Larry Klein Speaks to LA Chapter on June 19

LA/AIA

1984 Design Awards

T HE LOS ANGELES CHAPTER ANOUncES the requirements and schedule for the 1984 Design Awards Program, which will culminate in the awards presentation and public exhibition of the winning entries in October, 1984.

Eligibility. Any contracted work designed by an AIA architect meeting the following requirements is eligible: work designed by LA/AIA architects, contracted anywhere; work designed by architects from another Chapter, constructed within the boundaries of the Los Angeles Chapter. All constructed entries must have been completed since January 1, 1979, and cannot have previously received an LA/AIA award.

Entry Categories. There are nine categories in which awards will be considered, as follows: educational and religious facilities, residential facilities, governmental, public and medical facilities, recreational facilities, office and commercial facilities, urban design, interior architecture, research. Within each category, the following concerns will be given consideration: design excellence, refinement and development, experimentation, historic restoration, renovation, environmental development, solar development. A separate category will be considered for architectural drawings and fantasies.

Submittal Requirements. For submittals of constructed work, the entrants shall provide one slide sheet of no more than 20 slides sufficient to illustrate the work. Minimum requirements are: slide of site plan, slide of floor plan or plans, slide of at least one section, slides of each exposed side of the building or improvement, slide showing the immediate environs of the building or improvement, slide of the interior, slide or slides of descriptive data. For remodeling and restoration work involving exterior alterations, slide of the same side before the alteration (unless evidence is submitted as to its unavailability). There also must be at least two 8x10 black and white photographs for possible press releases. For submittals in the architectural drawings and fantasies category, the entrant may submit either slides or 8x10 prints. Winners will be required to submit original work for exhibition purposes at a later date.

Entry Form Closing Date and Fees. A registration fee of $57 for each submittal of constructed work and $26 for each architectural drawing submittal must be paid at the time entry forms are mailed. The entry forms (enclosed with this issue) and fee must be postmarked no later than Friday, August 10, 1984. Checks or money orders should be made payable to LA/AIA.

* Descriptive Data and Concealed Identification. Upon receipt of the entry form and fee, a data sheet and identification form will be sent. Since the jury will have several hundred entries to study, it is required that this data be stated concisely. Complete all information requested on the identification form and enclose it in an opaque, sealed envelope. Both the concealed identification and the descriptive data shall be clipped to the slide sheet.

Submittal Closing Date. Submittal packages must be in the Chapter office, Pacific Design Center, 8687 Melrose Ave., Suite M-72, Los Angeles, Ca. 90069 no later than 5 p.m., Friday, September 28, 1984. No entry fees will be refunded for entries which do not materialize.

Raymond Kagge, FAIA
Chairman, Design Awards Committee

Larry Klein, Graph: Design Director for the Los Angeles Olympic Organizing Committee and the 1984 Olympic Games, will speak on "Who's Designing What for the Olympics" at the Tuesday, June 19, meeting of the LA Chapter at the Pacific Design Center. The meeting will start at 8 p.m. in the PID Conference Center, Room 559. There is no charge for the meeting, but reservations are requested because of the center's limited seating capacity.

Klein, who was highly critical of the LAOOC's management of the graphics program in the January/February issue of Communication Arts and was subsequently hired by the committee, will review the history of LAOOC, explain how LAOOC has been financed and organized; talk about the design staff, how it operates and how it interfaces with architectural, environmental and graphic designers; describe the structure of the design management system; and present a slide show of models, sketches, graphics and built facilities.

Klein is directing more than 300 projects for the LAOOC, including the design of 1984 Olympic medallions, games and arts festival tickers, ticket brochures, eight ticket offices, award and commemorative certificates, regional billboards, posters, manuals, more than 400 scoring forms, programs for the opening ceremonies, magazines, advertisements and newspaper magazine inserts, accreditation badges, a street flag and banner program, paper-goods packaging, and a daily results newspaper. The budget (as of 1/1/84) is approximately $6 million for print graphics and $5 million for street decoration.

Klein, a contributing editor to both Communication Arts and Design Force Magazine, writes extensively on design matters. He is currently writing a book on exhibition design that will be published by Communication Arts this year.

For 10 years, Klein headed Larry Klein & Associates, a planning, architectural and design group. He designed large exhibition pavilions and retail stores as well as graphic identity and signage systems for institutions, communities, shopping malls and recreational facilities.

Bright & Associates of Los Angeles hired Klein in 1979 as senior vice-president/design director. He was in charge of three-dimensional design, such as signage, exhibits and environmental projects.

A recipient of numerous design awards, his work has appeared in many publications during the past 10 years. He has taught design at the University of Illinois, Circle Campus, and has lectured at other colleges and universities. Klein was vice-president and regional director of the American Institute of Graphic Arts and a member of the organizing committee for the 1984 International Congress of Graphic Design Organizations.

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TOUR ESCORTS
Sydney H. Brisker, Architect AIA, member of SCI-ARC Faculty. Estelle R. Brisker, Professor Interior Architecture, CSULB.

Both have lived and studied in Mexico. They have toured Mexico extensively for the past 26 years, in addition to lecturing and teaching at educational institutions in both Mexico and the U.S. on subjects relating to Mexican culture.

** ** ** **

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Opinion by Regula Campbell

The $64,000 Question

The impressions we have of build­ings may be fleeting, but my recollec­tion of Tiny Naylor's (1950, Hollywood) persists from my childhood. It was formed in the front seat of my grand­mother's 1953 convertible. Bathed in the hazy, amber glow of the canopy roof's downlights, serenaded by Hit Parade tunes drifting from other diners' vehicles, enve­loped by the supple volitalassources and the musky fragrance of the red leather upholstery, we would dine in all fresco delight.

Drive-ins provided the ideal setting to both the luxurious interiors of those spacious cars (the glove compartment doors came with built-in depressions to fit your wadgans) and to show them off to their best advantage. The great rocket-shaped roof of Tiny Naylor's sweeps over the service, grill and indoor counter spaces and on out above the rows of cars on display in front. The floor-to-ceiling wraparound glazing of the cafe allows unobstructed views of customers inside and automobiles outside. A busy of spotlights recessed into the ceiling sends shafts of light glimmering among the cars' shiny channeled curves.

