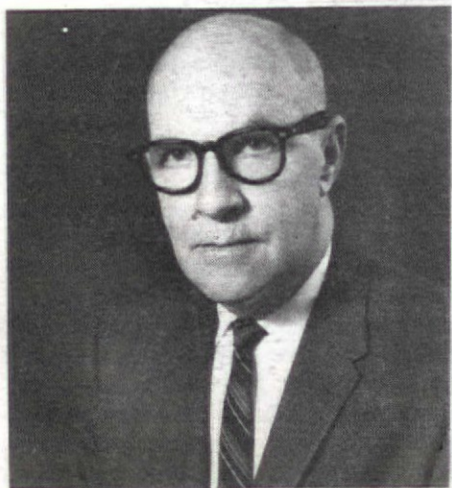# L.A. ARCHITECT

Recognition Dinner
Henry Lyman Wright Honored

Henry Lyman Wright, FAIA-E, past president of both the LA Chapter and National AIA and the architect for thousands of projects in Southern California, will be honored Tuesday, December 10 at the Annual Recognition Dinner and Holiday Party at USC's Town & Gown.

A cash-bar reception featuring an exhibit of Mr. Wright's work will start at 6 pm followed by the dinner and the program. Cornelius M. Deasy, FAIA, past president of the LA Chapter, will be the evening's keynote speaker.

Reservations at $28 per person, must be received by the Chapter office by Monday, December 2.

Wright attended San Diego State College, the Southern Branch of the University of California and the University of Southern California. His professional career started while in college; he began as a draftsman in the office of T.C. Kistner in 1922. Nineteen years later he was named a partner in the firm of Kistner, Wright & Wright Architects and Engineers (the second Wright is his brother). He became president of the firm when it incorporated in 1962.

During the past 50 years, the firm has specialized in schools, colleges and other public buildings in Southern California. It designed approximately $55 million in naval and marine shore installations during World War II; this work included four major Marine Air Bases on the West Coast.

Wright, a member of the LA Chapter since 1943, was elevated to Fellowship in 1955. For the Chapter, he was a director (1950–51), vice president (1952) and president (1953). While president, he accomplished the adoption of the Rules of the Board by collecting, coordinating and formalizing all past actions of the Executive Committee on Chapter policies. He served as immediate past president (1954), delegate to the AIA National Convention (1950-58) and delegate to the CC/AIA (1952–55).

In addition, Wright was vice president (1954) and president (1955) of the CC/AIA. On behalf of the Council, he personally supported architects' policies before the California State Assembly Committee on Education from 1948 to 1950. While president, he took active part before the State Legislature in an attempt to revise the California State Architects Act. He also was chairman of the School Building Committee, State Architects and Engineers Committee, State Architects and Engineers Conference Committee and CC/AIA Evaluation Committee as well as serving as delegate to the Little White House Conference on Education in California.

For the National AIA, Wright served as second vice president (1958–59), first vice president (1960–61) and president (1962–63). He was also chairman of the Committee on School Buildings and a member of the "Package Deal" Committee and the Chapter Convention Committee for the Los Angeles AIA National Convention (1956).

Wright is an Honorary Fellow of the Royal Architectural Institute of Canada and the Philippine Institute of Architects and an Honorary Member of La Sociedad De Arquitectos Mexicanos. He received the Achievement Award from the Los Angeles Chamber of Commerce Construction Industry Committee in 1963 and Certificate of Commendation from the California Disaster Office in 1964. Norwalk-La Mirada School District named Henry L. Wright Intermediate School after him in 1960.

Wright's public service activities include architect delegate to President Eisenhower's White House Conference on Education in Washington, D.C. (1958); AIA representative to the White House Conference on International Cooperation in Washington, D.C. (1965); United States delegate to the UNESCO Conference on School Facilities for the Emerging Countries in London (1962); and membership in the La Canada Citizens Study Committee for Unification of the School System (1960-61); U.S. National Commission for UNESCO for the AIA (1963–69); Mayor Yorty's Architects Study Committee for Los Angeles' Convention Hall (1963–65); and Public Advisory Panel on Architectural Services, General Services Administration (1965). He was also a perceptor at Rice Institute (1965–67) and chairman of the Los Angeles Beautiful Professional Resources Committee to Celebrate California's 200th Anniversary (since 1963).

Computers and Architectural Practice

The following discussion was overheard between a computer salesman and a potential client, Salesman: "This computer will cut your workload by half!" Customer: "In that case, I'll take two . . ."

As this case illustrates, the growing interest in computers seems to foster suspicious claims and rationalizations for their purchase and use. When you combine the subtleties and complexities of a professional application (such as one would find in the practice of architecture) with the literal protocols and seemingly inflexible rules associated with computers, one can also expect frustration, confusion, and disappointment.

Architects' concerns about computers and their use usually revolve around costs and practicality. Typically, their questions include: How can I (or my firm) use a computer? Can I afford a computer? What are the potential pitfalls? What are the $real$ benefits to architects?

There is wide ranging set of answers to these questions, and specific answers are highly dependent upon the type and size of a firm, the type and size of the computer system, and the applications programs (software) used on the system. It would be impossible to present a detailed analysis of specific issues in this article, but we can evaluate some basic parameters. For the sake of simplicity, we address the question of how architects might use computers by identifying three basic applications areas: office management (word processing, data management, and spreadsheets); financial management (accounting, project management); computer-aided drafting and design-CADD.

Architects have been using word processors and computer-based accounting systems for a number of years. Data management applications in marketing, specifications, and quantity take-offs are becoming more prevalent. Project management, resource management, and project/construction scheduling are popular on micro-computers, and CADD systems are currently available for a wide spectrum of hardware and software combinations.

Probably more confusing for the typical architect is the wide range of computer hardware available on the market. There can be as much as a 100 percent different between similar hardware and software packages, and a plethora of claims as to the attributes of various systems. There is no simple way to qualify the claims of manufacturers; nor does there seem to be a set standard to insure comparison of "apples to apples." The end user must carefully evaluate an application and determine the relative costs and benefits. For the sake of simplicity, we can generally categorize computer systems to fall into one of three generic categories: Single user microcomputer-based systems ($1,000 to $20,000); Single/multi-user micro/mini-computer systems ($20,001 to $100,000); and Multi-user mini/supermini/mainframe computer systems ($100,001+). From a technical standpoint, these categories are somewhat ambiguous, and hardware/software systems often straddle these boundaries.

When discussing productivity or profitability of a given system, a fairly standard and simplistic analysis of costs and benefits is usually applied. Costs should consist of components for: purchase costs (hardware and software); training costs ($your$ costs as well as vendor costs); maintenance costs (hardware and software-typically 10 percent of original purchase costs, per year); and operational costs (including formating, data backups, supplies, media, insurance, etc.). In general, these are easy to quantify but it is easier to calculate tangible costs than to estimate the potential benefits. Because the benefits are subject to numerous conditional circumstances (adequate training, employee turnover, suitability of an application to a specific job, etc.), tangible benefits will vary. The ultimate value of intangible benefits (product quality, marketing impact, etc.) is very subjective. Typically, tangible benefits of using computers include: increased productivity, increased accuracy, easy repetition, easy editing/modification of data/documents, and easy access to data/documents. Some intangible benefits include better document quality, and enhanced service capabilities.

Despite the availability of information on costs, productivity, and potential benefits, utilization of computers in an architectural firm is still intimidating. For the most part, architects are as confused by the technique of computer use as they are by the technical jargon. One of the most critical, and the most difficult, steps in successful computer use is integrating it into office procedure. This usually requires some adjustment in the way you perform your work, and may require numerous adjustments before becoming fully operational. In some cases, a specific management 'style' will be developed as a result of these adjustments. And of paramount importance is a working understanding

Golden Age Revisited

The Listener

So we were badly burned by the 60 year Bauhaus blast, eh? And it's only smart to distance ourselves from it with all dispatch, eh? The rapture of the forward view poisoned that whole generation, did it? So—let's play it safe—dead themes are safer than living ones, aren't they? Why, we haven't even begun to mine the treasures of old experience. There is so much there to borrow—the Golden Age is ripe for exploitation and the country's in the mood. There's a national appetite for bogus revelation—a facade mentality is full blown out there. Virulent nostalgia roams free. So let's give them what they want!

We've been listening—oh, how we've been listening to these siren songs. So seductive, so comforting. Agree with us and the Garden of Earthly Delights is yours. Why struggle for a view of the future? The future? Paranoia has so enfeebled the very concept of future that it has almost disappeared as the third dimension of time. So say the sirens of the Golden Age as they invite us to join the crowd at the curb to watch the parade of Emperors Without Clothes.

But the voices of John Summerson and Harold Mattingly rise above the sirens. Summerson: "There is one fable, the simplest of fables, which the human race seems to have always cherished—the fable of the Golden Age—a mythical age when man led an amiable, carefree existence, a place of 'once upon a time.' From time to time whole societies paranoid about losing spiritual contact with the age they live in, have been lured back to the security of the womb. They have been so frightened by the events of their time that they want to regress to this mythical place of heavenly bliss."

Now Mattingly on the Roman Empire (after the Republic): "The rapture of the forward view was hard to find. Men were tired of the burdens of active life, tired even of thinking out its problems. The treasures of old experience were being continually borrowed but the present did not contribute its fair share of alertness, skill and energy that might have enabled it to repay its debt to the heritage of the past, inexhaustible though that seemed."

Then Summerson again, "But the Renaissance was the occasion on which the myth of the Golden Age was overtaken by objective thought, when the myth was deftly fused with ascertained fact and with a measurement of distance in time and space. Thus, accompanying the dream of the Golden Age there was an overriding assertive motivation: the making of the dream into a concrete image, knit into the experience of the 15th century."

We wish we could hear voices reassuring us that American architecture today is not infected with the Classical Curse, the failure of nerve of Gibbon's Rome of the emperors but, rather, with the "rapture of the forward view" of the Renaissance so that we too may knit our dream into the experience of our century, the 20th! Remembering, as the *other* Tom Wolfe said, "You can't go home again."

But we are not reassured. We listened, for example, to the voices in the just published *Charlottesville Tapes,* those of 25 internationally famous architects assembled two years ago in Jefferson's Rotunda (symbolically?). Each presented one unpublished project for criticism by his peers. Jaquelin Robertson was chosen to describe the setting and appraise the output: "I was struck by how cut-off we architects are from the world around us. This seems particularly true of the 'thinking architects'. We don't seem to understand very well how our society works and are continually caught up in a kind of Alice in wonderland situation of either giving answers to questions no one is asking or ignoring completely society's really pressing problems. The once-hated developer has become our hero and we are following him as any emperor, king or bishop of the past, assisting in the privatization of our public realm; turning our cities into a series of 'high amenity' isolated enclaves, competing islands in a sea of urban neglect. Philip Johnson's oft-repeated statement, 'I am a whore.' may be an accurate blueprint for commercial survival but it's not an encouraging strategy for those striving to build more appropriate, practical, elegant and just cities."

Leon Krier of Germany: "Many of you here at this eminent gathering are capable of getting a very large commission, maybe to build a city of fifty skyscrapers, but perhaps only two people at this table would refuse that commission. Of course after accepting it and coming up with your solution you would say, 'It is not our fault. We didn't make the zoning.' To you I would say, you will burn in hell for what you are doing, because it is wrong and you know it is wrong!"

Jaquelin Robertson closes: "Some basic willingness to see things as they are and then take corrective action is missing in our makeup today. We are mercenaries, not generals. Unless and until we see and promote architecture and planning together as legitimate public concerns we will be little more than hairdressers and couturiers, whether to the masses or to the rich."

Strong words from Jefferson's Rotunda.

Paul Sterling Hoag, FAIA

Don Axon

Profile

Donald C. Axon, incoming president of the LA/AIA, is intent on the profession regaining its self respect and image in the public eye. Don believes that respect for the Institute and its members can only be achieved through perceived and proven value, and that this is the key to increased compensation. In 1986, the Chapter's three major thrusts will be the promotion of good planning and design, increased involvement in civic, political and business activities, and the strengthening of AIA membership participation. These issues will form the basis for re-orienting the priorities of the LA/AIA through the newly established long range planning committee.

Born in Haddonfield, New Jersey, Don completed his high school education in Valley Stream, Long Island. He obtained his Bachelor of Architecture degree from Pratt Institute

Community Mental Health Center, Baltimore, Maryland, 1967–68.
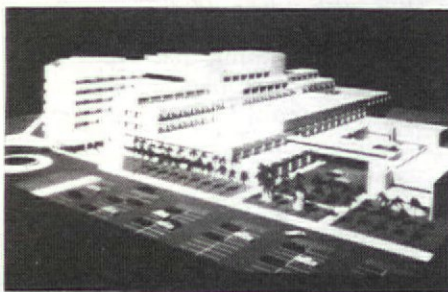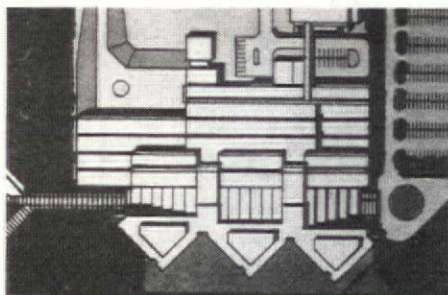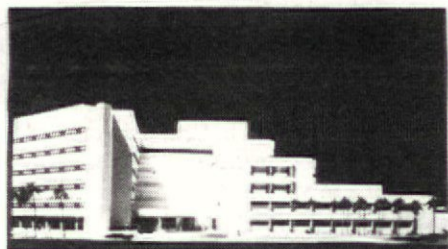
Al Kharj Medical Center, Saudi Arabia, Ellerbe/DMJM joint venture, Donald C. Axon project programmer.

and, after apprenticeship in several small firms, established his own practice as Bailey & Axon, AIA, Architects in Long Beach, New York. Offered a scholarship in the design of hospitals and related medical facilities by Columbia University, Don maintained his practice while continuing his studies, obtaining his MS in Architecture in 1966. Subsequently, he joined Caudill Rowlett Scott in Houston as medical facilities programmer and project manager. After moving to Los Angeles he worked as an in-house architect for Kaiser Hospitals for 5 years, then moved to DMJM as director of its medical facilities group before again establishing his own firm as a health facilities architect and consultant.

