Multi Family Housing

Boundaries Between Single Family and Multifamily Offer Solutions

Anton Wagner, AIA, is a native of Germany, came to Los Angeles in 1934 to write what remains a little known but nevertheless the most complete description of the civic, urban, suburban and architectural Los Angeles. While much of the treatise is long and dry, one sentence stands out with precise clarity. “Los Angeles,” Wagner wrote, “owes her idealism and popular notion of the salesmen; the salesman’s task almost effortless. The multi-family dwelling has always been a partial salvation of urbanism. However, the leisurely idea of the architect is urban savior is long dead, the projects presented here as alternatives to the single-family dwelling suggest a certain kind of challenging progress.

It is appropriate to begin this analysis with the city’s lost urbanisms. Of the urban areas available downtown Los Angeles is by far the most interesting for its historic centrality and burgeoning cultural potential. Downtown can be characterized in a series of small activity islands surrounded by large derelict areas. This description reflects the idea that, while the right generators, these activity islands may eventually merge to create a more cohesive urban center. While philosophically sound, this lofty idealism lends itself well to misuse. The Community Redevelopment Agency of Los Angeles (CRA) has targeted a 45-block area in the southeast section of the central business district for revitalization. The development, which began in 1980 and is called South Park, is scheduled for completion in the year 2000 and will provide 6,000-7,500 new dwelling units. In addition to community and cultural facilities and a community park, the development will provide 12,000,000 square feet of office and retail space, of which 4,000,000 is existing. The South Park project is being implemented in three stages. The first, 1980-1987, represents ten blocks and includes approximately 1,000 new dwelling units, as well as 2,500,000 square feet of office space, 150,000 square feet of retail shops and restaurants, and 500 hotel rooms. Phase one will cost $575,000,000 of private funds. The flagship of this first phase (and South Park in general) is a 200-unit condominium called the Skyline. After a controversial request for proposal process, the team of the architect, Daniel L. Dworsky, and developer, Forest City Dillon, was chosen. The team had a proven track record, particularly after their successful Angeles Plaza project which also used the developer’s prefabricated system. The CRA saw this team as the best available to provide this first South Park project with affordable housing.

Continued on page 5
Editor's Notes

Criticism

Los Angeles Needs an Advocacy Oriented Critic

In his first year as Los Angeles Times Urban Design Critic, Sam Hall Kaplan has exhibited sensitivity to the myriad attributes, problems and issues of our built environment. His local focus is fortunate, for the city can only benefit from such a scrutinizing eye.

Hopefully, the sparse attendance at his February presentation to the LA/AIA was not indicative of our professional community's level of interest in the thoughtful analysis of architectural and urban design questions. Kaplan began his presentation with a series of prepared remarks outlining his background and describing his approach to the selection of subjects for his column. He then responded to questions from the audience in a rather inconclusive, rambling manner, which contrasted sharply with his carefully constructed opening comments and published articles.

Kaplan explained that, while serving as a government administrator of architectural projects, he had direct experience working with architects including such notables as Louis Kahn. He feels that his familiarity with the building process, in combination with being an avid city observer, enables him to tackle design matters. Among his favorites are the spaces between buildings, the context in which buildings exist, and preservation not only of LA's historic landmarks but also of the city's vibrant pedestrian spaces, such as Melrose Avenue and tree-lined Flower Street. Whether it be quirky log cabins in Glendale or Crocker Center downtown, he is most comfortable writing about projects he can physically experience.

When asked, with reference to his article on AT&T's overscaled entry arch, how he felt about the proposed, similarly-sized new entry arch for the addition to the LA County Museum of Art, his response was that he preferred not to comment on unbuilt projects. Paradoxically, although he is willing to take a strong position on the success or failure of existing buildings and developments, he refuses to acknowledge the proposed project, an arena where he could have far greater impact. Thus, the potential of his unique position to discuss a project still in drawing form and, perhaps, affect change in the proposal, is completely overlooked. Critical analysis of the PDC addition, Bunker Hill's California Plaza and the recent unveiling of plans for the Tiny Naylor site in Hollywood all could assist the community in comprehending the character of these proposals and their likely impact on their neighborhoods.

Sam Hall Kaplan

Although willing to take a strong position on the success or failure of existing buildings and developments, he refuses to acknowledge the proposed project.

By encouraging positive, corrective responses prior to construction, we would find ourselves reading Kaplan articles filled with exhortations to action rather than laments for missed opportunities. Particularly now, with so many major projects in the final planning stages, it is apparent that Los Angeles needs an advocacy-oriented critic. As Kaplan himself noted, additional critical voices would be welcome. We heartily agree.

Susan Peterson, AIA and Raymond St. Francis

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Designing the Future

AWA Poses an Important Question

As a designer, of what issues do you need to be aware for the next five years? The Association of Women in Architecture posed this question to approximately 100 people gathered at Art Center in Pasadena on February 4, 1984. It was a bright Saturday, per­fect for an all-day conference on "Designing the Future: Today's Practice, Tomorrow's World." From 8 a.m. to 6 p.m., critical top­ics on this theme were discussed by 13 pro­fessionals including architects, politicians, developers, and an executive director of the YWCA. Los Angeles was the focal point, but the ideas were universal and predomi­nantly humanitarian.

Dolores Hayden began by presenting the most exciting new project since the vision of the Tree People. She reminded the audi­ence to be sensitive to the power of place, to use history to enrich the future. Ms. Hay­den has identified 15 sites in downtown Los Angeles, for which she has programmed architectural environmental celebrations of existing and extinct labor groups. From Vaqueros to orange and grape pickers, to Chinese railroad workers, Irish Red Car workers, and aquatic ditch diggers and house­wives, she has extracted the elements that shaped the forms of our city to create walk­ing tours, collections of oral histories, out­door documentary walls, and parks with landscaping of memory.

