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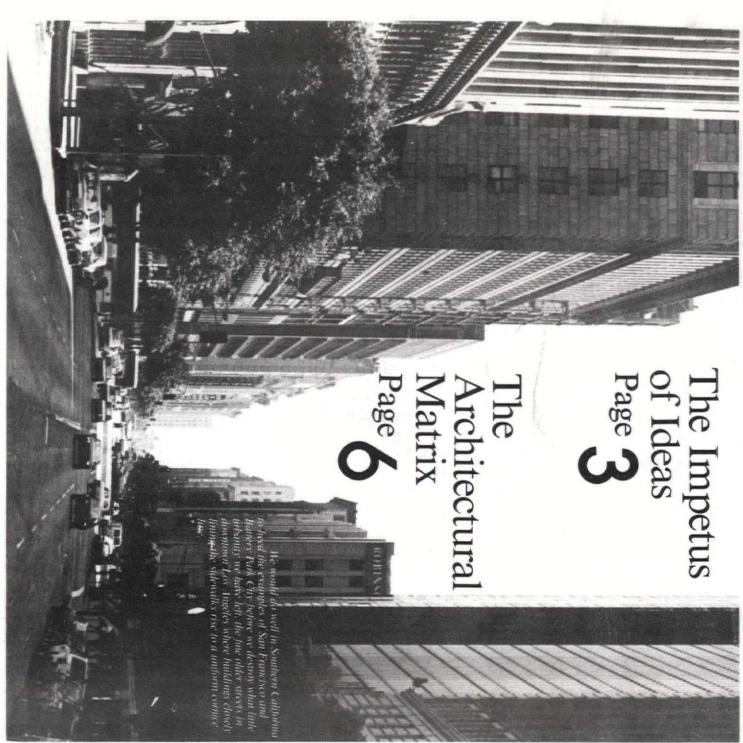
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PUBLISHED BY THE LA CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS INCORPORATING LA/AIA ASSOCIATES NEWS

ARCHITECT

January 1986 Two Dollars



Architect's Calendar

January 1986

MONDAY

TUESDAY

WEDNESDAY 1

THURSDAY 2

FRIDAY 3

FRIDAY 10

WEEKEND

MONDAY 6

TUESDAY 7

I.A/AIA Board Meeting, Chapter Board Room, Pacific Design Center, 4 pm. Call 659-2282. WEDNESDAY 8

Architectural Foundation of LA. Chapter Board Room, Pacific Design Center, 5:30 pm. Call 659-2282. THURSDAY 9

Architecture for Health, Chapter Board Room, Pacific Design Center, 3:30 pm. Call 659-2282. Pro-Practice Committee, Pacific

Pro-Practice Committee, Pacific Design Center, Suite 259, 5 pm. Call 659-2282.

WEEKEND

Saturday, January II LA Conservancy Discussion and Tour of Ernest Batchelder's work. Breakfast in Finney's Cafeteria. Led by Robert Winter. 10 am to 1 pm. \$25 includes breakfast. Call 623-CITY.

MONDAY 13

Exhibit/Carl Schinkel and Frank Lloyd Wright: Folio Drawings. Architecture Library, UCLA. Through March 28. Lecture, Cal Poly Fred Fisher TUESDAY 14

Image Scanning Seminar. Sponsored by CAD COUNSEL. Sportsmans' Lodge, Waterfall Room. 2–4 pm and 6–8 pm. Free. Call (818) 505-0952. WEDNESDAY 15

CCAIA Board Meeting,

Sacramento. January 15 & 16.

LA Conservancy Tour
of Coca Cola's Streamline Moderne plant. Noon-1:30 pm. \$25
includes lunch. Call 623-CITY.

THURSDAY 16

LA Conservancy Adventure Tour, Fine Arts Building Restoration. Led by Brenda Levin. 11:45 am-2 pm. \$35 includes lunch at the Seventh Street Bistro. Call 623-CITY. FRIDAY 17

WEEKEND

Saturday, January 18 LA/AIA Annual Installation-Dinner Dance Wilshire Country Club. 6:30 pm. Call 659-2282.

Saturday, January 18
Training Seminar, Administrative Staff for Architectural and Engineering Office. Pacific Design Center, Conference Room 259. Sponsored by LA Chapter, Society of Architectural Administrators. For information: Sandy Lucero (818) 792-8194

Saturday, January 18 LA Conservancy Theater Tour Led by John Miller. 10 am to 4 pm. Call 623-CITY.

MONDAY 20

Exhibit. Joseph Esherick, Architect: An Exhibition of Work.
UCLA Architecture Building
Gallery 1220 through February
21. Call 825-3791 or 825-7858

TUESDAY 21

WEDNESDAY 22

THURSDAY 23

Pro Practice Committee, Pacific Design Center, Suite 259. 5 pm.

UCLA Architecture Lecture Series Joseph Esherick, architect and educator, "Influences and Issues" Room 1102 Architecture Building 8 pm. Reception at 7:00 pm. WEEKEND

Saturday, January 25 LA Conservancy Streamline Moderne Tour. Led by Kyle Smith. 1 pm to 4 pm. \$35. Call 623_CITY

o23-C11Y.
Saturday, January 25
Lecture: "Seismic Risk and Historic Buildings" Ruth Ann Leher and Richard Rowe. Sponsored by LA Conservancy. Los Angeles Theater, 615 S. Broadway 10 am. Call 623-C1TY.

MONDAY 27

TUESDAY 28

WEDNESDAY 29

THURSDAY 30

FRIDAY 31

FRIDAY 24

AIA Grassroots, Washington D.C. January 29 through February 2.

CONTINUING EVENTS

Chamber Music in Historic Sites, co-sponsored by the LA Conservancy and the Da Camera Society, is presenting concerts through June 1986. Please call Sandra Vidan at 746-0450 x 2211 for more information.

California State Polytechnic University, Pomona, Department of Architecture has openings for full/ part-time lecturers for 1986–87.

Instructional areas: a) History, b) Structures, c) Environmental Control Systems, d) Design, e) Computers, and f) Professional Practice. Minimum qualifications: 1) B. Arch. and appropriate experience, or 2) B.S. in Engineering and appropriate experience, or 3) PhD or ABD candidate with appropriate experience. Selection is based on qualifications and departmental needs. To be considered applicants are required to submit a completed University Application form, the names of three references, and vitae by March 1, 1986. Official transcript of highest degree and three current letters of recommendation required prior to appointment. Inquiries: Selection Committee Department of Architecture, California State Polytechnic University, 3801 West Temple Avenue, Pomona CA 91768 AA/EEO Employer

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA Dept. of Architecture: TENURE-TRACK FACULTY POSITION(S): Sept. 1986.

Asst. Prof (\$23,112-\$27,780) B. Arch or Masters in related area, (or equivalent), 3 yrs related experience; Assoc. Prof. (\$29,100-\$35,064) (Educ. as for Asst), second professional degree pref. with professional registration or Ph.D. in Arch., or related field, 5 yrs related exper. or research; Full Prof. (\$36,744-\$44,352) (Educ. as for Assoc.), as well as 10 yrs professional exper. in related area or research/publications. Expertise required in Arch. History, Structures, Env. Control Systems, Design, Computers, Env. Behavioral Factors. Submit resume, application form, and 3 references by March 1, 1986 to be considered. Proof of highest degree and three letters of recommendation required prior to appointment. Application and further info: Selection Committee, Department of Architecture, California State Polytechnic University, 3801 West Temple Avenue, Pomona, CA 91768. EOE/AA Employer

USC @ ARCHITECTURE

University of Southern California, School of Architecture has three regular positions. Rank and salary based on qualifications.

ARCHITECTURAL DESIGN: an experienced faculty member able to provide significant additional strength in design education at both undergraduate and graduate levels, especially related to issues of design development and construction.

