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Reyner Banham.

In Memoriam: Reyner Banham Page 1

Jahn's Crowning Glory? Page 5

Interview: Wayne Ratkovich Page 6

PUBLISHED BY THE L.A. CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS

MAY

Monday 2

RM Schindler: Composition and Construction

UCLA Exhibition, Perloff Hall galleries, 8 am-5 pm, Mon-Fri, until May 21. Call (213) 825-3791.

AEC Systems '88

International Computer and Management Show, McCormick Place-North, Chicago. Call (800) 451-1196.

Tuesday 3

AEC Systems '88**"Hot Markets" Briefing**

Sponsored by AIA, Miramar Sheraton, Los Angeles, \$245. Call (213) 394-3731.

Wednesday 4

AEC Systems '88**History and a Sense of Place**

Discussion by West Hollywood's Preservation Task Force, with speakers David Cameron, Daniel Hoye and Marc Wanamaker, Pacific Design Center, 7-9 pm. Call (213) 470-3000.

Building Design and Codes

1988 CALE Exam Prep lecture series, 3141 E. Broadway, Long Beach, 6:30-9 pm. Call (213) 426-4639.

Thursday 5

Lecture by Renzo Piano

UCLA, 51 Kinsey Hall, 8 pm. Call (213) 825-3791.

Marxism and the City

UCLA Lecture by Professor Ira Katznelson of the New School for Social Research, New York, 5:30 pm. Call (213) 825-8957.

AEC Systems '88

Friday 6

The Architecture of Frank Gehry

MOCA Exhibit continuing through May 18. Call (213) 621-2766.

Weekend

Sunday, May 1

Chamber Music in Historic Sites

San Gabriel Mission, La Corte Musical, 7 pm. Call (213) 747-9085.

The Schindler House: Its Architecture and Social History

Exhibition continues at the Schindler House, 835 N. Kings Road, weekends only, 1 pm to 4 pm. Call (213) 651-1510.

Weekend

Saturday, May 7

Construction Methods and Materials

1988 CALE Exam Study Seminar, 9 am-12 and 1-4 pm, 101 Harris Hall, USC, \$10 (preregistered)/\$12 AIA, \$20/22 other. Call (213) 659-2282.

Terra Cotta, A Visual Feast

LA Conservancy downtown walking tour. Call (213) 623-CITY.

Sunday, May 8

Chamber Music in Historic Sites

Bullocks Wilshire, Da Camera Players, 7 pm. Call (213) 747-9085.

Monday 9

Tuesday 10

LA/AIA Board of Directors Meeting

5:30 pm, location to be announced. Call (213) 659-2282.

Wednesday 11

People's Needs/Planet Management: Paths to Co-Existence

Environmental Design Research Association Conference, 3801 W. Temple Avenue, Pomona, \$160 (preregistered)/\$180 EDRA members, \$225/\$245 others. Call (714) 869-2703.

New Member Orientation

Pacific Design Center, Room 259, 4 pm. Call (213) 659-2282.

Associate Board Meeting

Pacific Design Center, Room 259, 6:30 pm. Call (213) 659-2282.

Building Codes

1988 CALE Exam Prep lecture series, 3141 E. Broadway, Long Beach, 6:30-9 pm. Call (213) 426-4639.

Associates Board of Directors Meeting

Pacific Design Center, Room 259, 6:30 pm. Call (213) 659-2282.

Thursday 12

A Sense of Style

Lecture by Professor George Stiny, 1102 Perloff Hall, UCLA, 8 pm. Call (213) 825-7858.

Aldo Rossi Exhibition

Kirsten Kiser Gallery, 964 N. La Brea, 10:30-5:30, until June 25. Call (213) 876-7012.

Professional Practice Committee

Topic: AIA Contracts, Pacific Design Center, Room 259, 5:15 pm. Call (213) 456-6909.

Building Codes

1988 CALE Exam Prep lecture series, 3141 E. Broadway, Long Beach, 6:30-9 pm. Call (213) 426-4639.

Architecture for Health Committee Meeting

Pacific Design Center, Room 259, 3:30 pm. Call (213) 659-2282.

Professional Practice Committee Meeting

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

Friday 13

Weekend

Saturday, May 14

Professional Practice

1988 CALE Exam Study Seminar, 101 Harris Hall, USC, 9 am-12 and 1-4 pm, \$10 (preregistered)/\$12 AIA, \$20/\$22 other. Call (213) 659-2282.

Art Deco Landmarks

LA Conservancy downtown walking tour. Call (213) 623-CITY.

Sunday, May 15

Nine Houses

UCLA Tour of nine Schindler houses, 10 am-5 pm, \$20. Call (213) 825-6335.

Art in Architecture

1988 National AIA Convention and Design Exposition, New York City. Call (202) 626-7300.

Chamber Music in Historic Sites

Anthony House, Fine Arts Brass, 4 pm. Call (213) 747-9085.

Monday 16

Tuesday 17

Art in Architecture

Convention continues, New York City.

Art in Architecture

Convention continues, New York City.



Rendering of Union League Clubhouse, 1867, by Richard Morris Hunt.

Wednesday 18

Art in Architecture

Final day of Convention, New York City.

Southern California Construction Exposition and Conference

Los Angeles Convention Center. Call (213) 625-0232.

Building Design

1988 CALE Exam Prep lecture series, 3141 E. Broadway, Long Beach, 6:30-9 pm. Call (213) 426-4639.

LA Architect Editorial Board Meeting

Pacific Design Center, Room 259, 7:30 am. Call (213) 659-2282.

Minority Resources Committee Meeting

Pacific Design Center, Room 259, 6:30 pm. Call (213) 659-2282.

Thursday 19

Investment Strategies to Combat Rural Poverty

UCLA Lecture by Alain de Janvry, UC Berkeley, 5:30 pm. Call (213) 825-8957.

Southern California Construction Exposition and Conference

Continues at LA Convention Center.

Building Design

1988 CALE Exam Prep lecture series, 3141 E. Broadway, Long Beach, 6:30-9 pm. Call (213) 426-4639.

Will the Real Fake Stand Up

New materials used in historic structures, \$75 APT members, \$90 non-members, Western Chapter of Association for Preservation Technology, Pacific Telephone and Telegraph Building, PO Box 42458, San Francisco, 94142-2458.

Friday 20

Southern California Construction Exposition and Conference

Final day, LA Convention Center.

Weekend

Saturday, May 21

RM Schindler: From Vienna to Los Angeles

UCLA Colloquium featuring Esther McCoy, Lionel March, David Gebhard, August Sarnitz, Barbara Giella, 9 am-1 pm, 39 Haines Hall. Call (213) 825-8950.

Programming and Planning

1988 CALE Exam Study Seminar, 101 Harris Hall, USC, 9 am-12, \$5 (preregistered)/\$7 AIA, \$10/\$12 other.

Specifications

1988 CALE Exam Study Seminar, 101 Harris Hall, USC, 1-4 pm, \$5 (preregistered)/\$7 AIA, \$10/\$12 other.

Palaces of Finance

LA Conservancy downtown walking tour. Call (213) 623-CITY.

Monday 23

Tuesday 24

Pacific Coast Builders Conference

Moscone Center, San Francisco. Call (415) 543-2600.

Government Relations Committee

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

Building Codes

1988 CALE Exam Prep lecture series, 3840 South Plaza Drive, Santa Ana, 7 pm. Call (714) 557-7796.

Wednesday 25

Skidmore, Owings & Merrill: Recent Works

UCLA Exhibition, Perloff Hall galleries, 8 am-5 pm, Mon-Fri, through June 10, with comments by Richard Keating at 6 pm in Perloff Hall student lounge.

Building Standards and Regulations Committee

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

Pacific Coast Builders Conference

Continues in San Francisco.

Building Design

1988 CALE Exam Prep lecture series, 3141 E. Broadway, Long Beach, 6:30-9 pm. Call (213) 426-4639.

Building Codes

1988 CALE Exam Prep lecture series, 3840 South Plaza Drive, Santa Ana, 7 pm. Call (714) 557-7796.

Hazardous Substances

UCLA Extension, Public Policy Program. Call (213) 825-7885.

Thursday 26

Lecture by Bart Prince

UCLA, 2160 Dickson Art Center, 8 pm. Call (213) 825-3791.

Architecture of Richard Morris Hunt

Exhibition opens at Los Angeles County Museum of Art.

Pacific Coast Builders Conference

Continues in San Francisco.

Professional Practice Committee

Topic: AIA Contracts, Pacific Design Center, Room 259, 5:15 pm. Call (213) 456-6909.

Building Design and Codes Review

1988 CALE Exam Prep lecture series, 3141 E. Broadway, Long Beach, 6:30-9 pm. Call (213) 426-4639.

Friday 27

Pacific Coast Builders Conference

Final day, San Francisco.

Weekend

Saturday, May 28

Site Analysis

1988 CALE Exam Study Seminar, 101 Harris Hall, USC, 9 am-12 and 1-4 pm, \$10 (preregistered)/\$12 AIA, \$20/\$22 other. Call (213) 659-2282.

Structural Exam Seminar

Sponsored by Architectural Licensing Seminar, Viscount Hotel, 9750 Airport Boulevard, LAX, 8:30-5 pm. Call (213) 208-7112.

Seventh Street: Mecca for Merchants

LA Conservancy downtown walking tour. Call (213) 623-CITY.

Monday 30

Tuesday 31

LEARNING FROM LIBERACE

What is Post Modernism?, Academy Editions, London, 1986.

Designing a House with Terry Farrell, Architectural Design #55 9/10, London, 1986.

Postmodernism: The New Classicism in Art and Architecture.

Rizzoli, New York, 1987.

Symbolic Architecture, Rizzoli, New York, 1985.

