Architect's Calendar

Monday 2


West Covina City Hall Student Exhibit, Cal Poly Pomona, exhibit gallery, School of Environmental Studies, through Nov. 13, 8 am-5 pm. Call (714) 666-2564.

Tuesday 3


Wednesday 4


C3 Slide lecture by New York architects Tod Williams and Billie Tsien, SCI-ARC lecture series, 5 pm, SCI-ARC main space. Call (213) 829-3482.

Thursday 5

Getting Down to Business: The Architect and the Corporate Client Conference continues.

Friday 6


Weekend

Saturday, November 7

LAICA Awards Dinner, featuring LA Conservation, 50 Years, Hollywood Roosevelt Hotel, 7 pm, $60. Call (213) 859-2355 for reservations.

Monday 9

La Caroubier: An Assessment Lecture by Dr. Ernest Dnowen, Professor of Architectural History, UC Berkeley, 2-5 pm, main gallery. Call Poly Pomona, (714) 660-2664.

Herman Hertisser Exhibition Heinz Lubiczen Architecture Gallery, Watt Hall, USC, through November 30, 10 am-6 pm. 

Birthday of Stanford White (1853)

Tuesday 10

LA/AA Election Meeting Conference Center, Room 209, Pacific Design Center, 7 pm. Call (213) 659-2282.

Wednesday 11

New Member Orientation Conference Center, Room 219, Pacific Design Center, 9:30 am. Call (213) 659-2282.

American Board Meeting Conference Center, Room 219, Pacific Design Center, 6:30 pm. Call (213) 659-2282.

Recent Works Lecture by Swiss architect Marianne Burkhardt, SCI-ARC lecture series, 5 pm, SCI-ARC main space. Call (213) 829-3482.

The Building Show for Southland Contractors and Design Professionals Sponsored by Building Industry Association (BIA), Los Angeles Convention Center. Call (940) 440-9703.

Thursday 12

Pre-Practice Committee Conference Center, Room 219, Pacific Design Center, 5:30 pm.

CIA Board Meeting Yosemite National Park The Building Show for Southland Contractors and Design Professionals Closing day.

Friday 13

CIA Board Meeting Yosemite National Park The Building Show for Southland Contractors and Design Professionals.

Saturday, November 8

9 am-5 pm.

Monday 16

LA Architect Board Meeting Conference Center, Room 209, Pacific Design Center, 11 am. Call (213) 659-2282.

Building Performance and Regulations Lecture by Steven Holl, architect and professor at Columbia University Graduate School of Architecture, SCI-ARC lecture series, 5 pm, SCI-ARC main space. Call (213) 829-3482.

John Lautner Lecture Watt Hall, UCLA School of Architecture, 12:30 pm. Call (213) 743-2723.

Wednesday 18

Architecture for Health Committee Conference Center, Room 219, Pacific Design Center, 3:30 pm. Call (213) 659-2282.

Architects and the Community Lecture by Steven Holl, SCI-ARC lecture series, 8 pm. Call (213) 829-3482.

Tuesday 17

Choir Call (213) 747-9085 for details.

Wednesday 19

Architecture for Health Committee Conference Center, Room 219, Pacific Design Center, 3:30 pm. Call (213) 659-2282.

Architects and the Community Lecture by Steven Holl, SCI-ARC lecture series, 8 pm. Call (213) 829-3482.

John Lautner Lecture Watt Hall, UCLA School of Architecture, 12:30 pm. Call (213) 743-2723.

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Architects and the Community Lecture by Steven Holl, SCI-ARC lecture series, 8 pm. Call (213) 829-3482.

An Evening with Sam Hall Kaplan Co-sponsored by AIA and Gensler Architects, 7 pm. Call (213) 659-2282.

Friday 21

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Saturday, November 9

LAICA Awards Dinner, featuring LA Conservation, 50 Years, Hollywood Roosevelt Hotel, 7 pm, $60. Call (213) 859-2355 for reservations.

Monday 23


Tuesday 24

Birthday of Morris Lapidus (1902)

Birthday of Henry Bacon (1866)

Birthday of Frank Furness (1839)

Monday 30

Figuurative Architecture Lecture by Michael Graves, SCI-ARC lecture series, SCI-ARC main space, 8 pm. Call (213) 829-3482.

Wednesday 2

John Lautner Lecture Watt Hall, UCLA School of Architecture, 12:30 pm. Call (213) 743-2723.

Thursday 26

Birthday of Henry Bacon (1839)

Monday 1

Tuesday 1

Wednesday 2

New Member Orientation Conference Center, Room 219, Pacific Design Center, 9:30 am. Call (213) 659-2282.

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John Lautner Lecture Watt Hall, UCLA School of Architecture, 12:30 pm. Call (213) 743-2723.

Birthday of Morris Lapidus (1902)

Birthday of Henry Bacon (1839)

L.A. ARCHITECT Page 15
On the Edge of the World:
Four Architects in San Francisco at the Turn of the Century.

The San Francisco writer Galett Burgess, perhaps best known as the author of "The Purple Cow," wrote an essay in 1902 in which he compared California to an outpost of the British Empire. He argued that to be "on the edge of the world," as he saw California, was to be in a position filled with promise and advantage. Richard Longstreth illustrates the fulfillment of the promise of a city perched on the edge of the American continent at the turn of the century. In this book, the author follows the careers of four architects in San Francisco: Willis Polk, Ernest Coxhead, A. C. Schweinfurth, and Bernard Maybeck. Each of these architects brought to San Francisco a training in academic principles. Polk and Schweinfurth came out of East Coast offices headed by architects trained at the Ecole des Beaux Arts. Coxhead studied at the Royal Academy, and Maybeck was at the Ecole. The academic tradition, which emphasized history and the primacy of the Ecole des Beaux Arts. Coxhead studied at the Royal Academy, and Maybeck was at the Ecole. The academic tradition, which emphasized history and the primacy of the building program, was imaginatively and loosely translated by each of these architects when they reached San Francisco. They allowed themselves to be influenced by the clients, traditions, materials, and geography they encountered in California. As a result, their work introduced an academic eclecticism which was not new to the United States, but which changed the look of San Francisco and influenced generations of architects who followed.

