On Tuesday, February 16, the LA/AIA will present an extraordinary program for the Chapter Meeting. The speaker will be Warren W. James, Senior Engineer JPL, Propulsion Laboratory. Voyager Mission Design will be the subject of the presentation. Mr. James will describe the Voyager Mission to Jupiter and Saturn with particular emphasis on recent results from Saturn. The presentation will be illustrated with slides of the rings of Saturn and the planet's moons and moons of the system. The Voyager spacecraft and communications systems will be illustrated and their influence on architecture and engineering will be reviewed. Further, the program will explore how the spacecraft is used to study the planets and their system of satellites.

The program begins at 6:00 p.m. with a wine and cheese reception. The lecture follows at 7:00 p.m. The program is expected to take place at the Pacific Design Center, Conference Center, Chapter office, 6887 Melrose Avenue, Suite M-72, Los Angeles, CA 90069.

LA Architect

Kohn Pedersen Fox Address

Chapter on February 24

Kohn Pedersen Fox, 2000 Avenue of the Stars, Suite 400, Los Angeles, CA 90067.

West Week '82: "Your Turn My Turn" Expands

PDC/TWO, the organization of 28 contract-oriented tenants of the Pacific Design Center, has invited 37 internationally-acclaimed designers to participate in "Your Turn My Turn" in Los Angeles March 19 and 20. It is the second annual international contract furnishing design symposium sponsored by PDC/TWO as part of West Week '82.

Due to the extraordinary registration and participation in the first annual contract furnishing design symposium sponsored by PDC/TWO last year's symposium, the West Coast contract furniture manufacturers association has expanded this year's event to two days. A tent will be set up immediately in front of the invited designers, their furniture and symposium registrants. Panels of Los Angeles Architecture and Urbanism Officials, at (916) 457-1103.

The focus of "Your Turn My Turn" is the exchange of ideas and information on contemporary design, a meeting of minds as well as of people. The participating designers come from all over the United States and Europe. And, for the second year, Richard Saul Wurman, Los Angeles-based architect, chairman of Otis Parsons' department of environmental design and author of the best-selling guidebook LA Access, will moderate the symposium.

Urban: The urbane designers who have been invited to "Your Turn My Turn" are Mario Bellini, Dan Flavor, Massimo Vignelli, Ward Bennett, Bruce Burdick, John Follis, Michael Graves, Charles Gwathmey, and many others.

LA Architects: Cesar Pelli, Gehry, McCurry, James, Elrod, and others will moderate the symposium. Annual admission fee is $15.00. For further information and reservations, call (213) 558-3378.

On February 4, Angelenos will have an opportunity to bid on a large number of "collectible" drawings. The event is a silent auction at the Crystal Ballroom of the Biltmore Hotel for the benefit of the Otis Parsons Foundation. The event is called "The Domestic Environment Design and Communications Design. The collection of over 80 original drawings ranges from the inclusion of drawings by architects also taking part in the Fair. Consisting of a wide range of original works on paper, the selection ranges from a Michael Graves prismaticPlotter drawing to a Saul Bass pen and ink illustration by Billie Tsien. The auction takes place at 6:30 p.m. and is followed by a 7:00 p.m. presentation by Michael Graves and Cesar Pelli, designing for DOM competition, Germany.

Cesar Pelli, designing for DOM competition, Germany.

February 9:

Courses:

February 9: Computer Seminar, sponsored by LA/AIA, Conference Center, Pacific Design Center, 6:00 p.m. Fees: $20 AIA Members, $30 Non-Members. Reservations: (213) 387-5258.


February 27: Art and Architecture: A Changing Relationship, sponsored by SCI-ARC and Elsewhere, 8:00 p.m. Fees: $45 regular, $35 student. Further information: (213) 825-9413.

Exhibitions:

February 4-14: Bernie Morawski, drawings from Seattle, 79 works by Manneken sculptor and architect. Los Angeles County Museum of Art.
The Graduate School of Architecture and Urban Planning at UCLA encompasses a diversity of graduate degree programs oriented towards different aspects of practice, research and scholarship in the fields of architecture, urban design, and urban planning. The largest program, MArch I, is a three-year first professional degree program in architecture. It assumes no previous architectural background, and usually includes students with a wide variety of different educational backgrounds. Most MArch I graduates go on to professional registration and the practice of architecture. MArch II is a two-year second professional degree program for students who already hold professional qualifications in architecture. Students in this program may take advanced studio and project courses, and may specialize in such fields as urban design, computer-aided design, and energy conservation design. MArch II graduates typically either return to practice, or else take on more specialized roles in research, teaching and consulting in their chosen fields. The MA program in Architecture/Urban Design is a two-year non-professional degree program oriented toward research and scholarship rather than practice, in architecture and urban planning. In urban planning the MA and PhD degrees are offered.

