

Los Angeles Chapter, American Institute of Architects
3780 Wilshire Boulevard, Suite 900
Los Angeles, CA 90010

April 1990
\$2.00

L. A. ARCHITECT

Special Photography
Issue

Begins page 6

PUBLISHED BY THE LOS ANGELES CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS



View of the oval
court, chateau de
Fontainebleau,
France, 1903,
photo by Eugene
Atget, courtesy of
the Collection
Centre Canadien
d'Architecture/
Canadian Center
for Architecture,
Montreal. See
page 9.

PLOTTERS/PRINTERS

AMT ACCEL-500 \$1276

CALCOMP 1023 \$3650

CALCOMP 1025 \$4650

HI DMP-61 \$3033

HI DMP-62 \$4023

HI DMP-61DL \$3716

HI DMP-62DL \$4855

HP DRAFTPRO DXL \$3785

HP DRAFTPRO EXL \$4795

HP DRAFTMASTER SX \$6609

HP DRAFTMASTER RX \$8164

MUTOH PENCIL PLOTTERS \$C/L

ELECTROSTATICS \$C/L

DIGITIZERS

CALCOMP WIZ \$151

CALCOMP 12X12 \$373

HI HIPAD 9012 12X12 \$418

SUMMA II 12X12 \$356

GRAPHIC BOARDS

ARTIST XJ1016 \$1758

ARTIST XJ10256 \$2148

ARTIST 10 MC \$C/L

NTH 350/640 \$1866

NTH 350/752 \$2239

NTH 350/1024 \$2308

NTH 350/1280 \$2763

RENDITION II/116VGA \$1217

RENDITION II/256VGA \$1624

VMI COBRA/16HS \$1417

VMI COBRA/256HS \$2189

VMI COBRA 2 \$ C/L

MONITORS

HITACHI CM2085 \$1955

HITACHI HM4319DZ \$2065

NANA0 9070S \$1064

MITSUBISHI HL605TK \$1265

MITSUBISHI HA3905ADK \$1899

MITSUBISHI HL6905ATK \$2139

MONTRONIX MX-210EZ \$2295



NIKEN DESIGN SYSTEMS

Roy H. Yoshino, AIA
2116 Arlington Ave. Suite 209, Los Angeles, California 90018
(213) 734-9433

PRICES SUBJECT TO CHANGE. AVAILABILITY & REFLECT 2% PREPAID DISCOUNT.
PRICES DO NOT INCLUDE SHIPPING AND APPLICABLE TAXES.
CALL FOR ITEMS NOT LISTED.

Nikken Design Systems,
factory authorized for all the
products sold & supported, assures
your company of fast and effective
solutions for your AEC computer needs.
From entry level systems to full office networks,
Nikken Design Systems offers aggressive pricing
while maintaining superior customer support. For your
next computer acquisition, look to Nikken Design Systems.

CADD TRAINING SPECIAL

\$495

"INTRODUCTION TO CADD". ONE DAY SEMI-INDIVIDUALIZED TRAINING
WORKING WITH THE LATEST CADD HARDWARE INCLUDES FREE DATACAD 128 SOFTWARE.

HIGH-END SYSTEM

\$12,570

EVEREX STEP 33 (33 MHZ, 1.2MB FD, 8MB RAM, 150MB ESDI HD, 80387-33,
ARTIST XJ10 W/VGA MOD, HITACHI CM2085, CALCOMP 12X12

MID-RANGE SYSTEM

\$8,622

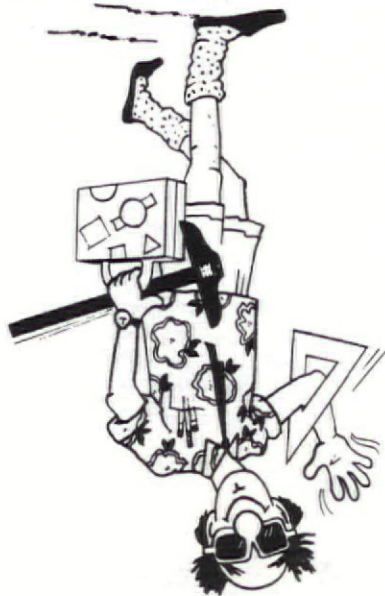
EVEREX AGI-3000K (33 MHZ, 1.2MB FD, 4MB RAM, 70MB HD, 80387-33,
RENAISSANCE II VGA, NANA0 9070S, SUMMA SKETCH II

ENTRY LEVEL SYSTEM

\$3,831

EVEREX AGI-3000SX (16MHZ), 1.2MB FD, 1MB RAM, 40MB HD, 80387,
EVEREX VIEWPOINT VGA, NEC 3D, LOGITECH MOUSE

ON THE GO?



Are you in need of top quality, prescreened design and
production assistance?

Call ARCHITEMPS, INC., your source for temporary
architectural, interior design and facilities management
personnel. Our skilled professionals are well qualified
for these and other tasks:

- Drafting: CADD and manual
- Data gathering: as-built drawings and
furnishings inventories
- Presentations: perspectives, elevations
and site plans
- Construction documents: drawings,
specifications and schedules

In addition, our professionals are qualified for preliminary
design, design development and space planning.
We invite your inquiries, and welcome the opportunity to
be of service. Please call and ask about our guarantee.

ARCHITEMPS, INC.
5150 East Pacific Coast Highway
Long Beach, California 90804.3312
213.494.1202

ARCHITEMPS, INC., a Chicago based corporation now serving
locations coast to coast. ©ARCHITEMPS, INC., 1990

APRIL

Monday 2

Theory and Design of Reinforced Concrete

UCLA Extension course, consecutive Mondays through June 18, Room 4413 Boelter Hall, UCLA, 7-10 pm, \$310. Call (213) 825-4100.

Executive Committee Meeting

Chapter office conference room, 4:30 pm. Call (213) 380-4595.

Board of Directors Meeting

Chapter office conference room, 5:30 pm. Call (213) 380-4595.

Tuesday 3

USC Architectural Guild Dinner

Honoring Albert C. Martin, FAIA, Town & Gown, USC campus, 6 pm. Call (213) 743-4471.

Communications/PR Committee

Chapter office conference room, 6:30 pm. Call (213) 380-4595.

Introduction to Construction Engineering and Management

UCLA Extension course, through June 19, downtown center, 6:30-9:30 pm, \$325. Call (213) 825-4100.

Accounting for the Construction Industry

UCLA Extension course, 6:30-9:45 pm, \$210. Call (213) 825-4100.

Wednesday 4

Gotz Stockman

SCI-ARC lecture series, SCI-ARC Main Space, 8 pm. Call (213) 829-3482.

Architecture for Housing Committee

Government Assisted Housing, with speaker John Mutlow, chapter conference room, 6-7:30 pm. Call (213) 394-0273.

Legal Aspects of Construction Projects and Contract Writing

UCLA Extension course, consecutive Wednesdays through June 20, Room 3211 Bunche Hall, UCLA, 7-10 pm, \$215. Call (213) 825-4100.

Thursday 5

CCAIA ExComm and Board Meeting

Continues through April 6 in Fresno. Call (213) 380-4595.

International Relations Committee

Kaplan McLaughlin Diaz, 12 pm. Call (213) 380-4595.

Urban Design Committee

Chapter office conference room, 6 pm. Call (213) 380-4595.

Fundamentals of Construction Costs and Estimating

UCLA Extension course, downtown center, 6:30-9:30 pm, \$325. Call (213) 825-4100.

Friday 6

Weekend

Saturday 7**Lothar Baumgarten**

Exhibit continues through June 24 at MOCA/California Plaza. Call (213) 621-2766.

It's a Material World

Exhibit of new materials for the built environment, continues through April 30 at Murray Feldman Gallery, Pacific Design Center. Call (213) 657-0800.

Monday 9

Managing Technical Professionals to Achieve Outstanding Performance

UCLA Extension course continues through April 11, \$995. Call (213) 825-1047.

Tuesday 10

Associates Board Meeting

Chapter office conference room, 6:30 pm. Call (213) 380-4595.

Wednesday 11

Historic Preservation Committee

Chapter office conference room, 6 pm. Call (213) 380-4595.

Kaplan + Krueger

SCI-ARC lecture series, SCI-ARC Main Space, 8 pm. Call (213) 829-3482.

Thursday 12

Professional Practice/Ethics

Chapter office conference room, 5:15 pm. Call (213) 380-4595.

Government Relations Committee

Chapter office conference room, 5 pm. Call (213) 380-4595.

Ron Koolhaas

Lecture on current projects, at UCLA, 1100 Schoenberg Hall, 8 pm. Call (213) 825-3791.

Friday 13

Good Friday

Chapter office closed.

Weekend

Saturday 14**Art Deco**

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Broadway Theaters

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Pershing Square

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Sunday 15**Easter Sunday**

Monday 16

Architecture Week

Continues through April 22. For details on local activities, call (213) 380-4595.

Norman Foster

Lecture on past projects and works in progress, UCLA, 2160 E. Dickson Hall, 8 pm. Call (213) 825-3791.

Tuesday 17

Executive Committee

Chapter office conference room, 4:30 pm. Call (213) 380-4595.

AFLA Meeting

Chapter office conference room, 6 pm. Call (213) 380-4595.

Project Administration: The Path to Improved Profitability

AIA National professional development workshop in Los Angeles. For more information, call (213) 380-4595.

Wednesday 18

LA Architect Editorial Board Meeting

Chapter office conference room, 7:30 am. Call (213) 380-5177.

Working with LAUSD

Asian American Architects/Engineers Association meeting, Fung Lum Restaurant, Universal City, 6:30-8:30 pm. Call (818) 842-7776.

Market Trends 1990: Long Beach Redevelopment

SMPS luncheon, Hyatt Wilshire, Los Angeles, 11:30 am. Call (213) 388-0478.

Thursday 19

Health Committee

Chapter office conference room, 3:30 pm. Call (213) 380-4595.

Finance Committee

Chapter office conference room, 4:30 pm. Call (213) 380-4595.

Minority and Women's Resources

Opportunities in Education, 6:15-7:45 pm, chapter office conference room. Call (213) 380-4595.

The Engineer's Dilemma: Artist, Craftsman, Pragmatist?

Lecture by Peter Rice, Ove Arup & Partners, UCLA, Perloff 1102, 8 pm. Call (213) 825-3791.

Friday 20

Ron Koolhaas

Lecture at Art Center College of Design, Pasadena, Ahmanson Auditorium, 8 pm, reception at 7 pm. Call (714) 869-4429.

How to Use Professional Selling Skills and Gain More Clients

AIA National professional development workshop in Los Angeles. For more information, call (213) 380-4595.

Weekend

Saturday 21**Electrical Engineering**

AIA/LA Associates study seminar, 101 Harris Hall, USC, 8:30 am-4:30 pm. Call (213) 380-4595.

Spring Street: Palaces of Finance

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Sunday 22**Roni Horn**

Exhibit continues through June at MOCA/Temporary Contemporary. Call (213) 621-2766.

Monday 23

AIA ExComm Meeting

Washington, DC. Call (213) 380-4595.

Tuesday 24

Computer Committee

Johnson Fain & Pereira, 6:30 pm. Call (213) 380-4595.

Wednesday 25

Codes Committee

Chapter office conference room, 5 pm. Call (213) 380-4595.

Plumbing

AIA/LA Associates study seminar, 101 Harris Hall, USC, 7-10 pm. Call (213) 380-4595.

Institutional Building: Glamour or Substance?

"Art in the Life of LA" lecture series, Pacific Design Center Theatre, 6:30-9 pm. Call (213) 657-0800.

Thursday 26

Professional Practice Committee Meeting

Chapter office conference room, 5:15 pm. Call (213) 380-4595.

Los Angeles AutoCad User Group

260 North Pass Avenue, Burbank. Call (818) 762-9966.

Friday 27

Weekend

Saturday 28**Handicapped Disabled/Energy**

AIA/LA Associates study seminar, 101 Harris Hall, USC, 8:30 am-4:30 pm. Call (213) 380-4595.

Seventh Street: Mecca for Merchants

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Sunday 29**Thomas Hart Benton**

Exhibit continues through September 22 at LACMA. Call (213) 857-6111.

Monday 30

Total Quality Management: Principles, Tools, and Applications

UCLA Extension course continues through May 2, \$995. Call (213) 825-1047.

May 1

Executive Committee Meeting

Chapter office conference room, 4:30 pm. Call (213) 380-4595.

Board of Directors Meeting

Chapter office conference room, 5:30 pm. Call (213) 380-4595.

May 2

Architecture for Housing

Interior Design/Marketing in Housing, joint meeting with Interior Architecture Committee, chapter conference room, 6-7:30 pm. Call (213) 380-4595.

May 3

Government Relations Committee

Chapter office conference room, 5 pm. Call (213) 380-4595.

Heroes and Common Mortals: The Hard Sell in Architecture

Lecture by Spiro Kostof, UCLA, Dickson 2160-E, 8 pm. Call (213) 825-3791.

55th Annual Construction Industries Banquet

Hosted by Los Angeles Area Chamber of Commerce, Century Plaza Hotel, 6:30 pm, \$95. Call (213) 629-0619.

