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Call For Entries

Generation 5 Technology is proud to announce a unique design competition open to all firms involved in space planning and interior design. Submissions will be judged on aesthetics, budget, and the application of the design to the functional requirements of Generation 5 Technology for its new west coast corporate offices.

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A nationally recognized leader in the new field of low-cost, 32-bit Computer-Aided Design (CAD) computer systems, Generation 5 Technology (G5) meets the maturing needs of the design and engineering community.

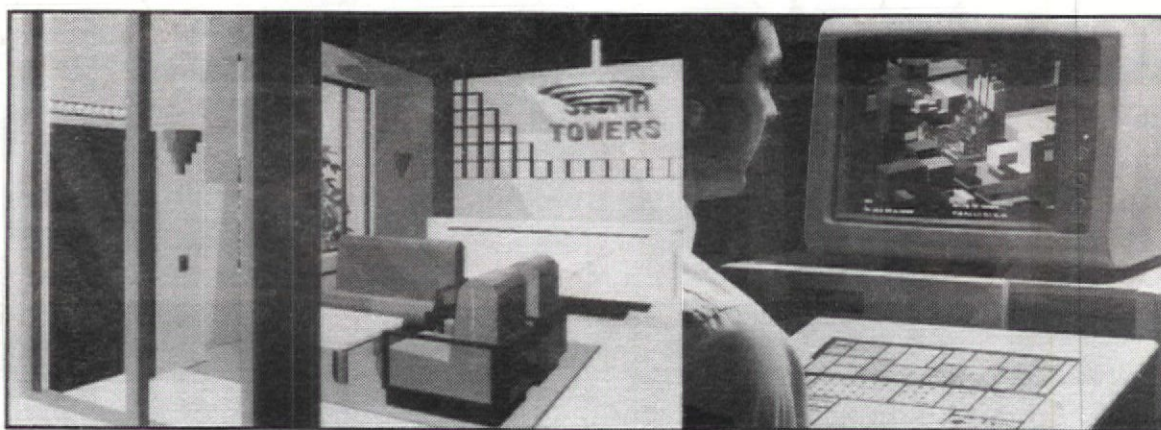
A privately-held company, G5 has quickly grown to become a national leader in the field. The Company's clients include architecture and engineering firms, R&D companies, major corporations, municipalities, and the federal government. It has experienced tremendous growth since its inception, expanding by over 200% over the last two years.

The Design Problem

The facility to be designed is a 3,000 sq. ft. multi-use office and conference space. While the space is relatively small, the design problem presents a number of creative challenges:

The Working Office: The environment must be flexible: it must support privacy, ad hoc meetings, and an almost continual flow of people and equipment.

The Presentation/Conference room: The same space in which a morning conference with the principals of a design firm is held, will need to be set up for a seminar for 40 corporate planners in the afternoon, accommodating computer systems, as well as multi-media presentations using video, slide, and white-board.



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The Training Facility: All trainings at Generation 5 Technology provide each participant with their own CAD workstation. Yet the space must be conducive both to lecture and group discussion.

The Systems Lab: The lab should maximize work-surfaces and staging areas, while providing easy access to the working office.

General. Each workstation in the office will be tied to a local area network, and lighting should minimize reflective glare on CRTs.

The Award


To the design solution judged best, Generation 5 Technology will present a copy of the new G5/Sigma CAD/FM software system, including training and support, a total value of over \$13,000.

The G5/Sigma CAD/FM system represents a new generation of computers for architects and designers, engineers, and facilities planners.

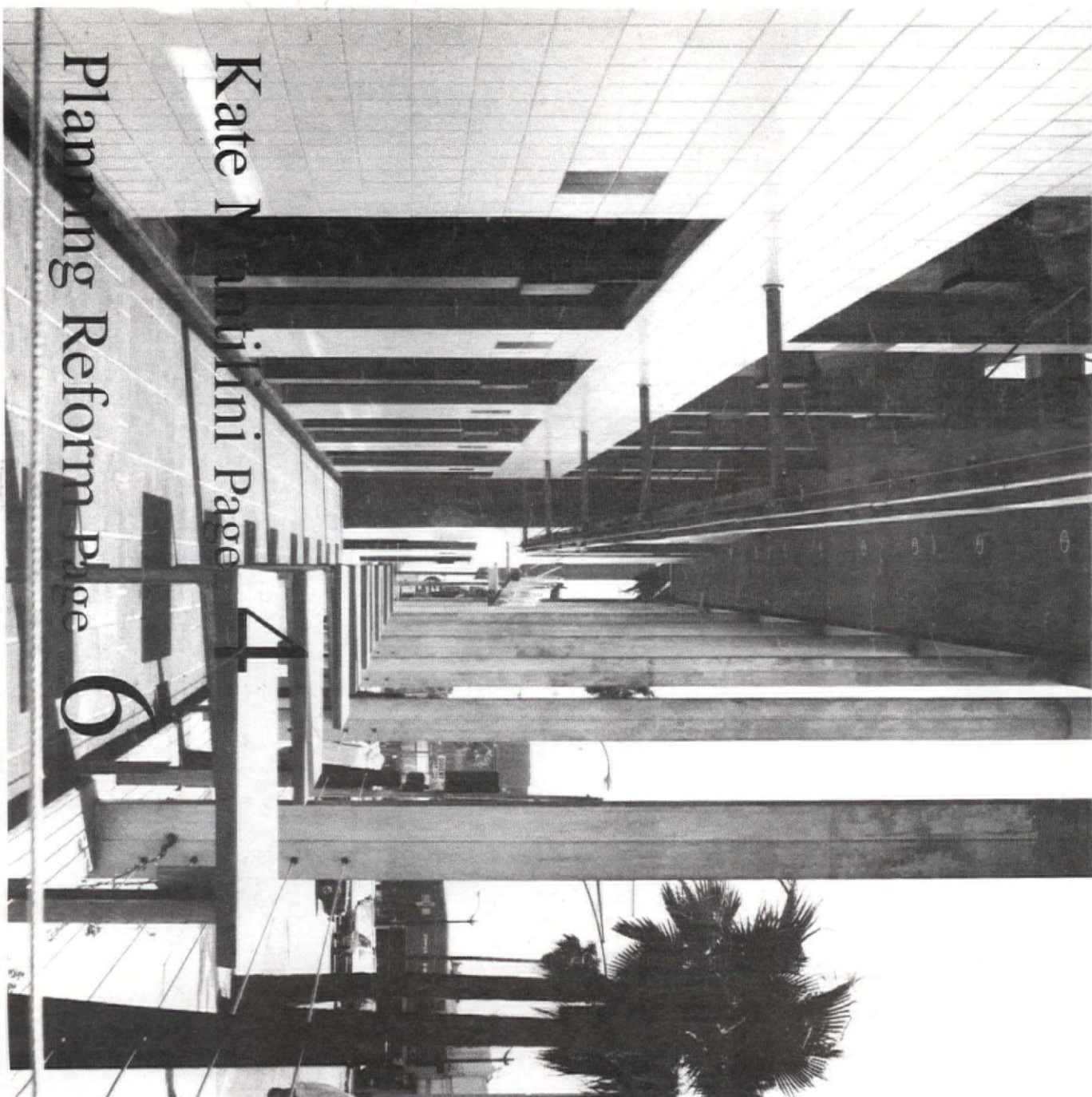
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To Enter

To enter the CAD/FM Design Competition, call 1-800 621-8385 ext. 598 or write Generation 5 Technology, 4000 MacArthur Blvd., Newport Beach, CA 92660.

 Generation 5 Technology

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L.A.

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ARCHITECT

June 1987

Two Dollars

Architect's Calendar

June 1987

MONDAY 1

TUESDAY 2

C.A.L.E. Review Seminar
Professional Practice, USC
School of Architecture, Harris Hall,
Room 101, 7-10 pm \$5 members.
Call (213) 743-7337.
Designers Workshop
Theatre-on-Six, sponsored by Design
Center, Los Angeles, 6-8 pm.
Call (213) 625-1100.

WEDNESDAY 3

Library Committee
Chapter Board Room, M-62,
Pacific Design Center, 5 pm.
Call (213) 659-2282.
LA Foundation Meeting
Chapter Board Room, M-62,
Pacific Design Center, 6 pm.
Call (213) 654-2282.