Two new degree options are currently in the final planning and approval process, and it is intended that they will be formally announced in the near future. It is intended, firstly, to offer a PhD in Architecture/Urban Design, which will be closely related to GSAUP's ongoing research efforts, and will offer students the opportunity to engage in original research work in the fields of design theory and methods, technology, history, analysis and criticism, and policy, programming and evaluation. Secondly, it is intended to offer a concentrated one-year version of MArch II for highly qualified advanced students who wish to do intensive work in an area of professional specialization.

The projects shown here are from MArch I and MArch II design studios. (Research project work, which also constitutes a large part of GSAUP student efforts, is not shown.) MArch I students take a sequence of required studios spanning most of their first two years. These studios are organized to provide an appropriately graduated sequence of introductory design experience, and to provide opportunities for integration of technical concerns. The required studios are followed by elective studios, then by a thesis. In the early, required MArch I studios it is frequently found that students' conceptual sophistication and levels of ambition in design are far ahead of their graphic and technical skills. However, skills develop to the necessary level by the time that the thesis is reached. MArch II students enter with established design skills, so they are not required to take introductory design studios. They may take advanced elective studios, however, and many also go on to do a design thesis. Those with an interest in urban design are able to take a year-long, integrated sequence of urban design studios focusing on an area of Los Angeles.

The context was movement and activity, acceleration, pulse, vitality, speed, navigation, fluidity and energy. The program elements included: communication-exhibition, news, radio, television, telegraph, telephone, video, cinema, electronic display, holo­graphy. The gateway served as a symbol, entrance and memory. It was also a place for congregation, speculation and conversation.

UCLA Gateway Center
Paul A. Murdoch
MArch I-1st year
Studio: Introductory Design Studio
Instructor: Franklin Israel
Program: To design a UCLA Gateway Center at the Le Conte/Westwood Blvd. entrance to UCLA.

Concept: An exploration of the permanence of built form and structural materials versus temporariness of events, primary forms of towers establishing a visual link unifying separate sections of the facility, and built forms creating reciprocal relationship between water and land.

Una Promenade Architetturale
Eileen J. Lieberman
MArch I-1st year
Studio: Architecture in the Landscape
Professors: Brit Andresen, Chris Johnson, William Mitchell, Elias Torres
Program: To design a formal and symbolic ordering of experiences as a "route," or in Le Corbusier's terms, una promenade architetturale.

Estes Park, 1977: An ascent madethrough a sea of clouds. The meeting of mountain peaks and sky, together with the memory of the place below, produced an epiphany, which, four years later I chose to lead to one of the few aspects of Gotham architecture I find poetic.
...and another step can be taken with the next project. To date, several steps have been taken, to the point where Peika himself was not sure what the projects represented bear scant resemblance to the quintessential suburban malls we all know and hate. Several of the projects, such as the well-publicized Pereira and goldstein and Bovis City Center, are in downtown areas; others are mixed-use projects; and even some of the straight suburban shopping center commissions bear at least some of the architectural trappings of Alton's dream palace.

Alton's work is not totally free of its critics; members of his staff are quick to point out that some of the fancies they see in the Kober design department studio system and Alton's habit of spreading himself too thin; and Alton is not alone in taking credit for the arcade reinvention concept. However, it does seem that no one has accomplished more toward this end than he has with the Kober firm. That collaboration has led to significant strides in the quality of retail design and gives every indication of being a long and fruitful one.

Peika and SOM

Mario Peika is a relative newcomer to Los Angeles and the SOM-LA office, but rather about six years old. For those reasons, it would be interesting to see how Peika himself is perceived as a point of arrival as The firm that Pereira left at the end of his tenure with the Kober design director of design has grown dramatically in the last few cities, but—outward in association with SOM network in other cities—has virtually nothing to do with the Pereira office on which to build. Although few projects designed under Peika's direction in Los Angeles have been completed, the slides he presented gave every indication of an attention to efficient functioning and slick surface treatments that are typical of Skidmore projects. However, Peika himself expects more: a "sense of place." It is unfortunate that he did not elaborate on a bit of this means to him and his buildings that challenge the. In the absence of such a discussion, the relative youth of his office, Peika might have focused his discussion on the decision-making processes that shaped the destiny of both the office and his career. For example, the decision to locate the office in Urban City Classic rather than in a more traditional downtown location, was a conscious one whose explanation might be revealing.

