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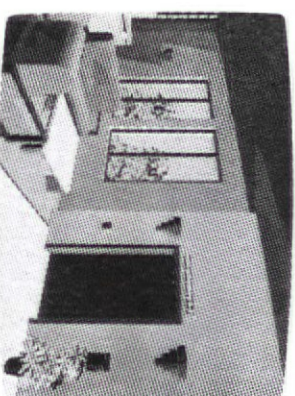
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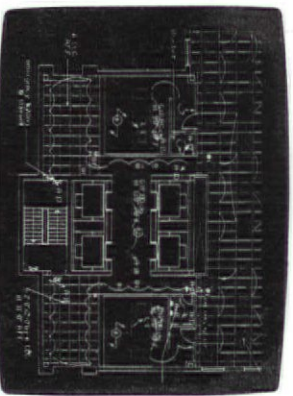
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Toxics
Initiative

Page 2

Kiefer Exhibit

Page 3

Interview:
Richard

Richard Rogers' building for Lloyd's of London, seen from the northeast corner of Leadenhall and Lime Street (photo: Richard Bryant).

PUBLISHED BY THE L.A. CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS

SEPTEMBER

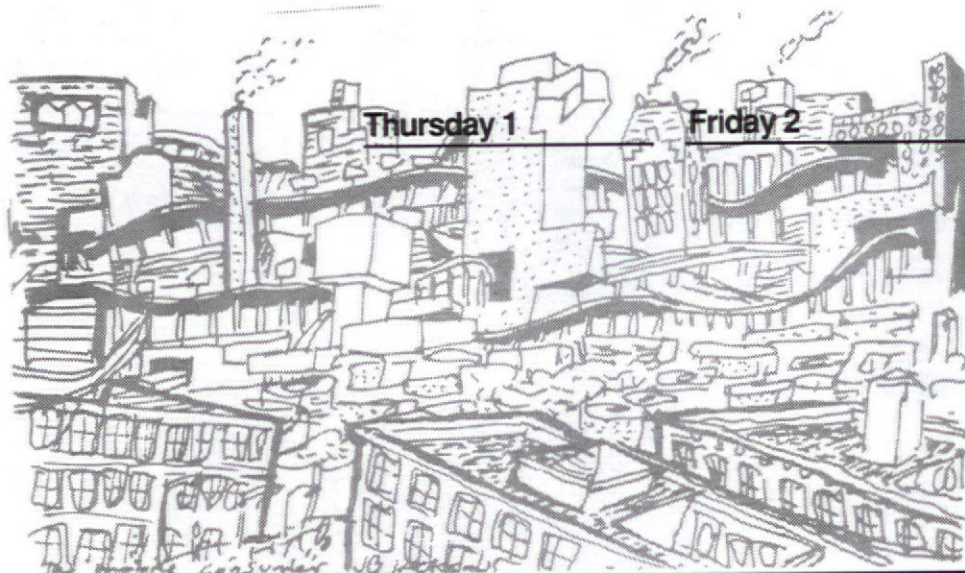


Illustration from The Church of Architecture, review opposite.

Weekend

Saturday, September 3

Pershing Square

LA Conservancy Walking Tour, every Saturday 10 am. Call (213) 623-CITY.

Broadway Theaters

LA Conservancy Walking Tour, every Saturday 10 am. Call (213) 623-CITY.

Terra Cotta

LA Conservancy Walking Tour, 10 am. Call (213) 623-CITY.

Monday 5

Tuesday 6

LA/AIA Board of Directors Meeting
3:30 pm. Call (213) 659-2282.

LA/AIA Elections: Deadline for Candidate Biographies, Platforms and Photographs

LA/AIA Office, 8687 Melrose Ave., Suite BM-72, 5 pm. Call (213) 659-2282.

Construction Contracts and Specifications

Course through October 18, Woodbury University, 6:30-9 pm. Call (213) 254-4155.

Blueprint Reading

Course through October 25, Woodbury University, 6:30-9 pm. Call (213) 254-4155.

CCAIA Delegate Meeting

5:30 pm. Call (213) 659-2282.

Wednesday 7

LA Architect Editorial Board Meeting

Pacific Design Center, Room 259C, 7:30 am. Call (213) 659-2282.

Thursday 8

Architecture for Health Committee

Pacific Design Center, Room 259C, 3:30 pm. Call (213) 659-2282.

Professional Practice Committee

Pacific Design Center, Room 259C, 5 pm. Call (213) 659-2282.

Friday 9

Dr. G.G. Schierle: Design + Research

Exhibition of faculty member work, USC, Lindhurst Gallery, Watt Hall, through September 17. Call (213) 743-2723.

CCAIA Board of Directors Meeting

Orange County, 11-5 pm. Call (213) 659-2282.

Weekend

Saturday, September 10

Art Deco

LA Conservancy Walking Tour, 10 am, reservations required, members free, \$5 non-members. Call (213) 623-CITY.

Charles Moore Exhibition

Kirsten Kiser Gallery, 964 North La Brea Avenue. Call (213) 876-7012.

Making the Leap from Associate to Principal

Philadelphia seminar through September 11. Call (800) 537-7765.

Monday 12

Ground Treatment Technology
UCLA Extension 2-day course, \$295. Call (213) 825-7093.

Tuesday 13

Gardening and Horticulture Open House

UCLA Extension event, 10995 Le Conte Avenue, 6:30-8:30 pm, free admission. Call (213) 825-7093.

Wednesday 14

Government Relations Committee

5 pm, room 259C, Pacific Design Center. Call (213) 659-2282.

Dr. G.G. Schierle: Design + Research

Exhibition reception, USC, Lindhurst Gallery, Watt Hall, 5:30 pm. Call (213) 743-2723.

Associate Board Meeting

Pacific Design Center Room 259C, 6:30 pm. Call (213) 659-2282.

Thursday 15

Construction Contracts and Specification Course

Introduction to Construction Contracts, Pacific Design Center Room 259, 6:30-9 pm, \$125 (entire course). Call (213) 659-2282.

1988 Women in Commercial Real Estate National Network Convention

Through September 18, Stouffer Concourse Hotel. Call (213) 384-3031.

Friday 16

Weekend

Saturday, September 17

Spring Street: Palaces of Finance

LA Conservancy Walking Tour, 10 am, reservations required, members free, \$5 non-members. Call (213) 623-CITY.

Sunday, September 18

Women in Commercial Real Estate Conference

Kathleen M. Connell, PhD, luncheon speaker. Call (213) 384-3031.

Monday 19

LA/AIA Executive Committee Meeting

Call (213) 659-2282.

Ricardo Legoretta

Lecture on current work, Bovard Auditorium, USC, 8 pm. Call (213) 743-2723.

Exhibition of Student Work, European Summer Program

USC School of Architecture, Lindhurst Architecture Gallery, Watt Hall, through September 28. Call (213) 743-2723.

Tuesday 20

Achieving Productivity through Motivation and Stress Management

The Persona Group, LA/AIA Seminar, 5-8 pm, Pacific Design Center, Room 259, \$17 in advance, \$22 at door, LA/AIA members; \$22 in advance, \$28 at door, non-members. Call (213) 659-2282.

Elements of Cost Estimating

Construction Specifications Institute course through November 8, Woodbury University, 6:30-9 pm. Call (213) 254-4155.

Wednesday 21

Computer Applications for Landscape Architecture

UCLA Extension course through December 5, 3-6 pm, 1081 Gayley Avenue, \$465. Call (213) 825-9414.

Thursday 22

Professional Practice Committee

Pacific Design Center, Room 259C, 5 pm. Call (213) 659-2282.

Construction Contract Documents Today

Pacific Design Center, Room 259, 6:30-9 pm, \$125 (entire course). Call (213) 659-2282.

Strategic Planning

Seminar in Anaheim. Call (800) 537-7765.

Friday 23

Making the Leap from Associate to Principal

Chicago conference through September 24. Call (800) 537-7765.

Weekend

Saturday, September 24

Seventh Street: Mecca for Merchants

LA Conservancy Walking Tour, 10 am, reservations required, members free, \$5 non-members. Call (213) 623-CITY.

Sunday, September 25

The Schindler House: Its Architecture and Social History

Exhibition continues, weekends only. Call (213) 651-1510.

Monday 26

Computer Graphics I

UCLA Extension course, 11 Mondays, 1081 Gayley Avenue, 7-10 pm, \$465. Call (213) 206-8503.

