March 1987

TUESDAY 3
The Uses and Abuses of Architectural History Lectures by Anthony Vidler, Architectural Historian, SCL-ARC Lecture Series, Main Space, 1800 Berkeley St., Suite 2, Call (213) 629-3402.

TUESDAY 4
Charles Rennie Mackintosh, Architect-Designer, Lecture by Roger Billcliffe, Scottish Art Historian, USC Friends of the Gamble House Lecture Series, Los Angeles County Museum of Art, 7:30 pm, $5, Call (213) 793-5334 or (213) 861-6427.

WEDNESDAY 5
Penelope Prior Evans, Pacific Design Center, Room 259, 3 pm, Call (213) 659-2282.

THURSDAY 6
Saturday, March 7, Penelope Prior Evans, Pacific Design Center, Room 259, 3 pm, Call (213) 659-2282.

SUNDAY, March 8, Tour among the stars, Tour of the Lurie Theater in Culver City, formerly MGM, 1924 film, Tour and Refreshments, $75, Call (213) 629-CITY.

MONDAY 9
Lecture by Professor Thomas Tena, Art Historian, SCL-ARC Lecture Series, Room 259, Pacific Design Center, 7-10 pm, Call (213) 793-5334 or (213) 861-6427.

MONDAY 10
Nature and Tradition, Le Corbusier Centenary Lecture Series, Main Space, 1800 Berkeley St., 8 pm, Call (213) 829-3482.

MONDAY 16
The White Cube Architecture of the 20s, Le Corbusier Centenary Lecture, by Geoffrey Baker, SCL-ARC Lecture Series, Main Space, 1800 Berkeley St., 2 pm, Call (213) 829-3482.

MONDAY 17

WEDNESDAY 18
LA Architectural Editorial Board Meeting, Pacific Design Center, 7-10 pm, Call (213) 659-2282.

THURSDAY 19
The Small Practice and the Architecture of a Big City, Lecture by Michael Leeser, USC Lecture Series, Watt Hall 1, 1 pm, Call (213) 743-2723.

FRIDAY 20
Sunday, March 21, Eric Mendelsohn's Birthday (1887)

WEEKEND

MONDAY 23
Environmental Design Photo Exhibit Call Poly through April 2, 8 am to 3 pm, Monday to Friday, Environmental Design Exhibit Gallery, Call (714) 890-2664.

TUESDAY 24
Interiors Committee Meeting Board Room, M-62, Pacific Design Center, 4:30 pm, Call (213) 659-2282.

TUESDAY 25
WEBSITE 1987
March 25-28, Pacific Design Center, Call (213) 659-2282.

THURSDAY 26
Contemporary Architecture in Milan, Lecture by Alberto Perafante, USC Lecture Series, Watt Hall 1, 1 pm, Call (213) 743-2723.

FRIDAY 27
Sunday, March 29, Art Deco Architecture Lecture by Alan Dressing, Art History, USC Lecture Series, Watt Hall 1, 1 pm, Call (213) 659-2282.

WEEKEND

MONDAY 30
Environmental Design Photo Exhibit Poly through April 2, 8 am to 3 pm, Monday to Friday, Environmental Design Exhibit Gallery, Call (714) 890-2664.

TUESDAY 31
Designing for Culture: LA's New Museum Lecture by project architect Robert Brunet, Green Associates, and tour of MOCA, LA AIA and SCL-ARC co-sponsored program, MOCA Auditorium, 3-5 pm, Call (213) 659-2282 or (213) 829-3482.

C.A.L.E. Review Seminar General Spaces, USC, Harris Hall 101, 7-10 pm.

WEDNESDAY 26
Contemporary Architecture in Milan, Lecture by Alberto Perafante, USC Lecture Series, Watt Hall 1, 1 pm, Call (213) 743-2723.

WEDNESDAY 27
Contemporary Architecture in Milan, Lecture by Alberto Perafante, USC Lecture Series, Watt Hall 1, 1 pm, Call (213) 743-2723.

TUESDAY 1
Ahmed Adib's Birthday (1896)

TUESDAY 11
New Member Orientation, Chapter Board Room, M-62, Pacific Design Center, 4 pm, Call (213) 659-2282.

ASSOCIATE MEMBERSHIP COMMITTEE

NEW MEMBER ORIENTATION:

WEDNESDAY 12
Architects for Health Committee, Chapter Board Room, M-62, Pacific Design Center, 7-10 pm, Call (213) 659-2282.