Tiny Naylor's architect, Douglas Hon­nold, was apparently inspired by the same aerospace fever that captured the imagina­tions of the Detroit automotive designers. At night, the intensity of light bouncing be­tween Tiny Naylor's roof overhang and the pavement made the scene resemble a science fiction film. It should be noted, that, while the effect is one of state-of-the-art or even futuristic technologies, the actual construc­tion of the soaring shell was strictly simpler over chicken wire.

As a strip sign, the building possesses a distinctive, sweeping purity. The light-scaled flying roof set in the dark asphalt ground of the parking lot serves as a beacon to potential customers traveling the road­ways. Angled toward the intersection, the design manages to address both La Brea and Sunset Boulevards, in all four directions. The single free-floating gesture in contrast to the haphazard jumble of the strip, clearly reads from blocks away.

Unfortunately, in the 1970's and 80's, the popularity of drive-ins waned, their place usurped by the newer drive-thru. Commu­nal dining in cars was panel, replaced by walkie-talkie menus and the dubious priv­ilege of scuttling off into the sunset with your burgers and fries. Tiny Naylor's no longer enjoys customers in cars and his corner is going to be developed for more intensive use. Medlin/Norris, the co-developers of the property, are sensitive to the plight of one of Los Angeles' last drive-ins and have offered to donate the building to the Los Angeles Conservancy. The Conservancy would like to act as an in-between and deed the struc­ture, with some restrictions concerning re­modeling and re-use, to someone who has the land and money to move it.

Perhaps, in some never-never land where the Fifties still lives, Tiny Naylor's can again function as designed. This writer, for one, would hate to see it in that strange morgue for architecture we locally call Heritage Square. The cost of relocation is $64,000; the clock is ticking. If you can help, please call the Conservancy at (213) 625-2489.

Regula Campbell is a partner in the firm, Campbell and Campbell. Her guildbook, The City Observed: Los Angeles, co-authored with Charles Moore and Peter Becker, will be published later this month.
Getty List Narrowed

Call for Papers
A call for papers on the topics of recycling industrial, railroad and riverfront land has been announced for the Urban Design Forum of the Sixth International Conference on Urban Design. Deadline for submission of abstracts is June 29. The conference, whose theme is “Urban Design in the Context of a Changing Economy,” will convene in Pittsburgh, September 21-22, 1984. The program will explore new approaches to redevelopment of industrial, railroad and riverfront land, through a series of daytime workshops and an evening urban design forum. Abstracts of no more than 500 words should be submitted no later than June 29 to the Institute for Urban Design, Main PO Box 151, Purchase, NY 10577. Accepted papers will be published in Proceedings.

Legislative Alert
The proposed California 1984-85 budget severely jeopardizes the State Office of Historic Preservation. The Governor directed all departments to reduce personnel by 3% in the 1984-85 budget, but Director Bill Briner of the State Parks and Recreation Department has targeted the State Office for a 25% reduction in staff, six of its 22 positions. Such a cut would cripple the State Office's ability to award federal grants for local projects; review and process National Register nominations; certify historic rehab projects seeking federal tax benefits; review environmental documents on historic resources; review local historic preservation programs for certification.

Write your state legislators and the governor today, during the early budget process when your voice is most likely to be heard. Ask your legislators to request full funding for the State Office of Historic Preservation at the current level (above $100,000) so that center, and classrooms for workshops. The San Fernando Valley Cultural Foundation is an organization formed for the purpose of developing major arts facilities on two valley sites, Arts Park LA and the Valley Cultural Center/Warner Park in Woodland Hills.

Briefly Noted

The Selection of an Architect to design the J. Paul Getty Fine Arts Center in west Los Angeles has been narrowed to three candidates: Pumphoko Maki, Tokyo; Richard Meier, New York; and James Stirling, London. The Getty Trustee Smith has stated that the final selection will not be made before late fall at the earliest.

Lutah Maria Riggs

One of California's preeminent architects, Lutah Maria Riggs, FAIA, died on March 9, at the age of 95, in Santa Barbara. Miss Riggs was a dominant influence in Santa Barbara, not only in architecture but equally in planning and historic preservation. She was one of the first women to graduate in architecture from the University of California (1919), to be a member of the State of California Board of Architectural Examiners, and to be made a Fellow of the American Institute of Architects (1960).

In 1921, Miss Riggs entered the office of the Santa Barbara architect, George Washington Smith. She remained with him as his chief designer until his death in 1950, when she succeeded to his practice. In 1953, she joined the landscape architect, A. E. Hanson, as a consulting partner. In 1984 she formed her own firm, Lutah M. Riggs Associates. During the Second World War, she designed sets for Metro-Goldwyn-Mayer Studios in Culver City. Between 1945 and 1953, she was associated in Santa Barbara with Arvin B. Shaw, Ill. In 1951, she resurfaced her individual practice which she continued until her retirement in 1979.

In the 1920s, she worked with George Washington Smith on a number of important designs including the Lobero Theatre, Santa Barbara, 1921-22; the Creatorium at the Santa Barbara Cemetery 1924-25; as well as numerous villas and residences built throughout California and as far distant as Texas and New York. Her best known work of the 1930s was the Baron Max Von Romberg house, Montecito, 1938; in the post-World-War-II years, her work included the Alice Evans house, Montecito, 1951; two houses for Wight S. Lod. ’40, Montecito, 1961 and 1973; and the Vedanta Temple, Montecito, 1951. One of her largest projects of the 1960s was the extensive and elaborate formal garden developed by Daniel Merrill for the Villa San Giuseppe, Los Angeles.

