

first L.A. ARCHITECT

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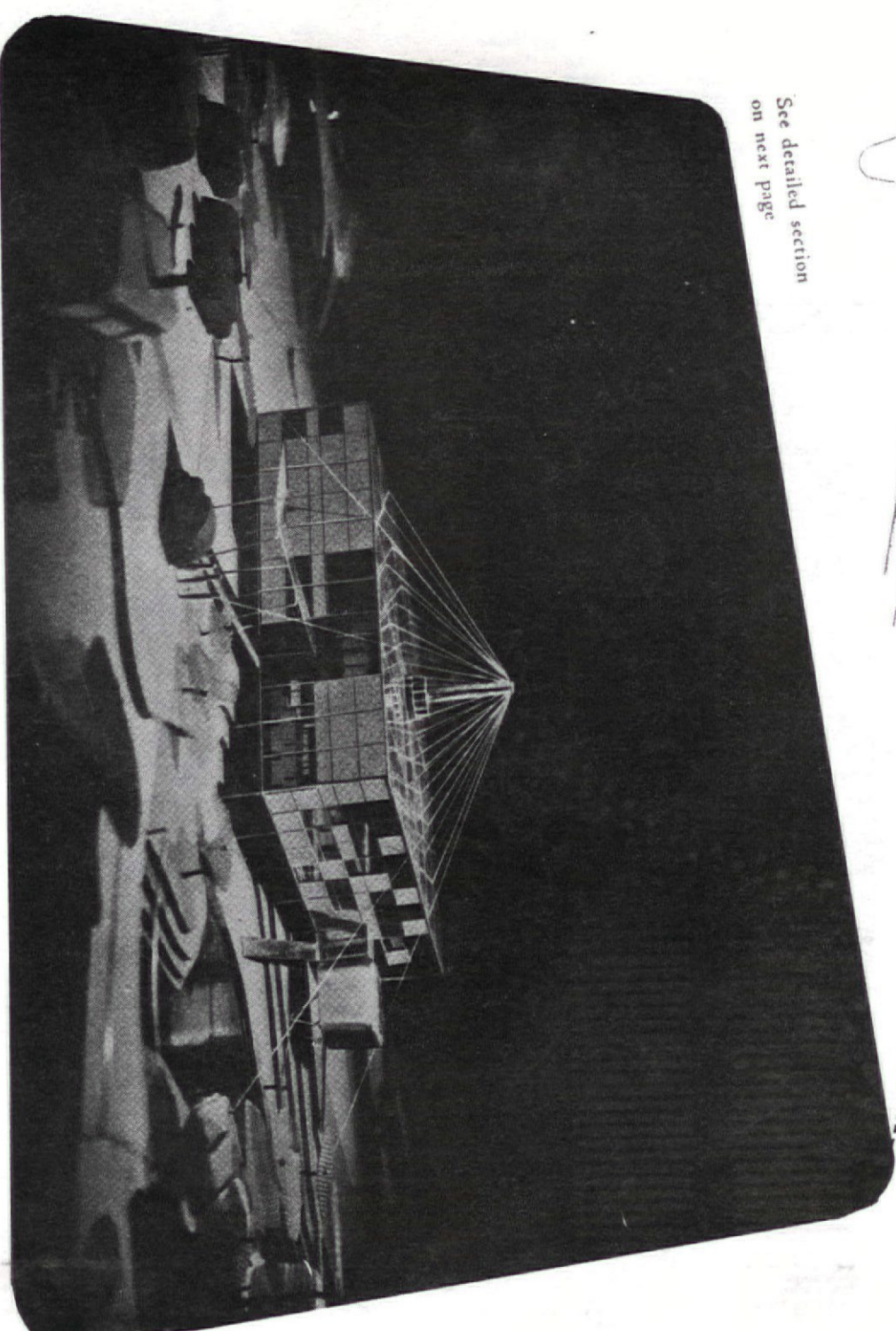
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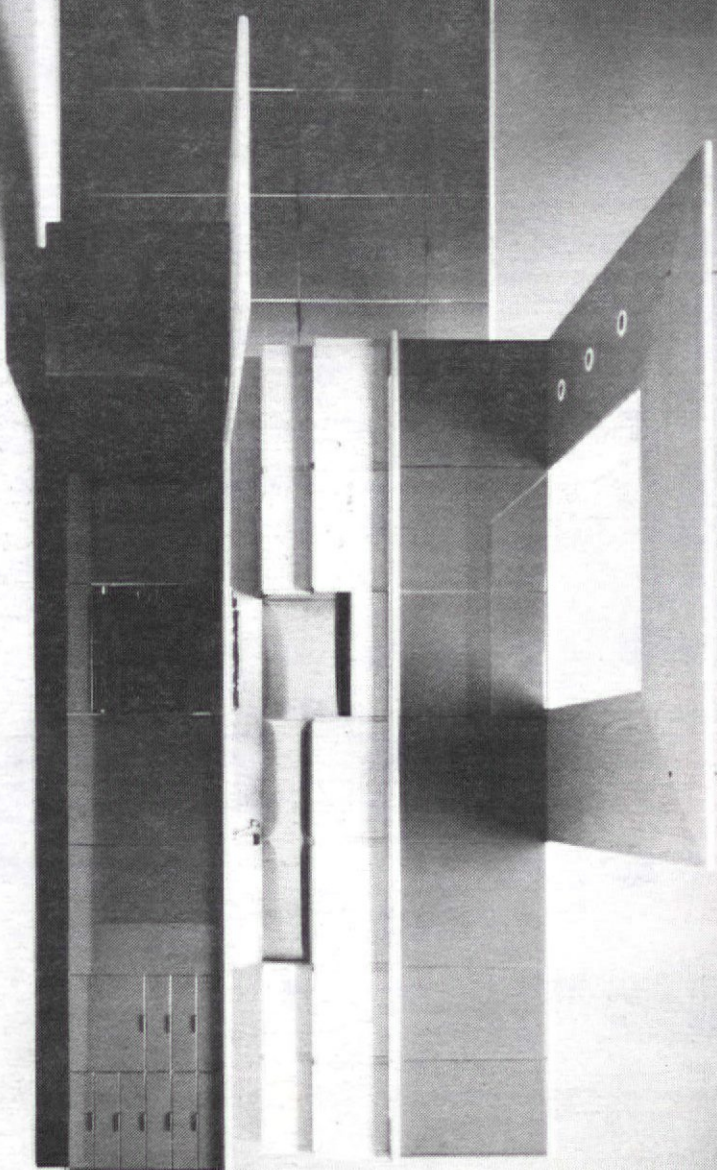
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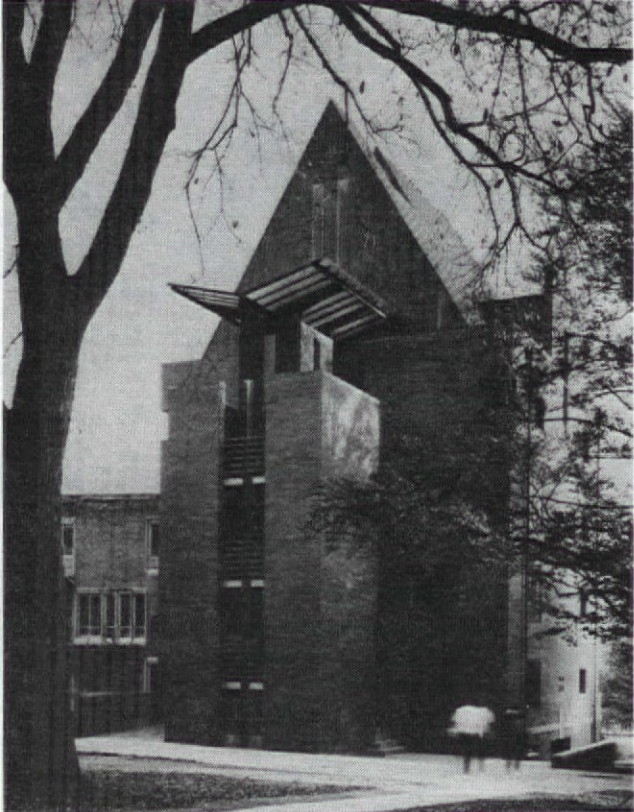
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Architect's Calendar

Monday 2	Tuesday 3	Wednesday 4	Thursday 5	Friday 6	Weekend
<p>Barton Myers Associates: Architectural Drawings, Sketches and Models. Exhibit at Koplin Gallery, 8225 1/2 Santa Monica Blvd., continuing through November 12. Call (213) 656-3378.</p> <p>West Covina City Plan Student Exhibit, Cal Poly Pomona, exhibit gallery, School of Environmental Studies, through Nov. 13, 8 am-5 pm. Call (714) 869-2664.</p>	<p>Annual Alumni Exhibition Work of USC architecture alumni, Helen Lindhurst Architecture Gallery, Watt Hall, USC, 10 am-6 pm. Call (213) 743-2723.</p>	<p>Getting Down to Business: The Architect and the Corporate Client 3-day conference, sponsored by national AIA Corporate Architects Committee and the Practice Committee, New Orleans, LA, \$260 AIA members. Call (202) 626-7410.</p> <p>C3 Slide lecture by New York architects Tod Williams and Billie Tsien, SCI-ARC lecture series, 8 pm, SCI-ARC main space. Call (213) 829-3482.</p>	<p>Getting Down to Business: The Architect and the Corporate Client Conference continues.</p> <p>The Mathematics of the Ideal Villa, Part 2 Lecture by Lionel March, Chairman of Architecture, UCLA, 8 pm, 1102 Perloff Hall. Call (213) 825-1901.</p> <p>The Inside Angle on Architectural Photography UCLA Extension course begins, Thursdays and Saturdays through November 14, \$190. Call (213) 825-1901.</p>	<p>Getting Down to Business: The Architect and the Corporate Client Conference closing day.</p> <p>Chamber Music in Historic Sites Doheny Mansion, Audobon Quartet. Call (213) 747-9085 for details.</p>	<p>Saturday, November 7 LA/AIA Awards Dinner, featuring speaker Paul Goldberger, Hollywood Roosevelt Hotel, 7 pm, \$60. Call (213) 659-2282 for reservations.</p>
Monday 9	Tuesday 10	Wednesday 11	Thursday 12	Friday 13	Weekend
<p>Le Corbusier: An Assessment Lecture by Dr. Norma Evenson, Professor of Architectural History, UC Berkeley, 7:30 pm, main gallery, Cal Poly Pomona. Call (714)869-2664.</p> <p>Herman Hertzberger Exhibition Helen Lindhurst Architecture Gallery, Watt Hall, USC, through November 26, 10 am-6 pm.</p> <p>Birthday of Stanford White (1853)</p>	<p>LA/AIA Elections Meeting Conference Center, Room 259, Pacific Design Center, 7 pm. Call (213) 659-2282.</p>	<p>New Member Orientation Conference Center, Room 259, Pacific Design Center, 4 pm. Call (213) 659-2282.</p> <p>Associates Board Meeting Conference Center, Room 259, Pacific Design Center, 6:30 pm. Call (213) 659-2282.</p> <p>Recent Works Lecture by Swiss architect Marianne Burkharter, SCI-ARC lecture series, 8 pm, SCI-ARC main space. Call (213) 829-3482.</p> <p>The Building Show for Southland Contractors and Design Professionals Sponsored by Building Industry Association (BIA), Los Angeles Convention Center. Call (916) 443-7933.</p>	<p>Pro-Practice Committee Conference Center, Room 259, Pacific Design Center, 5:30 pm.</p> <p>CIA Board Meeting Yosemite National Park</p> <p>The Building Show for Southland Contractors and Design Professionals. Closing day.</p> <p>Evening at Los Angeles Theatre With Bob Hope to benefit restoration, \$150 and \$350, 615 S. Broadway, 6-9 pm. Call (213) 460-6330.</p> <p>Birthday of Frank Furness (1839)</p>	<p>CIA Board Meeting Yosemite National Park</p> <p>Chamber Music in Historic Sites Doheny Mansion, American Quartet. Call (213) 747-9085 for details.</p>	<p>Home and Chelsea Garden Show West Opening (black tie gala) Design Center of Los Angeles. Call (213) 625-1100.</p> <p>Downtown Art Deco Walking Tour Sponsored by LA Conservancy, \$5 public, Conservancy members free, 11 am. Call (213) 623-CITY.</p> <p>CIA Board Meeting Yosemite National Park</p> <p>Sunday, November 15 Chamber Music in Historic Sites Southwest Museum, American Quartet. Call (213) 747-9085 for details.</p>
Monday 16	Tuesday 17	Wednesday 18	Thursday 19	Friday 20	Weekend
		<p>LA Architect Board Meeting Conference Center, Room 259, Pacific Design Center, 7:30 am. Call (213) 659-2282.</p> <p>Building Performance and Regulations Conference Center, Room 259, Pacific Design Center, 5 pm. Call (213) 659-2282.</p> <p>Phenomenon of Relations Slide lecture by Steven Holl, architect and professor at Columbia University Graduate School of Architecture, SCI-ARC lecture series, 8 pm, SCI-ARC main space. Call (213) 829-3482.</p> <p>John Lautner Lecture Watt Hall I, USC School of Architecture, 12:30 pm. Call (213) 743-2723.</p>	<p>Architecture for Health Committee Conference Center, Room 259, Pacific Design Center, 3:30 pm. Call (213) 659-2282.</p> <p>Anchorage Lecture by Steven Hoff, UCLA Graduate School of Architecture lecture series, 8 pm, 1200 Rolfe Hall. Call (213) 825-3791.</p> <p>An Evening with Sam Hall Kaplan Co-sponsored by AFLA and Gensler Associates, 2049 Century Park East, Suite 570, 6:30 pm, reservations required. Call (213) 659-2282.</p>		<p>Chamber Music in Historic Sites First AME Zion Cathedral, Odetta, Fire Choir. Call (213) 747-9085 for details.</p>
Monday 23	Tuesday 24	Wednesday 25	Thursday 26	Friday 27	Weekend
<p>The Knapp Scholarship: Projects 1981-1987 Exhibition, UCLA Graduate School of Architecture Gallery, 1220, Perloff Hall, continuing through December 11. Call (213) 825-3791.</p>		<p>Birthday of Morris Lapidus (1902)</p>	<p>Birthday of Henry Bacon (1866)</p>		
Monday 30	Tuesday 1	Wednesday 2			
		<p>Figurative Architecture Lecture by Michael Graves, SCI-ARC lecture series, SCI-ARC main space, 8 pm. Call (213) 829-3482.</p>			



Fienberg Hall, Woodrow Wilson College, Princeton University, by Tod Williams/Billie Tsien and Assoc.