The Role and Application of Computers in Print, Electronics Transmission, Multimedia and Film

UCLA Extension course through December 12, Room 325 Botany, 7-10pm, \$270. Call (213) 206-8503.

Tuesday 27

Land Development Procedures

UCLA Extension course through December 13, 6:30-9:30 pm, \$170. Call (213) 825-4100.

Construction Engineering and Management

UCLA Extension course, 12 Tuesdays, 6:30-9:30 pm, \$310. Call (213) 825-4100.

Computer Graphics I

UCLA Extension course, 11 Tuesdays, 1081 Gayley Avenue, 7-10 pm, \$465. Call (213) 206-8503.

Wednesday 28

Building Performance and Regulations Committee

Pacific Design Center, Room 259C, 5 pm. Call (213) 659-2282.

Fundamentals of Construction Costs and Estimating

UCLA Extension course through December 14, 5:30-8:30 pm, TRW, Redondo Beach, \$310. Call (213) 825-4100.

Strategic Planning

Seminar in Nashville. Call (800) 537-7765.

Thursday 29

Construction Contracts and Specifications Course

Ground Rules of the Construction Game, 6:30-9 pm, Pacific Design Center Room 259, \$125. Call (213) 659-2282.

Computer Graphics I

UCLA Extension course, 11 Thursdays, 1081 Gayley Avenue, 7-10 pm, \$465. Call (213) 206-8503.

Friday 30

LA/AIA Design Awards Reception

Peristyle Court, J. Paul Getty Museum, Malibu, 8 pm, \$12. Call (213) 659-2282.

Weekend

Saturday, October 1

Memorial Service for Rafael Soriano

10 am, College of Environmental Design, Cal Poly Pomona. Call (714) 869-2682.

USC Architecture Alumni Exhibition

With photos by Julius Shulman, USC School of Architecture, Lindhurst Gallery, Watt Hall, through October 8. Call (213) 743-2723.

fragment that it copies or borrows into harmony with its own thoughts....". This is followed by a cutaway graphic of an atom.

The content and theme of the articles overlap graphically and intellectually. An interview with Jennifer Rakow, a member of the editorial staff, clarifies the publication's intention to work as a whole (reflected in the juxtaposition of an article by Graham Owen and Don McNeil, "From a Competition for Toronto City Hall", with Steven Holl's Milan Project). Vignettes from a review of "Bodybuildings", an exhibition of "architectural facts and fictions" by Diller and Scofidio, are strewn throughout the magazine, connected only by sequential numbering. This deconstructionist scattering guides the reader through the work of Steven Barry and "Art on the Beach" by Tod Williams and Billie Tsien.

The issue's major theme, however, is expressed in the opening article, "What's Whose" by Eric Martin, in which he discusses the significance of electronic editing to art. Martin describes a graphics project in which the original illustration can be called up and altered at will, a process which "...transforms the meaning of authorship...Any number of other varieties of authorship are possible, all of them eroding the traditional meaning of the word together with the meaning of words like 'original', 'ownership', and 'copyright'."

In contrast to the subtlety and complexity of *Offramp*, *Church of Architecture* is a simple, direct and unassuming publication. The first issue is mostly editorial in nature, with perhaps the exception of an article by Charles Crawford, "City of Density and Diversity". Benjamin D. Marcus writes about the "deconstructivist architecture" exhibition curated by Phillip Johnson and Mark Wigley for the Museum of Modern Art. The exhibition in-

troduced projects by Coop Himmelblau, Peter Eisenmann, Frank O. Gehry, Zaha M. Hadid, Rem Koolhaas, Daniel Libeskind and Bernard Tschumi with a room of Russian Constructivist art which, Marcus writes, "the curators posed as the inspirational point of departure and historical foredestiny of the new works...conspicuously missing was any mention of the literary theory called Deconstruction." The curators' seeming indifference, yet desire to prove "their own artistic and cultural savvy...in a lame conversational tone," Marcus writes, "disclaimed their posturing as movement makers."

Currently, the *Church of Architecture*'s focus is on city life and urban design. The opening statement declares that "the Quarterly Report is a voice for a new generation of architects and designers. While we are seeking a high level of quality in what we publish, we are not prejudiced by a particular credo. The seven individuals on the editorial board subscribe to seven distinct philosophies; we rarely agree. We do, however, agree that debate is paramount. We wish to invigorate the architectural debate by calling upon those yet unpublished and unrecognized." At its best, the *Church of Architecture* aspires to relieve the torment of the urban soul, aptly characterized by Sinclair Lewis: "Her dreams of creating a beautiful town were ludicrous. Oozing out from every drab wall, she felt a forbidding spirit which she could never conquer..."

Although these two endeavors may not find large acceptance in the Los Angeles design community, they deserve open, upright criticism and encouragement, if only because they share a commitment to give a voice to those who otherwise might not be heard or seen.

Ivan Preston

Mr. Preston, an L.A. Architect Contributor, works at Kistner Wright & Wright.

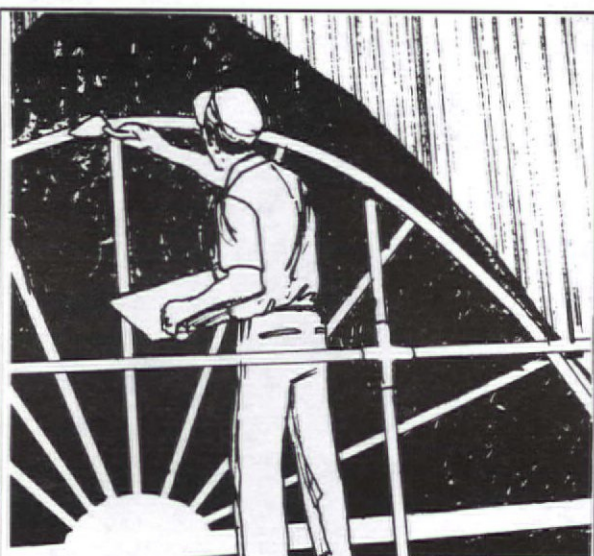
Offramp
SCI-ARC, 1800 Berkeley St., Santa Monica, CA 90401, 1988, \$7.00.
Church of Architecture
1815 Effie St., Los Angeles, CA 90026, 1988, \$2.00.

Offramp, a student journal from SCI-ARC in collaboration with the visual communication department at California Institute of the Arts, and *The Church of Architecture* are two new publications produced by fledgling authors and editors. The first biannual issue of *Offramp* was released in early spring of 1988. The first quarterly issue of *The Church of Architecture* was available in July.

Offramp's layout and composition are both inventive. The graphic design draws from historical precedents set by van Doesburg, Lissitzky, Heartfield's *Neue Jugend*, and Haumann's *Der Dada*. The center panel of the cover, which folds into a wide brown wrapping, is printed with the contents, arrows which indicate where the articles may be found, the masthead, and the tail end of a quotation by John Ruskin: "But there is something to my mind more majestic yet in the life of architecture like that of the Lombards, rude and infantile in itself, and surrounded by fragments of a nobler art of which it is quick in admiration and ready in imitation, and yet so strong in its own instincts that it re-constructs and rearranges every

NEW VOICES

Graphic from the cover of *Offramp*.



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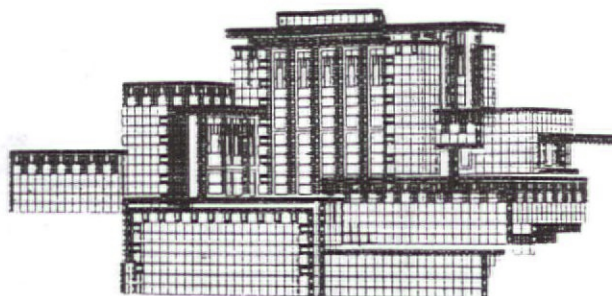
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DETOXIFYING THE ENVIRONMENT

Enacted in 1986, Proposition 65, the Safe Drinking Water and Toxic Enforcement Act, will have a significant effect on the real estate industry. The anti-toxic initiative is twofold.

The first provision makes it illegal for businesses with 10 or more employees to "knowingly" release into the State's water supply "significant" amounts of chemicals known to cause cancer, birth defects or reproductive disorders. More relevant to architects is the Act's warning that "no person in the course of doing business shall knowingly and intentionally expose any individual to a chemical known to the state to cause cancer or reproductive toxicity, without first giving clear and reasonable warning..." It provides that the governor publish an annually updated list of these chemicals.