Don's current practice specializes in health facilities planning including the pre-design phase of functional and space programming with intense user interaction, conceptual design, re-programming and optimal use of existing facilities and health care delivery plans. It is his strong belief that the pre-planning and problem identification phase of a project results in the delivery of a superior design service and that design problems must be stated in terms of form, function, economy and time.

These statements are then divided into understandable parts in a series of concept diagrams to establish networking inter-relationships. The designer can then apply or layer these components to form a complete architecture. This clear, step-by-step process assists the owner and the architect to both understand and evaluate the final product. A post-occupancy survey and analysis is used in the evaluation with feedback to the next project. The process then commences again.

Don's clients include hospital administrators, physicians and developers of medical facilities as well as other architects whom he assists in providing medical specialty services to their clients. He has been involved in major, large-scale projects in Saudi Arabia, Libya and the United States. Recent projects include both large-scale master plan projects and additions as well as small-scale departmental alterations.

Active in the AIA for more than 25 years, Don has chaired the local, state and national committees on Architecture for Health, participated in several other committees, and has served on the Chapter's Board of Directors since 1983. He has lectured and taught at several universities, including USC and UCLA, was a member of the State Seismic Safety Commission Task Force and, most recently, was appointed by the Governor to serve on OSHPD's State Building Safety Board.

Don Axon is married to Janice Axon, Executive Director of the LA/AIA Chapter; and the couple boasts a combined total of seven children and eight grandchildren. In his spare time, Don has designed and constructed the extensive alterations and addition to their Brentwood home.

John Mutlow
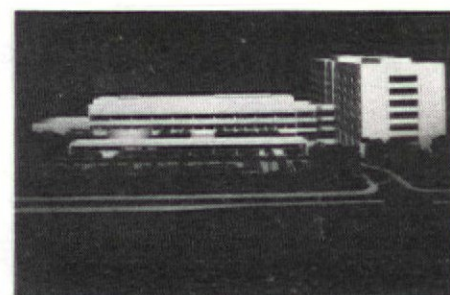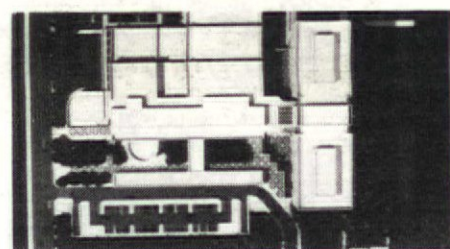
Taif Hospital, Saudi Arabia. Ellerbe/DMJM, joint venture, Donald C. Axon, AIA, programmer.
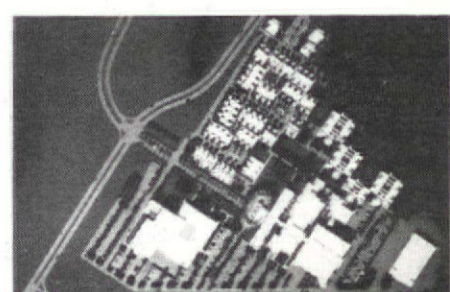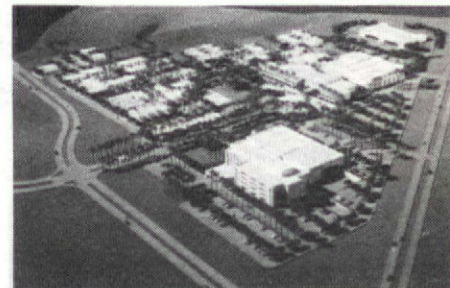
Sports medicine hospital, Saudi Arabia, 1978.

Mike Woo

Interview
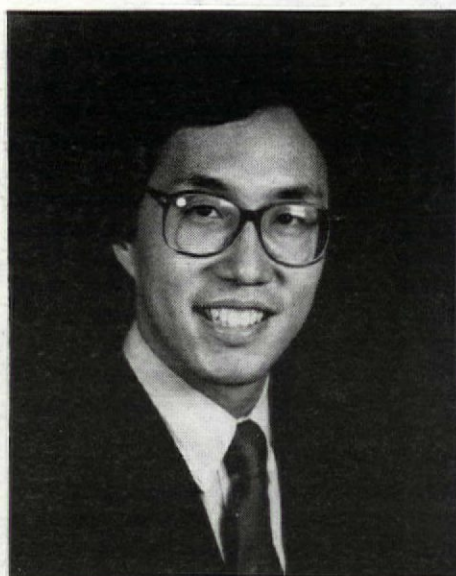
Five months ago, after winning a hotly contested run-off election against a ten-year incumbent, Mike Woo took office as the Los Angeles City Councilman for the 13th District. Trained as a city planner at UC Berkeley he represents an area of great ethnic diversity and urbanistic importance that includes the architecturally rich communities of Silver Lake, Los Feliz, and Hollywood. Last month, **John Pastier** interviewed Councilman Woo for *LA Architect*.

There are several unusual things about your holding office. You've unseated an incumbent. You're the youngest council member, and the first Asian-American. And, what is most interesting to LA Architect, you're the first to have an environmental design education. Could you tell us about that?

Sure. I'm the first member to have gotten a master's degree in city planning; and I think this means that when I have to make decisions about projects, I'll be bringing some professional criteria to bear.

What did you study as an undergraduate?

At UC Santa Cruz I developed an individual major in politics and urban studies which combined political science and sociology. I remember taking one course in modern architecture and some community study courses. During that time I discovered that the theme of the city was a way for me to deal with a lot of different interests, whether it was in the history of immigration or urban politics or an interest in architectural design, all seemed to relate back to this theme and that's ultimately what led me to go on to planning school.

You brought up immigration. Right now LA has a two-pronged immigration boom from Asia and from Central America. Is this a phenomenon that can take physical form at some point and can benefit the city?

That's an interesting question. I think it's having a direct impact on

design because we're starting to get practitioners who have experiences in other countries or other cultures, and clients from other countries who may be commissioning work.

You're probably representing the most ethnically diverse district.

Yes, at Hollywood High School, for example, there are over 80 languages spoken by the student body which provides a tremenous challenge for the faculty and the administration as well as for the other students.

What do you think are the major planning issues and problems facing LA right now?

Well, one major concern is how to match up development with the demands on public services—sewers, electricity, garbage and that sort of thing. I think it's widespread and a systemwide question. We have 6,000 miles of sewer lines and it's my understanding that we're operating at capacity now. I don't know if you can differentiate between, say, the kind of development that's proposed at Warner Center versus something like the proposed expansion of the Convention Center downtown. A toilet that flushes at a convention center is not that much different than a toilet that flushes in Warner Center. It's a systemwide crisis.

Do you foresee a point where building permits might be tied to infrastructure capacity or possibly to fees that would be a "pay as you go" infrastructure fund?

Well, believe it or not, that's already been talked about as a kind of a worst possible alternative in the future if we fail to deal with the need to expand the capacity of our sewer system now. I am hoping that we can anticipate that in some way. We may be leading to a fee which may have to be paid by developers to increase the sewer capacity.

You are probably aware of San Francisco's housing, public transportation, and parks fees that are tied into office development. Does that seem to make sense for you in LA?

I think that we have to start looking at pooling fees for services, whether we're talking about transportation or some other municipal concerns like child care. We have to find a way to do it that isn't a disincentive to new development; it's probably unfair to expect a developer to shoulder the whole burden for those kinds of services. But I think that it's reasonable to expect that a certain percentage has to come from that source.

Do you think Metrorail will go ahead, given all the resistance there is to it in Washington, and do you think it will make much of a difference in the overall transportation problem?

Well, I look upon Metrorail as being one part of an overall regional system. By itself, unconnected to other systems, I don't think that the Metrorail starter line is really a very comprehensive answer to the need

for alternatives to the private automobile. I look at it as one of several systems that we will have in the future, a mixture of heavy rail transit interconnected with light rail transit along streets that have medians as well as an expanded bus system, so that we will have different kinds of options for people. It's also important to try to be as realistic as possible about the capacity of transit systems. During the 50's when the BART system was being proposed in San Francisco, some of its advocates overpromised that system by claiming that it was going to reduce automobile traffic on the Bay Bridge. What they failed to calculate and to explain was that BART might stimulate an increase in development in downtown San Francisco. So, even with the addition of the system, there has been no net decrease in the number of cars using the Bay Bridge. In hindsight it is clear that BART was a good investment, but it was over-promised in the beginning. The advocates Metrorail have to be very careful now not to make the same kind of mistakes.

What about the car itself? It is almost independent of these issues, and seems to proliferate no matter what. Do you think that one can have

> In an area . . . like Hollywood . . . it is important to think of a way to maintain the incubator status of the neighborhood and not allow its self-revitalization to kill it off.

a good city with so much street space, parking space, and psychic energy devoted to the automobile?

Well, that gets down to some fundamental questions about what kind of city Los Angeles is. You asked whether we can have a good city and be so dependent on the private automobile. It's possible but I think that there will also be a growing reliance upon alternatives. At the same time I think that the private automobile, for the near future at least, is going to continue to be a primary source of transportation. Los Angeles can become "a good city" even though it is reliant on the private automobile if we can encourage mixed use or more pedestrian-oriented development which has not really evolved in Los Angeles in the recent past. I think that it's possible for us to have a pedestrian-oriented theater district in Hollywood even though most of the people going to the shows may get there by car. In other areas I think we may be encouraging very exciting projects which are atypical for the Los Angeles of 1985 or 1975 or 1955 in their pedestrian orientation or in their exposure to the open air. I think that gradually we will start to see more people taking public transit, but that's more of a long-run than a short-run prospect.

You hope to make pleasant enclaves. But what about larger streetscapes such as Melrose Avenue?

It's always been an interesting street but now it's reached the point where either because traffic is so high or because the traffic engineers are so singleminded, it's being widened. The sidewalks are being narrowed and it seems threatened by its own success.

On Melrose Avenue we are seeing the phenomenon that you see in Soho or other sections of large cities where a vanguard remakes an area that was previously neglected by another group—gentrifies it—and then the area gets penalized by its own success. In an area like Melrose or, potentially, Hollywood which is two or three steps behind, it is important to think of a way to maintain the incubator status of the neighborhood and not to allow its self-revitalization to kill it off. There are ways of doing that through tax incentives, and through deliberate efforts to plan facilities which maintain some of the initial uses that make that area interesting. For example, one of the things I find really interesting about Hollywood is that because it's a low rent area there are a lot of risk takers, whether they are artists in lofts, performers, real estate entrepreneurs, or business people. These are people who are potentially jeopardized if the revitalization of Hollywood becomes too big a success. In my discussions with developers I've tried to encourage a mixture of new development and preservation of some of the older structures. I'm especially interested in making sure that we set aside space for the incubation process to continue.

Incubator is a word I associate with Jane Jacobs. Has she been an influence on your thinking?

Well, one of the earliest books that I read in urban studies at Santa Cruz was *The Death and Life of Great American Cities*.

You mentioned people living in lofts in Hollywood. As I understand it, that was illegal until a few years ago and even now the only exceptions are in certain sections east of downtown. Would that require further legislation to apply in Hollywood?

I'm not sure. I know that the primary application of Joel Wachs's ordinance was the area east of Little Tokyo. Until now there hasn't been as much of that same kind of loft development in Hollywood itself, but some of the conditions, I think, apply to the availability of upstairs spaces in some of the older central Hollywood buildings.

A few years ago planning director Calvin Hamilton had a policy against residential use in commercial zones. I think that came from a misunderstanding of the slow growth and no growth philosophies, and it was a politically easy thing for him to do. How do you feel about people living in commercial zones?

Well, I think that Cal's had a change of heart because in our discussions about Hollywood over the last few months he has come across as an advocate for mixed-use development, incorporating residential development in the commercial heart of Hollywood. I don't know about his earlier positions but at least more recently he has agreed with the Community Redevelopment Agency about the essential need to include residential development as part of the mixed use development of central Hollywood.

Your predecessor seemed concerned about the presence of the CRA

in Hollywood. How do you see its role there?

Potentially, the redevelopment agency can bring with it many tools to help Hollywood turn around through tax increment dollars, through technical expertise, and other kinds of assistance they can provide to accelerate redevelopment. The danger is in allowing the redevelopment agency to run wild in Hollywood, acting as a politically independent agency. I have appointed four representatives to replace my predecessor's appointments to the project area committee in order to have my own input into the committee. I have also made it clear that the redevelopment plan text has to meet my criteria of pedestrian orientation, design quality, mixed use development, sensitivity to the ethnic mixture of the Hollywood area, and incorporating the technical requirements of the entertainment industry into future economic development. I've tried to make it clear that I would not be a rubber stamp for the project area committee which has been working for the last two years developing a plan. That, I think, will make a dramatic difference in the CRA's attitude and their perceived role in Hollywood.

Cal Hamilton is retiring and the city is looking for a new Planning Director. What sort of person do you think would best fill the role? Cal has been called a visionary and the implication is that the next person ought to be a nuts-and-bolts type. Is it time for nuts and bolts, or do we still need some vision?

I basically disagree with the diagnosis of the situation. The newspapers have said that the problem with Cal Hamilton is that he is too much of a visionary and not enough of an administrator, but I don't think that's the real problem. I think the real problem is that someone who stays in that same job starts to avoid sticking his neck out on major policy issues. I think that the city council needs to make it clear that this job is not intended as a lifetime appointment or even necessarily a 10 or 20 year job. It may be more realistic to look at it as a shorter term job based on the assumption that if a new planning director does his or her job right, enemies will inevitably be accumulated and he or she may have to leave after five or six years. And even though this would create more tension between the planning department and the mayor and the council, I think it would be best for Los Angeles.

