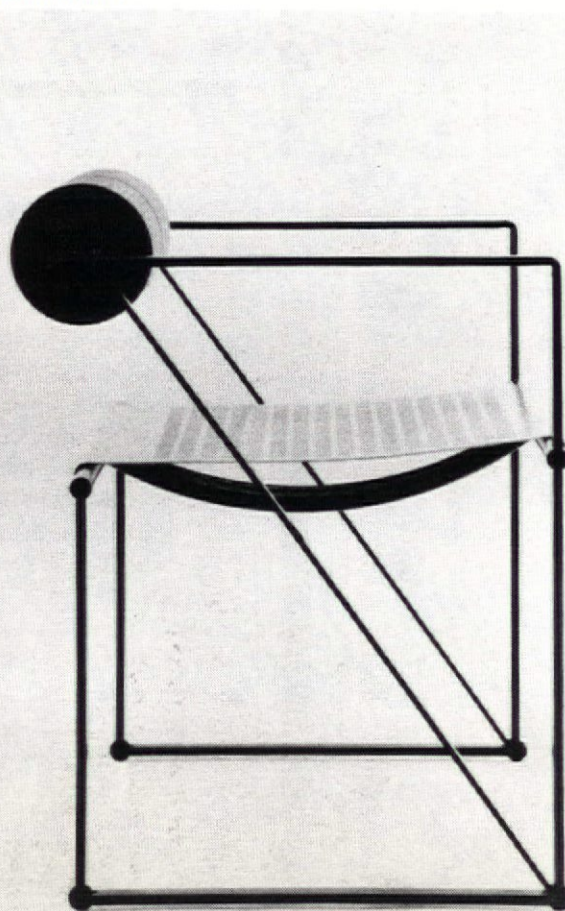
Botta has also designed furniture, specifically a chair, which is simply described, in its two versions, as "Prima" (First), without arms, and "Seconda". (Second), with arms. This chair in metal and foam has been honored as a selection of the study collection at the Museum of Modern Art in New York. It is shown in Los Angeles at International Contract Furnishings. Last October, Botta visited Los Angeles to promote this chair. While here, he was interviewed by *LA Architect* editors Barbara Goldstein and Bruno Giberti.

Editors. *Whether the context is urban or rural, your architecture is concerned with a sense of place. At the same time, it is very simple and contemporary in style. How can you combine these two approaches—contextualism and a reductive modernism?*

Botta. The conflict you describe is a given condition. To practice architecture is to build on a foundation, a heritage of memory, a set of images which we inherit from history.

It is therefore inevitable that a contemporary architectural expression must be authentically modern—using today's lan-

Seconda chair, Mario Botta.



Like a house, a chair is an object that serves man; it is an instrument for organizing space.

guage and materials—and, at the same time, must be rooted in the past. My architecture expresses something new, but it also acknowledges and asserts the values of the past. To move ahead, we must always turn around to see from where we come and to understand what we are about to do.

Editors. *Your home, the Casa Rotunda, is very beautiful. Is its form based on a farm building?*

Botta. It is. I often use these simple forms which derive from the old, agrarian culture. The peasant houses of Lombardy were very simple—because they were poor—but very clear in their rapport with nature. They mediated very precisely between something organic and something artificial, between nature's landscape and man's constructions. Out of the struggle between these two oppositions emerges architecture.

The practice of architecture is, to me, the transformation of a reality. Architecture changes a condition of nature into a condition of culture.

Editors. *Your chair and your architecture are both extremely ordered. Their forms appear to derive from both the symmetry and imagery of the human body. How can you combine this inherent classicism with a contemporary desire to be flexible in use?*

Botta. Designing a chair is like designing a house. Like a house, a chair is an object that

serves man; it is an instrument for organizing space. Sitting is a simple fact which has been reconsidered many times.

I questioned the necessity of designing this chair, when there are already 50 thousand chairs available. My response was an observation that, in spite of the fact that man's basic needs never change—he is born, eats, sleeps and dies—man continues to redesign his objects.

It is right to do this because every age has a different sensibility. Living today is not the same as yesterday, and therefore contemporary objects must be different from those of the past. This is a theoretical way of saying that, when one designs, one tries to approach the sensibilities, the experiences, the aspirations of contemporary man. This chair is one for the 1980s because it has an image which describes our time and sensibility.

Editors. *Because of its styling? Because it is high tech?*

Botta. Partly. We recognize a chair of the 1930s because we perceive in it the sensibility of that time. We recognize the architecture of the 1950s because we perceive another, particular sensibility.

I would like it to be the same for our time, whether our sensibility is expressed in an object or a construction. Every age expresses the objects it deserves; every age must have its appropriate image.

My chair I designed to manifest all its parts. The structure can be read as structure; the seat can be read as such; the two or three elements of which the chair is composed all express themselves as what they truly are. In this way, I thought that the chair could become an authentically new expression.

No form can be preconceived; every form is the result of some design process. You

cannot append appealing image to indifferent structure; the skin of man is beautiful if the body works well. This is why I am critical of the Post-Modern movement, because it defends the design of facades. Both my chair and the Casa Rotunda have strong images, but these are the result of an underlying idea, a concept of space. The image is not *a priori*.

Editors. *You've done many beautiful houses for a single family, but this problem may be antiquated. The detached dwelling continues to be an important concern for the architect, but less so for the society at large. This is especially true in the United States, where the cost of construction has gone so high.*

Botta. I understand your polemic, but as an architect I cannot invent commissions for myself. I have to respond to a social reality that is politically inconvenient but nonetheless real.

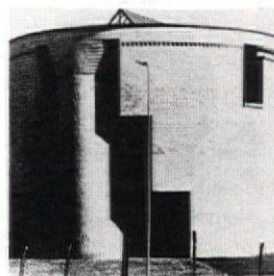
Editors. *Italian architecture tends to be very polemical and highly politicized. You, on the other hand, appear neutral.*

Botta. After the political entanglements of the 1960s, I think that we understand that, through architecture, it is impossible to change society. Through architecture, however, it is possible to change architecture itself.

In the 1960s, everyone believed they could solve architectural problems through sociology; then, in the 1970s, through semiotics. We understand now that it is better to explore those areas that are truly within the domain of architecture, to perform those acts that organize space, that express in three dimensions the life and needs of man.

