

# L.A. ARCHITECT

March 1987

*Visit to Seventh Market Place by night*



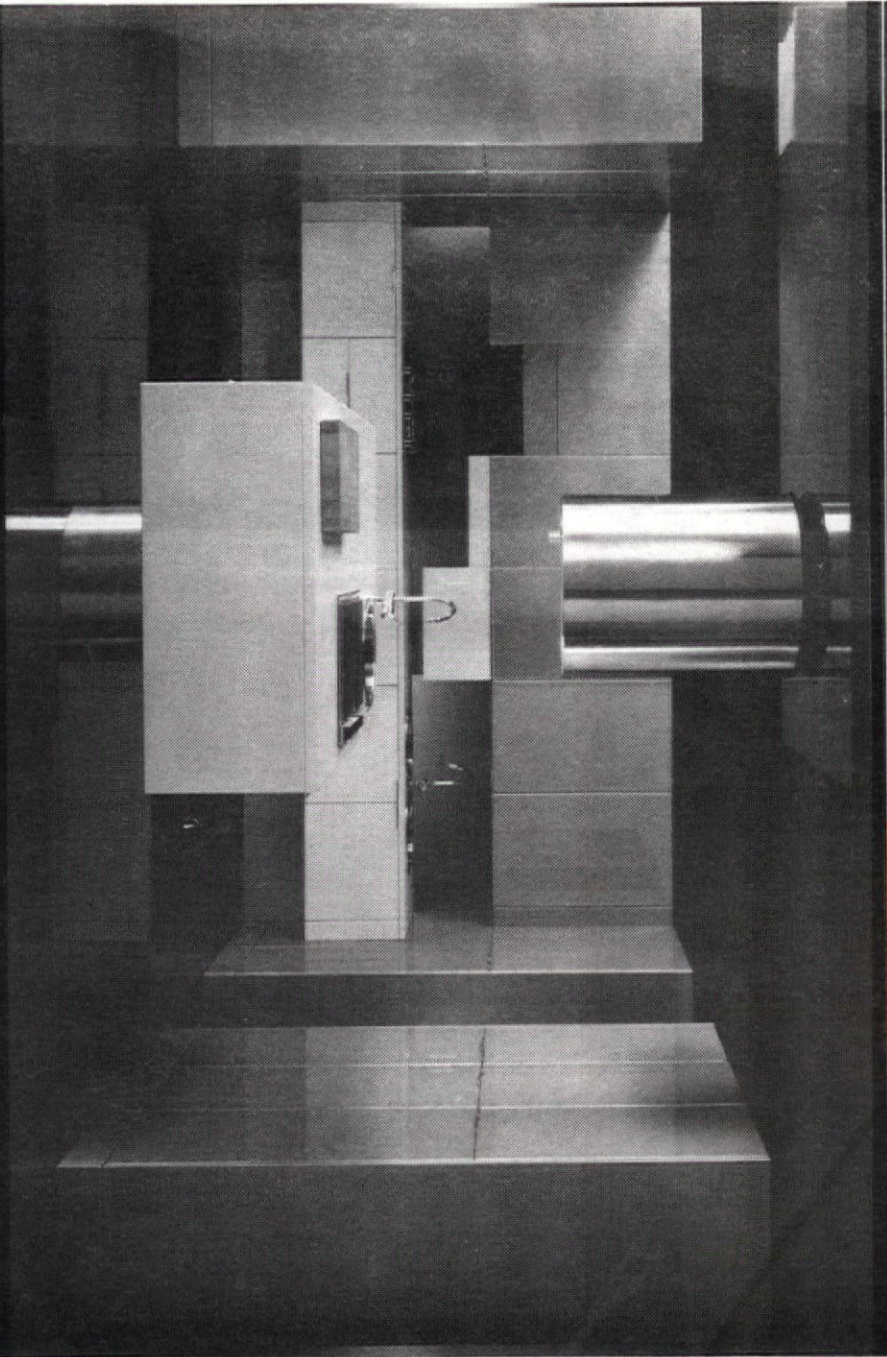
Seventh Market Place Page 4  
Shelton Exhibit Page 6

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# Architect's Calendar

## March 1987

### MONDAY 2

#### Practice Committee

March 2-4, Redondo Beach  
Call (213) 659-2282

**Lecture by Eric Owen Moss,**  
Architect, Cal Poly Lecture Series,  
Environmental Design Main Gallery,  
7:30 pm, Call (714) 869-2664

### TUESDAY 3

**Alvar Aalto's Birthday (1898)**

### WEDNESDAY 4

**The Uses and Abuses of  
Architectural History Lecture**  
by Anthony Vidler, Architectural  
Historian, SCI-ARC Lecture Series,  
Main Space, 1800 Berkeley St., 8pm,  
Call (213) 829-3482.

### THURSDAY 5

### FRIDAY 6

**Pereira Prize Entries,**  
Pacific Design Center, Room 259,  
3 pm, Call (213) 659-2282

### WEEKEND

**Saturday, March 7, Pereira Prize  
Judging,**  
Pacific Design Center, Room 259, 3  
pm, Call (213) 659-2282  
**Sunday, March 8, Stroll among  
the stars**  
Tour of the Lorimar Studio in Culver  
City, formerly MGM, 1924 film, Tour  
and Refreshments \$35,  
Call (213) 623-CITY

### MONDAY 9

**Lecture by Professor Tomas  
Taveira,** of the Lisbon School of  
Architecture, Cal Poly Lecture Series,  
Environmental Design Main Gallery,  
7:30 pm, Call (714) 869-2664

**Edward Durrell Stone's Birthday  
(1902)**

**Nature and Tradition, Le  
Corbusier Centenary Lecture**  
by William Curtis, SCI-ARC Lecture  
Series, Main Space, 1800 Berkeley  
St., 8 pm, Call (213) 829-3482

### TUESDAY 10

**Charles Rennie Mackintosh, Artist-  
Designer**  
lecture by Roger Billcliffe, Scottish  
Art Historian, USC/Friends of the  
Gamble House Lecture Series, Los  
Angeles County Museum of Art, 7:30  
pm, \$5, Call (818) 793-3334 or (213)  
681-6427

### WEDNESDAY 11

**New Member Orientation,**  
Chapter Board Room, M-62,  
Pacific Design Center, 4 pm,  
Call (213) 659-2282.

**Associates Board Meeting**  
Chapter Board Room, M-62,  
Pacific Design Center, 6:30 pm,  
Call (213) 659-2282

**Architecture as Landscape,**  
Lecture by Mary Alice Dixon-  
Hinson, SCI-ARC Lecture Series,  
Main Space, 1800 Berkeley St.,  
8 pm, Call (213) 829-3482.

**Current Work in Landscape  
Architecture,**  
Lecture by Dan Kiley, USC Lecture  
Series, Harris Hall 101, 6:30 pm,  
Call (213) 743-2723

### THURSDAY 12

**Architecture for Health Committee.**  
Chapter Board Room, M-62, Pacific  
Design Center, 3:30 pm. Call  
(213) 659-2282

**Pro Practice Committee**  
Room 259, Pacific Design Center,  
5 pm. Call (213) 659-2282

**The Birth of Modern-Day Helsinki,  
1826-1914,**  
Lecture by Michael Carapetian, USC  
Lecture Series, Watt Hall 1, 1 pm,  
Call (213) 743-2723

**Workman and Temple Homestead  
1920s film series**  
Los Angeles on Film, Margaret Bach  
will examine the history of Los  
Angeles using rare films, The  
Workman and Temple Homestead,  
7:30 pm, \$5, Call (818) 968-8492

**C.A.L.E. Review Seminar**  
Electrical Engineering, USC, Harris  
101, 7-10 pm.

### FRIDAY 13

### WEEKEND

**Saturday, March 14, Seminar  
Building the Los Angeles Region.**  
Four pioneer Los Angeles housing  
and commercial developers will talk  
about their experiences, Huntington  
Library, 8:30 am, seminar and lunch  
\$15, Call (213) 947-6412

### MONDAY 16

**The White Cubic Architecture of  
the 20's, Le Corbusier Centenary  
Lecture**  
by Geoffrey Baker, SCI-ARC Lecture  
Series, Main Space, 1800 Berkeley  
St., 2 pm, Call (213) 829-3482

**Le Corbusier: Chandigarh and  
Beyond**  
Mohan Sharma, Chief Architect of  
Chandigarh, Le Corbusier Centenary  
Lecture, SCI-ARC Lecture Series,  
Main Space, 1800 Berkeley St., 8 pm  
Call (213) 829-3482.