Large versus Small

Large among the large offices, comparisons are harder to draw. If there had been a more measured appraisal, it would appear that Pereira would be deluged with applicants who may never before have had an interest in commercial architecture; Pereira would probably attract a principal of more historically oriented designers who would be dazzled by the glimmer of big-ticket office projects but who might move on if presented with more prestigious project possibilities; and SOM would attract those who already have a foot in the big-office system and see no opportunity to climb on board for a rapid ascent that is viewed with some concern.

Anyone contemplating a position in a large firm may logically be interested in whether his or her contribution might be more individualized. This is the one question that probably was addressed, if sometimes by omission, all at three speakers. Both Golding and Alton acknowledged the contributions of key project participants, Peika, perhaps due to the distinction of an obstinate projector in an effort to keep his presentations short, did not mention them.

Program Format

Of course, the program was not a perfect plan. The committee was planned as an opportunity to illustrate some of the differences in design approach and the need for a unique context. The projects getting short-changed, the projects—a "sense of place." It is unfortunate that he did not elaborate on a bit of this means to him and his buildings that challenge the. In the absence of such a discussion, the relative youth of his office, Peika might have focused his discussion on the decision-making processes that shaped the destiny of both the office and his career. For example, the decision to locate the office in Urban City Classic rather than in a more traditional downtown location, was a conscious one whose explanation might be revealing.

Another possible topic of conversation might have been the way the Los Angeles office has been regarded by its own SOM siblings over the years, having progressed from something close to slapdash status to what now approaches high prestige.

The most enlightening note in Peika's talk was his presentation of 30 to Los Angeles, a day-care center rehabilitation project in downtown Los Angeles. While this commission definitely did not overlap the ideas of the corporate accounting computers, it illustrated a laudable commitment on the part of the firm to the inner city and to public service, and an interest that was nearly as apparent in many of the larger, more urban-scaled projects Peika presented.

Large versus Small

Simplifying the choices, one can conclude any conclusions drawn from a comparison of the large-office November speakers with the small-office July project participants. The answer is a guarded "yes." First, the large offices, potentially, do attract larger work. The large office design directors showed no reluctance to give credit for involvement in their practices than their small-office counterparts, despite the fact that they are just one element in the complex structure. And, significantly, in view of the frustration exhibited by some of the July speakers, each of the large-office speakers gave no evidence of being displeased with the evolution of his career.

Facility Position—Fall 1982

University of California, Los Angeles: Graduate School of Architecture and Urban Planning

The Graduate School of Architecture and Urban Planning at UCLA invites applications for a full-time, tenure-track position in the Architecture/Urban Design Program, beginning academic year 1982-83. The successful applicant will be expected to teach in design studios, to make a contribution to at least one other area of the teaching program, and to participate in architectural research and fieldwork. It is anticipated that the position will be filled at the Assistant Professor level, but exceptionally well-qualified applicants at more senior levels will also be given full consideration. UCLA is an equal opportunity, affirmative action employer and the Architecture/Urban Design Program especially encourages applications from women and members of minority groups. Applicants are asked to submit letters of inquiry, including complete vita, and the names and addresses of at least three references, by March 26, 1982, to: Prof. William J. Mitchell, Head, Architecture/Urban Design Program, Graduate School of Architecture and Urban Planning, UCLA, Los Angeles, California 90024.

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Architecture and Interiors

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Urban Block Rehabilitation: Little Tokyo District
Jacqueline Kahn
Graduate Thesis Studio
This project addresses the issues of urban infill and consolidation, and incorporates an old warehouse building for conversion and reuse. The site is a two-acre parcel adjacent to an industrial area. The part developed buildings as fragments which comprise the various types of revitalization of the neighborhood. Four of the new buildings are exclusively loft-type housing units. The fifth, new building, is totally commercial in use, and is immediately adjacent to the warehouse.

