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## Architect’s Calendar

### June 1986

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<td>LA AIA Board Meeting</td>
<td>Chapter Board Room, 4 p.m.</td>
<td>Los Angeles Historical Tour</td>
<td>Chapter Delegates to National AIA Convention</td>
<td>Tours of Hollyhock House</td>
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<td>Workman and Temple Homestead Tours of homes built by the Workman and Temple families, including an 1876 Victorian and a 1923 Spanish colonial residence. Every Tuesday to Friday 1 p.m. to 4 p.m.; City of Industry, Call (818) 988-8492.</td>
<td>Every first and third Wednesdays of each month, 9:45 a.m.; Free bus tours of historic Los Angeles, including St. Vibiana’s Cathedral, Bradbury Building, and Carroll Avenue Victorians, Call (213) 828-1274 or 828-0865 for reservations.</td>
<td>Chapter Board Room, 4 p.m.</td>
<td>Every Saturday and first, second and third Sunday, noon to 3 p.m. Call (213) 662-7272.</td>
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| WEEKEND | |
| Tours of Hollyhock House | Every Saturday and first, second and third Sunday, noon to 3 p.m. Call (213) 662-7272. |

### MONDAY 9

National AIA Convention San Antonio, Texas

### TUESDAY 10

National AIA Convention San Antonio, Texas

### WEDNESDAY 11

Los Encinos State Historical Park Museum in adobe house on part of original Encino grant. Every Wednesday to Sunday, 8 a.m. to 5 p.m. Call (818) 784-4849.

### THURSDAY 12

National AIA Convention San Antonio, Texas

### FRIDAY 13

Sunday, June 15 Aspen Design Conference

### MONDAY 16

Architectural Registration Exam

### TUESDAY 17

Architectural Registration Exam AIA E-Com Chapter Board Room, 5:30 p.m.

### WEDNESDAY 18

Architectural Registration Exam AIA E-Com ADPSR Program Controlling Nuclear Arms, Tom Van Sant, Roseann Rabin. AIA Charter Officer. Suite 36-72. PDC 7:30 p.m.

### THURSDAY 19

Architectural Registration Exam Personal Best: Frank Lloyd Wright’s Three Homes Lecture by Donald Kahr, Director of Research and Restoration at the Frank Lloyd Wright Home and Studio. Gallery Theatre, Barnsdall Art Park. 7:30 p.m., $3. Call (213) 662-7272.

### FRIDAY 20

Saturday, June 21 L.A. Architect Annual Retreat Sunday, June 22 WAC-“Needs Licensed” Party Fine Arts Building

### MONDAY 23


### TUESDAY 24


### WEDNESDAY 25


### THURSDAY 26

Architectural Programming Committee Chapter Board Room, 3:30 p.m. Pro-Practice Committee PDC. Room 259, 3:30 p.m.

### FRIDAY 27

Sunday, June 29 A Sunday afternoon at Hollyhock House The second annual Hollyhock House Croquet Classic, from 12 to 6 p.m. Light refreshments will be available. $10. Call (213) 662-7272.

### WEEKEND

Every Saturday and Sunday Tours of architect R.M. Schindler home and studio, now a center for study of 20th-Century architectural and design. 1 p.m. to 4 p.m. Call (213) 630-9422.

### CONTINUING EVENTS

churches are known to have been
churches of Aquitaine attest to the
classical condition these examples of
these churches, and many in ex­
tensive study of the neglected
France. Although there are hundreds
provincial churches in Aquitaine, in
rarely studied. In a time when most
architecture is most often as­
associated with the centralized
authority of a monastic order, the
churches of Aquitaine attest to
the popular diffusion of church
architecture.

In the early 12th Century seven
churches are known to have been
built in Parthenay, a town west of
Poitiers, and five of these still sur­
vive. A walk through Parthenay to
these monuments traces the steps of
those of a millennium ago. There was
no cathedral or monastery there, and
there did not soley account for the number
"Even more striking." Linda Seidel
writes, "than the number is the fact
that the churches throughout the
Aquitaine countryside are remark­
ably homogeneous in appearance."

But this characteristic seems to
be one of the reasons for its schol­
arily neglect: lost churches such as at
Cluny are more widely studied; the
stylistically individual churches such
as the ones at Autun, Moissac and
Clerestones & glass walls capture var­
ant views. 3 BR + mds.
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Forgotten
Glory

Books

Songs of Glory, The Romanesque Fa­
cades of Aquitaine
$5

Songs of Glory is a carefully re­
searched study of the neglected
provincial churches in Aquitaine, in
the Bordeaux region of western
France. Although there are hundreds
of these churches, and many in ex­
cellent condition these examples of
medieval religious architecture are
rarely studied. In a time when most
church architecture is most often as­
associated with the centralized
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But this characteristic seems to
be one of the reasons for its schol­
arily neglect: lost churches such as at
Cluny are more widely studied; the
stylistically individual churches such
as the ones at Autun, Moissac and
Vezelay have attracted much schol­
arily attention. Songs of Glory
attempts to correct this and
Professor Seidel shows none of the
defensive apology for the religious
architecture of the region which pre­
vious scholars have shown. Emile
Male, for example, although he ad­
mired the work, wrote: The round
arch above the door is empty and
opens into darkness... so the artists
of western France could not make
their churches express all that other
churches did.

This neglect is also due to the
pioneering medieval scholarship of
the 19th Century which promoted
the taste for the slender columnar
figures of the High Gothic (the portal
figures at St. Denis or Chartres
which are so familiar to everyone).
Earlier works were looked at for
their obvious relationships to these
popular Gothic models and work
which did not fit into this visual
framework tended to be neglected.
Linda Seidel wants us to look at
these Romanesque monuments in
their own context. Songs of Glory
explores and suggests possible ante­
cedents, models and precedents for
the churches of Aquitaine. She also
suggests reasons for the proliferation
of these churches throughout the
countryside.

Professor Seidel’s scholarship is
broad and her research includes liter­
ary, historical and sociological
resources as well as the expected
artistic ones. She also writes under­
standably about architecture and
discusses the sculptural decoration of
these buildings in relation to their
architectural framework. Placing
the churches and their facades in their
artistic, historical and regional tradi­
tion is a goal of the book.

The author writes in readable
style, and Songs of Glory is a serious
scholarly study which will appeal
even to medieval scholars and stu­
dents of medieval art and amateurs
of the Romanesque. The book is not
intended as a guidebook or survey of
Aquitaine churches, but the inter­
ested traveler would add to his
understanding of these romanesque
monuments by reading Songs of
Glory. The book might even suggest
an itinerary through the Bordeaux
countryside which would enhance a
visit to the many churches of the
region.

