

Chapter Program: Beach Party

Now you can finally design and build all those lost commissions—in sand—at the AIA's annual **Sand Casting and Day at the Beach** party on Saturday, July 17, at Leo Carrillo State Beach. Open to all LA/AIA members, associates and their families, the beach party will start at noon and last until 7:00 p.m. A full-course BBQ dinner will be served at 3:30 p.m.

According to Program Coordinator Carl Day and Program Chairman Harry Newman, the sand casting competition will begin promptly at noon, with judging taking place later in the day. Design awards will go to the most clever, creative and architecturally authentic "buildings." An "expert" will show competitors the proper mix of sand and water required to make their creations structurally sound. Only masonry trowels and buckets are needed.

Other beach activities will include organized games, contests, volleyball and other sports for both adults and children.

Admission price, which includes dinner, is \$5 per person if paid in advance or \$6 on the day of the party. Children under 12 are free.



The deadline for reservations is July 9. Please send checks payable to LA/AIA to the Chapter office.

Leo Carrillo State Beach is located on Pacific Coast Hwy. about 30 miles north of Santa Monica, at the Ventura County line. Parking at \$3 per car is available in the state-operated lot, and limited free parking is located along the highway.

From the Ventura Freeway, you can take either Dune/Kanan Hwy. or Malibu Canyon Rd. over the mountains to Pacific Coast Hwy. A longer, but more scenic route—the Mulholland Highway—winds from Dune/Kanan or Malibu Canyon to Leo Carrillo State Park and on to the beach.

Open Letter: What Happened to the Architect?

Traditionally, when a person in any endeavor created an idea or directed a movement, he was referred to as "the architect." The term "architect" was synonymous with "originator" and "leader." Today, however, the architect has abdicated the role of originator/leader. The architect has gone from captain of the team down to a mere player.

What happened to the architect? Where is the leader?

To be a leader, you must have expertise in the area where you lead. If it's housing, you not only must know the creative, design end, but also be firmly grounded in the problems and solutions of the others on your team: client, developer, salesperson, engineer, landscape architect, planner, city officials, financiers, etc. Without knowledge in all the related areas, architects can find themselves caught in a web of ill-conceived, arbitrary and unrelated decisions made by others, decisions that will prevent the effective services expected from the profession.

Knowledge improves the quality of architecture; without it architects cannot deliver an acceptable level of performance, and this only leads to problems for the architect and the client, as well as ill will toward the profession as a whole. To do the job better than other designers, architects must be adequately prepared. They must answer the demands of the client and have sufficient knowledge to relate to all aspects of the project. The result will be better architecture and the respect of the using public.

Unlike other creative professionals, the architect cannot work alone. The practice of architecture requires that members of this profession arrange for the construction of their designs with a variety of consultants. In spite of the growth in the size of projects and therefore an increase in the numbers of individuals with whom the architect must deal, in most cases he alone remains legally responsible to the client for the total design and construction. This responsibility is tested in legal relations, not only with the client and consultants, but also with various governmental bodies that control construction.

Additionally, each generation should assume responsibility for the education of its successor. The values, directions and methods

taught must have significance and durability. Architectural schools should balance their curricula rather than inundate the student with whatever is current. Balanced learning should include knowledge of working drawings and the inter-relationship of clients, consultants, the law, etc. This is best accomplished by working in an architect's office, by travel, and by research.

In conclusion, what has happened to the architect? To begin with, he stopped being an architect: a person trained and experienced in the design of buildings and the built environment. The word "architect" is a designation usually reserved by law for a person professionally qualified and duly licensed to perform architectural services; one who possesses the requisite skills and knowledge of the profession; and who will use reasonable care and diligence in its application. Are we primadonnas? Are we elitists? If so, our part in the building process will continue to erode and may even disappear—deservedly so. If we continue in that direction, then the only role left for architects will be a drafting service.

There are different approaches to architecture today; we are a pluralistic profession with a diversity of practice. Let's stop this self-flagellation: Modern vs. post-Modern or any other style. Let's unite and heal the rift; respond to human needs; do quality work which is meaningful; stop being irrational, egocentric and paranoid about architecture. Let's improve our image with knowledge and talent. Our present arrogance is not serving the public, and we will end up being split as a profession into elitists and plain drafters.

Talent, experience and wisdom cannot be taught, but knowledge can. I propose that the AIA conduct seminars for those interested in learning how to be a "full architect." How will this be done? By using the wealth of knowledge, experience and talent of those members with years of service. They are here; let's use them.

William Krisel, AIA

Enclosed with this issue of LA ARCHITECT is an insert listing proposed subjects for AIA Seminars. Please indicate which you would be interested in attending and forward to the Chapter office, 8687 Melrose Ave., M-72, Los Angeles, CA 90069.

Santa Clara AIA Design Competition

Great Places is a design awards program sponsored by the Santa Clara Valley Chapter of the AIA. If you have designed an outstanding place, room or building in Santa Clara County, constructed between 1970 and 1982, you may enter the program. Submittals will consist of slides in carousels. The registration

form is available from the Santa Clara Valley Chapter/AIA, 1333 Lawrence Expressway, Suite 205, Santa Clara, CA 95051. Registration closes August 6; entries are due August 27; the awards will be presented at a dinner on September 30.

Committee Solicits Nominations for Chapter Officers and Directors

The Chapter Nominations Committee is soliciting nominations from the Membership for 1983 Officers and Directors, as follows:

Officers:

- Vice-President/President Elect
- Treasurer (two-year term)
- Directors (two-year term, four positions open)
- Chapter Delegates to CCAIA Board of Directors (two-year term, five positions open)
- Alternate Chapter Delegates to CCAIA Board (one-year term, eight positions open)

Any AIA member-in-good-standing may nominate an AIA member-in-good-standing at large for each office to be filled. The nominator must have determined that the nominee will serve if elected.

Each nominee must be seconded by four AIA members-in-good-standing; a seconder may *only second one person* for a given office.

Properly executed nominations should be received at the Chapter office, 8687 Melrose Ave., Los Angeles 90069, by noon, Monday, July 19, 1982, for review and accreditation by the Committee.

The names of all accredited nominees will be published in the September issue of the *LA ARCHITECT*. After such publication, AIA members will have three weeks to submit additional nominations for accreditation, in accordance with the above procedure. Nominations will then be closed and election ballots prepared and sent to the membership.

Elections will be held at the regular Chapter Meeting on Tuesday, November 16, 1982.

Chapter Nominations Committee: Fred Lyman, AIA; Robert Tyler, FAIA; Lucy Lichtblau, AIA; Morris Verger, FAIA; Bernard Zimmerman, FAIA.

Art and Architecture at Wells Fargo



As part of an art program costing over \$1 million, the works of five Americans—Michael Heizer, Bruce Nauman, Robert Rauschenberg, Frank Stella and Mark Di Suvero—are being installed outside in various locations around the new Wells Fargo Building. Seen above: The delivery of a series of geometric volumes in polished steel, by Heizer.

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Inside:

Frank Israel and Bruno Giberti cruise **Beverly Center**; Gary Gilbar wonders about the place of design at **MoCA in Review**; Eric Chavkin delivers a **Post-Mortem**; Barbara Goldstein reviews the problem of **Writing Architecture**; and for summer reading, David Gebhard counts **Ten for Two Hundred**, while Charles Wheatley salutes the **All-American Guide**.

Chapter Programs:

July 8 and 20: **Professional Practice Subcommittee** meeting to discuss subjects pertinent to private practice, 5:15–6:30 p.m. in Pacific Design Center. For information call Chapter office at 659-2282.

July 17: **LA/AIA** beach party, 12:00 to 7:00 p.m. at Carrillo State Beach. Fee: \$5 in advance, \$6 day of program, children under 12 free. For reservations call Chapter office at 659-2282 by July 9.

July 20: **ASA** building tour, conducted by LA Conservancy, 7:00 p.m. at Oviatt Building. For information call Beverly Bolin at 843-6050.

July 22: **San Fernando Valley/AIA** dinner meeting with program by Glenn Nevitt of LCS Homes on manufactured housing, 6:30 p.m. no-host cocktails, 7:30 dinner, 8:30 program, Sportsmen's Lodge, 12833 Ventura Blvd., Studio City. Dinner: \$15. For reservations call Bob Nofer at 558-3378 by July 20.

Other Events:

Through July 9: **L.A./N.Y. Urban Activist Art**, exhibition of works about life in these cities today, Tuesday 11:00 a.m. to 8:00 p.m., Wednesday through Saturday, 11:00 a.m. to 5:00 p.m. Old Venice Jail Gallery, 685 Venice Blvd., Venice. For information call 822-9560.

July 10 and 11: **Visions of Paradise: Tressa Prisbrey and Her Art**, film about creator of Bottle Village, 8:00 p.m. on July 10, 2:00 p.m. on July 11, Craft and Folk Art Museum Annex, 712 S. Curson Ave., Los Angeles. For information call Amy Skillman at 934-0126.

July 14: **Atomic Cafe**, documentary about nuclear arms, and **Furniture for a Nuclear Crisis**, design competition, 6:00 p.m. reception, 7:00 program, Studio/Auditorium, SCI-ARC. For information call 829-3486.

July 15–17: **Architecture and Ideals**, symposium sponsored by the San Francisco Center for Architecture and Urban Studies, San Francisco. Fee: \$55 students, \$100 others. For information write San Francisco Center for Architecture and Urban Studies, 251 Kearny St., San Francisco 94108.

August 2: 2nd annual **golf tournament**, including dinner, sponsored by USC Architectural Guild at the Wilshire Country Club, Los Angeles. For invitations call Ron Orr at 743-2576.

