

L·A·ARCHITECT

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Interior Design, Education, Topics of April Chapter Programs

Interiors by Architects, an audio-visual exploration of the current state of Los Angeles interior architecture, will take place Tuesday, April 10, at SCI-ARC in Santa Monica. More than 30 recent interior projects, both commercial and residential, by members of the LA Chapter will be shown and discussed by Steven Ehrlich, AIA, and Johannes Van Tilburg, AIA. The program, which is sponsored by the LA Chapter, will start at 8 p.m. and include an extensive question and answer period.

In addition to examining individual projects, the program will focus on how interior and exterior architecture differ and how architectural students feel about their education in interior design.

Interiors by Architects is an outgrowth of the LA Chapter's Interior Architecture Committee chaired by Van Tilburg. The committee's goals are three-fold: to improve the status of the architect in the interior design community; to educate the architect on the business aspects of interior design, the "nuts and bolts"—how do you arrive at a fee, how do you approach a client, how do you market interior design? etc; and to remind architects that, historically, interior design has always been an integral part of the architectural practice.

Reservations for the program are not required. For additional information, call Johannes Van Tilburg at (213) 394-0273.

Beyond the Studio, a moderated panel discussion between LA Chapter architects and deans from the four Los Angeles architectural schools, will be held Tuesday, April 24, at the Pacific Design Center in West Hollywood. The program, which will focus on the evolution of architectural education, will start at 7:30 p.m. in the PDC Conference Center, Suite 259. Panel members will discuss present and future options to the studio design process as the primary means of educating architects.

Daniel Chudnovsky, AIA, of Daniel Dworsky FAIA & Associates, will moderate the panel. Professional representatives will include Daniel Dworsky, FAIA, president of Daniel Dworsky FAIA & Associates; Jon Jerde, AIA, of the Jerde Partnership; Thom Mayne of Morphosis; and David O'Malley, AIA, of Welton Becket Associates.

Educators will be represented by Dr. Samuel Aroni of UCLA; Robert Harris, AIA, of USC; Raymond Kappe, FAIA, of SCI-ARC; and Marvin Malecha, AIA, of Cal Poly Pomona. No reservations are required, but seating is limited.



The Skyline, housing at South Park, Daniel L. Dworsky & Associates

Multi Family Housing

Boundaries Between Single Family and Multifamily Offer Solutions

ANTON WAGNER, a native of Germany, came to Los Angeles in 1934 to write what remains a little known but nevertheless the most complete description of the civic, urban, suburban and architectural Los Angeles. While much of the treatise is long and dry, one sentence stands out with precise clarity. "Los Angeles," Wagner wrote, "owes her abnormal growth directly to American advertising methods and super salesmanship."

Wagner's *Los Angeles: Zweimillionstadt in Sudkalifornien* was published in 1935. 50 years later his observation regarding salesmanship is still valid. This is not very different from many American cities; however, the Los Angeles topography and climate made the salesman's task almost effortless.

Each urban area and suburb was developed through a sales 'scheme'. Beverly Hills, for example, was planned as an exclusive suburb of crescent-shaped streets. The marketing behind this was that curved streets were equated with affluence. Development of housing was predicated upon the contin-

ual shuffling of established models of the detached single-family dwelling. These models were inextricably linked to economic, social and American familial systems which seemed to never die.

Housing was thus plentiful, and it remained so until very recently. Over the last several decades the availability of buildable land has dropped sharply. The multi-family dwelling has always been a partial solution in its higher density and lower unit cost. More recently, however, dramatic changes in economic distribution have compounded the problem. The lack of affordable housing close to centers of commerce has produced a situation which is unpredictable. Indeed, we have awakened from the salesman's false dream.

Hybrids marking the boundaries between single-family and multi-family dwellings begin to offer solutions to this problem. Such alternatives are arduously worked out; they are appropriately imperfect, yet they tend to redefine conventional housing types. The practitioners who work within the complex-

ity of this housing problem endeavor to produce new types which might mitigate between demands for suitable housing and a seemingly indifferent city and society. Camillo Sitte, in the *Art of Building Cities*, defines the role of the technician and the artist in the development of the city.

The science of the technician will not suffice to accomplish this. We need, in addition, the talent of the artist. Thus it was in ancient times, in the Middle Ages and in the Renaissance, whenever fine arts were held in esteem. It is only in our mathematical century that the construction and extension of cities has become a purely technical matter. Perhaps then it is not beside the point to recall that these problems have diverse aspects, and that he who has been given the least attention in our time is perhaps not the least important.

Sitte separates the two participants. In fact they are the same person. The architect is both the technician and the artist. And while the foolhardy idea of the architect as urban savior is long dead, the projects presented here as alternatives to the single-family dwelling suggest a certain kind of challenging progress.

IT IS APPROPRIATE to begin this analysis with the city's lost urbanity. Of the urban areas available downtown Los Angeles is by far the most interesting for its historic centrality and burgeoning cultural potential. Downtown can be characterized as a series of small activity islands surrounded by large derelict areas. This description reflects the idea that, with the right generators, these activity islands may eventually merge to create a more cohesive urban center.

While philosophically sound, this lofty idealism lends itself to misuse. The Community Redevelopment Agency of Los Angeles (CRA) has targeted a 45-block area in the southwest section of the central business district for revitalization. The development, which began in 1980 and is called South Park, is scheduled for completion in the year 2000 and will provide 6,000-7,500 new dwelling units. In addition to community and cultural facilities and a community park, the development will provide 12,000,000 square feet of office and retail space, of which 4,000,000 is existing.

The South Park project is being implemented in three stages. The first, 1980-1987, represents ten blocks and includes approximately 1,000 new dwelling units, as well as 2,500,000 square feet of office space, 150,000 square feet of retail shops and restaurants, and 500 hotel rooms. Phase one will cost \$575,000,000 of private funds.

The flagship of this first phase (and South Park in general) is a 200-unit condominium called the Skyline. After a controversial request for proposal process, the team of the architect, Daniel L. Dworsky, and developer, Forest City Dillon, was chosen. The team had a proven track record, particularly after their successful Angeles Plaza project which also used the developer's prefabricated system. The CRA saw this team as the best available to provide this first South Park project with affordable housing.

Continued on page 5

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Editor's Notes

Criticism

Los Angeles Needs an Advocacy Oriented Critic

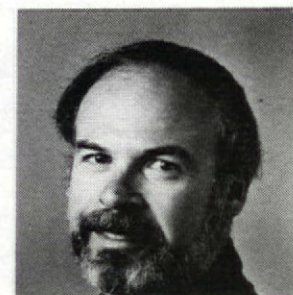
In his first year as *Los Angeles Times* Urban Design Critic, Sam Hall Kaplan has exhibited sensitivity to the myriad attributes, problems and issues of our built environment. His local focus is fortunate, for the city can only benefit from such a scrutinizing eye.

Hopefully, the sparse attendance at his February presentation to the LA/AIA was not indicative of our professional community's level of interest in the thoughtful analysis of architectural and urban design questions. Kaplan began his presentation with a series of prepared remarks outlining his background and describing his approach to the selection of subjects for his column. He then responded to questions from the audience in a rather inconclusive, rambling manner, which contrasted sharply with his carefully constructed opening comments and published articles.

Kaplan explained that, while serving as a government administrator of architectural projects he had direct experience working with architects including such notables as Louis Kahn. He feels that his familiarity with the building process, in combination with being an avid city observer, enables him to tackle design matters. Among his favorites are the spaces between buildings, the context in which buildings exist, and preservation not only of LA's historic landmarks but also of the city's vibrant pedestrian spaces, such as Melrose Avenue and tree-lined Flower Street. Whether it be quirky log cabins in Glendale or Crocker Center downtown, he is most comfortable writing about projects he can physically experience.

When asked, with reference to his article on AT&T's overscaled entry arch, how he felt about the proposed, similarly-sized new entry arch for the addition to the LA County Museum of Art, his response was that he preferred not to comment on unbuilt projects. Paradoxically, although he is willing to take a strong position on the success or failure of existing buildings and developments, he refuses to acknowledge the proposed

project, an arena where he could have far greater impact. Thus, the potential of his unique position to discuss a project still in drawing form and, perhaps, affect change in the proposal, is completely overlooked. Critical analysis of the PDC addition, Bunker Hill's California Plaza and the recent unveiling of plans for the Tiny Naylor site in Hollywood all could assist the community in comprehending the character of these proposals and their likely impact on their neighborhoods.



Sam Hall Kaplan

Although willing to take a strong position on the success or failure of existing buildings and developments, he refuses to acknowledge the proposed project.

By encouraging positive, corrective responses prior to construction, we would find ourselves reading Kaplan articles filled with exhortations to action rather than lamentations for missed opportunities. Particularly now, with so many major projects in the final planning stages, it is apparent that Los Angeles needs an advocacy-oriented critic. As Kaplan himself noted, additional critical voices would be welcome. We heartily agree.

Susan Peterson, AIA and Raymond St. Francis

LA ARCHITECT

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Report

Designing the Future

AWA Poses an Important Question

As a designer, of what issues do you need to be aware for the next five years? The Association of Women in Architecture posed this question to approximately 100 people gathered at Art Center in Pasadena on February 4, 1984. It was a bright Saturday, perfect for an all-day conference on "Designing the Future: Today's Practice, Tomorrow's World." From 8 a.m. to 6 p.m., critical topics on this theme were discussed by 15 professionals including architects, politicians, developers, and an executive director of the YWCA. Los Angeles was the focal point, but the ideas were universal and predominantly humanist.

Dolores Hayden began by presenting the most exciting new project since the vision of the Tree People. She reminded the audience to be sensitive to the power of place, to use history to enrich the future. Ms. Hayden has identified 15 sites in downtown Los Angeles, for which she has programmed architectural environmental celebrations of existing and extinct labor groups. From Vaqueros to orange and grape pickers, to Chinese railroad workers, Irish Red Car workers, aqueduct ditch diggers and housewives, she has extracted the elements that shaped the forms of our city to create walking tours, collections of oral histories, outdoor documentary walls, and parks with landscaping of memory.

Ms. Hayden was only the beginning. Stimulated by new facts and possibilities, participants were next faced with the choice of concurrent seminars—Susan Grinel on "Skid Row Planning," Rev. Alice Callaghan on "Skid Row Housing," Brenda Levin on "Renovation, Restoration, and Re-Use in Los Angeles," Ruthann Lehrer on "The Future

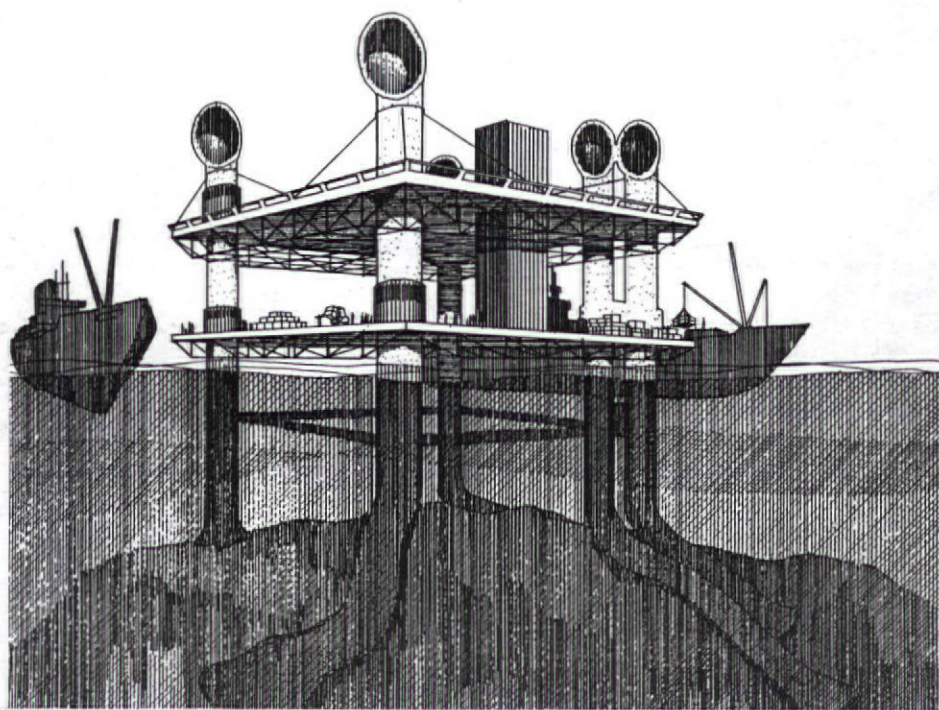
"I don't understand your American system," she said. "You're always talking about solutions."

