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<td>4</td>
<td>• Design Professionals Coalition, 6:00p.m.</td>
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<td>• AIA/LA Emergency Committee, 5:00p.m.</td>
<td>• AIA/LA Urban Design Committee, 6:30p.m.</td>
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<td>• &quot;Viva Las Vegas,&quot; USC</td>
<td>• AIA/LA Codes Committee, 5:00p.m.</td>
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<td>6</td>
<td>• AIA/LA Gov't Relations, 7:30p.m.</td>
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<td>• L.A. Architect Board, 7:30p.m.</td>
<td>• SAH &amp; USC tour, &quot;Viva Las Vegas,&quot; 5/13(310) 740-3282</td>
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<td>7</td>
<td>• AIA/LA Design Committee, 6:30p.m.</td>
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<td>• &quot;Architects of the Century,&quot; The Getty Research Institute, 5:00p.m.</td>
<td>• AIA/LA Health Committee meeting, 5:30p.m.</td>
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<td>8</td>
<td>• AIA/LA Associates Committee</td>
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<td>• &quot;Transforming Housing,&quot; by Mark</td>
<td>• SAH/SC tour, &quot;Cruising LA&quot;</td>
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<td>Mack, UCLA GSAUP. Thurs 6/22.</td>
<td>• AIA/SCI, &quot;History and Description of Urban Design,&quot; 5/6(310) 208-0161</td>
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<td>10</td>
<td>• AIA/LA NOMA, 5:00p.m.</td>
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<td>• &quot;AIA 30th屆年&quot;</td>
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<td>12</td>
<td>• AIA/LA Executive Committee meeting, 6:30p.m.</td>
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<td>13</td>
<td>• USC, USC Architectural Guild, Installation, 2/13(310) 944-4771, 6:30p.m.</td>
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<td>• Rem Koolhas, UCLA GSAUP</td>
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<td>15</td>
<td>Exhibit &quot;School and Books,&quot; UCLA GSAUP. Thurs 4/7; Fri 4/8(310) 208-0161</td>
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<td>17</td>
<td>• SCI-Arc Continuing Education, &quot;Making Furniture with Recycled Materials,&quot; seven Mondays, 5:00p.m./310 772-1129</td>
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<td>18</td>
<td>• SCI-Arc Continuing Education, &quot;Presenting Self and Project,&quot; six Mondays</td>
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<td>• SCI-Arc Continuing Education, &quot;Remembering the Future,&quot; 5:00p.m.</td>
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<td>21</td>
<td>• AIA/LA, Emergency Committee meeting, 5:30p.m.</td>
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<td>• AIA/LA, Urban Design Committee meeting, 6:30p.m.</td>
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**AIA CONVENTION**

| AIA/LA, NOMA, 5:00p.m. | • Gay Nordeman, UCLA GSAUP | | • AIA/LA, Health committee meeting, 5:30p.m. | | **L.A. Architect HEROES this month:** Janice Axon, Morris Newman, Eric Chavkin, A big thank you to all our advertisers and contributors. |
| 16 | | | | | |
Harry Wolf (Introduction by Kenneth Frampton & Guy Nordenson. Gustavo Gill, distributed by Rizzoli; $28.95 pb)

An admirable overview of a master of Platonic geometry and habitable space, spanning 25 years from his beginnings in Charlotte NC to the most recent projects of his office in LA. In a characteristically erudite introduction, Frampton identifies sources and affinities in Wolf's work—from Wright and Gropius to Mies and Kahn—while revealing what makes it unique. He sees a consistency in Wolf's approach, "to restructure the site through creating urban precincts, rather than by simply adding one more freestanding object." Illustrated here are suburban banks, a circular tower in Tampa, an updated version of Rockefeller Center proposed for downtown LA, and a daring scheme for the new Osaka airport (in a competition that was won by Renzo Piano). The small black and white photographs illustrate the cool rationality and harmonious proportions of these buildings, but show little of the materiality and play of light that—according to Frampton and engineer Guy Nordenson—make them so appealing. We can hope that Wolf will soon have an opportunity to build in LA.

Irving J. Gill, Architect (Bruce Kamerling. San Diego Historical Society; $24.95 pb)

An exemplary account of a pioneer modernist, from his early years with Adler and Sullivan in Chicago through his 40-year career in and around San Diego. Surprisingly, it is the first significant addition to the literature since Esther McCoy's essay in Five California Architects, and it took Kamerling 20 years to research. As he points out, most of Gill's best work has been demolished or radically altered, and few personal fragments survive. It is a sad loss, for Gill was one of the first and best of the moderns. In a 1916 essay, The Home of the Future, quoted here, Gill wrote: "If we, the architects of today, wish to do great and lasting work we must dare to be simple, must have the courage to fling aside every device that distracts the eye from structural beauty, must break through convention and get down to fundamental truths." Much of his work survives only in photographs, and some is entirely lost, but the beauty of what remains is inspiring.


On a recent trip to Japan, I stayed at Rossi's Hotel Il Palazzo in Fukuoka—a hostelry with a windowless facade and perpetually deserted bars that felt as surreal as his cemetery in Modena. Leaping through the 60 projects illustrated here gives one a similar frisson—a sense that these rational grids, playful cones, and De Chirico colonnades were intended to tease the eye more than to house human activities. The same building blocks are reconfigured for each project: monuments appear to be interchangeable with temporary structures, apartment blocks with ossuaries. Ironically, Il Palazzo now serves as a love hotel, its rooms rented out by the hour—so I am told by a red-faced woman who tried to check in.

