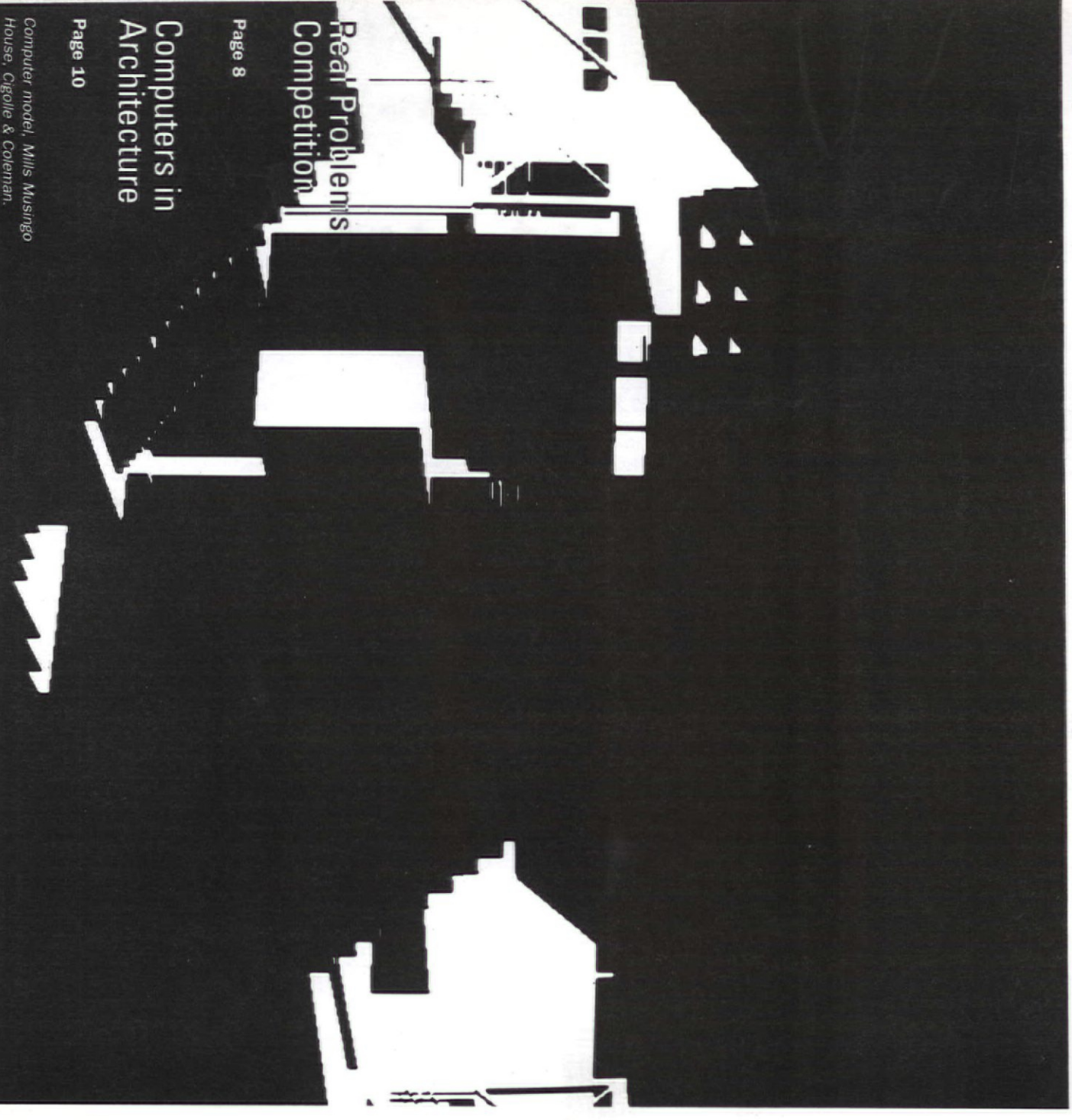


Los Angeles Chapter, American Institute of Architects
8687 Melrose Ave., Suite BM-72
Los Angeles, CA 90069

March 1989

\$2.00

L. A. ARCHITECT



Real Problems
Competition

Page 8

Computers in
Architecture

Page 10

Computer model, Mills Musingo
House, Gjelte & Coleman.

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MARCH

Wednesday 1

The Urban Monument

The Photographs of Grant Mudford, exhibition continues through March 4, SCI-ARC Main Gallery. Call (213) 829-3482.

Hispanic Art in the United States

Exhibition continues through April 16, Los Angeles County Museum of Art. Call (213) 857-6000.

Chamber Music in Historic Sites

Chicago Symphony Players, Four Seasons Hotel, 8 pm. Call (213) 747-9085.

Thursday 2

Public Policy and Travel

Behavior: Comparing Experiences in Western Europe and North American

John Pucher, UCLA, Perloff Hall, 1243A, 5:30 pm. Call (213) 825-8957.

Friday 3

Chamber Music in Historic Sites

DaCamera Players, Doheny Mansion, 8 pm. Call (213) 747-9085.

Weekend

Monday 6

ConDoc

Workshop on simplifying, formatting and integrating construction documentation, sponsored by AIA Professional Development Programs, Embassy Suites Hotel, \$235, members, \$265, non-members. Call (202) 626-7357.

The Museum's Ethics: Notes for a Gallery Talk

Andrea Fraser, performance artist and writer, sponsored by Foundation for Art Resources, Pacific Design Center, Room 259, 7:30 pm, \$4. Call (213) 225-6474.

Tuesday 7

AIA/LA Board of Directors Meeting

Pacific Design Center, Green Meeting Room, 5 pm. Call (213) 659-2282.

The Media and Real Estate Development: The Hot Issues

Seminar sponsored by Lusk Center for Real Estate Development, USC, 6:30 pm. Call (213) 743-3851.

Wednesday 8

The Craftman in Architecture

James Krenov, cabinetmaker, SCI-ARC main gallery, 8 pm. Call (213) 829-3482.

Collected Works of a Friend Remembered

Exhibition on Cameron L. C. Cobb, UCLA, Perloff Hall, Gallery 1220. Call (213) 825-3791.

Thursday 9

Architecture for Health Committee

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

Professional Practice Committee

Chuck Olson, Lerch-Bates & Associates, will discuss vertical circulation, Pacific Design Center, Room 259C, 5 pm. Call (213) 659-2282.

Presentation of submissions for the Berlin Library Competition

Lars Lerup, Mark Mack, Thom Mayne and Stanley Saitowitz, with commentary by Kurt Forster, UCLA, presented by the Harvey S. Perloff Chair, 39 Haines Hall, 8 pm. Call (213) 825-3791.

Friday 10

Chamber Music in Historic Sites

Ridge String Quartet, Doheny Mansion, 8 pm. Call (213) 747-9085.

Weekend

Saturday 11

Art Deco

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Greene and Greene

Exhibition of photographs by Marvin Rand opens at Kirsten Kiser Gallery, 964 N. La Brea. Call (213) 876-7012.

Sunday 12

Chamber Music in Historic Sites

Festival Winds and Brass, Wilton Theatre, Grande Rotund, 3 pm. Call (213) 747-9085.

Monday 13

A Focus on Los Angeles Architects

AIA/LA General Membership meeting featuring Gin Wong, FAIA, Barton Myers, AIA, and Louis M. Naidorf, FAIA, 7:30 pm reception, 8:15 pm, program, Westwood Plaza Holiday Inn, \$10. Call (213) 659-2282.

Tuesday 14

Urban Design Committee Meeting

Office of Johnson, Fain and Pereira, 6 pm. Call (213) 659-2282.

Associates Board Meeting

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

Wednesday 15

LA Architect Editorial Board Meeting

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

Government Relations Committee

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

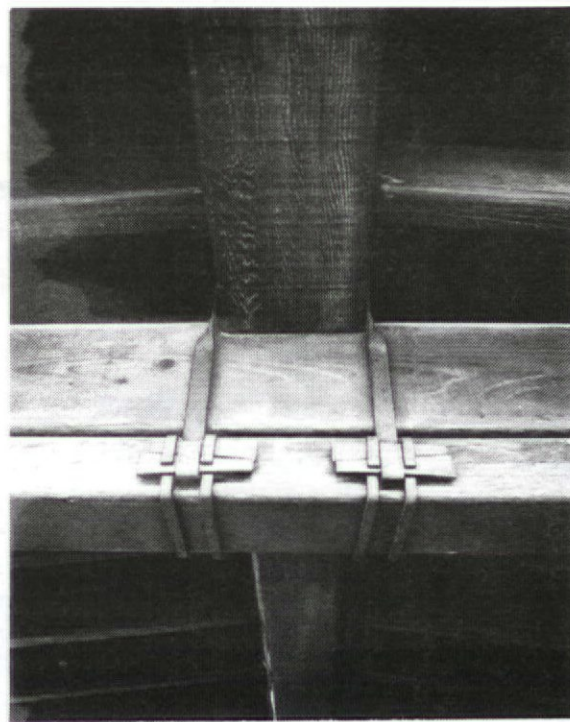
Library Committee

AIA/LA Office, Pacific Design Center, Suite M-72, 5 pm. Call (213) 659-2282.

CALE Seminar orientation program

USC School of Architecture, Harris 101, 7:30-9:30 pm. \$3 LA/AIA Associates, \$5 non-members. Call (213) 659-2282.

Thursday 16



"Strapped Beam", Gamble House, 1909, from Greene & Greene exhibit at Kirsten Kiser Gallery.

Friday 17

Weekend

Saturday 18

Spring Street: Palaces of Finance

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Architectural tour of El Circulo and Las Palmas

9 am-3 pm. Call Pasadena Heritage, (818) 793-0617.

Sunday 19

Chamber Music in Historic Sites

Los Angeles Guitar Quartet, I Cantori, Orange County Festival. Call (213) 747-9085.

Monday 20

Tuesday 21

Wednesday 22

Code Committee Meeting

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

Words, Buildings Machines

Wes Jones of Holt, Hinshaw, Pfau Jones, SCI-ARC main gallery, 8 pm. Call (213) 829-3482.

Weekend

Saturday, March 25

Seventh Street: Mecca for Merchants

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Chamber Music in Historic Sites

Los Angeles Master Chorale, Los Angeles City Hall, 4 pm. Call (213) 747-9085.

Sunday, March 26

Chamber Music in Historic Sites

Los Angeles Master Chorale, Los Angeles City Hall, 4 pm.

Monday 27

Out There Doing It

Lecture by Ron McCoy, Norman Millar, sponsored by Forum for Architecture and Urban Design, The Schindler House, 835 N. Kings Road, 7:30 pm. Call (213) 939-6826.

Tuesday 28

Professional Practice Committee

Stu Rose, AIA, PhD, Professional Development Resources, Inc. will discuss small firm marketing, The Landau Partnership, 1520 Second Street, Santa Monica, 5 pm. (213) 659-2282.

Wednesday 29

Westweek

Pacific Design Center. For information and registration: (213) 657-0800.

Thursday 30

Westweek

Pacific Design Center. For information and registration: (213) 657-0800.