"That's because we Americans are only concerned with *how*," I said, "and Italians are concerned with *why*."

of the Past," and Sue Iwasaki and Tamara Thomas on "Public-Private Partnership for Adaptive Housing." Instead of hopping between rooms, I attended only the last.

Presented as an example of public-private adaptive re-use, 402 Boyd Street is a model project which proves that good, careful design, even applied to a "dog" building, can benefit everyone. The CRA is happy; they've designated 11 blocks in the area for similar attention. Kyowa Bank of California is pleased; their financial gamble has been safely protected and is currently earning interest. Iwasaki and Thomas are proud and satisfied owners who swear to the invaluable contributions of a good architect in renovation. Marc Appleton, the architect, was missing.

Buzzing with ideas, we re-assembled to hear the predictions of Pat Russell, president



Project for self-generating Navy port, Carolyn Dry

of the Los Angeles City Council. A pure politician, Russell disregarded the main questions of her keynote address, "LA 2000." She *had* done her homework, however, and recounted the history of American women architects. This telling delighted the Italian writer from *Urbanistica*, who was sitting on my left; the woman on my right commented that it sounded like a graduation speech.

Ms. Russell hinted at LA 2000's design problems. With three million inhabitants, how will we solve housing and transportation shortages, and allocate limited natural resources? She suggested that the audience create an "old girl" system, check out the Board of Public Works, and be strong among ourselves. I suggested that the Italian writer join me for lunch.

Conference lunches are alive with networking, debates, and reunions. At our window table overlooking sunny, hazy, Pasadena, Anna Marie Ceci shook her head and said, "I just don't understand your American system [of architecture]. You're always talking about solutions."

"That's because we Americans are only concerned with *how*, I said, "and Italians are concerned with *why*."

The conference ended in the auditorium with two panel sessions and the closing. Panel number one, "Urban Solutions," was moderated by Virginia Tanzman, AIA, and featured Daniel Dworsky, FAIA, Maureen Kendel, president of the Los Angeles Board of Public Works, and Winifred R. Hessinger, executive director of the YWCA.

Mr. Dworsky shared slides of his firm's downtown projects—Angeles Plaza, the Park, the Skyline, and the Seventh Street MetroRail Station. Ms. Kendel told horror stories of Los Angeles public bureaucracy and the saving of trees. Ms. Hessinger is angry at all the concrete. She is saddened by the fate of poor immigrants when old housing is torn down. She entreated us to design for tomorrow with a sense of responsibility for each other and society.

Panel Number Two, "Designing the Future: Tomorrow's World," was moderated by Elsa Leviser, and featured Mark Hall, AIA, Carolyn Dry, architect, and William Dale Brantley, architect. Hall presented a list of realistic, strategic issues with

which to deal in the next 10 years—acid rain, indoor pollution, historic preservation, ethnic strength vs. the melting pot, infill, joint ventures, and elderly demographics.

Carolyn Dry's first slide filled me with awe. Here was the woman who had developed a scientific method of "growing" building parts. (I have long planned to build a seashell house for a girlfriend, using her method.) Dry's work uses forms evolved from an interaction with nature. Most of it is designed for inhospitable situations—under water, in ice, arid deserts, earthquake zones, even on the moon (for NASA). Dry was not eloquent, but she is a pioneer.

Mr. Brantley outraged the audience. He began with a slide of Leonardo Da Vinci and referred to the Renaissance *man*, disregarding an audience composed of 99% women. Then, in a thick blizzard, came the buzz words—synergy, implosion, self-organizing systems, megaforms, basic modalities, informational blocks . . . and not one slide of a real human being. Then again—integration, metabolic transformation, inherent boundaries, natural maturity . . . and so many acrylic models! He was trying to communicate a change in mind-set that will evolve into a computerized model, but when pressed by questions, he admitted to making normal buildings.

Rosaria Piomelli, AIA, brought us back to reality, closing with a hoarse-throated talk on the preservation of buildings and culture. She whispered powerfully about trying to save old theaters on 42nd Street in New York from developers' schemes, and the Times Tower from destruction by Phillip Johnson's site planning. She warned us that architects' lack of business acumen in practice and training will condemn us to extinction. We must learn to share and implement our visions with city officials, property owners, and utopians.

Architects must learn to lead by acting ourselves as developers, proving that we can do "it" better. In short, we must forsake our ivory towers and consciously, collectively begin designing the future.

Donna Brown

Ms. Brown is a contributor to LA ARCHITECT.

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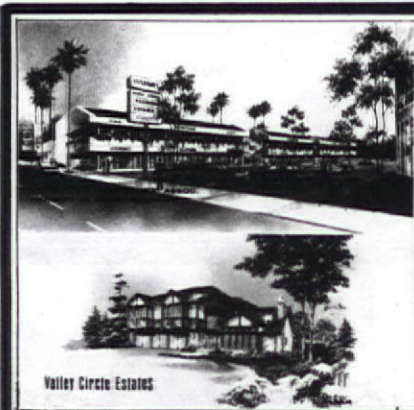
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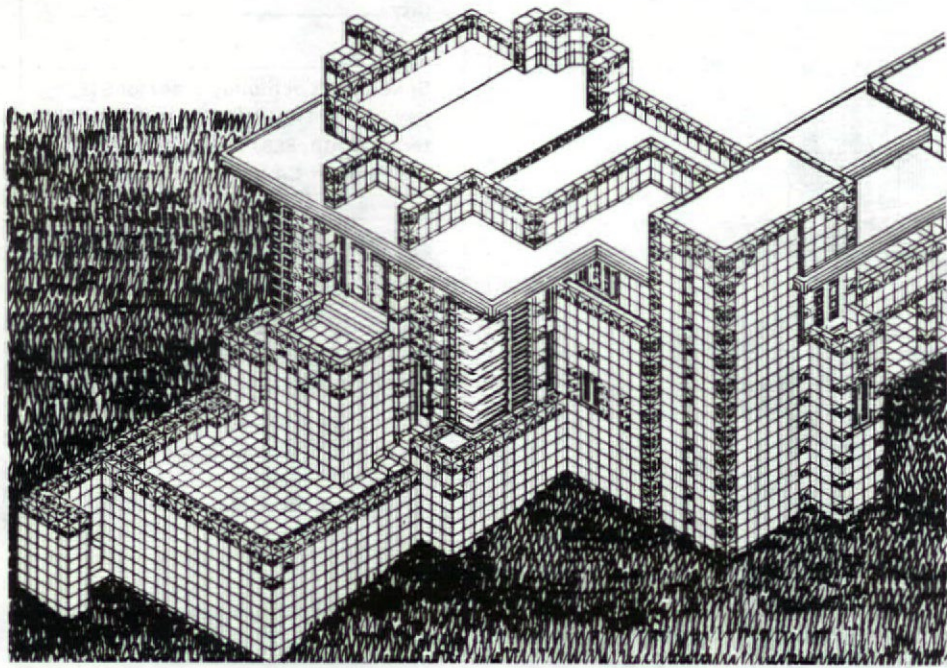
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Briefly Noted

House Deeded to USC



Axonometric drawing, Freeman House, Frank Lloyd Wright

The Freeman House, a famous textile-block house designed by Frank Lloyd Wright and built for Mr. and Mrs. Samuel Freeman in 1927, has been deeded to the University of Southern California through the generosity of Mr. and Mrs. Freeman with the aid and cooperation of the Trust For Preservation of Cultural Heritage, a nonprofit historic preservation organization. The house is to be restored and maintained by the USC School of Architecture as a residence for distinguished architects visiting the School. Mr. and Mrs. Freeman, the original owners, have given to the University \$200,000 for restoration purposes.

Studio Tour

LACE, Los Angeles Contemporary Exhibitions, Inc., is pleased to announce Open Studio Tour 1984. During the past five years, thousands of visitors have been able to meet artists in their workplaces and gather an inside view into the process and context of making art. This year marks the sixth tour which will include over 125 artists, including Kim Abeles, Cliff Benjamin, Sheila Elias, Barry Fahr, Mark Gash, Sabina Ott and Seth Seiderman.

Open Studio Tour 1984 represents a commitment of LACE to find alternative methods of stimulating artist-audience dia-

logue beyond the traditional gallery setting. Visitors will encounter artists working with traditional formats as well as those working at the boundaries of presenting thinking. The program is open to all artists who maintain studios downtown and therefore presents a staggering array of styles, concerns and issues of importance to artists.

Over 50 studios are scheduled for each day. Studios will be open on only one of the two days. Saturday, April 28, will focus on studios east of San Pedro, and Sunday, April 29, will focus on studios west of San Pedro.

Self-guiding maps and tickets must be purchased, at \$3 per person, per day, at LACE on the days of each open studio (\$2 for LACE members). Tickets and maps will not be available in advance.

Federal Design Awards

President Reagan has announced the establishment of the first awards program for federal design excellence. The new Presidential Design Awards will recognize exemplary achievements in design projects, programs, products and processes. To be conferred every four years to federal designers, government administrators, and private designers who have contracted with the federal government, the first award citations are scheduled to be presented by President Reagan in the

fall of 1984.

The Presidential Design Awards will be administered by the National Endowment for the Arts. They will recognize accomplishment in the fields of architecture, engineering, landscape architecture, planning/urban design, and interior, graphic and product/industrial design. To ensure the selection of the most qualified, winners will be chosen through the peer-review process by juries of private citizens and public officials who are noted experts in their design fields.

Any completed and implemented design project, product, process or program which has been supported, commissioned, produced or promulgated by the Federal government and completed between January 1, 1974, and January 1, 1984, will be eligible for consideration. Any Federal employee may submit an application. Federal contractors or former Federal employees may enter submissions with authorization by the Federal agency which sponsored the work.

Those wishing to submit an entry for an award should write for guidelines and entry forms to: Presidential Design Awards, Design Arts Program, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, NW, Washington, DC 20506.

Competitions

Cat Gymnasium. A whimsical competition to design a gymnasium for a housebound cat has been announced by Judy Nelson. The prize will be \$25 plus prestige. Jurors are John Lautner, Martin Paull, and Paul MacCready. The deadline for requests and questions is May 1, and for receipt of submissions is June 1. For further information and program, send SASE to Judy Nelson, 1630 N. Edgemont St., Los Angeles, CA 90027.

Knockdown Furniture. KDesign 84, the international exposition of ready-to-assemble furniture that will be held this fall in New York City, has announced a competition intended to encourage and showcase excellence in design and production in this fast-expanding industry. Winning designs will be exhibited and awards announced at the exposition, which is scheduled for the New York Coliseum, September 9-12.

The KDesign Awards will be given in two major divisions: North American, for products designed and manufactured on this continent, and open, for those produced elsewhere. In both divisions, first, second, and third prizes will be awarded.