THURSDAY 4

C.A.L.E. Review Seminar
Professional Practice, USC
School of Architecture, Harris Hall,
Room 101, 7-10 am, \$5 members.
Call (213) 743-7337.
Designing for Culture:
LA's New Museums
Lecture by Robert Barnett and Marcy
Goodwin, final in SCI-ARC lecture
series, MOCA auditorium, 3-5pm.
Call (213) 829-3482.
Photography and Art:
Interactions since 1946
Exhibit at Los Angeles, County
Museum of Art, through August 30,
1987. Call (213) 857-6222.

FRIDAY 5

CCAIA Board Meeting
Sacramento, CA.
Call (213) 659-2282.
Asher Benjamin 1771

WEEKEND

Saturday, June 6,
AIA Document Revisions Seminar
Pacific Design Center, Room 259,
AIA members, \$45, non-members
\$60. 8:30 am-1 pm.
Call (213) 659-2282.
C.A.L.E. Seminar Series
General Structural, Pasadena City
College, Room C-400, 9 am-12 pm,
\$10, sponsored by Pasadena and
Foothill AIA.
Sunday, June 7,
Charles Rennie MacIntosh 1868
Charles Eames 1907

MONDAY 8

Title 24 Seminar
New Office Lighting Standards,
sponsored by IES and California
Energy Commission, Pacifica Hotel,
\$90. Call (213) 559-9696.
Frank Lloyd Wright 1867
Bruce Goff 1904

TUESDAY 9

C.A.L.E. Review Seminar
Architectural Graphics, USC
School of Architecture, Harris Hall,
Room 101, 7-10 pm, \$5 members.
Call (213) 743-7337.
Title 24 Seminar
New Office Lighting Standards,
sponsored by IES and California
Energy Commission, Pacifica Hotel,
\$90. Call (213) 559-9696.

WEDNESDAY 10

New Member Orientation Meeting
Chapter Board Room, M-62,
Pacific Design Center, 4 pm.
Call (213) 659-2282.
Associates Board Meeting
Chapter Board Room, M-62,
Pacific Design Center, 6:30 pm.
Call (213) 659-2282.

THURSDAY 11

Architecture for Health Committee
Chapter Board Room, M-62,
Pacific Design Center, 6:30 pm.
Call (213) 659-2282.
Pro-Practice Committee
Room 259, Pacific Design Center,
5-30 pm. Call (213) 659-2282.
CFMA Board Meeting
Conference Room, 10th floor, 3 pm,
Design Center Los Angeles.
Call (213) 625-1100.

FRIDAY 12

**Exactions, Dedications
and Property**
Development Agreements,
UCLA Extension one-day course,
Miramar-Sheraton Hotel,
Santa Monica. 9-4:30 pm, \$148.
Call (213) 825-9971.

WEEKEND

Saturday, June 13
C.A.L.E. Review Seminar
Mock exam.
Call (213) 743-7337.
C.A.L.E. Review Seminar
General Structural, Pasadena City
College, Room C-400, 9 am-12 pm,
\$10, sponsored by Pasadena and
Foothill AIA.
Art Deco Walking Tour—Downtown
Sponsored by LA Conservancy.
\$5 public/Conservancy members
free, begins at 11 am.
Call (213) 623-CITY.

MONDAY 15

Planning Housing for the Elderly
AHA Executive Retreat Series
San Diego, CA, through June 17.
\$740.00 AHA members, \$800 non-
members. Call (312) 280-6083.

TUESDAY 16

**Quality Assurance Techniques in
Design/Construction Documents**
One-day seminar, Holiday Inn
Crowne Plaza, San Francisco, CA,
\$295. Call (803) 656-2200.

WEDNESDAY 17

**Innovation: Keeping the Edge in
the Eighties**
Pacific Coast Builders Conference,
San Francisco, CA, through June 20
Call (916) 443-7933.
George Howe 1886

THURSDAY 18

FRIDAY 19

AIA National Convention
Orlando, FL.
**Personal Best: Frank Lloyd
Wright's Three Homes**
Lecture by Donald Kalec
Director of Research and Restoration
at the Frank Lloyd Wright home and
studio, Gallery Theatre, Barnsdall Art
Park, 7:30 pm. \$3 public, Hollyhock
members free. Call (213) 662-7272.

WEEKEND

Saturday, June 20
AIA National Convention
Orlando, FL.
Design Seminar
Architectural License Seminars,
Viscount Hotel, LAX, 9750 Airport
Bl. Call (213) 208-7112.
C.A.L.E. Review Seminar
Long Span and Lateral Forces,
Pasadena City College, Room C-400,
9 am-12 pm, \$10, sponsored by
Pasadena and Foothill AIA.
**Sunday, June 21, Newly Licensed
Architects Party**
Sponsored by Women's Architectural
League. Call (213) 547-5895.
Exploration Architecture
One and three week introductory
courses begin, USC School of
Architecture, \$500 one wk, \$1,200
three wk. Call (213) 743-2723.
Pier Luigi Nervi 1891

MONDAY 22

AIA National Convention
Orlando, FL.

TUESDAY 23

Interiors Committee
Chapter Board Room, M-62,
Pacific Design Center, 4:30 pm.
Call (213) 659-2282.
A/E/C Systems '87
International High Technology design
and construction fair, Washington
D.C. Call (203) 666-1326.

WEDNESDAY 24

A/E/C Systems '87
Washington, D.C.

THURSDAY 25

**Architecture for Housing
Committee**
Chapter Board Room, M-62,
Pacific Design Center, 3:30 pm.
Call (213) 659-2282.
Pro-Practice Committee
Room 259, Pacific Design Center,
5 pm. Call (213) 659-2282.
A/E/C Systems '87
Washington, D.C.
Antoni Gaudi 1852

FRIDAY 26

A/E/C Systems '87
Washington, D.C.

WEEKEND

Saturday, June 27, C.A.L.E.
Seminar Series
Site Design mock exam, Pasadena
City College, Room C-301,
9 am-3 pm. \$15, sponsored by
Pasadena and Foothill AIA.

MONDAY 29

On-Site study of L.A. Design
UCLA Extension summer course
begins, taught by Jody Greenwald,
Head of Professional Designation
Dept, 4-7:30 pm, through July 27.
Call (213) 825-1901.

TUESDAY 30

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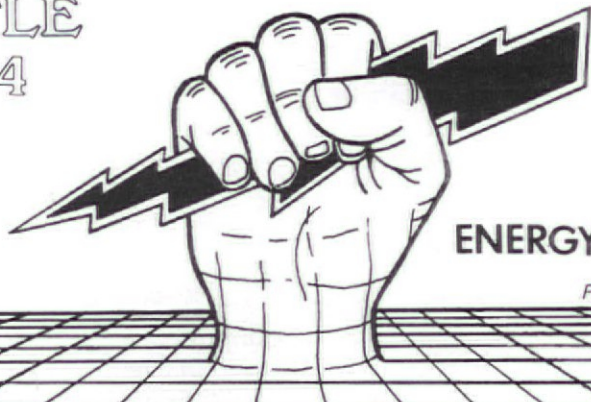
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Portrait Vases/ Portrait Lamps

Review

Portrait Vases/Portrait Lamps, an installation of Ron Cooper's recent work, will be on display at Gallery 454 North in Los Angeles through June 4. The exhibition brings together 16 vases and lamps which depict Cooper's exploration in the evocation and definition of human presence.

As with his past work, the lamps and vases are exercises in ambiguous perception, figure-ground relationships, positive-negative reversals, and substance. Our common subconscious perception of a vessel becomes reversed when we see it as portrait reflecting upon itself. Cooper states "Rather than endowing the vessel with qualities it already has, the vase is used to define space which a person inhabits." Space which has no physicality is given physicality through the bronze material. "That which is not seen but is present is defined by the vase." Together they form an inseparable reality; a unity of opposites. One cannot exist without the other.

