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Monday 2
RM Schindler: Composition and Construction
UCLA Exhibition, Perloff Hall galleries, 8 a.m.-5 p.m., Mon.-Fri., until May 21. Call (213) 825-3976.
AEC Systems '88
International Computer and Management Show, McCormick Place-North, Chicago. Call (800) 451-1196.

Tuesday 3
AEC Systems '88
"Hot Markets" Briefing
Sponsored by AIA, Minarik Shearman, Los Angeles, $245. Call (213) 394-3731.

Wednesday 4
AEC Systems '88
History and a Sense of Place
Discussion by West Hollywood Pres- evervation Task Force, with speakers David Cameron, Daniel Hoppe and Marc Waramanian, Pacific Design Center, 2-7 p.m. Call (213) 438-7000.
Building Design and Codes
1988 CCE Exam Prep lecture series, 3141 E. Broadway, Long Beach, 6:30-9 p.m. Call (213) 426-4639.

Thursday 5
Lecture by Reese Piano
UCLA, 31 Kinsey Hall, 8 p.m. Call (213) 825-7857.

Friday 6
The Architecture of Frank Gehry
MOCA exhibit continuing through May 10. Call (213) 623-2706.

Saturday 7
Construction Methods and Materials
1988 CCE Exam Study Seminar, 9 a.m.-12 p.m. and 1-4 p.m., 101 Harris Hall, USC, $10 (price/registered) or $12 AIA, $20/$22 other. Call (213) 659-2282.

Sunday, May 8
Chamber Music in Historic Sites
Bullocks Wilshire, Deux Carpes Play­ ers, 7 p.m. Call (213) 547-9083.

Monday 9
LA/AIA Board of Directors Meeting
5:30 p.m. Call to be announced. Call (213) 659-2282.

Tuesday 10
LA/UCLA Board of Directors Meeting
5:30 p.m. Call to be announced. Call (213) 659-2282.

Wednesday 11
People Needs/Planet Management:
Environmental Design Research Association Conference, 3601 W. Temple Avenue, Panorama, $160 (preregistered)/$225 (after), members, $225/$245 others, Call (744) 969-2700.

Thursday 12
A Sense of Style
Lecture by Professor George Story, 1102 Perloff Hall, UCLA, 8 p.m. Call (213) 825-3974.

Friday 13
AIA National Convention
Continues at LA Convention Center.

Saturday, May 21
RM Schindler: From Vienna to Los Angeles
UCLA Colloquium featuring Esther McCoy, Lionel March, David Gebhard, August Somoza, Barbara Galla, 9 a.m.-1 p.m., 30 Harris Hall. Call (213) 825-8950.

Weekend
Saturday, May 21
Chamber Music in Historic Sites

Sunday, May 22
Pride of Finance
LA Conservancy downtown walking tour. Call (213) 623-2040.

Monday 16
Art in Architecture
Convention continues, New York City.

Tuesday 17
Art in Architecture
Convention continues, New York City.

Monday 23
Pacific Coast Builders Conference
Convention Center, San Francisco. Call (415) 563-2100.

Tuesday 24
Pacific Coast Builders Conference
Convention Center, San Francisco. Call (415) 563-2100.

Wednesday 25
Skidmore, Owings & Merrill: Recent Works
UCLA Exhibition, Perloff Hall galleries, 8 a.m.-5 p.m., Mon.-Fri., through June 10, with comments by Richard Kennard at 6 p.m in Perloff Hall student lounge.

Building Design
1988 CCE Exam Prep lecture series, 3141 E. Broadway, Long Beach, 6:10-9 p.m. Call (213) 426-4639.

Thursday 26
Lecture by Bart Prince
UCLA, 2100 Olympic Art Center, 8 p.m. Call (213) 623-7986.

Friday 27
Pacific Coast Builders Conference
dead line, LA Convention Center.

Saturday, May 21
Art in Architecture
Convention continues, New York City.

Sunday, May 22
Site Analysis
1988 CCE Exam Study Seminar, 9 a.m.-12 p.m. and 1-4 p.m., 101 Harris Hall, USC, $10 (price/registered) or $12 AIA, $20/$22 other. Call (213) 659-2282.

Structural Exam Seminar
Sponsored by Architectural Licensing Service, Vincent Hotel, 9780 Airport Boulevard, LAX, 9:30-5 p.m. Call (213) 288-7112.

Summary of the Week
Chamber Music in Historic Sites
Bullocks Wilshire, Deux Carpes Players, 7 p.m. Call (213) 547-9083.

Weekend
Saturday, May 21
Chamber Music in Historic Sites
San Gabriel Mission. La Corte Musica, 7-9 p.m. Call (213) 795-0685.

The Schindler House: Its Architecture and Social History
Exhibition continues at the Schindler House, 828 N. Kings Road, ends onl y 1 p.m.-4 p.m. Call (213) 651-1500.

Saturday, May 21
Construction Methods and Materials
1988 CCE Exam Study Seminar, 9 a.m.-12 p.m. and 1-4 p.m., 101 Harris Hall, USC, $10 (price/registered) or $12 AIA, $20/$22 other. Call (213) 659-2282.

Sunday, May 22
Chamber Music in Historic Sites
Bullocks Wilshire, Deux Carpes Players, 7 p.m. Call (213) 547-9083.
Charles Jencks is a seminal figure in current architectural criticism, largely responsible for the development and popularization of the post-modernist polemic. His criticism is at its lightest, 20+ ft ceilings, ample free parking, convenient of expressing the conflict of multiple value systems and eclecticism produced by education questions of composition and symbolism, to be interested. Incl. Intro of applic, transcripts, 3 Intros of recom., degree in architecture or equiv.; work experience in a process of obtaining objectives, and ensures their classification as an applied art, and by ignoring the advantage of allowing him to make some entertaining comparisons against subject boundaries. An example is his observation of the difference between the prevalence of pessimism in modernist literature and art, and its absence in heroic modern architecture. This accurate observation of modernism's incivility is the kind of clever and insightful moment that makes Jencks worth reading. Sheer beauty, however it might be defined, is never enough to elicit plaudits from Jencks. Rather he prefers multiple meanings to single meanings, collage to whole cloth, and kink)' permutations to original paradigms. After perusing Jencks' Symbolic House volume, devoted to his own built work, readers nauseated by an excess of preciousness may find themselves longing for a simpler world where a living room might not have to contain the four seasons or the stairwell to enfold the cosmos. Ordinarily one might classify this as extreme pretension, but given Jencks' native lack of shame, it is probably closer to naivete.