The KDesign Awards, which are being co-sponsored by the National Home Furnishings Association (NHFA) and the American Society of Furniture Designers (ASFD), are open to all designers, manufacturers and design students world-wide, provided entries qualify in either the North American or open

divisions. Entries may be submitted by either the designer or manufacturer. For the purposes of the KDesign Awards, KD products must be available to the consumer in a pre-packaged, ready-to-assemble form, including full assembly instructions and all hardware necessary to assemble the product.

There is no limit to the number of entries that may be submitted for consideration, but North American entries must be postmarked by June 28; all others, by June 10. For further information, detailed instructions and entry blank, contact KDesign 84, Design Awards, Cahners Exposition Group,

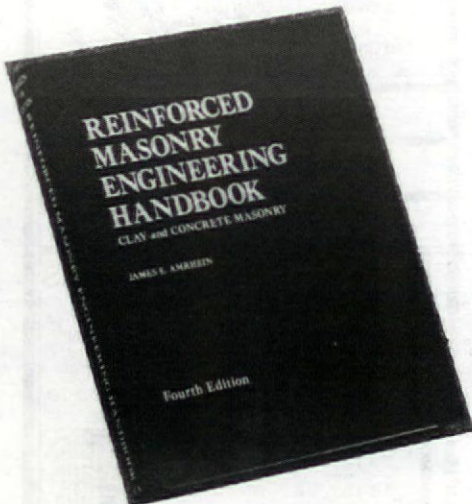
Builder's Choice. *Builder* magazine is calling for entries to their annual Builder's Choice competition. Its purpose is to recognize excellence in design and planning of new and remodeled housing and commercial buildings. Builders, architects, planners, designers and developers may submit entries. Projects must have been completed between June 1, 1982 and June 1, 1984.

Winners will be selected by a panel of builders, architects, planners and other industry experts. Judges may select grand, merit and honorable mention awards in 21 categories. They will also designate a single best residential project of the year. Winners will be featured in the October, 1984, issue of *Builder*; and awards will be presented at a gala in Washington, DC this fall. The deadline for receipt of completed entry notebooks is June 15; entry fee is \$125. For further information, call *Builder* at (202) 822-0390.

For Architects Who Have Considered Keeping a Sketchbook/When Los Angeles Is Enough

The Associates of the Los Angeles Chapter, in cooperation with the Ekho Park Cocktail Klatsch Klub, announce the formation of a journal society for the purpose of personal documentation of the LA built environment. It is planned that the group will meet once a month in various homes to establish a typology for study during the coming month and share the results of the previous month's study.

The only requirement is that one possess a sincere and fanatical devotion to the physical context of Los Angeles and an 8½ x 11 notebook. Refreshments will be provided, and it is fully expected that the members will become edified and inebriated. The first meeting will take place at 7:30 p.m. on April 30; the theme will be "Beginning, or What Do You Do to a Blank Piece of Paper?" For further information, call Donna Brown at 665-8788 or Bruno Giberti at 482-5146, both in the evenings.



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Survey

Multi Family Housing

Continued from front page

As it turned out, the escalating land costs and the vicissitudes of financing produced market-rate condominiums of one and two bedrooms and penthouse units of two bedrooms. The one bedroom units (750 s.f.) range in price from \$155,000 to \$185,000. The two bedrooms (1,220 s.f.) start at \$195,000 and top out at \$257,000. The penthouses (1,640 s.f.) go for between \$325,000 and \$385,000.

The project is a luxury condominium in all the conventional respects except locale. As with all condominiums, lifestyle is the commodity being sold. The project represents the same upscale item being offered in Westwood along the Wilshire Corridor. Dworsky and Associates designed something typical of their product and the building received a 1983 Gold Nugget Award; it is the CRA who lies in an ambiguous position of responsibility.

By their own admission, the CRA is the fulcrum between the city and the developer. Unquestionably, the pressures upon them are enormous as they face this balancing act. However, the attitude taken in proposing South Park and the Skyline seems ill-conceived. Instead of invigorating a derelict area of downtown Los Angeles with the possibility of merging a new activity island with existing ones, the CRA is suggesting a marketed, isolated, almost-walled micro-city. The Skyline and South Park pander to existing, traditional values which have nothing to do with downtown or urban Los Angeles.

The architecture represented by the Skyline is appropriate to the larger project title, South Park. As with Modern architecture's tower in the park, the Skyline is a naive architectural and social idea. The life-style possible in downtown Los Angeles already exists; it does not need to be fabricated. Rehabilitation and scaled infill is an attitude that South Park does not consider.

IRONICALLY, ANOTHER PROJECT sponsored by the CRA in the downtown area suggests this latter attitude. Premiere Towers, located in the 600 block of Spring Street in the central business district, is a rehabilitation and conversion of two adjoining, older buildings into condominiums. This is the first conversion of its kind in Los Angeles; the architect is Reeves Associates. The two buildings were originally the E.F. Hutton Building, designed in 1931 by John and Donald B. Parkinson, and the California-Canadian Bank Building, designed in 1923 by Claud Beelman and Alek Curlett.

The perseverance of Reeves and the CRA in their commitment to this project was formidable. The architects had to literally develop a new zone for this project. The pre-conversion zone governing the two buildings was C-5-4; this allowed for approximately half of the proposed 120-unit rehabilitation. Through a series of complex zoning variances, the project was allowed to move ahead. In addition, the CRA has become increasingly financially committed to Premiere Towers, and has guaranteed \$12,000,000 against the construction loan.

Reeves Architects completely rehabilitated the exterior of the buildings. The E.F. Hutton's 1930s Moderne lobby has been beautifully restored. The first three floors

professor of architecture at SCI-ARC, attempted this kind of typological transformation with an unbuilt project, the Suburban Loft Building (Santa Monica, 1982).

The project was commissioned by a group of artists wary of the actualized real estate speculation of lofts in downtown Los Angeles. The program called for six small spaces, 1,200 square feet each, and a collective lobby area with a living and gallery space.

The site, a corner parcel in Santa Monica,

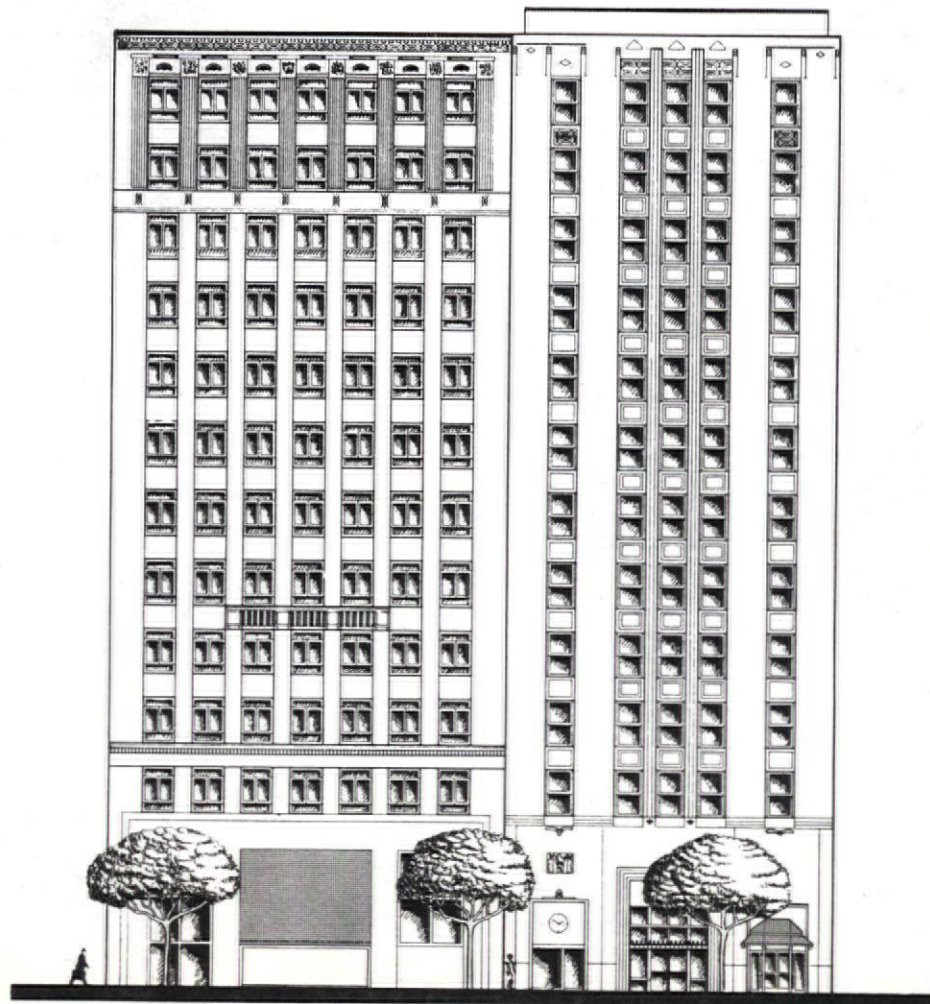
The versatility of the building expresses the strength of its idea. It can be inhabited as either six separate units or as one large home. The repetitive cells along the residential side can be either individual porches, or they can act as one long, collective arcade. What is manifest in the design is that the building can easily accommodate various programs and multiple program evolutions over time; in this sense, the building is indifferent to program.

While Pope's project seeks to transcend traditional suburban values with external architectural ideas, there are various existing aspects of the Los Angeles suburb which, through economic necessity and architectural mandate, generate change from within. For example, the California bungalow, was, from its inception, an iconoclastic, regional, architectural and social movement. The bungalow and bungalow court remain a singular symbol of beauty in a rapidly declining aesthetic milieu. It is not too surprising, then, that a re-born bungalow court and its occupants in Santa Monica stand as a testament to suburban change and possibility.

DURING THE PERIOD of demolition in Santa Monica in the late 1970s, when condominium construction was seeing its zenith, a small group of tenants banded together to save their home, a 1905 bungalow court. Their commitment, coupled with the political climate in Santa Monica at the time, paid off; the building was saved from razing.

A few of the tenants, the core of the "Save the Courtyard" group, saw an opportunity, and they proposed to buy the court through the formation of a general partnership. In the Spring of 1977, seven partners, sharing equal equity, bought the six-building, nine-dwelling bungalow courtyard. For most partners this purchase represented the only avenue to property ownership. Each partner put down \$14,000; their individual monthly payments are based upon their incomes. The partners, who range in age from about 30 to 40 years old, share similar political and social values.

Above all, they feel that their solution to the economic problem of housing came to fruition because of their political and social commitment. This commitment involved creating a comparatively simple way of life in which the issues of money, maintenance



Exterior elevation, Premier Towers, renovation by Reeves & Associates

have been given to parking, one space per unit. The units come with one bedroom, two bedrooms, or two bedrooms and a den—range in size from 700 to 1350 s.f.; in cost from \$76,000 to \$229,000. They are well designed, if small, as a bow to marketing demands. An interesting aspect of the interior design is that no two units are the same on a given floor.

The building is an "O" by default. The doughnut shape derives from the convergence of two "C" buildings. Consequently, the double-loaded hallways lead to a special problem of views from the inward-facing units which are somewhat claustrophobic. In general, the designers defer to the building and its original beauty.

The attitude represented by this project reflects the possibilities available in the existing urban center of Los Angeles. The Los Angeles Conservancy sees this conversion as a perfect example of the possibilities for buildings along Spring Street and in the downtown area in general. Many of these are poorly used by the jewelry or fashion industries, and their small column spacing makes them better suited for residential conversion than modern commercial uses.

REBUILDING AND INFILLING the existing condition has been undertaken sporadically and unofficially by artists and architects. Warehouse conversion, for example, has long been the mainstay of forgotten urban areas, but it now takes on special meaning. Space has never been in such demand as during this current period of overcrowding.

