
84/84 Exhibition at Museum of Science and Industry

OLYMPIC ARCHITECTS, 84/84, a three-part exhibit on contemporary design and technology, opened Friday, June 15, for a four-week run at the California Museum of Science and Industry at Exposition Park in Los Angeles. Sponsored by the Los Angeles Chapter, the exhibit includes the following.

- A photographic display of the "Olympic Architects, 84/84," a group of Los Angeles-area architects who have significantly contributed to excellence in design and planning. Each of the architects shows one or more projects—commercial, residential, industrial, institutional or specialized—completed within the last decade.
- A display of scale models and drawings of the winners and finalists in the international Olympic Arch Competition. The top three winners were from Los Angeles, Austria and Las Vegas.
- Numerous components that relate to the technology of architecture: Space frames, geodesic domes, solar panels, computer graphics hardware and software, wall sections, engineering systems and much more. The exhibit runs through July 15. The California Museum of Science and Industry is located at 700 State Drive, just south of the Rose Garden in Exposition Park. Museum hours are 10 a.m. to 5 p.m., seven days a week. Admission is free.

LA 2036 Is Theme of July 17 Chapter Meeting

"LA 2036: The Year of the Next Olympics," a vision of Los Angeles architecture 52 years from now, will be presented by a panel of six of the "84/84" architects at the Tuesday, July 17 meeting of the LA Chapter. The meeting, which will also include a tribute to another visionary, the late Buckminster Fuller, will take place in the Conference Center, room 215, of the Pacific Design Center. A wine and cheese reception will be held starting at 6:30 p.m., followed by the panel discussion at 8 p.m.

Thomas Vreeland Jr., FAIA, will moderate the discussion. Panelists will include Daniel Dworsky, FAIA, Raymond Kappe, FAIA, Anthony Lumsden, FAIA, Eric Moss, AIA, and Glen Small, AIA. Each architect will show original sketches and renderings of his vision of Los Angeles 52 years in the future; the year 2036 was chosen because the last Los Angeles Olympics were 52 years ago. Discussion will touch not only on architecture, but on urban planning, transportation, parking, energy, the environment and the quality of life.

In addition, slides illustrating the designs of the 84/84 architects will be shown during the evening. These are the same projects which are on display at the California Museum of Science and Industry.

Cost of the program is $6 per person; this includes the reception. Advance reservations are required. Please call the LA Chapter office at (213) 659-2282, before Friday, July 13.

Chapter Party on July 15 at Dockweiler Beach

A Design Challenge! The LA Chapter is issuing a formal invitation to all architectural firms to send their very best designers to compete in the third annual Sand Castling Contest on Sunday, July 15, at Dockweiler Beach in Playa del Rey.

All LA Chapter members, associates and affiliates, plus members of the Society of Architectural Administrators and ADPSR/Architects for Peace are invited to attend the party along with their families. It will start at noon and last until 7 p.m.

This year, for the first time, the Associates firms are hosting and organizing the party and competition. According to program chairwoman Donna Brown, the sand casting contest will begin promptly at noon with judging and awarding of prizes taking place later in the day. Books and toys will be awarded to the most clever, creative and architecturally authentic sand building. Past AIA honor award winners will act as judges. A "structural engineer" will show competitors the proper mix of sand and water needed to make their creations stand firm. Only masonry trowels and buckets are needed; sand and water are provided.

Other beach activities will include organized games, such as water balloon tosses, tug-of-war and three-legged races, plus volleyball and other sports for both adults and children. And, everyone will have a chance to make a peace baton. Admission to the party is free. Everyone attending is asked to bring their own food and beverages and something to share with others.

Dockweiler Beach is located just north of LAX. To reach the beach from the San Diego Freeway, take Manchester Avenue to Peching Drive, turn south to Sandpiper Street, then west to Vista del Mar. Or take Imperial Highway from the freeway to Vista del Mar and turn north. The party will be held at the north end of Dockweiler and identified by colorful banners and flags.
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In Memoriam by Esther McCoy

John Entenza

His goals were modest but few people affected Los Angeles more. A laissez-faire moralist, he gave the city a new and more urbane image of itself. He was too willing to impose a program on others but nevertheless started the most successful architectural program in America: Case Study Houses. He was never regional or provincial; the first thing he did when he bought Arts & Architecture in 1938 was to remove the name, California, from the title. He also eliminated most of the descriptions of buildings, except the program, materials and site solution, to accompany the plans and photographs.