Actually, Jencks is so good at investing meanings that he often finds them where none were originally intended. He confuses the ability to perceive a metaphor after the fact with the intention on the part of the architect to communicate one. In his showmanlike guise as the Librarian of architectural criticism, the raconteur overstates the scholar. An example of this is the implicit assumption in his Daydream Houses of Los Angeles that the houses he discusses were often meant as witty proto-post-modernist asides. This would be news to the creators of these buildings, who were generally quite serious in their design intentions. Similarly Jencks has an ability to analyze artistic works by instantly inventing categories and schools. One has only to remember, with a shudder, his "ad­ hoicism" campaign, in which he hoped to classify this as extreme pretension, but given Jencks' native lack of shame, it is probably closer to naivete. The most embarrassing aspect of Jencks' writing is his criticism of his own design work. It places him squarely within the rarified pantheon of mega-dilettantes like Gordon Liddy, the spy novelist, or Clint Eastwood, the politician. Jencks' architectural work seems to have consisted entirely of commissions different houses for his family from various architectural firms, and then slathering on a liberal encrustation of properly symbolic ornament. His enthusiasm for this hobby is revealing, for the buildings he describes so lyrically represent the simplest possible design intentions. Jencks has the privilege of frolicking as a designer without interference or input from that indispens­ able nuisance and inspiration, the client. It is clear that his own judgment of these buildings is hopelessly clouded.

Conventionally constructed private homes for the rich are only of interest if they are designed tours de force, since they generally lack the difficulties of program, climate and social or technological innovation. While Jencks' houses do contain pleasant vignettes, their overall sense of architectonic order appears weak, dominated by moment-to­ moment invention and adornment. The problem with post-modernism, as found in Jencks' own house in London, is that it involves irony and dislocation of expected meaning. Consequently, it is as difficult for the average architect to produce as it is for the public to comprehend. One has only to look at a community such as Seaside in Florida, planned by Andres Duany and Elizabeth Plater-Zyberk, to see how powerful a place can be when it is created according to a series of strictly observed and comprehensible rules. But opportunities to create this kind of stylistic and urban unity are rare in the US. Hoping for more of these kinds of situations is a largely utopian ideal, and herein lies the strongest argument for Jencksonian post-modernism. Since there are no real culturally agreed-upon norms to design to anymore, architects must apply irony to whatever set of rules they adopt. Ultimately any architectural response to cultural norms would be mocked by a project physical or cultural context. Jencks is closest to the position of arguing for a shared set of rules in his book Post-Modernism: The New Classicism, Art and Architecture. Here he advocates the revival of classicism as a commonly shared and well-developed architectural vocabulary. The tradition is that post-modernism can bend classicism so much, in projects like Bofill's monumental French housing complexes, that the value of having rules is questionable. Those projects are admirable in themselves. However, they hardly communicate to the public with the familiarity that one might expect in a socially-oriented commission. Jencks' real virtue as a critic is his indefatigable energy at seeking out new architecture throughout Japan, Europe and North America, and actually having first knowledge of both the buildings and their architects. Through his tireless energy and continually updated in his relentless stream of publications. So far as much material available to him, it does not seem unreasonable to plead- "Please, Charlie, no more books about your own houses!"

John Chase
Mr. Executive Recruiter to LA Architect, works at Walt Disney Enterprises.

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Jobs Offered

University Architect, Stanford University. Reporting directly to the VP develops & executes architectural design objectives, provides direction & leadership in process of obtaining objectives, and ensures their achievement. Full campus building projects including degree in architecture or equivalent; work experience in a senior level position managing architecture design projects. To APPLY send resume & cover letter highlighting qualifications to Sheri Renison, #47295-NL, Personnel Services, Old Pavilion, Stanford, CA 94305-6110.
Rare is the thoughtful architect, approaching the year 2000, who never experiences the "two a.m. blues". He may, for example, have just awakened from a nightmare of punching the happy face of architect David Frazik, relating in a recent ad that under the liability insurance umbrella of EPIC, he can now say "That makes us very comfortable!"

And in these sleepless moments there is, outside of architecture, a cacophony of other crises: the doomsayers' convincing images make, and scenarios of humanity slowly suffocating from lack of oxygen as the last tract of tropical forest is chain-sawed. These, of course, both even fatalities worthy into the background for, at two a.m., human antibodies are ill-suited to resist such potent assaults.

However, some time before the morning, our fears will have faded and our conviction will have returned that the best thing to do about it is get up and go to work. Nevertheless, a tone is needed and it is wise to immunize oneself by listening to the occasional reassuring voice.

Two of the most recent such voices were Lewis Thomas in Wilson Quarterly preceded by scientist Edward Fredkin's statement in April's Atlantic Monthly that "the universe is really a computer".

Fredkin seems not at all worried about comparing our own personal memories to the computer. Instead, he fascinates us with concepts like DNA as a good example of digitally-encoded information and the mouse as simply "a big complicated informational process". He loses us regularly, but cheerfully reassures us that he can imagine algorithmic laws that permit a concept of a universe with a beginning likely to be "the consequence of...intelligence". All of this from an ideosyncratic, controversial scientist deep in the twilight zone of modern science, a man who cheerfully faces the likelihood that we are all a system of information set up to "see what would happen". One must either smile or weep and feels compelled to smile with Fredkin.