In February 1988, the warning requirements of Proposition 65 became effective for the first 29 chemicals listed by the state. The list included asbestos and this is most important from the perspective of the real estate industry. The standard for asbestos set by Proposition 65 is far stricter than previous federal standards and could mean that warnings are required in nearly every building in which asbestos was used.

The language of Proposition 65 raises a number of unresolved questions. One area of uncertainty is the definition of "exposure." The Act's warning require-

ment is triggered by the exposure of an individual to a listed chemical above the "significant risk level." In the case of asbestos, this is difficult to determine. Thus, the statute may cause building owners to issue inappropriate warnings because they cannot prove that exposure above the significant risk level has not occurred.

Right now, the definition and terms of Proposition 65 are in flux, and its ultimate affect on building owners is unclear. One of the main problems is uncertain liability. The fear of potential liability has caused some lenders and institutional investors to shy away from financing or investing in properties that contain asbestos. Sales and leases have also been impeded.

There are questions regarding an owner's obligation to inspect, repair or remove asbestos. Abatement costs are high, and there are no conclusive guidelines concerning the nature or necessity of remedial action. There is controversy regarding the adequacy of licensing and bonding requirements for asbestos abatement contractors; and it is difficult to find licensed workers to safely remove asbestos because it is excluded from their insurance coverage.

The Federal Environmental Protection Agency has not issued asbestos-contaminated material guidelines for commercial buildings, and it is likely that some local governments will adopt stringent removal requirements with short timelines. This could result in multiple local ordinances, each with different standards and requirements. These potential problems have spurred building owners to seek the enactment of statutes and regulations which protect the health and safety of building occupants while providing greater certainty regarding safety standards, abatement requirements, disclosure and liability.

An important aspect of Proposition 65 is its enforcement scheme. Building

owners are concerned because the Act provides civil penalties of up to \$2500 per day for each violation for noncompliance. Although the issue has not been litigated, many lawyers believe that a separate violation occurs each time an individual is exposed rather than each time an act causing exposure occurs. This penalty could quickly add up to substantial sums of money.

The Act contains a "citizen suit provision" which permits private individuals as well as government prosecutors to bring actions for exposure or discharge of toxic substances. It also contains a "bounty" provision, whereby 25 percent of any recovery is awarded to the citizen who brought the action. Allegedly inadequate warnings are likely to generate the most litigation. It is clear that judicial decisions in the first Proposition 65 lawsuits will shape the way the initiative is enforced in the future.

Proposition 65 shifts the burden of proof onto businesses and building owners, making it easier for prosecutors and citizens to win toxic exposure cases once they reach court. It will not be necessary to prove that a chemical exposure is hazardous; rather, the accused business or building owner will have to prove that the chemicals they used are safe, or the exposure they caused was below the significant risk level. Unlike traditional toxic lawsuits, individuals who bring Proposition 65 cases will not have to show that they have suffered any injury. No one knows how much litigation to expect. One thing is certain, however: the air in many buildings contains asbestos, thus building owners must post Proposition 65 warning notices and prepare for compliance or face the risk of lawsuits.

Roger Holt

Mr. Holt is a partner in the real estate law firm of Pircher, Nichols and Meeks.

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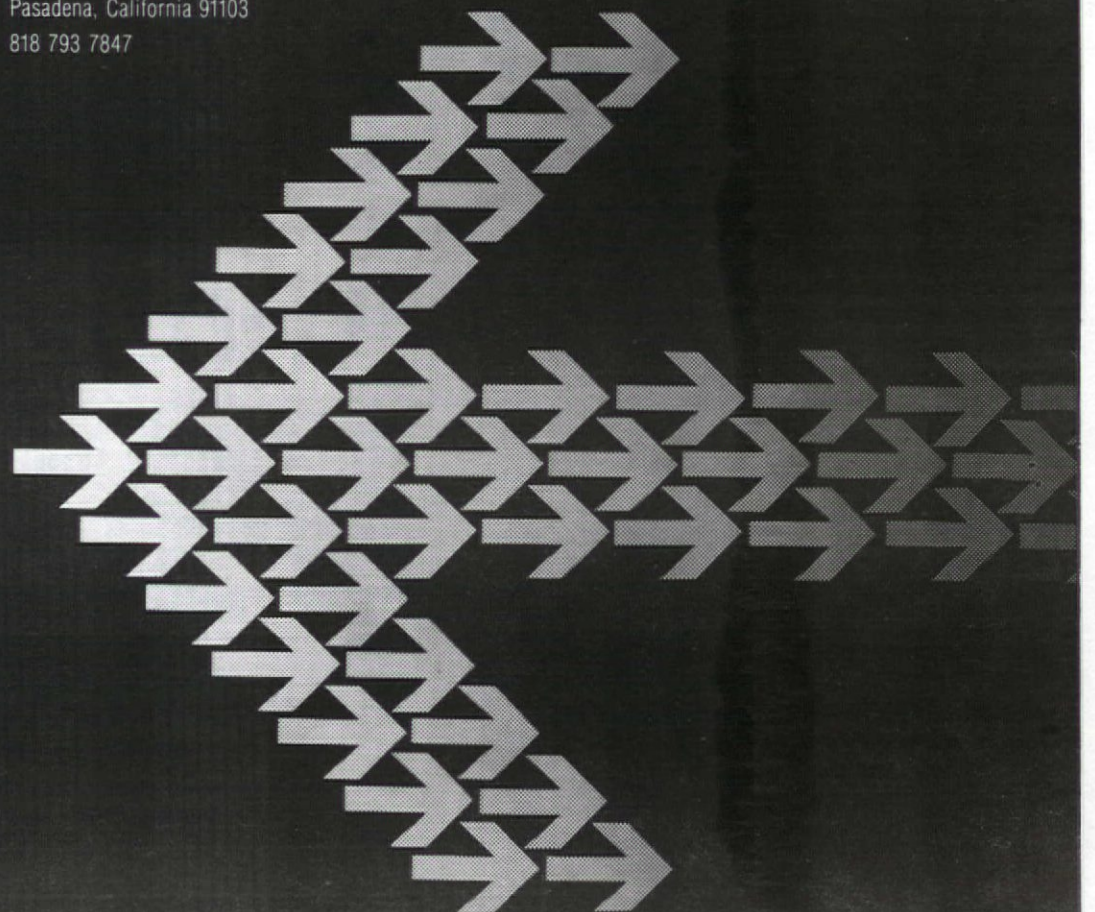
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ASSOCIATES NOTES

Student Visions in Architecture is an exhibition of student work from the Children's Architecture Program. The program paired local architects with teachers and their students, aged 8-14 in joint classroom projects. It was the first such program sponsored by the Associates and, because of the positive response, another is currently being planned. The student projects were on display through August 28 at the Los Angeles Children's Museum.

The CALE seminar program wishes those of you who took this year's Architectural Licensing Examination the best of luck. Thanks to all who donate their time and efforts in lecturing, organizing and running the program. Seminar participants are asked to return the seminar/exam evaluations to Diane Evans of the Associates. Our Professional Development Committee will make every effort to incorporate your comments in preparing future test candidates.

An open invitation is extended to all intern architects and architectural students to join us at the next Associates Board Meeting on Wednesday, September 14, at 6:30 pm at Room 259 of the Pacific Design Center. There will be refreshments prior to the meeting at 6 pm. Agenda items include Real Problems Design Competition and the Children's Architecture Program.

For further information on the Associ-

ates Board Meetings, or other Associates activities, please contact the LA/AIA Chapter office at (213) 659-2282.

New Members

AIA. Ronald A. Milberger, *Leason Pomeroy Associates*; Brian D. Ten, *Carde Killefer Flammang*; Emilio A. Schlabit, *Gin Wong Associates*; R. Richard Steward, *Stewart/Romberger & Associates*; See Ping Wang, *Space Design International*; Jeffrey Mark Chusid, *University of Southern California*; Duane Vernon Fairchild, *Duane Fairchild Architect*; Ruth Hasell, *R. L. Binder AIA Architecture and Planning*; David Joseph Hidalgo, *Hidalgo/Hidalgo Architect*; Kelly Stanton Needham, Robert M. Simons, *Wolff Lang Christopher Architects Inc*; Jeffrey Smalley, *Jeffrey Smalley Architecture*; James F. Truesdale, *B.L.Burkhalter & Associates*.

Transfer In. Douglas D. Joyce, III, *Amato & Joyce, from New Orleans*; Peter Semrad, *Ralph M. Parsons, From New York*.

