

February Program Features Rap Session, Student Awards

The Los Angeles Chapter's first regular meeting of the new year, featuring informal discussion and presentation of the Student Design Competition awards, will be held Tuesday, February 15, in Conference Suite 259 of the Pacific Design Center, Los Angeles.

In response to requests from the Chapter membership, the program will include a "rap session" with President Robert Tyler, President-Elect Martin Gelber, and the 1983 Board of Directors. Members and guests will have the opportunity to exchange ideas about the state of architecture and to make suggestions for improving the profession locally, as well as at state and national levels.

On the local level, members will hear and discuss the direction of the Chapter in 1983 and years beyond. Other issues will include the current status of the NCARB examination and licensing reciprocity, and state level progress on the Building Designer issue.

The evening will also feature presentation of the six Pereira Prize awards to winners of the Chapter's 1982 Student Design Competition. Martin Gelber, coordinator of the competition, will present the First, Second and Third Place awards and three Honorable Mentions. Names of the winners and photographs of their entries appear on pages 4 and 5 of this issue.

In keeping with President Tyler's expressed concern for deepening the relationship between the Chapter and the architectural schools, both students and faculty are encouraged to attend this meeting and to participate in these discussions with members and associates of the Chapter.

An informal wine-and-cheese reception will start at 6:30 p.m. in the Conference Suite, followed by the program at 7:30. There is no admission fee, and reservations are not required. For further information, please contact the Chapter office at 659-2282.

Update: Olympic Arch Competition

More than 160 entries have been received by LA/AIA in the international competition to design a gateway arch for the 1984 Summer Olympics in Los Angeles. Sponsored by the Chapter, the program has drawn entries from all over the United States as well as from Canada and Australia.

The competition is still open, and entries will be accepted until July 4, 1983. First prize is \$1000, second prize is \$500, and third prize is \$250. Winning entries and a selected number of runners-up will go on display during the Olympics in a prominent location. The Chapter will have the First Place winner constructed out of light-

weight materials.

The entry fee is \$25, and participants from all over the world are invited to compete. For an entry form containing detailed information on the competition rules, design program, drawing size requirements, and entry dates, send a \$25 check or money order to LA/AIA, 8687 Melrose Ave., Los Angeles, CA 90069. Indicate "Olympic Gateway Competition" on the check.

Judging by a panel of distinguished architects selected by the Chapter's Board of Directors will take place from July 5 through September 15. Winners will be announced in November 1983.

Bungalow Furniture

"The Furniture of Gustav Stickley" is an exhibition of the works of the turn-of-the-century designer and leader of the American Arts and Crafts movement. Stickley's furniture is of special local significance because it was a popular fixture of the Southern California bungalow.

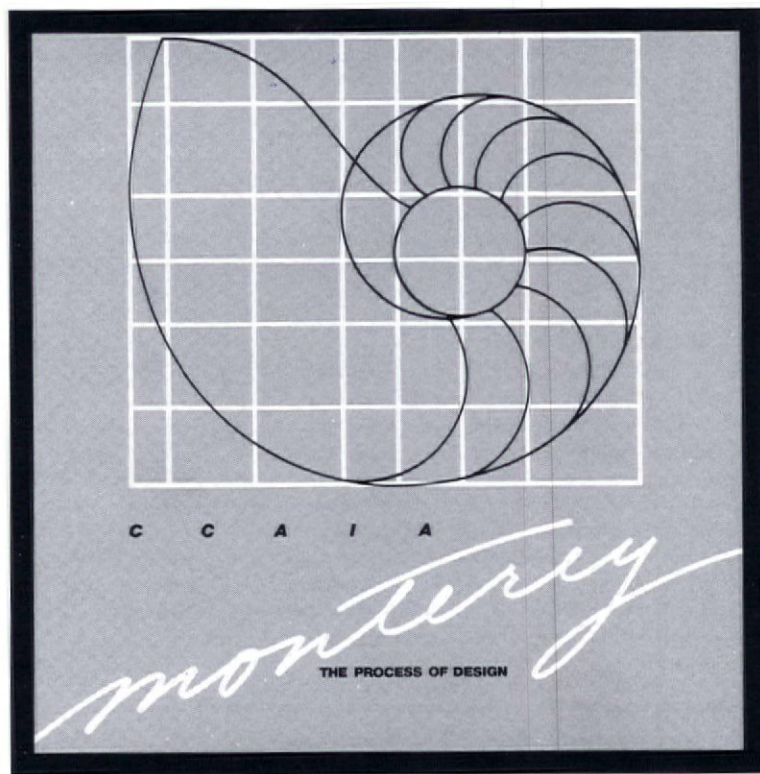
The design of American furniture in the late 1800s generally consisted of poorly crafted reproductions of ornate European models. In contrast, Gustav Stickley strove to create simple designs that suited the American working class both philosophically and financially. "Applied ornamentation," Stickley wrote, "is a parasite and never fails



to absorb the strength of the organism upon which it feeds."

"The Furniture of Gustav Stickley" will be on view through February 24 at the Art Gallery of Los Angeles Valley College, 5800 Fulton Avenue, Van Nuys. For further information, please call (213) 781-1200.

CCAIA Mounts Monterey Meeting on Design



Next month, architects from all over California will gather to examine some of the most important work being produced on the West Coast during the fourth annual **Monterey Design Conference**. Convened by the California Council of the American Institute of Architects, the conference will meet for three intense days to discuss the **Process of Design**.

The Monterey Design Conference opens on Friday, March 25, with **West Coast Collage**, an exciting multi-media preview of all the participants' work. This will be followed by **The Carpetbaggers**, in which non-California-based architects, who have been selected to design California projects, will discuss the architectural and political processes involved in securing a commission in the state. Bennie Gonzales, FAIA, of Scottsdale, will present a scheme for the City Center in Palm Desert, while Houston architect Paul Kennon, FAIA, will discuss the Music Center project in Orange County. These architects will be joined by their California counterparts in an exchange of ideas during the **Carpetbaggers Round Table**, with moderator Rob Quigley, AIA.

The day will proceed with a presentation by Crombie Taylor, FAIA, on the great winter garden at Syon, England, one of the oldest remaining buildings in glass and iron. The day will conclude with a wine-tasting party.

Leading architects on the West

Coast will focus on **The Design Process** during a series of 20-minute seminars on Saturday morning, March 25. The amount of work to be presented will require two programs to be run simultaneously. The afternoon program will return to the traditional format of the Conference with **Team/Mini Presentations**. Again, two presentations will be made at the same time, in the following paired categories: Architect/Developer, and Commercial and Potpourri; Residential and Historical/Renovations; Energy and Idea Development; Environment and Art and Color.

The most important part of the Monterey Design Conference will be **Feature Presentations** on Sunday, March 27. Willard Martin, FAIA, of Portland, will discuss Pioneer Square, subject of a national urban design competition that received more than 150 entries. Donn Logan, FAIA, of Berkeley, Barton Myers, AIA, of Los Angeles, and Robert Oringdolph, AIA, of Portland, will present their project for the Portland Center for the Performing Arts. Donald Stastny, AIA, of Portland, will conduct a pictorial tour of the proposed Beverly Hills Civic Center.

For further information, please contact the California Council at 1414 K Street, Suite 320, Sacramento 95814, telephone (916) 446-9082.

Calendar

Chapter Programs:

- February 15: **LA/AIA** meeting reception, 6:30 p.m., program 7:30 p.m., Suite 259, Pacific Design Center. Call 659-2282.
- February 15: **ASA** meeting with program by David Leckie on computer applications in design and practice, reception 6:30 p.m., program 7 p.m., location to be announced. Call Charmaine Kenser at 681-4561.

Exhibitions:

- Through February 24: **The Furniture of Gustav Stickley**, Art Gallery, Los Angeles Valley College. Admission: 50¢. Call 781-1200.
- February 23-May 22: **Four Villages: Architecture in Nepal**, Craft and Folk Art Museum, Los Angeles. Call 937-5544.