ARCHITECTURAL THEORY AND HISTORY: experienced faculty member to help create new courses and directions.

LANDSCAPE ARCHITECTURE: experienced teacher/practitioner to take major responsibilities in development of new MLA program focusing on urban issues and projects.

ARCHITECTURAL DESIGN: part-time faculty to teach design studio. Substantial practice and/or teaching experience desireable.

Candidates are asked to submit a letter describing their teaching and research interests, a complete resume, sample of copies of courses and names of at least three references.

Review of applications will begin January 10, 1986. Write or call: Robert S. Harris, Dean, School of Architecture, University of Southern California, WAH 203, University Park, Los Angeles, California 90089-0291, (213) 743-2723. An Equal Opportunity/ Affirmative Action Employer.

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Status of Women

Associates

I randomly interviewed women involved in American architecture. This article is primarily based on their opinions and experiences.

I spoke with students, interns in offices, licensed professionals who were partners or full owners of their businesses, some who worked in formal offices for others, and some who operated from their homes. One of the women had been a university professor. I was surprised at the range of career diversity.

Although we are a small minority in the America architectural profession, we are involved in all levels. Career choice and aspiration differences may be summarized by these two women's comments:

Susan Soffer: I've been licensed seven to eight years, and am working in a firm with 25 people. Because we are small, I do everything. However, I get tired of so much drafting. I want to go on to the management level. Because architecture is so on-off, so client-dependent, and liability insurance costs are so great, I would not practice on my own. I will probably go into my own business in another field, unrelated to architecture.

Cheryl Swift: I'm not licensed yet, but I've been working for two years on my own as a space planning consultant. Because of the freedom, I will continue to work for myself. I am looking forward to opening my own office.

UIFA (L'Union Internationale des Femmes Architectes) is in particular a woman's organization.

Considering our membership's unity, I asked each person to describe specific differences they experienced in professional status based on their gender.

All of them had experienced direct sexual prejudice in working. Older women cited many examples from the past; younger women related those situations as rare events. Per Virginia Tanzmann, AIA, and Katherine Diamond, AIA, who have led the Association for Women in Architecture, many younger women have not seen difficulties of hidden sexism in the profession. They have a sense of denial, believing that gender problems are a thing of the past, because there is a higher percentage of female participation at the university and lower career levels. However, they get an eye-opener when they try to move into the higher levels of practice.

At universities, this problem is evident to those who can look beyond the student level. There is a very low percentage of tenured women professors in American schools of architecture.

The basis of gender-related problems appears to be difficulty in establishing professional credibility. Many potential clients view women in traditional roles as wives and mothers; they also demonstrate a lack of faith in the technical capabilities of women, and therefore

take their jobs to men. There are other problems as a result of mother-hood. "It is hard to get ahead in a firm without working overtime, and that conflicts with parental concerns," noted one woman. Milica Dedijer, AIA, noticed that having her office at home with the children influenced potential client negatively. "When they see the children, they don't want to offer you a job because they think you are already under stress."

Male corporate executives in architectural firms have not been promoting many women into management positions (one executive, a woman participant observed, feared his female candidate would become pregnant mid-project and leave.)

Virginia Tanzmann is concerned that, in some countries, women have minimum personal rights but have equal professional status, and the fact that we don't have the Equal Rights Amendment is reflected in the profession where we don't have equal status.

Per Jean Young, AIA, the results of a 1975 report of a national AIA task force study on the status of women in the profession revealed statistically that women take less time off from work than men, including periods of pregnancy.

Woman-to-woman professional relationships seem to work more easily for many of those I questioned. "I love working with women; we seem to be in tune with each other." While sharing equal status, perhaps communication is easier when unhindered by the need to "work five times harder to prove yourself."

Involvement in government is an area where American architects are presently working to increase their presences. Here, too, women architects can find unspoken blocks to their effectiveness while establishing their professional status.

The most common experience is found when minor officials at building departments mistake young female architects for secretaries sent to get permits. Another mistake that discounts status is "that busybody woman taking up our time at a city council meeting." I have heard evidence of similar political frustrations by an architect serving on a small business task force dealing with zoning issues who had difficulty with credibility until she submitted an extensive list of her past political involvements.

The problems of women throughout the world differ in details; in general they seem to point to the same conclusion: Some definite and demonstrable progress has been made; the roles and opportunities for women have improved tremendously over the last few years; but sexual prejudice continues despite these advances on a quieter, more insidious level. There is still much to be done.

Donna Jean Brown

Committee. Your suggestions and participation are welcomed. Contact William H. Fain, Jr., at (213) 933-8341 for more information.

William H. Fain, Jr., AIA Mr. Fain is Chairman of the LA/ AIA Urban Design Committee.

Did you know...

We are proud to report 1985 as a record year in Chapter membership recruitment, for a total of 383 new members in all categories (AIA, Associates, Professional Affiliates & Student Affiliates). Our Chapter now boasts a membership of over 2000, thanks, in the main, to staff efforts.

The offices of several architect members have called in regard to both the National and the Chapter/ State dues invoices, inquiring whether supplemental dues are to be added to the basic dues amount on the invoices, or are instead of. In clarification: The word "supplemental", per Webster's, means "in addition to"; instructions for determining liability, as well as the formula for calculation of the amounts, are clearly explained on the invoices. Please be sure to indicate whether or not you are liable for supplemental dues on each invoice, or your dues payments will not be properly recorded.

The University of Wyoming is seeking qualifications from architectural firms or teams for consideration as selected participants in a national design competition, to be conducted in two stages, for a new \$19million American Heritage Center and Art Museum. Those wishing to receive the competition prospectus should write to: Design Competition Advisor, c/o Morris C. Jones, University Architect, Merica Hall 210, University of Wyoming, Laramie, Wyoming 82071. The deadline for receipt of qualifications for Stage One is January 27, 1986.

Reminder: There is a six-week "lead time" for copy to be printed in the body of the L.A. ARCHITECT, e.g., January 25th for the March issue; February 25th for the April issue, etc. Additionally, inserts are due on the 15th of the month prior to the issue month, e.g., January 15th for the February issue; February 15th for the March issue. etc. Authorization for inserts, other than paid advertisements, must be cleared through the Chapter Office.

Due to an increase in the cost of documents and Handbooks institutted by National, a new price list has been prepared and is available at the Chapter Office. Postage and handling charges remain the same, and Chapter members will continue to receive a 25% discount on list price.

Hope you had a happy holiday and look forward, as we do, to an exciting and productive year in your involvement in Chapter activities.

Janice Axon, **Executive Director**

New officers for the Women's Architectural league are as follows:

1986 Executive Board: President, Heidi Moore; Corresponding Secretary, Juanita Gulbarand; Recording Secretary, Beverly Bolin; Treasurer, Linda Hege; Directors,

Glenous Absmeier, Martha Bowerman, and Sally Landworth; Parliamentarian, Ann Bluestein.

Committees: Membership, Ruth Brown; Scholarship, Nancy Hoag; Historian, Rosemary Houha; Hospitality, Betty Gamble; LA Beautiful, Adele Jordan; Newly Licensed Party, Kay Tyler; Students' Week, Phyllis Laffin.

Special Committee: LA Beautiful Liaison, Glenous Absmeier.