May 4

For more information on AIA/LA committee activities, contact: **Architecture for Education**, Norberto R. Martinez, AIA (213) 306-4708; **Architecture for Health**, Joel Jaffe, AIA (213) 879-1474; **Awards Program**, Michael Franklin Ross, AIA (213) 826-2500; **LA Prize**, Barton Myers, AIA (213) 466-4051; **Computer Applications**, Anthony Ngai, AIA (818) 246-8050; **Historic Preservation**, Timothy John Brandt (818) 769-1486; **IDP**, Randall A. Swanson (818) 799-2070; **Interior Architecture**, Margaret Huettler Cagle, AIA (818) 340-2887; **Large Practice**, Marvin Toff, AIA (213) 277-7405; **Liability**, William Kisel, AIA-E (213) 824-0441; **Professional Practice**, Hugh Rowland, AIA (213) 277-7405; **Programs/Professional Development**, Robert J. Anderson, AIA (213) 463-4404; **Small Projects (Practice)**, Donald C. Axon, AIA (213) 476-4593; **Architects in Education**, Lionel March (213) 661-7907; **Architects in Government**,

Maria Campeanu, AIA (213) 620-4517; **Architecture for Housing**, Manuel Gonzalez, AIA (213) 394-0273; **Building/Performance & Regulations**, John Petro, AIA (213) 207-8400; **Communications/Public Relations**, Michael J. Kent, AIA (213) 826-2500; **Westweek**, Frank Fitzgibbons, AIA (213) 624-8383; **LA Architect**, Arthur Golding, AIA (213) 622-5955; **Government Relations**, Victor J. Nafmias, AIA (818) 405-6715; **International Relations/Hospitality**, Raymond Kappe, FAIA (213) 453-2643; **Licensing Task Force**, William Kisel, AIA-E (213) 824-0441; **Urban Design**, Marc Futterman, Associates, Robert Leach (818) 763-8676; **Real Problems Design Competition**, Steven D. Geoffrion (213) 278-1915; **Sandcastle Competition**, Andrew E. Althaus (805) 496-1101; **Student Visions for Architecture**, Jeffrey T. Sessions (213) 933-8341; **Student Visions Architects Exchange**, Mark S. Gribbons (818) 799-2070.

Districting, Gregory Villanueva, AIA (213) 727-6086; **Ethics**, Herbert Wiedoeft, AIA (213) 413-3131; **Fellowship Nominations**, Norma M. Sklarek, FAIA (213) 454-7473; **Library**, James R. Combs, AIA (213) 388-1361; **Long Range Planning**, Rex Lotery, FAIA (213) 208-8200; **Membership**, Robert H. Uyeda, AIA (213) 250-7440; **Membership Directory**, Janice J. Axon, HAIA/LA (213) 476-4593; **Mentor's Hotline**, Morris Verger, FAIA-E (213) 824-2671; **Minority & Women's Resources**, Michaela Pride-Walls, AIA (213) 399-1715; **Office Operations & Management**, Joseph M. Madda, AIA (213) 394-7888; **Past Presidents Council**, Donald C. Axon, AIA (213) 476-4593; **Professional Affiliates**, Joanna Craig (714) 969-6801; **Students Affairs**, Michael Hricak (213) 823-4220, 829-2074; **Women's Architectural League**, Maureen Vidler March (213) 661-7907.

SUGGESTED READINGS

Architecture Transformed, a History of the Photography of Buildings from 1839 to the Present, by Cerwin Robinson and Joel Herschman, Architectural League of New York, New York, MIT Press, Cambridge, 1987, \$50.

The Photography of Architecture, Twelve Views, by Akiko Busch, Van Nostrand Reinhold, New York, 1987, \$39.95.

The Photography of Architecture and Design, Photographing Buildings, Interiors, and the Visual Arts, by Julius Shulman, Whitney Library, New York, 1977.

Photographing Buildings Inside and Out, by Norman McGrath, Whitney Library, New York, 1987, \$32.50.

The following books are not necessarily the definitive works on architectural photography, but they should help the architect understand the history of the medium, the dozens of possible viewpoints on the subject as well as the photographer's challenges.

illustrate each point. While some images will be familiar, many are not.

Joel Herschman, associate professor of art history at Fordham University, covers the period of architectural photography from 1839 to 1880 in part one. He lays the groundwork for understanding that there have always been photographs that emphasize the factual and photographs that emphasize the emotional. Herschman traces some of the technological as well as aesthetic aspects of the art. By 1851 the early technological problems had been solved and styles began to emerge.

One of the best images in the first part is Henri Le Secq's photograph, taken in 1851, of Baron Hausmann's demolitions on the Ile de la Cite. The exposed chimney races look like interior cavities from a recently living animal. The photograph acts not only as a comment about the building that will come down, but also one about the changing face of the city. The author points out that by 1880 the halftone process had been refined and the individual print gave way to several pictures reproduced in series in various publications. After this point the photograph, not the drawing, became the medium through which we perceived architecture.

The remaining three essays in the book are by Cerwin Robinson, a well known architectural photographer. In part two, 1880-1930, he describes the shift towards photographing individual elements of a building. Robinson makes a significant point that half tones allowed non-commissioned photographs to be distributed widely and used differently. Previously, with plate reproduction, it was likely that only commissioned photographs would receive distribution. The new development meant that picture and text could be combined in any number of ways, and cropping to allow for the text became a common practice. Most importantly, the photograph, no longer necessarily commissioned by the creator of the work, could be placed with critical or unfriendly text.

Part III, 1930-1970, does not reflect technological changes in photography as much as social ones. Robinson opens this section with one image by Walker Evans and one by Ken Hedrich to explain two distinct points of view in this era. Evans employs a more conservative approach to photographing vernacular architecture while Hedrich begins to experiment with angles and modern automobiles to show the new era of modern architecture. This chapter is the easiest to read, perhaps because the author feels most comfortable with this era. The author notes that after the war, with the increased volume of work, much of it in the International Style, the architectural photographer found himself working for two clients, the architect and the magazines promoting the architecture. Robinson points out Ezra Stoller who would take both "factual" and "experimental" perspectives in order to satisfy all points of view. Stoller's two photographs of Paul Rudolph's Cocoon House in Sarasota (1951) illustrate the point well: the image of a wall of louvers, a bench with silk pillows, a book, slippers and a snack conveys "vacation home" better than the straight-on elevation.

Two things happened which brought about the next era, Part IV, 1970 to the present. Photographers began recording architecture as fine art, with galleries and museums in tow, and more significantly, according to Robinson, advertisers began to pressure magazines to run color images. Despite this significant shift, Robinson spends most of the chapter talking about black and white photographs. He gives very short shrift to interior photography. The one example he uses, an apartment decorated in black and white, does not illustrate photographer Jaime Ardiles-Arce's great skill.

Robinson's spotty coverage of commercial architectural photographers working in the last few decades can be compensated for with Akiko Busch's *The Photography of Architecture, Twelve Views*. Unfortunately, the photographs are reproduced in

only black and white and without the exceptional quality found in Robinson's book. The result, at first glance, is a bland catalog of the top names. But a careful reading reveals that the introduction and commentary on each photographer are insightful and well written.

If the reader finds the Robinson survey too long, Busch, a free-lance writer on architecture and design, provides a fine overview in the book's introduction. Each photographer was interviewed and the author found a few points that make each profile different. The author discusses Norman McGrath's background as a structural engineer and Peter Aaron's training as a cinematographer. The book's format probably serves Julius Shulman and Bill Hedrich better than the others, as many of their best known images were taken in black and white. However, the interior photography suffers the most; Peter Aaron and Paul Warchol's images look flat and dull.

Perhaps the most complete essay and group of images belongs to Judith Turner, who is not a commercial photographer in the tradition of the other photographers in the book. Her ethereal images of fragments of architecture, placed at the end of the book, will remind architects that there are more than twelve ways to look at photographing architecture.

One of the strengths of Julius Shulman's *The Photography of Architecture and Design* is that it has valuable information for the architect wanting to take pictures or trying to understand the photographer's process. Although out of print, it is available from the author. Much of the book is in black and white, which may date it a little. However, the fundamental principles are laid out in an easy to read format. There is advice on the basic tools required, and filing practices which will be useful for the architect. Throughout the book Shulman shows two or more ways to photograph a building from similar vantage points and how lighting or a different lens will change the picture. There are several sections on photographing specific building types.

A more recent work which should be particularly helpful for the architect hiring a photographer is Norman McGrath's *Photographing Buildings Inside and Out*. In contrast to many photographers, the author doesn't like contracts, as he prefers to build trust with the client. McGrath covers rights, fees and the basics of getting published. He describes the equipment and film fundamentals but does not discuss darkrooms, as many architectural photographers no longer do their own printing. Shulman's technique of contrasting photographs taken at different angles and under different lighting conditions is used here, but with color images. For almost every image McGrath lists lens, camera type, film, exposure, setting, and filter (if used). He also includes a very helpful table to calculate the use of filters for fluorescent and high intensity light. McGrath's writing style is subdued, but like Shulman's, fairly straightforward. After studying both manuals, the architect should be ready to take his or her own slides and/or accompany the professional photographer on the shoot.

Ken Caldwell

Mr. Caldwell, communications manager for Albert C. Martin & Associates, is LA Architect's Books Editor.



Demolitions on the Ile de la Cite, 1853, Henri Le Secq.

For a historical survey one might start with the richly illustrated book by Cerwin Robinson and Joel Herschman, *Architecture Transformed, a History of the Photography of Buildings from 1839 to the Present*. The book has been divided into four parts according to major stylistic eras of photography as perceived by the authors. Beautiful reproductions of architectural photographs



Humboldt Bibliothek, Berlin, Moore Ruble Yudell, photo by Timothy Hursley.

far right of the photo, there is a glimpse of the parking lot strewn with organized boulders, and a silver canopy mimics the slope of the open landscape beyond. A white stucco box follows the canopy in a procession of objects rising up a shallow berm. A glint of silver metal wall precedes "the great lattice," a giant open frame sculpture covered in pop-riveted copper-plate. Nested in this heroic grid is the sliced cone protrusion of the employees' cafeteria. The positive inserted into the negative is an old sexual joke replayed. In the left foreground lies the pinkish domed classicism of Stanley Tigerman's counterpoint to Gehry's sculptural collage. In the left hand corner of the photograph is a part of a billboard backdrop made of standard industrial metal siding, which remarks on the temporal quality of the architecture. The photo discloses the ironic duality between this complex as art and its function as manufacturing plant and warehouse. However, nothing is shown that describes the building's use. The picture is an idea of a place disconnected from function. Today

the building is a Herman Miller plant; tomorrow it could be Herman Horton Plaza, a new concept in retail marketing. The photograph positions the concept of the place as a stage set, artful but alterable.

Comparing the photograph with the plan of the building, it becomes evident that the image was recorded from high in the air, probably from a rooftop with a wide angle lens. The buildings are single story office suites or highbay industrial boxes, experienced from ground level. Walking up the ramp into the central court must be to experience a series of volumes which enclose. The photograph cuts out one building, opening the composition and implying a progression rather than an encirclement. No one but the photographer is ever likely to perceive this assemblage from the position of the photograph. This is the fiction of a good photograph, deftly defining the idea of these objects, but completely masking the actuality of the experience.

Photographs create the most vivid documentation of the philosophies of designers; the reputations of designers rise or fall with the allure of the photographs. What is good in photography then becomes essential to create in architecture. Interesting parts become more important than interesting space. The graphic is emphasized over the volumetric. Architecture is further abstracted from utility. Despite intention, buildings become more two dimensional. This is not to say these two buildings are not good architecture; they probably are. However, what has been a good part of the experience of architecture for thousands of years is not described in these photos. The dynamic quality of space is left unexpressed, and in this way photography has changed how architecture is perceived.

Carl Davis

Mr. Davis, an architect with the Tanzmann Associates, is *LA Architect's* Critique Editor.

Continued from 9

Polytechnic Institute, where he pursued photography instead of mechanical engineering. He returned to the United States in 1890 and edited two photographic journals before starting his own, *Camera Work*, which he published from 1903 until 1917. In 1905 Stieglitz opened a gallery called "291" for its address at 291 Fifth Avenue, the first of several galleries he owned until he died in 1946. Stieglitz was the first to show the works of Matisse and Picasso in the United States, and to publish authors such as Gertrude Stein.

However, Stieglitz considered himself a photographer foremost. New York City was an ongoing subject for him. His photographs are not about architectural forms of style; they speak to us about impending change. The skeleton of a highrise looming in the distance takes us to new heights, away from the lowrise buildings in the foreground that feel familiar and somehow inviting. The tall buildings in his photographs are not depicted as monumental architecture, but as indicators of the growth of cities and a kind of overshadowing of man and the street. Stieglitz seemed to recognize quite early that tall buildings must be photographed in the context of their surroundings.

Walker Evans (1903-1975)

Walker Evans (no relation to Frederick Evans) was keenly aware of the influence of Alfred Stieglitz and Edward Steichen in the art world. He initially rejected Stieglitz as too artsy and Steichen as too commercial, but later acknowledged their importance. Walker Evans started taking pictures in 1928 at the age of 24. His first images were made with a hand-held camera. Of his early images of the Brooklyn Bridge he remarked, "some of them are romantic in a way I would repudiate now. I developed a much straighter technique later on."

During the Depression, he received a few small commissions, mostly by the arrangement of friends. One of the more

interesting projects was a book of ante-bellum architecture in the South. The book never materialized, but the images of plantation mansions and their interiors, like many of Evans' images, are both straightforward and allegorical. His well-known 1935 image of the exterior of the Belle Grove Plantation in White Chapel, Louisiana, shows the front and side elevations of an abandoned mansion and features a dead tree trunk in the foreground. The interior photograph shows the decay of a once splendid house.

The Farm Security Administration in 1935 enable Evans to concentrate fully on taking pictures. While the purpose of the FSA was to document the living conditions of the rural and urban poor, the photographers, away from editors and bureaucrats, pursued photography as they felt appropriate to the project. Despite conflicting views with the project's administrator, Evans turned out an extraordinary body of work. All of the images for *Let Us Now Praise Famous Men* (in collaboration with James Agee) and almost half of the images from his 1938 exhibition at the Museum of Modern Art entitled "American Photographs" came from this period.

Evans' photographs of anonymous architecture, billboards, gas stations, and other everyday aspects of our civilization ask us to consider these things in our visual landscape. It is possible to read social commentary into his photographs, but Evans lets the viewer make up his own mind. He teaches photographers to include the unexpected and to look harder for the truth in any built landscape.

Donna Kempner

Ms. Kempner is a freelance architectural photographer working in San Francisco and Los Angeles.

RG

RICHARD GAGE ASSOCIATES

TITLE 24

ENERGY CALCS

From \$150.

