Architecture and Humanism: Robert Marquis

Robert B. Marquis, FAIA, president of Marquis Associates in San Francisco, will speak on the theme of "Architecture: A Humanist Art" and take a look at post-modernism and historicism at the Tuesday, April 19, meeting of LA/AIA at the Pacific Design Center in Los Angeles.

A wine-and-cheese reception will be held from 6:30 to 7:30 p.m., followed by the program in the PDC Conference Center. Admission to the program, which includes the reception, is $5 per person. No advance reservations are required.

Robert Marquis views architecture as a humanist, social art—the "art of providing spaces for society's needs and activities."

"Architecture must satisfy not only the functional and economic goals of the client," he says, "but, most importantly, buildings must fulfill the psychological, emotional and spiritual needs of the user and the community in which they exist."

Marquis asks for a change in emphasis to an architectural expression that reflects the needs of the society and the users architects serve; for a humanist, contextual architecture.

"I believe that while architecture reflects its culture, it need not cater to the mediocre or worst aspects of our society," he says. "Architects must choose to express the best ideas and aspirations of our time, and return to a concern for, and commitment to, people—humanist values."

Educated at the Accademia di Belle Arti in Florence and at the USC School of Architecture, Marquis founded his firm in 1953. Since then, he has participated in every aspect of its development, from the design of all projects to an overview of office management. The firm has been recognized for its achievement in a wide variety of building types: college and university buildings, public housing, private residences, and government buildings.

Marquis Associates has received more than 55 awards for design, including two awards in the AIA Honor Awards Program and the 1981 Owens-Corning Energy Conservation Award for Government Buildings. Recent projects include the Carl F. Braun Music Center for Stanford University, the Primate Discovery Center for the San Francisco Zoological Society, rehabilitation of the Yerba Buena Plaza Annex to housing for the San Francisco Housing Authority and rehabilitation of public housing at Hunter's Point in San Francisco. In 1983, the joint venture of Marquis/Wong/Brochmann will start work on the $50 million rehabilitation of the South Terminal of the San Francisco Airport.

Marquis was the Thomas Jefferson Professor of Architecture at the University of Virginia in 1980, and he was a member of the Architectural Advisory Committee of the Jefferson Foundation from 1976 to 1979. He received a study grant from the National Endowment for the Arts in 1980 and the Albert John Evers Environmental Design Award in 1975 for "Concern With Architecture as a Social Art."

In addition, Marquis was a member of the National Board of Directors of the AIA from 1974 to 1978. He was a member of the CCAA Board of Directors from 1964 to 1967 and president of the Northern California Chapter of the AIA. He has been a member of the AIA College of Fellows since 1970.

Downtown L.A.: The Urban Revival

Downtown Los Angeles is a well kept secret. Many people have lived in the city for years and have never visited the downtown area, or they have seen it only in passing on the freeway. The urban center of Los Angeles contains a rich social, cultural and physical mixture whose past, present and future deserve exploration. The Spring '83 SCI-ARC Design Forum, co-sponsored by LA/AIA, is entitled "Downtown Los Angeles: The Urban Revival," and has been involved in that exploration four times during the past month.

On Wednesday, April 6, the series continues with a program entitled "Downtown Los Angeles: The Making of a Community Through Housing the Poor, the Worker, and the Affluent," which will examine the individual and mutual concerns of downtown community groups. Panelists will include Paul Silver, former economic development specialist with Skid Row Development Corporation, Tanya Tutu, founder and executive director of Para Los Ninos, Carol Goldstein, planner for CRA, Michael Collins, managing director of the Angelus Plaza Elderly Housing Complex, and Steven Albert, vice-president of Forest City, Dillon Inc. James Bonar, FAIA, former chairman of the L.A. Community Design Center, will moderate.