Coxhead and Polk designed houses which were masterly collages of the rustic and the classical. Their city houses brought the English arts and crafts movement to the San Francisco hills. Schweinfurth was a leader in the search for a particularly California architecture. He abstracted forms from vernacular buildings with a subtlety reminiscent of Irving Gill's work in Southern California almost twenty years later. Maybeck was the youngest of the four architects and Longstreth suggests he was the beneficiary of the experimentation of the older three. His distinctive work pushed the eclecticism and variety of Coxhead, Polk, and Schweinfurth beyond what they had ever done.

The discussion of Coxhead and Polk form the heart and bulk of this book. They were the subjects of Longstreth's dissertation, and the carefulness and thoroughness of his research and his analysis of their work give the book its authority. The chapter on the rustic city houses designed by Coxhead and Polk is the richest section because of the lively portrait of San Francisco which emerges from the accumulated detail of their careers and these commissions. Coxhead and Polk, in their separate practices, designed moderate-sized city houses which renounced the Victorian style then prevalent. Instead they combined academic principles with rustic arts and crafts detailing. They provided extraordinary spaces on small, sloping city lots by playing with scale. Big-small details created allusions of spaciousness within relatively small houses. These buildings were grand and modest, rustic and urban. This combination of opposites gave them an intense individuality and a certain comfortable silliness which, at the time, made them seem artistic and slightly bohemian. Common scale oppositions which were used by Coxhead and Polk included placing a huge fireplace in a small hall, or an out-of-scale ornament on an asymmetrical facade. The organization of the rooms contributed to the comfort and sense of spaciousness: the open flowing floor plans anticipated Frank Lloyd Wright's Prairie houses of the early twentieth century. A. C. Schweinfurth only lurks on the edges of the book until the chapter which deals with regional expressionism and his role in the search for a regional style. The chapter on Maybeck is an interesting and sparse as the one devoted to Schweinfurth. The rise of Maybeck's career is set against the decline in the work of the other three architects. His eclecticism and astonishing variety are seen as an extension of the precedents set by them, Coxhead and Polk. The carefulness and thoroughness of his research and his analysis of Maybeck's career, and in this way the descriptions of the commissions blossom to form a portrait of San Francisco. His formal analyses of the buildings are refreshingly precise. The illustrations—photographs, sketches and plans—are superb and tightly keyed to the text. Almost every building described verbally is also illustrated. And the period photographs are fascinating. If the text does not seduce the reader, the illustrations surely will.

And something else happens in this very readable book. The lively details recreate the design processes and the issues facing San Francisco architects at the turn of the century, issues which are still relevant now. The knowledgeable use of history, the sensitivity to local conditions, the generous inclusiveness and the intensive and intimate wit shine in the architecture of Coxhead, Polk, Schweinfurth and Maybeck. The rise of Maybeck's career is set against the decline in the work of the other three architects. His eclecticism and astonishing variety are seen as an extension of the precedents set by them, Coxhead and Polk. The carefulness and thoroughness of his research and his analysis of Maybeck's career, and in this way the descriptions of the commissions blossom to form a portrait of San Francisco. His formal analyses of the buildings are refreshingly precise. The illustrations—photographs, sketches and plans—are superb and tightly keyed to the text. Almost every building described verbally is also illustrated. And the period photographs are fascinating. If the text does not seduce the reader, the illustrations surely will.

Jocelyn Gibbs
Ms. Gibbs is a Ph.D. candidate in architectural history at UCLA School of Architecture and Urban Planning.
the 1985 and 1986 seminar schedules, and countless hours of editing this year, that the LA/AIA Associates have now. the beginning of a viable video-tape library. Candidates preparing for the California Architect Licensing Examination (CALE) will soon be able to study 19 separate lecture programs, each approximately three hours long. Eight supplemental programs recorded during the 1985 Intern Development (IPD) seminars address the 14 training areas required for the orals and include topics such as: development, code research, liability insurance, building cost analysis, and an evening with Architects in Industry. In addition to these instructional seminars the Associates have recorded the lectures of well-known architects visiting Los Angeles. Those unable to gain admission to the standing-room-only lectures of Richard Meier, Peter Eisenman, Stanley Tigerman and other will be able to see what they missed. The USC/APlho Rho Chi fraternity-sponsored lectures of Antoine Pedock and Northern's California architects series adds another six programs to the list. Last of all, several LA/AIA Chapter-sponsored events have also been documented: the LA Prize Awards, the LA/AIA meeting with Councilwoman Pat Russell, Arthur Erickson-1985 AIA Gold Medal Recipient and, most recently, the half-day seminar "The Architect in Court." (the first video program available for purchase.) Through the use of these video tapes the Associates hope to provide a valuable service not only to the local architectural community, but also to other AIA chapters which may not have the means to sponsor singular listings and seminars. Currently, various formats of establishing a working video library are being considered by the LA/AIA Library Committee. Suggestions, input, and participation by the general membership would be greatly appreciated at this time. Those interested should contact: Jeff Sessions, Director of Technical Services, LA/AIA, Associates, in care of the LA/AIA Chapter office. Information regarding viewing or renting from the video library as well as a full listing of program titles will be available in the early part of 1988. Stay tuned. Jeff Sessions, M. Sessions is a project manager at Northwestern, Inc. Architectural Millwork & Commercial Interiors. Law continued from page 11 threatened with extinction. It is time for all professionals connected with the building industry to band together, and place the burden of the school tax where it belongs. The school facilities conference committee filed their report just two minutes before the midnight August 19, 1986 deadline with three bills establishing the "Developer's Law." Senator Seymour and Senator Leroy Greene raised the concern that some appeal process for school board levied fees should be established for dissatisfied developers. Assemblyman Stirling, from Costa Mesa, opposed the proposal stating that "school board members are elected just like city council members and county supervisors and the electoral process is the safeguard against abusive fees." Even Senator Seymour told the committee that Governor Deukmejian wanted an appeal process to the school board levying developer fees, various committee members argued that the matter had already been discussed and rejected and should not be reopened at the last minute. The State School Board now admits that the bills are not an ideal solution; however, at the time, the committee pressured the Governor into signing them. The California Building Industry Association supports ACA 49 which proposes a positive change in the manner school construction will be financed: 1. Prohibit all forms of fees on construction—no fees for either permanent or temporary school facilities. 2. Consider school bonds that do not exceed $50 million per year of state land revenue for emergency classrooms for school districts. 3. Authorize a majority vote for local property taxes used for construction of school facilities. Unfortunately, this bill was defeated once, and in January could be defeated again, or the state school board could seek a compromise by putting a cap on existing developer fees so they can't increase annually. As the law reads now, the only way a cap can be put on the fees is if the bill is vetoed this time. Those interested should contact: "The Developer's Law." Box 6010-626, Sherman Oaks, CA 91414. Peggy Cochran, AIA Errata In the September issue of LA Architect, we misspelled Ruth Mize, the name of the author of the Freeman House article. We apologize to Ms. Mize for this error. In the same issue, we neglected to credit the architect of the Ambassador Hotel. It is an antique postcard from the collection of John Pastier. Space Wanted Small Architectural Firm Seeking to Sublet or Lease 600-700 Square Feet with Parking by January 1st. Call Claudia or Terry, 231532-3302. ALTOON & PORTER ARCHITECTS Mid-Wilshire architectural firm in need of production type, temporary office, with computer specifications/printer, and maintaining project files. Word processing preferred. Call Linda, 232235-7155. Position Available PRINCIPAL ARCHITECT Lead Professional Architect for the Community Redevelopment Agency of the City of Los Angeles. California: manages the development and coordination of Architectural and urban design policy and programs; supervises & professional staff. Requires: 10 years progressively responsible experience in professional architectural work including some noteworthy experience and 3 years of design program management experience, and a Bachelor's Degree in architecture. Salary $53,000-$62,000 + excellent benefits. To apply send resume to Human Resources Department, Community Redevelopment Agency, 354 South Spring St, Los Angeles, CA 90013. FAX closes Fri., Nov. 20, 1987.
On the Edge of Memory