**Pasadena Foothill/AIA Lecture**  
The Return on an Investment in Life,  
Lecture by Julius Shulman, The  
dinner program will be held at the  
Verdugo Hills Community Center,  
6:30 pm, Call (818) 796-7601

**How Cities are Made**  
Lecture by Anne Vernez-Moudon,  
Claire Forrest Memorial Lecture/USC  
Harris Hall 101, 6:30 pm, Call (213)  
743-2723

### TUESDAY 17

**C.A.L.E. Review Seminar**  
Electrical Engineering, USC, Harris  
101, 7-10 pm

### WEDNESDAY 18

**LA Architect Editorial Board**  
Chapter Board Room, M-62,  
Pacific Design Center, 7:30 am,  
Call (213) 659-2282

**The Great Houses of the 20's, Le  
Corbusier Centenary Lecture**  
by Geoffrey Baker, Main Space, 1800  
Berkeley St., 2 pm, Call (213)  
829-3482

**The Chapel at Ronchamp and the  
Monastery of La Tourette, Le  
Corbusier Centenary Lecture**  
by Geoffrey Baker, SCI-ARC Lecture  
Series, Main Space, 1800 Berkeley  
St., 8 pm, Call (213) 829-3482

### THURSDAY 19

**The Small Practice and the  
Architecture of a Big City,**  
Lecture by Michael Lehrer, USC  
Lecture Series, Watt Hall 1, 1 pm,  
Call (213) 743-2723

**Workman and Temple Homestead  
1920s film series**  
Motion Picture Studios of Hollywood  
and Los Angeles, Marc Wanamaker  
will give the audience an armchair  
tour of LA studios, The Workman and  
Temple Homestead, 7:30 pm, \$5, Call  
(818) 968-8492

**C.A.L.E. Review Seminar**  
Electrical Engineering, USC, Harris  
101, 7-10 pm.

### FRIDAY 20

**The Maisons Jaoul, Le Corbusier  
Centenary Lecture**  
by Geoffrey Baker, Main Space, 1800  
Berkeley St., 2 pm, Call (213)  
829-3482

### WEEKEND

**Sunday, March 21, Eric  
Mendelsohn's Birthday (1887)**

### MONDAY 23

#### Environmental Design Photo Exhibit

Cal Poly, through April 2, 8 am to 5  
pm, Monday to Friday, Environmental  
Design Exhibit Gallery, Call (714)  
869-2664

### TUESDAY 24

#### Interiors Committee

Chapter Board Room, M-62, Pacific  
Design Center, 4:30 pm, Call (213)  
659-2282

**Frank Lloyd Wright's Susan  
Lawrence Dana House**  
Lecture by Dr. Donald P. Hallmark,  
USC/Friends of the Gamble House  
Lecture Series, Los Angeles County  
Museum of Art, 7:30 pm, \$5, Call  
(818) 793-3334 or (213) 681-6427

**C.A.L.E. Review Seminar**  
General Structures, USC, Harris 101,  
7-10 pm.

### WEDNESDAY 25

#### WESTWEEK 1987

March 25-29, Pacific Design Center,  
Call (213) 659-2282.

**Turning Points in Architecture,**  
Lecture by John Jahanson, SCI-ARC  
Lecture Series, Main Space, 1800  
Berkeley St., 8 pm, Call (213)  
829-3482

### THURSDAY 26

#### Contemporary Architecture in Milan,

Lecture by Alberto Ferlenga, USC  
Lecture Series, Watt Hall 1, 1 pm,  
Call (213) 743-2723

**Workman and Temple Homestead  
1920s film series**  
Night at the movies, Robert Birchard  
will select films from his collection of  
rare silent classics, The Workman and  
Temple Homestead, 7:30 pm, \$5, Call  
(818) 968-8492

**C.A.L.E. Review Seminar**  
General Structures, USC, Harris 101,  
7-10 pm

### FRIDAY 27

**Ludwig Mies van der Rohe's  
Birthday (1886)**

### WEEKEND

**Sunday, March 29, Art Deco  
Architecture**  
Lecturers Alastair Duncan and Brenda  
Levin, Design Center, 433 S. Spring  
St., \$10. Call (213) 623-CITY  
**Sir Edwin Lutyen's Birthday (1869)**  
**Raymond Hood's Birthday (1881)**

### MONDAY 30

#### Environmental Design Photo Exhibit

Cal Poly, through April 2, 8 am to 5  
pm, Monday to Friday, Environmental  
Design Exhibit Gallery, Call (714)  
869-2664

### TUESDAY 31

#### Designing for Culture: LA's New Museums

Lecture by project architect Robert  
Bennett, Gruen Assoc., and tour of  
MOCA, LA/AIA and SCI-ARC  
co-sponsored program, MOCA  
Auditorium, 3-5 pm, Call (213)  
659-2282 or (213) 829-3482

**LA/AIA Board Meeting**  
4 pm, Call (213) 659-2282

**C.A.L.E. Review Seminar**  
General Structures, USC, Harris 101,  
7-10 pm



Continued from page nine

Reed and I were also involved in networking with components from other large urban areas. Also attending Grassroots this year were Associates Allen York and Mark Gribbons, and Tom Layman and Mark Smith, president and vice president of the San Fernando Valley Section.

A call has gone out for contributions to the Women in Architecture exhibit opening with the 1988 AIA Convention in New York City. The exhibit will celebrate the Centennial Anniversary of membership of the first woman AIA and Fellow, Louise B. Bethune, FAIA. Data on the architect's life and practice, including slides and photographs, are being solicited. Send information and material to The American Institute of Architects, Archive of Women in Architecture, 1735 New York Avenue, NW Washington, DC 20006.

Speaking of conventions, watch your mail for more information on this year's AIA Convention in Orlando, Florida, June 19-22, and get your reservations in early. It's going to be a grand event.

The Pacific Coast Builders Conference (PCBC) has announced that entry materials are now available for the conference's 24th annual Golden Nugget Awards—Best in the West design competition. The Best in the West program is co-sponsored by *Sun/Coast Architect/Builder Magazine* of Glendale. Deadline for entries is Wednesday, April 22. Entry form requests should be mailed to PCBC, Attn: Gold Nugget Awards, 605 Market Street, Suite 1010, San Francisco, CA 94105.

Your Executive Director daily monitors items of interest to architects that come before the City Planning and

Environmental Committee and/or City Council for disposition. One such item is the request that the City Planning Commission expeditiously act on and transmit to the City Council a commercial parking ordinance that would increase parking in commercial and industrial zones for office use in the City to 3 spaces per 1,000 sq. ft. of gross floor area and increase the amount of parking in free-standing restaurants and similar high-generating uses to 1 space per 50 sq. ft. of serving area. Another is a request that the City Planning Department include in its budget funds to draft guidelines to develop and implement urban design standards for various types of developments in the City. I'll keep you informed on the disposition of these items as they occur.

Reminder: March 31 is the deadline for payment in full of your 1987 national, state and chapter dues, including supplemental dues, if applicable. Members in arrears as of that date are subject to termination of membership in the Institute. If you wish, you may make arrangements to pay your national dues (only) by credit card; call (202) 626-7342; have your national member number, located on the upper left corner of your invoice, ready when you place the call.

A new and much improved edition of *You and Your Architect* will be available for sale at the Chapter Office in mid-March. Taking the position that a sound professional business and personal relationship is the foundation for a successful project, it provides specific guidance to the owner on that subject, discusses what clients can and should expect of their architects, and includes a section on architects' compensation. Cost is \$3.00 plus tax; you can save the postage and handling charges by

picking up your supply at the Chapter Office. *You and Your Architect* is an excellent tool for both you and your clients; don't leave home without it!

On the subject of tools, AIA members will be receiving a new *Member Benefits Catalogue 1987* which should be kept close at hand for reference. You'd be amazed at the resources and information available through the Institute. And it may just call a halt to the age-old plaint, "What does the AIA do for me?"

**Janice Axon**  
Executive Director

## Shulman Honored

Julius Shulman, architectural photographer, has been elected Honorary Member of the American Institute of Architects in recognition of his outstanding contributions to the architectural profession. His nomination for the prestigious honor was sponsored by the Los Angeles Chapter/AIA, with whom he has had a long and mutually beneficial association.

In honoring Shulman, the AIA states that through his countless lectures, books, and of course, photographs, he has exhibited his lifelong love affair with architecture. Recipient of the 1969 AIA Architectural Photography Medal, Shulman has worked with nearly every famous architect in America. He won the respect of Frank Lloyd Wright, who called his pictures of Taliesin West the best photographs ever taken of the camp. Shulman's sponsors applauded his work on a variety of levels, including his ability to capture the beauty and humanity in every piece of architecture he photographs. Shulman

now is concentrating on writing and lecturing; his seminars at universities and AIA chapters nationwide are designed to help architects understand the significance and impact of proper photographic representation of architecture and the photographer's role in conveying its graphic qualities.

## Competition

Nationwide, students of architecture, landscape architecture and regional and urban planning have a very special opportunity to collaborate and compare in the spring 1987 national student design competition: "American Life." AIAS and the American Life Insurance Company of Louisville, Kentucky are the sponsors.

Registration opens February 1, and extends until April 27, 1987. Submissions are due April 28, 1987.

A competition poster and detailed program information is available from AIAS McDonald's Competition, 1735 New York Ave., NW, Washington, DC 20006.

Over 500 students from 105 schools of architecture participated in the 1986 competition.

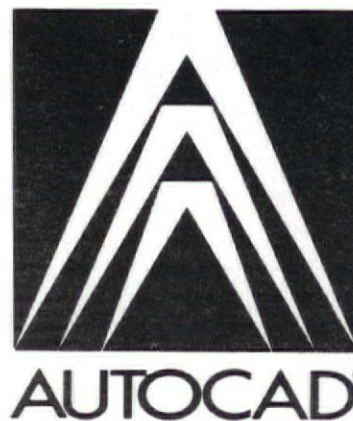
The top-rated submissions were produced by the following students: first place: Dagoberto Diaz and Orlando Perez, University of Miami; second place: Robert L. Burns, Montana State University; third place: Stephen Evans, Auburn University; honorable mention: Mark S. Fitzgerald, University of Illinois at Champaign/Urbana, John V. Fontillas, University of California at Berkeley, Mark S. Gajda, Arizona State University, Mark C. A. Moya, Woodbury University, Los Angeles, Tirso Martinez, University of Miami, and, Robert S. Westling, Pratt Institute.

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Bill Hefner, Real Problems Coordinator, at the next Associates' Board Meeting at the PDC, on March 11, 1987, at 6:30 pm.

**C.A.L.E. (California Architectural Licensing Exam):** Review seminars will begin on Thursday, March 12. See C.A.L.E. Review Seminar Schedule in this issue of *LA Architect*.

**William Landworth Scholarship:** A scholarship committee has been formed by the Associates board of directors. Details to follow in the near future.

**Architecture Week:** The week of April 6-12 will be "Architecture Week." It is hoped that this will bring a greater awareness of Architecture to the public.

**Sandcastle Competition:** The annual Sandcastle Competition is tentatively scheduled for Saturday, August 1. Anyone that would enjoy participating in this event may contact R.D. McDonnell at the March 11 Board meeting. Awards will be presented in numerous categories.