- COMPUTER ANALYSIS AND POINT SYSTEM
- RESIDENTIAL AND COMMERCIAL
- HVAC SIZING INCLUDED
- OVERNIGHT SERVICE AVAILABLE

SANTA MONICA OFFICE
213-828-3345

TITLE 24 CONSULTANTS

ENERGY ANALYSIS

math/tec

118 SOUTH CATALINA/REDONDO BEACH, CA 90277 (213) 374-8959

BOOKS ON ART · ARCHITECTURE · DESIGN

NEW · OUT-OF-PRINT · IMPORTED
PERIODICALS FROM AROUND THE WORLD · PUBLISHERS' CLOSEOUTS

ON 3RD ST. MALL BETWEEN WILSHIRE & ARIZONA
1254 SANTA MONICA MALL, SANTA MONICA 90401
(213) 458-9074 Visa and Mastercard

Double your parking!

Car collectors, now park two cars in one parking space. Enjoy same benefits proven in the auto industry. Hydraulic lifts now ready for homes, businesses. Safe, strong, quiet, clean. Guaranteed. Financing.

For details:
1-800-359-5021

PARKING SOLUTIONS

Manufacturer of The Parking Lift.

2663 Manhattan Beach Blvd.
Redondo Beach, CA 90278

WOOD

OUR ONLY RENEWABLE NATURAL RESOURCE

DESIGN & BUILD WITH WOOD

Design Possibilities Limited Only
By Your Imagination

Call us for Information on any Species

Grade Rule Books, National Design Specs & Other Information
LUMBER ASSOCIATION OF SOUTHERN CALIFORNIA
(818) 965-4344

STAFF INC.

The Design Professionals Employment Source Center

Providing you CHOICES for
TEMPORARY PROJECT STAFFING
or our assistance in finding that
KEY PERSON TO JOIN YOUR FIRM.

213/458-9077

CHANGING THE FOCUS OF ARCHITECTURE

Photographs of architecture are illusion. They are seductive and deceiving. In the beauty of a great image, the experience of the architecture is changed from spatial to graphic. Photographs flatten space. That which is distanced is pulled in and juxtaposed. In the singular viewpoint of a photograph, the total context is edited from the frame. The perception remains that a photograph is pure evidence, but this distracts the viewer from the reality that all good camera work is manipulation. Some-



Herman Miller Western Regional Facility, Frank O. Gehry & Associates, photo by Nick Merrick, Hedrich-Blessing.

thing has to be done to the architecture to transform it into photograph, and the something that photography does has begun to transform architecture. The Wexner Center for the Arts at Ohio State by Eisenman, which recreates shards of an old armory on site, and is composed of many overlapping, juxtaposed elements, is a perfect theme for the extrapolation of the photograph. Frank Gehry's architecture of pieces—Loyola Law School, the Santa Monica Art Museum, his own house, the Herman Miller plant—is an ideal subject for photographic fragmentation.

The qualities that photographs enhance have become primary to the creation of architecture. The colorful, modulated, and differentiated surfaces of contemporary architecture, and the dispersement of architectural form into volumetric elements can be seen as a response to photography's emphasis of object over space.

Note any recent architectural magazine. Photography's inability to present the whole creates an intensified interest in the part. An airplane appended to a building, as in Frank Gehry's Air and Space Museum, is a part with visual punch. Charles Moore's cutouts, as in the New Orleans Fair or the Humboldt Library in Berlin, are slices which have particular graphic allure in a masterful photograph. The part then must be skillfully designed by the architect, and rendered by an adept photographer to describe the whole. What is good photography begins to stand for what is good architecture.

Architectural magazines are full of examples of the supremacy of photogenic architecture. Every featured project is represented by at least one strong photograph. Major projects are represented by many photographs. Yet even for extensively documented buildings, there remains one image which will stand as its symbol.

In the January 1990 issue of *Architectural Record*, the Humboldt Library in West Berlin by Moore Ruble Yudel Architects is strikingly captured in an interior photograph by Timothy Hursley. In this image, a blast of clerestory light radiates

from behind cutout layered planes and across a vault of wooden slats. A round circulation desk sits off center in the circular rotunda, below a circular second floor balcony. A procession of columns supporting the barrel vault runs lengthwise down the library's long axis. A layering of circular arcs is compressed into a one-point perspective filled with strong light, suggestive of the sunbursts which flare above German baroque cathedral altars. The photograph captures Moore's playful historicism and his modern sensibility for the abstracted, arbitrary, and altered, attributes which photography can enhance.

The interior was photographed from the second floor, most likely from the balcony adjacent to the entry rotunda. It was not photographed at a typical hour, but probably when the library was closed. Notice how empty the library is, except for three people at the circulation counter and one lone child in the background on axis with the focal point. The photograph was taken either early or late in the day, when the sun's rising or setting would cast the maximum light through a large clerestory wall at the end of the library's long rectangle. The single point perspective is emphasized by the sharp contrast between the light source and the deep shadow reveals of the separated roof slats. The backlighting illuminates the planes of the cutouts, calling attention the thinness of their edges. The photograph is literally a set-up.

A library lighted like this would make reading impossible. Someone would pull the draperies. The real experience of the library is probably more spacious, and far less dramatic. The visitor would be more aware of the length of the library. The relationship of the layered planes might not be so easy to see. The colors could be different, subtler, more even.

The same issue of *Architectural Record* features another example of the power of photography. The exterior of the Herman Miller Western Regional Facility in Rocklin, California, by Frank Gehry with Stanley Tigerman, was photographed by Nick Merrick of Hedrich-Blessing. In the

Repro-Graphic Supply

Serving Southern California Since 1965
Repro-Graphic Supply
Complete line of drafting supplies & equipment
—sales & service
Title block printing—Vellums—Films—Diaz & Drafting—Light Tables—Precision Punches—Pin Bars—Pins—Vacuum Frames—Anhydrous & Aqua Ammonia.
Service on Blueprint Machines
Vacuum Frames—Drafting Machines
Supplies for Xerox 2510 & Electrostatic Copiers
Teledyne Rotolite
Blu-Ray
Kroy Clearprint
Mayline
Mutoh
Vemco Corporation
Borco
Plan Hold
Teledyne Post
Dietzgen
Ozalid
Neolt
Superdiaz 3000
Design Mates
(818) 890-2663
or Toll Free 800 345-2950
10537-B Glenoaks Boulevard
Pacoima, CA 91331

DEFEND AGAINST CONTRACTOR CLAIMS

STEPHEN C. WEXLER & ASSOCIATES
Construction Consulting, Engineering & Management

Professional services to Architects and their owner clients that encompasses contract administration systems and procedures to Defend Against Contractor Claims

- Critical Path Specifications
- Critiques of Contractor Schedules
- Time Extension Request Procedures
- Analysis of Delay Claims
- Defense against Errors & Omissions

CALL MR. CRAIG A. SORESENSEN
Affiliate member of
the American Institute of Architects

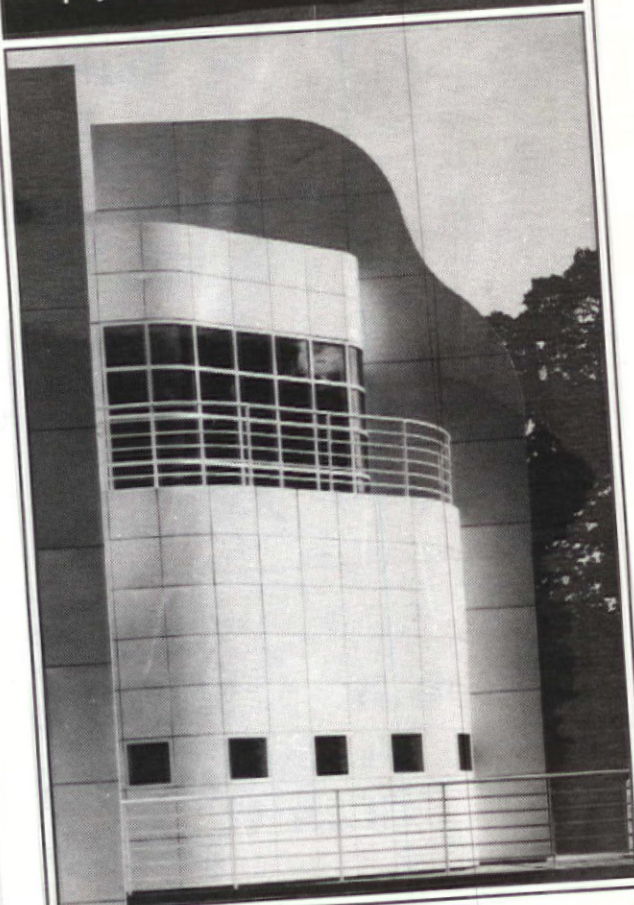
5855 GREEN VALLEY CIRCLE #310
CULVER CITY, CA 90230

A division of ...

WEXCO INTL CORP

213.410.1116 FAX.410.4947

PORCELAIN ENAMEL PANELS



- Design Application Assistance
- Budget Development Assistance
- Sample Finishes of Porcelain on Steel Available
- For Complete Information, Contact...

C-S ARCHITECTURAL PANELS

3 Crow Canyon Court, Suite 210
San Ramon, CA 94583 • Phone 415/820-8113
Materials manufactured by PEFCO, Inc., member of the PORCELAIN ENAMEL INSTITUTE

good and less expensive. We look at portfolios here in New York or photographers send us samples of their work.

VKS: Yes, a lot of favorites. When you have people with whom you have worked for years and who do an excellent job, you know you can rely on them. I'd have to rank those people as my favorites. But sometimes a photographer we would like to use is not available, or raises a day rate beyond our budget, so we are always looking for new talent. I look at photographers' portfolios almost every week.

Do you recommend photographers?

LN: I have a list of about 30 that I'll send if somebody asks. I'll give individual recommendations on a specific project. The photographer will deliver a much better product if he or she likes that architect or is familiar with the work. If a building is not that great you may be making a mistake hiring a top photographer because he might be bored; a younger photographer who is really trying hard may actually deliver a better product. But you take a chance with a young one.

PS: When we are asked and if we know somebody in the architect's area.

VKS: Oh, certainly. I get calls all the time. It is another reason to look at portfolios.

Is photography the main vehicle that gets architects published?

LN: Unfortunately, yes. It's terrible, but if the building is difficult to photograph and doesn't show up well it probably won't be published. Say I visit a project and like it, but the photographs come back bad—you would have a hard time getting it in. We want the building to look great in the magazine. We try to reshoot it if we really want it, but I hate to ask the architect to reshoot it because it still may not end up in the magazine. We try to visit every project, too. The only time we don't is if it's a round-up article or a piece on award

winners.

PS: No. The quality of the architecture is what helps an architect get published. Sure, we like it when an architect comes to us with a set of professionally photographed 4x5 transparencies. But it is not the photographs that will get their projects in the magazine. We use the photographs to determine whether or not a project interests us, and if it does we want to experience it before we write about it. The scouting shots I mentioned earlier should be clear and straightforward. Snapshots or polaroids could diminish a project's chances—they can do a good piece of architecture a serious disservice.

VKS: Photography can be the main vehicle, but it is not the only concern; floor plans weigh heavily in the decision to publish. All of our writing editors have degrees in architecture, and many were practicing architects before becoming architectural journalists. Consequently, we are as interested in the plans as in the structure. Another aspect of the answer is that editors visit projects, and our correspondents in major US cities scout buildings.

Do you expect architects to pay for professional photography?

LN: It's nice when they do. It's great when a good set of prints come in; sometimes a project may get squeezed in because of timing if the images are right in front of you. If we like a building we'll take the time and the expense to have it photographed. A building that deserves to be published should never go unpublished because of the expense of photography. Take the example of an architect who has just finished an innovative low budget house. It may cost \$5000 to shoot it, and you can't ask the architect to pay that—his fee may not have been that much. In the April issue of *Architecture* we are doing a profile on young Houston architects, and we went to photograph three out of the five houses. One of the buildings featured in the April issue included all the architect's own

photographs, but that's rare.

PS: There are three ways that it can work: the architect can pay for the entire shoot, the magazine can pay for the entire shoot, or the architect and the magazine can split the costs. It depends on the architect's ability to pay and how anxious we are to have the project. We have a photo budget for each issue which we can't exceed. We simply cannot afford all the photography. Generally, we pay when it's a smaller firm without a lot of resources. The large commercial firms tend to have their work photographed as a matter of course.

VKS: Essentially yes. Architects have other uses for the photography in addition to having it appear in our magazine. We have a policy to work jointly with the architect. P/A uses an image one-time and probably never again, while an architect will need it as a permanent record, as well as for use in awards submissions, other magazines, and for presentations of built work and brochures. In cases where we are publishing a new architect who is not yet established and who does not have a photo budget to share the expense, it is possible for us to pay the entire bill.

If an architect wants to submit his or her work, but can't afford or doesn't want to hire an expensive professional photographer, what do you recommend?

LN: Nice presentation drawings and decent slides are good. With good drawings you can see the potential of a project. The slides can be the architect's own—that's okay. The thing not to do is send prints that you had developed at the local drugstore. Bad slides don't look as bad as bad prints.

PS: Shoot a roll of good, clean 35 mm slides and send those. We publish a lot of projects that are first submitted that way.

VKS: For the submission of work to P/A, non-professional photography is welcomed. If a project is accepted for publication, we'll

explore how much they could contribute to the shoot. This can tie into the viewing of portfolios that I mentioned earlier. A new photographer who wants an opportunity to be published may shoot on consignment. For example, almost all of the photography used in our coverage of Frank Gehry's 360 Newberry Street building in Boston last year was shot on consignment.

How do you feel about the idea that photographs are not a true representation of the object—the building in this case?

LN: It's upsetting when I see great photographs but in person the project disappoints me. Sometimes when I meet the architects I find they are more comfortable with models, drawings, and photographs than with the actual building where we can see the flaws; they seem more comfortable with the two dimensional than the three dimensional. We know that we are presenting an image of a building, not the actual building. However, we must remember that the building is more important than the image.

PS: It is a built-in limitation of the magazine format. We recognize that we are showing a three dimensional object in two dimensions. The photograph does not replace visiting a building, which is why we visit it before we write about it. Seeing a building in *Architectural Record* is only the beginning of the architectural experience.