Just as the magazine, after being redesigned by Herbert Matter, fit into no standard-size envelope, the contents, after being revised by Entenza with Charles and Ray Eames to include furniture, industrial design, fabrics, etc., fitted no ready-made audience. As thin as a tortilla and as sleek as a Bugatti, it created a new audience from among the visually and intellectually initiated. AA&A was perhaps the only magazine whose appeal was almost entirely linear.

Between the sparse advertisements in the front and back pages were the regular columns. Longest were Peter Yates's music pieces, aimed at readers who listened to Bar-tok and Ives at the "Roof" concerts held in the small concert hall R.M. Schindler had built on top of the Yates house in Silver Lake.

With its one paid editorial assistant and unpaid photographers and contributors, the magazine favored bright young architects over the middle-aged, established ones. It could not compete with the eastern architectural journals. Instead, it was a discoverer of talent; young architects considered it a mark of great distinction to have been published in A&A.

But the magazine was also a breeder of talent. As a rallying point for all the arts, it created the climate in which good work flourished. Students from Art Center went to Entenza's office with an idea for a cover and he listened. He listened to everyone, to young architects who didn't know how they were going to keep their offices open, to students from Japan or Argentina or Scotland.

He could be caustic. A draftsman came one day to confide that he was the real designer of a house that Entenza had published, and asked for the credits to be corrected. I will do this, John said, when you bring me a house I can publish from your own office.

But I don't have the money to open my own office, said the draftsman. You are lucky, John said, you get to design a house while your employer is hustling work to pay your salary.

The Case Study House program was so successful that cottage industries sprang up to produce appropriate accessories. The houses were unique because they incorporated the amenities of high-cost houses while their floor plans reflected the demise of the live-in servant, even the daily cleaning woman. The influx of women into war plants had forever dried up the souce; gardens as well as houses were planned for low maintenance.

By 1965, when Entenza could not carry on his work as editor while heading the Graham Foundation in Chicago, he sold AA&A to David Travers. The dream had faded that the aircraft industry would turn after the war to the production of prefabricated housing elements, the frame and walls ordered for a three or six-room house as needed. But Entenza had made his point—good design was a stable commodity. The postwar bid-and-run builders lost because of the standards Entenza had set for the small house.

By 1964, Arts & Architecture had fixed Los Angeles indelibly on the design-elite map. One indication of the high esteem in which England held AA%A was that bibliographers listed San Francisco in the same base of the magazine, an error rooted in the conviction that originality flowers in close proximity to centers of established culture; in the presidio not the publics.

John Entenza, editor and publisher of Arts & Architecture magazine from 1939-1964 and director of the Graham Foundation from 1960-1971, died on April 27. He was 78 years old.

LA ARCHITECT

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The exhibition, "Architecture of the Modern Olympiad: 1896 to Present" will mark the opening of the new Helen Lindhurst Architecture Gallery in Watt Hall at the USC School of Architecture on Sunday, July 15. Included in this exhibition of drawings, photography, and slides are preservation drawings and documents prepared for the Los Angeles Coliseum. Drawings, photography of the period and slides will be utilized to exhibit 20 buildings from 1896 to the present.

With the help of senior students in USC's School of Architecture, Professor Ed Niles has researched not only the architecture but also the history, technology, planning and socio-economic implications of the modern Olympic movement. The exhibition represents more than two years of study and documentation beginning with the Panathenian Stadium built in Athens in 1896 for the first Olympiad, including the Lenin Stadium in Moscow for the 1980 Games, and ending with the stadiums of the 1984 Games in Los Angeles.