Raw space has traditionally remained the province of urban areas. The sprawl of Los Angeles makes the possibility of translating into the suburbs an exclusively urban phenomenon, loft space, an intriguing architectural problem. Albert Pope, architect and

is a compound of edge conditions. It is bordered by a four-lane commercial strip with apartment houses on one side and intersected by a single-family residential street on the other edge. The rear of the site is adjacent to a public park. The building acts as both a perimeter block and an object, answering the ambiguity of the edge conditions.

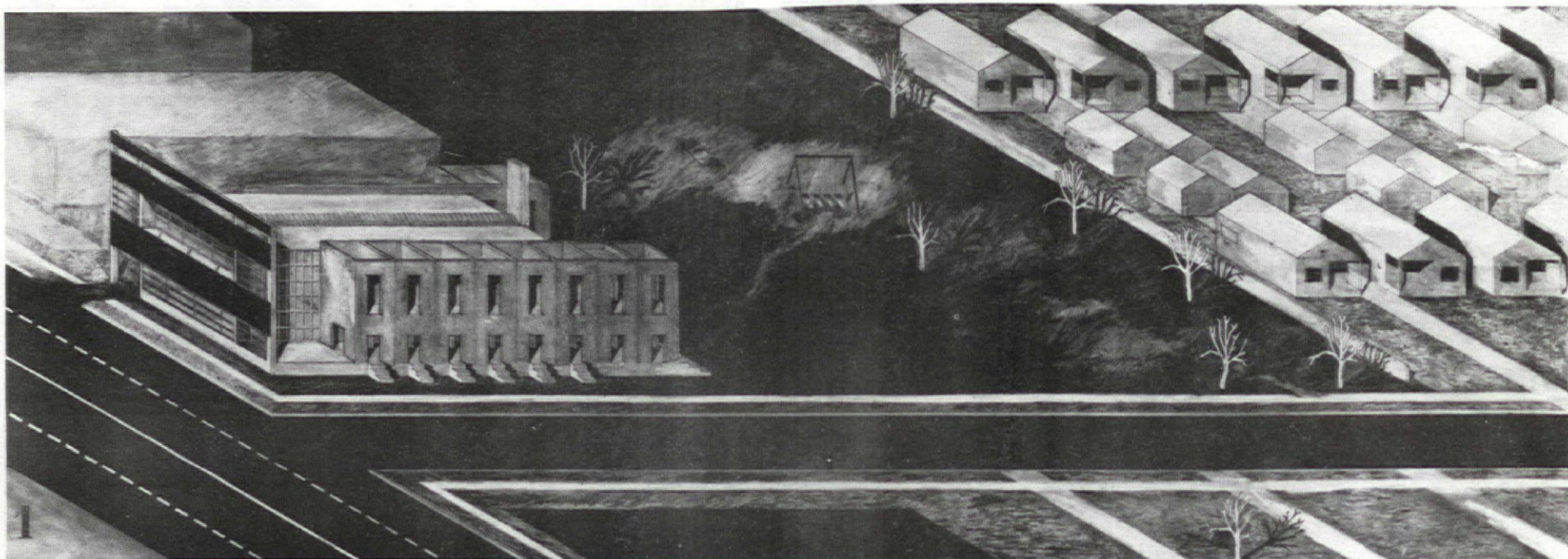


Santa Monica bungalow court, now cooperatively owned

The building's massing is a sheared block. The shearing action projects a large scaled billboard facade to the front, on the four-lane commercial/multi-family street, and also produces a large communal court with a fireplace to the rear, on the park. The center of the building is open, unfinished space. The edges contain individual porch vestibules making a connection to the single-family street.

and resale could be pragmatically overseen. Small and large issues alike are settled in community meetings of all the partners. What color to paint the courtyard (grey with white trim) and how to increase privacy (a hedge at the courtyard entrance) are both committee issues.

Continued on page 6



Axonometric perspective, suburban loft building, Albert Pope

Continued from page 5

All the partners see the lifestyle as beneficial. It does not they admit, include owning a single-family dwelling, and absolute privacy is a sacrifice. But the partners feel that the urban quality intrinsic in the courtyard design and the availability of friends in any personal or courtyard crisis is part of what each of them wanted.

The design of the bungalow group is typical of many built in that era. The experience of entering the grassy courtyard is transporting, but perhaps the most fascinating aspect about this project is what one partner expressed, that the partnership's social and legal form, "does justice to the courtyard."

The bungalow court, may, in turn, do ultimate justice to the Los Angeles suburb. It can be seen as the perfect suburban type

way has an ominous presence. As if preparing for a predicted hurricane, the residents along the projected Route 2 corridor, stretching through Echo Park, Silver Lake and East Hollywood, surmounted overwhelming odds in a successful fight to save their largely contiguous, historical neighborhoods.

When Caltrans scrapped its planned extension of the Route 2 freeway through the three neighborhoods, nearly 300 rental units and 120 single-family dwellings remained in their hands. After the residents won the right to buy back and rehabilitate their homes from Caltrans, the Route 2 Community Housing Corporation (R2CHC) was formed as a response to a profound need for architectural, economic and general organizational guidance for communities which were not technically prepared to con-

Imogen Coop, designed by Bruce Sternberg of Bruce Sternberg Associates of Santa Monica. Built on a gently sloping lot, on a cul-de-sac in Silver Lake, the project is inspired by the court in its planning and by vernacular Spanish styles in its architecture. The coop is made up of six separate buildings comprising sixteen units; eight are two-bedroom with 1 bath, seven are three bedroom with 1 and 1/2 baths and there is one four bedroom, two bath unit. One of the two-bedroom units is equipped for the handicapped.

The two-story townhouse blocks do not form a traditional sealed court; the open space forms an implied community which is planned in such a way that individual front and backyards for each building are maximized. The buildings are absolutely scaled to the neighborhood, and from a distance the hip roofs, randomly placed over bedrooms throughout the project, add a slightly California, picturesque quality.

The individual units are generally well designed. The architect took the attitude that a series of discreet spaces would create the overall feeling of a larger unit. This strategy, which takes its cue from HUD's demand for small units, works well on the second-floor, bedroom levels. In contrast, the entry levels feel cramped and would have benefited from a more open quality.

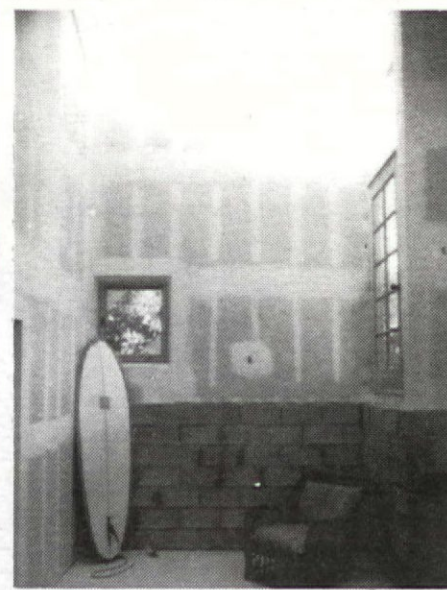
The unit cost of Imogen Coop was \$44/square foot, totalling \$717,000. The occupants, each owning one sixteenth of the coop, take great pride in their new homes. Mr. Sternberg undertook to create a project within which each owner had a feeling of separate residency within a communal, urban environment.

THE ROUTE 2 FREEWAY cuts through the three neighborhoods creating a barely visible, artificial edge. As with the Suburban Loft Building, natural edge conditions provide much more apparent points of collision. Ted Smith, principal architect in the firm of Armistead Smith and Others, located in San Diego, developed a multi-family project, the GoHome, on a site which defines an edge between a single-family (R-1) zone and a commercial-neighborhood (C-N) zone. Located in Del Mar Terrace, the site acted as a laboratory where Smith could not only test his ideas about edge condition buildings, but where he could also undertake a project which has become a revolutionary architectural, economic and social experiment.

The project found its genesis in Mr. Smith's growing awareness of today's housing problem which denies a larger and larger number of people access to residential ownership. And, as discussed earlier, the issue of space—how much and for what cost—was paramount in his mind. He was searching for a

way he could develop a multi-family residential project at a low cost and still provide himself and other participants with a comfortable amount of space. First, Smith found the piece of land, a 60' x 120' sloping lot. He then mortgaged the house he owned to buy the lot. He put down \$20,000 and acquired a \$75,000 note from the property owner at 12 1/2% and his monthly payments came to \$750. He was now a "developer."

In order to begin construction on the project, Smith needed to come to agreement with the city about the zoning governing the site. He discovered that in the R-1 zone he could build as many bedrooms as he wished as long as he built only one kitchen. Smith felt that his next step would be to find one partner who would act as the first "investor," to anchor the project in reality, both



Interior, unfinished loft space, GoHome, Ted Smith

conceptually and financially. He found a young guitarist/guitar instructor who had a small nest egg saved up.

Mr. Smith and his first partner each paid \$10,000 to build the first two GoHome units, the partner's monthly payment would be \$350. Mr. Smith's own investment so far was \$30,000; \$20,000 for the land and \$10,000 for building costs. The first two spaces were thus built, one at each end of the building, with open space in between, room enough for two more investors. Covered by a gable roof, the entire shell building was now available for infill.

The building is sited so that the longitudinal elevation, downslope towards the C-N zone, is two-and-a-half stories. The first investor teaches guitar out of his home; his teaching studio faces the C-N zone. This set a pattern. Of the four separate spaces in the GoHome, three investors live and work in the building, a return to much older model of habitation.

Typically, the GoHome investor gathers the initial \$10,000 from whatever source,



View looking east, Imogen Coop, Bruce Sternberg

in the way it overlays the 'open space' of the suburb with an urban density. This hybrid quality is appropriate to the Los Angeles suburb which is in no way typical. Instead of gaining sustenance symbiotically from an urban core, the suburbs began to acquire deformed urban characteristics which enabled them to achieve some level of self-sufficiency.

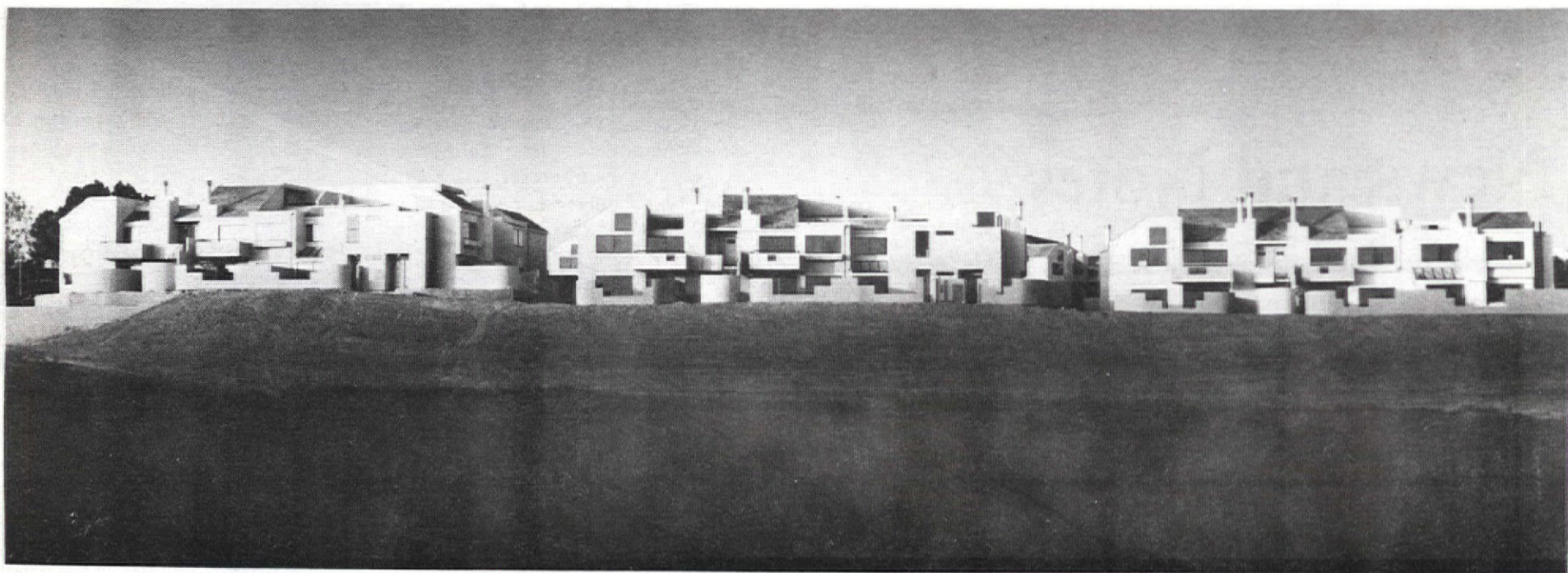
Of course, the very thing that made the suburb viable, vehicular transportation, is paramount in Los Angeles. The automobile and the freeway feed the fractionalized existence of the suburb. So it is not altogether ironic that a proposed freeway which was to cut a swath through three older, coherent suburbs in Los Angeles created a situation which most suburbanites never experience.