Lectures:

- February 10: **Computer Simulation in the Arts**, by Richard Taylor, 8 p.m. in Architecture 1102, UCLA. Call 825-8950.
- February 14: **Classical Architecture and the Ideal**, by Thomas Proctor, 7 p.m. in ENV Main Gallery, Cal Poly. Call (714) 598-4182.
- February 15: **The Mercantilist Challenge to the Liberal International Trade Order**, by Stephen Cohen of UC Berkeley, 5 p.m. in Annenberg 205, USC. Call 743-2264.
- February 17: Lecture by **Walter Costa** of SOM San Francisco, sponsored by San Diego/AIA, reception 6:30 p.m., program 7 p.m., Cafe Del Rey Moro, San Diego. Fee: \$5 students, \$8 members, \$9 non-members. Call (619) 232-1109.
- February 24: **Three Dimensional Computer Simulation for Feature Film and Advertising**, by Art Durinski, 8 p.m. in Architecture 1102, UCLA. Call 825-8950.

- March 2: Lecture by **Ian McHarg** on the revival of downtown L.A., 8 p.m. in Studio/Auditorium, SCI-ARC. Call 829-3482.
- March 3: **Transnational Capitalism and Urban Crises: The Case of Detroit**, by Richard Hill of Michigan State, 5:30 p.m. in Architecture 1102, UCLA. Call 825-8957.

Courses:

- February 13: **Backgrounds of Architecture**, review class for licensing exams, 20 Thursday evenings from 7-9 p.m., East Los Angeles College. Call 265-8681.
- February 8: **Equipment of Buildings**, review course for licensing exam, 20 Tuesday evenings from 7-10 p.m., East Los Angeles College. Call 265-8681.
- February 20: **Surveying Historic Sites of Southern California**, with Martin Weil, AIA, five Sunday afternoons from 2-4 p.m., various locations. Fee: \$95. Call USC Continuing Education at 743-4560.

Other Events:

- February 3: **Mentors' Reception**, sponsored by Planners' Circle and USC Graduates in Planning, 5-8 p.m. at Town and Gown, USC. Call 743-2264.
- February 6: **Chamber Music in Historic Sites**, music of Haydn, Wolf and Brahms, performed by Primavera String Quartet, 2:30 p.m. in Oviatt Building, Los Angeles. Tickets: \$20. Call 476-2237.
- February 12: **A Visit to the Munch Exhibit and Noguchi Plaza**, with Paul Schimmel of Newport Harbor Art Museum and Ken Kammeyer, design consultant to Noguchi. Fee: \$85, includes travel to Orange County. Call UCLA Extension at 206-8503.
- February 15-18: **International Daylighting Conference**, sponsored in part by AIA, Hyatt Regency, Phoenix. Registration by February 10: \$165. Contact Oak Ridge National Laboratory, Box X, Oak Ridge, TN 37830, (615) 574-4346.

Barbara Goldstein

Whether we choose to admit it or not, Ship is a part of this city's cultural heritage. My grandmother dared every Sunday to cross Wilshire Boulevard to get her Ship those special to go. Ship is the last vestige of life on Wilshire Boulevard in Westwood. Ship serves the local community. People still enjoy walking to Ship at all times during the night. Ship is a funny place. Let's not send humor into oblivion.

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Interview: Kenneth Frampton

Architecture must be concerned with social and political meaning as well as formal issues, according to Kenneth Frampton, author of the *Concise Critical History of Modern Architecture*, editor of the AD monograph *Modern Architecture and the Critical Present*, and Professor of Architecture at Columbia University. Frampton lectured at SCI-ARC and UCLA last December, when he was interviewed by John Chase, a member of the *LA Architect* Editorial Board.

JC:

In your recent book you have attempted to reconcile the need for communication and meaning in architecture with the nature of building production and modern consumer society. Do you have any specific examples of buildings you think are exemplary?

KF:

Yes. One particular building comes to mind which is a swimming pool designed by Alvaro Siza in Leca in Portugal. It's a swimming pool by the sea which consists of a simple, very flat, extensive concrete rectangle laid into a rocky coastal strip. It's a very minimal object, delicately implanted on that rocky escarpment in such a way that one is uncertain exactly what date it was built, or if it's finished or unfinished. It is an example of a clear bounding element, a conscious act of topographic definition. At the same time there is nothing superfluous, no heavy rhetorical signs; it's just there. Not all of Siza's work is like this, but his work in particular suggests the possibility of simple but carefully defined form where the richness depends upon the relationship to topography or to light, not upon figurative imagery.

JC:

Do you prefer that kind of approach because you think figurative imagery or specific references to a time or place lead to kitsch?

KF:

I think they almost do become instantly kitsch and they're usually very scenographic, particularly in this period of history where the available modes of production don't really lend themselves to (craftsmanship such as) carefully wrought masonry construction. There are very figurative simulations of such lost architectonic forms as well dressed stone construction, but they are by definition scenographic, instantly gratifying, and immediately consumable. They are a sign, a graphic.

This is very evident in Michael Graves' Portland Public Services building, for example. The facades of the building are literally graphic and scenographic, they are drawn on the surface. This practice has particular consequences in the Portland building because the reduced techniques of modern building production are still there, unmediated; and a very thin scenography is drawn over them inside and out.

One of the greatest paradoxes is that Michael Graves' apologia for his position is largely "humanist" and contextual; yet so many aspects of [the Portland Public Services building] are neither humanist . . . nor are they very sensitive towards the context.

JC:

What is the most devastating of those consequences?

KF:

One of the great paradoxes is that Michael Graves' apologia for his position is largely "humanist" and contextual; yet so many aspects of that building are neither humanist, in the special way he uses that word, nor are they very sensitive towards the context. For example, the adjacent City Hall, which was designed in 1907, has a staircase system that passes through the center of the building on axis. It is a classical building which relates to its park side, the upper street on the other side of the building. It's rather extraordinary that no such effort was made by Michael Graves to relate to the park side of his building which has a very definitely marked axis to the street one level above. The kind of contradictions one gets is that the statue of Portlandia will be erected on axis on the park side of the building, but it will sit above a void, cut into the mass of the building, which is simply a service entrance and a ramp system for the parking. That seems to give an emphasis to the machine servicing of the building, and is not really an appropriate expression of its political status or what it means to the pedestrian street life of the park on one side and the street on the other. The same kind of non sequitur can be found in the organization of the shops, for example, or in the so-called eating terrace that's inside on the first floor beyond the elevators. On top of that, decorative elements in rather grotesque dimensions are applied to the walls, such as half-round blue moldings which suggest a certain scale then suddenly stop when con-

fronted with standard American elevator doors and operating buttons. There is a total non-correspondence between the applied grandiose rhetorical elements and the facts of everyday life. It's not as though this disjunction means anything as it does, say, in certain surrealist works or in the works of Adolph Loos. It means absolutely nothing; it's just a thought, a piece of grotesque thoughtlessness. There was no reflection involved in the fact that these elements were placed side by side.

JC:

You mention there is no tenable avant garde position in the traditional sense. Why do you believe this is so?

KF:

I think it is the consequence of the relationship between modernization and the enlightenment it has led to in this period of history. We all each day conveniently manage to forget the fact that imminent nuclear destruction is always possible. Remembering it would make our daily lives impossible. That extraordinary destructive capacity is one of the fundamental consequences of the enlightenment, progress and modernization. Whereas in the '30s and '20s, it was possible to conceive of modernization as a necessarily positive project in which the avant garde could participate in the furthering of society and the triumphant realization of a modern culture, today modernization has reached such an extremely optimized limit that it threatens the total extinction of the species. Therefore one can no longer identify with modernization in a simple-minded way. To that degree, the avant garde has lost its *raison d'être*. I try to make a distinction between the avant garde posture and the perpetuation of novelty or a certain kind of originality as the way some architects become known and market their individual talents. That kind of behavior still goes on and in fact *exploits* the myth of the avant garde in order to further itself and to achieve its ends. But, that doesn't make it an avant garde, it just makes it a false avant garde.

