SIC TRANSIT GLORIA TRANSIT: THE INCREDIBLE INVISIBLE GAS STATION

Apart from streets clogged with lines of waiting cars and the instant proliferation of fears and rumors that come with signaling gas or not gas, the most immediate visual and cultural effect is the energy crisis of the mid-1970s was the outhouse disappearance of numbers of California roadside landmarks. The most obvious closures began across the state, and as soon as a station was shut down, its owners discovered pumps were removed, and it was painted white from base to parapet.

A number of designers (3) whose work seems to them to perform unsuccessfully, the white paint was a convention intended to make the building visually neutral, to make it, the third grade teacher is true: the statement "I am not here" is a hallmark of hospitality.

Rauschenberg's X's, which have been indicative of his personal style, the whitewashed ather, attracted attention to the building. Through long accommodation into the pattern of daily life, gas stations had, in fact, been treated as unregulated by most of the station's users as a button, or the electrical plug at the end of the stereo cord. However, with their image altered, and their formal affinities in the way. This does not mean that they are with their surfaces painted in an unusual white in color, contrasting with their surroundings, whether the location was normal, formal purity, the formal and the suburban, or rural, they created a survival environment. As environmental sculpture, they were quite successful. Without the photograph by Barbara Goldstein. "There's no Lunaire, no functional," objects created by 25 Los Angeles artists. Assembled by Joan Simon. Laura-Lee Woods and Janet Los Angeles artists. Assembled by Joan Simon, Peter Schuller, 6:30 p.m. Crystal

An artist is one who is able to transform a commonplace material into a unique object with an aesthetic of its own. The medium chosen can be any material known to man. What matters is the final synthesis. It is indicative of form in his personal style, the whitewashed ather, attracted attention to the building. Through long accommodation into the pattern of daily life, gas stations had, in fact, been treated as unregulated by most of the station's users as a button, or the electrical plug at the end of the stereo cord. However, with their image altered, and their formal affinities in the way. This does not mean that they are with their surfaces painted in an unusual white in color, contrasting with their surroundings, whether the location was normal, formal purity, the formal and the suburban, or rural, they created a survival environment. As environmental sculpture, they were quite successful. Without the photograph by Barbara Goldstein. "There's no Lunaire, no functional," objects created by 25 Los Angeles artists. Assembled by Joan Simon, Peter Schuller, 6:30 p.m. Crystal
Paper Architecture
Late Entries to the Chicago Tribune Tower Competition

On Friday May 30, 1980, I attended the opening of the exhibition for Late Entries to the Chicago Tribune Tower Competition. These entries were very late indeed, arriving fifty-eight years after the closing date of the original competition. The idea for the exhibition grew out of a series of discussions held by the "Chicago Seven" architects. Originally suggested by Ben Weese, but spear-headed by Stanley Tigerman and Stuart Cohen, the exhibit of seventy drawings arrived from Europe, Asia, and throughout the United States in response to an invitation to redesign the famed Chicago Tribune Tower on the same site, using the same program put forth in 1922.

It was a compelling idea: architecture for architecture's sake. The original competition attracted two hundred and sixty entries from twenty-three countries and proved to be one of the most influential competitions in the history of modern architecture. Like the competition for the League of Nations in 1927, it galvanized architectural attitudes and established clear-cut divisions between the traditionalists and the modernists. In a highly contested decision, first prize was awarded to John Howells and Raymond Hood, with the second prize being awarded to the extraordinary submission from Finland by Eero Saarinen. The impressive and sculptural scheme of Raymond Hood was constructed and has remained a strong visual landmark on the Chicago skyline, but it was the unbuilt entries of Saarinen, Walter Grupius, Adolph Loos, and others which affected the course of architectural history as much as, if not more than, the winning scheme.

In the catalogue which accompanies the exhibit, Stanley Tigerman points out that, "The original competition occurred at a time that was near the end of one era and the beginning of another. This exhibition takes place during a time of revisionism in which Modernism is being safely relegated to its place in history." As many architects practicing today are questioning the past and departing from what was known as orthodox Modernism, Tigerman reminds us that Mies van der Rohe once said, "There should be an end to aesthetic speculation. Architecture is the will of an epoch translated into space." Paraphrasing Mies, Tigerman believes that, "This exhibition is about aesthetic speculation, the will of an epoch translated into architectural drawings."

The critical question remains, however: is the will of an epoch translated into paper architecture by an international collection of paper-tigers, equal to architecture as space, as built form? The answer, inevitably, is no. Drawings are not the same as forms in space, but they can capture on paper the essence of an architectural idea, and they are vital to an architectural practice.