FREEWAYS ARE as overwhelming as a force of nature; even an unbuilt, proposed free-

front an enormous task—rebuilding, infilling and owning the corridor.

The R2CHC represents, councils and organizes the residents along the corridor. In addition to its responsibility for existing, reclaimed homes, the corporation also oversees what was originally a package of 34 vacant lots slated for cooperative development. Like all the R2CHC projects these new buildings fall under Section 8: New Construction Funds, and they are all limited equity coops. This refers to each coop member's equity as limited to the initial investment plus an annual increase of 10%. This limitation insures unit affordability for future low and middle income buyers. Initial investment is 5% and monthly payments are based upon 25% of the buyers monthly income.

The first cooperative of this kind built along the corridor is the recently completed



Exterior view, Le Parc housing, Johannes Van Tilburg & Partners

possible relatives, friends, etc. and spends an average of \$2,500 to finish the interior. This costs approximately \$21/square foot for a living space, a sleeping loft and bathroom facilities. One kitchen is shared by all the occupants.

Functionally, the GoHome runs like an equal-equity cooperative. There is a \$5/month payment from each owner for taxes, maintenance, etc. In terms of resale, the occupant adjacent to a unit space that is for sale has first option to buy, and thus double the size of the module. In making this project work, Mr. Smith was thinking about the larger issues not dissimilar to those discussed earlier. "Architects," he begins, "can have an effect in liberalizing the housing product itself, or redefining the minimum standard." He goes on to say, "Our segregated cities are the unfortunate material response to a society fueled by Chevron to sell simple packaged items quickly and at a profit. We will continue to pay for freeways that divide our cities into categories of little conflict and no-place spaces."

In finishing this project, Mr. Smith feels he is showing the neighborhood that this idea, the GoHome, can work. And he feels that the right place for it to work is on edge-condition sites. In a very positive way, the GoHome succinctly punches out the edge, acting as a buffer between two zones. It stops the insidious encroachment of the commercial area and actually creates a third zone.

WITHIN A MORE traditional context, another San Diego architect, Rob Quigley, of Rob Wellington Quigley, AIA, designed a condominium project which confronts the issues of affordability, contextualism and cohabitation. The project was sponsored by the American Wood Council; it was developed by Holm-Wodehouse and built by Wodehouse & Associates both of San Diego. Both the developer and contractor are interested in building small-scale, neighborhood projects which show an attention to detail, as well as in making inroads into new areas of housing. This project, called Forecast 80s, represented a team of individuals, headed by Quigley, who are committed to creating new ideas during the current housing crisis.

Located in a 1940s-era neighborhood, the four-unit condominium infills a 50' x 125' lot and is planned around a central courtyard. The court, which Quigley sees as central to the idea of the building, is reminiscent of the traditional bungalow court as well as to existing local architecture. The court also creates a communal feeling without sacrificing the individual privacy of the units.

The three-story, 1,300 square foot condominiums are designed to allow two unrelated buyers to cohabit. The two private areas are on the lower and upper floors, separated in the middle by the living, dining and kitchen

areas. Quigley feels that this "mingles" concept makes housing affordable to a larger market.

The interior of each unit is planned around an elegant, three-story stair. The lower bedroom level at grade has its own private court/deck, to offset its proximity to the main entry. The upper bedroom level has its own private entry. "Architecturally 'quiet' living spaces," as the architect describes, "are juxtaposed with complex 'active' stair and kitchen spaces. . . ." The kitchen and baths are finely crafted.

The overall height and massing of the building is scaled through the use of common "kit" elements such as stairs, stepped walls and small entry porch roofs. The materials and style of the exterior took its lead from the surrounding neighborhood. The interface of the different materials—stucco walls and wood siding—is sometimes disconcerting, particularly in the courtyard areas. However, it works beautifully on the front, street side of the building. This elevation is enhanced wonderfully by the pastel and coral color scheme designed by colorist, Kathy McCormick.

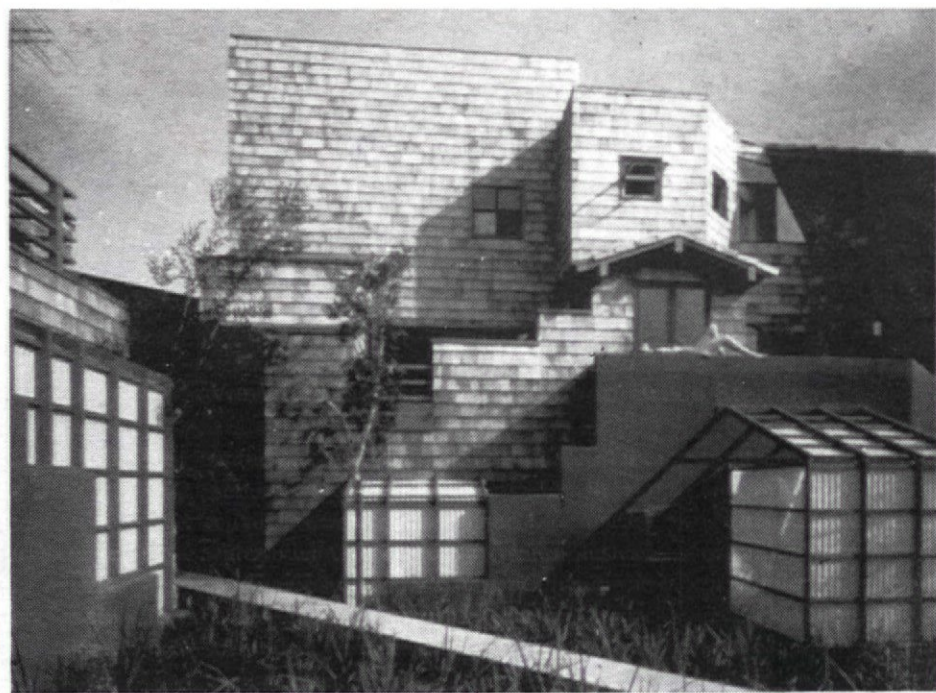
The overall attitude of the architect—to offer an affordable living unit which is exciting and beautiful within the context of a

cated themselves to what Van Tilburg calls, "... the same design and materials that ordinarily would cost \$100 a square foot in a custom house." At this development, Le Parc, the basic construction cost for a unit, not including the land costs and public amenities, was \$26 a square foot.

Mr. Van Tilburg and his partner, Richard Solberg, were able to achieve this economy through a series of rather simple moves. The major reason is that Le Parc's 25, 2-story, 12-unit modules—each a combination of 8 flats and 4 townhouses—are identical. Each building is rotated from its adjacent neighboring building and is offset by landscaping so that an illusion of individuality is maintained.

Within the buildings and units, a certain amount of repetition, the use of basic materials and a kit-of-parts attitude—many of which were fabricated on site—minimized costs. Consequently, the goal of the architect and the developer was achieved; to offer a low-cost, entry-level unit within a large-scale development, utilizing the architect's penchant for color and interesting design. The 733-s.f. to 1,195-s.f. units sell for \$69,000 to \$116,990.

The project is especially good in the floor plans of the individual units. First, there are



Entry court, Forecast '80 housing, Rob Wellington Quigley

conventional building type—was expressed. The building is quietly trying to influence the profession and the building and development industries.

ON A MUCH larger scale, Johannes Van Tilburg & Partners of Santa Monica, with an unusually sympathetic developer, EPAC of Long Beach, designed a 300-unit condominium project in El Toro, California. The project is unusual because the architects dedi-

no public hallways in the buildings; each unit has a private entry. Great care was taken in creating luxurious but compact units. The smallest (1 bedroom, 1 bath) has a separate dining room and living room, as well as a walk-in closet and ample dressing area. Every unit has a private patio or balcony, further extending the unit. The larger units are enhanced by lofts and rooftop gardens. The Van Tilburg style is very much in evidence at Le Parc in the use of color and form.

IN DESCRIBING Irving Gill's Lewis Courts in Sierra Madre, Esther McCoy wrote, "There is a reverence for the individual in the plan that has never been equalled in the field of minimum housing." Aside from reflecting Gill's intense commitment to the social issue of low-income housing, that project was a success because of its carefully crafted sense of place; the relationship between the buildings and between the buildings and the court was superlative. And this is true as well of Gill's Horatio West Court in Santa Monica. The set of ideas raised in the building's design, site planning and contextual responses were equally innovative.

But Irving Gill lived in a different time. The high density of Los Angeles, as well as land and building costs, has made all these issues very difficult to coordinate successfully. Of the cases presented here, from downtown Los Angeles to suburbs in Santa Monica and Echo Park, none are successful in all areas. Nevertheless, almost all of them represent experiments of one kind or another and a sensitivity to the necessity of affordable, entry-level, multi-family housing.

Alone, the ever-present issues of land and building costs are not strong enough excuses for the insensitive development which seems to blight Los Angeles. Re-use, rehabilitation, scaled infill, appropriate contextual responses, and careful attention to a building's interaction with itself are only some of the ways in which the practitioners shown here have attempted to affect a response. The more successful projects discussed take into account what they find as their environment.

In the end, super salesmanship and the developer of the Lewis Courts had the last word; raised rents took the units out of the low-income range. This is not recalled as a cynical and fatal look at the future, but rather as an objective statement of reality. Sitte describes his native Vienna.

The monumental part of the city is completed, leaving only lighter and less important structures to serve as the material for producing the proper framework. The main element—the picture—is ready. Only the frame for it is lacking. There is something compelling in this state of things that should mean that sooner or later the solution will, and must, come forth.

Los Angeles is overcrowded, land is scarce and the housing problem is at its peak. Perhaps it is the practitioner's province to maintain a smaller, more containable vision, to undertake the "lighter and less important structures" in the same vigorous manner as the larger, grand ones.

Richard Katkov

Mr. Katkov is editor of *Additions and Deletions* for LA ARCHITECT.

LA/AIA

News and Notes

Pereira Prize Announced

The annual LA/AIA student competition for the Pereira Prize was held in February. The program for this year's competition was to design a lifeguard headquarters building at the Santa Monica Pier for the Los Angeles County Department of Beaches and Harbors. The judging was held on Saturday, February 18 at the Pacific Design Center, and jurors were Scott Johnson, Director of Design at William Pereira Associates; Charles Lagreco, USC faculty and practicing architect; Michael Rotondi, SCI-ARC faculty and principal in the firm Morphosis; and Jon Jerde, principal of the Jerde Partnership.