On Wednesday, April 13, downtown Los Angeles as a regional cultural center will be discussed by a panel composed of William Bushnell, producing director of the L.A. Actors' Theatre, Max Patisvsky, a trustee of the Los Angeles Museum of Contemporary Art, Robert Tyler, FAIA, Joe Fay, downtown Los Angeles artist; Eve Steeble, architect for Downtown Artist Living/Working Spaces, and Michael Newton, president of the Performing Arts Council of the Music Center. The discussion will be moderated by Esther Wachtell of the Cultural Resources Steering Committee of the Los Angeles Chamber of Commerce.

The final panel will meet on Thursday, April 21, and will consist of Calvin Hamilton, L.A. City Planning Director, Edward Helfeld, administrator of CRA, Carl Maston, FAIA, vice-president of the L.A. Planning Commission, Harold Katz, former chairman of the City Wide Citizens' Advisory Committee, and a representative from the Rapid Transit District. Entitled "Implementation of Dreams, Schemes and Realities," this panel will assess the future prospects of the downtown revitalization and will be moderated by Raymond Kappe, FAIA, director of SCI-ARC.

On Sunday, April 10, at 4 p.m., an exhibit of models, drawings and photos of the buildings presented in the lectures and panel discussions will open in SCI-ARC's Architectural Gallery, located at 3201 Olympic Boulevard, to which the public is invited. The exhibit will run until April 24. Large-screen videotape presentations of the lectures will be shown during the exhibition. To the end of the series a Downtown Design Charrette will be held dealing with various aspects of the urban core. Architects from the downtown firms and design instructors will be leading teams of students in an intense three-day exercise attempting to solve some of the problems of the urban revival. The Charrette's juried presentation, which will be open to the public, will take place on the evening of April 24. An exhibit of these drawings will open on Wednesday, April 27, at 7:30 p.m., in the Architecture Gallery, and will run until May 15.

A lecture program begins at 8 p.m. in the 611 West Sixth Street Building, fifth floor auditorium. Admission is free and open to the public. For more information please call SCI-ARC at (213) 829-3482.
Will the Real Alison Smithson . . .

Alison Smithson, who delivered the second verbal presentation, "Perspective: A Japanese Souvenir," at the University of California, Los Angeles, Lecture at USC last month, is a talented architect, critic, and writer. The lecture disappeared behind her subject. The lecture concerned the land, as it was given, and the diaphragm was drawn together with it. Full view of the school was something of a first question with Le Corbusier, long pronounced "Corb." The Ronchamps Chapel which alienated his followers was announced dead, only to rise and build the mechanical ducts and conduits to full national stir the Smithson's 1954 Hunches were an opening. The voice of Japan! We've been here for days and just find the Ryokan. They are very much alone. On the third knock there was a small room—actually the living room of a ryokan. We were seated on cushions around a small room containing a low table with two glasses; her remark was more an accusation than a question. "Don't you just love this place?" she asked. "It's an--authentic." They never experiment with form; they never try to stretch the limit to the adjust- ment. "What a pleasant surprise." "We haven't quite decided yet." "You must absolutely see all the shops and restaurants." "Oh, no. You can't be leaving, can you?" "I am. I am off earlier, so our beds, which were being comforted, had been made. But this would have to wait; our first priority was finding another place to stay. My sinuses were beginning to act up. By the middle of the morning we had located a new guest arrived. There was marmalade for toast. For this purpose, a young man was assigned to armaments effect these professions? How can the consequences of the arms race and nuclear war be made visible to the public? workshops will be offered for each professional group, and others will focus on critical and complex survival issues which we are facing as design professionals and as human beings are encouraged to participate. For further information or suggestions, please call Rose Marie Rubin at (213) 232-3409. In the course of the workshop, a number of exhibits, special events, a barbe- que, and the midday meal will take place in the setting of a university's historic campus. More information, call Sheila Dickie in the Office of the Dean at (415) 642-0830.

