“Four Villages: Architecture of Nepal,” a photo exhibit and lecture by architect Katherine Blair, is the topic of the Los Angeles Chapter’s Tuesday, May 17, program at the Craft & Folk Art Museum. The program will start at 6:30 p.m. with a reception and tours of photo exhibit in the museum’s third-floor gallery and a companion exhibit on Nepalese handicrafts in the first-floor gallery. The lecture will follow at 7 p.m. in the museum’s auditorium.

The cost of the program is $5.50 per person prepaid and $6.50 at the door. This includes admission to the museum, the lecture and the reception (complimentary sandwiches and soft drinks and a no-host bar).

Prepaid reservations must be received at the Chapter office by Friday, May 13. The Craft & Folk Art Museum is located at 5814 Wilshire Blvd. in Los Angeles, across from the Los Angeles County Museum of Art. The auditorium is on the third floor of the museum annex at 712 S. Curson St.

Blair’s exhibit, which was 10 years in the making, features 130 photographs of 12 remote villages in Nepal. Included are drawings, diagrams, architectural plans, cross-sections and village silhouettes, plus five large photomurals.

Panel Picks Pier Proposal
By Moore Ruble Yudell, POD

What Santa Monica Pier will look like in the future was sketched by five competing teams of architects and landscape architects in a three-day charrette design competition sponsored by the city of Santa Monica. The winning team, from the Santa Monica firm of Moore, Ruble, Yudell and POD Inc. of Los Angeles, was selected by a seven-member jury consisting of professionals and members of a citizens task force created more than a year ago to oversee restoration of the pier.

Announcement of the winners was made on March 26, following two and a half days in which the five teams competed side by side in the East Room of the Santa Monica Civic Auditorium. Each team received $1,250 for participating in the charrette. By winning the contest, Moore, Ruble, Yudell and POD will have the opportunity to negotiate with the city to develop their conceptual drawings into completed architectural documents.

Santa Monica has been a city without pier, since winter storms destroyed about 20% of the structure, as well as obliterating large chunks of the parking lot. The design teams were told to assume that the pier would be rebuilt to its former shape and size, and they were asked to suggest locations and massing for development on the former parking area.

Other elements of the pier’s restoration program included a children’s park, a ceremonial entry area from the beach promenade to the museum’s third-floor gallery and a Blair’s exhibit, which was 10 years in the making, features 130 photographs of 12 remote villages in Nepal. Included are drawings, diagrams, architectural plans, cross-sections and village silhouettes, plus five large photomurals.

The winning scheme, named “A Promenade Along the Pier’s South Side,” was designed by architects and planners with a variety of backgrounds, including urban design, planning and environmental design. He first award to Harvey Perloff. The winning team, from the Santa Monica Civic Auditorium, consisted of professionals and members of a citizens task force created more than a year ago to oversee restoration of the pier.

The conference will examine the future of the pier. It will be held on May 19 to 21, consisting of public lectures, symposia, workshops and other activities.

The conference will examine the futures of physical planning and urban design, architecture and planning education, and the professions themselves, as well as investigate the possibilities for meeting our housing needs through a radical solution. The conference will be held on May 19 to 21, consisting of public lectures, symposia, workshops and other activities.

The winning team was selected on the basis of their responsiveness to the design parameters presented to the jury. He stated that the winners were selected “on the basis of their responsiveness to the design parameters presented to the jury.”

The winning team was selected “on the basis of their responsiveness to the design parameters presented to the jury.”

Custis also served as spokesperson for the jury. He stated that the winners were selected “on the basis of their responsiveness to the design parameters presented to the jury.”

Competing teams were Los Angeles Community Design Center, Ross/Wilson International/For Associates, Martinez/Wing & Associates, Parcells/Urban Collaborative, and Coastal Community Design Group.

The winning scheme, named “A Promenade Along the Pier’s South Side,” was designed by architects and planners with a variety of backgrounds, including urban design, planning and environmental design. He first award to Harvey Perloff. The winning team, from the Santa Monica Civic Auditorium, consisted of professionals and members of a citizens task force created more than a year ago to oversee restoration of the pier.

The conference will examine the future of the pier. It will be held on May 19 to 21, consisting of public lectures, symposia, workshops and other activities.

The conference will examine the futures of physical planning and urban design, architecture and planning education, and the professions themselves, as well as investigate the possibilities for meeting our housing needs through a radical solution. The conference will be held on May 19 to 21, consisting of public lectures, symposia, workshops and other activities.