The exhibition focuses on similar building types so that the viewer can compare architectural ideas in stadiums built in different cities and in different eras. For example, a comparative analysis is made between the stadiums built for Hitler's Games (Berlin, 1936) and for the 1968 Games hosted by Mexico City. Highlighted in the exhibition are the preservation documents and original drawings prepared by John Parkinson of the Los Angeles Coliseum for the 1936 Olympics. Other major architects represented in the Olympic exhibition are Werner March and Albert Speer (Berlin, 1936), Nervi and Vitellozzi (Rome, 1960), Kenzo Tange (Japan, 1964), Gunter Behnisch and Frei Otto (Munich, 1972) and Roger Taillibert (Montreal, 1976).

"Architecture of the Modern Olympiad: 1896 to the Present" will be on view from July 16, to August 31, 1984 in the Helen Lindhurst Architecture Gallery. Gallery hours are from 10 a.m. to 4 p.m., Monday through Friday. The gallery is located in the School of Architecture, Watt Hall, USC.
Olympic Design by David Weaver

An Invasion of Butterflies

Fifty years have passed since the Olympics were last held in Los Angeles. The 1932 games were hailed as the most elaborate and best organized to that date. At a cost of $5 million plus, the organi-
sizers provided brand-new facilities for most of the events. Some of the construction was temporary, such as the wooden cycling track that was inserted into the Rose Bowl and the prefabricated Olympic Village that was built in the Baldwin Hills. Others survived as a legacy, the most evident being the Memorial Coliseum and the thousands of palm trees that were planted along city streets to com-
memorate the games.

During the intervening half century, the Olympic movement and its accompanying physical baggage have taken off. Adolf Hitler and his architects first put on a grand show for their own purposes in Munich. Then, the postwar boom in economic wealth and tech-
nological know-how encouraged architects to push the design envelope to its limit. This ushered in the golden age of Olympic archi-
tecture, both for beauty and utility as well as for the recipients of professional fees and labor/material payments. International ac-
claim was also justly received by Pier Luigi Nervi for the Palazzo dello Sport, Rome, 1949; Kenzo Tange for the National Gym-
nasium, Tokyo, 1964; and Frei Otto along with Behnisch and Partners for the Olympi-
stadion and Pool, Munich, 1972. This era was brought to a close at the Montreal Olympi-
ics in 1976 when a confluence of foolhardy ambition (by the French architect Roger Taillibert), political corruption, and greedy builders pushed the envelope too far.

The city is left with many useful structures, some with the most amazing compound curves, but it is also saddled with a $1 billion debt and a $600 million unfinished stadium. This puts the recipients of professional fees and labor/material payments in a situation with no precedent. In effect, this means staging the entire Games for a cost less than that of the Montreal Olympic Stadium. There would be no new stadium for Los Angeles in 1984. The Spartan Olympi-
toys were borne.

Architects were not overwhelmed by this idea. Detractors complained of the "cheap-
skate" Olympics, observers began to worry that without centralized facilities there would be no real Olympics, only 23 sports events contested at borrowed or makeshift facilities scattered across southern Califor-
nia. In addition, the Los Angeles Olympic Organizing Committee did not prove to be an ideal client for the designers who began work on the graphic symbols, print materials and signage for the big event. The committee structure was by necessity fluid and ad hoc.

There were no previous games that could be seen as a model for this unique enterprise, and there was no single person in the organi-
ization with the authority to impose a unified design vision. Several of the top graphic de-
signers in town involved in and out of the process. For a detailed view of this milieu see "Designing the L.A. Olympics" by Larry Krin in Communication Arts, January/Feb-
ruary, 1984.)

Joan Jerde, of the Jerde Partnership, is credited by most accounts with leading the way out of the impasse. Hired to design the modifications that would turn the UCLA and USC campuses into the Olympic Villages, Jerde worked with graphic designers Debo-
rah Susman and Paul Prejza of Susman/Prejza and Co. Their village designs were a hit with the committee, Jerde's influence grew as others' waned and, to make a long story short, the Jerde team finally emerged on top, credited with the overall coordina-
tion of environmental design.

The Olympic look developed by the Jerde team has been variously described as an inva-
sion of butterflies, a kit of parts or, with less
elegance, a '62 Nova with stuff from Majorgo.

The hardworking Nova in construction scaffolding, first proposed by architect John Alikaisch for a warm-up pavilion at the
weightlifting venue and later adopted as the primary means of creating unique structures at all of the sites. For repetitive structures, such as those for refreshments and informa-
tion, the frames of standard garden party tents will be adorned with custom additions.