There is a renewed interest in architectural drawing and historicism today, spawned by a surging tide of exhibitions and publications. Beginning with Arthur Drewel's exhibit, The Architecture of the Ecole des Beaux-Arts held at MOMA (the Museum of Modern Art) in 1975-76, and followed in rapid succession by David Gebhard and Deborah Nevins's, 200 Years of American Architectural Drawing, film Krothhaas's, Delirious New York, and most recently, The Architect's Eye by Deborah Nevins and Robert A. M. Stern, one perceives the value of architectural drawings, both as a form of communication with clients and colleagues, and more fundamentally as a tool for conceptual research.

Late Entries to the Chicago Tribune Tower Competition is a conundrum with no actual client and no potential commission. It is, in fact, not a competition at all. It is an opportunity to cut out the visitors in your head, to explore new aesthetic territory without the restrictions of codes and budgets or the restrictions of client preferences. "This show," Tigerman explains, "allows architects, after years of organizing, to pursue an inclination to fantasize."

The fantasies range from supremely sophisticated airbrush delineations to simple sketches and gesture drawings. Many architects seized the opportunity to comment on historical precedent and occasionally to poke fun at the profession, reminding us of our own vulnerability. Stuart Cohen, in his introduction to the catalogue, lamented that, "The work is not as substantial architecturally as we had hoped... It would seem that many of the participants did not take the project seriously enough and that others, including some who declined, may have taken it too seriously."

Of the seventy drawings included in the exhibition, eleven are from California, and eight from the Los Angeles area. Several architects from southern California were invited to submit, but for various reasons declined to do so, including Craig Hodgetts/Ward Mangurian, Coy Howard and Anthony Lumsden. The drawings that were generated from Los Angeles share an interest in architecture as commentary on history. The Moore Ruble Yudell entry merges their preference for the Eliel Saarinen submission of 1922 with Charles Moore's professorial interest in multiple layers of images. The Saarinen scheme is partially eroded revealing a luminous phosphorescence emanating from what exemplifies Moore's passion for, "syncopated, layered facades, and poetics, or Russian Easter Eggs, objects rough and simple on the outside, crystalline and complex and magic on the inside."

Frank Gehry's tongue-in-cheek gesture drawing captures, in a few simple strokes, the tower as American eagle with wings to uplift visitors on a ride to the top. Like Claes Oldenburg's late submission of 1967, which envisioned an ordinary wooden clothespin as a skyscraper, Gehry has taken this symbol of Americans and elevated it to the level of an urban tower as an allegory for the American amusement park. Forever the tartan tempele, Gehry has given us the preliminary sketch for his final drawing of an Audubon Society eagle, which was not completed in time for the exhibit. Gehry believes that the notion of, "the drawing as an idea is important," but claims he is, "more interested in building."

Other architects also very interested in building took the time to produce works of strength and clarity. Robert A. M. Stern, in homage to Adolph Loos' 1922 building as column, created a masterful merger of neo-classical forms with contemporary technology. Declared by Charles Jencks as the "winner," Stern's tower employs a layering of flat pilasters, in the manner of Michelangelo's Piazza Fanarini, which winds around the corner producing a series of very, very simple corner offices, while maintaining the rigor and logic of the past.

The temptation to comment on architectural history was unavoidable for many entrants. Fred Krut's drawing of Grospur 1922 submission writing in the sun expressed apathy the state of Bauhaus architecture today. Several entrants used the award-winning Raymond Hood design as their point of departure. Helmut John's drawingrights solution reproduced the original winner in a sleek, high tech skin. Andrea Clark Brown replaced the top half of the existing building with a collection of non-clasically anthropomorphic parts, while Peter deBettisville mimicked the original meaning in a crooke-cutter reproduction. Eric Moss and Thomas R. Venter produced allegorical solutions which made references to the past and to the state of contemporary culture.

The drawings from Northern California were less ambitious and lacked the business and strength of those from the south. Dorothy Lyndon's "T-shirt Tower and William Turnbull's building as stage set" were interesting symbolically, but were graphically weak and tended to disappear against the more substantive and thoroughly rendered solutions. Thomas Gordon Smith's piece of renovation was overshadowed by the more creative Post-Modernists like Stern and Moore, who employed architectural history as a reference, rather than simply giving something we all got tired of fifty years ago.
A very fine and useful small book has been published by the Conservation Foundation. It is called *The Social Life of Small Urban Spaces*, and its author, William H. Whyte, is the well known author of *The Organization Man* and several other books and articles on urban issues.