The winning team was selected on the basis of their responsiveness to the design parameters presented to the jury. He stated that the winners were selected “on the basis of their responsiveness to the design parameters presented to the jury.”

Competing teams were Los Angeles Community Design Center, Ross/Wilson International/For Associates, Martinez/Wing & Associates, Parcells/Urban Collaborative, and Coastal Community Design Group.

The winning scheme, named “A Promenade Along the Pier’s South Side,” was designed by architects and planners with a variety of backgrounds, including urban design, planning and environmental design. He first award to Harvey Perloff. The winning team, from the Santa Monica Civic Auditorium, consisted of professionals and members of a citizens task force created more than a year ago to oversee restoration of the pier.

The conference will examine the future of the pier. It will be held on May 19 to 21, consisting of public lectures, symposia, workshops and other activities.

The conference will examine the futures of physical planning and urban design, architecture and planning education, and the professions themselves, as well as investigate the possibilities for meeting our housing needs through a radical solution. The conference will be held on May 19 to 21, consisting of public lectures, symposia, workshops and other activities.

The winning team was selected on the basis of their responsiveness to the design parameters presented to the jury. He stated that the winners were selected “on the basis of their responsiveness to the design parameters presented to the jury.”

Competing teams were Los Angeles Community Design Center, Ross/Wilson International/For Associates, Martinez/Wing & Associates, Parcells/Urban Collaborative, and Coastal Community Design Group.

The winning scheme, named “A Promenade Along the Pier’s South Side,” was designed by architects and planners with a variety of backgrounds, including urban design, planning and environmental design. He first award to Harvey Perloff. The winning team, from the Santa Monica Civic Auditorium, consisted of professionals and members of a citizens task force created more than a year ago to oversee restoration of the pier.

The conference will examine the future of the pier. It will be held on May 19 to 21, consisting of public lectures, symposia, workshops and other activities.

The conference will examine the futures of physical planning and urban design, architecture and planning education, and the professions themselves, as well as investigate the possibilities for meeting our housing needs through a radical solution. The conference will be held on May 19 to 21, consisting of public lectures, symposia, workshops and other activities.

The winning team was selected on the basis of their responsiveness to the design parameters presented to the jury. He stated that the winners were selected “on the basis of their responsiveness to the design parameters presented to the jury.”

Competing teams were Los Angeles Community Design Center, Ross/Wilson International/For Associates, Martinez/Wing & Associates, Parcells/Urban Collaborative, and Coastal Community Design Group.

The winning scheme, named “A Promenade Along the Pier’s South Side,” was designed by architects and planners with a variety of backgrounds, including urban design, planning and environmental design. He first award to Harvey Perloff. The winning team, from the Santa Monica Civic Auditorium, consisted of professionals and members of a citizens task force created more than a year ago to oversee restoration of the pier.

The conference will examine the future of the pier. It will be held on May 19 to 21, consisting of public lectures, symposia, workshops and other activities.

The conference will examine the futures of physical planning and urban design, architecture and planning education, and the professions themselves, as well as investigate the possibilities for meeting our housing needs through a radical solution. The conference will be held on May 19 to 21, consisting of public lectures, symposia, workshops and other activities.

The winning team was selected on the basis of their responsiveness to the design parameters presented to the jury. He stated that the winners were selected “on the basis of their responsiveness to the design parameters presented to the jury.”

Competing teams were Los Angeles Community Design Center, Ross/Wilson International/For Associates, Martinez/Wing & Associates, Parcells/Urban Collaborative, and Coastal Community Design Group.

The winning scheme, named “A Promenade Along the Pier’s South Side,” was designed by architects and planners with a variety of backgrounds, including urban design, planning and environmental design. He first award to Harvey Perloff. The winning team, from the Santa Monica Civic Auditorium, consisted of professionals and members of a citizens task force create...
After years in the doldrums of grid-like structural expressionism, the skyscraper is once again an exciting and romantic building. High Rise, High Tech, High Art Symposium

Vreeland stated that the potential of tall architecture and urban planning, UCLA, Tim Vreeland stated that the potential of tall buildings and design was not yet reached. He added that the architecture of tall buildings had the potential to be more expressive. Stunning!

In his introduction to "The New Skyscraper: A Symposium on the Future of Skyscrapers," architect Robert Stern stated that the potential of tall buildings and the cross-fertilization of ideas from the world of art and design was not yet reached. He added that the architecture of tall buildings had the potential to be more expressive. Stunning!