VKS: We are very much aware of that. It is one of the reasons that we emphasize plans. *Progressive Architecture* is the only national US architectural publication that presents a full set of plans. Other magazines, even if a plan is shown, will omit giving a scale and a north arrow. P/A shows axonometrics, sections, and schematic drawings, as well as plans. We try to present all the aspects that we know our readers, who after all are architectural professionals, will need to be able to visualize a three-dimensional object from a two-dimensional page.

A&I
C O L O R

**ON THE SUBJECT
OF THE NEW
KODACHROME
PROFESSIONAL FILMS...**

"In all my recent tests, the one quality of the Kodachrome professional films that really impresses me, in addition to the consistent neutrality, is the sharpness. They're definitely the sharpest films out there. With color separators using the latest laser scanners, sharpness is the critical quality for reproduction.

In my opinion, photographers should be knowledgeable about the Kodachrome professional films."

Ish
A&I Color

**KODACHROME
PROFESSIONAL FILMS
&
A&I COLOR
PURE
S·Y·N·E·R·G·Y**

ALEXANDER & ISHIIHARA
COLOR LABORATORY
933 N. HIGHLAND AVE., 1016 NO. SYCAMORE AVE.
HOLLYWOOD, CA 90038
CALL TOLL FREE 1-800-544-3016

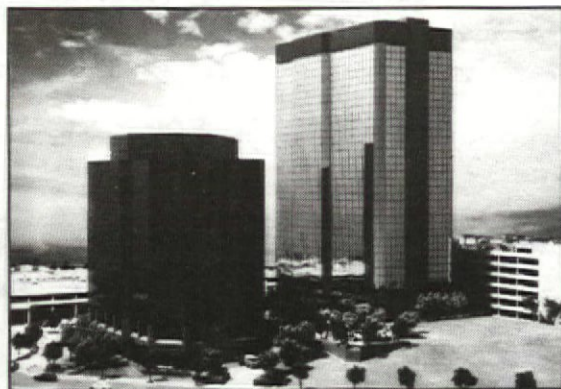
GRAPHIC DESIGN

Timely.
Reasonable.
Effective.
Brochures.
Logos.
Newletters.
Ads.

**FOR
ARCHITECTURAL FIRMS**

PERSECHINI & COMPANY

CALL
PHYLLIS
AT 213
478
5522



Project: **Warner Plaza**
Developer: **Voit Corporation**
Architect: **Ware and Malcomb Architects, Inc.**

Glenn R. Johnson Scale Models
321 W. Chapman Avenue, Orange, CA 92666
(714) 538-9429 (FAX) 538-0712
Professional Affiliate Member of the OCCAIA and Affiliate Member of CTIA

**Small Change
Could Cost You
Big Dollars**

Copying blank AIA Documents is illegal... and dangerous. The AIA Documents are revised periodically to reflect current case law and the ever-changing practices within the construction industry. Copying an outdated AIA Document—with even a small change—increases your liability and the possibility that you'll pay big dollars to settle a dispute. Don't take chances; order your current AIA Documents from us today.

documents
THE AMERICAN INSTITUTE OF ARCHITECTS

AIA/LA Chapter
3780 Wilshire BL., #900
Los Angeles, CA 90010
(213) 380-4595

AIA Documents... the foundation for building agreements.



Lynn Nesmith



Paul Sachner



Valerie Kanter Sisca

A GOOD PHOTOGRAPH HELPS...

To find out what magazines really look for in architectural photography and to what extent it determines the projects chosen for publication, Ken Caldwell talked to Lynn Nesmith, Senior Editor, Architecture, Paul Sachner, Executive Editor, Architectural Record, and Valerie Kanter Sisca, Managing Editor, Progressive Architecture.

Are non-professional photographs submitted to your magazine?

LN: Yes.

PS: Yes, as "scouting" shots. We look at them to see if we are interested in a project.

VKS: We do not ask for them. P/A uses mostly professional photography, except for an occasional construction shot.

Do you prefer prints, slides or transparencies?

LN: Transparencies, slides, prints--in that order.

PS: For "scouting" shots, we prefer slides. If the architect is submitting professional photography we'll look at prints, slides or transparencies. We project slides during our planning sessions; 35 mm slides from the 4x5 may be ideal because then we know the 4x5 exists.

VKS: P/A prefers to publish from 4x5

transparencies. However, we prefer 35 mm slides for review, and these are often non-professional. Projects submitted for publication are reviewed at our weekly editorial meeting. When you have a dozen people sitting at a conference table looking at the images, it is more convenient to look at slides simultaneously than to pass transparencies around.

Do you look at different formats?

LN: Yes. We use slides, 2 1/4 x 2 1/4 and 4x5. We rarely use prints.

PS: For publication we use transparencies only. Prints and slides don't reproduce well. We will look at 2 1/4 x 2 1/4, but we prefer the 4x5 format. To be honest, we have used all these formats in a pinch. We do use 35 mm in the news stories.

VKS: Yes, P/A uses both 6x9 or 35 mm for publication. The picture of Rafael Moneo's National Museum of Roman Art in Merida, Spain, that appeared on the cover of the June 1986 issue, was an original 35 mm slide. But 35 mm format has to be truly exceptional to hold up as a full-bleed enlargement.

Do you run black and white photographs?

LN: Unfortunately we don't run that many. I like black and white--it makes a project stand out in contrast to color. But it's not worth an architect spending the money to shoot black and white and color--not for

publication. I think that for their archives architect should shoot black and white. In ten years the color is often faded, but the black and whites still look good.

PS: Rarely. We used to in the news section, but with the new format most of those are in color.

VKS: Yes, we run them frequently. In P/A design feature articles, a four-color separation is done from the black and white print, and while that costs us the same amount as color, we like the rich blacks and sharp results. The story on Mario Botta's Library in Villeurbanne, France, published in P/A's March 1989 issue, contained a number of black and white photographs that were separated.

Do you have favorite photographers?

LN: I have my favorites. The photographers I trust are the ones that are consistent. I like the ones that will deliver a good photograph no matter what. But even good photographers can have a bad day. I like photographers who can shoot a project and deliver a mix of pristine and lively images.

PS: Yes. We have developed a group that we know and trust. Normally we do not go out on the photo shoots like they might at the consumer magazines. We let the photographer have a lot of say in the images taken. They have to be familiar with what Record wants. We do take on new people all the time because they are often very

AA STUDIO ARTIST ASSOCIATES

1017 Lindenwood Lane
Los Angeles, CA 90049
Phone: (213) 471-8583 FAX: (213) 471-6585

EXTERIOR AND INTERIOR STUDY MODELS

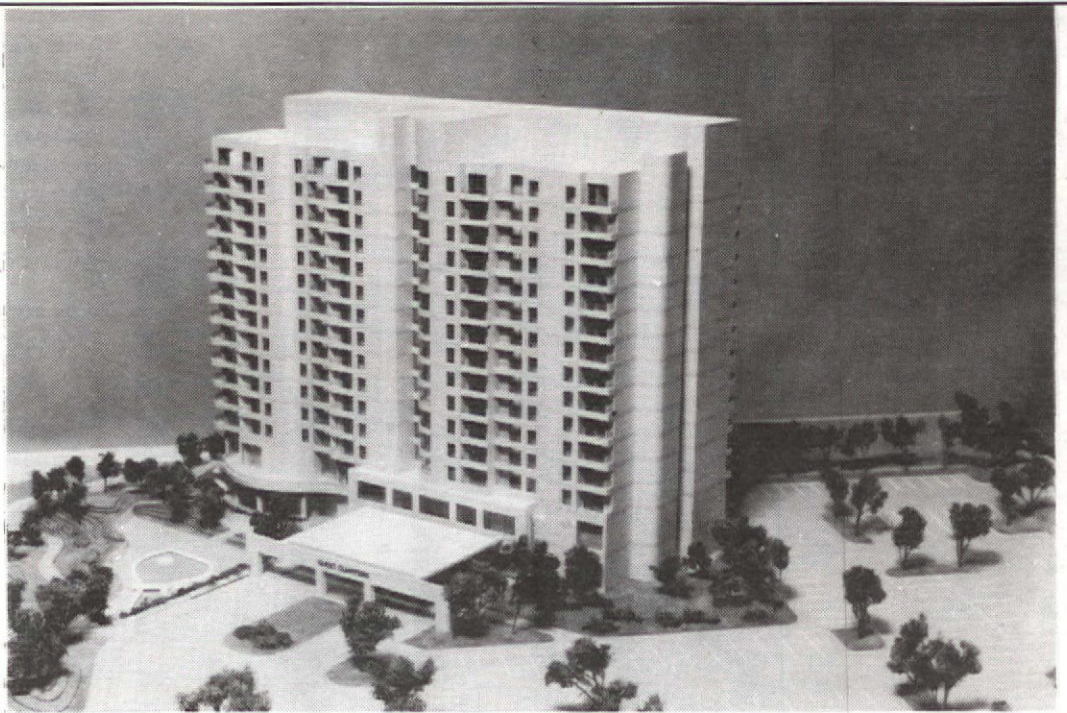
Detachable parts or removable ceiling elements are optional

ARCHITECTURAL FINISHED MODELS

Museum board construction colored with acrylic paint.
Plexiglass or vinyl for transparent surfaces.

PARTIAL CLIENT LIST

Arthur Erickson Architects
Barry Design
Carnation Corporate Offices
Cole Martinez Curtis and Associates
Dworsky Associates
General Motors
Gin Wong Associates
Hirsch/Bedner Associates
Honda Headquarters
The Irvine Co.
James Northcutt Associates
Rochlin Baran and Balboa Inc.



Services Offered

Group de Ville. Passive and Active Solar Design. Energy Consulting. Title 24 Code Compliance. (213) 829-2738.

Architectural Secretary, experienced, skilled, with narrative and organizational strengths, seeks part-time work by day, week, or project. Judy Nelson: (213) 660-5056.

Library Consultant. Seven years experience in library building program development, design and construction; seventeen years professional library experience. Interested in positions as Building consultant and/or information management system design and implementation (or office organization) for architectural firms in LA area. Linda Demmers (213) 851-5198.

Jobs Offered

A major Los Angeles reprographic firm presents a unique opportunity for a unique individual. We are the exclusive provider of the State-of-the-Art CADD Plotting and Networking Service, and are seeking a person with CADD experience and the talent for customer interface. Please call Steve for details (818) 441-1400.

HKS Architects, Inc.--a large national A/E firm's LA office is seeking a Construction Administrator, a Design Architect, and a Project Architect with substantial (7 to 10 years) medical experience. Send resume to: HKS Architects, Inc., Attn: Terry Currington, 3420 Ocean Park Blvd., Ste. 3080, Santa Monica, CA 90405.

Marketing Specialist/Interior Design: Develops leads for the interior design studio; initiates and maintains contacts with prospective clients; prepares for interviews and

presentations; writes proposals/contracts with assistance from project managers; maintains relationships with current/past clients; through market research, develops strategy for future marketing efforts.

Has at least five years of experience with interior architecture and/or interior design; possesses superior verbal/writing skills; is self-motivated; professional in demeanor and dress.

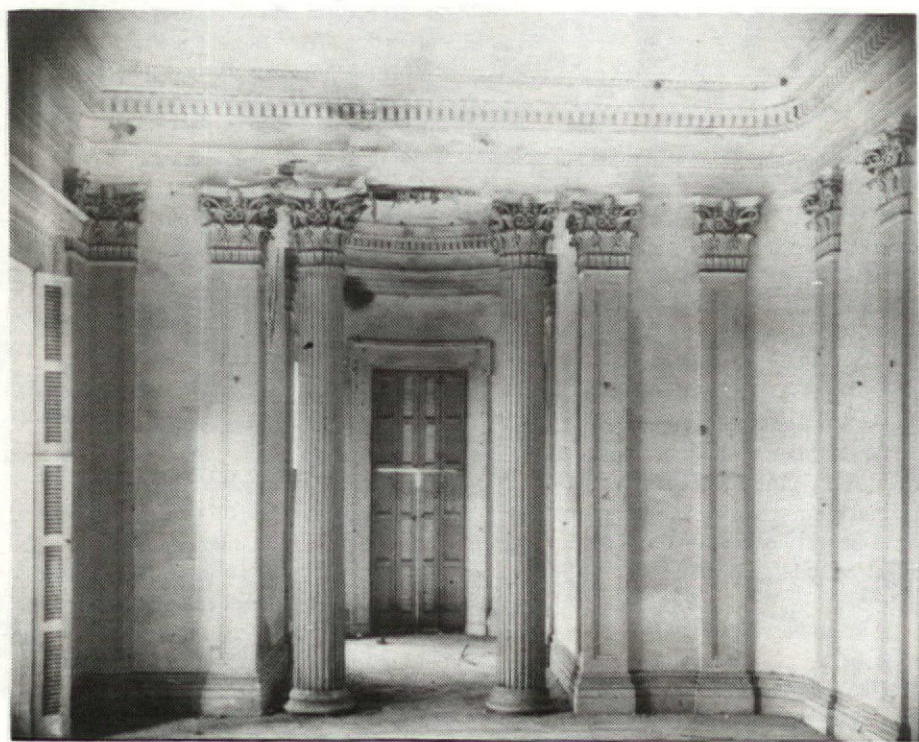
Send resume to Vitiello + Associates, Inc., 1931 H Street, Sacramento, CA 95814. Include education; professional career recap highlighting experience relevant to this position, brief statement of professional goals; memberships in professional and/or civic organizations.

Space Available

Two bedrooms, south of Ventura Boulevard, hardwood floors, natural wood ceiling, patio, Schindler building, 11833 Laurelwood Drive, Studio City, \$1000. (818) 506.6798

Since photography was invented 150 years ago, the craft has been transformed by the invention of color film and the introduction of complex light sources. Photographers today seem dependent on color to provide an almost richer than life vision of buildings and interiors. Issues of design and context are often overridden by concern for how something will appear in a photograph. It is unlikely that architects and designers promoting their work will shift back to black and white photography. However, the photographer's fundamental challenge to capture detail, light and shadow on film remain unchanged.

Lessons from History: Four Early Architectural Photographers



Drawing room, Belle Grove Plantation, Iberville Parish, Louisiana, Walker Evans, 1935 (photo courtesy of the Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montreal).