FRIDAY 13
Saturday, March 14, Seminar Building the Los Angeles Region, Four pioneer Los Angeles housing architects will examine their experiences with the Department of Housing and Urban Development about their experiences, Huntington Library, 10-30 am, seminar and lunch $15, Call (213) 947-6441.

WEEKEND

FRIDAY 6
Penelope Prior Evans, Pacific Design Center, Room 259, 3 pm, Call (213) 659-2282.

WEEKEND

TUESDAY 12
Architects for Health Committee, Chapter Board Room, M-62, Pacific Design Center, 1 pm, Call (213) 659-2282.

TUESDAY 13

call (213) 743-2723.

WEDNESDAY 13
The Architectural Legacy, Lecture by Mary Alice Drayer, USC ARC Lecture Series, Main Space, 1800 Berkeley St., 8 pm, Call (213) 829-3482.

FRIDAY 14
FRIDAY 21
The Small Practice and the Architecture of a Big City, Lecture by Michael Leeser, USC Lecture Series, Watt Hall 1, 1 pm, Call (213) 743-2723.

WEEKEND

MONDAY 11
The Return on an Investment in Life, Lecture, SCL-ARC Lecture Series, Main Space, 1800 Berkeley St., 8 pm, Call (213) 829-3482.

FRIDAY 22
Sunday, March 21, Eric Mendelsohn's Birthday (1887)

WEEKEND

TUESDAY 14
The Return on an Investment in Life, Lecture, SCL-ARC Lecture Series, Main Space, 1800 Berkeley St., 8 pm, Call (213) 829-3482.

TUESDAY 15
The Return on an Investment in Life, Lecture, SCL-ARC Lecture Series, Main Space, 1800 Berkeley St., 8 pm, Call (213) 829-3482.

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TUESDAY 25
The Return on an Investment in Life, Lecture, SCL-ARC Lecture Series, Main Space, 1800 Berkeley St., 8 pm, Call (213) 829-3482.
Shulman Honored

Julius Shulman, architectural photographer, has been elected Honorary Member of the American Institute of Architects in recognition of his outstanding contributions to the architectural profession. His nomination for the prestigious honor was sponsored by the Los Angeles Chapter/AIA, with whom he has had a long and mutually beneficial association.

In honoring Shulman, the AIA states that through his countless lectures, books, and, of course, photographs, he has exhibited his lifelong love affair with architecture. Recipient of the 1969 AIA Architectural Photography Medal, Shulman has worked with nearly every famous architect in America. He won the respect of Frank Lloyd Wright, who called his pictures of Taliesin West the best photographs ever taken of the camp. Shulman's sponsors applauded his work on a variety of levels, including his ability to capture the beauty and humanity in every piece of architecture he photographs. Shulman now is concentrating on writing and lecturing; his seminars at universities and AIA chapters nationwide are designed to help architects understand the significance and impact of proper photographic representation of architecture and the photographer's role in conveying its graphic qualities.

Competition

Nationwide, students of architecture, landscape architecture and regional and urban planning have a very special opportunity to collaborate and compare in the spring 1987 national student design competition: "American Life." AIAS and the American Life Insurance Company of Louisville, Kentucky, are the sponsors. Registration opens February 1, and extends until April 27, 1987.

A competition poster and detailed program information is available from AIAS McDonald's Competition, 1735 New York Ave., NW, Washington, DC 20006. Over 500 students from 105 schools of architecture participated in the 1986 competition.

The top-rated submissions were produced by the following students: first place: Dagoberto Diaz and Orlando Perez, University of Miami; second place: Robert L. Burns, Montana State University; third place: Stephen Evans, Auburn University; honorable mention: Mark S. Fitzgerald, University of Illinois at Champaign/Urbana, John V. Fontilas, University of California at Berkeley, Mark S. Gajda, Arizona State University, Mark C. A. Moya, Woodbury University, Los Angeles, Tirso Martinez, University of Miami, and Robert S. Westling, Pratt Institute.

William Landworth Scholarship: A scholarship committee has been formed by the Associates board directors. Details to follow in the near future.

Architecture Week: The week of April 6-12 will be "Architecture Week." It is hoped that this will bring a greater awareness of Architecture to the public.