Ms. Hayden was only the beginning. Stimulated by new facts and possibilities, participants were next faced with the choice of concurrent seminars—Susan Grind on "Renovation, Restoration, and Re-Use in Los Angeles," Rurhann Lehrer on "The Future of Concurrent Seminars," and 15 pro­fessionals including architects, politicians, developers, and an executive director of the YWCA.

"I don't understand your American system," she said. "You're always talking about solutions."

"That's because we Americans are only concerned with how," I said, "and Italians are concerned with why."

The conference ended in the auditorium with two panel sessions and the closing. Panel number one, "Urban Solutions," was mod­erated by Virginia Tanzman, AIA, and fea­tured Daniel Dworsky, FAIA, Maureen Kendel, president of the Los Angeles Board of Public Works, and Winfred R. Hessing­er, executive director of the YWCA.

"That's because we Americans are only concerned with how," I said, "and Italians are concerned with why."
House Deeded to USC

Axonometric drawing. Freeman House, Frank Lloyd Wright

The Freeman House, a famous textile-block house designed by Frank Lloyd Wright and built for Mr. and Mrs. Samuel Freeman in 1927, has been deeded to the University of Southern California through the generosity of Mr. and Mrs. Freeman with the aid and cooperation of the Trust for Preservation of Cultural Heritage, a nonprofit historic preservation organization. The house is to be restored and maintained by the USC School of Architecture as a residence for distinguished architects visiting the School. Mr. and Mrs. Freeman, the original owners, have given to the University $200,000 for restoration purposes.

Studio Tour

LACE, Los Angeles Contemporary Exhibitions, Inc., is pleased to announce Open Studio Tour 1984. During the past five years, thousands of visitors have been able to meet artists in their workplaces and gather an inside view into the process and context of making art. This year marks the sixth tour which will include over 125 artists, including Kim Abeles, Cliff Benjamin, Sheila Elias, Barry Fehr, Mark Gash, Sabina Ott and Seth Seideman. Open Studio Tour 1984 represents a commitment of LACE to find alternative methods of stimulating artist-audience dialogue beyond the traditional gallery setting. Visitors will encounter artists working with traditional formats as well as those working at the boundaries of presenting thinking. The program is open to all artists who maintain studios downtown and therefore presents a staggering array of styles, concerns and issues of importance to artists. Over 50 studios are scheduled for each day. Studios will be open on only one of the two days. Saturday, April 28, will focus on studios east of San Pedro, and Sunday, April 29, will focus on studios west of San Pedro. Self-guiding maps and tickets must be purchased, at $5 per person, per day, at LACE on the days of each open studio ($2 for LACE members). Tickets and maps will not be available in advance.

Federal Design Awards

President Reagan has announced the establishment of the first awards program for federal design excellence. The new Presidential Design Awards will recognize exemplary achievements in design projects, programs, products and processes. To be conferred every four years to federal designers, government administrators, and private designers who have contracted with the federal government, the first award citations are scheduled to be presented by President Reagan in the fall of 1984. The Presidential Design Awards will be administered by the National Endowment for the Arts. They will recognize accomplishment in the fields of architecture, engineering, landscape architecture, planning, urban design, and interior, graphic and product/industrial design. To ensure the selection of the most qualified, winners will be chosen through the peer-review process by jurors of private citizens and public officials who are noted experts in their design fields.

Any completed and implemented design project, product, process or program which has been supported, commissioned, produced or promoted by the Federal government and completed between January 1, 1974, and January 1, 1984, will be eligible for consideration. Any Federal employee may submit an application. Federal contractors or former Federal employees may enter submissions with authorization by the Federal agency which sponsored the work.

Those wishing to submit an entry for an award should write for guidelines and entry forms to: Presidential Design Awards, Design Arts Program, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, NW, Washington, DC 20506.

Competitions

Cat Gymnasium. A whimsical competition to design a gymnasium for a housebound cat has been announced by Judy Nelson. The prize will be $25 plus prestige. Jurors are John Laume, Martin Paull, and Paul Mac. The deadline for requests and questions is May 1, and for receipt of submissions is June 1. For further information and program, send SASE to Judy Nelson, 1630 N. Edgemont St., Los Angeles, CA 90027.

Knockdown Furniture. KDesign 84, the international exposition of ready-to-assemble furniture that will be held this fall in New York City, has announced a competition intended to encourage and showcase excellence in design and production in this fast-expanding industry. Winning designs will be exhibited and awards announced at the exhibition, which is scheduled for the New York Coliseum, September 9–12.

KDesign Awards will be given in two major divisions: North American, for products designed and manufactured on this continent, and open, for those produced elsewhere. In both divisions, first, second, and third prizes will be awarded. The KDesign Awards, which are being co-sponsored by the National Home Furnishings Association (NHFA) and the American Society of Furniture Designers (ASFD), are open to all designers, manufacturers and design students worldwide, provided entries quality in either the North American or open divisions. Entries may be submitted by either the designer or manufacturer. For the purposes of the KDesign Awards, KD products must be available to the consumer in a pre-packaged, ready-to-assemble form, including full assembly instructions and all hardware necessary to assemble the product.

There is no limit to the number of entries that may be submitted for consideration, but North American entries must be post-marked by June 28; all others, by June 10. For further information, detailed instructions and entry blank, contact KDesign 84, Design Awards, Cahners Exposition Group, Building’s Choice. Builder magazine is calling for entries to its annual Builder’s Choice competition. Its purpose is to recognize excellence in design and planning of new and remodeled housing and commercial buildings. Builders, architects, planners, designers and developers may submit entries. Projects must have been completed between June 1, 1982 and June 1, 1984.

Winners will be selected by a panel of builders, architects, planners and other industry experts. Judges may select grand, merit and honorable mention awards in 21 categories. They will also designate a single ‘best residential project of the year.” Winners will be featured in the October, 1984, issue of Builder; and awards will be presented at a gala in Washington, DC this fall. The deadline for receipt of completed entry notebooks is June 15; entry fee is $125. For further information, call Builder at (212) 822-0390.