Working with the Army Corps of Engineers

Colonel Tad Ono, James Hogan, Alice Tafoya, presented by the Minority and Women Resources Committee, Los Angeles Club, 3810 Wilshire Blvd., 6-8 pm, \$23, includes dinner. Reservations to LA/AIA, (213) 659-2282. Information, Sera Lamb, (818) 842-7776.

Friday 31

Westweek

Pacific Design Center. For information and registration: (213) 657-0800.

Chamber Music in Historic Sites

Holloway & Moroney, Doheny Mansion, 8 pm. Call (213) 747-9085.

WHY MANAGEMENT IS IMPORTANT

Is your firm getting the most out of the resource that costs you the most? If it isn't, shouldn't you take action now to make sure that your investment is getting the best return?

For design firms, that resource is people. Architectural and interior design firms spend more on employee expenses than on any other single cost category. Labor can account for 60, 70, even 80 percent of a firm's budget. With this kind of investment, the stakes are great. The profitability of the firm, indeed its very existence, is on the line. When the staff is motivated and productive, the firm can be profitable. If the firm is poorly managed, unproductive, or ineffective, disaster can lurk around the corner. Badly managed firms make mistakes that could lead to liability exposure, financial penalties, bad publicity, and negative word of mouth. Inadequate people management can lead to financial failure and ruin.

Paying attention to people is important for another reason. Though the principal sets the goals for the practice, he or she has to achieve them through the efforts of others. By its nature, design is a collaborative activity. At its simplest, the collaboration is between the designer and client. Very quickly, however, the team can expand to include employees, outside consultants, users, contractors, etc. Each member has his or her own agenda, interests and viewpoints that have to be integrated, coordinated, and aligned if the work is to progress smoothly

to completion.

Given the importance of this resource, doesn't it make sense to provide the best management and leadership possible to improve productivity and effectiveness? Unfortunately, the evidence shows that design firms are doing very little in the way of people management.

Recently, I asked a principal of a nationally recognized architectural/engineering firm how they train and develop their staff to manage the design process. They have a comprehensive approach to supervising the various aspects of a project including design quality, quality of finish and materials, budget and schedule, etc. But one glaring omission stood out. In their structure and systems, there is no process for getting all the members of the project team to work together toward a common goal. They just assumed that if the goal is there, people will work toward it.

This can be a very risky assumption. In most practices, staff training activities usually emphasize design abilities and technical knowledge. For example, two major firms located in the Midwest offer substantial technical and design development programs, but provide little in the way of management or leadership training. Management training clearly has lower priority, and is given on the job, rather than through organized leadership development programs. This is a very casual way of treating an enormously important issue.

Management and leadership can be learned; tools and techniques are available from a wide variety of sources. Rather than leaving this area to chance, act now to provide your staff with the training and skills to become a more productive practice. A productive practice is both effective and efficient. Effectiveness involves knowing what needs to be done and having the capability to accomplish those goals. Proven methods of planning, recruiting, and hiring can improve performance in areas.

Efficiency involves accomplishing goals with a minimum of waste. You can

gain efficiency without cutting corners.

From a management perspective, you need to look at how, and how well, the people in your practice work together. Where do you waste time? How much unnecessary effort is spent because staff doesn't clearly understand what is expected of them? How much time is lost because decisions aren't made, are made poorly, or are continually changed? Does staff understand how to work in teams, or is time lost because of excessive conflict, politicking, or infighting? In an efficient practice, staff has more time and energy for creative and productive activities. Talent, technical knowledge, and ability are not enough. When people have to rely on others to accomplish their goals, they also need to be able to work together productively. Structures and systems are not sufficient. For the practice to become truly productive, you also need to understand how your staff functions and interacts and develop the skills to deal with them.

Norman Kaderlan

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

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The Handbook contains Specifications, data on utilizing non metal materials with metal buildings, two story structures, mezzanines, facias and a sample floppy disk with complete Specifications and some of the detailed drawings from the Handbook.

The presentation, on the use of the Handbook, will be conducted by Mr. Jim Miller P.E. at Tai's Restaurant, 1911 Sunset Blvd., Los Angeles from 12:00 p.m. to 1:30 p.m. on March 22nd. Lunch will be hosted by the California Systems Builders Association.

One free Handbook will be given to each firm that attends.

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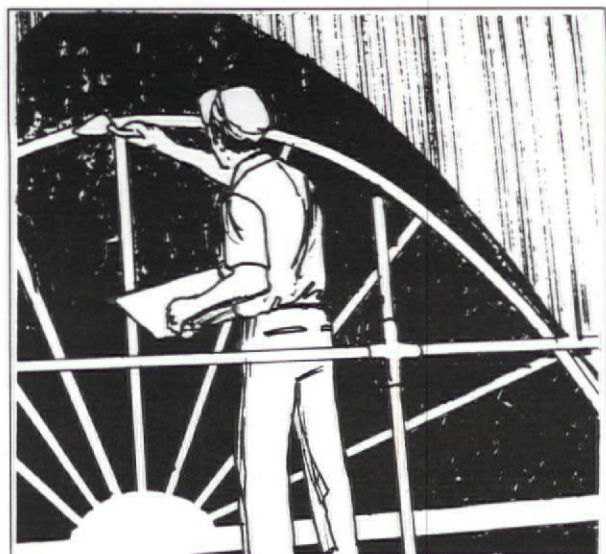
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organizations; public gymnasiums; public swimming pools; and arenas and stadiums. All entries must be new or remodeled construction designed by registered architects and completed since January 1, 1986. Winning entries will be featured in the November 1989 issue of *Architectural Record*. For further information, call Paul Sachner at (212) 512-3088.

The Women in Military Service for America memorial competition is a two-stage competition open to all American citizens over the age of 18. Entries for the first stage are due May 15, 1989. Three first stage winners, to be announced June 10, will each receive \$10,000, and an additional \$10,000 to develop their schemes further. Up to 15 honorable mention recipients will also be awarded \$1000 each. The \$50 registration fee is due by March 15, 1989, to: Carla Corbin, Professional Advisor, c/o Women in Military Service Memorial, Department 560, Washington, DC 20042-0560. Second stage submissions are due October 2, 1989, and the winner will be announced on November 10, 1989. For further information, call (703) 548-0099.

Association for Preservation Technology International

The Association for Preservation Technology International is a not-for-profit international organization of preservationists, architects, and other persons involved in the systematic application of the knowledge of methods and materials to the maintenance, conservation and protection of historic and world heritage buildings, sites and artifact resources. APT provides its members with *The Bulletin*, a monthly journal of preservation technology, *Communique*, a bi-monthly newsletter, an annual conference focusing on the presentation of technical papers, site visits, various training courses, and other social activities. For membership information, write to: APT Membership, PO Box 8178, Fredericksburg, VA 22404.

Housing Los Angeles Report

The City of Los Angeles' Blue Ribbon Committee for Affordable Housing has published its final report on the future of affordable housing in Los Angeles. Convened by Mayor Bradley, the committee developed a comprehensive strategy for improving the City's housing system, and generated an implementing plan. Released in December, the report analyzes the origins of the housing crisis and discusses the City's current housing needs. The report also contains nine key findings and numerous recommendations to help ease the housing problem. For copies of the report and additional information on the housing issue, contact: Gary Squier, Housing Coordinator for the Mayor, (213) 237-1907.

Marble Exhibition

"Marmo: The New Italian Stone Age", an exhibit on the history of stone culture in Italy from 4000 bc to 2000 ad, will be at the California Museum of Science and Industry March 16 through April 30. Sponsored by the Italian Trade Commission and the Federation of Italian Stone Producers, the exhibit will include two major works by Angelo Mangiarotti, Italian architect and designer.

The exhibit includes historical artifacts from the Bronze Age to modern times and material samples from Italian manufacturers suitable for outdoor use. In the adjoining Loker Gallery at the Museum, a concurrent exhibition of contemporary sculptures will include works by Guy Dill, Gwynn Murrill, Manuel Neri, Jack Zajac, Panos Koulermos and Sandra Shannnonhouse. In addition, the Los Angeles Conservancy, AIA/LA and representatives of local architecture and design schools will give technical seminars, cultural presentations and tours. The California Museum of Science and Industry is open daily from 10 am to 5 pm, and admission is free. For further information, call (213) 286-9963 or (213) 879-0950.



Stele from Lunigiana, Massa-Carrara; Neolithic Age, Bronze Age 4000-1000 BC, from the Marmo Exhibition, California Museum of Science and Industry.

Continued from 5

papers may be lost if not collected immediately. Retired and active women architects are urged to deposit or consider depositing their papers in the Virginia Tech collection, which will serve as a clearinghouse of information on all women architects, past and present, and encourage research on the history of women in architecture through seminars, exhibits, and publications.

People who are interested may address queries about IAWA to Laura H. Katz, Archivist, University Libraries Special Collections Department, VPI&SU, Blacksburg, VA 24061-0434, or phone her at (703) 961-6308.

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Architectural Photography. Exteriors, interiors, site documentation, 4x5 format, Bruce Downie (213) 645-8731.

Photography for PCBC Gold Nugget. Deadline: April 19. Scot Wright (213) 271-4564.

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Natural slate gray roof tiles for sale. Removed by hand from European residence but never used by MCA as intended. Palletized in 30 wood crates for ease of handling, about 300 sq. ft. per crate. Tiles are 12" wide x 6", 12", 24" with mounting holes. Call Ken Anthony at MCA/Universal (818) 777-1891 for bidding.

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PRESERVATION CONFERENCE

The 14th annual State Preservation Conference will be held April 20-23 at the Biltmore Hotel in Los Angeles, where community leaders, developers, city planners, attorneys, and architects will meet to plan strategies to save historic structures throughout the state. Cosponsors are the Western Regional Office of the National Trust for Historic Preservation and the California State Office of Historic Preservation.

Participants will attend two days of seminars, ranging from federal legislation supporting preservation to local city zoning practices and methods of organizing neighborhoods. In addition, the general public will be invited to participate in guided tours of historic structures and districts, as well as in a luncheon for businesspeople, an exhibit of restoration resources, and the gala presentation of the Preservation Design Awards honoring winners of a state-wide competition.

To obtain registration packets for the 14th annual California Preservation Conference or additional information on the tours and the exhibit of restoration resources, call (213) 876-6299. For additional information about the Foundation or local preservation groups, call (415) 763-0972.

Beautification Awards

The Los Angeles Business Council will present the 19th annual Beautification Awards to the owners, contractors, architects and landscape architects whose projects

have most significantly added to the beauty of the Los Angeles area during the past year, at the Hotel Bel Air, on Monday, April 3, 1989. Awards will be given to new and remodeled or restored projects in the categories of community, institutional or public project; commercial high rise, mid rise or low rise; single and multi-family residential; and commercial and residential landscaping.

Mayor Tom Bradley will be the honored guest at the luncheon, which will also be attended by several members of Los Angeles City Council and Fernando Juarez, AIA/LA President. Judges include Dan Dworsky, AIA, president, Dworsky Associates; Harold Held, chairman, Held Properties; Richard Magee, AIA, president, Richard Magee & Associates; James F. Porter, AIA, president, Altoon & Porter; Emmet Wemple, FASALA, president, Emmet Wemple & Associates.