The California Board of Architectural Examiners will allow any eligible candidate (new or presently in the exam system) to take the exam for the first time in 1983. Examiners will allow any eligible candidate (new or presently in the exam system) to take the exam for the first time in 1983. Examiners will allow any eligible candidate (new or presently in the exam system) to take the exam for the first time.

The program will include five overviews of buildings under discussion, beginning with the meanings transferred to the tops of the Chrysler Building and the World Trade Center. The bridge was anchored to a fish-shaped pylon located near the Statue of Liberty. The fish motif surfaced again (apparently a Mackeys design for a high-rise building located in an unnamed city.

The CCAIA will join with the AIA Design/Build Task Group to present the Architect/Real Estate Development Conference on May 13 to 14 at the Monterey Conference Center. The program will include five overviews of design/build projects and documents, and five illustrated case studies presented by prominent architect-developers. Registration is $195 for AIA members, $255 for associates, $265 for non-members, and $40 for students. For information call CCAIA at (916) 448-9002.

Major Merger

Charles Kober Associates of Los Angeles has announced a merger with its affiliate, Kober & Horner and Worstell, architects and planners of San Francisco operations. The merger was effective immediately. The union will combine Kober's eight offices with the San Francisco operations of Galo, Horner and Worstell, under the new name of Galo, Kober Associates.

Winter Sunshine, The Empire State Building, New York Reproduced from watercolor study by Marcus A. Van Der Hoeve.

David Weaver Mr. Weaver is a member of the LA Architect Editorial Board.

National Convention

Architecture is a living tradition that extends over the generations as few human creations do. This is the theme of the 1983 AIA National Convention, which will be held in New Orleans from May 22 to 26. In one of the most timely and architecturally distinguished cities in America, New Orleans. The following is an abbreviated schedule of convention events.

May 22: Opening of Exhibit of New Products and Technology; presentation of Honors and Awards; opening of Fellows' store.

May 23: Opening session of convention; first theme presentation: WAL. "Over the New Orleans.

May 24: "Steamboat Sirens" hosted by New Orleans chapter.

Summer Tours

A tour of hilltowns in central Italy will be conducted by the Northwest Institute for Architecture and Urban Studies in Italy, from August 10 to August 13. The tour will visit larger, historically important towns such as Siena, Orvieto, Perugia and Viterbo, as well as smaller centers like Todi, Montefiascone and San Gimignano. For information, contact Richard Berg at 313 Belize Ave, East, Suite 204, Seattle, WA 98107, telephone (206) 624-3114.

Three programs will be offered: a seminar on the history of English design; "Landscape and Gardens, 1800-1960" will offer tours in and around Cambridge. For more information call (213) 825-2066.
Exhibition

Architecture in Nepal

Only by patient study to acquire knowl-
edge of nature in the interior sense are
guiding principles ever to be established by
the architect. This is why folk buildings
growing in response to actual needs, fitted
into environment by people who knew no
better than to fit them to it with native feeling...are today for us better worth study, than
all the highly self-conscious academic
attempts at the beautiful throughout all
Europe. Frank Lloyd Wright, in a 1910 lecture
to German architecture students.

For many of us, our sensitivities to ver-
nacular architecture were awakened in 1964,
when Bernard Rudofsky published Archi-
tecture without Architects. Since then
many architects have travelled abroad and
studied indigenous architecture to gain
insights into the evolution of form. Katherine
Blair is an architect who felt the need to go back to basics. She realized
after her Harvard architectural education that,
in her words, "what they taught didn't mesh
with me." Her search for simplicity — to
discover "how things get to be the way they are"— led her to pursue an in-depth study of
"Four Villages: Architecture in Nepal." This
is the title of the exhibition she has guest-
curated for the Craft and Folk Art Museum.
The exhibition takes a close look at four dif-
ferent villages in Nepal, each with a unique
ecology: Marpha, Kodgao, Satungal and
Budhuli. The ecology of each village is
brieﬂy described and then examined more
carefully within the categories of "The Vil-
lage Past and Present," "Local Transport,
Religion," "The House," and "Form and
Structure." The site plan of each village is
shown along with one house drawn in plan,
section, and section-perspective. Apart
from these drawings, the rest of the exhibit
consists of elegant black and white photos
depicting many aspects of Nepalese daily
life, as well as architectural details. The pho-
tographs record a wealth of past and present ideas about how light, and they exude the strong afﬁnity
that Ms. Blair feels for the village and the
villagers. The exhibit emphasizes the fragile rela-
tionship these people have with an existence
dependent on subsistence farming. This
relationship the 163 houses in Marpha are
led her to pursue an in-depth study of
architecture without Architects.