Songs of Glory is carefully an­
noted and an extensive bibliogra­
phy is included. Although a gen­
eral familiarity with the sources cer­
tainly contributes to the understand­
ing of the ideas of the author, a
general knowledge of the Roman­
esque era and careful reading of the
notes provides enough background
to benefit from Professor Seidel’s ex­
tensive scholarship. Many
photographs illustrate the text and
contribute to the ideas put forth by
the author.

Charles Wheatley
documents to be reviewed will consist of various residential, industrial, subterranean apartment and office buildings.

The architects and structural engineers performing the review will not review buildings which are directly involved. A report will be prepared upon completion of the plan check review program.

**SAA Dinner**

Los Angeles Chapter/Society of Architectural Administrators is holding the SAA Board meeting on Thursday, June 26, 1986 at The Castaways Restaurant, 1250 on, many unlicensed people will use the words "Architects & Associates" after some fictitious names for an architectural firm, if the firm is, in fact, called an architectural firm. He stated that in many cases the people using the fictitious name are unaware that it is unlawful. Krisel requested that the Chapter do something to publicize this fact. If this situation is allowed to go on, many people will believe that you have to use your full name and not some anonymous, fictitious title.

Bob Hall stated that the BAE has a staff person that is supposed to address this concern. If a firm is in violation of the law it should be brought to the attention of the BAE.

After further discussion it was moved by Faidak and Skladka the following: that there be a resolution that we first request assistance from the Board on all matters and to bring to their attention the law as it relates to the proper use of firm names.

Janice Axon stated that she would contact the BAE.

**LA Enclave Committee Report**

Guest Richard Schoen, FAIA, presented the recommendations of the Enclave Committee to the Board of Directors along with a Policy Statement and the Goals and Objectives for the 1986 programs. Schoen stated that the Energy Committee was recommending: (1) That the Chapter adopt the policy statement attached to the recommendations; and (2) that the Board create in principle, an energy subcommittee to give special commendation to the Southern California Edison Company and its Chairman of the Board and Chief Operating Officer, Howard P. Allen.

This commendation can be a plaque or certificate, and, (3) that the Board consider naming the Chapter and its energy committee as editors—of the General Proceedings of the Second Annual International Daylighting Conference, to be held in Long Beach in October 1986.

The committee suggests that the minutes and completed lists be sent either at the three-day LA/AIA Conference in September or at the first meeting of the committee. The committee would prefer it to be at the LA/AIA Conference.

In response to Janice, the following that the Chapter adopt #2 of the Recommendation to create a position of energy committee chair. This chair would be selected from the list of proposers and, in addition to an active and acceptable affirmative action plan aimed at the firm, in addition to an active and acceptable affirmative action plan aimed at the continuous improvement of the firm, the location, professional awards and present level of minority utilization.

The Department of Transportation of the State of California (Caltrans) is soliciting expressions of interest from licensed architectural firms that will lead to proposals for the Architectural Foundation of Los Angeles (Aalto Exhibit at CAFAM). Janice Axon reported that the Ex-Com conference was that the Chapter consider sponsoring one of the speakers for the Aalto Exhibit at CAFAM. She stated that this would depend on where that speaker is coming from; the right of the Board to invite speakers from any of the list of proposers; and, that the speaker be an architect. The Ex-Com supported the above recommendation.

Moved Hall/Second Mutow, the following that the Board accept the recommendations of the Ex-Com. Carried.

Fellowship Committee Procedures: Janice Axon stated that the Fellowships of the suggestions made at the Ex-Com meeting was that the entire Fellowship Committee be located in the City Hall area of Los Angeles. This would, in effect, bring the P/F and Cabrillo Chapters together and have written a letter to National. Carried.

Moved Murcek/Second Hallow, the following that the Board write a letter of support to the BAE for Bill Kriel. Carried.

Alexon briefly reported on a letter received from Fred Lyman, re-opening the issue of the SEF Section becoming a Chapter and tying it to his proposal for a "Council of Chapters," to include the Pasadena-Foothill and Cabrillo (Long Beach) Chapters, with the "Council" offices to be located downtown in the City Hall area of Los Angeles. This would, in effect, bring the P/F and Cabrillo Chapters back under the aegis of the Los Angeles Chapter, something Lyman had always wanted, but toward which the presidents of those Chapters have indicated very little enthusiasm. Lyman will appear before the May 6 Chapter Board Meeting on this issue, which he intends to pursue. He has written a letter to National.

Janice Axon stated that another suggestion was that the Board make a selection from the Aalto Exhibit at CAFAM. She stated that a written letter offering to become a Sister City would be given to the Urban Design Committee. This letter would be written in recognition of the activities of the Chapter Ex-Com does not have such a letter. One of the speakers for the Aalto Exhibit at CAFAM is a firm in Los Angeles who wants theChapter to become a sister to a group of architects in China.

Arthur O'Leary recommended the Chapter establish a list of architects who are actively working in the field of architecture, and submit such a list to the AIA National Fellowship Committee, so that the Chapter would be known as a chapter which is actively working in the field of architecture.

**OSHPD**

OSHPD: Alexon reported that at a meeting of the State Building & Industrial Facilities Agency, the Associate, an architect who is a member of the Chapter's Energy Committee, stated that he had spoken to Congressman Roybal, who has agreed to a meeting with the President of the Chapter to discuss a letter-writing protest campaign, which resulted in the proposal being withdrawn, a reorganization of the Los Angeles office and the addition of more personnel to expedite the processing procedures in Los Angeles.

**Announcement**

The Department of Transportation of the State of California (Caltrans) is soliciting expressions of interest from licensed architectural firms that will lead to proposals for the preparation of plans, specifications, and related design, construction documents, and construction support of a new public school building associated with the building envelope to be designed for earthquake resistant construction. The project is located in the unincorporated area of the County of Los Angeles.

The basis for selection of the successful firm shall include the professional excellence, demonstrated competence in specialty area of project, experience of key personnel, the staff capability, workload, and ability to meet schedules, in addition to the ability to be assiduous and scrupulous in the preparation of plans, specifications, and related design documents. Each firm shall be responsible for the plan and the specification drawings, and the provision of all other services required for the design and construction of the above project. Each proposal shall include the plan and the specification drawings. Each proposal shall include the plan and the specification drawings, and the provision of all other services required for the design and construction of the above project.

