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Comment

PDC II (The Sequel)

Eight years ago, the collection of shops serving the design community in West Hollywood was shoved into the background by a controversial levitathan known as the Pacific Design Center. Preposterously bulky, nakedly modern, and blue, it shattered the scale of the decorated sheds in the surrounding neighborhood, and ended forever the area's provincial calm. Nevertheless, its improb­able presence was somehow beguiling, and its impudence was so startling that it wasn't long before wags identified it as a fish out of water, and named it the "Blue Whale." It immediately became a "must see" on everyone's LA list, compet­ing for honors with the Mannerisms, Jaws and Grauman's Chinese Theater.

A year later, with its ascension to glamor as the setting for a Lauren Hutton feature film, the PDC's mythic stature was assured. The seductive twinkle of thousands of puffy blue-glass panes in the moonlight was simply irresistible. It was the perfect accompaniment to the swoop down La Cienega Boulevard from Sunset, the glittering mea­sure of the horizon for lovers on Mulholland Drive, and a symbol of the renaissance of design in Los Angeles.

The attendant commercial success is legendary. West Week has become an international event, drawing an impressive lineup of designers and architects to Los Angeles, often for the first time. Within the building, the showrooms are often dis­tinctly better by virtue of the collection of designers. Where else does the work of Michael Graves and Massimo Vignelli stand side by side? Where else can one stroll from Dan Flavin to Ron Rezek, or from Mario Botta to Richard Meier? The place is bursting with activity.

In fact, there is such a rush for space that plans for a vast expansion, masterminded by Gruen Associates, are already underway. Triple hex­agonal towers, rising from an elevated plaza, will more than double the leasable area of the original PDC and add a much-needed hotel. A rambling plinth will abut the little-used north terrace; there will be a circular, free-standing museum at ground­floor level; and a new, multi-level parking struc­ture will be built at the eastern periphery of the site. No doubt, it is all the product of some pene­trating logic which genuinely seeks to enhance the utility of the place, aided by some enlightened obstructionism by the Los Angeles Board of Obstruaionism by the Los Angeles Board of

LA/AIA

Installation Ceremonies

Installation ceremonies for the Los Angeles Chap­ter's new president, Martin Gelber, AIA, and other new officers and directors for 1984 will take place Saturday, January 21, at the Biltmore Hotel in downtown Los Angeles. In addition, Ruth Brown will be installed as president of the Women's Architectural League.

Admission, by prepaid reservation only, is $35 per person. Reservations must be received at the Chapter office on or before Monday, January 16. The installation program will start at 6:30 p.m., with a no-host cocktail reception in the Renaissance Room of the Biltmore. Dinner will be served at 7:30 p.m., followed by installation and award ceremonies at 9. For those who wish to attend the ceremonies only, the doors will be opened and chairs provided after 9.

Paul Neel, AIA, will act as installation officer for Gelber. Neel, a professor of architecture at Cal Poly, San Luis Obispo, is immediate past­president of CCAIA and a California director on the National AIA Board.

Gelber is principal of Martin B. Gelber, AIA & Associates of Santa Monica. He has served the Chapter as vice-past-president-elect, board director, CCAIA director-delegate; chairman of the Education Committee, and coordinator of the first student design competition. He is also a member of the CCAIA planning and finance com­mittee. A graduate of USC, Gelber is a professor of architecture at Los Angeles Pierce College and a visiting lecturer at the USC School of Architecture.

Robert Tyler, FAIA, immediate past-past president of the Los Angeles Chapter, will serve as installing officer for the WAL. In addition to the installation ceremonies, five awards or honors will be presented.

• Certificates of commendation will be given to Los Angeles Mayor Tom Bradley and to the West­ern Los Angeles Regional Chamber of Commerce.

• John Entenza, the original editor of Arts & Architecture, will receive an honorary AIA membership.

• Robert Jamieson, Los Angeles, and Jordan Knight of JCM Associates, Las Vegas, will receive first and second prize certificates, respec­tively, and cash awards for their winning Olymp­ic Gateway arches.

Following the ceremonies, a live dance band will entertain. Attire is optional black tie. The Biltmore Hotel is located on the west side of Pershing Square on Olive Street between Fifth and Sixth Streets.

Several public hearings were held last summer concerning the proposed expansion of the Pacific Design Center to add more showroom space, a hotel and a six-story parking structure. The required zone change was presented to the Los Angeles County Board of Supervisors on December 15 and approved.

Due to the sensitivity of the PDC management over the issue of zone change approval, LA Architect was unable to secure any photographs of the model showing the proposed expansion prior to publication. It is, however, on display in the manage­ment office of the Pacific Design Center, where interested parties may examine it.

Bird's eye view of proposed PDC addition (source: environmental impact report)
Editorial Notes

This Year

Along with the expansion of LA Architect to 12 pages, the editorial board has formalized ambitious editorial plans for 1984. A major theme for the year will be a topic of importance to everyone in Los Angeles housing.

This year, LA Architect will publish three features on housing, beginning with the current issue. Later in the year, John Matlow will write about single family houses, and Richard Kaikow will examine new approaches to multiple family housing. Other major features will include an article on ambulatory clinics by Don Anson, an issue devoted to architect-designed interiors coordinated by the interior design committee, and a feature by the Associates on Colorado Place and the role of the architect as developer.