Universal civilization will spread everywhere with the process of modernization. The challenge is to sustain some kind of cultural identity against this universal civilizing tendency. . . .

JC:

Is there any avant garde or myth-making production left?

KF:

I think there is actually a contrary situation where the most creative work is being done from a rearguard position, although that idea could be very misleading. I use the model advanced by Paul Recur that the challenge of the last 20 years of the 20th century will be one in which developing nations will have to strive to see if they can maintain their cultural identity in the face of assuming the benefits of universal civilization. In Recur's essay of 1962, entitled "Universal Civilization and National Culture," he makes the argument that no developing nation, including already industrialized nations, can forego the benefits of universal civilization—modern medicine, hygiene, educational systems, distribution, communication, cybernetics, nuclear energy, etc. Universal civilization will spread everywhere with the process of modernization. The challenge is to sustain some kind of cultural identity against this universal civilizing tendency; and this is something of a rearguard position.

JC:

Rather than to seem to oppose it?

KF:

You cannot oppose universal civilization categorically because that would be simply reactionary and totally unreal. In architecture there are people a bit like Leon Krier for example, whose thought in many respects is both sensitive and critical; but, when he starts to assert that the only way to build in the future is neo-classical, one senses that he is losing touch with reality. It's obviously not possible in advanced industrial society to build authentically in the neo-classical style.

One of the most interesting remarks in this regard has been made by Cesar Pelli, who said the construction of high quality masonry buildings presupposes the ready availability of highly skilled, poorly paid labor. Well, we don't have that condition of highly skilled, poorly paid labor and it's not likely we will. We may have poorly paid labor but it will not be highly skilled. This is the historical situation in which we are placed.

JC:

Is there any way of bringing the cultural meaning and political significance back to architecture?

KF:

There are certain buildings like high rise speculative offices which are extremely difficult to deal with. They are part of universal civilization, and it's very hard to mediate such buildings intelligently. I don't think Helmut Jahn in Chicago has really found the method despite his sort of popular, 70-story machinist, giant-Wurlitzerscum-Art-Deco-ornaments. If one turns to the other side of the question, to the possibility of building housing or residential environments which would have a more profound cultural and political meaning, then I *do* think there are many examples, such as Los Angeles' perimeter courtyard apartment blocks built by the Zwebells in the 1920s. Of course, I'm talking about these as a *type*, as a mediation between the automobile and the place, not from a stylistic point of view.

At the Columbia University School of Architecture, I have given the perimeter block as a problem consistently over the last four or five years. Part of the program is to design a swimming pool and a garden in the center of the doughnut, above all a nursery school for children. Now if one's talking about mediating strategies that could be embraced by society, the integration of nursery schools with the residential fabric is one of the prime steps to make on a number of grounds. Nursery schools are where children are first socialized, therefore their identification with a particular place or residential environment could be of consequence in their education. The second and more important point concerns women in society and the destiny of couples now that the extended family has broken down due to the mobility and the modernization. If this small element were integrated into the residential fabric, it would be much better organized and would have many levels of deeper meaning. What's interesting about that mediation is that it wouldn't basically change the major socio-economic tenets of society, so it's a very minimal change.

One can see that predetermined building types such as shopping centers are directly involved with the loss of the public realm. . . . What has happened through the process of modernization is that enormous stress has been placed on privacy and the individual at the expense of the public realm.

JC:

How does the architect respond to a modern consumer society in which the economic means of production and planning for production take precedence over the cultural functions of architecture?

KF:

In her book, *Human Condition*, Hannah Arendt talks about the loss of the public realm in modern society. One can see that pre-determined building types such as shopping centers are directly involved with the loss of the public realm. It's clear that architecture with a capital A in its past humanistic history was primarily dedicated to the reification of public institutions in society.

JC:

Define what you mean by public.

KF:

City halls, parliament buildings, museums, schools, art galleries. These spaces, in Hannah Arendt's terms, are potentially political; they are where society, rather than just the individual, realizes itself in a conscious way. They may not be overtly political but they are always *potentially* political. It is the potential richness of the ideal democratic society, the Greek ideal of a democratic society, the idea of the *polis* which still remains in the western consciousness. This is not only a political issue, it is an existential question as well. Arendt said somewhere that the Romans spoke of death as not being among men anymore, that one's existence was testified to by witnesses and that to exist, to be, was to be in the public realm. It was also true of the Greek world that the public realm, not the private, had priority. What has happened through the process of modernization is that enormous stress has been placed on privacy and the individual at the expense of the public realm.

LA/AIA Student Design Competition for the Pereira Prize

The Los Angeles Chapter of the American Institute of Architects is pleased to announce the winners of its second annual Student Design Competition, with cash awards generously donated by William Pereira Associates of Los Angeles.

The distinguished jury for the competition included Arthur Golding, AIA, a principal of Pereira Associates; Calvin Hamilton, director of the Planning Department for the City of Los Angeles; Edward Helfeld, administrator of the Community Redevelopment Agency; Frederic Lyman III, AIA, past-president of the Los Angeles Chapter, and Carl Maston, FAIA, of Carl Maston Architect. The program was coordinated by Martin Gelber, AIA, presently vice-president/president-elect of the Los Angeles Chapter.

The competition was open to all students of architecture at Cal Poly Pomona, SCI-ARC, UCLA and USC, as well as junior colleges in the Southern California area with transfer programs in architecture. Recognizing the shortage of public open space in downtown Los Angeles, the contest assigned the problem of redesigning Pershing Square to accommodate more intense use. The problem statement especially enjoined students to consider the movement of pedestrians between the existing underground parking structure and the buildings surrounding the square.

Students were encouraged to solve the problem using earth forms, architectural structures and treillage, as well as other, more common landscape elements. The site was not confined to the area of the present square, but was enlarged to include surrounding streets and sidewalks.

Special thanks go to photographer David Zanziger and the staff of the Community Redevelopment Agency for donating their time and talents to the competition.

First Prize: **\$1000**

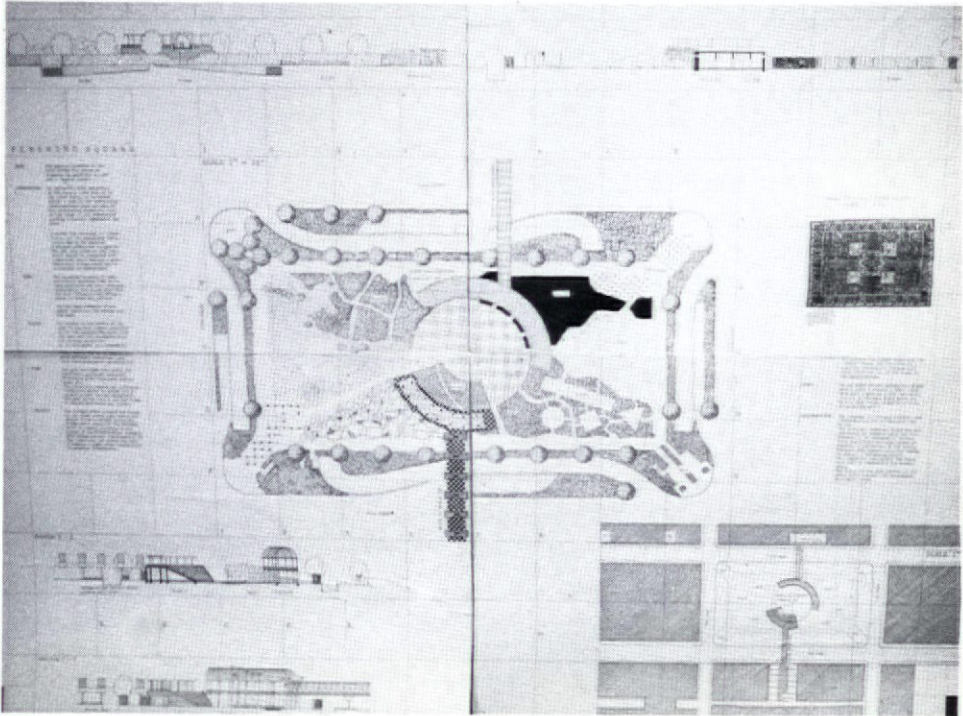
Student: **Josef Weber**

Instructor: **Jurg Lang**

School: **UCLA**

Jury Comments:

This innovative scheme develops a good relationship between elements of landscape and architectural design. The jury especially admires the four gates established as entries at each corner of the square; also the pedestrian bridges connecting to the Biltmore and Jewelry Mart, outdoor rooms enclosed by hedges and sky, and a central square-within-a-square. The design is strong but retains a sense of whimsy; the drawings are seductive.