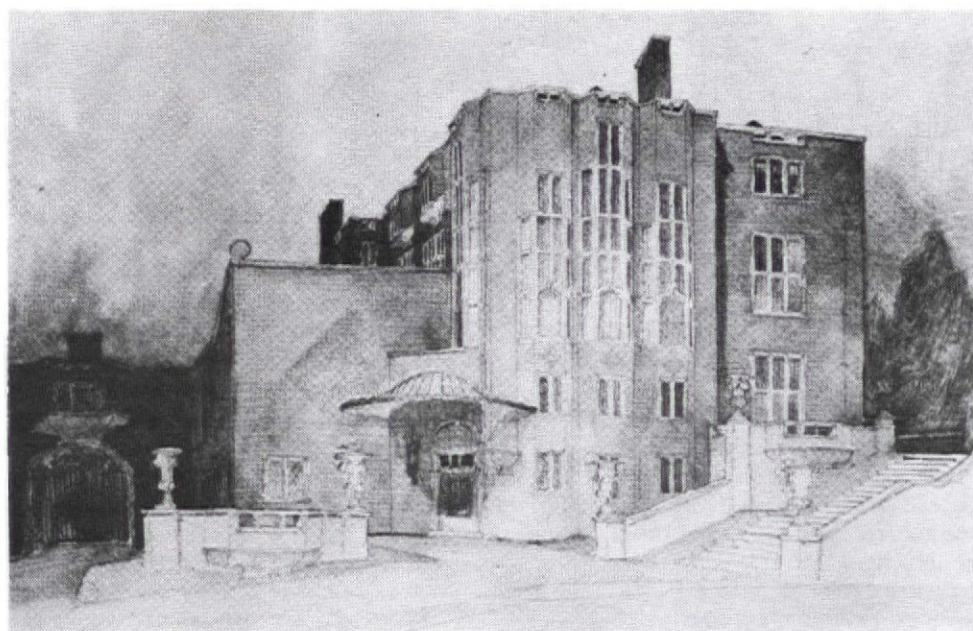
Bay Area Regionalism

On the Edge of the World: Four Architects in San Francisco at the Turn of the Century.

By Richard Longstreth, New York, The
Architectural History Press, Cambridge,
Mass, MIT Press, 1983.

The San Francisco writer Galett Burgess, perhaps best known as the author of "The Purple Cow," wrote an essay in 1902 in which he compared California to an outpost of the British Empire. He argued that to be "on the edge of the world," as he saw California, was to be in a position filled with promise and advantage. Richard Longstreth illustrates the fulfillment of the promise of a city perched on the edge of the American continent at the turn of the century. In this book, the author follows the careers of four architects in San Francisco: Willis Polk, Ernest Coxhead, A. C. Schweinfurth, and Bernard Maybeck.

Each of these architects brought to San Francisco a training in academic principles. Polk and Schweinfurth came out of East Coast offices headed by architects trained at the Ecole des Beaux Arts. Coxhead studied at the Royal Academy, and Maybeck was at the Ecole. The academic tradition, which emphasized history and the primacy of the building program, was imaginatively and freely translated by each of these architects when they reached San Francisco. They allowed themselves to be influenced by the clients, traditions, materials, and geography they encountered in California. As a result, their work introduced an academic eclecticism which was not new to the United



Scott house, entrance elevation, Ernest Coxhead.

States, but which changed the look of San Francisco and influenced generations of architects who followed.

Coxhead and Polk designed houses which were masterly collages of the rustic and the classical. Their city houses brought the English arts and crafts movement to the San Francisco hills. Schweinfurth was a leader in the search for a particularly California architecture. He abstracted forms from vernacular buildings with a subtlety reminiscent of Irving Gill's work in Southern California almost twenty years later. Maybeck was the youngest of the four architects and Longstreth suggests he was the beneficiary of the experimentation of the older three. His distinctive work pushed the eclecticism and variety of Coxhead, Polk, and Schweinfurth beyond what they had ever done.

The discussion of Coxhead and Polk form the heart and bulk of this book. They were the subjects of Longstreth's dissertation, and the carefulness and thoroughness of his research and his analysis of their work give the book its authority. The chapter on the rustic city houses designed by Coxhead and Polk is the richest section

because of the lively portrait of San Francisco which emerges from the accumulated detail of their careers and these commissions. Coxhead and Polk, in their separate practices, designed moderate-sized city houses which renounced the Victorian style then prevalent. Instead they combined academic principles with rustic arts and crafts detailing. They provided extraordinary spaces on small, sloping city lots by playing with scale. Big-small details created allusions of spaciousness within relatively small houses. These buildings were grand and modest, rustic and urbane. This combination of opposites gave them an intense individuality and a certain comfortable silliness which, at the time, made them seem artistic and slightly bohemian. Common scale oppositions which were used by Coxhead and Polk included placing a huge fireplace in a small hall, or an out-of-scale ornament on an asymmetrical facade. The organization of the rooms contributed to the comfort and sense of spaciousness: the open flowing floor plans anticipated Frank Lloyd Wright's Prairie houses of the early twentieth century.

A. C. Schweinfurth only lurks on the edges of the book until the chapter which

deals with regional expressionism and his role in the search for a regional style. The chapter on Maybeck is as interesting and spare as the one devoted to Schweinfurth. The rise of Maybeck's career is set against the decline in the work of the other three architects. His eclecticism and astonishing variety are seen as an extension of the precedents set by them, Coxhead and Polk in particular. But instead of a detailed examination of the work, Longstreth traces Maybeck's intellectual growth and only briefly mentions his major commissions. Longstreth clearly felt no need to re-interpret material already covered so thoroughly in K. H. Cardwell's 1977 book on Maybeck. The reader feels, however, that Maybeck was promised and not delivered.

But this is quibbling. The book is a model of research and analysis. Longstreth reconstructs for us the clients, the sites, the contexts, and physical details of the buildings, and in this way the descriptions of the commissions blossom to form a portrait of San Francisco. His formal analyses of the buildings are refreshingly precise. The illustrations—photographs, sketches and plans—are superb and tightly keyed to the text. Almost every building described verbally is also illustrated. And the period photographs are fascinating. If the text does not seduce the reader, the illustrations surely will.

And something else happens in this very readable book: The lively details recreate the design processes and the issues facing San Francisco architects at the turn of the century, issues which are still relevant now. The knowledgeable use of history, the sensitive response to locality, the generous inclusiveness and the intensive wit shine in the architecture of Coxhead, Polk, Schweinfurth and Maybeck provide a primer in the uses of history for today's architects in Los Angeles, a city which has managed to retain a position of excitement and promise, tottering on the edge of the world.

Jocelyn Gibbs

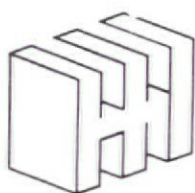
Ms. Gibbs is a Ph.D. candidate in architectural history at UCLA School of Architecture and Urban Planning.

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Chapter News and Notes

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Transfer Out. Larry Wolff to *Inland California Chapter*.

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Student. Joan M. Riley, *El Camino Community College*; Herta Fuchs, *Cal Poly, Pomona*.

Lights! Camera! Video!

Early in January 1985, the LA/AIA Associates purchased a "semi-professional" video system to document their forthcoming series of Architect Licensing Seminars, a program held annually at USC. The initial consequence of this decision was an ever-increasing workload that prompted a new position on the Associate Board of Directors, the Director of Technical Services. By definition, the primary responsibility of this new post is to "oversee the Associates' video programs; to document seminars, visiting speakers, special lectures, etc., with the goal of sustaining a video library of Associate and LA/AIA Chapter-sponsored events." It was, however, the efforts of many dedicated volunteers who transported equipment, manned cameras and production monitors during,

the 1985 and 1986 seminar schedules, and countless hours of editing this year, that the LA/AIA Associates now have the beginnings of a viable video-tape library.

Candidates preparing for the California Architect Licensing Examination (CALE) will soon be able to study 19 separate lecture programs, each approximately three hours long. Eight supplemental programs recorded during the 1985 Intern Development Program (IDP) seminars address the 14 training areas required for the orals and include topics such as: development, code research, liability insurance, building cost analysis, and an evening with Architects in Industry.

In addition to these instructional seminars the Associates have recorded the lectures of well-known architects visiting Los Angeles. Those unable to gain admittance to the standing-room-only lectures of Richard Meier, Peter Eisenman, Stanley Tigerman and other will be able to see what they missed. The USC/Alpha Rho Chi fraternity-sponsored lectures of Antoine Predock and Northern California architects series adds another six programs to the list.

Last of all, several LA/AIA Chapter-sponsored events have also been documented: the LA Prize Awards, the LA/AIA meeting with Councilwoman Pat Russell, Arthur Erickson-1985 AIA Gold Medal Recipient and, most recently, the half-day seminar "The Architect in Court," (the first video program available for purchase.)

Through the use of these video tapes the Associates hope to provide a valuable service not only to the local architectural community, but also to other AIA chapters which may not have the resources to sponsor singular lectures and seminars. Currently,

various formats of establishing a working video library are being considered by the LA/AIA Library Committee. Suggestions, input, and participation by the general membership would be greatly appreciated at this time. Those interested should contact Jeff Sessions, Director of Technical Services, LA/AIA Associates, in care of the LA/AIA Chapter office. Information regarding viewing or renting from the video library, as well as a full listing of program topics will be available in the early part of 1988. Stay tuned.

Jeff Sessions

Mr. Sessions is a project manager at North-western, Inc. Architectural Millwork & Commercial Interiors.

Law

continued from page 11

threatened with extinction. It's time for all professionals connected with the building industry to band together, and place the burden of the school tax where it belongs.

The school facilities conference committee filed their report just two minutes before the midnight August 19, 1986 deadline with three bills establishing the "Developer's Law." Senator Seymour and Senator Leroy Greene raised the concern that some appeal process for school board levied fees should be established for dissatisfied developers. Assemblyman Stirling, from Costa Mesa, opposed the proposal stating that "school board members are elected just like city council members and county supervisors and the electoral process is the safeguard to abusive fees." Even though Senator Seymour told the committee that Governor Deukmejian wanted an appeal process to the school board levying developer fees, various committee members argued that the matter had already been discussed and rejected and should not be reopened at the last minute.

The State School Board now admits that the bills are not an ideal solution; however, at the time, the committee pressured the Governor into signing them.

The California Building Industry Association supports ACA 49 which proposes a positive change in the manner school construction will be financed:

1. Prohibit all forms of fees on construction—no fees for either permanent or temporary school facilities.
2. Constitutionally guarantee up to \$50 million per year of tideland oil revenues for emergency classrooms for school districts.
3. Authorize a majority vote for local property taxes used for construction of school facilities.

Unfortunately, this bill was defeated once, and in January could be defeated again, or the state school board could seek a compromise by putting a cap on existing developer fees so they can't be increased annually. As the law reads now, the only way a cap can be put on the fees is if a school bond issue on the ballot fails to pass. Now is the time not to just put a cap on these abusive developer fees, but to eliminate them altogether, and forever.

Any readers with comments or ideas, pro or con, can write to: "The Developer's Law," Box 6010-626, Sherman Oaks, CA 91413.

Peggy Cochrane, AIA

Errata

In the September issue of *LA Architect*, we misspelled Ruth Mize, the name of the author of the Freeman House article. We apologize to Ms. Mize for this error. In the same issue, we neglected to credit the photograph of the Ambassador Hotel. It is an antique postcard from the collection of John Pastier.

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LA ARCHITECT

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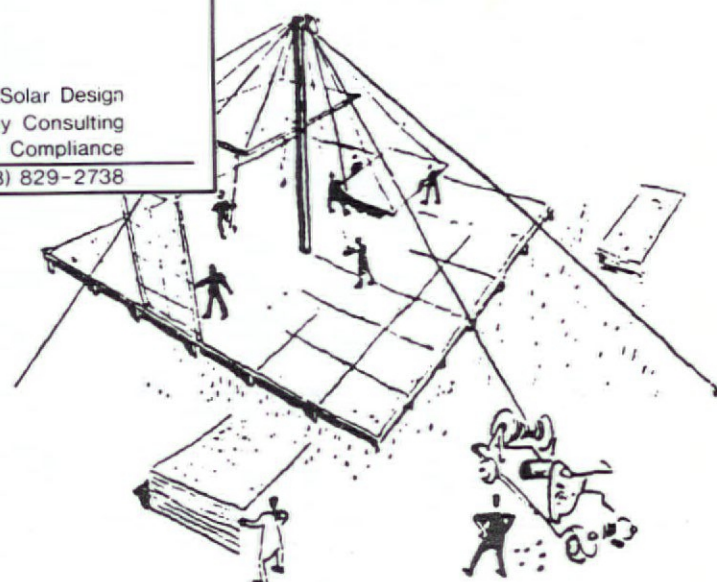
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On the Edge of Memory

Verbalizing and categorizing the philosophical imperatives of architecture and art, most of us sigh, is better left to the academics. It seems evident that, outside of academe, the real world displays human creativity as a wonderfully complex scene, one so rapidly, continuously and frothily fermenting, as to be impossible to verbalize. To do so would require a new definition for each passing moment.

Douglas Davis, artist, film-maker and architecture critic for *Newsweek*, brilliantly overrides this seeming impossibility. As curator of a recent exhibition at Otis-Parsons gallery entitled *Modern Redux*, he impatiently brushes aside twenty-one years of arguments and manifestos, of polemics detailing the death of modern architecture and the dawn of a new enlightenment. In their place his calm reasoning reveals a sweepingly inclusive modern architecture (no, not a neo-modern!) with which he embraces the best work of the modern era. This ranges from the early years of the "heroics," clear through to the best of today's post-moderns whom he labels the "New Ancients" after the pre-Enlightenment scholars for whom Homer, Plato and Vitruvius represented divine truth.

He pictures modern architecture as an immensely heterogeneous body, a full spectrum including the rigorous sociology of Hannes Meyer and early Gropius, through De Stijl in Holland, constructivism in Russia, LeCorbusier's symbolic, tectonic imagery, and the warm organic geometry of Aalto. These all share only the desire to draw sustenance from a swelling body of sociological and technical information newly and increasingly available in their time.

Davis, then, with care and restraint, repudiates the real culprit, the glass box, maligned so brilliantly by Arthur Drexler, so flamboyantly by Charles Jencks, so prolifically by Robert Stern, so apocalyptically by Leon Krier, and so superficially by Tom Wolfe. He pictures it simply as an aberration which inundated us after World War II when corporate and government leaders eager to repair and rebuild did so without pausing to weigh the consequences.

He deals equally rigorously with post-modernists. Severely rejected are: "Modern in drag, wearing a facade tarted up to deny its use of advanced materials and methodology;" "the wide-screen eclecticism which makes a mocking of historicism;" "the evocation of the 'pastness' of the past by trivial connotations;" and "the excessive strain-after dramatic surface effects."