Since the designs are to be lightweight, ephemeral, and meant as much for two-di-
sensional viewing (TV and print) as for 3-D experi-
tence, they are aptly called the look. Besides being cheap by Olympic standards ($50-100 million) the structures and surface embellishments appear to grow from several design ideas appropriate to Los Angeles. The region has many well developed sports facili-
ties in place, there is little need for new per-
manent construction as there is no chance of rain, facilities can be open-air or covered with false roofs; perhaps most appropri-
ately, millions of ticket holders will attend the games, but over a billion viewers will ex-
pertence the events via TV. For better or worse, Los Angeles is the world center for electro-
ic imagery, and the sale of television rights are the games' single largest source of income. Why not use set-design techniques in this regard, great attention has been paid to the backdrops and hidden fill lights for the 270 camera angles that ABC will employ.

This emphasis on TV does not mean, ac-


Decorated sometimes forms kiosks and colonades.

This observation undoubtably holds more truth for the primar
guadience, the public, than for architects. The Olympic designers are therefore credited with or uncredited apolo-
gists for the realities of the electronic age and, by extension, for the implied de-
valuation of architecture as a communicative art form. Architecture was once the most expres-
sive symbol of power and wealth. Only an on-the-spot eyewitness could expe-
rience this message and relay it through the spoken or written word. With the growing sophistica-
tion of instant visual communica-
tion the in-the-field viewer has become less important than the many-times-larger, at-
home audience. This audience sees mainly planar images. Spatial-sophistication, elegant detailing, and Vitruvian "firmness" have no importance in this context. This fact may be a source of pride and relief for some archi-
tects, but it also means that architecture, along with the other traditional arts, has di-
minished in influence and is therefore less a candidate for patronage. There might be somewhere a statue of Lee Iacocca but TV made him a household name.

Indeed, one of the primary design goals for this Olympics is to use color, banners, and other surface treatments to make the visual connection between the various far-flung venues, in effect to de-emphasize the specific architecture, whether it be the Rose Bowl (soccer) or the Fabulous Forum (basketball), in favor of the general celebration. Sparks should fly when the look, called "Festive Federalism" by its creators, encounters such strange ducks as the Anaheim Convention Center (wrestling).

One senses that many participating archi-
tects would have been happy if the scaffold-

Pagettes and zebra-stripe columns mark venue entries.
The Olympic look has been variously described as an invasion of butterflies, a kit of parts or, with less elegance, a '62 Nova with stuff from Pep Boys.
Since the early part of this century, Los Angeles has been an oasis for outstanding architects. Men like Neutra, Schindler, Wright, Gill, and the Greene brothers have given this Olympic city many significant buildings which have influenced designers throughout the world. In 1984, Los Angeles architects continue to break new ground, creating buildings which are influencing not only the design professions, but are making a strong statement in the music, theatre, video and film industries.

Los Angeles in 1984 is hosting not only the celebration of the Olympic Games but also one of architecture. It is fitting that the California Museum of Science and Industry will exhibit "Olympic Architects 84/84," until July 15 in the main exhibit hall. The museum is located in Exposition Park adjacent to the principal Olympic venue, the Memorial Coliseum. The exhibit will feature outstanding young architects like David Van Hoy, Bill Adams, Michael Pearce, and Sam Tolkin, along with the more familiar Frank Gehry, Charles Moore, Cesar Pelli, and John Lautner and the ever-popular Eric Moss, Eugene Kupper, Ron Goldman and, of course, Bernard Zimmerman.