Do you think there's an adequate pool of people like that in the country? My impression of the planning profession lately has been that it's very quiet, and there aren't many forceful people any more.

I think that there are individuals out there who have a high level of competence in other cities, a lot of experience and who may be willing to take the assignment based on the perception that Los Angeles is going to be a real center of international activity and will be going through some fascinating phases of urban evolution over the next few years. I think that it's seen within the planning profession as perhaps the greatest challenge for any planner in the country, both as a growth situation constrained by certain environmental limitations and as the capital of the emerging Pacific Rim.

The American Planning Association is having a convention here in a few months. This would seem a good opportunity for interviewing.

The interviewing actually is going to take place before that. The current timetable is that applications are being accepted now and will be accepted until the end of the year. Starting about January a citizens advisory committee will have sifted through the applications and will choose a certain number of applications. The plan is to have someone recommended by the panel, chosen by the mayor, and approved by the council by next spring's APA convention.

How is the citizen's advisory commission created?

Councilman Yaroslavsky recommended that a blue ribbon panel of citizens be created for this process. The mayor agreed and will be appointing this panel. Right now the applications are being accepted by the personnel department and they will do some initial staff-level sifting through them, but at some point the mayor is going to appoint the panel. This is potentially a very exciting process because the city council should be looking at the process of choosing the new planning director not just as the selection of a personality to head up one of the major city departments, but rather as a debate about the future of our city and about some of the planning policies developed under Cal Hamilton. By generating some heated discussion about these policies we will be laying the groundwork for the next planning director to do an effective job.

On another planning subject, you are going to be one of the jurors on the LA/AIA Associates Real Problems competition dealing with convenience shopping centers. I imagine that you perceive the proliferation of those centers as a planning issue. It's so startling that they've just come out of nowhere.

Right. During the course of my campaign, many different constituents brought it up negatively, saying that they thought there were too many of them. I see them as an interesting unplanned consequence of the energy crisis. They result from gas stations closing all over the city and the interest of some property owners in making inexpensive short-term investments.

> I'd like to encourage more architects ... to pay close attention to politics by observing the process, and speaking out when an issue comes up ...

Unfortunately not all of them are on the site of former gas stations. In some cases they have involved tearing down buildings that have contained inexpensive housing and helped to define the street and give a look of urbanity to a community. Is destruction of housing enough of an issue to

warrant some kind of legal relief, such as a requirement that any units that are demolished must be replicated somewhere else?

I don't know if there should be a strict one-to-one replacement ratio. There is a related issue of neighborhood groups vetoing new development in the name of community plan consistency. That, I think, is a real problem, a real drawbridge mentality among local groups trying to prohibit new housing development in the name of maintaining the community plan. The solution requires tough political decisions. I don't think that we're really dealing adequately with the need for replacement housing, unless there are tight geographical boundaries on where that replacement housing can go. In my district we may be benefiting from the fact that Bunker Hill housing was torn down 20 or 30 years ago, because some of the money from that fund may be applied to some of the mixed-use housing in Hollywood. I'm not necessarily opposed to that, but it's too bad that more of that replacement housing money can't be used right where the housing was torn down. Similarly, I would like to take a more affirmative approach to providing affordable housing in my own district. In other words, not just building replacement housing, but actually providing incentives for affordable housing. My own policy is that when we receive a request to expedite an apartment building permit, or are asked to accelerate the process for a developer, we generally won't do it unless there is some kind of public benefit either in the form of a guarantee from the developer, that there will be some subsidized units provided or that there's some other kind of social program.

Recently, you were involved in a situation where there was architectural preservation on one side, and a group of residents on the other: the Ennis Brown House. If I understand the issue correctly, the owner wanted a zoning variance to liberalize some of the requirements.

He didn't just want it, he was required to get it in order to continue public viewings of the house.

And he did not get it, as it turns out. What was your position on that?

The basic issue there was neighborhood dissatisfaction about problems such as loud music, traffic congestion, and parking problems resulting from what the neighbors perceive as commercial use. In order to raise the money needed for renovation of the Ennis Brown House, the owner scheduled regular fundraisers at the house to provide money for renovation. There weren't adequate safeguards for the neighbors to make sure that the cars parked by visitors would not block the neighbors' driveways. I think there were a lot of legitimate complaints. I met with the neighbors in the area and told them that I felt they had some legitimate complaints about traffic, parking, and noise, and I was willing to support conditions on the variance to protect the interest of the neighbors, but that I wasn't willing to go so far as to actually shut down the house for public viewings. This upset the neighbors because they wanted the house totally shut down. We've been trying to negotiate a compromise between the preservationists, who want to preserve the house in some form

for public viewing, and the neighbors, who also have some legitimate concerns.

So the issue is by no means closed?

No.

Is there something that's on your mind as an environmentally aware person, and as an urbanist, that we haven't touched?

I'd like to encourage more architects, and others in the design professions, to pay close attention to politics by observing the process, getting involved, and speaking out when an issue comes up whether it's the Hollywood Redevelopment Plan, the proposals for the City Department of Transportation to widen streets and tear out street trees. Or even some of the infrastructure issues such as charging fees to developers to pay for improvements such as sewers, or street lighting, or services such as child care. In the past, members of the architectural profession have not been as actively involved as they could be, and I think that all of us would benefit by a growing awareness within this city towards design issues.

Another point that I want to abide by the normal processes of planning in this city, to avoid recourse to building moratoria, or exemptions to building moratoria, or suspensions of exemptions of building moratoria. In the Thirteenth District particularly, there's been a tendency to resort to all sorts of deviations from the process, and to obfuscate the basic rules, which gives the impression that decisions will be based on emotion, or on the Council Member being stampeded by one side or the other side.

I think that all sides would be better served if some of the emotion were taken out of the process and both sides cooled down. One of the most interesting experiences that I've had so far concerned the proposed development of apartments on the site of the Highland Camrose Bungalows in Hollywood. We had a case of both sides being spooked by the other side. Each side felt as if the process was so prostituted that it was impossible to come up with a fair decision. What I learned from that experience was that it is necessary to defuse the emotions involved in the controversy, to get both sides to sit down to try to make the basic ground rules clear, about what kind of development would be allowed.

I guess the final thing I wanted to say was that, when other little boys wanted to become doctors, or lawyers, or firemen, the first thing that I ever wanted to be was an architect, partially because my dad's best friend was an architect, and partially because I was intrigued by what I saw. When I was about ten years old, I used to do things like make little buildings out of toothpicks glued together. And it's interesting that now, years later, I find myself able, vicariously, to exercise some judgment on behalf of some kind of broader public interest, dealing with architecture and design and planning issues.
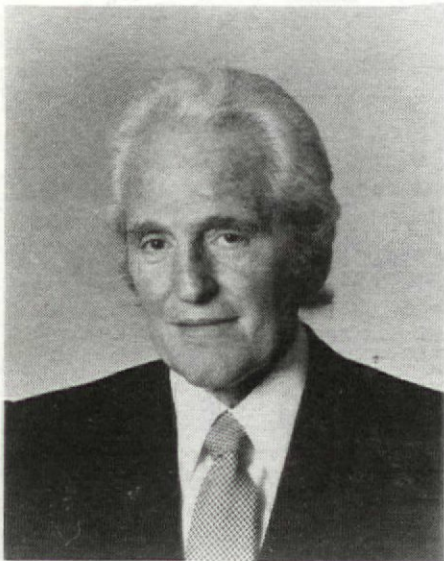
Who was your father's friend?

He is an architect named Eugene Kinchoy, and he's still in practice on Beverly Boulevard. Maybe he'll read this.

William L. Pereira

In 1981, when William L. Pereira was honored at the LA/AIA Recognition Dinner, the guest list read like an honor roll of Southern California architects. Pereira was a well-loved figure; and many of the city's most prominent architects, including Daviel Dworsky, Frank Gehry, Frank Dimster and Eric Moss, studied or worked with him during some phase of their professional careers. His independent thinking and bold personal style left a lasting impression on all of them.

William L. Pereira, FAIA, died last month at the age of 76, leaving behind him a legacy of some of Southern California's most visible and flamboyant buildings. His work, often brash and controversial, captured the public imagination and attracted both praise and criticism from the press. His career spanned a period of over 50 years, and included buildings and masterplans in both the United States and abroad.

Born in Chicago in 1909, Pereira studied at the University of Illinois receiving a degree in architecture. While working at Holabird & Root he helped on the masterplan of the 1933 World's Fair, and won a number of industrial design competitions. In 1931, he joined the AIA and began his first firm, Pereira and Pereira, with his brother Hal; and while still in his twenties he had designed buildings in 26 states, many of them movie theaters. The early work of the firm consisted mainly of new motion picture theaters and the remodeling of playhouses into motion picture theaters; retail stores, hotel remodeling, exhibition buildings and exhibits at the Chicago, New York and Dallas World Fairs; early television stations and research laboratories.

The firm became identified with research and this led to work in the medical field, particularly hospital remodeling and some new hospitals.

After World War II, the firm known as William L. Pereira, Architect became involved in aviation work, research centers and some hospitals. Meanwhile its reputation

in the planning field gathered momentum. Work in television, which was in its infancy, and the design of motion picture studios as well as a greater identificaion with the space business came to pass. This included planning work.

Pereira worked as a production designer for Paramount, RKO and David O. Selznick during the period 1938–1945, while simultaneously continuing his architectural practice. He won an Academy Award in 1942 for special effects photography for the movie "Reap the Wild Wind."

Pereira's Lake County Tuberculosis Sanitorium received the Museum of Modern Art Citation in 1944 as one of the 55 outstanding buildings constructed in the United States in the last 25 years, and the only medical facility selected. It also won the Philadelphia Art Alliance Medal in 1949 for the "Best Building in the Last Decade."

In the 1940s, Pereira did the Motion Picture Country House and Hospital, Van Nuys, California for which he received a Humanitarian Medal in 1942.

Despite his busy professional schedule, Pereira found time to share his knowledge. He taught at the USC School of Architecture for 12 years during the '40s, '50's and '60s. From 1950–1958, he was in practice with Charles Luckman as Pereira & Luckman.

The scope of his firm's recent activities has included architectural projects ranging from residential to institutional and corporate environments. The firm has designed scores of office buildings, hospitals and medical facilities, department stores and shopping centers, hotels, aviation facilities, more than 30 institutions of higher education, many research and development centers, industrial complexes, and entire planned communities.

Recent major projects have included design of the American Airlines headquarters complex to be built at the Dallas/Fort Worth Airport; the new international terminal for Los Angeles International Airport; a $150 million hotel and conference center in Doha, Qatar on the Arabian Gulf, a new world-class hotel for MCA and Sheraton in Los Angeles and an office tower for Citicorp in San Francisco.

Some of the firm's projects in Los Angeles have included CBS Television City, Union Oil Center, Occidental (now Transamerica) Center, Crocker Plaza, Pacific Financial Center and the Times Mirror corporate headquarters. Other noteworthy buildings include the central library of the University of California, San Diego; Great Western Savings Center, Beverly Hills; and a hotel and conference center in Qatar to open in 1982.

Pereira received much recognition for his work, including having his picture on the cover of *Time* magazine as the masterplanner for

Irvine. In 1958 he was awarded Fellowship in the American Institute of Architects, and in 1981 he was honored by both the CCAIA and the LA/AIA upon celebrating 50 years in practice. William L. Pereira gave back to the profession some of his personal rewards, as well. To encourage creativity among young architects, in 1982 he launched the Pereira Prize, an annual student competition for students in Southern California schools conducted by the LA/AIA. This prize, along with his vast body of work, will stand as a lasting memorial to William L. Pereira, architect.

David Crompton

David Eugene Crompton, AIA, architect and urban planner, died suddenly on Saturday, November 9, 1985. He was 61 years old.

A member of the Institute since 1969, Crompton was an active participant in the Chapter, serving on several committees as well as its board of directors. Other affiliations included a term as vice president in the Association of Minority Architects and Planners and as a member of the Professional Advisory Committee for the General Services Administration.

Crompton's professional career encompassed more than 30 years of experience with major local firms and the CRA, and included two years as assistant manager for a local city. He established his private practice in 1975, based primarily on shopping centers, custom homes and multi-family redevelopment projects, to which he brought his combined skills of architecture, planning, management and community advocacy.

Born in New York, Crompton was educated at St. Mary's College in Trinidad and the University of Southern California's School of Architecture. He is survived by his wife, Sylvia, and their three children, Darrell, Sandy and Dana.

People

Los Angeles developer **Jona Goldrich** has been selected the 1985 recipient of Los Angeles County Scouting's Good Scout award as a professional who best exemplifies the character and qualities advocated by the Boy Scouts of America. Goldrich, president and chief executive officer of Culver City-based Goldrich & Kest Industries, is the eighth recipient of the award.

The Cultural Heritage Commission, a division of the City's Cultural Affairs Department, recently elected **Dr. Amarjit S. Marwah** president and **Velma Marsh Taylor** vice-president of the commission for the current fiscal year 1985-86.

The commission, one of the first historic preservation agencies in the nation, was created by City Ordinance in 1962 to identify and preserve the buildings and structures which are part of the history of Los Angeles. It designates historic-cultural monuments with the approval of City Council.

Other members of the Cultural Heritage Commission include **Bernard Judge, AIA, Olivia G. Rodriguez** and **Gerald D. Yoshitomi.**

New Degree

Building skyscrapers that will stand up to seismic assault demands a level of technological expertise seldom provided by the design-oriented, humanistic education of architects, according to Robert Harris, dean of the University of Southern California School of Architecture.