We must now be like scientists who narrow their focus to penetrate more deeply into their research. This is why I work in small spaces, on problems which may seem

Casa Rotunda.



A contemporary architectural expression must be authentically modern, using today's language and materials and, at the same time, must be rooted in the past.

anachronistic. If I practice politics, I will do it in the manner of a dilettante. But if I can practice my profession well, I may wind up making a contribution to the group that is both political and social.

Walter Benjamin said that the political value of a work of literature is its value as literature. I say that the political value of a work of architecture is its value as architecture.

Translation by Bruno Giberti



TIM STREET-PORTER

The Temporary Contemporary

Much has been written about the new Museum of Contemporary Art (MOCA), its architect, Arata Isozaki, and site at California Center, but MOCA is more than all that. It is a dynamic, developing institution, already functioning in an exciting temporary space on Central Street in downtown Los Angeles, appropriately called the Temporary Contemporary. The city of Los Angeles and Community Redevelopment Agency under Ed Helfeld have been driving forces in trying with the Museum to stimulate new interest and cultural excitement downtown.

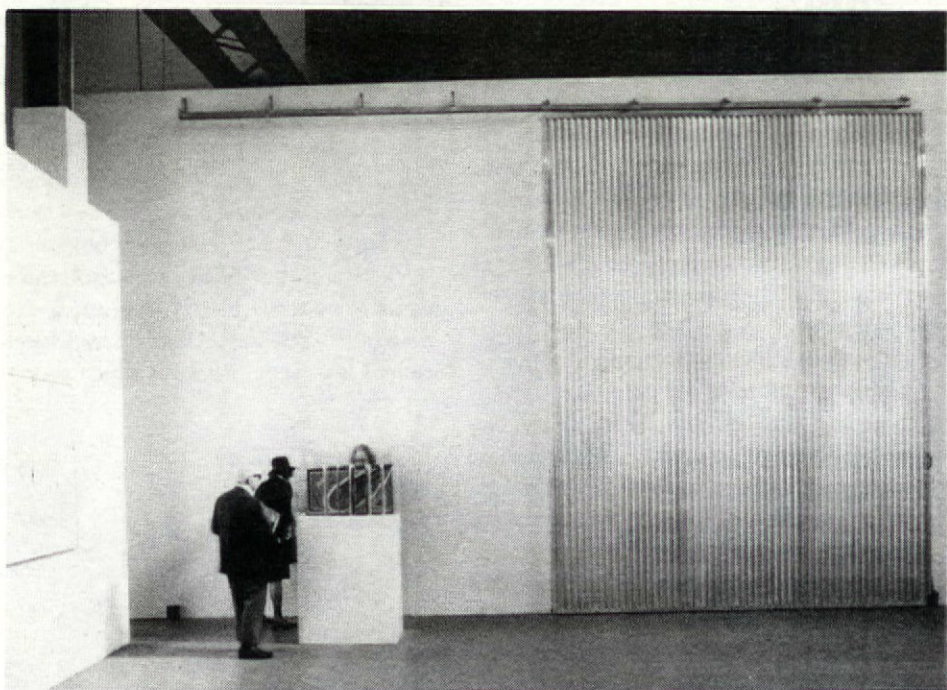
The sun-filled, old, brick warehouse adjacent to Little Tokyo is a delight, and for many of its visitors, even those knowledgeable about Los Angeles, a surprise. When the Architecture and Design Support Group (A&DSG) held an opening reception for 1200 people from all segments of the design community, the overwhelming comment was "I didn't know such spaces existed in Los Angeles," followed with "Why build a new building when you have such great space here?"

The Temporary Contemporary was renovated by Frank Gehry with a restraint and

skill that mixes the old industrial space with clean backdrops for the beautiful display of art. He accomplished this within a very limited budget, and created a metamorphosis in a tired old area of the city. Projects like the Temporary Contemporary, with its location on a dead-end street shared by a historic Buddhist Temple and a future rehearsal hall for the Joffrey Ballet, offer a unique opportunity to develop active new urban spaces.

Now that MOCA is at least temporarily housed, it can concentrate its efforts on programs. The museum has already shown its commitment to both quality and adventure. Director Richard Koshalek, by his architectural training and previous museum experience, brings promise of challenging architecture and design programs both in the museum and the city at large. MOCA offers Los Angeles an opportunity to go beyond merely telling the public about design through pictures and models by giving its audience a chance to experience it.

There is a large audience for design programs in Los Angeles, as evidenced by the large turnouts to A&DSG programs over