Mixed-Use Building Complex: Venice, California
Aviva Carmy
Graduate Thesis Studio
The project deals with a vernacular similar to the urban context of the surrounding area, with different considerations such as the plaza, the street, transition between public and private, aesthetics, and social environment. In order to deal with transition in circulation, different spaces were created for movement in scale from public to private. The plan reinforces the form of the existing street pattern. Some streets that are closed to vehicular traffic become major pedestrian walkways in the projects, others, which are alleys, become private entrances for residences. The building complex includes commercial, residential, office and studio use.

Full City Block: Alameda and Central Ave., adjacent to Little Tokyo
Gianluigi Irsonti
Topical Studio 4B
I conceived the building complex as a "solid" urban structure whose outside perimeter freely engages in a volumetric "public debate" with the differently oriented extant buildings which it faces. On the formal architectural level, the buildings sought to empathize with the melancholy mood characterizing the site. The facades of the buildings which face the inner courtyard express the three functions of the interior spaces: offices, retail shops and housing units by using iconographically recognizable symbols.

New Wing and Expansion to LA County Art Museum
Steve Davis
Topical Studio 38
The addition of a modern art wing and expansion to the Ahmanson Collection was developed through retention of the outer perimeter, facades of the existing complex and re-definition of the entry courtyard or inner perimeter, by new architectural elements. Thus the expansion of the Ahmanson Wing is like a drawer "pulling out" the existing facade which maintains the perimeter elevation; the entire entrance courtyard is transformed by the new wing which also connects the existing three structures.

Vietnam Memorial Competition, The Mall, Washington D.C.
Music: Moreau
3CB: Independent
"It is an imaginary place. To those who do not directly experience it, the battlefield is an imaginary place. The confusion of men's minds in battle is a private horror." This entry takes its conceptual form from the everyday Rolodex. Its continuous-indeed infinite-rotation and its systematic selection are analogous properties to the notion of history. All 55,000 names of the dead American soldiers have been integrated into the design, satisfying programmatic requirements.

Badger is a private worth transcribing in circulation, different considerations such as the plaza, the street, transition between public and private, aesthetics, and social environment. In order to deal with transition in circulation, different spaces were created for movement in scale from public to private. The plan reinforces the form of the existing street pattern. Some streets that are closed to vehicular traffic become major pedestrian walkways in the projects, others, which are alleys, become private entrances for residences. The building complex includes commercial, residential, office and studio use.

Ten Years After
1972. 70 students, 7 teachers, 1 warehouse
The new school. Some people joined together with common goals, the obvious ones being to teach, study and produce good architecture. This was to be done in a manner specifically relevant to their needs as teachers and students, uncompromised by the indifference of institutionalized education. SCI-ARC's beginnings were marked by a search for a renewed consensus between the administration of a school and the people who constitute its community. The search for a new identity would necessarily impose the task of revising or replacing deficit belief systems.

SCI-ARC, in retrospect, was as much a social experiment as it was an educational one. The school started out at a point in time, post-1960s, when society's value systems had been challenged and to some degree rejected. Alternative "lifestyles" were being sought. The socially based advocacy movement of the 1960s had precipitated a desire to infuse architecture and its education with new content which would reflect and illuminate current values and interests. It was hoped that under "ideal testing conditions" and with continuous self-evaluation that the community could discover what would or would not work. What was also acknowledged was that the attitudes regarding traditional classroom and studio organization, student-teacher relationships and course content had to be drastically altered. It was critical to provide an infrastructure, both organizational and physical, that would allow and encourage change. In response, administration and the buildings were conceived as relatively neutral service mechanisms that would exhibit a high degree of flexibility in order to adapt to changing and evolving curriculum and human activity. The social structure implied by this presented two dilemmas endemic to most collective efforts. The first was to find a fit between the authoritarian and participatory processes. The second was to provide the framework within which a sense of community and its inherent obligations could be maintained concurrent with individuals pursuing their interests as a means of developing their own creative ends.

Encouragement and support of individual expression has led to a diverse community at SCI-ARC, reflecting in many ways the city around it. Los Angeles has been said to be a theater of diversity where cultures confront each other and sometimes converge. Historically it has been a breeding ground of coexistence and tolerance allowing social experiments, some of which have survived.
SCI-ARC is emerging from its first ten years as a learning institution that pursues two fundamental educational goals: the teaching of traditional principles of architecture, and their use in the exploration of the relationship between architecture and contemporary society.

The school's policy and direction are formed by the faculty and elected student representatives in an open and effective participatory process. The student enrollment is limited to 360 to maintain the importance and involvement of the individual. SCI-ARC maintains a flexible physical environment that is a conscious demonstration of its desire for freedom of expression. The students are free to organize and adapt the spaces to meet their needs.

