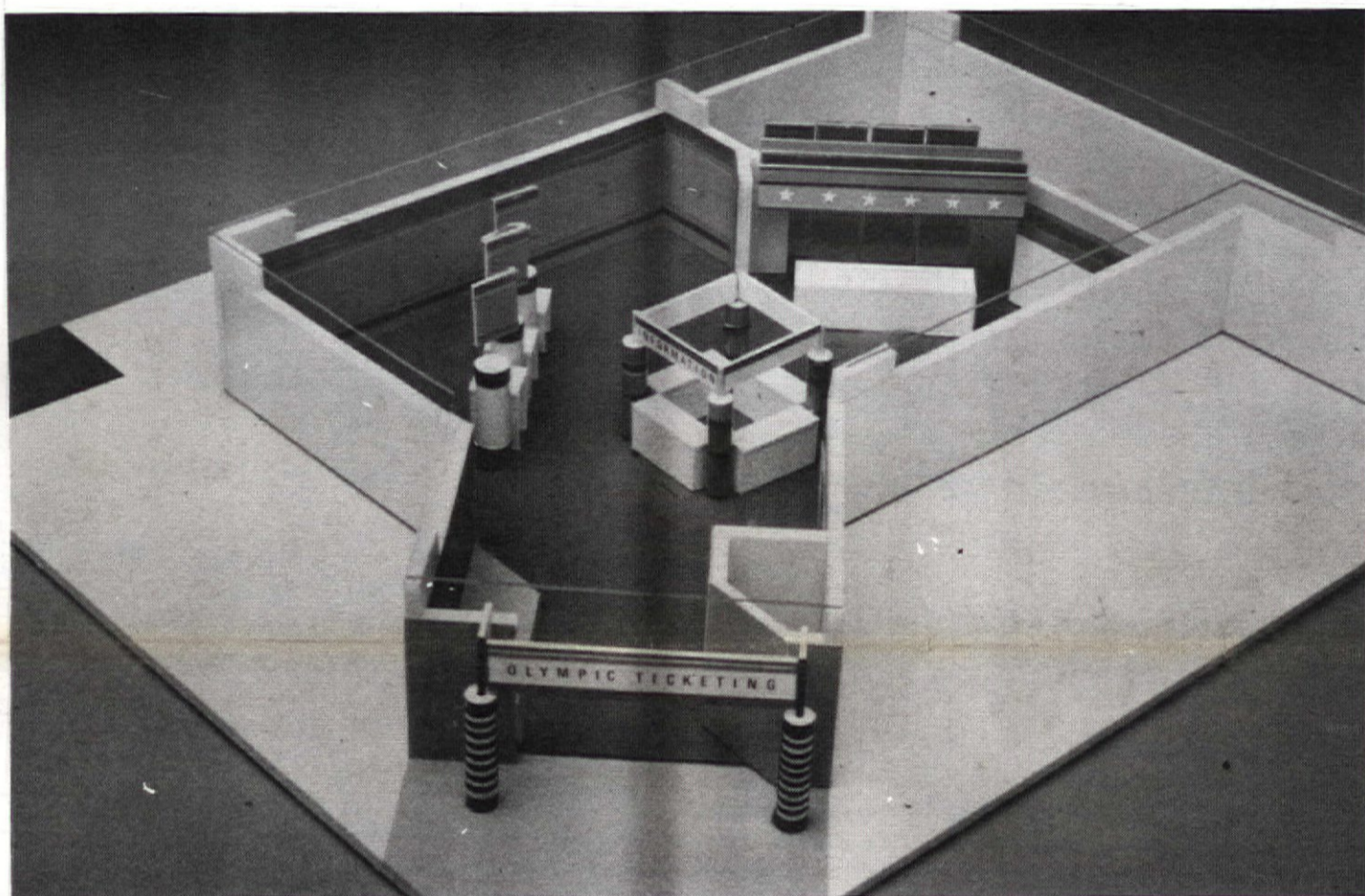


LA ARCHITECT

Inside This Issue: \$64,000 Question. Lesson in Photography. Acid Test. Colorado Place.

LA/AIA

Larry Klein Speaks to LA Chapter on June 19



Prototype model of Olympic ticket and information center.

PAUL SLAUGHTER

LA/AIA

1984 Design Awards

THE LOS ANGELES CHAPTER announces the requirements and schedule for the 1984 Design Awards Program, which will culminate in the awards presentation and public exhibition of the winning entries in October, 1984.

Eligibility. Any contracted work designed by an AIA architect meeting the following requirements is eligible: work designed by LA/AIA architects, constructed anywhere; work designed by architects from another Chapter, constructed within the boundaries of the Los Angeles Chapter. All constructed entries must have been completed since January 1, 1979, and cannot have previously received an LA/AIA award.

Entry Categories. There are nine categories in which awards will be considered, as follows: educational and religious facilities, residential facilities, governmental, public and medical facilities, recreational facilities, office and commercial facilities, urban design, interior architecture, research. Within each category, the following concerns will be

given consideration: design excellence, refinement and development, experimentation, historic restoration, renovation, environmental development, solar development. A separate category will be considered for architectural drawings and fantasies.

Submittal Requirements. For submittals of constructed work, the entrants shall provide one slide sheet of no more than 20 slides sufficient to illustrate the work. Minimum requirements are: slide of site plan, slide of floor plan or plans, slide of at least one section, slides of each exposed side of the building or improvement, slide showing the immediate environs of the building or improvement, slide of the interior, slide or slides of descriptive data. For remodeling and restoration work involving exterior alterations, slide of the same side before the alteration (unless evidence is submitted as to its unavailability). There also must be at least two 8x10 black and white photographs for possible press releases. For submittals in the architectural drawings and fantasies cate-

gory, the entrant may submit either slides or 8x10 prints. Winners will be required to submit original work for exhibition purposes at a later date.

Entry Form Closing Date and Fees.

A registration fee of \$55 for each submittal of constructed work and \$20 for each architectural drawing submittal must be paid at the time entry forms are mailed. The entry forms (enclosed with this issue) and fee must be postmarked no later than Friday, August 10, 1984. Checks or money orders should be made payable to LA/AIA.

Descriptive Data and Concealed Identification. Upon receipt of the entry form and fee, a data sheet and identification form will be sent. Since the jury will have several hundred entries to study, it is required that this data be stated concisely. Complete all information requested on the identification form and enclose it in an opaque, sealed envelope. Both the concealed identification and the descriptive data shall be clipped to the slide sheet.

Submittal Closing Date. Submittal packages must be in the Chapter office, Pacific Design Center, 8687 Melrose Av., Suite M-72, Los Angeles, Ca. 90069 no later than 2 p.m., Friday, September 28, 1984. No entry fees will be refunded for entries which do not materialize.

Raymond Kappe, FAIA
Chairman, Design Awards Committee

LARRY KLEIN, GRAPHIC DESIGN DIRECTOR for the Los Angeles Olympic Organizing Committee and the 1984 Olympic Games, will speak on "Who's Designing What for the Olympics" at the Tuesday, June 19, meeting of the LA Chapter at the Pacific Design Center. The meeting will start at 8 p.m. in the PDC Conference Center, Room 259. There is no charge for the meeting, but reservations are requested because of the center's limited seating capacity.

Klein, who was highly critical of the LAOOC's management of the graphics program in the January/February issue of *Communication Arts* and was subsequently hired by the committee, will review the history of LAOOC; explain how LAOOC has been financed and organized; talk about the design staff, how it operates and how it interfaces with architectural, environmental and graphic designers; describe the structure of the design management system; and present a slide show of models, sketches, graphics and built facilities.

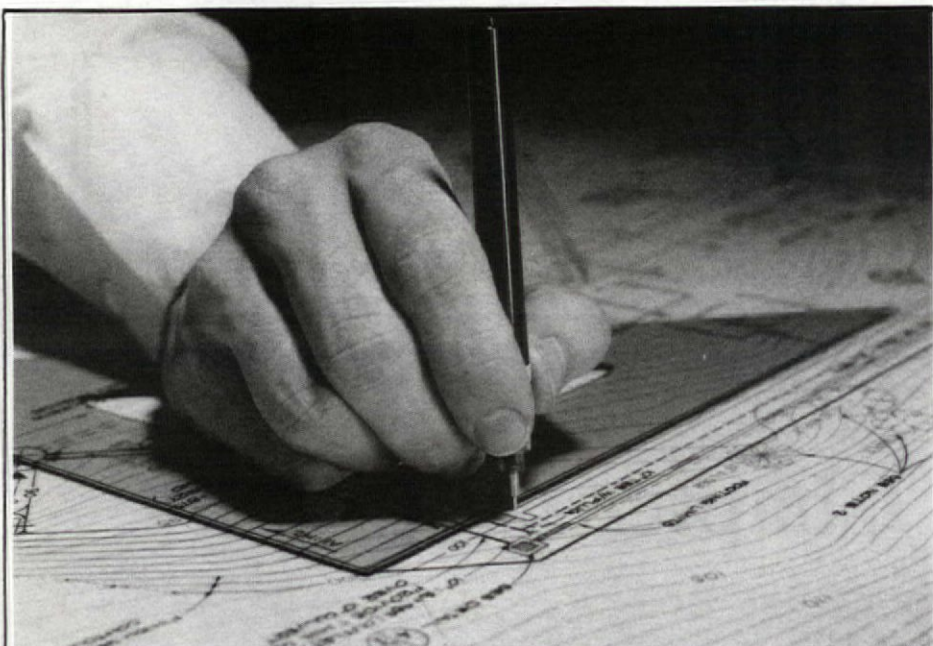
Klein is directing more than 300 projects for the LAOOC, including the design of 1984 Olympic medallions, games and Arts Festival tickets, ticket brochures, eight ticket offices, award and commemorative certificates, regional billboards, posters, manuals, more than 400 scoring forms, programs for the opening ceremonies, magazines, advertisements and newspaper magazine inserts, accreditation badges, a street flag and banner program, paper-goods packaging, and a daily results newspaper. The budget (as of 1/1/84) is approximately \$6 million for print graphics and \$2 million for street decoration.

Klein, a contributing editor to both *Communication Arts* and *Design Firm Management*, writes extensively on design matters. He is currently writing a book on exhibition design that will be published by *Communication Arts* this year.

For 10 years, Klein headed Larry Klein & Associates, a planning, architectural and design group. He designed large exhibition pavilions and retail stores as well as graphic identity and signage systems for institutions, communities, shopping malls and recreational facilities.

Bright & Associates of Los Angeles hired Klein in 1979 as senior vice-president/design. He was in charge of three-dimensional design, such as signage, exhibits and environmental projects.

