Chapter Program: Beach Party

Now you can finally design and build all those lost commissaries in sand—at the AIA's annual Sand Castling and Day at the Beach party on Saturday, July 17, at Leo Carrillo State Beach. Open to all LA/AIA members, associates and their children, the beach party will start at noon and last until 7:00 p.m. A ticket-priced BBQ dinner will be served at 3:30 p.m. 

For information contact Program Coordinator Carl Day and Program Chairman Harry Newman, the sand casting competition will begin promptly at noon, with judging taking place late in the afternoon. The Design Competition will go to the most creative, colorful and architecturally authentic "buildings." An "expert" committee will keep the proper mix of sand and water, as well as of skill and imagination, to make their creations structurally sound. Only masonry tools and buckets are needed.

Other beach activities will include volleyball, tennis and other sports for both adults and children. Admission price, which includes dinner, is $5 per person if paid in advance or $8 on the day of the party. Children under 12 are free.

Open Letter: What Happened to the Architect?

Traditionally, when a person in any endeavor catches a stroke, he directed a movement, he was referred to as "the architect." The term "architect," however, was synonymous with "originator" and "leader." Today, "architect" has abdicated the role of originator/leader. The architect has gone from being the team leader down to being a player.

What happened to the architect? Where is the leader?

To be a leader, you must have expertise in an area, be trained in an area where you lead. If it's housing, you not only need expertise in design, but also be firmly grounded in the planning and decision areas of others on your team: client, developer, salesperson, engineer, landscape architect, planner, city officials, financiers, etc. Without knowledge of the trade, the architect can find themselves caught in a web of ill-conceived, arcane and unrelated decisions made by others, decisions that well may prevent the effective services expected from the profession.

Knowledge improves the quality of our work. Without it, architects cannot deliver an acceptable level of service. Knowledge leads to problems for the architect and, therefore, to his rise toward the profession as a whole.

To do the job better than other designers, architects must be adequately prepared. They must acquire knowledge of the client and have sufficient knowledge to relate to all aspects of the project. That's the better architectural future and the respect of the using public.

Unlike other creative professionals, the architect cannot work alone. The practice of architecture requires that members of this profession engage for the conception, development and design of their projects with a variety of corporations. Life and growth in the size of projects and therefore an increase in the number of individuals from the architect must deal, in most cases he alone represents the entire client for the total design and construction. This responsibility is tremendous, not only with the client and consultants, but also with governmental bodies that control construction.

Additionally, each generation should shoulder responsibility for the education of its successor. The vacuum and need.

Committee Solicits Nominations for Chapter Officers and Directors

The Chapter Nominations Committee is soliciting nominations from the membership for 1983 Officers and Directors, as follows:

Officer

- Vice-President/President Elect - Treasurer/Secretary/Regional Directors (two-year term, four positions open)

Chapter Delegates to CAAIA Board of Directors (two-year term, four positions)

- Alternate Chapter Delegates to CAAIA Board (two-year term, eight positions)

Any AIA member-in-good-standing, who is an AIA member, may be nominated. It must have determined that the nominee will serve if elected. Each AIA member-in-good-standing must be solicited by four AIA members-in-good-standing and the same person for one given position.

Properly executed nominations should be received in the office of the chapter, 8687 Melrose Ave., Los Angeles 90069, by noon, Monday, July 19, 1982, for review and accreditation by the Committee. The names of those members whose nom­inates will be published in the September issue of the LA ARCHITE­CT. After such publication, AIA members will have three weeks to submit additional nominations for re-accreditation, in accordance with the above procedure. Nominations will then be assembled and election ballots prepared and sent to the membership.

Elections will be held at the regular Chapter Meeting on Tuesday, November 18, 1982.

Chapter Nominations Committee: Fred Lumia, AIA; Robert Tyler, FAIA; Lucy Lichtblau, AIA; Morris Vernick, FAIA; Bernard Zimmerman, FAIA.

Art and Architecture at Wells Fargo

As part of an art program costing over $1 million, the works of five West Coast artists will be featured in a competition for the vacant tank Stella and Mark de Sivers are being installed outside in various locations around the new Wells Fargo Building. Seen above: the delivery of a series of geometric volumes in polished steel, by Hozon.