Having levelled these legions who have battled for twenty-one years, each to establish the exclusivity and veracity of its chosen "style," Davis proceeds to identify the significant and exciting elements common to the great work of this century.

Curiously, the Latin word *redux* appears to have been a misleading choice for the title since its meaning, "return" or "come back" violates Davis' clear message of a modern architecture "rediscovered" and redefined."

Thus his new modernists share with the old principle that the appearance and use of the building ought to correspond, but they do not accede to functionalism on a mechanistic level. There is also an evident preference for abstraction—and for geometry; and most importantly, for archetypal forms and meanings (Carl Jung's archaic memories!) "suspended on the edge of memory."

History is thus embraced on a deeper and more substantive level. There are differences, but commonality prevails. Either-or-labelling is rejected. It is assumed that our times will continue to produce a hybrid, mixed body of work. Davis assures us that it is possible to be ancient, modern and postmodern all at once, and he cites Rafael Moneo's Museum of Roman Art in Merida, Spain, as a metaphor for this case.

Again and again, Davis insists that *Modern Redux* presents no coherent style, that the new modernists are decisively opposed to the domination imposed by style. He sweeps into his basket of general traits Italy's neo-rationalists, grounded in their search for fundamental archetypes and generic modes that stretch back to pre-history and whose polemics have moved an entire generation of architects. The dark, brooding Modena Cemetery, steeped in subliminal recall, is an unflinching confrontation with death. He includes the Japanese New Wave, devoted to "hard-surfaced geometry" and the simplest, Platonic solids: cube, cylinder and triangular prism. Davis also refers to Oud's 1951 "elements which proved good conductors of feelings through the ages, founded on universal understandings: symmetry, harmony, proportions and also, here and there, hierarchy."

At the same time Davis emphasizes that though each of the projects in his exhibition responds to one or more of these principles very few exemplify all of them—they act *beyond style*—they speak of the open-ended promise of the modern world.

Precisely because of this fresh, unexpected approach to the philosophy of today's architecture the exhibit, on first visit, seems almost entirely disorganized. Fortunately the show's accompanying catalog contains a dense ten pages of text which amply reward a reader determined to mine its meaning. And mine he must if he is to eventually be able to shed his usual approach to an

architectural show. For the familiar common denominator of style is simply not there to guide the eye from one project to another, nor is there much trace of temporal theme as found in retrospectives.

Instead, one moves from one brilliant work to another, usually unique, and leaves with a sense of frustration about the meaning of it all. And since everyone does not expect to study the catalog it seems quite regrettable that the alluring pictures were not illuminated by even the briefest captions.

Small comfort indeed is the quote from Paulo Portoghesi, "the very word modern expresses something continuously shifting—like the shadow of a person walking."

Paul Sterling Hoag, FAIA

To the Editor:

I just received the October '87 edition of *LA Architect*. I was thrilled...then disappointed! Thrilled because both the front page and the enclosed flyer depicted a graphic design of the Fuller House designed by Antoine Predock, FAIA, Albuquerque.

Disappointed that a magazine published by a professional group of Mr. Predock's peers would not give him credit!

The Fuller House has earned numerous awards including the AIA National Honor Award, 1987; the AIA Western Mountain Region Award, 1986 and the Honor Award, Sunset Magazine, 1987. In addition, the house has been published in *GA Houses* #21, *Phoenix House & Garden*, *Progressive Architecture*, *Architectural Record*, *House & Garden* and *Sunset Magazine*.
Steve P. Daitch

The Editor replies:

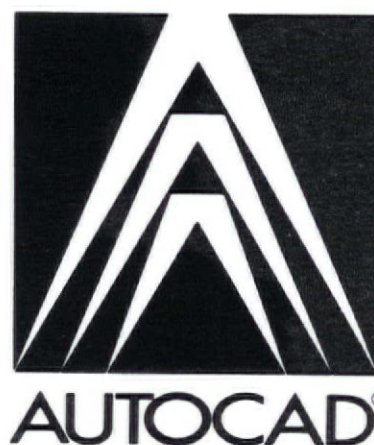
We completely agree; Mr. Predock certainly deserves credit. We appreciate Mr. Daitch's concern in identifying the "mystery house."

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Example

The following is an example of the low-income housing credit, the rehab credit, and the depreciation deductions that would be available on a simple low-income housing project. The investment vehicle in question purchased, for a total cost (excluding land) of \$10 million, a certified historic structure. The owner then spent \$20 million to substantially rehabilitate the structure as a housing facility. Fifty percent of the facility will be rented to qualified low-income tenants. There is no federal subsidy involved.

1987 One-Time Rehabilitation Credit

\$20,000,000 x 20% **\$4,000,000**

Low-Income Housing Credits (1987 through 1996)

Acquisition $(\$10,000,000 \times 50\% \times 4\%)$ 200,000
Rehabilitation $(\$20,000,000 - \$4,000,000) \times 50\% \times 9\%$ 720,000

Annual Depreciation

Basis $(\$30,000,000 - \$4,000,000) = \$945,455$
Depreciation period 27.5 years

1. Portion of property rented to low-income tenants.
2. The low (4%) percentage applies to the cost of acquiring the old building.
3. The basis available for the rehabilitation portion of the low-income housing credit and for depreciation must be reduced by the one-time rehab credit.

Thus, the investors receive the \$4 million rehab credit in 1987, a \$920,000 low-income credit in each of 1987 through 1996 plus annual depreciation deductions of \$945,455 through the depreciable life of the property. Not a bad deal.

Alfred F. Deleo, Esq.

Mr. Deleo is a tax partner in the real estate law firm *Pircher, Nichols & Meeks*.

The "Developer's Law" Unmasked

To many, especially politicians who favor slow growth, "developer" is an obscene word. There has been much propaganda recently against indiscriminate land use, high density apartment houses, high-rise office buildings, and condominiums, all of which the politicians blame on the developer. That could be one reason the statewide school tax of \$1.50 per square foot for residential (even remodeling), and 25¢ per square foot for industrial/commercial buildings was levied on building permits. Another reason is that the state school board contends development creates a need for new schools.

The so-called "Developer's Law" is retroactive to January 1, 1987. A provision calls for the per-square-foot fee to be increased annually by an inflation amount equal to the Class B construction cost index adopted by the state school board. The fees could go as high as \$7.00 per square foot on residential, and \$5.68 per square foot on industrial/commercial. In many cases, this could make the cost of a building permit prohibitive. Since the bill was never on the ballot, the majority of citizens are unaware of its existence until they apply for a building permit.

Most people voted for the state lottery believing the money would go for school construction, but this is not the case. Most of the money goes for big prizes and the administration of the lottery. The residual is marked for books, office supplies, and visiting lecturers. Nothing goes for construction.

The state school board claims that most of the funding for school construction comes from state school construction bond money and tideland oil royalties, and that developer fees will only constitute 10% of the funding during the next five years. However, both Democratic and Republican administrations have diverted school construction monies from tideland oil revenues because the program lacked protection from diversion.

The California Building Industry Association proposed a bill, ACA 49, to authorize local property taxes be used for construction of school facilities; however, this bill was defeated by friends of Proposition 13. The CBIA is amending ACA 49 to be voted on again, in January, by the State Assembly. Perhaps other sources of revenue could be investigated for school construction, such as a portion of the state income tax, school taxes, or the state lottery.

If developer fees are eliminated, the state school board could impose inspection fees on construction, or allow cities to trade exactions with developers. Already, many municipalities are demanding huge sums of money, or property, from developers for their right to build. Since the building industry considers this method corrupt, they refer to the elimination of construction fees, rather than just to development fees.

Contrary to popular belief, not all land developers make large profits. Most of them are on a tight budget and have to pass on the cost of the building permit to home buyers. Home buyers are already complaining about the exorbitant cost of housing, and tenants are angry about rental increases. The state

school board defends itself by stating: "It is an educated community that nurtures an environment in which economic prosperity can thrive." However, the school board is ruining the economy before students are able to graduate and enter the work force.

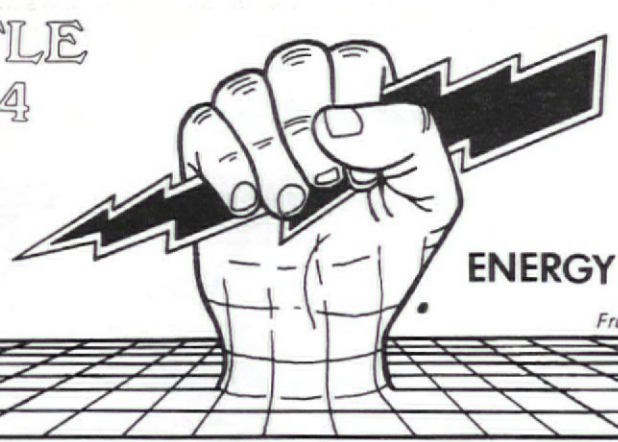
If the school board expects the Los Angeles Unified School District's current enrollment to grow by another 80,000 students in the next five years, where does it think these students are going to live? At a time when the housing shortage, including housing for the homeless, is the biggest crisis in California, it seems incongruous to defeat a solution to this problem.

Politicians in favor of slow growth don't take into consideration the expanding population and the plight of the homeless. All they are concerned about is the traffic problem. Instead of inhibiting the construction of homes, they should enlist the expertise of architects and urban planners to develop master plans. Why is it so many politicians misunderstand the architectural profession?

The "Developer's Law" penalizes not just the developer, but the homeless, disaster victims, home buyers, tenants, architects, engineers, their clients, interior designers, landscape architects, urban planners, building department employees, the building industry, contractors, subcontractors, journeymen, laborers, building suppliers, the lumber industry, and realtors. It also affects office workers employed by these professions. Students will have to study vocations unrelated to the building industry, as under the developer's law, these vocations are

continued on page 13

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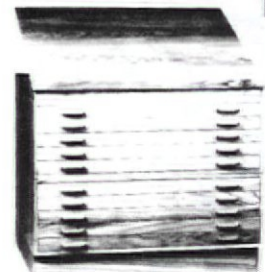
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Tax Incentives

Introduction

As part of last year's major tax reform legislation, Congress revised the tax incentives available in connection with acquiring, constructing or rehabilitating low-income housing. This involved three modifications to the Internal Revenue Code. First, a new set of tax credits, the "low-income housing credits," was introduced into the tax law. Second, the tax credit for qualified rehabilitation expenditures, the so-called "rehab credit," which has been in the law for some time, was modified. And, third, the impact of the newly-created passive loss rules was eased in the case of low-income housing. A basic understanding of these three items, their interrelationship with one another and their application to the construction or rehabilitation of a low-income housing project will enable you to be in a better position to understand the different sources of investment capital which can be tapped for these projects.

The Low-Income Housing Credits

A tax credit is a dollar-for-dollar reduction of the bottom-line tax liability owed to the government. Unlike a deduction, which is a reduction of the income against which the tax rate is applied, a tax credit benefits all taxpayers equally and does not favor taxpayers at higher marginal tax brackets. Congress enacted three new low-income housing credits in 1986. The credit available on a particular project depends upon the property involved. Where no federal subsidy is involved, a credit equal to 9% is available in each of ten years on the qualified cost of new construction or the substantial rehabilitation of old property. That is, over a ten-year period, the investors in such a project will receive a total credit equal to 90% of the portion of their investment that is attributable to the furnishing of housing to low-income individuals. Where a federal subsidy is involved in connection with new construction or substantial rehabilitation, the credit is reduced from 9% per year to 4%, yielding a total credit of 40% of the qualified cost. In the case of an acquisition of existing (and at least ten-year old) low-income housing, a 4% per year credit is available. Additionally, where a project is federally subsidized, the investor has a choice between forfeiting the low-income credit entirely on the cost of the property which is attributable to the federal subsidy, or taking the reduced (i.e., 4%) credit on the entire qualified cost.

Generally, the 9% and 4% credit levels apply only to 1987 projects. Although the 9% and 4% levels will continue to be relevant through 1996 as the full credit on the 1987 projects is claimed, different credit percentages will apply for 1988 and later projects. The different level of credits for post-1987 projects is due to the fact that Congress started from the proposition that the ten-year stream of credits available for any project should be such that it has a present value, as of the time the project is placed in service, equal to 70% (in the case of new construction and rehabilitation without a federal subsidy) or 30% (in other cases) of the cost of the project that is attributable to the furnishing of low-income housing. For 1987, using the appropriate discount rate, a credit of \$9 per year in each of ten years yields a present value of \$70. Similarly, the present value of a stream of \$4 credits over ten years at the appropriate discount rate yields a present value credit of \$30. In future years, the Treasury Department will perform a present-value calculation of the sort employed by the Congress for 1987 based upon the discount rates applicable at the time, and thereby determine the new annual credit amounts. If the discount rate is higher than that used for

1987, the annual credit will be greater; if the applicable discount rate is lower, the annual credits will be lower.

Since the credit on new construction or rehabilitation is drastically different depending upon whether or not a federal subsidy is involved, a project needs to be analyzed at the outset to determine whether, based upon all circumstances, the net benefit of obtaining federally-subsidized financing is more or less valuable than the incremental credit benefit. For these purposes, a federal subsidy includes tax-exempt financing, below-market federal financing, or other federally-supplied financing.

As a general matter, the credits described above will not be available on the entire cost of the project or the rehabilitation expenditures. Rather, the credit is available on what I have called "qualified cost," the portion of the project cost which is attributable, on percentage basis, to units in the project that are used by low-income individuals. Thus, if, apart from the cost of land, \$10 million is spent to substantially rehabilitate a project in which 50% of the units and space will be rented to low-income individuals, the 9% credit would be based upon \$2.5 million of cost (50% of \$5 million).

In order for a project to qualify as a low-income housing project in the first place, one of two tests must be satisfied: at least 20% of the units must be rented to tenants who earn 50% or less than the area median income; or at least 40% of the units must be rented to tenants who earn 60% or less of the area median income. If a project satisfies one of these criteria, it is a low-income project and the low-income credit is available. The amount of cost on which the credit may be claimed, as stated above, then depends on the portion of the space that is actually rented to low-income individuals. The law contains an elaborate set of rules regarding credit recapture—i.e., what happens when the percent of housing units occupied by low-income individuals drops or when the project ceases to qualify as a low-income housing project because either the 20%/50% or the 40%/60% criterion is not satisfied. Suffice it to say that all or part of the credit previously claimed can be recaptured and the future stream of credits not yet claimed appropriately adjusted. Where a project is rented to more low-income tenants than it needs to be in order to meet the basic minimums, disqualification of some of the tenants as low-income tenants may merely cause recapture of a portion of the credits claimed with respect to the particular units which are no longer rented to qualified individuals. However, if enough low-income tenants lose their status so that the project falls below the basic minimum amounts for qualification for the credit generally, then a portion of the entire credit claimed on the property may be recaptured.