Second Prize: **\$600**

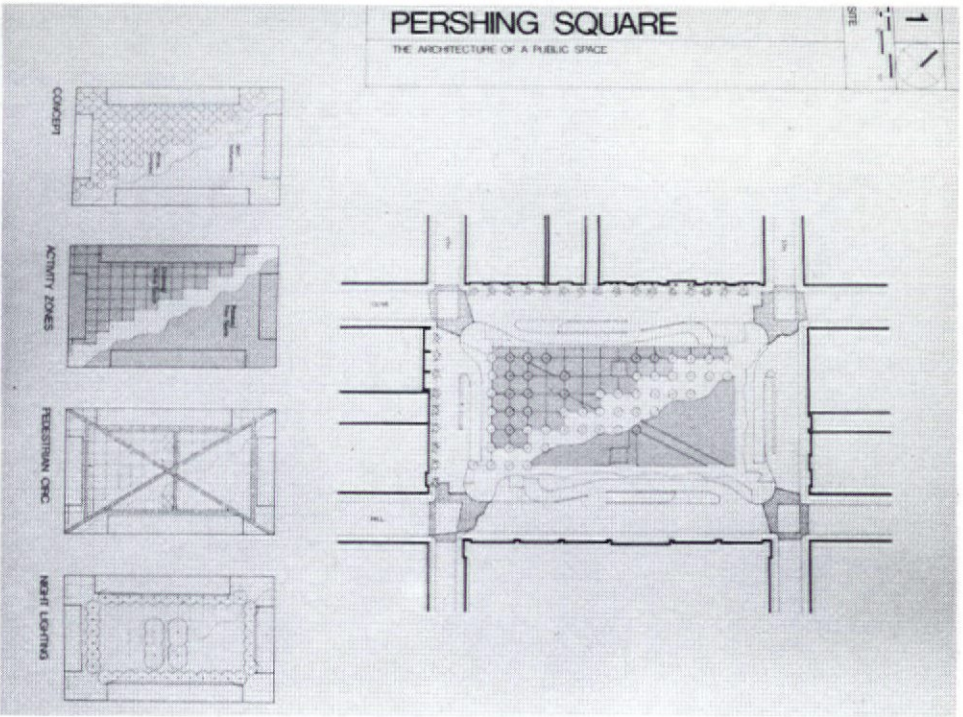
Student: **Jeff Dunning**

Instructor: **Brooks Cavin**

School: **Cal Poly Pomona**

Jury Comments:

A strong, clear concept pits dense, complex space against open, featureless space. The dense half of the design is crowded with an eroded grid of trees; the open half is covered by lawn; the result is an entirely green view from above. The design displays a good sense of context, especially in its response to existing detail.