Any contract to be awarded as a result of this solicitation will be awarded without discrimination based on race, color, religion, or national origin.

Expressions of interest for this solicitation are due by 4:00 p.m. Wednesday, June 26, 1986, and should be directed to: Department of Transportation, Bids and Contracts, 120 South Spring Street, Los Angeles, California 90012.

All interested architectural firms will be provided with a written Request for Qualifications setting forth the particular requirements of the project.
Essentially, the code is arranged in three tiers of statements: canon, ethical standards and rules of conduct. The canons are broad principles of conduct. The ethical standards set goals toward which the members should aspire in professional performance at every door. The statement of policy concerning the licensing of other design professionals, creation of a new position on the National Board for an Associate (from which new category?), changes in graduated supplemental dues for new firms as well as name change from supplemental to firm does, issues on liability, and more. If you don’t have the proper information, call the LAIA office and we’ll respond to your request as best we can. Don’t forget to inform your voting delegates. We need your input!

Donald Axon, AIA

New Members

AIA. Tarmo Thomas Pellow, Parkin Architects: Stephen H. Kanner, Charles G. Kanter: FAIA, Architect. Inc.: Hossein Amanat, ARC Architects, International: Glenn Dale Hickman, Skidmore, Owings & Merrill; Robert L. Biches, D. The titles of architect and Associate and Senior Associates (With Senior Associate Emeritus), renaming Member to Professional Member, the creation of a national Professional Affiliate category, a new statement of policy concerning the licensing of other design professionals, creation of a new position on the National Board for an Associate (from which new category?), changes in graduated supplemental dues for new firms as well as name change from supplemental to firm does, issues on liability, and more. If you don’t have the proper information, call the LAIA office and we’ll respond to your request as best we can. Don’t forget to inform your voting delegates. We need your input!

Donald Axon, AIA

Two Los Angeles Chapter firms were among the 14 recipients of AIA Honor Awards this year, the In- stitute’s highest recognition for design excellence: in the Communal/Institutional Category. Frank O. Gehry & Associates for the Loyola Law School, Los Angeles; in the Residential Category, Michael Ro- bards, FAIA and Mark Mayone of Morphosis for an addition to the Bergen Residence in Venice, CA. The LAIA office will have a copy of the Honor Awards book. The Chapter’s 1983 set of Sver’s Catalogue will be given to the first person to call and pick it up. We now have the 1985 edition for our Reference Library, courtesy of Chapter President, Don Axon.

Time has run out for members who have not yet paid their 1985 dues. Those who are not on a deferred payment status will now have to pay or face termination of membership. Additionally, those who have paid National dues but are arrears with AIA local will have to contact Arno before they can remit their dues. We need your input!

Donald Axon, AIA
just what is the character of, for example, social science? Architecture should reflect the diver­sity of their separate pursuits. But just what is the character of, for example, social science?

According to Neuman, one of the primary goals of UCI planning in recent years has been "the discovery of character." Through a variety of means—conversation, observation, experiments with small building pro­jects, educated guesses—an identifiable character is being evolved for each spoke, each area of learning, of the UCI plan. The people of health sciences, at the far end of the radiating paseos, feel most comfortable with buildings that bespeak the recent and projected medical research. And medical researchers, educated guesses—such acts that a group takes posses­sion of a place, draws upon its special character to stage ceremonies (and thereby create memories) that resonate with that character. In this way a memory ceases to float in the mind and attaches itself to a place and makes affection grow. It is acts performed in fitting places, and our memory of them, that transformed the ancient settlement into a civitas. Is there any real reason why a bean field cannot also be so transformed?

As to the second matter, that of authenticity, I would point to thoughts first broached by Kenneth Frampton and later amplified by Robert Campbell at last year's AIA convention. They point out that because of the rationalization of building technique we can now assert our determination to have something that is over and against rationalized building. In a world that runs on the leveling principle of ra­dicalization, we assert diversity by an act of will. That being so, the matter becomes not architectural but political: Who chooses the character of our diversity? These are questions people might ask themselves as they walk on the lawn on the steps beneath the Baroque façade. The speeches were going on as they fittingly must when sud­denly out of the shadows sprang a man dressed all in black, with a cape, a mask, a pencilled moustache, and a sword. The astonished crowd stared in puzzlement, then in recog­nition, then in delight as the mysterious figure presented a plaque, bowed deeply, gave the air three quick slashes and vanished.

We may chuckle at the stunt (and maybe ask what it has to do with the place's inherent qualities), but there is no denying that it was heartfelt gesture, conceived by a devoted staff to honor and amuse their Dean. But it is also more than that. It is by such acts that a group takes posses­sion of a place, draws upon its special character to stage ceremonies (and thereby create memories) that resonate with that character. In this way a memory ceases to float in the mind and attaches itself to a place and makes affection grow.

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Newport Center

It is as if William Periera had this problem in mind when in the Sixties he laid out Newport Center. True to his architect nature, he gave the place a highly-imaginable geometric order: a shopping mall ringed by a great oval loop road, and beyond that an answering ring (a "crown") of towers. To heighten that image still more, he placed his crown of towers on a hill visible from the surrounding land and from the sea. If you approach Newport Center from Juanita Perez Road (which had now passed out of family control), you can see a ragged rectangle whose short side is nearer to an oak tree than to Fashion Island, (which is where that accumulated knowledge comes to a reflection of his concept.)

The holdings of the Irvine Company (which now had passed out of family control) began planning a new town to adjoin the new university. From that initial spot on the map of Irvine Ranch, the planning and development effort spread, first south toward Fashion Island, then west toward the world that will use the intellectual content of the plan which Donald Bren's intense interest in University of Irvine's new Atrium Court is now a community phenomenon. People go there to have coffee by, say, the fountain. It serves the function of an old town square. I myself live close by, and I really do have a great time there, but if I can't decide what you want for dinner or don't want to bother, you can just go and find something you like. And usually you can find something to know. It's a real town center. It talks about the culture of a place.

I think there is a unique quality about the whole of Newport Center that is different from most regional shopping centers. To a large extent this serves as a community center. It is where they start the 10K runs, where they have the big Christmas tree lighting, where they have the Great Pumpkin Festival. Those functions are more important, in many ways, than the shopping function.

Sounds almost like civics being created, like people coming together and feeling affection for a place, more than just a place, most, but not quite. For in neither South Coast Plaza nor in Fashion Island do the affectionate users have any real say in determining the shape of the place. That shape is, and should be, determined by those who govern.