For Architects Who Have Considered Keeping a Sketchbook...When Los Angeles Is Enough

The Associates of the Los Angeles Chapter, in cooperation with the Eiko Place, a Wit Klatch Klub, announce the formation of a journal society for the purpose of personal documentation of the LA built environment. It is planned that the group will meet once a month in various homes to establish a typology for study during the coming month and share the results of the previous month’s study. The only requirement is that one possess a sincere and fanatical devotion to the physical context of Los Angeles and an 8½" x 11" notebook. Refreshments will be provided, and it is fully expected that the members will become edited and inebriated. The first meeting will take place at 7:30 p.m. on April 30; the theme will be “Beginning, or What Do You Do to a Blank Piece of Paper?” For further information, call Donna Brown at 665-8788 or Bruno Giberti at 482-5146, both in the evenings.

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Survey

Multi Family Housing

Continued on front page

As it turned out, the escalating land costs and the vicissitudes of financing produced market-rate condominiums of one and two bedrooms and penthouse units of two bedrooms. The one bedroom units ($750 s.f.) range in price from $155,000 to $185,000. The two bedrooms (1,220 s.f.) start at $195,000 and top out at $257,000. The penthouses (1,640 s.f.) go for between $325,000 and $385,000.

The project is a luxury condominium in all the conventional respects of a new locale. As with all condominiums, lifestyle is the commodity being sold. The project represents the same upscale item being offered in Westwood along the Wilshire Corridor. Dworsky and Associates designed something typical of their product and the building received a 1983 Gold Nugget Award; it is the CRA who lies in an ambiguous position of responsibility.

By their own admission, the CRA is the fulcrum between the city and the developer. Unquestionably, the pressures upon them are enormous as they face this balancing act. However, the attitude taken in proposing South Park and the Skysline seems ill-conceived. Instead of invigorating a derelict area of downtown Los Angeles with the possibility of merging a new activity island with existing ones, the CRA is suggesting a marketed, isolated, almost-walled micro-city. The Skysline and South Park panders to existing, traditional values which have nothing to do with downtown or urban Los Angeles.

The architecture represented by the Skyline is appropriate to the larger project title, South Park, but not with Modern architecture's tower in the park, the Skysline is a naive architectural and social idea. The life-style possible in downtown Los Angeles already exists; it does not need to be fabricated. Rehabilitation and scaled infill is an attitude that South Park does not consider.

Ironically, another project sponsored by the CRA in the downtown area suggests the latter attitude. Premier Towers, located in the 600 block of Spring Street in the central business district, is a rehabilitation and conversion of two adjoining, older buildings into condominiums. This is the first conversion of its kind in Los Angeles; the architect is Reeves & Associates. The two buildings were originally the E.F. Hurton Building, designed in 1931 by John and Donald B. Parkinson, and the California-Canadian Bank Building, designed in 1923 by Claud Beelman and Alek Curlett. The perseverance of Reeves and the CRA in their commitment to this project was formidable. The architects had to literally develop a new zone for this project. The pre-conversion zone governing the two buildings was C-5-4; this allowed for approximately half of the proposed 120-unit rehabilitation. Through a series of complex zoning variances, the project was allowed to move ahead. In addition, the CRA has become increasingly financially committed to Premier Towers, and has guaranteed $12,000,000 against the construction loan. Reeves and Associates completely rehabilitated the exterior of the buildings. The E.F. Hurton's 1930s Moderne lobby has been beautifully restored. The first three floors

have been given to parking, one space per unit. The units come with one bedroom, two bedrooms, or two bedrooms and a den—range in size from 700 to 1350 s.f.; in cost from $76,000 to $229,000. They are well designed, if small, as a bow to marketing demands. An interesting aspect of the interior design is that no two units are the same on a given floor.

The building is an "O" by default. The doughnut shape derives from the conversion of two "C" buildings. Consequently, the double-loaded hallways lead to a special problem of views from the inward-facing units which are somewhat claustrophobic. In general, the designers defer to the building and its original beauty. The attitude represented by this project reflects the possibilities available in the existing urban center of Los Angeles. The Los Angeles Conservancy sees this conversion as a perfect example of the possibilities for buildings along Spring Street and in the downtown area in general. Many of these are poorly used by the jewelry or fashion industries, and their small column spacing makes them better suited for residential conversion than modern commercial uses.

REBUILDING AND INFILLING: THE EXISTING CONCESSION has been undertaken sporadically and unoffically by artists and architects. Warehouse conversion, for example, has long been the mainstay of forgotten urban areas, but it now takes on special meaning. Space has never been in such demand as during this current period of overcrowding.

Raw space has traditionally remained the province of urban areas. The sprawl of Los Angeles makes the possibility of transforming into the suburbs an extremely elusive phenomenon, loft space, an intriguing architectural problem. Albert Pope, architect and professor of architecture at SCI-ARC, attempted this kind of typological transformation with an unbuilt project, the Suburban Loft Building (Santa Monica, 1982).

The project was commissioned by a group of artists wary of the actualized real estate speculation of lofts in downtown Los Angeles. The program called for six small spaces, 1,200 square feet each, and a collective lobby area with a living and gallery space.

The site, a corner parcel in Santa Monica, is a compound of edge conditions. It is bordered by a four-lane commercial strip with apartment houses on one side and intersected by a single-family residential street on the other edge. The rear of the site is adjacent to a public park. The building acts as both a perimeter block and an object, answering the ambiguity of the edge conditions.

The building's massing is a sheared block. The shearing action projects a large sealed doughnut shape from the converging edges of two "C" buildings. Consequently, the strength of its idea. It can be inhabited through economic necessity and architectural mandate, generate change from within. For example, the California bungalow, was, from its inception, an iconoclastic, regional, architectural and social movement. The bungalow and bungalow court remain a singular symbol of beauty in a rapidly declining aesthetic milieu. It is not too surprising, then, that a re-born bungalow court and its occupants in Santa Monica stand as a testament to suburban change and possibility.

