

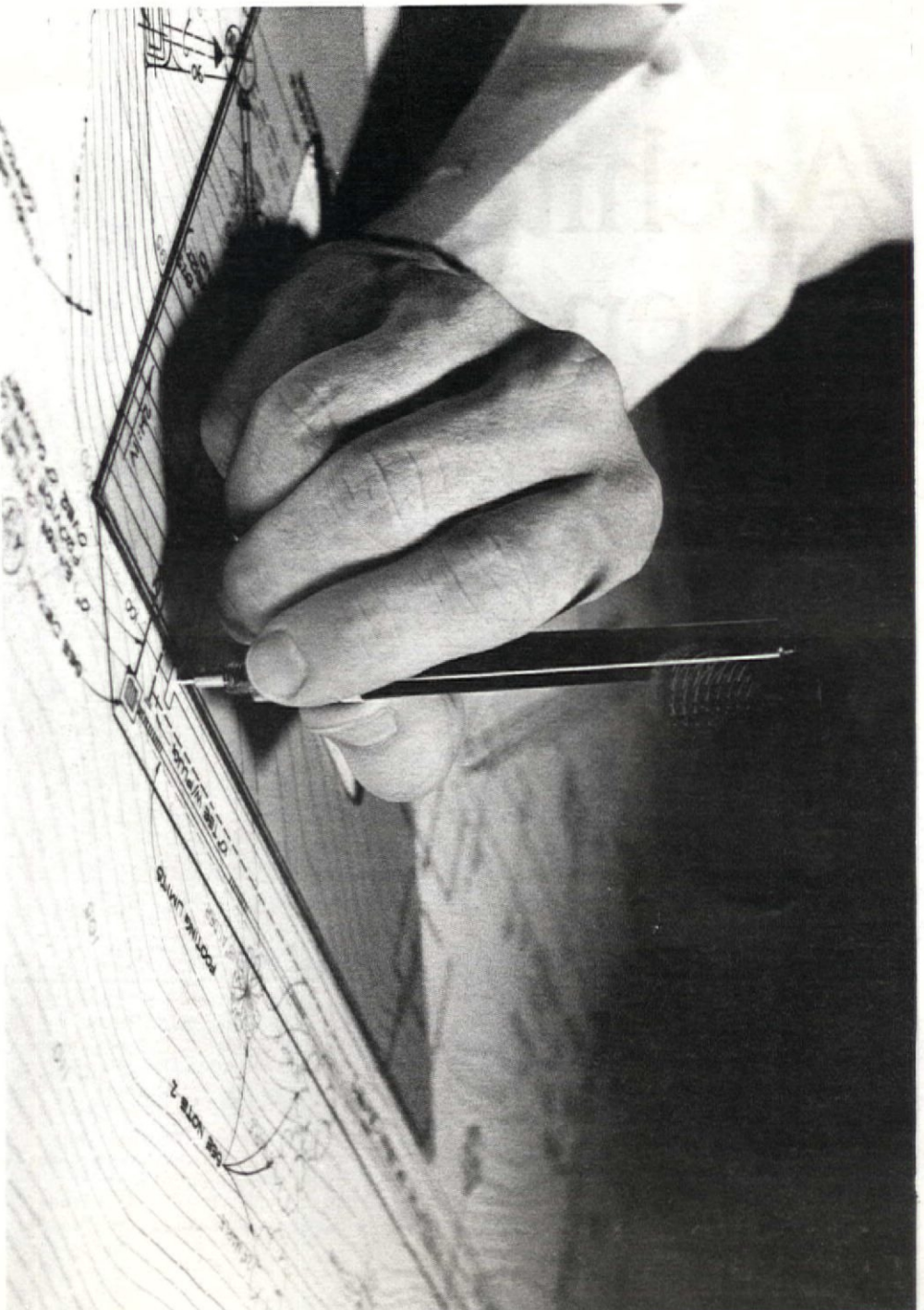
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INCORPORATING SOUTHERN CALIFORNIA ASSOCIATES NEWS

L.A.

ARCHITECT

March 1985

Two Dollars



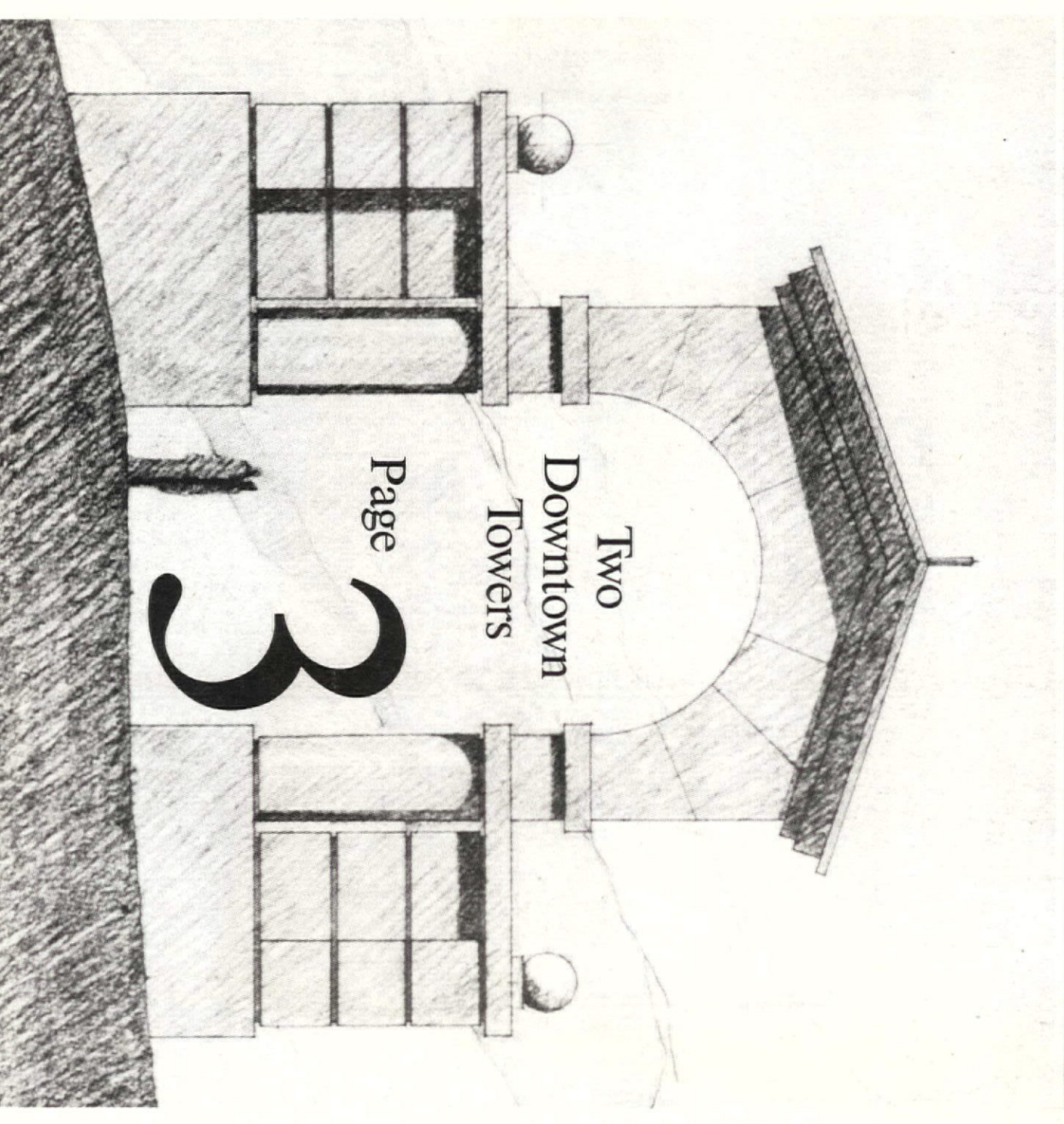
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Architect's Calendar

March



The Blue Steps, a cascade at Naumkeag, Stockbridge, Ma. From "Built Landscapes," March 6.

MONDAY 4

Fumihiko Maki

Exhibition of work through 3/15 at USC, Helen Lindhurst Architectural Gallery, Watt Hall, Monday to Friday, 10 a.m. to 6 p.m., Saturday, 12 to 5 p.m. Call (213) 743-2723/6918.

TUESDAY 5

Base Isolation of Buildings

Seminar covers the ability of base isolation to reduce building damage, increase public safety and lessen financial losses, Sheraton Plaza, LAX. Call Wilma Chappell at (415) 843-7233.

Issues in Public Art

Six-lecture series by a group of distinguished speakers. USC, Harris 101, 6:30-9:30 p.m., \$150. Call (213) 743-4560.

WEDNESDAY 6

A Taste of Money: Architecture & Criticism in Houston

Lecture by Professor Diane Ghirardo, USC, Harris 101, 5:30 p.m. Call (213) 743-2723/6918.

SCI-ARC Traveling Studio

Slide presentation by studio which went to Japan last semester, SCI-ARC's Studio/Auditorium, 8 p.m. Call (213) 829-3482.

THURSDAY 7

ARE Associates Exam Seminar

Seminar on structures and lateral forces. USC, Harris 101, 7 p.m., \$5 AIA members, \$10 others. Call (213) 659-2282.

Built Landscapes

Award-winning photographic exhibit illustrating the major work of five leading 20th-century American landscape architects, through 4/10. The Market at Colorado Place, Santa Monica, Monday to Sunday, 8 a.m. to 8 p.m. Call (213) 825-1901.

FRIDAY 1

Hagen String Quartet

Performs quartets by Mozart, Schubert and Brahms, Doheny Mansion, 8 p.m., \$25. Call Rozanne Cazan at (213) 746-0450, Ext. 2211/12.

WEEKEND

March 2, MOCA Collecting Program

Lecture by Susan Larsen-Martin, Ph.D., on the recent acquisitions from the Panza Collection. Temporary Contemporary, 152 N. Central, 10 a.m. to noon, \$12. Call (213) 743-4560, ext. 500.