To address this problem, the school has inaugurated a Master of Building Science program this fall, aimed at equipping a new generation of architects with the technological sophistication now so essential to the profession.

"The program is intended for students who already have a first degree in architecture or engineering," Dean Harris says. "Only a handful of similar programs exist in the Country—and none has the urban emphasis ours does."

Urbanization, and the resulting proliferation of high-density environments of high-rise structures, is just one of the forces increasing the need for technical mastery in architecture.

According to Harris, complex issues relating to energy costs and resources and to inefficiencies of conventional building processes, as well as recognition of the human needs of buildings' inhabitants, require systematic attention to "passive design considerations" that treat natural forces (such as sun and wind) not as adversaries but as allies.

The new graduate program will train students to analyze the the potential effects of those natural forces on the buildings they design, says G.G. Schierle, an associate professor at the School of Architecture and the program's director.

The students will also be trained to assess the placement of high-rise buildings—both in relation to one another and in relation to natural forces, and will experiment with specialized structures.

This Year

The 1985 programs have differed greatly from past years. Under the guidance of Mark Hall and Don Axon, the programs were developed to extend beyond architects lecturing

to other architects. A four part series was presented where architects, artists, and developers discussed the history, financing and creation of public space and public art in America. The series provided a means by which the AIA could discuss with the design community, the use of public space. The topic is becoming more popular and is drawing more interest from the press. The third program, which discussed collaborations, was covered by the *New York Times*, evidence of the growing concern over the use of public space.

The AIA was fortunate to have among others, the following speakers. Ronald Soskolne, vice president of Olympia and York, featured in the July '85 issue of *Progressive Architecture*. Richard Kahan, Battery Park city authority. Arquitectonica. Jon Jerde, AIA The Jerde Partnership. Edward Friedrichs, AIA. Gensler & Associates. George Hargraves, landscape architect. Loren Madsen, Elyn Zimmerman, Larry Bell and Peter Shire artists.

Many thanks to those who worked hard to bring the 1985 programs to our members: Seth Sakamoto. AIA of JYST Architects. Lonny Gans of Lonny Gans and Associates. Kathy Lucoff of Kathy Lucoff Fine Arts. Nancy Takahashi of Takahashi Interiors. Donna Brown of Alpha Construction. And Jeff Gans for the poster design. We would also like to thank those establishments that supported the AIA. Arnold Ashkenazy of Le Mondrian Hotel. Ford Graphics. Molly Quale. Dottie Newell and Signe Kennedy of The Design Center of Los Angeles. Panache Showcase, Inc. Envision Design Consultants, Inc. Supreme Office Equipment & Systems Corp., Visual Presentations Centers Corp. And special thanks to Liz Thompson of Archiplan.

Robert Anderson, AIA
Program Chair.

Corrections

The photograph on the fold cover of the November issue showed the Henshey's Department Store at Ladera Center which was enlarged and remodelled by the development firm of Ratkovich, Bowers, and Perez. Architect for the project was the Urban Innvovations Group with Barton Phelps as principal in charge.

Under new Members in our October issue, the firm name of Bolling/Gill/Allen/McDonald Architects was mispelled. We stand corrected.

Two mistakes were made in listing the UCLA School of Architecture lecture series. One event, a lecture by Alexander Cooper scheduled for November 21, was omitted entirely, and another event, a lecture by Diana Agrest and Mario Gandelsonas was listed on November 21 instead of November 7.

Our aplogies for the mistakes.

Award Nominations

The Los Angeles West Chamber of Commerce seeks nominations for its 16th annual Beautification Awards Ceremony, which will be held at the Hotel Bel-Air on April 14, 1986.

To enter the competition submit the name, address and the classification of the project along with a brief description to Awards Ceremony, Los Angeles West Chamber of Commerce, 10880 Wilshire Boulevard, Suite 1103, Los Angeles, CA 90024. A minimum of five (5) color slides are required for each entry.

For further information contact the Chamber at 475-4574 or call Tibor Kisvarday, A.I.A. 208-8282 or Liz Bernard, Fred Sands Realtors, 820-6888. The deadline for entries is February 28, 1986.

Computers and Architectural Pr

of the systems at both senior and junior levels of management.

Just as there is no 'standard' architectural office, there are no standard methods for guaranteeing successful implementation of computers. As hardware and software costs go down, the emphasis on cost diminishes but the need to effectively implement systems remains. The following 'keys' to success will be helpful in achieving implementation goals. Computers are *not* solutions to problems: they are *tools* for solving problems. They are dependent upon a trained operator who knows how to effectively use the system, and upon an enlightened management who understand how to best utilize the resource. A corollary to this is: computer are *not* self managing. Because of their relative speed and enhanced productivity, they often require more concentrated management to prevent duplication of effort and inefficient use of resources. A successful manager/user will have a strong concept of how the computer will be useful. Whether using a word processor for specifications or CADD for working drawings, a smart manager/user will take advantage of the computer's strengths for that particular application. In general, computers are useful for: repetitive, complex calculations, fast and accurate access to large groups of data, formating and reporting data, and translating data (e.g. changing graphical to tabular data, and vice versa). A manager may justify one application because it takes advantage of the repetitive nature of a document (i.e. word processing and specifications), and justify another application because of its impact on quality control (i.e. quantity take-offs from CADD drawings). One thing should be evident: it is not a technology which exists for its own sake. Another way of phrasing this is: if it isn't useful, it won't be used.

The system is an important tool, but the *creative use* of the tool is *more* important. Often, too much emphasis is placed on the system, rather than the people who operate it. Computers are by their nature very literal, highly structured, and protocol oriented. In and of themselves, they can do very little except use electricity. Any implementation of computers should recognize the need for both a receptive operational environment and trained, creative personnel. And if such a highly structured orientation is perceived as a constraint to creativity, then the chances of success are significantly reduced. In some ways, a computer is like a musical instrument, and a virtuoso performance is a blend of technique and creative talent. The creative excitement comes once one has mastered the craft.

So what is the bottom line? Computers are no panacea, and they do not guarantee success. However, in a marketplace where architects are looking to provide better service, control product quality, and manage resources more efficiently, the computer does offer support to more traditional methodologies, with significant potential benefits. And if you subscribe to the 'information society' concept, then computer technologies can provide enhanced capabilities and methodologies for communicating ideas and concepts.

In a profession which must balance creative motives with business realities, and still strive to be innovative, we must develop and/or adapt the appropriate tools to support the professional and the professional firm. We need to eliminate the tedium and enhance communications capabilities. Regardless of the accuracy of past or present predictions of an automated society, it seems inevitable that the computer will play an increasingly important role.
David P. Leckie, AIA
Mr. Leckie is vice president, director of information systems at Walker Associates, Inc.

One of the main improvements has been the ascendency of the IBM PC family of computers—the PC, XT and AT. When microcomputers were young the best advice to a buyer was, "choose the software you want, then buy the hardware it runs on." No longer. Today the advice is, "Choose between the IBM PC and the Apple Macintosh, and select from thousands of available programs." The difficulty is to avoid "waiting for 3D TV." If computer systems get better and cheaper each year, shouldn't the trauma of the purchase be put off at least a little longer? The problem is your competition and even your clients have probably already left you behind. Architects seem to be the last of the professions to discover the power of desktop computers. Doctors and lawyers pioneered five years ago. Your accountant, your consulting engineers—they probably use computers right now.

How Can Computers Help?

Software has long been available to perform routine accounting. For an architect, this means keeping a set of books, handling payroll and client billing—perhaps even some financial analysis, budgets and cash flow. These services can be farmed out to consultants or service bureaus, but there are good reasons to keep accounting in-house. First, it's better if the book-balancer sees the firm as more than just columns of abstract numbers. But mainly, confidentiality is a problem whenever salary and fee information must leave the office.

An accounting program written just for architects is naturally going to be easier for an architect to use than generic accounting software, designed for any business. There are subtleties such as our profession's plethora of fee arrangements that will boggle general purpose programs. These programs can handle a strange case, but only after it has been worked out on paper with a hand calculator. Ideally, accounting software performs all the calculations automatically.

IBM recently selected Timberline Systems' AEPEX accounting software for sale in IBM Product Centers. I cannot recommend the package for lack of personal experience, but the brochure emphasizes that theirs is specifically designed for use by architects and engineers. The Timberline booth at Systems '85 convinced me that AEPEX is more up-to-date than older A/E-specific packages such as Harper and Shuman's CFMS or architect John Watson's set of programs. Of course, many accounting software firms offer

"Professional Time Billing" packages that can be sold to anyone from lawyers to accountants—these lack the advantages of a program that speaks specifically to architects.

With a general-purpose business computer like an IBM PC/XT and an architecture-specific accounting package such as AEPEX, the process of getting "on-line" is not too difficult. There is a learning curve of a few months with most accounting software—less if the user is familiar with computers. You'll probably want to keep duplicate books—one on paper as you have been doing it, the other on the computer—for at least a quarter, probably a year until you feel secure with the system. I know an architectural firm that kept duplicate books and only discovered after the first year that their software used an accrual accounting method in sharp contrast to the cash method they had been using.

A more flexible alternative to prepackaged software is writing or customizing your own programs. Programming languages like BASIC make it easy for even an amateur programmer to achieve the desired results. This approach is more costly and more time-consuming than buying a finished package, of course, but it fits your needs precisely. Some software, like the small business accounting system sold by SBT, is sold with dBASE "source code", which means the program can be modified as desired by any customer with a copy of dBASE.

Database management systems, like dBASE just mentioned, computerize the record-keeping side of an architectural practice. You type in information such as the name and address of each client you've ever had and then you ask questions like: "List all clients who used our firm more than once."

Some programs allow English language questions like these examples under some circumstances, but more typically the request be must phrased in computerese: LIST ALL FOR NUM−PROJ < 1, LIST ALL FOR NUM−PROJ=1.

With enough entered information, sophisticated data searches can bring out facts that were hidden by rigid paper filing methods. Tracking prospects allows a database management system to quickly pay for itself as a marketing tool. A choice piece of property is finally going up for sale. Who have you talked to in the last five years that might want it for some postponed project? The computer gives you the phone numbers, automatically addresses the envelopes and even reminds you of each individual's situation.

Another class of computer programs is the spreadsheet. These programs, such as Lotus 1-2-3 or Multiplan, automate repetitive calculations and can therefore be used for simple accounting sophisticated manpower scheduling, needs assess-

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Computers Help Manage

It's all very new, at least to you. It's exciting, but you sense danger and every hesitant step makes you more aware of your vulnerability. In a way, architects seeking computer solutions are like the immigrants who came to America a century ago. Something made them want to come here, but were they prepared for what they found? Certainly, there's opportunity—but also difficulty and hard work.

The new computer marketplace can be unfairly cruel to the uninitiated—those not already familiar with baud rates and megabytes. The rate

of change is accelerating too fast even for insiders—the disk drive I bought last fall is 50% cheaper now and a company has announced a version that mounts inside the machine without taking up valuable space.

The industry is improving almost as rapidly. That is, standards are emerging that products can be measured against. Because of this standardization, quality products are now being offered at reasonable prices. When you couldn't compare two products head to head, the asking price was what you paid.

actice

Buying a Computer

ment (space planning) or a variety of other tasks. Like database managers, though, these programs require learning a certain amount of computerese to make them productive.

Finally, you might consider one of the "all-in-one" programs such as Framework or Symphony. These packages integrate the spreadsheet with data management, graphs and word processing. They are convenient if you have a need to combine words, graphs and numbers in your documents, but each facet of these programs is weaker than its standalone counterpart: Jack of all trades, master of none. I can't recommend these integrated packages for architectural practice management.

In planning any computer system, be it accounting or record retrieval, it is important to suppress unnecessary detail to avoid becoming a data entry slave to the machine for little or no reward. To keep from maintaining useless data, we must begin at the end. What is the desired output? How much data entry will these outputs cost?

For an accounting system, the main outputs are: client invoices (and aged accounts receivable), payroll checks, general ledger (summary and detail), accounts payable, profit and loss statement, and job status reporting.

We get all this just by entering in client and job information once at the start of each new project and by continuously entering time sheets, payables, and project completion status. It would be extraneous, for instance, to keep records of which draftsmen worked on which drawings for which project if this information wouldn't be useable later. As a bonus, we discover that additional output reports can be generated using only the input information we already have: the computer can analyze manpower efficiency and job profitability. With a little more information at the onset, the computer could perform cash flow projections, manpower planning and other calculations.

In summary, a personal computer can improve any architectural operation by performing accounting and record-keeping functions. Architects are among the few non-computerized professionals—already most of the business world is looking back at the days of paper accounting. Technology is improving, prices keep coming down, but that does not justify perpetuating computer ignorance. My advice is to get an IBM PC and some architectural accounting software and get your feet wet. You won't be sorry.

Alastair Dallas
Mr. Dallas is a systems analyst with Ashton-Tate, a candidate for architectural licensing oral examination this year, and president of Maloney/ Dallas & Associates, an architectural computer consulting firm.