Architects on Architecture: New Directions in America (Paul Heyer. New York: Van Nostrand Reinhold; $29.95 pb)

A reprint of a classic collection of perceptive interviews with leading contemporary architects, first published in 1966. That was the year in which Venturi challenged modernism in Complexity and Contradiction in Architecture, and there is an antediluvian quality—in the best and worst sense—about the work and attitudes explored here. Was it only three decades ago that architects enjoyed—or professed—such enviable freedom of choice? Dutch Moderne: Graphic Design from de Stijl to Deco (Steven Heller & Louise Fili. San Francisco: Chronicle Books; $16.95 pb)

A handsomely produced overview of how the smaller European countries made distinctive contributions to modern architecture and design in the '20s and '30s—none more so than the Netherlands. These posters, book covers, and typography may not match the best of France and Germany, but their freshness is exhilarating.


This is the gadget-and-gizmos version of a Whole Earth Bookstore agenda. A wonderful back-to-the-earth catalog devoted to energy-independent living, straightforwardly presented, with a large illustrated bibliography appropriately entitled "knowledge." An excellent goldendrop to that energy-spheres architect seldom travel. Highly recommended.

The Contract Guide: DPC's Risk Management Handbook for Architects and Engineers (Sheila A. Dixon and Richard D. Crowell, DPC; $49.95 pb)

Everyone who works with drafting contracts should have this book on his or her desk. The Contract Guide shows design professionals how to draft or revise contracts to minimize their liability exposure. Seventy-seven key risk management issues are addressed; each section defines the liability issue, proposes solutions and offers sample contract clauses cross-referenced to AIA documents that architects can adopt to contracts. Determines legal clauses that make or break deals. Simply put, an essential reference book. Highly recommended.

Architects' Guide to Los Angeles, by Michael Webb. Published for AIA/LA by The Understanding Business. $7.50

To celebrate the AIA's Centennial Convention, here is a guide to 4(K) of the area's most interesting buildings and interiors. All can be seen from the street or strolled. They are grouped in ten sections, from downtown to the ocean, from Pasadena to Orange County. The goal is to provide a cross-section of L.A.'s best historic, contextual, and cutting edge architecture, with a special emphasis on the adventurous work of the past decade. Well-designed hotels, restaurants, art galleries, and specialty stores are included alongside other building types. There are eight maps, and essential information for visitors.

News Flash

Woodbury Accreditation

Attention Architects! Woodbury University's School of Architecture needs books. Woodbury is currently in candidate status with the National Architectural Accrediting Board (NAAB). They have to reach a goal of greater than 5,000 books, (any kind of architecture or design book) to be accredited to teach architecture. They are 180 books short. Everybody, clean out your closets and send your books, magazines, etc. to Woodbury University, 7500 Glenoaks Boulevard, Burbank CA, 91510. The librarian is Katherine Richards, at: Tel. (818) 504-9320. Or bring the books to L.A. Architect and we will make sure that they get them pronto!
Architecture and Film

More Films: Douglas Sirk at the County Museum
The first of an acclaimed series of all American filmmakers, director Douglas Sirk’s films will be shown throughout May at the Bing theater at the County Museum of Art. Film writer, Alison Mosler is curating this series of rare and classic Sirk films. Architecture was for Sirk like a third character, a context for his actors. The context of organic and superficial is expressed in the architecture in All that Heaven Allows (1955); the tortuous symbolism of the winding staircases in Imitation of Life (1959). Sirk made melodramas, but, like a Marxist with a scalpel dormant in Eisenhower America. Highly recommended.

Free Ciné-Architecture Films in Santa Monica
The biggest, most fantastic dream architecture film program (over 70 films scheduled!) is happening right now from March 25 thru April 7 at the Laemmle 4-Plex, 3352 2nd Street, Santa Monica. The series is funded by the Getty and will examine the relationship of cinema, architecture, and urban design over the last century. Documentary, experimental, ethnographic, commercial and avant garde films will be shown. The dizzying schedule includes retrospectives on: The Sweet Life!, The Street, History Technology, Experimentation, and Revolution; Urban Form, Film Sense, Tourist Cities and more and more. Highly Recommended films: The Naked City; Taxi Driver; Jacques Tati’s Playtime; Chris Marker’s Sans Soleil; Blade Runner, introduced by Syd Mead; Pat O’Neil’s The Structural Engineers specializing in custom homes, hillside properties and remodels

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John Lautner for Sale
Video tapes of Betty Cohen’s film John Lautner: Spirit in Architecture are available for sale for $34.95 from Direct Cinema. The film is part biography and part tour of Lautners iconoclastic architectural trip. This is the same film that was sold out 3 times at its premiere at MOCA and was reviewed in L.A. Architect last year. This hard to find documentary is highly recommended. Call Eric Chavkin (213) 658-1024 or L.A. Architect for details.

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Above: The Regal Cinema, Perth, 1937, an example of the many fine Art Deco buildings in Australia. Photo by Mitzi March Mogul

Down-Under Deco

Art Deco has gone from being a world wide expression/statement of modernism to a funky expression of individuality to the subject of scholarly research and analysis. With the latter, it is finally being acknowledged for its contributions to design, its historical references and sociological impact.