Several programs leading to Bachelors and Masters degrees in Architecture are offered. Undergraduates spend two and a half years in the "core" studio sequence. The objective is to develop basic skills and give an overview of the profession. Graduate students with no prior degree in architecture spend their first one and a half years in an accelerated core sequence designed for their special needs. Graduate students with a prior degree in architecture spend only one semester in the core program before commencing the Topical Studio Program. This program covers a wide range of urban and architectural issues and perspectives representative of the diversity within the design faculty. All upper division students select one topical studio each semester from the ten to twelve offered. The school maintains a 15 to 1 student/faculty ratio in the studio program and encourages strong interaction between the graduate and undergraduate upper division students.

Design of a Church
Martaz-Cullerton
Topical Studio 5A
In the Book of Revelations (vers. 21 – 26) is the explanation that at the end of time (AD 2000), a Temple of God will be built, and it will consist of twelve high walls. Each wall will represent one of the twelve disciples. In this design the twelve walls also represent the twelve tribes of Israel. The design draws an analogy between the human path of religion through history and the path that Jesus took to the Calvary. Along that path Jesus stopped twelve times. These stops are called the twelve stations. Analogously, the first wall here represents early Christianity under Peter with the turn of the wall being very regular. Along the procession the walls begin to disintegrate, representing the hierarchical branching or split of the religion through time. Simultaneously, the cross disintegrates.

Urban Prison Project
Bert Parent
3A Core Studio
The project is located on Bunker Hill adjacent to the Music Center. This juxtaposition of cultural, economic and sociological types brings into focus difficult questions regarding the nature of penal institutions in today's society, their impact on the culture and their meaning as symbols of the problem of crime and punishment. By adopting the guillotine as a metaphor, the designer takes an extreme position and suggests that things have not changed in 300 years. Corrections and rehabilitation are non-existent. The buildings as technological symbol of punishment and its parts: the hand on the ground, the supported court or "blinds" and the pillars or "cells" produce a legible monument to this failure.
John Blanton was one of Richard Neutra’s associates until he formed his own practice in 1964. Unlike his mentor, Blanton has not worked in a single evolving style, but believes that the particular demands of each commission suggests a unique response. In the spirit of publishing a wide range of architectural ideas, a unique response. In the spirit of publishing a wide range of architectural ideas, John Blanton, AIA, was invited to present his work here. We are indebted to Jonathan Hines, who has recently completed a book and exhibition on the work of Richard Neutra, for advancing the idea of this article.

I was born and educated in Houston. In 1948, at the age of 10, I received a B.A. from the Rice Institute (now Rice University) and a B.S. in Architecture in 1949. The following year I came to Los Angeles to work for Richard Neutra, who was recovering from his first heart attack. Neutra was forbidden by his doctor from being in the drafting room, and so I had the advantage of personal training from him while he was learning to delegate. At first I worked on all of the preliminaries when an affinity was discovered between our approaches to design. When he liked the first design drawings I made for the Eagle Rock Playground Clubhouse, he said, “How would you like for me to make a designer out of you?” He may have seen my potential to learn how buildings actually went together, but I felt that was something I could always learn, and this would be a great opportunity; so I said, “Sure.” He walked away and then stuck his head in my door again and said with a big grin: “No, I think I’d rather make an architect out of you.”

Later the office developed into a very rewarding studio with personal responsibility from start to finish. I became one of the Neutra collaborators, and he often typed me out for special credit in publications.

In 1954 married Marietta Newton. We were expecting our third daughter in 1964 when I started my own practice close to home in Manhattan Beach. In 1976 Marietta died of leukemia. At that time I started a writing project. For the AIA Journal and my LA Extension discussion class to attend to my added responsibilities.

I consider starting to practice on my own to be the start of a second career, as I put nothing from Neutra’s office but design concepts and the influence these preconceived ideas have on subsequent buildings. In the AIA Journal I wrote sarcastically: “Architecture is no longer the art and science of buildings; it is now considered the art of shaping ideas for future implementation.” That particular book review was already in the hands of the Journal when the issue of Harper’s containing Tom Wolfe’s The Painted Word appeared. I was delighted upon reading Wolfe’s similar ideas about the art world and felt vindicated in what I had done, and written.

