LA Architect
A Publication of the Los Angeles Chapter,
American Institute of Architects

July 1983
Volume 9, Number 7
$1.50

Schindler
At Home
Page 3

Pritzker
Prize
Page 3

Will
To Fool
Page 4

Chapter Program

A Day at the Beach

Attention: designers of note.
Are you tired of seeing clients look askance at your architectural gems—those monuments to your individual genius that they say are too expensive to build? Maybe it’s time to consider the future. Now is your chance to see your most outstanding and outstanding creations come to fruition—at least for an after¬noon—and to receive the long-recognized recognition of your peers.
Enter the L.A. Chapter’s Sandcastle Building Contest on Saturday, July 16, at Leo Carrillo State Beach near the Los Angeles/Ventura county line. It will be the main event during the second annual “Sandcasting and a Day at the Beach” party sponsored by the Chapter for all its members, associates, and their families. Highlights will include the following:

Sanding contest: awards will be given for the most clever, creative, and architecturally authentic sandcastle. Design teams or individual entrants are invited to create sand buildings of their choosing. Space permits are not required. Full-course barbecue dinner at 3:30 p.m. will include barbeque beef, hot dogs for the kids, salads, libations and soft drinks. People, performers, kite-flying, volleyball and other sports for adults and children. Architectural offices are encouraged to make and fly their own banners.
The cost is $8.00 per person in advance and $10.00 on the day of the party. Children under 12 are $1 each. Deadline for advance reservations is Monday, July 11. Send checks for the full amount to the Chapter office.

Elections

Committee Solicits Nominations for Chapter Officers and Directors

The Chapter Nominations Committee is soliciting nominations from the LA/AIA membership for the following 1984 officers: Vice-President/President-elect, Secretary (two-year term), Director (two-year term, one position open).
In accordance with Chapter bylaws, election to the position of Vice-President/President-elect or Secretary of the Chapter will also constitute election as Chapter Delegates to the California Council (CCAIA) for a two-year term. At present, LA/AIA is entitled to eight CCAIA Delegates; since six persons elected last year are currently serving as 1983-84 Chapter Delegates to CCAIA, no other Delegate positions are open for election at this time.

Nomination Procedure
Any AIA Member-in-good-standing may nominate an AIA Member-in-good-standing for each office to be filled. The nominator must have determined that the nominee will serve if elected.
Each nominee must be seconded by four AIA Members-in-good-standing; a seconding may only second one person for a given office. Properly executed nominations should be received at the Chapter office, 8667 Melrose Ave., Los Angeles, CA 90069, by noon, Monday, July 18, 1983, for review and accreditation by the Committee. The names of all accredited nominees will be published in the September issue of LA Architect. After such publication, AIA Members will have three weeks to submit additional nominations for accreditation, in accordance with the above procedure. Nominations will then be closed and election ballots prepared and sent to the membership.
Elections will be held at the regular Chapter meeting on Tuesday, November 15, 1983. The chapter Nominations Committee consists of Robert Tyler, FAIA, Martin Geber, FAIA, William Landworth, FAIA, Lester Wetherhem, FAIA, and Arthur O’Leary, FAIA.

Impressions

Shop Talk in Historic Center

From the triumphal Gold Medal ceremony honoring Nathaniel Alexander Owings to the student-sponsored Voodoo Bamboula party, this year’s national AIA convention offered a compendium of presentations and activities related to the theme, “American Architecture—A Living Heritage.” On one hand, there were very few surprises; on the other, there were some poignant ironies.
At first glance, there was no better host city to represent this theme, as the citizens of New Orleans have been forceful advocates of preservation and rehabilitation. But the most glaring example of shameful neglect in such ways could be seen in the transformation of the historic French Quarter into a “porno dis­trict, with hawkers, flashing lights, scantily-clad performers, street musicians attempting to play jazz, and what seemed to be (without too much exaggeration) a thousand T-shirt shops.
The once historic blend of French and Southern cultures and architecture had been degraded in every fashion of Mardi Gras gone away on a nightly routine. While the structures had been saved, there appears to be a lack of conviction in maintaining the façades. Fortunately, the old, elegant hotels and the famous creole restaurants have survived in the tourist-ridden atmosphere. When asked about this, local preservationists readily admitted their hardened struggle against private business pressures and City Hall. Mr. Owings’ comments about such issues hit the front page of the Times-Picayune, when he argued that architects, planners and politicians should be more sensitive to the city’s unique heritage and quality.
The highlight of the convention was not Owings himself, who established a presence unlike other Gold Medalists in recent years. Mr. Owings attended a variety of functions including the theme sessions, gave talks to students at Tulane, led a Gold Medal Forum with six panelists, and reviled during many meetings with the unusually large number of local, regional and national press people. He simply had a good time.
Mr. Owings spoke eloquently and to the point during his Gold Medal acceptance speech, and when it was done, he was visibly moved by the long standing ovation. He spoke of instinct, anonymity, dedication, and “the architectural responsibility to study the broad picture of space and environment before he addresses his mind to the structures he has engaged to design.” He spoke of social consciousness with its one requirement having been “the diplomatic effort to create and inspire a ‘land ethic’ which crosses all borders, and necessarily sometimes invades special interest groups.”
Owings also spoke of leadership which architects must take to bridge the abyss between conserving the natural environment and appeasing public commercial enterprises.
“The architect-planner must take a position to advocate partnership between open space and man’s use.” He singled-out two of SOM’s works as examples of such harmony—the Crown Zellerbach building in San Francisco for its open plaza, and Lever House in New York City for “tinging open the first floor to the air and planting.”
In the only off-beat happening at the con¬vention, several Californians had designed and distributed buttons which disapproved of Michael Graves and his design for the civic building in Portland, which had won an Honor Award. One button simply stated, “We don’t dig Graves,” and the other had the interna¬tional symbol for “no” (circle with slash) superimposed over an American flag. Most architects had been elected to leadership positions, the parties were just a memory, and many old friendships and acquaintances had been rekindled.