Sandcastle Competition: The annual Sandcastle Competition is tentatively scheduled for Saturday, August 1. Anyone that would enjoy participating in this event may contact R.D. McDonnell at the March 11 Board meeting. Awards will be presented in numerous categories. All Associate members, intern architects, and students are invited to attend the next Board meeting, March 11, 6:30 pm, at the Pacific Design Center, Suite M-72.

1987 Associates Board
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Obituary
The Chapter regrets to announce the passing of Kenneth S. Wing, FAIA, Emeritus, on December 29, 1986 at Long Beach Community Hospital. He was 85.

A member of the Institute since 1936, Mr. Wing was advanced to Fellowship in 1952. He served on the Executive Committee of the (then) Southern California Chapter/IAA from 1942-44, and as its Vice President, 1944-45.

Noted for his design of educational facilities and churches, Mr. Wing's projects centered in the Long Beach/Irvine area.

He is survived by his wife of 60 years, Mildred; son, Kenneth Wing, Jr., AIA, a member of the Cabrillo Chapter/AIA; two grandchildren and a great-granddaughter. A Kenneth Wing Memorial Fund has been established at First United Methodist Church in Long Beach.

Did You Know
By the time you read this, our trip to AIA Grassroots in Washington, DC will be just a memory. However, despite the severe cold, the snow, the icy streets and the time involved in finding a taxi, it was one of the best Grassroots I have attended, albeit one of the most intensive. From 7 am to 5:30 pm Wednesday through Saturday, we were busy attending workshops, seminars, plenary sessions and visits to the Hill to see our Congressman, as well as being treated to a full indoctrination of the Institute's "inner workings" and resources. Your president, Cyril Chern, vice-president Bob... Continued on page ten

THE SIGMA STORY
Solutions: Sigma Design Inc., a proven leader in dedicated AEC CAD Workstations for the professional design office, has ported their powerful integrated 1-D software to the IBM AT. Sigma 300 and compatible. Until now architects have been using this sophisticated software only on Sigma Design's dedicated SunUnix Workstations costing up to $150,000 or more. This same software which took 10 years to develop, by architect programmers, exclusively for Architects, Engineers and Construction professionals, is now available at a cost previously found only in much less powerful microcomputer programs.

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The following is a summary of the minutes from the January 1987 LA/AIA Board of Directors meeting. Complete minutes are available through the Chapter office.

All Day Conference (AIA, ASLA, AIP): Bill Fain reported that the committee had one meeting in December. A Conference has been Planned to address the issues in the CAP report. The objective of our conference, which will be held in April, will be to involve the general public and to develop a sense of support for some of the recommendations that will be proposed. The Urban Design Committee is developing the agenda, and the group is looking for funding in the neighborhood of five to ten thousand dollars.

San Fernando Valley Section: Whatever comes out of the meeting regarding separate status for the San Fernando Valley Section, Layman stated that he will be looking forward to working with the LA Board as a Director or, if the Section becomes a chapter, he would be expecting a great deal of participation and guidance from the LA Board.

Board Meeting: President Chern stated that he wanted to change the Board meetings so that they are conducted in order that there would be more time for meaningful discussions on other issues and also in order that the meetings be kept to a maximum of two hours. Chern requested that all reports be in writing and submitted to the Executive Director by the 15th of the month prior to the meeting. The reports should be brief, not more than one page. The Chapter staff will do the copying and will put the reports in a consent calendar. This is similar to how they conduct the CCAA meetings.

Minutes

Bob Reed said that he would like to suggest that we reduce the 12 monthly meetings.

Discussion: Fain asked why eight and not ten. Reed suggested that eight meetings about six or seven weeks apart be scheduled rather than four. Don Axon stated that he was against the motion if it meant that the meetings would be scheduled every six or seven weeks apart. That way the board would be meeting on a different day each month and it would be more difficult to schedule the meetings. As the Chapter meets now, it is the same day every month and members plus more accordingly. Janice Axon stated that there is a certain responsibility that members understand when they become members of the Board.

President Chern called for the question. The motion carried.

Don Axon requested that the Minutes reflect that the motion carried by a tie vote that was broken by the President.

Public Relations: President Chern stated that he would like to discuss our public relations program. He stated that during the last several years we have had ad hoc discussions on what we should do with it. He proposed to the board that they find the money and spend it on hiring top quality public relations firm to undertake the job.

Discussion: Bob Harris stated that the approved budget for the coming year increased the amount available for PR.