All Associate members, intern architects, and students are invited to attend the next Board meeting, March 11, 6:30 pm, at the Pacific Design Center, Suite M-72.

## 1987 Associates Board

**President:** Allen York  
**Vice President:** Mark Gribbons  
**Secretary:** Suzanne Feller-Otto  
**Co-Directors, Public Awareness:** Lisa Landworth, Rick De Jong  
**Co-Directors, Professional Development:** Jay Washington, Juan Monsanto  
**Director, Membership:** Harry E. Otto  
**Director, Technical Services:** Jeff Sessions  
**Director-at-Large:** Jeffrey Jordan  
**Director, Professional Affiliates:** Marcella Miskinnis  
**IDP Coordinator:** Marsha Zilles  
**Past-President:** R.D. McDonnell  
**Student Representatives:** Timothy Parker, Cal Poly Pomona, Joe Wilke, Glendale City College, Kenneth Bello, SCI-ARC, Robert Grosse, USC.

## Obituary

The Chapter regrets to announce the passing of Kenneth S. Wing, FAIA, Emeritus, on December 29, 1986 at Long Beach Community Hospital. He was 85.

A member of the Institute since 1936, Mr. Wing was advanced to Fellowship in 1952. He served on the Executive Committee of the (then)

Southern California Chapter/AIA from 1942-44, and as its Vice President, 1944-45.

Noted for his design of educational facilities and churches, Mr. Wing's projects centered in the Long Beach/Irvine area.

He is survived by his wife of 60 years, Mildred; son, Kenneth Wing, Jr., AIA, a member of the Cabrillo Chapter/AIA; two grandchildren and a great-granddaughter. A Kenneth

Wing Memorial Fund has been established at First United Methodist Church in Long Beach.

## Did You Know

By the time you read this, our trip to AIA Grassroots in Washington, DC will be just a memory. However, despite the severe cold, the snow, the icy streets and the time involved in

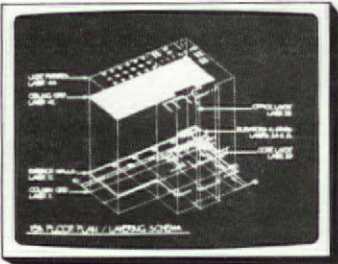
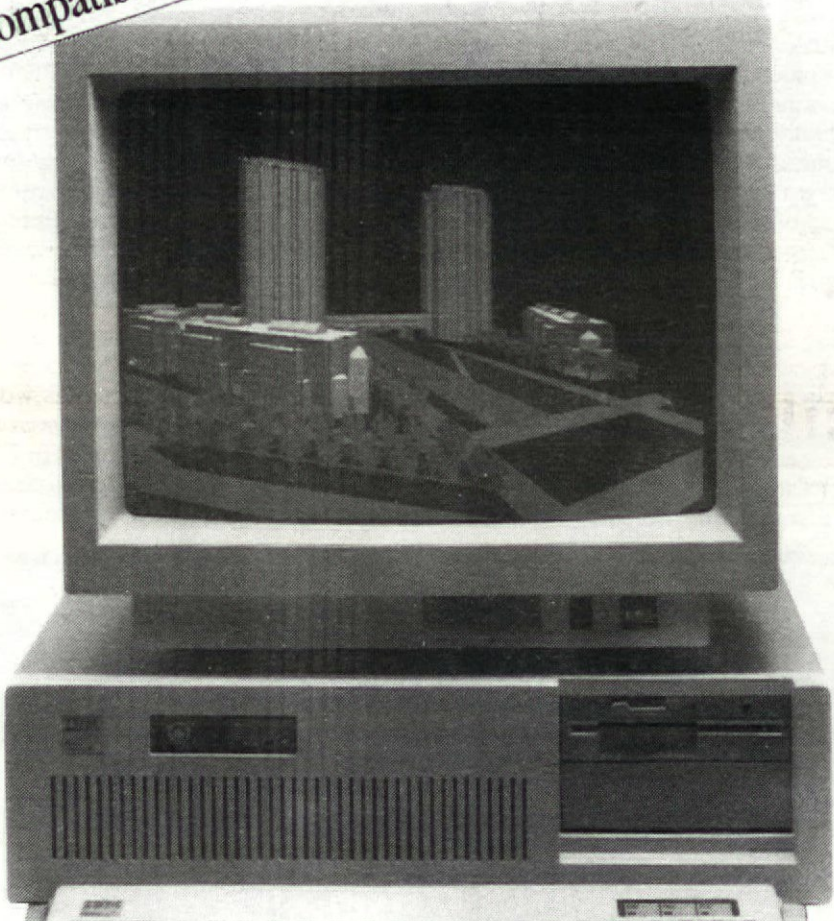
finding a taxi, it was one of the best Grassroots I have attended, albeit one of the most intensive. From 7 am to 5:30 pm Wednesday through Saturday, we were busy attending workshops, seminars, plenary sessions and visits to the Hill to see our Congressmen, as well as being treated to a full indoctrination of the Institute's "inner workings" and resources. Your president, Cyril Chern, vice-president Bob

*Continued on page ten*

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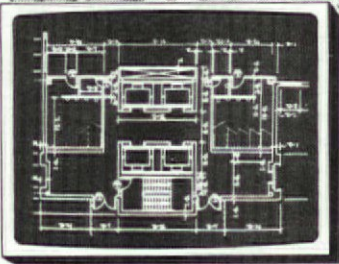
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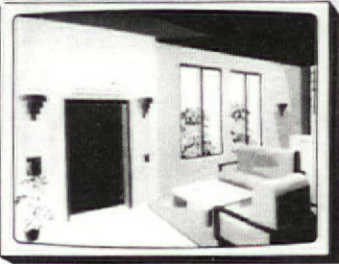
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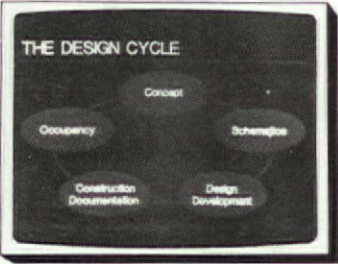
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# News and Notes

The following is a summary of the minutes from the January 1987 LA/AIA Board of Directors meeting. Complete minutes are available through the Chapter office.

**All Day Conference (AIA, ASLA, AIP):** Bill Fain reported that the committee had one meeting in December. A Conference has been planned to address the issues in the CAP report. The objective of our conference, which will be held in April, will be to involve the general public and to develop a sense of support for some of the recommenda-

tions that will be proposed. The Urban Design Committee is developing the agenda, and the group is looking for funding in the neighborhood of five to ten thousand dollars.

**San Fernando Valley Section:** Whatever comes out of the meeting regarding separate status for the San Fernando Valley Section, Layman stated that he will be looking forward to working with the LA Board as a Director or, if the Section becomes a chapter, he would be expecting a great deal of participation and guidance from the LA Board.

**Board Meeting:** President Chern

stated that he wanted to change the manner in which the monthly Board Meetings were conducted in order that there would be more time for meaningful discussions on other issues and also in order that the meetings be kept to a maximum of two hours.

Chern requested that all reports be in writing and submitted to the Executive Director by the 19th of the month prior to the meeting. The reports should be brief, not more than one page. The Chapter staff will do the copying and will put the reports in a consent calendar. This is similar to how they conduct the CCAIA meetings.

Bob Reed said that he would like to suggest that we reduce the 12 monthly meetings.

**Discussion:** Fain asked why eight and not ten. Reed suggested that eight meetings about six or seven weeks apart be scheduled rather than four weeks. Don Axon stated that he was against the motion if it meant that the meetings would be scheduled every six or seven weeks apart. That way the board would be meeting on a different day each month and it would be more difficult to schedule the meetings. As the Chapter meets now, members plan accordingly. Janice Axon stated that there is a certain responsibility that members undertake when they become members of the Board.

President Chern called for the question. The motion **carried**.

Don Axon requested that the Minutes reflect that the motion carried by a tie vote that was broken by the President.

**Public Relations:** President Chern stated that he would like to discuss our public relations program. He stated that during the last several years we have had ad hoc discussions on what we should do with it. He proposed to the board that they find the money and spend it on hiring a top quality public relations firm to undertake the job.

**Discussion:** Bob Harris stated that the approved budget for the coming year has increased the amount available for PR.

President Chern stated that he would appoint a task force to look into what the Chapter wants to do in this regard and requested volunteers. Fernando Juarez and Don Axon will be on the Task force.

**Location of Board Meetings:** President Chern stated that he would like to have the Board meetings held at other locations than PDC and requested a consensus.

President Chern requested a show of hands regarding having the meetings at other places. A majority approved.

Chern requested a consensus regarding the starting time of the meetings. Vaccaro stated that if the meetings were limited to from 4 to 6 pm the board could not do any better

than that. All agreed that the meeting time should remain at 4 pm.

President Chern stated that the Ex-Com meetings would take place prior to the board meeting on the same date.

**Appointment of New Treasurer:** President Chern stated that during a short break in the meeting Joe Vaccaro had agreed to take on the position of Acting Treasurer until an election can be held on November. **Moved Reed/Second Appel, the following:** that Joe Vaccaro be appointed as acting Treasurer for 1987. **Carried.**

**Nominations and Resolutions for National:** Don Axon asked if anyone had any resolutions or nominations for national. He stated that this Chapter has a current national director who has put his name into the hat for vice-president and he felt that it would be appropriate for this Chapter to support him.

**Moved Axon/Second Fain, the following:** that the Chapter support Fred Lyman as Vice-President of national. **Carried.**

Don Axon stated that APA, ASLA & APEC have started a program called Oranges and Lemons.