New York City, 1910, Alfred Stieglitz (photo courtesy of the Collection Centre Canadien d'Architecture/Canadian Center for Architecture, Montreal).

The strength of the following photographers' images is that they tell us not only about buildings, but about the places and the inhabitants. Eugene Atget, Frederick Evans, Alfred Stieglitz, and Walker Evans recorded any number of subjects, but their photographs of the built environment are some of the most interesting. None of them were trained as architects, but their passion for the subject was like a great teacher which helped them reveal the essence of the place they were observing.

Eugene Atget (1857-1927)

Eugene Atget came to photography in his late thirties after having been a sailor, an actor, and a painter. While considered a commercial photographer, he did very little commissioned work. He sold pictures to museums, libraries, and private clients, as well as the Commission des Monuments Historiques.

When asked by Berenice Abbott why he never took photographic assignments, he replied, "people do not know what to photograph." Atget photographed mostly seventeenth and eighteenth century architecture. He seemed uninterested in nineteenth century architecture and the projects of Baron Hausmann. The Eiffel Tower is present in only one of his images. Although Atget undertook such projects as systematic documentation of the principal churches of Paris, it is not these records of monuments that speak to his vision. Atget's images are not specifically of architecture; he does not ask us to look at buildings for their scale and geometry. His photographs are expressions of the character of a place. Many of Atget's pictures of buildings feature streets or stone walls leading to the intersection of buildings in town squares. They can be likened to wanderings in foreign or unfamiliar places, walking down interesting streets to come upon a courtyard or building with character. Although the average traveler's photographs rarely fill him with the sense of power he felt at the time, the passion that Atget felt for his subject allowed him to explore it freely. One doesn't get a sense of the camera or its placement as static. Atget teaches photographers not to look at things the same way every time.

Frederick Evans (1853-1843)

Frederick Evans, who worked as a bookseller before turning to photography in his thirties, is best known for his photographs of medieval and Renaissance cathedrals throughout England and France. While many previous photographs of cathedrals were accurate recordings, Evans was not interested in documenting buildings and their interiors. He was interested in pursuing the spirit of the place, and often spent weeks living in a particular cathedral, watching the light until the perfect moment arrived. He told a beginner, "Wait until the building makes you feel intensely...see if it is due to the isolation of some particular aspect or affect...try and try again until you find that your print shall give not only yourself but others who have not your intimate knowledge of the original, some measure of the feeling it originally inspired in you."

Few of Frederick Evans' interiors of churches encompass the entire central space. He chose to photograph specific sections of churches that interested him. It has been said that the balance between these sections and the quality of light he pursued allow these photographs to convey the larger place without showing all of it. In his well-known 1903 photograph of Wells Cathedral, "A Sea of Steps," the bottom half of the image is almost entirely above eye level. It is the light beyond in the upper left side, which helps render the steps with a kind of fluidity—they are monumental but seem to float. Evans wrote about this image, "The beautiful curve of the step on the right is for all the world like the surge of a great wave that will presently break and subside into smaller ones like those at the top of the picture. It is one of the most imaginative lines it has been my good fortune to try to depict, this superb mounting of steps."

Though Evans and Atget were working during approximately the same period, their approaches to photography were entirely different. Atget was less concerned about light, while one of Evans' major concerns was how illumination described interior space and communicated how it felt. In some of his photographs, the light itself seems to be the point, and the building, though still present, recedes. However, the light in those images reveals the architecture. Many of Evans' photographs were published in a 1903 *Camera Work* quarterly, edited and published by Alfred Stieglitz.

Alfred Stieglitz (1864-1946)

Alfred Stieglitz's importance in bringing art of all forms to the American public cannot be overstated. One does not think of Stieglitz as an architectural photographer in a literal sense. Born in Hoboken, New Jersey, Stieglitz moved to Europe with his family in 1881 and attended the Berlin



Interior view of Bourges Cathedral, France, 1900, Frederick H. Evans (photo courtesy of the Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montreal).

Continued on 13

HIRING AN ARCHITECTURAL PHOTOGRAPHER

Photographs, not buildings, get published. Regardless of how publishable you think a project may be, without top quality photography it will never get the attention you feel it deserves. As more architects realize the importance of professional photographic documentation, it becomes more critical that they understand the process of hiring and working with an architectural photographer.

While not every project will be selected for publication, there are many reasons to invest in professional photography. The first step is to evaluate your needs. Is the project publishable? Will it be a good example of the project type your firm is marketing? Does it show an innovative solution to a particular design problem? Each project should be evaluated to determine what the photographs will be used for, what the budget will be and who is the best person to shoot the job.

When you have determined your needs and the project is ready, schedule a time to review photographers' portfolios. Make sure you tell the photographers the nature of the assignment so they can show you their most appropriate work—many photographers will allow you to hold their portfolios for a day or two for review.

Like architects, photographers have areas of specialization and often develop a particular style. Match the photographer to the project to get the look you want—one photographer may not be right for every job.

Complex interior lighting schemes or lack of adequate lighting, constricted project

sites, lack of view opportunities, and traffic are just a few of the problems you may encounter when photographing a project. A photographer experienced in dealing with your building's particular problem will typically give the best results.

If project publication is your primary objective, a photographer with a variety of recently published work obviously has a solid strike in his favor.

Day rates vary substantially and often include different services. Make sure to ask about the number of working hours per day, the photographer's overtime rate, travel/waiting time, assistant rate, cancellation policy, estimated expenses, and reprint prices. In addition, it is not unreasonable to ask that the photographer be pleasant to work with, prompt in responding to requests and willing to bend a bit.

The 1976 Copyright Act assigns copyright and ownership of originals to the photographer. If you want exclusivity, you must negotiate this up front and be prepared to pay a considerably higher fee. Most photographers will keep a set of original film and give you a set of transparencies (for press reproduction) and proofs to view when ordering reprints. Many photographers prefer to control reproduction primarily to maintain quality. Poorly reproduced images credited to a photographer can be disastrous to his or her reputation.

Once you have selected the photographer who best fits the project, take the time to address as many issues as possible before the shoot. Try to visit the project with the photographer beforehand and walk through each shot. If the photographer is out of town, send snapshots of the project and discuss them over the phone. After determining the views you want, review the following checklist. For photographing exteriors, consider: time of day/sun angle; cars/traffic—best day of the week to shoot; landscaping—coordinate with grounds crew; construction—work planned at the site or nearby; building/windows clean; fountains operating; flags flying. For interiors views, consider: access to build-

ing at night/security; building tenants notified; access to lighting panel/full control of all lights; permission to move furniture if necessary; cleaning crew notified; props needed—plants, flowers, etc. Thorough coordination will enable the photographer to concentrate on taking great photos.

Professional photography is expensive, but there are ways to cut costs without compromising quality. All too often projects are photographed before they are completely finished and/or landscaped and end up being photographed again later. If possible, wait until the project is complete and landscaping established, or do minimal photography initially and hold off on the full blown shoot.

Owners, contracts and consultants are often willing to share the costs of professional photography. Photographers may increase their rates somewhat if several parties are involved, but the cost savings can still be significant.

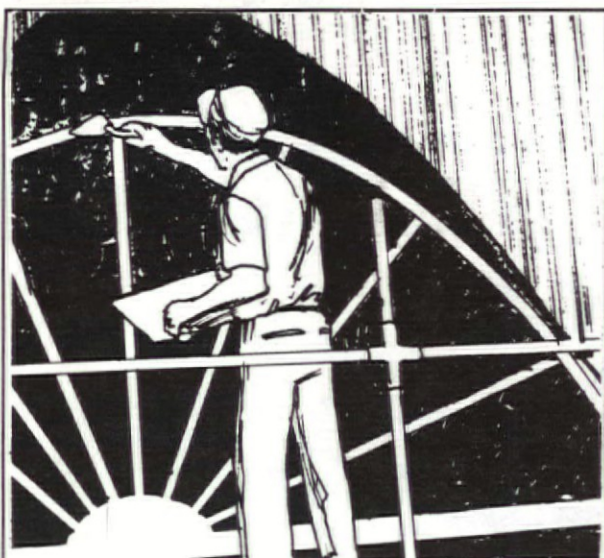
Reduce the scope of the assignment. Try to be realistic about what views you will actually be able to use and what shots are mere record views that could be taken by an amateur.

Use local talent. Travel expenses and cancellations due to poor weather or other unforeseen circumstances can be very costly. Using a local photographer offers greater flexibility during periods of questionable weather and significantly reduces expenses. When an out-of-town photographer is used, try to schedule your shoot when the photographer might have other assignments in your area thereby sharing a portion of travel expenses.

Finally, order sufficient reprints/dupes. If you anticipate future needs when ordering prints, you can take advantage of price breaks for larger quantities.

Sally Painter

Ms. Painter, a published architectural photographer, is marketing coordinator at Fletcher Farr Ayotte, PC Architecture Planning Interiors in Portland, Oregon.



If You Have a Question Regarding Plaster . . . CALL US!

The technical staff of the Plastering Information Bureau can provide you with performance data on every kind of plastering application. They can show you how to meet critical standards for sound control, fireproofing, and abrasion resistance with specifications that can be understood and followed by every contractor and journeyman in the industry.

Our experts can show you how to specify the more creative products of the plastering trades . . . coves, arches, molds and special designs.

The Plastering Information Bureau can show you how to specify the job so that it can be done exactly as you want . . . at the lowest possible price.

The Bureau is not associated with or operated by any manufacturer or group of manufacturers. It is wholly supported by the union plastering contractors and journeymen who are the direct suppliers of your plastering needs.

Why not call us today? There is never a charge or obligation.



Contact Dick Gorman
plastering information bureau

a division of the Southern California Plastering Institute, Inc.

3127 Los Feliz Boulevard, Los Angeles, CA 90039

(213) 663-2213

COMPLIMENTARY

ASK FOR FRANCIS

CAD SEMINARS

- POINTLINE CAD
- DATACAD

- AUTOCAD
- VERSACAD

PIONEER COMPUTER

(818)285-8880 RSVP



Hartich mechanical

TITLE 24 DOCUMENTATIONS & H.V.A.C. DESIGNS

818-905-0222

- Heating
- Ventilation
- Air Conditioning
- Design Engineering
- Title 24 Consultants

Lic. # 508714

4523 Van Nuys Blvd., Suite 201 • Sherman Oaks, CA 91403 • Fax (818) 905-0822

Creative Work Space Uniquely Suited for the Design Professional



672 S. Lafayette Park Place, Los Angeles

National historic landmark building recently renovated by international design team

Office suites for design professionals

1,000 to 15,000 square feet

excellent access to Harbor (110) Santa Monica (10) and Hollywood (101) Freeways

CONTACT: Dave Wald

Christine Galanti

David Aaron

(213) 389-3637



Overseas Chinese Banking Corporation, Singapore, I.M. Pei & Partners, photo by Wayne Thom.

Wayne Thom

When did you start taking photographs?

I started taking photographs when I was nine or ten years old. I had my own darkroom when I was 15, in Hong Kong. I was always interested in photography. It was a hard decision for me to make photography my profession. It was such a beloved hobby, I didn't really want to spoil it. After 21 years, it's still my hobby, so much so that I use a totally different set of camera equipment when I go out to do my hobby stuff.

Did you study photography in school?

Yes. I have a masters degree in photography.

Did you set up your own shop right after graduation?

Yes, the very first day.

Were you ever involved in other kinds of photography?

No, only architectural photography; nature photography is my hobby.

What format do you work in?

Most of our work is done in 4x5 format. Behind my back, some of my clients do make prints from 35 mm transparencies because of a time crunch or costs, but I advise against it. We shoot 4x5 so the quality is there. If a client turns around and makes prints from the 35 mm, it is like buying a \$300 suit and wearing it with tennis shoes.

Do you still work in black and white?

Every single project is done in black and white. We expose black and white negatives, because I do not believe in making black and white prints from color negatives-

-you do not get the quality of a black and white negative. Black and white is probably still a better medium to express architecture; it expresses the form, the shape, the texture, a lot more effectively than color.

The general public is more accepting of color photographs because black and white takes a little more imagination to comprehend what the photographer is trying to say. We are educated to believe that a color photograph has to be better because it costs more and it's more difficult to make. But actually I have to work a lot harder to get a good black and white photograph than a color photograph. I have to worry about contrast, the range between the darkest shadow and the high light. And I have to process the film accordingly to maintain that range. In color, I don't have to worry about that. To me, a good black and white photograph is a lot more precious.

Do you work side-by-side with the architect on the shoot?

When the architects have the time I love to have them with me on a shoot. It's an education for them, seeing other people approach their architecture. I have architectural training to interpret the design, but I'm not looking at the building as a designing architect. I also have to convey that design into visual form, so that the public can understand it. So I'm kind of in between. And the architects that come out with me enjoy that exposure.

Our fees are set up by project, not by time, because I don't think it's fair to charge the client if the weather conditions are not right, or the building is not ready. Money is not what I work for. I just mainly enjoy life and live the life I think I'm entitled to live.

Do you perceive yourself taking photographs for history?

My job is to document the project, either illustrate it or dramatize it for the creator of that piece of architecture. I did take the picture, but somebody else created the subject. So who am I to say I have created history?

Tim Street-Porter

When did you start taking pictures?

I was about seventeen years old when I started taking pictures. All through the period when I was studying architecture I was really taking photographs. I had a darkroom, and I used to stay up half the night printing, and go to school in the daytime. This hobby went on all the time I was an architecture student.

Did you finish architecture school?

I quit school when I was half way through my final post graduate year. I realized that all these wonderful projects I was working on were like fantasies, and the reality was that if you didn't have a rich uncle to give you the first project which you could take off from, you weren't going to have very much opportunity to practice the kind of architecture you would like to.

I went on to Paris where I heard there were an interesting environmental design things to photograph, and I got the photographs published *Harpers & Queen*. I became a photographer almost over night because I had an instant portfolio, but it just happened in a innocent way, without going to school or anything.