President Chern stated that he would appoint a task force to look into what the Chapter wants to do in this regard and requested volunteers. Fernando Iarussi and Don Axon will be on the Task force.

Location of Board Meetings: President Chern stated that he would like to have the Board meetings held at other locations than PDC and requested a consensus. President Chern requested a show of hands regarding having the meetings at other places. A majority approved.

Chern requested a consensus regarding the starting time of the meetings. Vazcaro stated that if the meetings were limited to from 4 to 6 p.m. the board could not do any better than that. All agreed that the meeting time should remain at 4 p.m.

Ex-Com meetings would take place after the board meeting on the same date.

Appointment of New Treasurer: President Chern stated that during a short break in the meeting Joe Vac- caro had agreed to take on the position of Acting Treasurer until an election can be held on November.

Moved Reed/Second Appel, the following: that Joe Vazzaro be appointed as acting Treasurer for Carried.

Nominations and Resolutions for National: Don Axon asked if anyone had any resolutions or nominations for national. He stated that this Chapter has a current national director who has put his name into the hat for vice presidents and he felt that it would be appropriate for this Chapter to sup- port him.

Moved Axon/Second Fain, the fol- lowing: that the Chapter support Fred Lynwood for Vice-President of national. Carried.

Don Axon stated that AIA, ASLA & APEC have started a program called Oranges and Lemons.

Members


Associates Minutes


Real Problems Competition: Certificates were presented to competition winners. Submissions will be on public display in the City Room at the Museum of Science and Industry, and in Hollywood at the James House. Thanks to the assistance of Counselor Michael W. Wren. Anyone that would like to participate in planning this year's Real Problems should contact
DEADMAN

Review

The objects have a different quality about them. They are experienced differently. The association is based on contrasting a sublimely empty environment with an apparently crude exterior, soft versus hard.

The 14 counterweights suspending the floatinghouse are a cumulation of images evolving over the past 15 years of Shelton's work. All the elements can be seen as interchangeable, overlapping, yet can remain separate from one another. Nothing is intended to be set into a tight matrix. The objects must be able to connect and disconnect. There is no specific programming for them. They are intended to be seen as the necessary expedients for to hold the building up. Some of the objects, such as the "heavy corner," relate to the architecture of the building which houses the installation. The heavy corner is a graphic representation of what supports the building. According to Shelton, "what creates the 'body' of space is the 'heavy corner' for the basic structure in the gallery. This is an expression of castillian principles. The basic geometry is marked by the corner piece. It's something of a joke, because space, which has no physicality, is given physicality. It becomes the elemental definer of a space where the convergence of line and plane occur. So it acts as a key to the architectural space you find yourself in and defines the element condition of the gallery, just as the 'bones' object describes the elemental condition of the human body. There is a speculative relationship between what is body and what is space."

The "sunken house" object becomes the reversal of the suspended house. Viewers look down at a small scale model of the house submerged in a tank of water. Whereas the full-scale house is fragmented because of its size and shape, the small model can be perceived as a whole. "The sunken house in its tank of water is a further play on the sinking and rising of the exhibition structure," states Shelton. Among the other objects in the exhibition are "bed," a large "hammer," a "gate" and a "deadman" cast in concrete.

Peter Shelton's curiosity plays an important part in the process. "I ask myself wouldn't it be great if an object could float? Wouldn't it be great if... becomes a type of simple but serious playing around with what it feels like to try various experiences out and check what type of responses occur." If there is any narrative found in this work, it is one based on the evolution of time and ideas. For Shelton, "sculpture is a primary addition to a space that adds a specific flavor and exact quality into a general use area lacking such a quality. Sculpture is one man, one vote. I gather together materials and make simple statements about the reality I find myself in. This may have some significance for others."

The advantage to Shelton's work is it allows for experimentation and risk taking. It is temporary, not permanent. It affords frequent opportunity to study various responses to a building environment. However, since all his work is temporary, most has been dismantled and no longer exists. Perhaps some enlightened architect, individual or institution will realize the importance of floatinghouse DEADMAN and find it a permanent home. Floatinghouse DEADMAN will be on display through March 8 at UCLA's Wight Gallery.

Miguel Baltierra
Peter Shelton’s installation, *floatinghouse DEADMAN*, at UCLA’s Wight Gallery is an exploration of phenomena, memory, reversals and contrasts. As in his past work, Shelton’s creation is an exploration of the perception of space through floating, suspension, opposition and balance. He describes this as “The Pygmalion Experience,” being able to walk into a piece of art, something that cannot be done with two-dimensional art such as painting.