Verbalizing and categorizing the philo-
osophical imperatives of architecture and art, most of us sigh, is better left to the
academics. It seems evident that, outside of academe, the real world displays human
creativity as a wondrously complex scene, one so rapidly, continuously and frothily
fermenting, as to be impossible to verbalize.
To do so would require a new definition for
each passing moment.
Douglas Davis, artist, film-maker and
architecture critic for Newsweek, brilliantly
oversides this seeming impossibility. As a
curator of a recent exhibition at Otis-
Parsons gallery entitled Modern Redux, he
impatiently brushes aside twenty-one years of
arguments and manifestos, of pollinics
detailing the death of modern architecture
and the dawn of a new enlightenment. In
their place his calm reasoning reveals a
swimmingly inclusive modern architecture
(no, not a neo-modem!) with which he
embraces the best work of the modern era.
This ranges from the early years of the
"heroics," clear through to the best of
today's post-moderns whom he labels
the "New Ancients" after the pre-
Enlightenment scholars for whom
todays post-moderns whom he labels
modules. Severely rejected are: "Modern
in drag, wearing a facade turned up to deny
its use of advanced materials and method-
dology;" "the wide-screen eclecticism
which makes a mocking of historicism;"
"the evocation of the 'pastness' of the past
by trivial connotations;" and "the excessive
strain-after dramatic surface effects."

Having levelled these legions who have
battled for twenty-one years, each to estab-
lish the exclusivity and veracity of its
chosen "style," Davis proceeds to identify
the significant and exciting elements com-
mon to the great work of this century.
Curiously, the Latin word redux appears
to have been a misleading choice for the
title since its meaning, "return" or "come
back" violates Davis' clear message of a
modern architecture "rediscovered" and
redefined.

Thus his new modernists share with the
old principle that the appearance and use of
the building ought to correspond, but they
do not accede to functionalism on a mecha-
nistic level. There is also an evident prefer-
ence for abstraction—and for geometry; and
most importantly, for archetypal forms and
meanings (Carl Jung's archaic memories!)
"suspected on the edge of memory."

History is thus embraced on a deeper and
more substantive level. There are differences,
but commonality prevails. Either-oulabelling
is rejected. It is assumed that our times will
continue to produce a hybrid, mixed body
of work. Davis assures us that it is possible
to be ancient, modern and postmodern all at
once, and he cites Rafael Monzo's Museum
of Roman Art in Merida, Spain, as a meta-
pher for this case.

Again and again, Davis insists that
Modern Redux presents no coherent style,
that the new modernists are decisively
opposed to the domination imposed by
style. He sweeps into his basket of general
traits Italy's neo-rationalists, grounded in
their search for fundamental archetypes and
generic modes that stretch back to pre-
history and whose polemics have moved an
entire generation of architects. The dark,
broadening Modern Cemetary, steeped in sub-
liminal recall, is an unflinching confronta-
tion with death. He includes the Japanese
New Wave, devoted to "hard-surfaced
geometry" and the simplest, Platonic
solids: cube, cylinder and trilateral prism.
Davis also refers to Oud's 1951 "elements
which proved good conductors of feelings
through the ages, founded on universal
understandings: symmetry, harmony, pro-
portions and also, here and there, hierarchy."
At the same time Davis emphasizes that
each of the projects in his exhibition responds to one or more of these principles
very few exemplify all of them—they act
beyond style—they speak of the open-ended
promise of the modern world.

Precisely because of this fresh, unex-
pected approach to the philosophy of today's
architecture the exhibit, on first visit, seems
almost entirely disorganized. Fortunately
the show's accompanying catalog contains a
dense ten pages of text which amply reward
a reader determined to mine its meaning.
And mine he must if he is to eventually be
able to shed his usual approach to an
architectural show. For the familiar common
denominator of style is simply not there to
guide the eye from one project to another,
nor is there much trace of temporal theme
as found in retrospectives.

Instead, one moves from one brilliant
work to another, usually unique, and leaves
with a sense of fustration about the meaning
of it all. And since everyone does not expect
to study the catalog it seems quite regret-
table that the alluring pictures were not
illuminated by even the briefest captions.
Small comfort indeed is the quote from
Paulo Portoghesi, "the very word modern
expresses something continuously shift-
ing—like the shadow of a person walking."

Paula Sterling Hoag, FAIA

To the Editor:
I just received the October '87 edition of LA
Architect. I was thrilled...then disappoi-
nted! Thrilled because both the front
page and the enclosed flyer depicted a
graphic design of the Fuller House designed
by Antoine Predock, FAIA, Albuquerque.