To be eligible for an award, new and remodeled projects must have been completed within the last year, and landscape projects must have been completed within two years. Projects must be located between Los Angeles City Hall on the east and the ocean on the west, Mulholland Drive on the north and Century Boulevard on the south. No interiors or rear yards are eligible. Applications may be obtained from the Los Angeles Business Council, 10880 Wilshire Boulevard, Suite 1103, Los Angeles, CA 90024. The submission deadline is March 10, 1989. For further information, call the LA Business Council at (213) 475-4574.

Center for the Study of Decorative Arts

Last month the Center For the Study of Decorative Arts opened in San Juan Capistrano. The non-profit Center evolved after five years of cultural activities by its parent organization, Libros y Artes (Books and Art), and is located at 31431 Camino Capistrano, San Juan Capistrano, adjacent to the San Juan Capistrano public library designed by Michael Graves.

The Center consists of several early California-style buildings enclosing a garden with a patio, trees and a fountain, and includes a fireside reading room and space for professional and amateur exhibitions and classes. Tea and light food service will be available. The premiere exhibition, "California Style: Collectors and Collections" runs from February 7 through May 6, and the Center is also sponsoring a bi-monthly lecture program. The Center is open Tuesdays through Saturdays from 10 am to 3 pm, or by special arrangement. Admission for non-members is \$3. For information, call (714) 496-2132.

Competition Round-Up

The Competition Diomedes seeks proposals to unite two days, two hemispheres, two countries and two Arctic islands uniquely divided by the USSR/USA border and the International Dateline. Entries must be on standard correspondence size (8 1/2 x 11 inches or A4); the number of sheets is not limited, but the selection committee reserves the right to edit the number of drawings for publication and exhibition. No advance registration is required. All entries must reach Competition Diomedes, The Institute for Contemporary Art, 46-01 21st Street, Long Island City, New York 11101, by 5 pm, March 13, 1989. For further information, call (718) 784-2084.

Architectural Record announces its second annual In the Public Interest awards program, aimed at encouraging and recognizing excellence in the design and planning of public architecture. Each year *Architectural Record's* editors select a relevant building type and solicit entries in that category from architects, private developers, government agencies, private/public development consortiums, and community design centers for building projects completed during the past three years. The building type for 1989 is Recreational Buildings, which includes but is not necessarily limited to the following categories: park buildings; public playgrounds; community centers; public service

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Leason Pomeroy Associates, 3780 Wilshire Boulevard, Suite 300, Los Angeles 90010.

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Architect seeks part-time work checking drawings or coordinating drawings and specifications. (818) 769-4341.

Two architects desire to relocate to this area as a team nucleus within established firm; AIA, NCARB, 10-15 years diverse experience ranges from large scale multi-building phased development, urban high-rise, suburban mid-rise, corporate, commercial, retail, multi-family, hotel/motel and others. Superior talents in design, technology, production, specs., CA, PM, CAD. Contact Talaat & Stellato Architects, 10202 Heritage, Suite 210, San Antonio, Texas 78216. Phone (512) 525-1131.

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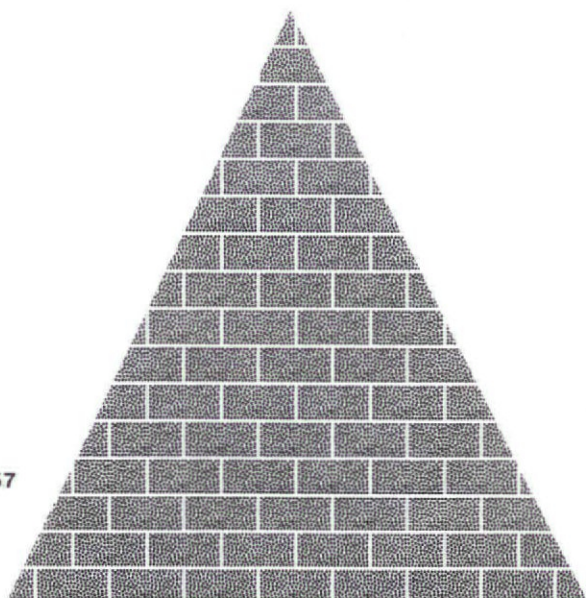
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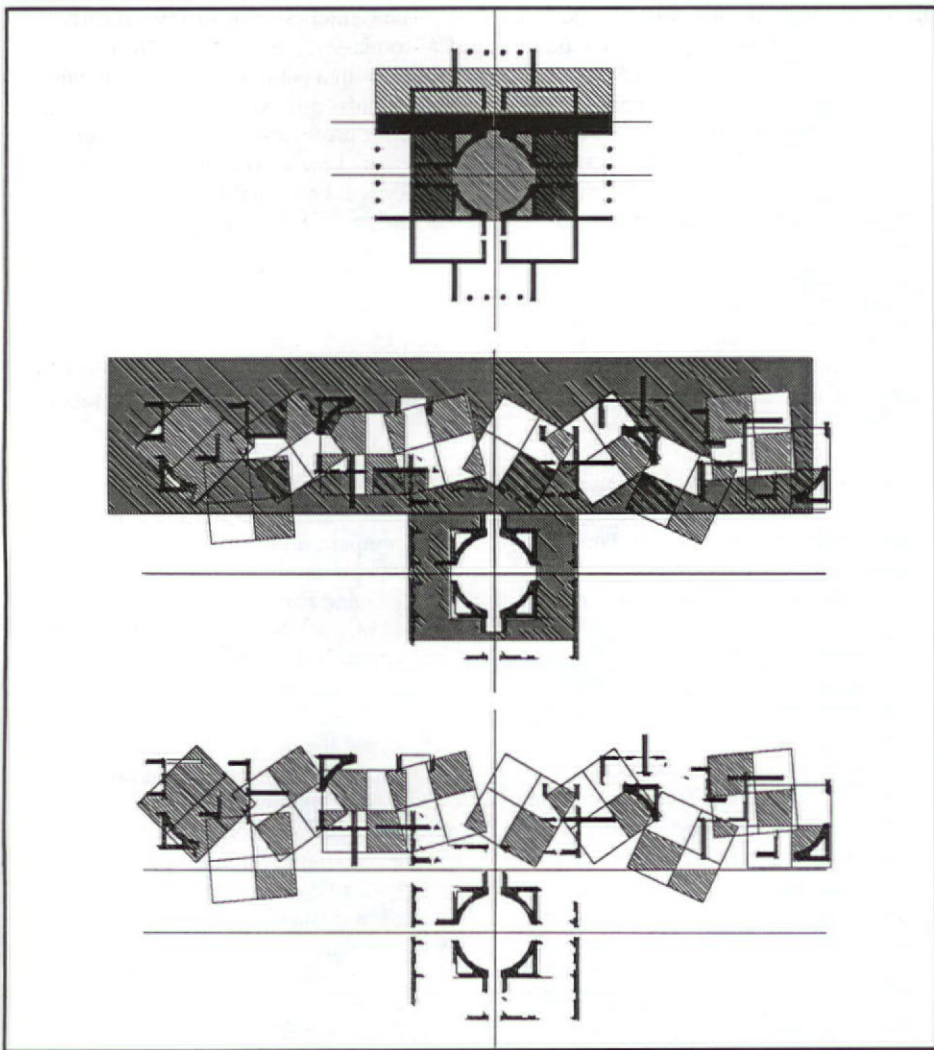


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Transformation as generator: Villa Rotonda to LA house, Jose Iribarren, USC School of Architecture.

itself changes perception, enabling experimentation with formal and spatial alternatives that would be too difficult or time-consuming to represent through drawings or models. The ability to design simultaneously in perspective, two and three dimensions continuously transforms the design process.

Design is an interactive process which moves between conceptual and perceptual issues. An idea is tested and explored through a series of visual transformations; conceptual issues are then reformulated and new perceptions influence the development of the concepts. The interaction between idea and form can occur simultaneously. The reading of new ideas from abstract forms gives the forms a life of their own, creating a dialogue with the designer's intentions. The abstract yet complete nature of a computer sketch allows it to exist as both the representation of an idea and as an artifact, existing apart from the intentions which generated it.

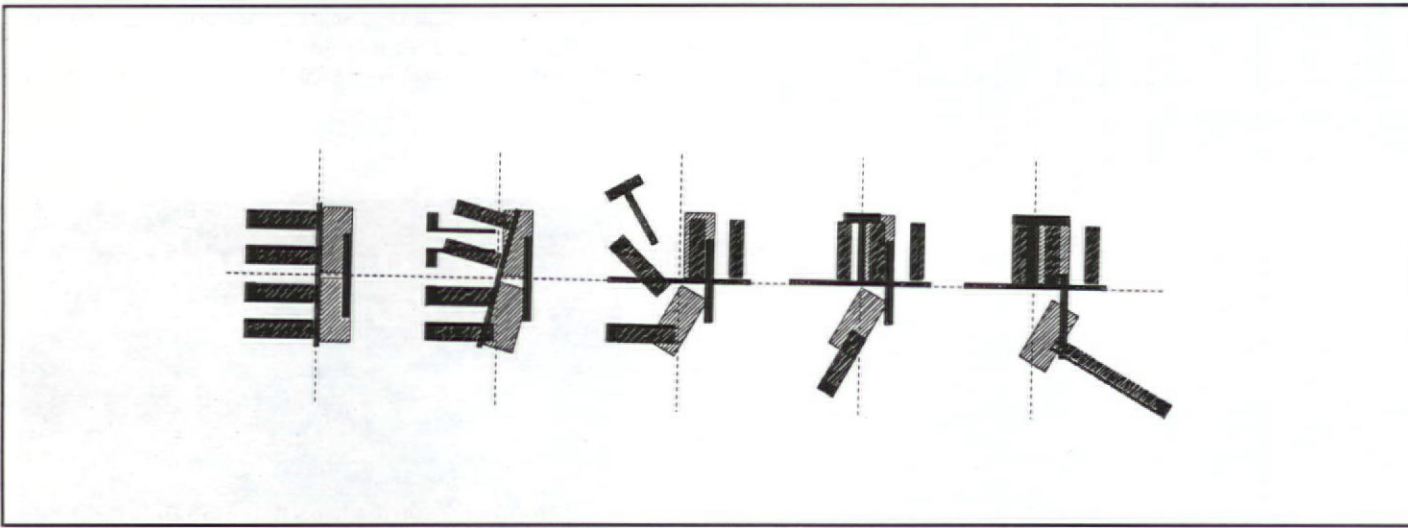
The particular form or spatial configuration that an architectural proposal may take is directly connected to its presentation techniques. Architectural conventions such as the plan, section, axonometric or perspective drawing have specific implications for the design product. The techniques used to represent architecture,

whether ink line drawings, watercolor washes, white cardboard or unpainted wood models, also critically effect the message intended or the perception received of the design. Similarly, the computer is not a neutral medium. It can be used to develop techniques for both analysis and design, establishing new conventions for representation and therefore expanding the boundaries of spatial perception, form and the design process itself.