In the Smithsonian's Wilson Quarterly, socio-cellular biologist Lewis Thomas explains his optimism about our future by describing man as the result of a long process of cellular development. He describes a process in which, from earth's first single cell, "myriad cells replicating and splitting and sharing chromosomes by random chance" have done so with "incredible skill and certainty" that, guided by memory, has sorted out and discarded what hasn't worked and replicated what did. So, Lewis Thomas says, "We cannot be as bad a lot as some of us say...if we can last it out, get through this phase, shake off the memory of this century, wait for a break, we may find ourselves off and running again."

Without these two articles to stiffen our spines, the March issue of Architectural might scare us into paralysis. The lead article recounts the unseizing history of the failures and near catastrophe of Boston's John Hancock tower. The issue closes with three other studies of failure. Most alarming is Timothy McDonald's description of the crisis in the quality of bolts used in structures. Almost while we weren't looking we were stripped of much assurance that bolts packaged and labeled as meeting certain ASTM specifications were genuinely so—that they might all too possibly be inferior material from an unknown foreign manufacturer or an unscrupulous domestic one and that, as architects, we could be party to a structural collapse. McDonald warns that an investigation is enacted to effectively end importation of counterfeit, substandard fasteners, architects and engineers need to be extremely careful.

The second study, relating important advances in the understanding of the behavior of plywood shear panels under seismic stress tells us, among other things, that sett at the nail heads even only as much as 1/8" below the plywood face "rendered the panels virtually useless". It goes on to recount the case of 80 percent overloaded nails in a large condominium complex located close to the San Andreas fault. The third study reported long overdue facts on the causes of denaturation and subsequent failure in reinforced concrete. We hurried back to Lewis Thomas and his memory that our cells have that magic of memory that causes them to throw out what doesn't work. Perhaps, as he says, we are still adolescent and having a hard time growing up and that "if we can wait for a break, we may find ourselves off and running again".

However, we think our cells are saying, caution would suggest making our own breaks—not waiting for them—as we stagger on toward 2000 AD.

Paul Sterling Hoag

For the Record

The photographs of Musse and the Ocean Park condominiums were transposed in the April issue of LA Architect. They appear correctly here.
Up until the early 1970s, AIA policy considered competitive bidding unethical and competition by AIA members on the basis of fees unprofessional. That policy violated anti-trust laws, which forbid competitors (archi-
tects often compete with one another) from agreeing on how to compete.

The Justice Department challenged the AIA's policy, and in 1972 the AIA consented to a decree prohibiting AIA participation in a policy ever again, or from saying anything that would imply that submitting price quotations was a bad thing for architects to do. (The decree is printed in Chapter III of the Component Operations Manual.)

The Justice Department is now investigating whether the AIA and three of its components have complied with the consent decree. We believe strongly that, at the end of the investigation, the Justice Department will agree with us—that neither the AIA nor any components has done anything to violate it. We law is to point out that the market for architectural services is highly competitive, and that architects are capable and eager to rise to the challenges that competition presents.

Architectural Fees

On February 17, 1988, the Los Angeles Board of Public Works approved a one and one-half percent increase of architectural fees for all categories of municipal facilities. The revised fee schedule should act as a guide to architects for negotiations on any given project. A significant number of architects participated in the Board of Public Works meeting on fees and supported the increase. The complete information is available through the City of Los Angeles Department of Public Works.

Cornerstones

Robert Allen Reed, President of LA/AIA, has joined the international design consulting firm of Daniels, Mann, Johnson & Mendehall (DMJM). Prior to joining the firm, Reed was most recently associated with Welton Becket Associates and worked as project director/managing of such projects as the Sheraton Plaza La Reina hotel and office complex and the 700-room Intercontinental Hotel, second town in San Diego.

Mark W. Hall has been advanced to the American Institute of Architects College of Fellows for his "notable contributions to the profession." Fellowship in the AIA is conferred on members of 30 years' good standing who have made significant contributions to the advancement of the profession. It is the highest honor the AIA can bestow on any member with the exception of the Gold Medal. The new Fellows will be invested on May 16 at the AIA National Convention in New York City.

Saumon/Prejia, the design consultants responsible for the look of the 1984 Olympic Games, have been awarded Honors from the American Institute of Architects. The AIA’s honors are given to organizations or individual achievements that “enhance or influence the environment and the architectural profession.” Institute Honors were also made to project architect Robert Wilson, sculptor Robert Smithson, Spiro Kostof, Professor of architectural history at the University of California at Berkeley. The Honors will be presented at the 1988 AIA National Convention in New York City May 15 to 18.

Marvin J. Malecha, AIA, Dean of the College of Environmental Design at Califor-
nia State Polytechnic University, Pomona has been elected Vice-President/President Elect of the Association of Collegiate Schools of Architecture (ACSA). The Association has as its principal membership the professional schools of architecture in both the United States and Canada.

Architect and urban design consultant Kusio Kurakawa of Japan will be this year’s recipient of the Richard Neutra Award for Professional Excellence by the College of Environmental Design at California State Polytechnic University, Pomona. The award, given annually since 1980, is presented for an outstanding career in education and the environmental design professions. Mr. Kurakawa is the ninth recipient.

John Kalisi, AIA, has been named Chief Architect for the Community Redevelopment Agency of Los Angeles where he will be responsible for overseeing urban design. Kalisi, a member of the LA Architect editorial board, was formerly with Skidmore Owings and Merrill.

Members


Associate. Karen Toossi, Skidmore, Owings & Merrill; Stephen Henry, Pickard Architects; John VE Murphy, Skidmore, Owings & Merrill; Shih-Hung Yen, Northwestern; Guillermo Grace, The Pakey Group Inc.; Timothy D. Holcomb, CRS Stirine Inc.; Elizabeth A. Nutre, Arrins, Davis & Newlove, AIA Architects; Anthony Zogheib, Building Systems Evaluation; Lauren Carl, Hellmuth, Obata & Kassbaum, Mary E. Sager, Skidmore, Owings & Merrill; Carlos A. Arapu, Aron Home Inc.