LA Architect $1.25

July 8-20: Professional Practice Subcommittee meeting to discuss subjects pertinent to private practice, 5:15-6:30 p.m. in Pacific Design Center. For information call Chapter office at 604-2282.

July 17: LA/AIA beach party, 12:00 to 7:00 p.m. at Leo Carrillo State Beach. Fee: $5 in advance, $6-day of, program, children under 12 free. For reservations call Chapter office at 659-2282—July 9.

July 20: AIA building tour, continuous all day. Fee: $5 p.m. at Owlit Building. For information call UCLA Extension 843-6050.

July 25: AIA-North Fernando Valley/ AIA dinner meeting with program by Glenn Novick of LCS Homes on "Design Solutions for Office and no-host cocktails, 7:30 dinner, 8:30 program. Silverman's, 1833 Ventura Blvd., Studio City. Dinner: $15. For reservations call the LA Chapter office at 624-0405 or 7/20.

July 28: "Arts and Architecture: The Application of Modern Architecture Techniques for a Nuclear Crisis," presented by Robert McAllen, 8:00 a.m. to 5:00 p.m. in Yosemite 351, UCLA. Fee: $50. For information call UCLA Extension at 825-9061.


August 2: 2nd annual golf tournament, including dinner, sponsored by USC Architectural Guild at the Wilshire Country Club, Los An­geles. For invitations call Ron Orr at 743-2476.

Courses: July 3-September 2: Architectural Design of Production Houses, taught by Randy Washington, Fridays 6:00 to 9:00 p.m. at Pasadena Design Center, 460 Main St., Santa Monica. Fee: $155 for information call UCLA Extension at 825-9061.

July 10: Improving Quick Sketch Techniques, sponsored by Ron McClain, 8:00 a. m. to 5:00 p.m. in Voelter 4800E, UCLA. Fee: $50. For information call UCLA Extension at 825-9061.


July 22-30, 1982: Writing Architecture: Modern vs. Post-Modern or Ten for Two Hundred, while Charles Wheatley salutes the All-American Guide.

Chapter Programs: July 8 and 20: Professional Practice Subcommittee meeting to discuss subjects pertinent to private practice, 5:15-6:30 p.m. in Pacific Design Center. For information call chapter office at 604-2282.

July 17: LA/AIA beach party, 12:00 to 7:00 p.m. at Leo Carrillo State Beach. Fee: $5 in advance, $6-day of, program, children under 12 free. For reservations call Chapter office at 659-2282—July 9.

July 20: AIA building tour, continuous all day. Fee: $5 p.m. at Owlit Building. For information call UCLA Extension 843-6050.

July 25: AIA-North Fernando Valley/ AIA dinner meeting with program by Glenn Novick of LCS Homes on "Design Solutions for Office and no-host cocktails, 7:30 dinner, 8:30 program. Silverman's, 1833 Ventura Blvd., Studio City. Dinner: $15. For reservations call the LA Chapter office at 624-0405 or 7/20.

July 28: "Arts and Architecture: The Application of Modern Architecture Techniques for a Nuclear Crisis," presented by Robert McAllen, 8:00 a.m. to 5:00 p.m. in Yosemite 351, UCLA. Fee: $50. For information call UCLA Extension at 825-9061.


August 2: 2nd annual golf tournament, including dinner, sponsored by USC Architectural Guild at the Wilshire Country Club, Los An­geles. For invitations call Ron Orr at 743-2476.

Courses: July 3-September 2: Architectural Design of Production Houses, taught by Randy Washington, Fridays 6:00 to 9:00 p.m. at Pasadena Design Center, 460 Main St., Santa Monica. Fee: $155 for information call UCLA Extension at 825-9061.

July 10: Improving Quick Sketch Techniques, sponsored by Ron McClain, 8:00 a. m. to 5:00 p.m. in Voelter 4800E, UCLA. Fee: $50. For information call UCLA Extension at 825-9061.