All these aspects and more were explored at the Second World Congress on Art Deco, held recently in Perth, Western Australia. I.A. architect presentation correspondent Mitzi March Mogul presented a paper at the conference. She reports from down under.

Most people from the Northern Hemisphere are unfamiliar with the lands "down under," unaware except in very general terms of their history and the ways in which art and design movements impacted that part of the world. In fact, the inter-war years were a significant era for both Australia and New Zealand. Despite their distance from the rest of the world, they kept abreast of what was happening through various publications, letters, and reports. In terms of Art Deco, the response was somewhat delayed: whereas in the United States Deco buildings date from the late twenties, Australian Art Deco began in the early thirties. What makes it interesting is that rather than being able to divide the design chronologically by distinct visual references, in Australia they were all being done simultaneously. Architects seem to have been unencumbered by the social and economic ideologies brought on by the Great Depression. We went from Ramboulet to restrained and hopeful; their inspiration was drawn from all that had come before.

For example, the Glendower Building in Perth shows the influence of the New York skyscraper, though executed in 1937. It also exhibits a Gothic influence, evident in a strong inspiration throughout Australia. By contrast, the Australian architecture borrowed Gothic references before the first World War. Following that, Gothic appeared almost exclusively in Ecclesiastical buildings. Constructed the same year as the Glendowr, was the Plaza Arcade and Cinema. Its style is monumental and blocky, its details relying on verticality and Zigzag steps. 1937 also saw some nostalgia toward their British patrimony, which resulted in London Court. London Court is an actual street linking the Hay Street Mall with St. George Terrace. At street level are shops; above are residences and offices. It is a richly detailed Tudor pastiche of clock towers, port-cullis and half-timbering. While not, strictly speaking, Art Deco, it is included for the same reasons that we include the Mediterranean revival styles. A few blocks away are the 1937 Lawson Flats, a large apartment block with Hollywood Mission Revival decoration. The Flats, a large apartment block with Hollywood Mission touches. 1937 was an eclectic year for architecture in Perth.

Claus de Bernales was a gold mining entrepreneur who increased his fortune through real estate. He financed London Court and also the Picadilly Theatre. The Picadilly opened in March, 1938. It featured some "firsts" in Perth theater design: lifts and air-conditioning. Perth is noted for having the largest collection of Art Deco cinemas in any Australian capital city. Within a day's drive of Perth are several smaller cities and towns, all with their local examples of Art Deco architecture. Bunbury is the second largest urban center in Western Australia. It's main shopping center is a refection of Art Deco design. Beverly is a town which serves a number of large farms and sheep stations in the surrounding country-side. The main street is perhaps a quarter of a mile in length. Still, there are worthy examples of Deco, including the Town Hall.

It was the combination of urban and rural centers, in a part of the world which was quite removed from the centers of artistic activity, which made the venue so interesting. It was a unique opportunity to study the impact of the style in provincial communities and how regional motifs were then expressed through Art Deco. The Southern Hemisphere is all there, but added to the mix is Australian vernacular. Aboriginal heritages, as well as its native flora and fauna, has long been an inspiration to artists. It is a standard part of both lingual and architectural vocabulary.

Perth is noted for having the largest number of large farms and sheep stations in an Australian country town. Beverly is a town which serves a number of large farms and sheep stations in the surrounding country-side. The main street is perhaps a quarter of a mile in length. Still, there are worthy examples of Deco, including the Town Hall.

One of Sydney's best examples of Art Deco styling is Defin House. Its decorative works in polished granite and bronze symbolize New South Wales' sense of Plente and technology as the road to progress. Completed in 1940, it underscores the two hemisphere's similarities in philosophy and attitude and the differences in the time frame for Art Deco.

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Housing in Austria offers lessons for the U.S.

single-family house has been adopted as the ideal living form, 80% of all Angelinos cannot afford a single-family house, and there is not much vacant land left, when new housing could be built. Competing priorities impede progress on the housing front.

Sally Richmond, of the Housing Department, reported that the housing prospects have improved considerably in the Clinton administration and that Los Angeles was just chosen as a second homelessness initiative city under a federal plan to end homelessness, a decision that will allocate approximately $25 million over three years to the L.A. region for homelessness. She reported on progress in addressing the extremely high parking costs for affordable housing. It costs $10,000 to build one parking space. Later studies have shown, that 47% of low-income renters have 0 to 1 car, so a reduction from the current requirement of 2 spaces per unit isjustifiable.

One of the biggest issues after the earthquake is to prevent building owners from abandoning their buildings, which would result in banks owning these earthquake damaged buildings. Non-profit groups should have an opportunity to buy some of these privately owned buildings. Additionally, land use laws need to be changed. Rent control laws should be used creatively, to increase the affordable housing stock.

Shelby Jean Kaplan Sloan emphasized the importance of understanding financing mechanisms, because of the necessity for a patchwork of subsidies to build housing today. In the future it will not be possible to rely entirely on government subsidies to build housing. Additional funding sources have to be found, especially, when considering the $160 Million that are needed to rebuild after the earthquake.

Some likely sources for subsidies are: Federal grants from the government; CRA; low income housing tax credits; conventional financing.

She differentiated public housing, built and financed by the government, from private sector housing, built by a non-profit or a for-profit developer, and reminded the audience that most housing built today is private sector housing. For the future of affordable housing, Sloan considered important sustainable development, cost containment, and reducing high vacancy rates in SROs due to the rent increases that have outpriced the tenants. She questioned the high average cost of a CRA housing project of $125/sq.ft.. Kaplan Sloan emphasized the past and future commitment of the CRA to provide good quality affordable housing in the communities it serves.