Landmarks Commissioner Sought

Applications are being accepted from regis-
tered architects to fill a voluntary position on the Landmarks Commission. All applications on file will be considered, and the appoint-
ment will be made at the City Council meeting on May 10, 1988. Application forms and information are available from the City Clerk, City Hall, 1651 Main Street, Santa Monica 90401, (213) 458-8211, and must be received in the City Clerk's office by 5 pm on Thursday, April 28, 1988.

Delegates Wanted

Members of the Los Angeles Chapter who will be attending the AIA's National Conven-
tion in New York City, May 14-18, and wish to serve as delegates, should contact the Chapter Office as soon as possible.

California Supports Lyman

The LA/AIA Board of Directors and the California Council/AAIA have voted unani-
ously in support of Fred Lyman for National Secretary. Lyman was founder of LA Architect, served as President of the Los Angeles Chapter in 1982 and 1983, and is active in the Chapter as an officer and committee member. He was Chairman of the CCAAI State Plans Committee, Chairman of the State Regional Development and Natural Resource Task Force which led to a combining of that committee with the Urban Design Commission to form the Regional and Urban Design Committee, was Vice Chairman of the State Design Commission, was a CCAAI Director, has been elected Vice-President/President Elect of the Association of Collegiate Schools of Architecture (ACSA) and a Director of the National AIA from 1985 to 1987. While a Director of National AIA, he was a member of the Secretary's advisory committee.

Cali for Religious Architecture

The Interfaith Forum on Religion, Art and Architecture, an affiliate of the National AIA, is planning an issue of its journal, Faith and Form, in which the art and architecture of ethnic immigrant groups to the United States will be discussed. At present most groups are worshiping in facilities of established congregations.

If you have designed an ethnic church, if you are seeking to form one, or you are from an ethnic background yourself and would like to submit an article or any material you think relevant to this subject, the Faith and Form Review Committee would welcome the submission. For further information, write: Betty H. Meyer, Editor, Interfaith Forum on Religion, Art & Architecture, 25 Maple Street, Auburndale, MA 02656.

Oranges and Lemons

The first annual Oranges and Lemons Awards were announced on March 14, 1988. The program was presented by the Los Angeles Chapters of the American Planning Associa-
tion, the American Institute of Architects, the American Society of Interior Designers, the American Society for Public Administration, the Architectural Foundation of Los Angeles, and the Association of Environmental Professionals. The judges were Carol Goldstein, Mary Kay Hight; Dennis Karutz, ASLA; Jacqueline Leuv, AP; Richard Matteson; Philip Me, ASLA; Roxey Meash, Jim Norton; and Stephen Stoner, ASID.

The Planning and Urban Design award was an Orange to the City of Pasadena. The Old Pasadena. The Landscape Architecture awards were: an Orange to the Prudential Company for Seventh Market Place (Ciclop Plaza); and a Lemon to the California Department of Transportation for Sound Abatement Walls on Freeways. The Interwrite Design awards were: an Orange to the Critical Care/Pediatric Division at UCLA Medical Center, and a Lemon to Hamburger Hamlets Inc. for Kate Mantimili's. For public art/ graphics the awards were: an Orange to Otis Art Institute of Parous School of Design, City of Los Angeles, Recreation & Parks Department, and MacArthur Park Foundation for the MacArthur Park Public Arts Program; an Orange Blossom to the Cultural Affairs Department, City of Los Angeles for the Towers of Simon Rodia Restoration Project in Watts; and an Orange Blossom to El Pueblo de Los Angeles Historic Monument for Tropical American Murial, Olivera Street. The Architecture awards gave were: an Orange to Pico Union Neighborhood Council for the Vista Monta Housing Project; an Orange to the Museum of Contemporary Art; and a Lemon to the Los Angeles County Museum of Art for the Robert O. Anderson Building. For Environmental Solutions, the Santa Monica Mountains Conservancy received an Orange, for Historic Preservation awards gave an Orange to the Friends of the Waterworks and the City of Beverly Hills for the Water Treatment Plant #1; and a Lemon to the Community Redevelopment Agency for the extended delay in rebuilding Angel Flight. In the Special Program category, an Orange was awarded to Housing Facilities for Senior Citizens and the ALA Service Center in the Fairfax area for Alternative Living for the Aging. The Jury's Special Commendation Award went to De. Samuel Ayres for his significant contribution to the environment of Los Angeles County.

L. A. ARCHITECT 8
Do you see the need for more mixed-use projects in Los Angeles?

The traditional definition of a mixed-use project is a megastructure designed and built by one developer. It has not been a successful pattern. We think mixed-use ought to be viewed not only as a mix of uses, but also as a mixture of architects, developers and tenants. In Long Beach we've formed a plan that creates an environment in which buildings can be constructed. A good example of this technique is Battery Park City in New York. Things happen faster and in a more organized way, so the original developer is able to concentrate on making sure the plan works and is adhered to.

How do you feel parks fit into the future of this city? Is there a particular way we should be dealing with open space?

We have this urge to create parks, and we are correct in assuming they're good. However, the simple acknowledgement that parks are a good thing doesn't mean that they'll work or that they'll be used. There are differences between various parks and how they function. Pan Pacific Park is very busy, and provides a real service for lots of people. However, the auditorium that should be a part of the park has been empty for years. I don't know why it isn't an ice skating rink or an indoor sports center.

The Wilshire Courtyard project is an example of a collaboration of developers and local government which allowed a park to be created. The unique aspect was that the developer realized he had to satisfy citizens rather than fight them. Frankly, I worry about whether that park will be used.

In Los Angeles, with so much private ownership, parks are often in people's backyards. It gets back to the question, do we know how to build parks we'll use? My sense is that we don't. We need to improve our abilities to create open space.

On Preservation:

Why is the preservation process valuable to a city? Why do we assume it's "good"?