Shaping may be heartfelt and accepting, as at the Carousel Court. But it can just as easily turn exclusive and selective, leaving certain groups, by signals we all know, that they are not welcome. Uniformed guards are merely the strongest term in a language of deterrence whose softer discourses are polished granite on the floor and Vivaldi in the air. On the system, is paternalistic, and its values, in even the most generous of hands, are and must be the values of the marketplace. If in such places we see a special climate and scene, there a feeling of civitas, it is truly only because our dollars have justified it to the owners.

University of California

Irvine

We all hold the fond hope that valor and the services of the marketplace will guile the shape of a university, and UC Irvine is taking steps to see that this might be the case.

Masterplanning for the new university began in 1960, and the first buildings opened their doors for the 1964 school year. As is well known, William Periera was the master planner and architect for most of its initial buildings. Also, we know that the initial plan in which a campus park is ringed by a circle of mid-rise buildings is a theme which has found its way into the marketplace. If in such places we see a special climate and scene, there a feeling of civitas, it is truly only because our dollars have justified it to the owners.
Center Tower, across from South Coast Plaza, sheathed in polished red granite and solar black glass. Architects are CRK Service of Houston and The Blouin Partnership of Newport Beach. Be certain to see the tower from the nearby 405 freeway, where perspective frames the quarter-circle into a slant and quite beautiful curve.

Rising above Newport Center Drive is the about-to-be-opened Four Seasons Hotel. Massed up boldly and then deeply etched, it is a white brick building for the impatient sun to cast shadows on. Wintukliss, Weisman, Allison, Tong and Goo were the architects of this, and that of the Rica-Carbon Hotel, in Laguna Niguel down the coast.

The curved entrance facade of the Mitsubishi Electric Sales Facility, on Plaza Drive off Katella in Cypress. A large metal base supports a blue-tinted band that would disappear into the sky were it not for the bright red stripes that through the glass. Architects are the DeBeers Partnership of Newport Beach.

Located where Fifth Street, one of the main streets of Santa Ana’s Hispanic community, crosses Harbor Boulevard is Pacific Plaza. Here the architects, Minna Chen, has tried to embed the mini-mall with both rigor and largeness of scale, all done with materials that are as modern as they are tough.
Hand by the 405 freeway, just across from the John Wayne airport, Executive Park is about skin and modularity, both handled with resolute precision. Even the concrete is brought into the system, asking us to consider its nature as skin as well as mass. An arched pergola carries the eye the length of the complex. Architects are Leason Pomeroy Associates.

The Orange County Register is building a major office addition to its plant on Grand Avenue in Santa Ana. Strock Architects have produced a building of advancing and receding masses, along which a series of lines race, sometimes in the face of the mass, sometimes breaking free of it. The metal panels are a warm ochre, the outrigged stripes a deep red.
But even more important to the Plaza's continuing success has been the family's close attunement to their market. When South Coast Plaza opened in the Sixties, the area around it was still largely agricultural, and so the family chose Sears and the May Company as their anchor stores. As the area grew and changed, the Plaza changed to match that changing population. If you were to imagine a "yuppie scale of one to ten," Ross says, "the original center would be about a five, just right then for the county. As the county grew, became more sophisticated, more people, we added Phase Two, the Bullocks wing. That's more upscale, about seven-and-a-half. With the addition in 1975 of Phase Three—Saks, Magnin, and Nordstrom—that's getting up there into the nineties. So a different audience, a different county. But if you aren't interested in that upscale merchandise, you can still shop in the old Phase One and feel right at home."

And many do. On any given day you can find families of modest means, many of them immigrants, in the Carousel Court, heart of the original Plaza. The kids will be gleefully riding the merry-go-round, their parents and older brothers and sisters carrying burritos or burgers from the nearby Del Taco and Carls Jr. Moving up the corridor, you will see professionals dressed-for-success and Madonna-ed young people eating pasta salads at the sidewalk cafes hard by Polo and Banana Republic. Turning the corner at Rizzoli (where the dress turns momentarily to Rooster ties on plaid shirts), you enter the husked elegance of Cartier and Courrèges, where the make-up and jewelry quotient increases dramatically.

Each zone has its own feel. The materials change—from terrazzo and plaster, to glazed tile and fountains, to polished stone and chrome. The qualities of sound and light change. And you can even enter each realm through its own set of entrances. But the boundaries of the realms are not hard-and-fast, and the continuous flow of space clearly invites us to meander down passageways, enticed by what might be around the corner. South Coast Plaza thus reproduces at least one aspect of the traditional shopping district, which also had distinct realms, each with its own character. The old downtown held out to us a series of identifiable districts, each distinctive enough that you could identify the feel of the place. With that knowledge you could go to where you would feel most at home, or deliberately try out unfamiliar places—what used to be called hob-nobbing or slumming. South Coast Plaza offers these social distinctions without self-consciousness (no critique of capitalist society here) but does so in a way that really favors none of them. Far from feeling down at the heels, Carousel Court, immaculately maintained, feels not lesser, only different. One even suspects that Ruth Segerstrom (whom one imagines in fantasy as toting her dust mop from a stretch limo) has a special fondness for the Carousel Court and the striving families taking their ease there.

But the Segerstroms also knew that however much each of these groups might feel at home in South Coast Plaza, they could easily come to feel at home someplace else—the City at Orange, for example, or Fashion Island in Newport Beach. And so they set about to make South Coast Plaza more, in the minds of Orange County, than just a shopping mall, to make it (in their marketing phrase) South Coast Metro. The effort began in 1978 when they broke ground on Town Center, the complex of office towers and restaurants across Bristol Street from the Plaza. At about the same time, Henry Segerstrom entered into conversations with the Orange County arts community—which resulted in his commitment of five acres of Town Center land, five million dollars in seed money, and leadership in raising the 75 million dollars to build the Performing Arts Center that will open in September. But just as in the Plaza, the governing principle in Town Center is "different realms for different types of people." Here the distinctions are made with movie theaters and restaurants, each placed among the towers so as to create a zone of identifiable space around itself. The distinctions here run a narrower gamut than at the Plaza (from French fast-food at Cafe Casino to haute Spanish at Copa de Oro), but as at the Plaza all are made to look equally desirable by lush landscaping and scrupulous maintenance. One imagines that the facilities that will ring the Performing Arts Center will have a similar diversity. A Hard Rock Cafe for the after-rock-concert crowd?