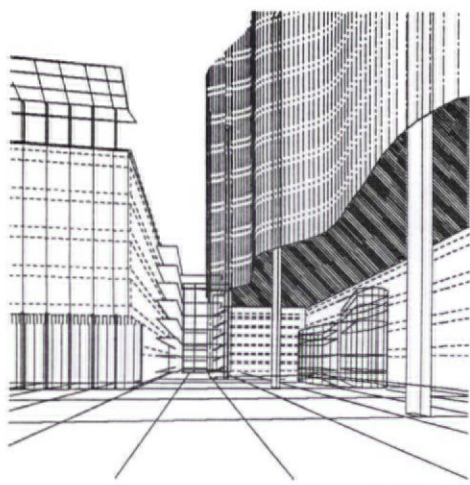
The computer enables a change in perception which can potentially alter our spatial or formal understanding of architectural design as powerfully as the "discovery" of perspective in the Renaissance. As the Renaissance concept of perspective construction, understood as technique, altered the relationship between the conventions for representation of buildings and their physical manifestation, techniques inherent in computer-integrated design establish new dimensions in design exploration which may be grafted onto conventional understanding.

Mark Cigolle and Kim Coleman

Mr. Cigolle and Ms. Coleman are partners in the architectural firm of Cigolle & Coleman and teach in the School of Architecture at the University of Southern California.



Transformation as serial progression: Rossi house to LA house, Amal Sawi, USC School of Architecture.

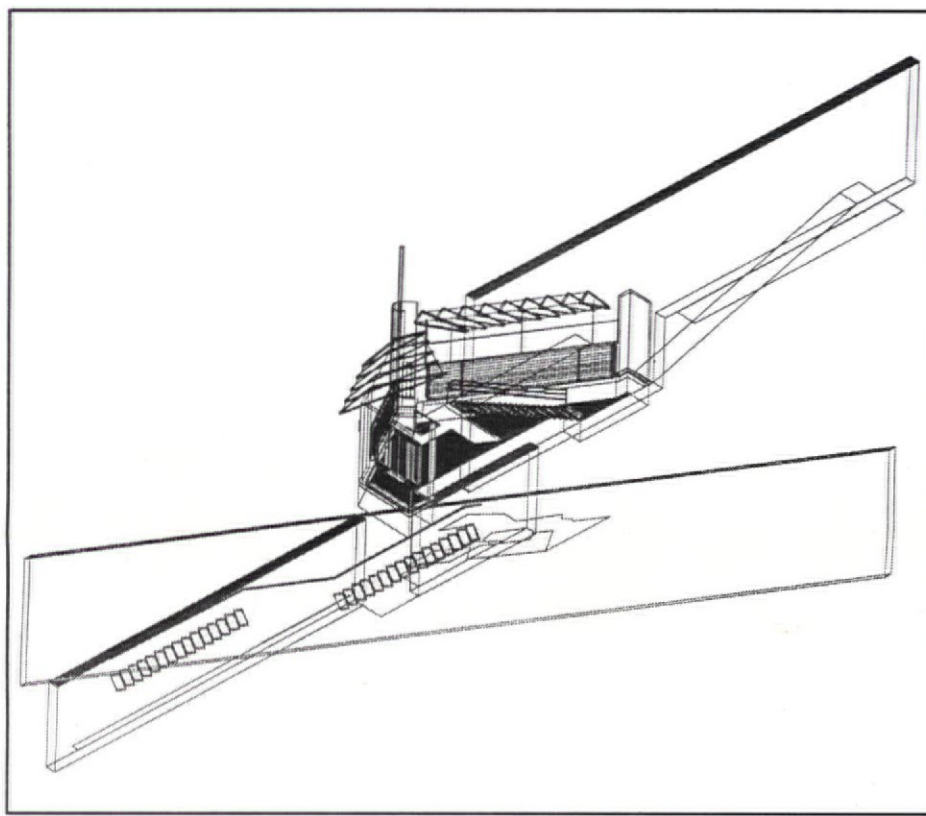


Plaza Olympia perspective, Olympic West Design Competition, stage I, Cigolle and Coleman.

By this art you may contemplate the variation of the 23 letters... The Anatomy of melancholy, Jorge Luis Borges, *Labyrinths*, "The Library of Babel".

Borges' labyrinthine library of Babel can be seen, equally, as a description of the domain of the writer or designer. Writing, like designing, involves creating a dialogue between convention and experimentation. This dialogue is mediated, extended or broken off as ideas are conceived, explored, accepted or rejected. A failed hypothesis transforms itself into the basis for further experimentation.

Transformation as Process: Explorations with Computer Integrated Design



LA House axonometric, Sammy Wong, USC School of Architecture.

Computer integrated design can extend the design dialogue in both the conception and perception of architecture. Until now, computers have been used primarily for architectural production, an area which was already highly organized and easy to communicate. They were undeveloped as tools to explore the conception and perception of design. Because the impetus to develop computer application came from the economics of practice rather than architectural theory, computer aided design is mainly biased toward reproducing conventional techniques rather than exploring new possibilities.

Over the past two years, we have been experimenting with methods to involve the computer in developing design ideas. The result of these investigations is a series of projects developed by fourth and fifth year students at USC School of Architecture and projects produced in the course of our own research and practice.

At USC's computer integrated design studios, students replace their slide rules and hard-line drawings with computers for an entire semester. The students use IBM AT computers, donated by IBM through Project Socrates, and Point Line CAD software supported by Nikken Design Systems. The computer is used as a principal tool to explore syntax (order), form and perception in the creation of architecture.

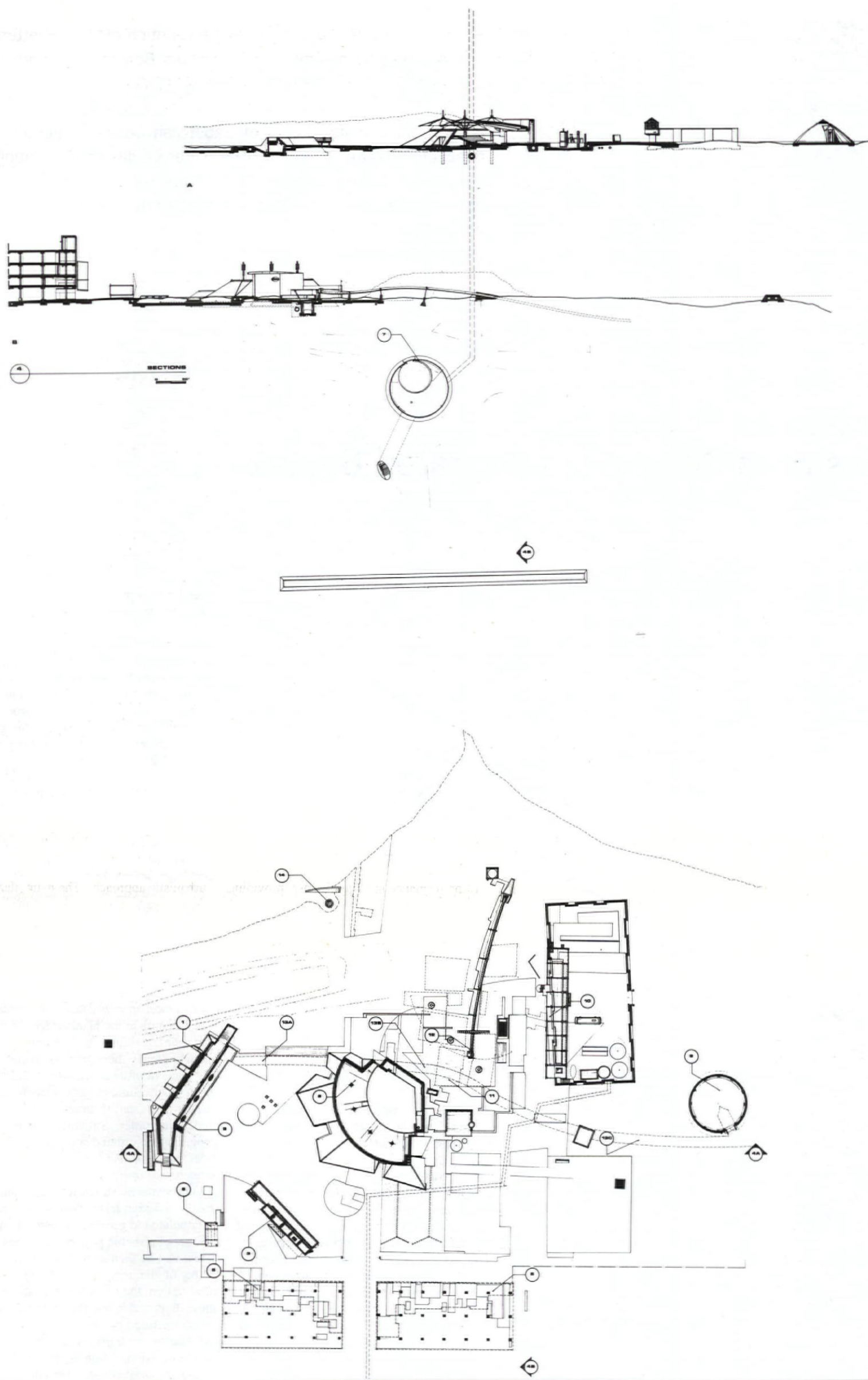
Computers process design information in an abstract form. Therefore, the more a design problem can be stated in conceptual terms, the more easily it can be manipu-

lated by a computer. In order to integrate the computer in the design process, it is necessary to use it at the earliest stages of design conception. When it is understood as a tool for design experimentation, the computer can be used to manipulate formal syntax or spatial systems to generate a series of alternatives through a process of evaluation and transformation. Integrating computers into the design process juxtaposes the internal order of the program with the order of the architectural project. In other words, the order inherent in the computer program can have an impact on the development of the design idea.

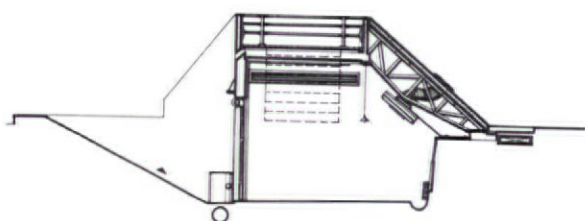
This methodology is based on the idea that both architecture and computer programs are ordered by an underlying structure which is analogous to language. In *The Order of Things*, Michel Foucault describes order as that which "at one and the same time -- is given in things as their inner law, the hidden network that determines the way they confront one another, and that which has no existence except in the grid created by a glance, an examination, a language; and it is only in the blank spaces of this grid that order manifests itself in depth as though already there, waiting in silence for the moment of its expression." Each aspect of an architectural project, such as program, site, or load-bearing structure, has an underlying order. Similarly, computer programs are ordered according to logic and rules which dictate the type, structure and sequence of operations they may perform.

The syntactic structure of the computer creates a design framework which can be manipulated to generate an almost unlimited set of possible project structures. These can be seen as patterns or diagrams, empty of architectonic content. In architectural design, the process of transforming these diagrams is overlaid with a set of rules structured by the project intentions or hypotheses, enabling the architect to make design decisions while experimenting with a range of alternatives. Formulating and testing a hypothesis or imposing architectonic intention differentiates the design process from mere formal pattern-making.