Third Prize: **\$300**

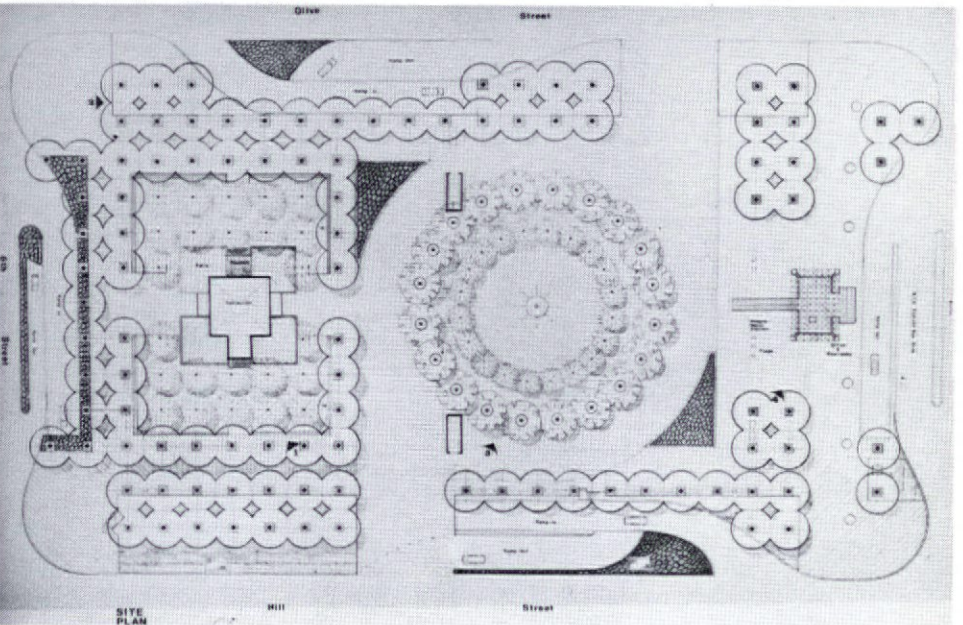
Student: **Cynthia Mazza**

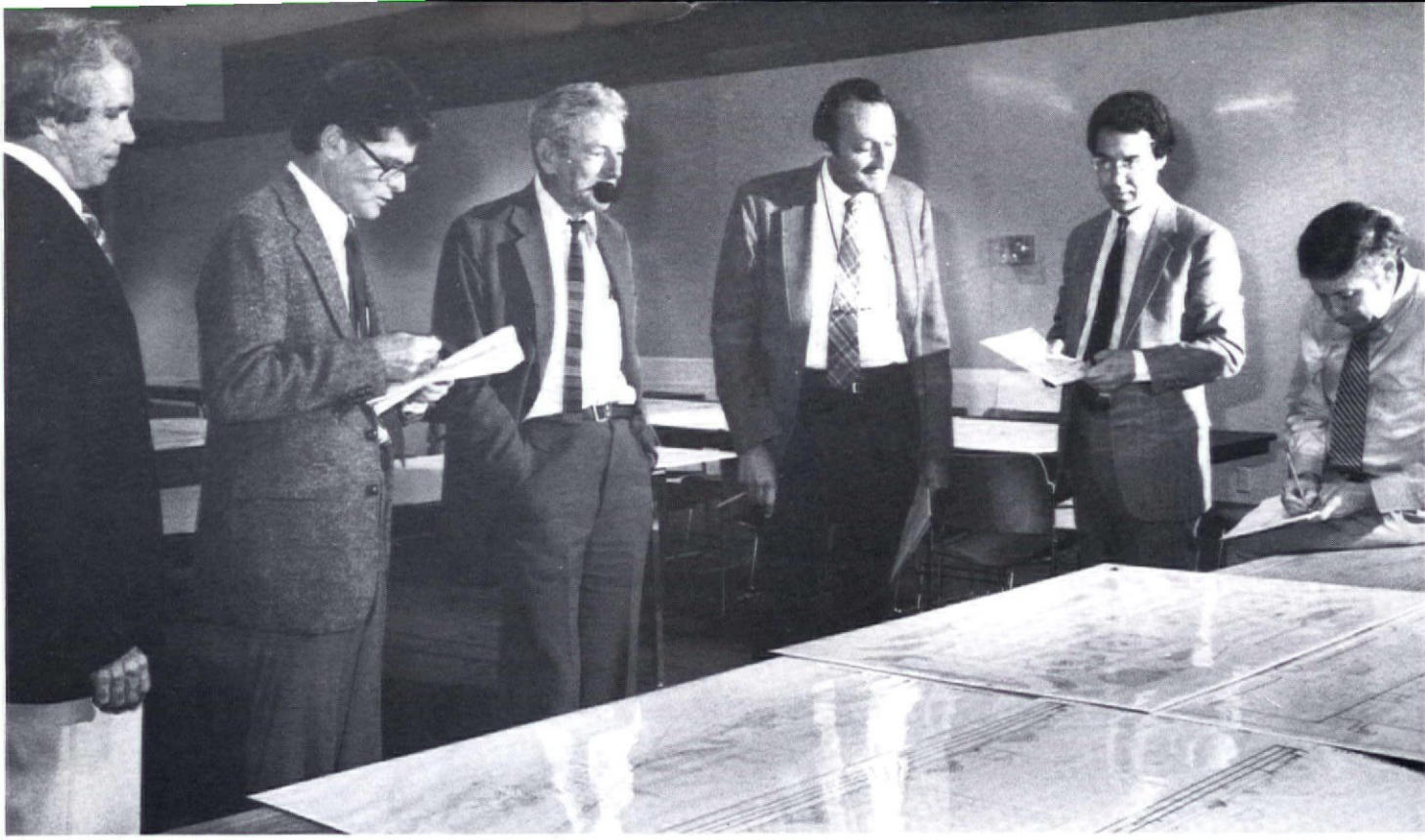
Instructor: **Emmet Wemple**

School: **USC**

Jury Comments:

A restaurant surrounded by patios and hidden with trees has the aspect of a "secret" garden. The overall concept of the space invites pedestrian participation; the fine presentation includes beautiful sketches.

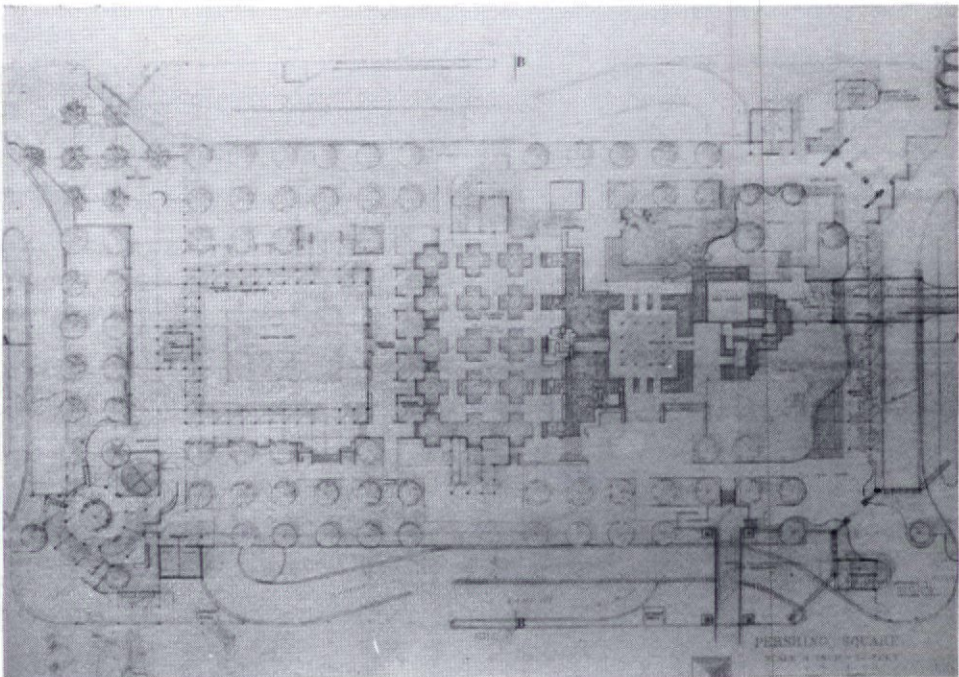




From left to right:
Calvin Hamilton,
Frederic Lyman,
Carl Maston,
Edward Helfeld,
Arthur Golding
and Martin Gelber.

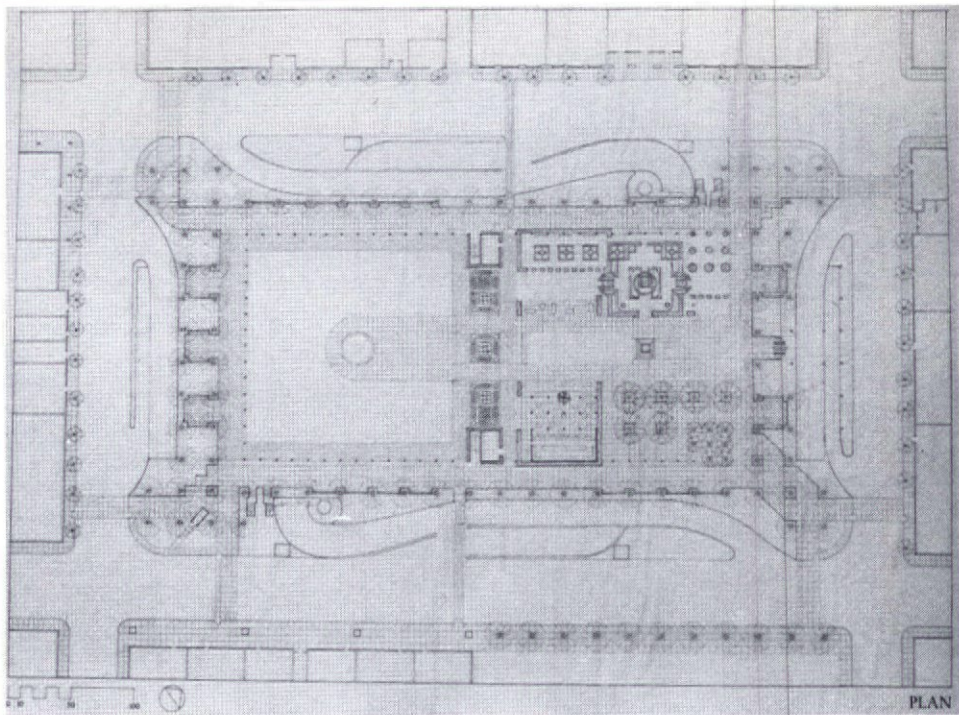
Honorable Mention: **\$150**
Student: **Jean Burton**
Instructor: **Jurg Lang**
School: **UCLA**

Jury Comments:
The beautiful and extensive water garden provides some intimate, personal spaces, but the pavilion is a bit too rustic.