Steel Awards

The American Institute of Steel Construc- tion (AISC) is once again sponsoring its "Architectural Awards of Excellence" con- test. This year's program will be the 21st time that the institute has recognized the outstanding structures built in this country utilizing structural steel. The steel structures will be selected by a dis- tinguished jury including Gunnur Birkerts, Walter Netsch, Stanley Lundberg, F. Neil Goodwin, and Charles Eames. The winners will be the subject of a feature in the October issue of Architectural Record. All architects registering practices in the U.S. are eligible to participate. To enter, submit buildings con- structed during the past two years. The structural frame must be steel, although it is not a requirement that it be exclusive. There is no limit to the number of entries by individuals or firms.

Entries must be postmarked prior to May 7. For further information, write AISC, 412 South Michigan Ave., Chicago, Illinois 60611.

Briefly Noted

Moderne Tour

Four spectacular Moderne homes in the San Fernando Valley will take place for three consecutive weeks beginning May 2. The series entitled "Connections and Interiors," will take place for three weeks in consecutive series on Tuesdays at Cal Poly Pomona beginning May 2. The series entitled "Connections and Interiors," will take place for three consecutive weeks beginning Tuesday May 2.

Eames Tribute

A salute to the work of Charles and Ray Eames will be the theme of the Monday night lecture series to be held at Cal Poly Pomona beginning May 2. The series, entitled "Connections and Interiors," will take place for three consecutive weeks beginning Tuesday May 2.

Action Workshop

On Saturday, April 9, from 9 a.m. to 1 p.m., Architects Designers Planners for Social Responsibility (ADPSR) and the Los Angeles Olympic Organizing Committee will hold its first ever Action Workshop in the Pacific Design Cen- ter. The workshop will be a hands-on workshop, directly related to the design and planning of the Games' activity in 1983. Invited speakers will be asked to respond to these specific questions: What issues and activities concerning the nuclear arms race are most closely related to the design processes? What is the meaning of "social responsibility?" How should our cities and county respond to federal proposals for crisis relocation planning as civil defense and the arms race? Why, even in a world of so many intertwining, there is an even a long stretch of time from the moment of Smithson's 1954 Hun

Perspective: A Japanese Souvenir

“You’re not here, aren’t you?”

The large woman peered over her reading glasses; her remark was more an accusa- tion than a question. "On the third knock there was a small room—actually the living room of a ryokan. We were seated on cushions around a small room containing a low table with two glasses; her remark was more an accusa- tion, “as Theo Crosby wrote in his introduc- tion to their book, Urban Stratification. This radical change of emphasis, which the Smithsons introduced in the 1950s, was immediately accepted, along with their ideas on technology—association, ideology and form. And the greatest of these relationships, according to the Smithsons, was to be able to identify with one's community. When Mary Banham told me last fall that Alison Smithson had written a new novel, I offered to lend her my copy, I remembered puzzling over Smithson's writing. One of the voices had a literary accent, and sometimes I came across a device that was out of good fiction—a leap from A to G, as Virginia Woolf called it, or was it A to H? Anyway, the leaps might have come out of Dorothy Richardson or Ivy Compton-Burnett, experimental novelists of the 1920s to 40s. Not that most architects write badly, but they break no rules. They put all the 19th- century bay windows and picture moldings on their prose (guarding against preposi- tions) is a non sequitur. Why, even in a world of so many intertwining, there is an even a long stretch of time from the moment of Smithson's 1954 Hun
Words and Pictures

Architectural photography is a primary means by which we communicate information about the built environment. Nevertheless, the people and the ideas behind the photographs are not well known to many architects. LA Architect sent a list of questions to four established architectural photographers whose studios are located in the Los Angeles area. Two photographers chose to summarize their answers in statement form. In the future we hope to continue this dialogue with other area photographers.

David Weaver

Art

In a recent issue of Architectural Record (July 1982), historian James Marston Fitch complained that the current architectural criticism is too often based upon the perception of two dimensional photographs rather than the multi-dimensional experience that the real building affords. In regard to critics his point is probably overstated, most of them probably do visit the buildings they write about. On the other hand, most architects are not able to visit the buildings they see illustrated in the periodicals. It is they who must rely on photographs in order to stay current with new design ideas.