Disappointed that a magazine published by
a professional group of Mr. Predock's
peers would not give him credit!

The Fuller House has earned numerous
awards including the AIA National Honor
Award, 1987; the AIA Western Mountain
Region Award, 1986 and the Honor Award,
Sunset Magazine, 1987. In addition, the
house has been published in GA Houses
21, Phoenix House & Garden, Progressive
Architecture, Architectural Record, House
& Garden and Sunset Magazine.
Steve P. Daitch

The Editor replies: We completely agree. Mr. Predock certainly
deserves credit. We appreciate Mr. Daitch's
concern in identifying the "mystery house."

ask an expert

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The “Developer’s Law” Unmasked

To many, especially politicians who favor slow growth, “developer” is an obscene word. There has been much propaganda recently against indiscriminate land use; high density apartment houses, high-rise office buildings, and condominiums, all of which the politicians blame on the developer. That could be one reason the statewide school tax of $1.50 per square foot for residential (even remodeling), and $2.50 per square foot for industrial/commercial buildings, was levied on building permits. Another reason is that the state school board contends development creates a need for new schools.

The so-called “Developer’s Law” is retroactive to January 1, 1987. A provision calls for the per-square-foot fee to be increased annually by an inflation amount equal to the Class B construction cost index adopted by the state school board. The fees could go as high as $7.00 per square foot on residential, and $5.68 per square foot on industrial/commercial. In many cases, this could make the cost of a building permit prohibitive. Since the bill was never on the ballot, the majority of citizens are unaware of its existence until they apply for a building permit.

Most people voted for the state lottery believing the money would go for school construction, but this is not the case. Most of the money goes for big prizes and the administration of the lottery. The residual is marked for books, office supplies, and visiting lecturers. Nothing goes for construction.

The state school board claims that most of the funding for school construction comes from state school construction bond money and tideland oil royalties, and that developer fees will only constitute 10% of the funding during the next five years. However, both Democratic and Republican administrations have diverted school construction money from tideland oil revenues because the program lacked protection from diversions.

The California Building Industry Association proposed a bill, ACA 49, to authorize local property taxes be used for construction of school facilities; however, this bill was defeated by friends of Proposition 13. The CBIA is amending ACA 49 to be voted on again, in January, by the State Assembly. Perhaps some other sources of revenue could be investigated for school construction, such as a portion of the state income tax, school taxes, or the state lottery.

If developer fees are eliminated, the state school board could impose inspection fees on construction, or allow cities to trade exactions with developers. Already, many municipalities are demanding huge sums of money, or property, from developers for their right to build. Since the building industry considers this method corrupt, they refer to the elimination of construction fees, rather than just to development fees.

Contrary to popular belief, not all land developers make large profits. Most of them are on a tight budget and have to pass on the cost of the building permit to home buyers. Home buyers are already complaining about the exorbitant cost of housing, and tenants are angry about rental increases. The state school board defends itself by stating: “It is an educated community that nurtures an environment in which economic prosperity can thrive.” However, the school board is ruining the economy before students are able to graduate and enter the work force. If the state board expects the Los Angeles Unified School District’s current enrollment to grow by another 80,000 students in the next five years, where does it think these students are going to live? At a time when the housing shortage, including housing for the homeless, is the biggest crisis in California, it seems incongruous to defeat a solution to this problem.

Politicians in favor of slow growth don’t take into consideration the expanding population and the plight of the homeless. All they are concerned about is the traffic problem. Instead of inhibiting the construction of homes, they should enlist the expertise of architects and urban planners to develop master plans. Why is it so many politicians misunderstand the architectural profession?

The “Developer’s Law” penalizes not just the developer, but the homeless, disaster victims, home buyers, tenants, architects, engineers, their clients, interior designers, landscape architects, urban planners, building department employees, the building industry, contractors, subcontractors, journeymen, laborers, building suppliers, the lumber industry, and realtors. It also affects office workers employed by these professions. Students will have to study vocations unrelated to the building industry, as under the developer’s law, these vocations are not counted as p.e.e. (page 12)
Tax Incentives

Introduction

As part of last year’s major tax reform legislation, Congress created new incentives available in connection with acquiring, constructing, rehabilitating, or leasing low-income housing. This involved three modifications to the Internal Revenue Code: First, a new set of tax credits for new and existing low-income credit; second, the tax credit for qualified rehabilitation expenditures which is commonly called “rebate credit,” which has been in the law for some time, was modified. And, third, the impact of the newly created passive loss rules was eased in the case of low-income housing. A basic understanding of these three components, their interrelation with one another and their application to the construction or rehabilitation of a low-income housing project will enable you to be in a better position to understand the different sources of potential capital which can be tapped for these projects.

The Low-Income Housing Credits

A tax credit is a dollar-for-dollar reduction of the bottom-line tax liability owed to the government, further reducing the amount of income that is subject to tax. Generally, the 9% and 4% credit levels in each of ten years on the qualified cost of the project that is reduced to the income against which the tax rate is applied, a tax credit benefits all taxpayers at higher marginal tax brackets. Congress enacted the low-income housing credits in 1986. The credit available on a particular project depends upon the construction or rehabilitation of historical rehabilitation, in which a federal subsidy includes tax-exempt financing, below-market financing, or other federally supplied financing. A developer can obtain the credit for a project must first be recaptured.

As a general matter, the credits described above will not be available on the entire cost of the project or the rehabilitation expenditures. Rather, the credit is available on what is commonly referred to as the "qualified cost," the portion of the project cost which is attributable, on percentage basis, to the units in the project that are used by low-income individuals. The law contains an elaborate set of rules regarding credit recapture—i.e., what happens when the portion of housing units occupied by low-income individuals drops or when the project ceases to qualify as a low-income housing project because either the 20%--50% or the 40%--60% criterion is not met. The law does not specify that all or part of the credit is available to the investor, or for at least the first year of the project, actualized to low-income individuals. However, if enough low-income tenancy lose their status so that the project falls below the minimum amounts for credit, the entire credit is recaptured. The Passive Loss Rules and the Investment Market

The Passive Income

The Passive Loss Rules and the Investment Market

If an individual invested in a passive activity, such as an investment in a passively managed mutual fund, he is required to apply the passive income and regular corporations will not be available for use against the tax liability generated by that taxpayer from his ordinary portfolio income. He would then be subject to the passive loss rules and are not even entitled to the $7,000 credit exemption available to personal service corporations. Rather, the two types of credits can be used in concert where, for example, a substantial rehabilitation of a certified historic structure or pre-1936 building is involved and where the structure will be used for low-income housing at the required levels.