LA Architect will continue to look at individual new buildings in our Additions and Deletions columns, as well as review books, conferences and events, and publish news relevant to the Chapter and local architectural concerns.

The editorial board is always looking for articles which will interest LAIA members. We welcome contributions from the architectural community, and would like to hear from you. If there is a particular issue you are interested in writing about, please get in touch with LA Architect through the Chapter office.

Barbara Goldstein
Editor

LA ARCHITECT

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Except where noted, the opinions stated are those of the authors only and do not reflect the views of the authors only and do not reflect the views of the American Institute of Architects or the Los Angeles Chapter.

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Comment

Banner Competition

LA Architect invites architects, students and designers to submit proposals for a new banner. It is to be 15" wide, and be read horizontally at the top of the folded newspaper.

It is to be composed of black and white and incorporate the date, price and publication information presently included with the banner.

The prizes for the competition are the following: first prize, $100 and the chance to see your banner used in LA Architect; second and third prizes, $25 book certificates and a one-year subscription to LA Architect.

The judges will be editorial board chairman John Matlow, editor Barbara Goldstein, past-president Robert Tyler, and LA Architect design committee member Lester Wertheimer.

The judges reserve the right to use any of the banners proposed. Submissions must be made by March 15, 1984. Winners will be announced in the May issue of LA Architect.

Correction

The text on Turf Town's density in the December, 1983 LA Architect was stated incorrectly. It should have read, "Almost the town provides per acre 80 dwellings, 60,000 square feet of commercial space, and parking for 300 cars."
Islands in the Stream

This year, the Queen Mary was again the setting for Voyage, the design festival sponsored by Los Angeles, Orange County and Cabrillo chapters of the ASLA. As in previous years, the festival is called "Islands in the stream," a visual feast. Some speakers showed visions of what the world can be; others what it should be. Most addressed the role of technology in art and architecture, if not directly then through its use as a tool. Many discussed contextual issues, or the relationship between their work and human events and values. Disappointingly few addressed issues central to the program—the isolation of the architect from mainstream thought.

Mark Sertson began the program with slides of elaborate miniature constructions for the movie "Blade Runner." He walked the audience through the technical aspects of the film in order to explain ideas behind the imagery. Conceptual drawings presented by Syd Mead were a reflection on what cities can become if they develop without reason or order. The claustrophobic, never-see-sky landscapes are the grizz result of ruthlessly applied technology.

Sherry Alpert, after Michael Hayden presented his "luminous sculptures," constructions of painted argon tubes that respond to the presence of humans or to the inclination of monumental installation of colored tubes, forming the ribs of a linear draped sky, signal a return to a control and departure trains at a Canadian station. Another installation, at the International Jewelry Center in Los Angeles, responds to the body heat of people more aware of their environments. A studio in Los Angeles, responds to the body heat of its inhabitants. A monumental installation of sophisticated computer technologies to make people more aware of their environments.

Jim Corcoran's movie spanned people's interioration to architecture—and perhaps the architect's senescence—by asking out-of-context questions of an unsuspecting public in unlikely settings. Who can speak well of daydreaming or the local swap meet? It was an ironic parody, the awkward responses should only be caricatures of public indifference, but they were in fact real.

After lunch, Bernard Zimmerman presented some thoughts that elicited response from other speakers. His talk, "Post-Modernism is Dead—Thank God," exhibited both wishful thinking and righteous anger. In it he outlined terms of the program—the isolation of the architect from human environment relationships. But he also is concerned with more abstract issues of form and symbolisms, aspects of which are often derived from an analysis of the physical functions and processes of the inhabited space.

There were other messages, too. Bill Fain argued that architects will reduce their isolation as they become more familiar with political processes, socioeconomic concerns, land-use patterns, and legislative, and zoning processes. Gary Collins warned the audience of the dangers of the new speculative technologies, particularly that our relationships with the natural environment will continue to deteriorate as they are increasingly mediated by the equipment of technology.

This Voyage design festival provided a solid soundboard for ideas about our role as designers. Our influence as architects and designers will increase as forums like this reach a wider audience.

Mark Mikovich

Generators of the Cylinder: neon art by Michael Hayden at the Jewelry Center. Hayden was a speaker at "Voyage."

Whither Hotels?

Early last November, a two-day UCLA Extension course, "Restaurant and Hotel Design: Which Way Is the Future?" presented a smorgasbord of lectures to discuss the state of the art in designing, managing, and supplying what the presenters called "one of the fastest growing segments of the environmental marketplace." The promotion was by UCLA Extension Interior and Environmental Design Program and Hotel and Restaurant Design Magazine. The setting was not academic but amid the bourgeois luxe of the Sheraton Grande Hotel. Here gathered interior designers, architects, lighting experts, artists, developers, hotel managers, suppliers and even a few students, to mingle, talk shop and share ideas over cocktails and gourmet fare. To this reporter, the few tidbits of design information presented paled in comparison to the overarching and unintentional theme of the weekend, a confirmation: the rich are getting richer while the rest of us stay home.

In very broad brush strokes, the history of the hotel industry in the United States falls into four periods: 1) the expansion and development of frontiers which saw the building of grand hotels to lure people to new developments; 2) the development of the resort industry which saw the growth of hotels in national parks and coastal regions; 3) convention hotel development which corresponded to the proliferation of International Style architecture; 4) the development of multi-use theme hotels which have accompanied and promoted the revitalization of urban areas. John Portman's atrium hotels have been the model for this last phenomenon.