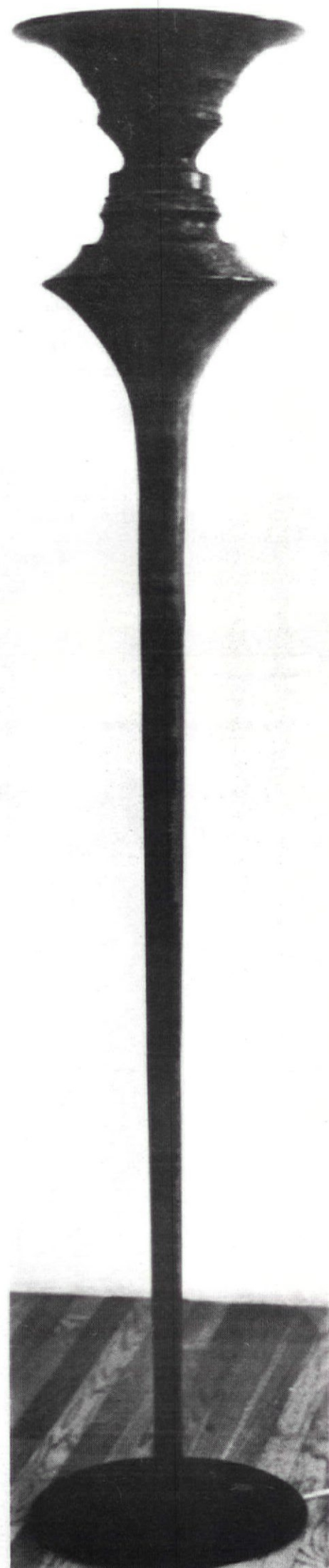
Solid ideals, not decoration, mold the substance of Cooper's work. Each vase is placed upon a metal stand scaled to the profile subject's actual height. This device is used to reinforce the presence of the human soul. The mysterious quality of a woman's womb is also associated with the vessels. They are the carriers and givers of life's essentials.

Such qualities are symbolically expressed in the installation. Flowers, representative of reproduction, the womb, are placed between the profiles creating Cooper's profile vases. Where the profiles reflecting upon themselves create the lamps, the illumination provides a metaphor for thought, knowledge and understanding. "Light is the energy of life."

Miguel Baltierra

Title 24 Seminar

The IES Southern California Section and the California Energy Commission are sponsoring the upcoming seminar "Title 24—New Office Lighting Standards." The one-day seminar will be held twice, on June 8 and on June 9, 1987, at the Pacifica Hotel, 6161 Centinela Ave., Culver City, in the Cabrillo Room. Registration fee is \$90 and includes full-day program, handout material and lunch. Speakers will be Fred Berryman (CEC), Jim Kelly (CEC), Jack Lindsey (IES) and Constantine Golovko (L.A. County Bldg. and Safety). For additional information call Marc Savelle, program coordinator, at 213/559-9696.



Portrait lamp/Prince Rupert Von Lowenstein,
1987, bronze, 70" x 13 1/2" x 13 1/2".

LA/AIA Associates Board Meeting

Wednesday, May 13, 1987
Pacific Design Center

CALE (California Architectural Licensing Examination). A mock exam for the Building Design portion of the CALE is set for Saturday, July 11, 1987. It will be held at USC, Harris Hall (use Gate No. 1 off of Exposition Blvd., east of Hoover). Cost is \$25 for AIA members, and \$40 for non-AIA members. Tickets are available now, and can be purchased through the mail. Tickets will not be sold at the door, and are on a first-come, first-serve basis. Call Sheryl Nickelson at (213) 859-5290 for more information.

Real Problems Exhibit. The Real Problems Exhibit will open at the Museum of Science and Industry in early June. It is in the City Room of the Museum. The exhibit displays the entries from the 1987 Real Problems Competition for a Cine Center in Hollywood. Admission is free.

Scholarships. Posters are available now. They can be obtained through the LA/AIA Chapter Office at (213) 659-2282, or through the department heads of the Los Angeles area major universities (Cal Poly Pomona, USC, UCLA, SCI-ARC). Four scholarships are available, at \$500 each. The deadline for submitting applications is June 15.

Cognito, Ergo Sum

"I think, therefore I exist." This phrase dates back to the 17th century, yet today it still has meaning. The Associates of the AIA, in particular, should keep this phrase in mind. Once graduated from school, one faces many new and strange situations. A great deal of time is spent searching out an identity within the confusion. The confusion is often vast and overwhelming to the newcomer. It would not be so difficult if graduates (and of course Associates in general) had a better defined purpose. Who are the Associates? What are they supposed to do?

The state of California fails to specifically define what it is to be as an Associate. In fact, the title Associate has no meaning in Sacramento.

Students have identity. The state legislature clearly dictates the requirements by which one enters a state college/university as well as those requirements to receive a degree.

Architects have identity. The state legislature has specific requirements for licensure and practice.

The Associate, though, seems to be the middle child who lacks identity. Nor are there any clear goals or strategies that lay a strong foundation for when he becomes an architect. He is compared to his big brother the architect. Then he is compared to his little sister, the student. Somehow the Associate must lose some of his more adorable features when he graduates, for the state only recognizes the Associate as a potential candidate for the California Architectural Licensing Exam. This leaves a great deal of room for interpretation. One should

remember that years may pass between college graduation and licensure. During this time Associates are making daily decisions which impact the way buildings function and relate to the environment.

Architecture's professional organization, the American Institute of Architects, offers some answers. The term Associate is actually an AIA title. The AIA uses the title Associate to identify a person with an architectural degree and/or working in an architecturally related job. This certainly *begins* to establish a personality, but still it is lacking. Do associates work for an architect? Do they wish to be an architect? Some may have found a career direction which requires no license or further study.

Here again we see a great deal of room for interpretation. This ambiguity is a real obstacle when planning programs to meet the interests and needs of Associates.

The AIA has done a fine job of definition for Corporate Membership and even students. An AIA Corporate Member is an architect licensed in a particular state and has a full complement of benefits. This is due to the fact that architects have distinguished themselves within the organization. Architects are well represented on boards of directors at national, regional, and local levels. And of course, these are the places where membership programs are initiated.

Students do quite well also. They have fewer immediate benefits than Corporate Members or Associates, but they have many programs. It is also worth noting that they have representation nationally, regionally, and locally. Associates in Los Angeles and California are relatively

influential, although nationally the Associates' direct input diminishes. There is simply no national Associate representation. The Associate is the middle child again. Publicly, Associates lose identity altogether. Not only does the Associate face a lack of image, the architectural profession lacks identity, too. The architect has had a limited impact on the general public perhaps as a result to low media attention, or poor exposure.

When asked what an architect does, typically you hear that an architect "designs buildings." Obviously, further public education is needed to inform people of what architects do today and what they did in the past. This would bring better recognition for all.

Identification of the Associate is important. By definition, Associate should describe a direction and a certain energy. Possibly the term Associate is not descriptive enough. The AIA is considering adding a new title, "intern." The term "intern" seems to address the issues of directions and energy a little better. Associate merely indicates a relationship with some body or organization. But a common purpose is not clear. In any case, ambiguities within the profession in regards to this class are evident.

Yet, if they were resolved, it would uproot the confusion that coexists in this environment. The Associate or intern has a great deal of youthful exuberance to offer the industry. There are opportunities for self-development, but it is in the industry's interest to make larger contributions to its heirs.

Mark Gribbons

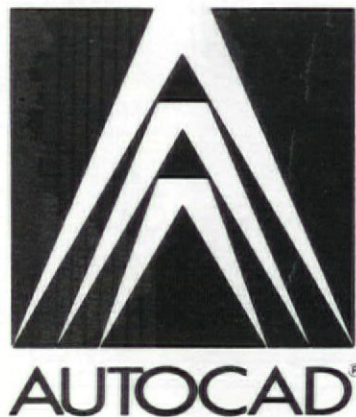
Mr. Gribbons is President-Elect of the LA/AIA Associates. He works for Northwestern Incorporated.

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News and Notes

Minutes

The following is a summary of the March 31, 1987 Board of Directors meeting. Complete minutes are available throughout the Chapter office.

San Fernando Valley Chapter. President Chern reported that the National Board of Directors has approved the San Fernando Valley Section's petition to become a Chapter.

Don Axon reported that the issue had been tabled last year until new guidelines could be established for the formation of Chapters and Sections. This never occurred, and the issue was included in the AIA Board agenda without having been "untabled." After a prolonged discussion, the National Board approved the SFC Section's petition for Chapter status.

George Pressler stated that this points out that we should tighten up on allowing members of other chapters to attend our committee meetings without charge, as committees are mainly supported by our members' dues.

Moved Axon/Second Juarez, the following: that the letter be sent to the SFV stating that the Board of Directors of the Los Angeles Chapter congratulates the Board of Directors of the San Fernando Valley Chapter on their formation, and that we wish them well and offer any assistance they may need that we can provide. **Carried.**

President Chern stated that we have also built up a very good relationship with the Pasadena and Cabrillo Chapters and have planned several events together.

Awards Committee Report.