Courses:

July 2–September 3: **Architectural Design of Production Houses**, taught by Randy Washington, Fridays 6:00 to 9:00 p.m. at Extension Design Center, 1918 Main St., Santa Monica. Fee: \$155. For information call UCLA Extension at 825-9061.

July 10: **Improving Quick Sketch Techniques**, taught by illustrator Robert McAllen, 8:00 a.m. to 5:00 p.m. in Voelter 4800E, UCLA. Fee: \$50. For information call UCLA Extension at 825-9414.

July 15–16: **Construction Claims: How to Prevent Claims, Resolve Disputes, and Manage Contract Changes Profitably**, sponsored by Battelle Institute, Hotel del Coronado, San Diego. Fee: \$540. For information contact Registrar, Battelle Seminars and Studies Program, 4000 NE 41st St., Seattle, WA 98105, (800) 426-6762.

August 20: **Project management seminar**, sponsored by Professional Services Management Journal, Los Angeles. For information contact PSMJ Seminars, 45 Van Brunt Ave., Dedham, MA 02026, (617) 326-4103.

August 28: **The Designers' Guide to Buying Art in Los Angeles**, moderated by Manny Silverman of Art Service, Inc., 10 a.m. to 5:00 p.m. in Dickson 2160E, UCLA. For information call UCLA Extension at 825-9061.

Letters to the Editor:

Defense, Defense

I'm writing in response to "Civil Defense Revived: An Open Letter," by Robert Alexander, as published in the April *LA ARCHITECT*.

It is the purpose of the United States armed forces not to wage a war unless we have to. Our country has not set out upon an aggressive imperialistic policy for nearly 100 years, and the American people have no desire to dominate the world. On the other hand, the USSR has as its stated purpose and policy the eventual domination of humanity by the Communist system. There has yet to be any repudiation of this and in fact you need only look at recent events from Afghanistan to Nicaragua to see that we have a potential enemy continually preparing to make war.

At this time, the numbers in men and material of this potential aggressor's military forces are superior to our own. Further, civil defense in the USSR is superior both in organization and facilities than in the United States. It is estimated that a major nuclear strike on both sides would result in 80 percent of the American population destroyed and only 20 percent of the Russian. This assumes a minimal warning.

The purpose of increasing our civil defense posture is not, as Mr. Alexander claims, to allow us to plan a pre-emptive first strike against the USSR, but to keep them from planning such a strike against us. Only when there is a balance between forces do those in charge recognize there is nothing to gain from military action. At this time, we are woefully deficient in civil defense and our position becomes weaker because the Russians continue to improve theirs. Since all they build is public, they can be certain the design is developed with the greatest thought to civil defense; and since the government policy of dispersal upon their citizens.

Mr. Alexander asks how we would evacuate cities before a nuclear war. Studies indicate that within 6 days, 80 percent of the Los Angeles population could be relocated. The assumption is that 20 percent wouldn't leave for whatever reason, and that any outbreak of hostilities would be preceded by other aggressive actions.

It seems that every era brings us newer and greater horrors to manage. As it was centuries ago, "These are the times that try men's souls." It has never been the nature of human beings not to make war. This is the unfortunate reality; to say it isn't so is the height of stupidity. We cannot stick our heads in the sand and hope the Russians go away. We have no choice but to match what they are doing until we can get them to reduce what they have done. Unless you don't mind being Communist.

I do not think hope for humanity has necessarily lessened. The Russians have had atomic weapons for over 30 years and have yet to use them. But civil defense is something we all need to pay attention to, particularly those who plan the shelters of tomorrow. In the words of Edmund Burke, "Eternal vigilance is the price of freedom."

Stanley R. Sludikoff, AIA, AICP

More on LACMA

John Pastier is wrong in his "Author's Response" (*LA ARCHITECT* 6/82) when he alleges that I am one of the "indifferent analysts" regarding the Los Angeles County Museum of Art's planned ARCO Gallery.

Pastier wrote that I seem "to be on the (county museum) team in that (my) employer is a major financial backer of the museum addition, and the museum privately divulged the ARCO design to (me) prior to public release to the other members of the press." Regardless of how it seems to Pastier, I am in no sense on a county museum team.

Moreover, no one in any way connected with the Los Angeles *Times* tried to influence my critique of the

ARCO Gallery, nor did the Times Mirror Foundation's gift to the museum influence the story. The fact is that I am as independent as was Pastier when he was an award-winning architecture critic at the *Times*.

As to my having seen the gallery design before other members of the media, Pastier may be right. I made a number of telephone calls over a period of weeks to ARCO Gallery architect Norman Pfeiffer and county museum director Rusty Powell, urging them to let me see the design as early as possible. I saw the models on a Monday with the understanding that I would write nothing before interviewing Mr. Pfeiffer the following Wednesday, the same day that *Herald-Examiner* interviewed Mr. Pfeiffer.

In his "Perspective" (*LA ARCHITECT* 3/82) Mr. Pastier referred to my article on the museum, saying its "tone was one of cheerleading rather than one of critique." In June, Mr. Pastier wrote that "criticism must respond to its subject, and a severely flawed design obviously requires discussion of its weaknesses. To ignore them or to make them seem virtues is what I mean by 'cheerleading.'"

I consider the ARCO Gallery design, on the whole, successful. There are possible problem areas, as I said in my article. When Mr. Pastier implies that I ignore the gallery's design "flaws" or make them seem to be virtues, he is making value judgments. As architecture critics, it is our responsibility to make well-grounded value judgments. In the case of the ARCO Gallery, our judgments differ; we simply disagree about certain aspects of the building.

It is noteworthy that Mr. Pastier and I both judged the ARCO Gallery before it was built. When the structure is in place, changes will have been made. New plans already call for moving the facade back from Wilshire Blvd. After the building is up, Mr. Pastier may change his mind about it. So may I. If I feel differently, I will not hesitate to say so in print.

John Dreyfuss
Architecture and Design Critic, Los Angeles Times

LACMA Addition: Giovannini Responds

When John Pastier questions John Dreyfuss's and David Gebhard's impartiality in their criticism of the design for the LACMA addition, he doubts his own. The addition is partially sponsored by the *L.A. Times* and ARCO. While Gebhard writes for the *Times* and Dreyfuss once received an ARCO grant, Pastier himself left the *Times* under circumstances that bring his objectivity about *Times*-related matters into question. Yet neither Dreyfuss nor Gebhard doubts Pastier's integrity, or his right to address LACMA. Mr. Pastier might do them the same courtesy.

I would much prefer to read Mr. Pastier's opinions about the controversy surrounding the Museum of Contemporary Art building than the rebuttal of a rebuttal of an article that appeared some months ago.

Joseph Giovannini
Architecture Critic, Los Angeles Herald Examiner

John Pastier replies:

Mr. Giovannini has misread what I have written as "integrity" and the "right to address an issue" when in fact what I discussed was independence and the questionable conclusions that have been reached in several people's writings about the original LACMA design. If Mr. Giovannini feels that my previous employment with the *L.A. Times* is significant in this situation, let him be explicit. Both LACMA and MoCA are important design issues. Although Mr. Giovannini has covered the MoCA controversy well, he has declined to discuss it on my KUSC urban design program. The invitation is still open.

John Pastier

MoCA in Review

In September of 1980, in anticipation of the proposed Museum of Contemporary Art, the Architecture and Design Support Group held a symposium in downtown Los Angeles on the role of architecture and design within a modern art museum. Arthur Drexler of the Museum of Modern Art in New York, Lisa Taylor of Cooper-Hewitt in New York, and Mildred Friedman of the Walker Art Center in Minneapolis all discussed the importance of design shows in their programs, and the impact of such exhibitions on public education. Los Angeles, though it has had a series of romances with museums which promised to institute design programs, has yet to be home to a continuous and consistent program on design. Today the new Museum of Contemporary Art (MoCA) again holds out the same promise. A brief history of the birth and development of MoCA will help to understand some of the critical issues that the museum has presented to the design community.

MoCA is uniquely Los Angeles. Created by the city through the Mayor and the Community Redevelopment Agency (CRA), it brought together an interested citizens' group and the developers of a prime piece of city-owned property. The citizens' group represented neither the established financial sector nor the recognized art community. Rather, it was an enthusiastic band who felt they had an idea whose time had come, in the city where everything is possible, including art. A deal was struck between the group and the CRA: if these enthusiasts could raise the \$10 million needed for an operating endowment, then the developer would build the museum as its required "fine art" contribution to the project. Thus the city would be getting a new museum—free.

As the citizens' group was being incorporated as "The Museum of Contemporary Art," the new MoCA Board of Trustees announced that the museum would be the first to actively solicit the input of artists in shaping its programs, and would appoint two internationally known artists, Sam Francis and Robert Irwin, to the Board. But at that time, it is important to note, no one on the Board suggested that an architect or designer would get such an appointment. Architects then asked the LA/AIA to take an active role in the creation of the new museum. The Chapter chose to endorse the museum's formation but not to actively participate in its planning. To fill this vacuum (and in response to the founding of a MoCA artists' advisory committee) the Architecture and Design Support Group (A&DSG) was founded. The A&DSG's activities included not only supporting MoCA in its development, but also attempting to develop a dialogue with the Board to insure that architecture and design would have a place in the new museum's program.