## Members

**AIA.** Spyros Amourgis, California State Polytechnic University, Pomona; William R. Hefner, Skidmore, Owings & Merrill; Samuel A. Tupaz, Tupaz Corp.; Pierluigi Bonvicini, Bonvicini & Associates; Mitchell L. Blankenship, Leidenfrost/Horowitz and Associates; Philip A. Turner, R. Duell & Hellmuth, Obata & Kassabaum.

**AIA Reinstate.** John Doss Williams, John Williams & Associates.

**Associates.** Daniel C. Pun, Gin Wong Associates; Kamlesh Parikh, RTKL Starkham Associates; Elvira Perez-Quareleri, EPQ & Associates.

**Professional Affiliate.** Rosalie R. Gladwin, Design Collaborative Inc.; Peter F. Hart, MD, Hart Medical Group; Marshall Long, Marshall Long Acoustics, Inc.

**Student.** Russell D. Naylor, California State University, Dominguez Hills.

## Associates Minutes

February 11, 1987, Pacific Design Center.

**Real Problems Competition:** Certificates were presented to competition winners. Submissions will be on public display in the City Room at the Museum of Science and Industry, and in Hollywood at the James House, thanks to the assistance of Councilman Mike Woo. Anyone that would like to participate in planning this year's Real Problems should contact

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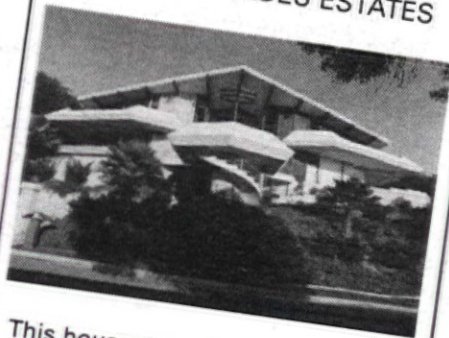
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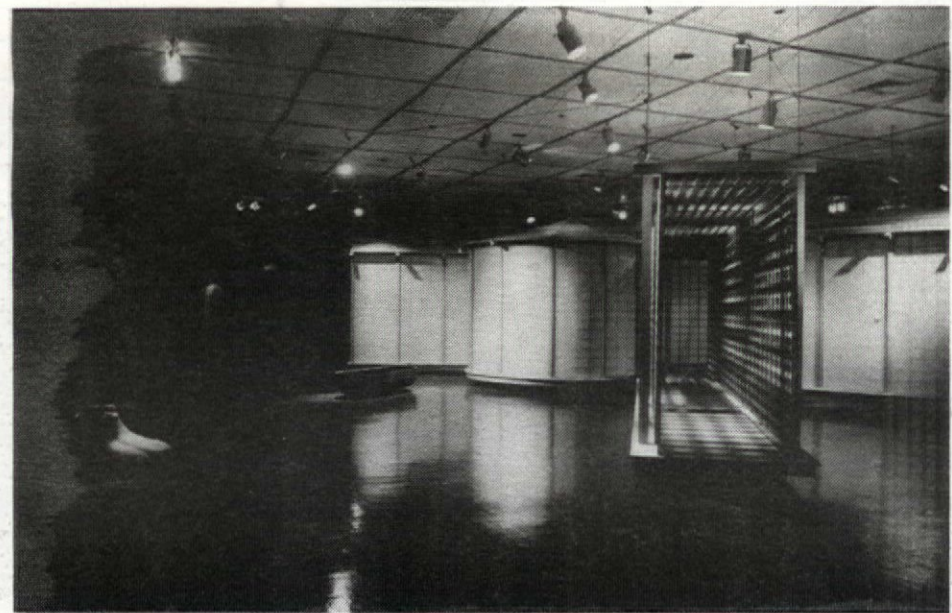
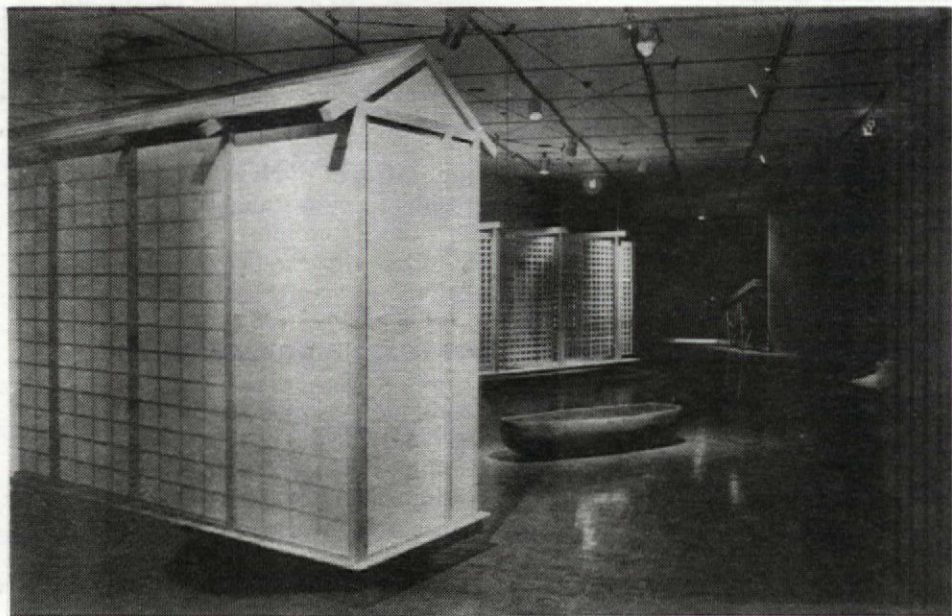
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# DEADMAN

## Review



the objects have a different quality about them. They are experienced differently." The association is based on contrasting a sublimely empty environment with an apparently crude exterior, soft versus hard.

The 14 counterweights suspending the floatinghouse are a cumulation of images evolving over the past 15 years of Shelton's work. All the elements can be seen as interchangeable, overlapping, yet can remain separate from one another. Nothing is intended to be set into a tight matrix. The objects must be able to connect and disconnect. There is no specific programming for them. They are intended to be seen as the necessary expedients for to hold the building up. Some of the objects, such as the "heavy corner," relate to the architecture of the building which houses the installation. The heavy corner is a graphic representation of what sup-

ports the building. According to Shelton, "what createst the 'body' of space is the 'heavy corner' for the basic structure in the gallery. This is an expression of castillian principles. The basic geometry is marked by the corner piece. It's something of a joke, because space, which has no physicality, is given physicality. It becomes the elemental definer of a space where the convergence of line and plane occur. So it acts as a key to the architectural space you find yourself in and defines the element condition of the gallery, just as the 'bones' object describes the elemental condition of the human body. There is a speculative relationship between what is body and what is space."

The "sunken house" object becomes the reversal of the suspended house. Viewers look down at a small scale model of the house submerged in a tank of water.

Whereas the full-scale house is fragmented because of its size and shape, the small model can be perceived as a whole. "The sunken house in its tank of water is a further play on the sinking and rising of the exhibition structure," states Shelton. Among the other objects in the exhibition are "bed," a large "hammer," a "gate" and a "deadman" cast in concrete.

Peter Shelton's curiosity plays an important part in the process, "I ask myself wouldn't it be great if an object could float? Wouldn't it be great if...becomes a type of simple but serious playing around with what it feels like to try various experiences out and check what type of responses occur." If there is any narrative found in this work, it is one based on the evolution of time and ideas. For Shelton, "sculpture is a primary addition to a space that adds a specific flavor and exact quality into a general use

area lacking such a quality. Sculpture is one man, one vote. I gather together materials and make simple statements about the reality I find myself in. This may have some significance for others."

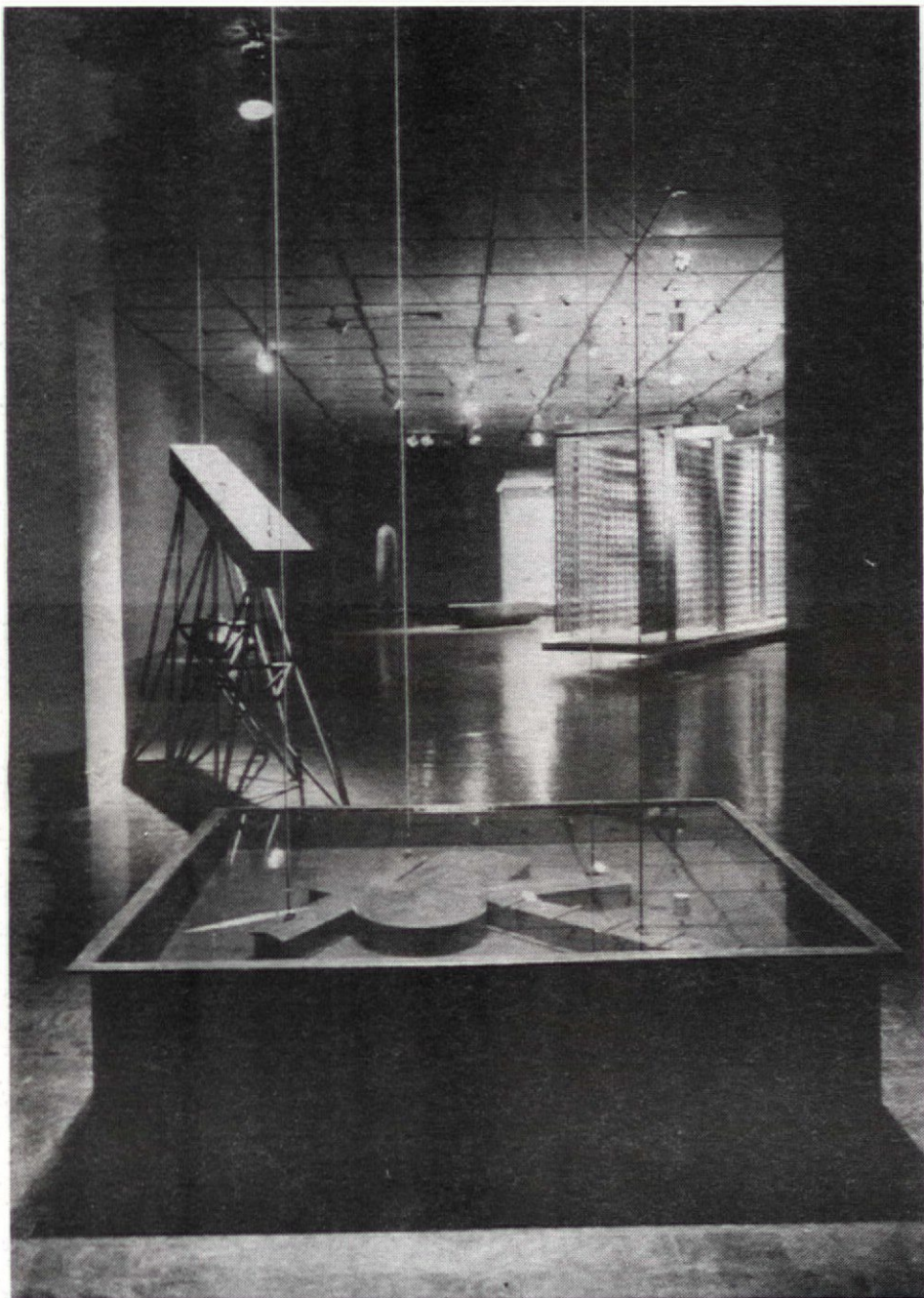
The advantage to Shelton's work is it allows for experimentation and risk taking. It is temporary, not permanent. It affords frequent opportunity to study various responses to a building environment. However, since all his work is temporary, most has been dismantled and no longer exists. Perhaps some enlightened architect, individual or institution will realize the importance of *floatinghouse DEADMAN* and find it a permanent home.