A sense of permanence benefits a city. People want substance in their lives. Recognizable landmarks are an important part of the quality of life in a city and how people respond to the city. Everyone wants to be proud of the city in which they live, because it says something about them. Buildings that have been around for a while give one anchors, stability and identity. People like beauty, and beauty pays. Things that are beautiful should be preserved.

Where is Los Angeles heading in its preservation policies? Can you talk a little about the "preservation machine" in Los Angeles?

You bet I can. Los Angeles does not know what it's doing. Ratkovich Company probably won't be developing anymore buildings with designated historic status until the city does something about the code enforcement process. It's too time consuming, aggravating, expensive and frustrating. The process should be facilitated rather than undermined. Until the Handicapped Access Appeals Commission drops its arrogance and until the red tape is cut in issues of code interpretation, we're through. This is something I've been saying for eight years, but unfortunately it goes in one ear and comes out the other.

What are the costs of the preservation process? How do you see society's "have-nots" affected by gentrification?

In the gentrification process, when a neighborhood is "seized by yuppies", the poor have to move out, probably to the next worse place. There are usually some sad stories, but often the stories are not quite as sad as they're made out to be. The best thing that could happen to you or me, if we own a small home, is for the value to go up. I might no longer be poor or in the class of "have-nots". I might be able to sell my home and acquire the resources to go elsewhere. I have a hard time with the concept that you should stop trying to improve the city, for fear of what you might do to certain sectors of the population. We just have to keep responding, trying.

Laura Gardner

Ms. Gardner is a student at UCLA Graduate School of Architecture and Urban Studies.
Wayne Ratkovich: Genius of Loci

On Authenticity:

Could you talk about how you try to create authenticity? As a developer, how do you work for this quality in one stroke?

If you look at areas which have enjoyed a new life, the rebirth usually happens in the absence of developers or government, such as on Melrose Avenue, Santa Monica Boulevard, Montana Avenue, or Second Street in Long Beach. What occurs is an entrepreneurial "bottoms-up" scenario. Individuals with varied talents and tastes find a common ground and create a collective scene that develops a sense of place, an urban meeting ground.

These developments rely on the greatest strength of all, the contributions of a variety of people, like the shoe repairman, furniture craftsman, poster maker and restauranteur.

Looking at these urban villages we ask what Chi Los Angeles:

What do you see happening as the city gets denser? How do you see it working?

It's difficult to densify Los Angeles when we rely so heavily on the automobile. Making density work probably means borrowing patterns from other parts of the country with some adjustment for handling the car. Increased density might be possible if the overall parking need were reduced. Presumably, in a well-conceived mixed-use development, the three-car family becomes a two-car family, the two-car family becomes one, and perhaps a body or two that doesn't own a car. Can you imagine that in Los Angeles?

On Renegade Tactics:

You said recently, "I don't have a great deal of personal interest in highrises. I also don't think they work particularly well in this city." Could you talk a little more about that?

Most developers specialize by type of real estate and geography, like the wizard of mini-malls in Koreatown. We concentrate our interest in the Los Angeles Basin, but developers tend to lose their personal connection to what they build. They can't be master of their own work. I'm interested in the idea of mixed-use development, in exploring how retail, office and residential relate to each other. To me that's a lot more important than becoming the world's expert on the office floor plate. The best definition of a great city I've ever heard is "a place of concentrated variety," and that's what we're working for.

On Los Angeles:

What do you see happening as the city gets denser? How do you see it working?

It's difficult to densify Los Angeles when we rely so heavily on the automobile. Making density work probably means borrowing patterns from other parts of the country with some adjustment for handling the car. Increased density might be possible if the overall parking need were reduced. Presumably, in a well-conceived mixed-use development, the three-car family becomes a two-car family, the two-car family becomes one, and perhaps a body or two that doesn't own a car. Can you imagine that in Los Angeles?

The way in which density has been executed so far in Los Angeles isn't very good. Office towers which loom over residential areas are just dumb. However, I do think Los Angeles is ready for some kind of very dense urban mixed-use project, a city within a city. It would be small and dense, the opposite of the surrounding urban sprawl.

Do you think Century City approaches what you're talking about?

No, it's horribly planned. We don't have to sacrifice the humane little spaces that make urban environments pleasant. To me, Century City is a very cold, commercial environment dominated by the auto.
Los Angeles corporate architecture has been slow to respond to recent dramatic transformations of the highrise aesthetic. Despite the surge of construction within the corporate sector in the last eight years, only three outstanding highrises have been built in Los Angeles. These three buildings demonstrate that a skyscraper can respond to its context and evoke stirring imagery while still being state-of-the-art technologically and functionally in the true modern sense. Kohn, Pederson Fox's Coast Saving Building, Pereira. Associates/Fox Plaza and Murphy Jahn's 10940 Wilshire Boulevard are the notable exceptions.

The 10940 Wilshire Boulevard Building, designed by Helmut Jahn of the Chicago-based firm of Murphy/Jahn, is the newest entry on the list. Stylistically, it falls somewhere between its two contemporaries. While all three projects adhere to a traditional tripartite division of base, shaft and capital, 10940 Wilshire Boulevard is less stripped of classical elements than Fox Plaza, yet not so vigorous in its attention to classical expression as the Coast Savings Building. At 10940 Wilshire Boulevard, the historical references are greatly abstracted, leaving a few simple details to manifest an overt imagery of the building as castle, the corner marked with crowning glory. The complex massing expresses the interplay of external and architectural forces acting on the site, resulting in an animated and striking form.