A recipient of numerous design awards, his work has appeared in many publications during the past 20 years. He has taught design at the University of Illinois, Circle Campus, and has lectured at other colleges and universities. Klein was vice-president and regional director of the American Institute of Graphic Arts and a member of the organizing committee for the 1978 International Congress of Graphic Design Organizations.



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Both have lived and studied in Mexico. They have toured Mexico extensively for the past 26 years, in addition to lecturing and teaching at educational institutions in both Mexico and the U.S. on subjects relating to Mexican culture.

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Opinion by Regula Campbell

The \$64,000 Question

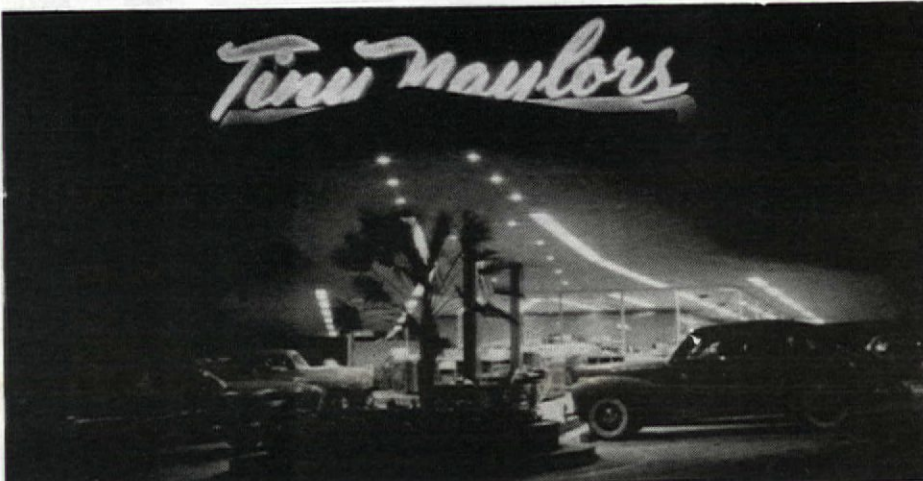
THE IMPRESSIONS WE HAVE OF BUILDINGS may be fleeting, but my recollection of Tiny Naylor's (1950, Hollywood) persists from my childhood. It was formed in the front seat of my grandmother's 1953 convertible. Bathed in the hazy, amber glow of the canopy roof's downlights, serenaded by Hit Parade tunes drifting from other diners' vehicles, enveloped by the supple voluptuousness and the musky fragrance of the red leather upholstery, we would dine in al fresco delight.

Drive-ins provided the ideal setting to both enjoy the luxurious interiors of those spacious cars (the glove compartment doors came with built-in depressions to fit your soda glass) and to show them off to their best advantage. The great rocket-shaped roof of Tiny Naylor's sweeps over the service, grill and indoor counter spaces and on out above

to donate the building to the Los Angeles Conservancy. The Conservancy would like to act as a go-between and deed the structure, with some restrictions concerning remodeling and re-use, to someone who has the land and money to move it.

Perhaps, in some never-never land where the Fifties still lives, Tiny Naylor's can again function as designed. This writer, for one, would hate to see it in that strange morgue for architecture we locally call Heritage Square. The cost of relocation is \$64,000; the clock is ticking. If you can help, please call the Conservancy at (213) 623-2489.

Regula Campbell is a partner in the firm, Campbell and Campbell. Her guidebook, *The City Observed: Los Angeles*, co-authored with Charles Moore and Peter Becker, will be published later this month.



the rows of cars on display in front. The floor-to-ceiling wraparound glazing of the cafe allows unobstructed views of customers inside and automobiles outside. A bevy of spotlights recessed into the ceiling sends shafts of light glimmering along the cars' shiny enameled curves.

Tiny Naylor's architect, Douglas Honnold, was apparently inspired by the same aerospace fever that captured the imaginations of the Detroit automotive designers. At night, the intensity of light bouncing between Tiny Naylor's roof overhang and the pavement made the scene resemble a science fiction film. It should be noted, that, while the effect is one of state-of-the-art or even futuristic technologies, the actual construction of the soaring soffit was strictly stucco over chicken wire.

As a strip sign, the building possesses a distinctive, swooping purity. The light-colored flying roof set in the dark asphalt ground of the parking lot serves as a beacon to potential customers traveling the roadways. Angled toward the intersection, the design manages to address both La Brea and Sunset Boulevards, in all four directions. The single free-floating gesture in contrast to the haphazard jumble of the strip, clearly reads from blocks away.

Unfortunately, in the 1970s and 80s, the popularity of drive-ins waned, their place usurped by the newer drive-thrus. Communal dining in cars was *passé*, replaced by walkie-talkie menus and the dubious privilege of scuttling off into the sunset with your burgers and fries. Tiny Naylor's no longer serves customers in cars and his corner is going to be developed for more intensive use.

Medvin/Norris, the co-developers of the property, are sensitive to the plight of one of Los Angeles' last drive-ins and have offered

LA ARCHITECT

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Briefly Noted

Getty List Narrowed

THE SELECTION OF AN ARCHITECT TO design the J. Paul Getty Fine Arts Center in west Los Angeles has been narrowed to three candidates: **Fumihiko Maki**, Tokyo; **Richard Meier**, New York; and **James Stirling**, London. The Getty Trust will now begin a period of intense review of the three candidates and their work, including site visits to various buildings, discussions with clients, and in-depth interviews with the architects both in Los Angeles and at their respective offices. It is expected that this process will take a number of months and that the final selection will not be made before late fall at the earliest.

Lutah Maria Riggs

One of California's preeminent architects, Lutah Maria Riggs, FAIA died on March 8, at the age of 87 in Santa Barbara. Miss Riggs was a dominant influence in Santa Barbara, not only in architecture but equally in planning and historic preservation. She was one of the first women to graduate in architecture from the University of California (1919), to obtain a license to practice architecture (1928), to be a member of the State of California Board of Architectural Examiners, and to be made a Fellow of the American Institute of Architects (1960).

In 1921, Miss Riggs entered the office of the Santa Barbara architect, George Washington Smith. She remained with him as his chief designer until his death in 1930, when she succeeded to his practice. In 1939, she joined the landscape architect, A. E. Hanson, as a consulting architect for Rolling Hills. During the Second World War, she designed sets for Metro-Goldwyn-Mayer Studios in Culver City. Between 1945 and 1951, she was associated in Santa Barbara with Arvin B. Shaw, III. In 1951, she resumed her own individual practice which she continued until her retirement in 1981.

In the 1920s, she worked with George Washington Smith on a number of important designs including the Lobero Theatre, Santa Barbara, 1922-24; the Crematorium at the Santa Barbara Cemetery 1924-25; as well as numerous villas and residences built throughout California and as far distant as Texas and New York. Her best known work of the 1930s was the Baron Max Von Rosenberg house, Montecito, 1938; in the post-World-War-II years, her work included the Alice Erving house, Montecito, 1951; two houses for Wright S. Ludington, Montecito, 1955 and 1973; and the Vedanta Temple, Montecito, 1955. One of her largest projects of the 1960s was the extensive and elaborate formal garden developed by Daniel Donahue for the Villa San Giuseppe, Los Angeles.

In the 1970s, her accomplishment as one of America's great architectural renderers of the 1920s was presented in a number of exhibitions and publications including the exhibition, *200 Years of American Architectural Drawing*, organized by the Architectural League of New York and the American Federation of Art. Plans are now under way to present a full scale exhibition of her drawings, designs and architecture, in Santa Barbara in 1985.

David Gebhard

Mr. Gebhard is Professor of Art History at UC Santa Barbara.

Call for Papers

A call for papers on the topics of recycling industrial, railroad and riverfront land has been announced for the Urban Design Forum of the Sixth International Conference on Urban Design. Deadline for submission of abstracts is June 29. The conference, whose theme is "Urban Design in the Context of a Changing Economy," will convene in Pittsburgh, September 19-22, 1984. The program will explore new approaches to redevelopment of industrial, railroad and riverfront land, through a series of daytime workshops and an evening urban design forum. Abstracts of no more than 500 words should be submitted no later than June 29 to the Institute for Urban Design, Main PO Box 105, Purchase, NY 10577. Accepted papers will be published in *Proceedings*.



Above Banner proposal by Bill Hood

L.A. Architect

Above Banner proposal by Ted Wu, AIA Below Banner proposal by Carr & Associates

LA-ARCHITECT.

PUBLISHED BY THE LOS ANGELES CHAPTER AIA, INCORPORATING SCAN
INSIDE: BANNER PRIZE WINNERS, PAGE 2. CARR AND ASSOCIATES
PROFILE, PAGE 3. SUMMER CALENDAR, PAGE 10.

Banner Competition

LA ARCHITECT is pleased to announce the winners of its banner competition. The decision was made by jurors John Mutlow, Lester Wertheimer, Robert Tyler and Barbara Goldstein. First Prize was awarded to Bill Hood of Richmond Rossi Montgomery, Second Prize to Ted Wu, AIA, and Third Prize to Carr & Associates.

Fulbright Faculty

Susanna Hecht, an assistant professor at UCLA's Graduate School of Architecture and Urban Planning, has won a Fulbright grant to carry out research in Brazil. Hecht specializes in problems and issues related to rural development in the Third World.

Arts Park

The San Fernando Valley Cultural Foundation has announced the hiring of **Skidmore, Owings & Merrill** to create a master site plan for Arts Park LA, a multi-purpose facility to be developed on a 60-acre site in the Sepulveda Basin, near the San Diego and Ventura freeway intersection. Arts Park LA will feature a 2,500-seat theatre, two outdoor performance plazas, a 20-acre landscaped lagoon, indoor and outdoor work and exhibit spaces for artists, a multi-media

center, and classrooms for workshops. The San Fernando Valley Cultural Foundation is an organization formed for the purpose of developing major arts facilities on two valley sites, Arts Park L.A. and the Valley Cultural Center-Warner Park in Woodland Hills.

Legislative Alert

The proposed California 1984-85 budget seriously jeopardizes the State Office of Historic Preservation. The Governor directed all departments to reduce personnel by 3% in the 1984-85 budget, but Director Bill Briner of the State Parks and Recreation Department has targeted the State Office for a 27% reduction in staff, six of its 22 positions. Such a cut would cripple the State Office's ability to award federal grants for local projects; review and process National Register nominations; certify historic rehab projects seeking federal tax benefits; review environmental documents on historic resources; review local historic preservation programs for certification.