Transfer Out. James J. Armstrong, *to SFV*; Jeffrey Blydenburgh, *Hellmuth Obata & Kassabaum Inc., to St. Louis*; Kenneth S. Newsum, *to Santa Clara Valley*; Donald J. Conway, *to SFV*; Richard Gage, *to Montana*; Sarah Blanchard Morrison, *to New York*; Richard Buchanan, *to Pasadena/Foothill*; Kevin M. Ary, *to SFV*.

Associates. Barbara Macket, *Zimmerman/Stafford Architects*; Edgard A.K. Aramouni, *SOAR Corporation*; Alfred M. Collins, *Converse Consultants Pasadena*; Richard W. Salemme, *Pacific Concepts Architectural Group*; Randall A. Swanson, *Skidmore, Owings & Merrill, Inc.*; Drew White, *Skidmore Owings & Merrill*.

Professional Affiliates. Michelle J. Claridge, *UCI Medical Center*; Craig L. Olsen, *Olsen Business Services*; David Alan Brilliant, *United Inspection &*

Testing; Mark R. Brower, *Frazee Paint Company*; Martin Fine, *Martin Fine Photography, Inc.*

Student. Kenneth L. Hylin, *Cal State Northridge*; Carlotta Bianca Falzone, *SCI-ARC*.

Erratum

Aleks Istanbulu's surname was misspelled in the July issue of *LA Architect*. We apologize to Mr. Istanbulu for this error.

Continued from 2

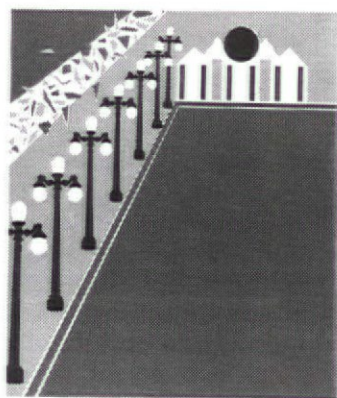
Doing the right things in a practice requires the skill and the wisdom to make the right choices. All too often, the choice is not obvious. Methods are needed to evaluate alternatives and decide on the best course of action. The way a decision is made affects the quality of that decision.

The third element for success, acumen, combines the ability to arrive at the best decision, the savvy to understand that it is the right choice, and the confidence to proceed with it.

All three elements are necessary for success. Vision without the means to accomplish it leads to frustration; accomplishment without direction leads to aimless wandering. Together, however, vision, leadership, and acumen provide the direction, the means, and the mechanism for success.

Norman Kaderlan

Dr. Norman Kaderlan, president of The Kaderlan Group in Irvine, is a management consultant working with professional design firms.



DESIGN COMPETITION CALL FOR ENTRIES *Celebrating A New Legacy*

The problem of housing a growing number of elderly citizens in a humane and comforting environment is one of the most intriguing issues in architecture today. In the first-ever open international competition for affordable elderly housing, the southern California community of Colton challenges the international architectural and design community with the opportunity to design and execute 100 dwelling units of senior housing in a historic setting. Through this architecture we hope to celebrate and honor the legacy of elder citizens, and provide a catalyst for the revitalization of the center of our community.

Register Now:

To register and receive the program materials, send name(s), address, telephone number and US \$75 to:
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- Robert Wellington Quigley, *architect*
- Dana Cuff, *design consultant/educator*
- Hilario F. Candela, *architect*

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the spirit, the ghost, was sufficiently strong there and that the place would be sufficiently enriched as long as you built exactly. What you shouldn't do is exactly what they're doing now, which is pastiche, a kind of bastardised copy.

You would propose building it using Inigo Jones' technique?

Exactly. You could build the Covent Garden of Inigo Jones just so that in a few years we wouldn't remember. Inigo Jones' church was also rebuilt ninety-nine percent correct, and I think it's terrific.

In the late fifties, I was involved with my cousin, Ernesto Rogers, in the rebuilding of the Santa Trinita bridge by Annunciata, which was bombed by the Germans during the war. There was a major discussion, and Ernesto argued that if it should be rebuilt, then it should be with the same tools so that it was really the same. I think that that's the way to do it. If you're going to do it, do it exactly, so that we will forget when we see it. Because it was a quadrant, we thought it was enough. People from all over the world would come to see it. Currently we are the architects for Billingsgate Fish Market, built in 1890 or so, with a good Victorian engineer, and what we have decided to do is to put it back together exactly the way it was, and then to put up our own architecture as sensitively as possible and totally legibly, which is exactly what Ruskin recommended, so that you can read the separation. We've put our mezzanine in twentieth century language, but we are replacing the pieces which had been destroyed with wear and tear exactly as we think they were in the late nineteenth century. I see that as being a very clear situation. What I'm against is making a parody.

How did Ernesto Rogers influence you?
A lot of people say that you are a kind of

Gothic architect to Norman Foster's Classicism, and I was wondering if one could make a connection between the kind of neo-medievalism of his Torre Velasca...there's a certain romanticism there, isn't there?

Classicism is just as romantic as Gothic. I don't see myself as a non-classicist. I am very interested in the bridge between the permanent or fixed and the changeable. Like Ernesto, I'm very interested in change, as well as continuity.

So, Ernesto was looking at architecture as a cultural continuum.

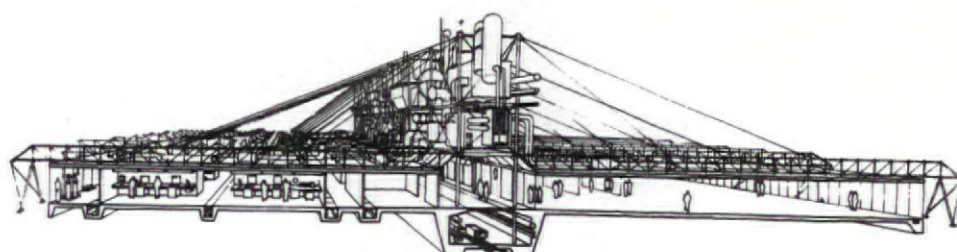
He has to be seen as one of the first to recognize the role and not to be so scared of history. All revolutions wish to do away with history.

Otherwise, they're just evolutions.

Exactly. When you look at Corb closely, at his drawings, you realize that it's all rooted in history. Revolutions are made out of headlines.

There are problems with Prince Charles. One is the constitutional role. There has been a view that government is controlled by elected people, and that the advantage of that is there is always the hope of change. You elect the government and the minority wait to elect the next one and that's the theory of democracy. But you don't have a say with the royals. Laws are never made by those people. The trouble about kings and princes is that they're there forever, you can't hope for change and if they stub their toe, it's headlines for weeks.

What worries me is that if you have this sort of power you must be very careful how you use it. Therefore, the role of the royalty has been broadly defined as being to give unity. I'm in a position where I can't actually attack back. Each time people have tried to set up a discussion between Prince Charles