*Floatinghouse DEADMAN will be on display through March 8 at UCLA's Wight Gallery.*

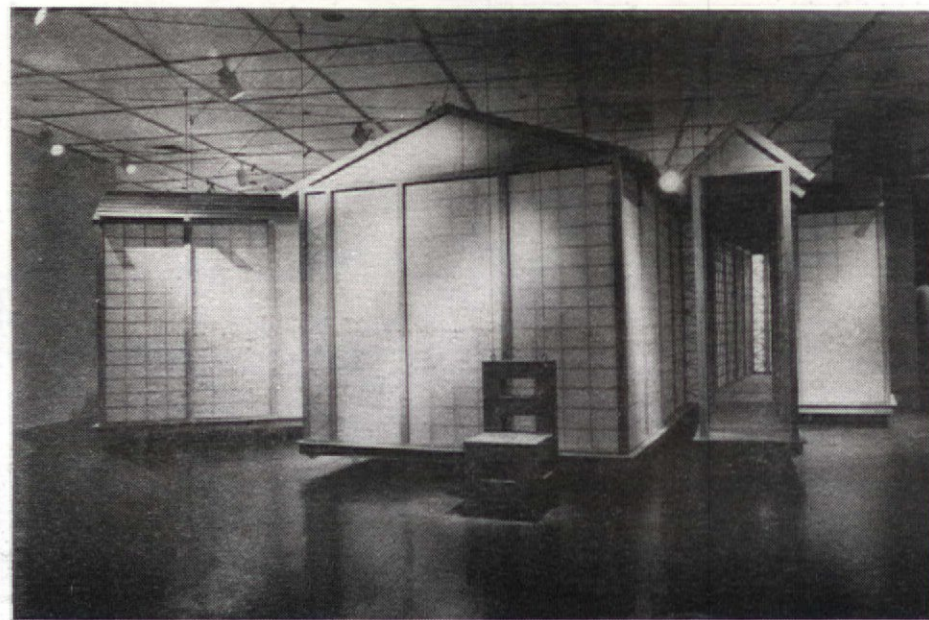
**Miguel Baltierra**



# Floatinghouse



MIGUEL BALTERRA



Peter Shelton's installation, *floatinghouse DEADMAN*, at UCLA's Wight Gallery is an exploration of phenomena, memory, reversals and contrasts. As in his past work, Shelton's creation is an exploration of the perception of space through floating, suspension, opposition and balance. He describes this as "The Pygmalion Experience," being able to walk into a piece of art, something that cannot be done with two-dimensional art such as painting.

The installation was originally designed for the University Gallery at the University of Massachusetts in Amhurst, located inside a massive, scaleless, concrete building designed by Kevin Roche. The density of the building was reinforced by four concrete columns in the center of the gallery. "My first response was to build something light, blond and buoyant in the heavy center. As I had

previously been involved with suspending or elevating objects, I began thinking about suspending from the ceiling a wooden building that could be entered," states Shelton in the exhibition catalog. "A dead-hung structure seemed too static and might further reinforce the gallery center, so the idea of attaching it via cables to heavy counterweights (deadweights) throughout the space evolved. The overall gallery space would then be strongly woven together and the central dominant weight would be redistributed to many peripheral areas. The cable connection of the floating house with the gallery structure and the counterweights created a strong dependency and balance between a very disparate and uncooperative group of objects."

The Amhurst gallery installation exerted a greater sense of pressure than the one at UCLA because it was

very specific and tense. According to Shelton, the viewer could not get back far enough from the original installation to experience the work as a whole. It always existed as a series of fragments. Therefore, the use of a sunken house object was initiated to provide an overview. Confusion occurred when the viewer attempted to figure out what events take place on the outside. It was difficult to put the composition into perspective.

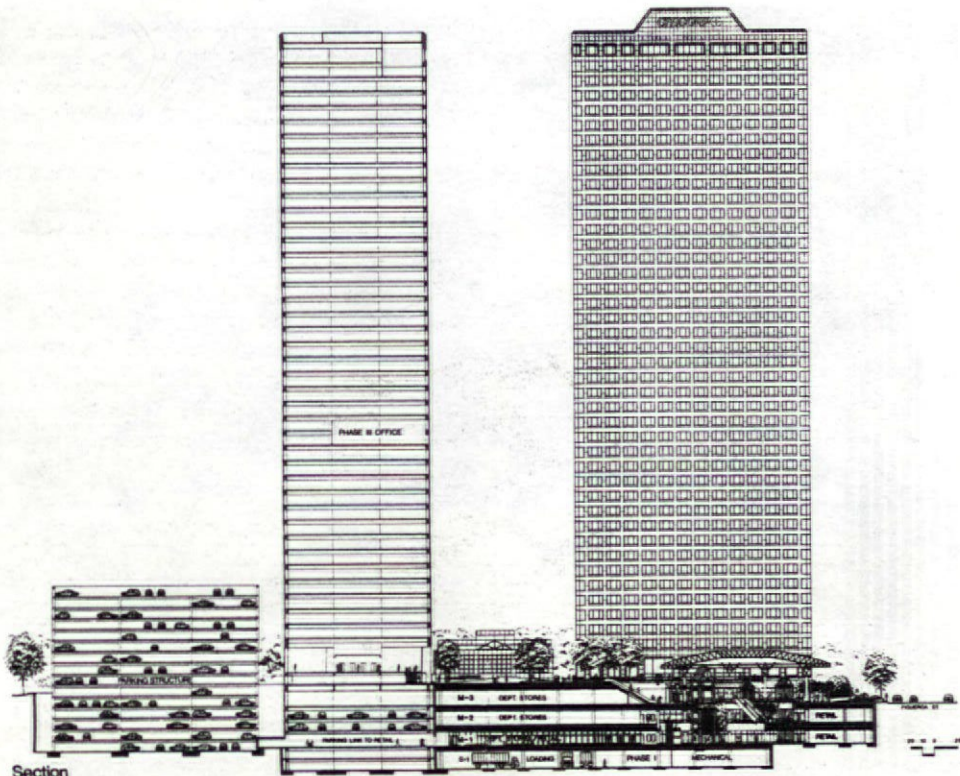
However, the UCLA installation has the advantage of 1000 sq. ft. of additional space, allowing greater involvement with the objects both separately and together. The installation is still interdependent. The extra area simply allows the viewer more space to see the work.

Shelton gave *floatinghouse* an anthropomorphic floorplan based on his own spread eagle outline laid out on the gallery floor. A round room

within the plan assumes that Shelton has swallowed a small nave and apse of a church. This is a western concept contrasted by the eastern concept of shoji screen which clads the "house." The point is not to see the work as something Japanese, but something rooted in the evolving concepts of phenomena: the house floating, opposites and reversals, positives and negatives.

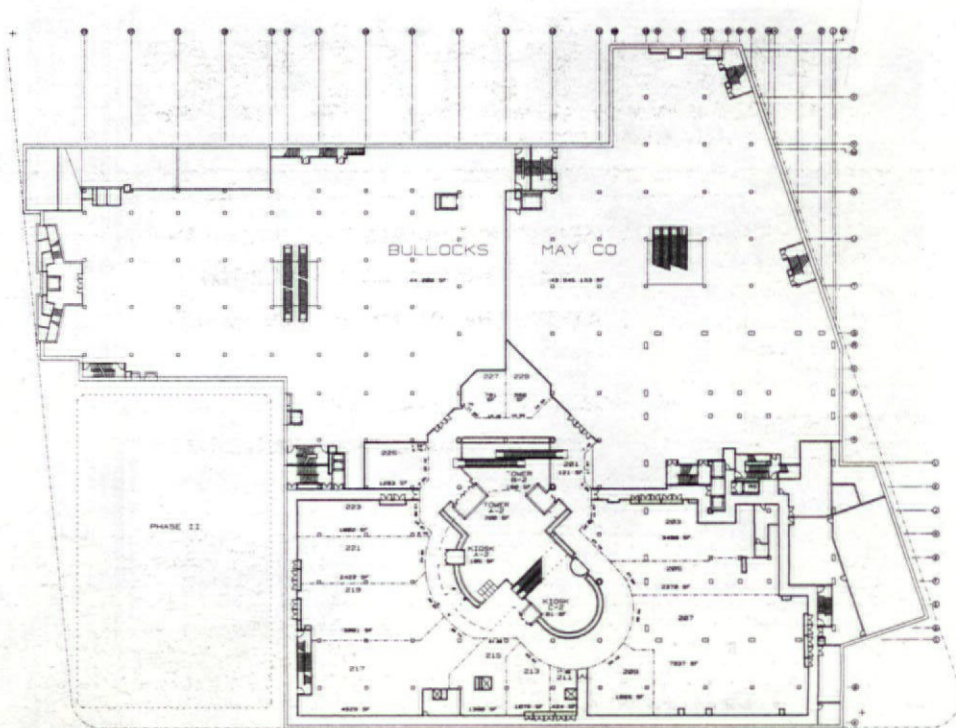
There is no specific symbolism: *floatinghouse DEADMAN* is intended to be suggestive. It asks as many questions as it ventures to answer. The work is speculative. For example, the exterior of the house is fragmented and difficult to conceive as a whole. All the surrounding objects are cast in darkness. Shelton states, "once entry has been made into the house, it cleanses the mental slate empty of anything but wood and light. Once back outside the house,





Section

Section through Citicorp Plaza and Seventh Market Place.