The building sits on a tight site on the corner of Wilshire Boulevard and Midvale Street. This stretch of Wilshire Boulevard is lined with the familiar array of 60's and 70's high rise developments, whose forms are reduced to single expressions of a slab, square or octagon, with skins representing either the horizontal layering of offices, the verticality of columns or larger structural bays comprised of columns and beams. According to the architects, 10940 Wilshire Boulevard attempts "to collage these fragments of the urban scene into a new, distinct and recognizable form." The massing is sculpted to create formal elements which are direct abstractions of neighboring buildings. A rectangular slab with sloping and stepped ends is combined with two octagonal towers, which rise up like giant "columns" marking the corners. The stepped facade recalls some of the older modern buildings along Wilshire Boulevard, and continues the strong line of the "built" corridor at street level, while simultaneously revealing the corner element. These moves are justified on Wilshire Boulevard, yet lose integrity when arbitrarily repeated on the rear side of the building.

The corner column asserts itself as a marker of the Wilshire/Midvale intersection. It is a landmark viewed from the 405 Freeway or from Westwood Village along Gayley Street, yet when reversed at the rear its purpose is lost. What results is an uneasy duality between the stocky octagonal Sperry Building and the abuting octagonal corner of the 10940 Building. Here the corner column appears jumbled between its neighbor and its own stepping facade. The architects meekly acknowledge this incompatibility by substituting an implied crown with similar articulation at the rear corner.

Forced symmetry, the dominating design parameter, has led to unnecessary conflicts. The elevator lobby is sandwiched between the entry loggia and the auto-drop off, identically oversized gestures to make a trumped-up statement, recalling the old adage that beauty is only skin deep.

Forced symmetry, the dominating design parameter, has led to unnecessary conflicts. The elevator lobby is sandwiched between the entry loggia and the auto-drop off, identically sized elevators at acute angles, and one is left with a sense of disorientation and anti-climax. The lobby itself lacks visual identity and is insignificant in spite of all the building's exterior bravado.

The building is divided into large programmatic chunks stacked vertically through its section. Parking for 550 cars is provided in 3 1/2 subgrade levels and six elevated levels. The subgrade structure extends to the property lines with no encroachment on all four perimeters. The ground floor and elevated parking extend to the east property line and mandatory dedication line, while the office tower is held ten feet away from the east property line so that the floor area is maximized, without the need for one hour fire rated windows at this facade. According to the architects, this configuration is considered optimal in terms of parking convenience, space use, foundation economy and elevator location. Mechanical and service space is located below the tenant areas, between the elevated parking and the first office floor. Thus the lowest office floor is located at 120 feet above street level. Thirteen typical office floors of approximately 14,000 square feet rise from this floor, culminating with three smaller levels of 8500 square feet each. The tower is clad in an exuberant array of granite and glass, its already complex form complicated further by the mix of buff-colored horizontal and vertical bands which intersect to form large grids at the octagonal ends. This dominant pattern is etched with dark green granite as five floor intervals and gray glass windows framed by blue-green millions. The combination of sculpted form and animated materials creates a jarring composition; the building stands out obtrusively from its bland neighbors.

Helmut Jahn has introduced a striking alternative to the staid realm of Los Angeles corporate architecture. Yet it relies solely on oversimplified gestures to make a trumped-up statement, recalling the old adage that beauty is only skin deep.
On the Second Industrial Revolution:

"Our accession to almost unlimited supplies of energy is balanced against the possibility of making our planet uninhabitable, but this again is balanced, as we stand at the threshold of space, by the growing possibility of quitting our island earth and letting down roots elsewhere. Again, our explorations into the nature of information have made it possible, on the one hand, to set electronics to work to take on the burden of history that we had to shoulder when we became a bit boring. In retrospect, what he had to say always seemed to have a rare capacity of "phenomenon-mixing" or "scrambling", or an alchemy that is difficult to describe. It puts him into a special category of creative critic rather than clever Dick. I am certain that the occasional magazine piece was deliberately timed to make one of his creative friends get their act sorted out or at least wake up!

At close quarters, the marvelous Banham word-play would enliven even a piece of straight information, such as the answer to a "where is it?" question. Once there were more members of the family present, the one-word descriptive aside(s) compounded. On meeting the odd member of the old Norwich Banham family, I realised that it was an inherited gift. It forms, in his writing as well, the necessary lubrication for this layering of ideas, this jumping across of topics, this inherited word descriptive aside(s) compounded. On meeting the odd member of the old Norwich Banham family, I realised that it was an inherited gift. It forms, in his writing as well, the necessary lubrication for this layering of ideas, this jumping across of topics, this culling of the unexpected that might be scruffy or the quiet, mousey and unfamous types for whom both of the Banhams had as much ear-time.

Banham would enjoy tweaking (quite gently) the natural pomposity of many of his friends, but would still listen to them even when they became a bit boring. In retrospect, what he had to say always seemed to have more dimensions to it...and it wasn't just the string of phrases. I really believe that he had a rare capacity of "phenomenon-mixing" or "scrambling", or an alchemy that is difficult to describe. It puts him into a special category of creative critic rather than clever Dick. I am certain that the occasional magazine piece was deliberately timed to make one of his creative friends get their act sorted out or at least wake up!

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To the Editor:
This letter is in response to Mr. Robert Sweeney's review, "Wrights and Wrongs," in the March LA Architect.

In the past year, 55 active docents in the Friends of Hollyhock House organization have donated over 3600 hours to the house. Barnsdall Art Park in which the house is located recently won an award from the City of Los Angeles Department of Recreation and Parks for "Most Improved/Beautiful Park". Friends of Hollyhock House are very proud of this achievement. The gardens surrounding the house have been renovated to reflect the Oriental themes Wright designed. Both the East and West pools were completely restored. Stagnant water and debris are rarely seen.

Mr. Sweeney refers to tragedy in his review. What strikes us as tragic is that Mr. Sweeney would use this opportunity to vent personal frustration with regards to the exhibit in a professional forum.

The restoration of Hollyhock House is an ongoing endeavor. Through the efforts of active docents and associate members, Friends of Hollyhock House have taken a positive approach to the situation.

Kathryn M. Mudd
Mrs. Mudd is Second Vice President, Friends of Hollyhock House, and wrote this letter on behalf of the entire Executive Board.