MONDAY 11

TUESDAY 12

Baroque Violin

Sergiu Luca performs Bach's complete works for unaccompanied violin at The Ballroom, Park Plaza Hotel, 8 p.m., \$25. Call Rozanne Cazan at (213) 746-0450, Ext. 2211/12.

WEDNESDAY 13

Le Corbusier:

An Analysis of Form

Lecture by Geoffrey Baker, British author, at SCI-ARC's Studio/Auditorium, 8 p.m. Call (213) 829-3482.

Escondido Civic Center

Lecture by Randy Dalrymple on PAPA's Recent Work, USC, Harris 101, 5:30 p.m. Call (213) 743-2723/6918.

THURSDAY 14

ARE Associates Exam Seminar

Seminar on structures and lateral forces. USC, Harris 101, 7 p.m., \$5 AIA members, \$10 others. Call (213) 659-2282.

Committee on Architecture for Health

Chet Widom, AIA, speaks on how to maximize your fees. Pacific Design Center, room M-62, 3:30 p.m. Call (213) 659-2282.

FRIDAY 15

Research & Design '85

Four-and-a-half day conference begins 3/14, provides information on energy, life safety and codes, building redesign and design of facility types. Sponsored by AIA at the Biltmore Hotel, \$275. Call (202) 626-7500.

WEEKEND

March 16, MOCA Collecting Program

Lecture by Susan Larsen-Martin, Ph.D., on the museum's future collecting program. Contemporary, 152 N. Central, 10 a.m. to noon, \$12. Call (213) 743-4560, ext. 500.

MONDAY 18

Student Exhibition

Through 3/29 at USC, Watt Hall, Lindhurst Gallery, Monday to Friday, 10 a.m. to 6 p.m., Saturday, 12 noon to 5 p.m. Call (213) 743-2723/6918.

TUESDAY 19

WEDNESDAY 20

In Search of a Policy for People and for Cities

Lecture on homelessness by Michael Dear, USC, Annenberg 205, 6 p.m. Call (213) 743-2264.

Mark Mack

Speaks at USC, Harris 101, 5:30 p.m. Call (213) 743-2264.

Women's Architectural League

Tour of the Max Factor building at 1666 North Highland, 10 a.m. Call (213) 482-8274.

THURSDAY 21

ARE Associates Exam Seminar

Seminar on long-span structures. USC, Harris 101, 7 p.m., \$5 AIA members, \$10 others. Call (213) 659-2282.

FRIDAY 22

Garden Design

Three-day garden-design workshop with Michael Van Valkenburgh of the Harvard School of Design, through 3/24. UCLA Extension Building, Room G-33 West. Call (213) 825-1735.

Los Angeles Art and Culture in the 1940's

Three-day symposium, led by a distinguished group of historians, artists, critics, and scholars, through 3/24. Call Lori Starr, USC College of Continuing Education, at (213) 743-4560.

WEEKEND

March 23, Saving Los Angeles

LA Conservancy presents free workshop on preservation issues, action and citizen participation. Variety Arts Center, 3-5 p.m. Call (213) 623-CITY.

MONDAY 25

TUESDAY 26

The Influence of Renaissance Landscapes on Early 20th Century Gardens

Lecture at Colorado Place, 7:30 to 9 p.m., \$15. Call (213) 206-8120.

WEDNESDAY 27

Michael Folonis

Speaks on his new work, USC, Harris 101, 5:30 p.m. Call (213) 743-2264.

THURSDAY 28

ARE Associates Exam Seminar

Seminar on long-span structures. USC, Harris 101, 7 p.m., \$5 AIA members, \$10 others. Call (213) 659-2282.

FRIDAY 29

WEEKEND

March 30, Architectural License Seminar

Full-day structural seminar at Viscount Hotel, LAX. Call (213) 208-7112.

New Partnership

SCAN/Associates

The year 1985 is a year for changes, and major reorganization in the groups. Until now, the Associates, Professional Affiliates and Student representatives from each university have been operating independently; this year the situation is changing since the three groups will work together. In order to do this successfully, the Associates group will act as the team leader.

In the near future, the Associates and the Professional Affiliates will start brainstorming programs for the year since the board meetings are being held jointly for all three groups. We will work on some of the past programs by improving their publicity and reaching out to the membership for full participation. The Professional Affiliates need to organize from scratch since last year's board was dismembered. So far this year, the Professional Affiliates president is De Ann Morgan, and we need to fill the other positions: vice-president, secretary, treasurer, publicity and chairpersons for diverse committees.

The Associates and Student Representatives will work on programs that directly affect the student body and the education system. At the moment, the Associates Board is planning a convenience center design competition which may be divided into student and professional categories.

There's a lot of energy in the group, and we are still looking for members from all three organizations to get involved; there are a lot of programs that haven't started. We also need a representative from each school that could attend our board meetings. If you are interested, contact me at (213) 933-1200 and I shall inform you where our next meeting will be. Get involved and participate!

Carlos R. Alonso
Associates President

Computer Guidelines

These guidelines are for small architecture firms (two to seven professionals) who are considering buying a micro-computer. The small business micro-computers have now reached the point where you can use them easily and very cost effectively. There is a lot of standard, inexpensive equipment and software (such as word processing and accounting) which can be used in your office to improve your effectiveness immediately.

How much should you spend? A few guidelines for determining how much to spend on a system are: 1 to 1.5 percent of gross billings, or \$4,000 plus \$1,000 per employee. It is not likely that you will get a good business system for less than \$5,000; more realistic is within the \$7,000 to \$8,500 range. If cost is over \$10,000, consider getting a consultant's advice.

Guidelines. These are the general guidelines meant to help you start the process of evaluating micro-computers for your use. Computer: 48 and 464K bytes of internal memory (\$1,500 to \$3,000). The good word processors and business software packages require at least 96K to run; more is better, but 264K is probably the most you will ever use. The keyboard should be American typewriter layout and very easy to use. (Be sure your secretary likes it.) There are over 50 companies selling micro-computers today—more tomorrow, but a lot less in a couple of years. Buy recognizable brand names from well-established vendors, after checking references. Buy from a vendor you like. You aren't just buying a piece of equipment, but starting a long-term, hopefully professional, relationship. Begin your shopping by looking at some industry leaders such as Apple, Radio Shack, IBM Personal Computer or Altos.

Storage. Two disk drives (5¼-inch to 8-inch, \$400 to \$1,200). Programs and information need to be stored when not in use; this is generally done on floppy disks. One disk is all that is needed to start, but two are usually needed for word-processing and business programs. Winchester hard disks are nice, but expensive. Avoid cassettes and tapes.

Screen. Twelve-inch minimum (\$125 to \$350). Black and white screens are okay, but green and black are easier on your eyes. Color screen monitors are not necessary unless you expect to do graphics (business or plan) in the near future.

Printer. Letter quality (\$900 to \$2,200). A letter-quality printer is necessary for business computers which produce public documents. A dot matrix is necessary for graphics and is good for rough drafts of letter, but should only supplement a work quality printer (\$500 to \$900). Look at Diablo, Epson and Qume.

Software. (\$500 plus) Software (programs) is the critical consideration when buying a computer. No matter how good the computer (hardware), if it doesn't have the software you need, don't buy it. Shop software first, then a computer which runs your selection of software. You will need the following software to begin.

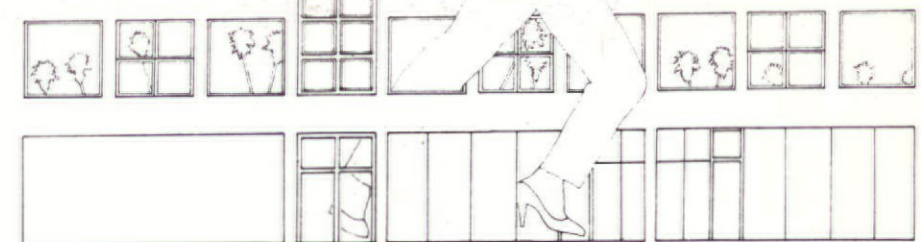
Word Processing. Take your secretary along and let him/her decide.

Accounting. There are packages you need: standard accounting (accounts receivable, accounts payable, payroll, general ledger) and job-cost accounting. Ask your accountant what programs he/she prefers.

Electronic Spread Sheets, Visical C, Super Calc, Multi Plane and Lotus 1/2/3 are some of the electronic spread sheets which are currently available to you. These are pieces of software which let you prepare your own mathematical modeling sheets such as time sheets, cost estimating, or project costing.

Gail Gunter
Ms. Gunter is a landscape architect and computer consultant working for Scruggs and Hammond in Columbus, Ohio.

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the following: that the board reaffirm its support of the MetroRail. **Carried.** Hall stated that he would issue a press release and Bob Kennard would find out if it wasn't too late to send a telegram to Congress.

On the Museum of Science and Industry. Hall said Vince Carden has specifically stated that the space is ours. Hall added that there is nothing in writing yet, and he would like to have that taken care of as soon as possible. Also, the museum has agreed to provide staff help

Moved Gelber/Second Widom, the following: that the board send a letter of commitment to the museum for the space offered.

Widom stated that he felt it appropriate to delegate some funds for this effort. Gelber said that he had asked the museum if they would provide a curator and was told that there would be a curator and funds once we provide the exhibits and ideas. Hall stated that there would be a group of chapter members who would be responsible for getting this off to a running start. It is a significant move in terms of public awareness. **Motion Carried.**

On the Central Library. The only contentious issue at this time is the use of the west lawn. After much discussion, guest Scott Carde stated that the Historic Preservation Committee has just been given an environmental impact report, and they have been requested to respond to it by February 7. Hall stated that since the next board meeting is February 5, further discussion would be tabled, pending a report from the committee to be given at that time. Hall suggested that the Urban Design Task Force meet with the committee and coordinate a recom-

mendation to be presented to the board at the next meeting.