In response to issue of complicated financing strategies, Allan Heskin offered the 738 South Union Street housing project as a potential role model. The California Mutual Housing Corporation worked with "Tenants United" to buy a run down building in Pico/Union, rehabilitate the building at minimum costs and bring it under resident management and ownership. Instead of several levels of funding, the City Housing Department was identified as the major funding source. While Councilman Hernandez has been very supportive of the project, the Housing Department would still prefer standard financing procedures.

Con Howe pointed out that successful historic examples exist in Los Angeles, but homeowner groups do not differentiate between affordable housing and multi-family housing; they oppose them both. Judging from an experience on a tour of affordable housing projects, where a homeowner group was quite astonished to discover that some affordable housing projects were superior to market rate projects in their neighborhoods, Howe concluded that people needed to be exposed to good examples. Exhibitions and publications are an important tool for educating the public and developers about the possibilities. In the Planning Department, work on the General Plan Framework focuses on two major themes: the creation of more housing—and directing growth towards public transit (rail and buses), with the role of boulevards in transition from purely commercial corridors to mixed-use boulevards.

From the discussion it became apparent that architects and planners not only need to work together but must work with developers, government officials, residents, financial institutions and the media to develop innovative housing types for the city. An important component of "community building" is the integration of other uses into housing developments, like work places, shops, communal and recreational facilities. We must capture the imagination of the general public and produce multi-family prototypes that build neighborhoods rather than destroy them.

SALLY TILMNER
Learning from abroad: Affordable Housing

"Vienna, a city of 1.8 million people, bulits 10,000 housing units a year, while L.A., a region of 12 million people, builds 2,000 units of affordable housing a year."

—Jackie Leavitt

"Los Angeles has the largest homeless population in the country—40,000 people are homeless every night. 22% of all rental units are severely overcrowded, seven persons often live in two-bedroom units. As a result of internal growth and immigration, the number of households grows every year by 14,000, all of them in need of housing."

—Sally Richmond

New Housing For Los Angeles Symposium

Participants: Jackie Ewanciuk, Koning Eizenberg Architects, GSAUP
Alan Hone, Planner, GSAUP
Robert Cox, Director of Planning, City of L.A.
Jacqui Leavitt, Architecture Department Head, GSLAP
Jackie Ewanciuk, Planner, GSLAP
Ames McEntire, Architect, Los Angeles
San Francisco Vienna, GSLAP
Elsa Prochazka, Architect, Vienna
Neil Richardson, Planner, GSLAP
Sally Richardson, Department of Housing, City of L.A.
Joanne Swan, Architect, GSLAP
Siu-Tsu Iew, Urban Designer, Los Angeles
Vienna
Buzz Yudell, Moore Ruble Yudell, GSLAP

The exhibition "Vienna Housing Trends and Prototypes" and the lecture by Elsa Prochazka were sponsored by the Austrian Cultural Institute of New York, with the support of the City of Vienna and the Austrian Consulate General in Los Angeles. The exhibition was curated and organized by Silja Tillner.

In conjunction with the opening of the exhibition: "Vienna Housing Trends and Prototypes", a symposium was recently held at the Graduate School of Architecture and Urban Planning, UCLA, to discuss new housing for Los Angeles, in the context of examples from other countries.

A lively mix of U.S. and Austria-based planners and architects generated a thought-provoking discussion at the symposium, moderated by Jurgen Lang.

To understand Vienna's housing programs of the present one has to take a look at the long history of creating affordable housing, dating back to Great Depression. The roots of these housing projects lie in radical industrialization and dramatic population increase at the end of the 19th century. This period of unprecedented urbanization resulted in poverty and deleterious living conditions for many of Vienna's new inhabitants. After 1918, many illegal settlements sprung up at the edge of the city. In response to this situation, the communities themselves took charge of housing production, establishing numerous self-governed settlement cooperatives. A wide variety of housing types were utilized, ranging from autonomous cooperatives to public housing "palaces".

Gated courtyards, fresh air and light were important components of the new housing, countering the crowded and sub-standard elements of the past. In 1919, the time of famine and a severe housing crisis, Adolf Loos addressed issues of economical construction, anticipated prefabrication, and provided labor by involving the future inhabitants in the construction of the Heusberggiedlung.

The new built units of the 1930's were small, generally 450-500 sq.ft., but presented a big improvement over the crowded and unhealthy living conditions that preceded them. Housing was treated as a public facility and consequently the money for the construction was raised by taxing luxury items like boats, or the Vienna Housing Tax, which was only imposed on large units or houses, while smaller units were exempt.

An important character in housing since the 1960's is Roland Rainer, briefly director of the CIAM housing committee, developer Buzz Yudell, who has commissions in Europe as well as the U.S., emphasized the need for public/private partnerships in the U.S., stating that in Europe the nature of public/private partnerships averts some of the prejudice relating to public housing, as well as "carrying" to the future tenants a maximum amount that they would have to pay, the difference being made up by the state. The program is currently used to disperse some of the recent immigrants, who have been concentrating in the City of Vienna, into smaller towns.