LEVEL M2

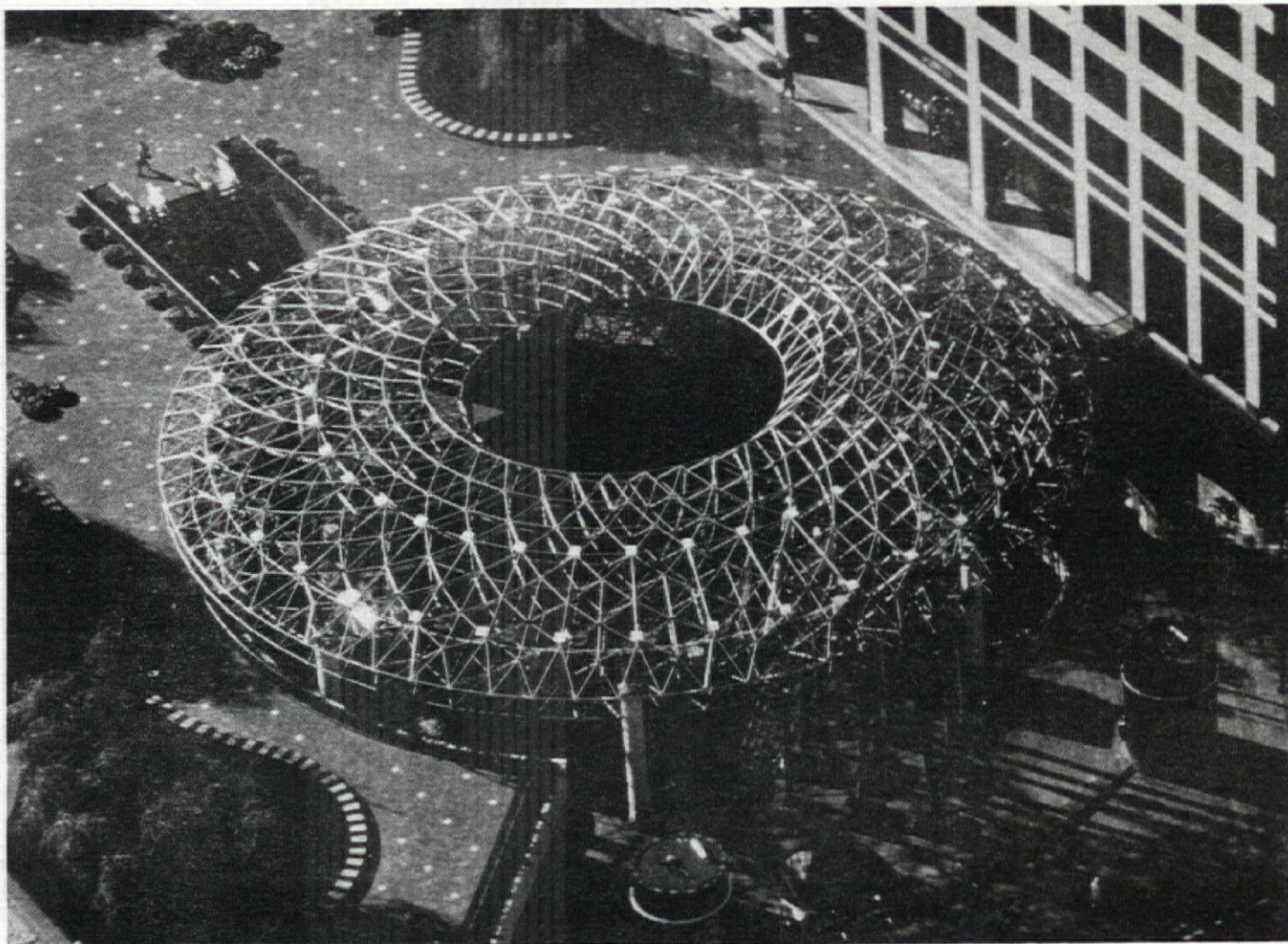
Level M2, Seventh Market Place.

machine had arrived to ease labor and revolutionize life, laid down the law: The Machine was The Aesthetic. Hence Le Corbusier's slogan that a house should be a *machine à habiter*. Buildings had to be stern, economical triumphs, filled with a mood of production; they had to be kindred spirits with machines.

Seventh Market Place is in no way kindred with the spirit of machines. Just the opposite is true. It has the aesthetic of a toy: playful, jolly, cute. Mr. Jerde has reacted against the control and commands of the machine age, embracing merriment. The problem is that a toy atmosphere in a space 80 ft. wide and 40 ft. deep is too much toying—this isn't a Mattel showroom; this is a mall—and what happens is that mirth crystallizes into sentiment—that curdling sweetness!

The remedy for a severe brand of modernism isn't a corny brand of humanism. A flight from machines should be toward the fullness of sensuality—a realm of instinct and blood and dreams found in tangos and fugues and even a lazy summer morning. Found in the emotional depths of loss with reconciliation. Aesthetics is an art of creating feeling, and I say come on now!—with more than a namby-pamby joy, let's *feel*.

Greg Kindy



View of space frame from above.

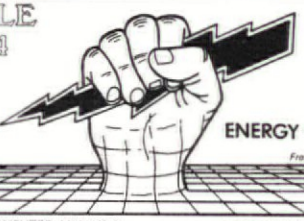
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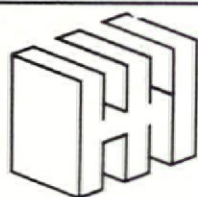
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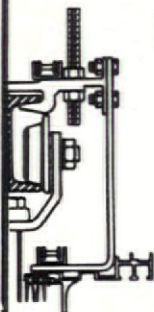
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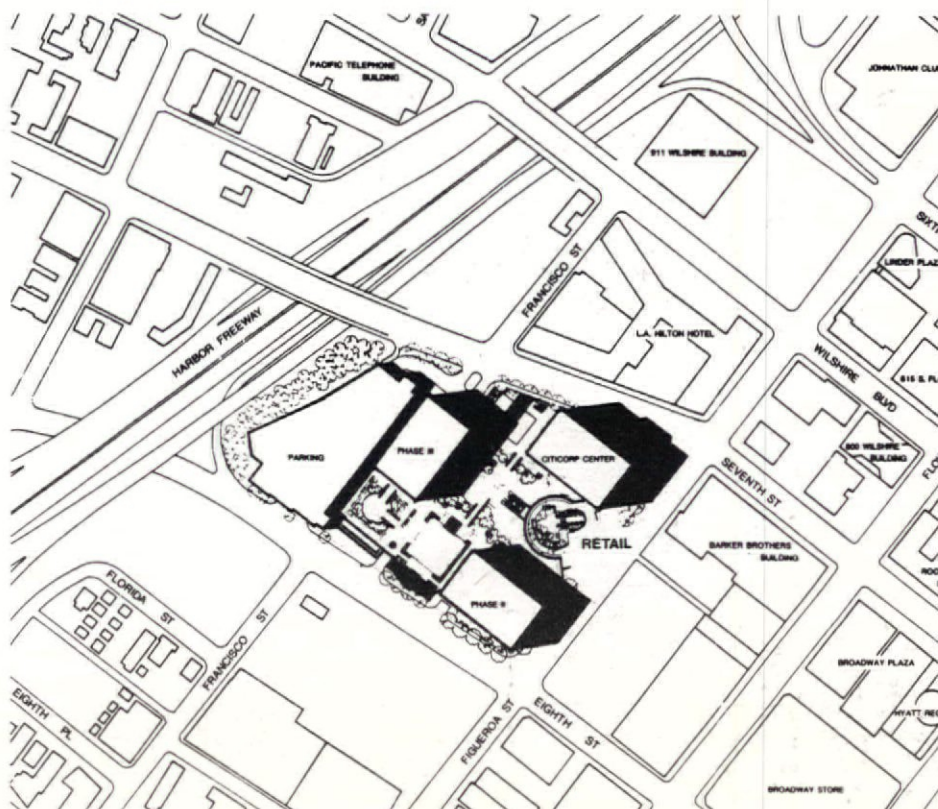


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# Flight from Machines

## Critique



Site plan, Citicorp Plaza and Seventh Market Place.

The project is The Seventh Market Place, a part of Citicorp Plaza, located near the corner of 7th Street and Figueroa, and designed by the Jerde Partnership. The program is 350,000 square feet of retail space by way of three levels of a composite steel beam/metal deck/concrete floor system tucked beneath street level, and featuring a space frame atop eight steel columns encased in concrete, circumscribing the rim of a circular courtyard.