Janet Nairn,
Ms. Nairn is a freelance writer specializing in architecture and design.
The points of collision between one urban or suburban grid and another—between one community and another—create a possibility which is rare in Los Angeles. These points are barely visible, obscured over time by layers of construction, and a work of architecture can serve to reveal them.

Barnard Way, which runs east and west between Nelson Way and Ocean Front Walk, divides Venice and Santa Monica. The collision of these two communities is intensified by historical perspective. To the north of Barnard Way, in Santa Monica, are the towers and singular objects of the modern city; to the south is Venice, the traditional city. The densities of each reflect these two urban types. Barnard Way cuts through this condition like a freeway, keeping each distinct side at bay.

A long and narrow site on the south side of Barnard Way was targeted by the city of Santa Monica to receive a 61-unit, low-cost housing project for the elderly and disabled. The project would be the first fully subsidized housing project in Santa Monica. Kaminzer-Cotton were chosen to design Barnard Park Villas as the result of competition. The project received a Mayor’s Commendation and, most importantly, unanimous approval from its occupants. At the reception marking its completion, a new resident, an elderly man in a wheelchair, said that there is “no doubt but that this building was designed with love.” This feeling seems to be shared by all.

The site is difficult—approximately 70 feet wide by 600 feet long—and the 61-unit requirement compounded the problem. In addition, all parking is on-site, off the alley. Marine Court.

The building is organized by a single- and double-loaded hallway. The configuration and orientation of the units off this hallway reflects the availability of the views. The building is broken into three distinct parts, each one slightly lower. Each transition is heralded by a circulation element which is elongated vertically into a tower. "The building is broken into three distinct parts, each one slightly lower. Each transition is heralded by a circulation element which is elongated vertically into a tower."

The Barrand Way facade is further complicated by the shed roof. Somehow derivative of the massing is punctuated by a pergola and gazebo at Ocean Front Walk. "The massing... is punctuated by a pergola and gazebo at Ocean Front Walk." Somehow derivative of the pergola and gazebo, their idea outdistanced their result. The pergola seems like an appendage; it is too thin and minimal to support notion of "arcade" or "procession." This weakness is an outgrowth of a much larger problem of the entry, which is ambiguous. It is not improbable that the density requirements and site constraints made this a difficult situation. The interior is considerably calmer than the exterior, and it is detailed beautifully. The main public area, the community room, is flanked by an interior arcade and is dramatic and spatially exciting. The units are generous and comfortable.

Architecturally, Barnard Park Villas represent a bold departure and a new set of ideas for a firm having mostly to do with contextualism. While, diagrammatically, the building makes an attempt at meeting the demands of this site, the architecture fails to follow through with the concept.

Richard Katkov
Mr. Katkov works at John A’kens Associates.

Barnard Park Villas

Additions and Deletions

"The building is broken into three distinct parts, each one slightly lower. Each transition is heralded by a circulation element which is elongated vertically into a tower."
Schindler at Home

In a 1935 article for California Arts and Architecture, Rudolph Schindler wrote that the architect’s “one concern is to create space-forms, dealing with a new medium of expression (space) as rich in possibilities as are the other media of art: color, sound, mass and the rest.”

The continuing exhibition of drawings and models of Schindler’s work, at the Schindler House on Kings Road, gives the viewer the chance to see a wide range of projects from different periods of Schindler’s career, and it shows how passionately he pursued the goals of his “space-architecture.” The show was curated by Stephanos Polyzoides, with graphics designed by Sheila de Brettteville. The drawings and models were produced over a ten-year period by students at the USC School of Architecture.

Schindler’s early houses show an overlay of Viennese and influential influences in surface patterning and massing. One can then follow Schindler’s developments as he realized his spatial goals, and he did not hesitate to try shed roofs, gable forms, and new plastic materials. Two of the more interesting designs stand apart from his more familiar work. The Packard house of 1924 and the Tischler house both utilize an expressionistic new type space which degenerated into a formless type of room.

This sort of unpredictable and interesting personal spatial exploration makes Schindler’s work a fascinating subject. However, describing Schindler’s architecture is two-dimensionally a problem, and the use of axonometric drawings is in this case does not solve it. Schindler carefully anticipated the viewer and the points of view necessary to express his spatial intentions. An axonomonic drawing dictates its own viewpoint, one that can easily be irrelevant to the spatial quality or the perception of a building. Mr. Polyzoides’ intention was to dispassionately describe the buildings, but the axonometrics do not carry as much information as standard drawings, nor do they convey a real sense of spatial qualities.