PC, PC/XT and PC/AT
IBM Product Centers
Authorized PC Dealers, such as
ComputerLand stores
(800) IBM-2468

Macintosh
Apple Computer, Inc.
20525 Mariani Avenue
Cupertino, CA 95014
(800) 538-9696

AEPEX
Timberline Systems
7180 S.W. Fir Loop
Portland, OR 97223
(503) 644-8155

CFMS (Computerized Financial Management System)
Harper & Shuman, Inc.
625 Third Street
San Francisco, CA 94107
(415) 543-5886

Architectural Computer Software
John Watson
P.O. Box 4811
Santa Barbara, CA 93103
(805) 962-4962

Accounting Software Library
SBT Corporation
1140 Mountain View-Alviso Road
Sunnyvale, CA 94089
(408) 980-8880

dBASE III, Framework
Ashton-Tate, Inc.
10150 West Jefferson Boulevard
Culver City, CA 90230
(213) 204-5570

Lotus 1-2-3, Symphony
Lotus Development Corp.
45 First Street
Cambridge, Massachusetts
(617) 253-9150

Multiplan
Microsoft
10700 Northup Way
Box 97200
Bellevue, Washington 98009
(800) 426-9400

Microcomputer Consulting for Architects
Maloney/Dallas & Associates
409 East Dryden Street
Glendale, CA 91207
(818) 243-9300

Remember your first day in high school? As you looked around it seemed like the other kids knew what was going on. Probably they were just as unsure as you were. After your first week of classes, things started to settle down and before you knew it—voila! You were in the swing of things. Maybe you were one of the lucky ones who attended "orientation" and got an advance glimpse of what was to be. If you were, you probably found day 1 of school a lot less traumatic.

Well, it's happening again. You've graduated to the decision that you're going to buy a computer system. You think "If only I were more prepared . . . If only I knew more about computers . . . " You've resigned yourself to going to a store to look at all that forboding hardware with the thought somewhere in the back of your mind that somehow it'll all get sorted out. The digital answer to all your computer needs will fall into place.

If you feel like a freshman when it comes to this computer stuff, think of this article as your "orientation."

To assemble a computer system that will make a significant impact on your business, you need to educate yourself a little. Specifically, focus in on each area you are interested in computerizing. For example if you want to speed up your correspondence, then word processing will need some looking into.

Let's briefly explore word processing (WP) since that's one area common to a vast majority of computer users. Using word processing will exemplify some of the intricacies common to other kinds of programs. Once you know what you need, you'll be better equipped to direct your computer specialist to help you.

As in many other applications, most word processing programs are packed with features. Some you'll need practically every time you turn on the computer. Others you'll never use.

Ask yourself this question: "What it is in a WP program that would make it right for me?" How long does it take to learn? How long before I can write a letter and copy it on the printer? Does it have the features I'm looking for? Will I be paying for features I'll probably never use? Will the publisher send me program updates? If I need help with the program, who can I call?

Now it's time to do your homework. Find out from your savvy friends and colleagues what features will meet your needs. Writing scientific articles requires features not necessary in WP programs used solely for compiling and editing specs. Many WP programs offer features such as automatic word search and replacement, underlining, bold, centering, footnoting and file security—these vary from one program to another. Additional niceties such

as a thesaurus, dictionary, math functions and "mailmerge" capability are nice to have and may be necessities for you—but you'll pay for them.

The program may do word processing or something else. Still, keep in mind that it's not just price but the features within a program and the publisher's support that make it right for you.

Now, let's address some of the questions most often asked by computer salespeople. For simplicity's sake, I'll refer to dealers, salesmen, consultants, and system integrators as "specialists."

First and most important . . . Why do you want a computer? Resist the temptation to let emotion cloud your objectivity. Does your business really need a computer system? If you lived in a small town and your office was downstairs from where you lived, would purchasing a car be a wise investment?

Ask yourself "Are there certain regularly occurring office tasks that slow you down? Could they be sped up if you had a computer in your office?

What specific applications could be answered with a computer program? Examples of these would be computer aided drafting/design (CAD), word processing, accounting, spreadsheet applications, project management, data base management (electronic filing and data retrieval), and communications (talking with other people who have computers or obtaining information from mainframes.)

Once you have an idea of what you're going to do, your specialist will be able to make a reasonable judgement as to what programs will solve your problems and what peripheral devices will complete your dream system.

Your specialist will ask what your computing "objectives" are. When you agree on the programs you'll be using, the amount of memory required by the computer will be determined.

A word to the wise: First find the software, then buy the computer that runs it. Don't get sucked into buying a flashy computer. There are thousands of potential users out there who are the disgruntled owners of $5,000 paperweights. A company on my floor is selling a computer they bought for $4,500 three years ago. The going price . . . $400? Why? No useable software.

One of the issues of greatest interest in the computing field is "networking." Simply put, a network is a more efficient way of handling office information. It allows an office to link several personal computers (PC's) to a main computer. It enables the sharing of resources and expensive equipment.

Case Studies

Hutner and Appel Architects, Inc.

Manteca Hospital, Hutner and Appel Architects, Inc.

In Feburary, 1985, Hutner & Appel Architects, Inc. received their 2D/3D CAD System, #2007 from Point Line Company. The Point Line system consists of four programs; 2D, 3D, paint and bill of materials. Hutner & Appel Architects Inc. is in the process of developing a department within the firm devoted to the creating of automated systems in the practice of architecture. The learning curve has risen steadily through the dedicated efforts of Morris Davoudpour and Andy Adams. During the past seven months, our firm has been concentrating on the 2D/3D applications.

2D Application:
Shortly after receiving the CAD package, our firm was commissioned to prepare construction documents for a prefabricated housing system, developed by a Canadian firm. Fabricated in Canada, and shipped through our client's distributorship to local sites for assemblage, the completed package can be constructed in record time. Because each structure was composed of pre-engineered component parts, it was clear an automated system of parts storage and subsequent assemblage of the documentation of data levels was appropriate. In spite of the normal learning curve, the ease with which we were able to develop a parts library and assemble each of the component parts, in the preparation of contruction documents, was remarkably simple, quick, accurate, and resulted in clear graphic documentation.

Recently, our firm was asked to document the location and size of panels for a Steelcase panelized office system, for which we had assisted in the layout several years ago. The purpose of this task was to organize existing data for additions and re-locations concerning a proposed expansion program. With the use of our 2-D application, we prepared a library of similar panels and furniture, with which we were then able to assemble and reassemble to meet our clients' requirements.

3D Application:
Many of our clients, in need of a rendering for their projects, wish to participate in the view selection. Our clients for a health care project located in Northern California, made such a request. The project consists of additions and alterations through-out an existing health care facility, resulting in a 43,000 square foot one-story building. Though a bird's eye view would capture the extent of the proposed construction, it would not be suitable for the client's needs. We prepared a variety of wire-frame illustrations of the projects from various station points which the client viewed and directed. With the client approved wire-frame perspective, we engaged Barry Zauss to prepare a finished rendering. Though the building is not complex in its massing and fenestration, the manipulation of the spaced frame canopy required by the client would require considerable time to illustrate in a variety of views. The inheritent characteristics of the 3D program allowed us to refine the final station point, with input from both client and renderer, with ease and clarity.

Walker Associates, Inc.

Over the past 3 to 4 years, Walker Associates Inc. has been implementing computer-based applications for word processing, project management, accounting, space programming, space planning, and construction documentation. The underlying philosophy for this development and implementation is the
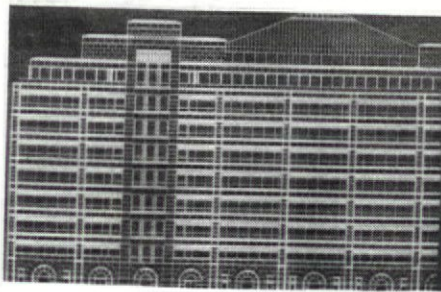
utilization and management of information, whether graphical, tabular, or textual.

The project example shown is an example of computer application as an information management tool. The space plans and working drawings were prepared on WAI's CADD system, utilizing furniture and construction libraries prepared by WAI. At the completion of the layouts, the drawing data base was used to create quantity takeoffs of system components. These takeoffs were tied to product specification files which generated the specification documents shown.

The automated relationship between graphical documents (drawings) and specification documents (furniture library) insures accurate correlation between separate documents and significantly

reduces the time required to prepare supporting documentation. Changes and modifications to either the drawing or the library can be quickly implemented and evaluated.

Gensler and Associates/ Architects

Gensler and Associates/Architects used their Intergraph CADD system to create a 3-D model of the 600 California project for Markborough California Properties, Inc., in San Francisco. It was very important to be able to develop pedestrian views of the project because these views were a special concern of the client and are always important in San Francisco. The shadows that the building would cast a given times of the day were also studied using the
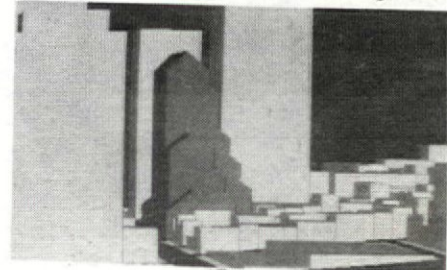
600 California Project, San Francisco, Gensler and Associates.

massing of the building and the few square blocks surrounding.

Gensler and Associates uses three dimensional design for doing space plans so that tenants can see what the actual design will be. Simple and straightforward communication with clients is very important.

Gensler has a long history of using CADD and is putting most of its office functions on computer as

well. The firm regards computers as a means to an end, and not an end in themselves. A high priority is placed on using firm employees rather than hiring experts from outside.

Skidmore, Owings and Merrill

The project is the world headquarters for the Asian Development Bank in Manila. The design includes office space, an employee cafeteria, gymnasium, and special function meeting rooms. Use of SOM's proprietary CADD system aided the project from early schematic design through the completion of construction documents. The project required over 800 architectural sheets, 225 structural sheets and 150 sheets each for the MEP disciplines.

Model, Asian Development Bank, Manila, Skidmore, Owings and Merrill.

The use of the computer made it possible to coordinate work across all of the disciplines as well as across offices. MEP work was done by SOM-Chicago while architecture and structural work was done in the Los Angeles office. A team of 18-20 architects produced these documents in six months, a feat that would have been impossible without the CADD system.

Raymond E. Hege, AIA

Ray Hege has been using Versa Cad software on an IBM PC for two years, long enough to know he would never go back to drafting or designing with a pencil.

The computer works best when used as part of a completely organized and programmed drafting system. It is vital to know exactly how the finished set of plans will look before the first sheet is drawn.
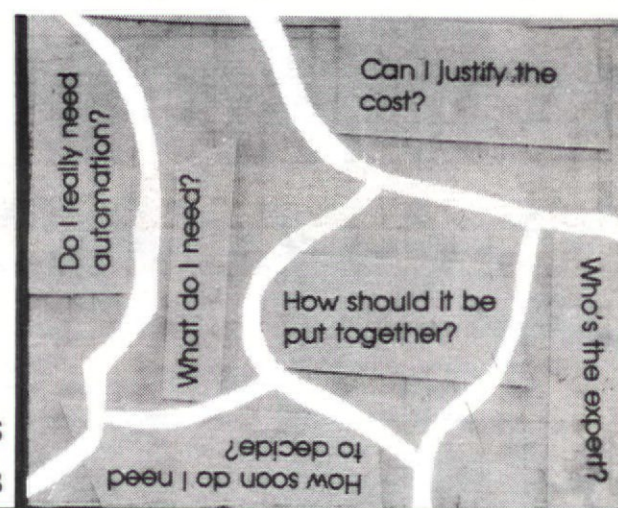
Each sheet is built up in "layers" in the computer so that each piece of the drawing is only created once but is available for use many times. Layers can be turned on or off to produce drawings with the necessary level of detail.

Designing on the computer eliminates the common wasteful practice of drawing everything twice. A drafter digitizes the survey and gives it to the designer on a diskette. The designer can try out many site layouts until he or she finds the best one.

When the diskette goes back to the drafter notes and dimensions can be added to create a preliminary site plan for presentation to the owner. This information is then electronically available for use in other drawings.

The Fateful Decision

Buying a Computer

If you have an idea of how many people will need to use the computer at one time, it will help your specialist determine what kind of computer system you need.

The standard IBM microcomputers weren't originally built to communicate with remote terminals. But recently, a number of programs and expansion boards (inserted inside the computer) have enabled these machines to serve as multi-user systems. This new technology is very exciting because it reduces the cost of each new work station considerably. Currently they cost between $800-$2000 per terminal.

The advantages of networking are that workstations take up less room than do entire computer systems, and expensive peripheral equipment such as high-speed printers, plotters and hard disk drives may be shared by all users.

Still, if you're planning to buy a system to be used by more than one person, you should consider systems that were originally built to accommodate mutiple users.

A printer or plotter will be one of your greatest costs. These devices give you "hard" copies of what you have created on the computer and have viewed on the monitor screen. You pay for speed and options. A letter quality printer that prints at 18 cps (characters per second) will cost you between $400 and $700. If you want one that prints at 30 cps, you should expect to pay near $1000. And if you need letter quality at 50-70 cps, expect to pay between $2000-$4000.

Dot matrix printers have become very sophisticated. Today, a number of manufacturers sell dot matrix machines that are so close to letter quality, it takes a magnifying glass to tell them apart from daisy wheel printers. And unlike letter quality printers, you don't need to change daisy wheels to alter type style. Again, you pay for speed and options. Dot matrix printers usually have two standard modes—draft quality and correspondence (or near-letter) quality. Expect a printer to output characters twice as fast in draft as in correspondence mode. Dot matrix printers vary widely in options and a discussion of such is beyond the scope of this article. But, as with letter quality printers, you are buying speed. Like a car—the faster it goes and the more meters and gauges it has, the more money you'll have to spend.

Plotters differ from printers in that they transfer graphics from screen to paper using pens instead of pins or wheels striking ribbon. Plotters are used for drawing floorplans, elevations and perspectives which have been created by CAD programs. Prices depend on speed and the plot size you want to make: Plotters for E-size paper can cost as much or more than the computer

system on which they're created! Multi-pen plotters for D and E size output range between $9000 and $15,000.

No matter how carefully you budget, you'll probably end up spending more than you originally anticipated. One of the most basic considerations you must take into account is how much your computer system will cost. By no means should it be the *only* factor that determines which system you should buy.

Unless you're in the enviable position of having more cash on hand than you know what to do with, you'll probably want to consider financing your system. While interest rates on computer leases are high (18 to 22 percent), your payments for a $10,000 system over three years should still be less than $400 per month. With the price of even the most powerful microcomputers down to less than $6,000, your "bang for the buck" has never been better.