In the 1970s, her accomplishment as one of America’s greatest architectural renderers of the 1920s was presented in a number of exhibits and publications including the exhibition, 600 Years of American Architectural Drawing, organized by the Architectural League of New York and the American Federation of Art. Plans are now underway to present a full-scale exhibition of her drawings, designs and architecture, in Santa Barbara, in 1985.

David Gebhard
Mr. Gebhard is Professor of Art History at UC Santa Barbara.

Earth Architecture
Earth Architecture workshops and lectures continue at Nader Khalili, AIA, travels to North Dakota, New Mexico, Mexico, Colorado and California. Mr. Khalili, an internationally known architect, creates living environments with earth, water, air and fire using simple techniques which can be learned by anyone. The workshop is designed for architects, artists, ceramists, builders, students and those with general interest in the philosophy and techniques of designing and constructing adobe structures. It includes instruction on the new system of firing and glazing buildings once they are completed. Direct further questions to Rose Marie Rabin at SCI-ARC, (213) 892-1482.

Tours
Japan. A tour of Japanese gardens, architecture and townscapes will be led in fall 1984 by Berkeley landscape architect Ron Herman. It offers a culturally oriented look at 1,200 years of design evolution, focusing on the ancient capital of Kyoto and its environs. The tour is from November 11 to 19. For a free brochure or information, please write or call Kiyoiko Ishimoto, Ishimoto Tours, 107 Post St., Suite 708, San Francisco, Calif. 94108, (415) 781-4350.

Britain. An 18-day study tour of England, Scotland and Wales is scheduled for September 15 to October 3, 1984. Planned for landscape architects, architects, urban planners and interior designers, the study tour program will focus on classical structures and their environments. Enrolment is limited and early registration advised. For brochure and costs, contact Gert Lederer, 4851 Pasco Ave, Los Angeles, Calif. 90029.

Olympic Architecture

"Architecture of the Modern Olympiad: 1896 to the Present" will go on view July 15 to September 1 in the Helen Lindsell Architecture Gallery at the University of Southern California. The exhibition was coordinated by Professor Ed Niles. The exhibition will feature photographs and architectural drawings of Olympic facilities constructed by host cities around the world since 1896—the year the modern games began.

The exhibition, sponsored by the School of Architecture, has been underwritten by the university from a special fund for Olympic-related events. Gallery hours are 10 a.m. to 4 p.m., Monday through Friday. Admission is $2 for non-students.

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Ford Chair
Charles Moore has been appointed to hold the O'Neil Ford Centennial Chair in Architecture at The University of Texas (UT) at Austin. He will assume duties at UT Austin beginning in September. His responsibilities will include instruction in design and design theory to post-professional graduate students.

Pritzker Prize
Richard Meier has been named the 1984 Laureate of the Pritzker Architecture Prize. He is the sixth architect in the world to be so honored. Consisting of a $100,000 tax-free grant and a bronze sculpture by Henry Moore, the international Pritzker Architec-
The Acid Test

FOURTEEN YEARS AFTER HIS DEATH, the enigma of Richard Neutra's achievement is still a problem. The first, the well-publicized MOMA show curated by Professor Thomas Hines and Arthur Drexler, depicts Neutra as an architect who lived long enough to see his powers fail and the ideals of this generation fall into disrepute. A "counter-exhibitor," organized by Neutra's son Dion, argues that an architecture attuned to the human body and the natural world remains viable.

Now at UCLA's Wight Gallery, the MOMA show follows the arguments of Hines' recent book, Richard Neutra and the Search for Modern Architecture. Hines traces the elder Neutra's transition from a young modernist of the 1920s into the box-like intellectual of the '60s. "As with most practitioners of any art," writes Hines, "the quality of his work following the peak period had fallen off and became less consistent...".

Hines parallels Neutra's career with the career of modern architecture; radical and ideal beginnings, decline into formality, and anomic. "At its late modernist best and least mediocre worst," continues Hines, "Neutra's work of the 1920s and 1930s reflected the same asseverations, both consciously and unconscious, that vexed Walter Gropius and other modernists of that generation."

Since Hines identifies Neutra with Modernism, the MOMA exhibit emphasizes Neutra's work as a sculptor of cubic spaces. He is portrayed as primarily a plastic artist whose inspiration slowly waned when the red sun of Modernism sank beneath the horizon. Interiors are of second importance in this show, and surprisingly few plans are seen.

Dion Neutra takes issue with the MOMA show. He objects to the "tendency to relegate these buildings to a purely historic context, as if they had been destroyed by catasym, and now wholly of the past. The younger Neutra also dislikes the fact that the houses have been reduced purely as sculptural, and he is distressed by photographs of the Lovell house, for instance, that stress its representativeness as an "architect." He concerned himself with the sight of surrounding landscape, using windows and walls as "view-finder."

The Neutra House Tour of April 15, which sent observers shuttling between Pasadena and the Pacific Coast Highway, made the best case for Neutra and for "bio-realism." The houses were fresh and timeless; they did not seem like period pieces. The later houses—rather than the famous Lovell house of 1929—arguably improve in quality as living environments, even though as sculpture they grew less and less daring. But the criterion of "liveliness" as Neutra himself thought, is the acid test of architecture, and the outcome is decided by human experience far away from snapping shutters and grinding axes.

Dion Neutra is chairman, consists of Edgardo Con- 

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Review by Morris Newman
On my return home from seven years at UCLA and UC Berkeley, with only a job in the Forest Service as a possible prospect, I met a young draftsman from the office of Richard Neutra. One Sunday morning he took me to see Neutra's recently completed Kun house, above Hollywood Boulevard and Fairfax. I took several photographs with my vest-pocket Kodak camera, and a week later my friend showed them to the architect. Neutra asked if he could buy the photographs, and if I would like to meet him. With a "yes" to both queries, almost a half-century career in photography was launched!

Our first meeting resulted in an invitation to photograph other Neutra houses. Neutra showed me the location of Soriano's first project on a hill overlooking Silverlake, and introduced me to Schindler, Ain, Davidson and Harris. In 1936 and '37 these were only names to me; I had not met any architects before.