President Chern introduced R. Keating who reported on the design awards. The Awards Committee is asking for approval to have a separate jury for the Interiors category. Ron Altoon asked whether Keating meant "interiors" or "interior architecture"? He said he would feel more comfortable if it was called "interior architecture".

After further discussion, it was:

Moved Reed/Second Axon, the following: that there be two separate categories for the Design Awards, architecture and interior architecture, each with its own jury.

Discussion. Reed suggested that the idea of separate juries will bring out a lot of entries that might not have been submitted otherwise. He felt that to recognize that area was important to the Chapter. Altoon said, further, that we need to separate what interior designers do from what architects do on the inside of buildings. **Motion carried.**

Moved Mutlow/Second Reed, the following: that the proposed jurors be approved. **Carried.**

Oranges and Lemons. Fernando Juarez reported that the committee work has been divided into a series of tasks and responsibilities. He said that there are not enough people on the committee to accomplish all that needs to be done. President Chern said that he felt more chapter members should get involved in this program. Juarez concluded his report by saying that they still need to decide whether this will be a non-profit or profit program.

Urban Design Conference. Bill Fain reported that they were thinking of changing the date of the conference to October 17. Janice Axon stated that if it were on the 17th it could be part of the LA Conference. Fain said the budget is presently being developed and he will have a report on that for the next meeting.

Directors-Liaison Committee Reports.

Altoon said that he had been talking to Gene Smith about trying to get better exposure for the Chapter at Westweek. They are suggesting that the Chapter sponsor a reception for the architectural community and the speakers. Further, perhaps we could have a continuous slide show of award winners, etc. Altoon said that the Library Committee has met and would meet again in April. They have been discussing reciprocity for AIA architects in the university libraries. Janice Axon stated that the St. Louis Chapter donates books to the library; or when a member dies, they contribute \$35 for the purchase of a book. Altoon said they discussed building an awards slide library in the Chapter office. Everyone submitting to the awards program should be made aware that slides are the property of the Chapter.

Bill Fain discussed the White Paper on the evaluation of the Urban Design Committee on the routing of metro-rail. Fain stated that the position of the LA/AIA would be against an aerial route along Wilshire Blvd. He suggested further work be done on the question of "below grade." Allen York reported that the Associates have established a fund and some guidelines for scholarships. Scholarships will actually be presented at the LA Conference. One idea is that any funds received from the sand castle competition will go into the scholarship fund. The jurors for the Student Design Competition on March 1 decided that the entries were not sufficiently thought out. They have selected five finalists and awarded them \$300 each. The five finalists will compete again on May 11. Pressler reported that three of the five special interest committees have been having regular meetings. Altoon reported that the City Room Committee Chair is Carl Meyer, AIA. The LA Prize Committee chair has not yet been appointed.

Other Business. Bob Reed stated that there have been occasions this year when neither President Chern

nor himself were able to represent the Chapter and Don Axon graciously filled in. He stated that he would like to propose that the Board give the immediate past president an honorary title so that when he appeared for the Chapter he would have a title to give him more prestige.

Moved Reed/Second Juarez, the following: that the immediate Past-President in the year following his/her term of office carry the title of Honorary Chairman of the Board. **Carried.** John Mutlow reported that the ACSA had their National Meeting at the Biltmore Hotel. There was some discussion regarding the quality of education at the architectural schools. This is a subject that requires some kind of action.

New Members

AIA. Erik K. Evens, *Erik K. Evens AIA Architect*; Ann Agnew, *Donald H. Boss AIA Architect*; Nikolaes A. Nalbandyan, *Nikolaes A. Nalbandyan AIA Architect & Associates*; Theodore Andrew Wendland III, *Wexco International*; Louis Rabinovich, *Rochlin, Baran & Balbona, Inc.*; Hector A. Patrucco, *Medical Planning Associates*; Kenneth G. Adlam, *Glenwood L. Garvey & Assoc.*; Joseph Lee Loudermilk, *Oved/Zimmerman Architects*; Sharon L. Polledi, *Olympia & York California Equities Corp.*; Frank Swaans, *Medical Planning Associates*; Tsutomu Sakanaka, *Walker Associates Inc.*; John E. Kaliski, *Skidmore Owings & Merrill*; Linda E. Kleine, *Architect*; Dennis S. Mori, *Architect*.

Reinstate. Robert Pigati, *Walker Associates Inc.*

Transfer In. Russell D. Avery, *Architect, AIA, from San Diego*; Timothy D. Baker, *Architect, from Boston*; Loren D. Carlander, *Mat West Co., from Anchorage*; David W. Denton, *Frank O. Gehry & Associates, from San Francisco*; Norman M. Garden, *RTKL Associates Inc., from Baltimore*; Robert F. Gericke, *Spectrum Land Planning, from Orange County*; Paul F. Jacobs III, *RTKL Associates Inc., from Baltimore*; Daniel W. Sell, *John Hipskind Assoc., from Wisconsin*; Steven Zimmerman, *Skidmore, Owings & Merrill, from Houston*.

Transfer Out. W. Gary Mangham to *Orange County*.

Resignations. Harold F. Adelson, Mark D. Spigarelli, Lee A. Zechter, A. Lambinon, William Provisor, David M. Poretz.

Associates. Bahram Nashat, *Bahram Nashat & Assoc.*; Paul D. Jones, *Tom Jefferies Architects*; Domenic H. Silvestri, *Johnston & Silvestri Architects*; Jeffrey M. DiMarzio, *Skidmore, Owings & Merrill*; Mehrzad Givechi, *Murphy Architecture Inc.*; Kathy Bernstein, *Walker Associates Inc.*; Michael E. Johnson, *Corner Construction Co., Inc.*

Transfer In. Brenda Conwell, *from San Francisco*; Michael D. Echard, *from Central Valley*.

Professional Affiliate. Gail Claridge, *Claridge House Interiors*; Sherry J. Stockler, *STO Industries*; Ruth Laug, *Vomard Products, Inc.*; Alie Design.

Student. Wing-Hon Ng, Tracy L. Lavarney, Stephen S. Wong, Kelly Kwan, *USC*; Alicia Rosenthal, *UCLA*; Brian H. Vedder, Ghali Jabri, *SCI-ARC*; Timothy K. Parker, *Cal Poly, Pomona*.

Did You Know

The Interfaith Forum on Art and Architecture has announced its 1987 IFRAA national architectural design competition. The fee is \$60 members; \$100 non-members. Deadline for entry form and fee: June 30, 1987; deadline for submission: August 21, 1987. Winning designs will be exhibited at the Forum's Philadelphia Conference and at all IFRAA regional conferences and will be published in the IFRAA journal, *Faith and Form*. Entry forms and submission requirements can be obtained by writing to: Mr. James Hamlett, Board of Church Extension of Disciples of Christ, P.O. Box 7030, Indianapolis, Indiana 46207.

The Los Angeles office of Gensler and Associates, employing 150 architects and design associates, has recently celebrated its ten year anniversary. *Interior Design* magazine has named the multi-office organization the top interior architecture firm in the nation.

The Chapter has just acquired the three-volume set of the Dietrich Associates, Inc. 1986-87 *Architectural Salaries Survey* for its reference library. Members are invited to visit the Chapter office to review this new addition as well as the many other publications available in our library.

Speaking of "arrivals" the 12 newly revised AIA Documents are now available for purchase at the Chapter office. We reiterate the warning that these "related" documents must not be mixed with earlier editions. An in-depth seminar on the two most widely used documents, B-141 and A-201, is being held on Saturday, June 6 at the Pacific Design Center. Call the Chapter Office, (213) 659-2282 for details and registration.

Builder magazine is issuing a call for entries in its 1987 Builder's Choice design and planning competition, recognizing excellence in design and planning of residential and commercial buildings. The winning projects will be featured in the October issue of *Builder* and honored at an awards dinner this fall in Washington, D.C. Projects must have been completed between June 1, 1985 and June 1, 1987. Submissions are due on June 19, 1987. Entry fee is \$150 per project; for further details and entry forms, contact Tarah Hargo, *Builder*, (202) 737-0717.

As we go to press, 12 Chapter members have volunteered to serve as Delegates to the National AIA Convention in Orlando this month; our two Regional Directors, Don Axon, AIA and Fred Lyman, AIA, will be delegates-at-large, as members of the National Board of Directors.