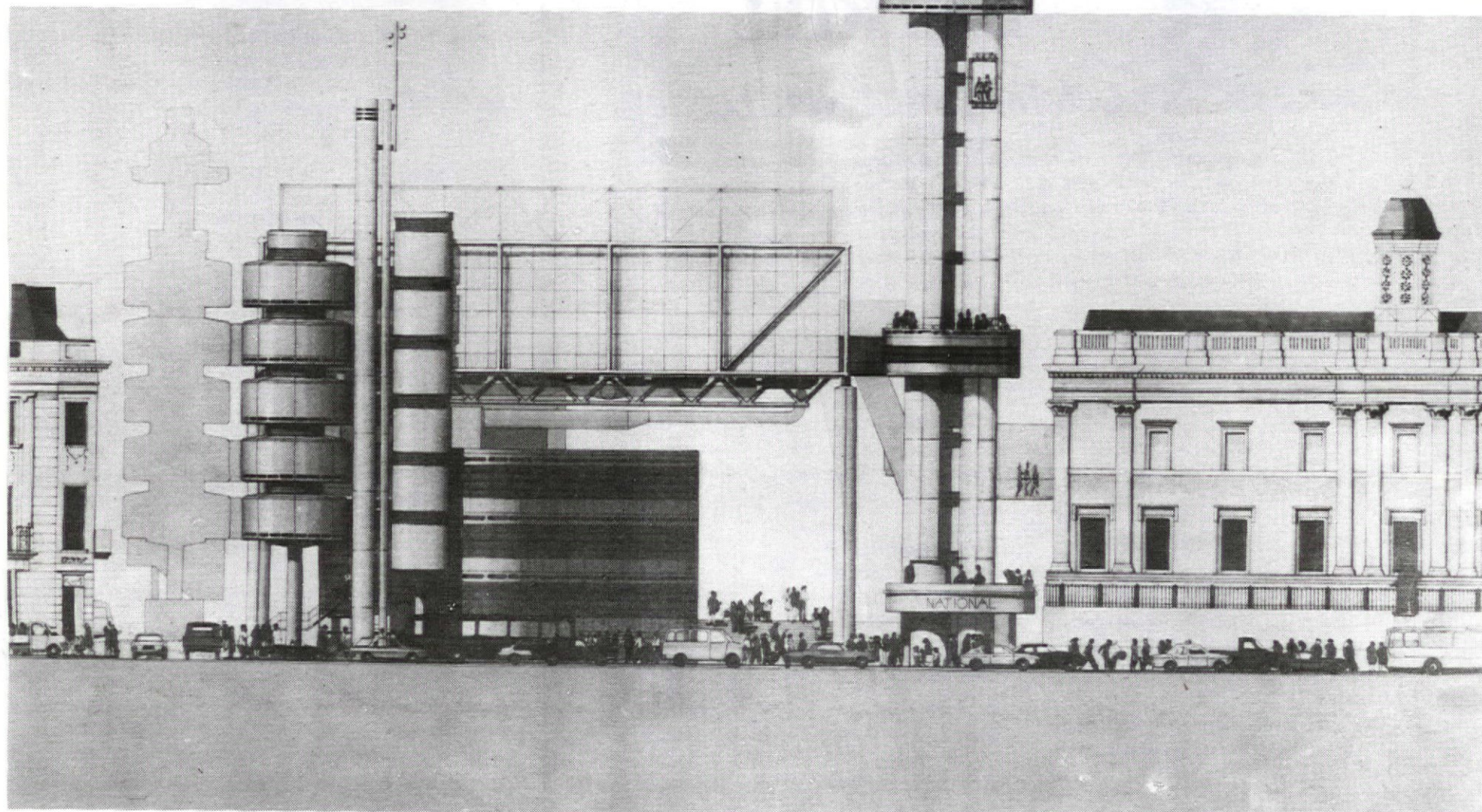
INMOS Microprocessor Factory, South Wales, early sketch section through building, 1982.

and me, Buckingham Palace has written back to say that it is not the role of the Prince to take part in open discussion. If it's not the role of the Prince to take part in discussions, then he should bloody well keep quiet. You can't have it both ways. So the matter is much more serious than whether he likes classicism. It would be the same if he liked modernism.

I notice in Richard Rogers: A Biography by Brian Appleyard that you seem to have a very anti-authoritarian stance. Do you consider yourself a member of the British Establishment?

I hope not!

Ray Ryan works for Arthur Erickson Associates.



National Gallery Extension, south elevation to Trafalgar Square, London, 1982.

Richard Rogers

Richard Rogers came to Los Angeles for Westweek in conjunction with the UK/LA cultural festival. He took part in a discussion at MOCA with Frank Gehry and later he spoke at the West Hollywood Auditorium about the Lloyd's Building and his visions for the urban development of London. Afterwards, he talked with **Ray Ryan** for LA Architect.

How do you think Los Angeles has changed since the early sixties?

The interesting thing about the West Coast is that it has always been more experimental, more innovative, and that continues. Schindler is a classic in that sense, of course, and Greene & Greene and Maybeck. What I haven't seen yet is what happens when you apply this philosophy of experimentation to bigger buildings. All this more decorative architecture still has to prove itself against larger buildings where it's more difficult to use the free approach which is so good about this kind of architecture.

You've taught at Yale, Harvard, Cornell and UCLA. Do you see any contradiction between the educational system here and the possibility of collaborating with somebody else, like you do with the teams in your office? A lot of these postmodern buildings seem to be individual exercises by the "genius" architect, tossing off a sketch somewhere between airplanes, and it doesn't develop very well when other people become involved.

I think that education is part of the problem, but there's also a certain tendency for the developer/client to be very happy because he keeps paying the architect smaller and smaller fees. I don't think that the architect is very unhappy, because he can make a bigger profit. What he does is make a sketch. He has no responsibility for it, no working drawings, no responsibility for urban planning, no responsibility for the social or technical parts which take time. That's the problem. Architecture is not the same as doing a sketch on the back of a tablecloth. A sketch of a building on a tablecloth doesn't remain a sketch, it turns into a building.

It means that you've got to have enough time to develop the design. If you don't have time, the quickest and most traditional thing is just to do a sketch and say to the engineer, "Prop it up, please". It depends on the contractor. The developer/contractor is deciding on what the structure is and at that point we're just involved in the outer inch of the building.

How do you find a great engineer like Peter Rice or Tony Hunt?

People have different engineers with whom they slowly develop a common language. Tony Hunt has worked with us for years. We have a very close relationship with both engineers. I suppose, of course, that engineers are also looking for someone through whom they can express their views, so there's a tendency to collaborate. Of course, engineering isn't just engineering, it's a strategic concept about structure. Peter is least of all a structural engineer. It's actually his approach to problem-solving that interests me. In the end, you get a person who can look at problems in very broad terms, in urban terms, for instance.

An urban engineer isn't a category that one thinks about very often.

Peter Rice is a broader engineer than Nervi was. And Tony Hunt did Inmos with us, and probably understands

details better. And so you have different engineers for different areas, like you have different architects for different areas.

Can I ask you about Prince Charles and what seems to be a sort of classical backlash in England?

Let me answer that by talking some more about postmodernism. I think that there is a crisis and that one should welcome that crisis in the sense that it broadens the language and so we see, say, Morphosis creating a very positive situation. There is a widening and an enriching of the language.

My objection is to purely decorative architecture. People have jumped on the bandwagon. Of course, there's an appalling amount of bad modern architecture, but are we really sweeping away Frank Lloyd Wright, Le Corbusier, Sullivan, Aalto and so on, as though it had never happened? Of course it's happened. It's as though there was no modern movement in painting, and so on. I'm just intrigued to see how these guys are going to turn, what position they are going to swim into. What I don't see are any signs of a truly interesting, so-called postmodern building. I haven't seen Graves' Humana. I saw Graves' Portland, and I much preferred the Zimmer Gunsul Frasca building opposite. Graves' building has no relation to the square, the portico is unusable and is about half an inch deep. The windows of the offices are horrendous for people to work behind.

What do you think of the neo-classical revival, with Quinlan Terry and Prince Charles, which seems to be so strong in England?

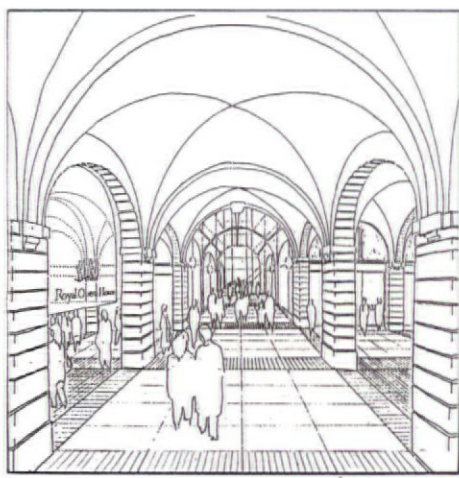
I have no understanding of why anyone should use forms of a different period, whether music or anything else. I'm not saying we shouldn't learn. I love the Renaissance. I'm full of appreciation for the sixteenth century. I've studied Brunelleschi. But there's no point now in turning all our airplanes into Leonardo sketches. I think that imitation is the lowest form of understanding of what one is doing and of what the problem is. Brunelleschi did not copy purely what was done by the Romans, he only used it as a Humanist tool and also as a way of breaking away from medievalism.

Tell me about your design for the competition to extend the Inigo Jones arcade in Covent Garden.