The Rehabilitation Credit

Unlike the low-income housing credit which was in place in 1986, the current rehab credit represents an evolution of a credit that existed previously. Further, unlike the low-income housing credit, the rehab credit is not tied to costs attributable to the acquisition or rehabilitation of low-income residential housing. The rehab credit is now 20% for certified historic structures and 9% for other structures placed in service prior to 1936. The rehab credit is now 20% for certified historic properties and 10% for other qualified buildings. Like the low-income housing credit, the rehab credit is a dollar-for-dollar reduction of the tax liability of the investor. Further, the two types of credits are used in concert where, for example, a substantial rehabilitation of a certified historic structure or pre-1936 building is involved and where the structure will be used for low-income housing at the required levels.

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Frank Lloyd Wright had been held together for some years by Schindler's social calls. On almost my last return to the office Vick sat next to me, a draftsman, had lightened the tone. He adored Schindler and kept him amused with his teasing wit. He had made copies of all Shindler's photographs, in the hope, I am afraid, that Schindler's teasing wit would rub off on him. It rubbed off on no one. Schindler himself admitted that his social calls in his late teens, which he rarely needed steel.

The typical house was one with a front porch, which he never designed for a flat lot, and in appearance lifted to a level, mid-level with silversmith workshop, and living level were three distinct flowerings. There was a staggered movement; even the mauve-colored reinforced concrete block post between the two garages is rooted in a great rectangular stack that could have predicted a wing, Schindler closed the square, then rotated the plan, laying down square on square to produce triangular projections. We recognized the beginning of a plan like one on the boards and taunted him, but he was off to an interplay of rectangle and square. We had lost him. Then he began playing plan against elevation by slicing off corners of rooms to vary the ceiling height. "You have a bridge left over," I said, reminding him of one deleted from a recent project, and by this time we were with laughter tears stood on Schindler's cheeks. The design had come out of confrontation and defiance. Platonic dialogue could not have produced it. (Philosophy to a practising architect comes after the fact.) I understood by such encounters why he could not use trained architects. He had a singular vision that in his later years often lay in wait to be spurred into fulfillment. It was in the same spirit of jovial defiance that he had designed the Tischler house, here in the role of co-architect, his back to the concrete wall panels, with the air of a terrier waiting for a stick to chase. And Vick sat holding the stick, feigning to throw it and suddenly pulling back. Schindler with one eye on the engineer's lines indicating rise and fall of the land, the other on the pencil, his mouth open for the laughter waiting to rush out, drew in eighth scale; he stopped once to look for an eraser and seeing none at hand, smudged the line with his thumb. All the while Schindler predicted what Schindler would do, based on what he had done in previous houses. But Schindler was outwitting us.

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building and had second thoughts about the roof. Also after his return from the site there were calls to make to the sub-contractors—the plumber, the electrician, the plasterer, often wrangling calls, for he had a clear idea of what he wanted. Someone called him an architect in an ivory tower; during the years I was in the office he was more like a fieldhand with a short hoe.

There was perhaps another reason for that second visit. It was to dispel my assumption that the many changes of plane in his walls were not easy to control during construction. I knew the surface flow of an airplane wing, and was accustomed to establishing my points and fairing in a line, but were not his recesses and projections hard for a carpenter to follow?

At the site the foundation had been poured and stakes driven at intervals at the perimeter. Schindler and Andy working together marked the four change points on the stakes. Only at those points would surface change occur. The points were always the same. As I remember, they were two foot six, four, door height (six feet eight), and eight. In the 1930s, after his concrete experiments became too costly and he had turned to cubism, his planes automatically required a variance from the building codes; some of his ceilings were below the mandated eight feet but with other ceilings soaring above eight feet he was always able to persuade the plan checkers to issue a permit because the height averaged out at eight.

It was all very simple. Other architects I had met said Schindler only played at architecture. ("How could he be serious if he does his own contracting and spends most of the day at the job sites?") Within strict controls he did indeed play at architecture.

I questioned him about how he had arrived at the points but he laughed as if it were a secret. I thought it might have something to do with proportions but the only way (beside the eye) that I knew that proportions were determined was by the Golden Section, and he ridiculed that. The answer was under my hand on the board, and all around me at Kings Road. It struck me while I was working on the Presburger house, the first I had carried from start to finish. Window sills at two-six and four. And closer at hand were the paired beams at six-eight, concealing the lighting and supporting the overhang above the sliding doors. The system was based on use, cost, and the building code. The drafting boards were low, and we sat on plywood chairs of Schindler's design rather than stools, and as I swung around before answering the telephone, which so seldom rang it always startled me, I usually tipped over the chair. To see one of his fine constructivist chairs tipped over wounded him; it was as if he had contradicted one of his sacred beliefs. I tried to soften the slur by saying it was not the chair,
Interior of Bethlehem Baptist Church, Los Angeles, 1944. (Decoration of pulpit was not designed by Schindler.)
made of panels of masonite laced loosely together at the back by leather thongs. The drawings were not filed alphabetically by the first vowel in the name of the client. What threw me off was that the Bethlehem Baptist Church drawings were in the second tier, but not because B was the second letter but because E was the second vowel.

But I found no preliminary drawings or sketches. Just nothing. Don't panic, just take the drawings as far as you can with the information you have. At the back of my mind was the certainty that if I had had two, even one year at USC I would have known where to find those dimensions. To keep my spirits up I began developing Schindler's kitchen layout. I referred to the Sweets catalogues in the shelves that divided the developing Schindler's kitchen layout. I referred to the experience. At Douglas I would have called for the master file. As junior member of the firm would you get returned from the job sites. It was a small task, drawn in quarter scale, two elevations now in rough sketch. It seemed simple enough since he used a four-foot module. With the grid marked on the margins I couldn't go wrong.