Janice Axon reminded the board that El Pueblo Plaza was still an open issue. Scott Carde reported that replies had been received from the Department of Parks and Recreation and the El Pueblo State Historic Park in response to our letter, and the Historic Preservation Committee has recommended that the board take no further action on this issue.

Resolutions for National. Hall asked if the board had any resolutions to present at the national convention this June. CCAIA has requested this information by February 4 for discussion at the CCAIA Board meeting on February 21. Last year, LA/AIA proposed a resolution requiring that National follow the positions of its delegates which was defeated. Janice Axon explained that when a resolution is passed at convention, it is only advisory to the board, not mandatory. Los Angeles Chapter proposed that it become mandatory and that the board be required to implement the resolutions that are passed. Don Axon stated that he felt we should pursue this issue and ask California Council if they would like to sponsor it again this year.

Moved Axon/Second Gelber, the following: that the board pursue the resolution of last year and request that it be placed on the CCAIA Board meeting agenda for the 21st. **Carried.**

Grass Roots. Hall reported that a number of board members are going to National Grassroots at the end of this month and the new National president has asked that we bring up at that time any important items that affect architects at a national level. Chet Widom suggested "bid-

ding based on fees for architectural services." Carlos Alonso suggested "architects services should be mandatory."

Treasurer's Report. Janice Axon reported for Bob Harris. The report showed the 1984 income and expenses and the allocation of excess funds. Dues income for 1985 has produced a working capital of \$30,000 as of January 1 and the reserve fund balance is \$37,079. **Executive Director's Report.** Our installation banquet at the Embassy Hotel was held on a Saturday evening. Unfortunately, Joe Jordan scheduled the San Fernando Valley Section installation on the same Saturday evening.

Chet Widom stated that he was concerned about the valley section. They are still a part of this chapter and should have coordinated the date of their installation. He asked what the board is going to do to eliminate that problem in the future.

Hall said that he had spoken to Jordan who claimed it was the only night that a place could be obtained in the valley for that event. Our board, of which Jordan is a member, has known about the chapter installation date since October; we do not know why this date conflict was kept a secret from our board. We would not have known about it at all if we had not received a telephone call from a concerned member. Hall said that SFV is still a part of the Los Angeles Chapter and we will do our best to make sure that this does not happen again.

Organization for 1985. Hall stated that the Board Book contained a chapter organizational chart. In addition to the officers' responsibilities, the vice president-elect has two additional responsibilities. He will chair

the Long-Range Planning Committee and the Committee for Chapter Nominations. Secretary Bill Landworth will chair the Bylaws Committee. Hall reviewed the entire chart and discussed director responsibilities. He stated that there was one additional staff person reflected on the chart. This will be reviewed sometime in March or April to see if we can hire another person. The *LA/Architect* is a separate entity, but one of our board members sits on their board as liaison.

Hall said that a survey form had been sent to the members asking what committees they would be willing to serve on and the response was quite good. Each director will be responsible for certain committees, lists of people who had responded were distributed, and Hall requested the directors to establish chairpersons, who will follow-up on the responses.

Hall said the chart was established because it was important to have a follow-up by the board on committee activities. We obviously cannot have reports from every committee at every board meeting, but at future meetings Hall said he would like to have the directors give a brief report on what has been happening in each of their committees for the month.

Hall requested Barton Phelps to serve as liaison between the LA/Architect Board and the LA/AIA Board since he is a member of both.

Don Axon said that this year we hope to have each committee generate recommendations to the board for policy statements, so that when issues arise that are of importance to those committees they can respond immediately without having to come to the board.



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News and Notes

LA Chapter

Architecture for Health

The Committee on Architecture for Health will be meeting in the LA/AIA Conference Room, Suite M-62 at the Pacific Design Center, on Thursday, March 14, at 3:30 p.m. The keynote speaker will be Chet Widom, AIA, of Widom/Wein Partnership, who will be discussing "How to Maximize Your Fees."

The committee has been active in reviewing proposed changes in city, county and state building codes relating to design and construction in the health-care field. The 1985 agenda for the committee includes a review of new developments in the health-care field, liaison with CCAIA and National health facilities committees and with OSHPD. Finally, the committee has passed a resolution for the local board's consideration that calls upon the National Board of Directors to clarify and strengthen the committee's participation in the code-making process. The committee welcomes all those professionals interested in participating in better health care facility development.

Milestones

New Members. Jon Soffa, *A.C. Martin & Associates*; Thane H. Roberts, *Thane Roberts, Architect*; Erich Burkhardt, *Bobrow/Thomas & Associates*; Leonel Prats, *Prats/Coffee, Inc.*; Garbis Tosounian, *Walker Associates, Inc.*; Ena Dubnoff, *Dubnoff & Hayden*.

Associates. Willy A. Paul, *Martin B. Gelber, AIA & Associates*; Latif Lucas Marotti, *Parsons Construction Company*; Greg Kindy, *John Lautner, FAIA & Associates*.

Students. Gordon S. Loud, *USC*.

WAL

The March 20 meeting will include a tour of the Max Factor building at 1666 N. Highland Av. There is no cost and the tour begins at 10 a.m. Following this the members will visit the Hollywood Wax Museum at 6767 Hollywood Bd. Entry to the museum is \$5. Lunch is at 11:30, Old Spaghetti Factory, 5939 Sunset Bd. For further information, call Beverly Bolin or Ethel Cummings at (213) 482-8274.

Looking for Houses. WAL is planning to have its annual home tour on Sunday, October 20. We are hoping to find new or remodeled homes in the Malibu area that are suitable for the Tour. If you have any suggestions and offers, please call Heidi Moore (213) 661-2786.

LA Chapter

Board of Directors Meeting #2225, Tuesday, January 8, 1985, Chapter Boardroom, suite M-62.

Nominations and Elections. President Hall stated that three positions had to be filled, the first of which was for a board member to serve as director-at-large on the Executive Committee. The committee is composed of the president, vice-president, secretary, treasurer, and one board member elected from the board. The Ex-Com generally meets the fourth Tuesday of each month. Don Axon nominated Chet Widom for director-at-large. Martin Gelber nominated Barton Phelps to serve as secretary. The voting resulted in a tie which was broken by President Hall, who appointed Chet Widom.

Hall requested nominations or a volunteer to serve as sergeant-at-arms at board meetings. There being no nominations and no volunteers, President Hall appointed Barton Phelps to serve as sergeant-at-arms.

Hall stated that the last appointment was for a board parliamentarian, and suggested that Bill Landworth, secretary, serve in that position, since he is familiar with procedure and has been on the board for some time.

Moved Gelber/Second Axon, the following: that Bill Landworth be

appointed to serve as parliamentarian. **Carried.**

Guest Sam Tolkin. Tolkin stated that he had recently had the opportunity to visit Helsinki, Finland, where he had also visited the National Architectural Museum and met with the assistant curator. Tolkin stated that he had come to this board because he would like to suggest to the people in Helsinki that there be some type of architectural exhibit exchange. After some discussion, Hall suggested that Tolkin write a letter on chapter stationery to initiate a dialogue on this possibility. At the request of Don Axon, Tolkin agreed to serve on a committee to promote this activity.

Moved Axon/Second Gelber, the following: that the Board support Tolkin's efforts to invite the National Architectural Museum of Finland to participate in an exchange program of architectural exhibits with our chapter. **Carried.**

Hall discussed the need to develop some statements of chapter policy on items of architectural interest that could be published in the news media to stimulate public awareness, and mentioned four items: the MetroRail, to reaffirm our support; the Central Library; the Museum of Science and Industry which has, in fact, offered us permanent space on the lower level for the express purpose of exhibiting architectural and technological items involving buildings and the environment; and the issue of zoning and planning compliance in the area.

On the MetroRail. Guest Bob Kennard stated that there had been a recent request for telegrams to Congress in support of the MetroRail project.

Moved Widom/Second Axon,

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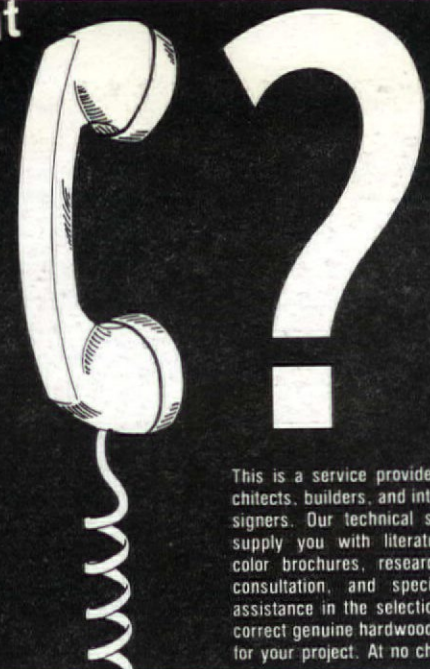
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Part-Time/Temporary Faculty Positions, 1985-86

California State Polytechnic University, Pomona, Department of Architecture, has openings for full/part-time lecturers for 1985-86. Instructional areas: a) History, b) Structures, c) Environmental Control Systems, d) Design, and e) Professional Practice. Minimum qualifications: 1) B. Arch and appropriate experience, or 2) B.S. in Engineering and appropriate experience, or 3) PhD or ABD candidate with appropriate experience. Selection is based on qualifications and departmental needs. Deadline for application: April 1, 1985. Inquiries: Selection Committee, Department of Architecture, California State Polytechnic University, 3801 West Temple Avenue, Pomona, Ca. 91768. AA/EEO Employer.



signers were doing. It was a failure." Undaunted, when the opportunity came in 1983 to buy Interarc, a successful interior design firm, they bought. "The interiors firm had a good reputation in the field; it opened doors for us and gave us an opportunity to expand our capabilities." The two firms operate separately, with only the senior management actively involved in both.

Widom believes that the experience of doing both is strengthening his staff. "We are producing better architecture." He also maintains that architecture and interiors are separate disciplines. "I think that is mostly an ego game, the belief that as architects we can do anything. I can't design furniture. I can't design shoes. Maybe it worked when life was simpler, but not in our complex world." Interior designers are better than architects in "their sense of color, decor, fashion, and with personal decisions, their convictions."