The installation was originally designed for the University Gallery at the University of Massachusetts in Amhurst, located inside a massive, scaleless, concrete building designed by Kevin Roche. The density of the building was reinforced by four concrete columns in the center of the gallery. “My first response was to build something light, blond and buoyant in the heavy center. As I had previously been involved with suspending or elevating objects, I began thinking about suspending from the ceiling a wooden building that could be entered,” states Shelton in the exhibition catalog. “A dead-hung structure seemed too static and might further reinforce the gallery center, so the idea of attaching it via cables to heavy counterweights (deadweights) throughout the space evolved. The overall gallery space would then be strongly woven together and the central dominant weight would be redistributed to many peripheral areas. The cable connection of the floating house with the gallery structure and the counterweights created a strong dependency and balance between a very disparate and uncooperative group of objects.”

The Amhurst gallery installation exerted a greater sense of pressure than the one at UCLA because it was very specific and tense. According to Shelton, the viewer could not get back far enough from the original installation to experience the work as a whole. It always existed as a series of fragments. Therefore, the use of a sunken house object was initiated to provide an overview. Confusion occurred when the viewer attempted to figure out what events take place on the outside. It was difficult to put the composition into perspective. However, the UCLA installation has the advantage of 1000 sq. ft. of additional space, allowing greater involvement with the objects both separately and together. The installation is still interdependent. The extra area simply allows the viewer more space to see the work.

Shelton gave *floatinghouse* an anthropomorphic floorplan based on his own spread eagle outline laid out on the gallery floor. A round room within the plan assumes that Shelton has swallowed a small nave and apse of a church. This is a western concept contrasted by the eastern concept of shoji screen which clads the “house.” The point is not to see the work as something Japanese, but something rooted in the evolving concepts of phenomena: the house floating, opposites and reversals, positives and negatives.

There is no specific symbolism: *floatinghouse DEADMAN* is intended to be suggestive. It asks as many questions as it ventures to answer. The work is speculative. For example, the exterior of the house is fragmented and difficult to conceive as a whole. All the surrounding objects are cast in darkness. Shelton states, “once entry has been made into the house, it cleanses the mental slate empty of anything but wood and light. Once back outside the house,
machine had arrived to ease labor and revolutionize life, laid down the law: The Machine was The Aesthetic. Hence Le Corbusier's slogan that a house should be a machine à habiter. Buildings had to be stern, economical triumphs, filled with a mood of production; they had to be kindred spirits with machines.

Seventh Market Place is in no way kindred with the spirit of machines. Just the opposite is true. It has the aesthetic of a toy: playful, jolly, cute. Mr. Jerde has reacted against the control and commands of the machine age, embracing merriment. The problem is that a toy atmosphere in a space 80 ft. wide and 40 ft. deep is too much toying--this isn't a Mattel showroom; this is a mall--and what happens is that mirth crystallizes into sentiment—that curdling sweetness!

The remedy for a severe brand of modernism isn't a corny brand of humanism. A flight from machines should be toward the fullness of sensuality—a realm of instinct and blood and dreams found in tangos and fugues and even a lazy summer morning. Found in the emotional depths of loss with reconciliation. Aesthetics is an art of creating feeling, and I say come on now!—with more than a namby-pamby joy, let's feel.

Greg Kindy

View of space frame from above.
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The project is The Seventh Market Place, a part of Citicorp Plaza, located near the corner of 7th Street and Figueroa, and designed by the Jerde Partnership. The program is 350,000 square feet of retail space by way of three levels of a composite steel beam/metal deck/concrete floor system tucked beneath street level, and featuring a space frame atop eight steel columns encased in concrete, circumscribing the rim of a circular courtyard.

This mall doesn’t turn a back to the offices around it; it is neither a self-absorbed lump atop a parking structure, nor one in the middle of an asphalt lot. Seventh Market Place knows well that it is part of a plaza: a public place, open, serving as a release from the private spaces nearby.

But much more happens here than just providing relief. Seventh Market Place is a poetic idea: subterranean buildings organized around an open-air courtyard. Boldly, they’ve lifted out an enormous cylinder of earth to reveal three levels of shops wrapped around the void. The mouth of the well is highlighted with the space-frame, wrought into a giant lacy ring; there are no skylights to seal the space: escalators ascend and descend within its depths, naked to the sky. And there are palm trees.