California law provides an important protection against frivolous lawsuits called the Certificate of Merit law. Last year, the Assembly Judiciary Committee made it clear that if we wished reauthorization in 1989, clear evidence would have to be shown that the law has prevented frivolous lawsuits in California. CCAIA has joined with a member of other organizations to conduct a study of this law and its effectiveness, and has sent each member firm a survey questionnaire. *Please take the time to complete the questionnaire and return it to CCAIA as soon as possible.* All responses will be treated as confidential; questions may be directed to Jane Speich, CCAIA Director of Governmental Relations, (916) 448-9082.

Janice Axon, Executive Director

If nobody asks how much growth we want, where, when, and to what purpose; if no one considers the integral relationship of one reform to another; if issues relating to transportation, pollution, water use, sewers, and all types of infrastructure improvements are not coordinated at the city or regional level, no number of individual planning reforms will completely satisfy those who see their quality-of-life deteriorating.

nestled in the hills. The dynamics and needs of Watts differ from those of Pacific Palisades. Citywide planning standards can only begin to address the diversity. The implication of the proposed planning reforms is that they will add up to a better city. This is only partially the case.

If nobody asks how much growth we want, where, when, and to what purpose; if no one considers the integral relationship of one reform to another; if issues relating to transportation, pollution, water use, sewers, and all types of infrastructure improvements are not coordinated at the city or regional level, no number of individual planning reforms will completely satisfy those who see their quality-of-life deteriorating. The extreme result could be a conclusion that the only acceptable growth is no growth.

Planning is as much a process for arriving at overall consensus about future directions as it is the manipulation of specific areas of concern. While it is true that the present planning reforms encourage more citizen participation, they do not begin to suggest institutional means by which the citizens' concerns can be translated into public policy. Even as councilmen discuss reforms to alleviate abusive situations, they need to propose motions and ordinances to provide for the future. If the present planning reforms are incremental in their approach, a simultaneous incremental approach is needed to develop future plans.

The plans that have guided the development of our city for the past twenty years have tended to be fixed

documents. As these plans have become outdated, confusion has resulted about what should be built where. The planning department needs the tools to update community plans while reforms are pursued to enable citizen participation in an ongoing process. If the present planning reforms address the overall quality-of-life, a parallel set of reforms needs to be formulated to initiate future processes which do the same.

Over and over again, Southern Californians are warned that growth is inevitable. A significant portion will occur in Los Angeles and the adjacent areas. There are numerous scenarios to accommodate growth, and the proposed planning reforms are an attempt to come to grips with this. Progress, however, has thus far come in the guise of reaction. Additional reforms need to be formulated which address not only the policies but also the processes by which a consensus can be developed about the city's future direction and spatial characteristics. The architecture of urban design, in this sense, transcends the limits of form.

John Kaliski, Aleks Istanbulu, Robert Schaffer

Mr. Kaliski is Chairman of the Urban Design Committee. Mr. Istanbulu and Mr. Schaffer are committee members.

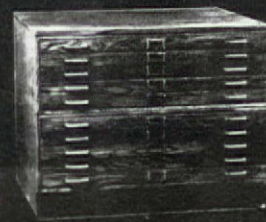
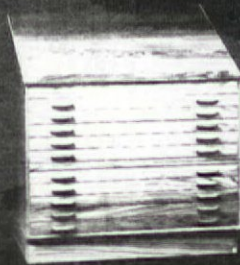
Errata

There was a mistake in the Barragan article published in the April, 1987 **LA Architect**. The quotation in the first paragraph should have read: "Although obviously we cannot reproduce these same forms, we can concentrate on analysing what is the essence behind the pleasantness of those gardens, main plazas and airy spaces. Thereby, without repeating the same gardens, the same patios, without replicating the same plazas, we might achieve that the human species be able to enjoy or know at least how cumulative experiences from previous ages have made life enjoyable. This is what has not been achieved in the present large cities, where the human being is dwarfed by his surroundings, in a scale that causes anxiety, where even the turbulence of traffic leads to **intranquility**. Therefore, it becomes necessary to find places of refuge or restful spaces for this modern man."

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The Braude/Yaroslovsky Planning Motions.

Exalting the Present or Planning the Future?

Commentary

...these forward gropings, this anticipation of an undefined future and the cult of the new mean in fact the exaltation of the present.
from "Modernity—An Incomplete Project" by Jürgen Habermas

By now most architects and the interested public are familiar with City Councilmen Marvin Braude's and Zev Yaroslovsky's ten planning motions. Two of the motions, one relating to hillside development and another requiring employers with over 700 employees to set up programs for decreasing commuter congestion, have already become law. Others, such as the motion which proposes conditional use permits for commercial projects over 50,000 square feet, or the one that seeks to regulate mini-malls, or the motion which increases parking requirements for commercial development, appear to be direct offshoots of the anti-development sentiments which passed Proposition U. Motions which further control off-site signs in residential neighborhoods, provide for transition zones between commercial and residential areas, and attempt to lay the groundwork for citywide urban design standards are further evidence of a desire to reign in the perceived laissez-faire atmosphere which has guided the city's development. Finally, there is a motion which suggests discretionary approval for higher uses inconsistent with existing zoning.

Taken one by one these motions offer specific solutions to growth-related problems such as congestion, increasing density with concurrent loss of open space, and, perhaps most important, a perceived lack of long-term solutions to present problems. Indeed, in a recently printed brochure, Braude and Yaroslovsky state that their program will "encourage citizen input in the planning and zoning process, preserve existing neighborhoods and decrease traffic and parking programs citywide."

While these latter points and the consequences of the motions may be debatable, there is no question that Braude and Yaroslovsky have raised the level of discussion and changed the planning dynamics of the city. These changes should be seen in the context of increasingly complex planning and growth ordinances throughout California and the nation.

The current popular reaction against rapid growth and poorly planned development is accompanied by an increasing desire to stop change and preserve the status quo. During profoundly unstable times, people are less inclined to accept the idea that progress is defined by rapid development. Ironically, at precisely the moment when forces outside Los Angeles are spurring the city's growth, the progressive intentions of

councilmen who sincerely desire to improve the existing situation may lead to the city's inability to plan for its future. While this is merely a hypothesis, it is useful to examine some of the motions in greater detail.

Some of the individual motions have very clear intentions which their consequences may not match. For instance, many residential groups perceive mini-malls as a nuisance. Malls favor the automobile over the pedestrian. They generate large numbers of trips at all hours of the day. They are usually mean structures with unsightly parking lots generating noise, garbage, and excessive glare at

The proposed planning reforms promote technical solutions to existing abuses without questioning the conditions that created them. All of the motions refer to very specific problems. Certain communities are tired of large buildings being built in their back yards, thus there are proposals for transition zones and review of projects over 50,000 square feet. Other communities oppose advertising on their streets, thus there are proposed limits on billboards.

night. While their developers claim that they are responding to the market, opposition groups see the malls as destructive to neighborhoods.

Braude and Yaroslovsky have proposed that the most obvious excesses be curbed citywide. Mini-malls where restaurants comprise over twenty percent of the gross square footage, or those adjacent to residential areas would require discretionary approval appealable to City Council. While this motion provides a mechanism to alert the public to the potential character of mini-mall development, it does not truly limit the proliferation of these structures.

Further, if all ten motions become ordinances as presently written, it is likely that developers will use new parking amendments to argue that they have substantially mitigated the increased number of

trips which their projects will generate. The result could be that the current motions will encourage the creation of even larger strip shopping centers with greater parking. In other words, the mini-mall motion manipulates the criteria without addressing the desirability of mini-malls in the first place. Neighborhoods which cannot stand their continued presence may still find themselves battling the structures, and, in their frustration, propose ever harsher anti-growth scenarios.

Another motion where the initial clarity is potentially obfuscated by the untold consequences of its vision is the one which regulates conditional uses inconsistent with existing zoning. This motion requires discretionary approval for residential uses in commercial zones and commercial uses in industrial zones. The rationale is to prevent large industrial and manufacturing areas from being overrun with office buildings. Once again, discretionary review would, in the short term, hinder a process which traditionally permits this upzoning. On the other hand, it does not stop the conversion of industrial land to other uses. The possible consequence of this action over the long term may be to further separate zoning uses from each other.

When zoning first became a commonly used planning tool in the early 1900's the tendency was to completely separate obnoxious and competing uses from each other. More recently, the trend has been in the opposite direction. Efforts are being made to understand and integrate the workplace with the place of residence, recreation, and other daily activities. Furthermore, more and more people are working in office buildings as opposed to factories. While the desirability of isolating obnoxious industrial zones should not be discounted, the accessibility of the workplace to the home is increasingly important. The successful integration of competing uses is one of the present yardsticks of quality of life. This ideal maybe compromised by legislative technicalities which reinforce the separation rather integration of uses.