I found that the topic of "Form and
Structure" dealt more with isolated details
rather than the evolution of form. The fact
that the two-story houses of Kodgao always use the ﬁrst ﬂoor for human habi-
atation and the second for storage left me
wondering why. Had this exhibit been exclu-
sively for architects (which it is not) it might
have included small diagrammatic studies
of how different houses in the same village
take on a unique form while evolving from
the same generic ordering principles. The won-
derful qualities of light captured in the
photos might have been quantiﬁed for an
architect’s notebook.

One important aspect of the exhibit is that
it does not avoid the subject of new influ-
ences and how they change traditional
architecture, as evidenced in the corrugated
metal roof of the new Peak's Hotel. Too
often studies of vernacular architecture
focus only on the traditional, and they fail to
see that Third World builders are using new
techniques in metal, concrete and glass, or
to recognize the changing lifestyles of
these people. The profound inﬂuences of north African
architecture on Le Corbusier, indigenous
Italian villages on Kahn, and the Dogon
Tribe of West Africa on Van Eyck cannot be
measured, nor will we know what effect the
time spent in Nepal will have on the future
work of Katherine Blair. We do know that,
for those of us who feel architecture is a
formal response to human needs, and not a
fracture with questions of style, this exhibit
will be an important resource.

The exhibition, "Four Villages: Architec-
ture in Nepal," is on view at the Craft and Folk
Art Museum through May 22. The museum
is located at 5814 Wilshire Blvd., Los Angeles; open hours are 11 a.m. to 5 p.m.,
Tuesday to Sunday. For information call (213)
937-5944.

Steven Ehrlich, AIA
Mr. Ehrlich worked as an architect for six
years in north and west Africa. He heads his
own firm in Venice which in 1982 won an
LAA/AIA design award for a mud theater in
Nigeria. He is also a visiting lecturer at USC.

Additions and Deletions

The new engineering of Engleker &
Hart, designed by John Aleksich Associ-
ates, is a worthwhile stop to make while cruis-
 ing along the Santa Monica Freeway. The
building spreads its grey wings above the
viaduct at Arlington Avenue, at angles bor-
rowed from the freeway ramps nearby and
the powerlines sweeping overhead. Roll
down your car window in this hostile
environment only to buy a bagful of navel
oranges from the vendor in the median strip.
Against the two-story grey wall, his silhou-
ete and sleek, pink pinstripes suggest the
saturated, ﬂat surrealism of David
Hockney’s work.

Security, especially for automobiles, was a
major consideration in planning an
atrium building with blank walls on the pub-
l hectares. The building separates the street
from fenced parking which is approached
via a covered entrance. Follow the pin-
stripes, park your car, and walk to the pink
square which marks the entry.

The building is a simple box, manipulated
with sloping and inﬁlcted walls and roofs
to save it from brutality. Elegant lines of
color correct the scale of the simple exterior
and violate the implied grid where windows
and doors do occur. It is this violated,
expressionistic, pink and grey box, charac-
terized by tension and motion, which meets
the hostile world.

The central courtyard has a much differ-
ent character. While on the building’s
perimeter the solid skin is allowed to pull
away and to violate the structural grid, the
central courtyard respects the structural
grid with an orthogonal orientation. The
large glass corners of the courtyard’s saw-
tooth plan maximize views and light, and
they complement the serenity of the
lushly landscaped caves.
The interior spaces in the engineering
offices are a reﬂection of the courtyard.
Shades of green and blue cover the walls
and ﬂoors; blue glass gives a moody tint to
both inside and outside; white oak, carefully
crafted as doors, cabinets, furniture and
handrails, supports the notion of natural-
ness. The result of these choices is an
undersetted serenity, a contrast to the exteri-
or’s tension.
The building does have its weak points.
Most notable is the shared entrance lobby, a
dismal, one-story space, too far from the
courtyard and compromised by program-
matic requirements. Still, one leaves this
building with a very positive feeling because
the architect started with a strong planning
concept, namely, using the inward-
looking building to separate secure "pri-
ivate" from insular "public," and he sup-
ported the concept with a simple, strong
image inside and outside. As one moves
from public to private domains, the imagery
also changes from kinetic and static. This
effect is achieved with a minimum of effort,
using evocative colors and forms. It seems
very appropriate for a low-cost, speculative
ofﬁce building.