Charles Jencks is a seminal figure in current architectural criticism, largely responsible for the development and popularization of the post-modernist polemic. His criticism is at its most effective when he is defining what does and does not constitute post-modernism, as in *What is Post-Modernism?*, where he incisively points out how late modern work is often mistaken for post-modernism. Jencks' value system for judging architecture remains remarkably consistent in his latest critical writings. He continues to be preoccupied with questions of composition and symbolism, to the exclusion of most other aspects of the discipline.

Jencks advocates post-modernism as a way of expressing the conflict of multiple value systems and eclecticism produced by education, travel, and the media. He prefers

buildings that express this concern in a literary fashion, and indeed the advocacy of literary terms such as metaphor and text are evident throughout his work, especially in his writings on semiotic issues.

In Jencks' writings, buildings are treated as though they were manuscripts in another sense as well, as though the architect had the same control over a building that a writer does over a manuscript. However, since architecture is simultaneously a service, a business and an art, there are a thousand complexities inherent in implementing a design. To Jencks, questions of process that are so important to the character of building production appear to be irrelevant. (But then he is not the only art historian who could be accused of this simplification of design determinants.)

By discarding most of architecture's identity as an applied art, and by ignoring the means of production of architecture, Jencks is able to transform architecture into a relatively pure fine art that is capable of comparison with the other fine arts. This ploy does have the advantage of allowing him to make some entertaining comparisons across subject boundaries. An example is his observation of the disparity between the prevalence of pessimism in modernist literature and art, and its absence in heroic modern architecture. This accurate observation of modernism's innocence is the kind of clever and insightful moment that makes Jencks worth reading.

Sheer beauty, however it might be defined, is never enough to elicit plaudits from Jencks. Rather he prefers multiple meanings to single meanings, collage to whole cloth, and kinky permutations to original paradigms. After perusing Jencks' *Symbolic House* volume, devoted to his own built work, readers nauseated by an excess of preciousness may find themselves longing for a simpler world where a living room might not have to contain the four seasons or the stairwell enfold the cosmos. Ordinarily one would

classify this as extreme pretension, but given Jencks' native lack of shame, it is probably closer to naivete.

Actually, Jencks is so good at inventing meanings that he often finds them where none were originally intended. He confuses the ability to perceive a metaphor after the fact with the intention on the part of the architect to communicate one. In his showmanlike guise as the Liberace of architectural criticism, the raconteur overtakes the scholar. An example of this is the implicit assumption in his *Daydream Houses of Los Angeles* that the houses he discusses were often meant as witty proto-post-modernist asides. This would be news to the creators of these buildings, who were generally quite serious in their design intentions. Similarly Jencks has an ability to analyze artistic works by instantly inventing categories and schools. One has only to remember, with a shudder, his "ad-hocism" campaign, in which he promoted the virtues of converting objects into uses for which they were never intended, seemingly because the perversity of the undertaking amused him.

The most embarrassing aspect of Jencks' writing is his criticism of his own design work. It places him squarely within the rarified pantheon of mega-dilettantes like Gordon Liddy, the spy novelist, or Clint Eastwood, the politician. Jencks' architectural work seems to have consisted entirely of commissioning different houses for his family from various architectural firms, and then slathering on a liberal encrustation of properly symbolic ornament. His enthrallment with this hobby is revealing, for the buildings he describes so lyrically represent the simplest possible design situations. Jencks has the privilege of frolicking as a designer without interference or input from that indispensable nuisance and inspiration, the client. It is clear that his own judgement of these buildings is hopelessly clouded.

Conventionally constructed private homes for the rich are only of interest if they are design tours de force, since they generally lack the difficulties of program, budget and social or technological innovation. While Jencks' houses do contain pleasant vignettes, their overall sense of architectonic order appears weak, dominated by moment-to-moment invention and adornment. The problem with post-modernism, as found in Jencks' own house in London, is that it involves irony and dislocation of expected meaning. Consequently, it is as difficult for the average architect to produce as it is for the public to comprehend.

One has only to look at a community such as Seaside in Florida, planned by Andres Duany and Elizabeth Plater-Zyberk, to see how powerful a place can be when it is created according to a series of strictly observed and comprehensible rules. But opportunities to create this kind of stylistic and urban unity are rare in the US. Hoping for more of these kinds of situations is a largely utopian ideal, and herein lies the strongest argument for Jencksian post-modernism. Since there are no real culturally agreed-upon norms to design to anymore, architects must apply irony to whatever set of rules they adopt. Ultimately any architectural response to cultural norms would be mocked by a project's physical or cultural context.

Jencks is closest to the position of arguing for a shared set of rules in his book *Post Modernism: The New Classicism, Art and Architecture*. Here he advocates the revival of classicism as a commonly shared and well-developed architectural vocabulary. The contradiction is that post-modernism can bend classicism so much, in projects like Bofill's monumental French housing complexes, that the value of having rules is questionable. Those projects are admittedly powerful. However, they hardly communicate to the public with the familiarity that one might expect in a socially-oriented commission.

Jencks' real virtue as a critic is his indefatigable energy at seeking out new architecture throughout Japan, Europe and North America, and actually having first hand knowledge of both the buildings and their architects. There is an eerie sense that Jencks' view of contemporary architecture is the most au courant possible, rightly or wrongly, simply because it is the most comprehensive and continually updated in his relentless stream of publications.

So given the scope of material available to him, it does not seem unreasonable to plead—"Please, Charlie, no more books about your own houses!"

John Chase

Mr. Chase, a contributor to *LA Architect*, works at Walt Disney Enterprises.

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University Architect, Stanford University. Reporting directly to the VP, develops & executes architectural design objectives, provides direction & leadership in process of obtaining objectives, and ensures their adherence in all campus building projects. Advanced degree in architecture or equiv.; work experience in a senior level position managing architecture design projects. TO APPLY send resume & cover letter highlighting qualifications to Sheri Renison, #47295-NL, Personnel Services, Old Pavilion, Stanford, CA 94305-6110.

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Architecture. Design-Oriented Firm seeking architects/candidates with 5-8 years production experience on wide variety of projects including construction administration. Excellent opportunity and benefits. Need immediate. Resume to: Philip C. Chiao, AIA, Nalbandian/Chiao Architects Inc., 8560 Vineyard Ave., Suite 511, Rancho Cucamonga, CA 91730.

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STAGGERING TOWARD 2000 AD

Rare is the thoughtful architect, approaching the year 2000, who never experiences the "two a.m. blahs". He may, for example, have just awakened from a nightmare of punching the happy face of architect David Dubin, relating in a recent ad that under the liability insurance umbrella of DPIC he can now say "That makes us very comfortable".

And in these sleepless moments there is, outside of architecture, a cacaphony of other cries: the doomsayers' convincing images of nukes, and scenarios of humanity slowly suffocating from lack of oxygen as the last tract of tropical forest is chain-sawed. These, of course, push even liability worries into the background for, at two a.m., human antibodies are ill-suited to resist such potent assaults.

However, some time before the morning, our fears will have faded and our conviction will have returned that the best thing to do about it is get up and go to work. Nevertheless, a tonic is needed and it is wise to immunize oneself by listening for the occasional reassuring voice.

Two of the most recent such voices were Lewis Thomas in *Wilson Quarterly* preceded by scientist Edward Fredkin's statement in April's *Atlantic Monthly* that "the universe is really a computer".

Fredkin seems not at all worried about comparing our own personal universe to the computer. Instead, he fascinates us with concepts like DNA as a good example of digitally-encoded information and the mouse as simply "a big complicated informational process". He loses us regularly, but cheerfully reassures us that he can imagine

algorithmic laws that permit a concept of a universe with a beginning likely to be "the consequence of...intelligence". All of this from an ideosyncratic, controversial scientist deep in the twilight zone of modern science, a man who cheerfully faces the likelihood that we are all a system of information set up to "see what would happen". One must either smile or weep—and feels compelled to smile with Fredkin.

In the Smithsonian's *Wilson Quarterly*, socio-cellular biologist Lewis Thomas explains his optimism about our future by describing man as the result of a long process of cellular development. He describes a process in which, from earth's first single cell, "myriad cells replicating and splitting and sharing chromosomes by random chance" have done so with "incredible skill and certainty" that, guided by memory, has sorted out and discarded what hasn't worked and replicated what did. So, Lewis Thomas says, "We cannot be as bad a lot as some of us say...if we can last it out, get through this phase, shake off the memory of this century, wait for a break, we may find ourselves off and running again."

Without these two articles to stiffen our spines, the March issue of *Architecture* might scare us into paralysis. The lead article recounts the unnerving history of the failures and near catastrophe of Boston's John Hancock tower. The issue closes with three other studies of failure. Most alarming is Timothy McDonald's description of the crisis in the quality of bolts used in structures. Almost while we weren't looking we were stripped of much assurance that bolts packaged and labeled as meeting certain ASTM specifications were genuinely so—that they might all too possibly be inferior material from an unknown foreign manufacturer or an unscrupulous domestic one and that, as architects, we could be party to a structural collapse. McDonald warns that until legislation is enacted to effectively end importation of counterfeit, substandard fasteners, architects and engineers need to be extremely careful.

The second study, relating important advances in the understanding of the behavior of plywood shear panels under seismic stress

tells us, among other things, that setting the nail heads even only as much as 1/8" below the plywood's face "rendered the panels virtually useless". It goes on to recount the case of 80 percent overdriven nails in a large condominium complex located close to the San Andreas fault.

The third study reported long overdue facts on the causes of deterioration and subsequent failure in reinforced concrete.