Write your state legislators and the governor today, during the early budget process when your voice is most likely to be heard. Ask your legislators to request full funding for the State Office of Historic Preservation at the current level (above \$300,000) so that

ture Prize was established in 1979 to reward a creative endeavor not honored by the Nobel Prizes.

Olympic Architecture

"Architecture of the Modern Olympiad: 1896 to the Present" will go on view July 15 to September 1 in the Helen Lindhurst Architecture Gallery at the University of Southern California. The exhibition was coordinated by Professor Ed Niles. The exhibition will feature photographs and architectural drawings of Olympic facilities constructed by host cities around the world since 1896—the year the modern games began.

The exhibition, sponsored by the School of Architecture, has been underwritten by the university from a special fund for Olympics-related events. Gallery hours are 10 a.m. to 4 p.m., Monday through Friday. Admission is free. For more information, call the School of Architecture at (213) 743-2723.

Earth Architecture

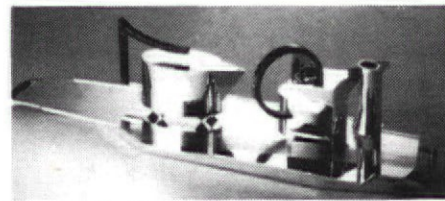
Earth Architecture workshops and lectures continue as **Nader Khalili, AIA**, travels to North Dakota, New Mexico, Mexico, Colorado and California. Mr. Khalili, an internationally known architect, creates living environments with earth, water, air and fire using simple techniques which can be learned by anyone. The workshop is designed for architects, artists, ceramists, builders, students and those with general interests in the philosophy and techniques of designing and constructing adobe structures. It includes instruction on the new system of firing and glazing buildings once they are completed. Direct further questions to Rose Marie Rabin at SCI-ARC, (213) 829-3482.

Tours

Japan. A tour of Japanese gardens, architecture and townscapes will be led in fall 1984 by Berkeley landscape architect **Ron Herman**. It offers a culturally oriented look at 1,000 years of design evolution, focusing on the ancient capital of Kyoto and its environs. The tour is from November 1 to 19. For a free brochure or information, please write or call Kiyoko Ishimoto, Ishimoto Tours, 209 Post St., Suite 702, San Francisco, Ca. 94108, (415) 781-4350.

Britain. An 18-day study tour of England, Scotland and Wales is scheduled for September 15 to October 3, 1984. Planned for landscape architects, architects, urban planners and interior designers, the study tour program will focus on classical structures and their environments. Enrollment is limited and early registration advised. For brochure and costs, contact Gert Lederer, 4852 Paseo de Vega, Irvine, Ca. 92715, (714) 752-6567.

Errata



Hans Hollein



Oscar Tusquets

The captions for two of the architect's tea sets in the May issue, "Architecture in Silver," were transposed. The photos with their correct captions are pictured here.

the economic, social and historic preservation benefits of the programs it assists may continue; contact the following colleagues with this 1984-85 funding request: Senator Robert Presley, Chair, Finance Subcommittee #4, Resources and Criminal Justice, and Assembly Member Jim Costa, Chair, Assembly Ways and Means Subcommittee #3, Resources and Transportation; monitor this item as the budget process continues; respond to your letter and keep you informed. Address all legislators and the Governor at the State Capitol, Sacramento, Ca. 95814.

Ford Chair

Charles Moore has been appointed to hold the O'Neil Ford Centennial Chair in Architecture at The University of Texas (UT) at Austin. He will assume duties at UT Austin beginning in September. His responsibilities will include instruction in design and design theory to post-professional graduate students.

Pritzker Prize

Richard Meier has been named the 1984 Laureate of the Pritzker Architecture Prize. He is the sixth architect in the world to be so honored. Consisting of a \$100,000 tax-free grant and a bronze sculpture by Henry Moore, the international Pritzker Architec-

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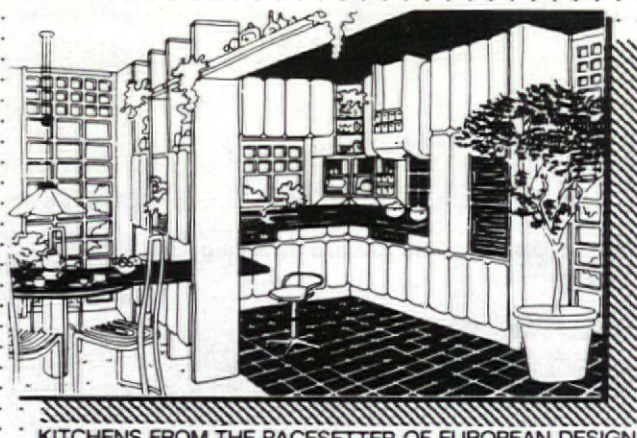
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Review by Morris Newman

The Acid Test

FOURTEEN YEARS AFTER HIS DEATH, two local shows dispute the relevance of Richard Neutra's achievement. The first, the well-publicized MOMA show curated by Professor Thomas Hines and Arthur Drexler, depicts Neutra as an architect who lived long enough to see his powers fail and the ideals of this generation fall into disrepute. A "counter-exhibit," organized by Neutra's son Dion, argues that an architecture attuned to the human body and the natural world remains viable.

Now at UCLA's Wight Gallery, the MOMA show follows the argument of Hines' recent book, *Richard Neutra and the Search for Modern Architecture*. Hines traces the elder Neutra's transition from a young modernist firebrand of the 1920s into the boring old ideologue of the 60s. "As with most practitioners of any art," writes Hines, "the quality of his work following the peak period had fallen off and became less consistent. . . ."

Hines parallels Neutra's career with the career of modern architecture; radical and idealist beginnings decline into formula and *anomie*. "At its late modernist best and its mediocre worst," continues Hines, "Neutra's work of the 1950s and 60s reflected the same anxieties, both consciously and unconsciously, that vexed Walter Gropius and other modernists of that generation."

Since Hines identifies Neutra with Modernism, the MOMA exhibit emphasizes Neutra's work as a sculptor of cubic spaces. He is portrayed as primarily a plastic artist whose inspiration slowly waned when the red sun of Modernism sank beneath the horizon. Interiors are of second importance in this show, and surprisingly few plans are seen.

Dion Neutra takes issue with the MOMA show. He objects to the "tendency to relegate these buildings to a (purely) historic context . . . as if they had been destroyed by cataclysm, and now wholly of the past." The younger Neutra also dislikes the fact that the houses have been treated purely as sculpture, and he is distressed by photographs of the Lovell house, for instance, that stress its resemblances to the "white buildings" of Modernism, with their barren walls and sharp edges.

In response to the MOMA show, Dion Neutra presents the Neutra canon in the light of the Neutra doctrine. An architect in his own right, he is a keeper of the flame of "bio-realism," a design philosophy that centers on the quality of life inside the house. The primacy of interior spaces, so often vaunted in philosophies of modern design, are nowhere more honored in practice than in Neutra's houses. "Bio-realism" requires design with awareness of the senses and of human physiology, as well as sensitivity to landscape.

The most intriguing feature of Dion's exhibit are mock interiors, "representative" of Neutra homes. (He planned four different mock-ups at different times during the life of the show.) During our visit, a black leather Herman Miller couch faced a fireplace of white-painted brick. A red chair by Charles Eames sat beneath a pyramidal Noguchi paper lantern. Behind narrow venetian blinds, an electric fountain buzzed and shot its jet of water against a background photograph of the mountains.

The mock-ups expose the ironies innate in

any attempt to replicate environmental architecture in a walled-in, temporary exhibit. In the absence of human use and living landscape, decorator objects become the subject of undue fascination.

The rest of Dion Neutra's exhibit, however, leaves much to be desired. He has included too many words (including photo-enlargements of his own prefaces to Richard Neutra's books); too many ideas are randomly cited. The result is confusion and redundancy.

Worst of all, the exhibit has been shabbily mounted. Even within the limitations imposed by a slender budget, the show is unworthy of either Neutra. The signage is crooked. Some photographs pucker as a result of incompetent dry-mounting. Sheets of text, photographed from type-written pages, are blurred or underexposed. In short, it's an embarrassing production.

However, the real problem with *both* exhibits is that Neutra's architecture does not translate well into two dimensions. He was not a maker of "paper architecture;" his work is sensuous and tactile. Neutra's genius for siting is another quality that is lost in the exhibitions. He concerned himself with the sight of surrounding landscape, using windows and walls as "view-finders."

The Neutra House Tour of April 15, which sent observers shuttling between Pasadena and the Pacific Coast Highway, made the best case for Neutra and for "bio-realism." The houses were fresh and timeless; they did not seem like period pieces. The later houses—rather than the famous Lovell house of 1929—arguably improve in quality as living environments, even though as sculpture they grow less and less daring. But the criterion of "livability" as Neutra himself thought, is the acid test of architecture, and the outcome is decided by human experience far away from snapping shutters and grinding axes.

Morris Newman is a contributor to LA ARCHITECT.

LADA

Murray Feldman, executive director of Pacific Design Center, has announced the formation of the Los Angeles Design Alliance (LADA). This organization developed as a result of meetings with prominent members of the architectural, design, commerce, education, manufacturing, fine arts, theater, film and public communities who now make up the LADA Board of Governors. The goal is the creation of a design conference of international stature that relates all of these disciplines.

The executive committee, of which Feldman is chairman, consists of Edgardo Contini, President, Urban Innovations Group; Ray Eames; James Goodwin, Director of Public Relations, PDC; Eudora Moore; Harry Newman, AIA; Paul Prejza, principal, Sussman-Prejza Associates; Jerry Rosen, president, Wall-Pride; Judi Skalsky, principal, Skalsky & Bates; Milton Swimmer, president, Swimmer, Cole, Martinez, Curtis; Timothy Walker, president, Walker & Associates. This committee's immediate objective is to produce its first conference during West Week 1985, March 28, 29 and 30.

Richard Neutra by Julius Shulman

A Lesson in Photography

On my return home from seven years at UCLA and UC Berkeley, with only a job in the Forest Service as a possible prospect, I met a young draftsman from the office of Richard Neutra. One Sunday morning he took me to see Neutra's recently completed Kun house, above Hollywood Boulevard and Fairfax. I took several photographs with my vest-pocket Kodak camera, and a week later my friend showed them to the architect. Neutra asked if he could buy the photographs, and if I would like to meet him. With a "yes" to both queries, almost a half-century career in photography was launched!

Our first meeting resulted in an invitation to photograph other Neutra houses. Neutra showed me the location of Soriano's first project on a hill overlooking Silverlake, and introduced me to Schindler, Ain, Davidson and Harris. In 1936 and '37 these were only names to me; I had not met any architects before.