Ironically, architectural photographers are doing their jobs too well. Their creations are accepted as plausible surrogates for the real thing. In fact, through his control of light, viewpoint, and cropping, the photographer can capture an idealized view that the everyday fact of the building can never match. The converse is also true. Frank Lloyd Wright was once furious when a critical article on the Lake Pavilion contained photographs that depicted his work in less than heroic terms. He called the photos "murderous, wide-angle slanders."

The art of photography helped create the modern age in the fine arts and in architecture. The early photographs conveyed "reality" better than drawings or paintings. Those arts were therefore forced away from traditional figurative expression toward modernist abstraction. In a more positive way photography was a force in the success of the modern movement in architecture. The International Style was largely brought to America through photographs of such European buildings as the Barcelona Pavilion (a temporary building which relatively few people saw). An inevitable result of this process, some critics have complained, is that the social ideals behind modernism were left behind when the images came to America.

Such criticisms come with success. The creative and skilful photographer endeavors to make the fact of the completed building travel back to the idealized vision of the original sketch. These and other new found, attributes are memorialized on film and can travel in time and over distance while the original bulky artifact must inevitably sit and be rained upon.

Julius Shulman

Now, with a half century of photography, forty-seven years entirely immersed in the photography of architecture and related design and disciplines, I find myself becoming even more involved. Life in my seventyninth year has become more provocative and rewarding. My two books on these subjects continue to represent my personal association with the philosophy and graphics of architecture and photography. My book, Photography of Architecture and Design, in its third printing, clearly relates to the values and techniques of our art. Continuing seminars on the theme of learning to evaluate design for the purpose of transforming observations into photographic compositions are a major segment of my nationwide travels to universities and AIA chapters. Although I have performed such continuing educational demonstrations for years, it has been difficult to conduct them on the local "at home" stage! Therefore I am structuring a scholarship oriented series in conjunction with universities and the AIA.

A new exhibit at the University of Southern California School of Law is being shown as a means of illustrating environmental involvement in urban planning. The exhibit is in conjunction with a two day seminar on the specifics of "Making Better Use of our Urban Space..." or as I like to rephrase the title, "Suburban into Urban—A Transformation."

In summation, to the photographer: Do not "grab shots." Forget the camera until you have learned to equate with the design principles of the architect and his creations.

To the architect: Learn to realize that it is your image that is being produced and projected by the photographer. You can afford to jeopardize this precious commodity by allowing your building to be placed into the hands and camera of an inexperienced person.

Mr. Weaver, a member of the LA Architect Editorial Board, is an associate professor at Cal Poly Pomona.

Los Angeles skyline.

Tim Street-Porter

Statement

Why is there little to admire in architectural photography? One reason is the nature of the work. The subject is large, inflexible and dominating, and the camera inevitably plays a subservient role. The constraints imposed by the camera's aesthetic freedom compared to the art photographer using architecture as his subject, who is free to shoot whatever he likes according to a program he himself has set.

Also, the magazines which publish architecture (excepting perhaps, G.A. and Archetype) do not encourage photography beyond its basic function.

However, the main reason is that most photographers are still working within an archaic system of aesthetics, equivalent to nineteenth century landscape painting. The result is an idealized format, a kind of frozen perfection strangley out of step with how we see things nowadays. This results in a banal world where everything is "correct," verticals are vertical, people are posed as if they are on a stage, and there is no life.

I respect the quiet beauty which comes from a good building photographed in perfect light. However, this beauty is in the subject, and not resulting from anything original in the pictorial concept. What is needed is something new and different once in a while, like the Cartier Bresson blurred cyclist mentioned earlier. Also, can we not try to develop more personal identity in our work?

Guggenheim Museum (1980). "I noticed the legs, and waited until a suitable top-half came along. Luckily the legs stayed in place just long enough!"