The jury commented on the high quality of the work presented and the creative nature of the presentations. The awards were presented in the afternoon following the judging. The jury presented two first-prize awards to Eileen Liebman of UCLA and Norman S. P. Hilario of USC. Four merit awards were given to Scott Taylor of SCI-ARC, Robert S. Donaldson III of SCI-ARC, Marc Winnikoff of UCLA, and James O. Connor of UCLA. Full publication of the student design awards will appear in the May issue of LA ARCHITECT.

I would like to thank everyone who participated in this year's competition—the jury for their fine choices and commentary and the students for the high quality of their efforts. The LA Chapter and William Pereira Associates look forward to next year's.

Tim Thomas, AIA

Chairman, Student Design Competition

Legal Seminar

The Professional Practice Committee's annual legal seminar for architects will take place on June 16 at the Leonard Davis Auditorium at USC. This yearly event is intended to bring an awareness of the law to architects, in response to the continued litigation plaguing the profession.

The seminar will be held from 8 a.m. to 12 noon. All those involved in architecture and construction are invited to attend. The charge will be \$15 for AIA members, \$20 for non-members, and \$10 for students who register in advance. Registration on the day of the event will be \$20 for members

and \$25 for non-members.

Arthur F. O'Leary, FAIA

Chairman, Professional Practice Committee

LA/AIA

Los Angeles Chapter, American Institute of Architects, Board of Directors meeting no. 2214, February 7, 1984.

Consent Calendar. In regard to National's letter pertaining to its Professional Development Seminar, entitled "Marketing For Small Firms," **Don Axon** said National's Committee on Architecture for Health published a brochure titled "Marketing Architectural Services for Health Care," which can be applied to any type of project or size of firm, and is available upon request.

Up-Date Olympic Gateway Exhibit. **Robert Tyler** reported that we've been offered space in the Museum of Science & Industry for displaying models of the winning entries. The Chapter has contacted the three prizewinners about construction models of their entries. The remaining entry boards will also be on display at the Museum. The models will measure 2½' x 5'.

IDP Task Force. **D. Axon** asked that the Board read the report on IDP task force prior to a discussion of its contents. He then went on to explain the task force recommendations and to review the objectives in the report. **Axon** stated that the professional intern program provides experience for the intern as well as community services. Not a lot of time is involved with advisors or employers, according to statistics gathered from other AIA Chapters which have instituted the program. **Axon** explained that the main objectives of the IDP are to assist the interns with working experience and documentation of that experience.

Bonar suggested that the Chapter should solicit participation of corporate members through articles in the LA ARCHITECT and recruit advisors/employers to aid to the success of the program, encouraging participation of firms at the same time.

Moved Landworth/Second Bonar, the following: that the report be accepted and that a committee be formed to implement the suggestions in the report. **Carried.**

Guests. Present were **John Mutlow, Barbara Goldstein**, and **Lester Wertheimer**, representing the LA ARCHITECT's Editorial Board. **J. Mutlow** described what LA ARCHITECT used to be, what it is now, and where the publication is headed. He said the paper has really progressed because there is currently an abundance of information available to Chapter members; the Editorial Board modified its procedures to require one member of the Chapter's Board of Directors to sit on their board, **Don Axon**. **Janice Axon**, the Chapter's Executive Director is on the Editorial Board as well. There is also now a board position available for an Associate representative.

Mutlow pointed out that the LA ARCHITECT is produced by volunteers with varied interests and viewpoints; there is only one paid staff member, the editor; and that the advertising director receives a sales commission. In discussing the contents of the paper, **Mutlow** said they try primarily for four major articles each month: topical pieces, chapter news and notes, book reviews, and "Additions and Deletions" (smaller scale issues and buildings). He said they are in need of more technical reviews and reports. He commented on the importance of the Calendar section; and that there is now room in the publication for letters to the editor. He added that the Associates have been allocated half a page monthly and that they will also produce a special feature on local architectural schools.

Mutlow mentioned that the deadline for any submittals to the paper is 30 days ahead of the month being printed. He asked that the Board please keep this deadline in mind. **Mutlow** said the LA ARCHITECT staff and Board tries to plan the publication six months in advance. He stated that the Editorial Board is a working board.

Treasurer's Report. In the absence of **Cyril Chern**, the Treasurer's report was given by **J. Axon**. She stated that this year shows a marked improvement in the collection of dues. The reserve fund is nearly \$21,000.

Associate's Report. T. Miller said the Associates exam seminars have been scheduled and agendas distributed. He called attention to two of the seminars that will be of interest to all AIA's: "Handicapped Access" by **Chuck Fleming** and "Site Design" by **Dick Thompson**.

WAL Report. **Heidi Moore** reported that this year's homes tour will be in October.

New Business. **Zimmerman** requested that

the budget be adjusted to allocate more funds for the program Committee. He stated that the \$2000 budget for Chapter programs is inappropriate. He suggested that the Board members try to arrange for speakers from their professional or personal acquaintances.

Pro-Practicer Subcommittee

Mr. Marvin Taff, AIA, vice-president of Gensler & Associates, explained in a recent meeting of the Professional Practice Subcommittee that, since the AIA was ordered by the courts to withdraw its recommended fee schedule, architects have used many different methods of determining their fees. Many architects still use a percentage of construction costs as a basis. The best method for charging architect's fees is on a time-and-material cost. Unfortunately, few clients are willing to enter into these open-end contracts. The most common method of estimating the architect's compensation is not on fees but on tasks; identifying man-hours necessary to do the job and converting them to dollars to arrive at just compensation.

Taff advised that, when estimating compensation based on tasks to be performed, thoroughness is most important. You should also try to get as much up front as possible. Have your space planners, designers and production people identify their estimated hours. Most of the time the first estimates are tightened up until everybody agrees to them. If you can figure each work task you can better control the job later.

Affiliates Auction Art

A Silent Art Auction, to be held at 4:00 p.m. on June 15 at the Pacific Design Center, will give our members, many of them artists and designers, an opportunity to show their work to the public, as well as to raise operating funds. Holding the exhibit and auction on a Friday afternoon and evening should attract many people who work in the PDC. Donations of art work, antiques and collectables from all AIA members are needed in order to succeed. Drawings, paintings, sculptures, ceramics and other art work may be brought to Suite 259, beginning at 9 a.m. on the day of the auction. An alternate drop-off point for the convenience of San Fernando Valley members is the Anthony Co., 11012 Ventura Blvd, Studio City. Deadline for the Valley drop-off is 11 a.m., June 15. For further information, please call **Mel Bilow**, 845-1585.

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Evening at Neutra House

In 1932, when Dutch industrialist C. H. Van der Leeuw learned that Richard Neutra lived in a rented bungalow and could not afford to build a house for himself, he wrote the stunned Neutra a check. The architect determined to make his new house an experimental venture by using as many and as varied building materials as possible, therefore giving the house its name. A number of ideas that later became Neutra hallmarks were first used here.

Come and join Dion Neutra and the Society of Architectural Administrators for an evening of interesting conversation and interaction. Dion Neutra will be on hand to discuss "The Architecture of Richard and Dion Neutra—The View From Inside" an ongoing exhibition and lecture series at the Pacific Design Center. Officers of the Society of Architectural Administrators will be on hand to provide information concerning the group's new focus and upcoming programs. Regardless of where your interests and involvements lie within the field of architecture, this is an evening not to be missed! The open house will take place on Friday evening, April 6, from 6:30 to 9:30 p.m. Your tax-deductible donation includes wine and hors d'oeuvres. Reservations and further information can be obtained by contacting SAA President Charmaine Kenzer at (818) 681-4561 ext. 2863. The Research House is located at 2300 Silverlake Blvd.

SAA

The Society of Architectural Administrators is pleased to present its 15th annual convention, which will be held from May 5 to May 10 in Phoenix at the Hilton Hotel. The theme for this year's convention, "Putting the Practice into Perspective," represents SAA's recognition of the need to focus attention on the ever-changing technologies affecting the operation of an architectural office. Firms surviving the recent economic crisis have resolved that they must automate all possible aspects of the business in order to remain competitive.

In keeping with the conference theme, the national education committee will present a hands-on computer seminar as the first program on Monday, May 7. Professional development programs include such topics as leadership styles, public speaking and records management. Seminar topics geared toward personal advancement include stress management and image presentation. Programs on chapter organization and development will also be featured.

Prospective members and those interested in forming new chapters are encouraged to attend the convention. Further information may be obtained by contacting a local SAA chapter, or by writing to Patsy L. Frost, 1984

Convention Chairman, c/o Schooley Caldwell Associates, 969 Crupper Ave., Columbus, OH 43229.

Membership

New Members AIA. Peter W. Hsu, Rochlin & Baran Associates; **Filip Vukovic**, Bechtel Power Corporation; **Ted Alan Hyman**, Environmental Planning & Research; **Toby Watson**, Toby Watson, Architect, AIA; **Edward Paul Richburg**, Gin Wong Associates; **Chi-Ping Chao**, Leo A. Daly Co.; **Larry R. Ball**, Skidmore, Owings, & Merrill; **Charles M. Darrow**, Jones Construction Management; **Charles Warner Oakley**, John Carl Warnecke & Associates; **Donald A. Wheeler**, WE Associates.

AIA Re-Instatements. John G. Hipskind, John G. Hipskind, Architect, AIA; **Warren Frazier Overpeck**, W. Frazier Overpeck Associates; **Marcus Jack Swed**, Marcus J. Swed, Architect & Associates; **Melvin Mahler**, Mel Mahler Architect.

Associate Upgrade to AIA. Bela Thomas Lukacs Gutman, Bela Gutman Architect.

Associates. Janet Suen, Don G. Murphy; **Rona Shafkind**, Interarc, Division of Widom/Wein & Partners; **Ildiko Choy**, Choy & Associates; **John Gormley**, Alpha Construction Company; **Eric Kurt Helstrom**, Ebbe Videriksen, AIA Architect & Associates; **Frank Swaans**, Medical Planning Associates; **Yuriko Marie Crehan**, J. D. Barrington, Architect; **Jesse Jordan Bornstein**, Wellstone; **Paul Surapon Lertpaichaiyon**, Acromedia Corporation; **Dolores Brogan**, Daniel Dworsky, FAIA & Associates; **Edmund Ting**, Tyler & Woolley Architects; **Katherine J. Spitz**, Pamela Burton & Co.; **Francisco Varela**, Felipe Ceballos, AIA.

Professional Affiliates. Paul B. Saunders III, Paul B. Saunders, Design; **Alan Shuman**, Shuman & Associates Construction; **Richard Charles Hodson**, L. M. Scofield Company; **John S. Barry**, L. M. Scofield Company; **Nora Kay Foster**, Herman Miller, Inc.

Students. Anthony Grant, Santa Monica College; **Niccolo Valerio**, USC; **Taylor Van Horne**, UCLA; **Lyle R. Hutson**, USC; **Jonathan K. Pang**, USC; **Marc Winnikoff**, UCLA; **Rodney Wong**, USC; **Antoine Boulous**, USC; **Cove Britton**, USC; **Bing Yeh**, USC; **Toshiro Sato**, UCLA; **Scott Taylor**, SCI-ARC; **Mejel Jalal**, USC; **Kevin Farrell**, SCI-ARC; **Gary Hitesman**, Cal Poly San Luis Obispo; **Thoman Bergerson**, USC; **Norman Hilario**, USC; **Brett Laurila**, SCI-ARC; **Robert Donaldson**, SCI-ARC;

Associates

SCAN

Grassroots Report

This year's AIA focus is "American Architecture and its Public," the theme of Grassroots '84 held in Washington D.C. in February. Grassroots is the annual national gathering of local and regional chapter presidents, vice-presidents and executive officers, convened to familiarize them with the structure and workings of the AIA on a



national level, and to discuss ideas and methods of carrying out the direction set by President George M. Notter, Jr., FAIA. As an Associate member, I traveled to Washington with hopes of gaining a better understanding of the AIA as a national entity, and a knowledge of the role of the LA/Associates in this organization.