I worked side by side with Neutra and complied with his specific "put the camera here" requests (or demands) from the outset. What resulted was a two-fold achievement; I learned about design composition, and Neutra accumulated volumes of photographic statements. During the ensuing years we struck a middle ground of observation and rapport. I learned more about the role of the



Neutra in his garden.

JULIUS SHULMAN

camera, and by 1938 I graduated to a 4x5 view camera. Design interpretation became almost a natural visual practice.

By the late 1940s, after the formative years of delving into each other's observations and feelings about design expression, Neutra and I attained a beautifully functioning photographic procedure. We could produce not only large numbers of compositions in a day but, more important, each statement was specific; we did not repeat ourselves. It was a gratifying and rewarding experience for us both!

Our efforts resulted in a veritable flood of publication in architectural books and magazines. I firmly believe that this was because each photograph delivered a positive and informative message, with great graphic impact. I know of no other architect who worked toward attaining such a record of his work. As a photographer, I was fortunate to have had such an education.

Neutra with colleagues in his office.



JULIUS SHULMAN

Neutra and Shulman at the Tremaine house, ca. 1950.



DON HIGGINS



Colorado Boulevard facade.

Addition By Anthony Bell

LAST YEAR, WELTON BECKET ASSOCIATES celebrated its 50th year in business. WBA is now one of the country's largest firms and is recognized as a major architectural standard bearer to organizations of magnitude and power. Among its clients number many of the Fortune 500 industrials, major department stores, hotel chains, cities, and the People's Republic of China, for which Becket designed China's largest building, the 1007-room Great Wall Hotel. An effective corporation must look beyond politics to satisfy its goals and Becket has shown its willingness to build in climates as diverse as Jeddah, Saudi Arabia, or Seoul, Korea, or Moscow or Disney World. Master planners as well as architects, Becket was responsible for the plan of 260-acre Century City. It has produced master plans for 230 acres of mixed use in Newport, New Jersey, facing the New York City skyline, and for a luxury resort with at least 15 major hotels on an island off the coast of South Korea. Finally, there is Playa Vista; Becket is planning this 926-acre, mixed-use development just south of Marina del Rey on very prime West Los Angeles territory.

Becket is not just Becket; Welton and his original partner, Walter Wurdeman, generated a multitude. At the top there is the Becket Group, the entity run by MacDonald Becket, chairman of the board, and, until his recent resignation, N. David O'Malley, president, an architect who emphasizes his design background. Controlled by this holding company are Welton Becket Associates, the architects, directed by the above-mentioned pair; Becket International, worldwide architectural planning and engineering; Becket Construction Administrators; and Becket Investment Corporation, which allows Becket to hire Becket—the architect as developer on a grand scale. O'Malley suggests that this arrangement allows the architect a kind of design control impossible when one is not the client. It seems that the reverse must be investigated; is this a situation where the developer has the architect under his thumb?

RECENTLY, BECKET DESIGNED AND DEVELOPED a corporate headquarters for itself, Colorado Place, which will be, when complete, a \$200-million, mixed-use complex in Santa Monica. The site comprises 15 acres bounded by Colorado, Broadway, Twenty-Sixth, and Cloverfield. The

Mr. Bell is a graduate of SCI-ARC, working at Morphosis.

southern half, phase one, has been completed and the construction of the remainder, phase two, is scheduled to commence this fall.

Phase one contains office space and a 45,000-square-foot, mall-like area called the Market, which will contain high-end shops and services: a patisserie and a charcuterie; places to buy wine, cheese, spices and coffee; cafes and restaurants; travel agencies, banks and flower shops. Cutters, a keystone restaurant in the Market, is already operating. The offices will be occupied by two major tenants in addition to Becket itself: System Development Corporation (SDC), a very large computer technology company, and Tosco Corporation, a giant, independent oil refiner.

Phase two will complete the Central Plaza ("designed after the piazzas of Florence and Rome and the sidewalk cafes of Nice," according to Becket) and add a park in the northeast corner, a 392-room luxury hotel, more office, retail and restaurant space, a health club and child care facilities. Beneath the entire complex there will be parking for 3500 cars; the full development will constitute 1,000,000 square feet. Becket Investment Corporation is the developer and, as the managing partner in Colorado Place Ltd., the owner of a controlling interest in the complex.

Becket, which had previously been headquartered in Century City, purchased some of the Santa Monica land outright and came to an accommodation with the owner of the rest, the Kranz family, which became the other partner in Colorado Place Ltd. By early 1981, Becket had committed a substantial sum to the project and was beginning construction when disaster struck in the form of a newly elected Santa Monica city council. "Leftist," "populist," "radical," against landlords and for renters, the council, responding to the mandate of an electorate with mixed incomes and nowhere to go, placed a moratorium on the construction of commercial projects in the city.

Becket sought exemption from the moratorium. The site was a sea of mud; \$7,000,000 had been spent; the delay could ruin the project; a potential tenant like SDC would consider leaving the city, taking 400 jobs with it, if no space could be found. The council negotiated. If the developer gave the city certain concessions, the moratorium would be lifted; otherwise, no dice. The battle grew acrimonious. O'Malley accused the city of "legal extortion" on national television. Six months later, in October of 1981, an accommodation was reached.

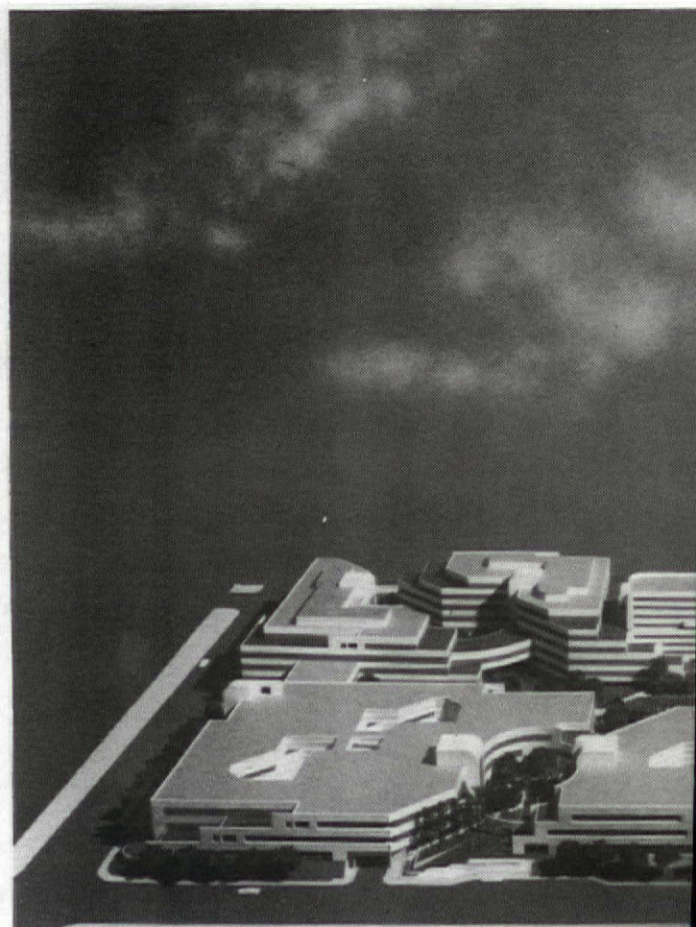
The development agreement between

Becket and Santa Monica was a landmark of sorts, examined all over the country as a model of quid pro quo between private and public forces. What did it cover? Briefly, the developer agreed to give the city 100 units of affordable housing in other parts of the city. On the site, a park would be added, facing the residential neighborhood to the east. Additionally, Becket agreed to bear the cost of upgrading the traffic control facilities in the immediate vicinity. They would provide some job training; incorporate additional energy conservation systems in the design; provide a child care center; sponsor public concerts; arrange for buskers in the Plaza. In exchange for all this the developer would be allowed to try to make a great deal of money in the city of Santa Monica.

Approaching the middle of 1984, phase one is complete; tenants are moving in. Phase two is not in jeopardy, in spite of a minor skirmish with the city over whether or not Santa Monica should seek a \$10 million UDAG grant to loan the project. Cost overruns, says O'Malley, which were in part caused by the moratorium, necessitate the loan. Becket is short of the \$123 million it needs to complete the project. The present council, however, is favorable; the project will be completed.

HOW IS IT TURNING OUT? CAN WE speculate about how the developer's concessions will benefit the city? Where does public space end and private space begin in a project of this sort? Is there a successful marriage between developer and architect? How did the architect perceive and respond to the context, the street? How about the street within?

The development agreement was based on difficult negotiation and its outcome was unquestionably positive. Its compromises are indicative of changes occurring in our society concerning the nature of public space and the role of the private sector, more accurately, the corporate sector, in providing services traditionally orchestrated by local government. Becket provides a park, street



Model of Colorado Place at the completion of phase two.

Colorado

performers in the plaza, free concerts, and, in fact, the street itself. In what sense is this facility truly public? The performers are hired by Becket; presumably, the less savory members of that class, who might very well perform on the beach in Venice, would not be hired here. The park is free to all, that is all who are not turned away by Becket's discrete, blue-sweatered security force. This is not to suggest that there is a repressive authority at work; in all likelihood it will be as charming and harmless as Disneyland.

But there is an important social principle in question. If this space is, in any sense, public, and the concessions were made to the city with the implication that they were, then perhaps the laws which govern its use must be public laws, not corporate decisions. Elsewhere in the country, groups are now using



Promenade along side park facade.



o Place

the courts to determine whether or not shopping malls, with their contained "public" streets, can prevent free passage or public assembly. Can a person at Colorado Place seek to have petitions signed or pass out leaflets?

Colorado Place addresses the city most directly by its physical presence. The development stands like an island awash in Santa Monica's semi-urban sea. To the food reviewer for the *Herald-Examiner*, it appeared to be "some sort of future world, where all the buildings are megalopolitan in size, encompassing acres in one fell swoop, and where there's a law against being on the streets." This was in spite of the fact that phase one is only three stories high, and that the buildings along Colorado Avenue are broken by two substantial entry courts

which lead to the Central Plaza.

Lou Naidorf, the project designer, introduced these entry courts into the 960-foot-long Colorado Street elevation, yet MacDonald Becket's desire for a unifying consistency prevailed. Its identity, its "placeness," perhaps its marketability, all depended upon its ability to have a trademark, a singleness of purpose; Colorado Place "promises to set new directions for the corporate workplace." So the three buildings blend into one long facade on Colorado Street, which has the odd effect of making three buildings look like one building. "It is a place, not a building as an object," says O'Malley, yet the reverse is true, so much so that the cold, abstract, modernist objectness of the project was kept too pure or rarified to even allow major corporate signage elements for the tenants, Tosco and SDC.