DURING THE PERIOD of demolition in Santa Monica in the late 1970s, when condominium construction was using its zenith, a small group of tenants banded together to save their home, a 1905 bungalow court. Their commitment, coupled with the political climate in Santa Monica at the time, paid off; the building was saved from razing. A few of the tenants, the core of the "Save the Courtyard's" group, saw an opportunity, and they proposed to buy the court through the formation of a general partnership. In the Spring of 1977, seven partners, sharing equal equity, bought the six-building, single-dwelling bungalow courtyard. For most partners this purchase represented the only avenue to property ownership. Each partner put down $14,000; their individual monthly payments are based upon their incomes. The partners, who range in age from about 30 to 40 years old, share similar political and social values.

Above all, they feel that their solution to the economic problem of housing came to fruition because of their political and social commitment. This commitment involved creating a comparatively simple way of life in which the issues of money, maintenance...
Continued from page 5

Axonometric perspective, suburban loft building, Albert Pope

All the partners see the lifestyle as benefi- cial. It does not they admit, include owning a single-family dwelling, and absolute privacy is a sacrifice. But the partners feel that the urban quality intrinsic in the courtyard design and the availability of friends in any personal or courtyard crisis is part of what each of them wanted.

The design of the bungalow group is typ- ical of many built in that era. The experience of entering the grassy courtyard is transport- ing, but perhaps the most fascinating aspect about this project is what one partner expressed, that the partnership’s social and legal form, “does justice to the courtyard.”

The bungalow court, may, in turn, do ultimate justice to the Los Angeles suburb. It can be seen as the perfect suburban type in the way it overlays the ‘open space’ of the suburb with an urban density. This hybrid quality is appropriate to the Los Angeles suburb which is in no way typical. Instead of gaining sustenance symbiotically from an urban core, the suburbs began to acquire defined urban characteristics which enabled them to achieve some level of self- sufficiency.

Of course, the very thing that made the suburbs viable, vehicular transportation, is paramount in Los Angeles. The automobile and the freeway feed the fractionalized exist- ence of the suburb. So it is not altogether ironic that a proposed freeway which was to cut a swath through three older, coherent suburbs in Los Angeles created a situation which most suburbanites never experience.

In addition to its responsibility for existing reclaimed homes, the corporation also over- sees what was originally a package of 34 vacant lots slated for cooperative develop- ment. Like all the R2CHC projects these new buildings fall under Section 8: New Con- struction Funds, and they are all limited equity coops. This refers to each coop mem- ber’s equity as limited to the initial invest- ment plus an annual increase of 10%. This limitation insures unit affordability for future low and middle income buyers. Initial investment is 5% and monthly payments are based upon 25% of the buyers monthly income.

The first cooperative of this kind built along the corridor is the recently completed Imogen Coop, designed by Bruce Sternberg of Bruce Sternberg Associates of Strike Monica. Built on a gently sloping lot, on a cul-de-sac in Silver Lake, the project is inspired by the court in its planning and by vernacular Spanish styles in its architecture. The coop is made up of six separate build- ings comprising sixteen units; eight are two- bedroom units with 1 bath, four are three- bedroom with 1 and 1½ baths and there is one four-bedroom, two bath unit. One of the two-bedroom units is equipped for the handicapped.

The two-story townhouse blocks do not form a traditional sealed court; the open space forms an implied community which is planned in such a way that individual front yards and backyards for each building are maxi- mized. The buildings are absolutely scaled to the neighborhood, and from a distance the hip roofs, randomly placed over bed- rooms throughout the project, add a slightly California, picturesque quality.

The individual units are generally well designed. The architect took the attitude that a series of discreet spaces would create the overall feeling of a larger unit. This strategy, which takes its cue from HUD’s demand for small units, works well on the second-floor, bedroom levels. In contrast, the entry levels feel cramped and would have benefited from a more open quality.

The unit cost of Imogen Coop was $44/ square foot, totaling $177,800. The occup- ants, each owning one sixteenth of the coop, take great pride in their new homes. Mr. Sternberg undertook to create a project within which each owner had a feeling of separate residency within a communal, urban environment.

THE ROUTE 2 FREeway cuts through the three neighborhoods creating a barely visible, artificial edge. As with the Suburban Loft Building, natural edge conditions provide much more apparent points of intersection. Ted Smith, principal architect in the firm of Arnett Smith and Others, located in San Diego, developed a multi-family project, the GoHome, on a site which defines an edge between a single-family (R-1) zone and a commercial-neighborhood (C-N) zone.

Located in Del Mar Terrace, the site acted as a laboratory where Smith could not only test his ideas about edge condition build- ings, but where he could also undertake a project which has become a revolutionary architectural, economic and social experiment.

The project finds its genesis in Mr. Smith’s growing awareness of today’s housing prob- lem which denies a larger and larger number of people access to residential ownership. And, as discussed earlier, the issue of space—how much and for what cost—was para- mount in his mind. He was searching for a way he could develop a multi-family resi- dential project at a low cost and still provide himself and other participants with a com- fortable amount of space. First, Smith found the piece of land, a 60’ x 120’ sloping lot. He then mortgaged the house he owned to buy the lot. He put down $20,000 and acquired a $57,000 note from the property owner at 12% and his monthly payments came to $750. He was now a “developer.”

In order to begin construction on the project, Smith needed to come to agreement with the city about the zoning governing the site. He discovered that in the R-1 zone he could build as many bedrooms as he wished as long as he built only one kitchen. Smith felt that his next step would be to find one partner who would act as the first “inves- tor,” to anchor the project in reality, both

View looking east, Imogen Coop, Bruce Sternberg

in 2000, $10,000 to build the first two GoHome units, the partner’s monthly payment would be $350; Mr. Smith’s own investment so far was $30,000; $20,000 for the land and $10,000 for building costs. The first two spaces were thus built, one at each end of the building, with open space in between, room enough for two more investors. Coved by a gable roof, the entire shell building was now available for infill.