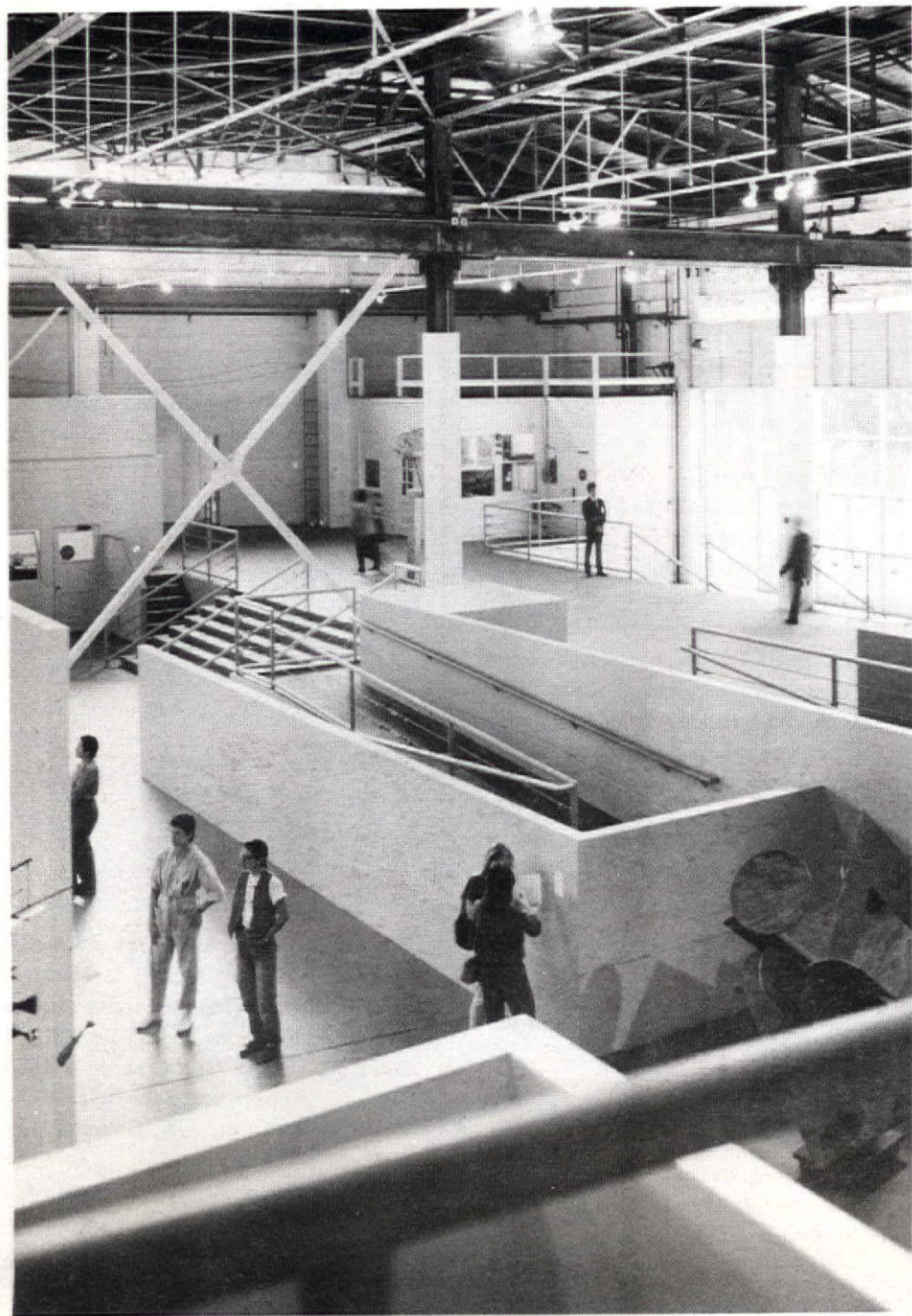


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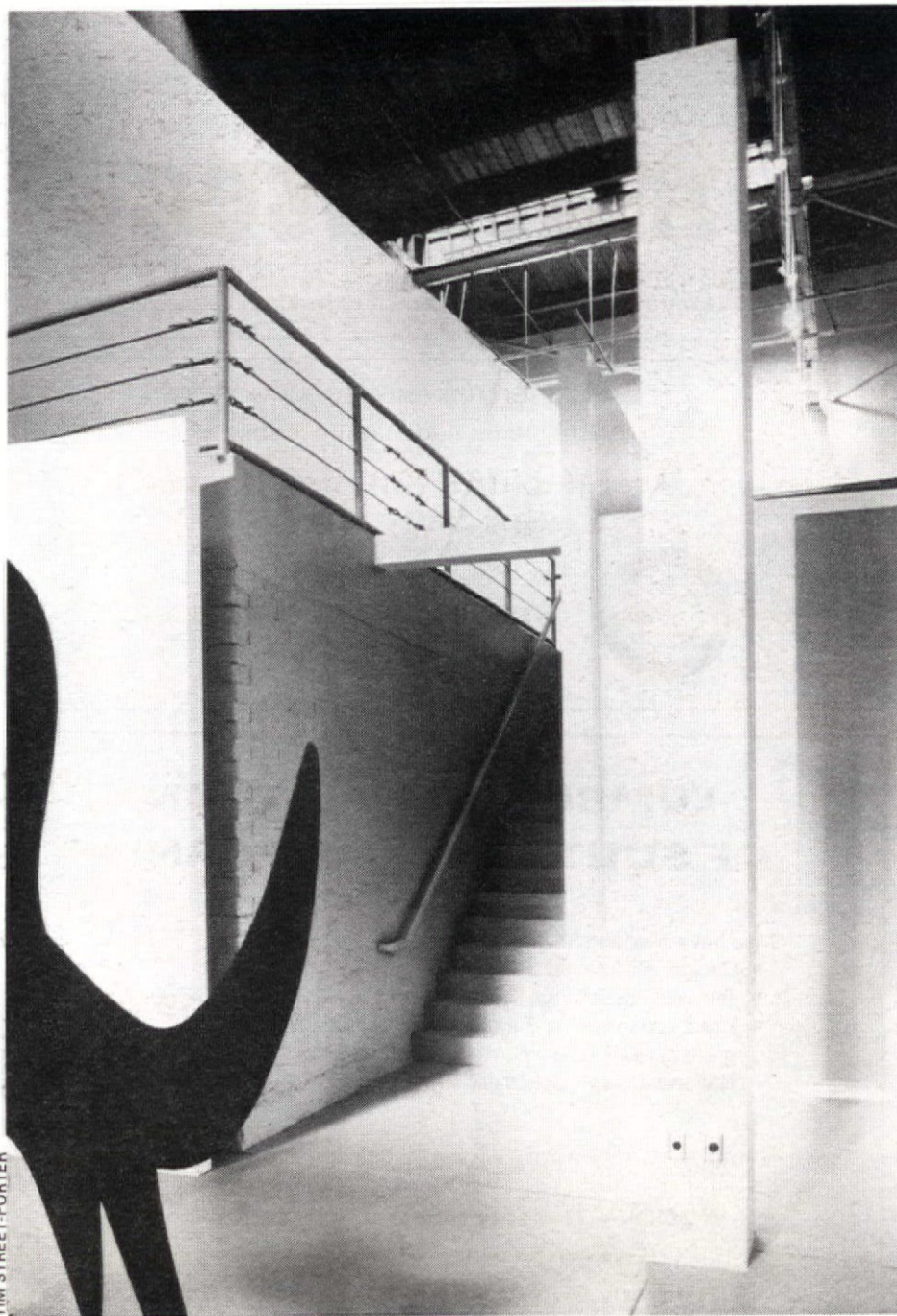
MOCA offers Los Angeles an opportunity to go beyond merely telling the public about design by giving its audience a chance to experience it.