Naidorf speaks engagingly about designing to human scale and creating the complexity of the street which we have all learned to love. Indeed, the project signals these fine intentions throughout its internalized street system. There is frequent alternation of solid and void; the scale of the full elevation is repeatedly broken by terraces and intrusions from the office structures into the plaza. The language varies from fully flowing open space, to the twisting complexity of the entries, to the formal enclosure of the atria.

Although this complex defines its own internal space effectively, it can hardly be said to do the same for the surrounding neighborhood. When asked, the city of Santa Monica revealed no plan for the future development of the semi-industrial area and, as O'Malley argues, the development did well to confront the stable residential community to the east with the park. The fact that the park will be raised upon a substantial plinth is not an attempt to isolate it. Rather, it is a response to potential flood conditions.

However, the project makes no major attempt to define the surrounding street. There is no retail on the edge, for example; there is just the berm and the hard edge of the building. One argument in defense of this choice is



Entry court.

that there is only a nondescript industrial neighborhood surrounding the development; how can you respond to a context that is not there? Naidorf points out an additional reason for pushing the full-height massing of the buildings to the perimeter. If the interior facades were carved, stepped and modulated to support the interior street, the mass had to be pushed toward the outside edge to maximize the rentable area. If the success of the perimeter can be questioned on the basis of its designers' explicit choices, the effectiveness of the interior must be looked at in spite of the enlightened design attitudes which guided its evolution. The image of the city, admittedly contrived, is perhaps too benign. There is a vigor missing which is present on the real street.

The structure of Colorado Place is moment-frame construction with a precast concrete skin. Precast was chosen not for its economy, says Naidorf (there were an extremely large number of forms used for a precast system), but for its image. Precast forms are at their best when, although the repertory of forms is small, the variation is large; when flat panels, for example, are separated by volumetric forms. The pre-cast at Colorado Place, however, seems to speak a language other than concrete; unfortunately, it is that of stucco.

The panels appear to be a part of a continuous ribbon cut by shallow reveals. These joints seem more like plaster screeds than separators of strong elements. The texture and color also are not strong indicators of concrete. Why did this linguistic confusion occur? The design, like other aspects of the development, seems to be reductionist; perhaps the typical attitude of a developer, responsive to what the marketing people thought would please the yuppies, overwhelmed the best intentions of the architect.

The parking levels by themselves form a powerful and effective structure; the attitude toward the garage is laudatory and strong. How often, accepting the premise that the primary entrance is via the automobile, does the design of a building admit the truth and treat that entry with respect? During the day the sunlight penetrates to the lower levels both at the perimeter and down the palm-tree wells which clearly signify the points of entry to the elevator and the building above. There is no closed-in feeling—the locus for automobiles has to breathe—yet the garage is space-defining, orderly and dynamic. The pretense, sponsored by the developer's ethic, of lofty but devalued ideas, has not penetrated these depths. This is more like steel-cut oats and less like pabulum.

COLORADO PLACE IS AN EXAMPLE OF the Rouse development attitude applied to the suburb. It is not surprising that many at Becket, including O'Malley, are Rouse graduates. If you were suddenly lifted from the center of the Market at Colorado Place and transported magically to the center of the "revitalized" Faneuil Hall Market in Boston, you would hardly notice the difference. This in fact points to one of the major criticisms of the corporate developer idiom; it's all the same. Regional eccentricity is all but gone; Individuality succumbed to the notion of the minimum sellable design.

Colorado Place is the product of architects who came of age in mid-century America, in the wake of Modernist idealism. Their desire to incarnate the image of the humanist, utopian city is both well-meaning and partially successful. Colorado Place is better than the majority of comparable developments because it was conceived and built by men of sensitivity, in whom the mercenary developer and the socially responsible architect engaged in a warm, productive struggle. A project like this should encourage architects to be developers; the faults lie in misunderstanding the cold, abstract nature of the Modernist idiom and its ultimate incompatibility with a humanist ethic.

Data

Project. Colorado Place

Architect. Welton Becket Associates

Client. Becket Investment Corporation, developer; Colorado Place Limited, owner.

Site. 15 acres in Santa Monica, being developed in two phases.

Program. A multipurpose development providing office space, luxury hotel, restaurants, retail space, health club, private park, and child-care facility in 1,000,000 square feet.

Consultants. Tishman Construction, phase one construction manager; POD, landscape architect; Erkel-Greenfield and Associates, structural engineer; Rogoway/Borkovetz Associates, civil; Paul S. Veneklasen and Associates, acoustics; Lerch, Bates and Associates, vertical transportation; International Parking Design, parking; Robert Crommelin and Associates, traffic/transportation; CHA Design, lighting.

Construction. Moment-resisting structural steel frame, skin of textured precast concrete and solar glass. Parking uses reinforced concrete.

Cost. \$105 million.



Associates/SCAN

1984 Member Survey

IN MARCH, THE ASSOCIATES BOARD decided to launch an investigation into the views and experiences in architecture of local Associate members. The questionnaire contained sections such as personal data, employment data, goals, type of professional affiliations and a more complex section on views and experiences. Out of the 208 Associate members, 15% responded and participated in the survey. We tabulated the results and our findings are as follows.

Personal Data. 84% are male, 16% female; 76% are between 21 and 30 years old, 24% are over 30 years old; 60% received their first degree in architecture between 1980 and 1984, 40% received their degree between 1970 and 1980; 48% have a bachelor of science in architecture degree, 36% a bachelor of architecture and 16% have a master of architecture.

Employment Data. 68% are employed in architectural firms; 12% are self-employed; 10% are in planning firms; 5% are in interior design; 3% are in the government; 2% are in landscape architecture firms; 1% are in graphics.

Salary range. 36% earn between \$24,000 and \$30,000; 20% earn \$30,000 plus; 16% earn between \$20,000 and \$24,000; 12% did not choose to answer; 6% earn between \$16,000 and \$20,000; 8% earn between \$8,000 and \$12,000.

As you can see, there is a wide range in salaries with almost the same educational level. It seems that the salary ranges of recent graduates also represent the current status of architectural compensation in the Los Angeles area. Rates are slowly and proportionally increasing to the same level as the accounting, law and medical professions.

Goals. In the short term, 72% are in process of completing their internship and intend to take the state board exam in June, 1984; 24% intend to take the exam in June, 1985; 4% are undecided.

In the long term, 64% intend to become licensed; 52% to establish own firm; 32% to continue education; 32% to attain a specific position in a firm; 12% to work in a specific functional area to enrich their experience; 12% are undecided.

As we study the results, we determine that more than 50% have definite goals of becoming licensed and establishing their own firm. Architecture is a self-motivated, self-critical and almost self-taught profession which encourages people to go out on their own, but Associates, after graduation, need a few years of practical experience under a licensed architect in order to continue their education and increase their awareness of what it takes to have their own firm.

Professional Affiliation. In addition to being LA/AIA Associate members, about 6% are members of the Society of Architectural Historians, National Trust for Historic Preservation, Los Angeles Conservancy, Hollywood Heritage, Saint Louis Landmarks Association and American Planners Association.

In ranking the most important programs and services offered by a professional association, the following were tabulated. Most important: periodicals and publications, legislative activities, public awareness, technical advice, insurance and/or other benefits packages. Important: library services, employment referral services, fellowship, professional development programs, conven-

tions. Least important: Chapter social functions.

The questionnaire had other related questions, such as, Have you ever served on an AIA committee? What AIA Chapter services has the Associate member used? What can the AIA do to better help the Associate members? When tabulating this series of answers for these sections, we noticed that many members left blank spaces by which we can determine that many Associates are not familiar with the AIA and all that the organization has to offer. We see that it's very crucial to the profession that the members are aware of all the services, the facilities and the opportunities that the AIA can offer. The Associates Board feels that we are obligated to insure that our members learn what the AIA is and how to improve its basic function and organization.

General Views and Experiences in Architecture. In the above sections, the questions were prepared for controlled answers. Section five left space for surprise answers.

How do you rate the registration exams in general?

The majority of the Associate members have not taken the exam. The few who have taken it and are also re-taking the exam again responded: it's not really a test of competence but one's ability to work under pressure; the exam is getting better because it is starting to reflect a good assessment of practical knowledge, some skills and facts required by an architect.

How would you improve the exams?

The majority answered: offer the exams twice a year; stress more design issues, everyday skills required for general practice, basic code standards such as handicapped requirements, energy conservation requirements, integration of HVAC systems, three-dimensional design; instead of having a 12-hour design exam, revise it to a series of small sketches which can cover all aspects that one can encounter in the profession; there are no questions related to cost of construction, a factor that is very important in the profession; questions should be straightforward.

How do you rate the following California schools of architecture? Cal State Pomona, Cal State San Luis Obispo, USC, SCI-ARC, and Berkeley?

About 85% evaluated the school which they attended and answered "don't know" for the others. 15% evaluated two to three schools; as far as we can determine, these Associate members attended more than two schools of architecture during their studies. The categories with which the Associate members were evaluating the school were design, construction, exam preparation, professional practice, staff/instructors, lectures, library facilities, work load, recognition by the community, and overall evaluation. In tabulating the results, we noticed that Cal State San Luis Obispo was slightly higher than the rest but it scored low in the exam preparation and professional practice categories.

The third question rated architectural magazines such as *Architectural Record*,

Progressive Architecture, *Architecture* (former *AIA Journal*), *LA Architect*, *Arts and Architecture*, *Architecture California*, *Architectural Technology*, *Domus* and *Abitare*. The categories to be rated were building-types study, articles, advertising, technology, book reviews, awards, reports, establishing trends and photography/graphics.

We found that most of the Associates are familiar with the first three magazines listed above; that, for building-types study and establishing trends, the Associates select *Domus*, *Abitare* and *Architectural Record*; it seems that all the above magazines are lacking articles concerning technology; among the smaller magazines such as *LA Architect*, *Architecture California* and *Architectural Technology*, *LA Architect* had the higher rating. It seems that what the Associates tend to like the most are issues that cover building-types study with references to technology and complimentary photography and graphics that may establish trends.

The next series of questions dealt more with the personal and thought-provoking aspects of the architectural profession.

What influences your design?

It was very refreshing to see that most of the responses to this question seemed to be sincere by expressing concern of client needs, schedule and budget. In addition, the following also influences: new applications of common construction materials; social factors and community expectations; urban context, site constraints and climate; client program; historical precedent and current culture; and, as one member stated, a creative solution which is based on a logical progression of decisions based on functional-economical requirements. A small group mentioned that their influences were based on styles shown in magazines, their peers and past instructors.