"To this reporter, the few tidbits of design information presented paled in comparison to the overarching and unintentional theme of the weekend, a confirmation: the rich are getting richer while the rest of us stay home."

Which way will it be the future? Hotels are money-making ventures, and they will continue to act as magnets for development and leisure while reflecting national and world socio-economics. Because the travel market has dropped 50% from previous highs, and because buying power is becoming more concentrated, new hotels are being pitched to the discretionary traveler with disposable income, large expense accounts and multiple credit cards. Emphasis shall be placed on service and quality while the actual number of travelers served shall be reduced.

Big things shall be in small packages. The trend toward smaller, intimate hotels which offer luxury to what is left of the "me generation." Interiors shall be asked to emphasize residential feeling for smaller rooms as the proverbial home-away-from-home. They shall also have more control in developing a thematic concern to public interior spaces, the goal being an "experience" for the jaded traveler.

An exception to this trend of shrinkage shall be the bathroom, which is quickly becoming the most important room of any hotel suite. The four-element bath (tub and shower separate) is now the norm while marketing wizards wage the "war of amenities" to build bigger and better packaging for custom headboards, shams, wops, and hairdryers.

Other physical trends include renovation of existing convention centers, and an increasing phenomenon of reproducing grand historical detail within the budget. (Self, many will try in the name of post-modernism.) Recent tax credits shall be asked to encourage and light the way to residential feeling for smaller rooms as the proverbial home-away-from-home. They shall also have more control in developing a thematic concern to public interior spaces, the goal being an "experience" for the jaded traveler.

Technical innovations shall have strong impact on the hotel of the future. "Energy-saving sonic field presence" systems will be used to control self-oriented visitors in places like airports. The room emitting sounds of a waving or a creased pillow or a crunching sound of a bed in the background is already a reality. Continuing research into the use of virtual reality in entertainment shall impact on the ways in which we visualize things and how technology shall be used in designing the guest room.

"Energy-saving sonic field presence" systems will be used to control self-oriented visitors in places like airports. The room emitting sounds of a waving or a creased pillow or a crunching sound of a bed in the background is already a reality. Continuing research into the use of virtual reality in entertainment shall impact on the ways in which we visualize things and how technology shall be used in designing the guest room.

The ubiquitous computer has already assumed the responsibilities of checking guests in and out of hotels, and many hotels have installed computerized security systems, which allow a guest to program his own code for unlocking his front door. Micro-computers in each suite will soon be an amenity as standard as fresh daily towels. Last but not least, you can expect the hotel of the future to replace the television with a video package.

The most interesting speaker of the weekend was the designer, educator and writer, Fran Kolleg-Saath, who spoke on the art and function of lighting. (She taught us how to make everyone in a restaurant look fabulous.) Also of great interest was Sofia Smirnoff, who spoke on color and light in describing her beautiful tapestries which hang in the Sheraton's atrium lobby.

Overall, this course was a pleasant way to spend the weekend, but could have been dramatically improved with the inclusion of some startling visionary viewpoints. Agriculture and health care of the future will not all be that unpredictable. Oh well, most of us won't be able to afford to visit anyway.

M. Stan Sharp, AIA
Briefly Noted

Kindergarten Chats

For the third year, the Architectural League has issued a call for young designers to submit project portfolios to its Young Architects Competition, "Kindergarten Chats 1984." Recognizing that rising designers have few opportunities to discuss their work with both peers and more established practitioners, winners of this year's competition will present their projects during four evenings at the League in Spring, 1984.

Inspired by Kindergarten Chat, Louis Sullivan's famous lecture on architecture and its practice, the League welcomes innovative projects of any type or medium, ranging from the robust, innovative, and accomplishments of the three nations. Speakers for this year's forums: Ben Bendt of Bumpzoid, Daralice Donkervoet-Boles & Associates; Daniel Rosenfeld, vice-president, BECK & ASSOCIATES; Herbert Nadel, AIA, president, Robert Herrick Carter, ASLA, president, Robert Herrick Carter & Associates; Joseph Ryckwert, Architect, Architectural Building Panels; and its predecessor, the League welcomes innovative professionals will address issues related to design.

A variety of speakers will focus on the critical problems that architects confront, including the theme of the 34th International Design Conference in Aspen, which will take place from June 17-22. The speakers for this year's conference include: architect Ivan Illich; Joseph Ryckwert, professor of architecture at Cambridge University in England; historian Richard Morse; Mexican architect Eduardo Terrazas and Canadian designer Francois Dallaire. IBM-sponored fellows from around the world and mid-career American design professionals will address issues related to design.

The 34th International Design Conference in Aspen is the world's major interdisciplinary forum in design. It is annually attended by over 1000 conferencegoers from all fields of design—architecture, industrial design, graphic arts, urban design and planning, and film—as well as other professionals in related fields such as social science, business, and communications. For further information on the 1984 International Design Conference in Aspen, contact IDEA, Box 664, Aspen, CO 81612.