Mark Mack, who builds in both U.S. and Austria, emphasized the different attitude, not only toward the goal of housing, as well as the level of quality for the design, and the role of architects, that exists in Austria. He mentioned a new program by the Austrian state that provides incentives for developers to build affordable housing, by guaranteeing the developer a minimum rent, while guaranteeing future tenants a maximum amount that they would have to pay, the difference being made up by the state. The program is currently used to disperse some of the recent immigrants, who have been concentrating in the City of Vienna, into smaller towns.

Important affordable housing issues, such as flexibility, environmental concerns, responsiveness to the site and to the needs of a changing society, were discussed in the symposium. The role of design and the level of quality for the design, and the role of architects, that exists in Austria. He mentioned a new program by the Austrian state that provides incentives for developers to build affordable housing, by guaranteeing the developer a minimum rent, while guaranteeing future tenants a maximum amount that they would have to pay, the difference being made up by the state. The program is currently used to disperse some of the recent immigrants, who have been concentrating in the City of Vienna, into smaller towns.

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A culture of urbanism and housing does not exist here. In the U.S. the attitude prevails that public housing is a last resort, a give-away to those who can't make it otherwise. In Europe housing is regarded as a universal need, the same units being built for everybody, only with different subsidies. It is necessary in the U.S. to bring a wider spectrum of participants into the housing discussion. Large, multi-disciplinary teams need to be assembled, and dialogues must take place with bankers and marketing people, who are inclined to accept only tradi­tional housing concepts, as innovation is risky. More political support and a solid financial base will be necessary, in order to increase the production of affordable housing. Land use issues and the concept of sustainability have to be considered, following the concept that good urbanism leads to good housing. Housing at a large scale has to be intimately connected to the public realm.

Julie Eizenberg, who has designed several award winning affordable housing projects, described from her experience the difficulty in building innovative affordable housing in Los Angeles, due to the cumbersome permit process and numerous contradicting regulations. She considered regulatory reform and new funding mechanisms essential for any improvement in the housing situation.

Allan Heskett pointed out that in spite of these hurdles, innovation is happening and 2000 units a year get built over 50 different acquisition programs regulative environment were: a requirement for public/private partnerships averts some of the prejudice relating to public housing. The percentage of profit for these partnerships is established in the beginning, thereby averting financial risks.

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What My Mother Didn't Tell Me: About Nails!

There are 28 different types of nails for structural and non-structural uses, according to Federal Specification FF-N-105B, reprinted by the International Staple, Nail and Tool Association. Within those 28 categories, there are numerous sub-types of variously textured nails, such as, smooth, barbed, deformed, cement coated, or galvanized and shanked.

Nails are used to secure wood framing components together such as studs to floors, floor joists and rafters to walls, plywood and gypsum board sheathing to wood stud walls, and floor and roof diaphragms to floor joists and rafters, respectively. Nails are also used for other construction purposes as in roof systems, finish carpentry work such as architectural woodworking and cabinetry, flooring and wall paneling applications.

The most familiar types of nails used in construction are listed in the Uniform Building Code, Table 25-17.H Properties of Nails. They are box, galvanized box and common nails for wood framing, and common, wallboard and plasterboard blued nails for gypsum board. During our forensic investigations of wood structures, we have discovered extensive use of "sinker nails" substituted for the larger diameter common nails that were specified by the civil or structural engineer.

In addition, the requirements of the engineer as to size, spacing and/or number of the nails were never always followed. It was common to find nails of one diameter smaller, sometimes two diameters smaller, being used instead of the specified size. Rather than maintaining the required nail spacing, the nails were often spaced further apart than specified. Fewer nails were often used to fasten one wood component to another instead of the number of nails required. For plywood shear walls and roof and floor diaphragms, some nails driven through the plywood sheathing did not penetrate the wood framing members below. There were many such "air nails." These air nails were often caused by misplaced and/or irregularly spaced studs, joists, blocking and/or rafters. There is no justification for the air nails.

Sinker nails are one size smaller in diameter and one-size shorter than common nails. They have less structural strength than the common nails, called for by the engineers. Sinker nails develop approximately 6.8 to 36 percent less in shear strength than their respective common nails. (See Uniform Building Code, Table 25-1.)

At one time, nails were coated with a mixture of paraffin and gasoline to promote easier penetration. Sinker nails usually have a greenish or yellowish vinyl coating, which allows for easier penetration into the wood framing members. Because of the vinyl coating for easier penetration, the same vinyl lubricant allows for easier pull-out due to some resin coated nails have been tested and approved for a higher-than-Code value for pull-out stress. The California State Architect's office does not allow the use of sinker nails for school projects. Architects and engineers should not allow the use of sinker nails for any of their projects. They should specify that common nails be used or the joists should be redesigned for the reduced values of nails. When architects and engineers note nail sizes for wood framing, especially floor and roof diaphragms and plywood shear panels, on their drawings, they should specifically note all fasteners to be common nails, not just cite Table 25-Q, Nailing Schedule, without its footnotes. Architects and engineers should not allow any doubt in the minds of framing subcontractors and/or carpenters regarding the type of nails to be used on their projects.

Generally, gypsum board shear walls are required to use cooler or blued nails. Again, we have generally found the cooler nails used in construction to be one size smaller than called for on the drawings, and often more widely spaced. Framing subcontractors and suppliers should take care to order common nails or galvanized box nails and make sure that they get them, not regular box or sinker nails. Since there are more nails per pound with the smaller box and sinker nails than the respective common nails, it is economically advantageous for framers and/or carpenters to buy the smaller sinker nails. Smaller diameter and/or sinker nails are also easier to drive into framing than common nails.