What are your goals in photographing an architectural design?

To provide a complete coverage of the building, as required. To evoke whatever qualities or moods the building might have, i.e. capture its essence. To provide an everyday memory as possible.

What is your process in photographing a major work?

I often have to work very quickly. If so, I am at least walk around the building to plan a shooting schedule, according to the changing light, and discuss the building with the architect. Of course, try to look at the building much better than I do. Then I get to work. Ideally I like to visit the building before doing the job, look at preliminary pictures, and find out what problems I might encounter.

What is your advice to the architect seeking a photographer?

Be familiar with photographers by checking their work in magazines. Get recommendations from other architects as well as information such as who is easy to work with and who grants unrestricted access to the pictures afterwards (not everybody does). Meet photographers and see their portfolios. Compare prices. It might help to choose one who has good contact with the magazines.

What are your strengths as a photographer?

Style: I used to do fashion, reportage, and all kinds of photography for European magazines such as Vogue, Harper's, and Queen before concentrating more on architecture. My personal style has developed in these other fields, and I try to make my photographs interesting in an editorial sense and not look like bland advertising plates. My friends are artists and fashion designers and they influence my work.

Eye: To have a "good eye," all important. I think I can claim this.

Background: I studied architecture for five years, and have worked in architects' offices, including that of Roche and Dinkeloo.

Who do you admire?

Walker Evans for his originality. He pioneered all that roadside documentary and did it best. Bill Owens, whose book Suburbia is one of the finest books about America. The pictures reveal all one ever needs to know about the architecture, decor, and, by way of life of tract estate residents. Each picture combines the detail one would expect from a high quality interior photographer with the reality of a candid snapshot: the occupants are actually living out their lives in front of the camera—a very difficult feat.

Joe Met Gala Short for sublime color printing, as seen in his books Cape Light and The St. Louis Arch, and for his exquisite rendition of color and light. Also Guy Bourdin, the fashion photographer, for his endless creativity. His pictures still make my life and are not above anyone else in his field. One can see his work in almost any issue of French Vogue over the last fifteen years, and he is the best example of anyone doing any kind of commercial work, including of course architecture. Cartier Bresson was an early influence on me with his tight architectural compositions, an integral element of which might be a blurred cyclist!

Compared to the above, and much more, there is little to admire in architectural photography, although I do like many of classic Shulman pictures of Neutra houses.
Wayne Thom

What are your goals in photographing an architectural design?

I regard architecture as functional sculpture. My task as an architectural photographer is to dramatize the aesthetic value of this piece of sculpture.

What is your process in photographing a major work?

I believe that every photograph must make a statement. Therefore I must first identify the statement to be made and envision the final result. I will then proceed to compose, choosing the correct optics, lighting conditions, brightness, and contrast control in order to create the photograph envisioned.

What is your advice to the architect seeking a photographer?

The photographer should thoroughly understand the criteria of the problem and the solution. The architect must help the photographer in making arrangements with the client and providing access and cooperation while he is photographing the project. Be sure the project is in the best visual condition possible.

What are your strengths as a photographer?

a. My love and appreciation of good architecture. b. My technical training as a photographer. c. My Oriental upbringing and philosophy, which helps me keep everything in the composition at its ultimate simplicity. d. And most important is my attitude toward my work. I do not work, I merely live a very enjoyable life!

What is your attitude toward the expression of reality and artifice in your photographs, e.g. the use of props and the presence or absence of people?

I like to minimize on props and accessories so that my photographic statement is concentrated on the subject matter, architecture. I do use people, when necessary, for the purpose of illustrating scale, movement, and perhaps functional aspects of the space. I do not like to pose people; I prefer to capture them naturally, as if they belong to that space.

What equipment do you prefer to use?

Photographic equipment is merely a tool in my hand. I will use the appropriate equipment to fit a specific task, but the majority of my work is done with a 4x5 or 8x10 view camera. My 35mm camera is only used for producing 35mm transparencies.