July 22-30, 1982: Writing Architecture: Modern vs. Post-Modern or Ten for Two Hundred, while Charles Wheatley salutes the All-American Guide.

Chapter Programs: July 8 and 20: Professional Practice Subcommittee meeting to discuss subjects pertinent to private practice, 5:15-6:30 p.m. in Pacific Design Center. For information call chapter office at 604-2282.

July 17: LA/AIA beach party, 12:00 to 7:00 p.m. at Leo Carrillo State Beach. Fee: $5 in advance, $6-day of, program, children under 12 free. For reservations call Chapter office at 659-2282—July 9.

July 20: AIA building tour, continuous all day. Fee: $5 p.m. at Owlit Building. For information call UCLA Extension 843-6050.

July 25: AIA-North Fernando Valley/ AIA dinner meeting with program by Glenn Novick of LCS Homes on "Design Solutions for Office and no-host cocktails, 7:30 dinner, 8:30 program. Silverman's, 1833 Ventura Blvd., Studio City. Dinner: $15. For reservations call the LA Chapter office at 624-0405 or 7/20.

July 28: "Arts and Architecture: The Application of Modern Architecture Techniques for a Nuclear Crisis," presented by Robert McAllen, 8:00 a.m. to 5:00 p.m. in Yosemite 351, UCLA. Fee: $50. For information call UCLA Extension at 825-9061.
Letters to the Editor:

John Pastier writes: [...]

"I'm writing in response to "Civil Letters to the Editor:..."

Add the image content here.
Post-Freud, Post-Modern, Post-Mortem

From Malevich to Morphosis, modernism has developed a linear articulation of imagery. All imagery has structure and each image is a module of what is seen and how it is seen. For example, take a white sheet of paper and place a dot on it. That is an image; its structure is contrast. Now, imagine a frame around the wall. That’s a second image. Place a grid over the frame and the image is found. By the frame’s five degrees, there is a fourth image, and so on. This is what is meant by articulation of imagery.

Each successive stage of modernism elaborated upon the imagery of the previous stage. Post-modernism is the inevitable and result of this.

From Malevich to Morphosis, modernist syntax has not changed. Architecture is still discussed at the level of composition, or point, and line to plane. Modernism has exchanged imagery for what were once sacred things. The braid of complexity and contradiction has been quietly translated into the academic preoccupations of accumulation and concentration. Likewise, the descriptive use of metaphor, symbolism, or allegory, each a device borrowed from imagery, is seen and how it is seen.

The level of composition, or architecture is still discussed at modernism is the inevitable end of the previous stage. Post-Freud, Post-Modern, Post-Mortem that is an image; its structure is contrast. Now, imagine a frame around the wall. That’s a second image. Place a grid over the frame and the image is found. By the frame’s five degrees, there is a fourth image, and so on. This is what is meant by articulation of imagery.

Each successive stage of modernism elaborated upon the imagery of the previous stage. Post-modernism is the inevitable and result of this.

From Malevich to Morphosis, modernist syntax has not changed. Architecture is still discussed at the level of composition, or point, and line to plane. Modernism has exchanged imagery for what were once sacred things. The braid of complexity and contradiction has been quietly translated into the academic preoccupations of accumulation and concentration. Likewise, the descriptive use of metaphor, symbolism, or allegory, each a device borrowed from imagery, is seen and how it is seen.

The level of composition, or architecture is still discussed at modernism is the inevitable end of the previous stage. Post-Freud, Post-Modern, Post-Mortem that is an image; its structure is contrast. Now, imagine a frame around the wall. That’s a second image. Place a grid over the frame and the image is found. By the frame’s five degrees, there is a fourth image, and so on. This is what is meant by articulation of imagery.
Commentary

The prospect of the Beverly Center under construction was rousing for several reasons. It promised to make quite a contrast to its very large neighbors, the Cedars-Sinai Hospital and the Pacific Design Center. The relationship that these three would have to each other, as well as what this connection would say about urban design in Los Angeles, would be interesting.