Ultimately, they seem to be lacking both as diagram and as description. However, the use of models in this exhibit helps to describe the buildings. Moving around the model of the Tucker house, one sees a very different object from that shown in the drawing, which empha­sizes a flat roof and the non-orthogonal corner in the plan. The model reveals a building in which the permeability of the surface is beauti­fully varied from elevation to elevation and in which the non-orthogonal element is not important. Unfortunately, one has to explore this on one’s hands and knees, since most of the models are mounted too low to see from a user’s viewpoint. Careful photodocumentation is necessary to present Schindler’s buildings and, in the cases where photos are used, they provide welcome clairty.

Mr. Polyzoides’ work in documenting these buildings before they are destroyed or made unrecognizable is important, and it is always worth while studying Schindler’s mastery of form to materialize volume, space and light. Probably, it is unavoidable that one has to struggle to understand these buildings from drawings. It is fortunate that the exhibit is mounted in Schindler’s own house, which, through all altered and improved restorations, gives an immediate example of Schindler’s joyful exploration of space. All in all, this exhibit, which will be on view for one year, it takes to achieve an insight into this extraordinary architect’s vision of a new space-architecture.

Robert Nicolai
Mr. Nicolai is an architect in Los Angeles.

Perspective

Pritzker Prize

Architects like to call their profession “The Mother of the Arts,” but there are times when it seems an orphan of the creative family. Can anyone name the muse of architecture? Or the first Nobel prize winner in the field? If these questions stump you, don’t feel bad—the answers are nonexistent. Sad to say, the questions stump you, don’t feel bad—the answers are nonexistent. Sad to say, the

Pritzker family, owners of the Hyett Foundation, has announced in New York. This year’s winner is John Portman and later the work of various architects like to call their profession ‘The

So far, England’s James Stirling fits the category of conservative stripe, and his contribution to architecture is as art and as a way of thinking—of most importance, perhaps, is his personal spatial exploration makes Schindler’s

Annis Scholarship

The Verie Annis Memorial Scholarship has been established at the USC School of Architecture to honor the memory of the faculty member who taught at USC for more than ten years. The scholarship is open to any graduate student in architecture who exhibits potential to make a significant contribution to the field of architecture. The prize is awarded to the student who has achieved the highest academic standing in the field of architecture. The scholarship is a competitive award, and the recipient will be chosen by a panel of judges from among the applications received.

Clever Re-Use

The exhibition, “Los Angeles Architecture: Restoration, Renovation and Re-Use,” will be held from July 1 to August 2 at the Art Museum, located at 7200 Beverly Boulevard in Los Angeles. Featured in the exhibition will be the work of local architectural firms and individual architects who have reinterpreted buildings or created new spaces in Los Angeles.

The work of Brenda Levin of Levin and Associates, Timothy Walker of Walker Associates, Claudia and Nancy Kent of Industrial Realization, Jean Millen of Curious Gallery, Sue Hwa­saki, Tamara and Haley Thomas, and architect Mark Appleton in addition to artist Jim De

France will be highlighted in the exhibit program. Curator for the event is Joanne Peterson. For more information see the “Calendar.”

UCSB Museum

The University of California, Santa Barbara has announced that the winner of a nationwide contest to design the university’s new $5.3 million art museum is architects Michael Dennis and Jeffrey Clark of Newton, Massachusetts.

The two designers, assisted by Greg Conyn­ham and Gary Lapes, were selected from five teams of finalists who competed in a charette held on May 18–21 on the Santa Barbara campus.

Designers Dennis Clark, Conyn­ham, and Gary Lapes, were selected from five teams of finalists who competed in a charette held on May 18–21 on the Santa Barbara campus.

Clever Re-Use

The exhibition, “Los Angeles Architecture: Restoration, Renovation and Re-Use,” will be held from July 1 to August 31 at the Art Museum, located at 7200 Beverly Boulevard in Los Angeles. Featured in the exhibition will be the work of local architectural firms and individual architects who have reinterpreted buildings or created new spaces in Los Angeles.

The work of Brenda Levin of Levin and Associates, Timothy Walker of Walker Associates, Claudia and Nancy Kent of Industrial Realization, Jean Millen of Curious Gallery, Sue Hwasaki, Tamara and Haley Thomas, and architect Mark Appleton in addition to artist Jim De

Annis Scholarship

The Verie Annis Memorial Scholarship has been established at the USC School of Architecture to honor the memory of the faculty member who taught at USC for more than ten years. The scholarship is open to any graduate student in architecture who exhibits potential to make a significant contribution to the field of architecture. The prize is awarded to the student who has achieved the highest academic standing in the field of architecture. The scholarship is a competitive award, and the recipient will be chosen by a panel of judges from among the applications received.

The Verie Annis Memorial Scholarship has been established at the USC School of Architecture to honor the memory of the faculty member who taught at USC for more than ten years. The scholarship is open to any graduate student in architecture who exhibits potential to make a significant contribution to the field of architecture. The prize is awarded to the student who has achieved the highest academic standing in the field of architecture. The scholarship is a competitive award, and the recipient will be chosen by a panel of judges from among the applications received.

Clever Re-Use

The exhibition, “Los Angeles Architecture: Restoration, Renovation and Re-Use,” will be held from July 1 to August 2 at the Art Museum, located at 7200 Beverly Boulevard in Los Angeles. Featured in the exhibition will be the work of local architectural firms and individual architects who have reinterpreted buildings or created new spaces in Los Angeles.