For the most part, the book, based on nine years of research in Manhattan, is a study of public places in Manhattan, their location, relative popularity, size, accessibility and amenities.

A lot of Whyte's discoveries are obvious, but not so obvious is just how much.

"People tend to sit where there are places to sit," he writes, "Access to 'cool' buildings is protected." And "What attracts people most, it would appear, is other people." Additionally, a great deal of attention is paid to small groups of people who come to the area and stay for a while. "What attracts people most, it would appear, is other people." In addition, a great deal of attention is paid to small groups of people who come to the area and stay for a while.

"Choice should be built into the basic design," he writes, "the best course is to maximize the sittability of inherent features.... If you want to seed a place with people, you can do it by creating a place that is accessible and safe...."

"The best way to make the building of underground spaces is to make a place attractive to everyone else..." there is one more factor that makes a place work! that process by which some external stimuli provides a linkage between people and prompts strangers to talk to each other. Hence, the best course is to maximize the sittability of inherent features.... If you want to seed a place with people, you can do it by creating a place that is accessible and safe...."

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Scanning the list of entries to the exhibition there is a predominance of young practitioners and an absence of certain architects who have come to be associated with the avant-garde. Architects such as Michael Graves, Peter Eisenman and Philip Johnson were invited, but declined to submit. It is quite likely that they were simply too busy with actual commissions. Eisenman, who is well known for his exploration of architectural concepts through meticulous drawings and intricate models, explained that the competition, which called for one perspective drawing only, did not encourage "an urbanistic solution" which was appropriate for the site. He admitted that, "If you grow up in a city like Mies van der Rohe buildings, any kind of tax looks good," but felt that the parameters of the original competition were wrong and that repeating the competition was a mistake.

Stuart Cohen while very encouraged by the range of architectural solutions was also disappointed that, "Not one entrant went beyond an obvious concern for the tower as an object and symbol to consider the Tribune Tower as urbanism." Although the emphasis of most entries, clearly was on the tower as urban monument, certain solutions, like the beautiful deconstruction of Anders Neren, did place the tower in its current urban context and did create a hierarchy of scales appearing first as a "collection of small buildings" and then as a dominant silhouette against the skyline.

One of the most important contributions made by Tigerman and Cohen through this exhibition is to give us all another, in-depth look at the original Tribune Tower Competition of 1922. The catalogue for the exhibit has been published by Rizzoli in a two-volume set. Volume I contains the original entries and Volume II, the late entries. It is interesting, for example, to see Bertram Goodhue's design and realize that the city of Los Angeles was the beneficiary of Goodhue's failure to win in Chicago. The Los Angeles Public Library, which has recently been the focus of much controversy, remains deeply loved by architects and architectural historians, and is clearly a small scale version of Goodhue's Tribune Tower design. The influence of Frank Lloyd Wright, who did not submit a scheme, is apparent in the design of Bloyet and Duker from Holland.

In the announcement for the original competition, The Chicago Tribune called for "the world's most beautiful office building." Louis Sullivan, in support of this noble objective, wrote in the Architectural Record, "The craving for beauty thus set forth by The Tribune is imbued with romance, with that high Romance which is the essence, the vital impulse that infuses in all the great works of man in all places and all times, that vibrates in his loftiest thoughts, his heroic deeds, his otherwise inexplicable sacrifices, and which forms the hinge of his great compassion, and of the tragedy within the depth of his sorrow. So deeply existed, so persistent, so perennial in the heart of humanity is this ineffable presence, that, superseded in us, we decay and die. For man is not born to trouble, as the sparks fly upward, he is born to hope and to achieve."

It is doubtful that any single drawing can achieve the visual poetry called for by Sullivan, but many entries tried and some came close. There was a great deal of extraordiary draftingmanship and some intriguing concepts. There was a great deal of humor and wit and some vision. There was, finally, considerable creativity and imagination with ample room for continued investigation.

Michael Franklin Ross, AIA

Michael Franklin Ross is an architect and journalist, who recently established his own office in Los Angeles.

Note. Illustrated here are selected examples of the Late Entries. A complete catalogue, published by Rizzoli is available at Hennessy and Ingalls.
Welcome AIA

To honor the opening of AIA’s new office in the Pacific Design Center Management and Marketing Two.

The 2nd Floor Contract Association invites Members and Affiliates of L.A. Chapter AIA to a Champagne Open House Thursday, July 17 — 5:30 to 8:00 p.m.

Invitations with full details are enclosed for all L.A. Chapter AIA Members and Affiliates.