This mall doesn't turn a back to the offices around it; it is neither a self-absorbed lump atop a parking structure, nor one in the middle of an asphalt lot. Seventh Market Place knows well that it is part of a plaza: a public place, open, serving as a release from the private spaces nearby.

But much more happens here than just providing relief. Seventh Market Place is a poetic idea: subterranean buildings organized around an open-air courtyard. Boldly, they've lifted out an enormous cylinder of earth to reveal three levels of shops wrapped around the void. The mouth of the well is highlighted with the space-frame, wrought into a giant lacy ring; there are no skylights to seal the space: escalators ascend and descend within its depths, naked to the sky. And there are palm trees.

There's a cluster planted at sidewalk level, and another group that stretches from the bottom of the courtyard to just barely show their spiky heads to Figueroa. The kiosks and towers are glass and steel shafts of reflections and green—all in harmony with the pattern of lines set up by the tall trees. Space and form engage.

Still the architecture stands in need. Despite the space captured by the courtyard and articulated by the forms—ring, kiosks, towers, trees—there is an unsatisfying air about it all, a wanting echo; and to any attentive ear the echo has an evoking sound: sentimentality. Sentimentality is an emotion of weak charm, lacking vigor due to dissipated energy—like a river dispersed into a dozen timid brooks. Moreover, sentimentality is slighted sensuality; it is an orchestra without the depth of tubas and bassoons, with only flutes and violins producing a sweetness that soon curdles in the ears.

At Seventh Market Place, there is a sweetness gilded over a bold poetic conception. Why has the Jerde team done this? It seems to me to be a reaction to modernism.

During the early phase of the Modern Movement, an outpouring of manifestos praised machines, elevating them from objects that perform tasks mechanically to the icon of the age. Theorists, declaring that the



# Coming Events

## Points of Reference

The 1987 UCLA Architecture Journal forum will take place on the evening of Thursday, April 2, 1987. This year's forum is entitled "Points of Reference." The keynote presentation will be given by Daniel Libeskind, architect and theoretician. Responding to Mr. Libeskind's remarks will be Lionel March, Program Head of the UCLA Department of Architecture, and Barbara Stauffacher-Solomon, architect and landscape architect. Anthony Vidler, Professor of Architecture at Princeton University, will moderate a panel discussion to further the dialogue. The public is strongly encouraged to participate.

Points of Reference will be held in Room 39, Haines Hall, on the UCLA campus. The event will begin at 7:30 p.m., and will be followed by a reception. Admission is \$5.00; \$3.00 for students with identification. For more information phone 825-3791.

All of the events of Points of Reference will be recorded in the 1987 UCLA Architecture Journal—the transcript of the forum, with illustrations, and postscripts written by prominent architects and theorists. The issue will also feature exemplary student works.

The 1986 UCLA Architecture Journal, *Edge Condition*, is now available for purchase at the UCLA Graduate School of Architecture and Urban Planning. Please phone (213) 825-3791 for further information regarding distribution.

## Annual Preservation Awards

The Los Angeles Conservancy invites nominations for its annual Preservation Awards. Each year, outstanding contributions in the field of historic preservation are honored by these highly selective awards, which are presented at the annual meeting. A maximum of six awards is given.

Awards candidates must have demonstrated exceptional achievement in the preservation of historically or architecturally significant buildings or sites, or have contributed in a tangible manner to furthering historic preservation in Los Angeles.

Eligibility criteria are: 1) Individuals, institutions or agencies which have made a particularly outstanding contribution; 2) Projects that are a model of preservation achievement and quality in restoration or rehabilitation; 3) The creation adaptive reuse of historic properties; and 4) Education or program development in historic preservation and urban conservation.

Entries must be from the greater Los Angeles area. Projects must be completed to be eligible. Nomination applications are available from the Los Angeles Conservancy, 849 S. Broadway, Suite M22, Los Angeles, CA 90014, and must be accompanied by photographs and slides. The application deadline is April 8. The awards presentation will take place at the annual meeting, to be held this year during Preservation Week on May 16th.

## ACSA Museum Program

In commemoration of the 75th Jubilee Anniversary of the Associate Schools of Architecture, a series of programs entitled "Designing for Culture: L.A.'s New Museums" is being co-sponsored by SCI-ARC and the Los Angeles Chapter AIA.

Four separate events have been scheduled at recently completed museum facilities including the Anderson Building addition at the Los Angeles County Museum of Art, the Museum of Contemporary Art, the California Afro-American Museum, and the still under construction Shin'enkan Pavilion for Japanese Art. Architects of these facilities participating in the program include Norman Pfeiffer of Hardy Holzman Pfeiffer Associates; Robert Barnett, Gruen Associates, project architect and Makoto Shin Watanabe, MOCA project designer; Vincent J. Proby for the Afro-American Museum; and Bart Prince of Bart Prince Associates, construction designer for the Pavilion for Japanese Art. They will present a slide/lecture on the architectural concepts underlying the museums' designs which will be followed by a "behind the scenes" tour of the new facilities led by architects, SCI-ARC architecture students, and members of the MOCA Architecture and Design Council.

The programs are scheduled as follows: Museum of Contemporary Art, Tuesday, March 31, 3-5pm, MOCA Auditorium; Pavilion for Japanese Art, Thursday, April 16, 3-5pm, LACMA Bing Theater; California Afro-American Museum, Tuesday, April 28, 3-5pm, Kinsey Auditorium, adjacent to museum; Anderson Building, Los Angeles County Museum of Art, Thursday, May 7, 3-5pm, LACMA Bing Theater.

There will be a discounted admission to the entire program for senior citizens and students with ID cards. Tickets for individual lectures are also available. Continuing education credit is available through SCI-ARC for students and design professionals. For registration information, call Rose Marie Rabin at (213) 829-3482.

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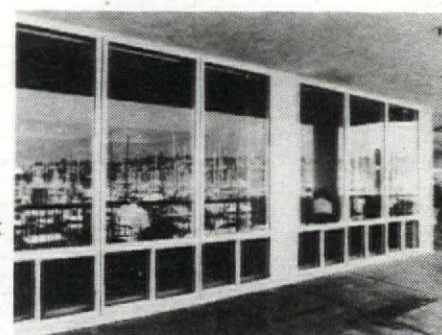
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# A Perfect Critic

## The Listener

Who is a perfect critic? Is it only he who speaks well of our work and our philosophy—yours and mine? And that of our friends—and of the famous whom we admire? And for him do we absently affix a gold star to his report card, then hum our way happily and heedlessly through tomorrow's work at the office? Ah, yes, but if it is a different critic instead, who is unfair, what then?

Barely withheld anger, stifled cries of foul, insecurity churning the pit of the stomach—how difficult to toss it all off with a smile and perhaps a tart remark. There seems no place to hide from those so skilled with words that so powerfully affect our confidence in what we have done and our confidence in the ideologies that have fueled our efforts. What right have they to do this to us?

Does fairness even exist in the critics' world? Do they even know enough, are they sensitive enough, perceptive enough to pass judgement? Are they only narcissistic and unscrupulous? Or could there be such a thing as a Critics' Credo?

A quick search revealed nothing specifically for architectural critics but out of the world of literary criticism appeared an impressive credo which, happily, translated easily into our architectural world. But to savor it properly architect readers must play a game—a simple one of pretending to be a critic. It will be evident why.

As each of the four commandments is read the image of a pre-selected building (not one's own) must be seriously summoned to mind. This shouldn't be difficult but if any faltering is experienced remember how much more maddening the judging of wine can be at a blind tasting. Ready? Swish each commandment around in the mouth leisurely before responding to its elixir of truth. Then read this author's remarks in parens and judge him as well.

1. An honest recounting of one's personal experience of the work. (Let your biases hang way out here—okay?)

2. Placing the work in its context and the assessment of its themes in relation to its time and place, its author's ideas to those of his contemporaries. (Remember, you're not judging his contemporaries. Instead, ask yourself to what degree he has conformed to their ideology or to some past ideology which molded the character of the setting. Of course, the question of whether he is a conformist or a maverick and expert at either opens up a whole extra can or worms.

3. An evaluation of the success or failure of the work in relation to the intentions of its author. (Better first ask the author what his intentions were unless you're inclined to plunge in on intuition. But if you do ask him be prepared for something like the following quote from an interview with Arata Isozaki concerning his new Bunker Hill MOCA: Interviewer,

"Do you accept Martin Filler's statement that your architecture is metaphor and what does that mean to you?" Isozaki, "This is not a word I chose. Maybe some people will find their own meaning. For instance, the pyramidal skylights were not quoted from Egyptian pyramids but were based essentially on pure geometry. So while they evoke an association with the Egyptian ones they also have a relation to pure abstract form. Always this double meaning." Okay, now go ahead and evaluate how well your victim achieved his intentions.

4. A reasoned moral judgement of the implications of its themes, its author's ideas. (If you get this far you deserve to throw away all restraint but if you ducked around the corner and went home that's understandable too. If you choose neither of the above the reasonable thing now would be to visit Reinhold Niebuhr's collected works at the library or at least dust off your college philosophy textbook. No? Well, don't worry. If you've made it to or beyond the age of consent there's no reason you can't pass moral judgements on someone else—you do it every day.)

That's it. You've done very well, haven't you. Now relax for a sampling of recent critiques of Isozaki's MOCA. If they seem brief understand that all the reportage content, excellent as it may be, has been omitted since we're not dealing here with verbal, stone by stone descriptions but, instead, with the gut level intellectual and emotional reactions of a critic. As a result, of course, most are short.

Paul Goldberger (*NY Times*), "An important event in American architecture—sympathetic to the art being displayed."

Manuela Hoelterhoff (*Wall Street Journal*), "a serene, exquisitely crafted art building."

Douglas Davis (*Newsweek*), "impressive balancing act of modesty and boldness."

Jed Perl (*Vogue*), "a building full of spaces that leaves you quiet and content."