The building is sited so that the longitudi- nal elevation, downhill towards the C- N zone, is two-and-a-half stories. The first investor teaches guitar out of his home; his teaching studio faces the C-N zone. This set a pattern. Of the four separate spaces in the GoHome, three investors live and work in the building, a return to much older model of habitation.

Typically, the GoHome investor gathers the initial $10,000 from wherever source,
possible relatives, friends, etc. and spends an average of $2,500 to finish the interior. This costs approximately $21/square foot for an average of $2,500 to finish the interior. This living space, a sleeping loft and bathroom equal-equity cooperative. There is a $5/square foot for a standard." He goes on to say, "Our segregated cities are the unfortunate material response to a society fueled by Chevron to cial area and actually creates a third zone. The court, which Quigley sees as central to existing local architecture. The court also creates a communal feeling without sacrificing the individual privacy of the units. The three-story, 1,300 square foot condominiums are designed to allow two unrelated buyers to cohabit. The two private areas are on the lower and upper floors, separated in the middle by the living, dining and kitchen area. Quigley feels that this "mingled" concept makes housing affordable to a larger market. The interior of each unit is planned around an elegant, three-story stair. The lower bedroom level at grade has its own private courtyard area. The entry court, Forecast '80 housing, Rob Wellington Quigley

conventional building type—was expressed. The building is quietly trying to influence the profession and the building and development industries.

On a much larger scale, Johannes Van Tilburg & Partners of Santa Monica, with an unusually sympathetic developer, EPAC of Long Beach, designed a 300-unit condominium project in El Toro, California. The project is especially good in the floor plans of the individual units. First, there are...
Pereira Prize Announced

The annual LA/AIA student competition for the Pereira Prize was held in February. The program for this year’s competition was to design a landmark headquarters building at the Santa Monica Pier for the Los Angeles County Department of Beaches and Harbors. The judging was held on Saturday, February 18 at the Pacific Design Center, and jurors were Scott Johnson, Director of Design at William Pereira Associates; Charles Lagreco, USC faculty and practicing architect; Michael Rotondi, SCI-ARC faculty and principal of the firm Morphosis; and Jon Jerde, principal of the Jerde Partnership.

The jury commented on the high quality of the work presented and the creative nature of the presentations. The awards were presented in the afternoon following the judging. The jury presented two first prize awards to Eileen Rehman of UCLA and Norman S. Hiltas of USC. Four merit awards were given to Scott Taylor of SCI-ARC, Robert S. Donaldson III of SCI-ARC, Marc Winikoff of UCLA, and James O. Connor of UCLA. Full publication of the student design awards will appear in the May issue of LA ARCHITECT.

I would like to thank everyone who participated in this year’s competition—the jury for their fine choices and commentary and the students for the high quality of their efforts. The LA Chapter and William Pereira Associates look forward to next year’s Pereira Prize Competition.

News and Notes

Pereira Prize Announced

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The jury commented on the high quality of the work presented and the creative nature of the presentations. The awards were presented in the afternoon following the judging. The jury presented two first prize awards to Eileen Rehman of UCLA and Norman S. Hiltas of USC. Four merit awards were given to Scott Taylor of SCI-ARC, Robert S. Donaldson III of SCI-ARC, Marc Winikoff of UCLA, and James O. Connor of UCLA. Full publication of the student design awards will appear in the May issue of LA ARCHITECT.

I would like to thank everyone who participated in this year’s competition—the jury for their fine choices and commentary and the students for the high quality of their efforts. The LA Chapter and William Pereira Associates look forward to next year’s Pereira Prize Competition.

Legal Seminar

The Professional Practice Committee’s annual legal seminar for architects will take place on June 16 at the Leonard Davis Auditorium at USC. This yearly event is intended to bring an awareness of the law to architects, in response to the continued litigation plaguing the profession.

The seminar will be held from 8 a.m. to 12 noon. All those involved in architecture and construction are invited to attend. The charge will be $55 for AIA members, $50 for non-members, and $5 for students who register in advance. Registration on the day of the event will be $50 for members and $25 for non-members.

Arthur F. O’Leary, FAIA
Chairman, Professional Practice Committee

LA/AIA

Los Angeles Chapter, American Institute of Architects, Board of Directors meeting no. 2214, February 7, 1984.

Consent Calendar. In regard to National’s letter pertaining to its Professional Development Seminar, entitled “Marketing For Small Firms,” Don Axon said National’s Committee on Architecture for Health published a brochure titled “Marketing Architectural Services for Health Care,” which can be applied to any type of project or size of firm, and is available upon request.

Up-Date Olympic Gateway Exhibit. Robert Tyler reported that we’ve been offered space in the Museum of Science & Industry for displaying models of the winning entries. The Chapar has contacted the three prizewinners about constructing models of their entries. The remaining entry boards will also be on display at the Museum. The models will measure 2½’ x 5’.

IDP Task Force. D. Axon asked that the Board read the report on IDP task force prior to a discussion of its contents. He then went on to explain the task force recommendations and to review the objectives in the report. Axon stated that the professional internship program provides experience for the intern as well as community services. Not a lot of time is involved with advisors or employers, according to statistics gathered from other AIA Chapters which have instituted the program. Axon explained that the main objectives of the IDP are to assist the interns with working experience and documentation of that experience.

Bonar suggested that the Chapter should solicit participation of corporate members through articles in the LA ARCHITECT and recruit advisors/employers to aid in the success of the program, encouraging participation of firms at the same time.