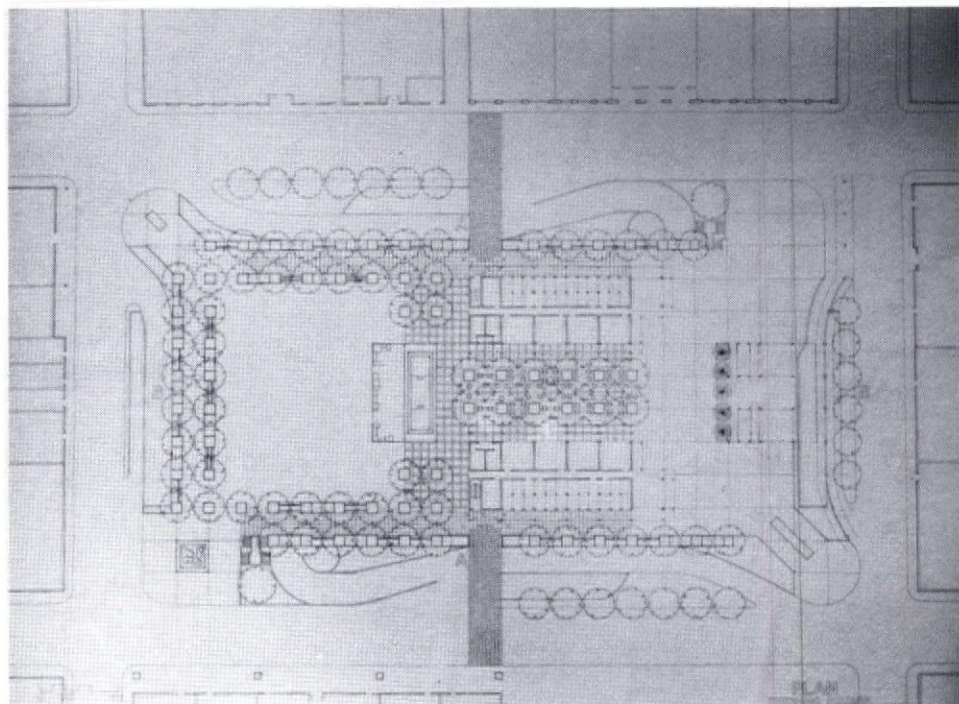
Honorable Mention: **\$150**
Student: **William Reed**
Instructor: **Emmet Wemple**
School: **USC**

Jury Comments:
The plan is beautiful although overly developed into halves.



Honorable Mention: **\$150**
Student: **Georgina Smith**
Instructor: **Emmet Wemple**
School: **USC**

Jury Comments:
The design is handsomely organized, providing pedestrian connections to adjacent buildings, but the pavilions are too much of an architectural addition to the open space of the square.



linda j. chapman

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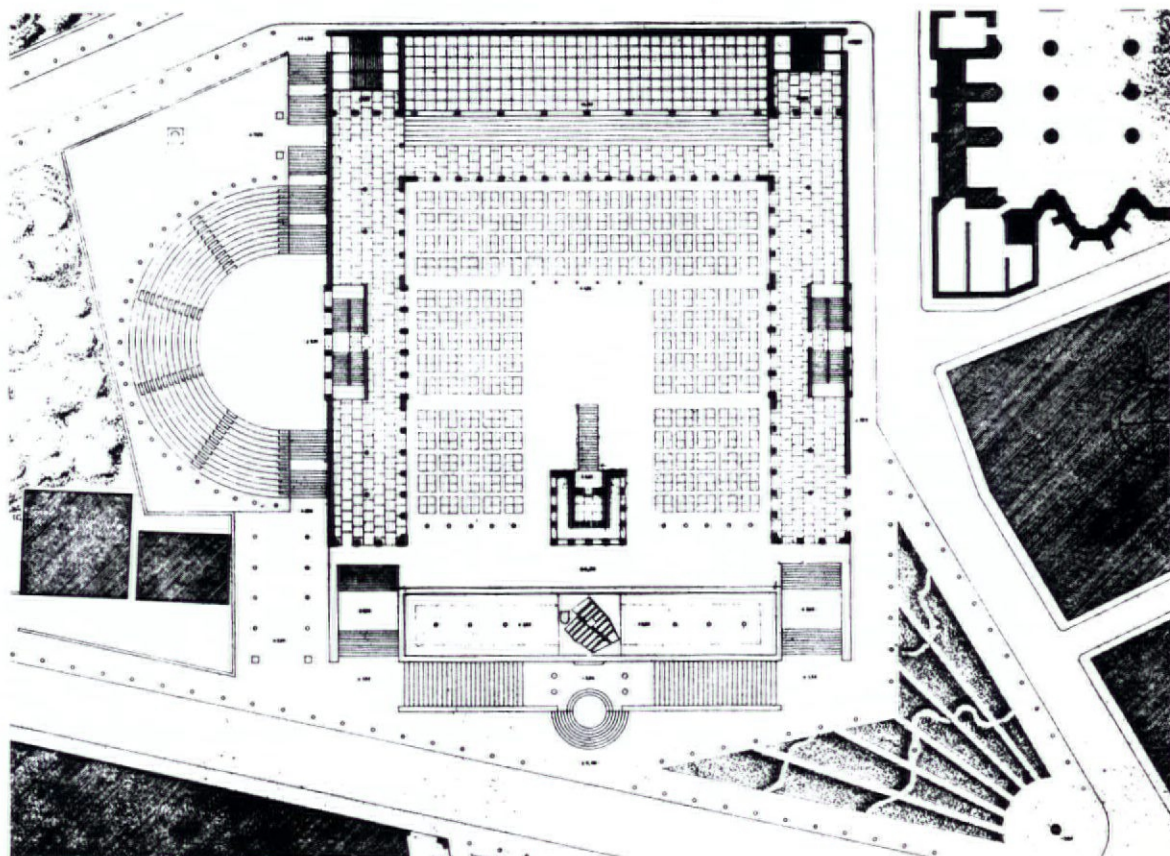
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Book Review: What It Is; What It Isn't



Above: Guernica Museum, Iñiguez and Ustarroz, Basque Country, Spain. From *Classicism Is Not a Style*.
Below: King's College Chapel, Cambridge, England: Elevation. From *Encyclopedia of Architecture*.

The Encyclopedia of Architecture: Historical, Theoretical and Practical

Joseph Gwilt, Bonanza Books,
1364 pages, \$10.95.

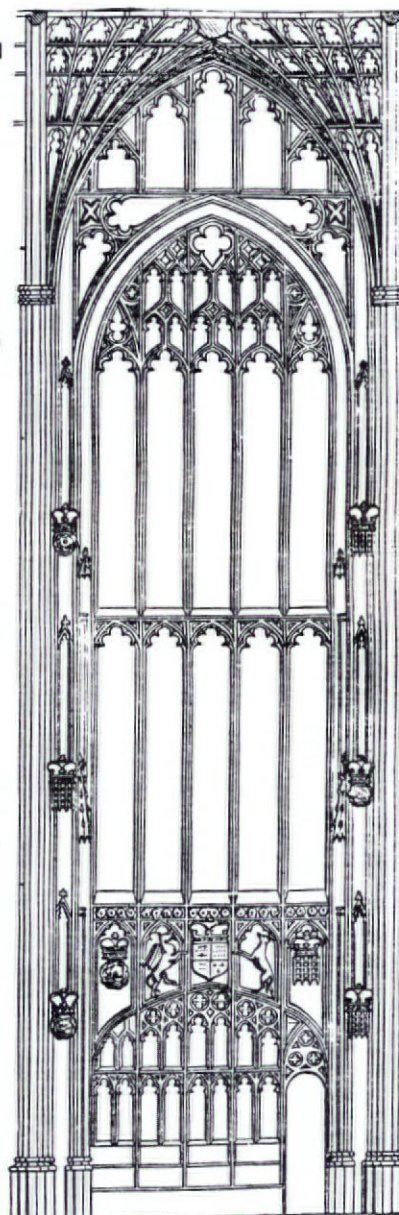
Classicism Is Not a Style

Demetri Porphyrios editor, Acad-
emy Editions/St. Martin's Press,
128 pages, \$19.95 paperback.

Recently republished, *The Encyclopedia of Architecture and Classicism Is Not a Style* are very different books, but they share a similar attitude toward architecture: architecture is moral, conveying the values of society, and political, transmitting to posterity the greatness of the nation that built it. Expression of these characteristics derives from the tectonic quality of architecture, and it is the genius of this expression that gives architecture its beauty.