Smaller Firms: Carde/Killefer, Morphosis, Projects

In contrast to many large firms that have specific marketing programs to get interior projects, small firms have

not consciously sought such work. Most start doing interiors from the beginning; small projects such as residential remodeling and commercial tenant improvements are immediately available.

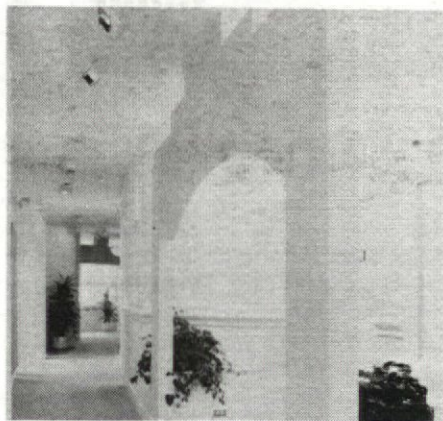
The range and scale of projects and the clientele make it possible to be involved in all aspects of the work. Many small firms make furniture and finish selections and do layouts during the schematic and design development phases, and when selections are not available they make new designs.

Scott Carde of Carde/Killefer reflects on his firm's first years. "We started doing interiors from the beginning, looking for any work we could get. We came to interiors out of necessity." When asked about their first interiors project, Thom Mayne of Morphosis responded, "It just walked in the door like everything else."

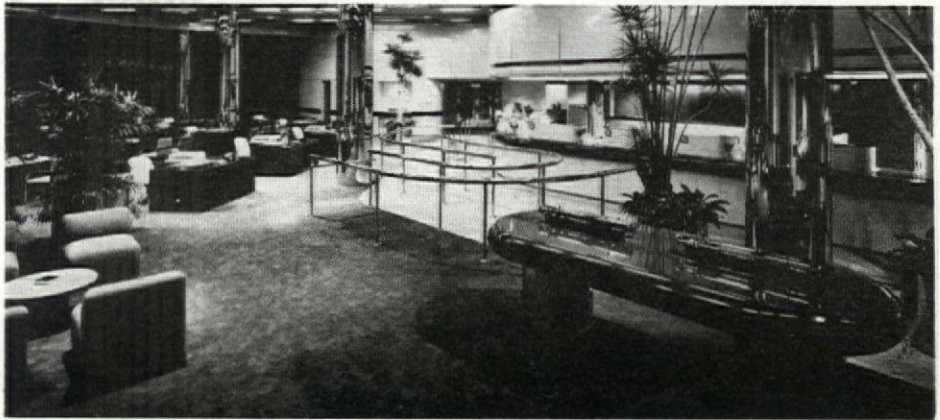
Small firms have not defined a different design approach for interior architecture, and most of them approach an interior design problem the same as a building design.

"There is absolutely no distinction," says Thom Mayne, "between how we approach an interiors project and a project that has nothing to do with interiors. To have a substantive direction, we rely on our attitudes toward architecture in general."

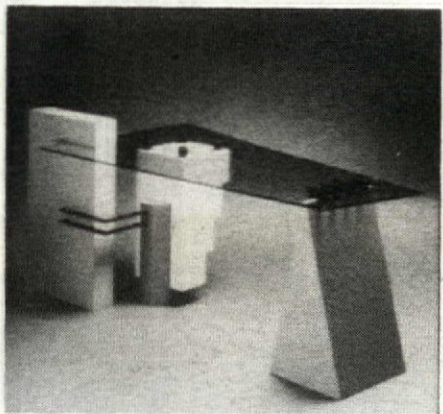
The fundamental problems are the same for interiors as for the exterior building design. Scott Carde, AIA,



Professional offices by Carde/Killefer



Mitsui Manufacturers Bank by Widom/Wein & Partners



Desk designed by Projects Architecture

explains the firm's attitude about these problems.

"Whether you are doing a building from scratch, or you are doing interiors for a computer company," says Carde, "you still have context, light, air, environmental concerns, logistical problems, image. It strikes me that architects have the training and the wherewithal to solve those same problems, whether it is doing the sixteenth floor of a building downtown, or an industrial building in the desert."

The problem still exists that small firms will get a commission for the building but not for the interiors. Carde described that kind of project, the Sawtelle Building.

"We did the building," says Carde, "after that came the personal offices. We convinced three or four of them that they should hire us; others chose not to and went somewhere else. It's one building, but just by going down the hallway and opening each door, it is a different world inside each office."

Perhaps the distinction of the interiors work done by small firms has to do with the amount of personality contributed by both client and designer to each individual project.

"It's more fun if you can focus your attention on the specific idiosyncrasies of a particular client," says Carde, "because you can actually deliver a product to an individual, customize it to fit. If you have a client that is eccentric, or a

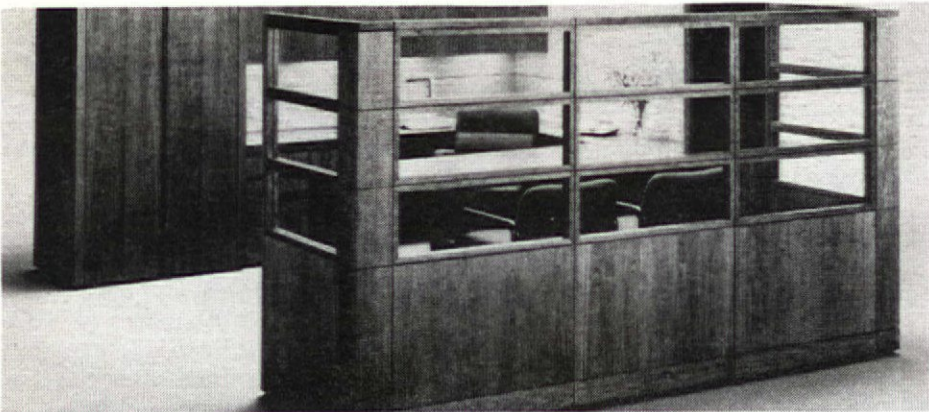
client that has particular needs or a particular image, that becomes a greater challenge and generally we find a better product."

In the work of Morphosis, the personalities and interests of Thom Mayne and Michael Rotondi are vital in each project. While talking about two restaurants, Mayne said, "If you look at 72 Market Street or at Angeli, they have to do with the same issues that interest us in a series of buildings. In terms of what interests, it has to do with when they were brought into the office."

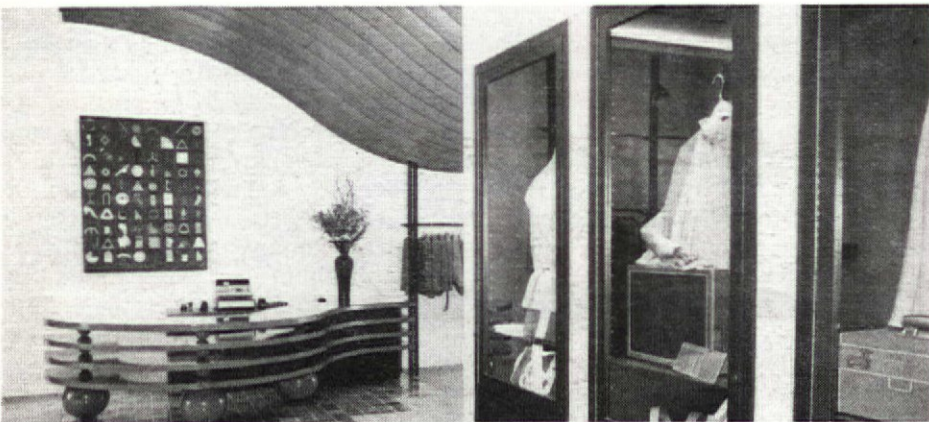
Architects often find that existing interiors or spaces of their own design will not accommodate available lines of furniture. This problem has given some architects the opportunity to develop designs which then find a place in the market. George Elian of Projects says this about his work in interior architecture.

"I never had a reason to sit down and design a desk or coffee table or an end table," says Elian. "I ended up doing these three little office interiors, which were 6x12 feet with 12-foot ceilings and no windows. Because they were so small anything you put in them with a solid top just brought the space down."

"We designed four totally different tables with glass tops. The idea was to design a table that took on sculpture and form and art, so that when you walked in you didn't have to hang anything on the walls. We built them and everybody went bananas."



Scandiline's Domaine furniture system by Gensler Associates



Gian Franco Ferré boutique by Johannes Van Tilburg & Partners



Interior of Angeli by Morphosis

Johannes Van Tilburg, AIA and Partners

Johannes Van Tilburg came to this country from Holland in 1965 and opened his own firm in 1970. It originally specialized in luxury and low-cost housing; today the practice has grown to include low to medium-rise office buildings, land planning, country clubs, retail store-fronts/interiors, and specialty markets. The firm employs 20 people, and interiors contracts provide approximately 15 percent of the work. The marketing strategy usually includes an interior design segment as an integral part of the overall proposal. The firm successfully gets complete architecture/interiors contracts in store, restaurant and hotel work; when it does not get the interior work, the contract provides for a significant coordination fee.

"We are actively involved in a number of projects with interior design firms," says Van Tilburg. "The way to make this work is as a team effort, respecting each other, helping each other. But there has to be a leader."

"We have a contract that gives us a chance to be designers for the overall project. We present our designs as completed concepts, focusing mostly on the interior space with

the facade as a natural outgrowth of the interior concept. In the mind of the client, this helps to establish the architect as the conceptual designer of the project."

This presentation has been highly successful with up-scale store projects, and the firm has designed nine stores on Rodeo Drive.

Welton Becket Associates

Founded in 1933, Welton Becket has over 350 employees in its Los Angeles, New York and Chicago offices. The design portion of the Los Angeles office has 12 interior and 35 architectural designers; total office size is 110. The firm has been involved with interiors for the last 40 years. While its primary work was initially store and fixture planning, today's interiors staff has a diverse expertise emphasizing space-planning and hotel work. The firm does not have a sharp distinction between architectural and interior work. It is the project manager's responsibility to utilize the staff efficiently; typically this involves a blurring of the distinctions between inside and outside. Interiors contracts are frequently extensions of the architectural contract, and interiors may be done on a percentage basis, similar to the architecture.