The proposed planning reforms promote technical solutions to existing abuses without questioning the conditions that created them. All of the motions refer to very specific problems. Certain communities are tired of large buildings being built in their back yards, thus there are proposals for transition zones and review of projects over 50,000 square feet. Other communities oppose advertising on their streets, thus there are proposed limits on billboards. The planning reforms respond to the problems of specific constituencies by providing general corrective action throughout the city. While this method is popular and easy in that it seems to ignore special interests, it may also have a long-term tendency

to homogenize the city's diversity. Two of the reforms point out this dilemma.

The motion which provides for transitions between single-family residential areas and commercial and industrial zones is predicated on the idea that formal citywide solutions to specific problems are desirable. While it is true that in Westwood large buildings have had a negative impact on adjacent residential neighborhoods, one must question whether scale adjustments adequately address all the issues. Homeowners are equally upset by the impact of traffic on their neighborhoods and the influx of people into the center of Westwood which has changed the retail character of the village center. Finally, the people who live in this area of town are a sophisticated constituency who are aware of relationship between growth and a deteriorating environment. The required scale transition between their homes and the surrounding higher scaled buildings only scratches the surface of their discontent. Their true frustration is ultimately the result of the high concentrations of development still permitted in their community plans. Separating the aesthetic aspect of this development from its functioning reality only temporarily resolves a very complex community problem.

Urban design standards also suffer if they are unduly formal in nature. No one questions the desirability of good urban design, but everyone has his own opinion as to what constitutes it. Furthermore, the history of urban design in Los Angeles abounds with examples of beloved "incompatible" structures, such as the large billboards on Sunset Strip. In a city as diverse as Los Angeles, successful urban design standards should consider how people define their urban surroundings.

Considered individually, each of the proposed motions has merits which recommend its consideration. Each tackles a specific issue and comes up with a general solution. On the other hand, considered as a whole, the motions do not add up to a comprehensive or integrated approach. None of them address the causes of the mess which generated them. Manipulating the size of parking lots does not reduce the disruption caused by automobiles. Preventing certain types of scale and massing relationships does not prevent overbuilding. Discretionary review gives citizens the right to brake development but it does not guide or control it. The motions address the symptoms of development without providing the critical methodology to guide it.

Los Angeles has a spatial order which exists at both the local and the regional scale. Downtown is different than Venice which is different than mid-Wilshire. Communities by the ocean contrast with neighborhoods



The focal point of Kate Mantilini is a mysterious apparatus which appears to be inscribing a section of the restaurant in a metal plate fused to the floor.

jects, one visible and one ephemeral. The visible subject is Princess Marguireta and her servants. The ephemeral one is the king and queen of Spain, reflected in the mirror behind the princess.

Foucault describes an attempt by Velasquez to depict an ideal space in painterly terms. He sees the significance of the mirror as "a condition of pure reciprocity manifested by the observing and the observed mirror."

The artifice in the painting is the absence of the king and queen. Although they are in the painting by virtue of their reflection in the mirror, in reality they would be located behind the person viewing the painting, here "decomposed and recomposed according to a different law." An ideal point and a real point

are created in relation to the representation.

The parallel is the attempt by two artists, Velasquez and Mayne/Rotondi, to create an ideal object of space. Velasquez achieves an ideal space by leaving it out of the spectator's field of vision, by penetrating other dimensions in space. The spectator should be in the mirror's image because the mirror reflects what is in front of the painting. In our three-dimensional world, this is only possible through the imagination. It is an ideal space both because it is the location of the aristocracy and because it is physically invisible.

Similarly, Mayne/Rotondi attempt to reveal an imaginary world to the spectator, a world opens up possibilities which might not have

been considered. Does this imaginary world appear at close encounter with the object?

The apparatus breaks through the roof and represents a connection to place and time. Its mercator locates the place of the restaurant, and its sundial refers to time, making a historical connection to the 17th Century orery which shows the relative positions and motions of bodies in the solar system. The next level of meaning occurs with the composition of building fragments reassembled in a new order, an abbreviated restaurant. It is like a robot running on imaginary fuel. Like the mirror in the Velasquez painting, the real subject, the restaurant, is behind the spectator. The spectator sees the restaurant as the spectator sees the king and queen,

under a different set of rules.

The real problem here is that in Kate Mantilini nothing defies the eye. The spectator in the building is not overcome by imagination which make possible the reinterpretation of rules. By failing to make a convincing connection, the architects fail to draw the spectator into their esoteric vision. It cannot be denied that the object is a sculpture and not architecture, although it utilizes some phonetics of architecture. The claim that architecture is art is difficult to accept because architecture intervenes with reality.

Christine Magar

Ms. Magar works in the office of Anshen and Allen.



The facade of Kate Mantilini is a layered composition of steel columns, a solid wall, and checkerboard projections.

Architecture is Art?

Critique

Wilshire Boulevard spans between the statue of Santa Monica and the One Wilshire building. A journey along it reveals a sequence of nodes or urban districts connected by intersections and populated with residential and commercial buildings. The street has been evolving since the city's birth and exemplifies the heterogeneity of its architectural landscape.

Kate Mantilini Restaurant adds an episode to this linear city. Located on the northwest corner of Wilshire and Doheny, the restaurant is a remodelled pavilion in Maxwell Starkman's Gibraltar Savings Bank complex. Two years ago, Marilyn Lewis, co-founded of Hamburger Hamlet, commissioned Morphosis (Thom Mayne and Michael Rotondi) to renovate the third-generation Miesian pavilion as a "road house serving proletarian food for the year 2000." She gave the firm four starting points: the name, an 80-foot counter, a mural of a boxing match by John Wehrly, and the site. She selected the site because "it was the most interesting and most abandoned intersection on the Beverly Hills Corridor."

The facade consists of several layers, all visible to the passing driver. On the outside there is the original plane of steel columns stripped of their curtain wall. Behind it is a new plane consisting of 24 squares, fragments of a checkerboard, projecting from a third plane, a solid concrete wall. Ambiguity abounds. Thom Mayne describes the "old" wall as a "new" architectural notion, a modernist row of steel columns. He sees the "new wall," being solid, as an "old" architectural notion. The complexity of formal ideas begins here and continues into the restaurant.

The facade evokes the notion of an arcade. However, elevated above sidewalk level, it actually separates the restaurant from the street. Furthermore, a series of (presumably) non-functional, steel-legged concrete tables are secured to this arcade precluding its use as a passage.

Within the restaurant, spatial dynamism is achieved by several maneuvers. The north and south sides of the restaurant converge slightly, drawing the entrant inside. The south wall forms a backdrop with teak-lined booths with glass window-walls facing the street. The north side is a composition of fragments creating motion and variety, including a mezzanine called out by a vast curving wall bearing a mural of the Hagler/Hearns boxing match in action. Its point of departure may be Duchamp's "Nude Descending a Staircase" which depicts motion like photographic action frames.

Like the figures in the painting, the driver is drawn in sequence from the street to the sidewalk to the entry and into the restaurant. There he becomes a spectator.

On entering, the diner is drawn towards a machine-like object, the

focal point of the space. The object turns and twists, creating an illusion of motion in space. It provokes the spectator to probe its meaning: is it an instrument, a robot, a stenographer, or all of these? From its pinnacle, a black ceiling decorated with a constellation of lights, to its base on the tile floor, this object presents an intellectual puzzle.

Its top is a sundial with its mercator pointing due north. This connects the restaurant with the scale of the globe. The pieces which connect the instrument to the building appear to be measuring increments of time. The machine mid-section is a

element which looks like a wheel and therefore alludes to motion. The implication is that information is somehow received by the machine which alerts the wheel to manipulate the stylus. The delicacy of the inscription contrasts with the weight of the machine. The stylus appears on the etching, thereby drawing itself in quest of the relationship between man and environment. The stylus draws "actively" while passively being "drawn".

Is architecture art?

Is the object in the restaurant a sculpture?

Art is connected with either

its reality as a monument. It is nostalgic, but can it be prophetic?

The idea of art as commemorative representation suggests that meaning can be assigned to an object. Objects, like buildings, which are ordered by a traditional system of rules are limited to their authoritative meaning or the historical interpretation of what they represent. By reassembling fragments of a building and constructing them under a different set of rules, an architect might "deconstruct" the authoritative meaning of a building. Mayne/Rotondi have questioned traditional systems in two apparent ways in Kate Mantilini.