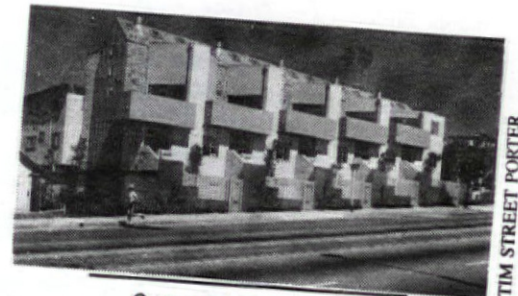
We hurried back to Lewis Thomas and his reassurance that our cells have that magic of memory that causes them to throw out what doesn't work. Perhaps, as he says, we are still adolescent and having a hard time growing up and that "if we can wait for a break, we may find ourselves off and running again".

However, we think our cells are saying, caution would suggest making our own breaks—not waiting for them—as we stagger on toward 2000 AD.

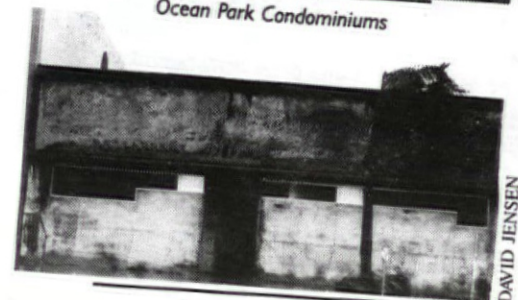
Paul Sterling Hoag

For the Record

The photographs of Muse and the Ocean Park condominiums were transposed in the April issue of *LA Architect*. They appear correctly here.



Ocean Park Condominiums



Muse Restaurant

TIM STREET FORTER

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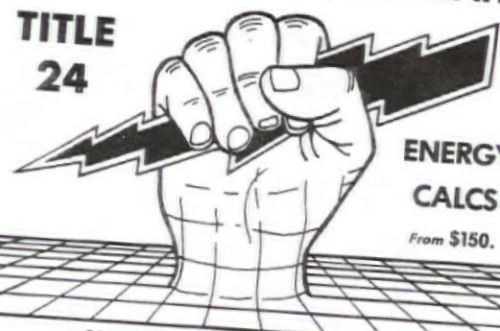


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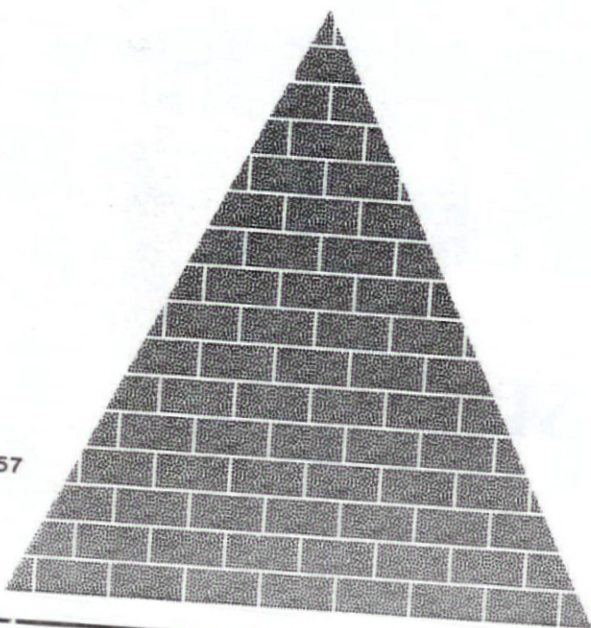
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ANTITRUST

Up until the early 1970's, AIA policy considered competitive bidding unethical and competition by AIA members on the basis of fees unprofessional. That policy violated anti-trust laws, which forbid competitors (architects often compete with one another) from agreeing on how or how not to compete.

The Justice Department challenged the AIA's policy, and in 1972 the AIA consented to a decree prohibiting it from adopting such a policy ever again, or from saying anything that would imply that submitting price quotations is a bad thing for architects to do. (The decree is printed in Chapter III of the Component Operations Manual.)

The Justice Department is now investigating whether the AIA and three of its components have complied with the consent decree. We believe strongly that, at the end of the investigation, the Justice Department will agree with us—that neither the AIA nor any components has done anything to violate any law. It is well to point out that the market for architectural services is highly competitive, and that architects are capable and eager to rise to the challenges that competition presents.

Architectural Fees

On February 17, 1988, the Los Angeles Board of Public Works approved a one and one-half percent increase of architectural fees for all categories of municipal facilities. The revised fee schedule should act as a guide to architects for negotiations on any given project. A significant number of architects participated in the Board of Public Works meeting on fees and supported the increase. Complete information is available through the City of Los Angeles Department of Public Works.

Cornerstones

Robert Allen Reed, President of LA/AIA, has joined the international design consulting firm of Daniel, Mann, Johnson & Mendenhall (DMJM). Prior to joining the firm, Reed was most recently associated with Welton Becket Associates and worked as project director/manager of such projects as the Sheraton Plaza La Reina hotel and office complex and the 700-room Intercontinental Hotel, second tower, in San Diego.

Mark W. Hall has been advanced to the American Institute of Architects College of Fellows for his "notable contributions to the profession." Fellowship in the AIA is conferred on members of 10 years' good standing who have made significant contributions to the advancement of the profession. It is the highest honor the AIA can bestow on any member with the exception of the Gold Medal. The new Fellows will be invested on May 16 at the AIA National Convention in New York City.

Sussman/Prejza, the design consultants responsible for the look of the 1984 Olympic Games, have been awarded Institute Honors from the American Institute of Architects. The Honors are given to organizations or individual achievements that "enhance or influence the environment and the architectural profession." Institute Honors were also awarded to playwright and designer Robert Wilson, sculptor Robert Smithson, Spiro Kostof, Professor of architectural history at the University of California at Berkeley. The Honors will be presented at the 1988 AIA National Convention in New York City May 15 to 18.

Marvin J. Malecha, AIA, Dean of the College of Environmental Design at California State Polytechnic University, Pomona has been elected Vice-President/President Elect of the Association of Collegiate Schools of Architecture (ACSA). The Association has as its principal membership the professional

schools of architecture in both the United States and Canada.

Architect and urban design consultant Kisho Kurokawa of Japan will be this year's recipient of the Richard Neutra Award for Professional Excellence by the College of Environmental Design at California State Polytechnic University, Pomona. The award, given annually since 1980, is presented for an outstanding career in education and the environmental design professions. Mr. Kurokawa is the ninth recipient.

John Kaliski, AIA, has been named Chief Architect for the Community Redevelopment Agency of Los Angeles where he will be responsible for overseeing urban design. Kaliski, a member of the *LA Architect* editorial board, was formerly with Skidmore Owings and Merrill.

Members

AIA. Masahide Sunahori, *Sumitomo Construction American Inc.*; David Paul Thompson, *The Landau Partnership Inc.*; Vicente R. Hizon, *The Glencove Group Inc.*; Charles P. Simmons, *Simmons Architects & Associates*; Kwok Yin Cheung, *Architect*; Michael F. Neilson, *Hilton Hotels Corporation*; Margot Alofson, *Pereira Associates*, William D. DeCinces, *William D. Decinces, Architect*; Stephen E. Levine, *Pereira Associates*.

Transfer In. Andrew C. Young, *Carmichael-Kemp Architects*; Gene H. Klow, *Langdon Wilson Mumper Architects*; Mark C. Pentz, *Fields and Silverman Architects, AIA*; James J. Amis, *RTKL Associates, Inc.*; James R. Witte, *Chang Price Architects*; Gary Goldblum, *Welton Becket Associates*; Fu Tien Chiou, *Gin Wong Associates*.

Associate. Kazen Toossi, *Skidmore, Owings & Merrill*; Stephen Henry, *Pickard Architects*; John VE Murphy, *Skidmore, Owings & Merrill*; Shih-Hung Yen, *Northwestern*; Guillermo Groisman, *The Plaka Group Inc.*; Timothy D. Holcomb, *CRS Sirrine Inc.*; Elizabeth A. Nurie, *Armet, Davis & Newlove, AIA Architects*; Anthony Zogheib, *Building Systems Evaluation*; Lauren Carl, *Hellmuth, Obata & Kassabaum*; Mary E. Sagar, *Skidmore, Owings & Merrill*; Carlos E. Araujo, *Arcon Homes Inc.*

Professional Affiliate. Van Herrick, *Environmental Planting Inc.*; Joanne Simmons Dee, *Familian Bath & Kitchen*.

Landmarks

Commissioner Sought

Applications are being accepted from registered architects to fill a voluntary position on the Landmarks Commission. All applications on file will be considered, and the appointment will be made at the City Council meeting on May 10, 1988. Application forms and information are available from the City Clerk, City Hall, 1685 Main Street, Santa Monica 90401, (213) 458-8211, and must be received in the City Clerk's office by 5 pm on Thursday, April 28, 1988.

Delegates Wanted

Members of the Los Angeles Chapter who will be attending the AIA's National Convention in New York City, May 14-18, and wish to serve as delegates, should contact the Chapter Office as soon as possible.

California Supports Lyman

The LA/AIA Board of Directors and the California Council/AIA have voted unanimously in support of Fred Lyman for National Secretary. Lyman was founder of *LA Architect*, served as President of the Los Angeles Chapter in 1982 and has been active in the Chapter as an officer and committee member. He was Chairman of the CCAIA State Plan Committee, Chairman of the State Regional Development and Natural Resource Task Force which led to a combining of that committee with the Urban Design Committee to form the Regional and Urban Design Committee, was Vice Chairman of the State Design Commission, was a CCAIA director and a Director of the National AIA from 1985 to 1987. While a Director of National AIA, he was a member of the Secretary's advisory committee.

Job Bulletin Board

LA/AIA members are encouraged to post any employment position on the LA/AIA job board. Although the office is not equipped to mail out copies of job positions, descriptions are available for review Monday through Friday, 9 am through 4 pm.

In addition to the job board, architects and other professionals seeking employment may leave resumes in our red file book. Architects seeking employees are encouraged to review this file book which might be of assistance in quickly in filling vacant positions.