The following committee was responsible for selection of the 84/84 Olympic architects: Daniel L. Dworsky, FAIA, Raymond L. Kappe, FAIA, Thomas R. Vreeland Jr., FAIA, Bernard Zimmerman, FAIA, and Michael Franklin Ross, AIA. The following is the steering committee responsible for putting together the exhibit, the map and the graphics for the 84/84 Olympic architects: Sam Tolkin, AIA, Michael Pearce, Bernard Zimmerman, FAIA, Milica Dedijer, AIA, Ed Niles, FAIA, Ricki Binder, AIA, Ed Gabor, Becky Johnson, Jerry Wilhelm, and Bob Levine.
Gold Nugget Winners

receiued for what to see, information on the security Pacific National Bank, 333 South in front of the Calder sculpture at the Se­

This committee, please contact the Chapter chure; deadline for registration is August 29. Watch your mail for the bro­

piecematic units. Kamnitzer & Cotton re­

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cility, Herb Nadel's Pasadena Executive Plaza received a merit award for best com­
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Read after some of the archi­
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LA Chapter/News and Notes

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Books

Traveler’s Aids

With the arrival of many visual aids, the Official Olympic Guidebook to Los Angeles is the focal point of this section, but others are included. All are paperback and illustrated. One of the major criteria for the usefulness of a guidebook is availability; our copy of the Official Olympic Guidebook was purchased at a supermarket, and the other books have been purchased recently in Los Angeles-area bookstores. If your favorite has been passed over, it is probably because the book is popular with everyone and is sold out of your local bookstore.

Charles Wheatley.

Official Olympic Guide to Los Angeles


LA Magazine has produced the Official Olympic Guide to Los Angeles, modestly noted on the bottom as a “collector’s edition” even though its first printing was over a million copies. This book differs from most serious guide books in that it is filled with ads. These ads are for stores, wine, insurance and electronic equipment and tend to reduce the credibility of the rest of the book. The book has a generous feel; the photographs are quite good, both those about athletics as well as ones on views around the city. Although this supposedly is a city guide, there is extensive information about the Olympics. The writing in the LA Magazine tradition is witty and clear. The Olympic restaurant guide is so slim that perhaps it is just trying to suggest that you buy their special restaurant guide separately. I believe magazines are less intimidating to read than the average guidebook, and it’s unfortunate that there could be a better way to locate in a more orderly fashion all the disparate subjects covered.

Richard Saul Wurman


This paperback is inexpensive and it flaunts this characteristic. It’s printed on absorbent paper which results in photographs that are more useful than Rorschach tests then as representatives of the scenery. The Los Angeles Times and the Times Mirror Corporation publish this book as the sponsors of the Olympic Arts Festival and include a chapter on it, although nowhere in the theatre section or anywhere else do they show a theatre plan or anything that would help familiarize the reader with the specific locations of these events. The descriptions of restaurants also leave much to be desired, for instance, Tony Roma’s is described in the following way: “Other locations in Encino, Santa Monica, Newport Beach, Palm Springs.” The headings in the “Where To Stay” section are divided with the Unions, McKim, Monk, Bernstein, Expensive but Intimate—titles which I believe do not immediately help the reader in making a choice. This corporation has the collective ability to produce better written and organized guides. Visually (maps, photographs, illustrations) it is hard to identify this product with the group that produced the Art Festival book, and Harry Abrams and publishes the Los Angeles Times.

RSW

Fodor’s Los Angeles

by Eugene Fodor. Fodor’s Travel Guides, 501 pages, $9.95.

The Fodor books in general, including this new edition of their Los Angeles book, have shown little movement to improvement during the many years that they have been issued and reissued. The introductory map of Los Angeles and surrounding Southern California is simple and contains so little information that it would be of small value to the stranger or resident. The illustrations which are used sparingly throughout the book give no information; and the few maps are of inferior quality. Although this volume appears to be one of the thickest of the guides to Los Angeles, the writing lacks personality and the depth that a page count might lead you to expect. The book contains a small section on yellow paper which is called the Summer Olympic Supplement which describes the location of the different venues.

RSW

LA in the Thirties

by David Gebhard and Harriett von Bremen. Peregrine Smith, 164 pages, $7.95.

Although the format of this book is similar to LA/Access and to Gebhard’s Guide to Architecture in Los Angeles and Southern California, this is not a guidebook, but a survey of architectural monuments in LA from 1931–1941. The book was developed from a 1975 exhibit at the University of California, Santa Barbara, and, in fact, reads like a catalogue. LA in the Thirties is divided into sections according to building type, with the unifying theme of “Imagery and Its Uses.” Two essays introduce the book by setting the scene of Los Angeles in the Thirties. Each section is illustrated with a large number of photographs and drawings. Undoubtedly the most interesting sections deal with the “Lost LA”—the diversity of the now-extinct drive-in restaurants celebrating the Midcentury Modern of the cars—and in seeing vintage photographs of Los Angeles buildings and the stark desert environment. The overproduced landscape settings came with time and with the introduction of irrigation. There are, however, no addresses given for the buildings or cross references to other guidebooks. A Bekins storage building is identified only with its date (of construction) and city (Los Angeles, Hollywood or Beverly Hills). Although the book cannot be faulted for what it is, it would have been good to have more information about each building so it could become more than a historical survey.