In 1842 Joseph Gwilt published *The Encyclopedia of Architecture*, a comprehensive summation of the profession of architecture in the nineteenth century. This monumental work meets the standards demanded by the author of the profession: "Pythius, the architect of the Temple of Minerva at Priene... considered it absolutely necessary for an architect to have as accurate a knowledge of all the arts and sciences as is rarely acquired even by a professor devoted to one." The book is a portable library, including chapters on history, mechanics and statics, construction technology, cost estimating, and drawing. The *Encyclopedia* was very popular, was used by the layman as well as the professional architect, and was reprinted several times. In 1867 it was revised and updated, and it is this later edition which Bonanza Books has recently republished with a foreword by Michael Mostoller of Columbia University.

Book One of the *Encyclopedia* begins with the wants of man and the origin of buildings: "Protection from inclemency of the seasons was the mother of architecture." This subject is followed by a discussion of the "Architecture of Various Countries" which includes Mexican and Chinese architecture as well as lengthy sections on Grecian and Roman buildings. Book One concludes with chapters on Gothic architecture and "Pointed [Gothic] Architecture" in Europe. Upon completing the history, the "Theory of Architecture" is the subject of Book Two, which includes chapters on "Construction," "Materials Used in Building," and "Use of Materials or Practical Building." The practice of architecture begins after learning its history and mastering construction technology; Book Three, "Practice of Architecture," begins with an essay on beauty. This is followed



by a discussion of classical orders and building elements and the principles of classical and medieval proportion. A glossary which includes a list of all the architects in history, an extensive bibliography of books in several languages, as well as the usual dictionary of terms concludes the *Encyclopedia*.

Classicism Is Not a Style, which is named after an essay by Demetri Porphyrios, is a collection of critical, historical and polemical writings and architectural projects by architects who, in the words of the editor, "value in classicism... its pursuit of rendering tectonic rationally symbolic." The book includes essays by Manfredo Tafuri, Aldo Rossi, Leon Krier and Mr. Porphyrios, among others. The projects vary in size and complexity; some have been built, while others are proposals. They vary from a small vacation house on the island of Peristera in Greece to the larger, more complex Guernica Museum in Spain; restoration projects are included as well as new

designs. Despite the variety of projects and the entreaty of the title there is a visual continuity in the work which suggests a common source of study, if not a "style."

According to Mr. Porphyrios, classicism is a reaction against modern eclecticism, an attitude in contemporary architecture, such as the mystique of the decorated shed, which trivializes history in a reaction to the sterility of orthodox modernism. The origins of this eclecticism are enshrined in the work of the 1950s and '60s, but its main culprits are Robert Venturi, Charles Moore and Michael Graves; I assume that Charles Jencks deserves some blame for providing historical credence to pluralism in *Modern Movements in Architecture*. Classicism is a reaction to the new eclecticism because it appeals to the "construction logic of the vernacular," which for Mr. Porphyrios means "straightforward construction... an activity that exhibits... reason, efficiency, economy, durability and pleasure." Miguel Garay and José-Ignacio Linazasoro, two architects included in the book, describe their own work as "conventional designs"; their projects include competition entries and work for private clients, but never "imaginary, idealized proposals and they never breed in escapism."

The difference between architecture and a shed is architecture's myth-making power. Classicism appropriates the attitude of the vernacular, but because "architecture cannot remain at its 'starting point,'" it lifts itself above the "contingencies of building by commemorating those very contingencies from which it sprung in the first place." The basic experiences of a building are transformed into myth, and it is through myth that the "real" is known. The most complete example of the mythopoetic power of architecture is in traditional classicism: "the demarcations of beginning and ending are commemorated as base and capital; the experience of load-bearing is made perceptible through the entasis in the shaft of the column." All is order. It is the rational process of classicism, not its "stylistic wrinkles," which these architects look to for lessons.

Classicism Is Not a Style, in spite of its polemic stance, is an important survey of the work and ideas of a group of European architects. If the essays are often abstruse, they are worth a second reading to get to the ideas; in any case, the projects are interesting, often delightful, and clearly demonstrate many of the ideas presented by the text.

Charles Wheatley
Mr. Wheatley is a contributor to LA Architect.

Book Review: Pasteboard Architecture

Greetings from Los Angeles

Kerry Tucker, Steam Press, 112 pages, 77 color and 5 black and white illustrations, \$8.95 paperback.

Gas, Food, and Lodging

John Baeder, Abbeville Press 132 pages, 124 color and 144 black and white illustrations, \$29.95.

John Margolies' Lost America

John Margolies, Dial Press, 16 pages, 12 removable color illustrations, \$3.95 paperback.

At the moment, it's video games and television. A generation or two ago it was movies, radio, and photomagazines such as *Life* and *Look*. And before that it was postcards. In its day, each was a technologically advanced mass medium that told us about the world and about ourselves, and each was trumped by a more sophisticated successor.

Although none of these media has vanished in the wake of its competition, the printed pictorial forms of photomagazine and postcard have experienced a marked decline. We value them more as nostalgia than as part of daily existence; they are now collectibles and grist for anthologies. Architects use them in restoring old buildings since often they are the only visual record of those structures in their original state. They are democratic documents rather than elitist ones: Charles Moore is fond of saying that the finest praise for one of his designs is to be published in postcard form.

Two new books about postcards bring home the retrospective nature of the medium, while another treats that venerable old form as one with life in it yet. The most appealing is Kerry Tucker's *Greetings from Los Angeles*. It is cast in the mold of her earlier and excellent *Greetings from New York*, and, like it, is an informal yet substantive urban history, a

diverting architectural sampler, and a chronicle of changing styles in commercial graphic art. Its images are well chosen to depict LA's idiosyncracies and substance, both past and current. We see early ostrich farms and film studios, the architecturally punning buildings of Old Venice, as well as LA's more serious surviving and lost landmarks.

The latter include the Carthay Circle Theater, the 1891 Richardsonian County Courthouse, Angel's Flight, the Richfield Building, the Alexandria Hotel lobby, the Hollywood Hotel, and NBC Radio City, plus, presumably still intact under a 1930s facelift, the Philharmonic Auditorium on Pershing Square. Among the existing structures are such old favorites as Union Station, City Hall, the Central Library, the Biltmore Hotel, the Bradbury Building, the Coca Cola plant, the Watts Towers, Bullock's Wilshire, Grauman's Chinese Theater, the Casino at Avalon, and Disneyland.

Intelligent captions expand upon the content of each card, and while not entirely free of mistakes they do manage to avoid the basic errors and even foolishness that seem to plague books about Los Angeles. For postcard freaks, there are thorough annotations and even a short section on collecting LA cards. This is a strongly recommended volume for the bookshelf of any Angeleno, architect or not, especially in light of its modest cost and high quality of production.

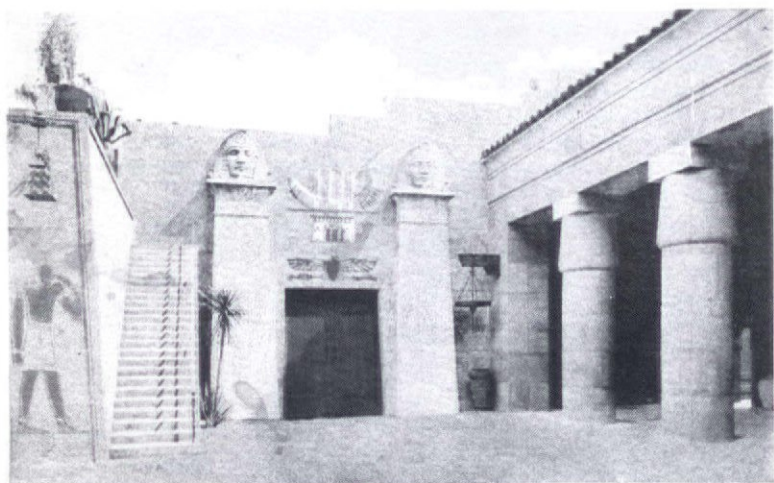
John Baeder's *Gas, Food, and Lodging* is a tribute to the American roadside and an extension of the author's interest in diners. (In an earlier book, *Diner*, he dealt with that subject exclusively.