M. Stan Sharp, AIA
Mr. Sharp is Assistant Director for Design at
Inter-Arch.

Steven Ehrlich, AIA

...the two-story houses of Kodgao always use the first floor for human habitation and the second for storage...
Scaling the Peak

Except for designers of resort hotels and theme parks, architects seldom have the opportunity to express themselves in large-scale, fantasy-oriented projects. The Hong Kong Peak Competition provided several hundred architects from around the world with a chance to explore such a problem.

Promoted by OLS Property Development Ltd., and sponsored by the Union Internationale des Architectes and the Hong Kong Institute of Architects, the competition was judged last March by a jury including Arata Isozaki of Japan, John Andrews of Australia, and Richard Meier of the United States. The following are a selection of projects submitted from the Los Angeles area.

The competition program specified the design of an "architectural landmark" which would provide an example of "quality and dignity." The building for a 1000-member, adult-oriented residential club is to be sited on Victoria Peak, overlooking Hong Kong harbor; it will be visible from the twin cities of Victoria and Kowloon. The program was complex; it emphasized luxury and hedonistic enjoyment, but also required energy conservation and cost effectiveness. The promoter wanted a contemporary building which would not evoke a particular period of architectural history.

The site was split into several parcels, and very specific requirements for accommodation, sitting, height and zoning were set out in the program. There was also a strong reference to determining the orientation of the building according to "Fengshui," a principle having to do with the metaphysical study of man's relationship with nature.

Immediately driving up Mount Austin Road, one notices the difference of order present in his project. The rhythmic silhouette, like a sea dragon unfurled, is a visual axiom of peace and power through prosperity. The dragon asleep is the guarantor of peace by means of strength, and paradoxically, the dragon awake has the potential of apocalypse.

The spectacular quality of the site for the Peak competition offers a unique opportunity for the creation of a landmark. In the proposed design we have developed an ensemble of buildings which together form a strong architectural counterpoint to the natural landscape. The composite building and terraced gardens rest on a plinth which emerges from the hillside, providing a strong image while maintaining a scale appropriate to a mountain retreat. The compound, a group of buildings and outdoor spaces integrated with a series of exterior spaces, is used to embrace the entire site and fully develop its panoramic views. Prototypes for this kind of composite building group are found in Schenck's project for the Palace of the King of Athens and Hadrian's Villa, characterized by the integration of interior and exterior spaces as a sequence of rooms.

The image and character of the Peak Competition is one of understated elegance. The club is derived from the grand private house or villa type, which is the basis for the formal organization of the scheme. This prototype suggests a set of relationships which identify and delineate the public and private aspects of the program. A reapparition hall serves as the principle place of arrival and a central focus for the public functions of the club. Principle garden, building, and room elements are identified and woven together to form a fabric of public and private spaces in which contrasting scales, levels, and views are developed to reinforce organizational, hierarchical, and metaphorical intentions.
The building is conceived as a product of the complexity and intensity of Hong Kong, the collision of an ancient and elaborately articulated tradition and a fervently modern and cosmopolitan society. The building sits on a stepped marble base which appears to emerge from the mountain. The public activities and the formal circulation use this slab as a foundation and as a beginning of an ordering system. The public functions are accommodated in an architecture that is evocative of a formal, structured and complex set of interrelationships.

The residential program and its more informal circulation are free from the geometries generated by this foundation and are developed in an independent, adaptable, yet systematic manner. The intention is to explore the distinctions between apparent and concealed logic. The wall is intended to serve as a resolution and an abstraction of the conflicts and exchanges between the two aspects of the building. The wall is an overscaled concrete grid, supporting butt-jointed, partially reflective glass. The wall will appear and disappear during the day, alternately solid and massive or light and dematerialized.

The ambiguities of scale, like the variations in the reflectivity of the wall, are intended to maintain a tension in the viewer’s perceptions. As the wall is transformed, appearing and disappearing with changes in light and season, the perceived scale of the building changes and so its relationship to the viewer, the site and Hong Kong.

Design Team:
Milica Dedijer, Architect
Benedict Dousset
Bernard Judge, AIA

Model:
An Ly with Saeed Kamkar
Landscape Consultant:
Elsa Leviseur, RIBA
Energy Consultants:
Pierre Flament, David Noble, AIA

Design Team:
Ross/Wou International

Assistants:
Desing Chu, Daniel Koo,
Jing Mo, Steven Shair

Design Team:
Kai Chan, AIA

Two factors were extremely important in resolving the proposal — the view from the site, and the view from Hong Kong to the site. The first factor suggested a scheme that provided unimpeded views down to the harbor and Hong Kong from a maximum number of positions. The second factor suggested that the development should be seen a single unbroken element from the town below.