The work of Brenda Levin of Levin and Associates, Timothy Walker of Walker Associates, Claudia and Nancy Kent of Industrial Realization, Jean Millen of Curious Gallery, Sue Hwasaki, Tamara and Haley Thomas, and architect Mark Appleton in addition to artist Jim De

France will be highlighted in the exhibit program. Curator for the event is Joanne Peterson. For more information see the “Calendar.”

UCSB Museum

The University of California, Santa Barbara has announced that the winner of a nationwide contest to design the university’s new $5.3 million art museum is architects Michael Dennis and Jeffrey Clark of Newton, Massachusetts.

The two designers, assisted by Greg Conyn­ham and Gary Lapes, were selected from five teams of finalists who competed in a charette held on May 18–21 on the Santa Barbara campus.

Designers Dennis Clark, Conyn­ham, and Gary Lapes, were selected from five teams of finalists who competed in a charette held on May 18–21 on the Santa Barbara campus.

Clever Re-Use

The exhibition, “Los Angeles Architecture: Restoration, Renovation and Re-Use,” will be held from July 1 to August 31 at the Art Museum, located at 7200 Beverly Boulevard in Los Angeles. Featured in the exhibition will be the work of local architectural firms and individual architects who have reinterpreted buildings or created new spaces in Los Angeles.

The work of Brenda Levin of Levin and Associates, Timothy Walker of Walker Associates, Claudia and Nancy Kent of Industrial Realization, Jean Millen of Curious Gallery, Sue Hwasaki, Tamara and Haley Thomas, and architect Mark Appleton in addition to artist Jim De

France will be highlighted in the exhibit program. Curator for the event is Joanne Peterson. For more information see the “Calendar.”

UCSB Museum

The University of California, Santa Barbara has announced that the winner of a nationwide contest to design the university’s new $5.3 million art museum is architects Michael Dennis and Jeffrey Clark of Newton, Massachusetts.

The two designers, assisted by Greg Conyn­ham and Gary Lapes, were selected from five teams of finalists who competed in a charette held on May 18–21 on the Santa Barbara campus.

Designers Dennis Clark, Conyn­ham, and Gary Lapes, were selected from five teams of finalists who competed in a charette held on May 18–21 on the Santa Barbara campus.

Clever Re-Use

The exhibition, “Los Angeles Architecture: Restoration, Renovation and Re-Use,” will be held from July 1 to August 31 at the Art Museum, located at 7200 Beverly Boulevard in Los Angeles. Featured in the exhibition will be the work of local architectural firms and individual architects who have reinterpreted buildings or created new spaces in Los Angeles.

The work of Brenda Levin of Levin and Associates, Timothy Walker of Walker Associates, Claudia and Nancy Kent of Industrial Realization, Jean Millen of Curious Gallery, Sue Hwasaki, Tamara and Haley Thomas, and architect Mark Appleton in addition to artist Jim De

France will be highlighted in the exhibit program. Curator for the event is Joanne Peterson. For more information see the “Calendar.”
Sooner or later architects will have to confront the Masonite-Bomanite-Naugahyde-Formica surfaces that side, pave, upholster and laminate the world outside the drafting rooms. They will have to learn to live with them or without them. Because, while architects are mourning the loss of real, honest, natural building materials, manufacturers are filling catalogues and stacking their sample shelves with the newest facsimiles.

The mourning can only become more morose and expensive as real timber and stone become rarer commodities. Shoveled into luxury veneers, pulverized into composite panels, or reproduced by synthetic resins, the old genuine materials are disappearing fast. Even the industrial materials, like steel, aluminum and plastic, that were developed as non-imitative replacements for natural materials, have become the new media for imitative techniques.

The cold industrial truth is overdue. Most of the buildings that we see are substantially imitation, derivative, or deceptive in their use of materials. In fact, without these forgeries, the ancients for architectonic beauty, meaning and expense, contradicting the trends of commercial architecture. They preferred materials that the heroic character of stone magically determined the shape of the Parthenon. They argued that the Greek temples were actually conceived and perfected in timber framing; the marble was merely a practical afterthought. Some of the inconsistencies and illogic of the temple structure were attributed to this difficult transition from wood to stone. Quatramere de Quincy praised this deviation, "in Finland, in the reconstruction, we shall build no temporary buildings because not by permanent building comes Parthenon on Acropolis." Anyone listening knew instinctively that timeless buildings had to be made of stone; there could be no compromising on the Parthenon.

If the Parthenon had crumbled on the Acropolis instead of defying the forces of gravity and time, architects would have been relieved of the embarrassing burden of competing with the ancients for architectural beauty, meaning and longevity. The myth of timeless architecture could have expired gracefully. Instead, the Pantheon resisted the Turks, Lord Elgin, the restorers and Athenian air to become a symbol of durable perfection. The massive slabs of solid marble that built the temple were praised as the noblest form of architectural substance.

Consequently, all post-classical architects have learned that Great Architecture demanded Great Materials, and vice-versa. Ever since the nineteenth century, however, historians have been undermining the theory that the heroic character of stone magically determined the shape of the Parthenon. They argued that the Greek temples were actually conceived and perfected in timber framing; the marble was merely a practical afterthought. Some of the inconsistencies and illogic of the temple structure were attributed to this difficult transition from wood to stone. Quatramere de Quincy praised this deviation, "in Finland, in the reconstruction, we shall build no temporary buildings because not by temporary building comes Parthenon on Acropolis." Anyone listening knew instinctively that timeless buildings had to be made of stone; there could be no compromising on the Parthenon.