The imposed order of the computer environment necessitates ordered thinking in the development of both project intentions and architectural systems. The tendency to consider only a small number of design options can be replaced by the ability to quickly generate a wide range of options by a process of transformation. The ability to produce quick studies to discover alternatives and to develop ideas for further exploration is essential to the design process. Computer-supported design enables designers to rapidly generate a series of two and three dimensional studies as solid or planer models, wire-frame or line drawings, orthographic or projected views, all of which can be used to explore a design's potential. The computer image



Site plan and sections, "Reclamation and Regeneration Facility", Venice, Warren Wagner and Edward Webb.

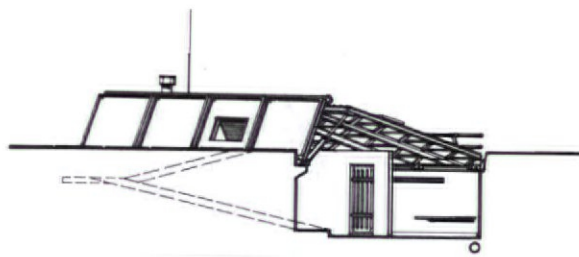


Detail, the "land-lock pier", Wagner + Webb.

Real Problems, Real Answers



Detail, "mesa maker", Wagner + Webb.



Detail, "cop stop", Wagner + Webb.



Detail, "heal-the-bay", Wagner + Webb.

In December 1986, when I first moved into the community of Venice, "it" was one of the biggest mysteries. Afraid to ask—so as not to raise any questions about my ability to understand a building—I pondered "it", the Venice Pavilion. How did something this large land on the beach, and why wasn't it used for something? When I eventually became better informed, I was able to choose from the many "war stories" the history and fate of the Pavilion. The history of the site gives credence to the meaning of fantasy; at one time, when Venice, California was trying hard to be like Venice, Italy, an amusement park sat where "it" is. Aside from the typical problems like the homeless population, the lack of parking spaces, the general feeling of uncertainty, and a big, beautiful bay that "if I were you, I would not go in there", the Pavilion seemed to hold the potential for something special. "It" was the site and the community was the inspiration for *The Venice Stage* design competition.

About a year ago, the 1989 Real Problems Committee formed and began to extract the essence of the Venice Community, carefully hinting that the "real problem" was actually unknown. The competition was not to be overly restrictive. The program highlighted uses and rituals prevalent in Venice and encouraged open interpretation of these elements in arriving at a community-serving center. The notion of performance and the artistic community were the most obvious and almost typical examples of "what this community is about". It seemed natural to focus on Venice's community structure in order to develop a functional program which would evolve logically and provide for a genuine urban and architectural design process.

For many competitors, the obvious choice has been too tempting. Most of the forty entries focused on some aspect of performance in a literal sense, providing large plazas, amphitheaters, working theaters, and smaller "urban niches" where Venice's spontaneous street performances might be elevated to their next stage. Other competitors returned to the past, when a system of canals provided the Venice tourist with delight, by allowing the sea to flow into the community. Other solutions in the historical category included a wide variety of piers and, of course, the fully-equipped amusement park complete with a tyrannosaurs.

One aspect of the winning scheme that places it apart from all the others is the decision to solve the "real problems" inherent to the site, in contrast to the idealized solutions that glorify the already wonderful part of Venice. Warren Wagner and Edward Webb, of Venice, California, brought attention to the real problems and solved them with a lighthearted precision and a sense of community priority. "Reclamation and Regeneration", the title of the Wagner + Webb scheme, conjures the image of a concerned community and cries of "long live the beach", and is refreshing urban design. The physical realization includes the reuse of the existing pavilion with a new covering composed of several delicate, umbrella-like structures. An existing bike path takes a few new turns under cover and underground. The primary intrigue of this scheme is the mechanistic imagery derived from the use of a bulldozer ("mesa-maker"), a sand dredger and the integration and glorification of infrastructure as a system to reverse the effects of pollution in the Santa Monica Bay. The architecture reinforces these technical notions with a subterranean beach police station ("cop stop") and floating structures allowing exploration of the bay. Real issues are addressed and handled with a consistent and appropriate architectural language. It is hard to predict what effect this scheme might actually have, but one can sense a universal or at least an ecological balance at work.

Although the jury admired the imagination and professional execution of almost

every entry, they easily and unanimously chose the winning scheme. "It is my number one choice—no doubt about it", said Tony Greenberg, a juror and Venice architect for 25 years. "It is not a mega-statement. You get the feeling it is something down, not up," commented Steve Erlich, another Venice architect who served as a jury member. Barbara Goldstein simply stated, "It is an incredible scheme—the detail is wonderful." Emily Gabel, Planner with the City of Los Angeles, declared, "This is a museum of land—it is the most original."

Second place winner, Norman Hilario's scheme recalls certain elements of Venice, Italy, most noteworthy the Piazza San Marco, the Campanile, and the pigeons which are replaced by seagulls. Although the symbolism and the architecture are not its strongest attributes, it is successful as an urbanistic approach. The main plaza centered at the intersection of the boardwalk and Windward Avenue is an appropriate open space for large crowds of people, while allowing the boardwalk to retain its continuity.

Each entrant's creativity and hard work were apparent and appreciated by the Real Problems Committee, the competition jury and Venice, as was evident in the jury's decision to mention eleven projects in addition to the first and second awards. Honor awards went to Timothy Brandt, North Hollywood, for a scheme that created a massive gateway where Windward Avenue meets the boardwalk, using a symmetrical building plan with "classical-like" detailing; the Design Factory, Long Beach, who submitted a problematic scheme which introduced more grass, something the people of Venice really seem to use; Karl Beasley, an Auburn University student, who continued Venice's existing arcades, but redefined them using tensile structures leading to informally organize performance spaces on the pavilion site; Stephanie Law, also an Auburn student, who envisioned a sensual, simplistic scheme leading into the bay, terminating in a "swanlike" amphitheater; and Scott Hill, of Auburn University, whose scheme focused on a splendid light tower and displayed sensitivity to the scale and romance of Venice. Commendations went to Mark Wagner, Cal Poly Pomona; Kevin Oulin, Cal Poly Pomona; Jeff Stanton, Venice; Daniel Frei, SCI-ARC; Jonathan Day-Muncie, Indiana; and Christopher Kupeunas, Pampa, Texas.

The Real Problems Committee was chaired by Mignon Stapleton, and its members were Mike Kent, Chris Allaire, Harry Otto and James Bowen. Persons interested in joining the committee for 1990 should contact the AIA office.

James Bowen

Mr. Bowen, a 1989 Real Problems Committee member, is an architect with L. Anthony Greenberg, AIA.

CONSTRUCTION OBSERVATION

The following is the second article in a two-part series on construction observation according to AIA Owner-Architect agreements and the AIA General Conditions. Various provisions of each of these documents have been incompletely cited or paraphrased for brevity and should be reviewed in their entirety and in proper context.

One possible source of owner dissatisfaction during the construction phase is the architect's obligation to mediate between the owner and the contractor. All matters of contention must be submitted to the architect for consideration, interpretation and decision. The architect should be meticulous in obtaining the viewpoints of both parties before deciding such issues, and should be open, fair, honest and prompt in all decision making. All interpretations should be based on careful study of the contract documents and other relevant factors, and the decision should be in writing.

Some owners feel that their architect should side with them against the contractor, and when their position cannot be fairly sustained by the architect there could be a client problem. In addition, construction changes required by the owner or contractor or caused by unexpected condition will result in change orders or construction change directives which must be prepared and further administered by the architect.

All payment applications made by the

contractor must be reviewed, correlated with construction progress, and certified by the architect. No payment certification should be issued unless based on a concurrent site observation visit. The architect's certificate for payment indicates to the owner that the architect has personally conducted on-site observations, and that the work has progressed to the point indicated and is in accordance with requirements of the contract documents, to the best of the architect's knowledge, information and belief.

During construction, the architect is also obligated to receive, review and act upon the contractor's submittals of specified shop drawings, samples and product data. This necessitates methodical record keeping of all submittals received from the contractor, indicating the dates on which they were received, referred to consultants or returned to the contractor for correction, rejected or approved. The standard form is AIA Document G712, Shop Drawing and Sample Record. The contract documents should be carefully reviewed to make certain that all specified submittals have been received from the contractor.

The architect must also respond to construction and submittal schedules, certificates of required insurance and warranties tendered by the contractor. When forwarding these documents to the owner, the architect should avoid giving opinions on their adequacy, which would be considered technical insurance and legal matters beyond the purview of normal architectural competence. Should the owner rely upon erroneous opinions to its detriment, the architect would have little if any legal defense. For advice, the owner should consult legal counsel.

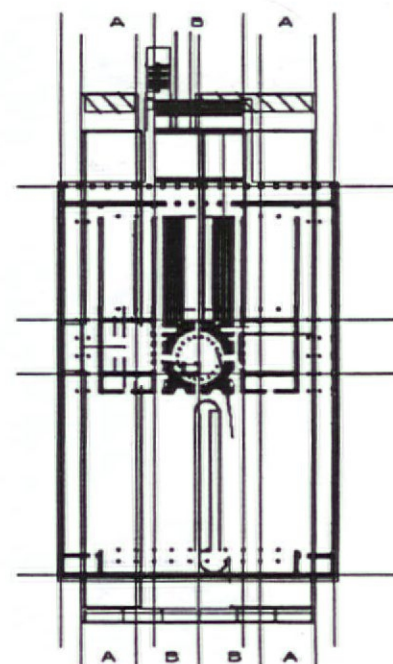
The architectural agreement explicitly states that the architect is not responsible for the methods, means and techniques of construction, which are strictly in the contractor's province. The architect is neither in charge nor in control of the sequence and procedures of construction. All safety precautions and programs are to

be instituted and carried out by the contractor. The architect should not interfere with the contractor in any of these matters and should only consult, observe and report.

However, the architect's authority does include rejection of work which does not conform to the requirements of the contract documents, and ordering additional inspection and testing. The architect may also order minor changes in the work as long as they require no adjustment in the contract price or time, and are consistent with the contract documents. Any such minor changes ordered should be immediately reported to the owner in the interest of maintaining open and amicable communications.

Arthur O'Leary

Mr. O'Leary, a partner in O'Leary Terasawa Partners, currently resides in Ireland.



Juxtaposition, expansion, inversion: Altes Museum and Millowners Association, Maria Baldenegro, USC School of Architecture.

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CRITIC OF THE CRITICS

It was evident at the 1989 LA/AIA installation dinner, held on January 15 at the Music Center, that the architecture profession is changing. The architects' professional association inducted its first minority president, Fernando Juarez, a Mexican-American of humble birth. Women are becoming a greater force in the profession: Virginia Tanzmann is one of the two new state representatives for the Los Angeles Chapter, and the organization of young architectural associates is chaired by Barbara Horton, and her board officers are largely women. The image of the architectural profession as a white male country club of design masters is finally passing away. It's about time.

Fernando Juarez passionately described the role of the architect as that of a competent person concerned with the "quality of life". Architecture is a profession that goes beyond the fashion design of the latest *ism*. There are architects who provide service, whose buildings function, who get things built despite the realities of modern finance and the vagaries of government regulation. There are those who reject the cult of personality associated with the latest photo opportunity promoted by the trade publications and the press. Architects provide more than just design. Perhaps someone will inform the critics.