But the Board of Trustees had its own plans at that time. It formed the Museum Architectural Committee, whose task was to create the

building program and to undertake a search for an architect. This committee was made up of businessman Max Palevsky, artists Sam Francis and Robert Irwin, and architectural designer Coy Howard. A practicing architect with experience in large projects was not included in the committee, and word was that its members were somewhat contemptuous of architects, feeling that they were most qualified to design the building. Time and again statements were made that the museum was to be a neutral background against which artists could display their works. The premise of the artist-as-user led to the conclusion that artists were the ones who best understood what a museum requires. It is interesting to note that Pontus Hulten, Director of the museum, was not the client in this relationship. The Architecture Committee was acting as the sole client; and to this committee, the thought that the architect was also an artist and that the building itself should be an artistic experience was seemingly abhorrent. Thus, the Architecture Committee and the Board of Trustees, in undertaking a major capital expenditure in excess of \$30 million did not choose an architect to be their advisor.

The museum's appointment of Pontus Hulten as Director was a masterstroke, bringing instant international credibility to an institution that did not have a building, collection, or funding. His reputation is that of an innovator with a broad interpretation of contemporary art, a believer that design is an integral part of any program involving contemporary art. The appointment of Richard Koshalek as Assistant Director was equally exciting since he knew how to establish museum programs that appealed to wide audiences, and was a master at creating, with limited resources, truly stimulating and provocative programs. Koshalek, who was trained as an architect, had in his previous positions developed strong and trusted relationships with local design communities.

At this time the search for MoCA's architect began, conducted by the Architecture Committee. Five internationally renowned architects with previous museum experience were interviewed; only later, after much pressure, was an accomplished local architect added to the list. Since the deliberations of the committee were not public, it is impossible to know how the final selection of Arata Isozaki was made. Many observers in Los Angeles were unfamiliar with his work, and were somewhat surprised by the choice. However, since his appointment and the presentation and publication of his work, it has become apparent that he is an artist of the first rank, capable of creating a great museum that will express the intangible qualities such an important public building should have. Last May's lecture by Isozaki, jointly sponsored by the A&DSG and the LA/AIA, was an enormous

success, filling the Biltmore Bowl.

Much has been written in the press about the inevitable conflict between the Architecture Committee and Isozaki. Some say this clash was unavoidable, because of differing viewpoints about architecture, as well as the conflict between the Architecture Committee and the Director of the museum as to who is the client. Both Joseph Giovannini and John Dreyfuss in the local press have written searching pieces about this conflict and the parties engaged in it. While their articles have not always been viewed by many in the museum as being constructive, the fact remains that they opened to scrutiny a process about which the public has a right to be informed.

The museum has yet to come to grips with what the role of design is to be within MoCA. This is probably a conflict between the Board, the Director and Associate Director as to who is really running the museum; and the current conflict about Isozaki is another reflection of the same problem. The current solution seems to favor the professional museum staff taking full charge. But one should note that as yet there is no architect on the MoCA Board.

An important element of this public controversy has not been sufficiently addressed, and that is the esteem with which design is held in Los Angeles, and the inability of the design professions to take advantage of opportunities to engage the public in discussions about the role that design should play in shaping our environment. The museum serves as a good example of how a new institution in need of leadership from design professionals in its formative period went without, thus creating a vacuum. The architectural community did not come forward with the type of support that MoCA needed. Now that the museum's professionals are taking responsibility for its programs, and are becoming aware of the vast design resources available in Los Angeles, the question of the role of design within the museum should be resolved. There is something to be remembered that the architectural controversy exposed: an attitude among a group of supposedly enlightened and artistically cultivated civic leaders about the place of architecture and design in our community.

Gary Gilbar, AIA
Gary Gilbar is a practicing architect and a vice-president of A&DSG.

Japanese Tour

A tour of Japanese gardens and architecture will be led by Berkeley landscape architect Ron Herman in the fall of 1982. Informal lectures will be given during the journey, which will trace the evolution of Japanese design over the last 1000 years. Ron Herman teaches the history of Japanese gardens and architecture at UC Berkeley. Tour price, including airfare, is \$3230. For more information contact Ishimoto Tours, 209 Post St., Suite 702, San Francisco, CA 94108.

tough decisions in terms of saving Bottle Village from demolition.

Jim Wilson, the publisher of *Glass* and *Glass Studio* magazines dealing with the glass arts, has stepped in to aid the Committee in its efforts through editorial support as well as loaning money towards the purchase price. However, additional aid is still needed.

If you are interested in supporting the Preserve Bottle Village Committee's efforts, either through "friend" raising or fund raising, please don't hesitate to contact them, *now*. The Committee also has access to a half-hour documentary film on Tressa Prisbrey and her art which was recently accepted into the American Film Festival as a finalist. Write or call Preserve Bottle Village, P.O. Box 4481, Pasadena, CA 91106; (213) 794-0214.

The Bottle Village is open weekends, 10 to 4 and is located at 4595 Cochran St., Simi Valley, CA.

Post-Freud, Post-Modern, Post-Mortem

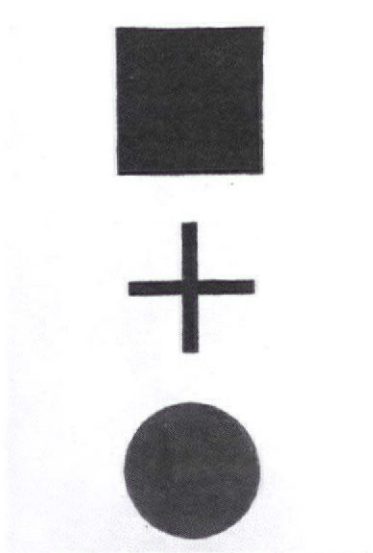
From Malevich to Morphosis, modernism has developed a linear articulation of imagery. All imagery has structure and each image is a montage of *what* is seen and *how* it is seen. For example; take a white wall, and slap a spot of paint on it. That is an image; its structure is contrast. Now, imagine a frame around the wall. That's a second image. Place a grid over the frame and a third image is formed. Skew the frame five degrees, there is a fourth image, and so on. This is what is meant by *articulation of imagery*.

Each successive stage of modernism elaborated upon the imagery of the previous stage. Post-modernism is the inevitable end result of this image density.

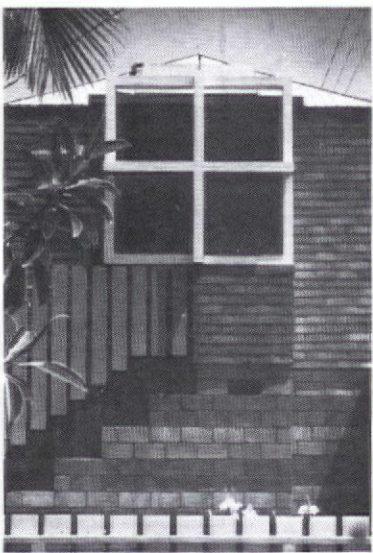
From Malevich to Morphosis, modernist syntax has not changed. Architecture is still discussed at the level of composition, or *point* and *line* to *plane*. Modernism has exchanged imagery for what were once sacred things. The bravado of complexity and contradiction has been quietly translated into the academic preoccupations of accumulation and concentration. Likewise, the descriptive use of metaphor, symbolism, or allegory, each a device borrowed from imaginative literature, does not alter physical reality. A window is a window, and renaming it 2-4-6-8 does not render it "unwindowlike." Post-modern ambiguity only extends the crisis of composition. From Malevich to Morphosis, the structure of modernism has been imagery and its descriptions. All of our architecture has become descriptions of descriptions of things. How this has happened is most important.

Architecture interfaces with popular culture. Culture is interfaced back into architecture in various forms; arch-art, arch-music, arch-psych, arch-folk and so on. Language is the way these forms communicate with each other. In theory, each form has its own system of structure. Culture is communicated through language.

Modernism used phrases that implied moral judgement, such as significant form, honesty of materials, appropriate technology, and spirit of the time. Post-modernism uses words that imply psychological insight, like celebrate, archetype, layered meaning, and memory. The



Left: Bookcover with Square, Cross, and Circle, Kazimir Malevich. Right: 2 4 6 8 House, Morphosis (Thom Mayne and Michael Rotondi).



literature of popular psychology, such as *Psychology Today*, has filtered into the mainstream of architectural discourse. R. D. Laing's *The Politics of Experience*, has found a home, both on the bookshelf and in the expression of California post-modernism. What is problematic now is the interchangeability of architectural and psychological theory and its resultant translation into quasi-psychotectural form.

Both modernism and post-modernism have embraced the recent art "scene." Without regard to either the artist or the original intention of the art, architects have appropriated art imagery. This is evident in the way a contemporary building looks. The Gumma Prefectorial Museum by Arata Isozaki is a perfect example of this. Isozaki "lifted" the form for his museum from an art piece by Sol LeWitt, a New York artist. Without regard to context or meaning, Isozaki has "borrowed" someone else's work. He has also appropriated images by Duchamp, Magritte, Lissitsky and Michelangelo. This is not to single out Arata Isozaki; he is not alone. One only has to look as far as Disneyland or Caesar's Palace. It is the degree to which post-modernism appropriates imagery, and the implied consent to its appropriation, that make it most offensive. Where post-modernism fails is in its lack of understanding of the context of the art, or structure.

With structure the question is always why?—a question that post-modernism cannot answer.