Moreover, the architect of the Beverly Center, Welton Becket Associates, chose to reinforce the street in a very traditional manner: building right to the property line. Although practical, this is an unusual move in Southern California, and Beverly Center thus creates channel walls which have proved to be fairly interesting. In contrast, the Pacific Design Center sits well back from its corner, and Cedars-Sinai, although snug on the site, is insular and ignores its surroundings. Neither the design center nor Cedars-Sinai has a very strong sense of context, and each has radically transformed its area. This is not to say that Beverly Center has a low profile, but its addition has been fairly positive. In a neighborhood that had no context, it has established one, and now provides a continuous backdrop to smaller, surrounding buildings.

There is little urban design in Los Angeles, and this poverty is emphasized by the decision to put parking entrances in every facade of the Beverly Center. What may have been proper in strict terms of efficiency causes the pedestrian fringe at the base of the building to compete with the street. The opportunity to create a street-front of shops, as exists on La Cienega, Santa Monica and Melrose, has been badly handled. As practiced at Beverly Center, the notion of sandwiching parking between layers of retail is interesting; but to have been truly successful the commercial base needed to be complete, with no holes, and somewhat more bulky, probably two stories high. Apparently such a base was planned by the architect and rejected by the client, La Cienega Associates.

Driving in the Beverly Center is like a nightmare. The garage is confusing; the treacherous circulation requires two sets of eyes to watch for cars in front and back. Once parked, slick neon graphics direct the shopper to the escalators which dramatically scale the walls of Beverly Center. Although they provide an exciting trip (though not as rousing as the ride at Centre Pompidou), the arrival at the top is disappointing.

The mall itself is basically a dated affair—brown zoots, glass railings and hexagonal look-throughs—that zigs and zags its way through the building under the conviction that pedestrian movement is inevitably meandering. Such a concept is more appropriate to a suburban center than the metropolitan complex that this building tries to be. Its complete lack of conviction in plan is in marked contrast to Santa Monica Place, where strong axes join the center court to points of arrival and departure, and make the design work. Ultimately, the interior of Beverly Center doesn’t work because it is amorphous: lacking armature, structure, or clear, visible axes.

Among other interesting prospects presented by Beverly Center, one would be its failure as a shopping complex. The studio arm of a holding company might then buy it; triple the number of movie theaters; install an ice rink, roller skating, and a grand prix scale course in the garage; open video arcades in the mall. The building would enjoy a new and more fantastic life as a super amusement park. But the commercial future of Beverly Center seems more secure. Few stores are open, but spaces are around 70% leased. People are going there and enjoying it. Apparently it will succeed.

Frank Israel
Frank Israel is an Associate Professor at UCLA Graduate School of Architecture and Urban Planning.

Identikit

Project: Beverly Center
Architect and Engineer: Welton Becket and Associates, Los Angeles, California
Client and Developer: La Cienega Company, Los Angeles, California and The Taubman Company, Hayward, California
Site: 81/2 acres in a developed but unincorporated area of Los Angeles. Site shares block with a controlled drilling of 56 oil wells.
Program: Provide a 2.4 million-square foot shopping complex, consisting of a three-story mall perched above a five-story parking garage, with some retail space at the ground floor.

Structural System: Metal deck on steel frame.
Major Materials: Concrete block, plaster, ceramic tile, enamelled metal panels, vision glass, painted metal guardrails, metal studs, exterior; marble pavers, gypsum board, and glass railing, interior.
Consultants: Western Air Refrigeration, mechanical engineer; Kirkwood Electric, electrical engineer; Donald Jung Associates, landscape architect.
General Contractor: Taubman Construction Company, Hayward, California
Telling Stories:

The experience of Los Angeles is conducted largely through the window of an automobile. While this observation may not be original, it does bear importance to the appreciation of the city’s architecture.

One’s visual experience while driving, as Venturi said, serial. The city appears as a stream of brief but related pictures, changing as the focus moves. Unfortunately, this method of observation does not suit the traditional street building, with its front designed in elevation.

Beverly Center, however, is perfectly suited to this form of observation. Its great size assures that it will occupy one’s frame of view for a greater length of time; but more importantly, this is a building with no front. It is a serial, all sides and corners, which tells a continuing story from a beginning to an end.