The Market at Colorado Place by Welton Becket Associates

The firm believes that interiors have contributed to its overall success. "In fact, it is an asset for us to be involved in interiors in marketing architectural services," says Robert Nasraway, project director. "Our clients are so knowledgeable of the marketplace that, if we aren't as conversant as they are on lease depths, core arrangements, current code restrictions and refinements, we're not in business any longer."

Gensler and Associates

Arthur Gensler opened his own office in the 1960s to fill a space-planning gap in the architectural/interior market. From this beginning, the firm has grown to a staff of over 500 in five principal offices. The LA office is comprised of 110 people working on an even mix of architecture and interior projects. The firm does differentiate between architecture and interiors on a contract basis. Work on the project is strictly monitored with interiors and architecture work charged to different contract numbers. The firm does not have departments; programming, architecture and interiors are all part of the staff pool from which project managers put together a team.

Staying abreast of the electronic/communications market is a key

marketing concept. Gensler's projects, with frequently customized product systems, have kept their clients coming back. But simply offering customized designs is not enough; you have to be able to satisfy the client's performance demands as well.

"The behavioral characteristics and performance evaluations are the only thing that we're going to see change rather dramatically over the next few years," says Ed Friedrichs, AIA, managing principal, "primarily because of the introduction of so much electronic equipment into people's daily work tasks. It will be programming, but it will be more like management consulting services that are allied with the reorganization of people's working tasks."

Widom/Wein and Partners

Widom/Wein is a 40-man architecture and interior design firm specializing in institutional projects, particularly medical facilities. Until 1980 the firm had difficulty in securing interior/space planning work. The firm attempted to generate an interiors business within their firm by hiring interior designers. "We did not know what we were doing," says Chester Widom, AIA. "Maybe we did not know what the interior de-

Changing Attitudes

Architects and Interiors

Why would any sensible architect want to work on interiors projects? Aren't they time consuming, financially unrewarding? Forty years ago, this question would not have been asked; architects then even designed accessory items. But the practice of modern architecture has concentrated primarily on exterior shapes and forms; this has been particularly true since the 1950s. An expanding environment concentrated on new buildings, and the previous completeness of design service was foregone for the economics of mass speculative space. By the late 60s a viable niche was formed for a new service: space planning.

Today this trend is beginning to reverse itself. While a fully built environment concentrates on infill and renovation, large corporate offices are shifting from undifferentiated speculative office space to comprehensively designed buildings. Manhattan exemplifies this to an extreme: the majority of contracts there deal with the re-adaptation of interior space. The New York office of Gensler and Associates does primarily interiors, while the Los Angeles office has a 50/50 split between architecture and interior work. Many areas of the US are still expanding geographically, but the trend seems obvious; there are increasing amounts of interior work available and architectural contracts are harder to get.

Comprehensive design control is often the motivating factor for involvement in interiors. Firms like Carde/Killefer and Morphosis find it hard to differentiate between the two services; firms like Gensler and Associates have found interiors to be the dominating design force. The difficulty of comprehensive design is emphasized by Ed Friedrichs, managing principal at Gensler.

"It's easy to program a space where you can sit at a desk and work," says Friedrichs. "And it's moderately easy to program an array of equipment that will support work in an electronic environment. But it's damn tough to marry all that stuff in an environment where it may look like this today and tomorrow it's going to look entirely different."

Bridging a Gulf

All too often the architect-designed interior has been criticized as "cold and inhuman." On the other hand, interior designers do "warm and fuzzy" environments. The establishment of themes or recurring motifs used by interior designers are denigrated by many architects as having nothing to do with the architecture. Johannes Van Tilburg, AIA, gives the example of one of his 1970s

houses: strong sculptural lines, intense white walls with one brilliant red accent. In the 80s the accent wall was repainted a trendier muted color; Van Tilburg complains that the original balance of the design was eroded.

This concern with purity is fine with the exterior environment, but personal spaces cannot be stagnant. The architect's concern with the moral integrity of his work often produces problems. The interior designer is untroubled by the concept of only one correct design. Blithely they recover, disguise and change. The client often perceives more responsiveness from the interior designer than the architect, believing that once the architectural design is developed, the architect acts to restrict the possibilities of a project.

Architects and interior designers frequently speak a different language. Interior designers frequently use colorful and superlative words like "wonderful, unique, charming, mystical." In fact, their language carries over into their entire presentation, often a party atmosphere which might include drinks, enthusiasm, playfulness and the hard sell. The architect's words pall in comparison, and he cringes at the names interior designers and clients perceive as necessary. The names in housing developments are laughable to most architects—the Mediterranean model next to the Aegean and the Nile.

The problems with morality and language reinforce a common belief of clients that interior design should be separate from architecture. Johannes Van Tilburg has repeatedly been confronted with developers who require the involvement of two firms, and he decries a frequently occurring contract situation; the architectural fees and the interiors fees on a project frequently are the same. On the Rolling Hills Country Club now being designed by his firm, project involvement will last for two years and significant portions of the architectural fee will go to engineering consultants and insurance. With a nearly equal dollar amount, the interior designer's involvement is for less than a year, and includes fewer consultants and lower insurance rates. In other words, the architect gets less money for more involved services.

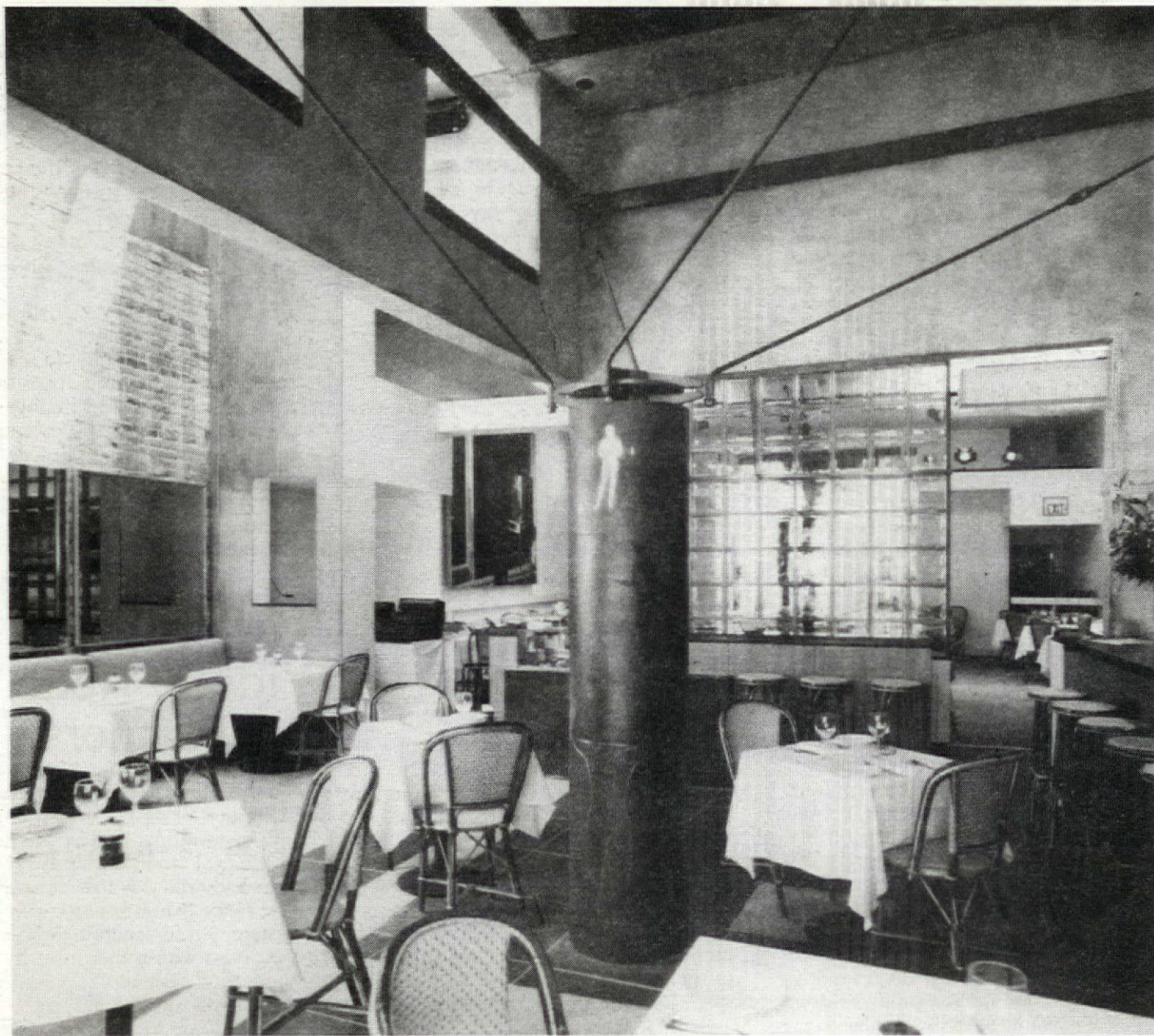
This perceived separation is supported by the law which says that buildings and furnishings may be depreciated at radically different rates. This frequently leads to the nickel and dime approach to the architect and the open budget for the interior designer. Tilburg relates the story of the country club that couldn't afford skylights in the architectural budget; however, the interior designer successfully allocated funds for artificially illuminated "skylights."

Becoming Profitable

Interiors services are different than architectural services, and anyone who treats them the same frequently loses money. Comments from some firms that have foregone their interiors departments include "The interiors people were wasteful and poorly managed—almost unprofessional," and "We have no desire to do interiors again; and we'll always contract it out."