What do you think of the current trends and styles in architecture?

There were two kinds of responses to the question: Associates stating they are in favor of the current trends and those who are against it. The comments on why some Associates favor the current trends of architecture are: interiors are more uniform in thought; the freedom of expression allowed with the complex trends and combinations of styles; present architecture enhances the distinct qualities of its setting; our society is extremely complicated and diverse and architecture should reflect it; arbitrary use of previously selected forms and colors; freedom of expression.

The comments why some Associates don't approve the current trends of architecture are: architects should design for the end-user, not design monuments for their egos; the designs produced today reflect the current "fad" and tastes of today's designer and public.

How do you rate architecture in the United States versus other countries?

Most of the comments were that the US is still destroying much of the historical architecture in the interest of "bigger and better" buildings. Historical buildings teach us the integrity of craftsmanship. The US still reflects the freedom of expression, latest construction technology and the best health and safety codes, but it seems that the Asian countries are using US technology and building in such a fashion that they may outclass the US.

How do you define an architect?

We received a broad range of definitions

which we categorized in two aspects: the practical definition and the academic/philosophical definition. Some of the practical definitions are: an overworked, underpaid and vain manager of other people's money; in order to succeed, today's architect must be a coordinator, technical engineer, politician, businessman, lawyer, contractor, a socially responsible developer, an orchestrator of 3-D spaces, a psychologist, etc.

Some of the academic/philosophical definitions are: a person who realizes a dream and follows it through its production; a generalist and manipulator; a person concerned about the living and working conditions of the human race; a person who is involved in every aspect of creating spaces in the built environment; an individual trained in the history, science and art of man's built environment; the medium through which the qualities of a culture are translated into brick and stone (or concrete, or steel, or glass, or plastic, or wood, etc.), i.e., the generator of a tangible imprint of an intangible reality.

Name your favorite architect, building, architectural style, material and drawing techniques.

Overall the Associates responded that they liked too many, making it impossible to select one. But from those who selected one it was interesting to find that their favorite architects were Louis Kahn, Richard Meier, Le Corbusier and Charles Moore. Building: Frank Lloyd Wright houses, Salk Institute by Kahn, and most of Richard Meier's houses. Nothing in the architectural style section, but the Associates' favorite building material is concrete. And finally, the Associates' favorite drawing technique is pen and ink.

What do you think of this survey?

It was to our surprise that most of the Associates who participated in the survey were very complimentary; we thank them all. Their answers triggered new ideas for future activities of the Associates Board. The Board welcomes new members to our meetings every second Tuesday of the month at 6:30 p.m. in the Conference Room at LA/AIA Chapter office, Pacific Design Center.

Carlos R. Alonso

Mr. Alonso is a member of the LA ARCHITECT Editorial Board.

AIA Sports

Spring means sports weather; the Associates urge you to get your office teams together and practice volleyball. We are organizing play-offs for all teams who sign-up. The championship games will be held at the July 15, 1984, annual beach party. Find a local park or set up a net in your parking lot, design some office T-shirts, (the principals will provide balls) and practice! We expect to receive your availability dates to match teams by the end of June at the AIA office. *That means you*—Charles Kober Associates, Dworsky, A.C. Martin, Gruen, Kamnitzer & Cotton, IBM, Gin Wong, Welton Becket, DMJM, and Clements. Small offices can combine; i.e., the Granada Building Team, Downtowners or Valley Volleys.

Also note the sandcastle competition will be in prime time for the Olympics. We'd like to make this event a world-class design showcase. LA's architects can create models in sand that are worthy of TV and newspaper attention. Please begin conceptualizing now and get into design development by mid-June. Submit your sketches to the AIA office for preliminary newspaper coverage. This year we are inviting the public to watch us at work.

LA Chapter News and Notes

Farmer's Market

THE LOS ANGELES CHAPTER HAS ANNOUNCED its strong concern in regard to a proposed six-million-square-foot real estate development by CBS and A.F. Gilmore Company, which could result in the demolition of the Farmer's Market and the 132-year-old adobe house which serves as Gilmore's headquarters in the Beverly/Fairfax area of Los Angeles. In a resolution adopted by LA/AIA's Board of Directors, Chapter President **Martin Gelber, AIA**, called upon the two companies to plan for a development that preserves the two historic structures.

The LA/AIA Board does not object to controlled growth in the Beverly/Fairfax area, but the removal of the Farmer's Market, in particular, would disrupt the social fabric of the neighborhood and would mean the loss of a very significant landmark, one of the few remaining marketplaces of its kind in Los Angeles. In this regard, Gelber has appointed a Special Task Force to review the planned development and to assist in the sensitive revitalization of this growing area.

Did You Know

The Chapter's Fellowship Committee is soliciting suggestions for individuals to be submitted as Chapter nominees for Fellowships in the Institute. Names should be accompanied by a brief description of qualifications. Nominees must have completed 10 years of AIA membership prior to September 30, 1983. Fellowships are granted for exceptional achievement in design, science of construction, literature, education, service to the profession, public service, research, urban design, architectural practice, government or industry. Send suggestions, prior to June 30, to **Carl Maston, FAIA**, Chair, Fellowship Committee, 6624 Melrose Av. Los Angeles, CA. 90038.

The Chapter office would appreciate the donation of a 1983 *Sweet's Catalogue* for our reference library. Call us at (213) 659-2282, and we will arrange to have it picked up.

We have received many compliments on the Chapter's elegant 1984 Roster. The Chapter staff spent several weeks checking and re-checking the accuracy of some 2,000 names, addresses, and telephone numbers. The information was plugged into our computer from the responses to our individual and firm questionnaires sent to each member in late Fall, 1983. We are not infallible, however, and apologize for any typographical errors that escaped our review especially to **William Shinderman, AIA-E** for the misspelling of his name, and to **Henry Gogerty, FAIA-E**, for the omission of the "F" in his title.

Enclosed with this issue of the LA ARCHITECT are entry forms for the Chapter's 1984 Design Awards. Please note that the deadline for receipt of the forms and fees at the Chapter Office is August 10, 1984.

A barometer of the seeming upswing in the economy is the Chapter bulletin board on which are posted openings available for technical positions. Member firms are urged to take advantage of this service, since many prospective employees visit the Chapter Office daily to review the listings. Or stop in at the Chapter Office to look over our resume book of persons seeking positions.

Janice Axon
Executive Director

In Memoriam

Robert Kleigman, AIA Emeritus, 71, a member of the Institute since 1946, died suddenly on April 22, 1984, while on holiday in Mammoth. Bob's practice included such clients as L.A. County, UCLA, Lerner Spiegel and the Santa Monica School District. He maintained a small office in west Los Angeles, specializing in medical facilities. An active member of the Columbia University Alumni Association of Southern California, Bob was noted for his enthusiasm and dry wit. He leaves his widow, Ruth, son, Harold Kleigman, daughter, Linda Boyer, and three grandchildren.

Don Ramos, AIA Emeritus, died in early April, 1984, as a result of head injuries suffered in a fall at his home. Mr. Ramos, a member of the Institute since 1958, continued to be actively involved in Chapter affairs even after retirement.

A native of Spain and an admirer of the great Catalan, Don Antonio Gaudi, Ramos was outspoken in his dislike of Modern architecture, which he found "lifeless and so depressing—what the world needs is more romance, more poetry." His design of an Art Nouveau guest house in Beverly Hills remains as a tribute to the audacity of both the architect and his client. An active member of the Church of the Science of the Mind, which he designed, Ramos was 71 at the time of his death.

WAL Reception

The WAL invites all AIA Members and Associates to a reception on Sunday, June 10, from 3 to 6 p.m. to meet and honor the newly licensed architects. The reception will be held in the new offices of Welton Becket Associates at Colorado Place, Santa Monica. For reservations call Ginny Love at (213) 454-7898 or Ruth Brown at (818) 363-4407. The cost for the reception will be \$7 per person. Colorado Place is located at 2501 Colorado Av. Santa Monica.

Beyond the Studio

More than 100 professionals and students listened intently as a distinguished panel of educators and practitioners exchanged views on the future of the studio in architectural education at the Chapter meeting on April 24. Moderated by Education Chairman, **Daniel Chudnovsky, AIA**, the panel consisted of architectural school representatives **Samuel Aroni**, Acting Dean, UCLA; **Robert Harris, AIA**, Dean, USC; **Raymond Kappe, FAIA**, Director, SCI-ARC; and **Marvin Malecha, AIA**, Dean, Cal Poly Pomona; plus three practicing architects, **Daniel Dworsky, FAIA**; **David Meckel**, representing The Jerde Partnership; **Louis Naidorf, FAIA**, of Welton Becket Associates; and **Thom Mayne**, partner and chief designer at Morphosis.

The major part of the discussion centered on whether continuing the design studio was appropriate as the primary means of educating potential architects. The educators seemed to agree that the studio process was an essential part of an architectural student's development. The architects, while not denying its effectiveness in promoting creativity, felt that it lacked sufficient empha-

sis on the pragmatic reality of architectural practice.

In further discussion, it became very evident that the schools have recognized this dichotomy and are making valiant efforts to integrate the practical with theory. One of the difficulties seems to lie in establishing programs that wean the student away from the elitist stature of "the designer" without squelching creativity. Good role models and more involvement by the profession in the studio process is essential in this regard. One avenue would be sessions on case studies of actual projects, there seemed to be some difference of opinion as to whether these case studies should present what went *right* or what went *wrong*!

Briefly touched upon were questions addressing the generally low fees and, consequently, low salaries, in the profession, flexibility in architectural education, and the effect of computers on the studio. The bottom line is this: beyond the studio—is the studio.

Janice Axon

New Members

AIA Members

Alex S. Kosich, *Gin Wong Associates*; Russel E. Tyner, *Widom/Wein & Partners, Inc.*; Asclepiades (Bong) A. Valbuena II, *PAE International, Japan*; Michael Pearce, *Pearce & Fitzgibbons Architects*; L. Gustaf Soderbergh, *Johannes Van Tilburg & Partners*; Michael J. Ball, *Johannes Van Tilburg & Partners*; Gregory Robert Nelson, *Johannes Van Tilburg & Partners*; Joseph Coriaty, *The Landau Partnership Inc.*; Jeff Cooper, *Jeff Cooper Architects*; Sherryl Dickens, *Robbins & Bown, Inc.*; Jaroslav Zvonicek, *Z-Architectural Design*; Richard Dickinson Sholl, *Langdon Wilson Mumper Architects*.