The proposed design is made in such a way as to be understood as one building. The linear organization reinforces this concept. From the harbor the building is seen both as a horizon on the ridge and simultaneously as a base to ‘The Peak’.

The existing terraces are cleared from the site, allowing maximum view conditions downward to Hong Kong for the proposed building.

When terraces are provided they are seen to be either integral to the internal activity (e.g. restaurant) or are depressed to a level where they do not interfere with natural sightline (hence the exterior restaurant terrace is 3 meters below the main restaurant level).

The residential units are organized linearly. They are built as ‘party-wall’ units, each with maximum view potential. Club facilities are provided between the residential edge and the road. The restaurant/bar mediates between the slab on the view side, and the club on the road side by pushing under and through the linear edge building. A tension between artificial and natural is thus established. The natural or view side contrasts with the linearity of the main block, and oppositely, the hard forms of the building road with the natural configuration of the road. The main linear block of the building is a regular solid form, which is carved into shape as it crosses the accidents of site and building lines.

Design Team:
Luis Colasuonno, Architect

Assistants:
Greg Busch, Kip Dickson,
Tom Epif, Adela Ho
Did You Know?

- LA/AAIA Architect and Associate Members in-good-standing who plan to attend all the National Convention in Los Angeles this month have until May 9 to call the Chapter office, if they wish to act as official Chapter Delegates to the Convention. Delegates must be prepared to vote after attending all three Convention Business Sessions, the two NUCA Caucus Break­fasts at the Convention, and the Chapter’s pre-Convention caucuses on May 12 at PDC.

- Reminder: the 1983 NUCA Handbook is available at the Chapter office for $35 including tax. Also available are individual packages of the AAIA Documents required for the exam, as well as our three-volume AAIA Handbook for Professional Prac­titioners (two members, $60 non-members, plus tax).

- Our new Chapter Board Room/Seminar Spe­cifics at a sacrifice-sale price of $280. Also for sale is a 48 x 24" Herman Miller free-standing, dark-oak-work surface for only $75. Call Chapter office for these two great bargains.

Janice Axon
Chapter Executive

Cornerstones

C.A. Carlson, vice-president of Kober Associates, was presented with the Leonardo Award for professional of the year by the Society for Marketing Professional Services, during the March 3 awards din­ner. Carlson is now serving as president of the organization.

John Stuart MILL, AIA died at the age of 63 from cancer, on the morning of March 11, 1983. Born in England, Mill was for 21 years a partner in the firm of Harrisen, Beckhardt and Mill. He was a graduate of USC and an associate in the University of Illinois at Urbana-Champaign. Mr. Mill died at the age of 63. He was survived by his wife Betty and son David.

Shirmdaner's waterscapes of landscapes, tables and fountains received a showing at the Illini Union Art Gallery, Uni­versity of Illinois at Urbana-Champaign. Mr. Shirmdaner is an alumnus of the University.

Honour Awards

The 1983 AAIA Honour Awards will go to 11 architectural projects, ranging from a tiny vacation home on Black Island's salt marshes, by Voelki, Hausk and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor, by Venturi, Rauch and Scott Brown, to a vast internationa...
Rossi's English Edition

The Architecture of the City by Aldo Rossi.

The Institute for Architecture and Urban Studies and MIT Press, 202 pages, $104 black and white illustrations, $30.

In 1966, at the age of 35, Aldo Rossi, the Italian architect, teacher and former editor of Casabella-Continuità, published L'architettura della città. This book is one of the seminal theoretical works on the city and architecture to appear during the 1960s, having had a profound effect on the direction architecture has taken over the past decade and a half. It established Rossi's international reputation as a theorist and to date stands as his major work.

In the last 17 years the book has appeared in four Italian editions, as well as Spanish, German and Portuguese translations. It has now been made available in its first English-language edition, The Architecture of the City, through the Opposizioni Books series.

According to Rossi, the city can be seen as a gigantic man-made object, a work that is large, complex and growing over time; it can also be seen as having distinct parts — "urban artifacts" — each with their own history and form. The city's distinctive character as well as its urban aesthetic are determined by the dynamic interaction between its different parts and areas. "The city is the sum of its artifacts." No city can be reduced to a single idea; instead, each can be seen as a historical text.

History for Rossi is richer than a mere succession of events in a linear chain. For him urban elements retain the residue of their past in their present, and through this act of retention, history becomes associated with memory: "The city is the locus of the collective memory." With the concept of memory, form is freed from function and takes precedence over any question of functional analysis.