To the Editor:
I was surprised to read the antagonistic review of the exhibition on "Frank Lloyd Wright in Los Angeles," which I co-curated, in the March issue of LA Architect. While the reviewer is obviously entitled to get whatever personal satisfaction or dissatisfaction he chooses from the show, the comments go out of their way to distort the exhibition and its purpose in order to bolster an argument that was apparently developed before the show ever opened.

To begin with, the text of the exhibition described at some length the limited purpose and scope of the show: to present a modest overview of Wright's work in Los Angeles as an accompaniment to the traveling exhibition on the Johnson Wax buildings. Since this much larger exhibition did not include any material on Wright's work here, the curators of two of the publicly-accessible Wright buildings in Los Angeles saw this as an excellent opportunity to present the local houses to museum visitors. Instead of being, "famous but little-understood", as the reviewer describes them, these houses (especially the Freeman House and Residences A and B) are actually not very well known—especially to the general public and to the thousands of school children who came to the exhibition. We attempted to show through plans, models, drawings, photographs, and objects, an overview of Wright's work during a few special years here in Los Angeles.

While any opportunity not used to do everything possible is "an opportunity missed", as the reviewer complains, I fail to see how an exhibition whose stated purpose is an one thing, can be faulted for not being something else entirely. There might be disagreement about how to present these houses to the public. We felt that it was not necessary to point out every possible issue raised by these buildings when the viewer could bring his or her own eye and interests to the exhibition. In fact, one stated goal of the show was to provide drawings and models for further study including, perhaps, the much more comprehensive interpretation the reviewer seems to feel is necessary.

There are also a variety of red herring's in the review. The reviewer complains that La Miniatura was "ineptically" not included. It was, however, shown through photographs and text. Given time and money constraints, a model of the Pasadena house could not be done for this show—a fact that was stated in the exhibition text. The reviewer decries a lack of discussion of "sources of inspiration". However, there were both exhibition captions and text referring to Mayan architecture (with photographs), the Potala Palace, and Lloyd Wright, as well as to other "modern", "Churriguerase", and "Beaux-Arts" buildings and styles—enough to indicate sources for those who could pick up on the references, but not so many as to distract the neo-architecturally trained visitor. There were also di-cussions of the role of various sites and clients in giving shape to Wright's vision.

The reviewer complains that there was no discussion of the position of these buildings in Wright's career. Again, the show specifically mentioned Midway Gardens, the Imperial Hotel, the AD German Warehouse, the Isold Roberts House, the Artama Biltmore Hotel, the Coonley Playhouse, the Milwaukee Ready-Cut Apartments...

The reviewer complains that the plan of the Ennis house showed the house "as designed". On the contrary, these plans, taken from recently-completed-as-built drawings of the house prepared under the direction of Eric Lloyd Wright, showed the house as built.

Similar confusions seem to mark the reviewer's descriptions of Hollyhock House today. We write of 18th century English gardens, and complains bitterly about the dentsness of the bushes. Los Angeles was never England, even to Wright. The real world is that Olive Hill is a public park located in Hollywood, with both its problems, such as homelessess, and its opportunities, such as families enjoying picnics (and, one hopes, using the trash cans the reviewer decrees. Construction and restoration is always ongoing. The real joy is that this site, with its marvelous buildings, is still available to all the people of the world.

Jeffrey M. Chusid
Mr. Chusid, Administrator of the Freeman House, co-curated the exhibition, "Frank Lloyd Wright in Los Angeles", Virginia Kazor, curator of Hollyhock House.
Entry deadlines and criteria have been established for the 1988 Design Awards Competition. Applications will be available at the LA Chapter Office on May 6. The submission and entry times are earlier than last year in order to facilitate judging. Key dates are: May 6, applications available; June 24, entry forms/fee deadline; July 29, submission deadline; and September 29, announcement/exhibition opening.

Government Relations Committee

After being dormant for the past few years, the Government Relations Committee is now active, and invites strong membership participation. The committee has established a new direction for 1988. Rather than simply monitoring government legislation, it will provide a forum for an interchange of information between LA/AIA members and government representatives.

There are 84 different cities in the greater Los Angeles area, each with its own set of ordinances and governing bodies. Often, architects are unaware of changing legislation which may affect their practices. For example, the City of Santa Monica is presently rewriting its entire zoning ordinance to limit heights to a maximum of four stories, even on major thoroughfares like Wilshire and Santa Monica Boulevard. In consideration of this pending legislation, Herb Katz, AIA, Santa Monica Councilmember and Mayor Pro Tem, was the speaker for the second committee meeting on April 20.

The speakers at the first meeting were Donna Morey and Jeff Seymour of Morey/Seymour & Associates, government relation consultants, who presented an overview of the process required to take a project through zoning and planning. Architect and graphic designer Ted Wu also spoke about the pending legislation to remove billboards in the City of Los Angeles.

The speaker on Tuesday, May 24, will be Bud Siegal, Vice Chair of the West Hollywood Planning Commission. Trained as an engineer and associated with the AIA through his wife, Margot, Siegal will speak on West Hollywood goals as a city.

On Wednesday, June 15, Councilman Michael Woo will speak. Woo, who was trained as a city planner, has been involved in a number of planning issues including the revitalization of Hollywood.

It is our objective to have an open dialogue with city and county representatives, and to be able to respond as individuals or as a group to legislative issues. Suggestions for future speakers are invited.

Margo Hebald-Heymann
Ms. Hebald-Heymann is the Chairman of the Government Relations Committee.

Minority and Women Resources Committee

The Minority and Women Resources Committee reviews, monitors and develops policies and programs that will insure full opportunities for minorities and women in the profession and at all levels of the Institute and Chapter. At its March, 1988 meeting, the committee established the following goals: to plan and implement programs which are of interest and appropriate to minority and women members, to provide input to the Chapter on issues relevant to its members, to provide written updates to LA Architect, to educate non-AIA architects; to educate potential candidates at all levels of the Institute and Chapter; to educate non-AIA architects; to educate potential architects; and to sponsor job fairs for associates and students.