Official Awards

One of the teen's most unique building awards programs, the California Building Officials Awards of Excellence competition, is now accepting entries for buildings which were completed in 1983. The awards are not only for architecture, but also with public safety, concern for energy conservation, accessibility for the physically handicapped, structural soundness, and code compliance.

The design awards are sponsored by California Building Officials (CABO), an association of code officials dedicated to ensuring safety in California construction. The panel of judges includes: R.W. Schuler, building director, Newport Beach; James Biltz, PE, executor director, International Conference of Building Officials; Ronald W. Bogardus, PE, State Fire Marshal; Charles B. Imbeke, chairman of the California Energy Commission; John Canzater, PE, chief building official, Hayward; Whiston W. Cox, FAIA, State Architect; Paul W. Welsh, Jr., executive vice-president, CCAIA.

The Design Awards of Excellence will be presented at CABO's annual business meeting on March 9. All registered architects and designers, licensed engineers and contractors on eligible projects will be aware of their applications. Awards will be presented in each of the following categories: single-family residences, multi-unit residences, commercial-industrial buildings, high-rise residential, or commercial buildings; revitalized buildings.

The deadline for submission of applications is February 1. Applications and additional information may be obtained by contacting CABO at (916) 457-1103.

Froehlich Prizes

Two four-year design students in the School of Architecture and Urban Design at Cal Poly in San Luis Obispo have been named recipients of scholarship awards. The Froehlich Prizes, established by Arthur Froehlich, a retired Los Angeles County official, have established a new scholarship fund at the school this year. Gary Gomes received the $5000 first award and the $500 second award was given to Richard Steele. Both students were among several candidates selected to compete for the honors by George Haslett, the school's dean.

Froehlich said that he established the Cal Poly scholarships in recognition of that school's fine training programs for aspiring architects. All candidates presented portfolios of their work and were interviewed by Froehlich on the school's curriculum and their personal philosophies of architecture.

Group Support

Gary Gilbor, AIA, president of the Architecture & Design Support Group of The Museum of Contemporary Art (AKD&SG), has requested the involvement and support of LA architects for the development and execution of the AKD&SG 1984-85 program schedule.

Recent AKD&SG events include the opening celebration of the Temporary Contemporary, on November 21, and a symposium and exhibition of architectural models entitled "Views of Color on Canvas," on November 1. More than 1500 architects and designers participated in the 1984-85 program schedule. If you wish membership or program information please call Jad Skalicky at (213) 854-3007.

Buildings Beautiful

The Western Los Angeles Regional Chamber of Commerce is preparing nominations for its 1984 Beautification Awards program. A jury has been selected by President Devi Py. It includes: Samuel Aroni, acting dean, UCLA Graduate School of Architecture and Urban Planning; Robert Herrick Carter, ASLA, president, Robert Herrick Carter & Associates; Herbert Nadel, AIA, president of Herbert Nadel, AIA and Partners, N. David O'Malley, AIA, president of Welton Becket & Associates; Daniel Rosenberg, vice-president, Cal Poly, Inc.; and 14th and 16th Annual Awards. The contest is scheduled for Tuesday, April 3 at the Century Plaza Hotel.

To be eligible for an award, entries must be located within the westside area, which is bordered by Avenue of the Stars on the south, Melrose Avenue on the west, South La Brea Avenue on the north, and by the Los Angeles River on the east. For more information, please call (213) 457-4574 or write to 10880 Wilshire Boulevard, Suite 100, Los Angeles, CA 90024.
Manufactured Buildings

The Single Family Alternative

In the 1930s and 40s, when industrialization was more glamorous, manufactured housing was viewed as a way to provide large quantities of inexpensive housing. Many people felt that in the near future—at least by the Orwellian 1984—we'd all be living in factory-built modules. After all, we travel in factory-built automobiles, we do our laundry in factory-built washers and dryers, and now we plan on factory-built computers. So why aren't we living in manufactured homes?

In the 1960s, the federal government still believed in manufactured housing and decided to encourage the industry. The result was Operation Breakthrough, a HUD-directed project to develop new technologies for building 25,000 housing units in five years. The program failed to initiate mass production of manufactured housing, although 25,000 units were built by numerous companies.

Since Operation Breakthrough, many attempts at manufactured housing have started and failed, but manufactured housing has definitely not become the ever-present and logical next step in the home-building industry. Is it an idea whose time has not yet come? A discussion of what is being done in the field today might be enlightening.

What is manufactured housing: There are several types; the most familiar one is the mobile home—a factory-built structure designed to be transported from place to place, but often set on a foundation.

Another type of manufactured housing is the factory-built or modular home. A third category includes precut and panelized homes. These are partially built in a factory and transported to the site in pieces or panels.

To date, the majority of manufactured homes are mobile or modular. In fact, they are capturing a surprisingly large share of the single family housing market—36% nationwide in 1981. According to Gary Pomeroy of Golden West Homes, in California, 15-20% of all single family homes are built in a factory.

In 1981, the cost of a manufactured home, excluding land, averaged $32,900 in California according to the U.S. Census Bureau. This is far below the comparable price of a site-built home. Mobile homes support a far more stable lifestyle than would be expected. Calvin Hamilton, the planning director of the city of Los Angeles, stated that the average length of stay in a Los Angeles-based mobile home is nine years. This compares with three and one half years for a non-mobile, single family home.