New Members

AIA. Mohammad Mohajer, Arinco Group; Kerry Gold, Sylvia Parker, Inc.; Daniel Freund, Dan Freund Design; Gary R. Miller, James & Miller, Ltd.; Larry Ifurung, Atlantic Richfield Co.; Manuel Pascher, Pascher Construction Development; Jay W. Clark, Variations in Architecture: Roger M. Yanagita, Roger M. Yanagita & Associates Architects; John Libero Petro, Skidmore Owings & Merrill; Bruce Renfrew, George T. Kirkpatrick & Associates, Architects, Inc.; Stephen Oran Converse, Keller Construction Co. Inc.; Timothy S. Racisz, Racisz & Gould, Inc.; Art Nahapetian, Architan; John Yada, Atlantic Richfield Co.; Richard A. Logan, Gensler & Associates, Architects; Phillips T. Ruffalo, Flip Ruffalo Architect; Rolando T. Sarabia, Atlantic Richfield Co.; Larry J. White, Herbert Nadel, AIA & Partners. AIA Reinstates. Mark King Allen III, W. Haas Associates; Bertram Berenson, Bertram Berenson Architect; George Spacek, Charles Kober Associates; David Duplanty, Duplanty Enterprises; Harry S. King, Neptune & Thomas Associates, Architects; Mark H. Savel, Fremer/Savel Associates Architects. AIA Upgrade from Associate. Seth Sakamoto, JYST Architects; Kathleen O'Shaughnessy, Rothenberg Sawasy Architects; James Heimler, James Heimler, Architect, Inc. Associates. Diane R. Threadgill United States Air Force; Kelly Kwan, Herbert Nadel, AIA & Partners; Fiona L. Mackenzie, Harry T. Mac-Donald & Associates; Mark Smeaton, Archiplan; David M. Ellis, Ezra Ellis, Development & Real Estate: Hector A. Patrucco, Medical Planning Associates; Frank D. Yeh, Medical Planning Associates; Jeffrey Jordan, Architect Joe Jordan, AIA. Michael J. Kent, Ross/Wou International: Eric R. Janovsky, George Air Force Base.

Students. Grant Kirkpatrick, USC.

Terminations

Professional Affiliates. Craig E. Park,

The Wilke Organization, Inc; Rayne

Group, Inc.; Michelle Isenberg, Cor-

porate Art Consultants; Laurane D.

Gabus, Jr., Environetics Interna-

jian & Associates.

tional; J. Lance Grossett, General

Tong, Interior Resources; Jack Wixon

Electric; Carol Boyajian, Carol Boya-

Sherman, The Sherman Design

Termination of Membership notices have been received from the Institute for the following persons:

Architects: Daniel Haggerty, Wayne Moore, Donald Rasmussen,

Associates: Pravin Assar, mark Mikolavich, Eudes Nascimento, Mark Pae, Edmond Ting.

Reinstatement procedures can be obtained by calling the Chapter office, 213/659-2282.

Note Our NEW Telephone Number.





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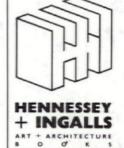
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News and Notes

LA/AIA

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

Chapter audio-visual presentation. Bob Harris reported on a meeting with Annette Del Zoppo regarding the production of a multiple-projector slide/music presentation to be presented at the AIA National Board meeting that will be held in Los Angeles next March, to implement the LA Chapter's bid for the 1994 AIA Convention in Los Angeles. This presentation could be widely used in the community for assisting business, organizations and visitors to learn something about the history, environment, architecture, and places of significance and interest in the City. The presentation would be 10 or 15 minutes long, primarily visual with some narrative, and would cost in the neighborhood of \$15,000 to \$30,000. Annette has been given a retainer of \$3,000 to start work. The intention is to get sponsors to cover the remainder of the cost from those organizations in the community that will use the piece or benefit by it.

Executive Director's Report. Janice Axon stated that she had received a letter from SIGMA Consulting Engineers. They sent teams of engineers to Mexico and Chile as a result of the earthquakes. They have prepared a slide presentation of their research that they are willing to present at one of our meetings. After some discussion it was agreed that sometime in January, 1986, would be feasible. WAL. Bill Landworth on behalf of WAL reported that the Home Tour was very successful, a complete sellout. Janice Axon stated that they could have sold 200 more tickets from the Chapter Office if they had been available.

WAL will not be putting on the Home Tour next year, as it has been done each year by the same people, and they are tired. They are not getting any new members who can take on this task, and want to focus their efforts in other directions. Committee Reports. Barton Phelps reported on the City room at the Museum of Science and Industry. He stated that after the last Board Meeting he drafted a contract which he sent to the Director of the Museum. He has not yet received any response. He said that the Committee is very interested in getting set up for next year. The Chapter will be taking over a new space which is much better than the space it had in the basement. However, it needs a certain amount of work in regard to refurbishing.

Guest Donna Brown stated that she would like to use the City room in February for a display of the Convenience Center Competition. Design Awards. Guest Ernest Marjoram presented the Awards committee Report and formally presented to the Board a slide archive. The financial status of the Awards Committee was reviewed and Treasurer Bob Harris stated that this was a good example of the Budget process working properly.

Peace Torch. Guest Donna Brown stated that she had been approached by a group involved in trying to find a permanent site for the Peace Torch. There has been some discussion regarding a competition to locate a site and she requested the Board's support for this project. CCAIA Board report. Don Axon reported on the CCAIA Board Meeting and Annual Convention. In addition to discussing the asbestos and professional liability issues, there was a report on the continuing saga of NCARB vs the CBAE. Axon read his report, which included the results of the elections for the officers of CCAIA, including Chet Widom, AIA, Vice President, Government Affairs, and Carlos Alonso, Associate Director-South.

Chet Widom reported on two pieces of legislation passed. The first provided an equal number of architects and public members on the BAE. The second relieves architects of responsibility of non-authorized modifications to their work as well as claims that occur because of a lack of project inspection when they are not contracted for it. Widom also discussed the financial responsibility issue and stated that it was important that the Board pass the word to everybody that the small increase in CCAIA dues will assist in CCAIA's efforts on this issue.

Planning: 1986

The coming year promises to be an exciting one for the city on a number of different fronts. A growing interest in urban design issues is certain to continue, with major participation expected by the architectural community, MOCA supporters, the Mayor, City Council and the general public, focused on the issue of a new Director of Planning for the City of Los Angeles. The AIA will continue to be represented through the Urban Design Committee.

In the recent past, the committee has been involved in a number of issues and potential projects in both active and advisory capacities. These include the design charrette at the Temporary Contemporary at the end of 1984, the Skyline report, the Arts in Public Places program, and the Pershing Square and Library Square projects.

The committee supports the idea, recently advanced by Councilman Michael Woo, to establish a public forum to present and discuss major urban design and city planning issues which confront Los Angeles today. Such a forum might include expert speakers, panel discussions and public participation, to reconsider our goals for the city. The resulting issues developed by the forum process would be prominent among those toward which our new Planning Director will be expected to take a leadership role.

Such a list of key issues might include the following:

Reevaluation of the Centers Concept: growth in major suburban centers such as Westwood, Warner Center and Century City competes with the Downtown CBD. Emerging centers not envisioned by the original plan add to the complexity: recently annexed Playa Vista is planned for a resident population of 20,000 and a work force of 25,000 on more than 900 acres in Marina del Rey. Within centers there is active concern that projects need to be more sensitively scaled to relate to the streetscape and to integrate more

successfully with the existing neighborhood.

Community Plans: Over 50 published community plans comprise the plan for Los Angeles. Some feel that local planning should be more responsive to current community needs. Plan-making might be brought to the neighborhood sooner, and embody goals and recommended actions for community evaluation. This might also involve a more decentralized planning process in which an assigned planner meets with the community in advance of the formal planning process, and helps to define issues of concern, becoming in effect, a community advocate.

Transportation Policy: Land use policy for communities and centers must work in concert with a comprehensive and responsive policy toward parking, traffic management and public transit. Measures taken in the CBD to limit parking, promote peripheral parking structures, and other means of transportation system management deal only partially with a problem requiring more comprehensive treatment; ultimate success will depend heavily on Metro Rail, as well. It is questionable whether similar techniques can or should be extended to many centers which lack major public transit opportunities. In the absence of a more effective public transit system, it may, in fact be preferable to promote more dispersed employment centers, to limit traffic impacts in major centers and to decrease average city-wide travel times. This would in effect work within the limits of the existing city fabric rather than further overloading the road systems to and around major centers. In trade, however, much more sensitive planning must be undertaken to insure that projects carefully support the existing neighborhoods which they inhabit. For example, limiting the overspill of commercial parking into adjacent residential areas is a particularly serious concern.