I worked side by side with Neutra and complied with his specific "put the camera here" requests (or demands) from the outset. What resulted was a twofold achievement: I learned about design composition, and Neutra accumulated volumes of photographic statements. During the ensuing years we struck a middle ground of observation and rapport. I learned more about the role of the camera, and by 1938 I graduated to a 4×5 view camera. Design interpretation became almost a natural visual practice.

By the late 1940s, after the formative years of delving into each other's observations and feelings about design expression, Neutra and I attained a beautifully functioning photographic procedure. We could produce not only large numbers of compositions in a day but, more important, each statement was specific; we did not repeat ourselves. It was a gratifying and rewarding experience for us both!

Our efforts resulted in a veritable flood of publication in architectural books and magazines. I firmly believe that this was because each photograph delivered a positive and informative message, with great graphic impact. I know of no other architect who worked toward attaining such a record of his work. As a photographer, I was fortunate to have had such an education.
Addition By Anthony Bell

Last year, Welton Becket Associates celebrated its 50th year in business. WBA is now one of the country's largest firms and is recognized as a major architectural standard bearer to organizations of magnitude and power. Among its clients number many of the Fortune 500 industrials, major department stores, hotel chains, cities, and the People's Republic of China, for which Becket designed China's largest building, the 100-room Great Wall Hotel. An effective corporation must look beyond politics to satisfy its goals and Becket has shown its willingness to build in climates as diverse as Jeddah, Saudi Arabia, or Seoul, Korea, or Moscow or Disney World. Master planners as well as architects, Becket was responsible for the plan of 260-acre Century City. It has produced master plans for 250 acres of mixed use in Newport, New Jersey, facing the New York City skyline, and for a luxury resort with at least 15 major hotels on an island off the coast of South Korea. Finally, there is Playa Vista; Becket is planning this 362-acre, mixed-use development just south of Marina del Rey on very prime West Los Angeles territory.

Becket is not just Becket; Welton and his original partner, Walter Wurdeman, generated a multitude. At the top there is the Becket Group, the entity ran by MacDonald Becket, chairman of the board, and, until his recent resignation, N. David O'Malley, president, an architect who emphasizes his design background. Controlled by this holding company are Welton Becket Associates, the architects, directed by the above-mentioned pair; Becket International, worldwide architectural planning and engineering; Becket Construction Administrations; and Becket Investment Corporation, which allows Becket to hire Becket—the architect as developer on a grand scale. O'Malley suggests that this arrangement allows the architect a kind of design control impossible when one is not the client. It seems that the reverse must be investigated, is it a situation where the developer has the architect under his thumb?

Recently, Becket designed and developed a corporate headquarters for itself, Colorado Place, which will be, when complete, a $250-million, mixed-use complex in Santa Monica. The site comprises 15 acres bounded by Colorado, Broadway, Twenty-Sixth, and Cloverfield. The southern half, phase one, has been completed and the construction of the remainder, phase two, is scheduled to commence this fall.

Phase one contains office space and a 45,000-square-foot, mall-like area called the Market, which will contain high-end shops and services: a pizzeria and a charcuterie; places to buy wine, cheese, spices and coffee; cafes and restaurants; travel agencies, banks and Bombay shops. Cutters, a keystone restaurant in the Market, is already operating. The offices will be occupied by two major tenants in addition to Becket itself: System Development Corporation (SDC), a very large computer technology company, and Tosco Corporation, a giant, independent oil refiner.

Phase two will complete the Central Plaza ("designed after the piazzas of Florence and Rome and the sidewalk cafes of Nice," according to Becket) and add a park in the northeast corner, a 926-room luxury hotel, more office, retail and restaurant space, a health club and child care facilities. Beneath the entire complex there will be parking for 5,000 cars; the full development will constitute 1,000,000 square feet. Becket Investment Corporation is the developer and, as the downtown partner in Colorado Place Ltd., the owner of a controlling interest in the complex.

Beck, which had previously been headquarter ed in Century City, purchased some of the Santa Monica land outright and came to an accommodation with the owner of the rest, the Kranz family, which became the other partner in Colorado Place Ltd. By early 1981, Becket had committed a substantial sum to the project and was beginning construction when disaster struck in the form of a newly elected Santa Monica city council. "Lefine, "populist," "radical," against land lords and for renters, the council, responding to the mandate of an electorate with mixed incomes and nowhere to go, placed a moratorium on the construction of commercial projects in the city. Becket sought exemption from the moratorium. The site was a sea of mud; $7,000,000 had been spent; the delay could ruin the project; a potential tenant like SDC would consider leaving the city, taking 400 jobs with it, if no space could be found. The council negotiated. If the developer gave the city certain concessions, the moratorium would be lifted; otherwise, no dice. The battle grew acrimonious. O'Malley accused the city of "legal extortion" on national television. Six months later, in October of 1981, an accommodation was reached.

The development agreement between Becket and Santa Monica was a landmark of sorts, examined all over the country as a model of qid pro quo between private and public forces. What did it cost? Briefly, the developer agreed to give the city 1,000 units of affordable housing, in other parts of the city. On the site, a park would be added, facing the residential neighborhood to the east. Additionally, Becket agreed to bear the cost of upgrading the traffic control facilities in the immediate vicinity. They would provide some job training; incorporate additional energy conservation systems in the design; provide a child care center; sponsor public concerts; arrange for bakers in the Plaza. In exchange for all this the developer would be allowed to try to make a great deal of money in the city of Santa Monica.

Approaching the middle of 1984, phase one is complete; tenants are moving in. Phase two is not in jeopardy, in spite of a minor skirmish with the city over whether or not Santa Monica should seek a $10 million UDAG grant to loan the project. Cost overruns, says O'Malley, which were in part caused by the moratorium, necessitate the loan. Becket is short of the $225 million it needs to complete the project. The present council, however, is favorable; the project will be completed.