Within the same century, John Ruskin condemned the arts of imitation in his Seven Lamps of Architecture, a shrilly moralistic book that named surface deception as one of the three sinful "Architectural Deceits" that had to be avoided at all costs. The taboos that Ruskin helped to articulate encouraged designers to ignore or deplore the multiplying panoply of ersatz materials but never to develop the same connisience with them that they had established with the real ones. Consequently, architects have been led to a simple rejection of most of the substances of American commercial and domestic environ-
Matterhorn under construction, Disneyland, California, circa 1953.

Disney created artificial landscapes in the tradition of Hagenbeck, the German sculptor and zoological-garden designer. Bold, ersatz topography was concocted with real trees, flora, and fauna to create wilderness environments meant to fool both animals and visitors. The special performance requirements of pub-

lic amusement parks often prevent the use of real materials.

Perma-Stone, a colored concrete system with a secret formula, invented in the 1920s to reproduce fieldstone, was sold as eastern industrial cities as a means of modernizing old brick buildings and differentiating them from the surrounding brick masses. In the West, however, Perma-Stone techniques were used to "traditionalize" modern stucco structures. For both uses, the product was designed to be indistinguishable from the expensive craft of stone construction.

High-performance, manufactured products promise to improve on Nature, to provide special qualities that are not inherent in the original. For example, Disneyland designers required materials that were more sculpturally versatile and chemically durable than some real materials, even though they were trying to reproduce traditional villages and landscapes. They devised methods of combining real elements with specially manufactured ones to achieve a convincing ambiance of reality. Vast expanses of real rocks and concrete, gunnite-treated to resemble rock formations, are interspersed with lavish vegetation, both real and simulated depending on the level of durability and maintenance required by the function.

Virtuosity: Engineers and chemists are not the only ones who have attempted to improve Nature's products. Decorative artists have always interpreted materials with varying degrees of abandon; sometimes their work was more engaging than the architecture containing it.

Italian Renaissance palazzi were especially flamboyant in their use of fake marble, despite the local abundance of quarries and craftsmen. The intellectual contradictions between the real and the perceived rendered faux marble more interesting than real marble, even though both were equally decorative. The painted versions required more expertise in the discovery as well as in the execution.

Nostalgia: Imitative techniques often come to the aid of restoration and preservation projects when certain materials are not available or when a method of craftsmanship cannot be revived. The substitution is designed to be an exact replica of the original. This kind of flexi-

bility have also served architectural revivals by allowing stylistic imitation to flourish indepen-
dently of the original construction methods.

For example, the eighteenth-century Pompeian revial that surfaced in England developed new materials to replace ancient ones. The twentieth-century Getty Museum, which materialized independently of any revival, reproduced Pompeian lula stone, marble, ceramics and granite with better technology but with similar nostalgic intentions. The origi-

nal first-century Pompeian architecture, which was essentially one of brick and rubble con-

struction, relied heavily on marble plaster and stucco for decoration. Thus the Getty Museum represents third-generation imitation.

Barbara Flanagan is a designer and planner who graduated from Yale with a Masters in Architecture. She received a grant from the Smithsonian Institution to develop the forthcoming exhibition, "The Will to Fool: Imitation and Artifice in Architecture and the Decorative Arts," for the Cooper-Hewitt Museum in New York City. The show will document the history of imitative materials and environments through examples of buildings, landscapes, furniture, objects, and fabrics.
Legal Problems

A seminar on professional practice will be held on August 27 in Room 101, Harris Hall, at the University of Southern California. Sponsored by the Subcommitte on Professional Practice of the LA/AIA, this conference will consider "Legal Problems of Design."

The registration fee is $35.00 and will begin with registration in Harris Hall at 8:30 a.m. Coffee and doughnuts will be available. Arthur O'Leary, FAIA, will introduce the roster of experts assembled for the seminar at 9:00 a.m. A series of 15-20 minute talks will follow with 10-15 minute question periods after each presentation. All speakers will remain on the platform for the entire seminar and will participate in all discussions. A reviewer for AIA Architecture will finish with sandwiches and beverages served for all.

Tickets, at a price to be determined, will include admission to each of the four sessions of the seminar, and the refreshments mentioned above, and may be purchased from the LA/AIA office.

Did You Know?

- The Chapter's Professional Development Seminar Series will commence in September. Four topics will be offered, each comprised of three two-hour sessions. Watch your mail for details. For more information, contact the LA/AIA office at 659-2282.

LA Architect

- Architectural Associates:
  - Hanson A. H. Ho, Mark Pae, Hans R. Herat, David Hyun, John Wil-.
  - David Hyun Associates, Inc.; Hanson A. H. Ho, Mark Pae, Hans R. Herat, David Hyun, John Wil-.
  - Architectural Associates; Hans R. Herat, Zellman/Herst Archi-
  - Architectural Associates; Hans R. Herst, Zellman/Herst Archi-

Cornerstones

Donald R. Fullewinder, AIA, Vice-President of Directors of the Los Angeles Chapter of the American Institute of Architects, has been appointed to serve on the editorial advisory board for The Consultant Architect, published by John Wiley 

Chapter News and Notes

New Members


Associates: Mark Pes, Kennard Design Group; Attorneys: Daniel D. C. Morales, Carmel Steel Products; Chiao Hoel, James A. Knowlves & Associates; David W. Hughes, Reliable, Architects & Planners; Ren Homig, John Wil-

Professional Affiliates: Henry F. Wright.