Call for Religious Architecture

The Interfaith Forum on Religion, Art and Architecture, an affiliate of the National AIA, is planning an issue of its journal, *Faith and Form*, in which the art and architecture of ethnic immigrant groups to the United States will be discussed. At present most groups are worshipping in facilities of established congregations.

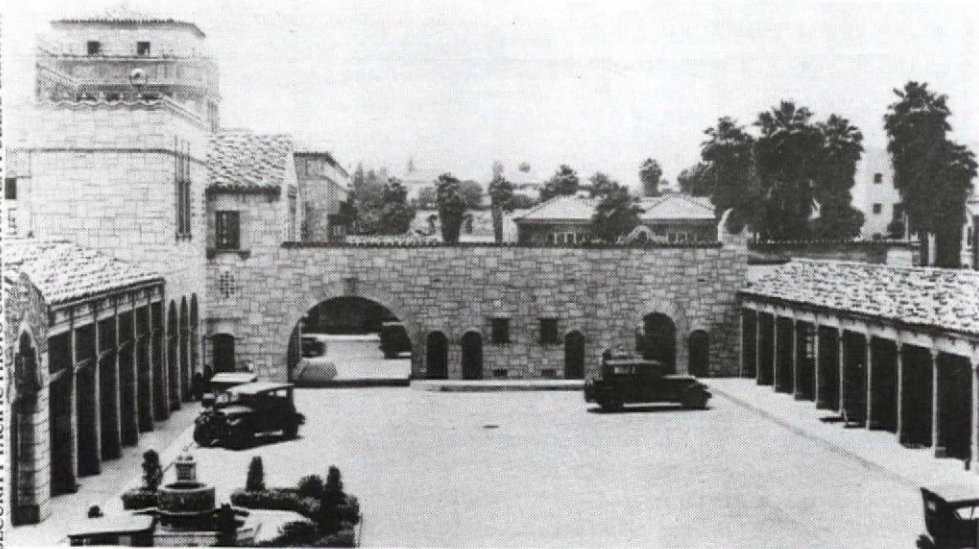
If you have designed an ethnic church, if you are ministering to one, if you are from an ethnic background yourself and would like to submit an article or any material you think relevant to this subject, the *Faith and Form* Review Committee would welcome the submission.

For further information, write: Betty H. Meyer, Editor, Interfaith Forum on Religion, Art & Architecture, 25 Maple Street, Auburndale, MA 02166.

Oranges and Lemons

The first annual Oranges and Lemons Awards were announced on March 14, 1988. The program was presented by the Los Angeles Chapters of the American Planning Association, the American Institute of Architects, the American Society of Interior Designers, the American Society of Landscape Architects, the Architectural Foundation of Los Angeles, and the Association of Environmental Professionals. The judges were Carol Goldstein; Mary Kay Hight; Denis Kurutz, ASLA; Jacqueline Leavitt, APA; Richard Matteson; Phil Morris, APA; Royce Meushatz; Jim Norton; and Stephen Stoner, ASID.

The Planning and Urban Design award was an Orange to the City of Pasadena for Old Pasadena. The Landscape Architecture awards were: an Orange to the Prudential Company for Seventh Market Place (Citicorp Plaza); and a Lemon to the California Department of Transportation for Sound Abatement Walls on Freeways. The Interior Design awards were: an Orange to the Critical Care/Pediatric Division at UCLA Medical Center; and a Lemon to Hamburger Hamlets Inc. for Kate Mantilini's. For public art/graphics the awards were: an Orange to Otis Art Institute of Parsons School of Design, City of Los Angeles, Recreation & Parks Department, and MacArthur Park Foundation for the MacArthur Park Public Arts Program; an Orange Blossom to the Cultural Affairs Department, City of Los Angeles for the Towers of Simon Rodia Restoration Project in Watts; and an Orange Blossom to El Pueblo de Los Angeles Historic Monument for Tropical America Mural, Olivera Street. The Architecture awards given were: an Orange to Pico-Union Neighborhood Council for the Vista Montoya Housing Project; an Orange to the Museum of Contemporary Art; and a Lemon to the Los Angeles County Museum of Art for the Robert O. Anderson Building. For Environmental Solutions, the Santa Monica Mountains Conservancy received an Orange. Historic Preservation awards were: an Orange to the Friends of the Waterworks and the City of Beverly Hills for the Water Treatment Plant #1; and a Lemon to the Community Redevelopment Agency for the extended delay in rebuilding Angels Flight. In the Special Program category, an Orange was awarded to Housing Facilities for Senior Citizens and the ALA Service Center in the Fairfax area to Alternative Living for the Aging. The Jury's Special Commendation Award went to Dr. Samuel Ayres for his significant contribution to the environment of Los Angeles County.



The renovation of Chapman Market on Sixth Street is one of Wayne Ratkovich's recent projects.

Do you see the need for more mixed-use projects in Los Angeles?

The traditional definition of a mixed-use project is a megastructure designed and built by one developer. It has not been a successful pattern. We think mixed-use ought to be viewed not only as a mix of uses, but also as a mixture of architects, developers and tenants. In Long Beach we've formed a plan that creates an environment in which buildings can be constructed. A good example of this technique is Battery Park City in New York. Things happen faster and in a more organized way, so the original developer is able to concentrate on making sure the plan works and is adhered to.

How do you feel parks fit into the future of this city? Is there a particular way we should be dealing with open space?

We have this urge to create parks, and we are correct in assuming they're good. However, the simple acknowledgement that parks are a good thing doesn't mean that they'll work or that they'll be used. There are differences between various parks and how they function. Pan Pacific Park is very busy, and provides a real service for lots of people. However, the auditorium that should be a part of the park has been empty for years. I don't know why it isn't an ice skating rink or an indoor sports center.

The Wilshire Courtyard project is an example of a collaboration of developers and local government which allowed a park to be created. The unique aspect was that the developer realized he had to satisfy citizens rather than fight them. Frankly, I worry about whether that park will be used.

In Los Angeles, with so much private ownership, parks are often in people's backyards. It gets back to the question, do we know how to build parks we'll use? My sense is that we don't. We need to improve our abilities to create open space.

On Preservation:

Why is the preservation process valuable to a city? Why do we assume it's "good"?

A sense of permanence benefits a city. People

want substance in their lives. Recognizable landmarks are an important part of the quality of life in a city and how people respond to the city. Everyone wants to be proud of the city in which they live, because it says something about them. Buildings that have been around for a while give one anchors, stability and identity. People like beauty, and beauty pays. Things that are beautiful should be preserved.

Where is Los Angeles heading in its preservation policies? Can you talk a little about the "preservation machine" in Los Angeles?

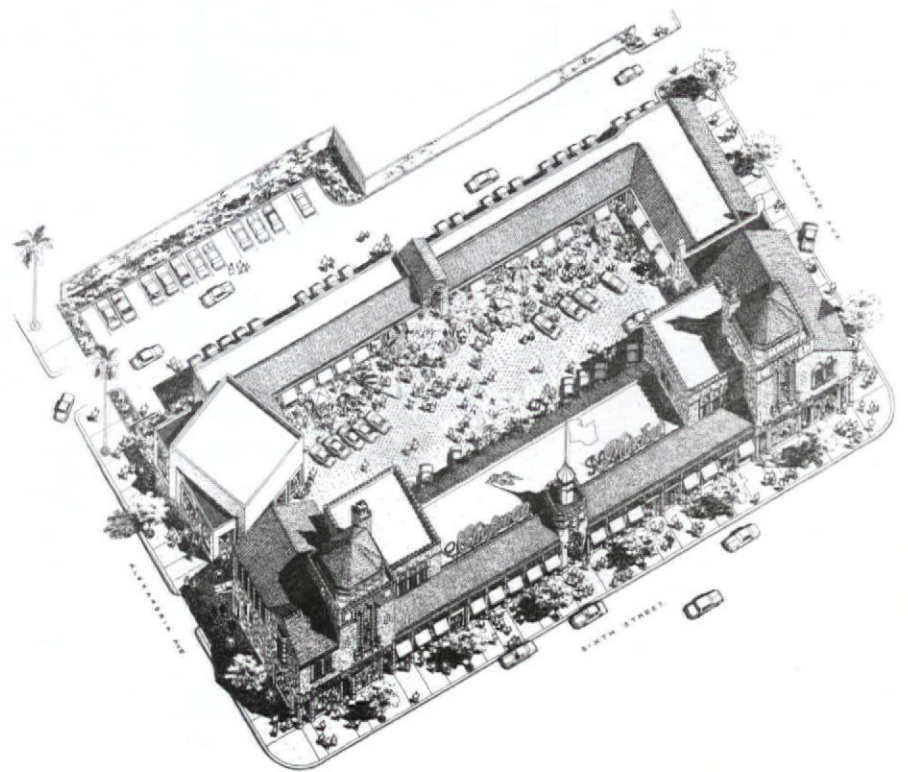
You bet I can. Los Angeles does not know what it's doing. Ratkovich Company probably won't be developing anymore buildings with designated historic status until the city does something about the code enforcement process. It's too time consuming, aggravating, expensive and frustrating. The process should be facilitated rather than undermined. Until the Handicapped Access Appeals Commission drops its arrogance and until the red tape is cut in issues of code interpretation, we're through. This is something I've been saying for eight years, but unfortunately it goes in one ear and comes out the other.

What are the costs of the preservation process? How do you see society's "have-nots" affected by gentrification?

In the gentrification process, when a neighborhood is "seized by yuppies", the poor have to move out, probably to the next worse place. There are usually some sad stories, but often the stories are not quite as sad as they're made out to be. The best thing that could happen to you or me, if we own a small home, is for the value to go up. I might no longer be poor or in the class of "have-nots". I might be able to sell my home and acquire the resources to go elsewhere. I have a hard time with the concept that you should stop trying to improve the city, for fear of what you might do to certain sectors of the population. We just have to keep responding, trying.