How is it turning out? Can we speculate about how the developer's concessions will benefit the city? Where does public space end and private space begin in a project of this sort? Is there a successful marriage between developer and architect? How did the architect perceive the role of the private sector, more accurately, the corporate sector, in providing services traditionally orchestrated by local government. Becket provides a park, street performers in the plaza, free concerts, and, in fact, the street itself. In what sense is this facility truly public? The performers are hired by Becket; presumably, the less savory members of that class, who might very well perform on the beach in Venice, would not be hired here. The park is free to all, that is all who are not turned away by Becket's discreet, blue-sweatered security force. This is not to suggest that there is a repressive authority at work; in all likelihood it will be as charming and harmless as Disneyland.

But there is an important social principle in question. If this space is, in any sense, public, and the concession were made to the city with the implication that they were, then perhaps the laws which govern its use must be public laws, not corporate decisions. Elsewhere in the country, groups are now using
the courts to determine whether or not shopping malls, with their contained "public" spaces, can prevent free passage or public assembly. Can a person at Colorado Place seek to have petitions signed or pass out leaflets?

Colorado Place addresses the city most directly by its physical presence. The development stands like an island awash in Santa Monica's semi-urban sea. To the food reviewer for the Herald-Examiner, it appeared to be "some sort of future world, where all the buildings are metropolitan in size, encompassing acres in one fell swoop, and where there's a law against being on the streets." This was in spite of the fact that phase one is only three stories high, and that the buildings along Colorado Avenue are broken by two substantial entry courts which lead to the Central Plaza. Lou Naidorf, the project designer, introduced these entry courts into the 960-foot-long Colorado Street elevation, yet MacDonald Becket's desire for a unifying consistency prevailed. Its identity, its "placelessness," perhaps its marketability, all depended upon its ability to have a trademark, a singleness of purpose; Colorado Place "promises to set new directions for the corporate workplace." So the three buildings blend into one long facade on Colorado Street, which has the odd effect of making three buildings look like one building. "It is a place, not a building as an object," says O'Malley, yet the reverse is true, so much so that the cold, abstract, modernist objectness of the project was kept too pure or rarified to even allow major corporate signage elements for the tenants, Tosco and SDC.

Naidorf speaks engagingly about designing to human scale and creating the complexity of the street which we have all learned to love. Indeed, the project signals these fine intentions throughout its internalized street system. There is frequent alternation of solid and void; the scale of the full elevation is repeatedly broken by terraces and intrusions from the office structures into the plaza. The language varies from fully flowing open space, to the twirling complexity of the entries, to the formal enclosure of the plaza.

Although this complex defines its own internal space effectively, it can hardly be said to do the same for the surrounding neighborhood. When asked, the city of Santa Monica revealed no plan for the future development of the semi-industrial area and, as O'Malley argues, the development did well to confront the stable residential community to the east. The fact that the park will be raised upon a substantial plinth is not an attempt to isolate it. Rather, it is a response to potential flood conditions.

However, the project makes no major attempt to define the surrounding street. There is no retail on the edge, for example; there is just the berm and the hard edge of the building. One argument in defense of this choice is that there is only a nondescript industrial neighborhood surrounding the development; how can you respond to a context that is not there? Naidorf points out an additional reason for pushing the full-height massing of the buildings to the perimeter. If the interior facades were carved, stepped and modulated to support the interior street, the mass had to be pushed toward the outside edge to maximize the rentable area. If the success of the perimeter can be questioned on the basis of its designers' explicit choices, the effectiveness of the interior must be looked at in spite of the enlightened design attitudes which guided its evolution. The image of the city, admittedly continued, is perhaps too benign. There is a vigor missing which is present on the real street.

The structure of Colorado Place is moment-frame construction with a precast concrete skin. Precast was chosen not for its economics, says Naidorf (there were an extremely large number of forms used for a precast system), but for its image. Precast forms are at their best when, although the repertoire of forms is small, the variation is large; when flat panels, for example, are separated by volumetric forms. The precast at Colorado Place, however, seems to speak a language other than concrete; unfortunately, it is that of stucco. The panels appear to be a part of a continuous ribbon cut by shallow reveals. These joints seem more like plaster screeds than separators of strong elements. The texture and color also are not strong indicators of concrete. Why did this linguistic confusion occur? The design, like other aspects of the development, seems to be reductionist; perhaps the typical attitude of a developer, responsive to what the marketing people thought would please the yuppies, overwhemed the best intentions of the architect.

The parking levels by themselves form a powerful and effective structure; the attitude toward the garage is laudatory and strong. How often, accepting the premise that the garage is an unwanted necessity, do we accept the premise that the primary entrance is via the automobile, does the design of a building admit the truth and treat that entrance with respect? During the day the sunlight penetrates to the lower levels both at the perimeter and down the palm tree wells which clearly signify the points of entry to the elevator and the building above. There is no closed-in feeling—the locus for the automobile has to breathe—yet the garage is space-defining, orderly and dynamic. The pretense, sponsored by the developer's ethic, of lofty but devised ideas, has not penetrated these depths. This is more like steel-cut oats and less like pablum.

OAKLAND PLACE IN AN EXAMPLE OF the Rouse development attitude applied to the suburban. It is not surprising that many at Becket, including O'Malley, are Rouse graduates. If you were suddenly lifted from the center of the Market at Colorado Place and transported magically to the center of the "renovated" Farmers Hall Market in Boston, you would hardly notice the difference. This in fact points to one of the major criticisms of the corporate developer ideology: it's all the same. Regional eccentricity is all but gone; Individuality has succumbed to the notion of the minimum sellable design. Colorado Place is the product of architects who came of age in mid-century America, in the wake of Modernist idealism. Their desire to incarnate the image of the humanist, utopian city is both well-meaning and partially successful. Colorado Place is better than the majority of comparable developments because it was conceived and built by men of sensitivity, in whom the mercurial developer and the socially responsible architect engaged in a warm, productive struggle. A project like this should encourage architects to develop, the faults lie in misunderstanding the cold, abstract nature of the Modernist idiom and its ultimate incompatibility with a humanist ethic.