What are the advantages of manufactured housing, as described above, over a site-built home? One is the quality of construction; manufactured housing is of a far better quality than can be achieved on site, due to factory-controlled conditions and special equipment. Kiln-dried lumber is used because the manufacturer can't wait for lumber to dry during construction.

Production costs of manufactured housing are less because labor rates of factory workers are cheaper than field rates. The factory has no problem with weather, which results in a more efficient and productive staff.

Time is an important advantage; a completed modular home, ready to be set on a foundation, can be built in about 30 days. This time frame leads to dollar savings, since a shorter construction loan period means less interest expense.

Manufactured housing isn't all good news. There are some disadvantages, of which transportation is one. Moving a three-dimensional structure is expensive and can offset the cost savings of factory labor over field labor.

At the national level, another problem is standardization of codes. Each state has different requirements, a situation which is certainly a nightmare for a manufacturer trying to market a standard product in more than one state.

The biggest disadvantage, however, of factory-built homes is acceptability. No one likes them!
Manufactured housing has an image problem, partly due to its association with mobile homes. Many people expect modular homes to look like the cheap, flared-metal boxes that lined trailer parks in the 1950s. In fact, a few of them do, but these units are at the low end of the market in both price and quality and are becoming fewer. Manufacturers are now leaning toward homes which resemble site-built houses. Drywall interiors and wood siding are being used, as well as site-applied materials such as stucco and masonry veneers. Floor plans are becoming more spacious to avoid the "railroad car" syndrome. But it takes a long time to change one's image and buyer acceptance is slow.

A few notes about handling the manufactured home would be useful. Lending institutions are less willing to finance construction loans for manufactured housing, due again to the problem of acceptability. Construction loans are cheaper, however, due to the shorter time period that the loan is required; loan approvals often take longer than the time required to actually build the house!

Let's take a look at a few case studies. A good place to get a feeling for the market is at the Manufactured Housing and RV Show held each November at Dodger Stadium. For an architect, the show may be aesthetically depressing but it provides a useful overview of the industry.

In the mobile home and RV market, one can get anything from a van with a pop-up tent to something resembling a habitable Mack truck. Airstream still provides one of the more handsome products in the mobile and motor home business. Their homes vary from 27-34 feet in length and from $30,000—$80,000 in price. With all the comforts of home packed into a maximum of 250 square feet, they are highly efficient users of space but not inexpensive ways to live.

Homes that can be placed on a foundation, including both mobile and modular homes, come in a wide range of prices and choices. For a mere $5,000, one can purchase a precut log cabin kit for a 360 square foot mountain hideaway. More conventional homes range in size from 750 square feet to 2,800 square feet. The cheaper ones start around $18,000 excluding sitework, tend to be the single-wide and double-wide mobile homes. The finishes and detailing are of very poor quality when compared with stick-built housing.

A number of the modular homes fall in the $30-40,000 price bracket for roughly 1200-1400 square feet. Sitework, including foundation, garage and installation runs around $10—15,000 extra. These homes are a very good value per square foot and begin to possess features found in conventional housing, such as drywall interiors.

Thus, in the past few years, manufactured housing has quietly but steadily been making progress towards becoming an acceptable housing alternative, not only through the efforts of manufacturers but also legally. In California, a 1981 law allows manufactured housing on any single family lot as long as it meets certain minimum criteria.

The multi-family housing market is also being explored by manufactured housing entrepreneurs. Architect John Sergio Fisher, of Studio City, has been designing factory-built multi-family housing for the past 15 years. Fisher began by making three-dimensional concrete modules for housing, ranging from one to three stories in height. Then he started building wood structural modules and set up a factory to produce the units for his own design projects. His factory has a one-hundred-unit-per-year minimum to maintain steady operation, with two hundred units per year being optimal.

Fisher designs housing to suit the design criteria of each particular project, then divides the buildings into modular units to be built at his factory. Hence, the design of the housing is of primary importance, and the factory construction continues on page 6.
process becomes a tool to facilitate building. Fish­er's factory, unlike most others, is not committed to repetitious production of the same units in large quantities.

An example of Sergio's work is a 133-unit townhome development for Hub-City Urban Developers in Compton. Including site work, the project cost roughly $30 per square foot. The structure, with interior finishes, was factory-built in twelve-foot-wide slices, and the exterior stucco and roof tiles were site applied. This project successfully integrates the factory modules into a design concept resembling site-built housing.

Another company which has been factory building multi-family housing is Forest City Dillon (FCD). As mentioned earlier, this is one of two companies surviving from Operation Breakthrough; it now claims to be the largest builder of high-rise residential in the United States.

The FCD system consists of three-dimensional concrete modules and panels which are prefin­ished in the factory. Each module weights 15-18 tons and is designed to fit within 1/8" tolerances. The factories employ union labor which is 1/3 the cost of comparable on-site labor.

The high-rise portion of the Angeles Plaza project, on Bunker Hill, was built by FCD. The 17-story towers were built in 23 days. (In Cali­fornia seismic zone four, 17 stories is the maxi­mum height allowed for this system.) Another project by FCD is the Hacienda Hotel near the LA Airport. It consists of the typical concrete-box module, but the exterior is a high-tech skin of Alucobond panels with rounded windows and pipe rails.