"Don't etch them," he said as he was leaving. I soon discovered that the dimensions for the living room windows were missing. The width of them was not indicated on the plan and there was nothing to give me the height. I had to face up to my inexperience. At Douglas I would have called for the master plan. But where did an architect hide the dimensions of windows? I looked on his desk. Nothing. Finally I found the file of current work near his desk, a file made of panels of masonite laced loosely together at the back by leather thongs. The drawings were not filed alphabetically by the first vowel in the name of the client. What threw me off was that the Bethlehem Baptist Church drawings were in the second tier, but not because B was the second letter but because E was the second vowel.

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Then I noticed a curious thing—a line of small mayonnaise jars filled with nuts and bolts and attached to the under side of the shelf. I remembered seeing Schindler unscrew one bottle and empty the contents into his jacket before he left. I examined them. The metal caps of the jars were screwed to the underside of the shelf, and with one hand he had twisted one off. Later, such a scheme was marketed commercially, but at the time it reminded me of some of the solutions for aircraft design that had come out of the same sort of close observation. Maybe, I thought, this was a clue to his way of working—simplification.

I began to notice other such things in the office. The sliding lights above the drafting boards were hung from cords between the pulley beams, and the shades were made of parchment paper held by metal clips in a cone over the bulbs. I also noticed how dirty the office was. I had sanded my pencil point without ever noticing that the triangles were so smeared with graphite they were no longer transparent. The concrete floor was dark with graphite from the sanding paddles. Now as I gathered up the triangles to wash them, Schindler returned. He looked over my shoulder at the drawings. I waited for the blow to fall. "Okay," he said, "Call the blueprinter.

"They aren't finished. I couldn't get the dimensions of the living room windows."

"Oh, that," he picked up a blunt pencil and drew free-hand two big rectangles. "I haven't decided what I want to do with them yet. Get them to blueprint."

When he asked me to get the square footage of the house I started with the largest rectangle then proceeded to the projections. He was already ahead of me; leaning over me, smelling of redwood, he called under his breath... "zwanzig, dreizig..." and counted on his fingers. I was hardly underway before he announced "Twelve hundred and fifty." What I remember mainly about the first day is how mysterious and disturbing the house was. I had tried to follow the transfer of loads from member to member, the transition from high roof to low roof; I tried to guess how it was done. I tried to guess why it was done, I even tried to guess how it was drawn.

The next morning the plan for Bethlehem Baptist Church was on the board. I was to draw in the symbols for electrical outlets so the electrical contractors could make a bid. Then there were details to draw of the flashing around the cross. When I didn't understand the cross Schindler made some quick rough sketches, but before I had time to ask questions the carpenter was on the phone. Then Schindler was off.

After he was gone I saw a note at the edge of the board. "As junior member of the firm would you get someone in to clean the office?"

I detailed the flashing around the roof openings through which the cross could be read. I was no longer piqued with thoughts of incompetence. I had seen how he had done the cross, why he had done it and most of all, I was the junior member of the firm. Materials were still frozen as the war wound down, and there were times when the carpenters went home because there was no dimension lumber. Then Schindler would tell me to take a few days off until he could find some materials. Sometimes there was enough material for Andy, the chief carpenter, to work on the job alone, and twice during such periods I went to the site with Schindler.

The first time was to see the church. He was a different person with the carpenters. He exploded with anger when he saw that the ends of the cross had been cut away so that eight faces appeared in bold outline. The cross was seen in plan from inside the church through squares of glass. Sitting in a pew one could see the base of the intersecting crosses in the form of a Greek cross. From the street it was a transparent, shifting mobile. It was mysterious and disturbing the house was. I had tried to follow the transfer of loads from member to member, the transition from high roof to low roof; I tried to guess how it was done. I tried to guess why it was done, I even tried to guess how it was drawn.
At eleven one morning in 1944 I walked along a row of wild eugenias to a heavy redwood swinging door with a small glazed peephole in which was a sign reading "R.M. Schindler, Architect. By appointment only." The door was ajar. I entered. The drafting room was off a hall. It was a large room lighted by windows and clerestory and sliding canvas doors on the west, and on the east by slits of glass between the concrete panels. The room was divided by a low row of shelves, with two drafting boards at the far end. At the near end was Schindler’s long desk, and back of it a piano bench covered with a piece of cowhide. Schindler was sitting at a drafting board with his back to me. When I spoke he turned, annoyed at being disturbed. "I came to ask about a job—maybe I should come back some other time." He didn't look up from the drawing he was working on when he asked me what I had done. I handed him some engineering drawings and a set of drawings of a house. He brushed aside the drawing of a wing assembly. 'Aircraft draftsmen never know anything about the plane except the part they're working on,' he said. Then, indifferently, he unrolled my drawings of a house. I expected him to say, "You need more experience," but instead, he anchored the drawings to the board with a drafting brush and turned the pages, once returning to page one to have another look at the plan. "The glass," he said. I had put a transom strip between all the rooms to bring in south light and to see the treetops when the curtains were drawn. And another reason I wouldn't have the nerve to admit was to make the house fly, a result of working so long on airplane wings. But he wasn't curious about why I used the transom strip, just how I had used it. The glass was broken up by the rhythm of studs. "You could have used a longer span," he said, adding almost belligerently, "You know that." That was the most encouraging thing he could have said—that I should have known something. But the architectural standards book I had studied contained...
Silverlake Townhouses: Weaving an Urban Fabric

by Fay Sueltz

Because of its commanding views, challenging sites, and the renowned open-mindedness of its population, Silverlake contains a concentration of work by significant Californian architects. Schindler and Neutra did some of their most outstanding work in Silverlake; and today the area is providing experimental turf for a new generation of architects.

Six detached townhouses located on Griffith Park Boulevard are evidence of the combined talents of an architect/developer team who assumed a demanding set of problems. Husband and wife Peter and Rebecca Wurzburger alternately took responsibility for the financing, design, construction supervision, project management, sale, and property management of the townhouses. Architect Peter Wurzburger is the design partner for Albert and Wurzburger, Architects. Rebecca, who holds a PhD in public policy, sells and develops real estate. Several years ago the Wurzburgers noticed a probe sale of a vacant four-parcel site on Griffith Park Boulevard near their home. The potential of the site inspired them to organize their talents and embark on a development project. Rebecca bought the land, financing it privately. Researching the site, Peter discovered that zoning regulations would not permit construction of a multi-unit structure on the combine sites. As a result, the Wurzburgers decided to build individual, detached homes as financing became available. This also allowed time for them to develop the design of the units.