Professional Affiliates

The 1983 Affiliates Board has been elected and includes the following officers: Bill McThawson, President; Sam Vienna, Vice-

Code and Legislative Liaison Committee

The Code and Legislative Liaison Committee continues to concentrate on local code and liai-

Dear Mel: AIA, the architecture was best known for his work in local politics. Kom helped to found the Westside Civic Federation and was a strong supporter of the approval of Cul-

Did you know?

- The Creation of Experts Assembly for

Professional Practice

- The Commission on Professional Practice of the LA/AIA, this conference will consider "Legal Problems of Design."

- The registration fee is $35.00 and will begin with registration in Harris Hall at 8:30 a.m. Coffee and doughnuts will be available. Arthur O'Leary, FAIA, will introduce the roster of experts assembled for the seminar at 9:00 a.m. A series of 15-20 minute talks will follow with 10-15 minute question periods after each presentation. All speakers will remain on the platform for the entire seminar and will participate in all discussions. A reviewer for AIA Architecture will finish with sandwiches and beverages served for all.

LA Architect

- Architectural Associates:
  - Hanson A. H. Ho, Mark Pae, Hans R. Herat, David Hyun, John Wil-.
  - David Hyun Associates, Inc.; Hanson A. H. Ho, Mark Pae, Hans R. Herat, David Hyun, John Wil-.
  - Architectural Associates; Hans R. Herat, Zellman/Herst Archi-
  - Architectural Associates; Hans R. Herst, Zellman/Herst Archi-

Cornerstones

Donald R. Fullewinder, AIA, Vice-President of Directors of the Los Angeles Chapter of the American Institute of Architects, has been appointed to serve on the editorial advisory board for The Consultant Architect, published by John Wiley 

Chapter News and Notes

New Members


Associates: Mark Pes, Kennard Design Group; Attorneys: Daniel D. C. Morales, Carmel Steel Products; Chiao Hoel, James A. Knowlves & Associates; David W. Hughes, Reliable, Architects & Planners; Ren Homig, John Wil-

Professional Affiliates: Henry F. Wright.

Professional Affiliates

The 1983 Affiliates Board has been elected and includes the following officers: Bill McThawson, President; Sam Vienna, Vice-

Code and Legislative Liaison Committee

The Code and Legislative Liaison Committee continues to concentrate on local code and liai-

Dear Mel: AIA, the architecture was best known for his work in local politics. Kom helped to found the Westside Civic Federation and was a strong supporter of the approval of Cul-

Did you know?

- The Creation of Experts Assembly for

Professional Practice
Book Review

Graves. The Book.

Michael Graves: Buildings and Projects
1966-1981
Edited by Karen Wheater, Peter Arnell and
Ted Ricard. Rizzoli. 304 pages. $45.

The work of Michael Graves elicits extreme responses. One either embraces it wholeheartedly or hates it passionately; at the very least it is considered beneath discussion. At the same time, Graves is considered the patron saint of post-modernism, as well as its most disparaged practitioner. One has a feeling that the response to this book will fall along "party lines," which would be unfortunate, for this overview of Graves' career provides an excellent opportunity to discuss his work and his ideas.

This lavishly published book (700 illustrations, of which 300 are in color) surveys the breadth of Graves' work, from the early house additions in Princeton and the vigorous Union County Nature and Science Museum of 1967, to the most recent designs. The survey is complete and includes rug, textile and furniture designs, as well as the lesser known architectural projects; the better known projects are also well represented.

Although much of Michael Graves' reputation is based on his drawings, many of his designs have been realized and are here documented with photographs. Vincent Scully writes an appreciative but restrained essay which traces the architect's development; Graves himself provides a brief introduction to his work. "The Case for Figurative Architecture:"

The drawings of Graves have achieved recognition, not only because they were the means by which his projects became first known or because they are particularly memorable, but because the act of drawing is central to his work. Scully discusses their role and, in doing so, comments on the most important issue in the architect's work: Graves' drawings, Scully tells us, are his "referential sketches," and it is from them that the forms of his projects develop. The sources of these forms are other forms, and drawings are the means by which the other forms are remembered.

Graves calls his drawings "tangible speculation," and as speculation it is a continuing process. The past is transmitted into the future through the architect. This process is not self-referential, but is, Scully concludes, "open to history, to the physical embodiments of human culture, and is therefore part of a civilizing process, is alike the record of history and its vehicle."

The historical source of Graves' forms is the Italian Renaissance; this seems to be a natural choice for Graves, who sees architecture as read in a symbolic and humanistic manner. To some extent, one could make the analogy that Graves is using the Renaissance in the same way that Brunelleschi used antique Rome. Knowing the role of drawing in Graves' work, the "referential drawings" which document the design of the Portland Building become particularly meaningful. But Scully finally argues that the success of the building is in experiencing it, and that the Portland Building goes a long way to vindicate Graves' design and methods. The building, says Scully, "is of Portland and for Portland, a victory of mind and spirit in this place."