Data

Project: Colorado Place
Architect: Welton Becket Associates
Client: Becket Investment Corporation, developer; Colorado Place Limited, owner.
Site: 15 acres in Santa Monica, being developed in two phases.
Program: A multipurpose development providing office space, luxury hotel, restaurants, retail space, health club, private park, and child-care facility in 1,000,000 square feet.
Cost: $105 million.
LA ARCHITECT

1984 Member Survey

The questionnaire had other related questions, such as, Have you ever served on an AIA committee? What AIA Chapter services has the Associate member used? What can the AIA do to better help the Associate members? When tabulating this series of answers for these sections, we noticed that many members left blank spaces by which we can determine that many Associates are not familiar with the AIA and all that the organization has to offer. We see that's very crucial to the profession that the members are aware of all the services, the facilities and the opportunities that the AIA can offer. The Associates Board feels that we are obligated to insure that our members learn what the AIA is and how to improve its basic function and organization.

Progressive Architecture, Architecture (former AIA Journal), LA Architect, Arts and Architecture, Architecture California, Architectural Technology, LA Architect, Architecture California and Architectural Technology. LA Architect had the highest rating. It seems that what the Associates tend to like most are the issues that cover building types with references to technology and complimentary photography and graphics that may establish trends. The next series of questions dealt more with the personal and thought-provoking aspects of the architectural profession. What influences your design?

It was very refreshing to see that most of the responses to this question seemed to be sincere by experts in the form of clients, needs, schedule and budget. In addition, the following also influences: new applications of application computing materials, layout factors and community expectations; urban context, site constraints and climate; programmatic, historical precedent and current culture; and, as one member stated, a creative solution which is based on a logical progression of decisions based on functional-economic requirements; asking the small group mentioned that their influences were based on styles shown in magazines, their peers and past instructors.

What do you think of the current trends and styles in architecture?

There were two kinds of responses to the question. Associates stating they are in favor of the current trends and those who are against it. The comments on why some Associates favor the current trends of architecture are; interiors are more uniform in thought; the freedom of expression and escape with the complex trends and combinations of styles; present architecture enhances the distinct qualities of its setting; our society is extremely complex and the architect is a person to reflect it; arbitrary use of previously selected forms and colors; freedom of expression. The comments why some Associates don't approve the current trends of architecture are; architects should design for the end-use, not design monomials; the styles designs produced today reflect the current "fad" and tastes of today's designer and public.

How do you rate the registration exams in general?

The majority answered: offer the exam twice a year; stress more design issues, everyday skills required for general practice, basic code standards such as handicapped require-ments, integration of HVAC systems, three-dimensional design; instead of having a 12-hour design exam, revise it to a series of small questions and sketches which can cover all aspects that one can encounter in the profession; there are no questions related to cost of construction, a factor that is very important in the profession; questions should be straightforward.

How would you improve the exam?

Most of the comments were that the US is still destroying much of the historical architecture in such a fashion that they may outclass the original. Architecture should reflect it; arbitrary use of pre-dominant solution which is based on a logical structure and organization. Please begin conceptualizing now by the end of June at the AIA office.

What do you think of this survey?

It was to our surprise that most of the Associates who participated in the survey were very complimentary; we thank them all. Their answers triggered new ideas for future activities of the Associates Board. The Board welcomes new members to our meetings every second Tuesday of the month at 6:30 p.m. in the Conference Room at LA/AIA Chapter office, Pacific Design Center.

Some of the academ/c/philosophical definitions are: a person who realizes a dream is a dreamer; a person who serves as a means you need is a servant; an overworked, underpaid businessman, lawyer, contractor, a socially active person is a social activist.

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What do you think of this survey?
In Memoriam

Robert Kleigman, AIA Emeritus, 71, a member of the Institute since 1946, died suddenly on April 25, 1984, while on holiday in Mammoth. Bob's practice included such clients as L.A. County, UCLA, Lerner Spiegel and the Santa Monica School District. He maintained a small office in west Los Angeles, specializing in medical facilities. An active member of the Columbia University Alumni Association of Southern California, Bob was noted for his enthusiasm and dry wit. He leaves his widow, Ruth, son, Harold Kleigman, daughter, Linda Boyer, and three grandchildren.

Don Ramos, AIA Emeritus, died in early April, 1984, as a result of head injuries suffered in a fall at his home. Mr. Ramos, a member of the Institute since 1958, continued to be actively involved in Chapter affairs even after retirement. A native of Spain and an admirer of the great Catalan, Don Antonio Gaudi, Ramos was outspoken in his dislike of modern architecture, which he found "feeble and so depressing—what the world needs is more romance, more poetry." His design of an Art Nouveau guest house in Beverly Hills remains a prime example of his ideas as an architect and his client. An active member of the Church of the Science of the Mind, which he designed, Ramos was 71 at the time of his death.

VAL Reception

The WAL invites all AIA Members and Associates to a reception on Sunday, June 10, from 3 to 6 p.m. to meet and honor the newly licensed architects. The reception will be held in the new offices of Welton Becket Associates at Colorado Place, Santa Monica. The address is 454-7898 or Ruth Brown at (818) 365-4077. The cost for the reception will be $5 per person. The place is located at 2501 Colorado Ave. Santa Monica.

Beyond the Studio

More than 100 professionals and students listened intently as a distinguished panel of educators and practitioners exchanged views on the future of the studio in architectural education at the Chapter meeting on April 24. Moderated by Education Chairman, Daniel Chudnovsky, AIA, the panel consisted of architectural school representatives Samuel Aroni, Acting Dean, UCLA; Robert Harris, AIA, Dean, USC; Raymond Kadpe, FAIA, Director, SCI-ARC, and Marvin Malecha, AIA, Dean, Cal Poly Pomona, and three practicing architects, Daniel Dvorak, FAIA; David Meckel, representing The Jerde Partnership; Louis Naidorf, FAIA, of Welton Becket Associates; and Thorn Mayne, partner and chief designer at Morphosis.