Laura Gardner

Ms. Gardner is a student at UCLA Graduate School of Architecture and Urban Studies.



Axonometric of proposed renovation to Chapman Market, developed by Wayne Ratkovich; architects, Levin and Associates.

With a string of successes behind him, including the Oviatt Building in downtown Los Angeles, the Fine Arts building, the Wilvern Theater, Chapman Market and a new development on Pike Park in Long Beach, Wayne Ratkovich has carved a niche for himself, giving old buildings new life. Unlike many developers who disfigure neighborhoods with incongruous buildings, Ratkovich carefully studies an area to create architecture which integrates with and improves upon its surroundings. In a city where most developers prefer a clean slate on which to build, Ratkovich is an anomaly; with respect for the old, he weaves in the new.

Looking ahead, Ratkovich hopes for a greater collective life in Los Angeles' future. Questions like how Los Angeles can grow towards a more regional identity, and how we can stop the "junking of our city" appear to have been preoccupying him for a long time.

This interview was conducted by Laura Gardner for *LA Architect*.

Wayne Ratkovich Genius of Loci

On Authenticity:

Could you talk about how you try to create authenticity? As a developer, how do you work for this quality in one stroke?

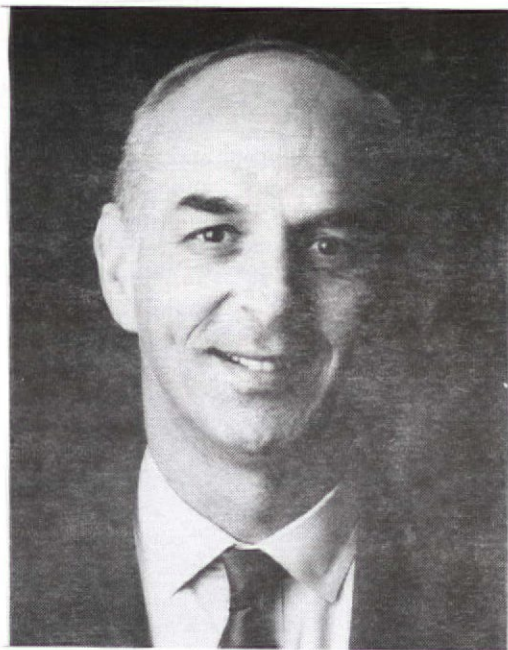
If you look at areas which have enjoyed a new life, the rebirth usually happens in the absence of developers or government, such as on Melrose Avenue, Santa Monica Boulevard, Montana Avenue, or Second Street in Long Beach. What occurs is an entrepreneurial "bottoms-up" scenario. Individuals with varied talents and tastes find a common ground and create a collective scene that develops a sense of place, an urban meeting ground. These developments rely on the greatest strength of all, the contributions of a variety of people, like the shoe repairman, furniture craftsman, poster maker and restaurateur. Looking at these urban villages we ask what

diverse types of real estate. We know it's not the best way to make money, but it gives us the freedom to respond in ways we think are right. Figuring out what's right for the real estate becomes more important than our business plan. We're interested in the idea of mixed-use development, in exploring how retail, office and residential relate to each other. To me that's a lot more important than becoming the world's expert on the office floor plate. The best definition of a great city I've ever heard is "a place of concentrated variety", and that's what we're working for.

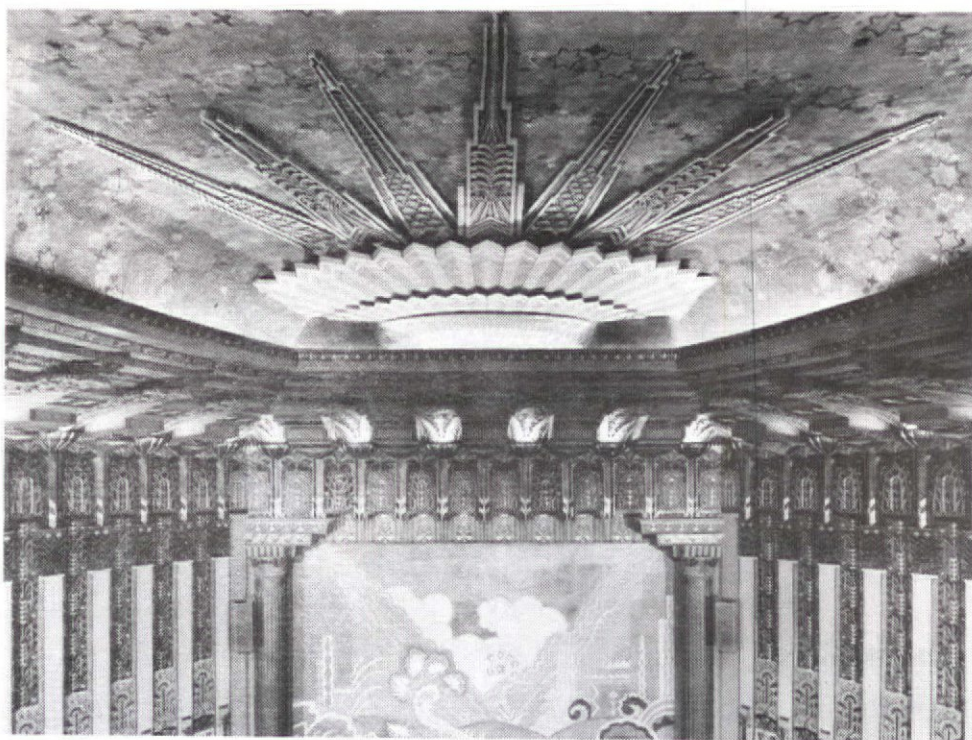
On Los Angeles:

What do you see happening as the city gets denser? How do you see it working?

It's difficult to densify Los Angeles when we rely so heavily on the automobile. Making density work probably means borrowing pat-



Wayne Ratkovich.



Interior of the restored Wilvern Theatre, developer, Wayne Ratkovich, architects; Levin and Associates.

we can borrow from them, because they're real.

There are many possibilities, and the first one is not to create a mall. Why should I enclose the damn thing? This is Southern California; who needs it? We survived for 200 years without enclosed malls.

In the development behind the Wilvern Theatre, we want to borrow from villages and gathering places that deliver goods and services in a pleasant and attractive way.

Farmer's Market does this beautifully, hardly a better place around. A space like this attracts people with its sense of place, like an oasis in the urban jungle.

On Renegade Tactics:

You said recently, "I don't have a great deal of personal interest in highrises. I also don't think they work particularly well in this city." Could you talk a little more about that?

Most developers specialize by type of real estate and geography, like the wizard of mini-malls in Koreatown. We concentrate our interest in the Los Angeles Basin, but develop

terns from other parts of the country with some adjustment for handling the car. Increased density might be possible if the overall parking need were reduced. Presumably, in a well-conceived mixed-use development, the three-car family becomes a two-car family, the two-car family becomes one, and there might be a body or two that doesn't own a car. Can you imagine that in Los Angeles?

The way in which density has been executed so far in Los Angeles isn't very good. Office towers which loom over residential areas are just dumb. However, I do think Los Angeles is ready for some kind of very dense urban mixed-use project, a city within a city. It would be small and dense, the opposite of the surrounding urban sprawl.

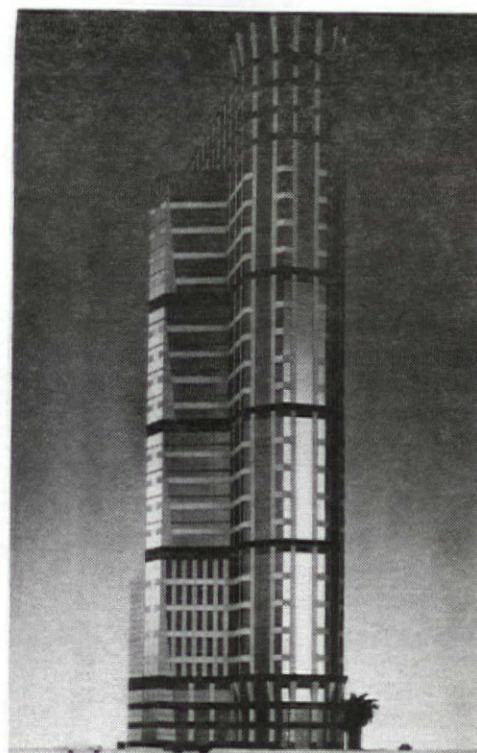
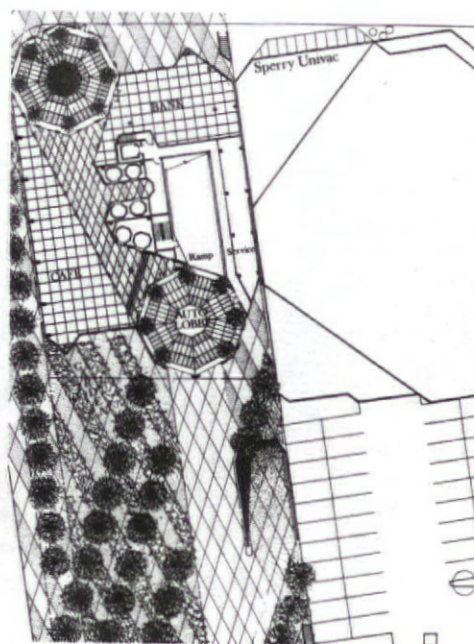
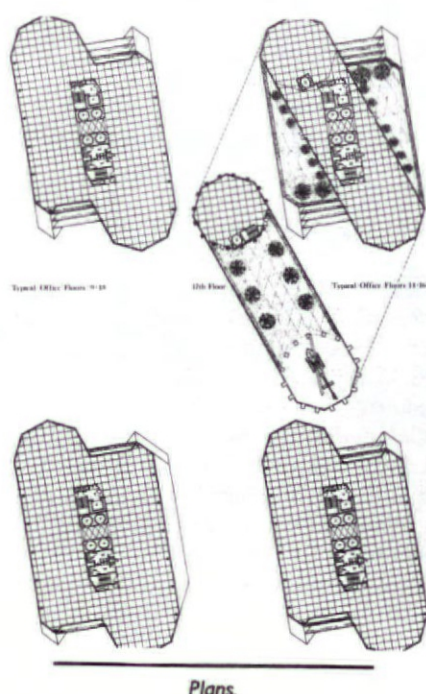
Do you think Century City approaches what you're talking about?