Charles Kober and Associates, Metro Park, Seattle.

Statement

Although photography is the medium, the service I provide is communication. I am deeply involved in graphic design—producing architectural brochures, cinematography, and multi-media presentations to represent and promote architects' work. This diversification arose six years ago when I decided to help my clients use photography more effectively. The world of communication is expanding and progressing so fast that architectural photographers must keep aware of new techniques, equipment, and philosophies or find themselves outdated. It is difficult, but challenging, to be an architectural photographer today. Not only must I be aware of the advancement in photography, but I must keep pace with the advancement in architecture and urban design. I must know what a black solar panel is for, why a particular window has a certain shape, why an elevation faces a particular direction, and whether a building conserves energy actively or passively.

I still thrill in creating photographs that have an aura of mystery, reveal the unfamiliar, evoke atmosphere and mood, and above all, make statements.

Business

Architectural photographers have high equipment and materials costs and are often buffeted by the same cycles of boom or bust that affect architectural practices. Most photographers are not in it for the money; nevertheless, fees must be charged and contractual agreements made.

In order to avoid misunderstandings, an architect must clearly comprehend both the fees he will pay and the photographic services he will receive for his immediate use as well as future fees or services that may be required. I.e. the use of a photo in a mass mailing sent out by the building's owner.

Photographers charge by the hour, day, or project. Some include supplies, processing, and travel in their fees. Most charge these items as reimbursable expenses. Fees for transparencies and prints can vary considerably, as can fees for waiting when the shooting is held up by bad weather. Definitions of "bad weather" or lighting can also differ.

Photographers own the rights to their images just as architects control the rights to their original drawings. They can require a royalty for each use and can veto a use if they feel it is contrary to their interests (this is rare but does happen). Most photographers do little or no work on speculation, i.e. the architect pays nothing and a magazine "buys" the photos. Most professional magazines pay little or nothing for photographs. Mass market periodicals often do pay, though there is hardly a big market for architectural paparazzi.

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Marvin Rand

Photographs are almost always our only means of experiencing buildings, and they are often viewed as a substitute for reality. Photographs capture or express the logic of its conception. In short, a camera can show us whole or in part can represent how it would be perceived by its occupants and perhaps functional aspects of the space. I do not like to pose people; I prefer to capture them naturally, as if they belong to that space.

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A new-found confidence in the economy: 

- With interest rates lower, some clients are now looking to take advantage of today's favorable bidding environment. 
- Design firms can be confident in the new-found confidence in the economy.
- The design firm expansion/reorganization continues to be a key trend, with hundreds of architecture firms reorganizing to meet the changing needs of the industry.
- "don't forget, we are a quickly-responing source center for employees and consultants both long-term and temporary that have been professionally interviewed and qualified. 
- Employed and insured by us while working for you, or employed directly by you-it's your choice.
Book Review: An Outline History

Modern Architecture and Design: An Alternative History
by Bill Riserbo. MIT Press, 256 pages. $17.50

As the building industry developed in 19th-century Britain, contractual and competitive bidding became institutionalized as part of the growing capitalist economy. The industry was always, as Bill Riserbo tells us, at the periphery of the economy. New construction depended on surplus capital; in times of recession, the surplus dried up and the building industry was among the worst affected. Architecture, which has always been in the domain of the establishment, was with the growth of capitalism more and more to the changing conditions of the economy. Recent history indicates that the situation has not changed.

Bill Riserbo's Modern Architecture and Design: An Alternative History looks at changes in architecture and design of the 19th and 20th centuries in the context of the developing industrial economies of Europe and North America. Riserbo quotes Marx and Engels while introducing the intentions of the book and explains, "Modern Architecture and design must then be seen in the context of and defined by, the modern economic system...." The modern economic system is capitalism.

The book is a narrative and descriptive history rather than an analytical one. Although Marx is quoted and often mentioned, the dialectical methodology of Marxism is not used. This is not a revisionist history of modern architecture, but the focus is broad. The book is comprehensive, and nearly everything that happened in 19th and 20th-century architecture is covered.