More than 10,000 original drawings, sketches, photographs, notebooks and models by architect Louis I. Kahn have been entrusted to the Pennsylvania Historical and Museum Commission to the University of Pennsylvania in Philadelphia. Many of Kahn’s buildings, including the Salk Institute, the government buildings at Dacca, Pakistan, and the Kimbell Art Museum are represented in the collection.

The Kahn Collection will be housed on campus in the Furness building, designed by the noted 19th century architect for which it was named. This is the building in which Kahn worked and taught for almost twenty years. It will require $120,000 to preserve, photograph, catalog, and restore the papers, letters, drawings, and models. In order to raise these funds, a group of architects and academic colleagues have come together as Kahn Associates of Louis I. Kahn. A gift of $1,000 or more will be enrolled a donor as a member of Louis I. Kahn Associates. The membership is free to the donor for a commemorative plaque at the entrance to the collection.

Contributions of any size are welcome, and should be addressed to the Louis I. Kahn Associates, University of Pennsylvania, Fine Art Building, Philadelphia, PA 19104.

Membership Report, June:

New members: James Fennin McGolden (Staff Employed), Student Affiliate: Allen R. York (Cal Poly-Pomona).

American Charles Mathews (Pier Jr. College), Roderick Hunt (SCI-ARQ).

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2. Square and tiles

Well-grained, dark hardwood hardwooded dark walnut, 12" x 12" squared, 2" thick square, 17" high.

3. Peter Vouliliee table lamp

Table lamp with allghtly flared conical shade. Total height 43". The singular base is giszd with semFmsIl medium gray hides. The frame well grained, dark hardwood: hand rubbed wood with roeawood veneer & aluminum, veined leather. (2) Peter Vouliliee table lamp.

4. Maud teewad Mawlaw ottoman

The singular base hand rubbed wood with roeawood veneer & aluminum, veined leather. (2) Maud teewad Mawlaw ottoman.

5. San Francisco Millar leather couch

The singular base hand rubbed wood with roeawood veneer & aluminum, veined leather. (2) San Francisco Millar leather couch.

6. Peter Vouliliee teak table lamp

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A text book, a research paper, or a dissertation may be made to order for the convention to be held in L.A. Kahn Foundation will work with them.

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L.A. ARCHITECT July 1980 6

THE 20TH MEETING OF LAI AIA BOARD OF DIRECTORS, JUNE 18, 1980

• President Smith reported on the resolutions as adopted at the National Convention. He noted the changes in Associate Member qualifications. Associate dues, Professional Affiliate qualifications, and Corporate Member dues. The Institute's Code of Ethics now provides that Corporate member dues have been raised by 150% of the net Smith called for the Board to realign its position against the increase.

• Smith called for the formation of a new committee to write a Procedure Manual for the Board of Directors. November, December, with President-elect Withrower as Chairman.

• Zimmerman moved that the L.A. AIA Board of Directors establish its position in favor of the CCAIA move to Sacramento, inform CCAIA President Vergler of our position and request the report to be placed on the agenda at the July CCAIA Board meeting, the Board unanimously concurred.

• Bernstein reported that 50 AIA members will be requested to recruit 10 new members each. Zimmerman suggested that all presidents and directors be included among the 50 members and that membership parties should be held in interesting buildings such as the WAL's recent party at the Ennis House for newly licensed architects.

• Feldman announced that John Knopf has been hired by L.A. ARCHITECT to replace Kan Evans as Editor.

• A Hospitality Committee was established, so that the membership can welcome foreign architectural parties. The Committee on Urban Issues met on June 6. Feldman reported that Lathey, Meyer, Leung, Litt, and Lines and Williams have agreed to serve on the committee and are preparing a position paper.

• Zimmerman suggested that a Professional Affiliates Committee be formed consisting of Newman, Bernard and several affiliates and return to the Board with a report.

• Landwirth presented the bids for the Chapter roster. 2000 for approximately 1500 members out of the Los Angeles County.

• In January, the Board requested to support the Chapter birthday party for Julian Shulman on October 15.

• Feldman reported on Jerry Pollak’s meeting with John Dwyer, who is very interested in our intention of acquiring our own building. He is also interested that the Chapter move from the Bradbury Building may be symbolic of our lack of interest in downtown. Pollak reassured him that this is not the case, and for th Chapter will be actively involved in projects downtown located.

• Feldman reported that student affiliates are drafting a program and building the roster of student members to make a bid for the convention to be held in L.A. Kahn Foundation will work with them.