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Evening at Neutra House

In 1932, when Dutch industrialist C. H. Van der Leuw learned that Richard Neutra lived in a rented bungalow and could not afford to build a house for himself, he wrote the stumped Neutra a check. The architect determined to make his new house an experiment by using as many and as varied building materials as possible, there­
determined to make his new house an exper­
 NOYA

Grassroots Report

This year's AIA focus is "American Architec­ture and its Past." The theme of Grass­
room '84 held in Washington D.C. in Feb­
Grassroots is the annual national gathering of local and regional chapter pres­
vice-presidents and executive offi­

cen, convened to familiarize them with the structure and workings of the AIA on a

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Foundation for Architectural Administrators will be on
discuss "The Architecture of Richard and
interaction. Dion Neutra will be on hand to
group's new focus and upcoming programs.

Dion Neutra—The View From Inside" an
hors d'oeuvres. Reservations and further
information can be obtained by contacting
research house is located at 2300 Silverlake Blvd.
681-4561 ext. 2863. The Research House is
located at 2300 Silverlake Blvd.

 xếp hạng, April 6, from 6:30 to 9:30 p.m. Your
tax-deductible donation includes wine and
hor d'oeuvres. Reservations and further
information can be obtained by contacting
President George M. Notter, Jr., FAIA.

As an associate member, I traveled to Wash­
ington with hopes of gaining a better under­
standing of the AIA as a national entity, and a
knowledge of the role of the LA/Associ­
es in this organization.

The insights I gained were two-fold. First,
I discovered that the 200-member LA/Asso­
ciates, if considered as a local chapter, would
be larger than 80% of the more than 200 chapters nationwide; second, that more than
any other role that the AIA plays its influ­
ence and impact through its outreach pro­
grams is vital to the image and livelihood of the architect on public, corporate and polit­
ical levels.

The goals of the LA/Associates in 1984 are to work as closely as possible with the LA/AIA to further develop and improve
our links with Los Angeles and its people. Because
we are intern architects, it is difficult for us
to represent the AIA and the architectural community to the public. However, we
can continue to expand the programs we offer
to better prepare us for the larger respon­
sibilities we face as architects.

The programs we are developing for 1984, aim to reflect the need for outreach. Some
of the programs will encourage greater
Associate interaction with the universities, to help reduce the difficult transition from

student to intern. This will be achieved through scholarships, design competitions and
social events. We will also continue our work with children, through various pro­
grams such as the "Rough Housing" meet­
ings held earlier this year, and with senior
citizens, with events like our Christmss party
with the residents of Angelus Plaza.

We are currently offering our annual ARE
Exam Preparation Seminars to aid the intern in passing written licensing exams; and we
are also establishing voluntary IDP (intern
development program) network in the Los
Angeles area, complete with seminars on specific skills necessary for the complete
understanding of architecture. These will
include such topics as field supervision and
contract negotiation.

Some other educational programs we
sponsor include the annual Voyage Design Conference, now in its third year, to be held
on the Queen Mary. We also offer other
lecture programs on topics such as com­
puters in the small office, handicapped access and Trile 24, and moonlighting. These
programs represent topics which are necessary and important to intern, and we hope that
through an upcoming associates survey we
will be more in touch with specific needs. In
the interim, the LA/Associates are an infor­
group of intern-architects trying to pro­
vide some needed services to the community
and in the process gain some valuable expe­
rience. We strongly welcome your ideas,
suggestions and help so that we can better
serve you, our community, and can become
better architects.

Todd Allen Miller
Associate Director, LA/Associates

Intern Development
Orientation

All interested Associates and licensing can­
idates are invited to attend an orientation meeting on the Associates intern profes­
sional development program, which covers
the 14 training areas used in the California
oral exams. The LA/Associates are planning
a series of intern professional development
programs next fall, and seats are limited.
The orientation meeting will take place on
Wednesday, April 25, at 7:30 p.m. in the
LA/AIA board room, Suite M-62, in the
Pacific Design Center.

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Sculptural groups creating specific environments for malls, parks, office buildings and homes; Chor or exterior;
Carved doors, furniture, beams, etc.
Mural, wall reliefs and fine art sculpture

WHITLEY GALLERY

Whitley Gallery invites submissions for an exhi­
bition of furniture made from sports equip­
ment, called "The Un-Official Olympics Sports
Furniture Show," July & August. The furniture
Can be made from any sports equipment, not
only Olympic sports; and must be well made and
use real equipment. Please submit sketches or
only sketches to Larry Whitley, Whitley Gallery,

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can sell it for immediate cash. We purchase
toes of any size.

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Sculptural groups creating specific environments for malls, parks, office buildings and homes; Chor or exterior;
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Folly, thy name is architecture. After all, what could be sillier than a profession that holds the meaning of civilization for its practitioners, but whose concerns are greeted with massive indifference by those who benefit, the public? It would seem that a profession so burdened with failure and so frequently exposed to a world that would hardly need to seek out even more folly.

Yet “Follies” is indeed the subject and the title of a recent exhibition at the James Corcoran Gallery, curated by B. J. Archer. Folly is not only an attitude, but a historical building type. Daunt from discourse, the folly found new life as the concept for a lively, and varied collection of designs by contemporary architects.

“A hook from Rizzoli.”

The worst-in-show title was split three ways between Michael Graves, Peter Eisenman, and Joseph Rywert. Grave’s pair of open-and-solid structures was a predictable exercise in rationalist chic that could pass as a left-oeuvre from a diorama at the Southwest Museum. Peter Eisenman’s busy little cubes looked like adult toys, designed to be chromed, filled with ball bearings, and placed on latex coffee tables. Joseph Rywert offered a doomed fantasy that was banal in conception and garish in its Florentine wallpaper execution.

The folly is a provocative idea but ultimately it is one that seems more applicable to contemporary art, than architecture. The simple reason is that there are precious few examples of such new architectural follies. But since we have already dealt in theoretical possibilities, rather than built works, allow me to postulate a final, contemporary function of the folly—to deal with those experiential states and concepts which are too authentic, too terrifying, too morbid, or too incapable of selling a product—to be incorporated into a consumer-oriented architecture.