With the rapidity of material, system, and fashion changes that occur, the interior designer must spend more time learning about the marketplace than an architect; the interiors profession changes faster than architecture. One local architectural firm has a history of hiring interior designers and requiring them to be on the boards, doing work. The designers have commented with amazement at their increased output. However, after two or three years, the principal finds that their work seems dated, and replaces them or they quit.

In the interviews, the committee found that some firms separated the interiors fee structure from the architectural while others did not. Smaller firms like Carde/Killefer and Morphosis do not differentiate between their interior and exterior practice; they work on a percentage contract. Larger firms prefer to work on a time-and-material basis but, failing this, they divide architectural work into percentage contract and interiors work into a fee per square foot.



Interior of 72 Market Street, Venice, by Morphosis, Thom Mayne and Michael Rotondi

Surveying the Field

Books

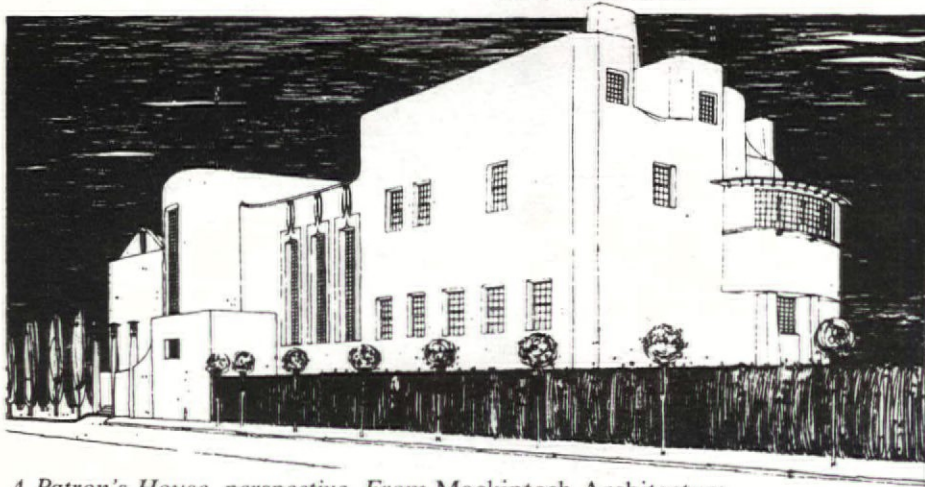
St. Martins' Press publishes a series of short catalogue-like books on a variety of subjects that are interesting to the architect. The topics vary greatly and, although the formats differ, most are surveys of the work of a single designer or centered about a single topic. Although many of the books provide useful introductions to their subjects, the quality of each varies greatly from volume to volume.

Shelter in Saudi Arabia

by Kaizer Talib
Academy Editions/St. Martin's Press, New York, 1984. 144 pp., illus., \$19.50 paperback.

This is a survey of traditional and contemporary housing in Saudi Arabia. The book is organized according to the climatic conditions of the Arabian peninsula which have contributed to the traditional housing forms. An important thesis of the book is that the "climatically significant design methodology has considerable relevance to contemporary architecture." *Shelter* is illustrated with photographs and drawings of traditional and new housing; diagrams help describe the relationship to climatic conditions (the hot-humid zone, for example). In addition to describing the traditional and contemporary responses, the author makes design recommendations for each condition.

Mackintosh Architecture: The Complete Buildings and Selected Projects
edited by Jackie Cooper
Academy Editions/St. Martin's Press, New York, 1984. 112 pp., illus., \$29.95.



A Patron's House, perspective. From Mackintosh Architecture.

Mackintosh is a catalogue-like survey of this great Scottish architect's work. The major projects are presented with vintage and contemporary photos as well as with drawings, a large number by Mackintosh. Many of the Mackintosh photos are in color. Although the book is often handsome, it suffers from the survey format of the presentation; many projects are included at the expense of detail. Thankfully, a source for further study, though often obscure, is included in the description of each project. Barbara Bernard's introduction provides a biographical survey of Mackintosh's life with an emphasis on his artistic development.

Russian Avant-Garde
edited by Catherine Cook.
AD/St. Martin's Press, New York, 1984. 96 pp., illust., \$14.95 paper.

This *Architectural Design Profile* is the republication of a 1983 special edition of *AD*. It includes several developed essays which provide background for the topic discussed. Lindsey Hughes describes the effort by Peter the Great to publish architecture books in 18th-century Russia, as a part of a broad cultural revolution. Other essays include a review of the rarely seen collection of George Costakis; Catherine Cooke writing about the development of construction-design methodology; an essay titled "The First Exhibition of Modern Architecture in Moscow" by Irma Kokkinaki. As it turned out, Moscow's first exhibition of modern architecture in 1927 was also its last. Finally, Catherine Cooke provides an illustrated guide map to Moscow architecture, 1900-1950.

Abstract Representation
edited by Charles Jencks.
AD/St. Martin's Press, New York, 1983. 120 pp., illust., \$14.95 paper.

Charles Jencks examines 30 new projects in the light of recent debate about representation (Michael Graves, for example) versus abstraction (Mario Botta). Each project is presented with photographs and drawings, a statement by the designer and an analysis by Jencks, who also provides a lengthy introductory essay, "The Perennial Architectural Debate," setting out the topic of this special issue. This volume succeeds because of the unity of its ideas.

Alvar Aalto
edited by David Dunster.
Academy Editions/St. Martin's Press, New York, 1984. 126 pp., illust., \$19.95 paper.

This nicely produced selective survey of Aalto's work not only provides new photographs of familiar projects but also includes three thought-provoking essays suggesting very different attitudes about Aalto. The essays are by Demetri Porphyrios, Raija-Liisa Heinonen and Steven Croak. The book includes a selected bibliography, a catalogue of projects and buildings and resumé.

Charles Wheatley



THE CRYSTAL CHAIN LETTERS

Architectural Fantasies by Bruno Taut and His Circle
edited and translated by
Iain Boyd Whyte

This utopian correspondence, a series of dazzling, fantastic letters and drawings by Bruno and Max Taut, Walter Gropius, Hans and Wassili Luckhardt, Hans Scharoun and others, documents the crisis of modernism that afflicted German architectural theory in the years immediately following the First World War.

66 illus. \$30.00

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Speaking in Tongues: Two Downtown Towers

Additions & Deletions

While postmodern design is not easily defined, irony is a common thread running through such work. Tension is created by an attitude which embraces history and, in the same moment, is distant from it. It's as if the designers were saying, "We are fed by history, or amused by it—but we live in the ahistorical realm of modernism." Two proposed high-rise office buildings will introduce this ambivalence into the downtown skyline. One is ultra-sophisticated, the other naive; both invoke the language of history only to find it a foreign tongue.

The 1000 Wilshire building, to be constructed close to the edge of the Harbor Freeway, comes from the fashionable New York City firm of Kohn Pederson Fox (KPF), in collaboration with Langdon Wilson Mumper of Los Angeles. Only 21 stories in height, the building has a presence amplified by a richly developed surface. Designer Aurther May denied in an interview any conscious historical allusions, yet 1000 Wilshire is a jumble of blurred quotations. The zebra-striped surface of the tower recalls the Tuscan romanesque; through squinting eyes, one may visualize the grey bands surrounding the windows as flattened versions of old-fashioned projecting window moldings.

The restlessness of 1000 Wilshire is largely due to an incompatibility between massing and detail; the building's orthogonal vocabulary is at odds with its curving, streamlined plan. The square windows want to be contained by a straight edge; instead they circle the building in perpetual motion, like the creations of the sorcerer's apprentice. A long verticle band at center anchors the floppy wings of 1000 Wilshire like a stiff spine; in plan, they are tapered like starfish

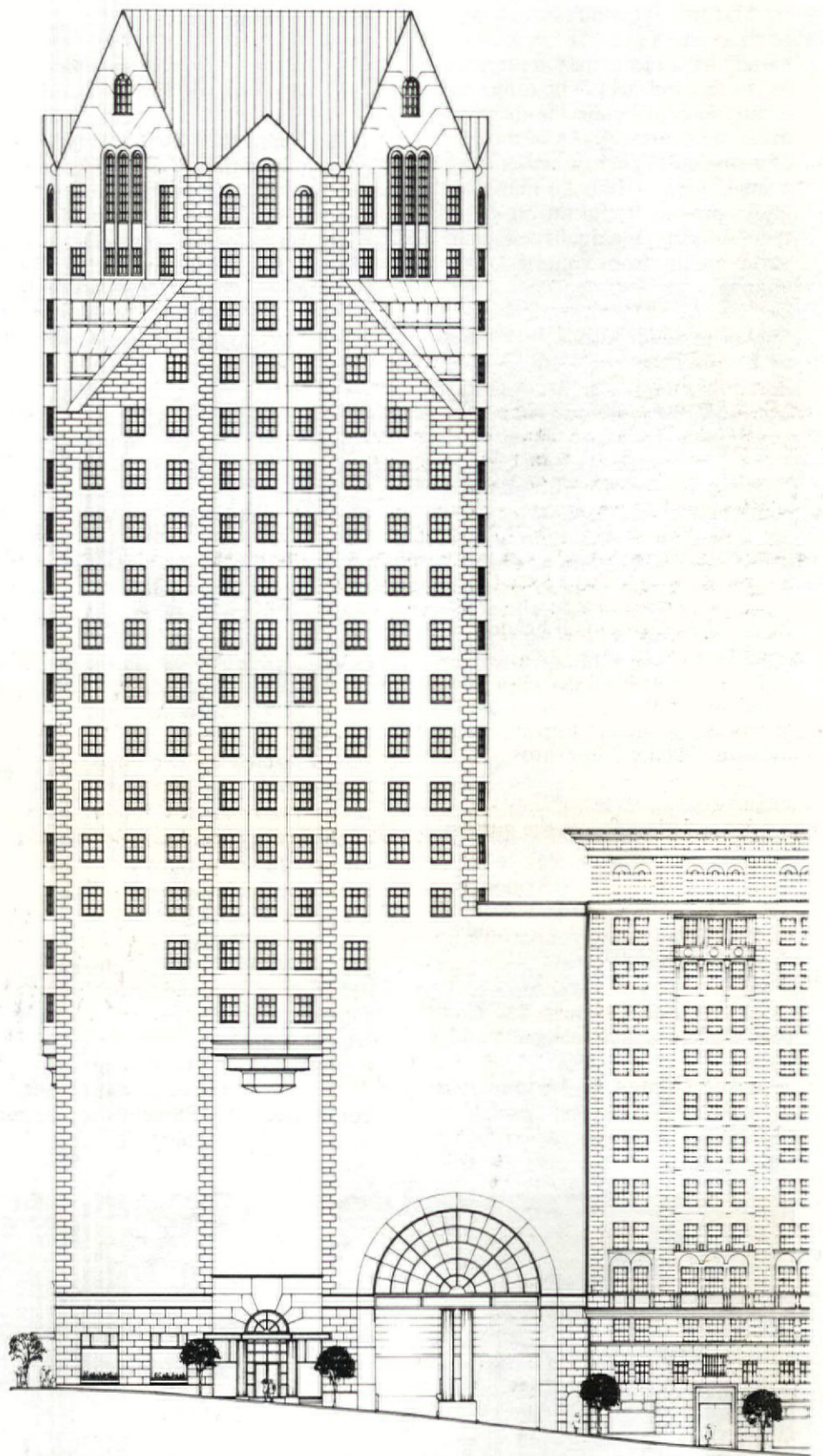
legs. But the spine corresponds to no other vertical edges; it is an isolated device which simply interrupts the horizontal rhythm of the windows with an unrelated sleekness.