No, it's horribly planned. We don't have to sacrifice the humane little spaces that make urban environments pleasant. To me, Century City is a very cold, commercial environment dominated by the auto.

Los Angeles corporate architecture has been slow to respond to recent dramatic transformations of the highrise aesthetic. Despite the surge of construction within the corporate sector in the last eight years, only three outstanding highrises have been built in Los Angeles. These three buildings demonstrate that a skyscraper can respond to its context and evoke stirring imagery while still being state-of-the-art technologically and functionally in the true modern sense. Kohn, Pedersen Fox's Coast Savings Building, Pereira Associates' Fox Plaza and Murphy Jahn's 10940 Wilshire Boulevard are the notable exceptions.

The 10940 Wilshire Boulevard Building, designed by Helmut Jahn of the Chicago-based firm of Murphy/Jahn, is the newest entry on the list. Stylistically, it falls somewhere between its two contemporaries. While all three projects adhere to a traditional tripartite division of base, shaft and capital, 10940 Wilshire Boulevard is less stripped of classical elements than Fox Plaza, yet not as vigorous in its attention to classical expression as the Coast Savings Building. At 10940 Wilshire Boulevard, the historical references are greatly abstracted, leaving a few simple details to manifest an overt imagery of the building as castle, the corner marked with crowning glory. The complex massing expresses the interplay of external and architectural forces acting on the site, resulting in an animated and striking form.

Jahn's Crowning Glory?



Model of 10940 Wilshire Boulevard, designed by Helmut Jahn.

The building sits on a tight site on the corner of Wilshire Boulevard and Midvale Street. This stretch of Wilshire Boulevard is lined with the familiar array of 60's and 70's high rise developments, whose forms are reduced to single expressions of a slab, square or octagon, with skins representing either the horizontal layering of offices, the verticality of columns or larger structural bays comprised of columns and beams. According to the architects, 10940 Wilshire Boulevard attempts "to collage these fragments of the urban scene into a new, distinct and recognizable form". The massing is sculpted to create formal elements which are direct abstractions of neighboring buildings. A rectangular slab with sloping and stepped ends is combined with two octagonal towers, which rise up like giant "columns" marking the corners. The stepped facade recalls some of the older modern buildings along Wilshire Boulevard, and continues the strong line of the "built" corridor at street level, while simultaneously revealing the corner element. These moves are justified on Wilshire Boulevard, yet lose integrity when arbitrarily repeated on the rear side of the building.

The corner column asserts itself as a marker of the Wilshire/Midvale intersection. It is a landmark viewed from the 405 Freeway or from Westwood Village along Gayley Street, yet when reversed at the rear its purpose is lost. What results is an uneasy duality between the stocky octagonal Sperry Building and the abutting octagonal corner of the 10940 Building. Here the corner column appears jammed between its neighbor and its own stepping facade. The architects meekly acknowledge this incompatibility by substituting an implied crown with similar articulation at the rear corner.

Forced symmetry, the dominating design parameter, has led to unnecessary conflicts. The elevator lobby is sandwiched between the entry loggia and the auto-drop off, identically shaped and detailed octagonal openings. The spaces are high and dramatic, but the identical expression of grandeur for both car and pedestrian is inappropriate. The lobby entrance doors open onto the rear walls of the elevator banks at acute angles, and one is left

with a sense of disorientation and anti-climax. The lobby itself lacks visual identity and is insignificant in spite of all the building's exterior bravado.

The building is divided into large programmatic chunks stacked vertically through its section. Parking for 550 cars is provided in 3 1/2 subgrade levels and six elevated levels. The subgrade structure extends to the property lines with no encroachment on all four perimeters. The ground floor and elevated parking extend to the east property line and mandatory dedication line, while the office tower is held ten feet away from the east property line so that the floor area is maximized, without the need for one hour fire rated windows at this facade. According to the architects, this configuration is considered optimal in terms of parking convenience, space use, foundation economy and elevator location. Mechanical and service space is located below the tenant areas, between the elevated parking and the first office floor. Thus the lowest office floor is located at 120 feet above street level. Thirteen typical office floors of approximately 14,000 square feet rise from this floor, culminating with three smaller levels of 8500 square feet each.

The tower is clad in an exuberant array of granite and glass, its already-complex form complicated further by the mix of buff-colored horizontal and vertical bands which intersect to form large grids at the octagonal ends. This dominant pattern is striated with dark green granite at six floor intervals and gray glass windows framed by blue-green mullions. The combination of sculpted form and animated materials creates a jarring composition; the building stands out obtrusively from its bland neighbors.

Helmut Jahn has introduced a striking alternative to the staid realm of Los Angeles corporate architecture. Yet it relies solely on oversimplified gestures to make a trumped-up statement, recalling the old adage that beauty is only skin deep.

Trevor D. Abramson

Mr. Abramson, an architect practicing in Los Angeles, is co-author of the book *Kohn Pedersen Fox 1976-1986*.

On the Second Industrial Revolution: "Our accession to almost unlimited supplies of energy is balanced against the possibility of making our planet uninhabitable, but this again is balanced, as we stand at the threshold of space, by the growing possibility of quitting our island earth and letting down roots elsewhere. Again, our explorations into the nature of information have made it possible, on the one hand, to set electronics to work to take the drudgery out of routine thought, and on the other hand to tailor human thinking to suit the needs of some narrow-minded power-elite." Reyner Banham, *Theory and design in the First Machine Age*

Continued from 1

or the quiet, mousey and unfamous types for whom both of the Banhams had just as much ear-time.

Banham would enjoy tweaking (quite gently) the natural pomposity of many of his friends, but would still listen to them even when they became a bit boring. In retrospect, what he had to say always seemed to have more dimensions to it...and it wasn't just the string of phrases. I really believe that he had a very rare capacity of "phenomenon-mixing" or "scrambling", or an alchemy that is difficult to describe. It puts him into a special category of creative critic rather than clever-Dick. I am certain that the occasional magazine piece was deliberately timed to make one of his creative friends get their act sorted out or at least wake up!

At close quarters, the marvelous Banham word-play would enliven even a piece of straight information, such as the answer to a "where is it?" question. Once there were more members of the family present, the one-word descriptive asides compounded. On meeting the odd member of the old Norwich Banham family, I realised that it was an inherited gift. It forms, in his writing as well, the necessary lubricant for this layering of ideas, this jumping across of topics, this culling of the unexpected that might be arch without the speed and trajectory that gives it power.

Behind the scenes he was very thorough, not one to dash off a piece, so the style belies the process but is inherently to do with communication and conviction.

He was fascinated by people and systems of people as much as objects. I remember a long discussion we once had, on the "killer instinct" (that some people had, some might have, and some hadn't...with gossipy examples), a key to success, achievement, motivation. In someone else this might be read as a sinister, hypercynical or even unkind analysis. With Peter, the conversation ran on with as much love and admiration for those we decided had not got it, as it did with positive and unembarrassed liking for those who had. Institutions likewise: a love hate with the Architectural Press, a hate love with the AA or the Bartlett or Hampstead Heath. He could play up the deliberate qualities of the truly dreadful; nasty things in the Finchley Road or the Pasadena Freeway are, after all, not all nasty, and we consume them, too.

Peter Reyner Banham was a wonderful man, Pandora's box on legs, the real Wizard of Oz, maker of myths of reality. Already I miss him, but will reread and reread. It's all I can do.

Peter Cook

Mr. Cook, a British architect, was a founding member of Archigram.

Peter Banham came into our lives in the late 1950s with that startling series of articles about rocketry and other advanced technologies, printed on yellow paper in the Architectural Review. Having caught our attention, he remained the principal spokesman for the British preoccupation with electronic, hydraulic, aerodynamic and mechanical imagery in architecture. His revisionist *Theory and Design in the First Machine Age* alerted us all to the rich interweaving of aesthetic influences that made up the Early Modern Movement—Futurism, Expressionism, Constructivism, Neo-Plasticism. His later choice of Los Angeles as the city to write about over all others because, in his words, "it was the city most like London in its origins" (villages growing together), took us all by surprise in the seventies, and probably led to the acceptance and popularizing of this city as much as anything else. The fact that he chose to live in California for part

of each year made him a most welcome neighbor. His writings and his point of view have profoundly affected the architecture of my generation through three decades. We have lost a valued friend.

Tim Vreeland, FAIA

Mr. Vreeland, a founder of LA Architect, taught with Reyner Banham at UCLA

During the few days I spent with Peter Banham in the Mojave Desert, taking photographs for his book, *Scenes in American Deserts*, I was able to enjoy a different side of a man I had seen hitherto as primarily an academic. His natural habitat had seemed to be in front of a podium rather than at the wheel of the massive, rented 4 by 4 truck in which we criss-crossed this strange and beautiful landscape. Not only did he insist on driving at all times himself, but he commanded the wheel as one who had driven nothing else for the last 20 years.