These and similar issues including housing, transit and neighborhood preservation are on the continuing agenda of the Urban Design

LA/AIA 1986 Budget

additional information vo

centage increase is less than 5%.

The 1986 Budget is presented

-0-

below. Our executive director, Janice

Axon, will be pleased to supply any

The Board of Directors approved for 1986 an increase in Chapter supplemental dues from \$100 to \$110: This was considered the least necessary increase to maintain services. The decision to increase the supplemental **Program**

Program
Member Support
LA Architect
Component Support
Education/Professional Development
Government Relations
PR/Public Awareness
Special Interest Committees
Special Task Forces
Long Range Planning)
Nomination/Elections)
Installation)
Associates Activities
Administration/Overhead
Documents

rather than basic dues was based on the current upswing in the general economy: more business equals more income. For those AIA firms and individual architects liable for supplemental dues, the average per-

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Income	Expense	Balance
*296,900.	6,800.	290,100.
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-0-	1,400.	- 1,400.
47,000.	65,900.	- 18,900.
-0-	1,200.00	- 1,200.
5,000.	16,000.	- 11,000.
6,000.	13,400.	- 7,400.
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	.,	1 1,500.

443,500.

* Budget is based on 97% collection of estimated dues income.

** This expense corresponds to the allocation of \$15 of dues per member for LA Architect, and is balanced by inclusion in the gross dues income reflected in the Member Support column.

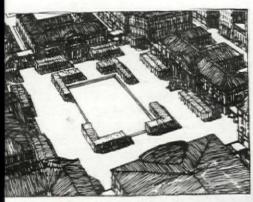
Robert S. Harris, FAIA

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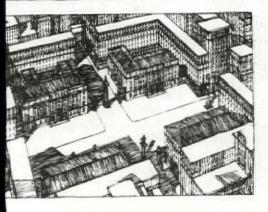
Treasurer

General

Contingency

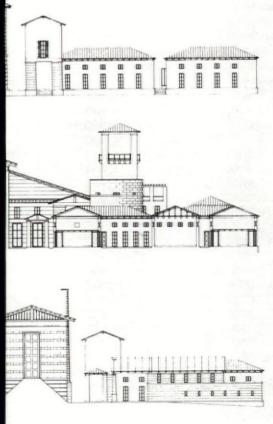






Introduce your students at the beginning to a set of simple building forms from which

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banity we have left, such as the fine older streets in downtown Los Angeles—Spring Street, Seventh Street, Broadway—where buildings closely lining the sidewalk on either side of the street rise to a uniform cornice line, buildings of considerable architectural distinction, well worth preserving and recycling as Sullivan's Guaranty Building has been so excellently in Buffalo.

I believe we Americans are ready to do something about our cities but it is also my belief that it is architects who must lead the way, as once before at the end of the nineteenth century. American architects accepted a similar challenge when Daniel Burnham and Charles Follen McKim, together with their architectural colleagues, formed a movement to bring real urbanity to American cities. The City Beautiful movement, extending over two decades, may have given American cities the only urbanity they possess. If you visit Washington or New York today, you will be astonished how much of the true beauty of those two cities is due that group of architects who, working in the first three decades of this century, had either been trained in Paris at the Ecole or who were inspired by the ideals of the Ecole. Washington we owe almost entirely to the efforts of Burnham and McKim and their followers, New York City, we are told, was a dreary and endless repetition of quadrangular blocks of brownstone housing until the American Renaissance at the end of the 19th century set into it the jewels of the Public Library, Grand Central and Pennsylvania stations, the clubs, hotels and museums which are the visual delight of Manhattan today. San Francisco similarly owes its Civic Center to this movement.

If it is to happen again, it has to happen through the schools just as it did 75 years ago through the influence of a single school in Paris, which spread the message to our shores that the architect's foremost duty is the beautification of the city he lives in.

Let me reiterate my argument: In order to teach this we must be prepared to accept certain conventions. We cannot challenge conventions at each turn and reinvent the language.

We must reawaken an innate understanding of form in our students so that as educators we can get on with the more important business of teaching them how to furnish our cities.

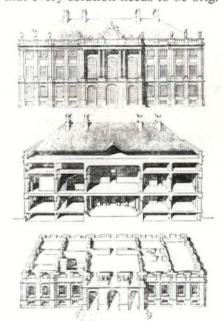
At best, our schools should be located in an intensive urban area where the students can see daily the effects of new construction, can directly experience the quality of urban life, can be urban dwellers.

I really congratulate SCI-ARC for wishing to move lock, stock and barrel into downtown Los Angeles. This is the way to do it. Expose your students to urban values, urban liv-

ing. Let them see from the beginning the dependency of buildings on one other, understand how building walls form streets and squares, sense how the compression of the street prepares you for the expansion of the square, the banality of buildings lining a street or a square provide the setting for those special buildings.

What abilities do we need to encourage in our students?

Ability to judge space in a city as you would in a room, sense the much larger scale, relate buildings to each other across a vast space. Learn to work with older architecture sympathetically (restoration); to not be ashamed of earlier architecture but have a real understanding of it and what it was trying to achieve. Have them get over the ridiculous notion that every solution needs to be origi-



from which architecture can be made. Kostoff tells us, with relation to the Romans: "Pure invention is rare in architecture, and originality more commonly manifests itself in the purposeful adjustment of traditional forms."

What this does is to give the student architect a repertoire of wellestablished building forms to work with, forms which he and those he is working with (fellow students and teachers) can readily understand. These become the elements with which he can form larger building complexes and with which he can frame his spaces. The emphasis is shifted from designing small all-toofamiliar architectural objects to the design of larger civic spaces from the beginning: in the form of a highschool complex, a residential neighborhood, a town center. All this

Traditionally this sense of the city is what architecture meant: the architect was responsible for the public domain . . . The facade of his building as it faced a public square or street was one wall of the town he lived in. His primary responsibility was to do it well.

nal. But rather have them see architecture as progressive, building carefully on precedents. Explain to them the nature of background buildings, of a building hierarchy; some buildings are more important to a society than others.

Insist on careful documentation the existing city through photography and measured drawings. Teach the history of architecture as a broad ranging series of experiments in building forms which far from having been successively exhausted and discarded, have become part of a broader repertoire which has received common acceptance and continues to be useful and meaningful. What is important in this view of history is not so much the logical positivism of a building construction as the formal acceptance it receives from the society for which it is built. It either enters the common language of architecture or it does not. Teach simple, universal principles of design based on commonly held and not obscure, and esoteric design relationships that are only appreciated by a small initiate and promulgated through architectural journals. Introduce your students at the beginning to a set of simple building forms

made possible by the acceptance of a vocabulary of simple architectural types or prototypical forms which readily are translatable into: classroom, reading room, place of assembly, porch, dwelling, shop (cloister, shoping arcade, sanctuary, tower).

I can think of no more important message I can bring you.

We are in the best position to change the way of looking at our cities-not as a collection of individual buildings each with responsibility only to itself as developers tend to see them; or as incremental additions to the tax rolls as the politicians see them - but as entities whose streets are read sequentially like passages of music, some slow and solemn, others fast and lively-sometimes punctuated by a brilliant figure from a brass instrument or a solo violin, at other times all instruments blending to make a great orchestral sound.

Thomas P. Vreeland, FAIA
Mr. Vreeland teaches at UCLA and
is a member of the firm, Albert C.
Martin and Associates.

The Architectural Matrix

The following is the edited text of a speech given by Thomas P. Vreeland, FAIA at the California Conference of Architectural Education in August 1985.