The crowning oddity is the classical profile that surmounts 1000 Wilshire. True, Le Corbusier created "roof sculpture" to ease the monotony of a flat cornice, but KPF transforms their penthouse into a Greek temple—made of toy blocks. At street level, a free-standing two-story gatehouse—another vaguely historicist object—ushers visitors into the high-rise through a transitional foyer. Perhaps the gatehouse is welcome in terms of scale, but its placement on Wilshire may well prove incongruously diminutive on a high-rise corridor.

If KPF invokes the highbrow style of the magazines, the proposed tower addition to the Biltmore Hotel offers a more romantic and more wayward reading of the past. Tommy Landau of the Landau Partnership said he sought to avoid the patchwork use of history that characterizes trendy postmodernism, aiming instead at something more cohesive. But unlike the work of the trend-mongers, Landau's design does not acknowledge the gap between past and present; it is anti-ironic. Failing to do so, it falls between past and present and becomes kitsch.

Landau clearly intends to fashion the Biltmore addition out of the same cloth as the original but, instead of simply adding another wing of matching height, the developer has chosen to build an unidiomatic tower. The decision leads the designers into the problem of devising new forms for an old vocabulary.

Perhaps the architects meant to emulate the "grand old lady" hotel towers of Central Park in New York, but Landau has instead given us an outsized campanile that dominates the original building in a vertical bolt of arrogance. Even if we forgive the notion of a tower, Biltmore Place is still a freakish production. In building additions, the seam where the new building joins the old is a critical



Grand Avenue elevation of the Biltmore Tower by the Landau Partnership

decision; the tower pushes a blank brick surface against the richly-fenestrated wall of the old hotel.

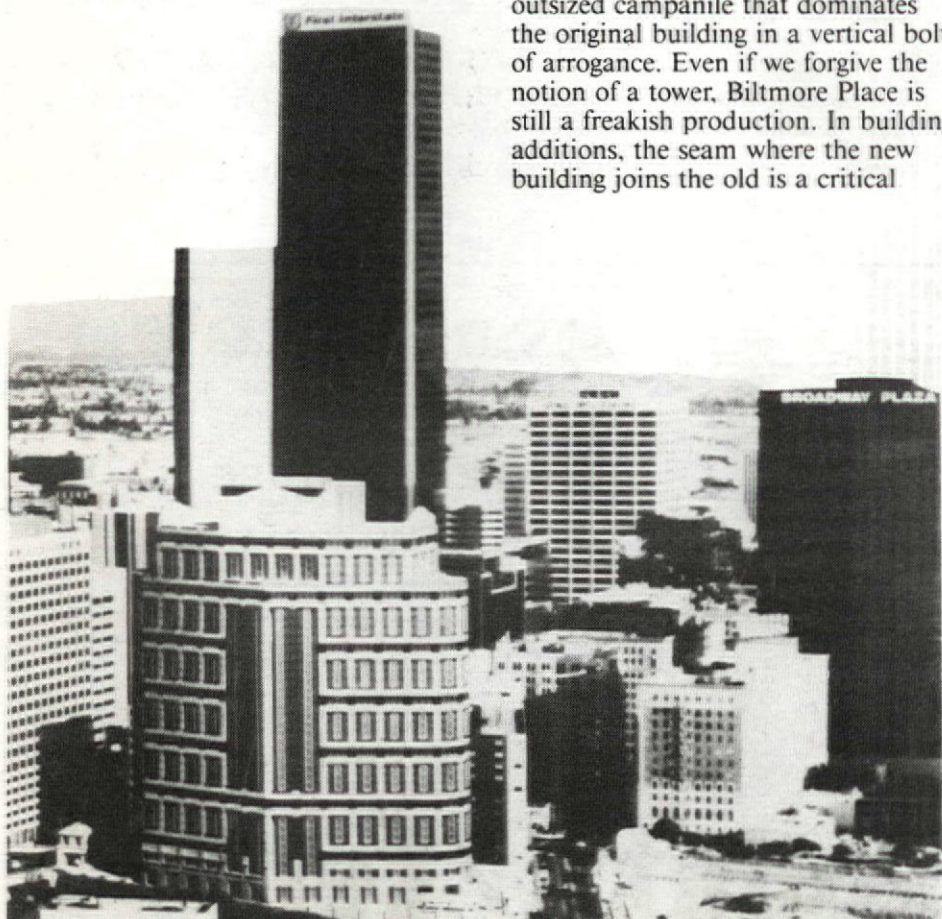
At street level, the blank wall serves as an effective background for the glass-barrel-vaulted porte cochere that invites visitors into the new entrance courtyard for the hotel. Landau, who said his inspiration derived from the sumptuous covered entrance to the Beverly Wilshire Hotel, has filled the open courtyard of the Biltmore with fountains and landscaping. However admirable the intent for the courtyard, the barrel vault is a malapropism set immediately beside a keystone arch above the door to the tower. The two devices actively defeat each other.

The tower doesn't seem too bad, since the banked bay windows and quoined corners seem close enough to the original, if several sizes too large. But the relative restraint of

the shaft does not prepare us for the excess at the top. While the octagonal drum of the cupola is arguably a good idea, since it exploits the visibility of a corner location, the two-part gable roof is not.

Like the buildings of English architect Quinlan Terry, Biltmore Place is a reactionary gesture that pretends to be progressive. It translates into office architecture the mentality of carriage houses and Tudor-style homes. Perhaps some developers believe that postmodernism has given them the nod to build in the kind of crackerjack historicism loved by their clients who, after all, were never fully reconciled to the chilly elegance of the International Style. Ironic postmodernism, however, may fall prey to developers with more literal sensibilities.

Morris Newman



Model of 1000 Wilshire building by Kohn Pederson Fox in collaboration with Langdon Wilson Mumper

In Progress

Briefly Noted



6500 Wilshire building, Los Angeles

6500 Wilshire. Cadillac Fairview has broken ground on the \$90-million office building destined to become the developer's regional headquarters when finished in mid-1986. The 22-story tower has been designed by the Luckman Partnership for a triangular site at the intersection of Wilshire and San Vicente boulevards.

The form is basically a rectangle; a grid pattern of polished granite and glass forms the curtain wall. The southwest corner is cut away to reveal a slice of reflecting glass facing San Vicente. The building will be surrounded by a landscaped one-acre park.

Lawndale Competition

The city of Lawndale is sponsoring a competition to re-design the entry to the city at the north end of Hawthorne Blvd. All entries are due by April 15. The winning competitor will be awarded the commission; second prize will be a cash payment of \$500; third prize will be \$200; honorable mention will be \$100. The jury will consist of professionals selected by AIA, ASLA, ASCE and the city. The total project budget is \$44,000.

Anyone wishing to enter the competition should send \$15 by check or money order payable to: City of Lawndale, 14717 Burin Ave., Lawndale, Ca. 90260, Attn. Tim Elliott. The official entry form, which includes technical requirements and site specifications, will then be mailed out. If you have any questions, please call (213) 973-4321, extension 133.

Conservancy Prizes

Nominations are now being accepted for the Los Angeles Conservancy's annual preservation awards. A maximum of six awards will be given to recipients demonstrating exceptional achievement in the protection of historically significant buildings or sites, or contributing in some other way to

historic preservation in Los Angeles. Recipients may include individuals, institutions or agencies; projects; educational or professional programs.

The awards committee includes Scott Carde, AIA, chairperson and principal, Carde/Killefer; Don Bowers, partner, Ratkovich, Bowers & Perez; Robert Harris, dean, USC School of Architecture; Mel Green, principal, Melvyn Green & Associates; Roger Holt, past chairperson, California Heritage Task Force; Ruthann Lehrer, executive director, LA Conservancy.

Nomination applications are available from the LA Conservancy at 623-2489. Applications must be accompanied by photographs or slides, and received by April 8. Entries must be from the LA area. The awards will be announced during Preservation Week, May 12-18, and presented at the LA Conservancy's annual meeting in June.

Endowments

Marketing Education. The Los Angeles Chapter of the Society for Marketing Professional Services (SMPS) has donated \$5000 to the UCLA School of Architecture and Urban Planning as a grant to support marketing education. The chapter plans to bestow the grant to a different school of architecture each year.

"There is no question that practice development has become an increasingly important factor in architecture," says William Feathers, chairman of the chapter's grants committee. "SMPS believes that part of an architect's education should include exposure to this most realistic facet of the profession."