There’s a cluster planted at sidewalk level, and another group that stretches from the bottom of the courtyard to just barely show their spiky heads to Figueroa. The kiosks and towers are glass and steel shafts of reflections and green—all in harmony with the pattern of lines set up by the tall trees. Space and form engage.

Still the architecture stands in need. Despite the space captured by the courtyard and articulated by the forms—ring, kiosks, towers, trees—there is an unsatisfying air about it all, a wanting echo; and to any attentive ear the echo has an evoking sound: sentimentality. Sentimentality is an emotion of weak charm, lacking vigor due to dissipated energy-like a river dispersed into a dozen timid brooks. Moreover, sentimentality is slighted sensuality; it is an orchestra without the depth of tubas and bassoons, with only flutes and violins producing a sweetness that soon curdles in the ears.

At Seventh Market Place, there is a sweetness gilded over a hold poetic conception. Why has the Jerde team done this? It seems to me to be a reaction to modernism.

During the early phase of the Modern Movement, an outpouring of manifestos praised machines, elevating them from objects that perform tasks mechanically to the icon of the age. Theorists, declaring that the
Points of Reference
The 1987 UCLA Architecture Journal forum will take place on the evening of Thursday, April 2, 1987. This year's forum is entitled "Points of Reference." The keynote presentation will be given by Daniel Libeskind, architect and theoretician. Responding to Mr. Libeskind's remarks will be Lionel March, Program Head of the UCLA Department of Architecture, and Barbara Stauffacher-Solomon, architect and landscape architect. Anthony Vidler, Professor of Architecture at Princeton University, will moderate a panel discussion to further the dialogue. The public is strongly encouraged to participate.

Points of Reference will be held in Room 39, Haines Hall, on the UCLA campus. The event will begin at 7:30 p.m., and will be followed by a reception. Admission is $5.00; $3.00 for students with identification. For more information phone 825-3791.

All of the events of Points of Reference will be recorded in the 1987 UCLA Architecture Journal—the transcript of the forum, with illustrations, and postscripts written by prominent architects and theorists. The issue will also feature exemplary projects and postscripts written by prominent architects and theorists.

Entries must be from the greater Los Angeles area. Projects must be completed to be eligible. Nomination applications are available from the Los Angeles Conservancy, 849 S. Broadway, Suite M22, Los Angeles, CA 90014, and must be accompanied by photographs and slides. The application deadline is April 8. The awards presentation will take place at the annual meeting, to be held this year during Preservation Week on May 16th.

ACSA Museum Program
In commemoration of the 75th Jubilee Anniversary of the Associate Schools of Architecture, a series of programs entitled "Designing for Culture: L.A.'s New Museums" is being co-sponsored by SCI-ARC and the Los Angeles Chapter AIA.

Four separate events have been scheduled to date. A panel consisting of architects who are contributing to the program will be held at Northwestern University. The four events feature panel presentations led by, respectively: David Bordwell and Janet Staiger, film historians; Donald Albrecht, art historian; and Robert Edgley, curator. The events will be attended by architecture and design professionals, students, and members of the MOCA Architecture and Design Council.

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Perfect Critic

The Listener

Who is a perfect critic? Is it only he who speaks well of our work and our philosophy—ours and mine? And that of our friends—and of the famous whom we admire? And for him do we absently affix a gold star to his report card, then hum our way happily and heedlessly through tomorrow's work at the office? Ah, yes, but if it is a different critic instead, who is unfair, what then?

Barely withheld anger, stifled cries of foul, insecurity churning the pit of the stomach—how difficult to toss it all off with a smile and perhaps a tart remark. There seems no place to hide from those so skilled with words that so powerfully affect our confidence in what we have done and our confidence in the ideologies that have fueled their efforts. What right have they to do this to us?

Does fairness even exist in the critic's world? Do they even know enough, are they sensitive enough, perceptive enough to pass judgment? Are they only narcissistic and unsympathetic? Or could there be such a thing as a Critics' Credo?

A quick search revealed nothing specifically for architectural critics but out of the world of literary criticism appeared an impressive credo which, happily, translated easily into our architectural world. But to savour it properly architectural readers must play a game—a simple one of pretending to be a critic. It will be evident why.