I got a studio where I started doing enough work to pay the rent. We would hire assistants who knew how to operate the lighting and everything, and we learned from them. I regret that I did not work with experienced photographers, and a certain amount of photographic theory also would have been helpful. Even so, it sort of worked out all right.

What format do you work in, and do you prefer black and white or color?

I didn't finally get around to working with



Kate Mantilini restaurant, Morphosis, photo by Tim Street-Porter.

the 4 x 5 camera until four or five years ago. Working with small formats, I wasn't able to get work which I would have done otherwise, because those formats were very limiting. I worked in both the 1/20 format and in 35 mm.

I used to work in black and white all the time, and I still do personal work in black and white, but the work I'm asked to do nowadays is really more in color. Black and white photographs are like black and white movies, they're graphically much stronger than color. You've got to somehow treasure black and white images which have more magic to them and invoke more of the spirit of the place than color photographs.

In early photographs by the established

architectural photographers, you used to see people standing in the photographs, posing in a very mannered way. I tried to approach it from a reportage stance, to have people just walking through the photographs so it looked much more real and natural. My heroes were photographers like (Henri) Cartier-Bresson who always managed to achieve a kind of wonderful magic in any composition.

Do architects accompany you on photo shoots?

Every once in a while architects accompany me on shoots. A walk-through is always helpful because you want to have information about how they approach the design of

the building and what they would like to emphasize. But quite often when they stay on the shoot it goes on for a very long time, and they get really bored. If you aren't the one who's taking the photographs, architectural photography is very dry and boring.

Do you perceive yourself taking pictures for history?

When the building is obviously important and you are aware of that, I suppose you might think of taking the photographs for history, just slightly perhaps. But usually you're not thinking about it--usually you just feel this wonderful challenge to try to take very good photographs.

Julius Shulman

When did you start taking pictures?

In high school in 1927 I took a course in photography. In the process of taking field trips, I had the assignment to take pictures of a high school track meet at the Coliseum. I set my camera on a ledge overlooking the tunnel, I heard the starter's gun, and the runners came out of the tunnel below me. As they went over the first hurdle I snapped my picture. That picture's coming out in the *Angeles* magazine story as my first picture.

I didn't do anything with the camera again until 1933. I finished high school and went on to UCLA in 1929. In 1933 somebody gave me a vestpocket Eastman Kodak camera, and I started taking snapshots. I went from UCLA up to Berkeley for a couple of years, had the camera with me and started taking pictures of students and buildings around the campus, without ever knowing about architecture. Those pictures I blew up to 8x10s, framed, and sold around the campus.

When I came home in February 1936, my sister had rented a room to a young man employed by Neutra, and she introduced me to him. One Sunday, at his invitation, we went to see the Neutra House down at the bottom of the canyon here. I took some snapshots, and gave the prints to the fellow, who showed them to Neutra. He called me and said Mr. Neutra would like to meet you, can you come down Saturday. I went over and met Mr. Neutra, he liked my pictures very much, and he bought some. That same day Neutra pointed to the house up on the hill that was being done by Raphael Soriano. So I drove up to Silverlake and met Soriano, and we became good friends. That's how I became involved in architecture.

What format did you use?

99% of my work was 4x5. However, in the 50s we did a lot of work for certain maga-

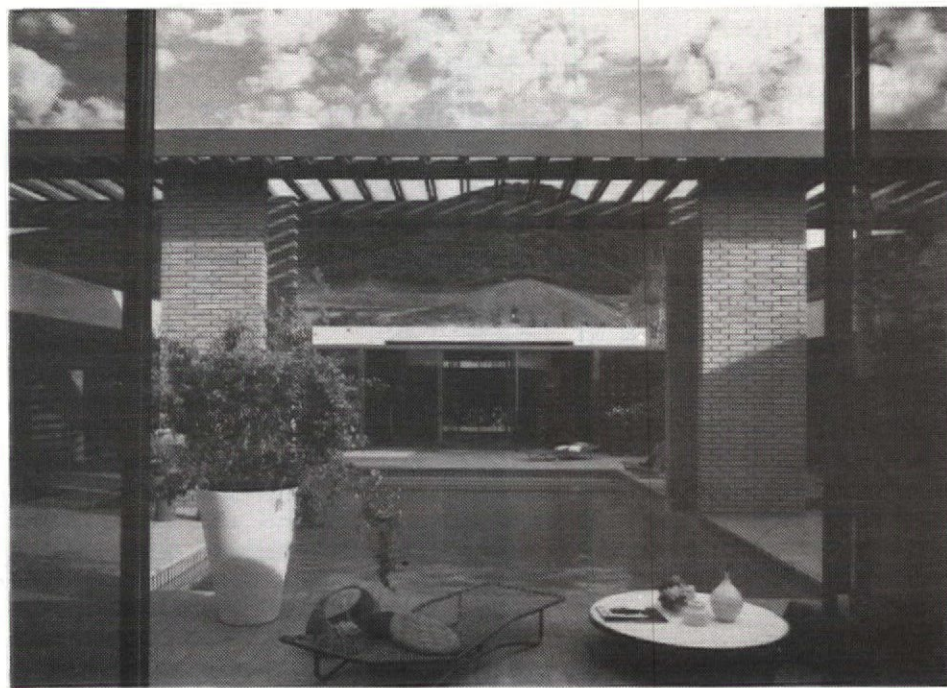
zines such as *Good Housekeeping*, whose art directors insisted that all photographers work with 8x10 film. As time went on, 35 mm became so effective, that most publications could reproduce it just as well as they could reproduce 8x10. There's no limit to the work you can have published from a small camera. I would take a black and white picture first, then I would have my assistant hand me a color transparency and sometimes a color negative, and then I'd take a 35 mm slide.

Did you do other kinds of photography?

I covered the arts, sculpture, ceramics, landscape architecture, and found there's a big market for commercial work, too. Especially in the 50s, I had accounts among the advertising managers of major building products and material companies back east. American Airlines had their national maintenance and operational plant in Tulsa, Oklahoma, which I photographed for an architect in Oklahoma City. And while I was doing this work in those years I learned that the companies who installed the major equipment needed pictures of their products. Especially in those days, they were heavy advertisers in the architectural and the trade magazines. After I finished photographing the building, I spent two or three days photographing equipment in the boiler room, and I sold thousands of dollars worth of photographs to the manufacturers, who appreciated the service I was giving them.

Do you miss the use of black and white photography in magazines?

So many publications, even the AIA magazine, waste a fortune on printing color. They could get two or three times more pictures in their space if they removed the color. However, in this world of ours, if you want advertising revenue, and you show a magazine full of black and white pictures, the advertisers will say no, we will not publish in your



Case Study House #28, Conejo Valley, by Buff and Hensman, photo by Julius Shulman.

magazine unless you show more color editorially.

Did you work side by side with the architects on shoots?

For one house that I photographed for Gregory Ain, there was no landscape because the people didn't have money for landscaping. So while driving to the shoot, we saw a geranium grove in front of someone else's house, and we sneaked out and filled the car with boughs of geraniums and stuck them into the ground in front of Ain's house. Even in black and white they photographed very nicely. But the point is that architects worked together with photographers in those days. Neutra often pushed me away from the camera and had me or my assistant move the camera right or left, or crank it up and down with the crank to raise or lower the camera. Other architects

agreed that we would discuss the composition, and most of the time they would be willing to accept the framework of the scene that we were creating. But as the years went on, architects became too busy to go with me on assignments, and or too lazy, and in the bigger firms the architects didn't even know where the building was.

Did you perceive yourself as photographing for history?

I would be very dishonest if I were to say that I was far visioned. I didn't dream of ever becoming a photographer. After seven years of school, I almost became a forest ranger. I knew all the time the photography was important, but it was only in recent years that I realized what a treasure the photographs are.

Marvin Rand

When did you start taking pictures?

I entered Los Angeles City College to study photography at the age of 17, during WWII. Then at the age of 18 I was drafted. I took the basic training, they gave me five months of intensive photographic training, both aerial and ground, and then they shipped me out. I spent 14 months in Guam as a photographer.

I came back in 1945, and they allowed me to go directly back into Los Angeles City College in mid semester. I stayed there until 1948. It was a wonderful experience to have Hal Jordan, a mature, really expert photographer teaching photography to six of us. Then Jordan said you better go to Art Center for polish. So I went there and graduated in 1950. There were wonderful instructors at Art Center; Alvin Lustig was my immediate mentor.

Were you always involved in architectural photography?

I came out of Art Center as an advertising photographer. After graduating, we decided to form a group from Art Center to get input from the people who were well known in photography, graphic design, architecture, and writing. Esther McCoy, Charles Eames, and Saul Bass all came and spoke; we had the cream of the city in the group, which went on for about two years. The Eames helped us, Saul Bass helped us, and Esther was my direct mentor.

What format do you work in, and do you

prefer black and white or color?

I usually work in 4 x 5. I do some assignments in 35mm, but not frequently. I prefer a larger camera. All assignments are shot in color and black and white.

I think color is here to stay. Black and white will always be secondary now. The interesting thing is that black and white is archival, and if done properly it will last well

over 100 years. From the moment you process color film it starts to deteriorate. I do all my historical work in black and white.

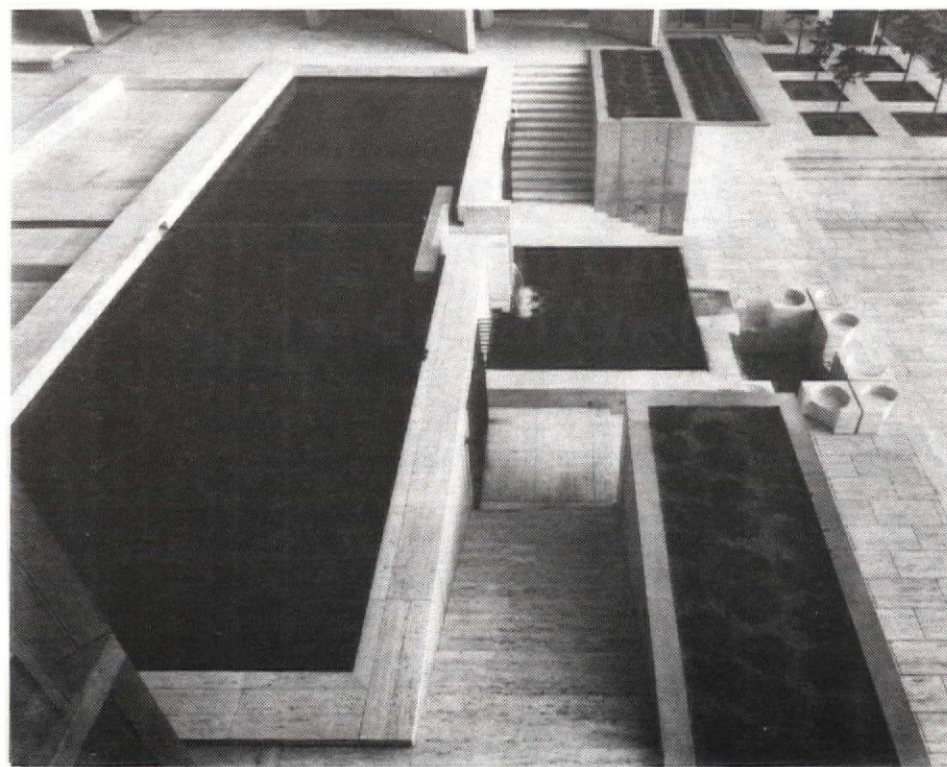
Do architects accompany you on photo shoots?

I work side by side with the architect on occasion. Craig Ellwood used to go out

with me all the time. I would give Craig a 35mm camera and I would work the big camera. When we got the film back we could put it on the table and study it. In a funny way it reinforced some of the thinking I had about architecture and the International Style. It helped me quite a bit to get feedback from a client.

Do you perceive yourself as photographing for history?

The architectural photographer should never be set up as a critic. Our role is to enhance and state the content of the building in an aesthetic way. The architectural historian should evaluate whether or not a building is important. I'm the photographer who sees it and has to sensitively photograph it so that architecture has great deal of content and meaning.



The Salk Institute, Louis Kahn, photo by Marvin Rand.

Tom Bonner

When did you start taking pictures?

I started taking pictures when I was about nine or ten. During the last year of elementary school--sixth grade--I built a darkroom, and all through junior high and high school, I did yearbook photography and stuff like that.

Did you study photography in school?

I got my bachelor's degree at Brooks Institute in Santa Barbara, and before that, I took classes all through high school and up at Barnsdall Park.

Did you work with other photographers before going on your own?

For about three years I assisted a lot of advertising photographers, doing car shoots, furniture room settings, beer ads, everything. It was a lot of fun. Most of the stuff that you learn doing that kind of thing, you can bring over into the architectural photography. I still shoot a lot of furniture and do a lot of architectural models, and I keep a studio here in Venice so that I can do other things. When you get to mix in advertising work with the architectural work you can end up with some really nice images.

What format do you typically use, and do you prefer black and white or color?

We work almost completely in 4x5. Every so often we'll shoot 2 1/4, but it's nice having the big negs. With 4x5 you can shoot negatives and transparencies and black and white negs of the same shot.

(For a typical job) we shoot color transparencies, color negatives and black and white negs. We do a lot of black and white for architects' public relations materials.

For interior architecture photography, black and white is definitely a lot easier to shoot. It takes a long time to do color if you go into a building and they've got two different types of mercury vapor lights, and fluorescent lights, and you've got daylight coming in through filtered glass, and these tungsten candlelights. It would be easier to just shoot black and white, but mostly we

end up doing both.

Do your architect clients ask about your approach?

The architects that I haven't worked with before often ask about my approach. Once they've looked at my portfolio, I think that my approach becomes evident. A lot of people like to do a walk-through, especially if you haven't shot with them before. I welcome architects' ideas because I think when they design a building or an interior

they picture it in a certain way. They'd like to see at least a few shots representing their ideas. And then I always like to go in and find what I can find. So it's a two day shoot, I love working one day with them and one day without them.

Before I studied photography I did a lot of construction work to save up money for school, so I can look at a building and see what the architect was trying to do. I can't really remember coming back and having someone say, this is a nice shot but I wish you had come over here a little more because this is what it's all about.