The architects invited Los Angeles' Sam Hall Kaplan and Leon Whiteson, two prominent architecture critics, to address them at the installation dinner. Both seem little

aware of the good work of many architects who do not make the flashy post-modernist deconstructivist freestyle concoctions that blare from all the design and lifestyle publications. Kaplan acidly scored the profession for its focus on the architecture of photo opportunity, and called for a greater emphasis on the function of buildings. His witty and generally informed analysis omitted those architects who struggle to build and rehabilitate low-income housing, who battle with bureaucracies to visually enliven the water and sewage plants necessary for the utilitarian infrastructure of our city, or who unravel the intricacies of code and historic building practices in an effort to preserve and reuse the past. Kaplan can be excused. He is not an architect. He is a writer and, as he himself admitted, his role is first to inform and second to entertain. The mundane activities of most architects do not make good press; the bizarre makes better photographs and copy. The self-promotion and self-absorption, of which Kaplan accuses the architects, are partially the consequence of the media's interests.

Leon Whiteson was derogatory. By his own admission trained as an architect, this critic seemed to have no idea what an architect does. Nor did he have any idea what a city is, or what, in particular, Los Angeles is. Whiteson began his apparently unprepared remarks to the assembled architects with the statement that architects know about only one thing, "design". Certainly that aspect of architecture is what the photo opportunities are all about, but the pronouncement shows no awareness of the multiplicity of skills the architect must acquire. Each building project is a complex endeavor requiring architects' political, technical and management skills--"architects", because in spite of hero worship engendered by media obsessed with single personalities, architecture requires teamwork. Anyone who knows the profession is aware that the skills of architects range over many disciplines. Designers are in great supply; effective architects are harder to find. The architect

who knows only design will not be in business long. Perhaps they find alternate careers as critics.

Mr. Whiteson continued his remarks by criticizing the architects in Los Angeles for having no stated philosophy about what the city is. This seems an absurd contention. Should a city the size and diversity of LA have a singular self-conscious image of itself and, further, should the architects of that city be designing to the image? Los Angeles is pluralistic. Mr. Whiteson desires the intellectual justifications so often voiced by European practitioners. Americans can remember the clarity of vision that inspired Albert Speer, the architect of the third reich, or reflect with horror upon the application of Le Corbusier's modernist ideas which mowed down the heart of the American cities during the urban renewal of the 1960s. The city evolves from the careful placement of buildings, parks, and infrastructure; it needs the ordinary good of structures that enhance the quality of life year by year.

Los Angeles has had some success in that endeavor; its downtown grows more interesting each year. The tragedy of the urban desolation in south central Los Angeles is deplorable, but for Mr. Whiteson to compare Los Angeles with his native Johannesburg is repulsive. LA has ghettos; it does not have legislative apartheid enforced by a racist government. The mayor is not a Botha, and the city council of is not exclusively white. Black Americans can vote. The battle in Los Angeles is not for rights; it is for fairness, a just share and a good life for all residents. The hope is for an architectural profession freed from obsession with appearance, and led for the first time by members who have an interest in broadening both professional base and scope, and will begin to realize a better quality of life for all.

Carl Davis

Mr. Davis is an artist and a project architect at Brenda Levin and Associates.



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THE CALIFORNIA PROJECT

A broadbased statewide organization that would advance women in architecture through education and political action was the target in the sights of 95 women in architecture at the end of "The California Project" conference on Sunday, January 29. The name of the organization and an explicit statement of its purpose remain to be developed.

The conference, chaired by Joanne Jackson, began on Friday evening when Virginia Tanzmann welcomed the conferees to the opening session in the offices of The Tanzmann Associates in downtown Los Angeles. Ms. Tanzmann identified key agenda items for the weekend, including discussion of a statewide group to create "good architecture in a different way for both women and men" and agreement on specific political issues of current concern. Stressing the need for a "high profile goal as our reason for being," she noted the Supreme Court's recent decision against quotas for minority contractors. She urged the women architects "to let people know that they can't let up," and distributed a questionnaire polling conferees for the purposes and issues that they envisioned for the proposed organization.

Sunday noon's wrap-up concluded two intensive days of meeting in workshops, touring architectural points of interest in downtown Los Angeles, and listening to keynote speaker Adele Santos, architect with an international practice and innovative former chairman of the department of

architecture at the University of Pennsylvania. In presiding over this closing session, Ms. Tanzmann cited three broad headings that covered most of the problems which women throughout the state reported in the poll: image and credibility, the continuing need for affirmative action, and the search for political clout.

Discussing these issues, conferees insisted that the new organization offer programming and action on a level not possible in local groups. They saw the education of both women and men, in schools of architecture and in the public at large, as a major tool in their effort toward equality of opportunity, recognition, and reward. They stressed the view that improving the practice of architecture for architecture for women would improve it for everybody. Even though balance looks threatening, one said, she believed that men "pay a price for dominance" and both sexes would benefit because "equality means that everybody comes up."

The meeting indicated a preference for a non-hierarchical structure for the new organization. Business would be conducted by task forces whose members would work locally, meet after six months, and report at the annual conference. The group identified five task forces, including organization, which will hammer out the statement of purpose and propose an organizational structure, urban growth, affirmative action, membership, and history of women in architecture. Interested conferees signed up before they left the meeting.

Six workshops over the weekend focused thinking on these issues. Saturday sessions and their leaders were: Women and the Architectural Practice (Beverly Willis, FAIA, San Francisco; Seraphima Lamb, AIA, Burbank; Virginia Tanzmann, AIA, and Kate Diamond, AIA, Los Angeles), Growth/No Growth: Design Challenges for the Future (Allyne Winderman, AIA, and Candida Burke, planner, Los Angeles; and Barbara Carlton, architect, San Diego), and Taking the Pulse: Feminism/Architecture (Wendy Bertrand, architect, San Francisco).

Participants on Sunday considered the

History of Women Architects (Diane Favro, PhD, Los Angeles, and Inge Horton, architect/planner, San Francisco), Alternate Roles for Women in Architecture (Jo Drummond, CSI, Los Angeles; Cleo Baldon, landscape architect, Venice; and Patricia Oliver, architect and educator, Pomona), and Politics and Architecture (Margo Hebal Heymann, AIA, Santa Monica; Ruthann Lehrer, preservationist, and Jennifer Wolch, PhD, Los Angeles).

The California Project began in April 1988 when a group of 26 women from the Bay Area, Los Angeles, and San Diego, met in San Francisco to discuss their experiences as practicing architects and the prospects for establishing a statewide network to represent women's political and professional interests.

Susan B. Anthony

Ms. Anthony works in a local architectural firm.

Women in Architecture Archive

Part of the problem in studying the work of women architects is that documentation of their work often does not exist. In order to fill this scholarly and historical vacuum, the University Libraries and the College of Architecture and Urban Studies at Virginia Polytechnic Institute and State University in Blacksburg, Virginia, joined forces in 1985 to organize the International Archive of Women in Architecture.

The purpose of IAWA is to document the history of women's involvement in architecture from its beginnings to the present by collecting and preserving unique manuscript sources and by fostering research. Papers being sought include architectural drawings, photographs, publications, correspondence, and art works.

Goals of the group include finding and preserving the records of the pioneer generation of women architects, whose

Continued on 13



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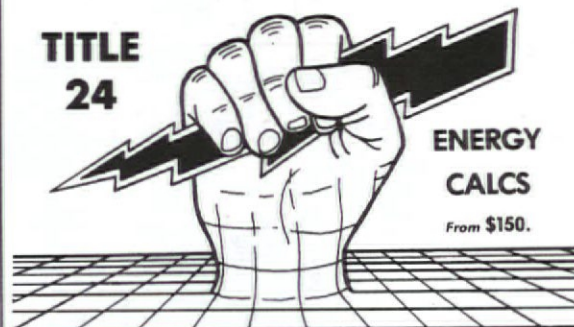
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GRASSROOTS '89

At the beginning of each calendar year, AIA National hosts Grassroots, a nationwide conference held in Washington, DC, which brings together presidents and vice-presidents of all chapters, state and regional components, as well as members of the national board, chapter, state and regional executives, and the AIA National staff. The purpose of Grassroots is to acquaint the Chapter offices with the minimum standards they must uphold, to make available references on government affairs issues affecting the profession at federal, state and local levels, and to allow chapter and state component leaders to visit their congressional representatives and senators. Representing AIA/LA at the 1989 conference was Fernando Juarez, President; Ray Gaio, Vice President/President Elect; Barbara Horton, Associates President; Roland Wiley, representing the Young Practitioners; Donald Axon, Regional Director; and Chet Widom, President of CCAIA.

Activities began on Wednesday, January 25 with orientation and committee meetings for members of the Council of Architectural Component Executives (CACE). CACE represents the 126 executive directors of chapters, state and national organizations. At 5:00 pm, the official opening sessions started with a cocktail reception and a welcome from the Vice President, Gregory S. Palermo and Benjamin E. Brewer, Institute President. After the reception, representatives of the Los Angeles, San Fernando, Cabrillo and Orange County

discussed regional issues over dinner, and designated Friday, February 10 as the day for the Chapter Presidents and Vice-Presidents meeting at Michael's Restaurant in the City of Commerce.

On Thursday morning, the breakfast plenary session featured three US Senators, the Honorable Richard Ryan from Nevada, the Honorable Slade Gordon from Washington, and the Honorable Conrad Burns from Montana, who spoke on their campaign strategy for winning the recent election, and the influence that is exerted by large campaign donations. Following breakfast, government affairs workshops were held on topics like prospects for a new national housing policy and the Institute's revised policy on interior designer title registration.

After a government affairs luncheon, buses took delegates to Capitol Hill to meet with their senators and representatives. AIA/LA delegates visited Representatives Howard Berman, Marty Martinez, Edward Royball, and Esteban Torres, each of whom received literature on energy conservation, housing and community development, jobsite safety and highway beautification. On Thursday evening, the Institute Headquarters held an open house featuring a multitude of services so broad that it overwhelmed members visiting for the first time.

At Grassroots, chapters are grouped by size to discuss similar experiences. Called the Seven Sister Chapters because each has over 1000 members, New York, Los Angeles, San Francisco, Boston, Dallas, Houston, and Chicago meet annually at Grassroots and the National Convention to exchange information. Late Thursday evening, the Seven Sister Chapters met to exchange views on recent events: Chicago reported on antitrust, New York reported on interior design practice, and Boston reported on non-dues chapter revenue. The seven chapters met again on Friday for breakfast to exchange information concerning public awareness programs.

On Friday morning, workshops were held for presidents and presidents-elect.

Friday's luncheon featured a skit with Mark Twain characters to promote the St. Louis Convention, May 3-7, 1989. Friday afternoon workshops included: resources for your components; search for shelter: an opportunity for AIA components; and case studies involving the public, among others.

On Saturday morning, January 28, during regional breakfast meetings, our Chapter officers met with the CCAIA. It was announced at this meeting that the CCAIA would receive \$10,000 from National AIA for the Armenian Earthquake Task Force, and that Ron Altoon would be the National Chair for the Task Force. Also discussed was the Interior Designers License Title Act. The Institute's policy on licensing interior designers was slightly altered by a joint letter entitled "Interior Designer Title Registration", signed on December 8, 1988 by Ted Pappas, President of the AIA, Charles D. Gandy, ASID, and Michael H. Bourgue, IBD, in which a unified approach to title registration of interior designers was outlined. In addition, potential antitrust violations were discussed, and the California delegation pledged to support vice presidential candidates, Donald Axon, AIA/LA, and Warren Thompson, Fresno.