It is not surprising to find a restaurant housed in a replica of a wild-west saloon or a steamboat parlor, but one would certainly look in vain for a fast-food joint, or any other consumer-oriented building, that was housed in a monument to death, or in a temple of the seven muses. I suppose that symbolizing abstract ideals and archetypal states of mind just does not sell.

John Chase
Mr. Chase is a contributor to LA ARCHITECT.

The Terraced House
The Development of an English Phenomenon

The English Terraced House by Stefan Muthesius. Yale University Press, 278 pages, $30.00.

At the beginning of the 20th century, most English housing had been built speculatively. Most was attached in a single row, and ambition would hardly need to seek out even more folly.

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The book, however, is not a critical history and Muthesius describes the developments during this period, rather than presents a strong critical view from an architectural or a social point.

The author obviously has a strong affection for terraced housing and is sympathetic to the “great leveling” effect which this housing had on society. He sees the row house as a continuing, vital thread in the housing fabric of England. He worries that the building itself is not, “We do not just inhabit these houses because we cannot afford newer ones, but also because we still approve of them....

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The terraced house refers to a row of attached houses which were unified as closely as possible into a single building. Although the term “terrace” originally was applied to a row of houses which were above the street level on an embankment or raised platform, the term was soon applied to other uniform rows of houses. Aldgate Terrace, designed by Robert and James Adams (constructed 1746–1774), was raised on a platform above the wharves of the Thames and was the first development of this type to adopt the term “terrace.”

By 1850 the terrace had become the most popular form of housing in London. The developments were named, reinforcing the stylistic unity of each. Chester Terrace by John Nash had an overland name plate with lettering designed by Nash, and Trafalgar Terrace celebrated Nelson’s victory.

Next to the unity of the row, another important characteristic was that the building line of the facade was maintained. This rule was observed so rigidly that, as late as 1896, adding a bay window to a small terrace in Norwich was as involved as applying for a zone change in present-day Los Angeles, and the results were probably less sure. The plan also became standardized: a room in the front and one in the back with the entry and stairs on the side. The smallest and simplest house had the same plan as the most elaborate and grandest.

Muthesius quickly points out that the greatest houses of the upper classes were just twice as large in plan as the most minimal terraced houses, although they were likely several stories taller. Class differences were expressed in other ways; the most expensive houses used the very highest quality of facing stone on all four sides, the next level down might use this material only on the front, and the least expensive might just use this material at the doorways.

A century of speculative housing is described. The result is a humanely scaled and thoughtfully designed fabric which is valued and inhabited 100 years later.

Although the row house is not unknown in urban situations throughout the world, the terrace began appearing in rural situations in England where constraints of land costs did not prohibit building detached housing. In fact, the author’s research indicates that, except for some areas in London, land costs were not a major influence on the row house form. In England even the smallest rural village had its terrace. It was the preferred housing type.

Muthesius does not draw from this history any conclusions about present day housing, although he does mention that the usefulness of the terrace is being revivified, after some overly realistic razing of these “older” houses in the last decades. But it is difficult to read this history without an awareness of the housing crises in this country. A century of speculative housing development is described which not only met rapid social changes but also dealt with the industrialization of the construction process. The result is a very humanely scaled and thoughtfully designed, if simply detailed, housing fabric which is valued and inhabited 100 years later. Even a very superficial comparison to the product of today’s developer builder makes one cringe; our product just doesn’t stand up.

Maybe there are no direct lessons to be learned from this history, but issues about the quality of our present housing industry are and should be raised. Reading this book provides the opportunity to ask questions about our commitment to meeting the housing problem head-on and to solving it with creative solutions. If nothing else, this book gives us an example of a time when changing housing needs were met in creative and equitable ways.

Charles Wheatley
Mr. Wheatley is the book editor for LA ARCHITECT.
Chapter Programs

April 4
Efrain Recinos
Guatemalan architect, lecture sponsored by LA/AIA and SCI-ARC. 8 p.m. at SCI-ARC.
Call 828-3482.

April 10
Interiors by Architects
Audio-visual exploration with Steven Ehrlich, AIA, and Johannes Van Tilburg, AIA, sponsored by LA/AIA. 8 p.m. at SCI-ARC.
Call Van Tilburg office at 394-0273.

April 24
Beyond the Studio
Panel discussion between LA/AIA architects and deans from local schools, sponsored by LA/AIA. 7:30 p.m. in Suite 259, Pacific Design Center.

April 25
Baby Sitters
5A ways and means project at Glendale Centre Theatre. Call Charmaine Kenzer at 681-4561.

April 25
IDP Orientation
For associates and other licensing candidates, covers 14 training areas of oral exams. 7 p.m. in Suite M-62, Pacific Design Center.

April 25
Rap Session
Program for students with Martin Gelber, AIA. 9 to 10 a.m. at Robbins and Bowes office, Van Nuys. Call 661-2786.

April 25
WAL
Visit to Pasadena Historical Society Museum. 12:15 p.m. reception, 12:30 luncheon, 1:30 tour. Call 661-2786.

April 27
Silent Art Auction
Sponsored by Professional Affiliates. 4 p.m. at Pacific Design Center. Call Mel Blow at 845-1853.

Lectures

April 2
Making Sense With Design
By Sarah Harkness of Architects Collaborative. 8 p.m. in Hancock Auditorium, USC. Call 743-2723.

April 2
Olympic Arts Festival
By Robert Fitzpatrick of CalArts. 7:30 p.m. in Gallery, Environmental Design, Cal Poly. Call (714) 598-4182.

April 7
Almost Architecture
By architect Cory Howard. 6 p.m. in Harris 101, USC. Call 743-2723.

April 7
Impressive Los Angeles
By author David Clark. 3 p.m. in audiorium, Woodbury University. Ticket: $3. Conservation members, $4 others. Call 623-2489.

April 8
The Education of Neutra
Neutral and Modernism
By Thomas Hines of UCLA and William Jory of Brown University, respectively. 2 p.m. in Dickson Auditorium, UCLA. Call 825-3264.