The chapters have names like escalator, tube, streamline, and wall. Such is the impression this photo essay is meant to convey. Perhaps unfairly, it was developed on foot, but hopefully it will communicate the nature of this building: narrative.

Bruno Giberti
Book Review: Gebhard's Ten for Two Hundred

The three American cities which have provided the most literature over the past three quarters of a century are New York, Chicago, and Los Angeles. Each has emerged with its own set mythological image: New York as the epitome of the twentieth century urban environment; Chicago, as America's cool, calculating business center; and Los Angeles as the autocratic, pleasure-loving city. As the celebration of Los Angeles's recent bicentennial demonstrates, myths feed upon myths, and the City of the Angels continues to provide its own image as well as passionate, uncritical love. Between 1955 and the end of 1981 around four dozen books were published about the city, ranging from restorative guidebooks to full-refledged historical studies. Considering the diverse nature of Los Angeles, almost all reveal something about the physical environment and architecture of the city.

The ten volumes reviewed here provide a small but reasonable cross section of publications which wished to celebrate the 200th birthday of California's most California city. Three of these—Los Angeles—A City Apart, Los Angeles: An Illustrated History, and Los Angeles—A City Apart, Los Angeles—A Celebration—are essentially grand picture books. The first two couple old and new photographs, while the third presents LA today (at the end of the 1970s). Each predominates in all three, text subordinating itself. The essays expanded the tales told by the photographs and drawings. Though quite brief, these essays’ points of departure, main themes, and architectural conclusions show there are two essential approaches to sense the nature of the place, as well as to further our understanding of the city.

Commercial Los Angeles 1925–1947 asked us, for the first time, to imagine Los Angeles through the “eyes” of the Whittning Studio, one of the city’s leading architectural photographers. The Whittington Studio and House, which form a medieval half-timber complex, beautifully sum up the romantic optimism which marked the photograms presented in this collection. Included are photographs to promote the motels of automobiles, outdoor advertising, the aircraft industry, and new housing tracts, all of which show how Los Angeles wished to see itself, from the late 1920s to the mid-1940s.

In Los Angeles: The Enor­mous Vexes (1981) Robert and John D. W. Weaver provide us with a highly readable and perceptible account of 200 years of American history. Weaver’s interest is primarily in the relationship of art to politics—not in the city as a artifact. A somewhat similar interest underlies John and La Rae Laughley’s Los Angeles—Biography of a City, although the inclusion of writings by M. Marshall Goldman, Carey McWilliams, Roy Rambhar, Allan Temko and Harvey S. Perloff (among others) expands our historical perspective. Though the book is rich in details and anecdotes, Los Angeles, 1781–1891 was a special issue of the magazine California History (vol. 40, no. 1, Spring, 1981) produced to help celebrate the city’s bicentennial. Pertinent to architecture is an excellent overview of street names, and a brief history of the city as a monumental structure.

The Architecture of the City Ecclectic (1981) is a book associated with Jack Smith is of interest to Angelinos, and to all who love Los Angeles —A Discriminating Guide is no exception. The book’s series of architectural guides, authored by Julius Shulman and Paul Gleye, take us on a journey through “major monuments,” in Los Angeles and as far out as Pasadena and San Gabriel. Franco Cerviniz’s essay architecture and planning, Los Angeles, 1781–1891 was a special issue of the magazine California History (vol. 40, no. 1, Spring, 1981) produced to help celebrate the city’s bicentennial. Pertinent to architecture is an excellent overview of street names, and a brief history of the city as a monumental structure.

Paul Gleye’s The Architecture of Los Angeles is the first book development systematically the history of the architecture of the city, from its founding in 1781 until the present. Gleye presents this history through eight sequential chapters, to which he has attached a brief section on Bunker Hill, and seven tours which mirror the historical sequence of the eight chapters. Like other Angelinos, Gleye is an imperialist, and he includes buildings from so far away as Redlands and Riverside. The appreciable asset of this volume is that the author has brought together for the first time so much of the literature which is scattered hither and yon, some in volumes which are difficult to lay one’s hands on. However, his aloofness of objectivity is both an asset and a defect. On the plus side it means that he has included an array of opposing points of view found in LA’s architecture. The deficiency of this approach is that at times it is bland, and Gleye’s insightful understanding of the architectural scene in LA is not always apparent. Nonetheless this volume will remain a classic on the subject, and one can only wish that similar books were available on the architecture of other American cities.

