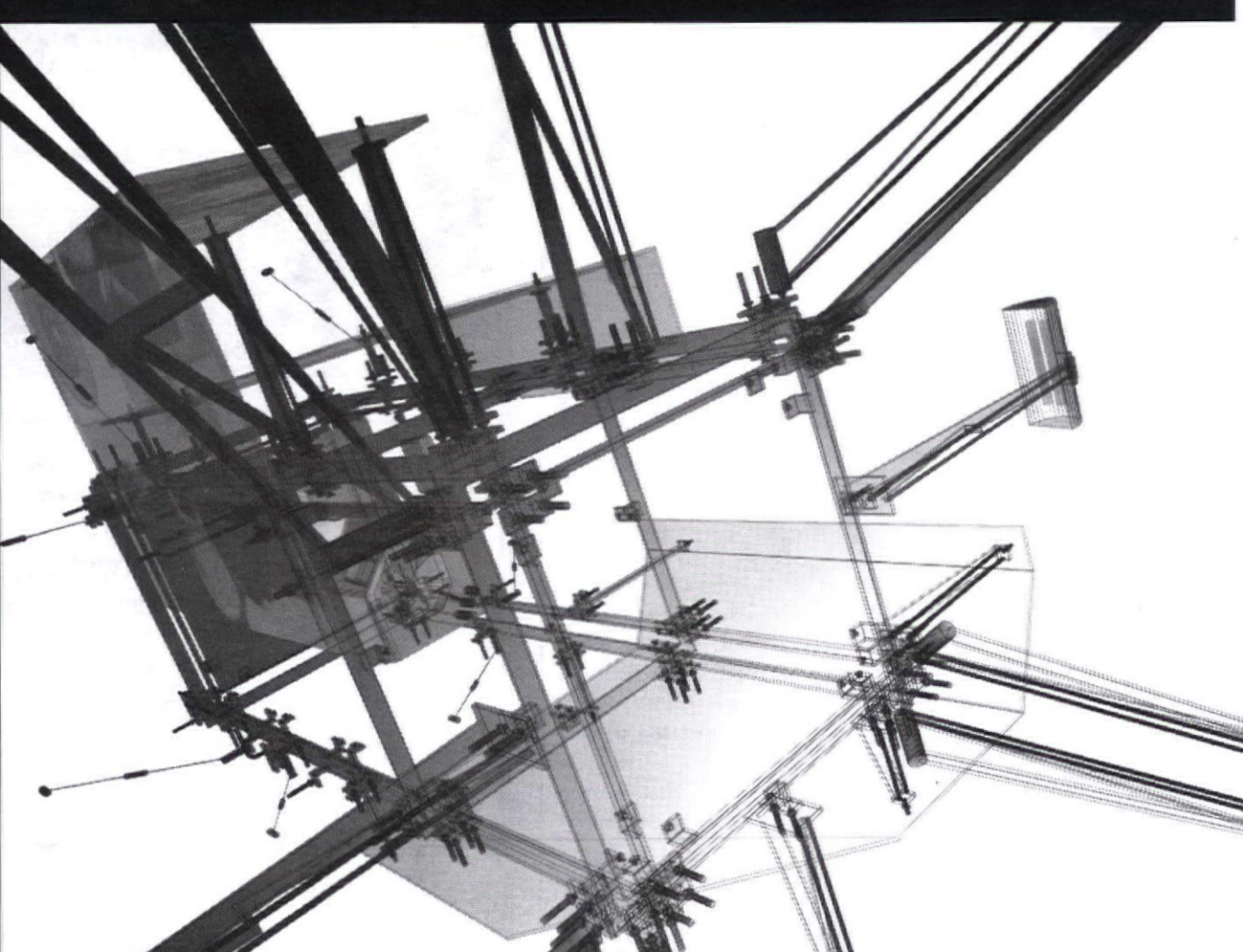


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CAD rendering
by Julio Llosa,
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Calendar

Continuing Exhibitions:

February 1 through March 11, 1995

"Walls Unlimited: Neighborhood Pride 1993-1994 and Selected Works For 1995" SPARC Public Art Gallery, 685 Venice Blvd. (310) 822-9560

Wednesday, Feb. 1

•6:00pm AFLA Meeting, chapter office
•8:00pm "Post-Structuralist Critique" Kevin Rhowbotham Speaks at SCI-Arc Lecture Series (310) 247-1099

Thursday, Feb. 2

•6:30pm Urban Design Meeting, chapter office

Friday, Feb. 3

•12:00pm LA Architect EXCOM, chapter office

Saturday, Feb. 4

•9am - 4:30pm UCLA Extension "LA 2020: Dreams of Open Space and a City for All" (310) 825-9061, One Day Symposium

Monday, Feb. 6

•6:30pm DPC Meeting, chapter office
•8pm Schindler House Randall Wilson and Paul Fischer LA Forum for Architecture and Urban Design Lecture Series \$7 (213) 852-7145

Tuesday, Feb. 7

•AIA/CC Board of Directors, New Board Orientation, Reception and EXCOM-Sacramento

Wednesday, Feb. 8

•7:30am LA Architect Board AIA/CC Board of Directors Mtg AIA/CC Legislative Day-Sacramento
•8:00pm Steina Vasulka speaks at the SCI-Arc Lecture Series (310) 247-1099
•Noon Lecture: Ed Soja "Reinterpreting South Central Since the Civil Unrest of 1992"

Thursday, Feb. 9

•5:00pm Codes AIA/CC Board of Directors Mtg-Sacramento
•Pacific Design Center Breakfast Program (310) 657-0800

Monday, Feb. 13

•6:00pm AWA "How to Work w/Kaiser at Walnut Center Pasadena"
•8pm Schindler House Los Angeles Fourm for Architecture and Urban Design Lecture Series Tom Farrage and Morris Sheppard \$7 (213) 852-7145

Tuesday, Feb. 14

•6:30pm Associates Mtg chapter office
•7:30pm "Greene and Greene: Turning Points" Centennial Lectures with Randell Makinson Pasadena Public Library \$15 (818) 449-4178

Wednesday, Feb. 15

•4:00pm EXCOM Mtg
•5:30pm EXCOM and Board

An exhibition of recent photographic work on historic architecture and environmental structure by Richard J. Levy AIA APA will be on view at AIA chapter offices, 3780 Wilshire, from February 21 to August 25.



February 1995

7

L.A. Architect February 1995

Friday, Feb. 24

•Richard Levy Exhibit and Reception, chapter office

Tuesday, Feb. 28

•6:30pm Interiors, chapter office
•7:30pm "Greene and Greene: the English Connection" Centennial Lectures, Pasadena Public Library \$15 (818) 449-4178

Mtg, chapter office

Thursday, Feb. 16

•3:30pm Health Committee, chapter office

Tuesday, Feb. 21

•5:00pm Environmental Resource Mtg, chapter office

Wednesday, Feb. 22

•4:00pm International Prac Interiors Auction/ Open Chapter Mtg
•8:00pm "Network Sites", Sci-Arc Lecture Series With Keller Easterling

Thursday, Feb. 23

•6:00pm Pro-Practice chapter office

"EDUCATION" continued from p.4

An advanced course explores architectural form/modeling, color/texture and time/animation.

The design studio still holds a central role in the curriculum, where students spend most of their time and energy. In our CAD studios, we use many techniques to bring computers into the design process. They can be used to generate ideas, explore building schematics, prepare documentation, prepare presentations, transform geometries, and help students communicate with their instructors and their peers. In almost every studio, some students apply these techniques to their projects.

Behind the desire to integrate computers in our curriculum is the crucial issue: what is the mission of the schools in educating future architects?

We must not only prepare students with up-to-date skills to intern in offices, but also for the future, when they either will continue their education or enter the workforce. It is important to look beyond current practice into architectural research to get a sense of the tools that the profession may need.