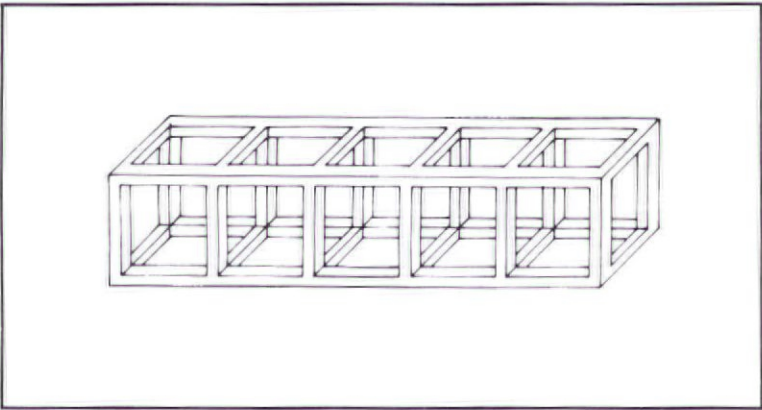
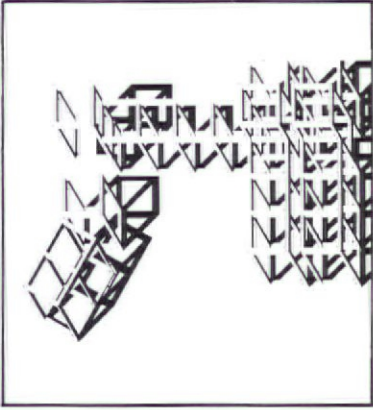
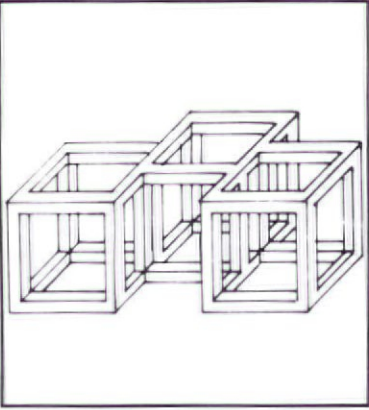
In an age of mechanical reproduction architecture has become more than building; it has become text. Text is the architectural journal, the gallery, and the university. Examining the text is the way, perhaps the only way, in which the distinctions between architecture and non-architecture can be expounded. The written system of architecture, the architecture journal, has its prototype within the format of the fashion magazine and the structure of reportage. Photographs of buildings, like fashion model photography, are always accompanied by a written text which points out its important aspects, and presents the denotated and connotated interpretation. Buildings cannot do this; they remain, like plates of food, on the level of utility. They serve only to signify simple concepts. Complex differentiation, on the other hand, and the definition of architecture, are known only through language. Text, then, becomes the theory.

The present debate about post-modernism is historically old, that is, form versus content. What is new is the extent that real content is exchanged for formal content. When content does appear its forms are paradoxically balanced between the inflated symbol and the heavy subject. Culture, history, humankind, everything, all are identified with an "exchange value" and the world has become a post-modern supermarket. Nevertheless, it has become quite clear to those who can see, that post-modernism is dying unnoticed. The ultimate post-modern statement, ironically, will be about its own death, its self-referential tribute—a prismatic mausoleum, layered with fragmented Palladio, propped above a shifted grid, beside a river, its silhouette floating onwards to the distance.

Post-Mortem: After Death is Structuralism

No one has taken the time to look at the structure of things and to end the dictatorship of imagery. It is time to acknowledge the intrinsic intelligibility of structure. What is structure? It is insight. It is not parts, or elements, or properties, or density. It is transformation, and relation and wholeness. Structuralism refers to architecture, to systems of transformation, rather than to external context. It sees in structure the model of architectural reality. Perhaps in this, there is hope for a new architecture to be born.

Eric Chavkin
Eric Chavkin is a member of Group ABC, together with Ayuuce, Kurt Dillon, Joe Baer and India Sandek.



Top left and bottom: portions of Drawings for Seven Structures, Sol LeWitt. Top right: framing study for Gunma Museum, Arata Isozaki.

Writing Architecture

Architecture is a phenomenon which can be experienced on many different levels. We *experience* buildings every day, by using them and moving through them. In our minds however, we also *imagine* buildings, dreamed or remembered. Writing about architecture is a way of recreating the experience of buildings, either through precise description or the use of metaphor. Architecture can also use the tools of writing to enrich its symbolic content.

The Craft and Challenge of Writing Architecture was the title of a two-day symposium held in early May at the Berkeley City Club. Organized by Wayne Attoe of the National Center for Architecture and Urbanism, the event explored the complex relationship between architecture and the written word.

The opening speakers addressed this relationship by exploring the split in the right and left hemispheres of the brain. Professors Howell and McBride from the University of Texas at Arlington discussed the separate functions of the left and right brain. The left brain is responsible for all linear, logical thinking, while the right is responsible for spatial perception and design. Professor Howell explained that the perception of space is a visceral experience, so it can't be explained in words. Professor McBride elaborated on this dilemma by exploring some contemporary problems in architectural thinking. He pointed out that architecture has become very language-dominated, and that the predominance of linguistic analysis has led to post-modern architecture which uses history as a dictionary.

Although this argument was fascinating and pointed up the paucity of language in dealing with spatial issues, it overlooked the overwhelming ability of metaphor and poetry to evoke feeling. Two of the speakers addressed the issue of metaphor by illustrating its use in both architecture and writing about architecture. William Rusicka read

passages from Faulkner. Ronald Lee Fleming illustrated how the use of metaphor can enliven urban open areas. Using the narrative technique of placing sculpted objects on benches and sidewalks and carving words into pavement, he has made barren open spaces into public events. The obvious success of this kind of idea can be seen in Venturi, Rauch and Scott Brown's Franklin Court or Charles Moore's Piazza D'Italia.

Charles Moore was himself a speaker at the conference, and he examined the many uses that an architect can have for writing. Most interesting of these was the idea that when an architect must describe something or put it into words, he is able to further develop his attitudes to the design. The need for this kind of articulate architecture is quite apparent.

Several of the speakers examined the *craft* of writing, either exploring their current preoccupations or examining architectural writing. J. B. Jackson, a self-described "observer of the landscape," looked at vernacular architecture as a component of the rural landscape. He mused about the way that changes in society, such as agricultural enclosure, affected the vernacular; and how folk culture has been replaced by popular culture. He explained that vernacular architecture now has a negative definition; that, in fact, it has been replaced by mass-produced popular objects unconnected to their environment.

John Pastier and David Littlejohn looked at what the writer actually does and how. Pastier explored the writer's obligation to the medium, subject, audience and language. Littlejohn gave a very entertaining lecture which ridiculed the specialized jargon of historical architectural writing and suggested a number of different approaches a writer can take in describing a building, ranging from psycho-social to semiotic.

Barbara Goldstein

Pei Ranked Number 1 Architect by Academics

The nation's architectural school deans named I. M. Pei as the primary architect responsible for influencing today's designs, according to a recent survey conducted by *The Buildings Journal*.

The May 17 issue reported the results of a survey which identified 10 architects having an impact on the design of significant non-residential structures. The poll was conducted with the deans and department heads of the nation's accredited architectural schools and universities, in order to learn how those within the field regarded design theory versus practice.

I. M. Pei, who has received honors for 16 of his more than 30 projects and was awarded the prestigious Gold Medal from the AIA in 1979, was named by 45 percent of the respondents as being the leading force in architectural design. Among the buildings he has designed are the East Building of

the National Gallery in Washington, the Kennedy Library in Boston, and the West Wing of the Museum of Fine Arts in Boston.

Ranked second was **Romaldo Giurgola**, this year's recipient of the AIA Gold Medal. He was cited as being responsible for the overall design direction of a number of projects, including the Wainwright Complex in St. Louis and the Parliament House in Canberra, Australia. **Cesar Pelli**, considered an influential force in New York City today, was credited for his work on the Vivian Beaumont Theater at Lincoln Center and for the TWA Building at JFK, both in New York, and ranked third.

Kevin Roche and **Philip Johnson** ranked fourth and fifth. Tied for sixth were **Gunnar Birkerts**, **Charles Moore** and **Michael Graves**. **Edward Larrabee Barnes** and **Richard Meier** were cited ninth and tenth, respectively.

Cornerstones

Robert J. Mayer, AIA, a senior partner in Mayer/Taylor, Architectural/Planning/Design of Santa Monica, was installed as Chairman of the Board of the Western Los Angeles Regional Chamber of Commerce. Mayer, a *cum laude* graduate in Architecture from USC, has been in practice since 1948.

Steven F. Jellison, AIA, has been elected a vice-president of Pereira Associates. Jellison is a senior project manager currently in charge of a major office complex in Ontario, California.

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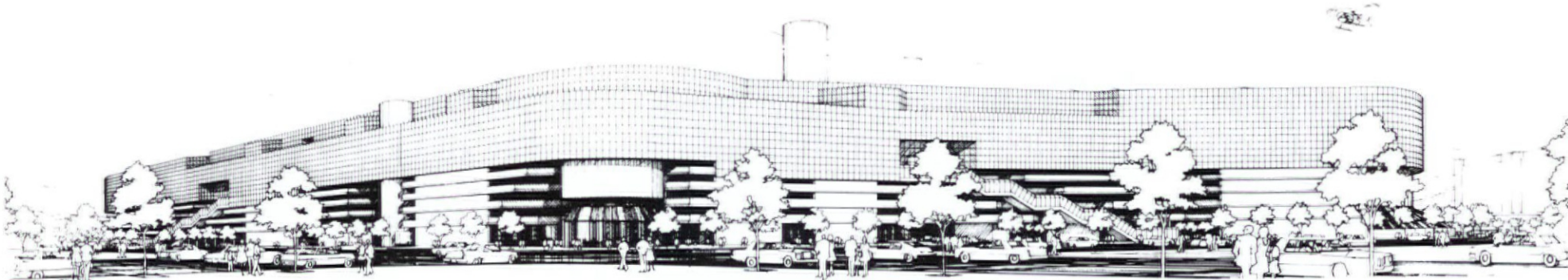
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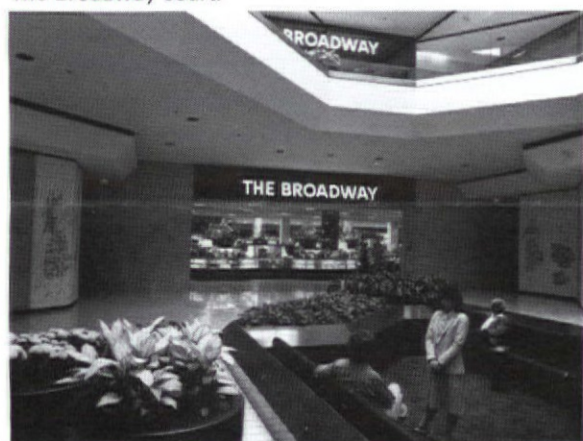


BEVERLY CENTER

Beverly Center as built, in stucco.