The draconian nature of the recapture rules is greatly mollified by liberal grace periods given to the project owner to correct noncompliance. Essentially, as long as the noncompliance is corrected within a reasonable period of time, there will be no recapture of the credit. Furthermore, even if the noncompliance remains after a reasonable time, the owner of the project does not face recapture so long as he fills vacant apartments with low-income individuals. Congress did not intend that non-complying tenants be evicted in order to place the project into compliance. Rather, Congress intended that, during a period of non-compliance, all units of comparable or smaller size to the noncomplying units be rented to qualifying tenants until the project regains its compliance. Thus, it would appear that, so long as reasonable precautions are taken, the recapture rules should not be problematic.

The low-income housing credits are limited in amount. A developer seeking to obtain the credit for a project must first

obtain from the state in which the project is located an allocation to it of credits from the reservoir of credits available to the state for the particular year. Essentially, each state is allocated total credits each year of \$1.25 per resident. Thus, a state with 10 million residents would have approximately \$12.5 million of credits available for allocation to projects in that state during a particular year. Since the credit which a project "uses up" is only the credit available during that year to the investor, and not the sum of the credits on the project for that year and each of the following nine years, the counting mechanism permits projects equal to 10 times the state's annual credit limit to be authorized each year. Thus, a project involving new construction in which \$5 million of the cost is attributable to low-income units uses up \$450,000 (i.e., 9% of \$5 million) of the state's allocation for that year, and not \$4.5 million, notwithstanding that the total credit which will be available to the investors in that project over the ten-year period will be \$4.5 million. Once a state has allocated its limit of credits to projects for a particular year, its supply of credits is exhausted for that year.

The Rehabilitation Credit

Unlike the low-income housing credit which was new in 1986, the current rehab credit represents an evolution of a credit that existed previously. Further, unlike the low-income housing credit which applies only to costs attributable to the acquisition or rehabilitation of low-income residential housing, the rehab credit applies to commercial as well as residential properties, and, within the residential context to housing facilities without regard to the income of the tenants. However, the rehab credit applies only to certified historic structures and to other structures placed in service prior to 1936. The rehab credit is now 20% for certified historic properties and 10% for other qualified buildings. Like the low-income housing credit, the rehab credit is a dollar-for-dollar reduction of the tax liability of the investor. Further, the two types of credits can be used in concert where, for example, a substantial rehabilitation of a certified historic structure or pre-1936 building is involved and where the structure will be used for low-income housing at the required levels.

The Passive Loss Rules and the Investment Market in Low-Income Housing

One of the major changes to our tax system enacted by Congress last year was the introduction of the so-called "passive loss limitation," the effect of which is to disable taxpayers from using investment-related losses to reduce the tax on their salary or portfolio (dividend, interest, etc.) income. This limitation, which has received significant press since it was enacted, was designed to affect the tax shelter industry primarily, as Congress perceived that a significant level of taxpayer investment dollars was being channeled into certain non-productive investments because of the tax-sheltering benefits created by those investments. The new rules apply generally to credits as well as to losses. Thus, a credit which is available to a taxpayer from a passive activity, such as an investment in a limited partnership that owns real estate, will not be available for use against the tax liability generated by that taxpayer from his salary or portfolio income.

Gratefully, these rules do not apply with their full vigor to low-income housing. Congress perceived that special investment incentives should be contained in the tax law for the low-income housing industry. To this end, Congress carved out an exception to the passive loss rules. Within certain limits, taxpayers are permitted to use the low-income and rehab credits as dollar-for-

dollar offsets against liability for taxes on their salary and portfolio income.

Specifically, individuals may utilize these credits to offset taxes on up to \$25,000 of their income from all sources. Accordingly, an individual in the 28% tax bracket is able to utilize up to \$7,000 (28% of \$25,000) of rehab and low-income housing credits to offset his salary or other income. However, as the annual adjusted gross income of an individual rises above \$200,000, the \$25,000 limitation phases out until it is fully phased out at \$250,000 of adjusted gross income. Thus, only taxpayers having an adjusted gross income of less than \$250,000 per year are able to take advantage of the benefit just described.

The investment market has reacted to these limitations with skepticism, in that the traditional source of investment capital for low-income housing projects had been limited partnership interests privately-placed with investors having substantial income and net worth. Hence, the most usual source of individual investor capital would no longer be available. On the other hand, investors having annual income of less than \$200,000 would be able to make investments in public limited partnerships, where the income and net worth requirements are not as significant. The problem with such public partnerships, however, is that the transaction costs incidental to a public offering of limited partnership interests is prohibitive except in the case of very large projects or groups of smaller projects. Thus, promoters of investments in low-income housing have found themselves in a quandary, uncertain of the best investor markets to tap.

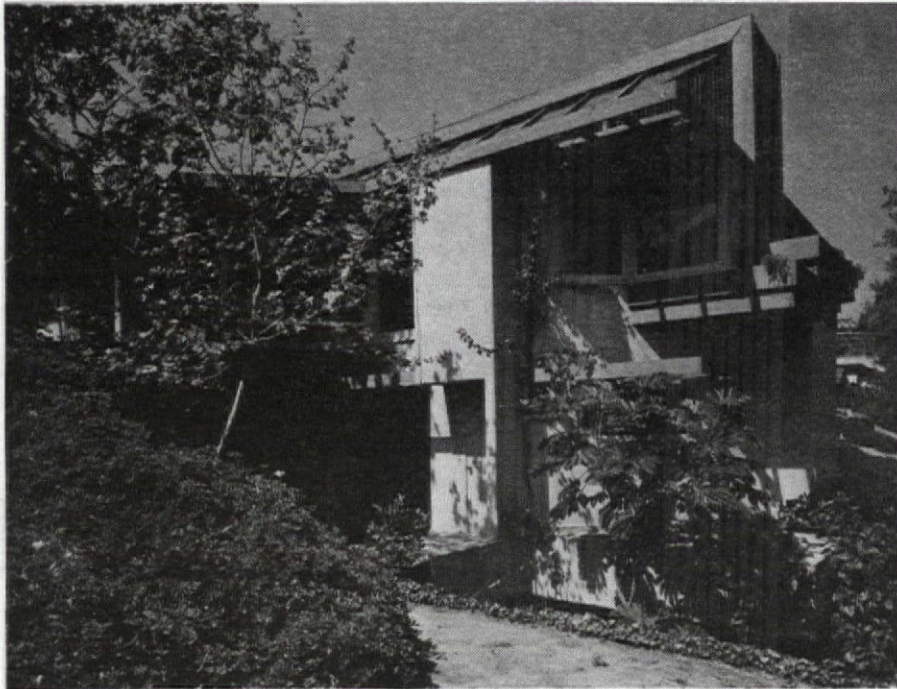
Although corporate investors had not traditionally played a significant role in the low-income housing investment market, they should not be overlooked in the post-tax reform era. Widely-held regular corporations are not subject to the passive loss limitations. Accordingly, these corporations would be able to utilize low-income credits and rehab credits against all their income without limitation. Closely-held corporations that are not personal service corporations are subject to a limited application of the passive loss rules: they can utilize low-income credits and rehab credits against their business income, but not against their portfolio (interest, dividend) income. Personal service corporations, however, are treated generally like individuals, are fully subject to the passive loss rules and are not even entitled to the \$7,000 credit exemption available to individuals, as described above. Thus, there may be a significant market in low-income projects for corporate investors.

Finally, certain wealthy individuals may be in an excess passive income position. For example, consider an individual who founded and developed a business, who is now retired from the business but retains a significant capital interest in the enterprise. So long as such an individual does not materially participate in the business, his share of the income from the business may very well be passive income. He would then have a significant amount of tax attributable to the passive income, against which the rehab credits and low-income credits could be used.

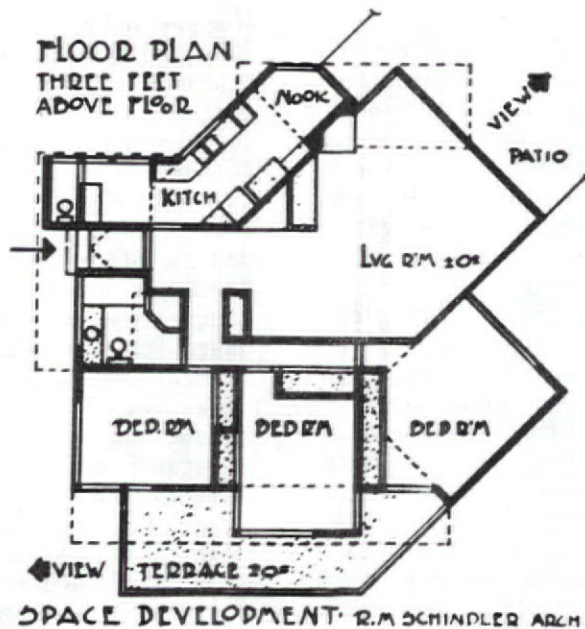
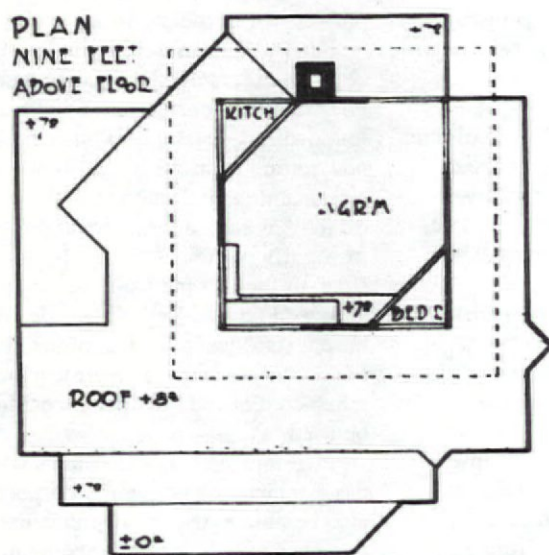
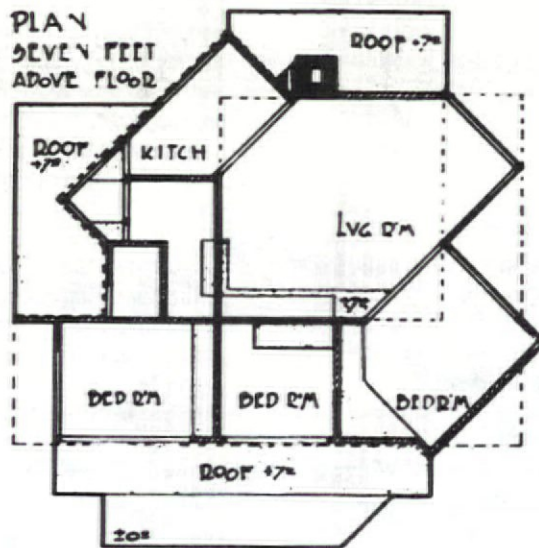
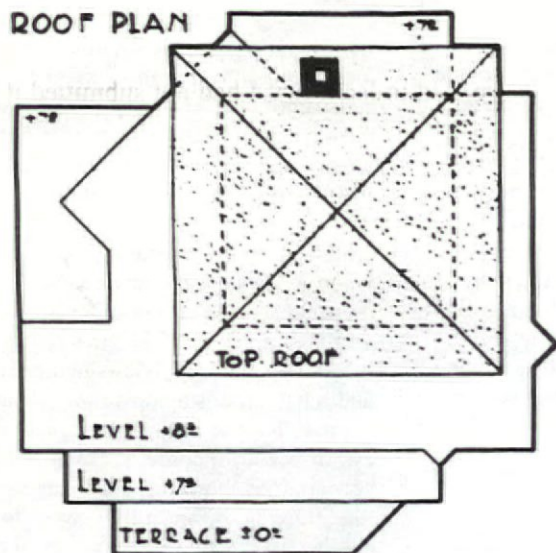
Investors such as individuals with excess passive income and regular corporations will also be able to use the depreciation deductions generated by a low-income project. Whereas the passive loss rules are more lenient to individual investors (albeit to investors with gross income less than \$250,000) with respect to the low income and rehab credits previously discussed, the passive loss rules apply without modification to losses generated by the project. Thus, the best potential investors in low-income projects in the future may be credit-seeking individual investors having annual adjusted gross incomes of less than \$200,000, and credit-and-loss-seeking corporate investors and individual investors with excess passive income.

Frank Lloyd Wright had been held together for some years by Schindler's social calls.

On almost my last return to the office Vick sat Santochi, a draftsman, had lightened the tone. He adored Schindler and kept him amused with his teasing wit. He had made copies of all Schindler's photographs, in the hope, I am afraid, that Schindler's talent would rub off on him. It rubbed off on no one. He left no heirs. Vick was the only draftsman with whom I ever discussed design. Schindler himself could never quite be pinned down about why he took one direction rather than another.



Tischler House, Westwood, R.M. Schindler, 1949.



SPACE DEVELOPMENT: R.M. SCHINDLER ARCH

Ott House plans, R.M. Schindler, 1948.

Questions about Wagner and Loos and Wright were not answered directly but in a chain of images. For one who was not notably verbal he could release images so intense that a whole scene or relationship was created. Once a few sentences in answer to a question about Loos' cafe-coterie evoked groups of students under his spell, walking on the Ring of a summer evening; they evoked the camaraderie, the warm air, the smell of the leaves.

My next to last time in the office must have been 1948 because the Tischler house was under construction and Vick was working on the Ott house project. Vick and I had looked on while Schindler drew the Ott plan directly onto the engineer's contour map. He sat on the hard piano bench covered with cowhide, his back to the concrete wall panels, with the air of a terrier waiting for a stick to chase. And Vick sat holding the stick, feigning to throw it and suddenly pulling back. Schindler with one eye on the engineer's lines indicating rise and fall of the land, the other on the pencil, his mouth open for the laughter waiting to rush out, drew in eighth scale; he stopped once to look for an eraser and seeing none at hand, smudged the line with his thumb. All the while Vick predicted what Schindler would do, based on what he had done in previous houses. But Schindler was outwitting us.

The plan was at first almost square. As Vick predicted a wing, Schindler closed the square, then rotated the plan, laying down square on square to produce triangular projections. We recognized the beginning of a plan like one on the boards and taunted him, but he was off to an interplay of rectangle and square. We had lost him. Then he began playing plan against elevation by slicing off corners of rooms to vary the ceiling height. "You have a bridge left over," I said, reminding him of one deleted from a recent project, and by this time we were wilted with laughter and laughter tears stood on Schindler's cheeks.