The major part of the discussion centered on whether continuing the design studio as the primary means of educating potential architects. The educators seemed to agree that the studio process was even more challenging in today's world of computer-aided development. The architects, while not denying its effectiveness in promoting creativity, felt that it lacked sufficient emphasis on the pragmatic reality of architectural production.

In further discussion, it became very evident that the schools have recognized this dichotomy and are making valiant efforts to integrate the practical with the theory. One of the difficulties seems to lie in establishing programs that mean the student away from the "designer" of the "designer" with squelching creativity. Good role models and more involvement by the profession in the studio process is essential in this regard. Chapter members were encouraged to sit on case studies of actual projects, there seemed to be some difference of opinion as to whether these case studies should present what went right or what went wrong!

Briefly touched upon were questions addressing the generally low fees and, consequently, low salaries, in the profession, flexibility in architectural education, and the effect of computers on the studio. The bottom line is this: beyond the studio—is the studio.

Janice Axon

Executive Director

New Members

AIA Members


AIA Reinstates: Glenn Erickson, Center Financial Group.

Associate Upgrade to AIA: Michael P. Stahleider, Flavering & Moody.

Associates: V.P. Ray Slepah, Margot Siegel, AIA; Christen Anne Van Cleve, The Landau Partnership, Inc.

Associate Transfer In: James Moore, Professional Affiliates. Robert L. Massey, Custom MADE; Scott Randall Lee, City of Alhambra; Los Zapatapouli, Architectural Business Management Consultant: Caflag Neuman, Harwood & Hazen.

Students: Lazaros Papadopoulos, UCLA; Michael J. Volk, Ben Cale, Brent Schneider, Pierce College.

LA AIA

Los Angeles Chapter, American Institute of Architects, Board of Directors meeting 2216, 3 April 1984.

Unfinished Business. Bill Landworth reported on the "Definition of an Architect" Task Force consisting of himself, William Kristel, Don Axon, Martin Gelber, Bob Harris, and Morris Verger. He said that he had discussed action with Verger and had called Henry Lee to ask about it. He called for a resolution opposing the redevelopment plans of "CBS and Gilmore Company which would result in the demolition of the Farm and the 185-year-old adobe building which serves as Gilmore's headquarters in the Beverly/Fairfax area of Los Angeles. In a resolution adopted by LA/AIA's Board of Directors, Chapter President Robert Kleigman, JUNE 1984...
Book Review by Charles Lagreco

Evolution


I

LIKE THE ARCHITECTURAL PROFESSION, this book emerges from an ambiguity of intentions. Collected into a loosely organized discussion on the evolution of the profession over the last 250 years, the essays cannot quite resolve the conflict between a critical, academic discussion of the forces that shape the practice, written for architects, and an informative, chronological survey suitable for general consumption. While the result is hardly book-of-the-month material, it succeeds in providing some insights into the evolution of contemporary architectural practice. The author readily acknowledges that the essays remain to some degree disjointed, separate and untextualized, yet there is no denying the importance and timeliness of the subject.

The initial essay, "The Architect as Hero and Genius," illustrates the strength and weakness of the approach. In an upbeat, most conversational style, an overworked analysis of Ayn Rand's The Fountainhead is used to introduce the central theme of the work—the conflicting pressures of the architect as the individual artist and the servant of commerce. In Mr. Saint's analysis, "architecture if it is to go beyond the drawing board, is divided from the disciplines with which it is most often compared, the other 'arts,' by the insistent demands of what is real and what is practical. ... A compromise of ideals lies at the heart of the matter, to the chagrin of the pure in soul."

The first chapter's overly detailed discussion of Rand's philosophy and background is concluded with a rather superficial review of Frank Lloyd Wright's contribution to the most admired stereotype of architect as individual. This can perhaps be excused on the basis of the familiarity we all have with the most publicized and analyzed Wright, but it does not explain the cumbersome and largely academic discussion of Goethe and the medieval architect that follows in chapter two. While Saint obviously feels that the bridge between the architect as craftsman and the modern profession is critical to his basic conclusion, the subject deserves a much more extensive airing and could easily form the basis of a separate book. As presented, it loads the reader with a series of unresolved and sometimes undeveloped questions. Chapter two becomes more problematic when one realizes the omission of any discussion of 19th Century European professional activity, which Mr. Saint acknowledges had such a profound influence on the ideology and organization of the modern architect.

It is in chapter three that the central theme of the book is established, the founding and development of professional societies. Although the practice of "architecture" has been around as long as structures have been required for human settlement, the concept of the "architect" has been inalterably tied to the professionalization of the field or, as in Mr. Saint's words, "A concern about re-spectability which in fact reduced it to the identification of an area of indisputable expertise."

This theme is successfully developed through the discussion of several influential architects in Britain and the United States, whose professional activity paralleled and largely defined the growth of architecture in these two countries. Saint discusses Sir John Soane, in many ways the model of the modern practitioner and an anticipatory of the current paradox of the architect, straddling client and contractor with control over neither but responsibility for both.

The business of the architect is to make the bird estimates, to direct the works and to measure and value the different parts; he is the intermediate agent between the employer, whose honour and interest he is to study, and the mechanic, whose rights he is to defend. ... If English architects 200 years ago were divided initially into two camps, the talented amateur and the master builder, Soane transcended these divisions and became both craftsman and artist. Interestingly, the growth of the profession was nurtured by the growth of building regulations with a corresponding need for technical expertise. A strong economic and technical justification for the architect became the cornerstone for the formation of RIBA (Royal Institute of British Architects) and registration of architects.

In the United States, Saint traces the evolution of the profession through examples such as Richard Morris Hunt and the firm of McKim, Mead and White. While Saint titles this chapter "The Architect as Businessman," the most influential and respected architects of the formative period "took the position that usefulness should be subordinated to appearance," however, this was all to change with Western expansion and the emergence of large architectural partnerships such as Burnham & Root. In Saint's words, "Burnham & Root was America's first fully organized commercial practice, the original from which the great architectural conglomerates of today directly descended." Burnham was also instrumental in having the AIA headquarters transferred to Washington, DC, a move which helped the association become the voice of the organized American architectural profession.