In designing the first townhouses, Peter Wurzburger had to consider whether attractive, affordable, and spacious homes could be designed on substandard lots. The site consisted of four, 25 x 75 feet through lots with a 10 foot rise, street to street. The community plan specified single-family detached houses yielding an effective density of 24 units per acre. The houses are 18 feet wide with 3 foot sideyards. Primary windows are on the street facades, with glass block and high window strips along the sides, and an open stair/skylight bringing light to the interiors. Large rooms, high ceilings and open plans contribute to a sense of space, despite the narrowness of the lots. The houses are staggered along the street facade in order to improve views and modulate the impact of their height on Griffith Park Boulevard. Economy was achieved through the use of standard, stucco-and-stud construction. The 3-bedroom houses average 2700 square feet, including garage, and construction cost $37 per square foot. The houses were built incrementally as financing became available. Peter Wurzburger did all the architectural work required to produce construction documents for building department approval. From that point, Rebecca took over as project manager, dealing with the building department, sub-contracting work to the various trades, selecting finish materials and colors, and even inventing some details, such as the decorative metal ballustrades separating the living room and dining room.

Rebecca's enthusiasm for experimentation and concern that each unit be unique in one case led her to specify that the color of a front door and trim should match the silver green leaves of a nearby eucalyptus tree. She specified European fixtures and tiles as standard kitchen and bathroom installations, sometimes arranging bathroom tiles in unique patterns.

The efficiency of the team is impressive. The building department drawings were not highly detailed, but with Rebecca assuming the role of project manager the normal time required for competitive bidding, especially on hard-to-find finishes, was eliminated. This redistribution of time and responsibility resulted in highly individualized residences, unique enough to command a higher market price than identical ones would.

The design of the units is ingenious, with considerable thought given to space, light and privacy. What first appear on plan to be whimsical wall angles and arbitrary window locations turn out, in actually experiencing the houses, to be utterly practical means of visually expanding space. Closet walls stop short of the ceilings, allowing light from strip windows above to spill into the bedroom. Glass doors onto side patios set at an angle to the lot lines extend interior space outdoors. Carefully located side windows along a split and multi-level stairway progression create a sense of being in a much larger series of spaces. Although window openings on the Griffith Park Boulevard facades have been enlarged from the pleasant but almost blind sculpted mass of the first prototypical unit, the expansive nature of space inside could have been given more expression outside. It is as though the units were designed entirely from the inside, the street facades paying the role of mere boundaries that envelope and limit an otherwise ever-expanding series of spaces. Since the first four units were completed, two more have been built on a nearby lot. There have been changes since the first series. While the original four houses were sculptural volumes with balconies overlooking the boulevard, the new ones have more traditional, “townhouse” facades without balconies to extend the interior space or gesture to the street. Three of the four original townhouses have been sold, and the remaining three are being rented. Teamwork has been important in constructing the Griffith Park townhouses. The project has grown out of Rebecca and Peter Wurzburger’s trust in each other’s skills and commitment to their individual tasks. It has also grown from their commitment to Silverlake. Rebecca Wurzburger describes the project as “creating a community. The townhouses demonstrate this concern and establish a viable new precedent for residential design in the area."
4. Sponsors who have a poor track record in past dealings should be excluded from further participation in programs. Non-profit agencies who have a poor record of providing a range of approaches should be closely monitored.

The AIA Search for Shelter debate and charrette solutions will continue to be reviewed throughout 1988. The Los Angeles AIA Housing Committee, for its part, selected one sub-group of the homeless and wrote a simple program of requirements, carefully worded to encourage innovative solutions. In October we sent the program and written invitation to over 2200 AIA architects in the Los Angeles area and selected schools across the county requesting preliminary design solutions.

After evaluation of the preliminary submissions, the program will be rewritten in more detail in a special brainstorming session. Later this month the Housing Committee will meet with representatives of the Mayor's Task Force on the Homeless, the Board of Supervisors Community Development Commission, the Community Development Department, Building and Safety, Health, and Fire Departments to determine areas of support for the project.

We plan to publish ongoing articles on homelessness in LA Architect during the coming months.

Pamela Edwards Kammer
Ms. Kammer is Chairwoman of the LA/AIA Housing Committee.
Search for Shelter is a special program—intended to advance the national dialogue on housing low-income populations. Initiated by the American Institute of Architects, the American Institute of Architecture Students, and the Neighborhood Reinvestment Corporation, the two-year effort will focus the attention of community leaders and citizens nationwide on the need for long-term solutions to the current housing crisis. The first phase of the program is a series of workshops which took place in cities throughout the United States during the end of October.

In the following article, Pamela Edwards-Kammer, Chairman of the LA/AIA Housing Committee discusses the program, and the LA/AIA’s workshop. A related article, on tax-incentives for low-cost housing, appears on page 17.

The American Institute of Architects embarked on its Search for Shelter program because of its belief that architects can contribute to the solution of the homelessness crisis in America. Search for Shelter intends to find practical, workable approaches to housing the homeless by applying architects’ unique skills and experiences to the problem, by marshalling the special resources of students and educators, and by linking the profession with the community at large. The program will also help architects fulfill their responsibility to serve community needs.

There are many reasons for homelessness in the United States. The homeless exist because of a lack of affordable housing, a decline in government assistance to the poor, and decreases in direct federal housing assistance. The shift in the care of the long-term mentally ill has put many people on the street who might have been cared for in institutions. The transformation of our society from an industrial to high-tech economy has created massive unemployment and resultant homelessness.

Search for Shelter does not address the causes of homelessness, it is aimed at proposing solutions. The program is co-sponsored by the AIA, AIA Students, and the Neighborhood Reinvestment Corporation of Washington, DC, established by Congress in 1978. This corporation commissioned Philip Clay of the Massachusetts Institute of Technology to study the problem of American homelessness, and asked him to make recommendations. The following etiology of homelessness incorporates Clay’s findings:

Federally assisted housing units are perhaps the most valuable resource in the nation’s low and moderate income family housing stock, with more than four million units in existence. Affordable housing stocks are diminishing and in this game of “musical chairs,” some households become homeless.

Public housing programs are the most significant providers for low-income families. Government agencies built public housing with the expectation that families would live there until their fortunes improved, and they were able to move out.