Not all factory-built construction is meant for the housing market; office buildings, schools and community buildings are being built on assembly lines. One company producing manufactured commercial buildings is PBS Building Systems in Anaheim. PBS has stock components available "off-the-shelf," or they will do custom buildings for both sale or lease.

One building by PBS Building Systems is a two­story office building for the National Broadcast­ing Company in Burbank. The 40,320-square-foot building was erected in 88 working days from modules that are 12 feet by 60 feet. The project cost just over $42 per square foot.

Manufactured building is definitely progress­ing. Single family housing seems to be the primary area of concentration, with the most built exam­ples and the largest number of manufacturers, but multi-family manufactured housing is also advancing quietly. After all, it requires little addi­tional technology; most of the modules and con­struction techniques used in single family housing can be applied to low-rise multi-family projects.

And, as noted above, manufactured building can also be used for commercial and public buildings, both low-rise and high-rise. As an industry, how­ever, manufactured housing still suffers from one major problem: design quality. Although stan­dards are far better now than they were five or ten years ago, they still lack the quality which would make the product more acceptable to the public. Few talented architects have attempted to design housing based on the parameters of a factory-built product, with its limitations and advantages; developers and builders have been doing most of the work so far. The situation is ripe for an entrepreneurial, architectural spirit to combine talent with opportunity.

James G. Matson, AIA
Mr. Matson is an architect with Kamitzer and Cotton.

"Few talented architects have attempted to design housing based on the parameters of a factory-built product, with its limitations and advantages..."
President's Message

Historically, politically and creatively, 1984 will be an important and exciting year for us all; and it is with optimism and anticipation that I write this message to you. As artists and scientists we have an obligation to enlighten, encourage and lead our society; and, although far from the Orwellian nightmare predicted years ago, we find our world increasingly more complex and our profession more cluttered with legal and economic considerations. It is, of course, likely that these distractions will continue to multiply and frustrate; but, with the support and cooperation of our board, committee chairmen, staff and members, as well as a greater collaboration between allied professions, it is possible, I believe, to continue to nurture creativity and invention and to question and facilitate constructive change. We are indeed fortunate to have among our Chapter a myriad of talented, dedicated and enthusiastic members. In this important year I look forward to your involvement and more than ever to hear your concerns and ideas and to help further this Chapter, and to enrich this world we live in.

I am confident that this year of the Olympics will be a good one for Los Angeles and for our Chapter, and I am grateful for the opportunity to work with you.

Martin Gelber, AIA
President

Did You Know

I am invoking "executive privilege" to devote this column to one specific issue—delivery of the LA Architect to our members and subscribers in a timely fashion.

The November issue was unaccompanied by a cover or mailing envelope. This is a violation of our agreement with the mailing service. There is no excuse for missing the holiday mailing deadline. The delay in the delivery of mail is totally out of our control, the following is an outline of how it works:

Deadline for the receipt of copy is the 25th of the month prior to the month in which the issue is mailed, i.e., October 25 for the December issue. Copy should be submitted in triplicate and incorporate a mailing list or phone number, a self-addressed stamped envelope, and a self-addressed self-stapled mailing envelope. The mailing service requires two days to prepare the package for mailing. The LA Architect is scheduled to be mailed between the 22nd and 24th of each month, bulk mail (and dated material, for anticipated delivery between the 1st and the 5th of the following month. (Bulk mail normally takes from 7 to 10 days from date of mailing to receipt at destination.)

The package is delivered to the Terminal Annex, downtown, which processes and distributes it to the local post offices within—according to the postal handbook—48 hours. The delivery of your LA Architect is totally dependent on the whim of your local post office. According to my information, mail carriers are permitted 32 pounds a day for distribution, with first and second class mail taking precedence. As an example of what this means, if there are two recipients of the paper in the same household, one member could conceivably receive his copy as much as two weeks later than the other! (If known, it has happened to me.)

Paul Welch or Bob Nannini of CCAIA can tell you when the LA Architect mail is first class mail! Because the difference in the postage cost could amount to as much as $12,000 a year! And that's one using the anticipated increase in postal rates next year.

The timely delivery of our Chapter paper is of prime concern to all of us, and we do our best to achieve it in all ways over which we have some control. Your comments and suggestions are welcome. Your understanding would be appreciated.

Janice Axon
Executive Director

LA AIA
Board of Directors Meeting 2210, Pacific Design Center, 1 November 1983.

President's Report: Bob Tyler reported that he had a nice article about the Olympic Express and added that we should get together one on the Olympic Gateway.

Los Angeles, along with other three cities, will be included as a convention site for the 1988 National AIA Convention. There has also been some discussion on changing the convention from west to east.

Moved Widom/Second Hall, the following: that the Board have discussed Los Angeles considered for the 1988 National AIA Convention. Tyler stated that this involves tremendous responsibility and we will be looking at a future Board. Janice Axon seconded that the membership was polled and we received a 10% response which is about average. 9.7% said go for it.

We received a letter from the East Bay Chapter thanking us for backing them in keeping the National dues structure at the same level.

Treasurer's Report: In Cyril Chem's absence, Janice Axon submitted the Treasurer's Report. The deficit is somewhat lower and hopefully it will continue in that direction, but we are still looking at a small deficit at the end of the year. To the best of our knowledge we have all of the 1983 dues that we are going to receive. Widom stated that he was pleased to report that we will be receiving the surplus fund to cover whatever deficit may occur.