The conference's closing address was given by Gunther Klaus, PhD, who pointed out that leaders do not necessarily fill a gap, they lead us where we want to go.

Fernando Juarez, AIA
LA/AIA President, 1989

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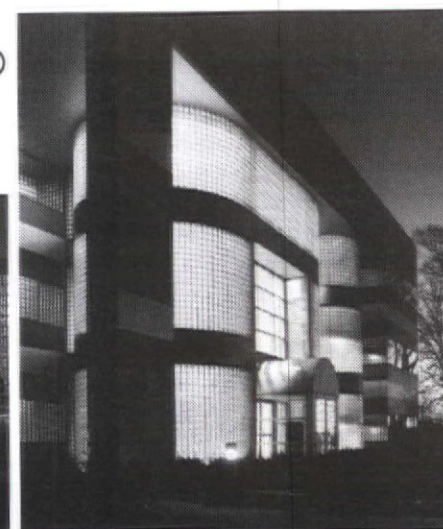
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telephone numbers with the LA/AIA Chapter Office (213) 659-2282. In addition, anyone interested in helping organize and mount the exhibit should contact Marlene Lasky at (213) 837-3427.

Code Talk

In the past, the Los Angeles city policy was not to issue a permanent Certificate of Occupancy (C of O) until an entire building was occupied or improved for occupancy. This policy proved too cumbersome for the Department of Building and Safety and the building industry. Therefore the following policy and procedure has been implemented.

A Partial Permanent C of O for the core and shell shall be issued, either as a separate document or in conjunction with partial permanent C of O's for specific floors, at such time that all structural requirements are met. This document shall represent that all items mentioned in the definition of core and shell are complete and that no hazards exist.

The core and shell include the following as related to the public areas: stairs, stair shafts, exits and exitways must be complete, functional and unobstructed including fire doors and handicap requirements in those areas. Elevators and elevator vestibules shall be complete and operable. Handicap items required for access to the building shall be complete, including handicap parking requirements. Handicap items applicable to the first floor public areas and the public areas that serve any occupied areas of the building shall be complete. Fire protection systems to be complete and operable, including fire stopping, fireproofing and protection of fireproofing, draft stops, penetrations, shafts, fire sprinklers, etc. Life safety systems shall be complete and operable. Mechanical rooms shall be complete and usable. Parking within the building shall be complete, including handicap requirements, striping and access.

Exterior curtain walls, coverings etc.

shall be complete including the inside of exterior walls when required for fire rating. Required wall and ceiling cover for the first floor public areas and the public areas that serve any occupied areas of the building shall be complete. Required interior wall coverings shall be complete on both sides when required for fire rating including all corridors and shafts. Restroom facilities located in or serving the first floor public areas and all restrooms in the public areas that serve any occupied area shall be complete.

Note: Public areas are defined as all areas *not* intended for tenant occupancy, but shall include all areas necessary for the operation of the building including lobby areas, elevator vestibules, corridors, attic and basement areas, equipment rooms and all parking areas within the building including both above and below ground.

A Partial Permanent C of O shall be issued at such time that all requirements for any given floor or group of floors are met and they become fully occupied or improved out for occupancy.

When the entire building is occupied and complete a **Final Permanent C of O** shall be issued, which will be worded to cover the entire building.

These partial permanent C of O's shall be issued to the building owner of the building only, except that a copy may be sent to a tenant.

The procedure of obtaining division approvals prior to issuance of a partial permanent C of O shall be the same as that previously used for Final C of O, except that if the Building Inspection Division does not receive back the B-93 within 30 calendar days, with either an *approval* or *denial* of the request, the C of O for that portion of the building *will* be issued.

The Mechanical Bureau shall set its own guidelines for implementation of this policy.

In the case of existing occupancies, the Building Inspection Division shall research their records and/or visit the job site to determine which floors are fully occupied and may qualify for a partial permanent C of O.

All existing temporary C of O's for core and shell only shall also be reviewed to determine which ones qualify as partial permanent C of O's. Temporary C of O's may still be issued on core and shell as long as the applicable requirements are met. There is no substantial change in the policy or procedure for temporary C of O's.

Limitations to this policy are that Type V buildings not eligible, buildings of five stories and less not eligible, except for large multi-building projects, buildings with R, I or E occupancy not eligible; and all off-site improvements must be complete and approved by the Department of Public Works even if the project is bonded.

Rudolph V. De Chellis, AIA

Mr. De Chellis is Co-Chairman of the AIA/LA Code & Planning Committee and President of the San Fernando Valley Chapter/AIA.

State Design and Construction Policy

Currently, the task force on state design and construction policy is interviewing representatives of state agencies regarding issues of how public work is distributed to in-house design teams or to private practitioners; selection procedures; fees; contracts; construction management; and other procedures relating to the state's interface with private practitioners performing public work. Information gathered will be available to the public, with subsequent public hearings. For further information, contact the State Building Standards Commission, 428 J Street, Suite 450, Sacramento, CA 95814.

New Members

AIA. Terry Ann Dwan, *Studio Citterio*; Ewald W.A. Laverkus, *Citicorp Real Estate*; Shinjiro Wachi, *Nikken Sekkei Ltd*; Edmund C. Buch, *Leo A. Daly*; Hubert H. Chai, *Kober, Cedergreen, Rippon*; Don Progaska, *Tishman, Speyer Properties*; Gordon Chi Ming Siu, *Arthur Golding and*

Associates; Dianna Wong, *Johnson, Fain & Pereira*.

Associates. Sypros N. Barberis, *Skidmore, Owings & Merrill*; Pornchai Boonsom, *Wolf/Lang/Christopher Architects*; Duane T. Chung, *Skidmore, Owings & Merrill*; Jeni Cobb, *The Luckman Partnership*; Jay Di Maggio, *Jay Di Maggio, Architect*; Glen R. Irani, *Skidmore, Owings & Merrill*; Christopher Lawrence, *H. Wendell Mounce*; Steven Scott Shupp, *H. Wendell Mounce*; Kevin Patrick Barbee, *The Jerde Partnership*; Alon Friedman, *Skidmore, Owings & Merrill*; Brett Keath Laurila, *Arnold Foster, AIA*; Sylvia Suf-Tuen Lo, *Leo A. Daly*; Sidney Mehrdady, *South Bay, Inc.*; Kevin James Newman, *Hill, Pinckert Architects*; Bruce M. Stewart, *Skidmore, Owings & Merrill*.

Emeritus. Richard J. Hunter.

Professional Affiliates. John Brent, *Paris Audio*; Scott F. Burns, *Coopers & Lybrand*; Michael E. Fontana, *Desert Hospital*.

Students. Luis F. Collazo, *Sanwa Bank*; Diane Gourdal, *Eric Owen Moss*.

AIA Transfer In. Joseph G. Burns, *Skidmore, Owings & Merrill*; Son Lam Nguyen; Marcos Novak, *UCLA Graduate School of Architecture*; Marilyn Smith, *DMJM*.

Erratum

In the February issue of *LA Architect* we failed to credit the photo of the Board of Directors. The photo was taken by Edward Batt. In addition, *LA Architect* apologizes for inadvertently omitting the AIA from Margot Hebal-Heymann's name.

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MEMBERSHIP DUES DEADLINE

Members who have not renewed their membership for 1989 by February 17 will receive notification that their membership will lapse if AIA/LA does not receive payment by March 31. Included in the correspondence will be information for two additional payment options. The first option is payment by credit card, which will facilitate the updating of membership records by eliminating the possibility of a mail delay. Members able to pay by Visa, Mastercard, or American Express may contact the membership office at (202) 626-7528. The second payment option is the Deferred Dues Payment Plan. An information sheet for this plan will be included in the payment notification correspondence. For further information or membership assistance, contact Frimmel Smith at (202) 626-7424 or Rudy O'Brien at (202) 626-7393.

Student Visions for Architecture

The LA/AIA Associates' second annual "Student Visions for Architecture" program is designed to introduce architectural issues to local elementary and junior high students by sending architects directly into the classroom. Students participate in hands-on activities that help develop an understanding of planning concepts, local architecture, scale, spatial relationships and group decision making, culminating in a class project.

Program activities include classroom vis-

its by architects coinciding with Architecture Week during the month of April; a public exhibition in a prominent local facility to showcase student work; a program debriefing with Board of Education specialists from the Los Angeles Unified School District; and the possibility of an exchange project with architects of the Soviet Union. For further information, call (213) 659-2282.

Cornerstones

Los Angeles resident Norma Merrick Sklarek, FAIA, is being honored at a special exhibit at the Corcoran Gallery, Washington, DC, being held as a part of the celebration of Black History Month. Titled "I Dream a World--Black Women Who Have Changed America", the exhibit includes photographs of 72 women of national prominence, including Marian Anderson, Maya Angelou, Yvonne Braithwaite Burke, Dr. Jewell Plummer Cobb, Angela Davis, Leontyne Price, Toni Morrison and Judge Constance Baker Motley. Sklarek is the first black woman to be licensed as an architect in the United States, in New York and in California. As former head of the architectural department at Gruen Associates and vice president of Welton Becket, and now as a partner in the 3-woman Los Angeles firm, Siegel, Sklarek and Diamond, AIA, Architects, Sklarek has many large scale and award-winning architectural projects to her credit, like the Pacific Design Center, the US Embassy in Tokyo and Terminal One at LAX.

Frank Lloyd Wright's Freeman House in Los Angeles has recently been awarded a \$35,000 project preparation and survey grant from the recently-created Getty Grant Program of the J. Paul Getty Trust. The house belongs to the USC School of Architecture.

Neptune & Thomas Associates, Architects-Engineers, was a recipient in the 1988 Presidential Design Awards Program. The firm was awarded the National Endowment for the Arts Federal Design Achievement

Award for its renovation and restoration of the US Court of Appeals. The Otis Art Institute of Parsons School of Design also received a Presidential Award for its instrumental role in MacArthur Park Public Art Program.

The Los Angeles Cultural Affairs Commission was awarded the American Institute of Architects Presidential Citation in 1988 for "distinguished service in encouraging creativity in design and artwork in public buildings and for stimulating discussion of public architectural projects proposed by Los Angeles.

Michael C. F. Chan, AIA, Principal of Michael C. F. Chan Associates, Inc., Los Angeles and Kober/Chan International, Hong Kong/Los Angeles, was recently appointed to the Los Angeles Cultural Affairs Commission by Mayor Tom Bradley. Commissioners, appointed by the Mayor for five-year terms, are responsible for approving the design of structure built in or over city property, and the approval of all artworks acquired by the City.

Donald Axon, AIA, has been named to the Los Angeles Department of Building and Safety's Sign Advisory Committee.