The insights I gained were two-fold. First, I discovered that the 200-member LA/Associates, if considered as a local chapter, would be larger than 80% of the more than 200 chapters nationwide; second, that more than any other role that the AIA plays its influence and impact through its outreach programs is vital to the image and livelihood of the architect on public, corporate and political levels.

The goals of the LA/Associates in 1984 are to work as closely as possible with the LA/AIA to further develop and improve our links with Los Angeles and its people. Because we are intern architects, it is difficult for us to represent the AIA and the architectural community to the public. However, we can continue to expand the programs we offer to better prepare us for the larger responsibilities we face as architects.

The programs we are developing for 1984, aim to reflect the need for outreach. Some of the programs will encourage greater Associate interaction with the universities, to help reduce the difficult transition from

student to intern. This will be achieved through scholarships, design competitions and social events. We will also continue our work with children, through various programs such as the "Rough Housing" meetings held earlier this year, and with senior citizens, with events like our Christmas party with the residents of Angelus Plaza.

We are currently offering our annual ARE Exam Preparation Seminars to aid the intern in passing written licensing exams; and we are also establishing voluntary IDP (intern development program) network in the Los Angeles area, complete with seminars on specific skills necessary for the complete understanding of architecture. These will include such topics as field supervision and contract negotiation.

Some other educational programs we sponsor include the annual Voyage Design Conference, now in its third year, to be held on the Queen Mary. We also offer other lecture programs on topics such as computers in the small office, handicapped access and Title 24, and moonlighting. These programs represent topics which are necessary and important to interns, and we hope that through an upcoming associates survey we will be more in touch with specific needs. In the interim, the LA/Associates are an informal group of intern-architects trying to provide some needed services to the community and in the process gain some valuable experience. We strongly welcome your ideas, suggestions and help so that we can better serve you, our community, and can become better architects.

Todd Allen Miller

Associate Director, LA/Associates

Intern Development Orientation

All interested Associates and licensing candidates are invited to attend an orientation meeting on the Associates intern professional development program, which covers the 14 training areas used in the California oral exams. The LA/Associates are planning a series of intern professional development programs next fall, and seats are limited. The orientation meeting will take place on Wednesday, April 25, at 7:30 p.m. in the LA/AIA board room, Suite M-62, in the Pacific Design Center.

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WHITELEY GALLERY

Whiteley Gallery invites submissions for an exhibition of furniture made from sports equipment, called "The Un-Official Olympics Sports Furniture Show," July & August. The furniture can be made from any sports equipment, not only Olympic sports, and must be well made and use real equipment. Please submit photos or sketches to Larry Whiteley, Whiteley Gallery, 111 N. La Brea Ave., L.A. 90036, 213/933-1113.



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Review

Follies

The Line Between Folly and Foolishness Is Thin

Folly, thy name is architecture. After all, what could be sillier than a profession that holds the meaning of civilization for its practitioners, but whose concerns are greeted with massive indifference by those who benefit, the public? It would seem that a profession so built on groundless hope and extravagant ambition would hardly need to seek out even more folly.

Yet "Follies" is indeed the subject and the title of a recent exhibition at the James Corcoran Gallery, curated by B. J. Archer. Folly is not only an attitude, but a historical building type. Dusty from disuse, the folly found new life as the concept for a lively, and varied collection of designs by contemporary architects.

"Follies" was exhibited at the Corcoran Gallery, 8223 Santa Monica Bd., from January 21 to February 21. It is currently traveling to Spain. "Follies" is also available as a book from Rizzoli.

In his excellent catalog introduction, Anthony Vidler posed the concept of the folly—historical examples include the fantastic house in the form of a column by Demonville, or Soane's "Dairy in the Moresque Stile," with huge obelisks planted on its roof—as a necessary, irrational counterpoint to the Enlightenment; it was a release for forbidden emotions and states of mind.

In the 19th century, the Industrial Revolution converted taboo emotions into consumer experiences, which were easily produced in mass. In the 20th century we find ourselves in a post-Surrealist, post-psychoanalytic era, in which the folly is the acknowledgement of the demons within.

Many of the participants in the Corcoran show seemed to subscribe to no particular cultural role for the folly. They were apparently more interested in the opportunity to jockey for position within the tiny world of high-art architecture, and to receive recognition from the small group of acolytes who practice its rites. For these architects, the show was a chance to do their favorite routine one more time.

One feels, for example, that the presence of the large fish in Frank Gehry's somewhat authoritarian fish-and-snake folly has more to do with Gehry's fondness for the fish as a form than it does with any meaning for potential viewers or users. The line between folly and foolishness is a thin one.

Among the more successful entries were Batey & Mack's wine cellar/drinking tent, which symbolized the storage and consumption of wine in a fresh way. Juxtaposing a delicate plein-air structure above ground with a cellar below ground, the architects made an ironic comment by making its light curtains out of lead, forever frozen in the wind.

Agrest and Gandelonas also played masterfully with light and heavy components, gorgeously delineated. An inventive geometry and allegorical approach give their buildings a literary resonance. Their designs, like some giant astrologer's tools, are far more evocative of the past than Quinlan Terry's more literal, neoclassical recreations. Rafael Moneo contributed a sumptuously rendered, urban-park scheme which proved that architects can still do the detailed, yet atmospheric large-scale drawings of cityscapes, that would be worthy of Frank

Lloyd Wright's Broadacre City or Daniel Burnham's plan for Chicago.

The worst-in-show title was split three ways between Michael Graves, Peter Eisenman, and Joseph Rywert. Grave's pair of open-and-solid structures was a predictable exercise in rationalist chic that could pass as a left-oeuvre from a diorama at the Southwest Museum. Peter Eisenman's busy little cubes looked like adult toys, designed to be chromed, filled with ball bearings, and placed on lucite coffee tables. Joseph Rywert offered a domed fantasy that was banal in conception and garish in its Florentine wall-paper execution.

The folly is a provocative idea but ultimately it is one that seems more applicable to contemporary art, than architecture. The simple reason is that there are precious few examples of such new architectural follies. But since we have already dealt in theoretical possibilities, rather than built works, allow me to postulate a final, contemporary function of the folly—to deal with those experiential states and concepts which are too authentic, too terrifying, too morbid, or too incapable of selling a product—to be incorporated into a consumer-oriented architecture.

It is not surprising to find a restaurant housed in a replica of a wild-west saloon or a steamboat parlor, but one would certainly look in vain for a fast-food joint, or any other consumer-oriented building, that was housed in a monument to death, or in a temple of the seven muses. I suppose that symbolizing abstract ideals and archetypal states of mind just does not sell.

John Chase

Mr. Chase is a contributor to LA ARCHITECT.



Follies emblem

Books

The Terraced House

The Development of an English Phenomenon

The English Terraced House by Stefan Muthesius. Yale University Press, 278 pages, \$30.00.

At the beginning of the 20th century, most English housing had been built speculatively. Most was attached in a unified row. This situation was very different from housing in the rest of Europe and North America, but had existed in England since the 18th century and included housing of all sizes and expense. The very elegant crescents of Bath and Bedford Square in London are familiar, but, in fact, most of the English population was housed this way.

Stefan Muthesius examines the development of this peculiarly English phenomenon in *The English Terraced House*. The book covers the major development of this housing type, from the Georgian period until the early 20th century. The author has thoroughly researched the topic and the book is amply illustrated.

Muthesius discusses a great variety of topics in describing the development of terraced housing. The evolving plan of the row house and its standardization; changing attitudes about sanitation and comfort and how these affected housing; the industrialization of the construction business; the roles of developer and builder; the evolving styles and national building legislation are all among the topics included in this history. The author concludes with an essay on the separation of the roles of the architect and builder and the hierarchy which resulted from this separation.

The book, however, is not a critical history and Muthesius describes the developments during this period, rather than presents a strong critical view from an architectural or a social point. The author obviously has a strong affection for terraced houses and is sympathetic to the "great leveling" effect which this housing had on society. He sees the row house as a continuing, vital thread in the housing fabric of England. He reminds us that although the book is history, the house itself is not. "We do not just inhabit these houses because we cannot afford newer ones, but also because we still approve of them. . . ."

The terraced house refers to a row of attached houses which were unified as closely as possible into a single building. Although the term "terrace" originally was applied to a row of houses which were above the street level on an embankment or raised platform, the term was soon applied to other unified rows of houses. Aldelphia Terrace, designed by Robert and James Adams (constructed 1768–1774), was raised on a platform above the wharves of the Thames and was the first development of this type to adopt the term "terrace."

By 1800 the terrace had become the most popular form of housing in London. The developments were named, reinforcing the stylistic unity of each. Chester Terrace by John Nash had an oversized name plate with lettering designed by Nash, and Trafalgar Terrace celebrated Nelson's victory.

Next to the unity of the row, another important characteristic is that the building line of the facade was maintained. This rule was observed so rigidly that, as late as 1896, adding a bay window to a small terrace in Norwich was as involved as applying for a

zone change in present-day Los Angeles, and the results were probably less sure. The plan also became standardized: a room in the front and one in the back with the entry and stairs on the side. The smallest and simplest house had the same plan as the most elaborate and grandest.

Muthesius quickly points out that the greatest houses of the upper classes were just twice as large in plan as the most menial terraced houses, although they were likely several storeys taller. Class differences were expressed in other ways; the most expensive houses used the very highest quality of facing stone on all four sides, the next level down might use this material only on the front, and the least expensive might just use this material at the doorways.

A century of speculative housing is described. The result is a humanely scaled and thoughtfully designed fabric which is valued and inhabited 100 years later.

Although the row house is not unknown in urban situations throughout the world, the terrace began appearing in rural situations in England where constraints of land costs did not prohibit building detached housing. In fact, the author's research indicates that, except for some areas in London, land costs were not a major influence on the row house form. In England even the smallest rural village had its terrace. It was the preferred housing type.

Muthesius does not draw from this history any conclusions about present day housing, although he does mention that the usefulness of the terrace is being reevaluated, after some overly zealous razing of these "older" houses in the last decades. But it is difficult to read this history without an awareness of the housing crises in this country. A century of speculative housing development is described which not only met rapid social changes but also dealt with the industrialization of the construction process. The result is a very humanely scaled and thoughtfully designed, if simply detailed, housing fabric which is valued and inhabited 100 years later. Even a very superficial comparison to the product of today's developer/builder makes one cringe; our product just doesn't stand up.

Maybe there are no direct lessons to be learned from this history, but issues about the quality of our present housing industry are and should be raised. Reading this book provides the opportunity to ask questions about our commitment to meeting the housing problem head-on and to solving it with creative solutions. If nothing else, this book gives us an example of a time when changing housing needs were met in creative and equitable ways.

Charles Wheatley

Mr. Wheatley is the book editor for LA ARCHITECT.

Chapter Programs

April 4

Efrain Recinos

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

April 10

Interiors by Architects

Audio-visual exploration with Steven Ehrlich, AIA, and Johannes Van Tilburg, AIA, sponsored by LA/AIA. 8 p.m. at SCI-ARC. Call Van Tilburg office at 394-0273.

April 24

Beyond the Studio

Panel discussion between LA/AIA architects and deans from local schools, sponsored by LA/AIA. 7:30 p.m. in Suite 259, Pacific Design Center.

April 25

Baby Sitters

SAA ways and means project at Glendale Centre Theatre. Call Charmaine Kenzer at 681-4561.

April 25

IDP Orientation

For associates and other licensing candidates, covers 14 training areas of oral exams. 7 p.m. in Suite M-62, Pacific Design Center.

April 25

Rap Session

Program for students with Martin Gelber, AIA. 9 to 10 a.m. at Robbins and Bowns office, Van Nuys. Call 661-2786.