Executive Director's Report: Janice Axon stated that it was a definite commitment that the Gateway would be erected in a prominent place during the Olympics. In line with that, PDC has agreed that they will allow the second place winner to be erected here during WestWeek and remain during the Olympics.

The Department of Rehabilitation is having one day seminars during 1984 on accessibility regulations. The cost is $36.00 per person and we will receive a copy of the new State Regulations. There is limited registration so anyone who wants to attend should call the California Department of Rehabilitation.

Janice Axon stated that she received a notice of proposed changes in the regulations from the Board of Architectural Examiners. She read the notice to the Board members. She added that a copy had been sent to the Legislative and Code Committee.

The Board of Architectural Examiners has also scheduled a "Special Orientation on Building Codes" for the November 15th board meeting. The hearing is open to the public. The purpose of the hearing is for comments under the "construction observation." Martin Gelber had photocopied which were passed out to Board members. Bob Tyler stated that he felt that the proposed regulations really put architects in a precarious position. Many people will not pay the fees required. The importance of the meeting was discussed and Chief Widom recommended that it be sent to CCAIA for handling. After further discussion it was:

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That we communicate with the Board of Architectural Examiners in a position that we support the proposed regulations really put architects in a precarious position. Many people will not pay the fees required. The importance of the meeting was discussed and Chief Widom recommended that it be sent to CCAIA for handling. After further discussion it was:

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Professional Affiliates

On November 10, 1983, the LA/IAA Professional Affiliates elected officers and directors of the board to serve a one-year term for 1984:

- President elect: De Ann Morgan, project manager for the Real Estate and Buildings Department, Design and Construction Division.
- Vice-president elect: Edy Rose, environmental artist, designer and educator. Owner of the Edy Rose Studio.
- Secretary elect: Marc Miskimins, marketing coordinator for Howard, Needles, Tammen and Bergendahl.
- Treasurer elect: Art Kaplan, national account executive for National Education Corporation specializing in management and industrial training.
- Director of membership: Mel Blow, principal of M & B & A specializing in mechanical design.
- Director of publicity: Suzanne Morales, design consultant for Metromedia.

The Professional Affiliates are proud to be recognized as an integral part of the AIA. Our current membership of 125 represents many architecture-related fields. We have been members of the AIA for 3 years and this past year we have strengthened our organization, to gather our resources, in an effort to achieve greater unification with the AIA. It is our intention to augment and assure the AIA in our special areas for a consolidated effort to construct and maintain a better built environment.

De Ann Morgan
President
Books

Pleasure and Sadness


Architecture is an inherent correctness of scale, structure, proportion, oneness of space between building and site; and simplicity of expression combined with awareness of thought that enables architecture to withstand the reactions of today and the test of tomorrow — bound among the writings of A. Quincy Jones.

I have just finished re-reading, examining and analyzing this special issue of Perecchi Architecture on A. Quincy Jones. He was my dean at the USC School of Architecture, and I was honored to know him those last four years of his life.

Quincy was the perfect role model for a young architect. He pursued architecture with a love and passion that shines in all of his work. By working continually from 1945 to 1979, he developed his art, not only professionally but by teaching and sketching while he traveled. He was a local, a California Modernist who produced work worthy of his numerous awards and international attention.

A. Quincy Jones: The Oneness of Architecture comprehensively examines his work, revealing the diversity and richness of one man's aesthetic. The language is harmony, balancing landscape, structure and functionality. Here we are made jealous of living and working places which are half courtyard—half organization—the Herman Miller factory, the Smalley house, and Warner Brothers of living and working places which are half court—half kitchens.)

Records. Even his tract homes in post, beam and commercial projects used massive concrete, their presence. Their presence.

Above: Carillon, UC Riverside, 1966

A. Quincy Jones: The Oneness of Architecture comprehensively examines his work, revealing the diversity and richness of one man's aesthetic. The language is harmony, balancing landscape, structure and functionality. Here we are made jealous of living and working places which are half courtyard—half organization—the Herman Miller factory, the Smalley house, and Warner Brothers Records. Even his tract homes in post, beam and glass were of exceptional sensitivity with master plans for community and housing that combined privacy with economics, as shown in the Eichler homes of 1951–1954. (And we are treated to fun photos of baby-boom furniture in open-plan homes of 1951–1954. (And we are treated to fun photos of baby-boom furniture in open-plan homes of 1951–1954.)

While the majority of the institutional and commercial projects used massive concrete, their construction was scaled by the rhythmic placement of voids and framework lines, softened by planting and shadows; the full-color photo of the Peninsula Center library captures this mastery. The people, though small in proportion to the building elements, comfortably fill the space with their presence.

Below: Eichler home, San Rafael.

The night photo of the Carillon Tower at UC Riverside was the form of poetry that he always encouraged me to write. The loose squiggy lines of his sketches reminded me of how he said that all great work must have a bit of humor. The interior shots of the barn brought back numerous gatherings where I was introduced to the Frames, interior shots of the barn brought back numerous gatherings where I was introduced to the Frames, and his colleagues is included, scattered throughout the book.