As each of the four commandments is read the image of a preselected building, one's own, must be seriously summoned to mind. This shouldn't be difficult but if any faltering is experienced remember how much more maddening the judging of wine can be at a blind tasting. Ready? Swish each commandment around in the mouth leisurely before responding to its elixer of truth. Then read this report's remarks in parents and judge him as well.

1. An honest recounting of one's personal experience of the work. (Let your biases hang way out here—okay?)

2. Placing the work in its context and the assessment of its themes in relation to its time and place, its author's ideas. (If you get this far you deserve to throw away all restraint but don't.)

3. An evaluation of the success or failure of the work in relation to the intentions of its author. (Better first ask the author what his intentions were unless you're inclined to plunge in on intuition. But if you do ask him be prepared for something like the following quote from an interview with Arata Isozaki concerning his new Bunker Hill MOCA: Interviewer, "Do you accept Martin Fiber's statement that your architecture is metaphoric and what does that mean to you?" Isozaki, "This is not a word I chose. Maybe some people will find their own meaning. For instance, the pyramidal skyscrapers were not quoted from Egyptian pyramids but were based essentially on pure geometry. So while they evoke an association with the Egyptian ones they also have a relation to pure abstract form. Always this double meaning." Okay, now go ahead and evaluate how well your victim achieved his intentions.

4. A reasoned moral judgement of the implications of its themes, its author's ideas. (If you get this far you deserve to throw away all restraint but if you ducked around the corner and went home that's understandable too. If you choose neither of the above the reasonable thing now would be to visit Reinhold Niebuhr's collected works at the library or at least dust off your college philosophy textbook. No? Well, don't worry. If you've made it to or beyond the age of consent there's no reason you can't pass moral judgements on someone else—do you read it every day?)

That's it. You've done very well, haven't you. Now relax for a sampling of recent critiques of Isozaki's MOCA. If they seem brief understand that all the reportage content, excellent as it may be, has been omitted since we're not dealing here with verbal, stone by stone descriptions but, instead, with the gut level intellectual and emotional reactions of a critic. As a result, one's eye, mind and sight are sharpened.

Paul Goldberger (NY Times.)

"An important event in American architecture—lympho-therapeutic to the art being displayed."

Manuela Hoechntoff (Wall Street Journal.) "a serene, exquisitely crafted art building."

Douglas Davis (Newsweek.) "impressive balancing act of modesty and boldness."

Jed Perl (Vogue.) "a building full of spaces that leaves you quiet and content."

Miguel Bahiana (LA Architect.) "like a small village made up of platonic fragments—the proportions respond beautifully to the overall context—Isozaki manipulates the walls to create an intelligent, unthreatening calm feeling—the museum wall steps down to avoid intimidating the pleasant outdoor spaces—white, pristine galleries filled with sweet daylight—for a facility of such importance to new and experimental mediums the auditorium seems very small—he has realized the spiritual needs of people."

A good one to close on. Had fun but hard work. But of course. A wise friend of ours once said we English speaking people talk about art too much.
Chapter Awards

SCI-ARCH Celebrates Corb Centenary

Six distinguished achievement awards have been presented and the 25-Year Award has been given to the CBS Building and its designers by the Los Angeles Chapter of the American Institute of Architects.

The awards went to: Carlos Diniz in the allied arts, for his contribution to the enhancement of architecture through his superb accomplishments in the art of rendering; Fernando Juarez, AIA, in professional practice, for his monumental efforts in implementing the dissemination of state-of-the-art practice information and methodology to the architectural profession; KCET Public Television in media, for excellence and continued efforts in the promotion of public awareness of architects and architecture through its "VideoLog" presentations as well as the scheduling of such series as "Pride of Place" and "America by Design;" Toshikazu Teranawa, FAIA, in public service, for his many years of valuable and unique service to the public and the community, thereby greatly enhancing the prestige of the architectural profession; Thomas R. Vreeland, FAIA, in education, in recognition of his continued dedication and commitment to teaching as well as practice; Welton Becket Associates in preservation, for its excellent work and commitment to detail in the restoration and preservation of historic buildings.

In addition, the 25-Year Award went to the CBS Building on Beverly Boulevard in Los Angeles. Recognition of distinguished architectural design after a period of time has elapsed in which the function, aesthetic statement and execution can be reassessed. Also honored were the building's designers, Charles Luckman, FAIA, and the late William L. Pereira, FAIA, both of Los Angeles.