How much money should you be spending on your computer system? As a rule of thumb, we suggest limiting your yearly expenditures to no more than four percent of your gross income. Thus, if the gross yearly income of your firm is $100,000 and you take three years to pay for your system, you would be safely within bounds if you budgeted for a $12,000 system.

Twelve thousand dollars buys a lot of computer these days (not including a multi-pen plotter). A typical IBM XT with 10 million characters of hard disk memory storage is approaching the $3,000 markdown from nearly twice that sixteen months ago. Even a top-of-the-line IBM AT with all the extras can be had for less than $6,000. That leaves a lot of room for software, and peripherals like printers, tape backups and supplies. You'd even have money left over for training and consulting. Food for thought: Five years ago a similar system would have cost over *$500,000.*

Most computer dealers I've talked to are under the mistaken notion that architects' main interest in a computer system is for CAD applications. Such shortsightedness on their part is a disservice to everyone concerned. Running an architectural firm is the same in many ways as running any other business. There are bills to be paid, receivables to keep track of . . . the list goes on.

Nevertheless, the state of the art in computer aided drafting and design has significantly cut down the production of two and three dimensional renderings. If you are thinking about buying a computer system with a primary goal of expediting your sketches, drawings and designs, you should be familiar with those software programs that will aid in your projects' completion.

Don't get sucked into the hardware advertisements extolling the virtues of this computer over that. I return to this idea again and again: The secret of succeeding with computers lies in the software. Your first ventures into the computer world should be in exploring what computers can do. To do this, you need to see and participate in software demonstrations so you know what current technology has to offer. This way, your expectations will be in line with what the market has to offer.

The decision to make your system graphics compatible is no small one—it's a determining factor in your hardware and software budget since you'll need to make specific decisions in the purchase of your software, video monitor, interface cards, input devices (light pens, mice, digitizers), output devices and even the computer you select.

Computer aided design is an area ripe for discovery. In the past two years, the field has blossomed with programs that meet the needs of most architectural and design firms. Most of those designed for the IBM PC, XT and AT are powerful, relatively easy to learn and, once you own the computer system, may be purchased without having to mortgage your house. Each, however, has features unique to itself. So, it's best for you to decide before you even look at these programs, what you need from a CAD program. Some features include screen and tablet menus, component and shape libraries, text fonts and styles, line types, layering, and zoom capabilities.

While it may not be in vogue to be driving a 1975 Chevy Citation, there's no arguing that (unless you never changed the oil) it's an arm and leg cheaper to run and insure than an '85 Porsche Carrera. And while it may not look as good when you pull up in front of Chasen's, it'll still get you from points A to B in air conditioned comfort. Why should computers be different? While I've upgraded at the office to a sophisticated IBM system, I still do most of my writing at home on the same Apple computer I've used for the last three and a half years. Sure, there are machines on the market today that run word-processing circles around mine, but it serves my needs just the same.

In modern-day computing however, expansion is the name of the game. Almost daily, it seems, new computers are being introduced with larger capabilities that were beyond our reach only five years ago. Your computer purchase must take into account the fact that it's almost impossible to keep up with the speed of technology's advances. The only realistic way to compete with this information onslaught is to do your best to find a machine that addresses you needs today and promises to do the job for the next three years, and is expandable so that as your needs (and business) grow, you can add

memory, graphics, color and other niceties to your current system.

Let me give you an example. The venerable IBM PC is nearing its fourth birthday. Computer buffs will argue that the machine is dreadfully slow, lacking in ergonomic features and doesn't hold a candle to some of the newer machines boasting processor chips (read brains) that can handle multiple tasks simultaneously. Still, the ol' PC was designed to be expanded and modified to suit the needs of its owners. Some would even argue that IBM made its PC too well. There is still a growing base of users who, I'm sure, will stand by their machines for years to come. Even though IBM has recently stopped manufacturing the PC, the sheer number of current users will provide a market for new products and programs for years to come.

The most recent wave in the world of computers has been the proliferation of multi-user systems. This means that several terminals may be connected to a central computer—maybe an IBM XT or Apple Macintosh. Today, you may either use a dumb terminal with just a keyboard and monitor or a full-fledged microcomputer like the PC as a workstation for a more powerful central computer. So as your needs grow, you don't necessarily have to trash the machine you've come to know and love. Plan today's purchase with 1990 in mind.

Many businessmen and women have a hard time reconciling themselves to sitting down to the "demeaning" task of typing. Like it or not, a major part of your productivity on the computer will be related to whether or not you can type. This is especially true if you're going to be doing much word-processing. The short history of microcomputers in the workplace has shown that it's unwise to delegate the responsibility of learning and using the computer to one of your clerical or office staff. If they leave, who's left to operate the equipment? Think of the time and productivity you'll waste trying to find someone else to fill their boots. If you don't plan on at least familiarizing yourself with the basic operations of the computer yourself, you may later find yourself in a tenuous position.

This question is a good takeoff point from the last. Each office should designate one person and preferably two to be the official "liaison(s)" between the computer dealer and the firm.

Keith Hinson is a senior marketing representative for the mid-Wilshire Businessland computer store.

He told me, "A big part of my job involves support. In an ideal situation, there's someone in the office who's job it is to be responsible for the computer. I have what amounts to a satellite. If I have a contact

News and Notes

LA Chapter

there, it makes it easier to communicate with them when they need solutions to their computing problems."

Having an expert in the office makes your job a lot easier. If you or one of your staff already has some computer experience, your task is considerably simplified.

For further information

To strengthen your computer "literacy" before you dive into the abyss, you might consider stopping by your local computer store or magazine stand and picking up a copy of *Byte, PC* or *PC World*. These publications cater to the general computer user and make an effort to communicate in English as opposed to "computerese."

You might also take a look at two books I recommend to my new client before they purchase their systems: Peter McWilliams, *The Personal Computer Book* (sometimes silly but very helpful in simply explaining terminology; and John Beard's *Computer Wimp* subtitled *166 Things I wish I had known before I bought my first Computer!*

Buying a computer system requires more planning than does the purchase of a t.v., stereo or even a car. System specialists will be more able to help if you meet them prepared with a list of your needs.

Break your dream system into logical components: computer, peripherals, software, supplies.

You don't need to know brand names when you meet your specialist. You do need, however, to understand what your business requirements are. In order to best communicate this, you should have a fairly clear view of what you expect a computer system can and should do for you.

I suggest to my clients that they put together a notebook broken into hardware and software sections. I tell them to include a "wish list" section where they should jot down all those things an ideal system would do for them. Finally, to minimize their growing out of the system, I ask them to predict the volume and extent of work they'll be doing three years from now.

Purchasing a computer system should be undertaken only after you have prepared yourself. The more methodical and organized you are when you begin working with your specialist, the smoother will be the entire process of "computerizing."

Gregory E. Menken, Ph.D.
Mr. Menken is President of SophSystems.

LA/AIA

The following text is a summary of the proceeds of the October board of directors meeting. Full minutes of this meeting are available through the Chapter office.

Executive Director's report. Janice Axon spoke to Fred Lyman who reported that John Lautner, FAIA, our nominee for the AIA Gold Medal Award, was not selected as one of the three to be considered by National for that honor. We will try again next year.

There was a hearing on the Ennis-Brown House controversy. The preliminary decision was in favor of the neighbors, but another hearing is scheduled, and our Historic Preservation Committee has been sent a petition by the Ennis Brown Foundation to obtain signatures to have the decision reversed.

Gary Russell called the office to ask that the Board members send a letter immediately to our U.S. Senators on the Metro Rail. The appropriation money is slowly eroding from lack of support.

CCAIA has sent a list of open Committees for 1986; the Chapter should make an effort to get more of its members involved in CCAIA Committees.

National sent a letter of support for the Highway Beautification Bill that is pending in the Legislature. They are suggesting that we contact our Senators as soon as possible.

CCAIA Executive Committee has sent a mailgram to the Mayor of Mexico City offering whatever assistance we can give them. They will let us know if there is any response.

Associates Report. Carlos Alonso reported that the Associates are organizing a program with the Masonry Institute.

Committee Reports. The **Installation Dinner-Dance** date is confirmed for Saturday, January 18th, 1986.

This is LA Presentation: Chet Widom said that he, Bob Harris, Barton Phelps and Janice Axon are working toward producing a slide/music presentation of Los Angeles to present to the National AIA Board in March, as part of the effort to get the National Convention to Los Angeles. A meeting is scheduled with Annette del Zoppo, a specialist in media production to obtain her input in this regard. A number of organizations will be contacted for financial assistance since the presentation will be a useful tool for the City and other organizations. Landworth suggested that there be a committee appointed to assist with the fund raising who would be responsible for contacting philanthropic groups for contributions.

Discussion on proposed 1986 Budget. Bob Harris reviewed the proposed 1986 budget. The Finance Committee recommended that we continue with the same programmatic budget format next year and has based most of its projections on the expenses we have had this year. In the past, staff time allocated in each of the line items was conveyed in dollars and some committees assumed they had more money to spend than they actually had. To avoid this misunderstanding, staff time is now reflected in terms of hours instead of dollars; dollars are indicated for income and expenses only.

Harris stated that this was only a draft proposal and that there will be a number of adjustments before it gets back for approval.

Discussion. Widom stated that he would like to see all of the Chapters get more involved in Government Relations and that the Board should consider whether they wanted to spend more dollars in that area, as well as Public Relations. If the Chapter wants better PR, they have to allocate enough money to pay for it. Widom also stated that he would ask the Committee to look at the area of our social functions such as the Recognition Dinner and Installation for some extra dollars to be able to put on a really elegant event at a reasonable fee, and that the Chapter needed to start building some funds for its programs.

Norma Sklarek stated that she believed that the dues should be raised every year automatically. Janice Axon remarked that two Chapters that she knew of have built into their by-laws that there is a percentage increase in dues every year.

Appel, regarding the concept of automatically increasing the dues, stated that it was less painful if increases come a little bit at a time, but that we should consider tying any increase into better times.

Sklarek responded that both National and CCAIA raise their dues every year, if only to keep pace with normal cost of living increases.

Harris referred to the LA/AIA Policy on Budget that the Finance Committee was directed to revise and up-date. The only major revision was in Item B. which provides for a contingency fund to be included in the budget and to be not less than 5% of the total annual budgeted dues income. Items 9. and 10. are new; the former provides that a Reserve Fund be maintained to cover, at the minimum, two months of the total annual Chapter Office operating expenses; the latter provides for annual bonuses for the Chapter staff.

Appel stated that he felt strongly that automatic increases are inflationary. If the dues are raised there should be a specific reason for raising them.

Widom suggested that if the Chapter wants to tie into inflation, it should be tied into good times. If there is a lot of work available, we should tie it into supplemental dues. It is unhealthy to consider that each year we are going to get "X" number of dollars automatically.

Reed stated that it was the Board's responsibility to look at Chapter programs and ask if they are effective. Automatic increases allow for automatic funding, without review.

Jordan asked if our current Reserve Fund was making any money. Janice Axon responded that it was in a money market account, at present.

Carlos Alonso requested that the Committee consider raising the allocation for IDP to $200.00.

Hall stated that he agreed with Widom's suggestion for an increase in Government Relations and suggested that the budget be increased by $5,000 for the purpose of adding a staff person to handle Government Relations. He also felt that $2,500 should be added to the budget for Public Relations. He further suggested that $1500 be allocated to the Library Committee. Widom suggested that the $1500 for the Library Committee be put into the Contingency Fund until the Board learned the extent of the project. Hall agreed.

West Week

The Interiors Committee of the LA/AIA is organizing an exhibit and symposium of selected works during West Week '86. All architects and designers are requested to submit their interior projects to a selection committee.

Completed commercial and residential projects in Southern California are eligible for submission.

During West Week, the selected works will be displayed on the main floor. Additionally, a one and one-half hour symposium on this body of work will be scheduled into the West Week program and will be published.

For consideration, submit each project with a maximum of 12 slides in a slide sleeve. There is no limit to the number of projects submitted; however, each project should be in its own individual sleeve, with identification of the firm, name of project and location.
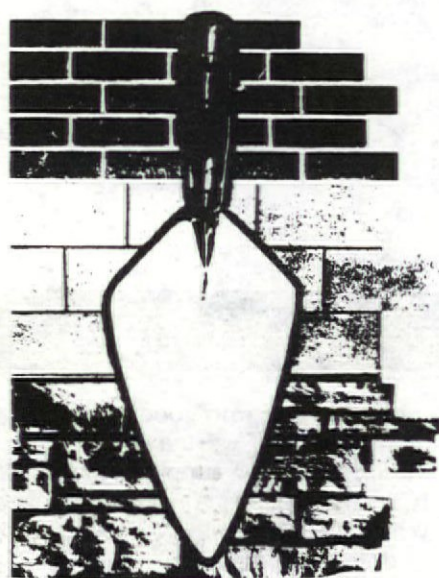
Slides should be sent to: Interiors Committee of LA/AIA, Pacific Design Center, 8687 Melrose Avenue. Suite M72, Los Angeles CA 90069. the deadline for submittals is January 20, 1985. Earlier submittals are encouraged.

Anthors of selected projects will be notified by February 10th and will be required to submit one or two 20" x 20" display boards per project on masonite or foam core by March 3rd.

For further information please call LA/AIA at (213) 659-2282.

Professional Guides

Architect? A Candid guide to the Profession
by Roger K. Lewis, MIT Press, 262 pages, paper $9.95

Architects and Firms, a Sociological Perspective on Architectural Practice
by Judith R. Blau, MIT Press, 189 pages $19.95

Generally, books on professional practice take the form of practical guides for managing the project delivery process, increasing efficency, or increasing market share and profits. Two atypical books on practice are: *Architect? A Candid Guide to the Profession*, by Roger K. Lewis and *Architects and Firms, A Sociological Perspective on Architectural Practice*, by Judith R. Blau. Instead of focusing on the practice of architecture, these authors focus on the architect in practice.