Mr. Saint introduces his book as an attempt to review the history of the profession over the last 250 years through "special periods of time, episodes, careers or books which ... contained the seeds of the problems which architects had to face or to face."

One sees in the experience and the ambitions shared, the aspirations of Soane, ambitions of Burnham, premonitions of Stanford White, the intellectual conflicts of Stanford White, the arguments and the ruminations of Nathaniel Owings both seem part of the same fabric. It is not at all clear that the profound changes that have occurred in the building industry and society in general have really affected the way the architect is perceived. In the end one is left with the conclusions mine, not Saint's—that it is in the individual and society's perception of the individual that the image of the architect has been and will continue to be defined. It is this continuity which provokes the reader and challenges the profession.

Mr. Lagreco is principal in the firm of Architectural Collective and assistant professor at USC's School of Architecture where he currently teaches a course in professional practice.

La Chapter

News

Continued from page 9

ing. One of the seminars will be on career development, there will be four on office management as well as seminars on planning, building cost analysis, supervision, pre-design process, project management, etc.

New Business. Jim Bonar reported that, in discussing the LA ARCHITECT, there was substantial resistance to the inability of getting out important information in a timely manner. Bonar stated that he subsequently discussed with Janice Axon the possibility of producing a separate book. The information would be required on the 15th of the month before the month of publication, which would cut down on the lead time. He stated that the cost would be roughly $150 per one-sheet insert.

Bonar stated that he thought that the Board might try this as an experiment. Since this would involve some budgetary implications we might have to consider it for next year's budget. Moved Bonar/Second Hall, the following: that we adopt the policy of having an up-date that would be included with the LA ARCHITECT and that we would charge people who wished to avail themselves of this up-date at least $25.

Harris amended the motion to provide that the update be incorporated as soon as possible. As amended the motion carried.

President Gebler asked Bernard Zimmerman to discuss the "84 in 81" event planned for the Olympics. Zimmerman said that a committee was put together, including himself, who hired a consulting firm who had received awards from the Chapter.

Legislation/Codes Committee

The Legislation/Code Committee is pleased to report that the city of Los Angeles, Department of Building and Safety, in response to a different request by this Committee, has made Gordon Kehmeier available to attend Legislation/Committee meetings. Kehmeier is Director of the Technical Services Section.

Originally, the Legislation/Committee requested creation of an advisory committee to consider proposals for code revisions, and further, that the advisory committee be composed of some LA/AIA members.

In lieu thereof, the department has suggested that the council of the LA/AIA should be accomplished by having the engineer who is in charge of code-revision preparation attend Legislation/Committee meetings. It is reported that he will be able to explain the various code proposals, answer questions and accept input from the Legislation/Committee.

As amended the motion carried.

Robert Allen Reed, AIA

Chair, Legislation/Code Committee

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Classifieds For Sale


Services


Space Available


Share space with interior design and architectural firms. Conference, reception, and kitchen, next to Pacific Design Center, Artspace. (213) 682-3224.

For Lease. 3000 sf architectural offices, Santa Monica. Includes 12 drafting stations, built-in cabinetry; other amenities to meet needs of an architectural firm. (Possible sale of entire building, 5000 sf) 930 W. 3rd/Wein & Partners, Inc. (213) 312-6800.

Miscellaneous

Preview Film Society. Discussion with film makers. Art gallery reception. $1.96. (213) 850-5411.

Information

The rate for classified ads is $1 per word per month with a $10 minimum. The deadline is the first of the month before the month of publication. To place an ad, send message, typed double-space, with check payable to LA ARCHITECT, to LA ARCHITECT, 8887 Melrose Ave., Suite M-72, Los Angeles, Ca. 90069.
June

Calendar

Chapter Programs
June 10
WAL Reception
For newly licensed architects, 5 to 6 p.m. at Welton Becket, Colorado Place, Santa Monica. Cost: $7. Call Ginny Love at (818) 352-4467.

June 15
Silent Art Auction
Fundraiser sponsored by Professional Affiliates. 4 to 9 p.m. in Suite 259, Pacific Design Center. Admission, $35. Call Mel Bilow at (818) 845-1182.

June 19
Designing the Olympics
LA/AIA program with Larry Klein, graphic design director for the LA Olympic Organizing Committee. 8 p.m. in Room 259, Pacific Design Center. Reservations requested. Call Chapter office at 659-2282.

Courses
June 20 to September 19
Graphic Design
An introduction to the use of the computer: 10 a.m. to 9 p.m. at UCLA. Fee, $185. Call UCLA Extension at 821-9051.

July 3 to September 18
On-Site Photography for Designers
Study tour with Robert Hale, architect, of buildings by Gehry, Moore, Van Tilburg, Fisher. 7 to 8 p.m. at Extension Design Center, Santa Monica. Fee, $185. Call UCLA Extension at 821-9051.

July 5 to August 30
Inside Los Angeles Architecture
Study tour with Robert Hale, architect, of buildings by Gehry, Moore, Van Tilburg, Fisher. 7 to 8 p.m. at Extension Design Center, Santa Monica. Fee, $185. Call UCLA Extension at 821-9051.

Exhibitions
Through June
Neutra Architecture: The View from Inside
Sponsored by LA/AIA and Institute for Survival thru Design. Various installations demonstrate adaptability of Neutra space. Openings: ASDP party [date to be announced] Monday to Friday from 10 a.m. to 5 p.m., at Neutra Gallery, Suite 328, Pacific Design Center. Call Dion Neutra at 666-1806, or 854-1820.

Through June
Barton Myers
Recent projects at School of Architecture and Urban Planning, UCLA. Call 825-6355.

June 4 to July 6
Australian Architecture
Entitled "Old Continent-New Building" will have its United States Premiere in the Galleria at the Pacific Design Center.

Lectures
June 7
American Indians and the Notion of Consensus.
By Ted Jopishi of the University of New Mex.

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### June

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