TIM STREET-PORTER



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the last four years. The A&DSG, which now has almost 300 members, hopes to assist the museum in developing and sponsoring such programs. The group has been instrumental in helping the museum establish an architecture and design endowment fund which has fifteen contributors who have pledged over \$150,000 towards design activities at the museum. Traditionally, museum programs and exhibitions are expensive, and the museum looks for underwriting of all its major programs, including those on design. The priority for design must compete with other interests which often have a stronger voice on the Board of Trustees and are better funded. For this reason, and because the museum will become a major force in southern California for raising the public conscience about design, it requires the strong participation of all those interested in the subject.

The first original show being generated by the museum will be "The Automobile and Culture" show which will open on July 22 of this year and run until January 6, 1985. This show will have some design components and will be an example of the interdisciplinary approach of future museum programs. The A&DSG will supplement the museum programs this year with programs on automotive design, architectural competitions, corporate graphics, an architecture and design film festival, and others. A calendar of events is being prepared, and will be available shortly.

Gary Gilbar, AIA

Mr. Gilbar is president of the Architecture & Design Support Group.



TIM STREET-PORTER

The Temporary Contemporary was renovated by Frank Gehry with restraint and skill that mixes old industrial space with clean backdrops for the beautiful display of art.

Temporary Contemporary: The Facts

Description. Interim exhibition facility for the Museum of Contemporary Art, until completion of a permanent building.

Location. 132 and 152 North Central Avenue, north of First Street, in downtown Los Angeles.

Building History. Originally constructed in mid-1940s as the Union Hardware Building; more recently, housed City of Los Angeles service personnel.

Architect. Frank O. Gehry and Associates, Venice.

Total area. 55,000 square feet in two large, open gallery spaces.

Architectural Qualities. Ceiling: steel trusses with redwood decking. Skylights: industrial, wire-glass. Windows: south-facing celestery which illuminate gallery interior. Access: under a chain link entrance structure which spans Central Ave. Lighting: combination of natural and artificial. Other qualities: minimal office and storage space; complete loading and unloading facilities for oversized works; free-standing sales desk; handicap access throughout.

Final Design. April 1983.

Construction Date. June 1983.

Opening Date. November 20, 1983.

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LA/AIA

News and Notes

Handicap Law Revised

Effective January 3, 1984, the Office of the State Architect (OSA), Handicapped Law Compliance Section (HLCS) will revise its procedures relating to the approval of plans and specifications for public buildings which are required to conform to the "Access to Public Buildings by Physically Handicapped Persons Law." Procedures to be followed for consultations relative to interpretations of OSA/HLCS regulations in Title 24, CAC will also be revised; the revisions are as follows.

Public School Buildings. The application, plans and specifications and filing fee required by Section 83 of Title 21, California Administrative Code (CAC), must be submitted simultaneously with the filing made with the OSA Structural Safety Section (SSS) for approval of plans and specifications under the Field Act.

The HLCS filing may be submitted to the Structural Safety Section office along with the SSS filing or to the HLCS directly. In either event the scheduling of the plan review will be coordinated by the SSS. It is the intent of the Office of the State Architect that the review of public school building plans and specifications for compliance with the "Access to Public Buildings by the Physically Handicapped Persons Law" be done concurrently with the plan check made by the SSS and the State Fire Marshal (SFM). The HLCS check set will be returned to the applicant along with the SSS check set.

In lieu of the current HLCS backchecking procedure of reviewing prints of the corrected drawings, the HLCS will make its backcheck for corrections at the time of the SSS backcheck. The HLCS reviewer will use the drawing transparencies for this verification procedure in the same manner as currently followed by the SSS and the SFM.

Confirmation of the review will be indicated by an HLCS identification stamp which will be applied to the drawing transparency adjacent to the SSS identification stamp. Upon receipt of one set of prints of the stamped tracings and specifications by the Structural Safety Section, written approvals, as required by Section 4454 of the Government Code and Section 39144/81134 of the Education Code, will be issued separately by the Handicapped Law Compliance Section and the Structural Safety Section.

Other Public Buildings. For the present, revisions to current procedures used by the HLCS for review and approval of plans and specifications for other public buildings will be limited to consolidating all such plan review in the Sacramento office. Please direct all filings for public buildings other than public school buildings to the Handicapped Law Compliance Section, Office of the State Architect, 1500 5th Street, Room 101, Sacramento, Ca 95814. See Sections 81 through 86 of Title 21, CAC for filing procedures. Plan review in the HLCS Los Angeles Office will be limited to public school projects.

Preliminary Plan Reviews and General Interpretation of Regulations. Because of current funding limitations the staff of the HLCS will not be available for preliminary

plan review or telephone consultation for general interpretations of the OSA/HLCS regulations contained in Parts 2, 3 and 5, Title 24. Consultation on questions relating to specific projects for which applications have been filed will be handled by the HLCS staff on a daily basis between the hours of 1 p.m. and 4 p.m. only.

Procedures to revise the fees for the HLCS plan approval process are currently in progress. The revised procedures noted above under item 3 will be in effect until such time as the revised fees are adopted.

Whitson W. Cox, FAIA
State Architect

Membership

New Members, AIA. David Michael McKee, D. Michael McKee & Associates; Ronald Chester Takaki, Archiplan; Don Eduard Empakeris, Welton Becket Associates; Donald M. Grant, Forest City Dillion, Inc; Robert Ira Schwartz, Robert Schwartz, Architect, AIA; David K. Kim, Maxwell Starkman Associates; Jonathan Bait-Mansour, Fields & Silverman Architects, AIA; David Mi, David Mi & Partners Architects; Glenn Gee Ng, Ziegler Kirven Parrish Architects; Dean Vlahos, Daniel Dworsky, FAIA & Associates; Jonathan B. Hankin, Gruen Associates; William C. Delphenich, Olympic Butler Associates; Stanislaw S. Sliwicki, Stanislaw S. Sliwicki, Architect, AIA; Loren Uridel, Pearson & Wuesthoff, AIA; John T. Greed, Mutlow Dimster Partnership; Francisco A. Behr, Kurt Meyer Partners; Chong H. Kim, Kurt Meyer Partners; Harold Alan Menzies III, Vito Cetta & Associates.