Architect? is a guide for those considering or currently involved in an architectural career. The subtitle, "Candid Guide," suggests that the author has a few uncomplimentary comments to make about his profession. He addresses the most discussed issue of the 1980's on the first page, writing: "Incomes in the profession of architecture are solidly middle class, comparable to school teachers, executive secretaries, mechanics, carpenters, salesmen and nurses." If this leaves those contemplating a career in architecture underwhelmed, there is plenty more where that came from. Architecture is portrayed as an especially tough road, with very little in compensation aside from the personal satisfaction of doing what one loves. Among those few compensations are the status of being regarded as a professional and a freedom of life-style not found in other professions—the idealized architect is, after all, a dreamer.

Although this book attempts to be comprehensive, it is little more than an outline of the people and events most architecture students and interns can expect to encounter. There is a chart that indicates the sorts of activities architects perform in the course of their work, and the few number of activities that actually require drawing will no doubt come as a surprise to most students. Yet, for all the information, the feeling of practicing architecture on a daily basis is never really conveyed.

An architectural education touches on a great many fields. One recent study reports as few as 35% of registered architects are actually engaged in the practice of architecture. Although this figure has often been interpreted as an indication of how lean the field is, it can also be viewed as an indication of the many abilities that architectural training confers on an individual; abilities that can be used in a wide variety of fields. Although most architectural

graduates will ultimately not practice architecture, a scant two and a half pages are devoted to the other career options architects have.

Architect? is not a guide architects should turn to when contemplating the difficulties of their profession, unless they want to contemplate a career change as I did through most of it. Although it is well written and generally entertaining, as a career guide it provides only a basic overview of a broad and complex profession.

Architects and Firms is not really written for architects. It is a sociological study of the relationship between organizational values, objectives, and market dynamics in times of economic instability.

Ms. Blau surveyed 152 Manhattan firms in 1974. Then in 1979, after a severe recession, she again surveyed the 60% of her original sample that were still in business. Finding the factors that accounted for their survival, and in some cases even success, is the issue to which the study addresses itself.

Although the book is short, it is dense, slow reading which requires familiarity with the statistical analysis that social scientists use to analyze data. Once past the technical material, the point of the study seems intuitively obvious. She writes, "Architectural firms that enfold and emulate the character of corporate capitalism . . . are enfeebled when reliable markets begin to disintegrate . . . On the other hand, firms that exhibit the features of professional entrepreneurship have fates quite different from this. Though handicapped in normal times, they have the capacity to leapfrog and to overcome the once large and opulent firms. Failing this, they incur all the consequences of their initial vulnerability and go out of business." In other words, during unstable times, great risk may result in great reward or failure. Although this is hardly earth shattering news, many interesting points are made. For instance, among the many factors that could have contributed to success, such as client satisfaction, client referrals, and economic rationality, only winning awards positively correlated. What this suggests is that the recognition of our peers can be more marketable than the satisfaction of our clients. However, her inability to find a correlation between the award winners of 1974 and 1979, tends to diminish the strength of the argument. This book raises more questions than it answers and provides little insight into the mechanics of the successful practice or the place of the architect in society.

Michael Kaufman
Mr. Kaufman is an Associate and works in the office of Ellen Christophe, Architect, AIA

Architect's Calendar

December

MONDAY 2	TUESDAY 3	WEDNESDAY 4	THURSDAY 5	FRIDAY 6	WEEKEND
	LA/AIA Board Meeting Chapter boardroom, M-62, Pacific Design Center, 4 p.m.		**UCLA Urban Planning Lecture** Karen Hill Scott, "Child Care Provision in Los Angeles," Architecture Building, Room 1102 5:30 p.m. Call 825-8957		**December 8** Hanukkah

MONDAY 9	TUESDAY 10	WEDNESDAY 11	THURSDAY 12	FRIDAY 13	WEEKEND
Associates IDP. Professional Liability Seminar USC, Harris Hall, Room 101 7 p.m.	**LA/AIA Recognition Dinner and Holiday Party** USC Town and Gown, 6 p.m. Call 659-2282.	**Associates' Board Meeting** Chapter boardroom, Suite M-62 Pacific Design Center, 6 p.m.	**Architecture for Health Committee** Chapter boardroom, M-62, Pacific Design Center, 3:30 p.m. **Pro-Practice Committee** Pacific Design Center, Suite 259, 5 p.m.		

MONDAY 16	TUESDAY 17	WEDNESDAY 18	THURSDAY 19	FRIDAY 20	WEEKEND
Architects in Industry Committee Chapter boardroom, Pacific Design center, 5:30 p.m.	**LA/AIA Executive Committee** 5:30 p.m.	**Government Relations Committee** Chapter boardroom, Pacific Design Center, 5:15 p.m.			

MONDAY 23	TUESDAY 24	WEDNESDAY 25	THURSDAY 26	FRIDAY 27	WEEKEND
		Christmas	**Pro Practice Committee** Pacific Design Center Suite 259, 5 p.m.		

MONDAY 30	TUESDAY 31				NEXT MONTH
					January 7 LA/AIA Board Meeting 4 p.m.

Computers

IMPERIAL BANK

Design Awards   LA/AIA 1985

Awards Jury:
Audrey Emmons, FAIA
Joseph Giovannini
Bruce Graham, FAIA
Robert A.M. Stern, FAIA

Chairman of the Awards Committee
Ernie Marjoram, AIA

The month-long public exhibition of all entries in the 1985 Design Awards program provided a unique opportunity to judge for ourselves the diversity, vitality and quality of LA architecture and to compare our opinions with those of the awards jury.

Of the 137 projects on display, the jury selected three Honor Award winners and eight Merit Award winners, primarily in residential or small commercial work. In summarizing their impressions during a panel discussion with the audience at the awards reception, some of the jurors explained:

Stern: There is a series of characteristics to Los Angeles architecture that is very clear to an outsider and certain projects have a great sensitivity and verve. In many, the landscape takes over, and the architecture seems to be a backdrop. This is disappointing; it's all too easy for architects to let this happen. The small buildings are really delightful and among the best being built in the world today; the large ones are the same as anywhere else . . . very ordinary.

Graham: In New York and Chicago, there is a certain personality expressed in the large buildings. In Los Angeles, that expression seems to occur only in the residential work. Architects seem unable to understand the complexity of the city and to express it in large-scale projects.

Norton Residence   Award of Honor

Owner: Lyn and Bill Norton
Architect: Frank O. Gehry & Associates
Contractor: Chartered Construction Company
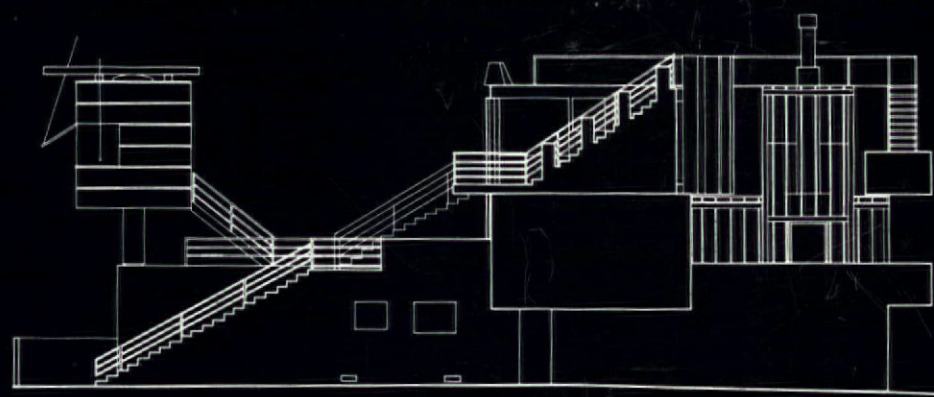
Jury Comments
*Emmons:* Balanced and acticulated; great sense of scale.
Graham: This is Los Angeles in every sense . . . the people, the sun, the new roots that are arising in this place.
Giovannini: This is not a Los Angeles house but a Venice house. The owner is a retired lifeguard, and the building's lifeguard tower has the power of an Oldenburg sculpture. I have been in the house and the play of shadows, a subtext in much of the architect's work, is evident as the light of the beach permeates the building.
Stern: This project is characteristic of the architect's search for the expression of what is fundamentally a kind of Yankee ingenuity . . . it really is a wonderful kind of tree house.

Lawrence Residence   Award of Merit

Owner: Bill and Dorothy Lawrence
Architect: Morphosis
Contractor: Morphosis
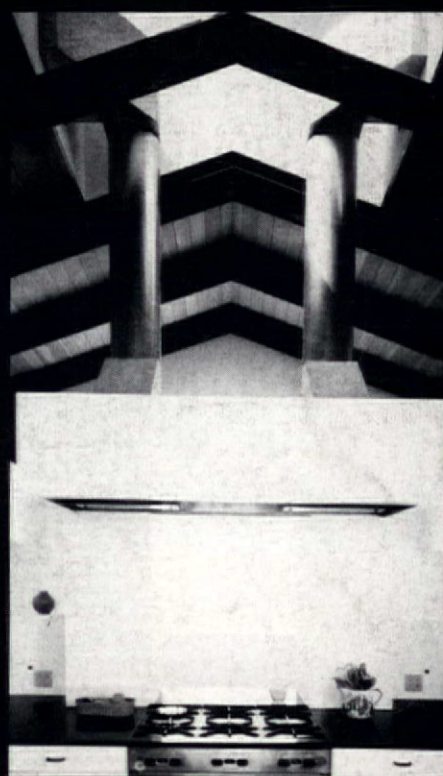
Jury Comments
Emmons: Photographs are exceedingly beautiful and so symetrical.
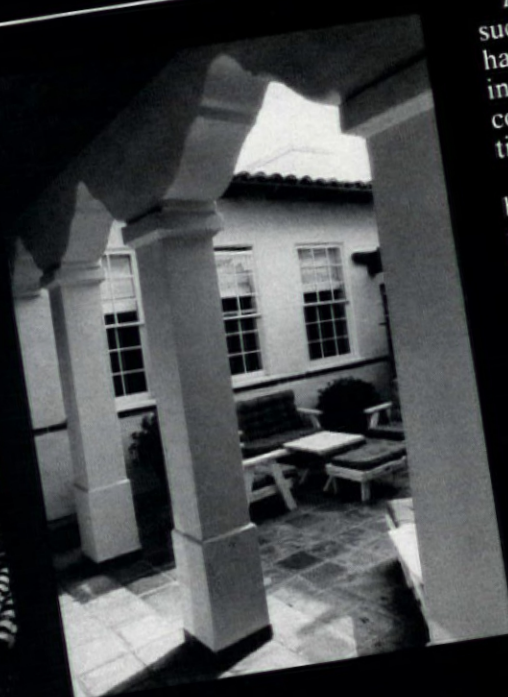*Giovannini:* Slightly out of context and somewhat over-designed.
Graham: Captivating . . . marvelous quality of light.
Stern: Fresh . . . a very complicated, technically derived vocabulary that manages to fit into a rather "shack"-like context.

Anonymous Residence

Owner: Witheld
Architect: Appleton & Associates, Inc.
Contractor: Jack Strauss

Award of Merit

Jury Comments

Emmons: Beautifully detailed for such a large addition. The architects have maintained a small scale, creating a pleasant place to live. I must confess to being swayed by the beautiful drawings and photographs.

Giovannini: Meticulous detailing, but no reinterpretation of the original idiom. The act of creating a work that is notable needs some shift that separates new from old. I find the project too mimetic with a lack of originality.

Graham: Proves it isn't true that architects used to do it better years ago. The addition has more quality and depth than the original building in the same vernacular. The craftsmanship is probably better than in the original.

Stern: Carries on the intentions of the original building with fresh details and sense of scale. Also suggests the width and breadth of possible vocabularies that architects have and that no one particular style can dominate the creative work in the profession.

Torie Steele Stores

Owner: Victoria Steele Wyly
Architect: Van Tilburg & Partners, AIA
Contractor: Les Silver

Award of Merit

Jury Comments

*Emmons:* Quite wonderful and inviting to come inside and take a look . . .

Stern: . . . and to spend money.

Giovannini: It is probably successful because there is change that occurs as you walk along. However, it seems a somewhat literal interpretation of classical art forms. What is missing is some sort of reinterpretation of the idiom.

Graham: This is theater and a very good direction for the whole shopping street to take. There is no question that these are "wild west" storefronts, but they are really quite beautiful "wild west" storefronts.

Stern: This project, which I have seen from the street, is dignified and suitable street architecture. I had not realized it was one building. The architect breaks it up into several individual parts which is good for merchants and good for the street as it creates a varied townscape.