April 9
Neutra Medal Lecture
By winner Ralph Rapson. 7:30 p.m. in Gal-

April
Calendar

Irry, Environmental Design, Cal Poly, Call (714) 598-4182.

April 11
Hidden Lines
By Eugene Kupper of UCLA. 6 p.m. in Harris 101, USC. Call 743-2723.

April 12
Survival Thru Design Revisited: Part I
Issues and tools for architectural practice in the 80's. Panel moderated by Raymond Kappe of SCI-ARC, with George King of McDonnell Douglas, Terrence Glassman of SCI-ARC, and Neil Deasy of Cal Poly San Luis Obispo. 7:30 p.m. in Neutra Gallery, Suite 328, Pacific Design Center. Call Dion Neutra at 666-1806.

April 16
English Housing
By architect Neave Brown. 5:30 p.m. in Harris 101, USC. Call 743-2723.

April 18
Fumihiko Maki
Sponsored by USC School of Architecture, Taper Hall 201, 8:00 p.m.

April 23
Eric Moss
Recent work. 7:30 p.m. in Gallery, Environmental Design, Cal Poly. Call (714) 598-4182.

April 26
The Show Begins on the Sidewalk
By S. Charles Lee, architect, sponsored by LA Conservancy. 7:30 p.m. at Woodbury University. Ticket: $4. Conservancy members, $5 others. Call 623-2489.

April 26
Survival Thru Design Revisited: Part II
Research and the architect: pragmatic lessons to be learned and applied in design today. Panel moderated by Marvin Malecha of Cal Poly Pomona, with Barry Wasserman, former state architect, and Patrick Sullivan of Cal Poly Pomona. 7:30 p.m. in Neutra Gallery, Suite 328, Pacific Design Center. Call Dion Neutra at 666-1806.

April 29
Tony Lumsden
Recent work. 7:30 p.m. in Gallery, Environmental Design, Cal Poly. Call (714) 598-4182.

May 1
Exhibitions
Through May 5
The Architecture of Richard Neutra: From International Style to California Modern
Directed by Thomas Hines of UCLA, organized by Museum of Modern Art, New York. 45 buildings and projects are represented by photos, drawings and two large models. Tuesdays from 11 a.m. to 8 p.m., Wednesday to Friday from 11 a.m. to 5 p.m., Saturdays and Sundays from 1 to 5 p.m., at Wight Gallery, UCLA. Call 825-1459.

Through June
Neutra Architecture: The View from the Inside
Sponsored by LA/AIA and Institute for Survival Thru Design. Various installations demonstrate adaptability of Wednesdays. Openings: April 9, Saturday; April 10, Sunday; Monday to Friday from 10 a.m. to 5 p.m., plus 5 to 8 p.m. after associated lectures, at Neutra Gallery, Suite 328, Pacific Design Center. Call Dion Neutra at 666-1806.

Miscellaneous

Preview Film Society. Discussion with film makers. Art gallery reception. $1.66. (213) 850-5411.

For Sale
Eames Lounge chair and matching ottoman by Herman Miller. Black vinyl, with polished aluminum arms and swivel-tilt back. Mint condition. $500. 474-7903.

Services
Architectural specifications done on word-processor by experienced architectural secretary. Special rate of $2.75 per page. Cent­ury City Technical Typing. (213) 935-9332.

Space Available

Wanted
Old (82, 83) Sweet's Catalog wanted, (good condition). $65. Call 829-3482.

Courses
Note. The following courses are sponsored by UCLA Extension. For further information, call 825-9061. April 2 to May 7, Beaux Arts Architecture in LA, $185; April 2 to June 11, Computer-Aided Design/Graphics, $500; April 2 to June 11, Architectural Design of Retail Spaces, $185; April 3 to June 11, Hotel Design, $185; April 4 to May 30, Rendering and Perspective Principles for Interior Architecture, $135; April 5 to May 10, Inside LA Architecture and Design, $155; April 5 to June 14, History of LA Architecture, $185; April 5 to June 14, Rapid Visualization and Com­munication, $185; April 7, 8, and 14, Julius Sullivan, $175; April 14, Two Master Designers with Tony Ducquette and Cliff May, $175; May 4, LA Between Olym­piaus with Paul Grey, $55; May 13, 20, and 27, Architectural Bike Tours of LA, $75.

April 28
Computers in the Small Office
With Alfred Kemper of Intergraph, Peter Martin of ARCAD, and Blake Mason, author, sponsored by Pasadena-FOOBI/AILA. 8 a.m. to 1:30 p.m. at Parsons Co., Pasadena. Cost: $100 AIA members, $15 AIA associates, $10 students, $40 others. Call (818) 796-7601 from 9 a.m. to 1 p.m.

Other Events

April 7
Oral Histories of UCLA and LA Art Community
Colloquium sessions and banquet. 2 p.m. and 6:30 p.m., respectively, in Faculty Cen­ter, UCLA. Banquet: $17. Call Rebecca Torres at 823-4932.

April 8
Neutra Day
City proclaims celebration of Neutra's 92nd birthday.

April 15
Neutra Home Tour
Sponsored by UCLA Art Council. 1 to 5 p.m. while visiting Lovell, Sten, Neshot, and Perkins houses. Ticket: $10. Call 825-3264.

April 28
Women and Poverty:
Reversing the Trend
Conference sponsored by Feminist Planners and Designers Group and Minority Asso­ciation of Planners and Architects. 8:30 a.m. to 5 p.m. at School of Architecture and Urban Planning, UCLA. Call Elizabeth Casey at 673-3355 or 470-1190.

April 29
Streamline Moderne
Self-guided tour sponsored by LA Cons­ervancy. Every half hour from 10 a.m. to 4 p.m., various locations in Los Angeles. Tickets: $12. Reservations required by April 15. Call 623-2489.

Note. Calendar information is subject to change. Whenever possible, please verify by calling in advance the number listed.
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