New Associates. Carl Steinberg, California Department of Housing; Dolores Bragan; Howard Chung-I Huo, Kurt Meyer Partners; Gregory Gilbert Guerrero, Carli Architecture; William Chi-Man Lee, Welton Becket Associates; Melvin T. Stevenson, Woodford & Bernard Architects; Suzanne S. Wilton, Thompson, Crenshaw, Airport Planners/Consultants; Brad Beckham, Tom W. Layman & Associates.

New Professional Affiliates. Arthur M. Golab, All Service Construction Company.

New Students. Hendra Kusuma, USC.

LA/AIA

Los Angeles Chapter, American Institute of Architects, Board of Directors meeting no. 2213, January 3, 1983.

Positions. In accordance with the By-Laws the following actions were taken: Don Axon was elected, by secret ballot, to serve as Director-at-Large as the fifth member of the Executive Committee. Cyril Chern was appointed to act as Parliamentarian at Board Meetings. Don Axon was appointed for a second term to act as "Serjeant-at-Arms."

Olympic Gateway Exhibit Update. Bob Tyler reported that he had spoken to Bob Schoenfeld regarding having the display at

Continued on page 10

Associates

1984 Board Selected

At the November, 1983, Associates meeting, a new board of directors was chosen. All board members will serve a one-year term. Heading the group is last year's vice-president, **Todd Miller**. As president, Todd will represent the Associates to the Corporate Chapter. Todd will also be attending the 1984 national AIA Convention, to be held in Phoenix in May. In outlining the goals of this year's Board, Todd hoped that the Associates and Corporate Chapter would emphasize "coordinated educational and enlightening programs for all members."

Vice-president for the Associates will be newcomer **Bruce Mauner**. A co-worker of Todd's at Associated Architectural Design Group, Bruce has been active in the Associate programs for the past year. Besides substituting when Todd is not available, Bruce will be coordinating all of the Associate programs.

Director of membership will be last year's Associates president, **Philip Yankey**. Philip is currently serving on the National Associates Task Force Committee. He is a project construction administrator for the Tanzmann Associates.

Exam Seminars Begin

This month, the LA/AIA Associates will start their annual series of exam seminars. The 1984 seminars will include sections A through I of the Architects Registration Examination. Based on the time length and material content of each section, the seminars have been arranged to reflect the 1983 examination format. Lectures will include supplemental handout material and discussion on taking the exam.

The seminars will be held in Harris Hall, Room 101, at the University of Southern California. Seminars will begin promptly at 7 p.m. and seating is on a first-come, first-serve basis. Cost for each seminar will be \$5 for AIA members and \$10 for non-members. There will be a discount on tickets purchased for 11 or 22 seminars; more detailed information on the purchase of tickets will be available at the door.

In order to avoid any inconvenience it is recommended that those attending arrive 15 to 20 minutes in advance. The seminars are open to anyone interested.

Bob Patchin

Director of Professional Development

Board Minutes

Grassroots Conference. February 5, Washington, DC. A motion was passed to send President **Todd Miller** to the Conference on the condition that he gives a report and writes an article for *LA Architect*.

Membership Recruitment. **Ron Takaki** stated that the orientation session for this year's Architectural Registration Examination on February 29, at the Pacific Design Center, will be a good time to recruit new members. It was stated that since the Associate's monthly meeting is now being held on the second Tuesday of every month at the Pacific Design Center, LA/AIA conference room, at 6:30 p.m., more people will attend meetings.

Bruno Giberti stated we should publish our minutes in *LA Architect*. **Takaki** sug-

gested that we prepare a new brochure and slide show about the Associates; he would also like to see a pilot program for the schools on job seeking, different firms, resumes, etc.

Professional Development Director's Report: **Bob Patchin** passed out tentative exam seminar schedules. He stated he needs people to help with the exam seminars and the mock exams. Other ideas discussed were organized study groups for the exams, longer seminars on one section of the exam, research on classes that pertain to the exam in the LA area.

LA Architect Report. Mark Mikolavich, the *LA Architect* liaison resigned from his position; **Carlos Alonso** will take the position. The title block of the *LA Architect* was discussed. The Associates may be featured in the June *LA Architect*.

CCAIA Report. **Ron Takaki** reported that the Associates director's handbook has been completed. The 1984 schedule of AIA events was passed out. **Takaki** mentioned that the intern development program will be meeting in LA, and that he will be taking part in the education committee.

Donna Brown, a project coordinator for Alpha Construction Company, will again be director of public awareness. She is responsible for various events that bring Associates together, unique "theme" programs designed to give public exposure to the architectural profession. The recent Angelus Plaza Christmas party is one example.

Robert Patchin will continue his role as director of professional development. He will be in charge of the exam seminars beginning in March and is responsible for other programs, such as the recently started computer seminar series. Bob is a project manager for the Corps of Engineers.

The secretary this year will be **Lisa Landworth**. She has helped with many of the previous public awareness programs, working closely with Donna. Lisa's duties will include recording the minutes of the Board meetings and handling all correspondence for the Associates.

Jeanette Quon will be the treasurer, and will oversee the associates \$20,000 annual budget. Jeanette is a designer for Duplanty/Huffaker Associates. **Ron Takaki** will continue the position of CCAIA liaison, providing an important link between the state organization and this Chapter. Ron is a project manager with Archiplan Urban Design Collaborative.

Starting in a position created by the incorporation of SCAN (The Southern California Associates News) into *LA Architect* in September, 1983, **Carlos R. Alonso** will be the *LA Architect* liaison. Carlos, a project manager with Archiplan, will coordinate Associate news for the *LA Architect* as well as writing articles for the publication. The September issue will be devoted to the Associates and their chosen theme, and Carlos is looking for more Associates to help with this issue.

Associate Board meetings are held on the second Tuesday of each month at the LA/AIA office conference room, located in the Pacific Design Center. All Associate members and potential members are welcome, (check *LA Architect*, Calendar section for specific dates and times).