I am beginning to work again; I am currently at work on a book of essays for the profession entitled Letters to Another Architect. I wish to thank Vern Saxe for his help on the more recent buildings shown here.

Every job receives my full devotion because I believe that significance can be given to even common commissions by the artistry of the architect. Mastery of all the relationships has been my goal for each job; and this includes, in my opinion, knowing when not to overdesign.

At the 1981 CCAIA Design 101 Conference I said: “Laymen and architects are intrigued by quite different style trends; therefore I am not interested in producing any style of my own. Rather, I make eclectic use of recognizable elements to gain attention, but avoid a complete style package that can be given a label. The building can then be experienced on its own terms. Diversity comes naturally from feeling myself into the clients’ particular aesthetic responses. This provides opportunities for more creativity, newness and, it ensures the best chance of client support for a successful design. It also automatically results in social contextualism. The good clients, who can see and feel for themselves, are out here. It is my experience that mutual cultural respect could make architecture a popular participating sport, not just a spectator sport.”

I maintain a personal crusade against buildings being perceived through verbal concepts and the influence these preconceived ideas have on subsequent buildings. In the AIA Journal I wrote sarcastically: “Architecture is no longer the art and science of buildings; it is now considered the art of shaping ideas for future implementation.” That particular book review was already in the hands of the Journal when the issue of Harper’s containing Tom Wolfe’s The Painted Word appeared. I was delighted upon reading Wolfe’s similar ideas about the art world and felt vindicated in what I had done, and written.

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The adresses of the Marsh, Provest, McNulty and Karian homes are to be found in the Architecture of Los Angeles and Southern California by Gehry and Winter. All photographs except those of the McNeil home are by Leland Y. Lee. The dates shown are for the year designed.

Marsh home remodel, below, 1973. Manhattan Beach. This house on a 30 foot lot was enlarged by building on the roof in two construction. A large window in the loft captures an ocean view.

Provest home addition, below. 1974. Manhattan Beach. The clapboard siding of this house was matched to that of the old beach house at the top of the hill. The bedroom below has no windows to the busy street. The balcony is adjacent to a loft in the living room and enjoys a panoramic view from Malibu to Catalina.

Wexler home, above. 1978, Pacific Palisades. This house was built partly on the foundation of the former home burned out in the brush fire of 1978. An E-shaped plan gave the three most important rooms panoramic views of mountains, canyon, city, ocean, and Catalina.

Wickstrom ocean-front 2 unit condominium, above, 1979, Manhattan Beach. Mrs. Wickstrom is confined to a wheelchair, and the lower unit is equipped for her. This unit has a private inner patio like the one the clients had enjoyed for many years in the house that they demolished. The living room and master bedroom open to each other share in the ocean and garden views.

McNeilhy home, 1973, Manhattan Beach. This beach area home has ocean view decks and a wind sheltered patio on its 33' x 45' lot.

Karian home, below. 1972. Freeso. Tall walls provide even daylighting for an art collection of large paintings. The large windows face to the north in this hot central valley.

The home is set in a fig orchard; a Japanese style garden forms an entry forecast.
City Hall for Culver City
Molly Schneider
MArch l–2nd year
Studio: Major Building Design
Instructors: Robert Mangurian, Barton Phillips, Peter Seifert

Set apart from the city in a plaza below the street level, the large scale building becomes a civic landmark. Accessibility to public services on the lower floors is enhanced by visibility from the lobby through open corridors. The council chamber, heart of community interaction, forms the core of the cube.

Singapore Stock Exchange, Office Towers, Ancillary Shopping
Group Project: William Cooperman, Kathleen Rusch, Michael Moran, Catherine Willson, David Piscuskas
MArch l–2nd year
Studio: Major Building Design Studio II
Instructors: Tim Vreeland, Britt Andreson

The site is located in the Republic of Singapore and covers an area of 22,557 square meters. The program includes 68,200 square meters of office towers, a 6,600 square meter stock exchange, and 13,200 square meters of ancillary shopping. The program includes 68,200 square meters of office towers, a 6,600 square meter stock exchange, and 13,200 square meters of ancillary shopping. The design concept was to preserve the urban fabric in Singapore, by continuing the street grid into the site. Retail buildings facing the site's principal access preserve elements of contextual scale and imagery, and a memory of old Singapore streets and markets scheduled for demolition in 1983. The design intention was to depict the rapid changes in the Singapore economy, landscape, and political stance.