Kate Mantilini restaurant under construction, Morphosis architects, photo by Tom Bonner.

Do you perceive yourself taking photographs for history?

There are definitely some buildings that you think of as landmarks, that will be associated with the architect's name for a long time, and it may be obvious to you that the architect has a piece of history in architecture. Those jobs you want to make as good as they can be. You also know that other photographers are going to be shooting the building after you, and your images have got to stand up.

Grant Mudford

When did you start taking pictures?

It was something I always did in school; the school magazine was full of my pictures. It was definitely my passion, but I never really considered it a way of making a respectable living. My parents wanted me to become a professional, so architecture became a compromise.

I studied architecture at the University of South Wales (Australia) for a few years. Apart from becoming a lot more interested in architecture than I thought I could be, I also began to realize the potential of picture-making. I was fortunate to be encouraged in that area by my design tutor, who was a local architect. I left university, and then I started getting work, mostly from tutors at the university who asked me to shoot their buildings. I also did a lot of fashion and advertising work, you name it. Australia is a country that's not big enough for a photographer to specialize in a particular area, so I left around 1974.

I bought a van, which I slept in most of the time, and I drove all over the United States and Mexico, and it was a very prolific period. Around 1978 I discovered Los Angeles, and I loved it immediately.

What format do you work in?

When I'm shooting architecture I tend to work in 4x5, sometimes 6x9 cm--the quality is very close to 4x5, and certainly a lot cheaper to shoot. Another aspect of 6x9 that I really like is the proportion. 4x5 is not my favorite proportion--it's a little too square. I tend to prefer the more elongated formats; I love 35 mm.

The photograph of the building interests me more than the building itself. Being a spatial medium, architecture is very poorly represented in photographs, even a series of photographs. Traditionally photography has been a medium that's been used to portray facts. But at its best and most interesting, it's a medium that is full of abstraction, contradiction and mystery. Photography is really deceiving. That's part of the appeal, to me. It does tell wonderful lies. Great buildings are always disappointing in photographs, but you can make lousy ones look terrific.

Do you prefer to work in black and white or color?

I think a lot of buildings can be represented better in black and white than they can in color. The problem is that most publications are loath to use black and white

because it costs the same as running color. Good black and white printing should be treated as a totally different process, which it isn't in magazines.

When you make a color photograph, there is a certain expectation that the photograph simulate the colors that are there as close as it can. The technology of color photography has gone toward the accuracy of the rendering. There are no rules in black and white. Certain colors are rendered in a gray, or a density of gray, that can be anything. In a color photograph we know that a clear sky should probably be blue. In a black and white photograph, the sky could be black almost, and you would still accept it as the sky. I like that freedom of rendering things.

In color photography you get distracted by the color, whereas in black and white you're dealing with the essentials of the medium. It's easier to make a good black and white photograph than it is to make a good color photograph. When I say good, I mean something that's really interesting.

Do you perceive yourself taking photographs for history?

I don't think about it that much. I just want to make good pictures. Good pictures will be historical pictures, worth keeping, hopefully, and they'll probably outlive most of the buildings. I don't think about it to the extent that it influences the way I make pictures, but I recognize their historic value.

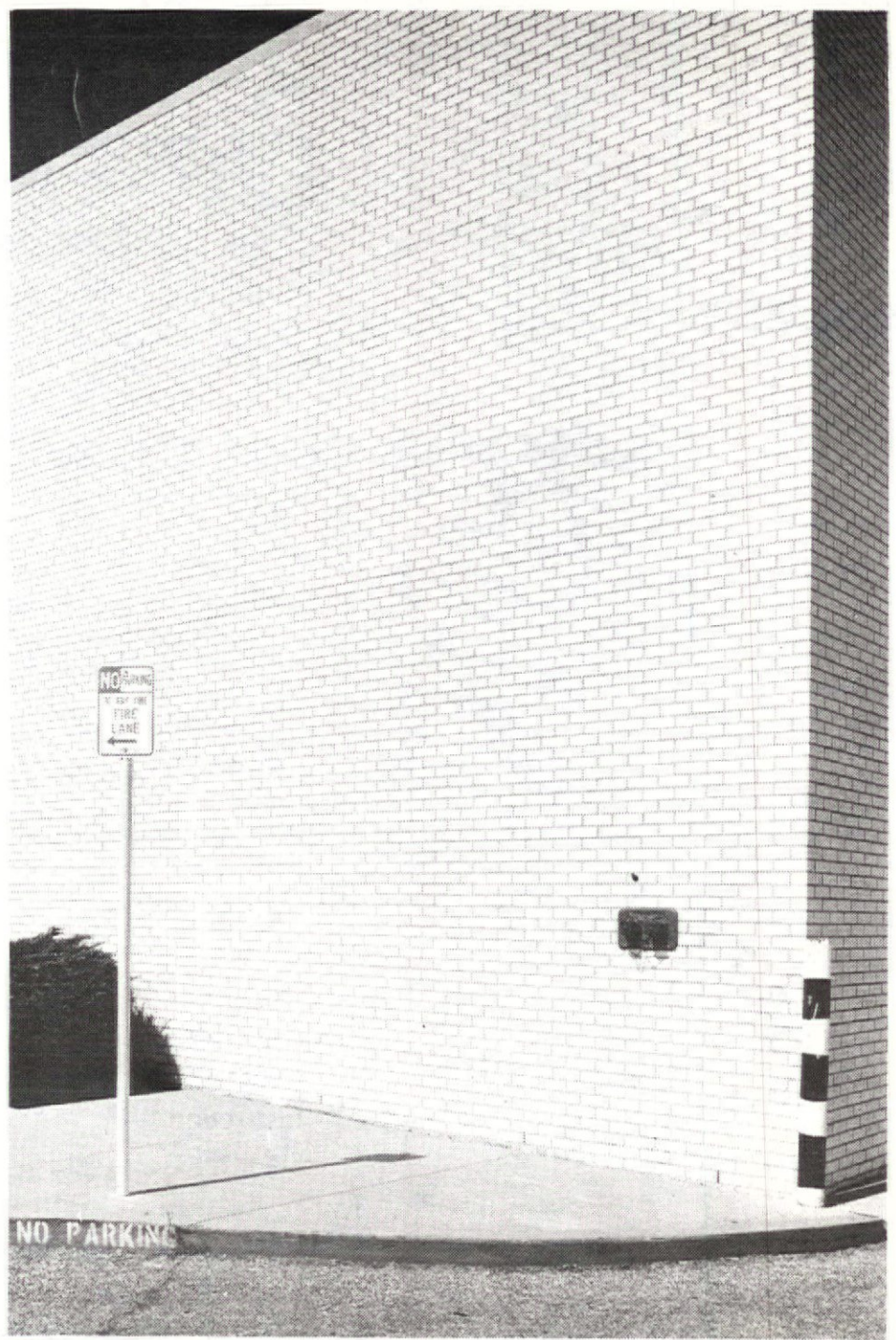
The architect communicates his talent with a number of tools. One of the most important tools is the photograph of the project. This issue of *LA Architect* attempts to address the complex issues architects face in the process of recording their work through photography. Ken Caldwell, *LA Architect*'s Books Editor, and this issue's coordinating editor, spoke with both photographers and editors about technical and theoretical issues involved in architectural photography. In the practice article, Sally Painter explains what architects should expect from photographers. Donna Kempner provides a brief background on the history of architectural photography, and Carl Davis discusses photography's power to distort and transform the architecture it represents. Finally, the book section, an annotated bibliography of four books about architectural photography, provides the architect with suggestions for building a library on the topic.

"Photography is really deceptive. That's part of the appeal, to me. It does tell wonderful lies. Great buildings are always disappointing in photographs, but you can make lousy ones look terrific."

--Grant Mudford

"Black and white images are like black and white movies--they're graphically much stronger than color. You've got to somehow treasure black and white images which have more magic to them and invoke more of the spirit of the place than color photographs."

--Tim Street-Porter



El Paso, 1976, photo by Grant Mudford.

committee members will also be appreciated and welcomed.

Code Talk

Beginning May 1, 1990, the Building Standards Unit of the Los Angeles City Fire Department will be enforcing Sections 3314 (c) Low-Level Exit Signs, 3314 (f) Low-Level Exit Path Marking, 7203 (c) Strobe Signaling Devices of the State Building Code, Title 24, Part 2.

Section 3314 (e) requires low-level signs which are internally or externally illuminated or shall be an approved self-luminous type. Signs shall be flush mounted on the exit door itself or on the wall surface immediately adjacent to the door. See Title 24 for mounting locations. Signs shall be approved and listed by the Underwriters Laboratories or City of Los Angeles Electrical Test Laboratory. Low-level directional exit signs shall not be required.

Section 3314 (f) requires low-level exit path marking where exit signs are required. All exit corridors shall be provided with this continuous low-level exit path marking. See Title 24 for mounting location. Exit path marking shall be tested and approved by a Los Angeles approved test laboratory.

Section 7203 (c) covers strobe signaling devices for the hearing impaired. Strobe signaling devices shall be installed in all locations that a horn, speaker, bell, or other sounding devices are required as part of a building fire alarm system. Devices shall be State Fire Marshall approved and listed.

Note: Supposedly the State Fire Marshall is in the process of rescinding Section 3314 (f); in the interim the City is enforcing low-level exit path marking. A list of approved manufacturers of low level exit signs is available from the Department. For further information, contact the Building Standards Unit (213) 485.5966.

City of Los Angeles field inspectors will be rejecting structural steel reinforcing bars with producer's billet symbol "N," except for small projects such as residential retaining walls. See Uniform Building Code Section 26-4 for designation.

Disabled Access Update: Frank Orbin is the new Chief of the Disabled Access Division. 1989 California State Accessibility Standards Interpretive Manual is available from the Office of the State Architect (916) 445-6339. Disabled Access survey form is available. This survey is a checklist that can be used to determine if an existing facility provides legal site access, building access and facilities access. For a free copy, call (916) 322-0715.

Rudolph V. DeChellis, AIA

Co-chair, Building/Performance and Regulations

Urban Design Committee

For the last two years, as reported in this column, the Urban Design Committee has been actively pursuing a course of shaping public policy which affects the design of the public realm. We have been on this bent because we have the conviction that architects have a lot to contribute, can make a difference, and that AIA has a public service responsibility to act in this light.

Recently, on behalf of the chapter, the committee has taken a lead role in facilitating the Beverly-Fairfax/Miracle Mile Urban Design Workshop, co-sponsored by the Office of the Mayor. As reported in last month's lead column, the workshop intends to develop principles and guidelines to assist city officials in evaluating proposed and future development projects in this burgeoning locale. We, that is AIA, are not in a position, nor should we be, of developing plans for the private or public sectors. That is the role of our firms and/or the government itself. But Beverly-Fairfax/Miracle Mile presents an interesting public service role for the AIA.

AIA/LA has proposed the idea of a workshop to air and clarify the issues in a non-adversarial environment, develop an objective professional assessment of the impacts and possibilities, and raise potential courses of action which city decision makers can take.

This workshop will offer a real opportunity

for those chapter members who have been complaining that AIA/LA doesn't do anything, least of all contribute to our community, to turn your justifiable complaints into positive action. Now there is a specific and real opportunity for us to use our skills and knowledge as architects and designers to assist our community through a complex and potentially divisive situation. By acting as a profession in this manner we may begin to find a way to contribute to controversial development situations endemic to the city.

In other news, the Urban Design Committee (yes, after more heated debate and another box of "The Architect" cookies, thanks Ray) recommended that the chapter consider facilitating a public forum to discuss the Ambassador Hotel site development issues. While the committee agreed that Donald Trump and the school board have shown little public responsibility or interest in attending to the full range of community needs and issues, and probably won't pay attention to us anyway, we nevertheless felt the responsibility to state the obvious—that acting maturely through the development process will probably resolve rather than create problems, that it may actually result in compromises in which there are more winners than losers, and would probably get entitlements faster than by getting everyone's hackles up. With this in mind, the committee and the board agreed to draft a letter for approval by the executive committee stating the chapter's interest in the public issues raised by this project, and that AIA/LA could serve a public interest role by sponsoring a forum that openly, intelligently, and rationally discusses the issues.

Architects in Government

At the February meeting, guest speaker Maureen Sicotte, manager of the Office of Public Finance, County of Los Angeles Treasurer's Office, addressed issues concerning alternative methods of financing governmental projects: why governmental entity borrows, general legal limitations to

borrowing, types of financing.

Ordinary operating expenses of a government unit are generally paid from current revenues, which is known as "pay as you go" (cash). Pay as you go is the least expensive way to finance any capital expenditure but must be used sparingly because the commitment of available cash may restrict the public entity's abilities to meet unanticipated need.

For capital items which have a useful life over a long period and may be funded over this period, the government borrows. The term of borrowing or loans should coincide with or be less than the estimated useful life of the capital good the method is known as "pay as you use." This approach is more expensive, but provides greater flexibility to meet changing requirements.

All short and long term obligations must be issued to conform with the state and local laws and regulations and may be exempt from federal income tax condition which does not apply automatically.

The constitutional debt limit precludes a county, city or school district board from incurring indebtedness which exceeds its current year's revenues without 2/3 vote of the people. The limit causes that in a multi-year cash acquisition a "funding out" clause to be inserted in the contract.

Ms. Sicotte presented the types of financing used by different government entities to finance government projects: voter approved general obligation bond; lease, lease-back through a bond issue or certificate of participation issue; private public partnership utilizing lease purchases; mello roos financing. For a transcript, call (213) 485-4819.

The next meeting will be held on Tuesday, April 17 at 4:30 pm at the LA Unified School District, Room 404, 1425, South San Pedro Street. Guest speaker David van Volkinburg, principal with Dynamic Isolation Systems, will present base isolation. The meeting will be held jointly with the Architects in Education Committee.