Certificates of commendation were given to John Pastier, in recognition of his promotion of public awareness of architects and architecture and his continued efforts to advance the architectural profession through constructive criticism; and to Ted Wu, for his serious concern for the visual environment and his tireless efforts in the preparation and final drafting of the new sign ordinance for the City of Los Angeles.

Presidential citations went to Robert J. Anderson, AIA, Ernest B. Marjoram, AIA, And Seth Sakamoto, AIA, for their outstanding contribution in conceiving and successfully implementing the LA/AIA's first annual conference; and to Bouje Bernkopf, AIA, for his conceptual creativity and numerous efforts in the establishment of the Los Angeles Prize International Competition.

In participation of the world-wide celebration of Le Corbusier's centenary year, SCI-ARC is scheduling a series of lectures honoring one of the most influential architects of this century.

Historian William Curtis, author of Le Corbusier Ideas and Forms, will open the series on Monday, March 9, speaking on "Nature and Tradition." The second lecture will be given by Mohan Sharma, Chief Architect of Chandigarh, India for 30 years, who worked closely with Le Corbusier from the city's inception, and continued to guide its growth and development. Mr. Sharma will speak on Monday, March 16. His lecture is entitled "Le Corbusier at Chandigarh and Beyond."

Geoffrey Baker, Le Corbusier scholar and author of three books on his work, will be in residence the week of March 16 to 20. His first lecture will take place at 2 pm on Monday, March 16, and will focus on "The White Cubic Architecture of the 20's." On Wednesday at 2 pm, he will speak on "The Great Houses of the 20's." On Wednesday evening, March 18, "The Chapel at Ronchamp and The Monastery of La Tourette" will be the topic of Mr. Baker's lecture. His last lecture and the final lecture in the Le Corbusier Centenary Series will be given Friday afternoon at 2 pm on "The Maisons Jaoul."

There will be additional visiting lectures at SCI-ARC this semester. On Wednesday, March 4, Anthony Vidler, of Princeton, will be speaking on "Uses and Abuse of Architectural History." New York architect John Johanson, will give a lecture on Wednesday, March 25 on "Turning Points in Architecture." The final public lecture will be given by Herman Hertzberger of Amsterdam. He will speak on his current work on Thursday, April 23.

All evening lectures will take place at 8 pm in the SCI-ARC Studio/Auditorium at 1800 Berkeley Street in Santa Monica. There is no charge and free parking is available.

For further information call (213) 829-3482.

Four Architects Open Westweek

Expessed structure, arcadian structures, lyrical technology, the cube and beyond, four programs featuring local, New York and European architects open Westweek 1987 on Wednesday, March 25 at the Pacific Design Center in Los Angeles.

With a theme of "Structures: Style and Substance," the Westweek 1987 design conference will take place March 25 to March 27. It will explore the style and substance of structures in architecture, design and product, as well as investigating the structure from which all these created structures come—the human brain.

The opening day will include the following program by architects: Expessed Structures, sponsored by LA/AIA, featuring Norman Foster, RIBA, Hon. FAIA, principal, Foster Associates Ltd., London, from 11:15 am to 12:15 pm in West Hollywood Auditorium. Introduction: Susan Doubilet, senior editor, Progressive Architecture. He will examine the creation of the Hong Kong Bank.

Arcadian Structures, sponsored by the LA/AIA, featuring Emilio Ambasz, co-architect, co-founder, Institute of Architecture, Urban Studies, NY, from 1:45 to 2:45 pm in the West Auditorium. Introduction: Pilar Viladas, senior editor, Progressive Architecture. He will examine the "Arcadian" concept embodied in the San Antonio Botanical Garden and the master plan for the 1992 Universal Exposition in Seville to celebrate the 500th anniversary of the discovery of America.

Lyrical Technology, featuring John Latner, FAIA, Los Angeles from 3 to 4 pm in the PDC Conference Center. Introduction: Barbara Goldstein, editor, LA Architect and project director, LA Task Force on the Arts. He will analyze forms that have been stretched to their technological and conceptual limits.

The Cube and Beyond, featuring Mario Botta, FAS, Hon. FAIA, Switzerland, from 4:15 to 5:15 pm in the West Hollywood Auditorium. Introduction: Rick Meghiddo, architect. He will examine variations on the theme of cubic volumes, the Ticino Villas and their transformation in the structural confrontations of recent work.