Public Space and Paradox in Los Angeles
John Ecinil, Brian MacKay-Lyons
MArch II–1st Year
Studio, LA Workshop
Instructor: Robert Mangurian

As newcomers to Los Angeles with interests in urban design we felt compelled to document our fresh experiences of the city as a prelude to making actual urban designs. Choosing to examine the nature of public space in Los Angeles we structured an independent study course. It seemed to us that Los Angeles is more than a city; it is a phenomenon, decomposing inherited notions of urbanity and creating its own unique sense of place. By seeking paradox in the places examined we hoped to achieve a richer understanding of opposing attitudes towards the city, its illusion and reality.

Postcards became our central metaphor for assigning forms to these drawers, as a ritual, as communication, elevating the meaning of a generally common public space souvenir. Through this media we contrasted and juxtaposed images and words with opposing meaning appropriate to each public space. Our dialectical method synthesized analysis with creative interpretation as our postcard documents began to portray the Los Angeles experience as a complex whole.

URBAN DESIGN
LA Workshop: Urban Design
Team: Michael Crosby, Irene Keil, Josef Weber
MArch II–1st year
Studio: Projects in Urban Design
Instructors: Edgardo Contini, Don Logan

In the first quarter the students chose one specific urban design project from three alternatives. A site of approximately 1200 acres, substantially undeveloped but entirely surrounded by urban settlement, posed the unique and complex design task. Working in teams, the students researched and documented the physical characteristics of the site, the socio-economic context of its surroundings, and the site relationship to the urban region. Each team developed their own program and evaluation process. The project shown is the schematic site plan for a regional park concept. The site was divided into four equal parts with each team member given a piece to design under a uniform concept, with the left-over piece rendered together. The plan incorporates a lake, new housing units and a parkway drive as parts of one experience.

Driftwood City
In May 1981 a group of UCLA urban design students were part of a workshop conducted by Lawrence Halprin at Sea Ranch. On a secluded beach surrounded by cliffs and open to the ocean, we were given the score to design and build a city in three hours of low tide.

We began as one large group and developed the idea of building collective space as our basis of unity. Different interpretations of this theme began to emerge at separate points on the beach, a central place, a linear spine parallel to the water, and a symbolic stream connecting the rock boundary to the water's edge. The found elements of rock, driftwood, sand, and water became the source of our collective and individual expressions.

From separate beginnings the pieces were developed and merged into a whole, unifying the city with its landscape. Its existence in this state was brief as we watched its further transformation at the hands of the tide and children building their forts.

Instructors: Tim Vreeland, Britt Andreson
Studio: Major Building Design Studio II
MArch l–2nd year

The Palace of Archetypes: Seven Personal Paradises in Beverly Hills
John Chase
MArch I–3rd year
Studio: Thesis
Instructor: Craig Hodgetts

"If for a moment, we regard Mankind as one individual we see that the human race is like a person carried away by unconscious powers, and the human race also likes to keep certain problems tucked away in separate drawers." — C. G. Jung

The personal paradises were an attempt to assign forms to these drawers, as a ritual, as mythology, representing the roles of the autonomous archetypes that are a component of everyone's personality. All of the seven characters who inhabit this palace of dreams could be considered as one individual or seven separate identities. The function of the Palace of Archetypes was to allow these identities to simultaneously unite the often contradictory, and divided human soul, and to allow this collective soul, collective unconscious to experience itself as a series of archetypes, each representing key reference points of sensibility and experiential possibility.


Instructors: Robert Mangurian, Barton Phillips
Studio: Major Building Design
Instructor: Tim Vreeland, Britt Andreson

LA Architect February 1982
Chapter News and Notes

LA/AIA

Board of Directors

Los Angeles Chapter of the American Institute of Architects, December 1, 1981.

- President’s Report: Wertheimer noted to the Board that the Chapter had met several times during the past few months.

- Treasurer: Lyman also reported that for the past few months.

- Councilman: Naakagawa, Howard Needles Tamman & Bergendoff, Directors, Heidi Endler, Continental Development Corporation; Marilyn Spelman, Maxwell Starkman, AIA & Associates; Kathi Madayi, Charles Kober & Partners, AIA; Cathy Schoen, RSA.

The ASAs, whose activities focus on education for non-technical architectural employers, meets the third Tuesday of each month and shall hold its first 1982 program, an architectural/historical tour, on February 16. Further information can be obtained by calling Program Chairman, Bob Hold at (213) 943-6050 (Leidienfort/Horowitz & Associates).