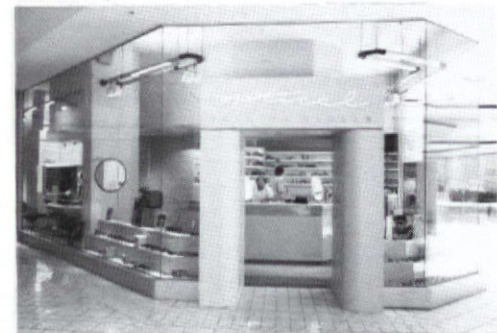
The Broadway court.



The center court.



One of the more interesting installations, Optical by John Green.



Commentary

The prospect of the Beverly Center under construction was rousing for several reasons. It promised to make quite a contrast to its very large neighbors, the Cedars-Sinai Hospital and the Pacific Design Center. The relationship that these three would have to each other, as well as what this connection would say about urban design in Los Angeles, would be interesting.

Moreover, the architect of the Beverly Center, Welton Becket Associates, chose to reinforce the street in a very traditional manner: building right to the property line. Although practical, this is an unusual move in Southern California, and Beverly Center thus creates channel walls which have proved to be fairly interesting. In contrast, the Pacific Design Center sits well back from its corner, and Cedars-Sinai, although snug on the site, is insular and ignores its surroundings. Neither the design center nor Cedars-Sinai has a very strong sense of context, and each has radically transformed its area. This is not to say that Beverly Center has a low profile, but its addition has been fairly positive. In a neighborhood that had no context, it has established one, and now provides a continuous backdrop to smaller, surrounding buildings.

There is little urban design in Los Angeles, and this poverty is emphasized by the decision to put parking entrances in every facade of the Beverly Center. What may have been proper in strict terms of efficiency causes the pedestrian fringe at the base of the building to compete with the street. The opportunity to create a street-front of shops, as exists on La Cienega, Santa Monica and Melrose, has been badly handled. As practiced at Beverly Center, the notion of sandwiching parking between layers of retail is interesting; but to have been truly successful the commercial base needed to be complete, with no holes, and somewhat more bulky, probably two stories high. Apparently such a base was planned by the architect and rejected by the client, La Cienega Associates.

Driving in the Beverly Center is like a nightmare. The garage is confusing; the treacherous circulation requires two sets of eyes to watch for cars in front and back. Once parked, slick neon graphics direct the shopper to the escalators which dramatically scale the walls of Beverly Center. Although they provide an exciting trip (though not as rousing as the ride at Centre Pompidou), the arrival at the top is disappointing.

The mall itself is basically a dated affair—brown zoots, glass railings and hexagonal look-throughs—that zigs and zags its way through the building under the conviction that pedestrian movement is inevitably meandering. Such a concept is more appropriate to a suburban center than the metropolitan complex that this building tries to be. Its complete lack of conviction in plan is in marked contrast to Santa Monica Place, where strong axes join the center court to points of arrival and departure, and make the design work. Ultimately, the interior of Beverly Center doesn't work because it is amorphous: lacking armature, structure, or clear, visible axes.

Among other interesting prospects presented by Beverly Center, one would be its failure as a shopping complex. The studio arm of a holding company might then buy it; triple the number of movie theaters; install an ice rink, roller skating, and a grand prix scale course in the garage; open video arcades in the mall. The building would enjoy a new and more fantastic life as a super amusement park. But the commercial future of Beverly Center seems more secure. Few stores are open, but spaces are around 70% leased. People are going there and enjoying it. Apparently it will succeed.

Frank Israel

Frank Israel is an Associate Professor at UCLA Graduate School of Architecture and Urban Planning.

Identikit

Project: Beverly Center

Architect and Engineer: Welton Becket and Associates, Los Angeles, California

Client and Developer: La Cienega Company, Los Angeles, California and The Taubman Company, Hayward, California

Site: 8½ acres in a developed but unincorporated area of Los Angeles. Site shares block with a controlled drilling of 56 oil wells.

Program: Provide a 2.4 million-square foot shopping complex, consisting of a three-story mall perched above a five-story parking garage, with some retail space at the ground floor.

Structural System: Metal deck on steel frame.

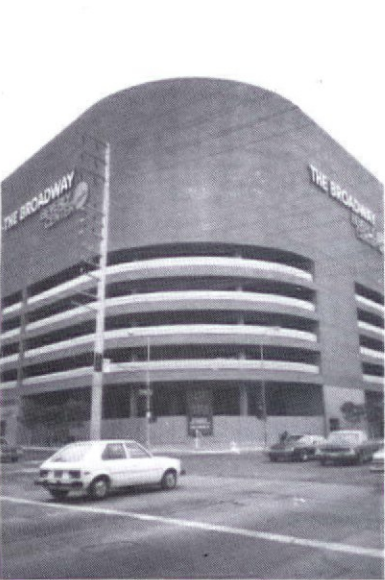
Major Materials: Concrete block, plaster, ceramic tile, enamelled metal panels, vision glass, painted metal guardrails, metal studs, exterior; marble pavers, gypsum board, and glass railing, interior.

Consultants: Western Air Refrigeration, mechanical engineer; Kirkwood Electric, electrical engineer; Donald Jung Associates, landscape architect.

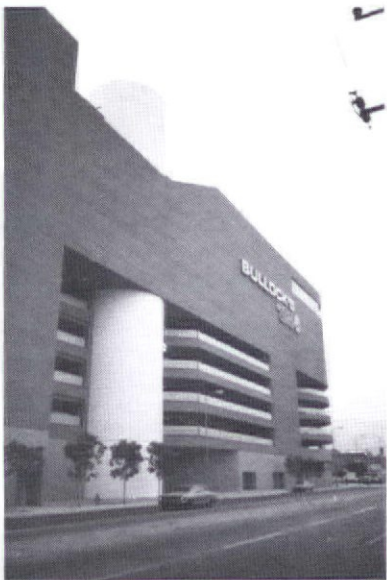
General Contractor: Taubman Construction Company, Hayward, California

Telling Stories:

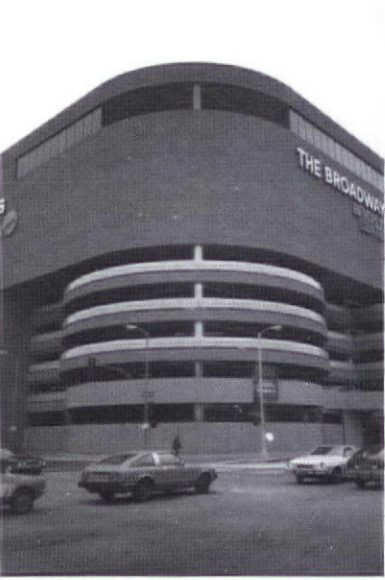
*The experience of Los Angeles is conducted largely through the window of an automobile.
While this observation may not be original, it does bear importance to the appreciation of the city's architecture.*



LA CIENEGA BOULEVARD



*One's visual experience while driving is, as Venturi said, serial.
The city appears as a stream of brief but related pictures, changing as the focus moves.
Unfortunately, this method of observation does not suit the traditional street building, with its front designed in elevation.*



BEVERLY BOULEVARD

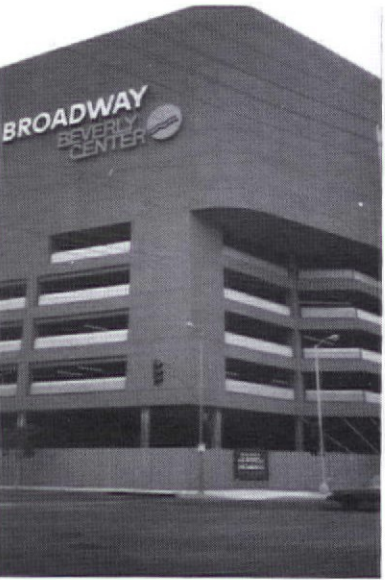


*The inhabitant of the vehicle sees the structure for a short period of time and at an ever changing angle.
Only for an instant does he perceive the building frontally, as it was designed.
Beverly Center, however, is perfectly suited to this form of observation.*