All this is possible because of the planning principle visible in both the Plaza and Town Center: Build in the middle of open land so you can expand outward, and build loosely and open-ended so that you can infill with facilities that fine-tune the character in response to changes.

The Segerstroms' efforts have shown us that this method can produce a vast development that yet gives us identifiable places to be in, even feel affection for. (Is it yet a civitas? Hold that thought.) What can be sacrificed under this method, though, is imageability. When in one of these places, it is difficult to imagine a mental map on which one can locate one's self. In traditional cities, the street pattern and the features of a continuous fabric gave us the elements of such a map, as Kevin Lynch has shown us. But in a discontinuous city like South Coast Metro, knowing where you are can be much more difficult.
Introduction

Orange County

One of the theme signs that surrounded The City at Orange development.

by William Hubbard

Let me propose to you an idea. Not my idea, but one that might give a new way of seeing places like Orange County. The idea is this: We can think of every piece of the inhabited world as belonging to one of two realms, terrains or civitas.

Almost all of the world we inhabit is terrain. When land is converted from wilderness to productive use, it becomes terrain. Terrain's operative principle is maximum return on investment—investment of money or labor or resources. Agricultural land is clearly terrain in this sense, and so are industrial areas: land mechanized for the production of food or goods. Office parks and even high-rise office districts are, at a basic level, land mechanized for the processing of paper and information. And commercial areas—malls regional and mini, shopping strips, entertainment zones like Westwood or Melrose—are truly land put to the purposes of merchandising. Even the places where most of us live, the tracts or townships or towns, were built to put land to use. In all of these places the shape of development turned largely on somebody's conception of return on investment.

The shape of civitas turns, however, on other considerations. Civitas speaks not of production but of the ideals shared by a community. You go there not to transact something but to feel something.

Churches are civitas. So are courtshouses and capitol. Churches and churches do), but any place, even a place shaped to the values of production, can be made into a civitas by endowing it with our ideals. We find such places, enact in them certain ceremonies in our lives, and (if the magic "takes") come to feel an affection for them. If that affection holds, and if our will is strong enough, then that place, that civitas, will be shaped ever after by not the values of production but by the ideals of its community of users.

In Santa Monica, the Pier and the Third Street Mall illustrate the phenomenon. The Mall, built to enliven itself as a civic place, has not become a civitas. The Pier, built to make money in the crassest way, has. The Pier, for a whole variety of reasons, inspired affection in the people who came there, and now it is "owned," in the broadest sense of that word, not by its builders but by its users. Not the market but the affection of those users, translated into political will, now directs the future shape of the Pier. It has become, by community assent, a civitas.

This article will look at three places in Orange County that give promise of each becoming such a civitas. None was purpose-built to inspire affection, but in each case the builders were astute enough to recognize affection when they saw it growing, and each has taken action to foster and channel it. And what is more, each in their own way has determined to shape future growth to accord with and increase that affection.

In its development after World War II, Orange County was perhaps the ultimate expression of the terrain sensibility broadcast across a vast landscape. Land that produced income from oranges and beans was converted into land that would produce income from the sales of goods and houses. It was not always so. In 1871 the Town of Orange was planned with a civic square in its center, a designated civitas around which community affairs would be conducted and civic values demonstrated. That square remains today, and it remains the affectionate heart of the community. You can feel the spirit of Orange in a most pleasant way by taking breakfast at the sidewalk cafe that fronts the square. You will overhear the morning's business being planned, discussions of the surf conditions, and anticipation of purchases to be made when the shops open.

But experience, not civic course, became the shaper of Orange County development after the war. Anaheim perhaps best exemplifies this tendency. As soon as Disneyland had established itself in the Fifties, Anaheim indulged itself in what looks to our eyes now like a paradox of accommodation and enticement. Private interests ringed the park with motels and restaurants, and government weighed in with a convention center and a stadium—all to convert farmland (or marginal residential districts) into a more productive visitor-processor. Anaheim built to accommodate the world, and the world came, in multitudes.

South Coast Plaza

G. C. Segerstrom also saw the world coming to Orange County, and he too determined to convert the land beneath his lima beans to more productive uses.

Segerstrom had come to Orange County early in the century, his parents having come from Norway. By 1915 the family had built a substantial house and farmstead where Fairview Street now intersects the San Diego Freeway in Costa Mesa, and she "did not like it." But the Segersstroms knew what they were doing, as Ross soon began to appreciate. Why has South Coast Plaza been so successful? Part of the reason is the Segersstroms' determination to hire the best planners, build well, and maintain beautifully. To this day, Ross says, "the ownership goes there every day. Ruth Segersrom (the mother of Henry, the present presi­ dent) for instance shows up every day to see that the floors are mopped to her liking." A 1950s-era report on the oldest parts of the Plaza look as fresh today as on the day they opened for business.
Image: Building the proper image for an architectural firm is a long term task. Most firms reflect their image through personal contact, the press and public relations.

Architects in setting their marketing goals and strategy should seek to define the improvement of their image as it relates to marketing. It is certain that all architects want to create a good impression, but only a few will be able to do it through the artistic effects of their buildings and but architecture is very broad; it affects more than the visual design or the aesthetic aspects of the profession are emphasized to promote a good image.

Membership in social, civic and professional organizations can enhance the architect's image in the community and help to bring the architects in contact with others who are influential. Civic organizations bring the architect in contact with the community and its business leaders, attorneys and others who are important in determining who is considered for architectural and engineering work for the city. Business contacts may also lead directly or indirectly to architectural commissions.

Participation in the activities of a professional organization often adds prestige and increases the image of the architect. Holding an office in a professional organization indicates to the public that the person is held in high esteem by his fellow professionals and that they look to him for leadership. Professional organizations have local chapters, state and national chapters. If the market you wish to penetrate is of state wide or national scope, activity in your state and national chapter would be of greater benefit.

Talks on subjects of interest to the profession or talks to social groups or clubs offer opportunities for the architect to bring his image in front of the general public in his own profession. Each speech reaches an immediate audience, but it could also be picked up through newspapers in the press, which may develop into additional public appearances. The talk must be well-organized, informative and interesting to the audience. The ability of the architect to communicate adequately without the presence of stage fright is a big advantage in doing business and influencing others.