Framers and/or carpenters will pay in the future for defrauding the job structurally, if and when they are caught.

Manufacturers' approvals from the Council of American Building Officials for their respective nails, manually or mechanically driven, are classified by wire diameter and length, in addition to their common names. All nail manufacturers should use the common name (e.g., #10 common), diameter (0.162 inch) and length (3-1/2 inches) on their boxes of nails.

Field superintendents, subcontractors and carpenters foremen should verify that their crews are using the proper size nails. In addition, they should instruct all their carpenters on the maximum pull-out strength of nails, per the engineer's drawings. There is no tolerance for going beyond the specified nail spacing. It is to be considered maximum, not an approximation.

The public is charged building permit fees, which requires various inspections, including those of framing and for lintels and gypsum board. Local building inspectors who provide the inspections should be properly trained and should automatically verify, by sampling, the proper nail sizes and spacings in wood framed construction. Building inspectors should inspect for proper size framing components and fasteners. Fastener verification should not be limited to nails, screws and bolts; it should also include tie-down straps, hold-down devices, metal connectors and hangers.

I don't relish the thought of having to verify fasteners, and thus add one more task to the designer's or contractor's administration duties, but taking an additional minute or so to verify the nails being used and measuring some spacings will be rewarding in the future. It's an ounce of prevention worth a ton of cure.

When the client or contractors request a "builder's set" of drawings, the design team should provide sufficient details for all nail use including clip angles, blocking and hold-downs, rather than rely on the framers or carpenters to complete the design using conventional construction, Code tables and their past experience.

Edward K. Takahashi, AIA
Quality Control safety by choice

How could quality control be improved?

• Building codes should require con­struction observations by design professionals.
• Owners should pay design professionals for construction observations. In the long run this would reduce costly future failures and litigation and improve public safety.
• Legal dispute should not be allowed to include anyone without reasonable cause; this could reduce anxiety and improve cooperation in the building community.
• The insurance industry should offer incentives to owners with good quality control.
• Architecture schools and trade schools should improve seismic design education.
• Contractors license tests should include lateral force resistance topics.
• Building inspectors should focus on the key items for seismic resistance.

G.G. Scherie, FAIA

Quality Control for Seismic Safety

The Northridge-Reseda Earthquake killed about 60 people, left some 15,000 homeless, and caused damages estimated between $15 billion and $100 billion. Could some of these losses have been prevented? Based on our research on Quality Control in Seismic Resistant Construction, which was funded by grant from the National Science Foundation, the answer is clearly yes.

Completed in August 1993, our one-year study included mail surveys of professionals and site surveys of residential wood frame buildings under construction, to investigate compliance with seismic safety features. Team members included building science and architecture students investigated more than 300 residential and commercial, projects under construction. Researchers investigated projects after completion of framing and prior to application of stucco or sheathing. Of 28 items investigated, 17 were missing or flawed in over 40% of recorded units. It is alarming that key items to resist seismic load are among those which are most frequently missing or flawed. These items include:
• Shear wall anchor bolts which attach walls to the foundation to resist lateral wind and seismic load. Some projects have missing bolts or bolts with missing nuts (A).
• Shear wall hold-downs which anchor walls to foundations to prevent overturning under lateral load (B).
• Nails spacing in shear wall plywood panel edges should be 6 inches or less. However, many walls have nails spaced up to 16 inches. Also, the wrong nails are often used. The capacity of such walls to resist lateral load is greatly impaired (C).
• Wall-to-wall straps or tie-downs which tie the structural frame to the foundation to those below to resist overturning of upper floor shear walls (D).
• Metal framing clips which connect roofs and floors to shear walls to transfer roof and floor load to the foundation (E).
• Beam connections to walls, to secure beams from sliding off their support (F).
• Shear wall proportion determine their stability. By code width-to-height ratios should not exceed 1:3.5 for plan shapes (G). However, many shear walls in this survey exceeded those limits substantially. Some had ratios of 1:20 or even 1:30 with extending 5 stories high. Slender walls are vulnerable to being returning and buckling under lateral load. Such wall design suggests poor judgment and should be avoided. For example, combining window openings in adjacent rooms could combine 2 walls into a wider one (architectural solution). Or narrow walls could be anchored at each level to edge beams (rim joint) which would resist overturning (engineering solution).
• Blocking of floor joists, which connect adjacent plywood floor panels by nailing them to the blocking (H). Without blocking, floors cannot act as shear diaphragm. For example, one or more shear walls are missing, as in carports, a floor diaphragm could transfer load to the other walls to resist soft-story collapse. However, for greater safety, carports should have moment resistant steel frames or cantilever columns with moment resistant connection to a grade beam. It would be prudent to make this a code requirement, given the collapse of so many soft-story garages in the Northridge earthquake.

Why are seismic safety items missing or flawed?

The primary factor is probably a lack of professional supervision, for which many owners are not willing to pay the fees. City and county building departments provide inspection, but are under-funded for frequent inspections. Design professionals are most familiar with their project and therefore in the best position for comprehensive inspection. However, given the increase in lawsuits, many professionals are not eager to provide supervision or even observation because they could be held liable for actions on a construction project even when they are not present.

While many builders provide good quality control, some do not. Unfortunately we found that the community, including architects, engineers, builders, and building officials, are not always held to high standards of workmanship. Therefore, a joint effort by all concerned with construction is called for.