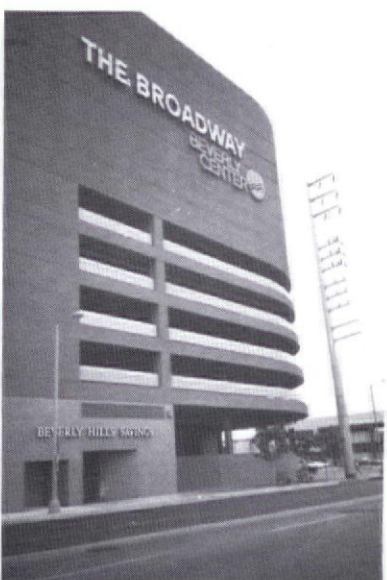
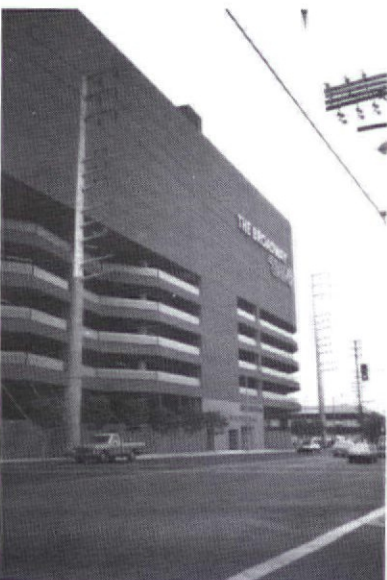
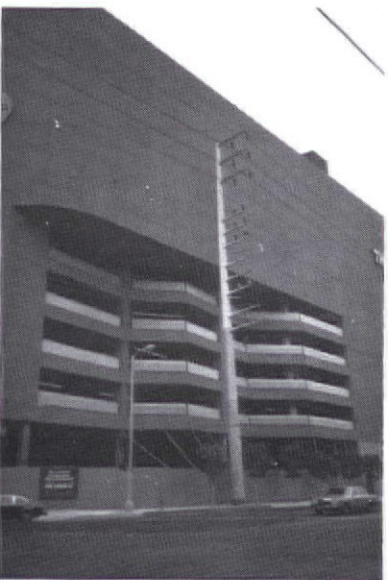


SAN VICENTE BOULEVARD *Its great size assures that it will occupy one's frame of view for a greater length of time; but more importantly, this is a building with no front.
It is a serial, all sides and corners, which tells a continuing story from a beginning to an end.*

The chapters have names like escalator, tube, streamline, and wall.



THIRD STREET



*Such is the impression this photo essay is meant to convey.
Perhaps unfairly, it was developed on foot, but hopefully it will communicate the nature of this building: narrative.*

Bruno Giberti

Book Review: Gebhard's Ten for Two Hundred

The three American cities which have provided the most literature over the past three quarters of a century have been New York, Chicago and Los Angeles. Each has emerged with its own set mythological image: New York as the epitome of the twentieth century urban environment; Chicago as middle America's cool, calculating business center; and Los Angeles as the auto-oriented, pleasure-loving non-city. As the celebration of Los Angeles's recent bicentennial demonstrates, myths feed upon myths, and the City of the Angels continues to provoke gloomy apprehension as well as passionate, uncritical love. Between 1980 and the end of 1981 around four dozen books were published about the city, ranging from restaurant guides to full-fledged historical studies. Considering the diverse nature of Los Angeles, almost all reveal something about the physical environment and architecture of the city.

The ten volumes reviewed here provide a small but reasonable cross section of publications which wished to celebrate the 200th birthday of California's most California city. Three of these—**Los Angeles—A City Apart**, **Los Angeles—An Illustrated History**, and **Los Angeles 200—A Bicentennial Celebration**—are essentially grand picture books. The first two couple old and new photographs, while the third presents LA today (at the end of the 1970s). Though illustrations predominate in all three, text substantially adds to and expands the tales told by the photographs, drawings and prints. Though quite brief, Will Durant's and Art Seidenbaum's writings reveal two reactions to the city which help us to sense the nature of the place, as well as to further our understanding of the two authors.

Commercial Los Angeles 1925–1947 asks us to look at Los Angeles through the "eyes" of the Whittington Studio, one of the city's major commercial photographic workshops. The Whitting-

ton Studio and House, which form a medieval half-timber complex, beautifully sum up the romantic optimism which underlie the photographs presented in this collection. Included are photographs to promote the sales of automobiles, outdoor advertising, the aircraft industry, and new housing tracts, all of which show how Los Angeles wished to see itself, from the late 1920s to the mid 1940s.

In **Los Angeles: The Enormous Village 1781–1981**, John D. Weaver provides us with a highly readable and perceptive account of 200 years of the city's history. Weaver's interest is primarily in the realm of society and politics—not in the city as an artifact. A somewhat similar interest underlies John and La Rae Laughey's **Los Angeles—Biography of a City**, although the inclusion of writings by M. Marshall Goodwin, Carey McWilliams, Reynier Banham, Allan Temko and Harvey S. Perloff (among others) expands our historical perspective into architecture and planning. **Los Angeles, 1781–1981** was a special issue of the magazine *California History* (vol. 40, no. 1, Spring, 1981) produced to help celebrate the city's bicentennial. Pertinent to architecture is an excellent overview written by Robert Winter, "The Architecture of the City Eclectic."

Any volume associated with Jack Smith is of interest to Angelenos, and his **The Best of Los Angeles—A Discriminating Guide** is no exception. The book's series of architectural tours, authored by Julius Shulman and Paul Gleye, take us to a select group of "major monuments," in Los Angeles and as far out as Pasadena and San Gabriel. Fragments of popular architecture sneak in the other sections of the guide concerned with "Tours and Favorite Flings," "Dining Out," "Where to Drink," and "Going Out."

Paul Gleye's **The Architecture of Los Angeles** is the first book devoted exclusively to the architecture of the city, from its founding in

1781 until the present. Gleye presents this history through eight sequential chapters, to which he has attached a brief section on Bunker Hill, and seven tours which mirror the historical sequence of the eight chapters. Like other Angelenos, Gleye is an imperialist, and he includes buildings from as far away as Redlands and Riverside. The appreciable asset of this volume is that the author has brought together for the first time so much of the literature which is scattered hither and yon, some in volumes which are difficult to lay one's hands on. However, Gleye's aloft stance of objectivity is both an asset and defeat. On the plus side it means that he has included an array of opposing points of view found in LA's architecture. The deficiency of this approach is that at times it is bland, and Gleye's insightful understanding of the architectural scene in LA is not always apparent. Nonetheless this volume will remain a classic on the subject, and one can only wish that similar books were available on the architecture of other American cities.

A very different approach is taken by David Brodsky in his **LA Free-way—An Appreciative Essay**. This is a remarkable book, if for no other reason than it combines two highly different approaches to its subject: an intuitive, appreciative essay and a historical study. The author openly accepts all of the basic givens of Los Angeles: that it is indeed a series of suburbs, strips and commercial nodes which do not constitute a traditional city; that the automobile and the freeway make all of this possible; and that the act of driving on the freeways looms large in our total and continual impression of the city. As Brodsky observes, "the L.A. freeway is the cathedral of its time and place. It is a monumental structure designed to serve the needs of our daily lives, at the same time representing what we stand for in the world" (p. 5).

As indicated, the ten volumes

mentioned above constitute less than a third of the books published with LA's bicentennial in mind (see the list published by Gloria Ricci Lathrop in "The Book Review," *Los Angeles Times*, September 6, 1981, p. 3). From this expanded list we could draw at least three other books which have substantially contributed to our perception of LA's architecture. These are *The Dream Comes True: Great Houses of Los Angeles* by Brendon Gill and Derry Moore (New York: Lippincott and Crowell, 1980); *California Crazy: Roadside Vernacular Architecture* by Jim Heimann and Rip Georges (Los Angeles: Hennessey and Ingalls, 1980). Then leaping into the past there are such classics as Carey McWilliams's *Southwestern California: An Island on the Land* (Salt Lake City: Peregrine Smith, originally published in 1946); Reynier Banham's *The Architecture of Four Ecologies* (London: The Penguin Press, 1971); Robert M. Fogelson's *The Fragmented Metropolis* (Cambridge: Harvard University Press, 1967); and W. W. Robinson's *Los Angeles—A Profile* (Norman: University of Oklahoma Press, 1968).

The lengthy book shelf devoted to volumes on Los Angeles (and directly and indirectly on its architecture) might seem to argue that there is no need for more. Far from it, for one of the delights of LA is that it seems boundless in providing hidden and apparent treasures. There is a need to record them, and above all to understand what they are all about. In many instances the architecture demands a different method of explanation than we are used to. A case in point would be Esther McCoy's (with photographs by Marvin Rand) "Wilshire Blvd.," (*Western Architect and Engineer*, vol. 222, March, 1961, pp. 24–51) where we were asked to explore and to understand one singular linear environment. LA's 200 years of insistence that, to understand its buildings, one must experience

them within their man-induced environment is obviously well answered by an approach such as this.

David Gebhard

Gebhard is the co-author of "A Guide to Architecture in Los Angeles and Southern California." He is presently teaching in the Department of Art History at UC Santa Barbara.

Gebhard's Ten

Los Angeles—A City Apart
David L. Clark, Windsor Publications, Woodland Hills, \$24.95.

Los Angeles—An Illustrated History
Bruce Henstell, Knopf, New York, 1980, \$25.00.

Los Angeles 200—A Bicentennial Celebration
Art Seidenbaum and John Malmin (foreword by Will Durant), Harry N. Abrams, New York, 1980, \$30.00.

Commercial Los Angeles 1925–1947
Compiled by Bill Bradley, Interurban Press, Glendale, 1981, \$14.95 (paper).

Los Angeles: The Enormous Village 1781–1981
John D. Weaver, Capra Press, Santa Barbara, 1980, \$8.95 (paper).

Los Angeles—Biography of a City
John and La Rae Laughey, University of California Press, Berkeley, 1977, \$6.95 (paper).

Los Angeles, 1781–1981
A special bicentennial issue of *California History*, California Historical Society, San Francisco, 1981, \$7.95 (paper).