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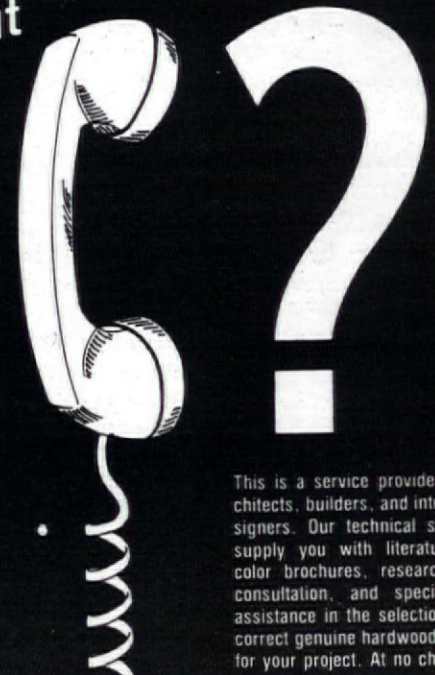
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News and Notes

LA/AIA

Continued from page 8

the new LAX terminal. Apparently the Airports Board is not enthusiastic about the idea. They have turned down all other requests for exhibits also. However, it will be brought up again at the next meeting.

In response to a question **Bob Tyler** said that the site they were considering is still available. It is located off the Marina Freeway, above Slauson near the college. The problem is that there still isn't any financing available to build the Arch.

President **Gelber** added that he is still trying to work on the concept of putting the arch at the UCLA campus. UCLA wants a more definitive description of the design; a cost estimate, a complete resume of the architect who won the competition; a "constant" analysis; a rendering. **Gelber** said that he has spoken to **Jameison** and he is preparing the cost data which should be delivered to UCLA by **Gelber** this week.

Prudential Bache Update. **Don Axon** discussed the fact that what is offered by Prudential Bache appears to be a viable scheme and we should decide whether to do anything about it. After further discussion **Don Axon** was appointed to head a task force to look into the matter further. Among other things he will obtain a comparison on what is available to large firms, medium firms and small firms.

Guests. **Gary Gilbar**, AIA, representing A&DSG, discussed their hopes for a joint design competition for an addition to the San Vicente Library of a design reading room. He stated that he had spoken to **Murray Feldman** of PDC who is very supportive of the idea. He added that he has also spoken to the branch librarian who is also very supportive. Before he discusses this with the county librarian he wanted to talk with this Chapter to see if it could not be made a joint event.

In response to a question **Gary Gilbar** stated that the competition itself would cost approximately \$10,000 and the construction budget would be something over \$100,000. It is hoped that they can come up with something in the form of an endowment to maintain it. **Bob Harris** stated that the construction of an architectural reading room is nothing compared to the cost of operating it and for that reason was not sure that it was feasible.

After further discussion it was **moved Tyler/Second Hall, the following:** that the Board support the concept of the design research library. **Carried.** **Bob Harris** volunteered to work with **Gary Gilbar** on this.

President's Report. President **Gelber** reported that the Student Affiliate membership is now in effect.

The Chapter received a call for abstracts for seismic retrospect for old buildings. If your abstract is selected you will be asked to speak at a conference and will receive an honorarium for this. The conference is scheduled for April 27th in Sacramento. **Janice Axon** said that she had the forms for this if anyone is interested.

Other business. **Janice Axon** said that the NCARB exam book will be available by the end of Feb.

Mark Hall stated that at the last Board meeting there was some discussion on having a task force for the re-organization of the Chapter. The Committee consisted of himself; **Chet Widom**; **Bill Landworth**; **Joe Jordan**; **Alex Miller** and **Janice Axon**. One of the things they discussed was reorganizing the Chapter around the type of firm, but decided that that was too unwieldy. The second thing they discussed was having each of the Directors be responsible for the members in a specific geographic area. After much discussion it was agreed that the geographic area responsibility was a good one and should be looked into further.

Pro Practice

The Professional Practice Sub-Committee extends an invitation to all architects interested in promoting their professional development. The sub-committee offers an exchange of ideas with other architects, engineers, contractors, attorneys and with special guest speakers. Among the subjects discussed are the image of the architect; marketing architectural services, contract options, architectural design, and other subjects that will further professional development in the practice of architecture.

The sub-committee meets every second and fourth Thursday of each month at 5:15 p.m. in the Pacific Design Center Conference Room 259. For the past two years the sub-committee has sponsored a legal seminar to alert all architects to the potential problems that are normally encountered in the practice of architecture and plans to continue holding educational and informational seminars during the coming year. During its first meeting of the year the sub-committee members re-elected **Fernando Juarez**, AIA, as chairman and **Sam Vienna**, contractor, as the vice-chairman.

Attorney **Robert Bertram Burke** discussed numerous questions brought to his attention during a recent meeting of the Professional Practice sub-committee. Among the subjects were the following: One of the principal objectives of architects in private practice should be to reduce their liability and their exposure with the use of proper documentation.

Mr. Burke advised those present that approximately one-fourth of the claims against architects stem from negligent preparation of plans. Another fourth are in connection with site surveys, soils conditions on the surface and the subsurface grades and elevations. Another fourth are related to selection of materials, and the selection of mechanical and electrical equipment. The remainder is evenly distributed between third party claims and bodily injury by either workers or the public.

In discussing collection of fees, one of the members related that a complaint to the Labor Commission for collection of unpaid architectural fees brought a very quick and favorable result. This could establish a favorable precedent to the architect. Concerning the ability of architects to demand their fees in advance to set up trust funds or escrow accounts, **Mr. Burke** pointed out that the design professions have little or no bargaining power to demand their fees up front. The design professions have always been at the mercy of the owners since there are many architects anxious to do the job even at a very reduced fee which enables the owners to be selective and to negotiate the architects' fee down considerably. Further, there are many architects who work for developers at a reduced speculative fee based on the viability of the project. The architects' compensation on these jobs is like casting their fees into a time capsule.

Mr. Burke counseled that architects should do some credit checking of their clients and should always deal with reputable people. The architect should always meet his obligations by doing a good job within the specified deadlines. Letters should be sent out stating the completion of the work and recording the dates of their performance. Architects should try to insert disclaimers and limits of liability in their contracts. **Mr. Burke** suggested wording requiring a bond in the event that legal action is taken against the architect: in the event a dispute arises during the performance of this contract that results in legal action by either party to the contract, the filing party will post a \$50,000 bond to protect the architect if he is named in such a legal action.