In this historical context, Rossi introduces the concept of permanence, "a past we are still experiencing." Permanence is particularly important in relation to "primary elements" within a city that play a predominant role in its evolution and are the generators of the city's form.

Of the classes of primary elements, housing and monuments can be considered permanences. A residential district may persist for centuries even though the individual houses change. Monuments due to their symbolic function transcend the temporal limitations of conventional function.

The ground for the exercise of collective memory is "locus," the singularity of place in both space and time. Locus is the urban context, and as such it forms the characteristic principle of urban artifacts. It is the site which can accommodate a series of events as well as being an event in itself. Locus is the place on which architecture is imposed and persists through many changes, especially those of function.

To study architectural form, that sign which is the union of the singularity of place with the collective memory of events, Rossi introduces the concept of "type." Type is seen as a constant; the very idea of architecture; its essence. For Rossi typology is "the study of types of elements that cannot be further reduced, the elements of a city as well as of architecture." It is an analytical tool that allows for the perception of an urban element's meaning in original and authentic ways.

The complexity of urban artifacts is then understood through the concepts of locus, architecture, permanences and history taken together. The extension of these concepts in leads Rossi to propose the process of "analogic" which "expresses itself through a process of architectural design whose elements are preexisting and formally defined, but whose true meaning is unexplored at the beginning and unfolds only at the end of the process." Analogies allow for two types of transformation: that of place and that of scale.

As an example of the former, Rossi uses Canaletto's painting of three Palladian projects, where the three places of the individual projects are transposed into one place. For the latter he uses Dioctian's Palace at Split, where a single building refers to the city as a whole.

Using the tradition of scientific writing as a model, Rossi adopts the objective, rational style of a researcher to establish an "urban science" to study the city, and the "secret and ceaseless will of its collective manifestations." In addition to providing a basis for analysis of the urban dynamic in general, The Architecture of the City is a valuable tool for the interpretation of specific architectural works.

For example, James Stirling's projects of the 1970s, in particular his museums for Cologne and Dusseldorf, are "analogic" designs as are Hans Hollein's Municipal Museum in Altenberg Monchengladbach, West Germany, and Studio Works' South Side Settlement in Columbus, Ohio. This relatively short book is densely packed with subtle observations and insights which were startling when they first appeared. In the intervening years it has served as an outline for further research and expansion by both Rossi and others.

If today this trait as revolutionary as it did when it first appeared, is proof of its value and importance. For the breadth of its topic and the clarity of its insights, The Architecture of the City stands as one of the most important theoretical works of the last 25 years. This handsomely laid-out and well-illustrated edition should be on every architectural reading list.

Richard M. Luke
Mr. Luke is an architect practicing in Los Angeles.
Courses and Workshops
- May 11: Learning From Historical Precedent: The Culture of Contained Space, with landscape designer Vincent Healy and architect Thomas Cavan, 7 - 10 p.m. in Kinsey 247, UCLA. Fee: $35. Call UCLA Extension, 825-9414.
- May 20: Design Theory and the Computer, with William Mitchell of UCLA, 9:30-11:30 a.m. at UCLA. Call UCLA 825-7391.
- May 20: Transportation Futures for Los Angeles: An Exploration of Policy Options, with Martin Wachs of UCLA, 9:30 - 11:30 a.m. at UCLA. Call UCLA 825-7391.
- May 25: Designing Livability, Efficiency and Style Into the Manufactured Home, with landscape designer Vincent Healy and architect Thomas Cavan, 7 - 10 p.m. in Kinsey 247, UCLA. Fee: $35. Call UCLA Extension, 825-9414.

Exhibitions
- Through May 15: Design Charrette Drawings, part of Design Forum program, Tuesday - Friday from 4 - 7 p.m., Saturday and Sunday from 1 - 6 p.m., Architecture Gallery, SCI-ARC. Admission: $1 students, $2 others. Call 825-3482.
- May 2 - 23: The Furniture Designs of Charles and Ray Eames, sponsored by Herman Miller, Gallery of School of Environmental Design, Cal Poly. Call (714) 598-4182.