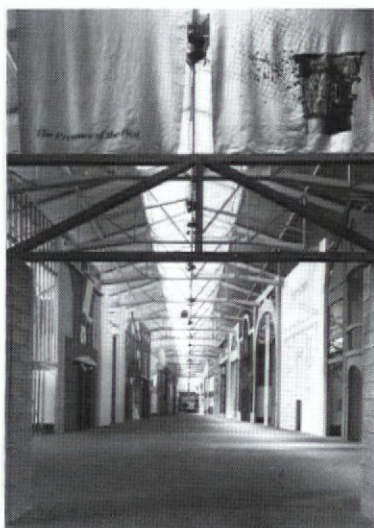
The Best of Los Angeles—A Discriminating Guide
Introduction by Jack Smith; edited by Wendy Miller, Helen Abbott, Bo Hathaway, and Don Ackland, Rosebud Books, Los Angeles, 1980, \$11.95 (paper).

The Architecture of Los Angeles

Paul Gleye (in collaboration with the Los Angeles Conservancy), Julius Shulman and Bruce Bohner, Rosebud Books, Los Angeles, 1981, \$35.00.

L.A. Freeway—An Appreciative Essay
David Brodsky, University of California Press, Berkeley, 1981, \$17.95.

Italian Show Comes to San Francisco



Strada Novissima

The Presence of the Past has opened in Fort Mason, San Francisco, where it will run until July 25. It is a reprise of the first International Exhibition of Architecture seen at the 1980 Venice Biennale. The centerpiece of the show is the *Strada Novissima*, or Newest Street, an interior alley lined with building facades. These were commissioned from twenty international architects to illustrate post-modern thinking in all its variations. Four new fronts have been designed by local Bay Area architects for the occasion. They are Andrew Batey and Mark Mack, William Turnbull, Mark Goldstein, and Daniel Solomon. The new facades will be displayed together near the *Strada Novissima*.

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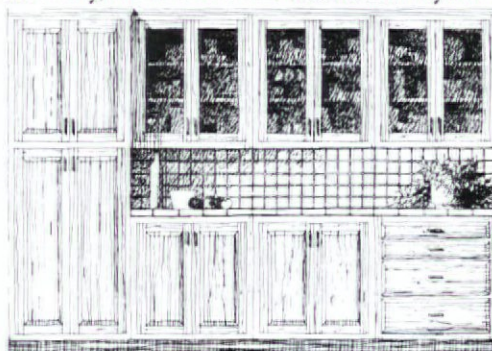
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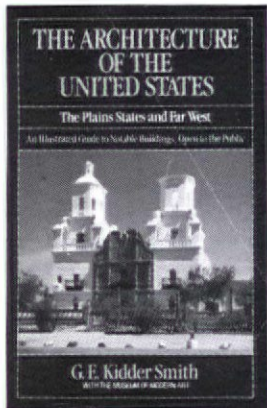
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Book Review: The All-American Guide



G. E. Kidder Smith and his wife traveled over 135,000 miles through fifty states documenting and photographing 3000 structures; the result of this fourteen-year effort is monumental: **The Architecture of the United States**. This three-volume "Illustrated Guide to Notable Buildings Open to the Public" has the intention "to help establish architecture more fully in the cultural life of the United States." This is not a history of American architecture nor, the author warns us, "an inventory of memorable works," but rather a selective "cross-section of each state's architectural resources."

The three volumes of the guide are organized geographically: Volume One, New England and the Mid-Atlantic States; Volume Two, The South and the Midwest; Volume Three, The Plains States and the Far West. Each volume is arranged alphabetically by state, and within each state alphabetically by town or city name. A state map locates the cities and towns included, and is keyed to a list of buildings discussed. The commentary on each monument follows and includes its address, principal designers, and the hours when the building is open to the public. Kidder Smith's observations are lively and enthusiastic. He describes D'Evereus in Natchez, Mississippi as the "most pristine, the most elegantly gracious Greek Revival house in the state . . . also the most totally satisfactory anywhere. Of compact design, it has almost temple quality with its pedimented front and six carefully fluted Doric columns . . . A like number of columns, but unfluted and supporting a full width upper veranda, line the back or garden side; facing south, the veranda was—and is—a much used open air 'room.'" He also informs us that all the dimensions are divisible by three, "from the number of the columns to their height . . . to the dimensions of all rooms—an early precursor of Le Corbusier's 'modulor.'" At least one photograph of each building accompanies the related text; the buildings of Louis Kahn often rate two. Each volume has a glossary (the same in each) and an index.

Every book has an introduction by another author which provides an overview of the region; David Gebhard's essay in Volume Three is the most informative. He provides, by his historical survey, a good framework in which to consider the individual selections of Kidder Smith. Gebhard looks at three periods of development: 1820-1860; 1895-1941; and 1945 to the present. The accomplishments of each era are outlined, and discussed in relation to the planning ideas which contributed to the development of the region. The single characteristic, he suggests, which can be associated with the entire area is "the play between native environments and the cultural and material baggage brought by one or another of the groups who have come into the area." In pre-European times the archeological evidence suggests that the dwelling types and siting of prehistoric and Native American villages had origins elsewhere, and were adapted to meet necessary responses to the local environment. Even during the nineteenth century the "latest architectural fashions" of the East were reflected in the growing towns and cities of the Midwest and West.

In the years from 1895 to 1941, the region experienced a period of rapid growth in addition to developing its own identity. The Midwest

began to think of itself as the heart-land of America; and in California "the urban and rural landscape . . . was highly distinct from that of the rest of the country." The Mission Revival and Spanish Colonial Revival, as well as the California Bungalow Style contributed to this "regional nationalism." The wealth of the region attracted architects from outside the area, and commercial highrises began to give downtowns their character.

The final period, 1945 to present, is noted for its momentous planning battles, the most important of which is the view of downtown as the urban core versus the tendency for cities to grow horizontally. During this time central business districts grew tawdry in favor of suburbia and regional shopping centers until the late 60s, when this trend was reversed by affirmative action. Minneapolis led the way in the reassertion of the primacy of downtown and other cities in the region have been following suit. As a result of these concerns the urban landscape, Gebhard notes, has changed much more radically than the rural scene in recent years. Although the architecture contains references to historical images and to other forms of nostalgia (as represented in its extreme by Main-street at Disneyland), the western architects' commitment, according to Gebhard, "to the Modern is still dominant." The images of the Modern may vary and historicism may be present, but it is the dialogue between the two which will hopefully prevent a repetition of the sterile work of the 1950s.

There is a balance of selections in Volume Three among vernacular, newer and older architect-designed buildings, and Native American monuments. Kidder Smith is an orthodox modernist and his attitudes are reflected in his choice of buildings. He deplores what he sees as a recent concern by some architects with "conjuring novelty for novelty's sake, or with producing seductive exhibition drawings." We are not surprised to read: "Let it be said immediately that this former Mummies Theater (now an adjunct of Oklahoma City University) is one of the most exciting buildings in the country." Or that the grain elevators in Topeka, Kansas are "unadorned functionalism—both material and economic—which yet becomes sculpture at a giant's scale." Pioneering buildings which may have since been forgotten also have their place: the Boley Clothing Company (1908-09) in Kansas City, Missouri; the Hallidie Building (1918) in San Francisco; and the Equitable Life/Commonwealth Building in Portland, Oregon, for example, are all rightfully singled out for praise. Buildings with a social conscience also receive high marks.

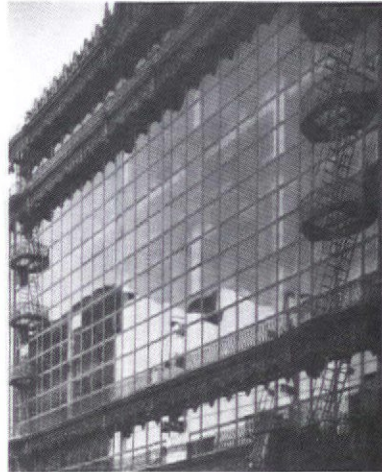
As in the other books, Kidder Smith's writing in Volume Three is lively and his commentary informative; his enthusiasm is often infectious. The Iowa State Capitol is "splendiferous" with its many domes and 29 different marbles. "Today the wild setting and extraordinary sense of desolation are the heroes," describes the faded glory of the once-booming Colorado mining towns of Cripple Creek and Victor. Although the author admires the "remarkably advanced" Hallidie Building in San Francisco a brief



D'Evereus, Natchez

explanation of how the glass "curtain wall" is attached to the structure contributes to our understanding of the building and enhances our delight with the handsome facade.

The Architecture of the United States is undoubtedly intended to be used as a guidebook and carried about as one travels. Albert Bush-Brown, in his introduction to Volume One, enthusiastically but a bit unrealistically describes its use: "We take the guidebook from the glove compartment and swing our automobile off the expressway to find Wickford, Rhode Island, or Ephrata, Pennsylvania. Guidebook in hand, we walk through the campus of Princeton or Yale or Harvard . . . Kidder Smith's text recites the origin of each building, judges its quality, points out an elegant pulpit or spiral stair, regrets a misplaced window or offensive proportion, and keeps us alert to functional satisfactions and disappointments." It doesn't seem to me that leafing through an 800-page book as I am walking down Quincy Street, admiring Carpenter Center, the Fogg Museum (and soon Stirling's addition to the Fogg), and further down the block Gund Hall, is a particularly easy or enjoyable way to tour the Harvard campus. One volume of the set will fit into the glove compartment of my car only if I remove all the road maps.