At each meeting, activities are identified, planned and executed with a view to achieving these goals. At the end of each year, the committee will evaluate the effectiveness of its activities and adjust its activities for the coming year.

Bobby Knox
Mr. Knox is Chairman of the Minority and Women Resources Committee.

Other Committee News

The Interior Architecture Committee, chaired by Roland Wiley, has been reactivated. Check your monthly mailing for information about future meetings. Please notify the Chapter Office if you wish to be placed on committee mailing lists.

The Professional Affiliates will be hosting meetings throughout 1988 with a wide variety of speakers. LA/AIA members are welcome to attend.

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In Memoriam Reyner Banham

He burst open the seams of architectural history and all manner of alien and mechanistic forcesuye. He was a greedy collector of visual fragments, a passionate and insatiable researcher of the early Western culture. His book, *The Architecture of Four Ecologies*, was initiated by his struggle to find a new lighting source. He got into the guts of grain elevators and early daylight factories. He was a greedy collector of visual experiences and too thirsty to let go of a single one. He found a place for them all in the mosaic of his writings. He was a master at making daring leaps, finding connections between such disparate things as Trondheim and an English village close.

For a scholar who had the intellectual energy to pull together the modern movement in his *Theory and Design in the First Machine Age*—and one who bloomed in the company of sharp and witty minds—he was in purdah in America, first at SUNY in Buffalo, then at UC Santa Cruz. At neither place were there scholars in his field to rub minds with. Finally, just before his death, he was appointed to a chair of architectural history at the Institute of Fine Arts at New York University. "Liberal at last," I said when he came in with the news and a bottle of kink.

He admitted that he looked forward to living in a metropolis again, but would keep his house in Santa Cruz as a place to write. Wasn't it the very writer wanting, a city for stimulation, a place for retreat to write? But Banham was a moralist. He gave back more than he took. At SUNY, he put together a fine guide to Buffalo's architecture, and he gleaned a new insight into the grain elevator as a new lighting source. He burst open the seams of architectural history, imposéd by the introduction of electricity as a new lighting source. He got into the guts of grain elevators and early daylight factories.

On the Desert:
"Clearly, the desert has done to many of us desert freaks—"it has made me ask questions to which there have been supposed to do in deserts ever since the time of Moses—"I have not found myself. If anything I have lost myself, in the sense that I now feel that I understand myself less than I did before."

"What I have truly found, however, is something that I value, in some ways, more than myself. Beauty may indeed lie in the eye of the beholder, but that eye must have an object of vision, a scene on which it can fasten, and I have found that scene, and appropriate objects of scrutiny within it, and that light and that color." Reyner Banham, *Scenes in America Deserta*

On Los Angeles Urbanism:
"The language of design, architecture, and urbanism in Los Angeles is the language of movement. Mobility outweighs monumentality there to a unique degree...and the city will never be fully understood by those who cannot move fluently through its diffuse urban texture, cannot go with the flow of its unprecedented life. So, like earlier generations of English intellectuals who taught themselves Italian in order to read Dante in the original, I learned to drive in order to read Los Angeles in the original." Reyner Banham, *The Architecture of Four Ecologies*

I shall always remember his guided tours of time and space. He honed blocks to lateral thinking, and gave us a way to climb out of our dreams by building ladders above our heads to vertical thought. He was wise and will be cherished as a guide who stopped to chat with us on Tuesday afternoons. A truly simple man who had no driving ambition, he was slightly curious as to how he got anywhere to begin with, with a very British perception, I suppose. Well, Peter, whether you are in your galactic trekking, thank you for travelling with us for awhile.

Pamela Edwards Kammer, AIA

Mr. Kammer was an exchange student from Berkeley at the Bartlett School of Architecture, University College London during the late 1960s.

The best friends are those who support you whenever you ask, and dig you in the ribs of the time, who allow you by the topic of today’s conversation...not yesterday’s. The best friends are those who you can pick up on wavelength even if you haven’t seen them for two years. The fact that such a person has been a critical influence upon your creative work is a humbling but undisclosed bonus.

Peter Reyner Banham died in full flood of a marvelous combination of personality...a real, down to earth person...not another clever chum who was in the right place at the right time and whispered in the right ear.

Read between the lines of his fast-moving description of Los Angeles to realise that he nurtured a tremendous power of discrimination behind the speed of the volley of his words. Perhaps such discrimination enabled him—quite comfortably—not to choose to write about certain topical events.

Look between the symbols and mannerisms of this bearded man and his bluff manner, just stepped out of a Western, and you would discover a discriminating and slightly shy person who suffered fools a little less gladly than some (though without rudeness), through sadness rather than arrogance. Such discrimination enabled him to listen to those he interested him—people or as makers, and then, at some unexpected moment, to write about their ideas.

Look beyond the apparent shift of enthusiasm: airplanes, Norwich, plastics, ad-hoc, air conditioning, the London Bus, and the brutal architecture. The fruit of his acute observation and ability to listen was the very rare ability to create the necessary mixture of data and elements and to write about them very much as he would discuss them with his friends. Not lucky to hear innumerable raw versions of his pieces as part of the coercive enthusiasm always featured in the Banham household. As a habitue of the “open house” movement, Ms. Kammer was an exchange student from Berkeley at the Bartlett School of Architecture, University College London during the late 1960s.

Peter Banham was a remarkable person. He seemed unhappily with the environment, beginning in London and echoing back through history. His lectures at the Bartlett were ranting, rambling, gem-strewn adventures of (apparently) spontaneous thought, like those of a big brother amusing his younger and less-worldly siblings on a rainy afternoon. We students loved him and appreciated the warmth of his presentations. He made us feel history by embracing ideology and understanding that patterned to the essence of the architecture he explored. No one else has done it—no one else would have dared.

Robin Middleton

Robin Middleton, architectural historian, is a Professor at Columbia University.

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