This year's grant will support the course, "Professional Organization and Practice," currently being taught by Professor Barton Phelps, AIA. Funds from the grant will also be used for books, publications, field trips, relevant research, and prizes for student work.

Construction Collection. A new resource center within the School of Environmental Design, Cal Poly, was dedicated by Dean Marvin Malecha, AIA, last January. The Contract Documents and Materials of Construction Collection began several months ago with a \$1000 contribution from the LA Chapter of the Construction Specifications Institute; contributions now total \$20,000.

The collection, cataloged according to the CSI format, will occupy 600 sq. ft. in the school's resource center. It will include construction samples and contract documents, as well as educational information on materials and methods of construction.

Several other schools of architecture in the area have requested that similar operations be established on their campuses. Robert Harris, AIA, dean of the USC school, and Donald Conway, AIA, director of the Woodbury program, are working with CSI representatives to achieve this end.

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L.A. ARCHITECT

Form & Purpose: West Week

Pacific Design Center will open its annual three-day market event, themed "Form and Purpose," on March 27 with a four-part program featuring Jonas Salk, founding director of the Salk Institute in La Jolla; Moshe Safdie, architect and principal of his own firm in Boston; Doris B. Holleb, economist and director of the Metropolitan Institute for Urban Studies at the University of Chicago; and Peter Blake, architect and chairman of the Department of Architecture and Planning at the Catholic University of America in Washington.

Dr. Salk will examine the purposes at work in man's evolution, the problems posed by the radical increase in human population, and the need for mankind to develop a consciousness that is wise and disciplined. Moshe Safdie is author of the book, *Form and Purpose*, on which the West Week theme is based. He suggests that the purposes which inform contemporary architecture must expand if architects are to create buildings that have what nature and indigenous design have abundantly: fitness to purpose.

The great urban centers have

formed the breeding ground for the evolution of human culture; today, this center of human life is in a state of change. Observing the "Metropolitan Transformation," Doris Holleb states, "The urban era that has nurtured civilization for five millennia will end with the 20th century only if we fail to create cities that man would choose to inhabit." Following this presentation, Peter Blake will gather Dr. Salk, Safdie and Holleb together for a look at all these issues and their specific meaning for architects and interior designers.

In addition to these keynote programs, interior designer Angelo Donghia addresses form and purpose in the 20th century with a presentation entitled "Comfort: Combating the Stresses of Contemporary Life." Sir Humphrey Wakefield, consultant to Baker, Knapp and Tubbs, discusses design in the 18th century. PDC 2 features Count Giuseppe Panza, the famous Italian collector who recently sold 11 million dollars worth of art to MOCA, as well as artists Robert Irwin and James Turrell, in a program which examines the integration of art and architecture. This is one of four in a series entitled "Transformations of Architecture: Space and Light."

On Friday morning, West Week features a business conference sponsored by PDC 2. Wolf Von Eckardt, the design critic for *Time* magazine, chairs the opening segment, "Corpo-

rate Expressions of Design," featuring Bruce Burdick of the Burdick Group, Neville Lewis, and Robert F. Maguire III, co-managing partner of Maguire Thomas Partners. This program is followed at 10:45 by "Reflections on Current Contentions," an address by William F. Buckley, Jr.

West Week concludes with "The Party!" on Friday evening, from 7:00 to 9:30 p.m., in MOCA's Temporary Contemporary. The ticket price of \$25 includes cocktails, hors d'oeuvres, music by the Jazz Composers Orchestra, and a private viewing of the Panza Collection. Price includes a \$7.50 tax-deductible donation to MOCA.

Venturi on Contextualism

Robert Venturi, FAIA, a pioneer in the postmodern movement, will speak on "Form and Purpose in Contextualism," Thursday, March 28, at the Pacific Design Center as part of the annual West Week program. Co-sponsored by the LA Chapter and Knoll International, the program will begin at 12:30 p.m. in the PDC conference center, room 259. The program is free but it is necessary to register for West Week.

Venturi, whose firm was recently selected to receive AIA's

1985 Architectural Firm Award, is a principal with Venturi, Rauch and Scott Brown of Philadelphia. Founded in 1964 by Venturi and John Rauch, FAIA, later joined by Denise Scott Brown, the 40-person firm has won three AIA Honor Awards and more than 50 local and national design awards. The firm received Honor Awards in 1977 for Franklin Court, a Philadelphia urban park on the site of Benjamin Franklin's home and garden; in 1983 for the Coxe/Hayden Studio on Block Island, RI; and in 1984 for Gordon Wu Hall at Princeton University.

The nomination for the AIA Firm Award said that Venturi, Rauch and Scott Brown's influence has shifted the spectrum of architecture "from a preoccupation with abstract values to a genuine concern with humanistic values." Although Venturi, the firm's artistic and design leader, has been called the "spiritual father of postmodernism," there is no single Venturi style; the firm's projects are "not easily labeled—postmodern or otherwise." Many projects are "friendly and playful in feeling, mixing elements and proportions," reflecting Venturi's statement, "I am for messy vitality over obvious unity."

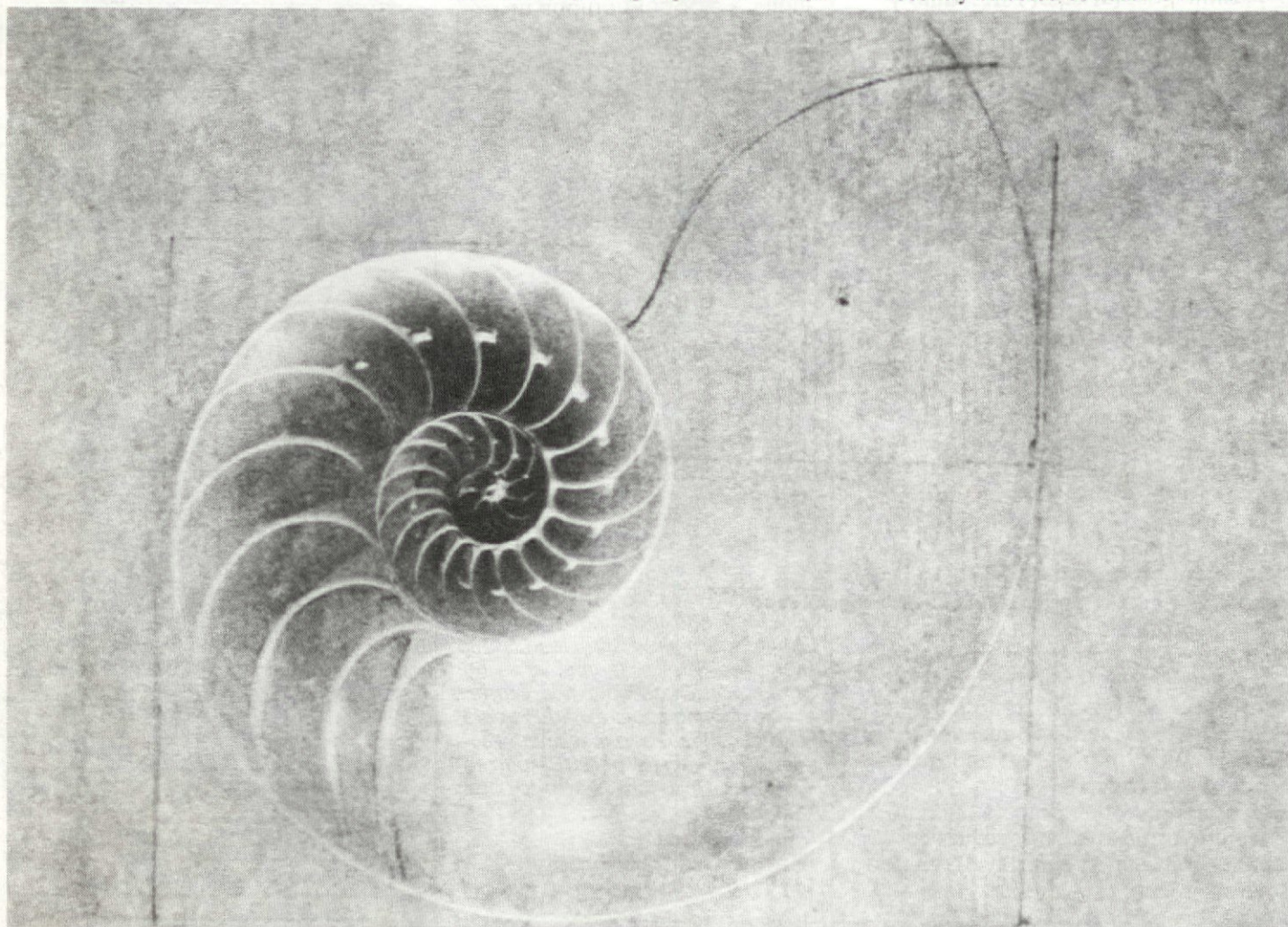
Editors Discuss Publications

Four architectural magazine editors—two from the East Coast and two from the West—will present their thoughts during a panel discussion on "Influences: Of and On the Architectural Press," Monday, March 25, at the Pacific Design Center, prior to the start of West Week.

The panelists—Charles Gandee, senior editor of *Architectural Record*; Barbara Goldstein, editor of both *Arts + Architecture* and *LA Architect*; Janet Nairn, editor of *Orange County Architect* and principal of Charrette Publishing Co.; and Pilar Viladis, senior editor of *Progressive Architecture*—will discuss their publications, philosophies, and attitudes toward writing and editing. Debra Curtin, West Coast editor of *Interiors* magazine and principal-in-charge of communications for Leason Pomeroy Associates, will act as moderator.

The panel discussion, which will include an extensive question and answer period, will be held in the PDC conference center, room 259, starting at 7 p.m. A reception will follow at 8:30.

Admission by prepaid reservation is \$6 for AIA members and students and \$12 for non-members. Checks must be received at the LA Chapter office by March 21. Admission at the door is \$2 extra.



Fitness to purpose: "Here in these shells we see . . . the housing of a lower order of life, but it is a housing with exactly what we lack—inspired form."—Frank Lloyd Wright