AIA Reinstate: Glenn Erickson, *Center Financial Group*.

Associate Upgrade to AIA: Michael P. Stahlheber, *Flewelling & Moody*.

Associates. V.P. Ray Spehar, *Margot Siegel, AIA*; Christi Anne Van Cleve, *The Landau Partnership, Inc.*

Associate Transfer In: James Moore.

Professional Affiliates. Robert L. Massey, *Customwood, Inc.*; Scott Randall Lee, *City of Alhambra*; Lou Zaharopoulos, *Architectural Business Management Consultant*; Carol Heifetz Neiman, *fine artist*.

Students. Lazaros Papadimitropoulos, *UCLA*; Michael J. Volk, *Ben Cole*, *Brent Schneider, Pierce College*.

LA/AIA

Los Angeles Chapter, American Institute of Architects, Board of Directors meeting 2216, 3 April 1984.

Unfinished Business. **Bill Landworth** reported on the "Definition of an Architect" Task Force consisting of himself, **William Krisel**, **Don Axon**, **Martin Gelber**, **Bob Harris** and **Morris Verger**. He said that he had discussed action with Verger and had spoken to Harris and **Hans Schiller** and also talked to the board member of the BAE who has been charged with writing the definition. **President Gelber** asked if National had a definition. Landworth said that he would look into it.

The Task Force on the Relationship of the Board and the Board of the LA ARCHITECT. **Fred Lyman** stated that the Task Force had not yet met. **Joe Jordan** said that he had met with **John Mutlow**. **Mutlow** suggested that the Task Force and the Editorial Board meet separately first and then get together and reach a final agreement. **Bob Harris** stated that the Task Force should define the relationship between the Boards, and look at those issues that have to do with the authority of the Editorial

Board, the authority of the Editor and the authority of this Board. What is the most honorable, lofty relationship this Board can have with the LA ARCHITECT, particularly since there are freedom of press issues involved. **Don Axon** will chair the Task Force.

President's Report. **Gelber** reported that the Committee Retreat work shop organized by **Mark Hall** was excellent. Hall prepared a very good document which was sent to all Board members and Committee chairs.

Gelber reported that he is appointing a Task Force for Long Range Planning. **Mark Hall** will chair that committee. The Committee will meet for a one-day "brain-storming" session to discuss the objectives and goals of the Chapter.

Gelber reported that he had received a letter dated February 8, 1984, from **Warren Thompson**, CCAIA Vice-President of Public Awareness, regarding the establishment of a C/EDAT in the event of an emergency, and asked for volunteers. **Don Axon**, **Bernard Zimmerman**, **Richard Appel**, **Richard Ciceri** and **William Landworth** volunteered to serve.

Gelber, Hall, Janice Axon and **Don Axon**, Director-Liaison for our Public Relations Committee, met with **Tony Cifarelli**, the Chapter's public relations consultant. Tony has prepared some suggestions on methods to enhance the Chapter's public relations program. Tony's report will be sent to all Board Members.

Gelber discussed the possible destruction of the Farmers Market and read a draft of a resolution opposing the redevelopment plans of CBS and Gilmore Company which would result in the demolition of the Farmer's Market and the 132-year-old adobe building. **Moved Landworth/Second Axon, the following:** that the Board adopt the concept of the resolution as a Board action that we are supporting.

Bob Harris suggested that the statement not be one of outrage, but of assistance, indicating that we recognize the need for development and also the need for preservation. **Janice Axon** suggested that we do not release our position to the media without first sending a letter to the developers. **Harris** requested that the motion be amended to include that the Board contact the principals involved and offer our assistance and also make a press release. **As amended the motion carried.**

Gelber stated that Friday, April 6, the City of Los Angeles would declare "Richard Neutra Day." The ceremonies would be on the third floor of City Hall, around 10 a.m. **Gelber** requested that the Board Members attend.

Bill Landworth reported the opinion of the By-Laws Committee regarding the request of the Associates to be allowed to vote on budget issues. Landworth stated that "The decision of the By-Laws Committee based on interpretation of the By-Laws is that the Associates may not vote on or debate budget items." After much discussion it was: **Moved Bonar/Second Hall, the following:** that we separate the item of voting on dues, thereby allowing the Associates to participate in the discussions and the voting of the budget. After further discussion, **Martin Gelber** asked that the By-Laws Committee investigate National's policy on this issue. It was **Moved Landworth/Second Axon** that the motion be **tabled** pending further report. **Carried.**

Associates Report. **Todd Miller** reported that in response to the direction of the Board in February, the Associates have outlined a program addressing as many of the issues of AIPDP as possible. He requested that, if the Board had any suggestions, he would like to talk about them after the meet-

Continued on page 10

Book Review by Charles Lagreco

Evolution

The Image of the Architect by Andrew Saint. Yale University Press, New Haven, 1983. 166 Pages, \$19.95 hardcover, illustrated.

LIKE THE ARCHITECTURAL PROFESSION, this book suffers from an ambiguity of intentions. Collected into a loosely organized discussion on the evolution of the profession over the last 200 years, the essays cannot quite resolve the conflict between a critical, academic discussion of the forces that shape the practice, written for architects, and an informative, chronological survey suitable for general consumption. While the result is hardly book-of-the-month material, it succeeds in providing some insights into the evolution of contemporary architectural practice. The author readily acknowledges that the essays remain to some degree partial, separate and unsystematic, yet there is no denying the importance and timeliness of the subject.

The initial essay, "The Architect as Hero and Genius," illustrates the strength and weakness of the approach. In an upbeat, almost conversational style, an overworked analysis of Ayn Rand's *The Fountainhead* is used to introduce the central theme of the work—the conflicting pressures of the architect as the individual artist and the servant of commerce. In Mr. Saint's analysis, "architecture if it is to go beyond the drawing board, is divided from the disciplines with which it is most often compared, the other 'arts,' by the insistent demands of what is real and what is practical. . . . A compromise of ideals lies at the heart of the matter, to the chagrin of the pure in soul."

The first chapter's overly detailed discussion of Rand's philosophy and background is concluded with a rather superficial review of Frank Lloyd Wright's contribution to the much admired stereotype of architect as individual. This can perhaps be excused on the basis of the familiarity we all have with the much publicized and analyzed Wright, but it does not explain the cumbersome and largely academic discussion of Goethe and the me-

dieval architect that follows in chapter two. While Saint obviously feels that the bridge between the architect as craftsman and the modern profession is critical to his basic conclusion, the subject deserves a much more extensive airing and could easily form the basis for a separate book. As presented, it loads the reader with a series of unresolved and sometimes undeveloped questions. Chapter two becomes more problematic when one realizes the omission of any discussion of 19th Century European professional activity, which Mr. Saint acknowledges had such a profound influence on the ideology and organization of the modern architect.

It is in chapter three that the central theme of the book is established, the founding and development of professional societies. Although the practice of "architecture" has been around as long as structures have been required for human settlement, the concept of the "architect" has been inalterably tied to the professionalization of the field or, as in Mr. Saint's words, "A concern about respectability which in fact reduced to the identification of an area of indisputable expertise."

This theme is successfully developed through the discussion of several influential architects in Britain and the United States, whose professional activity paralleled and largely defined the growth of architecture in these two countries. Saint discusses Sir John Soane, in many ways the model of the modern practitioner and who anticipated the current paradox of the architect, straddling client and contractor with control over neither but responsibility for both.

The business of the architect is to make the designs and estimates, to direct the works and to measure and value the different parts; he is the intermediate agent between the employer, whose honour and interest he is to study, and the mechanic, whose rights he is to defend. . . .

If English architects 200 years ago were divided initially into two camps, the talented

amateur and the master builder, Soane transcended these divisions and became both craftsman and artist. Interestingly, the growth of the profession was nurtured by the growth of building regulations with a corresponding need for technical expertise. A strong economic and technical justification for the architect became the cornerstone for the formation of RIBA (Royal Institute of British Architects) and registration of architects.

In the United States, Saint traces the evolution of the profession through examples such as Richard Morris Hunt and the firm of McKim, Mead and White. While Saint titles this chapter "The Architect as Businessman," the most influential and respected architects of the formative period "took the position that usefulness should be subordinate to appearance"; however, this was all to change with Western expansion and the emergence of large architectural partnerships such as Burnham & Root. In Saint's words, "Burnham & Root was America's first fully organized commercial practice, the original from which the great architectural conglomerates of today directly descend." Burnham was also instrumental in having the AIA headquarters transferred to Washington, DC, a move which helped the association become the voice of the organized American architectural profession.

Mr. Saint introduces his book as an attempt to review the history of the profession in the last 200 years, through "special periods of time, episodes, careers or books which . . . contained the seeds of the problems which architects had faced or continue to face." One sees a similarity in the experiences shared, the aspirations of Soane, ambitions of Burnham, pretensions of Stanford White; the intellectual conflicts confronting Gropius and the ruminations of Nathaniel Owings both seem part of the same fabric.

It is not at all clear that the profound changes that have occurred in the building industry and society in general have really affected the way the architect is perceived. In the end one is left with the conclusion—mine, not Saint's—that it is in the individual and society's perception of the individual that the image of the architect has been and will continue to be defined. It is this continuity which provokes the reader and challenges the profession.

Mr. Lagreco is principal in the firm of Architectural Collective and assistant professor at USC's School of Architecture where he currently teaches a course in professional practice.

LA Chapter

News

Continued from page 9

ing. One of the seminars will be on career development, there will be four on office management as well as seminars on planning, building cost analysis, supervision, pre-design process, project management, etc.

New Business. Jim Bonar reported that, in discussing the LA ARCHITECT, there was some concern about the inability of getting out important information in a timely manner. Bonar stated that he subsequently discussed with Janice Axon the possibility of enclosing an insert with the LA ARCHITECT. The information would be required on the 15th of the month before the month of publication, which would cut down on the

lead time. He stated that the cost would be roughly \$150 per one-sheet insert.

Bonar stated that he thought that the Board might try this as an experiment. Since this would involve some budgetary implications we might have to consider it for next year's budget. **Moved Bonar/Second Hall, the following:** that we adopt the policy of having an up-date that would be included with the LA ARCHITECT and that we would charge people who wished to avail themselves of this up-date at least \$25.

Harris amended the motion to provide that the update be incorporated as soon as possible. As amended the motion carried.

President Gelber asked **Bernard Zimmerman** to discuss the "84 in 84" event planned for the Olympics. Zimmerman said that a committee was put together, including himself, who selected 84 architects who had received awards from the Chapter.