I believe a fundamental reorientation is occurring in American architecture today, one to which we as educators need to respond.

So fundamental is this reorientation that I believe it requires us to completely rethink how we must teach architecture—in a sense start over again—in the following way: from day one we must show the student that what he/she is designing is just one small piece of a much larger entity and that larger entity is, of course, the city.

We must redesign our education to constantly make this point in teaching history, in teaching struc-

We need a new vision: architecture no

longer seen as detached objects but as part of a continuous matrix, or as the matrix itself.

In history, it is the history of cities that we need to review, particularly the largely 19th century created cities of Berlin, Paris, Vienna, because of their relation to our own times, their modernity. In this country, it is Washington, New York and Chicago we should look at; three cities created at the beginning of this century by American architects who shared a common dream of beautiful American cities.

Take your students to visit these cities; you will be surprised what an impact it will have on them. Obviously, if you can visit European cities, even better. I am reminded of the wonderful work of Robert Mangurian, who now teaches at SCI-ARC, and his students, during yearly workshops held in traditional Italian cities.

Finally, work directly with the





tures, or sociology and so forth. In structures, emphasize interdependency of hybrid structures rather than pure, free-standing structures: Trajan's market in ancient Rome rather than Mies' Neuestatts Gallerie in Berlin, for instance.

We must completely reeducate our students to see—not from the selective vision which screens out the surroundings and concentrates on the isolated building—but a new vision which sees the city fabric itself as the design, with all its rents and tears—that experiences architecture as it exists in the city and not isolated works of architecture as tabletop art objects.

We need a new vision: architecture, no longer seen as detached objects, but as part of a continuous matrix, or as the matrix itself. This means not starting with a blank sheet of paper but by carefully drawing what exists already and deriving your aesthetic from an existing architectural setting. Aldo Rossi's *The Architecture of the City* is awfully good in explaining how millenia-old building forms are handed down, transformed from age to age and remain imprinted on the city without losing their vigor.

city in which you are located. What incredible riches both Los Angeles and San Francisco offer, and, I am sure, San Diego, too. We must learn more about the early history of our cities in order to design sympathetically for today—study the history of the urbanization of America.

Spyro Kostoff's monumental new A History of Architecture, beginning from earliest times and continuing down to the present day, is as much concerned with the creation of the city in history as it is with individual works of architecture. One comes away from this book with the clear perception that it is collections of buildings and not isolated buildings that characterize their period. It is not isolated works of architecture but entire cities that are the real inheritance from one

civilization or one age to another, whether it is 19th century Paris or the Greek *polis*; it is streets, squares and collections of houses that best reveal the civilization that created

New Vision

them and in turn inhabited them.

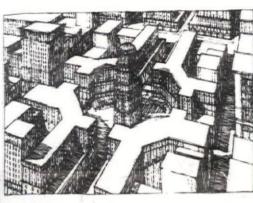
Traditionally this sense of the city is what architecture meant: the architect was responsible for the public domain—not the public official, or the builder, but the architect. The facade of his building as it faced a public square or street was one wall of the town he lived in. His primary responsibility was to do it well and only secondarily serve the private life of his client behind that wall.

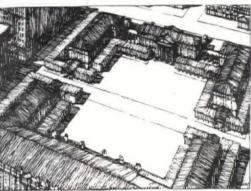
Kostoff, in his book, explains the growth and development of suburbs beginning in the late 18th century. These represented an escape from the city, a return to nature. During the 19th century the growth of these suburbs was much facilitated by the spread of railroads, and in our own times by the motor car. This, in fact, is the history of California and only now are we beginning to emerge from this suburban phase and face the possibilities of a genuine urban culture, which is now within our grasp. The task to us as educators is to prepare future architects for this challenge just as once the Ecole des Beaux Arts prepared three centuries of French architects to cope with the design of the city of Paris.

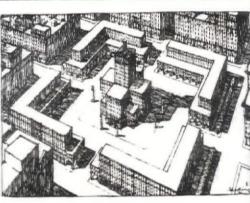
Let us take a look at the American tradition in architecture. What has been the American contribution to city design? Giedion tells us clearly: The balloon frame, which was originally invented to put up railroad towns quickly as the railways extended westward across the continent; the Chicago office building and the skyscraper, essentially a commercially competitive tradition which continues today as one tall structure vies with another in an effort to outdo all others to which we must add; the suburbs and the detached suburban house, ranging from the Prairie house to the Petal house. None of these contributes particularly to a harmonious and wellordered city.

Today it is clear we are running out of land to develop into suburban tract housing and commercial centers. The railroads have come and gone and our cities are being torn apart by the unceasing competition between high-rise office buildings. San Francisco has decided to call an about-face to this destruction by means of a new planning ordinance which restricts excessive height and demands that buildings respect the street and the sidewalk. Other cities are following suit, notably Battery Park City at the tip of Manhattan with one of the best-written set of traditional guidelines for city building.

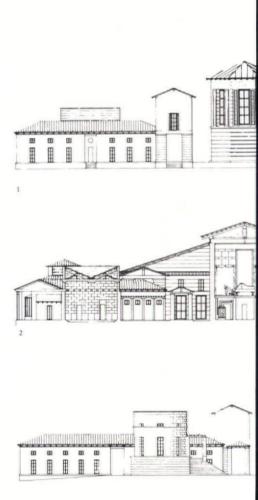
We would do well in Southern California to heed these examples before we destroy what little ur-







In this country, it is Washington, New York and Chicago we should look at; three cities created at the beginning of this century by American architects who shared a common dream of beautiful American cities.



Owner's Budget For a Residential Project

Land Acquisition and Financing Costs	
Land Cost	
Title Report	
Real Estate Appraisal	
Financing Costs, Loan Fees	
Bonds and Assessments	
Legal Fees	
Topographic and Boundary Survey	
Geophysical Investigation and Report	
	Sub Total
Design Costs	
Architectural and Engineering Fees	
Landscape Architectural Fees	
Interior Design and Color Consultation Fees	
Special Engineering (Solar, Acoustical)	Sub Total
	Sub Iolai
Construction Costs	
On-Site Development (Grading, Fences, Walks)	
Off-Site Development	
(Utilities, Curbs, Gutters, Sidewalks)	
Building Construction	
Landscaping, Planting, Irrigation	
Recreational Features	
(Swimming Pool, Tennis Court)	
Permit Fees and Construction Taxes Required	
by Various Governmental Agencies	
Insurance and Bonds	
Materials Testing and Inspection	
Waterials Testing and Inspection	Sub Total
	Sub roun
Furnishings	
Interior Finishes, Flooring and Draperies	
Interior Furnishings and Appliances	
	Sub Total
Contingency For Estimating Errors	
Total	
Adjustment for Inflation	
Total	

Date of estimate: .

When these communication problems surface, the design may have to be changed. If the architect has fallen in love with a design which is based on inaccurate or erroneous information or the project has become too costly through a lack of vigilance or honesty, he will have to either redesign to accommodate the real needs and financial limitations of the client, or risk losing the client, the project and some of the fee. Some solutions to these problems and suggestions for avoiding them are offered:

Communicate with the client. A full and truthful disclosure in all areas is the best way to avoid problems in the first place. If potential problems are perceived, the client should be informed promptly. In this way not only is an untimely surprise avoided, but the client becomes a member of the problem-solving team, sharing with the architect the responsibility for appropriate and acceptable resolutions.

If either the client or the architect feels that there are lapses in communication, then meeting notes should be taken for clarification. For smaller projects this practice may be unnecessarily bureaucratic. Assist the client in describing the true program and establishing a realistic budget. The estimated inflation rate must be determined, and other relevant costs and fees considered by the client. The design phase should never begin before the program and budget are firmly fixed.

Include a contingency allowance of 5% to 10% in the estimate to cover estimating errors (not to cover unbudgeted additions to the program).