Clinton C. Ternstrom, FAIA, was appointed to serve a one-year term as 1989 Chairman of the Los Angeles County Regional Planning Commission. The Regional Planning Commission, created in 1923, establishes planning policy for the County of Los Angeles, acts on local subdivision and zoning issues in the unincorporated areas, and is the key planning advisory body to the Board of Supervisors.

Women in Architecture Exhibit

Coming this summer, the exhibition represents historic and contemporary women architects, and includes a special section focusing on local work. Any licensed women architects who are interested in having their work featured in the Southern California portion of the exhibit should leave their name and daytime and evening

LA ARCHITECT

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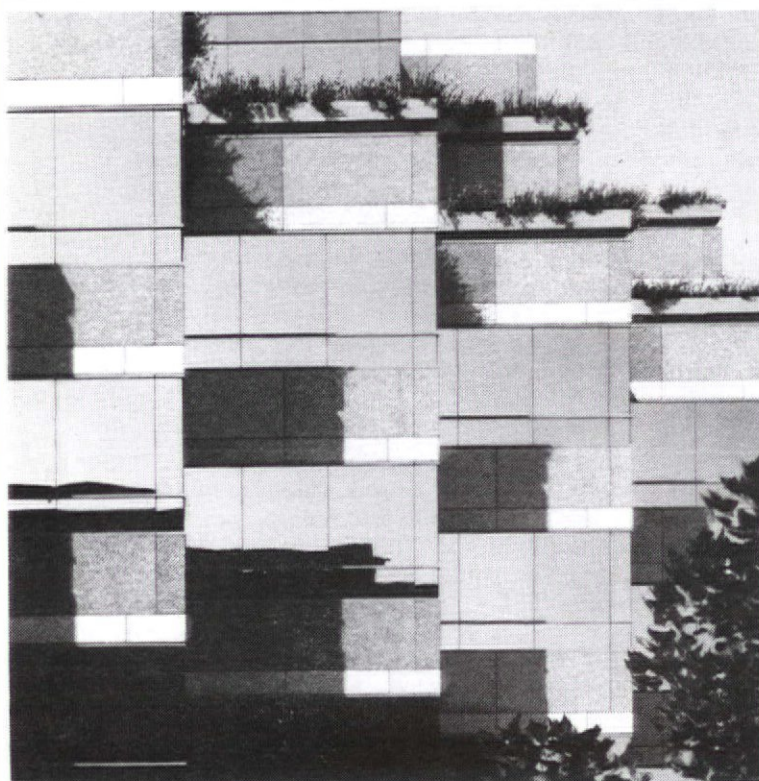
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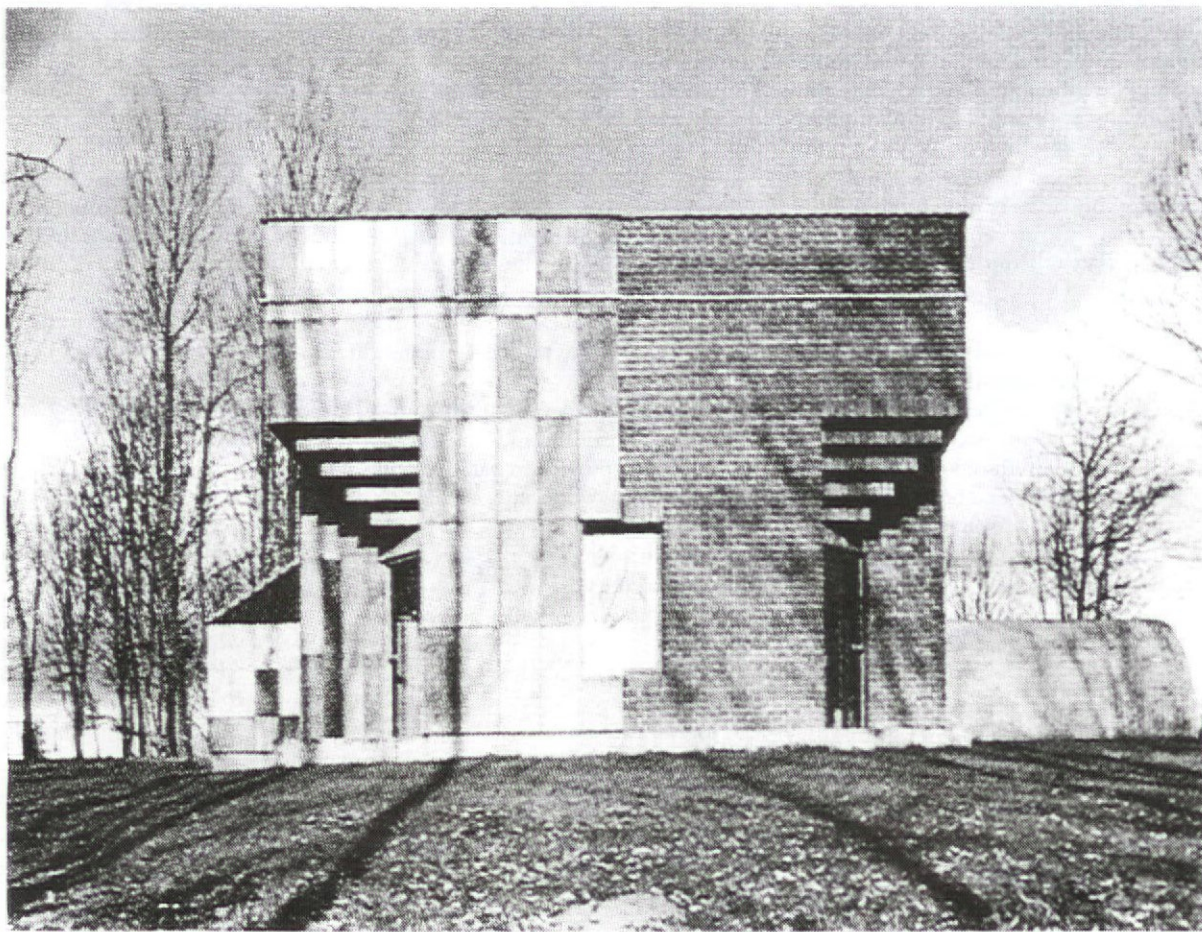
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Exterior, "Les Godets" Leisure Center, 1980, Jean Nouvel, architect. Nouvel will speak at Westweek on "Important Directions in Global Architecture, with moderator Richard Weinstein and introduction by Sam Hall Kaplan.

Westweek 1989

The 14th annual Westweek, "Critical Choices: Intuition and Reason in the Design Process", will be held at the Pacific Design Center from March 29-31, and will include an international design symposium, business conference and the introduction of new furnishing products. Architects and designers scheduled to speak include Kisho Kurokawa and Shigeru Uchida, Tokyo; Toshiko Mori, Richard Meier and Mark Hampton, New York; Jean Nouvel, Renzo Piano and Jean-Michel Wilmotte, Paris; Ricardo Legoretta, Mexico; and Ted Tokio Tanaka, Brian Murphy and Kalef Alaton, Los Angeles. The opening address will be given by Richard Saul Wurman, New York, author of *Information Anxiety*.

David Hockney, Ed Moses, Elyse Grinstein, Jeff Daniels and Steven Erlich will speak on collaborations on artists' living spaces. Jay Rounds of the Los Angeles Conservancy and John Sanday of the Getty Grant Program for architectural conservation will report on the status of Frank Lloyd Wright-designed homes in Los Angeles and offer a historical perspective on restoration. Joan Kron, editor of *Avenue* magazine and author of *Home Psych*, will analyze the psychological issues in interior decorating with John Saladino and Kalef Alaton.

The Los Angeles Chapter of the Institute of Business Designers will introduce its first "Calibre" awards for design excellence at a black tie dinner March 28 on the PDC's plaza. The official opening of the Murray Feldman Gallery will follow with the

"Architectural Art: Affirming the Design Relationship" exhibition which has been organized by the American Craft Museum and sponsored by Haworth.

The eighth annual business conference during Westweek is entitled "Will the new Administration work for the Pacific Rim?". March 30 keynote speaker will be Sam Donaldson, Washington, DC, from ABC television. A panel of editors from "Business Week", "US News & World Report", "Forbes" and "California Business" magazines will assess the impact of the Administration's decisions and policies on California's businesses.

Minority and Women Resources Committee

The March 30 meeting of the Minority and Women Resources Committee will feature speakers Colonel Tad Ona, head of the Los Angeles District of the US Army Corps of Engineers, James Hogan, Contract Officer for the Los Angeles District of the US Army Corps of Engineers, and Alice Tafoya, Chief of the Small and Disadvantaged Business Utilization Department for the Los Angeles District of the US Army Corps of Engineers. The meeting will be held from 6-8 pm at the Los Angeles Club, 3810 Wilshire Boulevard, 22nd floor, and the \$23 fee will include dinner. To make reservations, please mail check payable to LA/AIA to: LA/AIA, 8687 Melrose Avenue, BM-72, Los Angeles, CA 90069, before March 28. For further information, call Sera Lamb (818) 842-7776.

Focus on Architects

On March 13, 1989, AIA/LA will continue "A Focus on Los Angeles Architects", with the second of six panel discussions between well-known, accomplished local architects. The speakers will discuss the practical aspects of architecture, influences on their design work, their personal and professional goals, and how each has achieved success. The series is being sponsored by the AIA/LA General Membership Committee, chaired by Herb Nadel, AIA.

The program features Gin Wong, AIA, Barton Myers, AIA, and Louis Naidorf, FAIA, and will take place at the Westwood Plaza Holiday Inn Hotel. A reception at 7:30 preceding the 8:15 program will offer guests an opportunity to meet the panelists and other colleagues. Parking is complementary.

To reserve a place, send \$10 to the AIA/LA, 8687 Melrose Avenue, Suite BM-72, Los Angeles, CA 90069. Seating is limited. Tickets will be held at the door, and no refunds will be given after March 10. For information, call (213) 659-2282.

Monterey Design Conference

The 9th annual Monterey Design Conference, co-sponsored by the California Conference, American Institute of Architects (CCAIA) and Design Professionals Insurance Companies, will be held April 7 to 9, 1989 at the Asilomar Lodge in Monterey, California. The theme will be "Image(s)", and the conference will focus on the origin of the design image in architecture, with emphasis on the subjective, poetic side of design and the formulation process. A display of all entries in the 1989 CCAIA Design Awards program and a special presentation by the jury discussing the winning projects will be held on Saturday, April 8.

Speakers include professor James Adams, author of *Conceptual Blockbusting*; Thomas Beeby, AIA of Hammond Beeby and Babka Architects, Chicago; Hugh Hardy, FAIA of Hardy Holzman Pfeiffer Associates, New York; Jim Heimann, author of *California Crazy*; architectural critic Alan Hess of the *San Jose Mercury News*; Jon Jerde, AIA of the Jerde Partnership, Los Angeles; urban design critic Sam Hall Kaplan of the *Los Angeles Times*; Margaret McCurry, AIA of Tigerman McCurry, Chicago; and Antoine Predock, FAIA, of Albuquerque.

The registration deadline is March 30, 1989, and registration materials are available from CCAIA. The registration deadline for housing at the Asilomar Lodge is March 3, 1989. For more information or to request material, contact CCAIA at 1303 J Street, Suite 200, Sacramento, CA 95814, or call (916) 448-9082.