Legislation/Codes Committee

The Legislation/Codes Committee is pleased to report that the city of Los Angeles, De-

partment of Building and Safety, in response to a different request by this Committee, has made **Gordon Kehmeier** available to attend Legislation/Codes Committee meetings. Kehmeier is Director of the Technical Services Section.

Originally, the Legislation/Codes Committee requested creation of an advisory committee to consider proposals for code revisions, and further, that the advisory committee be composed of some LA/AIA members.

In lieu thereof, the department has suggested that the concerns of the LA/AIA could be accomplished by having the engineer who is in charge of code-revision preparation attend Legislation/Codes Committee meetings. It is expected that he will explain the various code proposals, answer questions and accept input from the Legislation/Codes Committee. This proposal, by the Department of Building and Safety, was warmly endorsed by the Legislation/Codes Committee and Gordon Kehmeier attended his first Legislation/Codes Committee meeting April 25, 1984.

Robert Allen Reed, AIA
Chair, Legislation/Codes Committee

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Miscellaneous

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

Information

The rate for classified ads is \$1 per word per month with a \$10 minimum. The deadline is the first of the month before the month of publication. To place an ad, send message, typed double-space, with check payable to LA ARCHITECT, to LA ARCHITECT, 8687 Melrose Av., Suite M-72, Los Angeles, Ca. 90069.

June

Calendar

Chapter Programs

June 10

WAL Reception

For newly licensed architects. 3 to 6 p.m. at Welton Becket, Colorado Place, Santa Monica. Cost: \$7. Call Ginny Love at 454-7898 or Ruth Brown at (818) 363-4407.

June 15

Silent Art Auction

Fundraiser sponsored by Professional Affiliates. 4 to 9 p.m. in Suite 259, Pacific Design Center. Admission, \$3.50. Call Mel Bilow at (818) 845-1585.

June 19

Designing the Olympics

LA/AIA program with Larry Klein, graphic design director for the LA Olympic Organizing Committee. 8 p.m. in Room 259, Pacific Design Center. Reservations requested. Call Chapter office at 659-2282.

Courses

June 20 to September 19

Graphic Design

An introduction to the use of the computer. 7 to 9 p.m. at UCLA. Fee, \$385. Call UCLA Extension at 825-9061.

July 3 to September 18

On-Site Photography for Designers

With Michael Cole, designer and photographer. 3:30 to 6:30 p.m. at Extension Design Center, Santa Monica. Fee, \$185. Call UCLA Extension at 825-9061.

July 5 to August 30

Inside Los Angeles Architecture

Study tour with Robert Hale, architect, of buildings by Gehry, Moore, Van Tilburg, Fisher. 5 to 8 p.m. at Extension Design Center, Santa Monica. Fee, \$110. Call UCLA Extension at 825-9061.

Exhibitions

Through June

**Neutra Architecture:
The View from Inside**

Sponsored by LA/AIA and Institute for Survival Thru Design. Various installations demonstrate adaptability of Neutra space. Openings: ASID party (date to be announced) Monday to Friday from 10 a.m. to 5 p.m., at Neutra Gallery, Suite 328, Pacific Design Center. Call Dion Neutra at 666-1806, or 854-1820.

Through June 9

Barton Myers

Recent projects at School of Architecture and Urban Planning, UCLA. Call 825-6335.

June 4 to July 6

Australian Architecture

Entitled "Old Continent-New Building" will have its United States Premier in the Galleria at the Pacific Design Center.

Lectures

June 7

American Indians and the Notion of Consensus.

By Ted Jojola of the University of New Mex-

ico. 5:30 p.m. in UCLA's Architecture Building, Room 1102. Call 825-8957.

June 22

Frank Lloyd Wright**Larkin Administration Building**

By Jack Quinan of Cornell University, sponsored by LA Cultural Affairs Department. 7:30 p.m. in the Gallery Theater, Barnsdall Park, Los Angeles.

Other Events

June 1

Olympic Gateway

Dedication of Robert Graham's Olympic Gateway, Memorial Coliseum.

June 2

Los Angeles Conservancy

Annual Meeting at the Adamson Beach House in Malibu. Tours of the 1929 Stiles O. Clements house will be given after the meeting.

June 8

The Architecture of Frank Lloyd Wright

The premier showing of the film is a fundraising event for the Trust for Preservation of Cultural Heritage. Buffet reception following. 7:00 p.m. at the Samuel Goldwyn Theatre, 8949 Wilshire Blvd. Reservations are \$50. per person. Call Janet Tani at 660-0051.

June 14 and 15

Thesis Presentation

UCLA Graduate School of Architecture and Urban Planning, Thesis Presentation and Reception. 9 a.m.-6 p.m. Reception, June 16, 7:30 p.m. (tickets required). Call Penny 825-0525, for tickets and location.

June 24-29

Pomona Program

Special week-long summer program at Cal Poly Pomona for ethnic minority high schoolers interested in environmental design. Call (714) 598-4171.

Other Places

June 4-9

Energy

The Renewable Energy Technologies Symposium and International Exposition at Anaheim Convention Center. Call (415) 474-3000.

June 29-30

Engaging The Urban Place:**Public Architecture, Symbolism and the City**

The conference is the fourth annual San Francisco Forum sponsored by the San Francisco Center for Architecture and Urban Studies and Association of Collegiate School of Architecture. Fee, \$125. Call (415) 982-2494.

Note. Calendar information is subject to change; whenever possible, please call number listed to verify. To submit material to the Calendar, mail two copies of a typewritten announcement to Lisa Landworth, Calendar, LA ARCHITECT, 8687 Melrose, Suite M-72, Los Angeles, Ca. 90069.

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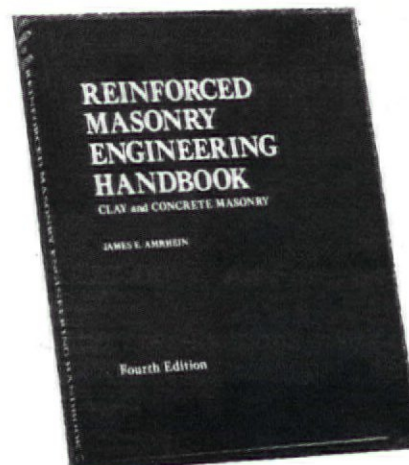


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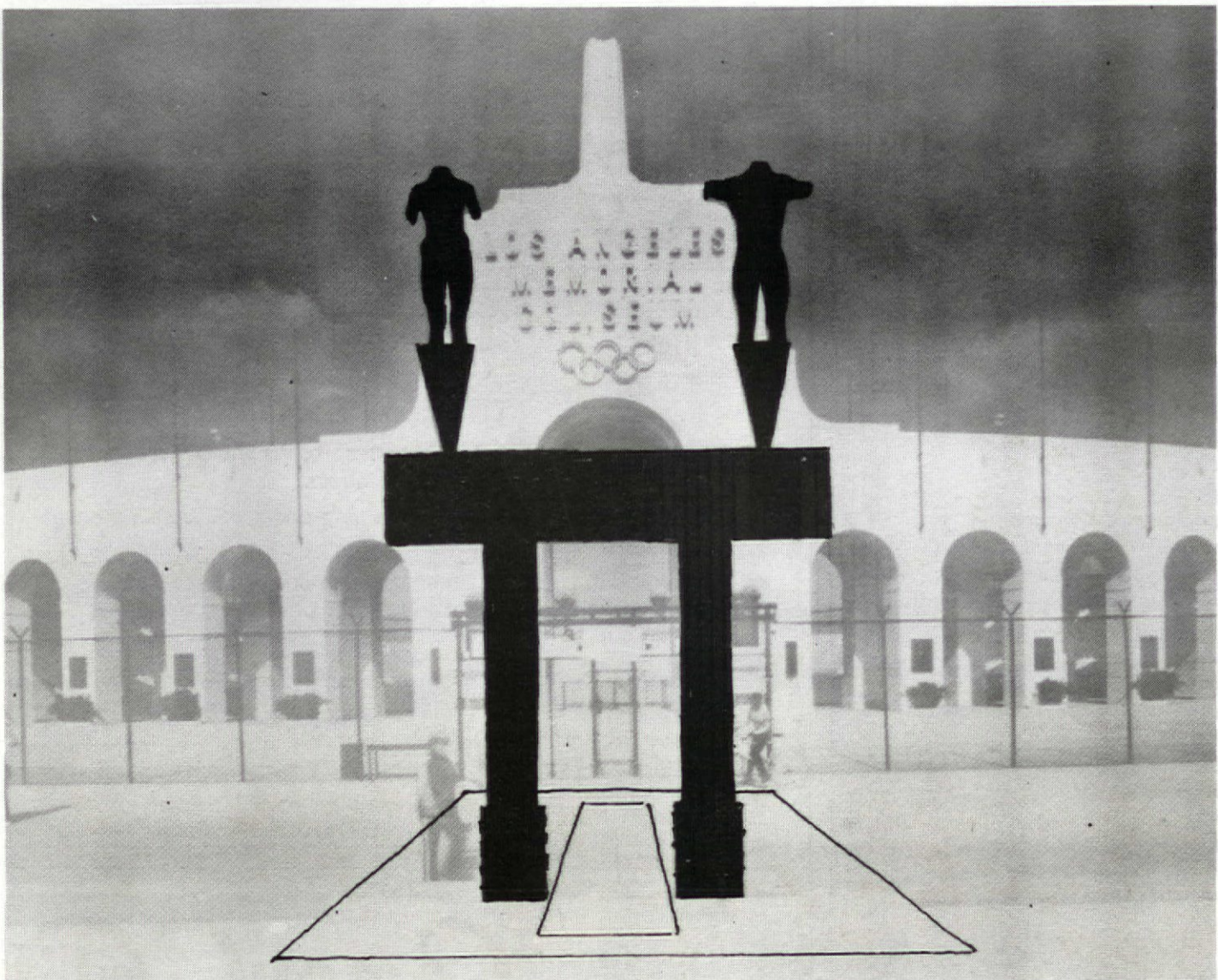
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Calendar

June



Robert Graham's Olympic Arch.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					I Olympic Gateway Dedication	2 Neutra Architecture Show continues LA Conservancy Annual meeting
3	4 Australian Architecture Show opens	5	6	7	8 Jojola lecture Wright film	9 Barton Myers Show closes
10 WAL Reception Chapter Program	11	12	13	14 Thesis Presentation Reception	15 Silent Art Auction Chapter Program	16
17	18	19 Designing the Olympics LA/AIA program	20 Graphic Design Course starts	21	22 Larkin lecture	23
24	25	26	27	28	29 Engaging the Urban Place	30