Involve the contractor (if one has been selected) in the process early so that his experience with construction costs and scheduling can be drawn upon for realistic and contemporaneous cost information. A local contractor may be the best resource as he will be aware of local variables in market conditions of labor and materials.

While a contractor can be consulted for a cost estimate only, it is important that the client and the architect not set up any false obligations or unrealistic expectations between themselves and the contractor about the actual construction contract.

In lieu of early contractor participation, a professional cost estimator could be retained by the client for accurate cost projection. An advantage to this approach is the security the client feels in having yet another professional scrutinizing the estimated project expenses.

Inform the client that contractors' and estimators' bids can vary up to 10% when the drawings are excellent and considerably more if they are not. It should be made clear to the client that the architect is estimating initially from an incomplete set of plans and therefore faces difficulties in establishing accurate cost projections.

Under no circumstances should the architect undertake to provide services for which he is not qualified. Cost estimating may be one of these, and he could be held liable by the courts for the accuracy of such an estimate.

If the architect undertakes a project with a stated cost constraint, generally the law will not allow the collection of the fee when the project cannot be constructed within the budget, as such plans, the courts reason, are useless to the owner. In the standard form of agreement between owner and architect (AIA Document B141, July 1977 edition) however, the architect is offered a less onerous alternative by a provision allowing the redesign and production of new plans and specifications that will meet the budget requirements (see Article 3.2 "Responsibility For Construction Cost",

Sections 3.2.2, 3.2.3 and 3.2.4); the architect would then be entitled to collect the fee.

If the client agrees not to hold the architect responsible for a design which will meet the budget, the pertinent clauses from B141 should be removed altogether.

Some of the best information for cost estimating can be found in these publications:

Marshall Valuation Service, Marshall and Swift Publication Company, 1617 Beverly Blvd., P.O. Box 26307, Los Angeles, CA 90026.

Design Cost and Data, 1200 East Alosta, Glendora, CA 91740.

Building Cost Manual, Craftsman Book Company, P.O. Box 6500, Carlsbad, CA 92008.

Building Construction Cost Data, Residential/Light Commercial Cost

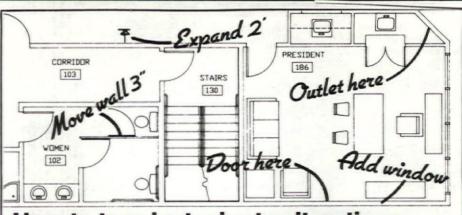
Data, Repair and Remodeling Cost Data, and other cost data manuals by Robert Snow Means Company, Inc., 100 Construction Plaza, Kingston, MA 02364.

Current Construction Costs Lee Saylor, Inc., 1855 Olympic Blvd., Walnut Creek, CA 94596 or 8920 Wilshire Blvd., Suite 401, Beverly Hills, CA 90211.

Arthur F. O'Leary, FAIA and James F. McGlothlin, AIA. Mr. O'Leary, a partner of O'Leary,

Terasawa, Takahashi and DeChellis is chairman of the ethics committee of the LA/AIA.

Mr. McGlothlin, the president of James G McGlothlin AIA, Inc., is a member of the Professional Practice Committee of the LA/AIA.



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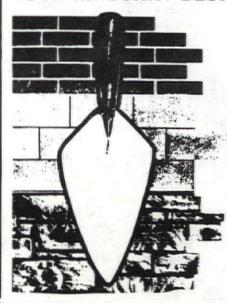
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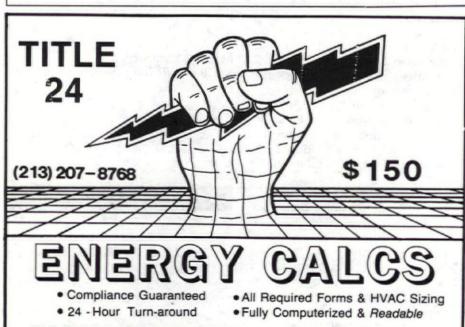


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Budget wisdom

Perhaps the most irritating but often justified complaint an architect hears concerns inability to design within a budget.

While the client/architect relationship is normaly satisfying for both participants during the design and construction documents stage, it often deteriorates when the client receives the general contractors' bids and is dismayed to discover that there is no apparent connection between the budget given the architect and the actual cost to build the project. Moreover, the client is often inexperienced in construction, and must be educated abut the financial consequences of design decisions.

Although many are excellent cost estimators (indeed, some are professional cost estimators), the typical architect's expertise is not primarily in the field of cost estimating. Since the courts may hold the architect liable for these estimates, it's crucial that the client's wants be accurately established and a realistic way to keep the design within the client's monetary expectations be found. If the architect is truly unskilled in cost etimating, this responsibility can be eliminated by removing the pertinent clauses from the standard form of agreement between owner and architect, AIA Document B141.

When establishing construction cost it's helpful to explain this formula to the client: Q1 x Q2 = P, where Q1=quantity, Q2=quality (the components of which are relative complexity, expense of materials and refinement of detail) and P=price. The price can be raised or lowered only when factors of quantity and quality are adjusted.

Quantity (Q1) is a client-controlled variable, is usually fixed, and must be produced to meet the basic program requirements. Quality (Q2) however, is a variable usually controlled by the architect (although based on the client's wishes) and it is up to the architect to warn the client if the project is becoming too complex for the budget or suggest that more refined detailing or the use of more expensive materials are possible within the budget.

There are other significant variables affecting construction cost and the architect should discuss them with the client. For example, does a given established budget account for inflation? Is this budget to be operable at the commencement of the design or at the opening of the bids? A budget that's operable at the commencement of the design probably will not be by the time the bids are opened.

What is really meant by the project budget? Does it include architectural and engineering fees, site survey and soils test costs: landscaping and site development costs? Have governmental agencies' fees been incorporated? Are appliances, furniture, carpeting and window coverings considered to be a part of this

project budget? Finally, have the insurance, bonds and financing costs associated with the project been accounted for?

A form for the owner's budget for a residential program accompanies this article. If the breakdown is completely considered before any funds are committed, it is still possible to make adjustments in the individual elements of the project budget to control the total cost.

The construction portion of a budget is often only 60% to 70% of a total project budget, and like the first time buyer of an automobile who doesn't realize that insurance and maintenance costs must be considered, the residential client may have neglected to include the many incidental but essential related expenses (See Chapter B-5 "Design and Construction Cost Management" from the Architect's Handbook of Professional Practice, published by the AIA, for more information about cost management methods).

The client must know his responsibilities. In working with an inexperienced client, it benefits the architect to inform him that providing accurate site and zoning information and generating a program and budget on which the architect can rely are client responsibilities.

Intimidated by an architect's sophistication in design and construction, the client may try to impress the architect by requesting more than he can afford, or unwittingly allow himself to be led into an expensive project by an enthusiastic architect. It is incumbent upon the architect as a professional to keep his client apprised of the relative costs of various design alternatives. Even under agreements where the architect is not held responsible for designing within a budget, the client naturally assumes that the architect will inform him if the design would exceed the budget.

The client may not, for a variety of reasons, disclose his true needs and lifestyle to the architect. The architect needs to know what the client really wants. If for example, the client likes to watch T.V. in bed but believes such behavior vulgar, he may out of embarrassment, withhold this information. The architect can through a supportive and non-judgmental approach put the client at ease and encourage honesty about the true program requirements.

The dynamics of a relationship between a married couple often have much to do with the reason for the construction or remodeling of a house (they might be trying to save their marriage, or impress friends) and just as often are unknown to the architect in the early stages. While such information might be useful for the understanding of the project and the program, it is, unfortunately, information of which the architect will probably never be aware.

Review

The Listener

cated. PR maybe?

SCI-ARC had titled this final evening "The People's View." A tired black witch had tugged at our ear and whispered hoarsely, "What people?." Helfeld had shown slides of two CRA-funded projects for "lower income" people, one an eight-unit apartment for families out of skidrow hotels. A white had nodded smugly, "Even eight is a start—these eight families are now part of the "People's View."