Education does not stop when our students graduate; USC is proud of its course offerings for continuing education and professional development. Computer-aided design is no exception. Often working closely with the LA/AIA CADD Committee, the USC School of Architecture offers seminars in computer-aided design, including structured hands-on software training, office tours, and panel discussions on present and future capabilities.

Clearly, CAD education is not one approach, one software package, or one process. Learning does not end with graduation, and the university is not the only source of ideas. Those of us at the universities are looking to the profession to discover what explorations would be exciting, valuable, and, hopefully, pertinent in the unknowable future.

**DOUG NOBLE AIA
KAREN KENSEK AIA**

Noble is assistant professor and Kensek is adjunct assistant professor at USC School of Architecture.

AIA Open Chapter Events and Meetings

February

On February 22nd, the Interior Committee of the AIA/LA is hosting their 2nd annual Furniture Auction and Cocktail Party, at the Pacific Design Center Showroom B257, from 6:00pm to 9:00pm. The money raised will go to student scholarships. It is an incredible chance to purchase some wonderful goods at bargain prices. Please join us for this social extravaganza.

March

Beginning on March 13th thru March 17, the AIA/LA Chapter, along with the Interior Committee is sponsoring WestWeek, at Pacific Design Center. WestWeek is a professional conference promoting commercial and residential interior design and architecture. Thursday, March 16th there will be panel discussion, moderated by Joseph Giovannini with a champagne mixer afterwards.

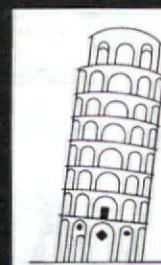
April

On April 20th, the AIA/LA is hosting a lecture from distinguished architect Mr. Charles Gwathmey, at the Pacific Design Center. Mr. Gwathmey is the recipient of many notable awards: 3 AIA National Honor Awards, a Progressive Architecture Design Award, New York City's Bard Award and the the Arnold W. Brunner Prize from the National Institute of Arts and Letters, to name a few...This meeting is also Open Chapter meeting, where all members are encourage to attend this engaging event.

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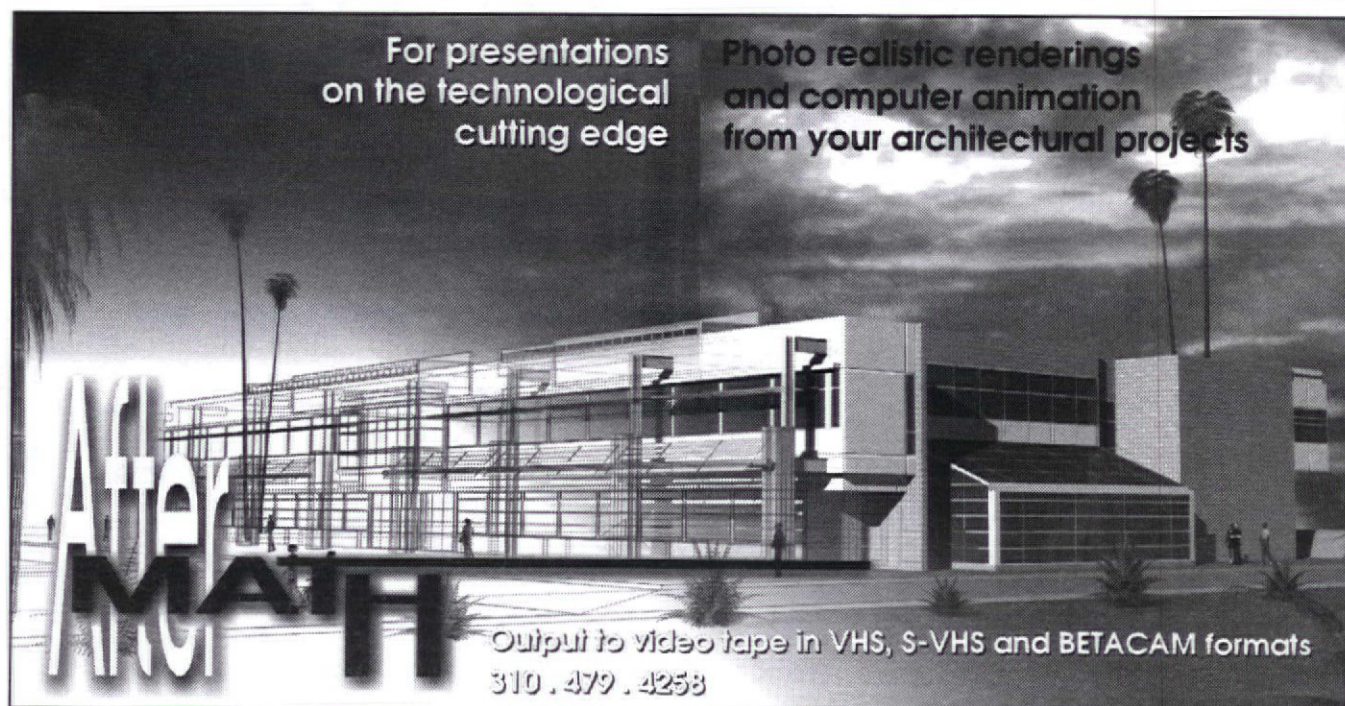
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DISPATCHES FROM THE VIRTUAL FRONTIER