For example, on just two pages of text, Riserbo mentions concessions to workers made by Bismarck's government, the regaining of political power by land owners in Prussia and Austria, the architectural patronage of Ludwig II, the construction of the Festspielhaus in Bayreuth and the first production of Der Ring des Nibelungen. Wagner's influence on Nietzsche, the influence of Christian values on western civilization, the writings of Darwin and Spencer, and the growing idea that the architect is a social and intellectual elitist, which was described by William Morris as perpetuating "the great architect... guarded from the common troubles of common men." All of this is not suggesting that Riserbo does not have a point of view. He simply lists events:

"the great architect... guided from the common troubles of common men."
Chapter Events:


• April 16: Downtown L.A.: The Making of a Community Through Housing the Poor, the Worker and the Affluent, panel co-sponsored by SCI-ARC, moderated by James Bonar of L.A. Community Design Center, including Paul Silver of Skid-Row Development, Tanya Tull of Paro Los Ninos, Michael Collins of Angeles Plaza Elderly Housing, and Steven Albert of Forest Poor, the Worker and the Affluent, 10 a.m.-noon, in 611 West Sixth Street Building, Los Angeles. Call SCI-ARC 829-3482.


• April 19: AIA program meeting on information management, with Marlene Barkley of DMJM, 6 p.m. in DMJM offices, Los Angeles. Fee: $6, includes dinner. For reservations, call Charmaine Kenser at 615-481-912.

April Calendar

5 M
4 T
3 W
2 F
1 S
2 3 4 5 6 7 8 9
10 11 12 13 14 15 16
17 18 19 20 21 22 23
24 25 26 27 28 29 30


April 20: Identity Crisis Party, sponsored by Associates, 8:30 p.m. at location to be announced, Call Donna Brown at 655-8878, after 6 p.m.


April 22: Identity Crisis Party, sponsored by Associates, 8:30 p.m. at location to be announced, Call Donna Brown at 655-8878, after 6 p.m.

Courses:

• April 9-16: Designing Shelter for Energy Savings, with architects Douglas Sheenhouse and Stanley Keniston, Wednesdays and Fridays, 4-7 p.m., in Room 411, Exceptional Education Building, UCLA. Fee: $185. Call 825-9061.

• April 13: Planning the Manufactured Home Subdivision, with Barry Berkus, AIA, 7-10 p.m. in Kinsey 247, UCLA. Fee: $25. Call UCLA Extension, 825-9414.

• April 15-16: Hotel Design: Public Spaces, with design director, John Derby, Tuesdays, 7-10 p.m. in Room 3343C, Graduate School of Management, UCLA. Fee: $185. Call UCLA Extension, 825-9061.

• April 22, 23: Marketing Strategies, with management consultant Wade Coe, Huntington Sheraton, Pasadena. Fee: $95 AIA members, $115 others. Call Pasadena Football Chaffee, 796-7601.

• April 27: Integrating the Manufactured Home With Its Surroundings, with Don Conway, AIA, 7-10 p.m. in Kinsey 247, UCLA. Fee: $25. Call UCLA Extension, 825-9414.

Exhibits:


• April 10: Tradition and Transition: Posters from Yugoslavia, architectural library at SCI-ARC Design Forum, Tuesday, 5:30 p.m. in Architecture 1102, UCLA. Call 825-8987.

• April 16: The Modern in L.A.: From Art Deco to Streamline, by historian David Behar, 5:30 p.m. in Architecture 1102, UCLA. Call 825-8987.

• April 17: The Concept of Regionalism in Environmental Design, by architect and landscape architect David Street. Fee: $15 students, $25 others. Call UCLA Extension at 825-9414.

• May 2: 20: The Automobile, Transit, and Architecture of Los Angeles: The 1920s, with Martin Wilchus of UCLA, 5:30 p.m. in Architecture 1102, UCLA. Call 825-8987.