The design had come out of confrontation and defiance. Platonic dialogue could not have produced it. (Philosophy to a practising architect comes after the fact.) I understood by such encounters why he could not use trained architects. He had a singular vision that in his later years often lay in wait to be spurred into fulfillment.

It was in the same spirit of jovial defiance that he had designed the Tischler house, here in the role of anticontextualist. The neighboring houses on the steep upslope faced the long side to the street, half way up the slope on a flat pad. He pulled his forward and strung it out along the north setback line, facing the rooms to a large south patio. The neighbors had west patios with retaining walls to keep the slope stable. The typical house was one with a front porch, designed for a flat lot, and in appearance lifted to a leveled pad two stories in the air. Schindler's street level, mid-level with silversmith workshop, and living level were three distinct flowerings. There was a staggered movement; even the mauve-colored reinforced concrete block post between the two garages had blocks protruding here and there—the post was removed after it had been weakened by many fender blows. What holds the house up now, I don't know. It is rooted in a great rectangular stack that could have done the work but it never touches the ground—it seems to be there just to support a Rapunzel window. Schindler was a magical trompe l'oil engineer in the matter of relaying forces from post to beam to post. He did it so quickly, in his head, or in computations at the side of the drawing (I can hear his zwanzig... dreizig) that he rarely needed steel.

It was great fun during those weeks, but the fun somehow masked a low point for Schindler, his acceptance as he entered his sixties that his gifts would never be fully used. He was too patrician to fix blame or to protest. Instead, he laughed harder.

building and had second thoughts about the roof. Also after his return from the site there were calls to make to the sub-contractors—the plumber, the electrician, the plasterer, often wrangling calls, for he had a clear idea of what he wanted. Someone called him an architect in an ivory tower; during the years I was in the office he was more like a fieldhand with a short hoe.

There was perhaps another reason for that second visit. It was to dispel my assumption that the many changes of plane in his walls were not easy to control during construction. I knew the surface flow of an airplane wing, and was accustomed to establishing my points and fairing in a line, but were not his recesses and projections hard for a carpenter to follow?

At the site the foundation had been poured and stakes driven at intervals at the perimeter. Schindler and Andy working together marked the four change points on the stakes. Only at those points would surface change occur. The points were always the same. As I remember, they were two foot six, four, door height (six feet eight), and eight. In the 1930s, after his concrete experiments became too costly and he had turned to cubism, his planes automatically required a variance from the building department; some of his ceilings were below the mandated eight feet but with other ceilings soaring above eight feet he was always able to persuade the plan checkers to issue a permit because the height averaged out at eight.



Photograph of Schindler draftsmen from various periods in his career, taken at the opening of his 1954 retrospective at the Landau Gallery. From left: Charles Sullivan, Esther McCoy, Edward Lind, C. Vick Santocchi, Rodney Walker.

It was all very simple. Other architects I had met said Schindler only played at architecture. ("How could he be serious if he does his own contracting and spends most of the day at the job sites?") Within strict controls he did indeed play at architecture.

I questioned him about how he had arrived at the points but he laughed as if it were a secret. I thought it might have something to do with proportions but the only way (beside the eye) that I knew that proportions were determined was by the Golden Section, and he ridiculed that. The answer was under my hand on the board, and all around me at Kings Road. It struck me while I was working on the Presburger house, the first I had carried from start to finish. Window sills at two-six and four. And closer at hand were the paired beams at six-eight, concealing the lighting and supporting the overhang above the sliding doors. The system was based on use, cost, and the building code.

The drafting boards were low, and we sat on plywood chairs of Schindler's design rather than stools, and as I swung around before answering the telephone, which so seldom rang it always startled me, I usually tipped over the chair. To see one of his fine constructivist chairs tipped over wounded him; it was as if I had contradicted one of his sacred beliefs. I tried to soften the slur by saying it was not the chair,

it was my latent obedience brought into play by the ringing of the telephone; his was an elitest approach to the telephone, summed up in his statement, "A telephone is for my convenience, not theirs."

At the typewriter table, very rarely used, was another such chair, built up from a platform with a single plywood support from front to back, and two small plywood flying buttresses. He sorted the mail at the chair, always leaving letters from editors for me to dispose of—answer or file. One day I found his lean photographic file and begged him to have additional photographs made. He resisted this or, rather, he asserted that his houses were too hard to photograph, and that no photographer was able to do them except under his supervision and he was too busy now to spare a few days—three days was a minimum, he thought, to get the complete idea. Alas, I persuaded him to let me get a photographer and go myself. When the prints were delivered he was so abusing to the photographer that I regretted my insistence.

The truth was that by 1945, when the strictness of the International Style ruled design, he had been dismissed by the architectural profession as one who had lost his way—a promising talent that had gone astray. The more he was ignored, the testier he became with editors, critics and photographers. In one case, an editor quoted a client as having a role in the design of the house, and when I went in one morning there was a letter by the typewriter, much interlined, with a request for me to retype it. One paragraph was so insulting to women that I left a blank space for him to type it himself. He argued, but when I would not budge he cooled down the paragraph.

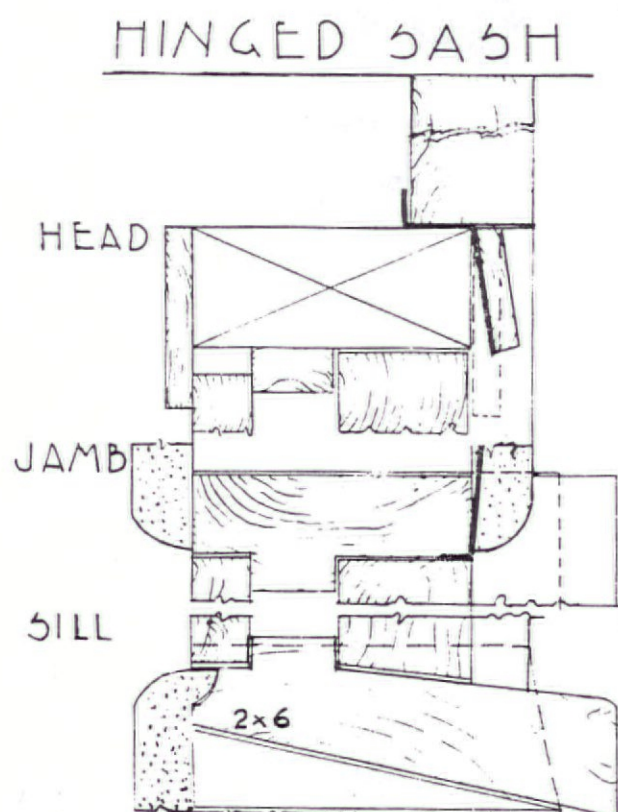
There was another confrontation. During this time I published several short stories—going into the office at eleven gave me time to write of mornings at home. I also elected to write about Schindler when the editor of *Direction* asked me for a piece on California. A month after the manuscript was delivered he was surprised to learn that I had not submitted it for his approval. I took him a carbon, and the next morning there was a stack of paper and his heavily edited version beside the typewriter.

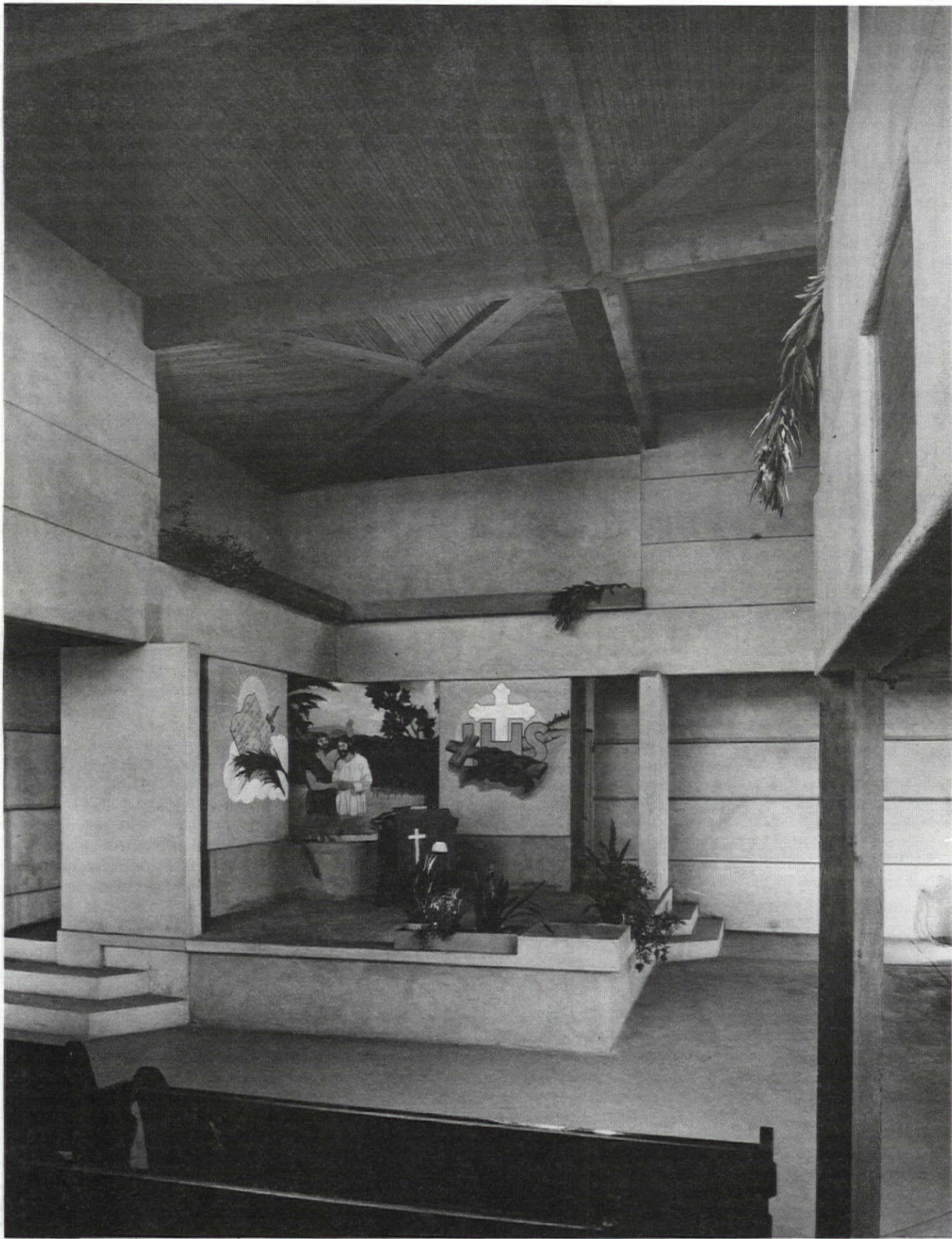
"Don't you want it to be right?" he demanded when I objected.

"No, I want it to be mine." There were no real factual errors; he had superimposed his self image on my image of him. I said it was already in type, which may have been true. The session ended when I read aloud to him from his rewrite a long Germanic sentence, adding that sentences like beams had their bearing load, their bending moment. He broke into a laugh.

A number of draftsmen came and went while I was in the office. Few had experience beyond a summer in an architect's office. Our inexperience was in our favor. None of us had much to unlearn. Schindler was in complete control of the design and for the most part carried it in his head. He developed no talents. There was a group of shops on Ventura Boulevard that was added to occasionally, and he gave us all, one after another, a chance to design an addition. He praised us, then with his soft, ever-blunt pencil showed us that he was swifter. He laughed as he slowly demolished what we had designed and gave it some unexpected turn. I had tried to take elements from the existing shops and recombine them: he started from a new premise and in playful ways brought the whole into a dissident agreement.

When I quit, Schindler seemed to miss having a pupil, for he called me back several times when work was heavy. Occasionally he came to our house; he always carried a full set of tools in his car, and often set himself some minor repair. Once I found him sitting fully dressed in the bathtub caulking the joint between the tile and the tub. After Schindler's death, Sam Freeman told me that his knit-block house by





NYMPHS 5000

Interior of Bethlehem Baptist Church, Los Angeles, 1944. (Decoration of pulpit was not designed by Schindler.)

no variation on the 2x4 stud system 16 inches on center. There were other questions. Why hadn't I put the sofa out of the circulation flow? And why had I broken into my sheer wall?

I said in apology, "I tried to get into USC but they discouraged me."

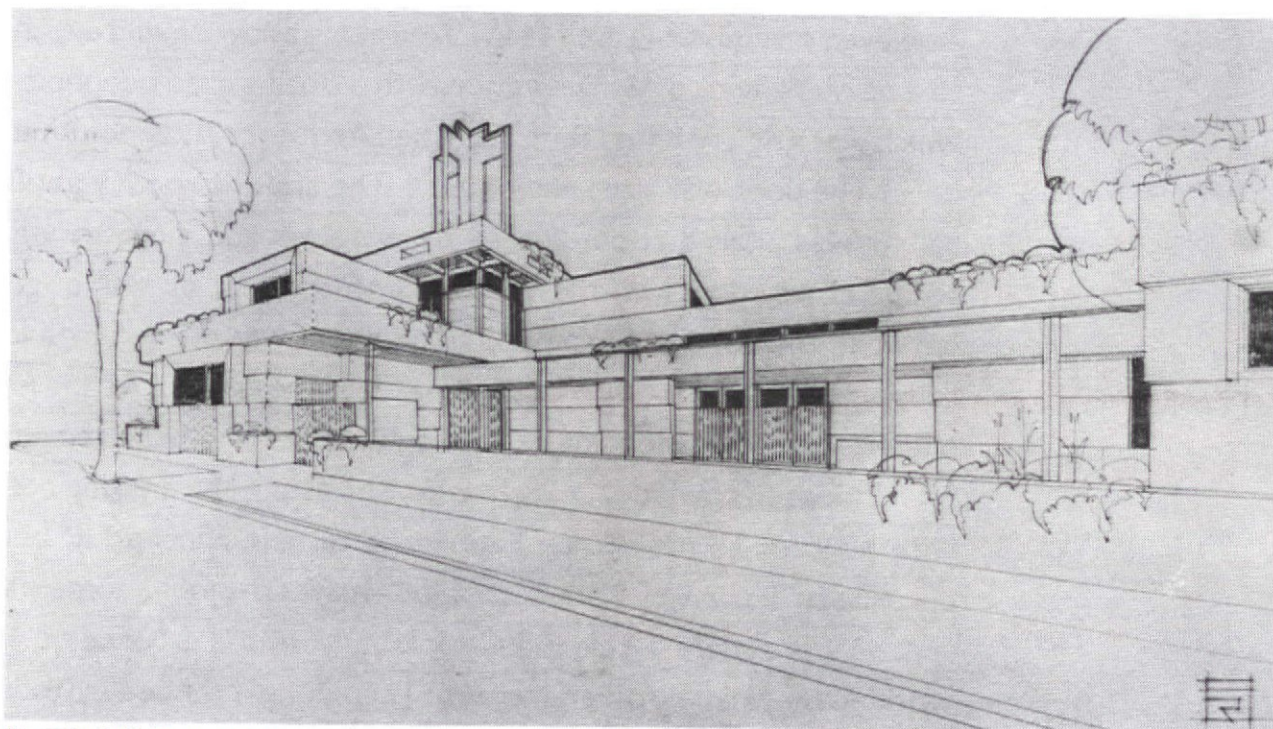
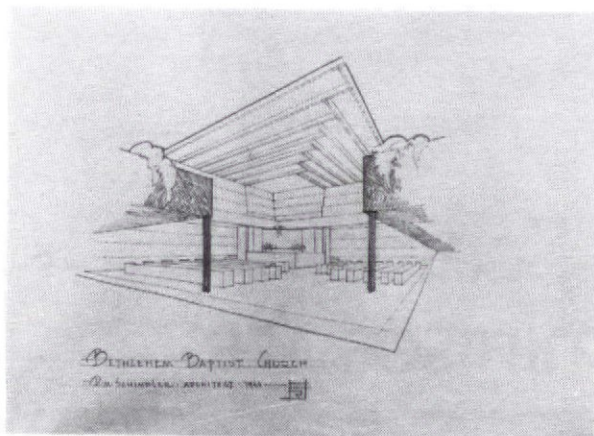
"The less to unlearn," he replied. "Come in tomorrow at eleven. Can you work from eleven to five or six? A dollar an hour."