Hallidie Building, San Francisco

There is no doubt that the guidebook, in spite of the misplaced enthusiasm quoted, will be tremendously helpful in planning a trip. Road maps will be required, and other guidebooks of specific areas to be visited will be helpful. (Kidder Smith often suggests sources for additional books or readings to supplement his work.) But even if you are limited to armchair touring the guidebooks make good reading. It is always fun to discover a building-surprise, and tie a mental string around your finger as a reminder to see it next time you are in San Francisco or Kansas City. Or better yet to make a special effort to get to Cataldo, Idaho to see the Mission; or to Benecia, California to see the old State Capitol; or to finally visit the La Jolla Women's Club by Irving Gill. As for me, "Reagonomics" has finally caught up, and having been "temporarily furloughed" for lack of work, I plan to go to New Mexico. I'll put the guidebook on the backseat.

The Architecture of the United States is available in hardcover or paperback editions.

Charles Wheatley
Wheatley is an unemployed architect.

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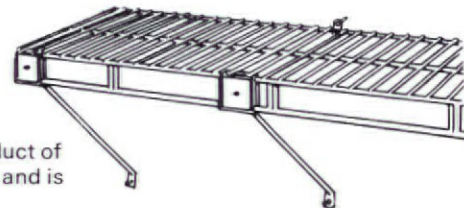
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Chapter News and Notes

LA/AIA Board of Directors meeting 2194, Los Angeles Chapter of the American Institute of Architects, May 4, 1982. ● **President's Report:** Three Senate bills were discussed. **SB1753** which has passed the Senate and is pending in the Senate Finance Committee. The CCAIA has given tentative support to this bill. **SB1755** which provides that if you have a written contract with an artist you must pay Workmen's Compensation and Unemployment Insurance for him/her. The bill is pending in the Finance Committee and should be opposed.

SB1757 allows an artist to bring an action against *anyone* who defaces his art work. This bill would allow anyone to bring suit against someone who defaces a work of art. This, in effect, would mean that if a building was to be torn down and there was a fresco in the building, the fresco would have to be preserved before the building could be torn down. No one opposed this bill and it was passed on the consent docket and will go straight to the Senate.

If anyone has any thoughts on this, they might tell their local CCAIA Delegate.

● **Treasurer's Report:** **Landworth** reported that the reserve fund is growing and presently totals \$5,552. The balance in the bank as of April 30, 1982 was \$93,013. Anticipated income for May, 1982 is \$25,000 and the anticipated expenses are \$12,900. The projected balance for the end of May is \$103,913. He indicated that Axon has spent considerable time following up on supplemental dues. ● **Public Relations Consultant:** **Tyler** reported that the Ex-Com. has met several times in regard to our Public Relations Consultant. **Skalski** has resigned. On April 29, they met and interviewed three public relations people and **Tony Cifarelli** was selected to represent us.

● **Code Committee:** The Code Committee has prepared a letter for the President's signature which goes to Mayor Tom Bradley in regard to the proposed Uniform Building Code. **Lyman** and **Tyler** feel that the intention of the City is that they will adopt this along with the City Codes which may generate some confusion if there are any differences, which there are. They feel that this Board should go on record as supporting the Uniform Building Code and perhaps simplify matters. A letter is to be sent to Councilman Yaroslavsky.

● **Chapter Executive's Report:** **Axon** read a letter received from the National Trust for Historic Preservation requesting the Board to write a letter urging financial support for the Trust, which had previously been funded by the Federal Government. However, with President Reagan's cut-backs it is no longer receiving the same government assistance.

Moved Widom/Second Hall, the following: That this Board send a letter to State Senators as well as Representatives and the Speaker of the House and Vice-President requesting funding for the National Foundation for Historic Preservation. **Carried by those present—to be ratified at next meeting.**

● **Associates Report:** **Takaki** reported that the Associates are working on a joint Los Angeles and Orange County Conference. They hope to have Michael Graves there. ● **Building Committee Report:** **Tanzmann** said that **Jim Luckman** is chairing the Committee which, in accordance with his request, will be a small committee. He and his committee have had a meeting and a memo will be prepared to be sent to Virginia with a copy to Janice requesting that the Board and Staff supply them with certain information. Until this information is received nothing further will be done. President **Lyman** requested that when the memo is received that the Board and staff make every effort to supply the Building Committee with whatever they want as expeditiously as possible in order that they can get moving on this issue.

● **Community Relations Committee:** **David Yashar** is the new Chairman for this committee.

● **Mulholland Scenic Corridor Report:** **Hall** said that in accordance with the request from **Sandy Turner** that this Board send a letter supporting the extension of Mulholland Scenic Corridor and the authorization of the Board, a letter was sent and we received one back thanking us for our support.

Corps of Architects: Santa Monica

The Santa Monica Corps of Architects, under the chairmanship of Margo Hebal Heymann, AIA, held a meeting on May 12 to discuss the future of Santa Monica with Councilman Denny Zane and Planning Commissioner Frank Hotchkiss. Then on May 26 about two hundred citizens, including several members of the corps, attended the Santa Monica Pier Workshop II at the Civic Auditorium where Chairman Heymann and Chapter President Lyman each spoke briefly with Mayor Ruth Yanata Goldway.

Meanwhile, the following Santa Monica architects have volunteered to apply for positions on the following Santa Monica Commissions:

Woody Garry: Airport Commission
Doug Meyer and Sam Tolkin: Architectural Review Board
Jim Mount: Building and Safety Commission
Carl Day and Barton Phelps: Landmarks Commission
Ray Kappe: Planning Commission

ASA On Tuesday, July 20 at 7:00 p.m., the Los Angeles Conservancy will conduct a tour of Walker & Eisen's 1927 Oviatt Building, recently restored by Ratkovich, Bowers. Such features as Lalique glass, silver and gold grillwork, hand-carved oak elevators, and decorative zigzag paving will be highlights of the tour. In the true Art Deco Style, the building's features combine to produce what *LA/Access* calls "a shimmering effect of glamor and delicacy."

This tour of the Oviatt Building is open to all who wish to attend, free of charge. The ASA invites everyone to come at 6:30 p.m. and spend some time getting to know one another. After the tour we will adjourn to a nearby eatery for an optional "no-host" dinner.

The Oviatt is located in downtown Los Angeles near Pershing Square. For directions, information, and/or reservations, please call Beverly Bolin, Program Chairperson at (213) 843-6050.

WAL The Women's Architectural League has been commended by the Board of Supervisors, County of Los Angeles, for their outstanding endeavors to promote public understanding of architecture and the environment, by stimulating awareness of the architectural profession and its service to the community. The league conducts among its many projects an annual home tour from which money is raised for scholarships to students in California.

Preservation Awards Distributed by Conservancy

On June 6, as part of the Los Angeles Conservancy's Annual Meeting, the following recipients of the 1982 Preservation Awards were honored:

- **Wayne Ratkovich**, managing partner of Ratkovich, Bowers, for the sensitive restoration of the Oviatt Building, and the continuing work on the Wiltern Theater and Pellissier Building.
- **Sam Kaplan**, urban affairs critic of the *LA Times*, for keen interest in preservation issues and encouragement of local conservation activities.
- **Robert Winter**, president of the LA Cultural Heritage Board, historian and educator, for encouraging public appreciation of the city's

LA/AIA Membership, May, 1982.

New Members, AIA: **Walter B. Meyer**, Herbert Nadel, AIA & Partners Architects; **Romeo R. Asprez**, William L. Pereira Associates; **Jun F. Gubatan Jr.**, Skidmore, Owings & Merrill; **Po-Ming Huang**, Leidenfrost Horowitz & Associates; **Fernand Levin**, William L. Pereira Associates; **John Sealander**, William L. Roberts, A California Corp.; **Stephen Sakamoto**, Los Angeles Department of Water & Power; **Richard E. Chan**, Chan-Nunez Associates; **Richard Chavira**, Environmental Planning & Research; **Jose Cano**, Jose Cano, Architecture, Space & Systems Applications; **Helen Toister**, Kamnitzer & Cotton; **Mary Nasstromero**, Albert C. Martin Associates.

New Associates, AIA: **Debra Merrill**, Gensler & Associates; **Janet Takamune**, Gensler & Associates; **James Takamune**, Welton Becket & Associates; **Hitoshi Nakata**, Zelman Construction Company; **Eugene Watanabe**, Gensler & Associates; **Joseph Panushka**, Ebbe Viederiksen AIA Architects & Associates; **Leigh Gehrig**, Escudero-Fribourg Associates AIA Architects; **Nasrin A. Barbee**, Choate Associates Architects.

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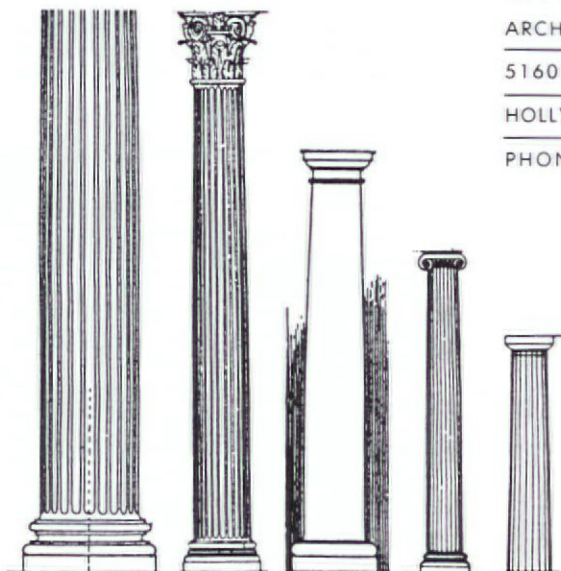
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