I looked through the pages with growing pleasure and sadness each time I re-examined the contents. The night photo of the Carillon Tower at UC Riverside was the form of poetry that he always encouraged me to write. The loose squiggy lines of his sketches reminded me of how he said that all great work must have a bit of humor. The interior shots of the barn brought back numerous gatherings where I was introduced to the Frames, and his colleagues is included, scattered throughout the book.

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My complaints about the book are minor. The quality of reproduction is fine. The small print required for a bilingual edition makes reading difficult at late hours, and perhaps I would have organized the work in a less chronologically scattered manner. For me, there were just not enough insightful to his thinking process.

Administrators are often castigated for speaking in tongues, for omitting lovers and friends from their own conversations with colleagues. With this book, Quincy would have written, it does show that he listened to the world around him and spoke a universal language of form in insightful to his thinking process.

Donna Jean Brown
Ms. Brown is project administrator at Alpha Construction

Briefly


Henry Hobson Richardson was born in 1838, and although he is considered to be the leading American architect in the second half of the 19th century, his work has received little detailed study. This book attempts to make up for this neglect by cataloging all of Richardson's known designs. It is the first study of this type to be published.

Richardson's more famous projects are well studied. The amount of his work is vast, but there is delight in pursuing its variety and its ingenuity, though necessarily briefly, as well as how it has aged. The train stations, of which there are many, are a good example of how his work has stood the test of time. Many are no longer used as stations or have been changed substantially, as the 20th century commuter relates to the local station very differently than the 19th century traveler. But these buildings remain useful and delightful, even the surrounding, black-topped parking lot or insensitively placed discretionary windows do not detract from their original order. H. H. Richardson should be a valuable resource for all architects.

Charles Wheatley

The night photo of the Carillon Tower at UC Riverside was the form of poetry that he always encouraged me to write. The loose squiggy lines of his sketches reminded me of how he said that all great work must have a bit of humor.
January

Calendar

Chapter Events

• January 10: Associates Board Meeting. 6:30 p.m. in Second Floor Conference Room, Pacific Design Center. Call Todd Miller at 476-8815.

• January 21: LA/AIA Installation. Reception at 6:30 p.m., dinner 7:30 p.m. program 9:00, Biltmore Hotel. Admission: $35.

Exhibitions

• Through February 26: Plywood Furniture, including designs by Aalto, Eames, Mathsson, Rohde, Schindler and Wright. Saturdays from 11 a.m. to 4 p.m., Sundays from 1 to 4 p.m., Schindler House. Entrance: $1.50 for students, $3 others. Call 651-1510.

• January 23 – February 4: Contradictions: In Search of a Context, work by Charles Lummis. Mondays to Friday from 10 a.m. to 6 p.m., Saturdays from 11 a.m. to 3 p.m., Sundays from 1 to 4 p.m., Harris 125, USC. Call 743-2723.

Courses


• January 10 – March 20: Interior Design of Health Care Environments with Patricia For­det of Bobrow Thomas, UCLA. Fee: $185. Call UCLA Extension at 825-9061.


• January 18–20: Asbestos Abatement, spon­sored by Association of Wall and Ceiling Indus­tries. Call Jerry Wysock at (202) 783-2824.

• January 26: Base Isolation of Buildings, sem­i­nar on earthquake damage reduction with Christopher Arnold, AIA, and Ronald Meyers and Lindsey Jones of Dynamic Isolation Sys­tems, Amfac Airport Hotel. Call Dynamic Isolation Systems, (415) 843-7233.

• January 29 – March 4: Missions, Mansions and Monuments: The Management of His­toric Sites with Martin Wel, AIA, various locations. Fee: $95. Call USC Continuing Edu­cation at 743-4433.


• February 1: Love and Lamentation in Medi­eval France, music by Abelard and others per­formed by Sequenria. 2:30 p.m. in First Floor Build­ing, Tickets, $25. Call Da Camera at 746-0450.

• February 1: Conversations Between the Grand Canyon and the Grid by William Mor­rh. 2:30 p.m. in Harris 101, USC. Call 743-2723.

• February 1: Eric Mendelsohn by Frederick Kerner of UC Berkeley, part of "Roots of Richard Neutra." 7 p.m. in Main Gallery, Environ­mental Design, Cal Poly. Call (714) 598-4182.

• February 1: Bernard Maybeck. The Califor­nia Architect of the 1900s by Kenneth Kark­well of UC Berkeley. 7 p.m. in Main Gallery, Environ­mental Design, Cal Poly. Call (714) 598-4182.

• February 1: Conversations: In Search of a Context by Charles Lummis. 2:30 p.m. in Harris 101, USC. Call 743-2723.

• February 1: Preparing Folk Art Environ­ments. 2 p.m. in Gallery Theater, Barnsdall Park. Call Conservancy at 623-CITY.

• February 10: Neutra Contemporaries: Gill, Schindler, Green and Green, Wright by his­torian Robert Wieder, part of "Roots of Richard Neutra." 7 p.m. in Main Gallery, Environ­mental Design, Cal Poly. Call (714) 598-4182.

• February 1: Chamber Music in Historic Sites. Call Da Camera at 746-0450.

• February 1: Buildings, Base Isolation and Earthquake Engineering. Call Da Camera at 746-0450.


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Calendar

January

Child's chair and tables, Charles and Ray Eames, 1945. The chair is part of the exhibition, "Plywood Furniture," and can be seen at the Schindler House through February 26.

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