More significantly, the Western clothes which he had affected since his arrival in California, and which had been worn a trifle self-consciously on earlier visits to LA from his home in Santa Cruz, now took on an aura of total conviction. The clothes become the man. Looking not unlike Ansel Adams on a field trip, Peter was at one with an environment which he clearly found to be more stimulating than any other. The huge Stetson took on almost landscape dimensions, and the gaze was keen, as attuned to the geological idiosyncracies of a distant mesa as they had ever been to the foibles and excess of Man's built environment.

Tim Street-Porter

Mr. Street-Porter is an architectural photographer and journalist.

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HE DONE THEM WRONG

To the Editor:

This letter is in response to Mr. Robert Sweeney's review, "Wrights and Wrongs," in the March *LA Architect*.

In the past year, 55 active docents in the Friends of Hollyhock House organization have donated over 3600 hours to the house. Barnsdall Art Park in which the house is located recently won an award from the City of Los Angeles Department of Recreation and Parks for "Most Improved/Beautiful Park". Friends of Hollyhock House are very proud of this achievement. The gardens surrounding the house have been renovated to reflect the Oriental themes Wright designated. Both the East and West pools were completely restored. Stagnant water and debris are rarely seen.

Mr. Sweeney refers to tragedy in his review. What strikes us as tragic is that Mr. Sweeney would use this opportunity to vent personal frustration with regards to the exhibit in a professional forum.

The restoration of Hollyhock House is an ongoing endeavor. Through the efforts of active docents and associate members, Friends of Hollyhock House have taken a positive approach to the situation.

Kathryn M. Mudd

Ms. Mudd is Second Vice President, Friends of Hollyhock House, and wrote this letter on behalf of the entire Executive Board.

To the Editor:

I was surprised to read the antagonistic review of the exhibition on "Frank Lloyd Wright in Los Angeles," which I co-curated, in the

March issue of *LA Architect*. While the reviewer is obviously entitled to get whatever personal satisfaction or dissatisfaction he chooses from the show, the comments go out of their way to distort the exhibition and its purpose in order to bolster an argument that was apparently developed before the show ever opened.

To begin with, the text of the exhibition described at some length the limited purpose and scope of the show: to present a modest overview of Wright's work in Los Angeles as an accompaniment to the traveling exhibition on the Johnson Wax buildings. Since this much larger exhibition did not include any material on Wright's work here, the curators of two of the publicly-accessible Wright buildings in Los Angeles saw this as an excellent opportunity to present the local houses to museum visitors. Instead of being, "famous but little-understood", as the reviewer describes them, these houses (especially the Freeman House and Residences A and B) are actually not very well known—especially to the general public and to the thousands of school children who came to the exhibition. We attempted to show through plans, models, drawings, photographs and objects, an overview of Wright's work during a few special years here in Los Angeles.

While any opportunity not used to do everything possible is "an opportunity missed", as the reviewer complains, I fail to see how an exhibition whose stated purpose is an one thing, can be faulted for not being something else entirely. There might be disagreement about how to present these houses to the public. We felt that it was not necessary to point out every possible issue raised by these buildings when the viewer could bring his or her own eye and interests to the exhibition. In fact, one stated goal of the show was to provide drawings and models for further study including, perhaps, the much more comprehensive interpretation the reviewer seems to feel is necessary.

There are also a variety of red herrings in the review. The reviewer complains that La Miniatura was "inexplicably" not included. It was, however, shown through photographs and text. Given time and money constraints, a

model of the Pasadena house could not be done for this show—a fact that was stated in the exhibition text.

The reviewer decries a lack of discussion of "sources of inspiration". However, there were both exhibition captions and text referring to Mayan architecture (with photographs), the Potala Palace, and Lloyd Wright, as well as to other "modern", "Churrigueresque", and "Beaux-Arts" buildings and styles—enough to indicate sources for those who could pick up on the references, but not so many as to distract the non-architecturally trained visitor. There were also discussions of the role of various sites and clients in giving shape to Wright's vision.

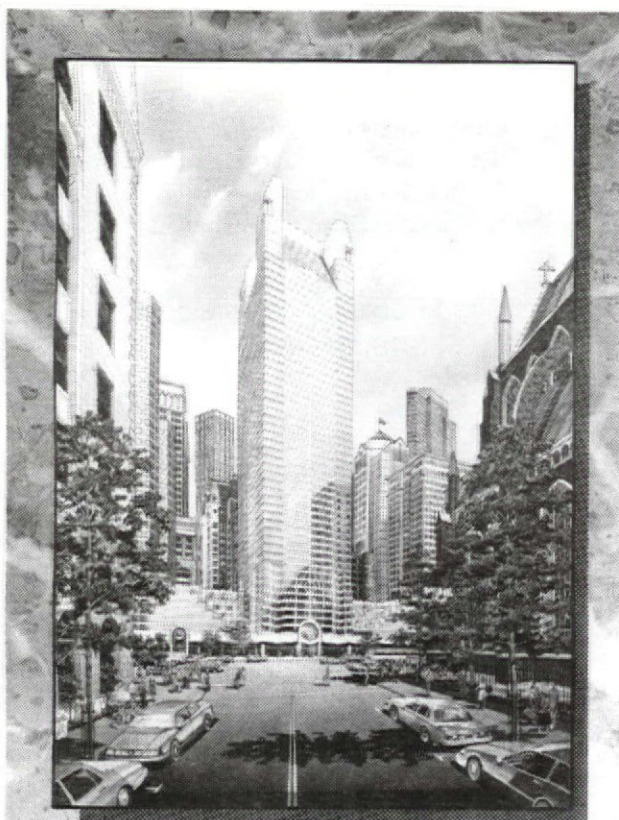
The reviewer complains that there was no discussion of the position of these buildings in Wright's career. Again, the show specifically mentioned Midway Gardens, the Imperial Hotel, the AD German Warehouse, the Isabel Roberts House, the Arizona Biltmore Hotel, the Coonley Playhouse, the Milwaukee Ready-Cut Apartments...

The reviewer complains that the plan of the Ennis house showed the house "as designed". On the contrary, these plans, taken from recently-completed as-built drawings of the house prepared under the direction of Eric Lloyd Wright, showed the house as built.

Similar confusions seem to mark the reviewer's descriptions of Hollyhock House today. He writes of 18th century English gardens, and complains bitterly about the denizens in the bushes. Los Angeles was never England, even to Wright. The real world is that Olive Hill is a public park located in Hollywood, with both its problems, such as homelessness, and its opportunities, such as families enjoying picnics (and, one hopes, using the trash cans the reviewer decries). Construction and restoration is always ongoing. The real joy is that this site, with its marvelous buildings, is still available to all the people of the world.

Jeffrey M. Chusid

Mr. Chusid, Administrator of the Freeman House, co-curated the exhibition, "Frank Lloyd Wright in Los Angeles", Virginia Kazor, curator of Hollyhock House.



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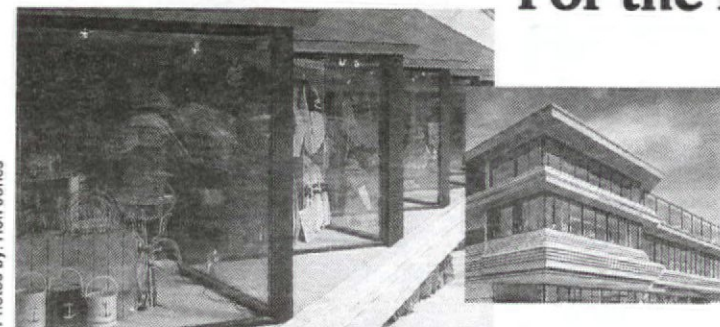
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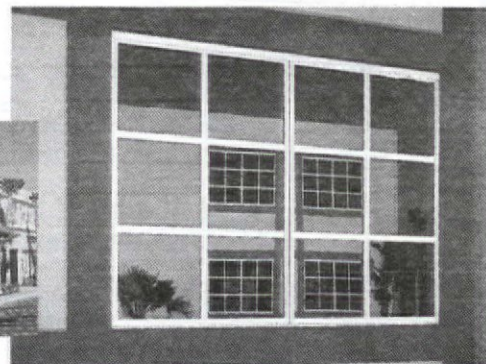


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DESIGN AWARDS PROGRAM

Entry deadlines and criteria have been established for the 1988 Design Awards Competition. Applications will be available at the LA Chapter Office on May 6. The submission and entry times are earlier than last year in order to facilitate judging. Key dates are: May 6, applications available; June 24, entry forms/fee deadline; July 29, submission deadline; and September 29, announcement/exhibition opening.

Government Relations Committee

After being dormant for the past few years, the Government Relations Committee is now active, and invites strong membership participation. The committee has established a new direction for 1988. Rather than simply monitoring government legislation, it will provide a forum for an interchange of information between LA/AIA members and government representatives.

There are 84 different cities in the greater Los Angeles area, each with its own set of ordinances and governing bodies. Often, architects are unaware of changing legislation which may affect their practices. For example, the City of Santa Monica is presently rewriting its entire zoning ordinance to limit heights to a maximum of four stories, even on major thoroughfares like Wilshire and Santa Monica Boulevard. In consideration of this pending legislation, Herb Katz, AIA, Santa Monica Councilmember and Mayor Pro Tem, was the speaker for the second committee meeting on April 20.

The speakers at the first meeting were Donn Morey and Jeff Seymour of Morey/Seymour & Associates, government relation consultants, who presented an overview of the process required to take a project through zoning and planning. Architect and graphic designer Ted Wu also spoke about the pending legislation to remove billboards in the City of Los Angeles.

The speaker on Tuesday, May 24, will be Bud Siegal, Vice Chair of the West Hollywood Planning Commission. Trained as an engineer and associated with the AIA through his wife, Margot, Siegal will speak on West Hollywood's goals as a city.