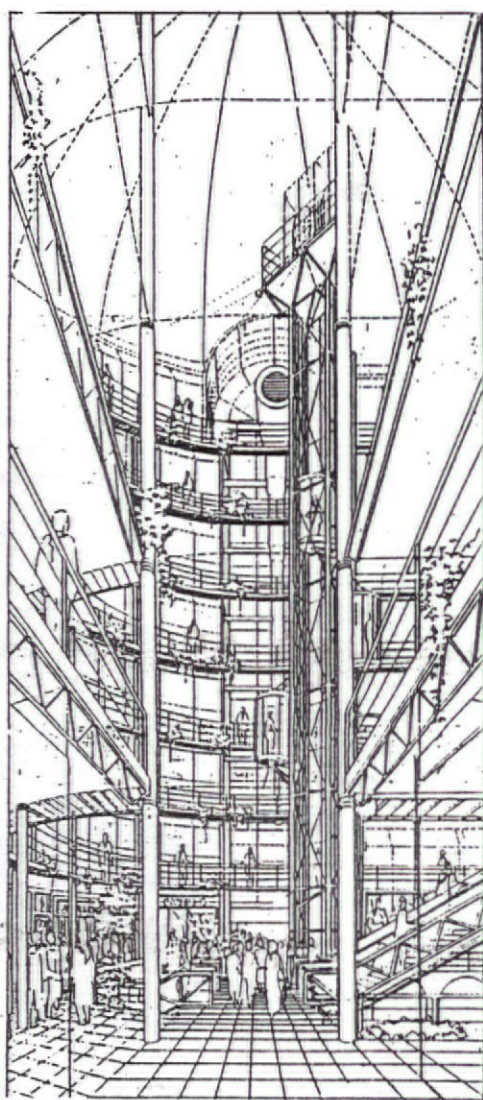
We were the only ones who actually said, "Look, there are two ways of doing it". You could exactly rebuild the Inigo Jones facade. There was a six meter slice...

It's that thin?

It was just the arcade with a little bit of building behind it. People would build things on the back. He made our lives a lot easier because he didn't design the buildings in depth, so we didn't have to come up with plans or sections. As somebody pointed out, when the Campanile fell in 1903, they rebuilt it absolutely correctly, I think. The question we asked ourselves was "it's over a hundred years since those buildings were demolished, is it right to build them now?" We felt that



Richard Roger's view along the Inigo Jones Arcade, Covent Garden: "just the arcade with a little bit of building behind it."



Sketch, Royal Opera Court.

Building, the lawsuit involving the Central LA Library, political influence in the city, establishment of a new chapter and concerns over urban growth.

Vice President-President Elect Fernando Juarez, Treasurer Joseph D. Vaccaro and Directors Pam Edwards-Kammer, William Fain, Arthur Golding discussed the future of the LA/AIA.

National Convention

Art in Architecture, the 1988 National Convention in New York, offered visiting architects an overwhelming program of activities and events. There were business programs and a dazzling array of tours and cultural activities including theater, opera and ballet. Within the Jacob Javits Convention Center were expositions of products by 278 manufacturers along with exhibitions of technology and design including the AIA honor awards, women in architecture, AIA photo competition and student competition.

The convention began on Saturday, May 14, with registration for national workshops in construction documents, management contracts, practice and liability. On Sunday, President Ted Pappas, FAIA, welcomed conventioners and introduced the National Board of Directors. He was followed by keynote speaker Isaac Asimov who proposed underground construction as future means of conserving land above ground. He cited psychological and economic barriers as the principal disadvantages of this scheme.

At lunch that day there were local government affairs roundtables; and throughout the day were seminars and program consultations. That evening the annual Dodge/Sweets-Architectural Record party was held at the International Design Center (IDC) in Queens. The LA/AIA sponsored a booth the IDC entitled *Art in Open Spaces*.

On Monday, May 16, there was a flurry of simultaneous activities begin-

ning with a presentation breakfast, regional AIA component breakfasts, alumni breakfasts, seminars, programs and consultations. There were AIA political caucuses for presentations by candidates running for national office. That evening, the New York Chapter hosted a spectacular party in the Winter Garden at Battery Park City, designed by Cesar Pelli.

On Tuesday, May 17, the CCAIA held an early breakfast to discuss the national candidates and resolutions prior to the convention's business meeting. This meeting consisted of reports from the credentials committee and voting on resolutions. The resolution proposed by the LA/AIA, a commendation to President Reagan and Mikhail Gorbachev, was passed with an amendment expanding further on the specific items of peace. That afternoon and evening were alumni dinners; and Mark Gribbons, President of the LA/AIA Associates held a reception for President Ted Pappas, presenting him with an award. In the evening the Convocation Dinner honoring the fellows of the AIA was held at the New York Hilton Grand Ballroom. The speaker was Brendan Gill (Hon AIA), author of *Many Masks*, a recent biography of Frank Lloyd Wright.

Early Wednesday morning, the CCAIA held a caucus to discuss the pending election of officers. Following that, elections were held, and the results were announced later that day at the awards luncheon. The main event of that morning was a special presentation for Vision 2000 by Louis Harris, the nation's leading analyst of cultural, political and demographic trends. His message was that the demand for architectural services will continue from the more educated affluent clients and large corporations. His findings were based on a nationwide survey commissioned by the AIA. At noon was the awards presentation in which three Los Angeles firms were



Past Presidents (standing left to right) Donald C. Axon, 1986, Howard R. Lane, 1974, A. C. Martin, Jr., 1949, Cyril Chern, 1987, Lester Wertheimer, 1981, Morris D. Verger, 1975, Rex Lotery, 1973, Edward H. Fickett, 1962, Robert Allen Reed, 1988. (seated left to right) Carl Maston, 1968, Robert Tyler, 1983, Martin Gelber, 1984, and James Pulliam, 1979.

among those honored: Frank O. Gehry Associates, Morphosis, and Sussman/Prejza. Deborah Sussman was also made an Honorary Member. New York Mayor Ed Koch delivered a humorous address on the state of architecture in the city.

After the awards luncheon, there was a meeting of the Seven Sister Chapters of the AIA: Boston, New York, Chicago, San Francisco, Los Angeles, Houston and Dallas. During this discussion it emerged that none of these chapters has ever hired a public relations consultant. In contrast to the LA/AIA, which in 1988 spent \$40,000 on public relations, the largest expenditure was by the San Francisco Chapter, which spent \$3,000.

The weather in New York was wet, but that did not prevent the AIA from turning the city into an architectural event. Major department stores featured window displays by prominent architects, and there was a spectacular light show illuminating the city's skyscrapers

Fernando Juarez
LA/AIA Vice President

New Computer System

The LA/AIA has installed a new computer network using Compaq Deskpro 286s for its work stations. Software includes, R:Base, PageMaker, Lotus 123, and WordPerfect. The staff will receive continued training while the Chapter's data conversion is completed. The new system will greatly assist the Chapter in storing member records and converting them to labels and directory text.

Board Highlights

The LA/AIA Board of Directors have agreed to co-host a reception on Saturday, November 5, 1988 at the National AIA Design Conference to be held in Los Angeles; agreed to sponsor a national seminar on earthquakes to be held in mid-November; and approved a contract extension for public relations firm, Carl Terzian Associates, through December 31, 1988.

Continued on 8

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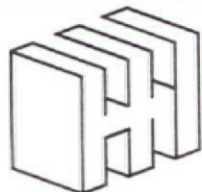
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BOARD NOMINATIONS

The Nominating Committee of the Los Angeles Chapter/AIA has commenced its work to nominate, solicit and/or receive nominations for available Chapter officer and/or director positions and CCAIA director-delegate positions. Following completion of the committee's work, notice of the nominees will be mailed to the members. Members will have three weeks from date of mailing to nominate additional candidates.

Reciprocity Settlement

The NCARB Board of Directors and members of the California Board of Architectural Examiners have agreed to settle their disputes; and the California Board will return to the use for the NCARB-prepared Architect Registration Examination (ARE) in 1990. This is predicated upon completion of validation study of the ARE and expiration of the CBAE's contract with its examination vendor, McGraw-Hill. The CBAE's willingness resume administering the ARE removes the foremost impediment to reciprocal registration between California and NCARB's 54 other member boards.

Other acceptable terms of the settlement are:

1. NCARB will validate the ARE every five years;
2. A member of the CBAE will be appointed to the Examination Planning

Committee of NCARB for the next two years;

3. The NCARB Board of Directors will recommend the appointment of a member of the CBAE to the Examination Planning Committee during those years when the validation of the ARE is taking place.

4. NCARB will make every effort to provide adequate participation by CBAE members in all its committee activities.

5. NCARB and CBAE will establish a special committee of six people, three from each organization, to study the transition of candidates from the California Architect Licensing Examination (CALE) to the ARE and NCARB certification for those now licensed under CALE.

6. The CBAE will recognize NCARB certification as sufficient basis for reciprocal registration and will oppose California legislation which might prevent or hinder reciprocity.

7. NCARB will recognize the right of California to administer a supplemental examination to all candidates to address special California concerns.