Another way for architects to market their services is by portraying a prestigious, progressive or artistic image through the physical appearance of their offices. The architect can use offices as a marketing tool by projecting their interest and their feeling for a certain type of architectural effect, or to express their design ability. The general public as well as potential clients can form an opinion as to the preferences of the architect by his surroundings. A view of an image through the design of their offices may take some architect years to develop. It becomes a powerful marketing technique, however. If architects are aware of this latent potential, they may work towards that goal. The location of the office can contribute to the success or failure of the enterprise.

The most obvious projection of the architects' images that can be used as a marketing tool is the manner in which they dress. Volumes are continuously written about how dress affects the business that they can dress more casually. Many times the imaginative and creative aspects of the profession are emphasized in the way some architects dress. This projects a pseudo-artistic image that less than business image attitude expected by the general public. Unaware, some architects might be projecting a image that may not be compatible with their marketing program.

Public Relations: Public relations for architects are the actions that we as professionals take in promoting good will between ourselves and the general public. To market professional services, these actions must be taken by individual firms in seeking out potential clients. Public relations is far more expensive and is a broader function than the act of marketing. For purposes of instruction in the architect's marketing program. The architect can orient his public relations to focus on the particular field of interest he has selected to emphasize that the best source for public relations is a close cooperative relationship with the marketing function.

The architect must assume the responsibility for keeping the marketing function sensitive to the public pressures and trends that affect the particular field of interest and that are important to the business. It is his responsibility to inform the public and the object of magnetism to the profession.

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The architect must assume the responsibility for keeping the marketing function sensitive to the public pressures and trends that affect the particular field of interest and that are important to the business. It is his responsibility to inform the public and the object of magnetism to the profession. Television advertising is gener-

PUBLIC RELATIONS:
The public relations tools are architectural magazines that prolife-rate in every architect's office.
The trade journals have taken over a significant role in bringing the awareness of the public and the consideration industry the most beautiful use of their materials from simulated stone, brick, to caulking, store front and clothing never before advertised in a trade journal or by government officials. The architects with unusual design talent become well known in the profession and the object of magnetism by the students of architecture as well as clients and may not have a need for marketing since they are sought after by all.

Public relations are interested in current events: what is happening today. It is the opportunity to be known in the profession, the environment and other issues that required crucial decisions by government officials and other professionals. A trade may prepare a good article about these issues as related to his profession or talks to social gatherings for the introduction of a new concept. Many newspapers are eager to hear these articles.

In the past, architects have not advertised in newspapers. The AIA Code of Ethics. As a consequence, newspapers do not feature architects because they are not paying customers. Occasionally they adopt the attitude that since architects do not advertise, the newspapers will not give them free advertising by printing the architect's name in the article or even the architect's name on the photographs or renderings. Most architectural renderings are featured as "artist's renderings." The photographs of buildings are captioned with the name of the architect and the title "designer" with the word architect dropped. The photographs of buildings are captioned with the name of the architect and the title "designer" with the word architect dropped. The photographs of buildings are captioned with the name of the architect and the title "designer" with the word architect dropped. The photographs of buildings are captioned with the name of the architect and the title "designer" with the word architect dropped.

In the consideration of a comprehensive marketing program, the role of public relations is a crucial ingredient. The architect must fit his planning, timing and scheduling of activities and events so it will be well integrated into the total marketing program. The thought processes herein expressed are intended to be a panacea for the architect's marketing technique but rather the stimulation of ideas and a starting point. The techniques need to develop program strategies and reflect the highest possible level of professional conduct.
The gap between mini and micro computers continues to diminish. Advances in silicon chip technology have resulted in a radical decrease in the price of power computing. Technology finally seems to be turning microcomputers into machines capable of doing truly amazing things.

But as memory capabilities of micro-computers have grown, so have the appetites of users. Their unceasing demand for more powerful programs has forced them to fill up the field of CAD to the micro-mainstream. And by defying the simple law of KISS (Keep it simple, stupid) it's also created problems. The more powerful a program becomes, the more it requires the computer to think. Consequently, the more burden that's placed on the main processing chip, the slower all the computer reacts.

You may already know a main disadvantage of micro-based CAD is its reduced "speed" compared to mainframes. This becomes most apparent when redrawing, viewing, or zooming in and out of a drawing. When you ask your computer to view your drawing from another perspective, an unbelievable number of recalculations must take place. In a 3-D drawing there are many more points to replot to allow you to view your drawing from a different angle. For programs such as MegaCADD's Design Board Professional, it also gives you true perspective, the computer must take distance, subject and object viewing height and angle into consideration. This process is simply overwhelming for the standard 8088 machine but a math chip installed on this machine still is not created equal. The 80287's are made specifically for CAD drawings.

This is where the 8087 and 80287 series of numeric co-processor chips come in. The 8087 chips are made to fit in PC's and XT's while the 80287's are made specifically for the AT models. These little wonders take over the burdensome task of carrying out all the math functions of a CAD program. Generally, they increase the processing—and thus redraw—all of your creations by two to three times. In all likelihood, your computer came with an empty socket next to the main processing chip. Not everyone who buys a computer needs these specialized math chips, so they're usually not included.

Don't buy a hard drive solely on the basis of price. There are considerable variations in the price of a hard disk. While the "name brands"—Seagate, CMl, Rodime, Sygen, Tandon to name a few—may be turning microcomputers into mainframes, this becomes most apparent when redrawing, viewing, or zooming in and out of a drawing. When you ask your computer to view your drawing from another perspective, an unbelievable number of recalculations must take place. In a 3-D drawing there are many more points to replot to allow you to view your drawing from a different angle. For programs such as MegaCADD's Design Board Professional that also gives you true perspective, the computer must take distance, subject and object viewing height and angle into consideration. This process is simply overwhelming for the standard 8088 machine but a math chip installed on this machine still is not created equal. The 80287's are made specifically for CAD drawings.

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Generally they're available by mail order or from a CAD software dealer. Price range is from $125 up depending on their speed (measured in megahertz). Installation does not require a degree from Cal Tech.

There isn't a week that goes by when I don't see a new law in the advertised price of hard disks. These devices allow you to store dozens of times more information than you'd be able to put on a single floppy disk. Since hard disks are sealed in their own containers, there's nothing to remove. You just transfer programs from your original floppy onto them. When you create your own files, they too are simply saved onto the hard disk. Nothing could be easier. Hard disks come in different capacities—usually 10, 20, 30, 40 and 70 MB. When you select a hard disk you can clear away additional space by backing up your files on floppies first. If you can find a place to put a few, some day soon, laser disks will replace them but for now they are the de facto standard.