WAL

Student-architect rap sessions are planned again by the Women's Architectural League. Students have the opportunity to visit local architectural offices and meet practicing architects in an informal way. It gives them a chance to ask questions and acquire some insight into the operations of an architect's office. The participating architect has a chance for valuable input, complementing formal architectural education.

This year's first rap session is planned for Wednesday, March 14, 2 to 5 p.m. at the offices of RCCB Architects and Barrio Planners, Inc., both of East Los Angeles, with students from East Los Angeles College. In charge of rap sessions is **Mrs. Heidi Moore**, Vice President, WAL 1984.

On Wednesday, March 21, 10 a.m. there will be WAL General Membership meeting at Los Angeles Zoo. We will have a ceremony at the zoo when the plaque for our adopted white, sacred Egyptian Ibis will be presented. The name chosen for our Ibis is **Seshat—Egyptian Mistress of Architecture**.

Professional Affiliates

"A Presentation in Two Parts" will be given on Thursday, March 8, at 6:00 p.m. in Space 259 at the Pacific Design Center. **Mel Bilow**, principal of the mechanical design consulting firm, M B & A, will present part one, speaking on esthetic considerations related to air distribution. Part two is entitled "Light as an Art Form in Architecture," presented by **Ernest S. Cowell**, Vice President of Coons and Cowell, lighting designers, consultants, engineers and distributors. Admission will be \$3.50 at the door.

The LA/AIA Professional Affiliates wish to announce their first fundraising event to be held in cooperation with the Chapter. The silent art auction will be held on Friday, April 27, at the Pacific Design Center. The objects, which may include paintings, sculpture, photographs, ceramics, and even antiques, and other creative media donated by all Chapter members and other artists, will be on display beginning at 4:00 p.m. Bidding will close from 7 to 9:00 p.m., at which time the last highest written bid will win. We are very pleased to announce that included in the objects offered for sale will be early drawings by **Richard Neutra** and a photograph by **Marvin Rand**.

Everyone is invited to submit their own work and to set the minimum bid required for purchase. Any artist may request a return of 25% of the selling price to recover their costs and in the event that a work is not sold, it will be returned to the artist.

Success depends on the enthusiastic support of all members, especially in the following areas: donation of art by every member, attendance at the event, publicity to friends and associates, and assistance on the auction committee. For more information, to donate work or to help in other ways, call **Mel Bilow**, 845-1585, chairman.

Chapter Programs

March 8

A Presentation in Two Parts

Program on air distribution and lighting design, with Mel Bilow of MB&A and Ernest Cowell of Coons and Cowell, sponsored by Professional Affiliates. 6 p.m. in Space 259, Pacific Design Center. Admission: \$3.50. Call Johanna Bilow at 781-0758.

March 14

Rap Session

With students from East LA College, sponsored by WAL. 2 to 5 p.m. at RCCB Architects and Barrio Planners, 5315 E. Beverly Bd. Call Marcia Pollak at 477-1226.

March 20

Neutra Architecture from the Inside

Lecture sponsored by LA/AIA, Herman Miller and Institute for Survival through Design, with Dion Neutra and Robert Winter. 7:30 p.m. in Room 259, Pacific Design Center.

April 4

Efrain Recinos

Lecture by Guatemalan architect, sponsored by LA/AIA and SCI-ARC. 8 p.m. at SCI-ARC. Call 829-3482.

West Week Calendar

The following is a selected listing; for other information on events, contact the Pacific Design Center at 659-0800.

March 22

Facility Management Conference

Sponsored by LA/AIA with PDC 2 and Contract Manufacturers Association. 11:15 a.m. to 1:30 p.m. at West Hollywood Auditorium, 647 N. San Vicente Bd., and 1:30 to 6 p.m. at Pacific Design Center. Call 854-6307.

March 22 to 24

Los Angeles Architecture: The World in Microcosm

Photographic exhibit curated by Marvin Rand, sponsored by LA/AIA and LA Conservancy. In Space 195, Pacific Design Center.

March 22 to June 29

Neutra Architecture: The View from Inside

Exhibition curated by Dion Neutra, AIA. Participating organizations include LA/AIA. In Space 328, Pacific Design Center.

March 22

The International Stature of California Architecture and Design

Panel sponsored by PDC 2 with Charles Gandee of *Architectural Record*, Arthur Gensler of Gensler Associates, Jon Jerde of Jerde Partnership, Robert Stauder of Helmut Obata Kassabaum, Milton Swimmer of Swimmer Cole Martinez Curtis. 2:30 p.m. at West Hollywood Auditorium.

March 22

A Historical Review

Panel with historian Charles Jencks, designer Joseph D'Urso, Bruce Graham of SOM Chicago, architect Hans Hollein, designer Lella Vignelli, and critic Wolf Von Eckhardt. 6 p.m. at West Hollywood Auditorium.

March 23

Art as Environment Environment as Art

Panel sponsored by Museum of Contemporary Art, moderated by curator Julia Brown. 11:15 a.m. at Conference Center, Pacific Design Center.

Calendar

S E C R E T S



CCAIA Exclusive

Monterey — Pssst, the password to the fifth annual Monterey Design Conference is "Secrets."

Architects, designers and cross-disciplinary professionals **come out of hiding** to discuss design methods March 30-April 1, 1984, at the Monterey Conference Center in Monterey. Ed Sohl, AIA, Conference Chair, said, "We'll see what our colleagues have **up their sleeves** during the lectures and discussion sessions. The Monterey Design Conference will be a laboratory for learning progressive design."

Individual West Coast architects, as well as a conspiracy of artists and critics, will shed light on the arts of set design, sculpture and fashion.

The Monterey Design Conference is sponsored by the California Council. The American Institute of Architects. Advance registration is required.

For A Good Time In Monterey Call 916/448-9082

Operators are standing by Monday through Friday, 8:00 a.m. to 5:00 p.m. to take your call for "Secrets."

Architectural Design Secrets Revealed

March 23

California Design Charette

Sponsored by PDC 2, moderated by architect Hans Hollein, with Andrew Batey, Eric Moss, Rob Quigley and Johannes Van Tilburg. 1 p.m. at West Hollywood Auditorium.