G.G. SCHIERLE, FAIA

Safety by Choice

A common procedure in the design process for a building is to offer the client alternatives. These come with a price tag, and the basic question is: "How much do you want and are you willing to pay for it?" For example, in response to earthquake concerns, questions could be asked such as: What is enough, how much is too much? Structural computations are done with increasing accuracy in this age of the computer. Never mind that the data may be incomplete, speculative, or even flawed. The design of the structure will be done with considerable precision and a component of that mathematics is the setting of a specific value for a level of safety that represents a margin of reserve strength. We make the best investigation of structural behavior that we can, and then make the structure X times stronger than it needs to be. But who sets the X value? Who says the structure should be twice, three times, 1.47 times as strong as the failure model? I say, let the clients set the value. Give them alternatives with a lateral-force resisting system designed for safety factors of 2 (the all-time average from the good old days), 3, 4, or 5. Let them buy the safety they want.

Satisfying the building code requirements—which is what is routinely done by designers—is not a meaningful measure of a minimal design. The minimum safety factor. If that level of safety is assumed to be represented by an average safety factor of 2, then using one of 3 means giving 50% greater safety. Put a price tag on that. How much more cost for a structure with 50% more resistance? I say not much for the average building.

For the average building the structure is usually not more than about 15% of the total building cost. Unfortunately we found that this is for the lateral-resistive structural elements. With the whole gravity-resistive system remaining mostly unchanged, increasing only the lateral-resistive system by 50% should not raise the average building structure's cost by more than a few percent. Say 10%. Then the added safety may be bought for less than one percent in most cases.

Such options can, of course, be applied in an essentially similar manner, to other building behaviors. Such as fire, wind, water damage, and so on.

It is really time we let the clients be more aware of the concepts of performance and the significance of our design criteria for assurance of adequate behaviors. Not to pass the buck, but to let the clients be aware of how much is enough, how much is too expensive or unreasonable safe.
The Good Architecture, The Bad Urbanism, and the Ugly Social Consequences

Is good architecture enough to create a meaningful urban space? No, and if Pervinca is right, as a space was handicapped by the construction of underground parking. Lagoreta’s intervention, even though disguised as “good design,” delivers the final blow. Interestingly enough, the mistake is in the concept, or the lack of one, while the miscellaneous details are well worked out.

The design fails to address what should have been the two main objectives. First, the morphology of the space, specifically, the redelineation of hard surfaces. These arc precisely the elements from which the present intervention was created. Instead of being designed as a space, the square was designed as a building, with volumes, walls, windows, doors, and even a mini-skyscraper. The image resulting from this strategy is not that of a park, but rather an office park.

In terms of urban policy, L.A. has made history: this is the first square with a built-in police station. Located at the center of an urban space that is supposed to symbolize a common ground among different races and classes, the square conveys a totalitarian image that even the worst dictatorships in the world have been careful to avoid. If the urban concept is wrong, the social ideology is that of a police state, probably borrowed from SimCity, a computer simulation game that recommends, “To achieve a zero crime rate, put a police station on every block.”

How many police stations would be built in Central Park if New York adopts this same strategy? Last, but not least, let’s talk about the art concept. Here the inspiration is “collage,” or more appropriately, “patchwork.” Mix an alien architectural vocabulary with the mediocre mandatory public art program, and the result is... frivolous. Why this design and not just any other? There is nothing meaningful in it, nothing that deals with the essence of the city, its fabric, its culture, or its people. There is a theme park mentality behind this design that makes it look more Universal City than Los Angeles City. This is temporary art, already dated before its inauguration, a studio set that unfortunately is not going to be changed every two or three years.

Access to the central space is now even more controlled, conveying the sense of entering a semi-public, rather than a public space, betraying the democratic impulse that led to the concept of the Square. Unfortunately, this is another case of an architect approaching a new design problem with the same baggage of old tricks—here borrowed from an older master—that was successful in entirely different circumstances. Daniel Vergara

The American Institute of Architects
National Convention & Design Exposition
May 13-16, 1994 Los Angeles

YOU ASKED FOR IT AND YOU GOT IT!!!

THE 1ST GENERAL CHAPTER MEETING
April 27, 1994
Pearce Systems International, Inc.,
9144 Deering Avenue,
Chatsworth, CA 91311-5801,
6:30 p.m.-8:30 p.m.

Refreshments will be served

Pearce Systems International, Inc., designs, engineers, and manufactures space frame enclosure systems which are used for structures ranging from large, enclosed commercial and industrial buildings to small, open ornamental canopies. The Company believes its space frame technology permits the building of large column-free enclosures with fewer building materials (and corresponding lower cost) than would be possible using standard construction techniques.

Please RSVP, no later than April 19, 1994, to the Chapter Office at: AIA/LA, 3780 Wilshire Boulevard, Suite 900, Los Angeles, CA 90010.
President keeps you posted on the convention

Convention Update

To become a delegate at the 1994 AIA Convention on May 13-16, at the LA Convention Center, you will need to clear the 'Credentials Desk' before the close of business on Friday, May 13.

Any Professional Development Programs or tours must be reserved in advance of your registration at the AIA registration Desk in the Convention Center. This registration will give you a badge that will admit you to the Convention Exhibit Hall, and the business sessions. Any Professional Development programs or tours must be reserved and paid for by the member.