But beware! All hard disks are not created equal. The time it takes to access information off your hard disk is measured in milliseconds. At this point you may still think of this as a luxury item, but for the user it is simply a necessity. When you can clear away additional space by backing up your files on floppies first. If you can find a place to put a few, some day soon, laser disks will replace them but for now they are the de facto standard.

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Hard disks are the most sensitive of any of your computer peripherals. They are prone to "crashing." When that happens the inevitable result is lost time and (usually) irretrievable data. How can you minimize this nightmare?

Don't buy a hard drive solely on the basis of price. There are considerable variations in the price of a hard disk. While the "name brands"—Seagate, CMl, Rodime, Sygen, Tandon to name a few—are somewhat more expensive, their up-front cost is nothing compared to the cost incurred by lost data.

Move the read-write heads away from the disk surface before you relocate the drive. Use the 'Park' or 'Shipdisk' programs that came with your disk operating system (DOS) to move the heads away from the platter. This is comparable to moving a phonograph needle away from the surface of your record and locking it on its container. There's very little they can do even if your hard disk fails completely, the information can be rewritten back on once the drive is repaired or replaced.

Purchase a utility program such as Norton Utilities or Mace Utilities. These "disk cleanup" programs which may help you recover data that has been accidentally erased or partially destroyed by a disk crash.

Gregory E. Menken, Ph.D.
Mr. Menken is President of SophSystems, a Los Angeles based microcomputer systems integration and consulting firm.
Considering LA

Consider this metropolis, pressed by the borders of the Pacific Ocean and a northern mountain range, four vast counties swollen with cities swollen with cars boasting sunroofs open to smoggy skies. Architecturally, what goes on here? Why do the buildings we place between our freeways and palm trees look like they do?

If you stand on the corner of any two intersecting streets anywhere in LA and look at the buildings, you are likely to see something stucco. Stucco is a favorite finish here; it's a material easily spread over wood studs, lath and paper. It gives our buildings a gossamer quality, leading people like William Faulkner and David Hockney to comment that in a wind or rain Los Angeles looks like it could blow or wash away. Consider Sunset Boulevard. There is no boulevard in our city more famous, and since fame means distinction, you wonder why. The street boasts no great architecture: it's a string of middling structures mostly coated in stucco and overshadowed by billboards, except for Brentwood and Bel Air where the largely stucco theme continues and the billboards are replaced with trees. So why the fame? Certainly not because of a built landscape that evokes delight and satisfies the aesthetic desires like the Champs Elysée or Grand Canal does. In Los Angeles we delight in automobiles and sunshine. This is why Sunset Boulevard is celebrated so; its very name denotes our passions. The movement of cars, the sunshine: herein lies the charm of this thoroughfare ending in the west where the sun sets behind the liquid horizon of the Santa Monica Bay. So even though on the boulevard we find no real efforts to create captivating architecture, there is aesthetic satisfaction at the end of the road. The shoreline of the Pacific is this city's captivating setting: it's where Angelinos drive to be true Angelenos—the beach! If it's where the cars are parked, the buildings end and terrycloth towels and umbrellas begin and our love for sunshine is requited. Sunset Boulevard is a place John Ruskin would probably have ignored; the street's too bland and insouciant to irk him. Can you imagine him sketching one of our stucco boxes and denouncing it rude and ugly like he did parts of a pulpit at St. Mark's in his famous book The Seven Lamps of Architecture? Perhaps he would have labeled Sunset thoughtless. But this is speculation since Ruskin didn't know about our benign climate, that in LA his seven lamps of architecture are eclipsed by the biggest lamp of all, the Sun. It's true about Los Angeles: the weather here is so delightful, the architecture needn't be.

Consider Disneyland. What does this place tell us about our ways of building? The Land of Enchantment was created by an animator so adults could come and feel like children again, watching a whole land move like a carousel. There is a guaranteed magic about large toy horses bobbing, and circling around and around; everything at Disneyland has this magic; everything that normally wouldn't move moves. But besides fantasy, the place has humor. Just look at it: they've threaded a rollercoaster through a fake mountain! In fact, Disneyland is camp—camp defined as artificiality of manner or style appreciated for its humor. Several of the rides—taking a spin in a giant teacup or a boat trip into the mouth of a mock whale—are enjoyable as fantasies because they are silly escapes away from a serious world. So Mickey Mouse, a rodent that talks and wears buttoned shorts and exaggerated shoes is welcomed here. So it follows that the Brown Derby was too. Or what about Tall 'O The Pup? Until recently, you could buy a hot dog from someone standing in a hot dog. You can still buy donuts in Inglewood at a place with a plaster donut propped on its roof—a contrivance big enough so that a flock of crows could fly through it. What is this but a blend of fantasy and camp?

Sunset Boulevard and Disneyland are two of our landmarks, and while just two lionized spots in no way reveal an entire city, landmarks are wise places to start for revelation. After all, Half-Dome doesn't explain every weed in every crevice of Yosemite Valley, but it begins to expose Yosemite's basic feeling and essence. Landmarks do that.

By looking at Sunset Boulevard and Disneyland we begin to sense Los Angeles for what it is—and what it could be. Inherent in our fancy for fantasy and camp is an anti-aesthetic, an anti-idea of mundane stance that is quite healthy: we prefer the bold gesture, full of fun, imagination, and adventure to the sanction of conventions. This throws the doors open wide and gives immense freedom to designers practicing here. And in our fondness for sunshine is a sensuality that could be an inspiration. What if the sensual experience of sunbathing were translated into architectural experience? Or what would a building be like that responded to the Pacific's glory? What if we quit our lazy dependence on hospitable weather and instead celebrated it with an equally hospitable architecture—in effect exchanging our chains for wings? This is something to consider.

Greg Kindy
Mr. Kindy is an Associate working in the office of John Lautner. FAIA.
The deep art: the art in utter darkness, far even from the twilight zones; the art not just on wide expanses of rock wall but doubly hidden in tiny chambers, caves within caves, secrets within secrets. But why art at all 30,000 years ago, after hundreds of millennia of years of artless hominids? And, finally, why hidden in caves? These caves in France?

These paintings and their secrecy and darkness were the metaphoric tools of the Cro-Magnons. Then, as now, their tribal leaders knew they took the drama of metaphor more than can reason to sell their tribe a program. Furthermore, metaphor, with its powerful links to the past, automatically invoked conservatism, a logical stance for any leader in their extraordinary hazardous world.