• April 30: The Concept of Regionalism in Environmental Design, by architect and landscape architect David Street. Fee: $15 students, $25 others. Call UCLA Extension at 825-9414.

 opportunities

Electro-aesthetic acoustic seminars by international authority available for consultation and participation during current show. Call/leave message for program: Claudia Vones (213) 743-2797.

Position Available

Architectural designer and consultant, $320 per month. In North Hollywood. Oversee and coordinate design, planning and structural integrity of community and residential projects incorporating mortar, grout and styro, as structural, landscape and decorative elements for 3 to 5 years experience or 3 years related. Familiar with granite, mosaic, tile, use with demonstrated ability in development and supervision of construction. Please send the ad and your resume to: Jan W. Eimer, 8390, P.O. Box 805, Sacramento, CA 95814, no later than May 1.

Architect, Award-winning firm needs a multi-family designer with a minimum 1 year related experience immediately. Must relocate to Houston, Texas. Send resume and samples of work to R. D. Anderson, KMD, 240 S. Gaynor, Houston, TX 77026. No phone calls please.

Part-time faculty position, architectural design studio: part-time positions at appropriate rates in relation to experience. Full-time responsibility for teaching architectural design. The school is looking for architects of large stature to guide our programs. Applicants must be for one or two semesters. Teaching assistants are normally three afternoons per week and participation in school-wide reviews. Professional degrees, architectural license, architectural experience, and in-person teaching experience are preferred qualifications. Conditions for part-time teaching positions should submit a letter of application, a resume, and a portfolio or slides. Deadline for consultant, April 21, 1983. Deadline for part-time, April 26, 1983.

Design Charrette Drawings from three-day exercise, part of SCI-ARC Design Forum, Tuesday-Friday from 4-7 p.m., Architecture Gallery, Santa Monica. Admission: $1 students, $2 others. Call 829-3482.

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Other Events:

• April 10: SCI-ARC Scholarship Dinner, sponsored by Architects Designers for Social Responsibility to discuss issues of arms race, Cuba, Central America, Los Angeles. Call Rose Marie Rabin at 829-3482.

• April 13: Romance After Dark at Rock House, occasion for non-commercial photography, 10 a.m.-2 p.m. in residence designated by FLW, Los Angeles. Admission: $1.50. Call 660-2200.


• April 24: Streamline Moderne Tour, sponsored by L.A. Conservancy, 10 a.m.-4 p.m. in Griffith Park, Silverlake and downtown L.A. Tickets: $10. Reservations required by April 10. Call 627-CITY.

• April 27: The Real Estate-Transit Connection, sponsored by SCI-ARC, by L. County Regional Planning and Lincoln Center, with P. Baldwin, Urban Transportation Commission, Arthur Teel of Urban Mass Transit Administration, Albert Ratner of Farrell City Enterprise, and planning consultant Manuel Padron, 9 a.m.-12 p.m. in Room 150, Hall of Records, Los Angeles. Call Jim Harie at 974-6457.

Readers should keep in mind that listings in the Calendar are subject to change. Please confirm information prior to attending event.

Those who would like to submit written information for publication at no charge to the Calendar must include the date, times, location, and charge, if any, for the event, and the maximum number of words to be submitted to the following address: LA Architect Calendar, 8687 Melrose Ave., Suite M-72, Los Angeles, CA 90069. Submissions must be received at the Calendar office no later than the end of the month before the month of publication.

Position Wanted

Employed, licensed, project architect (14 years architectural experience in computer information systems, seeks system designer with responsibility to integrate CAD and on-line computer information system.

Space Available

Century City North Building. Two-year lease available on fully-equipped and partitioned offices. Suitable for architects, engineer, space-planning, graphic design, engineering consultant and related professionals. $1.65 per square foot includes desk work, shelving, and bulkhead. Call SCI-ARC at 829-3482 for more details.

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