CW

I Love Los Angeles Guide


Once again Marilyn J. Appleberg has produced a guide in the tradition of London’s famous Nicholson Guides, although larger in format. It lists by category: 4,000 entries including accommodations, sightseeing, historic LA, museums, galleries, kids LA, nightlife, restaurants etc. The writing tends to be clear and factual if a bit dry. Architects are noted and all entries keyed into a number of bold and well produced maps. They have gotten absolutely the most out of using black and a single color and Albert Pleifler’s drawings, as they were in the New City.

RSW

From the Official Olympic Guide to Los Angeles, page 172

“Love Guide,” continue to add a certain flair to what would otherwise be a somewhat monotonous catalogue. I find her guide an extremely good buy at $7.95. One wonders why some additional maps could not have shown location and density in certain categories of information such as hotels, sports facilities and buildings of architectural note. Aside from the lack of personality in the writing, I love Los Angeles Guide, both in its instinsent, through and manner and in the good quality maps and map locators, is a serviceable guide.

RSW

Forest Lawn

by Barbara Rubbin, Robert Carlton and Arnold Rubbin. Westside Publications, 95 pages, $6.95.

Forest Lawn is a curious little book which inaugurates the “LA in Installments” series being printed by Westside Publications in Santa Monica. The series promises to take LA seriously, “to analyze rather than satirize, to explain rather than mythify,” foregoing the cheap shot in favor of deeper understanding. The authors keep their word and describe the Forest Lawn phenomenon (although the self-conscious tone of this book often seems mocking): the 19th-century precursor of Forest Lawn, its own founding by Hubert Eaton and its development under Eaton’s aegis. Even the proliferation of popular art which manifests itself in the form of unсанctioned grave decoration warrants serious discussion.

Oddly, the locations of Forest Lawn cemeteries are not given, so in a sense the book adds to the mystery which the authors claim they are trying to clarify. A quotation by Westwood Park which is quoted in LA/Access comes to mind: “Los Angeles is a region not a city . . . be neither the size of the place nor the incoherence of its government accounts for the lunacy of the place and for which it is known above every other characteristic.”

CW

Flashmaps Instant Guide to Los Angeles


This is still another in the highly successful Flashmaps series, which came out of a weekly page or two in New York magazine many years ago. This was a venture in which the greatest difficulties of quality, comprehensibility and printing excellence. The book is inexpensive and is basically geared to somebody who already knows LA. For $1.95, the already informed resident can get a reference guide which will help them locate key places within the city. Restaurants as well as hotels and special things to see are simply listed so the newcomer must look elsewhere for information that might motivate or clarify a choice. The implication is that, if it’s listed as opposed to not, it might have some value. In this case, the title of Special Olympics Edition alludes to a seven-page addendum in the back which shows the Olympic sites although they are put on so generalized a map that actually finding the locale by street or building is impossible.

RSW

LA Inside Out


LA Inside Out: The Practical Guide to Los Angeles. A Comprehensive Guide to Los Angeles with over 1,300 Listings, is in its title suggests a page-by-page listing broken down by area and then category within each area. As is the case with all the books which are basically just listings, the ease of scanning a page and finding what you want, picking the pertinent information, topography and spacing become the critical issue. The writing is adequate, the graphics are terrible, and the book is not as extensive as Appleberg’s book, which is at least according to the cover included 4,000 entries. The maps are few and far between and are noteworthy only for the lack of information they communicate. For instance, there is a map to tell you that the distance from an unlabeled red dot somewhere south of Beverly Hills to Disneyland is 3½ miles, yet this inefficiently shows distance from a non-location.