His passion for the motels, filling stations and hash houses found along highway strips and in small towns is intense and infectious, and to document this fascinating and fast-eroding environment he has assembled a superb array of old postcards augmented by matchbook covers, menus, and his own recent photos and paintings. As befits an artist, Baeder's sense of the subject and eye for presentation are extraordinary, but his text is unpolished, minimally informative, and autobiographical to an exasperating degree. *Gas, Food, and Lodging* is thus a picture anthology by default, yet its subject matter and graphic achievements are still convincing reasons to acquire the book.

Finally, there is a tear-out postcard booklet, *John Margolies' Lost America*. Like Baeder, Margolies is a passionate champion of the ordinary American landscape who is not bound by middle-class notions of good taste. (As proof, one need only recall that he conceived and organized an exhibition of the Miami hotels of Morris Lapidus for the New York Architectural League about a dozen years ago.) His slim book, though without text, is very much in the vein of his previous *The End of the Road*: razor-sharp color photos show the odd, commonplace, and wonderful structures that give our built environment much of its character. Margolies' ability to root out subject matter is exceptional, and at their best his photographs are reminiscent of prime photorealist paintings: the shot of the 1939 Rowe Drug storefront in Ottumwa, Iowa, seems indistinguishable from the work of Richard Estes. More typically, however, his photographs aim not so much for artfulness as for a seemingly unselfconscious vernacular quality, an element that has long been one of the commercial postcard's greatest delights. Like the structures he photographs, the strength of Margolies' effort lies largely in its innocence.

John Pastier

Mr. Pastier, Urban Design Editor of Arts and Architecture and commentator for KUSC, has a collection of 30,000 postcards. His review first appeared, in a substantially different version, in the Los Angeles Herald-Examiner's book section.



Entrance to Grauman's Egyptian Theatre, Hollywood, from Greetings from Los Angeles

Court House, Los Angeles, Cal.



County Courthouse, Los Angeles, from Greetings from Los Angeles



Electric sign, St. Louis, Missouri, from Gas, Food, and Lodging



Rowe Drug, Ottumwa, Iowa, from Lost America

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Chapter News and Notes

LA/AIA

Board of Directors meeting 2200, Los Angeles Chapter of the American Institute of Architects, December 7, 1982.

• President's Report: **Lyman** stated that he would entertain a motion to nominate **Marvin Malecha** to serve the balance of **Lynne Paxton's** term as Director. **Moved Landworth/Second Chern, the following:** that Marvin Malecha be nominated to replace Lynne Paxton. **Carried.**

Lyman discussed the meeting with National President-Elect, **George Notter**. Five members from LA/AIA were present. Notter was advised that we support the implementation of the A-1 Resolution; we are in favor of keeping Grass Roots in Washington. We also pushed for voting by mail, and for National recognition of the special problems of the large chapters. **Lyman** read a letter he received from **Brian Bernard**, who thanked the Chapter for the AIA Scholarship. **Lyman** said that thanks should be given to WAL as the scholarship was awarded from proceeds of their Home Tour.

Lyman discussed his term of office. He stated that we have had to become a political organization as well as professional; that the AIA offices should be located near the public office with which it has to deal. **Lyman** also discussed **LA Architect** and indicated that the Downtown Lunch Club felt it could be improved.

Susan Peterson reported that a Committee had been formed to

look at the Garden Court Apartments. A report was submitted to the City. A final EIR was submitted which did not answer the questions of the AIA and that was approved by the City. The City is following a process which is, in fact, not legal. If the Committee's appeal is not accepted, there is talk of considering a law suit against the City. No action was taken.

• Treasurer's Report: **Landworth** reported that the treasury is healthy. Two years ago we were over \$20,000 in debt. All debts have been paid and at the end of 1982 we anticipate a carry-over of approximately \$9,000.

• Chapter Executive's Report: **Axon** said that **Rodney Gardner, AIA**, has been appointed to the L.A. County Architectural Review Commission.

The Executive Committee has asked **Axon** to bring to the attention of the Board of Directors that the Board of Architectural Examiners is revising its regulations. In Section 116, the Board is considering three alternatives: 1) a candidate must have 5 years of education and work experience to take the written examination and 7 1/2 years of education and experience for the oral examination; 2) a candidate must have six years of education and experience for the written examination and six years for the oral; 3) a candidate must have eight years of education and experience to take the written examination. Upon completion, the candidate would be eligible for the oral.

After much discussion: **Moved Wertheimer/Second Land-**

worth, the following: that the Board go with the first alternative. **Carried.**

• Associate's Report: **Ron Takaki** stated that **Philip Yankey** has been appointed to the AIA Task Force; **Brian Sehnert** to the AIA Commission. The Commission is a branch of National Set up to work with the components; the Task Force is a one-year study of the Associates.

• WAL Report: **Juanita Gulbrand** stated that WAL would like more support from the LA/AIA. This gave rise to a great deal of discussion by Board members. **Tyler** pledged the support of the Board to all WAL endeavors.

• Revised Rules of the Board: **Tanzmann** proposed a resolution to review the Revised Rules and bring to the next meeting any recommendations regarding changes. **Hall** amended the resolution to read "bring to the second Board Meeting." **Carried.**

• Annual Awards: **Moved Forrest/Second Chern, the following:** that the nominations for Chapter Awards be approved as amended. **Carried.**

• Other Business: **Ross** presented a proof of the proposed Chapter Brochure. **Moved Ross/Second Landworth, the following:** that the Board proceed with the production of the Chapter Brochure. **Carried.** The estimate for printing the Chapter Brochure is \$2,064.00.

Takaki read a resolution prepared by the Associates, regarding a Chapter Public Awareness Task Force. **Moved Takaki/Second Wertheimer, the following:** that LA/AIA develop a Public Awareness Task Force. **Carried.**

Newman presented a California Council Report. He said that **Cyril Chern** was elected Secretary of CCAIA. **Newman** also submitted six proposed Resolutions for the 1983 National Convention. **Moved Chern/Second Ross, the following:** that the Resolutions be forwarded to CCAIA for discussion at its January Board meeting. **Carried.**

Did You Know?

• The new year promises some exciting changes in the Chapter office. First is the acquisition of an additional 450 square feet across the hall, to accommodate the Chapter's soon-to-be-instituted Professional Development Seminars, as well as Board Meetings, interviews with prospective members, and committee meetings. Second is the re-allocation of current space to make room for new computer equipment which will practically revolutionize office procedures. In the near future there may be space for a reference library.

• The AIA has published a new component in its Financial Management System entitled "Compensation Management: A Guideline for Small Firms." Written to reduce the mystery of cost-based compensation, the publication discusses the difference between cost-based and value-based compensations and describes an effective method for negotiating an equitable fee. Member price: \$12, non-member: \$15. To place an order, call the Chapter office at (213) 659-2282.

• AIA Documents and Handbooks for Professional Practice are always available at the Chapter office, and there is still a small supply of official AIA T-shirts in blue and grey, for *aficionados*.

• Information is being compiled for the 1983 chapter roster. Members who have changed their address or telephone number should notify the Chapter office immediately.

• The bulletin board in the Chapter office is an excellent way to find technical staff. Call the office with your requirements and a notice will be posted immediately. Also, a resume file is maintained and is available for review from 9 a.m. to 5 p.m., Monday through Friday.

• Sincere wishes for a happy, healthy and prosperous New Year from the Chapter office staff.

Janice Axon
Executive Director

LA/AIA Officers
Robert Tyler, President
Martin Gelber, Vice President
Cyril Chern, Treasurer
Chester Widom, Secretary

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