Another tug at our ear as another black sneered, "Ratkovich's Pershing Square Management Association proposal would sweep street people out of the park to make it another "interesting" yuppie playground. Then those bushes under the freeway overpasses will be even more crowded with street people. The People's View from the bushes is not too good."

In the background we thought we heard Daniel Garcia muttering, "Formidable!" Over and over. Then Mark Pisano, "Overwhelming!"

We looked around. The witches were over-tired. They'd gone off to bed.

Paul Sterling Hoag, FAIA

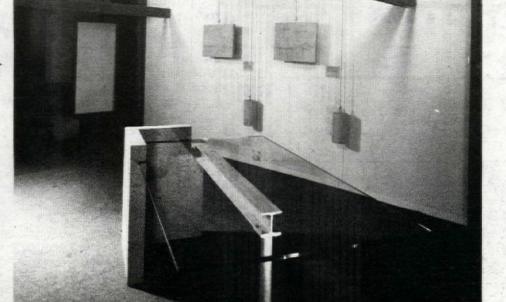
Help Wanted

The Ennis-Brown House designed by Frank Lloyd Wright has received an NEA matching grant of \$20,000 to produce a Master Plan for restoration. Volunteers are being sought (perhaps architects in retirement) to do as-built drawings and to help with restoration plans. Please contact Eric Lloyd Wright, (818) 704-7407.

New UCLA Library

UCLA has begun construction of a new library building to provide storage for 3.5 million lower-use books on a campus site located near the intersection of Veteran and Gayley avenues in Westwood.

The new building, known as the Southern Regional Library Facility, is the first phase of a state-funded, three-phase project designed to provide additional book shelving space for libraries throughout Southern California. Project architect for the facility is Leidenfrost/Horowitz and Associates. The general contractor is Tutor-Saliba, Inc.



Sine-Qua-Non

Drawings

Concrete Core Sample

This conversation is currently in progress and has been ongoing for many years. Currently, the place is the Schindler House and the occasion is its occupation by various objects conceived and made by David Hertz, a young LA designer.

MR2 Perhaps.

MRI I wonder if an object could be conceived of in a manner and made in such a way that when you come upon it you only see what it is, what it is doing and how it is made.

MR2 So you mean an object with no direct references or associa-

tions? That's intriguing.

MR1 The object exists in a place at the time someone sees it. It has materiality and texture. It has position and size which organize the space around it.

MR2 Are you talking about the possibilities of buildings or furniture?

MR1 I suppose both.

(He enters the front garden, removed from the street, and walks toward the house which is positioned at the geographical center of the site.)

MR1 The Schindler House has always held a special place in the architectural and social culture of Los Angeles. This house is probably the most experimental of all his works.

MR2 It was an exploration of unconventional values evident in how he lived there and how the building was made.

MRI Unconventional values seem to be a tradition in Los Angeles. (He enters and immediately sees two rooms each with four objects positioned on the floor and four objects counterbalanced on the walls.)

MRI The actual execution is important to the idea. It is made in a way that reveals it at work.

MR2 The objects are expressed in terms of how they are made. There is an understanding of the unique properties of the materials.

MR1 Imagine the objects de-materialized. Would it be possible to recognize the type of materials by the way they are used?

MR2 I think so. The concrete is placed to use the weight of its mass. The metal connects and supports and the glass provides the surface by spanning. Also, the transparency of the glass is essential to viewing this whole operation.

MR1 The legibility of the idea is completely dependent on the character of the object.

MR2 These thoughts parallel one of the main aspects of modern architecture which was basically coming to terms with the principals of production. Especially mass-production and pre-fabrication. This was the case for all objects produced, including furniture and architect use.

MR1 Hand-made versus machinemade. A moral choice then—a conceptual choice now.

MR2 I think this object has conceptual fingerprints on it.

MR1 You're correct. I see them also.
MR2 Noticing the activity of the hand reassures me that someone else was here. Their presence is felt even in their absense.

MR1 That's an ancient concept.
MR2 I believe so.

MR2 I believe so. (He stands with a fixed stare on an object that has a wedged metal base supporting one edge of a piece of glass which is also supported through its field by pure concrete forms that have displaced tops.)

The Impetus of Ideas

MR1 It is aggressive and disquieting. Yet, I am reminded of the three fundamental concepts for understanding the physical world—length, mass, and time. What I am looking at has dimension, weight, and varying degrees of permanence. It is complative.

MR2 Are you talking about the furniture or the house?

MR1 I suppose both.

MR2 Once again, as in the early part of this century, the ideas operating in the world of furniture can be analogical to those in the world of architecture.

(He now feels compelled to touch every part of every object.)

MRI The materials are naturally undomesticated. They are raw and unaccommodating with a latent explosive power.

MR2 A tribute to the enthusiasm and energy of youth.

MR1 But does it seem to you that there is a total disregard for the configuration and movement of the human body?

MR2 It is not a matter of disregard. I think it has to do with the priority of his ideas at a particular time in his life. His interest does not seem to be comfort. That has never been a concern of youth. They move too quickly. Thus their legs rarely fall asleep from sitting too long, if you know what I mean.

MRI You are probably correct. It has more to do with emotional and intellectual curiosity.

MR2 Are you now talking about Schindler or Hertz?

MRI I am most certainly talking of both.

(He's silent for a while as he leaves the house and wanders into the garden.)

Michael Rotondi

Mr. Rotondi is a principal in the firm Morphosis.

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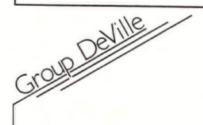
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A Whirring of Witches

At lunch earlier in the day we had been more than a little disturbed by a friend's remark. He believed that one of today's society's more serious ailments is a widespread sense that our leaders and experts are lying to us. An extreme reaction to this belief, he said, was cases of soldiers in Vietnam shooting their officers. Still reacting to this disturbing thought that evening we found ourselves wondering if a similar tendency toward disbelief might exist in the hundred or so minds of the audience of which we were a part waiting to hear the last of SCI-ARC's five lecture series, "Making Cities Work for People." Attendance at the series was evidence enough of our common concern over the seriousness of our cities' problems. But was it necessarily evidence of confidence in the integrity of the experts in this field, a field notorious for manipulation by powerful political and economic forces?

Suddenly, around us, the buzz of conversation was transformed into a whirring, a whirring of all these minds, the sound of the beat of witches wings: the good white witches of belief and confidence, assuring us that we were about to be gifted by these experts with a greater depth of perception of the art and science of cities. Then the bad, black witches flapping and crowding into the foreground with whispered warnings of deceptions, selfishness and conflicts of interest.

We brushed the witches aside to allow our thoughts to drift back and these images from the series came to mind:

Jon Jerde, bursting to describe his experience as an architect who not only designed but found ways as an architect to actually play catalyst to the forces (government, developer, banker) which had to be summoned to transform a withering piece of downtown San Diego into Horton Plaza, a buzzing retail extravaganza. No matter the critical clucking that Horton, too, may wither for daring to violate the "tried and true" rules governing suburban shopping centers. The white witches clearly ruled here, exulting over the daring, the willingness to lay money and reputations on the line. "Breaking the mold!" they sang.

Another week. City-bred and tightly city-bound Sam Hall Kaplan ad-libbing three times between prepared lines, "Cities aren't for people; cities are people!" Then lovingly and impatiently riffling through slide after slide of his cities. There were buildings there, yes, but mostly there were people. People pleading for places, Sam eloquently described, that nurture and enhance what the academics call civitus. Score two for the whites!

CRA director Edward Helfeld. Was this the great white father who regularly levitated insubstantial, invisible "air rights" from one human-created package of land to another?