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LA/Access


LA/Access bills itself as the official Los Angeles guidebook, and the current edition is “over 75 percent” more than their previous one. The format of the guide is narrow and vertical so it will fit into a glove compartment and is colorfully printed with maps, drawings of sports areas and theaters, and building plans. The text colors are coded so that blue anywhere in the book refers to architectural references, red to eating places, etc. The largest division of the guide describes the highlights of the 25 individual areas into which LA has been divided, the center being downtown and the others spiraling outward to Catalina and the desert. Although the major attractions of each area are described along with a few restaurants, the guide is not comprehensive. The serious architectural visitor or gourmet would do better if an additional guidebook was taken along showing his special interest.

CW
Calendar

Chapter Programs

Through July 15
Olympic Architecture. 84/84
A three-part exhibit sponsored by LA/AIA including displays of work by 84/84 architects, concepts, and components relating to architectural technology. Daily from 10 a.m. to 5 p.m. at Museum of Science and Industry. See front-page article.

July 8 and 21
Shulman Programs
Photographic field trip and critique, both sponsored by WAL. Field trip meets at 10 a.m. on July 8 on front of Security Pacific, 535 S. Hope. Critique meets at 3 p.m. on July 21 in Space 259, Pacific Design Center. Donation: $55. Reservations limited; mail check to Ruth Brown, 12734 Jimeno, Granada Hills 91344.

July 12
A Day at the Beach
Annual party including sand castle competition, hosted by Associates. 12 p.m. to 7 p.m. at Dockweiler Beach, Playa del Rey. See front-page article.

July 19
LA 2036:
The Year of the Next Olympics
Six of the 84/84 architects present their visions of LA architecture 52 years hence. Panel sponsored by LA/AIA, moderated by Thomas Verelzen, FAIA, including Daniel Droz, FAIA, Raymond Kappa, FAIA, Anthony Lumsden, FAIA, Eric Moss, AIA, and Glen Small, AIA. Reception at 6:30 p.m., panel discussion at 8 p.m. in Room 259, Pacific Design Center. Cost: $6. Reservations required; call Chapter office at 650-2282 before July 13.

David Hunkins, A Lawn Being Sprinkled, from the exhibition, "Los Angeles and the Palm Tree".

Exhibitions

Through July 15
Architectures Switzerland:
1970-1980
Features the work of 12 Swiss architects including Mario Botta, Fritz Haller and Atelier 5 Architects. Tuesday to Friday from 10 to 5 p.m., Saturday and Sunday from 1 to 5 p.m. at Architecture Gallery, SCI-ARC, 3021 Olympic, Santa Monica.

Through July 15
Temporary Space:
The Contemporary Tent
Will feature 75-100 of the finest and most durable tents currently in use around the world. In the chain-link covered street, The Temporary Contemporary, First and Central St. Call 385-1571.

 classifieds

Classifieds

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Architect's office to share. Near Park La
Brea. (213) 933-3752
Space in Schindler House for rent to architect or nonprofit organization. 288 or 528 square feet. $65-150
For Lease, 3300 sq. ft. architectural office. Santa Monica. Includes 12 drafting stations, built-in cabinetry; other amenities to meet needs of an architectural firm. Possible sale of entire building, 5000 sq. ft. Wodom/Wen & Partners, Inc., (213) 312-6800
For Sale

Information

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Sharon Rose, Press Member, ASID

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Sharon Rose, Press Member, ASID
Unbuilt project. Sponsors' Pavilion, 1984 Olympics, John Aleksich Associates. This is the first in a series organized by contributor Lisa Landauorth.

July

Sunday    Monday    Tuesday    Wednesday    Thursday    Friday    Saturday
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1         2 Corporate Logos Course starts  3 Residential Interior Design History of LA Architecture Courses start  4 Contemporary Tent Exhibition continues  5 Inside LA Architecture Course starts  6         7 Tony Duquette Course starts

8 Shulman Field Trip WAL program
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 10
 11
 12 Starting Your Business AWA program
 13
 14

15 A Day at the Beach WAL program Olympic Architecture Exhibition begins
 16
 17 LA 2036 LA/AIA program
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 21 Shulman Critique WAL program
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31 LA and the Palm Tree Exhibition