The advance registration packet has been mailed to all members. If you do not have this information, please call the AIA Convention Office.

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New City Hall In West Hollywood
Ellerbe Becket of Santa Monica is renovating a 33,000-square-foot building in West Hollywood as that city's new City Hall.

The three-story building at 8300 Santa Monica Blvd. will receive a new elevation, as well as a structural upgrade to correct seismic standards.

The design architect is Mehrdad Yazdani. The project will be entirely repurposed to meet new requirements. The design calls for a new building lobby, elevator lobby, and the creation of an 1,000-square-foot new interior space.

The budget has not been made public; although City Manager Gay Forbes said the building's current owner will pay the costs of the renovation. The city has a lease on the building, with an option to buy.

Ellerbe Becket is responsible for all design aspects of the project, including interior design, signage and landscape.

Preservation Everywhere
Three architectural landmarks won preservationist support in March, while a fourth building remained endangered.

The May Company building, a Streamlined Moderne department store, appears to be the next addition to the Los Angeles County Museum of Art. In March, the county board of supervisors voted 5-0 to approve bonds to finance the museum's purchase of the four-story building, as well as 8.6 acres of surrounding land. The department store, built in 1939, was designed by Albert C. Martin and Samuel A. Marx.

In the Expo Park area, repair work began on the Los Angeles Coliseum, which sustained $33 million in damage in the Northridge quake. Some preservationists had asked for the repair and reinforcement work, which required the removal of five old concession stands and some other alterations to the stadium’s elevation.

On March 11, however, state Historic Preservation Officer Cheryl Widell authorized the repair work, which included drilling holes in the stadium’s upper-level concourse and the installation of 15-foot girders.

In Pasadena, adaptive reuse triumphed with the conversion of the former Robinson’s building on Colorado Boulevard into a Target outlet. The elegant department store, built in 1958, was designed by William Pereira and Charles Luckman.

Uncertainty continues, however, for one of the most famous buildings in Southern California, the original "Golden Arches" McDonald's restaurant in Downey. The restaurant chain has repeatedly threatened to demolish the structure, despite national preservation. Digging its heels in further, McDonald's claimed its location is too valuable. Planners approved the structure in January 17.

Downey officials reportedly want to save the building, but may be thwarted by the city's lack of preservation laws.

Architecture Is Art
The Culver City City Council unanimously passed a motion on March 18, excerpting buildings from public-art requirements, in places where buildings themselves can be considered art. This reversed a March 1, 1993, Culver City Art Committee policy amendment, making architects and anyone members of the related consulting team ineligible as the artist for their own projects.

Developer Frederick Smith had repeatedly asked the council to waive public-art requirements for the Culver City Group building at 9046 Lindblad Ave., and the remodel of 3585 Hayden Ave., designed by Eric Owens Moss FAIA. He emphasized, however, that "this issue has nothing to do with tax abatement," but rather with civil responsibility, "This is an issue of getting developers, architects and artists all involved in rebuilding the community," he said.

A presentation by Frances Anderson, Editor of L.A. Architecture, and Elizabeth Smith, curator at MOCA, with supporting statements from the Getty Institute, Philip Johnson, Michael Webb, Peter Rowe and Michael Webb, argued that architecture is an Art, and that in specific circumstances a building should be deemed of sufficient artistic merit to be considered a public artwork.

Vermont Housing Controversy
An idealistic attempt to create 130 units of affordable housing has turned into a neighborhood fracas in South Central Los Angeles, exposing a split in the community regarding the presence of rebuilding the area.

In January, First Interstate Bank announced it would sponsor a design competition for a residential mixed-use project at Vermont Avenue and 80th Street, including 130 units of affordable housing. The bank has provided up to $14 million of construction financing, and has hired architect Donald Stanwyck AIA of Portland, Ore., to oversee the Disney Hall competition, to manage the competition.

On March 11, Stanwyck selected 10 projects out of a field of 60 to compete.

Many local residents, however, have expressed uneasiness with the project. The area west of Vermont and 80th is an affluent African-American neighborhood, and many residents reportedly would prefer a low-density upscale uses on the site, rather than affordable housing.

The project has become a high-profile political blowout between two of the city's most prominent African-American politicians: City Councilman Mark Ridley-Thomas, who supports the housing project, and U.S. Rep. Maxine Waters (D-Los Angeles), who lives in the area and who reportedly opposes the inclusion of affordable housing, favoring instead a pedestrian-oriented commercial project modeled after the Third Street Promenade in Santa Monica.

Nevada Outlaws Low-Bid RFP's
The state of Nevada has outlawed the inclusion of cost considerations in service proposals for public works projects by architects.

Violations of state statute and code results in disciplinary action against the architect or residential developer who includes costs as part of a proposal for evaluation by an agency.

The Nevada State Board of Architecture will discipline any architects found to violate the statutes. Architects are warned by the board to include in any RFP calling for cost information the following statement: 'Including information regarding cost factors, etc., in my proposal constitutes a violation of NRS 625.330 and NAC 623.800, and will subject me or any other regent to disciplinary action by the Board. Please review the following information provided.'

Top: Design sketch by Mehrdad Yazdani, Design Principal at Ellerbe Becket, of the new City Hall for West Hollywood. Left: William Chapin, FAIA, national president, cuts the AIA 100th birthday cake with Virginia Tanzmann, FAIA, president, L.A. chapter, at the AIA/LA Installation on February 18. Photo by Bernard Wolf.