The view of Kate Mantilini, seen driving west along Wilshire Boulevard, reveals the restaurant to be a remodeled pavilion in Maxwell Starkman's Gibraltar Savings complex.

symbolic assemblage of the restaurant's architectural elements—the entablature, the mezzanine, the booths. Thom Mayne describes it as "put together under another set of rules which have to do with the aspirations, some of the formal intentions of possibilities that exist within architecture free from the norm, free from the rules which make up the rest of the building. The pieces come from reality and offer another level of understanding to the spectator dealing with imagination and invention." Finally the object trickles down to a delicately forged construction of steel elements and a stylus which appears to be recording something on a metal plaque fused to the floor. The image on the plaque is a drawing of the building's section taken at the location of the object.

The entire machine sits on an

nostalgia or a reinterpretation of a prophetic ideal. It is made possible by an artifice or lens through which the eye sees the world in a new way.

In her essay, "Sculpture in an Expanded Field," Rosalind Kraus defines sculpture as "a historically bounded category and not a universal one...The logic of a sculpture is inseparable from the logic of the monument...By virtue of this logic, a sculpture is a commemorative representation...Sculptures are normally figurative and vertical, their pedestals an important part of the structure since they mediate between actual site and representational sign. This logic was the source of tremendous production of sculpture during centuries of Western Art."

This definition also applies to architecture. It is historically bounded. Its logic is inseparable from

First, they have twisted old and new, as seen on the facade. Second, their obsession with the object in the main space is an attempt to deconstruct the authoritative meaning of their building by reinterpreting a 17th Century apparatus and a 1960s building. Art here seems to be reconciling the past and the present by looking at past archetypes. These reconstructions capture the attention of the reflexive mind and, as Michel Foucault states, "pass surreptitiously from the space where one speaks to the space where one looks." Simply stated, the object attempts to blur the traditional by replacing it with an ideal.

Another way to explore this notion is to look at how a painting might deconstruct authoritative meaning. In *This is not a Pipe*, Foucault analyzes the Velasquez painting "Las Meninas" which represents two sub-

Design Awards

Continued from front page

Architecture Design Awards

Program eligibility: Any contracted built or unbuilt work designed by an AIA architect is eligible for award submission provided that it meets the following requirements: It is designed by LA/AIA architects or it is within the boundaries of the Los Angeles Chapter by architects from another chapter. All constructed entries must have been completed since January 1, 1982 and cannot have previously received an LA/AIA award. All unbuilt projects must have been commissioned since January 1, 1982, and can not have previously received an LA/AIA award. Projects under construction are *not* eligible. Competition entries and projects generated within the architect's office are ineligible.

Entry Categories. Submissions may include buildings, additions, remodels/renovations, historic preservation, or urban design projects. The entries will be organized by the committee and exhibited in the following categories: small commercial/industrial; large commercial/industrial; commercial remodel; cultural/religious/entertainment; public/educational/health/transportation; new single-family residential; new multi-family residential; residential remodel. The jury will consider the categories individually, but it is under no obligation to give an award to each category.

Submission Requirements. All submissions shall consist of no more than 15 slides, sufficient to illustrate the work and arranged in a Kodak Carousel 80-slide tray contained in original box. Minimum requirements are: slide of site plan, slide of floor plan(s), slide of at least one section, slides of each exposed side of the building or improvement, slide showing the immediate environs of the building or improvement, slide of the interior. For remodeling and restoration work involving exterior alternations, slide of the same side before the alternation (unless evidence is submitted as to its unavailability). At least two 8x10 black and white photographs for each project submitted are also required. Five of the slides will be retained as a permanent part of the LA/AIA chapter Library. Each submission should include a brief project description on one double-spaced typed page. They should describe the major program elements and the issues and attitudes which shaped the design.

Interior Design Awards Program. It is the intent of this award program to commend those works of interior architecture that are exemplary and meritorious.

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ter by architects from another chapter. All entries must have been completed since January 1, 1982 and cannot have previously received an LA/AIA award. Competition entries and projects generated within the architect's office are not eligible.

Entry Categories. Submissions must be contracted, built work including interiors of buildings designed by entrant, tenant improvement work within any building and interior design of boats/airplanes. The entries will be organized by the committee in the same categories, where applicable, as the architecture design awards program. The jury will consider the categories individually, but will be under no obligation to give an award to each category.

Submission Requirements. All submissions shall consist of not more than 15 slides, sufficient to illustrate the work and arranged in a Kodak Carousel 80 slide tray contained in original box. Minimum requirements are slide of floor plan(s) and slides of interiors that best describe the design. There must also be at least two 8x10 black and white photographs for each project submitted. Five of the slides will be retained as a permanent part of the LA/AIA Chapter Library. Each submission should also include a brief project description on one double-spaced typed page. This should describe the major program elements and the issues and attitudes which shaped the design.

Closing Dates and Fees for Both Programs. A non-refundable registration fee of \$75 per entry must accompany the entry forms which are enclosed in this issue. The entry form and fee must be mailed to the Chapter Office, postmarked no later than July 31, 1987. Submission packages must be in the Chapter Office, 8687 Melrose Avenue, Suite M-72, Los Angeles, CA 90069 no later than 2:00 pm on Wednesday, September 30, 1987.

The Chapter is again considering an exhibit of its 1987 Design Awards entries as part of its LA/AIA annual conference in October. Those entrants who wish to participate in this public exhibition should so indicate on the entry form. A maximum of two, flat 20"x20" foamcore boards illustrating the project are required. The title of the project may be displayed, but the architect's name must be covered until the awards juries have met and made their decisions. Participation in the exhibit is optional and does not constitute an entry requirement in the Design Awards Program.

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Humanism and Possibilities

The Listener

Just when we might have thought there was no hope for our profession—that it was going down the tubes with bizarre regressions, vicious infighting, loss of innocence—along came Herman Hertzberger.

In its delightfully grungy but immensely reassuring workspace-cum-lecture hall, SCI-ARC presented this Dutch master of humanism to an SRO crowd which listened intently from a late 8 pm start to an equally late 11 pm rousing wind-up.

What did we hear him say? The first slide, an unglamorous single line birdseye of a seemingly stuffy cluster of identical little square low-rise buildings, was accompanied by a quiet, "office buildings I've been working on since 1979. You are seeing repetitive elements—if you repeat elements they must be good." Slides followed of interior pedestrian streets formed by glass-roofed spaces separating all the little boxes. "Outside materials," Hertzberger notes, "quick relief from rooms." Sudden magic: people walking, standing, talking, brown bag lunching on park benches. "The building group is large but is made up of small elements for personalizing. The people complete the architecture." The way people on these interior streets are smiling this personalizing must indeed be pleasing.

Next, a combination civic music center-shopping center. Horrors! "Not a temple for the 'in' crowd," he says. Shoppers are lured into the concerts when all they intended was to buy a loaf of bread. More slides: surrounding and overlooking the sunken bowl of a theater-in-the-round we see a gaggle of dissimilar "foyer" spaces, freely accessible by stairs from the markets below. People are standing here and there in short rows along the rail wall overlooking the bowl, listening, tentatively, experimenting with their taste. "These people hadn't intended being here," says H.H., "they like standing because they can turn and leave easily, not trapped in a theater seat. These informal, free to enter 'lobbies' have created 'possibilities' for them. Architecture must create possibilities for its users." Another slide: a stone bench but *backed up* to the same rail wall, three people sprawled along it with their bodies twisted to peer back over the rail at the performance below. "People like to sit in different ways and, besides, with the bench facing this way they can leave more easily if they choose. They could listen to Beethoven on a record but they may find they understand him better if they see the musicians." Possibilities.

Now the theater bowl below: a very steep rise and a full round—"enables people to see each other—look, Helga has a new boy friend! Wonder where the Landemans are—did we hear he had been ill? We must call." More possibilities.

The exterior next: a startlingly huge glass box of a skylight high above the hall. "Orchestras always had to rehearse before by lamplight, but not here. And the audience is in touch with the weather outside. Blinds can darken it of course. Passing by outside at night when the skylight is lighted is nice—its like a huge beacon. Invites people in."