I was stunned. It had happened so fast. Seasoned draftsmen were then getting around \$2 an hour.

On my first day we went over a set of drawings he wanted ready to send to the blueprinter when he returned from the job sites. It was a small task, drawn in quarter scale, two elevations now in rough sketch. It seemed simple enough since he used a four-foot module. With the grid marked on the margins I couldn't go wrong.

"Don't etch them," he said as he was leaving.

I soon discovered that the dimensions for the living room windows were missing. The width of them was not indicated on the plan and there was nothing to give me the height. I had to face up to my inexperience. At Douglas I would have called for the master plan. But where did an architect hide the dimensions of windows? I looked on his desk. Nothing. Finally I found the file of current work near his desk, a file



Perspective, Bethlehem Baptist Church.

made of panels of masonite laced loosely together at the back by leather thongs. The drawings were not filed alphabetically by the first vowel in the name of the client. What threw me off was that the Bethlehem Baptist Church drawings were in the second tier, but not because B was the second letter but because E was the second vowel.

But I found no preliminary drawings or sketches. Just nothing. Don't panic, just take the drawings as far as you can with the information you have. At the back of my mind was the certainty that if I had had two, even one year at USC I would have known where to find those dimensions. To keep my spirits up I began developing Schindler's kitchen layout. I referred to the Sweets catalogues in the shelves that divided the room, but they were very old.

Then I noticed a curious thing—a line of small mayonnaise jars filled with nuts and bolts and attached to the under side of the shelf. I remembered seeing Schindler unscrew one bottle and empty the contents into his jacket before he left. I examined them. The metal caps of the jars were screwed to the underside of the shelf, and with one hand he had twisted one off. Later, such a scheme was marketed commercially, but at the time it reminded me of some of the solutions for aircraft design that had come out of the same sort of

close observation. Maybe, I thought, this was a clue to his way of working—simplification.

I began to notice other such things in the office. The sliding lights above the drafting boards were hung from cords between the paired beams, and the shades were made of parchment paper held by metal clips in a cone over the bulbs. I also noticed how dirty the office was. I had sanded my pencil point without ever noticing that the triangles were so smeared with graphite they were no longer transparent. The concrete floor was dark with graphite from the sanding paddle. Now as I gathered up the triangles to wash them, Schindler returned. He looked over my shoulder at the drawings. I waited for the blow to fall. "Okay," he said, "Call the blueprinter."

"They aren't finished. I couldn't get the dimensions of the living room windows."

"Oh, that." He picked up a blunt pencil and drew free-hand two big rectangles. "I haven't decided what I want to do with them yet. Get them to blueprint."

When he asked me to get the square footage of the house I started with the largest rectangle then proceeded to the projections. He was already ahead of me; leaning over me, smelling of redwood, he called under his breath. "...zwanzig, dreizig..." and counted on his fingers. I was hardly underway before he announced "Twelve hundred und fünfzig."

What I remember mainly about the first day is how mysterious and disturbing the house was. I had tried to follow the transfer of loads from member to member, the transition from high roof to low roof; I tried to guess how it was done. I tried to guess why it was done, I even tried to guess how it was drawn.

The next morning the plan for Bethlehem Baptist Church was on the board. I was to draw in the symbols for electrical outlets so the electrical contractors could make a bid. Then there were details to draw of the flashing around the cross. When I didn't understand the cross Schindler made some quick rough sketches, but before I had time to ask questions the carpenter was on the phone. Then Schindler was off.

After he was gone I saw a note at the edge of the board. "As junior member of the firm would you get someone in to clean the office?"

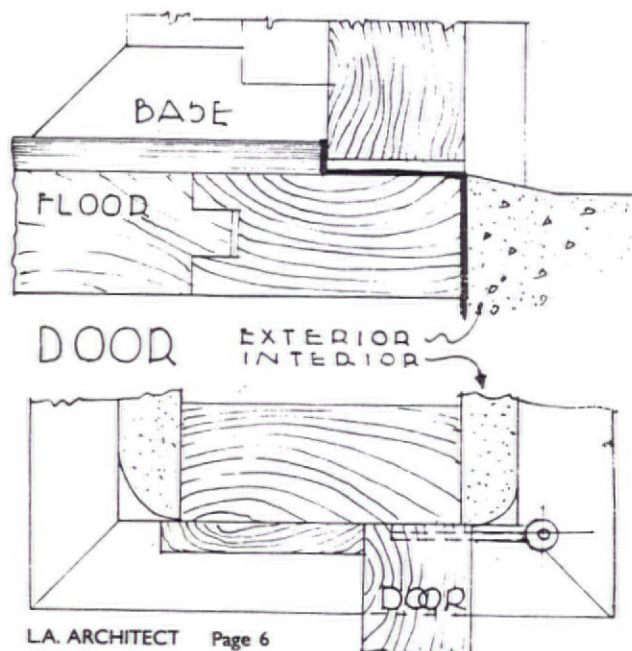
The cross was astonishing indeed. Visible from the street were two intersecting crosses with the interiors cut away so that eight faces appeared in bold outline. The cross was seen in plan from inside the church through squares of glass. Sitting in a pew one could look up and see the base of the intersecting crosses in the form of a Greek cross. From the street it was a Latin cross. From the pews it was a stable; from the street it was a transparent, shifting mobile. It was preposterous in its simplicity.

I detailed the flashing around the roof openings through which the cross could be read. I was no longer piqued with thoughts of incompetence. I had seen how he had done the cross, why he had done it and most of all, I was the junior member of the firm.

Materials were still frozen as the war wound down, and there were times when the carpenters went home because there was no dimension lumber. Then Schindler would tell me to take a few days off until he could find some materials. Sometimes there was enough material for Andy, the chief carpenter, to work on the job alone, and twice during such periods I went to the site with Schindler.

The first time was to see the church. He was a different person with the carpenters. He exploded with anger when he saw that the ends of the cross had been cut off clean rather than in the pyramidal shape shown in the plan. He borrowed a saw and cut one himself.

The second visit to a site answered one of my questions about sending someone else to oversee construction. He was usually exhausted when he returned, and he worked at nights at the drawing board; sometimes there was little left of my neat drawing of a morning when I came in, for he might have reoriented the





R. M. Schindler.

Schindler: A Personal Reminiscence

by Esther McCoy

At eleven one morning in 1944 I walked along a row of wild eugenias to a heavy redwood swinging door with a small glazed peephole in which was a sign reading "R.M. Schindler, Architect. By appointment only." The door was ajar. I entered. The drafting room was off a hall. It was a large room lighted by windows and clerestory and sliding canvas doors on the west, and on the east by slits of glass between the concrete panels. The room was divided by a low row of shelves, with two drafting boards at the far end. At the near end was Schindler's long desk, and back of it a piano bench covered with a piece of cowhide. Schindler was sitting at a drafting board with his back to me. When I spoke he turned, annoyed at being disturbed. "I came to ask about a job—maybe I should come back some other time." He didn't look up from the drawing he was working on when he asked me what I had done. I handed him some engineering drawings and a set of drawings of a house. He brushed aside the drawing of a wing assembly. "Aircraft draftsmen never know anything about the plane except the part they're working on," he said. Then, indifferently, he unrolled my drawings of a house. I expected him to say, "You need more experience," but instead, he

anchored the drawings to the board with a drafting brush and turned the pages, once returning to page one to have another look at the plan.

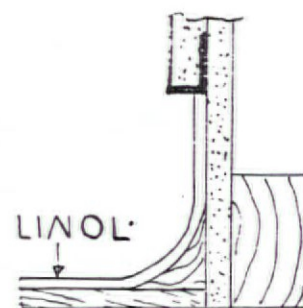
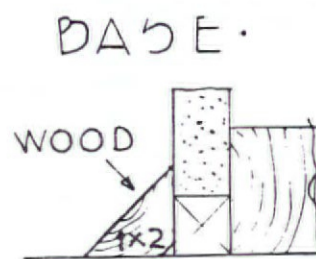
"The glass," he said.

I had put a transom strip between all the rooms to bring in south light and to see the treetops when the curtains were drawn. And another reason I wouldn't have the nerve to admit was to make the house fly, a result of working so long on airplane wings.

But he wasn't curious about why I used the transom strip, just *how* I had used it. The glass was broken up by the rhythm of studs. "You could have used a longer span," he said, adding almost belligerently,

"You know *that*."

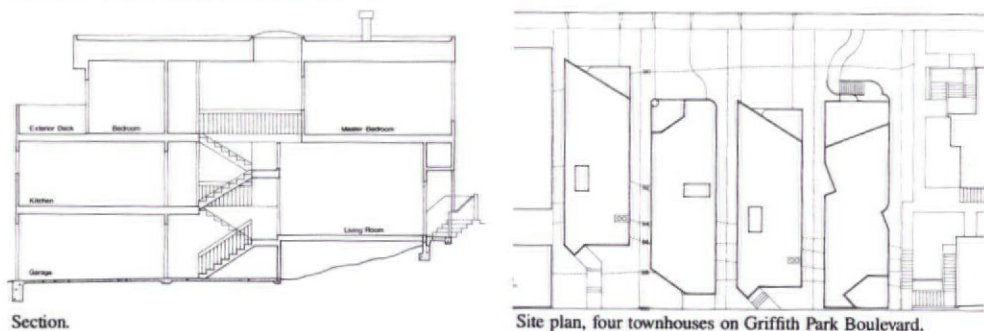
That was the most encouraging thing he could have said—that I should have known something. But the architectural standards book I had studied contained



Silverlake Townhouses: Weaving an Urban Fabric

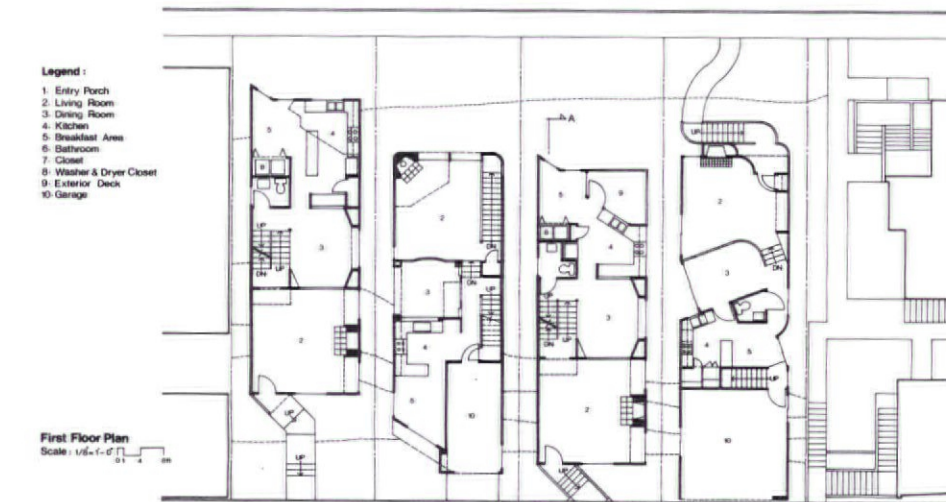


Townhouse facade, facing Griffith Park Boulevard.

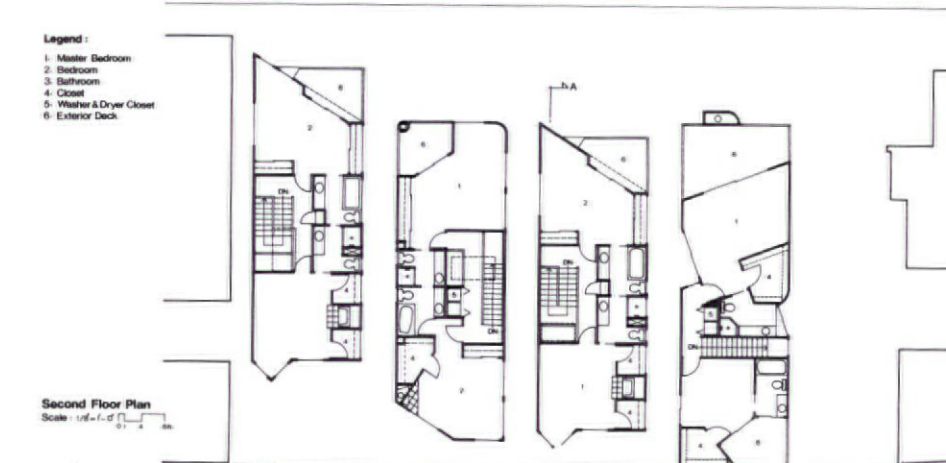


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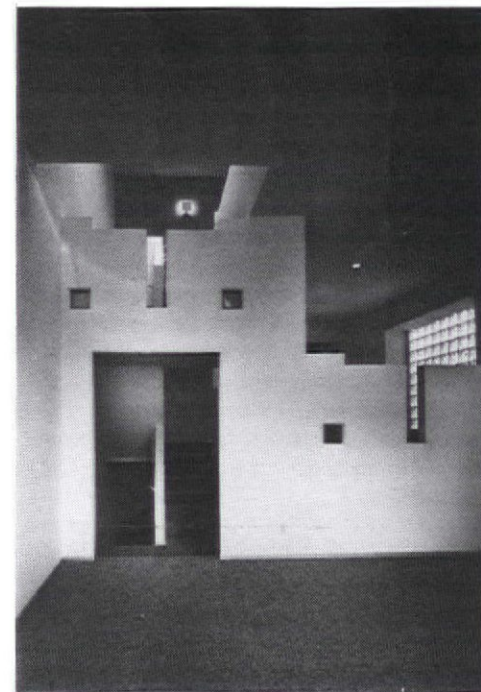
Site plan, four townhouses on Griffith Park Boulevard.