The transitional function of this housing worked well until the mid-1960s when urban renewal demolition combined with increasing poverty to prevent people from moving. Families stayed in public housing, and families stayed poor. An example of this is the subsidized stock of housing available to the poor, which, if forfeited, will reduce the dignity of the country which was established “with liberty and justice for all.”

Search for new ideas might move us closer to the ideal scheme for housing the poor: housing that is capable of expansion and regeneration, owned by those interested in providing a decent quality of life, and regeneration, owned by those interested in providing a decent quality of life, and regeneration, owned by those interested in providing a decent quality of life, and regeneration, owned by those interested in providing a decent quality of life, and regeneration, owned by those interested in providing a decent quality of life.
Goldberger to Speak at Awards Dinner

Paul Goldberger, author and architectural critic for the New York Times, will be the featured speaker at the annual design awards banquet at the Hollywood Roosevelt Hotel on Saturday, November 7. The program will honor design awards winners and their clients.

Goldberger's talk, the first annual Irving Gill Lecture, will be a prepared address on architecture and urbanism in Los Angeles and the Pacific area. It is intended to focus on the unique aspects of planning, urban design and architecture in this rapidly growing and changing region and to open an exchange of ideas across the Pacific.

The Irving Gill Lecture will be given on alternate years by a recognized architect or critic from another country in the Pacific Basin. The purpose of this address is to expand the scope of the design awards banquet to present fresh insights about this region as well as to raise the level of architectural discourse generally.

The awards event, which begins at 7 pm with a no-host cocktail hour, will take place in the Blossom Room of the Hollywood Roosevelt Hotel, 700 Hollywood Boulevard. The cost of the dinner is $60; and reservations must be received at the AIA office no later than Wednesday, November 4. For further information, call (213) 659-2282.

Election Meeting

New officers and directors for 1988 will be announced by the LA Chapter on Tuesday, November 10, in the conference center (Room 259) of the Pacific Design Center. Election ballots must be received prior to 2 pm on that day.

All Chapter members, Associates, Affiliates and their guests are invited. The reception will begin at 6 pm, followed by the program.

Chaired by Cyril Chern, AIA, Chapter president, the program will include the announcement of the results of the election for officers and directors for 1988, and recognition of the achievements and accomplishments of the Chapter committee chairpersons in 1987.

For additional information, please check the flyer enclosed in this issue of LA Architect.

There is no admission charge; however, advance reservations are requested.

Kaplan Book Signing

The Architectural Foundation of Los Angeles, in cooperation with Gensler Associates, will host "An Evening with Sam Hall Kaplan" featuring his recently-published book, Los Angeles-Lost and Found, Thursday, November 19, 1987, 6:30 pm. at the Gensler offices, 2049 Century Park East, Suite 570, Los Angeles 90067. Parking is available in the building for $3 after 6:00 p.m.

The event will commence with a social and a tour of the Gensler offices, followed by the program at 7:15 pm, when Mr. Kaplan, the Los Angeles Times design critic, will discuss the inspirations and research that went into the making of his recent book.

Copies of the book, personally autographed by Kaplan, will be available for purchase, and AFA members will receive a 25% discount off the publisher's retail price. Checks, made payable to AFLA, are tax-deductible.

Admission is free; however, due to space limitations, reservations must be received at the LA/AIA Chapter Office, 8867 Melrose Avenue, Suite M-72, Los Angeles 90069, (213) 659-2282, by Friday, November 13.

West Hollywood Competition Winners

Edmund Chang and Roger Sherman of Boston, Massachusetts have been selected as the recommended winners in the West Hollywood Civic Center Design Competition. The search for the winning architectural design for the proposed $25 million Civic Center project spanned five continents and more than 25 countries.

Edmund Chang and Roger Sherman have collaborated on several projects in Boston, Massachusetts and New York City. After receiving his Master's Degree from the Harvard Graduate School of Design in 1985, Edmund Chang worked for William Rawn Associates. His teaching experience includes the Harvard Career Discovery Program and the Boston Architectural Center. Last year he won second place, along with Roger Sherman, in the Hawaii Loa College center for the media art design competition and the Mission Hill artists' housing design competition earlier this year.

Roger Sherman received his Master's Degree with Distinction from Harvard before teaching in the School of Design's Career Discovery Program. He went on to work for Ralph Lerner and Richard Reid Architects and Rafael Vinoly Architects. Winning the 1984 Skidmore, Owings and Merrill Foundation Traveling Fellowship and receiving the 1985 AIA Henry Adams Medal are among his honors, awards and activities, which also include second place in the 1985 Hawaii Loa College Pacific center for the media arts design competition, and an Honorable Mention in the Mission Hill artists' housing design competition earlier this year.

Nearly 300 entries were received from architects and designers from the United States, Great Britain, France, Italy, Japan, Australia, Canada, Mexico, Argentina, and Austria, among others. The five semi-finalists were chosen in early August. The other four semi-finalists were Janek Bielski, architect (Los Angeles, California); Michael W. Felonis and Associates (Santa Monica, California); Donald B. Genasci, Architecture and Urban Design (Eugene, Oregon) and Michael Pyatok, Pyatok Associates (Oakland, California).

Architect Charles Moore chaired the selection jury which also included Cesar Pelli, famed architect of the Pacific Design Center in West Hollywood, landscape architect Diana Balmori, Los Angeles Olympics designer Deborah Sussman, architect Ricardo Legoretta of Mexico City, urban designer Peter Walker and Robert Harris, Dean of the USC School of Architecture.

Local West Hollywood jury members included City Councilmember John Heilman; Dale Liebowatti-Neglia, Planning Commissioner; Janice Feldman, Joan et Cie; Aida Morgenstern, Fine Arts Board member and Erich Birkehart, Public Facilities Board member. Urban designer Michael Pittas was the competition advisor.

The 1.9 square mile City of West Hollywood, which was incorporated in November 1984, is located between Beverly Hills on the west and Los Angeles on the east. West Hollywood has one of the largest concentrations of designers and design exhibition facilities on the West Coast and is the home of many of the finest restaurants and nightclubs in Southern California.

Chang and Sherman will be working with a number of consultants on the West Hollywood Civic Center, including Gruen Associates, POD, Inc., and Edgardo Contini.