A very different approach is taken by David Breslau in his LA Free­way—An Appreciative Essay. This is a remarkable book, if for no other reason than it combines two highly different approaches to its subject: an intuitive, appreciative approach and an historical one. The author openly accepts all of the basic givens of Los Angeles: that it is indeed a series of suburbs, strips and commercial nodules which do operate as a traditional city; that the automobile and the freeway make this possible, and that the act of driving on the freeways leaves our total and contin­ual impression. David Breslau observes, “the LA freeway represents the existence and place. It is a monumental structure designed to serve the needs of our daily lives, at the same time representing what we stand for in the city.”

As indicated, the ten volumes mentioned above constitute less than half of the books published with LA’s bicentennial in mind (see the list published by Gloria Ricci Lathrop in “The Book Review,” Los Angeles Times, September 6, 1981, p. 3). From this expanded list we could draw at least three other books which have substantially contributed to our perception of LA’s architecture. These are The Dream Comes True: Great Houses of Los Angeles by Brenda Gill and Derry Moore (New York: Lippencott and Cowell, 1980); California Crazy: Roadside Vernacular Archi­tecture by Jim Heinrich and Rip Georges (Los Angeles: Henssey and Ingalls, 1980). That sticking out into the past there are such classics as Carey McWilliams’ South­ern California Island on the (Salt Lake City: Peregrine Smith, originally published in 1946), Reyer Banham’s The Archi­tecture of Four Ecologies (London: The Penguin Press, 1971); Robert M. Fogelson’s The Fragmented Metropolis (Cambridge: Harvard University Press, 1967); and W. W. Robinson’s Los Angeles—A Profile (Norman: University of Oklahoma Press, 1968).

The lengthy book shelf devoted to volumes on Los Angeles (and its architecture) might seem to argue that there is no need for more. Far from it, and this book is evidence that it seems boundless in providing hidden and apparent treasures. There is need to record them, and above all to understand what they are all about. In spite of the instances the architecture demands a different method of exploration than we are used to. A case in point would be Esther McCoy’s (with photographs by Marvin Rand) “Wiltshire Blvd.,” (Western Architect and Town, vol. 22, March, 1961, pp. 24–51) where we were asked to explore and understand one single side street as a linear environment. LA’s 200 years of development, and certainly its architectural history, one must experience them within their man-induced environment is obviously well answered by an approach such as New.

David Gebhard is co-author of “A Revisit to Los Angeles and Southern California.” He is presently teaching in the Depart­ment of Art History at UC Santa Barbara.

Los Angeles—The Enor­mous Vexes (1981)

Los Angeles—A City Apart

Los Angeles: An Illustrated History

Los Angeles—A City Apart, Los Angeles—A Celebration

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apart

Los Angeles—A City Apt...
G. E. Kidder Smith and his wife traveled over 135,000 miles through twenty states documenting and photographing 3000 structures; the result of this fourteen-year effort is monumental. The Architecture of the United States (1949) is a beautifully illustrated guide to Notable Buildings Open to the Public. It has the objective "to help establish architecture more fully in the cultural life of the United States." This is American architecture: the authentic, the memorable works, but rather a selective "cross-section of each state's architectural resources.