On Wednesday, June 15, Councilman Michael Woo will speak. Woo, who was trained as a city planner, has been involved in a number of planning issues including the revitalization of Hollywood.

It is our objective to have an open dialogue with city and county representatives, and to be able to respond as individuals or as a group to legislative issues. Suggestions for future speakers are invited.

Margo Hebal-Heymann

Ms. Hebal-Heymann is the Chairman of the Government Relations Committee.

Minority and Women Resources Committee

The Minority and Women Resources Committee reviews, monitors and develops policies and programs that will insure full opportunities for minorities and women in the profession and at all levels of the Institute and Chapter. At its March, 1988 meeting, the committee established the following goals: to plan and implement programs which are of interest and appropriate to minority and women members, to provide input to the Chapter on issues relevant to its members, to provide written updates to *LA Architect*, to increase minority and women participation at all levels of the Institute and Chapter; to educate non-AIA architects; to educate potential architects; and to sponsor job fairs for associates and students.

At each meeting, activities are identified, planned and executed with a view to achieving these goals. At the end of each year, the committee will evaluate the effectiveness of the year's activities and adjust its activities for the coming year.

Bobby Knox

Mr. Knox is Chairman of the Minority and Women Resources Committee.

Other Committee News

The Interior Architecture Committee, chaired by Roland Wiley, has been reactivated. Check your monthly mailing for information about future meetings. Please notify the Chapter Office if you wish to be placed on committee mailing lists.

The Professional Affiliates will be hosting meetings throughout 1988 with a wide variety of speakers. LA/AIA members are welcome to attend.

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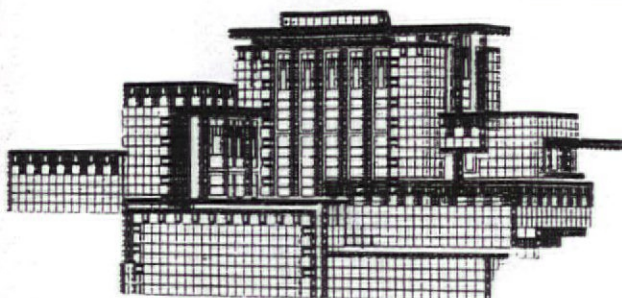
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L.A. ARCHITECT

In Memoriam Reyner Banham

He burst open the seams of architectural history and all manner of alien and mechanical things poured in. Le Corbusier had let in the grain elevator, and Sigfried Giedion had opened the door to George Washington Snow's balloon frame, but Reyner Banham took everything apart; he got into the rafters and the basements. He explored Wright's Prairie Houses from the point of view of environmental control. He didn't touch on the aesthetics of the Robie house, but analyzed the heating and cooling systems. He got into the roof spaces of the Gamble House where he found it "trued up with odds and ends." He wrote about the changes in design imposed by the introduction of electricity as a new lighting source. He got into the guts of grain elevators and early daylight factories.

He was a greedy collector of visual experiences and too thrifty to let go of a single one. He found a place for them all in the mosaic of his writings. He was a master at making daring leaps, finding connections between such disparate things as Trondheim and an English village close.

For a scholar who had the intellectual energy to pull together the modern movement in his *Theory and Design in the First Machine Age*—and one who bloomed in the company of sharp and witty minds—he was in purdah in America, first at SUNY in Buffalo, then at UC Santa Cruz. At neither place were there scholars in his field to rub minds with. Finally, just before his death, he was appointed to a chair of architectural history at the Institute of Fine Arts at New York University.

"Liberated at last," I said when he came in with the news and a bottle of hock. He admitted that he looked forward to living in a metropolis again, but would keep his house in Santa Cruz as a place to write. Wasn't it what every writer wanted, a city for stimulation, a place for retreat to write?

But Banham was a moralist. He gave back more than he took. At SUNY, he put together a fine guide to Buffalo's architecture, and he gleaned a new insight into the grain elevator which he used in his writings on America. And his book, *Los Angeles: The Architecture of Four Ecologies*, was initiated by his visiting lectureship at UCLA. His gifts to America were boundless. America got under his skin. "Every inch a Brit," I once wrote of him, "from his Stetson hat to his turquoise belt buckle to his cowboy boots."

He died as he had lived. No regrets, no tears. Knowing he was dying, he called me from the hospital in San Francisco to ask me to tell four people to phone him. He recounted with surprise the gloom or false hope the news of his approaching death evinced. Then he was off to London on the Concorde, with a stopover in New York for a Philip Johnson party for him at the Century Club.

Esther McCoy

Reyner Banham (Peter was reserved for use among friends) was large of manner and outspoken always. Sometimes he might seem almost brash, but he was extremely sensitive. He was easily hurt when others were over

forthright because he cared so passionately about the verity and value of what he said or wrote, but he managed, on the whole, to hide this side of his nature. He liked to get to the heart of the matter and preferred not to fail.

The position he established for himself was a difficult one to maintain. A pupil of Nikolaus Pevsner, whom he staunchly admired, Banham wrote a dissertation at the Courtauld Institute of Art on the development of the modern movement in architecture, the first fully synthetic and critical analysis of the ideals and buildings of the leading architects of the early twentieth century. It was published as *The Theory and Design in the First Machine Age* in 1960, and has remained the sharpest and most convincing history to date.

But Banham was also vitally concerned with the contemporary state of architecture. He was not interested in merely surveying the past. He wanted to understand—and to make everyone else understand—how that past was part of the present. The one makes no sense without the other. Nothing in the present was too trivial, too ephemeral, not to have some impact, some vital spark of illumination in the way he conceived that we related to the world around us—and not just to the architectural world. He used his day-to-day encounters, his casual experiences as perceived facts. Any of his articles, and much of his wonderful skill as a lecturer lay in his ability to use stories about himself and his friends, often no more than casual gossip, as a true revelation of the present condition. It might have seemed easy, but it was not. He had a depth of information and understanding that penetrated to the essence of the architecture he explored. No one else has done it—no one else would have dared.

Robin Middleton

Mr. Middleton, an architectural historian, is a Professor at Columbia University.

Peter Banham was a remarkable person. He seemed unhappy with the environment, beginning in London and echoing back through history. His lectures at the Bartlett were ranting, rambling, gem-strewn adventures of (apparently) spontaneous thought, like those of a big brother amusing his younger and less-worldly siblings on a rainy afternoon. We students loved him and appreciated the warmth of his presentations. He made us feel history by embracing ideology and technology with a bear hug, and tweaking its fancy.

Architecture reached a great turning point in 1968, when society as we knew it fell to the student protest marches in Paris. Some students left the Bartlett. I took the train to Cambridge and decided to stay for a while. The Oxbridge tradition of mortal revolution in the courtyards dated from the twelfth century, and was far from Banham's polemicism of technology and new society. Banham called himself a "bicycle scrutinist of the urban, pop and mechanical scene" and the rumblings of truckloads of striking workers nearly ran him and the rest of us off the road.

Peter Banham was not "supposed to" die at age 66. He should have become the (anti)establishment leader replacing Henry Russell-Hitchcock in New York, remaining as fresh and keen as a new student forever.

On Los Angeles Urbanism:

"The language of design, architecture, and urbanism in Los Angeles is the language of movement. Mobility outweighs monumentality there to a unique degree...and the city will never be fully understood by those who cannot move fluently through its diffuse urban texture, cannot go with the flow of its unprecedented life. So, like earlier generations of English intellectuals who taught themselves Italian in order to read Dante in the original, I learned to drive in order to read Los Angeles in the original."

Reyner Banham, *The Architecture of Four Ecologies*

I shall always remember his guided tours of time and space. He loosened blocks to lateral thinking, and gave us a way to climb out of our dreams by building ladders above our heads to vertical thought. He was and will be cherished as a guide who stopped to chat with us on Tuesday afternoons. A truly simple man who had no driving ambition, he was slightly curious as to how he got anywhere to begin with, a very British perception, I suppose. Well, Peter, wherever you are in your galactic trekking, thank you for traveling with us for awhile.

Pamela Edwards Kammer, AIA

Ms. Kammer was an exchange student from Berkeley at the Bartlett School of Architecture, University College London during the late 1960s.

The best friends are those who support you only when necessary, and dig you in the ribs the rest of the time, who always surprise you by the topic of *today's* conversation...not yesterday's. The best friends are those who you can pick up on wavelenght even if you haven't seen them for two years. The fact that such a person has been a critical influence upon your creative work is a humbling but unsolicited bonus.

Peter Reyner Banham died in full flood of a marvelous combination of personality...a real, down to earth *person*...not another clever chap who was in the right place at the right time and whispered in the right ear.

Read between the lines of his fast-moving descriptions, anecdotes or quips, and you will realise that he nurtured a tremendous power of discrimination behind the speed of the volley and rush of the enthusiasm. Perhaps such discrimination enabled him—quite comfortably—not to choose to write about certain topical events.

Look between the symbols and mannerisms of this bearded man and his bluff manner, just stepped out of a Western, and you would discover a discriminating and slightly shy person who suffered fools a little less gladly than some (though without rudeness), through sadness rather than arrogance. Such discrimination enabled him to listen to those who interested him as people or as makers, and then, at some unexpected moment, to write about their ideas.

Look beyond the apparent shift of enthusiasm: airplanes, Norwich, plastics, ad-hoc, air conditioning, the London Bus, and straight architecture. The fruit of his acute observation and ability to listen was the very rare ability to create the necessary mixture of components and to write about them very much as he would discuss them with his friends.

I was lucky to hear innumerable raw versions of his pieces as part of the coercive enthusiasm always featured in the Banham household. As a habitue of the "open house" that Peter and Mary held on Friday nights in the Swiss Cottage period, one enjoyed the random factor of never quite knowing who would be there that night...for every visiting architectural celebrity passed through...but just as necessary were the Banham relatives