First floor plans.



Second floor plans.



CARLOS VON FRANKENBERG



CARLOS VON FRANKENBERG

Interior looking up toward third level.

by Fay Suelz

Because of its commanding views, challenging sites, and the renowned open-mindedness of its population, Silverlake contains a concentration of work by significant California architects. Schindler and Neutra did some of their most outstanding work in Silverlake; and today the area is providing experimental turf for a new generation of architects.

Six detached townhouses located on Griffith Park Boulevard are evidence of the combined talents of an architect/developer team who assumed a demanding set of problems. Husband and wife Peter and Rebecca Wurzbarger alternately took responsibility for the financing, design, construction supervision, project management sale, and property management of the townhouses. Architect Peter Wurzbarger is the design partner for Albert and Wurzbarger, Architects. Rebecca, who holds a PhD in public policy, sells and develops real estate.

Several years ago the Wurzburgers noticed a probate sale of a vacant four-parcel site on Griffith Park Boulevard near their home. The potential of the site inspired them to organize their talents and embark on a development project. Rebecca bought the land, financing it privately. Reassessing the site, Peter discovered that zoning regulations would not permit construction of a multi-unit structure on the combine sites. As a result, the Wurzburgers decided to build individual, detached homes as financing became available. This also allowed time for them to develop the design of the units.

In designing the first townhouses, Peter Wurzbarger had to consider whether attractive, affordable, and spacious homes could be designed on substandard lots. The site consisted of four, 25 x 75 feet through lots with a 10 foot rise, street to street. The community plan specified single-family detached houses yielding an effective density of 24 units per acre.

The houses are 18 feet wide with 3 foot sideyards. Primary windows are on the street facades, with glass block and high window strips along the sides, and an open stair/skylight bringing light to the interiors.

Large rooms, high ceilings and open plans contribute to a sense of space, despite the narrowness of the lots. The houses are staggered along the street facade in order to improve views and modulate the impact of their height on Griffith Park Boulevard. Economy was achieved through the use of standard, stucco-and-stud construction. The 3-bedroom houses average 2700 square feet, including garage, and construction cost \$37 per square foot.

The houses were built incrementally as financing became available. Peter Wurzbarger did all the architectural work required to produce construction documents for building department approval. From that point, Rebecca took over as project manager, dealing with the building department, sub-contracting work to the various trades, selecting finish materials and colors, and

even inventing some details, such as the decorative metal ballustrades separating the living room and dining room.

Rebecca's enthusiasm for experimentation and concern that each unit be unique in one case led her to specify that the color of a front door and trim should match the silver green leaves of a nearby eucalyptus tree. She specified European fixtures and tiles as standard kitchen and bathroom installations, sometimes arranging bathroom tiles in unique patterns.

The efficiency of the team is impressive. The building department drawings were not highly detailed, but with Rebecca assuming the role of project manager the normal time required for competitive bidding, especially on hard-to-find finishes, was eliminated. This redistribution of time and responsibility resulted in highly individualized residences, unique enough to command a higher market price than identical ones would.

The design of the units is ingenious, with considerable thought given to space, light and privacy. What first appear on plan to be whimsical wall angles and arbitrary window locations turn out, in actually experiencing the houses, to be utterly practical means of visually expanding space. Closet walls stop short of the ceilings, allowing light from strip windows above to spill into the bedrooms. Glass doors onto side patios set at an angle to the lot lines extend interior space outdoors. Carefully located side windows along a split and multi-level stairway progression create a sense of being in a much larger series of spaces.

Although window openings on the Griffith Park Boulevard facades have been enlarged from the pleasant but almost blind sculpted mass of the first prototypical unit, the expansive nature of space inside could have been given more expression outside. It is as though the units were designed entirely from the inside, the street facades paying the role of mere boundaries that envelope and limit an otherwise ever-expanding series of spaces.

Since the first four units were completed, two more have been built on a nearby lot. There have been changes since the first series. While the original four houses were sculptural volumes with balconies overlooking the boulevard, the new ones have more traditional, "townhouse" facades without balconies to extend the interior space or gesture to the street. Three of the four original townhouses have been sold, and the remaining three are being rented.

Teamwork has been important in constructing the Griffith Park townhouses. The project has grown out of Rebecca and Peter Wurzbarger's trust in each other's skills and commitment to their individual tasks. It has also grown from their commitment to Silverlake. Rebecca Wurzbarger describes the project as "creating a community." The townhouses demonstrate this concern and establish a viable new precedent for residential design in the area.

Fay Suelz



4. Sponsors who have a poor track record in past dealings should be excluded from further participation in programs. Non-profit agencies who have a poor record of providing a range of approaches should be closely monitored.

The AIA Search for Shelter debate and charrette solutions will continue to be reviewed throughout 1988. The Los Angeles

AIA Housing Committee, for its part, selected one sub-group of the homeless and wrote a simple program of requirements, carefully worded to encourage innovative solutions. In October we sent the program and written invitation to over 2200 AIA architects in the Los Angeles area and selected schools across the county requesting preliminary design solutions.

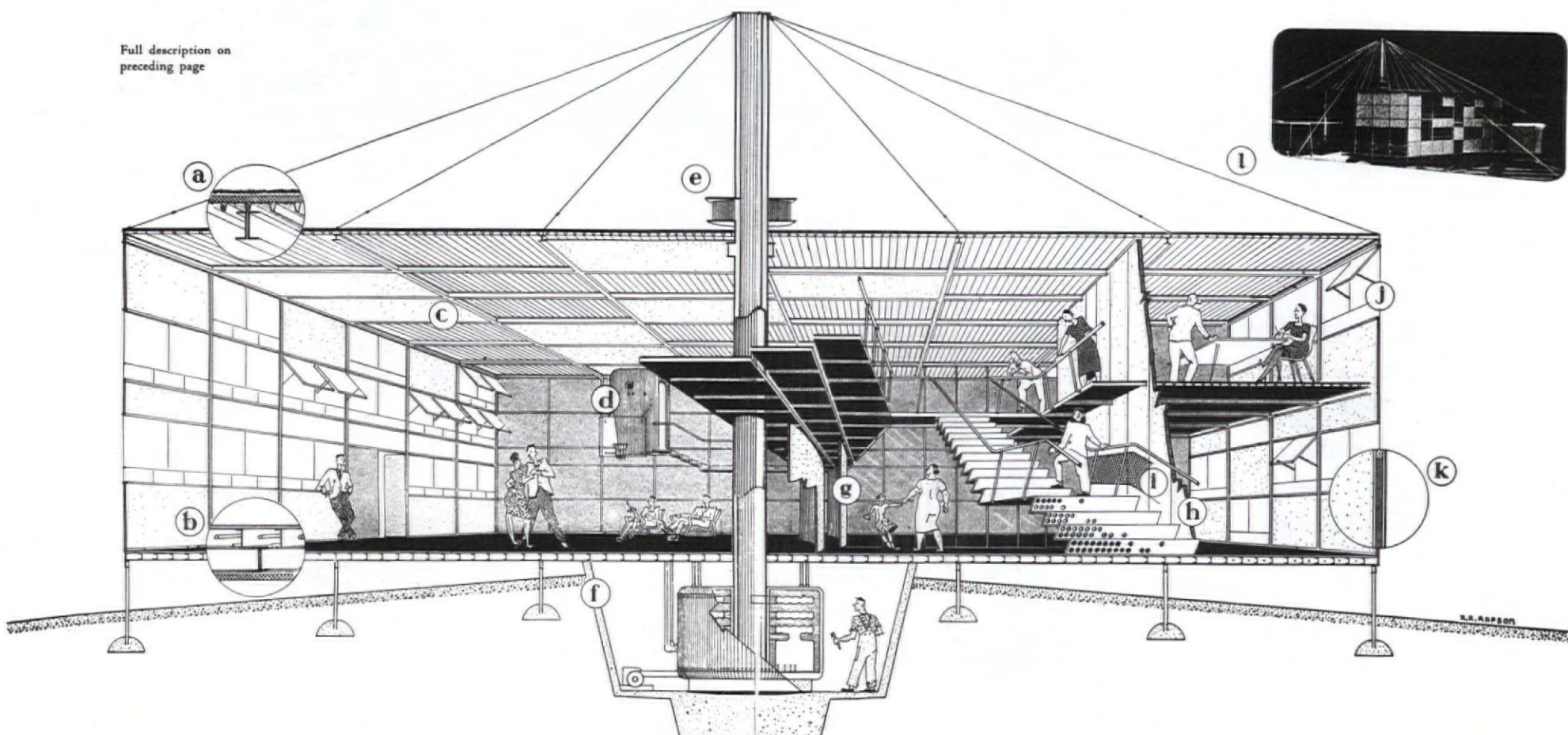
After evaluation of the preliminary submissions, the program will be rewritten in more detail in a special brainstorming session. Later this month the Housing Committee will meet with representatives of the Mayor's Task Force on the Homeless, the Board of Supervisors Community Development Commission, the Community Development Department, Building and Safety, Health,

and Fire Departments to determine areas of support for the project.

We plan to publish ongoing articles on homelessness in *LA Architect* during the coming months.

Pamela Edwards Kammer
Ms Kammer is Chairwoman of the LA/AIA Housing Committee.

Full description on preceding page



Windowmaster... When Specifying Quality

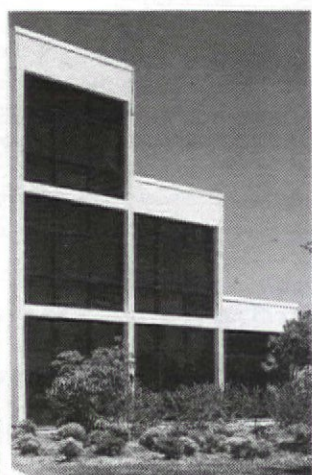


Photo by Charles Colquhoun

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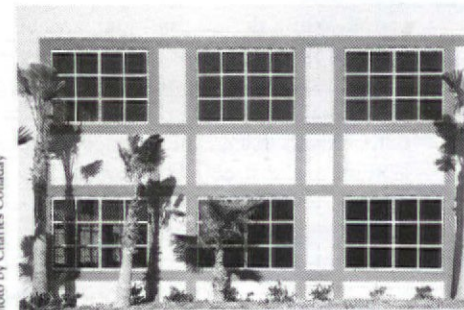


Photo by Charles Colquhoun

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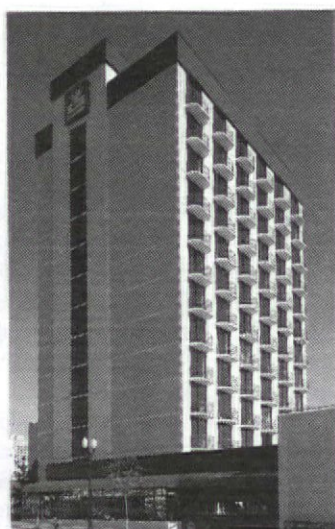


Photo by Jeff Swanson

Top: Montgomery Field Holiday Inn - Architect, Ted A. Howard; Installer/Dealer, San Diego Glass and Paint.
Right: Best Western in San Diego - Architects, Hendrick & Mock; Installer/Dealer, San Diego Glass and Paint.
Left: Three Flags Business Park in Chula Vista - Architects, Coombs-Mesquita; Installer/Dealer, C&C Glass.



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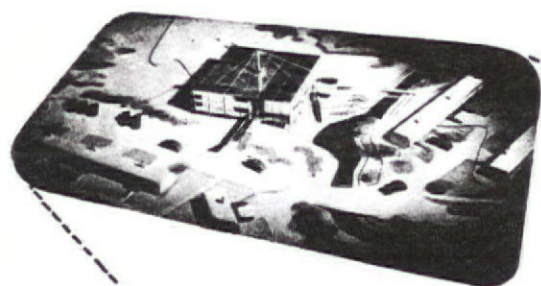
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Search for Shelter



DEMOUNTABLE SPACE

the need: demountable space

the social center for changing civilization in the postwar period must fulfill many varied demands.



the solution: demountable space

system of suspended construction like a circus tent

provides the most economical demountable space

the central column

is a spiral welded structural chimney serving also as an erection crane

for standardized 12' x 12' floor and roof fabricated panels

and for 12' x 18' wall frames

into

which standard light wall panels

and window sections

are inserted as

needed like this

or this

this system of space construction

provides flexible packaged space that can be subdivided and replanned according

to changing requirements

mezzanines hung to central column from above

toilets and kitchenettes in prefabricated trailers

suspension system is adaptable to warehouse construction, factories, canteens, etc.

this demountable space study made by
EERO SAARINEN

Search for Shelter is a special program intended to advance the national dialogue on housing low-income populations. Initiated by the American Institute of Architects, the American Institute of Architecture Students, and the Neighborhood Reinvestment Corporation, the two-year effort will focus the attention of community leaders and citizens nationwide on the need for long-term solutions to the current housing crisis. The first phase of the program is a series of workshops which took place in cities throughout the United States during the end of October.

In the following article, Pamela Edwards-Kammer, Chairman of the LA/AIA Housing Committee discusses the program, and the LA/AIA's workshop. A related article, on tax-incentives for low-cost housing, appears on page 17.

The American Institute of Architects embarked on its Search for Shelter program because of its belief that architects can contribute to the solution of the homelessness crisis in America. Search for Shelter intends to find practical, workable approaches to housing the homeless by

applying architects' unique skills and experience to the problem, by marshalling the special resources of students and educators, and by linking the profession with the community at large. The program will also help architects fulfill their responsibility to serve community needs.

There are many reasons for homelessness in the United States. The homeless exist because of a lack of affordable housing, a decline in government assistance to the poor, and decreases in direct federal housing assistance. The shift in the care of the long-term mentally ill has put many people on the street who might have been cared for in institutions. The transformation of our society from an industrial to high-tech economy has created massive unemployment and resultant homelessness.

Search for Shelter does not address the causes of homelessness; it is aimed at proposing solutions. The program is co-sponsored by the AIA, AIA Students, and the Neighborhood Reinvestment Corporation of Washington, DC, established by Congress in 1978. This corporation commissioned Phil Clay of the Mas-

sachusetts Institute of Technology to study the problem of American homelessness, and asked him to make recommendations. The following etiology of homelessness interprets and summarizes Clay's findings:

Federally assisted housing units are perhaps the most valuable resource in the nation's low and moderate income family housing stock, with more than four million in existence. Affordable housing stocks are diminishing and in this game of "musical chairs," some households become homeless.