Maria Magdalena Campeanu, AIA
Chair, Architects in Government

R.D. Crowell Insurance Agency

Professional
Liability
Insurance
for
Architects
&
Engineers

*Insurance professionals serving
design professionals*

213-620-1775
714-557-5234



TELEPHONE (213) 204-0292

Find out just how good the color prints of your renderings and illustrations CAN look - take us up on our introductory offer to new clients and

GET YOUR FIRST COLOR PRINT FREE

We rebate DIRECTLY TO YOU the cost of your first print on an order of 10 or more prints, same size, same image. It's an offer you shouldn't refuse.

PLATON PHOTOGRAPHIC the Color Print Specialists
10361 Jefferson Blvd., Culver City, CA 90232

Get your license!...with the help of ALS.

Structural Seminar—Saturday May 5

Design Seminar—Sunday May 6



Box 64188 Los Angeles, CA 90064 (213) 208-7112

REINFORCED CONCRETE MASONRY CONSTRUCTION INSPECTOR'S HANDBOOK

SECOND EDITION

5 1/2" x 8" publication
344 pages

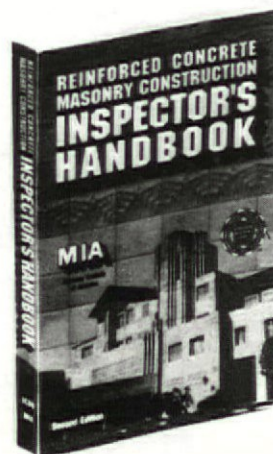
- Terminology
- Materials
- Quality Control
- Inspection
- Standards

Based on the
1988 Building Code

The best information source
for masonry inspection.
Covers all aspects of
reinforced concrete
masonry construction.

Masonry Institute of America

2550 Beverly Boulevard, Los Angeles, California 90057
(213) 388-0472



PRICE \$20.00 Total

GRASSROOTS REVISITED

The 1990 Grassroots Accent on Architecture activities, held February 18-21, will be a hard act to follow. The Institute outdid itself, combining its annual leadership training conference with a public celebration of architecture culminating in an awards presentation and address by Britain's Prince of Wales. Designed primarily to enhance the skills of its leaders, Grassroots targets presidents, presidents-elect, and executive directors. The traditional government affairs day offers opportunities to influence elected representatives through visits to offices on Capitol Hill.

This year, the Institute briefed component representatives on four legislative issues: the Historic Preservation Administration Act, Americans with Disabilities Act, copyright protection, and affordable housing. At a special White House meeting for component presidents, President Bush and other key government officials made remarks on urban development and environmental issues.

New component officers were also oriented to the Institute and its many services at an open house in its recently renovated headquarters. And, in between the planned programs and scheduled events, Grassroots attendees informally discussed problems, ideas, etc., with components of similar size and make-up. These in-between times are perhaps where the real value in Grassroots lies.

Christine Meyer
AIA/LA Executive Director

Search for Shelter

As part of Accent on Architecture, a design charrette entitled "When You Can't Go Home: New Designs for the N Street Village at Luther Place," was held February 19 at the National Building Museum in Washington, DC.

Planned as a "student/practitioner interaction vehicle," the charrette had a 124,000 square foot program to be built on a 21,000 square foot site with a budget of about \$21 million. Program uses included parking for 100 cars, a medical clinic, daycare centers, drug rehabilitation and detox centers, offices, storage, security, cafeteria, retail stores, and residential units. Gold Medalist Joseph Esherick, FAIA, served as one of the visiting critics.

Pamela Edwards-Kammer, AIA

Ms. Kammer, a practicing architect in Los Angeles, led one of the teams during the recent charrette.

Architecture Week

The California State Legislature will declare April 16-22, 1990 Architecture Week in California, recognizing the importance of the state's built environment and the people who have created it. The week will begin with the announcement of the 1990 CCAIA Design Award winners. Local activities will include a tree planting ceremony commemorating Earth Day, the establishment of a new AIA/LA tradition. For more information on the ceremony, as well as other scheduled activities, call (213) 380-4595.

To the Membership

As architects and other design professionals, one of our greatest challenges lies in conveying to the public the significance of architecture to the community and our role in creating the built environment. This year AIA/LA has established the Communications/Public Relations Committee with the hope of evaluating current and potential means of communication with the member-

ship, the profession and the public.

We welcome your active participation as a member of the committee and ask that you contact us through the chapter office to advise us of your interest. If you cannot spare the time to participate on a regular basis, please send us any ideas or comments you feel might help us evaluate and promote better contact and communication between the chapter, its members and the public.

It is our responsibility, as members, to let the Chapter know what we expect and to assist in these efforts to improve our image as professionals. We look forward to hearing from you.

Michael J. Kent, AIA
Marc Appleton, AIA

Pushing the Limits

The AIA National Convention and Design Exposition will be held in Houston, Texas, from May 19-22. Chapter architects and Associate members who plan to attend are invited to serve as AIA/LA delegates. Delegates must be prepared to attend chapter and state caucuses, convention business meetings, and to be present to vote on the designated election day(s). Contact the chapter office as soon as possible.

Historic Preservation

The April meeting of the Historic Preservation Committee will be held at the offices of the Historic Resources Group, 1728 N. Whitley Avenue in Hollywood. Among the topics to be discussed will be goals, objectives for 1990, long range plans, and whether the committee should act as a more political voice for historic preservation in Los Angeles. Christy McAvoy and William Delvac from Historic Resources, a representative from the Los Angeles Conservancy and preservation architects are among those invited to provide expertise on the political direction of the committee this year in benefitting historic preservation. Input from those interested in becoming

NEED FAST, ACCURATE TECHNICAL INFORMATION?

ON STEEL STUD FRAMING, LATHING, PLASTERING & DRYWALL

Free information on fire and sound rated
systems, curtain walls and code requirements.
Designing for quality with lathing accessories.

A service of the subcontractors who employ union craftsmen.

CALL OR WRITE:
INFORMATION BUREAU
LATH, PLASTER & DRYWALL

3127 Los Feliz Boulevard, Los Angeles, CA 90039 • Telephone: 213 / 660-4644

LA ARCHITECT

Editorial Board. Arthur Golding, AIA, *Chairman*; Don Axon, AIA, *Treasurer*; Janice Axon; Kenneth Caldwell, *Books*; Carl Davis, *Critique*; Raymond L. Gaio, AIA; Barbara Goldstein, *Arts*; Paul Sterling Hoag, FAIA, *The Listener*; Roger Holt, Esq., *Law*; Barbara Horton, *Associates*; Ann Moore, *Secretary*; John Mutlow, AIA; Ray Ryan, *Interviews*.

Editorial Board Emeritus. Peggy Cochrane, AIA; Thomas S. Hines; Frederick P. Lyman, AIA; Barton Phelps, AIA; Michael F. Ross, AIA; Thomas R. Vreeland, FAIA; Lester Wertheimer, AIA.

Editor. Noel Millea.

Editorial Consultant. Barbara Goldstein.

Contributors. Aleks Istanbulu, AIA; Norman Kaderian; John Kaliski, AIA; Christine Magar; Esther McCoy; Kevin O'Shea; Karin Pally; Ivan Preston, AIA; Christopher Restak; Ray Ryan; Fay Suelzt; Ryuji Tsuyuki, AIA; Charles Wheatley, AIA; Nir Buras, AIA; Miguel Baltierra.

LA//AIA Officers. Raymond L. Gaio, AIA, *President*; Ronald A. Altoon, AIA, *Vice-President*; William H. Fain, AIA, *Treasurer*; John V. Mutlow, AIA, *Secretary*.

LA ARCHITECT is published monthly except for August by the Los Angeles Chapter, American Institute of Architects, 3780 Wilshire Boulevard, Suite 900, Los Angeles, CA 90010. Subscriptions are \$18 domestic, and \$36 foreign. Editorial submissions should be addressed to the editor and sent to LA ARCHITECT at the publisher's address, above. Except where noted, the opinions stated are those of the authors only and do not reflect the position of either the AIA or the Los Angeles Chapter. The appearance of names and pictures of products and services, in either editorial or advertising, does not constitute an endorsement by either the AIA or the Los Angeles Chapter.



Wilkhahn-Pavillons under construction (West Germany), Frei Otto, architect.

L.A. ARCHITECT

Frei Otto at USC

During the week of February 12-18, Frei Otto was the 1990 USC/Maguire Thomas Partners Architect-in-Residence. Dr. Otto, a professor at Stuttgart University, and director of the Institute of Lightweight Structures, is probably best known for his design—with Behnisch & Partners and Juergen Joedicke—of the cable roofs for the Munich Olympic stadium and arenas. Yet of equal importance is his worldwide influence on design, through innovative research on topics ranging from cable net roofs, grid shells, and adaptable building, to the biology of diatoms. While his work has evolved over the years, a constant is his search for design solutions that are responsive to nature and human needs, rather than imposing a formal vocabulary. The following are excerpts from his thought-provoking address, "The New Plurality in Architecture."

Architects have been building against nature for 5000 years. It has been their duty to protect mankind against enemies, and especially against its greatest enemy—nature. Houses have been their weapons and their symbols of victory.

We, the architects of today, still build against nature. We have destroyed nature and continue to destroy nature instead of conserving it. Our duty is not to destroy, but to conserve!

But have we recognized this new task? We prefer to talk about forms and styles. Highly developed construction techniques mean that we can build everything we want to build. The technical and financial possibilities have never been so great before. Feasibility is not the problem today, but rather the enormous range of options available to us...

At present, an army of theorists among architects and critics are concerned with trends, fashions, styles, forms and form languages. At the same time, many hypotheses and architectural philosophies, as well as the trends they promote, are thriving as never before in the history of building. Sometimes they are stronger, sometimes weaker. New ones are continually being added.

A new awareness of building history has developed as a reaction to the insipid building of the sixties. In the wake of a new historicism, older buildings are being restored. Art Nouveau with its particular sensitivity is once again popular, especially with young people. The Modern Movement of the twenties is experiencing a new vogue after being unpopular for some time. We are even beginning to realize the decade of sixties was a period in which truly valuable ideas were conceived without ever being recognized.

The sterility of building in the seventies led to a change, bringing the opposition to power. Now, post-modernity dominates the schools. But its stylish forms are already producing buildings that are alike as two peas. For all its youth, post-modernity is already aging.

In the cities of the industrialized countries, high-tech fanatics celebrate in earnest the forms they have invented for their vision of the future. The most recent movement to arise as a reaction to this is the new deconstructivism. As a true mannerism, it pursues both the high-tech style and post-modernity ad absurdum, without ever having a fundamentally new concept of its own.

None of the above trends, tendencies and styles of today, from historicism to deconstructivism, dominates alone. None of these movements is weak. Each one cultivates its own techniques and forms.

The growing variety of possible approaches to architecture offers the chance to make use of a new freedom. Architects and users are still inexperienced in this freedom through plurality, in this new and open world of unlimited possibilities. They feel safer when they can follow where a few others have led.

This hesitant attitude is understandable. An architect is well integrated into society. As a servant to his fellow men, he cannot follow his inspiration like a painter, musician or sculptor. He must, above all, be aware of and observe human rights and obligations. On the one hand, his own rights are more restricted by external conditions than the rights of any other artist, but on the other hand, he has great responsibilities, since he often has to administer large amounts of money, thus exercising power involuntarily. He has a great deal of responsibility.

About twenty-five years ago, the idea of plurality in architecture emerged. Many architects wanted to be able to follow many different paths to new architectural styles. It was the longing for a new variety of styles which was to put an end to the thoughtless uniformity of the misunderstood simplicity of the late Modern Movement.

Today the idea of many roads leading to new architectures is highly topical. It is seen in the sense of a genuine plurality in architecture. The term "plurality"—as opposed to pluralism—indicates that this is not idealizing or manneristic trend which allows anyone to do anything without thinking about it, but indicates an openness for new approaches under a newly formulated commitment to obligations and rights by all human beings who build or have something built.

The new plurality is not an excuse to selfishness, harmlessness and thoughtlessness. Every human being who builds, be he owner, architect, engineer or contractor, is tied into a framework of duties and rights towards nature and all his fellow men.

He must help people as they tackle their new role of conscious integration into the new overall naturalness of cohabitation with flora and fauna and with the immense inanimate nature.

The profession of the architect remains as important as ever. It is his duty to search out every possible means of fulfilling his global mission and to lead by example. He is responsible for a cluttered environment and for houses which destroy nature instead of conserving and promoting it. He cannot

Altoon Awarded Medal

In recognition of his "courageous and selfless actions during the Armenian earthquake relief effort," Ronald A. Altoon, AIA, was awarded the "Memorial Medal" by the Armenian SSR Supreme Soviet. The award was presented on February 27, at a ceremony held at the Soviet Embassy in Washington, DC.

Altoon led a team of six California architects on a design charette to develop plans for the rebuilding of the town of Spitak. The AIA/CCAIA Armenian Earthquake Urban Design Assistance Task Force spent two weeks in the Soviet Union and Armenia, following the 1989 earthquake. During one week spent at the regional design center in Yerevan, Armenia, the team developed plans, drawings, and basic guidelines which they presented to both Armenian and Soviet design professionals.

pass the buck; neither to his clients nor to assistants, advisers or authorities. An architect who cannot say no has no right to be an architect.

Consider for a moment that every building is created in a particular place, at a particular time, using different means and intended for different individuals. Modern building techniques allow that no building need to be identical with another, because identical buildings have no identity of their own.

Art and the artificial are still regarded as the opposite of nature and the natural. But these opposites are outdated. However, we architects still lack the philosophical basis which could help us develop a new understanding of nature. Under these circumstances, it is no wonder that the first products of this new age of new plurality are often misunderstood and sometimes even look chaotic.

The new plurality leads to unique buildings. It does not result in chaos, but leads to a strengthening of those trends which bring a higher level of integration and adaptation of buildings to nature and mankind.

The ability to build naturally has yet to be developed. There is still no natural architecture. But I hope that there will be peace between the man, the builder, and the ever-changing nature. It is our duty today to make the many new roads to natural and humane architecture passable.

We will only make use of the irretrievable chance of our age if we set to work now; if we do what has to be done—simply, naturally, and happily, with a will to peace and an awareness of what is good and right.

Gotthilf G. Schierle, AIA

Dr. Schierle is director of USC's Graduate Program of Building Science.