March 24

The 1984 Olympics: A Los Angeles Design

Preview with Jon Jerde and David Meckel of Jerde Partnership; Paul Prejza and Deborah Sussman of Sussman/Prejza and Co. 4 p.m. at West Hollywood Auditorium.

Lectures

March 7

Thom Mayne and Michael Rotondi

Sponsored by Alpha Rho Chi. 6 p.m. in Harris 101, USC. Call 743-2723.

March 7

Space Station design

By Fritz Runge. 8 p.m. at SCI-ARC. Call 829-3482.

March 8

The Crisis of Developmental Theory

By Ronald Chilcote of UC Riverside. 5:30 p.m. in Architecture 1102. Call 825-2718.

March 14

Personal Visions/Public Responsibility

By Ena Dubnoff, architect planner and artist. 8 p.m. at SCI-ARC. Call 829-3482.

March 15

Helmut Jahn

Sponsored by Architectural Guild. 8 p.m. in Bing Theater, County Museum of Art. Call 743-2723.

March 15

Thomas Gordon Smith

On work at Venice Biennale. 8 p.m. in Architecture 1102, UCLA. Call 825-8950.

March 21

Around the World in 80 Minutes

By Roger Sherwood. 5:30 p.m. in Harris 101, USC. Call 743-2723.

March 21

Jay Baldwin

Co-editor of *Whole Earth Catalog*. 8 p.m. at SCI-ARC. Call 829-3482.

March 28

Hands-On Architecture

By architect Ken Kellog. 8 p.m. at SCI-ARC. Call 829-3482.

Exhibitions

Through March 13

Disegno: Rule Invention

Work of Thomas Gordon Smith, at School of Architecture and Urban Planning, UCLA. Call 825-3791.

March 5 to 23

The City as a Museum

Modern art and architecture in Jerusalem, courtesy of Consulate General of Israel. At School of Architecture and Urban Planning, UCLA. Call 825-3791.

March 5 to May 13

Designing for the Motor Age: Richard Neutra and the Automobile

At School of Architecture and Urban Planning, UCLA. Call 825-3791.

March 20 to May 5

The Architecture of Richard Neutra: From International Style to California Modern

Directed by Thomas Hines of UCLA, organized by Museum of Modern Art, New York. 45 buildings and projects are represented by photos, drawings and two large models. Tuesdays from 11 a.m. to 8 p.m., Wednesday to Friday from 11 a.m. to 5 p.m., Saturdays and Sundays from 1 to 5 p.m., at Wight Gallery, UCLA. Call 825-1461.

Courses

March 16

Beyond Lot Mergers and Vested Rights: What to do About Antiquated Subdivisions

Coordinated by Madelyn Glickfeld. 9 a.m. to 4:45 p.m. at Faculty Center, UCLA. Fee: \$88. Call 825-7886.

March 17

Uncommon Plants for the Intimate Garden

Coordinated by Joseph Seals, horticultural consultant, and Robert Smaus of *LA Times*. 9 a.m. to 4 p.m. in Bunche 2209A, UCLA. Fee: \$55. Call 825-9414.

March 24 and 25

Earth Architecture

With Nader Khalili, AIA, at SCI-ARC. Fee: \$75 for students, \$100 others. Call Rose Marie Rabin at 829-3482.

March 25 to April 29

Decorative Arts: Period Interiors and Furnishings in Southern California

With Martin Weil, AIA. 2-4 p.m. at various locations. Fee: \$95. Call 743-4343.

March 29, 31 and April 1

Architectural Photography

With Wayne Thom, sponsored by AWA to benefit AWA and A. Quincy Jones scholarship funds, at various locations. Fee: \$100 AWA members, \$125 others. Call 625-1734.

March 30 and 31

Mono Lake: Beyond the Public Trust Doctrine

Coordinated by LeRoy Graymer of UCLA, sponsored by Mono Lake Committee and LA Department of Water and Power. 9 a.m. to 5 p.m. at Holiday Inn, Santa Monica. Fee: \$70. Call 825-7886.

Other Events

March 11

Los Angeles Observed

Film festival sponsored by LA Conservancy. 1 p.m. and 4 p.m. at Kinsey Auditorium, California Museum of Science and Industry. Donation: \$5. Call 623-CITY.

March 14

Surface and Ornament

Symposium sponsored by Formica to benefit Architecture and Design Support Group. 6 to 8 p.m. in Conference Center, Pacific Design Center. Tickets: \$5. Call 854-6307

March 17

City Beautiful in Southern California

Tour and presentation of papers sponsored by Society of Architectural Historians. At various locations in Pasadena. Call Virginia Kazor at 485-4581.

March 20

Cabrillo Chapter

Dinner meeting with program on Coalinga earthquakes, by James Amrhein of Masonry Institute. At Velvet Turtle in Long Beach. Call 432-9817.

March 25

Delos String Quartet

Concert of music by Mozart, Webern and Brahms, part of Chamber Music in Historic Sites. 2:30 p.m. in Milbank Mansion. Tickets: \$22 and \$25. Call 746-0450.

Note. Calendar information is subject to change. Whenever possible, please verify by calling in advance the number listed.

March

Calendar



Sketch, San Juan Capistrano Library, Michael Graves.

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
			1	2	3	4 New Arts Trio Concert at 2:30 Doheny Mansion
5	6	7	8 Pro Affiliates Program at 6 p.m. Pacific Design Center	9	10	11 LA Observed Film festival Los Angeles
12	13	14 WAL Rap Session Program at 2 p.m. RCCB Architects	15 Helmut Jahn Lecture at 8 p.m. County Museum of Art	16 Beyond lot Mergers Course at 9 a.m. UCLA	17 City Beautiful Tour and papers Pasadena	18
19	20 Neutra Architecture Exhibition opens UCLA	21 Personal Visions Lecture at 8 p.m. SCI-ARC	22 LA Chapter Program at 11:15 West Hollywood	23	24	25 Delos Quartet Concert at 2:30 Milbank Mansion
26	27 Earth Architecture Course begins SCI-ARC	28	29	30 Design Conference CCAIA program begins Monterey	31	