72 Market Street Restaurant

Owner: Tony Bill
Architect: Morphosis
Contractor: Krumpe and Ernst
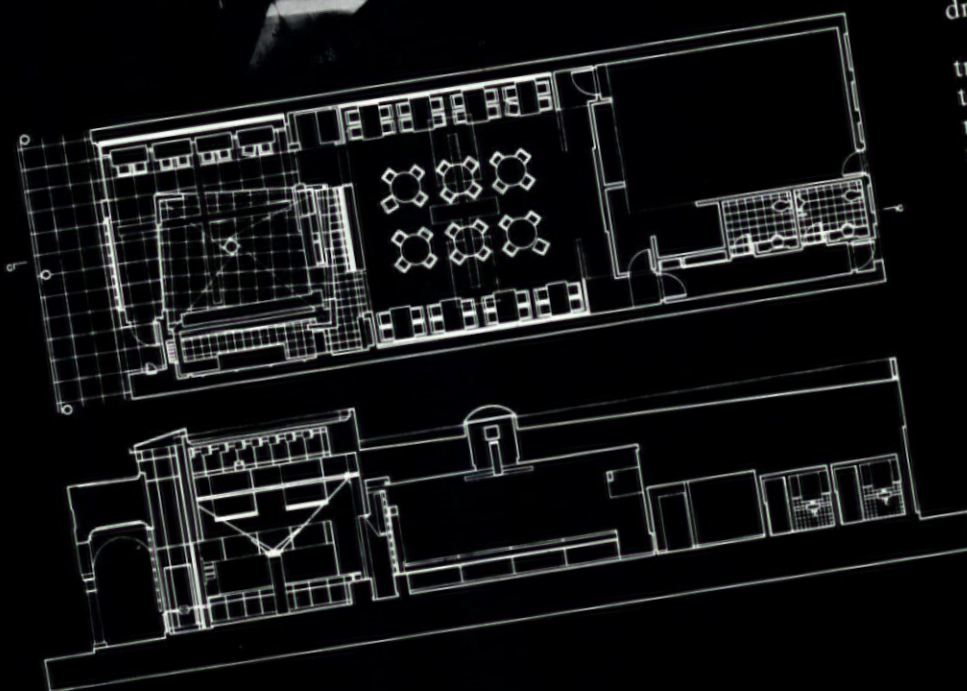
Award of Merit

Jury Comments

Emmons: Exterior is skillfully executed to make it appear as if it had been there forever.

Giovannini: The architects have created a building-within-a-building. The area around the bar, the heart of the building, is emphasized by steel bars attached to an earthquake collar and to the sculpture, holds the whole thing together and creates a sense of the outside inside which reverberates like ripples created by a stone dropped in a pond.

Graham: The quality of light, attractive in the photographs, proved to be equally successful in fact. The materials selected to contrast with the existing building enhanced the architecture of the past yet clearly indicates that something is going on inside.

Stern: The juxtaposition of hard, crude materials with others that are more inviting—wood, glass block, all of them coming together—really makes a wonderful room, not theatrical in the conventional sense, but very architectural. On visiting the project, the view out from the restaurant to the old arcade adds to the visual pleasure and complexity.

Venice III

Owner: Ann Bergren
Architect: Morphosis
Contractor: Morphosis
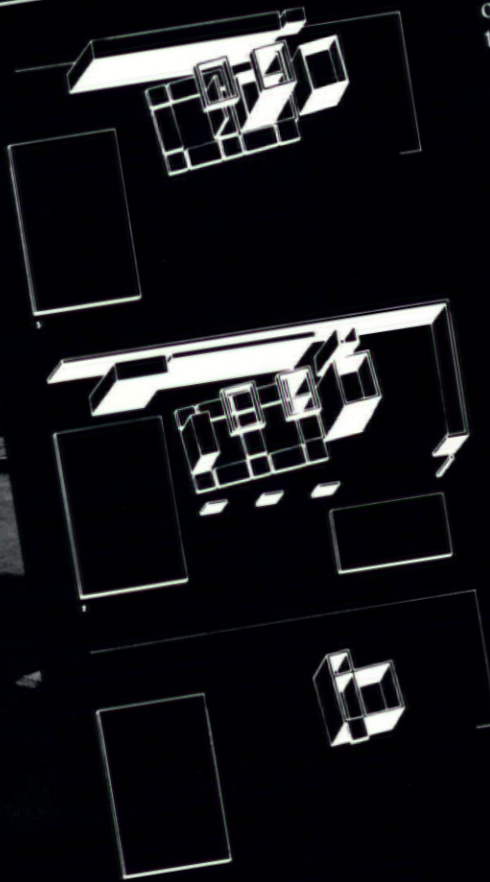
Award of Merit

Jury Comments

Emmons: I am disturbed by lack of cohesiveness of materials used on the exterior.

Giovannini: Very dense in ideas and numerous materials which is characteristic of the architects' work. It is even more successful inside as even though the building seems heavy. It sits on an edge of glass and the light that enters from the bottom seems to lift the house up.

Graham: This is very strong poetry . . . really representative of Los Angeles.

Giovannini: Not of Los Angeles, but of *Progressive Architecture.*

Stern: Certainly not of the *New York Times.*

Stern: On visiting the project, it seems a marvelous space, a wonderful room rising up in the center with small spaces around it. The owner seems to fit the building. Very witty and simply done . . . the architects are in very great control over a very slick vocabulary.

Eats

Owner: George Mkitarian and Diane Thomson
Architect: Rebecca L. Binder AIA & James G. Stafford
Contractor: Witheld
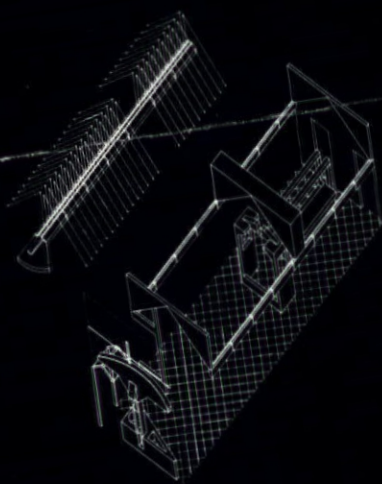
Award of Merit

Jury Comments

*Emmons:* A long narrow space which is quite cleverly done.

Giovannini: As moths are attracted to light, people are attracted to energy. The architect has created an environment of energy with very minimal devices . . . color, neon light, the patterned floor and the clever design strategy of using wire gables to break down the shoebox volume while retaining the overall sense of space. A very successful volumetric maneuver.

Graham: Going out to eat is a theatrical experience, more and more a national pastime, and this project is in the tradition of the great theaters . . . an exciting place to go.

Stern: I am not interested in how much a project costs, only in how creative the work is. However, this is a very wonderful example of what can be done with a very low budget. It is pretentious, but that's why it's fun. The pretense is to a grander room, more money and maybe better food than it serves.

Wosk Residence

Owner: Miriam Wosk
Architect: Frank O. Gehry & Associates
Contractor: Chartered Construction Company
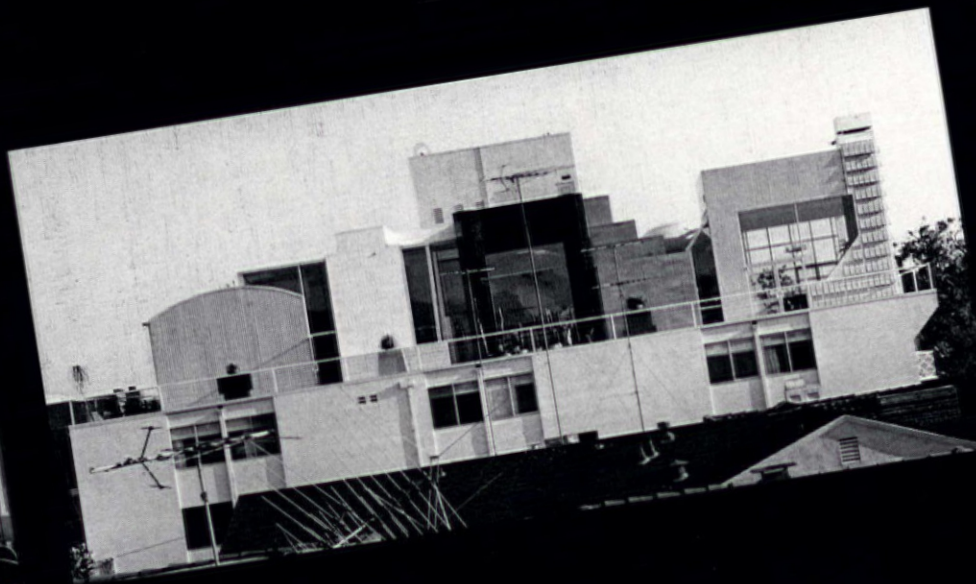
Award of Merit

Jury Comments

Giovannini: The architect treated the whole thing as an entity, took the top floor off, gutted part of the floor below and transformed the gridded base into a visual base for the acropolis on top. Since you don't have visual access, the architect has turned the top inside out, like a sock, creating a sense of the outside on the inside, as you are always seeing parts of it.

*Emmons:* I don't understand the acropolis concept at all. The top is quite chaotic.

Graham: Like Lazarus arising from the dead, this awful building before is made exciting again with the kind of tradition you see in Los Angeles . . . pastel color, the influence of the Mexican population, to produce kind of color poetry.

Stern: I had actually seen the building before . . . without qualification, it is one of the most delightful works of architecture in the Los Angeles area. The idea of transforming this ordinary apartment house, creating this wonderful "world" on the top, the character of the spaces, the colors, the circulation, the way things unfold, creates a unique work.

Arroyo House

Award of Honor

Owner: Barton Phelps and Karen Simonson
Architect: Barton Phelps, Architect
Contractor: Field Construction Company

LOWER
1 CARPORT
2 HALL
3 KITCHEN
4 DINING ROOM
5 COURT
6 CHADAR
7 MASTER BEDROOM
8 DRESSING ROOM
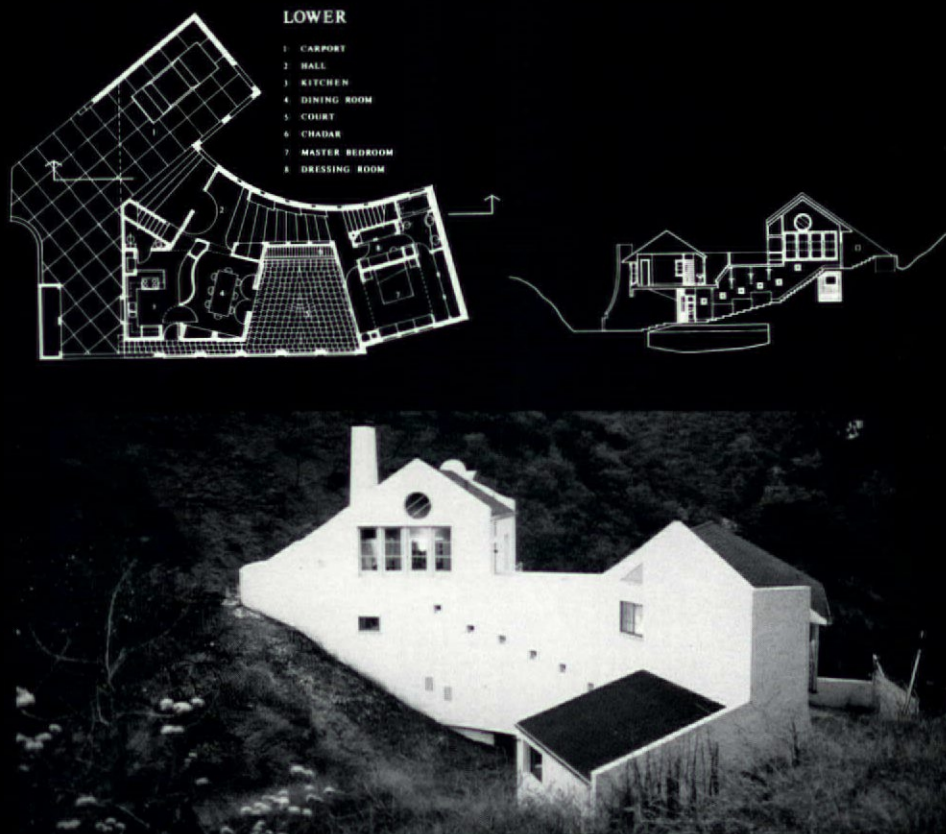
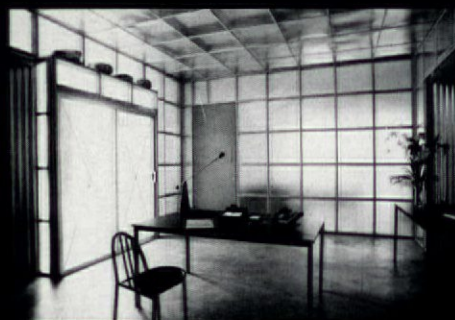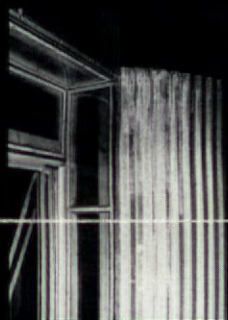**Jury Comments**
Emmons: Created great continuity of texture.
Giovannini: Basically a bridge that spans a drainage gully over which the architect has built a village of many parts, rich in imagery, with a decorative scheme varied from room to room.
Graham: This is a very difficult site and obviously out of the site came the idea for the resolution of the building.
Stern: It is an unbelievable feat of imagination to fit a building on this extremely complicated topographic site. The house as a result creates the image of a village of individual parts beautifully strung together by a long staircase.

Pytka Temporary Studio

Award of Honor

Owner: Joe Pytka
Architect: William Adams Architects
Contractor: Sandpiper Construction

Jury Comments
Emmons: For the low budget and three weeks to design and build the project, the architect really has devised a clever solution and use of materials.
Giovannini: There is a dispersion of light across the surfaces, the shiny floors, the translucent walls the curved corrugated metal that creates an even spread of light, a very "gauzy" space.
Graham: Amazing poetic quality, so delicate yet so powerful. Los Angles is the only place that can give landmark status to temporary buildings.
Stern: Remarkable in that someone took all the trouble to do something so beautiful for a temporary project. The handling of materials and familiar elements, the grid of wood and glass, put together in such a casual, but controlled, way is remarkable.

Bus Center

Award of Merit

Owner: Southern California Rapid Transit
Architect: Archiplan
Contractor: Dunkin Construction

Jury Comments
Emmons: Very playful approach to a dull job.
Giovannini: Very well thought out with a very strong presence on the road.
Graham: Very simple building that is very pleasant to arrive at.
Stern: It's hard to do a good building for the government. This is an acceptable example of the possibilities.