Miguel Baltierra (*LA Architect*), "like a small village made up of platonic fragments—the proportions respond beautifully to the overall context—Isozaki manipulates the walls to create an intelligent, unthreatening calm feeling—the museum wall steps down to avoid intimidating the pleasant outdoor spaces—white, pristine galleries filled with sweet daylight—for a facility of such importance to new and experimental mediums the auditorium seems very small—he has realized the spiritual needs of people."

A good one to close on. Had fun but had enough? Yes, of course. A wise friend of ours once said we English speaking people talk about art too much.

Paul Sterling Hoag, FAIA



# L.A. ARCHITECT

## Chapter Awards SCI-ARC Celebrates Corb Centenary

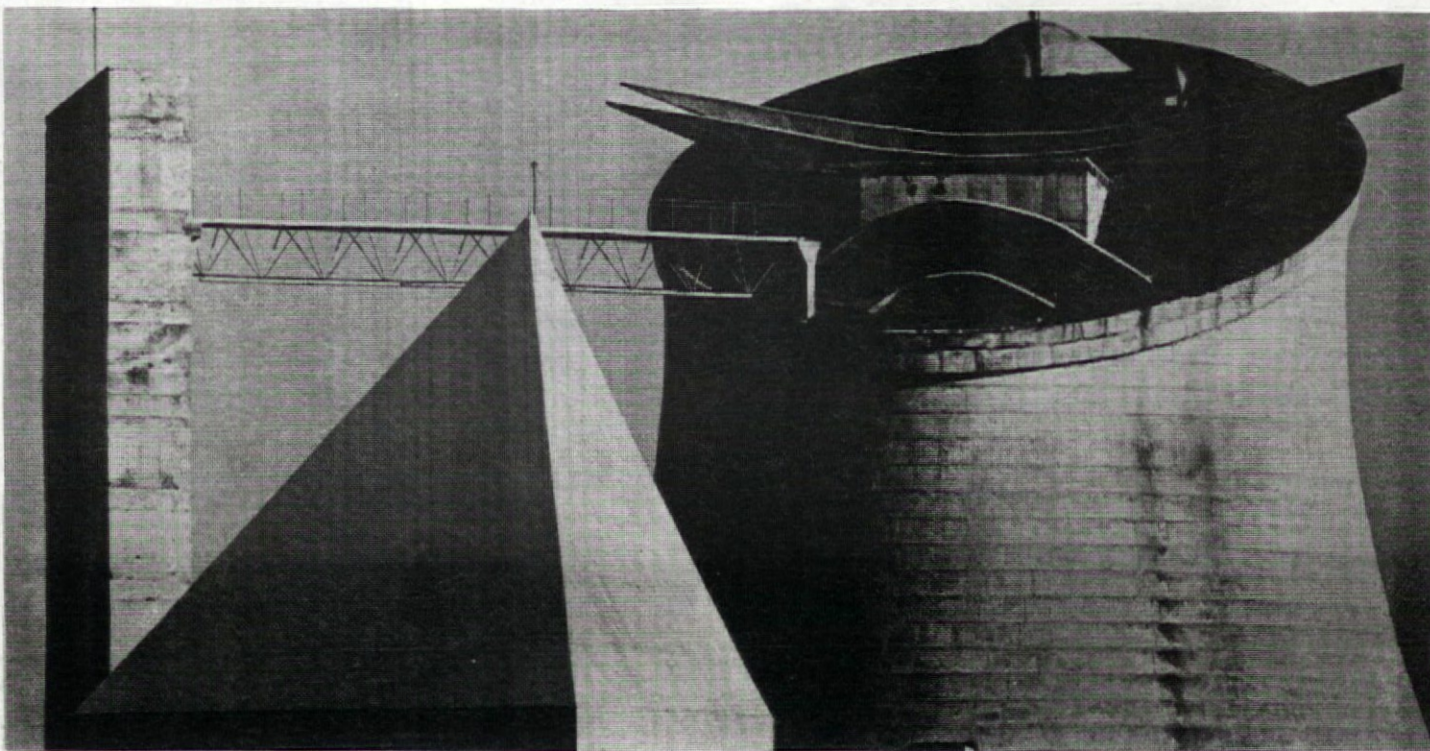
Six distinguished achievement awards have been presented and the 25-Year Award has been given to the CBS Building and its designers by the Los Angeles Chapter of the American Institute of Architects.

The awards went to: Carlos Diniz in the allied arts, for his contribution to the enhancement of architecture through his superb accomplishments in the art of rendering; Fernando Juarez, AIA, in professional practice, for his monumental efforts in implementing the dissemination of state-of-the-art practice information and methodology to the architectural profession; KCET Public Television in media, for excellence and continued efforts in the promotion of public awareness of architects and architecture through its "Videolog" presentations as well as the scheduling of such series as "Pride of Place" and "America by Design;" Toshikazu Terasawa, FAIA, in public service, for his many years of valuable and unique service to the public and the community, thereby greatly enhancing the prestige of the architectural profession; Thomas R. Vreeland, FAIA, in education, in recognition of his continued dedication and commitment to teaching as well as practice; Welton Becket Associates in preservation, for its excellent work and commitment to detail in the restoration and preservation of historic buildings.

In addition, the 25-Year Award went to the CBS Building on Beverly Boulevard in Los Angeles, in recognition of distinguished architectural design after a period of time has elapsed in which the function, aesthetic statement and execution can be reassessed. Also honored were the building's designers, Charles Luckman, FAIA, and the late William L. Pereira, FAIA, both of Los Angeles.

Certificates of commendation were given to John Pastier, in recognition of his promotion of public awareness of architects and architecture and his continued efforts to advance the architectural profession through constructive criticism; and to Ted Wu, for his serious concern for the visual environment and his tireless efforts in the preparation and final drafting of the new sign ordinance for the City of Los Angeles.

Presidential citations went to Robert J. Anderson, AIA, Ernest B. Marjoram, AIA, and Seth Sakamoto, AIA, for their outstanding contribution in conceiving and successfully implementing the LA/AIA's first annual conference; and to Bouje Bernkopf, AIA, for his conceptual creativity and monumental efforts in the establishment of the Los Angeles Prize International Competition.



Detail, Chandigarh.

In participation of the world-wide celebration of Le Corbusier's centenary year, SCI-ARC is scheduling a series of lectures honoring one of the most influential architects of this century.

Historian William Curtis, author of *Le Corbusier Ideas and Forms*, will open the series on Monday, March 9, speaking on "Nature and Tradition." The second lecture will be given by Mohan Sharma, Chief Architect of Chandigarh, India for 30 years, who worked closely with Le Corbusier from the city's inception, and continued to guide its growth and development. Mr. Sharma will speak on Monday, March 16. His lecture is entitled "Le Corbusier at Chandigarh and Beyond."

Geoffrey Baker, Le Corbusier scholar and author of three books on his work, will be in residence the week of March 16 to 20. His first lecture will take place at 2 pm on Monday, March 16, and will focus on "The White Cubic Architecture of the 20's." On Wednesday at 2 pm, he will speak on "The Great Houses of the 20's." Wednesday evening, March 18 "The Chapel at Ronchamp and The Monastery of La Tourette" will be the topic of Mr. Baker's lecture. His last lecture and the final lecture in the Le Corbusier Centenary Series will be given Friday afternoon at 2 pm on "The Maisons Jaoul."

There will be three additional visiting lectures at SCI-ARC this semester. On Wednesday, March 4,

Anthony Vidler, of Princeton, will be speaking on "Uses and Abuse of Architectural History." New York architect John Johanson, will give a lecture on Wednesday, March 25 on "Turning Points in Architecture." The final public lecture will be given by Herman Hertzberger of Amsterdam. He will speak on his current work on Thursday, April 23.

All evening lectures will take place at 8 pm in the SCI-ARC Studio/Auditorium at 1800 Berkeley Street in Santa Monica. There is no charge and free parking is available. For further information call (213) 829-3482.

## Four Architects Open Westweek

Expressed structure, arcadian structures, lyrical technology, the cube and beyond, four programs featuring local, New York and European architects open Westweek 1987 on Wednesday, March 25 at the Pacific Design Center in Los Angeles.

With a theme of "Structures: Style and Substance," the Westweek 1987 design conference will take place March 25 to March 27. It will explore the style and substance of structures in architecture, design and product, as well as investigating the structure from which all these created structures come—the human brain.

The opening day will include the following program by architects:

*Expressed Structures*, sponsored by LA/AIA, featuring Norman Foster,

RIBA, Hon. FAIA, principal, Foster Associates Ltd., London, from 11:15 am to 12:15 pm in West Hollywood Auditorium. Introduction: Susan Doubilet, senior editor, *Progressive Architecture*. He will examine the creation of the Hong Kong Bank.

*Arcadian Structures*, sponsored by the LA/AIA, featuring Emilo Ambasz, co-architect, co-founder, Institute of Architecture, Urban Studies, NY, from 1:45 to 2:45 pm in the West Auditorium. Introduction: Pilar Viladas, senior editor, *Progressive Architecture*. He will examine the "Arcadian" concept embodied in the San Antonio Botanical Garden and the master plan for the 1992 Universal Exposition in Seville to celebrate the 500th anniversary of the discovery of

America.

*Lyrical Technology*, featuring John Lautner, FAIA, Los Angeles from 3 to 4 pm in the PDC Conference Center. Introduction: Barbara Goldstein, editor, *LA Architect* and project director, LA Task Force on the Arts. He will analyze forms that have been stretched to their technological and conceptual limits.

*The Cube and Beyond*, featuring Mario Botta, FAS, Hon. FAIA, Switzerland, from 4:15 to 5:15 pm in the West Hollywood Auditorium. Introduction: Rick Meghiddo, architect. He will examine variations on the theme of cubic volumes, the Ticino Villas and their transformation in the structural confrontations of recent work.