Who demanded, in return, heavy tribute from the powerful developers' world for rights to build in profitable places? Who then distributed the resulting manna to reshuffle buildings and places for the "people who are the city?" No, not quite so neatly, Helfeld's manner and words seemed to imply. It's a tight-rope act, a daily dash through mine fields of implacable property rights and long-winded litigation. Don't clap until the play is over, we thought we heard. We clapped anyway but the whirring of wings now arose this time as the blacks and whites whirled in battle in the minds around us.

Fourth man up, Wayne Ratkovich, developer. Also billed as restorer, preservationist, rehabilitator par excellance. (Clucking from the blacks!) Candor seemed his password in his bid for belief: "The urban developer has a powerful incentive to align himself with the needs of his market." (But aren't the disadvantaged negatively priced out of his market?) He would have cities "interesting places," he says four times, places to "celebrate life," where "exciting work can be performed." where "productive employees can enjoy their lives." Good recipes for those of us, most of us, fortunately, who have achieved productivity. But for those who haven't? Is the only alternative recipe for them one of governmental largesse? Could the developer segment of society intensify its contribution to the search for the as yet missing ingredient for a new recipe? One as simple as a partial diversion of the awesome talents so clearly visible in the developers' world? The whirring is wild now: "Neglect! Insufficient compassion!" scream the blacks. "Candor is a good start; self-recognition will follow," shakily retort the whites.

Tonight, the roundup, the assessment we have sought until now, alone. A panel of four.

Leon Whiteson, Herald-Examiner architectural critic; a patronizing sniff at the planning pros, "They thought they knew but the people had other ideas. Cities are not rational." No hope, eh, fellow? Later, a preoccupation with suspicious relationships between developers and city officials: "cozy relationships" he said, three times. Too many times. But a fresh appeal for LA to respect itself—divest ourselves of "cultural cringe!" The witches napped.

Daniel Garcia, President of Planning Commission. Formidable physique and formidable manner. "Home-owners groups and developers are at constant war. Formidable, formidable!" he repeated. Witches cowering in corner.

Mark Pisano, Southern California Association of Governments.
"Magnitude of regional problems overwhelms legislation and citizens.
Nuts and bolts of making it work aren't known by public." No one asked how the public can be edu-

L.A. ARCHITECT



Chapter Installation Dinner January 18

Donald C. Axon, AIA, a specialist in health facilities planning and principal in his own architectural firm, will be installed as the new president of the LA Chapter at its annual Installation Dinner-dance on Saturday, January 18, at the Wilshire Country Club in Los Angeles. In addition, Heidi Moore will be installed as president of the Women's Architectural League.

Other new Chapter officers for 1986 include Cyril Chern, AIA, vice president and president-elect for 1987, and Richard Appel, AIA, secretary. Robert Harris, FAIA, continues as treasurer.

Directors for 1986 are Mark Hall, AIA, immediate past-president, Fernando Juarez, AIA, John Mutlow, AIA, Barton Phelps, AIA, Robert Reed, AIA, Larry Robbins, AIA, president of the San Fernando Valley Section, Norma Sklarek, FAIA, and Chester Widom, AIA. Also serving as directors are R.D. McDonnell, Associates; and Heidi Moore, WAL.

A cash-bar reception, honoring LA Chapter past-presidents, will start at 6:30 p.m., followed by dinner and the program at 7:30. Harry Hallenbeck, FAIA, newly-elected National AIA treasurer from San Diego, will be the Installing Officer for the Chapter Board; Mark Hall, AIA, will do the honors for the WAL.

Reservations, at \$35 per person, must be received at the Chapter office by Saturday, January 11. Attire is black tie optional.

In addition to the installation ceremonies, the following awards will be presented: Los Angeles Conservancy, in recognition of its important involvement in the Los Angeles Central Library renovation and expansion. Margaret Bach, founding president of the Conservancy, and Ruthann Lehrer, executive director of the Conservancy, in recognition of their efforts on behalf of the Library. Barbara Goldstein, editor of LA Architect and Arts + Architecture, honorary Chapter affiliate membership. Michael Pittas, in recognition for his role in establishing the US Presidential Design Awards.

The Chapter's new president, Donald Axon, was born in Haddon-field, New Jersey, and obtained a bachelor of architecture degree from Pratt Institute and a MS degree from Columbia University. Axon worked for Caudill Rowlett Scott in Houston as medical facilities programmer and project manager; for Kaiser Hospital in Los Angeles as its in-house architect, and for DMJM in Los Angeles as director of its medical facilities group. In 1980, he formed his own firm as a health facilities architect and consultant.

Axon specializes in health facilities planning, including the predesign phase of functional and space programming. Recent projects include both large-scale master plan projects for health care facilities and small-scale departmental alteration projects in the US, Saudi Arabia and Libya. His clients include hospital administrators, physicians and developers of medical facilities as well as other architects.

Wilshire Country Club is located at 301 Rossmore Ave., just north of Beverly Blvd., in the Hancock Park area of Los Angeles.

President's Message

On behalf of the 1986 LA/AIA Board of Directors, the Chapter staff and myself, I wish to extend to each of our members this opportunity to mold the Chapter into what you wish it to be through your personal participation and involvement in committee activities and Board actions. As instituted last year, we will continue the process in which each Director will be responsible for bringing reports to the Board on committee programs and requests as well as input from our membership. Keep in mind that you have an active, working Board of Directors with whom you can communicate starting with myself.

The Chapter has six general goals: to improve the physical environment; to advance the public's appreciation of architecture; to improve the welfare of architects; to expand the skills, knowledge and ability of architects; to assist architects to achieve their professional self-realization; and to provide opportunites for fellowship and sharing.

Within these goals I have established six objectives for myself. First, to gain the active participation of 60 percent of the LA/AIA members, architects, Associates, Student Affiliates and Professional Affiliates and to broaden our membership base by 10 percent in 1986.

Second, to encourage professional practice and development growth through seminars and lectures and to include monthly committee action articles in LA Architect.

Third, to increase the visibility of the Los Angeles Chapter by 25 percent this year through a series of

LA/AIA 1986 Board of Directors

Last Row, left to right: Janice Axon, Executive Director; Directors Robert Reed, AIA. Larry Robbins, AIA.

Middle Row, left to right: Directors John Mutlow, AIA; Fernando Juarez, AIA; Mark Hall, AIA; Barton Phelps, AIA.

Seated, left to right: Robert Harris, FAIA, Treasurer, Don Axon, AIA, President; Heidi Moo e, WAL.

Not Shown: Cyril Chern, AIA, Vice President; Directors Richard Appel, AIA; Norma Sklarek, FAIA; Chet Widom, AIA; R.D. McDonnell, Associate.

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position papers and policy statements on issues vital to the community, the city and the region.

Fourth, to enhance the image of the architect in the eyes of our clients and the public by increasing the opportunities for recognition of the creativity and talents of our membership by 25 percent.

Fifth, to establish a series of mini-meetings in ten AIA firms and various localities for the promotion of fellowship and for round table discussions on AIA directions and current issues; hopefully these local get-togethers will gain the support of a broad base of the membership and will prove meaningful to the future directions of the Chapter.

And sixth, to create two new important committees: Risk Management and Architectural Programming. The first of these will address methods of limiting risk exposure and promote risk avoidance from the contract phase through contract administration and post occupancy evaluation. The second committee will point out procedures to gain clear, initial insights into the scope of the problem prior to the start of schematic or conceptual drawings. While at first glance these two issues may seem to be simply the subjects for single seminars, each has long-range implications for risk avoidance and management that mandate on-going input into our understanding of the design process. 1986 looks like a year of great promise and reward for our membership, but it is also one in which a number of serious threats to our profession must be squarely faced. To achieve this promise and to resolve those problems requires a personal commitment. I encourage and look forward to your participation and support; and I welcome your comments and suggestions.

Donald C. Axon, AIA