Expediting Plan Check

On August 4, LA/AIA Board Members Joe Vaccaro and Adrian Cohen met with Building Department General Manager Frank V. Kroeger to express their concerns about the increasing length of time required to process plans through the Los Angeles Department of Building and Safety. Vaccaro arranged the meeting in reaction to members' concerns about pending legislation on site plan reviews and existing sewer capacity ordinance, both of which will add to the already-frustrating length of plan check time and the issuance of building permits. According to Kroeger, the City of Los Angeles Building Department has received an overwhelming crush of plans in anticipation of the

ordinances.

Currently, and until the Hyperion Sewage Treatment Plant renovation is complete (circa 1991), the sewer ordinance allocation will be the critical path of the permit process, not the Building Department plan check. While the sewer ordinance is intended to extend only to February 1989, in reality it will probably be extended until the Hyperion Plan is completed. Until then, building permit approvals can take from six months to a year.

Fortunately, Building Department plan check time will run concurrent with the sewer ordinance allocation waiting period. Mr. Kroeger counsels architects to express their support to their elected council persons to insure that the Hyperion Plant work is carried out as expeditiously as possible. He has also offered to confer in an open forum with LA/AIA members and other interested persons working cooperatively on this matter. The LA/AIA Committee on Codes and Building Performance Regulations will arrange a seminar for Chapter member to address this issue.

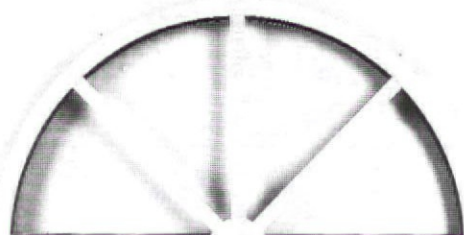
Past Presidents' Dinner

On Tuesday, July 26, Past-Presidents of the LA Chapter were honored at a dinner at the Century City Marriott. Guests gathered in the ballroom and enjoyed pre-dinner conversation to the accompaniment of music by Dr. Ira. Past-President Howard Lane took a turn at the keyboard to the enjoyment of the participants.

Following dinner, President Robert Allen Reed welcomed the Past-Presidents and invited them to share notable events from their presidencies and thoughts on the future of the LA/AIA.

Participants spanned 39 years of LA/AIA history, and their recollections included times of low membership and lack of funds, the move to the Bradbury

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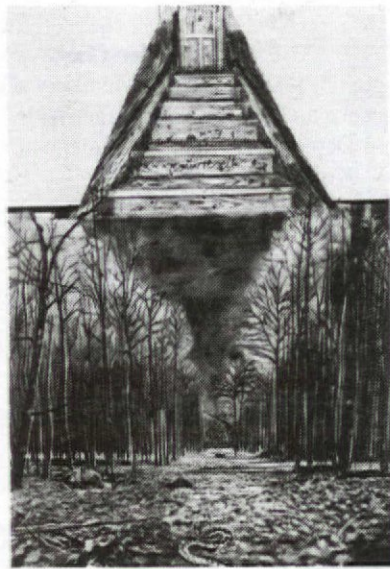
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ART AND POLITICS

A major travelling retrospective on the work of German artist Anselm Kiefer is on display at the Museum of Contemporary Art through September 12. Kiefer explores German cultural heritage using subject matter drawn from literature, music, history and architecture to expose an important aspect of mankind's dreadful past.

Kiefer's work has a quality harking back to the traditional pictorial language and romance with European culture. His materials include oil paint, tin, burlap, iron, molten lead, photographs, latex,



Resurrexit, Anselm Kiefer, 1973 (photo: Museum of Contemporary Art.)

shellac, wood, sand and straw. His images extend beyond their frames into space, like relief carvings in old monasteries which communicate to us through their surface qualities alone.

Much has been made of Kiefer's use of Nazi buildings and German battle-grounds as the subject matter of his paintings. The exhibition catalogue states, "Kiefer dismantles the propaganda of the Nazi regime and emphasizes destruction and human suffering." It is questionable that his work actually achieves this.

Kiefer's concerns seem to be environmental and based on a postwar-scarred consciousness not only specific to Germany. The artist was born toward the close of World War II. Perhaps his popularity has its roots in a public and critical disenchantment with the effects of modernism, materialism and belief in the political system. Over all, Kiefer's bleak terminal images grow out of actual political and social anxieties.

In his work of the early 1980s, Kiefer uses the imagery of Nazi classical architecture to represent his own emotional preoccupation with contemporary problems of German nationalism. For example, he uses Wilhelm Kreis' Funeral Hall of German Soldiers as the subject of one of his paintings. Such use of classicism or neoclassicism as a system of reference in postmodern art and architecture is a highly dubious proposition. Without clear cut irony, how can Kiefer's images confront or probe the dilemma they intend to represent? Kenneth Frampton has levelled the same criticism at postmodern architecture. It suggests a consumption of what we know rather than an aspiration to explore that which we do not.

This is a problem which modernism in the visual arts sought to eschew. Modernism attempted to create a pure visual language which could be understood without the aid of a historian or classicist. In contrast, Kiefer's work provokes com-

mentary by using subject matter which originates in political or social situations.

A number of Kiefer's small watercolor drawings and mixed media sketchbooks are on display. The ideas they contain are intriguing, such as the image of a solitary man standing in a field, giving a Nazi salute. Kiefer's large sketchbooks of architecture, rendered traditionally and dissolving into a preoccupation with surface qualities, are far more personal. The sketchbooks are juxtaposed alongside the major body of Kiefer's work: large, heroic, multi-media paintings.

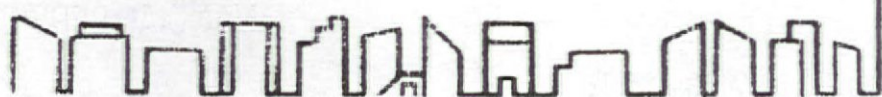
Landscape is as important to Kiefer as architecture; and the tactility of his work and its rich combination of materials combine to create seductive images. The object-like and often monochromatic appearance of his work sometimes overwhelms the content, making it appear beautiful but highly disturbing.

As the exhibit displays various stages of Kiefer's preoccupation with German national history and the Holocaust, his ambiguity gives us little comfort. It includes us, instead, in a lack of responsibility for an event perpetrated by an elected system and apparently ordinary folk. We need to be reminded of our responsibility, and we are not helped by dreamlike depictions of one moment in the history of a horrifying event perpetrated by mankind. If great art mystifies a moment rather than clarifying it, how can Kiefer's art help us in a positive way compared with David's "Death of Marat" or Picasso's "Guernica"? Unfortunately, the very nature of two-dimensional representation endows a subject with almost mythological quality and reinforces unreality upon places which were very real indeed.

Nicholas Juett

Mr. Juett, a graduate of the Chicago Art Institute, is a Rotary International Scholar from England, currently living in Los Angeles.

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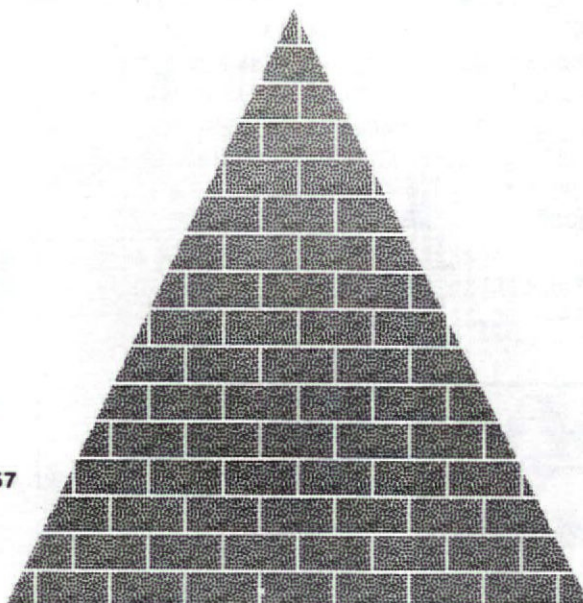
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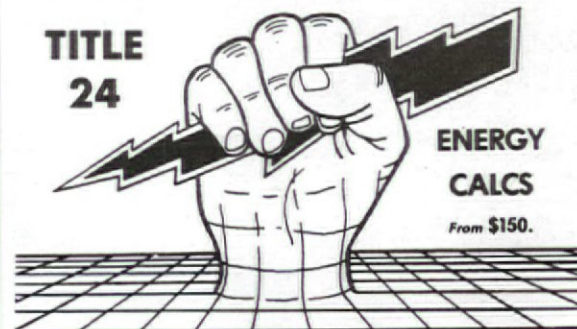


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BLUEPRINT FOR SUCCESS

Success is an elusive quality, difficult to define, even more difficult to attain. Without understanding its elements and how they fit together, the individual, or firm, can flounder. Lacking clear goals and direction, one is doomed to indecision. To learn how design professionals see success, Andrea Henninger and I interviewed more than 40 people, each a principal in his or her firm. Their answers ranged across a wide spectrum; in all, there were almost 100 different criteria. Of these, only three were mentioned by most. The first related to having a continuing source of work: a high rate of repeat business and referrals. The third factor was the respect of colleagues, indicated by awards, honors, and publication.