April 25

WAL

Visit to Pasadena Historical Society Museum. 12:15 p.m. reception, 12:30 lunch, 1:30 tour. Call 661-2786.

April 27

Silent Art Auction

Sponsored by Professional Affiliates. 4 p.m. at Pacific Design Center. Call Mel Bilow at 845-1585.

Lectures

April 2

Making Sense With Design

By Sarah Harkness of Architects Collaborative. 8 p.m. in Hancock Auditorium, USC. Call 743-2723.

April 2

Olympic Arts Festival

By Robert Fitzpatrick of CalArts. 7:30 p.m. in Gallery, Environmental Design, Cal Poly. Call (714) 598-4182.

April 4

Almost Architecture

By architect Coy Howard. 6 p.m. in Harris 101, USC. Call 743-2723.

April 7

Improbable Los Angeles

By author David Clark. 3 p.m. in auditorium, Woodbury University. Tickets: \$3 Conservancy members, \$4 others. Call 623-2489.

April 8

The Education of Neutra

By Thomas Hines of UCLA and William Jordy of Brown University, respectively. 2 p.m. in Dickson Auditorium, UCLA. Call 825-3264.

April 9

Neutra Medal Lecture

By winner Ralph Rapson. 7:30 p.m. in Gal-

lery, Environmental Design, Cal Poly. Call (714) 598-4182.

April 11

Hidden Lines

By Eugene Kupper of UCLA. 6 p.m. in Harris 101, USC. Call 743-2723.

April 12

Survival Thru Design Revisited: Part I

Issues and tools for architectural practice in the 80s. Panel moderated by Raymond Kappe of SCI-ARC, with George King of McDonnell Douglas, Terrence Glassman of SCI-ARC, and Neil Deasy of Cal Poly San Luis Obispo. 7:30 p.m. in Neutra Gallery, Suite 328, Pacific Design Center. Call Dion Neutra at 666-1806.

April 16

English Housing

By architect Neave Brown. 5:30 p.m. in Harris 101, USC. Call 743-2723.

April 18

Fumihiko Maki

Sponsored by USC School of Architecture, Taper Hall 201, 8:00 p.m.

April 23

Eric Moss

Recent work. 7:30 p.m. in Gallery, Environmental Design, Cal Poly. Call (714) 598-4182.

April 26

The Show Begins on the Sidewalk

By S. Charles Lee, theater architect, sponsored by LA Conservancy. 7:30 p.m. at Woodbury University. Tickets: \$4 Conservancy members, \$5 others. Call 623-2489.

April 26

Survival Thru Design Revisited: Part II

Research and the architect: pragmatic lessons to be learned and applied in design

April

Calendar

today. Panel moderated by Marvin Malecha of Cal Poly Pomona, with Barry Wasserman, former state architect, and Patrick Sullivan of Cal Poly Pomona. 7:30 p.m. in Neutra Gallery, Suite 328, Pacific Design Center. Call Dion Neutra at 666-1806.

April 30

Tony Lumsden

Recent work. 7:30 p.m. in Gallery, Environmental Design, Cal Poly. Call (714) 598-4182.

May 3

On Photographing Architecture

By photographer Julius Shulman. 8 p.m. in Architecture 1102, UCLA. Call 206-1459.

Exhibitions

Through 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.

Through June

Neutra Architecture:**The View from the Inside**

Sponsored by LA/AIA and Institute for Survival Thru Design. Various installations demonstrate adaptability of Neutra space. Openings: April 9, Scandline; April 30, Knoll. Monday to Friday from 10 a.m. to 5 p.m., plus 5 to 8 p.m. after associated lectures, at Neutra Gallery, Suite 328, Pacific Design Center. Call Dion Neutra at 666-1806.

Classified

Miscellaneous

Preview Film Society. Discussion with film makers. Art gallery reception. \$1.66. (213) 850-5411.

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Wanted

Old (82, 83) Sweet's Catalog wanted. Good pay. (213) 653-4877.

Information

Monthly rate: \$1 per word with \$10 minimum. Any word or character separated by letter space counts as one word. Deadline: typed copy must be received in Chapter office by first of month before month of publication. In event that this deadline falls on weekend, typed copy must be received by last working day before first. 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.

April 9 to 14

Hidden Lines

Work of Eugene Kupper. Monday to Friday from 10 a.m. to 6 p.m., Saturdays from 11 a.m. to 3 p.m., in Harris 125, USC. Call 743-2723.

April 16 to May 4

Linee Occulte

Work of Eugene Kupper at School of Architecture and Urban Planning, UCLA. Call 825-6335.

Courses

Note. The following courses are sponsored by UCLA Extension. For further information, call 825-9061. *April 2 to May 7, Beaux Arts Architecture in LA*, \$185; *April 2 to June 11, Computer-Aided Design/Graphics*, \$500; *April 2 to June 11, Architectural Design of Retail Spaces*, \$185; *April 3 to June 11, Hotel Design*, \$185; *April 4 to May 30, Rendering and Perspective Principles for Interior Architecture*, \$135; *April 5 to May 10, Inside LA Architecture and Interiors*, \$135; *April 5 to June 14, History of LA Architecture*, \$185; *April 5 to June 14, Rapid Visualization and Communication*, \$185; *April 7, 8, and 14, Julius Shulman*, \$175; *April 14, Two Master Designers* with Tony Ducquette and Cliff May, \$175; *May 4, LA Between Olympiads* with Paul Gleye, \$50; *May 13, 20 and 27, Architectural Bike Tours of LA*, \$75.

April 28

Computers in the Small Office

With Alfred Kemper of Intergraph, Peter Martin of ARCAD, and Blake Mason, author, sponsored by Pasadena-Foothill/AIA. 8 a.m. to 1:30 p.m. at Parsons Co., Pasadena. Cost: \$30 AIA members, \$15 AIA associates, \$10 students, \$40 others. Call (818) 796-7601 from 9 a.m. to 1 p.m.

Other Events

April 7

Oral Histories of**UCLA and LA Art Community**

Colloquium sessions and banquet. 2 p.m. and 6:30 p.m., respectively, in Faculty Center, UCLA. Banquet: \$17. Call Rebecca Torres at 825-4932.

April 8

Neutra Day

City proclaims celebration of Neutra's 92nd birthday.

April 15

Neutra Home Tour

Sponsored by UCLA Art Council. 1 to 5 p.m. while visiting Lovell, Sten, Nesbitt, and Perkins houses. Ticket: \$10. Call 825-3264.

April 28

Women and Poverty:**Reversing the Trend**

Conference sponsored by Feminist Planners and Designers Group and Minority Association of Planners and Architects. 8:30 a.m. to 5 p.m. at School of Architecture and Urban Planning, UCLA. Call Elizabeth Casey at 673-3355 or 470-1190.

April 29

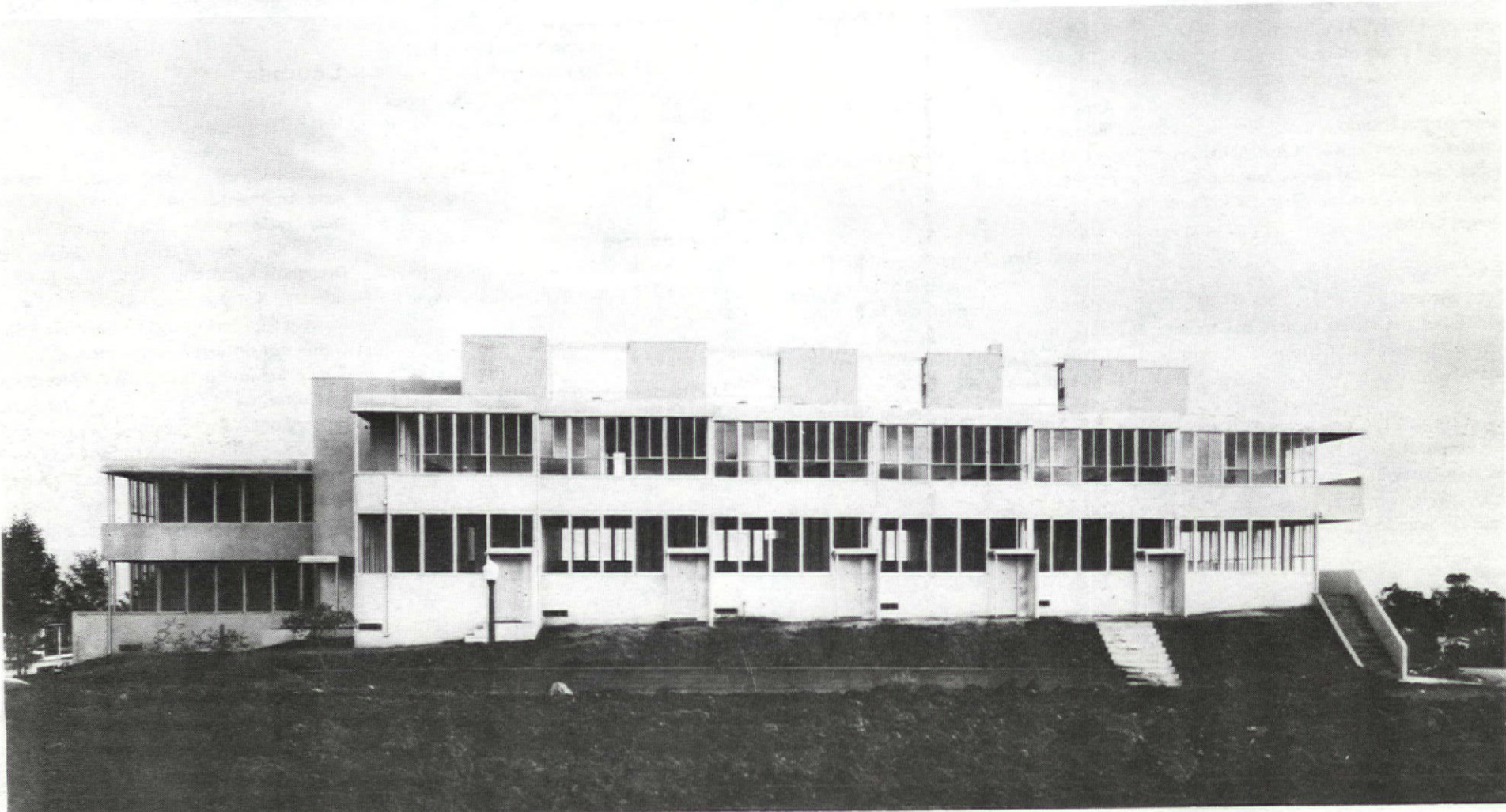
Streamline Moderne

Self-guided tour sponsored by LA Conservancy. Every half hour from 10 a.m. to 4 p.m., at various locations in Los Angeles. Tickets \$12. Reservations required by April 15. Call 623-2489.

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

Calendar

April



Landfair Apartments, Los Angeles, Richard Neutra. From the exhibition, "The Architecture of Richard Neutra: From International Style to California Modern."

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2 Olympic Arts Festival Making Sense With Design	3 Schoen Retrospective	4 Efrain Recinos Almost Architecture	5	6	7 Images on Tape Improbable LA
8 The Education of Neutra Neutra and Modernism	9 Neutral Medal Lecture Hidden Lines	10 Interiors by Architects	11 Hidden Lines	12	13	14
15 Ridge String Quartet Neutra Homes Tour	16 English Housing Linee Occulte	17	18 Fumihiko Maki	19	20	21
22	23 Eric Moss	24 Beyond the Studio	25 Baby Sitters IDP Orientation Rap Session WAL Tour	26 The Show Begins Survival Thru Design.	27	28 Women and Poverty Computers in Small Offices
29 Streamline Moderne	30 Tony Lumsden	31				