Lectures and Symposia
- May 2: Charles and Ray Eames: Background, by Arnette del Zoppo, Mike Russell and David McMeek, 7 p.m. in Main Gallery, School of Environmental Design, Cal Poly. Call (714) 598-4182.
- May 5: Architecture, Planning and Solidarity, by Tony Schuman of New Jersey Institute of Technology, 8 p.m. in Architecture 1102, UCLA. Call 825-8957.
- May 9: Charles and Ray Eames: Influences, by Deborah Susanen and Paul Prueba, 7 p.m. in Main Gallery, School of Environmental Design, Cal Poly. Call (714) 598-4182.
- May 10: The Politics of Space, by Anatole Kopp of University of Paris VIII and UCLA, 9:30 p.m. in Architecture 1102, UCLA. Call 829-8957.
- May 12: Charles and Ray Eames: Parallel Johns, by Folio, 7 p.m. in Main Gallery, School of Environmental Design, Cal Poly. Call (714) 598-4182.
- May 19: The Future of Physical Planning and Urban Design, panel led by Dolores Hayden, with Susanna Torre, Barton Myers, and Alaine Berson, 2 - 5 p.m. in Dickson Hall, UCLA. Call UCLA 825-3791.
- May 19: Life, Labor and Location in Third Wave Cities, by Janet Abu-Lughod of Northwestern, 8 p.m. in Dickson Hall, UCLA.

May Calendar

S M T W T F S
1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 20 21
22 23 24 25 26 27 28
29 30 31

Note: All events preceded by an asterisk (*) are associated with the last week of the month, unless otherwise noted.

Chapter Events
- May 12: Professional Practice Subcommittee meeting, 5:15 p.m. in Space 259, Pacific Design Center. Call Victoria Granof at 385-4086.
- May 17: LA/AIA program on "Four Villages," with lecture by Katherine Blair, reception 6:30 p.m. in Craft and Folk Art Museum, lecture 8 p.m. in Museum annex, Los Angeles. Tickets: $5.50 prepaid at Chapter office by May 13, $6.50 at door.
- May 18: WAL program on 1984 Olympics, followed by lunch, 11 a.m. at ARCO Plaza, 515 S. Flower, Los Angeles. For reservations call Heidi Moore at 461-2786.

Exhibitions
- Through May 15: Design Charrette Drawings, part of Design Forum program, Tuesday - Friday from 4 - 7 p.m., Saturday and Sunday from 1 - 6 p.m., Architecture Gallery, SCI-ARC. Admission: $1 students, $2 others. Call 825-3482.
- May 2 - 23: The Furniture Designs of Charles and Ray Eames, sponsored by Herman Miller, Gallery of School of Environmental Design, Cal Poly. Call (714) 598-4182.

Lectures and Symposia
- May 2: Charles and Ray Eames: Background, by Arnette del Zoppo, Mike Russell and David McMeek, 7 p.m. in Main Gallery, School of Environmental Design, Cal Poly. Call (714) 598-4182.
- May 5: Architecture, Planning and Solidarity, by Tony Schuman of New Jersey Institute of Technology, 8 p.m. in Architecture 1102, UCLA. Call 825-8957.
- May 9: Charles and Ray Eames: Influences, by Deborah Susanen and Paul Prueba, 7 p.m. in Main Gallery, School of Environmental Design, Cal Poly. Call (714) 598-4182.
- May 10: The Politics of Space, by Anatole Kopp of University of Paris VIII and UCLA, 9:30 p.m. in Architecture 1102, UCLA. Call 829-8957.
- May 12: Charles and Ray Eames: Parallel Johns, by Folio, 7 p.m. in Main Gallery, School of Environmental Design, Cal Poly. Call (714) 598-4182.
- May 19: The Future of Physical Planning and Urban Design, panel led by Dolores Hayden, with Susanna Torre, Barton Myers, and Alaine Berson, 2 - 5 p.m. in Dickson Hall, UCLA. Call UCLA 825-3791.
- May 19: Life, Labor and Location in Third Wave Cities, by Janet Abu-Lughod of Northwestern, 8 p.m. in Dickson Hall, UCLA.

Other Events
- May 20: Luncheon Dinner, honoring community supporters, reception 5 p.m., dinner 6:30 p.m. at Faculty Club, UCLA. Tickets $25. Call UCLA 825-3791.

Look to this symbol for all your drawing and diazo printing needs.

LUMBER ASSOCIATION OF SOUTHERN CALIFORNIA
We have available to you:
Design information
Technical assistance
Literature including
Timber Construction Manual
Grading books
Western Wood Use Book
National Design Specifications
Span tables

WOOD — The only renewable natural resource
If we can be of help to you, call or come by
1915 Beverly Blvd. Ste. 202 Los Angeles, Ca. 90057
213-643-8560