Beyond these factors, there were no widely accepted standards for success. Criteria such as quality of design, financial rewards, and self-satisfaction were offered, but they were important only to a minority. In trying to find an explanation, we concluded that the criteria people chose reflected their personal aims and values, that success is the attainment of personal professional goals.

For design professionals, practice is the mechanism for achieving personal goals. But for the most part, the people we interviewed saw their practice as a series of projects, not as a whole. Most of their success factors related to individual efforts, rather than to organizational

activity. Here is an example of what we found: many firms gauge the quality of construction documents by monitoring the number of change orders required because of errors or omissions. However, only a few use this information in any systematic way to improve the basic process of producing production drawings.

Most of the success criteria mentioned were historical. These reactive factors indicate what has already happened, rather than future goals. Success by these measures is a reflection of past activities. Examples include rates of repeat business or referrals, design awards, and financial statements.

A few firms, however, do make a connection between the past and the future. They use historical material to actively shape their direction. Their business and marketing plans, firmwide budgets, and design review processes all deal with things that are happening now or that will happen in the future. They enable the practice to affect its destiny.

There is also a distinction between strategic and operational measures. Strategic criteria -- a business plan, client satisfaction, and rates of repeat business -- treat the practice as a whole. Operational items, on the other hand, concern only part of the organization, such as an individual department or project. Examples of this include production checklists, project schedules and budgets, and the number of changes required by errors or omissions.

In order to get a complete picture of the elements that contribute to success, a firm should use both proactive and reactive measures. Limiting your view only to the past will hinder you in shaping your future. Looking only at the future will hamper your ability to monitor progress toward current goals and take corrective action when necessary.

Similarly, you need to look at both strategic and operational factors. If you

focus only on operational issues, day-to-day activities, you will have difficulty integrating the efforts of your personnel or departments toward common goals. Similarly, if you concentrate only on strategy, you will be unable to establish objectives for the individual parts of your operation.

These two distinctions, proactive/reactive and strategic/operational, are two dimensions of practice, each reflecting different aspects of the same structure. Combining them provides a new way to integrate seemingly unconnected components of the firm.

Personal characteristics also play an important part in achieving success. Among the people we spoke with were a handful who stood out, not because of their wealth, the size of their firms, or the prestige of their work, but because they seemed focused on what was important to them. They were more able to assemble the ingredients to act on their goals.

Three factors are crucial to their accomplishments, and are common to all: *vision*, a clear sense of one's goals derived from a central core of closely held values; *leadership*, the ability to communicate these goals to others in order to act on that vision; and *acumen*, the ability to make decisions which reconcile contradictory choices.

Vision is the basis of action; it provides both the values and goals for the practice. But vision is not sufficient by itself, it must be translated into performance.

Working in a practice means working with and through others to accomplish your goals. Two distinct abilities are crucial to this: leadership and management. Leadership is the ability to influence people, to guide them in their direction, opinion, course, or action. Management, on the other hand, is getting the job done through other people; it focuses on the task rather than the direction.

Continued on 8

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L.A. ARCHITECT

Real Problems



Venice Boardwalk, 1927 (photo: Kurt Simon).

One of Venice's oldest and most prominent architectural landmarks, the Venice Pavilion site, is due for an imaginary facelift. The 15-acre boardwalk area has been selected as the subject of the fourth annual Real Problems Competition, sponsored by the LA/AIA Associates.

Open to all Southern California architecture students and non-licensed architectural professionals, 1989's "real problem" involves the re-design of the existing theatre facility as a mixed-use art center with supporting commercial and service areas. The Venice Pavilion site, which dates back to 1905, was closed in the late 1970s.

Venice was originally developed by businessman Abbot Kinney, who envisioned the city as the birthplace of a cultural renaissance in early twentieth-century America. In its heyday prior to World War II, the busy pavilion area boasted a pier with an opera house, a hotel and several restaurants.

Today, the pier is gone. The site, which extends from Speedway to the ocean between 17th Avenue and Market Street, consists of a vacant theatre

pavilion and a solitary oil well.

According to Real Problems committee chairperson, Mignon Stapleton of Caspar Ehmcke AIA & Associates, the Venice Pavilion was selected as this year's project due to its historical significance and high visibility in the community.

"We also wanted a site that, if revitalized, could have a positive impact on the surrounding neighborhoods," Stapleton said. "In addition, the whole issue of redevelopment in the city of Venice is very controversial right now, making the project both timely and of interest to area residents."

Registration for the competition is now open; entries are due December 16. The entry fee is \$25 per project. In January, a panel of judges will determine the three winning projects and all entries will be publicly displayed. Winners will receive cash prizes totaling up to \$2,000.

Individuals and teams can register at the Los Angeles Chapter office of AIA, located at 8687 Melrose Avenue, Suite BM-72, Los Angeles 90069. For information, call (213) 659-2282.

Fall Seminars Announced

The LA/AIA is initiating a series of seminars in response to members' requests to broaden participation and increase communication. The fall sessions will focus on personal, professional and practice development. Each will be sponsored by a specific chapter committee and held at the Pacific Design Center.

The series will begin on Tuesday, September 20, with a program entitled "Achieving Productivity through Motivation and Stress Management" presented by the Professional Development Committee, chaired by Harvey Niskala. Conducted by Shelley Blank and Barry Pierce of the Personna Group, Inc., the session will address essential interpersonal relationships between superiors, clients and co-workers. The program is designed to benefit professional and support staff at all levels, and empower individuals with lasting improvements to their attitudes, performance and lifestyle, both professionally and personally.

Shelley Blank, President of the Personna Group, has had a career in corporate marketing and public relations. He has been Special Project Manager for the *Los Angeles Herald Examiner* and *Los Angeles Daily News*. His company has also handled clients in real estate, publishing, medicine and sports. Barry

Pierce, Vice President of the Personna Group, has presented stress management and motivation courses for over twelve years in the United States and Australia. Prior to co-founding Personna he was a staff therapist and counsellor at HMI, one of the largest therapy and motivation teaching centers in the United States, and maintained a private consultancy with the Westside Medical Group.

The second seminar program will take place on Tuesday, October 25, immediately prior to the fall elections. The Government Relations and Urban Design Committees will jointly present a forum on the significant growth in Los Angeles and Southern California. The program will explore growth, transportation and the major changes to lifestyle, culture, economy engendered by settlement patterns already underway. Design professionals, politicians and local citizens will discuss the LA/AIA's role in the growth process, how to utilize our professional knowledge and expertise, and positive alternative visions for the future. Margo Hebal-Heymann and Marc Futterman are the respective chairs of this event.

The third and final seminar will be offered on Tuesday, December 6, by the Building Performance and Regulations Committee chaired by John Petro. It will focus on roof stress and potential problems that can have a profound effect on a project, a practice, its clientele and future commissions. Ray Corbin, Director of

Manville's BURSI, Better Understanding of Roofing Systems Institute, will conduct the seminar. Corbin is the past chair of the Asphalt Roofing Manufacturer Association's Code Committee.

All sessions will take place in the second floor conference center, room 259, of the Pacific Design Center's Blue Whale. Programs will begin at 5 pm and conclude by 8 pm. Registration is \$17 in advance, \$22 at the door for LA/AIA members; \$22 in advance or \$27 at the door, non-members. For further information call (213) 659-2282.

Raymond L. Gaio
Chairman, Seminars and Conferences Committee.

Design Awards Announcement

The 1988 LA/AIA design awards winners will be announced on Friday, September 30, 8 pm, at the J. Paul Getty Museum in Malibu, followed by a reception in the museum's Peristyle Court. The event will feature a continuous slide show of all entries and a special exhibit of the winning designs. The cost of the reception, which includes wine and hors d'oeuvres, is \$12. Parking and attendance are limited, so early reservations are recommended. For further information: (213) 659-2282.