The work of Michael Graves is not evangelical or polemical, and it is difficult to imagine why it is so threatening to some detractors. Hopefully this book will reform the situation, and we will begin to look at his work with some objectivity, both towards the ideas involved and toward his goal of addressing, not only the technical and utilitarian aspects of architecture, but also its poetic image.

Charles Wheatley
Mr. Wheatley is a member of the LA Architect Editorial Board.

ARCHITECTURAL PHOTOGRAPHY & DESIGN
RICHARD J. LEVY
103 N. WILSHIRE SUITE 115
LOS ANGELES, CA 90017
(213) 654-0335

math/tec
COMPUTER AID FOR ARCHITECTS AND ENGINEERS
152 SOUTH CATALINA, REDONDO BEACH, CA 90277 (213) 374-8559

Pacific Design Center
Showrooms will be open until 7:00 pm
the first Tuesday of each month

After 5:00 pm Free Parking for Holders of PAC Trade Identification Card
Validated Parking is available in participating showrooms
Pacific Design Center 8867 Melrose Ave., Los Angeles (213) 657-0600

Bill B. Lee's
PROFESSIONAL ARCHITECTURAL MODELS
all acrylic models
composite: wood & acrylic topographical:
warehouse 714 776-0415

WAREHOUSE STOCKING
MEETS ALL BUILDING CODES

OUTDOOR LIVING-INDOORS! Bring light, air and sun shine into your home. A solar lifestyle enables you to enjoy a warm sunny climate— all year. This beautiful FOUR SEASONS GREENHOUSE can create open space— bringing the pleasures of greenery to your home. Attached at a solar collector, sun or patio enclosure. Oil is expect a living or dining area. Quality Features:
• Factory sealed insulated glass
• Extruded aluminum frames
• Meets all building codes
• Tuned or straight waves
• Maintenance free

FOUR SEASONS Greenhouse Auth. Dealer CALIFORNIA SOLARUS
11972 WILSHIRE BLVD., W.L.A.
(213) 479-7733

STAFF INC.
The Design Professionals
Source Center for Employment and Employees
Long-term or Temporary staff
employed and insured by
STAFF or employed by YOU

Call Harlan Hogue, AIA
or Vivienne Simmons
829.5447
Summer Calendar

Chapter Events

- July 7: The Preparation of Construction Specifications, Pre-practice Subcommittee program with Hans Mear, FCFS, 5-11 p.m. in Space 259, Pacific Design Center. Call Victoria Gran at 385-4086.
- July 26: ASA Program, The Contemporary Chair: Then and Now, with Knoll representa- Beto Trop, reception at 8:30 p.m., program at 7, dinner to follow, Knoll showroom, Pacific Design Center.
- July 20: AIA forms in Architectural Prac- tice, Pre-Practice Subcommittee program with Arthur O'Leary, FAIA, 5:15 p.m in Space 259, Pacific Design Center. Call Victoria Gran at 385-4086.
- August 27: Legal Problems of Design, seminar with Arthur O'Leary sponsored by Pre-Practice Subcommittee, 5:30 a.m. in Har- rison 101, USC. Call Chapter office at 685-2282.

Courses

- July 5 - September 13: Designing the Open Office, with designer Fernando De Mor- res, Tuesdays from 7-10 p.m., UCLA. Fee: $185. Call UCLA Extension at 825-9061.
- July 5 - September 13: Hotel Design: Guest Areas, with design director John Duffy, Tuesdays from 7-10 p.m., UCLA. Fee: $185. Call UCLA Extension at 825-9061.
- July 9 - September 13: Los Angeles Archi- tecture: Pueblo to Post-Modernism, with Robert Coomis, Tuesdays from 1-4 p.m., Design Center, Santa Monica. Fee: $115. Call UCLA Extension at 825-9061.
- July 5 - September 14: Designing the Corporate Office: From Concept to Installa- tion, with interior designer Joel Bernstein, Wednesdays from 7-10 p.m., UCLA. Fee $185. Call UCLA Extension at 825-9061.
- July 16 - August 7: Architectural Bike Tours of Los Angeles, orientation at UCLA plus three Saturdays. Fee: $75. Call UCLA Extension at 825-9061.
- July 16 - August 12: Buildings Reborn: A Study Tour of Adaptive Re-Use in Los Angeles, with Nancy Sanquist, Saturdays from 10 a.m. - 4 p.m. UCLA. Fee: $145. Call UCLA Extension at 825-9061.

Exhibitions

- Through July: Schindler: Modern Architec- ture as Local Culture, new drawings and models documenting 30 houses, Saturdays from 11 a.m.-4 p.m., Sundays from 1-4 p.m., Schindler House, Los Angeles. Administration: $1.50 students, $3 others. Call 615-1610.
- July 1 - August 31: LA Architecture: Re- formation, Renovation and Re-Use, curated by Joanne Jackson. Monday-Saturday from 9 a.m.-5:30 p.m. The Art Store, Los Angeles. Call 933-8284.