The three volumes of the guide are organized geographically: Vol­­ume One, New England and the Mid-Atlantic States; Volume Two, The South and the Midwest; Vol­­ume Three, The Plains States and the Far West. Each volume is arranged alphabetically by state, and within each state alphabetically by town or city name. A map locates the cities and towns in­­cluded, and is keyed to a list of buildings discussed. The commen­tary, descriptions and drawings includes its address, principal architect and designer, and the years when the building was open to the public. Kid­­der Smith's observations are lively and enthusiastic. He describes the buildings discussed. The comments of each era are outlined, and discussed in relation to the building ideas which con­tributed to the development of the region. The single characteristic, he suggests, which can be associated with the entire area is "the play of town and country living, and the cultural and material baggage brought by one or another of the groups who have come into the area." In pre-European times the ar­chaeological evidence suggests that the dwelling types and sitting of prehistoric and Native American villages had origins elsewhere, and were adapted necessary to respond to local environmental factors. Even during the nine­teenth century the "latest architectural fash­ions" were re-experienced a period of rapid growth in addition to develop­ment of its own identity. The Midwest

began to think of itself as the heart­land of America; and in California the "urban and rural landscape ... was highly distinct from that of the rest of the country." The Mission Revival and Spanish Colonial Revival, as well as the California Bungalow Style contributed to this "regional nationalism." The wealth of the region attracted architects from outside the area, and commer­cial interests; the result of this fourteen­year effort is monumental. The region experienced a period of rapid growth in addition to develop­ment: 1820-1860; 1895-1930; and 1945 to present. It is noted for its momentous planning battles, the most important of which is the view of downtown as the urban core versus the tendency for cities to grow horizontally. During this time central business districts grew lawfully in favor of suburban and regional shopping centers until the late 60s, when this trend was reversed by affirmative action. Minnesota led the way in the reoccupation of the privacy of downtown and other cities in the region have been following suit. As a result of these concerns the urban landscape, Gebhard, has changed much more radically than the rural scene in recent years. Although the architecture contains references to historical images and to other forms of nostalgia as represented in its extroverted "face on Main street at Disneyland," the western architects' commitment, according to Gebhard, "to the Modern is still dominant." The images of the Mod­ern may vary and historicism may be present, but it is the dialogue between the two which will hopefully prevent a repetition of the sterile work of the 1950s. There is an extensive stock / special values at reduced prices

Hennessey & Ingalls, Inc.
Art & Architecture Bookstore
NEW ADDRESS — 10814 Pico Boulevard Los Angeles 90045 417-0380
BOOKS ON ARCHITECTURE • DESIGN • PLANNING new • out-of-print • imported • hardcover & paperback extensive stock / special values at reduced prices

Corbusian Maisonneave Near San Marino
Large tri-level International Style townhouse with 3 bedrooms, 2½ baths, 2-car garage, utility room, mountain view, 1,820 sq. ft. Call 467-9614 or 660-3791.

Space Builder
Space Builder ventilated storage systems are neat and attractive in residential and com­mercial applications. Shelf and basket components are made from tough, vinyl-coated steel rod which will never warp or need paint. Comes in white or brown.

853 S. Pacific Ave., Torrance, CA 90501 Gen. Lic. #147671

LA Architect July 1982 7
Chapter News and Notes

LA/AIA Memberships, May, 1982


LA/AIA Officers: Frederick P. Lyman, President; Robert Tyler, Vice President; William Stover, Secretary. Advertisement

Preservation Awards

The Women's Architectural League has announced the 1982 Conservation Awards. The winners and their projects are:

- Wayne Ratkovich, for the preservation of the Workman-Temple Historic House, 1204 Agricultural Avenue, Los Angeles (Los Angeleschapter). This award is in recognition of the city's contributions to the arts.

- The Women's Architectural League has announced the 1982 Conservation Awards. The winners and their projects are:

- Wayne Ratkovich, for the preservation of the Workman-Temple Historic House, 1204 Agricultural Avenue, Los Angeles (Los Angeles chapter). This award is in recognition of the city's contributions to the arts.

- The Women's Architectural League has announced the 1982 Conservation Awards. The winners and their projects are:

- Wayne Ratkovich, for the preservation of the Workman-Temple Historic House, 1204 Agricultural Avenue, Los Angeles (Los Angeles chapter). This award is in recognition of the city's contributions to the arts.

- The Women's Architectural League has announced the 1982 Conservation Awards. The winners and their projects are:

- Wayne Ratkovich, for the preservation of the Workman-Temple Historic House, 1204 Agricultural Avenue, Los Angeles (Los Angeles chapter). This award is in recognition of the city's contributions to the arts.