Public housing programs are the most significant providers for low-income families. Government agencies built public housing with the expectation that families would live there until their fortunes improved, and they were able to move out. The transitional function of this housing worked well until the mid-1960s when urban renewal demolition combined with increasing poverty to prevent people from moving. Families stayed in public housing, and families stayed poor. An example of this is the affordable replacement housing created for people displaced by the Century Freeway in Los Angeles, one of the largest public

housing programs undertaken in this county. Without these houses, displaced families would surely have been homeless. Today these units house working poor and middle income residents who cannot afford to move elsewhere.

While public housing solutions are being studied worldwide, there are clear financial pressures controlling the immediate production of affordable housing in the private sector, and the reuse of existing housing stock for the poor and the indigent. Tax benefits have been reduced, and the allure of real estate is marginal. Two options are emerging: tenant-owned properties, and vendor-bought-and-run property.

Housing for the poor will, under the best circumstances, produce only a low return. With insurance, vandalism, and the inherent violence associated with the homeless balanced against full-occupancy revenues in some cases, lenders may be less sympathetic to the non-profits and "amateur" investors.

The Tax Reform Act of 1986 included substantial reductions in capital gains tax rates. This has created greater difficulty in refinancing, a soft market for income properties, general discouragement of new investors, and a significant threat to the maintenance of the existing low-income rental housing stock.

Tax reforms provide a definite disincentive to purchase or rehabilitate any property for low-income use without a long-term subsidy tied to the housing. Cash assistance to tenants is portable, and therefore is not a reliable base for a loan.

The new tax law also discourages owners from keeping low rent units. Interest expense connected with investments can only be deducted up to net investment income. The new tax law encourages upgrading and rent increase (see Law article on page 17.)

This drastic loss of low-income housing opportunities challenges us as architects to recognize our capacity to advise the development community about alternative solutions which can make such housing a desirable investment. We are coerced by the distant past as well as recent public policy decisions, especially at the federal level, making this report and the Search for Shelter program seem directly political. The bizarre spectre of gangs of homeless roaming the street as a result of small tax-law changes and a government reluctant to help the poor should appeal to our collective social conscience.

To assist in the gentle persuasion of federal government, all the players within the existing settings and agencies should, according to MIT's publication, create a network of models, project evaluations, and case studies of successful small and large housing cooperatives. What is at stake is perhaps half of the subsidized stock of housing available to the poor, which, if forfeited, will reduce the dignity of the country which was established "with liberty and justice for all."

Searching for new ideas might move us closer to the ideal scheme for housing the poor, housing that is capable of expansion and regeneration, owned by those interested in providing a decent quality of life, and who accept the need for good design in housing: well functioning, enriching, simple places that give dignity to their residents. We should search for prior models of cooperatives and mutual housing that have been implemented in Europe for nearly a century, as well as communal and nomadic structuring of communities.

The MIT report suggests steps to rectify the inevitable consequences of unaltered federal policy:

1. Federal government subsidies for housing need to be developed.
2. Federal incentives should be provided for owners of assisted affordable housing stock not to sell this housing for personal profit.
3. Federal government should create regulations and assistance to increase community investment and management of subsidized housing.

L.A. ARCHITECT

Goldberger to Speak at Awards Dinner

Paul Goldberger, author and architectural critic for the *New York Times*, will be the featured speaker at the annual design awards banquet at the Hollywood Roosevelt Hotel on Saturday, November 7. The program will honor design awards winners and their clients.

Goldberger's talk, the first annual Irving Gill Lecture, will be a prepared address on architecture and urbanism in Los Angeles and the Pacific area. It is intended to focus on the unique aspects of planning, urban design and architecture in this rapidly growing and changing region and to open an exchange of ideas across the Pacific.

The Irving Gill Lecture will be given on alternate years by a recognized architect or critic from another country in the Pacific Basin. The purpose of this address is to expand the scope of the design awards banquet to present fresh insights about this region, as well as to raise the level of architectural discourse generally.

The awards event, which begins at 7 pm with a no-host cocktail hour, will take place in the Blossom Room of the Hollywood Roosevelt Hotel, 7000 Hollywood Boulevard. The cost of the dinner is \$60; and reservations must be received at the AIA office no later than Wednesday, November 4. For further information, call (213) 659-2282.

Election Meeting

New officers and directors for 1988 will be announced by the LA Chapter on Tuesday, November 10, in the conference center (Room 259) of the Pacific Design Center. Election ballots must be received prior to 2 pm on that day.

All Chapter members, Associates, Affiliates and their guests are invited. The reception will begin at 6 pm, followed by the program.

Chaired by Cyril Chern, AIA, Chapter president, the program will include the announcement of the results of the election for officers and directors for 1988, and recognition of the achievements and accomplishments of the Chapter committee chairpersons in 1987.

For additional information, please check the flyer enclosed in this issue of *LA Architect*.

There is no admission charge; however, advance reservations are requested.

Kaplan Book Signing

The Architectural Foundation of Los Angeles, in cooperation with Gensler Associates, will host "An Evening with Sam Hall Kaplan" featuring his recently-published book, *Los Angeles-Lost and Found*, Thursday, November 19, 1987, 6:30 pm, at the Gensler offices, 2049 Century Park East, Suite 570, Los Angeles 90067. Parking is available in the building for \$3 after 6:00 p.m.

The event will commence with a social and a tour of the Gensler offices, followed by the program at 7:15 pm, when Mr. Kaplan, the *Los Angeles Times* design critic, will discuss the inspirations and research that went into the making of his recent book.

Copies of the book, personally autographed by Kaplan, will be available for purchase, and AFLA members will receive a 25% discount off the publisher's retail price. Checks, made payable to AFLA, are tax-deductible.

Admission is free; however, due to space limitations, reservations must be received at the LA/AIA Chapter Office, 8687 Melrose Avenue, Suite M-72, Los Angeles 90069, (213) 659-2282, by Friday, November 13.

West Hollywood Competition Winners

Edmund Chang and Roger Sherman of Boston, Massachusetts have been selected as the recommended winners in the West Hollywood Civic Center Design Competition. The search for the winning architectural design for the proposed \$25 million Civic Center project spanned five continents and more than 25 countries.

Edmund Chang and Roger Sherman have collaborated on several projects in Boston, Massachusetts and New York City. After receiving his Master's Degree from the Harvard Graduate School of Design in 1985, Edmund Chang worked for William Rawn Associates. His teaching experience includes the Harvard Career Discovery Program and the Boston Architectural Center. Last year he won second place, along with Roger Sherman, in the Hawaii Loa College center for the media arts design competition and the Mission Hill artists' housing design competition earlier this year.

Roger Sherman received his Master's Degree with Distinction from Harvard before teaching in the School of Design's Career Discovery Program. He went on to work for Ralph Lerner and Richard Reid Architects and Rafael Vinoly Architects. Winning the 1984 Skidmore, Owings and Merrill Foundation Traveling Fellowship and receiving the 1985 AIA Henry Adams Medal are among his honors, awards and activities, which also include second place in the 1985 Hawaii Loa College Pacific center for the media arts design competition, and an Honorable Mention in the Mission Hill artists' housing design competition earlier this year.

Nearly 300 entries were received from architects and designers from the United States, Great Britain, France, Italy, Japan,

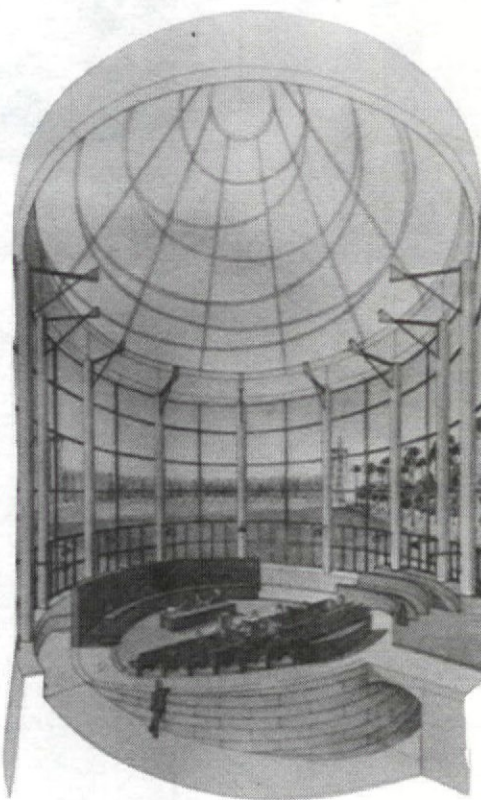
Australia, Canada, Mexico, Argentina, and Austria, among others. The five semi-finalists were chosen in early August.

The other four semi-finalists were Janek Bielski, architect (Los Angeles, California); Michael W. Folonis and Associates (Santa Monica, California); Donald B. Genasci, Architecture and Urban Design (Eugene, Oregon) and Michael Pyatok, Pyatok Associates (Oakland, California).

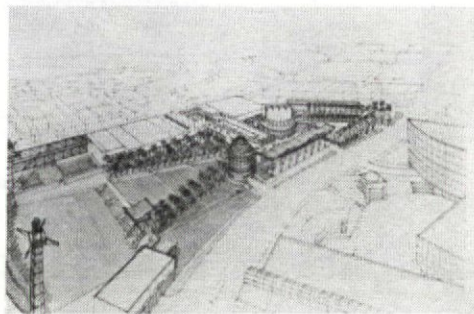
Architect Charles Moore chaired the selection jury which also included Cesar Pelli, famed architect of the Pacific Design Center in West Hollywood, landscape architect Diana Balmori, Los Angeles Olympics designer Deborah Sussman, architect Ricardo Legoretta of Mexico City, urban designer Peter Walker and Robert Harris, Dean of the USC School of Architecture. Local West Hollywood jury members included City Councilmember John Heilman; Dale Lieboowitz-Neglia, Planning Commissioner; Janice Feldman, Janus et Cie; Aida Morgenstern, Fine Arts Board member and Erich Burkhart, Public Facilities Board member. Urban designer Michael Pittas was the competition advisor.

The 1.9 square mile City of West Hollywood, which was incorporated in November 1984, is located between Beverly Hills on the west and Los Angeles on the east. West Hollywood has one of the largest concentrations of designers and design exhibition facilities on the West Coast and is the home of many of the finest restaurants and nightclubs in Southern California.

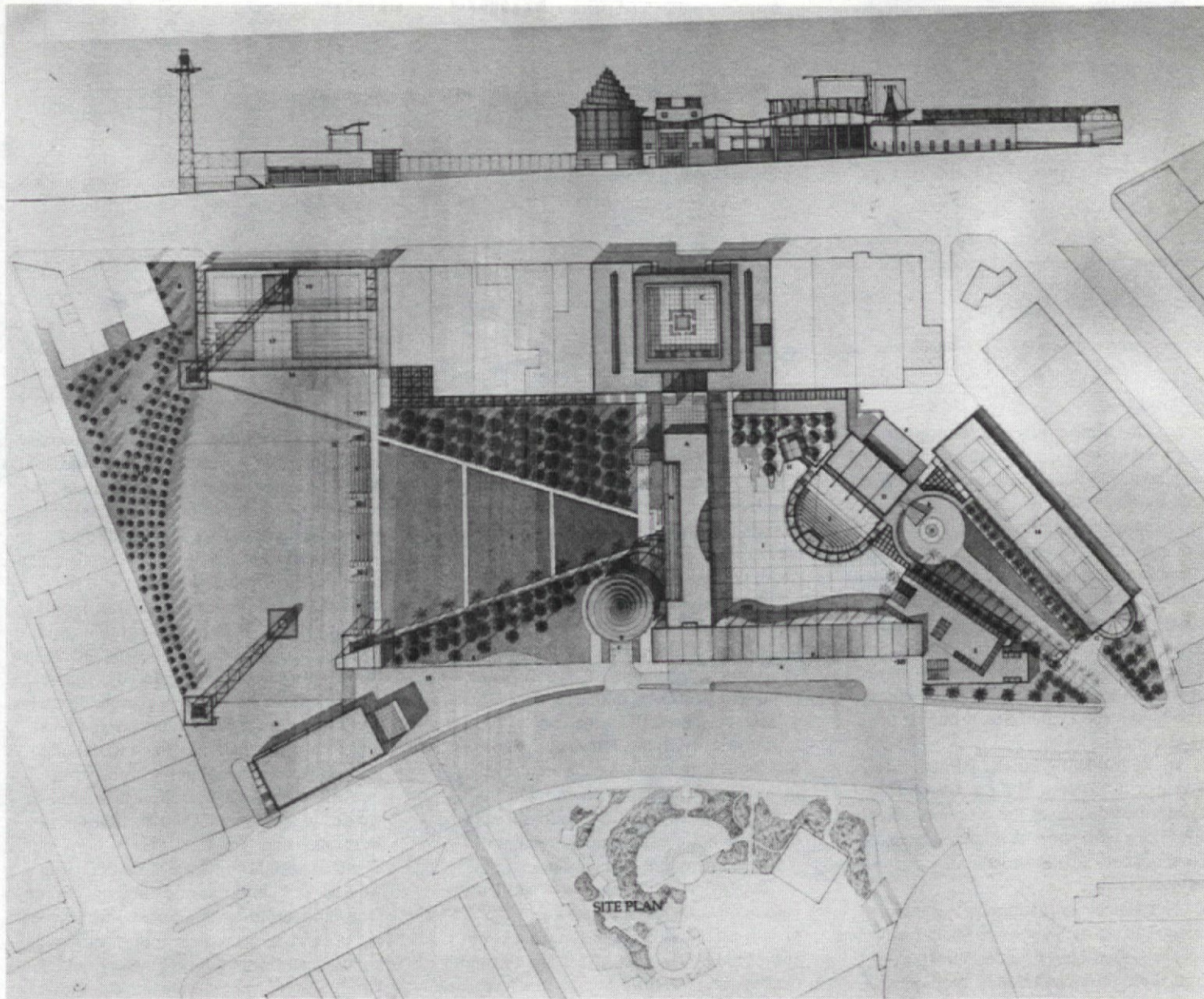
Chang and Sherman will be working with a number of consultants on the West Hollywood Civic Center, including Gruen Associates, POD, Inc., and Edgardo Contini.



Interior, council chamber, West Hollywood Civic Center, Edmund Chang and Roger Sherman.



Bird's eye view, West Hollywood Civic Center, Edmund Chang and Roger Sherman.



Site plan, West Hollywood Civic Center, Edmund Chang and Roger Sherman.