Other Events

- August 7-11: Annual Conference of the Illuminating Engineering Society, with design awards, presentation of technical papers, and workshops. Bonaventure Hotel, Los Angeles. Call Hymen Kaplan at 981-3834.
- August 10-27: The Manufactured Home and Its Setting, Part II, with planner Frances Mossman and landscape architect Vincent Healy, Wednesdays from 7-10 p.m. and Satur- day field trip from 9 a.m. - 4 p.m, Dold 170, UCLA. Fee: $35. Call UCLA Extension at 825-9414.

LA Architect: You've Read It. Now Get It!

1. Complete form below.
2. Check method of subscription and rate.
3. Make check or money order payable to LA ARCHITECT.
4. Send payment and form to LA ARCHITECT, c/o LA/AIA, 8667 Melrose, Suite M-72, Los Angeles, CA 90069.
5. Your subscription will begin within six weeks.

Name ___________________________ 
Street ___________________________ 
City ______________________________ 
State, Zip _________________________ 
□ 1 year, domestic, $15
□ 1 year, foreign, $25
□ 2 year, domestic, $20
□ 2 year, foreign, $35
□ 3 year, domestic, $27
□ 3 year, foreign, $50
□ 5 year, domestic, $30
□ 5 year, foreign, $66

LA ARCHITECT CLASSIFIEDS:

18019 skypark circle irvine, calif. 92714 714-641-1002

GLASSFIBER REINFORCED CONCRETE 
Engineers and Manufacturers

Glas-Con Industries, Inc. 
633 Van Buren 
Pacifica, CA 92670 
(714) 526-1900

LUMBER ASSOCIATION OF SOUTHERN CALIFORNIA

We have available to you:
Design information Technical assistance Literature including Timber Construction Manual Grading rule 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. 90067 213-483-6450

Editor
Barbara Goldstein
Managing Editor/Advertising Manager
Bruno Giberti (213) 651-2258

Editorial Board
John Mottlow, AIA, Chairman 
James A. Stoddard 
John Chase 
Peggy Cochran, AIA, Secretary 
Barton Phelps, AIA 
A. Jeffrey Skomeck, AIA 
David Weaver 
Lester Wenzelwein, AIA 
Charles H. Wheatley, Books

Editorial Board Emeritus 
Thomas S. Hines 
Frederic P. Lyman, AIA 
Michael F. Ross, AIA 
Thomas R. Veelein, AIA

Contributors
Courtney Miller

LA/AIA Officers
Robert Tyler, President 
Martin Gelber, Vice-President 
Curl Cham, Treasurer 
Chester Wilder, Secretary

LA Architect
Published monthly except August by the Los Angeles Chapter of the American Institute of Architects, 8667 Melrose Ave., Suite M-72, Los Angeles, CA 90069. (213) 689-2292. 
One-year, regular subscriptions: $15. Overseas subscriptions: $25. 
Editorial contributors and correspondents are invited. Address all material to the Editor at LA ARCHITECT, c/o LA/AIA, 8667 Melrose Ave., Suite M-72, Los Angeles, CA 90069. Unsolicited material will not be returned. 
Except where noted, the opinions stated are those of the authors only and not the opinions of the AIA or the Los Angeles Chapter. 

LA ARCHITECT JULY 1983

Publishers:

Nancy Sanquist, Saturdays from 10 a.m. - 4 p.m, UCLA. Fee: $145. Call UCLA Extension at 825-9061.

Other Events

- August 7-11: Annual Conference of the Illuminating Engineering Society, with design awards, presentation of technical papers, and workshops. Bonaventure Hotel, Los Angeles. Call Hymen Kaplan at 981-3834.
- August 10-27: The Manufactured Home and Its Setting, Part II, with planner Frances Mossman and landscape architect Vincent Healy, Wednesdays from 7-10 p.m. and Saturday field trip from 9 a.m. - 4 p.m, Dold 170, UCLA. Fee: $35. Call UCLA Extension at 825-9414.

Exhibitions

- Through July: Schindler: Modern Architecture as Local Culture, new drawings and models documenting 30 houses, Saturdays from 11 a.m.-4 p.m., Sundays from 1-4 p.m., Schindler House, Los Angeles. Administration: $1.50 students, $3 others. Call 615-1610.
- July 1 - August 31: LA Architecture: Reform, Renovation and Re-Use, curated by Joanne Jackson. Monday-Saturday from 9 a.m.-5:30 p.m. The Art Store, Los Angeles. Call 933-8284.

Other Events

- August 7-11: Annual Conference of the Illuminating Engineering Society, with design awards, presentation of technical papers, and workshops. Bonaventure Hotel, Los Angeles. Call Hymen Kaplan at 981-3834.
- August 10-27: The Manufactured Home and Its Setting, Part II, with planner Frances Mossman and landscape architect Vincent Healy, Wednesdays from 7-10 p.m. and Saturday field trip from 9 a.m. - 4 p.m, Dold 170, UCLA. Fee: $35. Call UCLA Extension at 825-9414.

Exhibitions

- Through July: Schindler: Modern Architecture as Local Culture, new drawings and models documenting 30 houses, Saturdays from 11 a.m.-4 p.m., Sundays from 1-4 p.m., Schindler House, Los Angeles. Administration: $1.50 students, $3 others. Call 615-1610.
- July 1 - August 31: LA Architecture: Reform, Renovation and Re-Use, curated by Joanne Jackson. Monday-Saturday from 9 a.m.-5:30 p.m. The Art Store, Los Angeles. Call 933-8284.