Transcendental conservatism. Innovation and inspiration was thus anaesthesia and the death of deaf ears in Cro-Magnon society. So began the eternal tug-of-war; metaphor versus inspiration—almost antithetical—as difficult to reconcile now as then.

Recently, Cynthia Ozick has warned us against inspiration in her Harper's magazine article, "The Moral Necessity of Metaphor." Inspiration, she says, "is ad hoc and has no history; metaphor relies on what has been experienced before; it transforms the strange into the familiar; without it we cannot imagine the life of the Other. And a stranger you shall not oppress," says Exodus 23, "for you know the heart of a stranger; you shall not oppress them." Metaphor is, in effect, the art of self-scrutiny ends, paradoxically, in the loss of the self. "Oh, Cynthia, that metaphor might always be used so nobly."

William Hubbard in "A Meaning for Monuments" echoes Ozick in his lament for the absence of icons in recent monuments. Of the Kenneth monument in Dallas, "There is no offered metaphor by which we are told the terrible feelings we all shared on that day. This monument is not about the assassination but about the play of light on hard surfaces. Perhaps architecture got this way by following the path blazed by modern artists who wanted art works that would speak not about things but feel on the feelings. They would be irrelevant to human experience so that we could be more completely moved by the art experience." Is Hubbard's a bitter judgement consigning our entire era of abstract art and Bauhaus architecture to a vacuum of insensitivity or is this his personal failure of nerve to project his experiences of our era into what may be today's unfamiliar icon?

John Pfeiffer, in "The Creative Explosion," writes, "Plato had no place for poets and their metaphors in his ideal society. He distrusted poets and Homer, the most powerful, in particular. He objected to the unanalyraid behavior of the Olympians which appeals to the lust, anger and all the painful states of the soul. They ought to be controlled in order that we may become better and happier." Plato was making, of course, puritanically, for the revolutionary notion that things can be improved. Homer belonged to prehistory, the last days of Greece's oral tradition, a tradition that arose in the dawn of the Upper Paleolithic." Burd by Homer's time the emphasis had changed: the myths of the Cro-Magnons were of the wild animals around them, most to be tracked down and fought as prey, whereas the Greeks simply harvested their tame and waiting herds. In Homer the wild animals are replaced by quarrelling Olympian gods. In the end, the Greeks reap the harvest of the anti-Platonists as the Olympians presided over the death of the empire. We can only wonder how we shall fare as we today mimic classic forms, encumbered with our own experience, as we tame and waiting herds and, all the while, glued to the tube, are given up on that incandescent dream we call criticism of life. The airless art of self-scrutiny ends, paradoxically, in the loss of the self. "Oh, Cynthia, that metaphor might always be used so nobly."

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Housing in the Netherlands
June 25

"Housing in the Netherlands: An Historical Overview" will be the topic of a special program sponsored by the LA/AIA Housing Committee on June 25. Arie Van Tilburg, Architectural Digest, will lecture on Dutch housing beginning with the architecture of Berlage, proceeding through the Amsterdam School, de Stijl and the International Style, and concluding with contemporary work. Van Tilburg is a partner in the office of Hoogstad, Weber, Van Tilburg, a widely-published Dutch architecture firm which was awarded the Prix de Rome in 1983. He will be introduced by his twin brother, Johannes Van Tilburg of Johannes Van Tilburg & Partners, AIA, Santa Monica. Following the lecture will be a discussion led by Steven Ehrlich, AIA, Bernard Zimmerman, FAIA, and Johannes Van Tilburg, AIA.

The program will be held in the PDC Conference Center, Room 259, and will begin at 7:30. There will be a reception featuring California wine and Dutch cheeses.

Jury Chosen for First LA Prize

One of the most prestigious architectural juries ever assembled— including two Gold Medal and two Pritzker Prize winners—will judge the first Los Angeles Prize competition sponsored by the Los Angeles Chapter of the American Institute of Architects. First prize is $10,000.

The jury will include author and futurist Ray Bradbury of Los Angeles; Arthur Erickson of Great Britain, 1985 Royal Gold Medal recipient; Hans Hollein of Austria, Pritzker Prize recipient 1985; Richard Rogers, RIBA, of Great Britain, 1985 Royal Gold Medal recipient; and architectural visionary and creator of Arcoantis Paolo Soleri of Tucson, Arizona.

The biennial international competition for the Los Angeles Prize will seek out and award excellence in innovation by the review of works which deal with specific architectural concerns of worldwide importance. As a forum for the exchange of ideas in a spirit of unity and cooperation, the Los Angeles Prize program will bring to the public view new possibilities for the physical environment. "Visions of Architecture in the Year 2010" is the competition theme for 1986.

Boujie Berknopp, AIA, chairman of the Prize committee, said: "The question of housing and urban planning has become a priority in a world-wide scale and is one of the aspects of the future physical environment addressed by the Los Angeles Prize competition. We are contemporaries to a historic migration to the urban centers. The number of urban poor and homeless is increasing in an accelerated rate, creating strains on the social, political and economic processes.

The rapid urbanization is inflaming the problems of crime, basic services, water availability, clean air and waste disposal, to name a few," he continued. "Affordable housing and a sense of community are basic human needs, which are becoming increasingly more difficult to obtain. Governing agencies are forced to impose moratoriums and restrictions to catch up with planning issues. The use of conventional and obsolete urban models compounds the problem.

Innovative design and planning may not create the jobs, or food, that do not exist, but is essential if we are to improve the quality of life in our cities," he added. "Many such past efforts did not materialize. A common feature has been the lack of pragmatic integration with the economic and political processes, and lack of pragmatic understanding of the human condition in an environment of everchanging characteristics."

The Los Angeles Prize competition aims to stimulate the creative process by addressing the future of the human habitat, new materials and systems, as well as new uses for existing materials and systems.

LA/AIA has invited all architects, related design and science professionals, and students to share with the world their visions and designs. Submitted work, in slide form, will be reviewed by the jury. To date, citizens of 11 countries, including the Eastern Bloc, have applied for entry.

Winner of the Los Angeles Prize will receive an award of $10,000, together with a bronze trophy designed by Los Angeles sculptor David DeMars. A number of runner-up cash awards also are anticipated. All winning projects will be published and exhibited.

The entry fee is $30, to be sent to the Los Angeles Chapter/AIA, 8687 Melfrose Ave., Suite M-72, Los Angeles, Calif. 90069. Upon receipt of the entry fee, each entrant will be sent a brochure describing the submission requirements and final date for receipt of submission. Judging will take place in October 1986.