Next a three story housing cluster circling an irregular inner court. Flower bedecked balconies for each apartment are large. Each one is zoned: a small secluded area "where you can read out of sight of your neighbors. Then, if need be, step out to where you can be seen and call to a neighbor, 'I need to borrow a can of coffee!' Really think of all the situations in the daily life of people," says H.H. Suddenly a slide of the sinuous tiled walls in Gaudi's Guell Park in Barcelona; then a small counterpart of that wall surrounding a children's play yard in this building's inner court. The tenants built it. "Stop the architect and lease some to the inhabitants!" he says.

A film center: a random cluster of low buildings, several cylindrical but with huge bites from sides and underparts. "Cylinders are dangerous when they become like castles—so cut off pieces!"

A slide of a single tree basin, one of a row in the Alhambra's courtyard. "A symbolic shadow of the tree above. Don't try to force beauty." Again, steps in the same courtyard, but with a narrow channel conduit for water in the center, water stepping down in symbolic mimicry.

A schoolhouse. "Its stairs are wide like a grandstand—encourages spontaneous performances." Verily, we think, as we see the posing children on the steps.

"Create conditions for people; don't eliminate possibilities. Not just the Golden Section! Give people a choice."

Back to the schoolhouse and a row of small sandboxes—one to two children in each, seriously digging or just sprawled, sleeping in the sun, secure in their territory. "The larger object is the sum of the smaller dimensions."

Final slide: a tree-rimmed glade in a park, a statue's pedestal with the statue gone. A child on the pedestal, lovely backlighting from a low sun, the child on tip-toes reaching for a white bird above her head, wings beating a sun-glistening white blur on the camera film. "Make a base for people to make architecture," says Herman Hertzberger.

Architecture! What a lovely profession we can make of it!

If we will.

Paul Sterling Hoag, FAIA

L.A. ARCHITECT

Committee Solicits Nominations

The Chapter Nominations Committee is soliciting nominations from LA/AIA architects for the 1988 offices of vice-president/president-elect secretary (two-year term), and directors (three or four positions open: two-year terms.)

When vacancies occur on the Board of Directors, the bylaws allow the board the option of appointing persons to fill such vacancies for the balance of the terms of office. Through the appointment of director Joseph Vaccaro, AIA, as treasurer, (to replace Bill Landworth, AIA, deceased) and the recent formation of the SFV Section as a chapter, two director vacancies now exist on the board. The board will make a decision of filling these positions at its May 19th meeting, one through 1988 and one for the balance of 1987. This decision was made after *LA Architect* went to press. Depending on the Board's decision, the number of director positions open for election might remain at four, but could possibly be three.

CCAIA Delegates. Currently, the Chapter is allocated seven CCAIA delegates. Five of our delegates will start the second year of their two-year term in 1988. In accordance with Chapter bylaws, election to office as vice-president or secretary also constitutes election as a Chapter delegate to the California Council.

Any AIA member-in-good-standing may nominate an AIA member-in-good-standing for each office to be filled. The person making the nomination must have determined that the nominee will serve if elected. Each nominee must be seconded by four AIA members-in-good-standing; a member may only second one person for a given office.

Properly executed nominations should be received at the Chapter office, 8687 Melrose Avenue, M-72, Los Angeles 90069, by noon on Friday, July 17, 1987 for review and accreditation by the committee.

The names of all the accredited nominees will be published in the September issue of *LA Architect*. After such publication, LA/AIA architects will have three weeks to submit additional nominations for accreditation in accordance with the above procedure. Nominations will then be closed and election ballots prepared and sent to the membership. Ballots will be tabulated and the results announced at our regular Chapter election meeting on Tuesday, November 17, 1987.

Design Awards Program

The Los Angeles Chapter announces the establishment of two distinct awards programs for 1987. The Architectural Design Awards will recognize outstanding projects in architecture and urban design. The Interior Design Awards will recognize projects in that discipline. Each program will be judged separately and has specific requirements for submission. A presentation of the entires and announcement of the winners will be made at an October reception followed by the awards banquet in November.

The Chapter is pleased to announce the two distinguished juries for its 1987 Design Awards Programs **Architecture Design Awards**

Thomas H. Beeby, AIA. A principal in the firm of Hammond Beeby and Babka, Architects, Mr. Beeby is a member of the Chicago Chapter/AIA where the excellence of his work has been consistently recognized in its honor awards programs. He has also been the recipient of awards from the national AIA, *Progressive Architecture*, the Masonry Institute, the Prestressed Concrete Institute and Neocon. Mr. Beeby has served on several professional juries, including the AIA national design awards, the Rome Prize for the American Academy in Rome, the SOM Foundation, and numerous university juries. The work of his firm has appeared in national and international architectural journals, and his firm has participated in exhibitions throughout the world.

Mr. Beeby is currently Dean at Yale University School of Architecture.

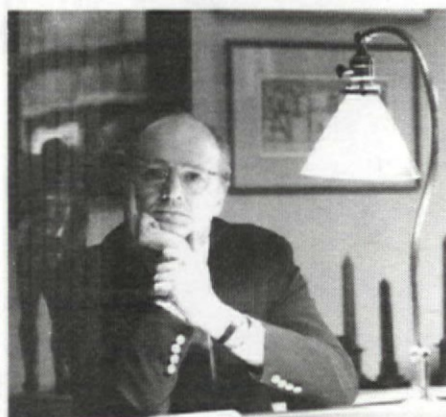


Henry Nichols Cobb, FAIA. As one of the three founding partners of I.M. Pei & Partners, Mr. Cobb has contributed actively and continuously to the work of the firm since its formation in 1955. This unusually fruitful collaboration was recognized by its receipt of the American Institute of Architect's architectural firm award in 1968. Along with his involvement in major projects

throughout the world, Mr. Cobb has also contributed to his firm's extensive work in urban design and city planning. He is a recipient of the Arnold W. Brunner Memorial Prize from the American Academy and Institute of Arts and Letters and has been elected a member of that organization. In 1982 he received the medal of honor of the New York Chapter/AIA and in 1984 was elected a Fellow of the American Academy of Arts and Sciences. Throughout his career, Mr. Cobb has coupled his professional activity with teaching. He has lectured widely, has held two visiting professorships at Yale University, was Chair of the Department of Architecture at Harvard University Graduate School of Design and, is a trustee of the American Academy in Rome.



Jorge Silvetti. A citizen of the United States, Mr. Silvetti was born in Buenos Aires, Argentina and received his diploma in architecture from the University of Buenos Aires. In the USA since 1967, Mr. Silvetti received his Master of Architecture degree from the University of California, Berkeley, and has taught at that institution as well as at Carnegie-Mellon University, Polytechnic Institute of Zurich and Harvard University Graduate School of Design. He is the recipient of the Prix de Rome and, together with Rodolfo Machado, of five *Progressive Architecture* awards and an award for the design of the new DOM Corporate Headquarters in Cologne. His projects and those of his firm, Machado and Silvetti Associates, Inc., have been published in national and international professional magazines and exhibited in throughout the USA, Europe and Latin America.



Interior Design Awards Program

Claude R. Engle, Lighting Consultant attended Princeton University, from which he received a Bachelor of Science in Electrical Engineering, and is a registered professional engineer. Prior to entering private practice he worked in the design of theatrical and television lighting. Believing that lighting is an integral part of architectural design rather than an embellishment, Mr. Engle's firm has provided consultation services for architects in the United States, Europe, the Far East and Australia on a wide range of projects and is the recipient of many awards. Mr. Engle is a member of the faculty at Princeton University School of Architecture and Urban Planning.

Charles Pfister is a native Californian, started his professional career with Skidmore, Owings & Merrill in San Francisco. Fifteen years later, after having designed many interior projects throughout the United States, he left SOM and an interior design department of 47 people to open his own firm in March, 1981. Mr. Pfister was educated in architecture at the University of California Berkeley and currently resides in San Francisco. He was named Designer of the Year by *Interiors* magazine in January, 1986, and in December, 1986 was inducted into *Interior Design* magazine's Hall of Fame.

Andree Putman is the most sought after interior designer in Paris, and has created a special name for herself in the United States. Known as the "designers' designer," she has created offices, apartments and showrooms for Karl Lagerfeld, Yves Saint Laurent and Thierry Mugler. Her interior design career began in 1978, when she formed her agency, Ecart. Most recently, Ms. Putman has completed the Museum of Contemporary Art in Bordeaux—the transformation of a 19th Century warehouse into a museum. She is currently involved in several architectural projects, notably Morgans Hotel in New York City where she redesigned the facade and lobby. She has also designed the interiors of private homes in Malibu and Los Angeles. *Continued on page three*