Moorpark College building by DMJM. (Anthony Lumsden, principal; Jason Lee, project designer. Both Lumsden and Lee have joined Anthony J. Lumsden & Associates since the execution of this design.) CAD rendering: Julio Llosa, DMJM.

Computer Visualization Communication at DMJM

In our world of overload, in which the way a message is conveyed is as significant as the message itself, the importance of the latest technologies in computer visualization cannot be overemphasized. At Daniel, Mann, Johnson, and Mendenhall (DMJM), the very process of project development makes intensive use of a CAD, so the jump to this new kind of imaging seems completely natural and necessary.

Incorporating computer visualization techniques in the conceptual process of each design discipline tends to be much more difficult than using them as marketing or presentation tools, because it implies profound change in people's style of work and requires a new set of 3-D CADD skills. To go from the tactile perception of cardboard models to the visual experience of 3-D involves a significant paradigm shift.

Computer renderings and animation of finished projects, on the contrary, are easily accepted. They exert a fascination on most people, and are seen as a rather magical and glamorous application of cutting edge computer technology, which makes them powerful tools for generating social consensus.

Our work with the DMJM Civil Engineering Department is a good example of successful marketing based on computer visualization. The Civil Department asked us to prepare computer-generated images for three freeway expansion proposals, depicting both the existing condition and impact of the new structures. Aerial and pedestrian photographs were provided, as well as plans and typical freeway sections. Based on AutoCAD and Intergraph MicroStation plans of new projects, we generated detailed tridimensional models and transferred them to our rendering package (Autodesk 3D Studio). With our CAD presentations, two of the three proposals were DMJM "wins".

Beyond presentation, 3-D modeling is altogether useful in design. Our structural department asked us to devel-

op a 3-D Model of a particularly involved steel truss structure for a pedestrian bridge at an airport. After the model was prepared, engineers quickly realized the need to redesign several steel members and the overall concept of rain water drainage. Apparently flawless plans, sections, and elevations were insufficient to reveal potential problems.

Computer-generated animation of architectural projects has an enormous potential that has been completely underutilized until now. The overwhelming majority of the architectural animation sequences today merely try to reproduce, in an unimaginative way, the experience of an observer walking around a model or through the building, with a sense of 'flying around' or 'flying through' like an arcade game.

More useful applications for computer animation in architecture include simulating the movement of a subject through time, along a time line. For example, a static observer (analogous to a "sequence plane" in the movies) in front of a building with moving parts, fade-in and fade-out of phases of building construction; semitransparent depiction of the interaction of two or complex subsystems inside the building (the structure, equipment, HVAC duct work, and so on;) and analysis of circulation flow, through and around a building and how their interaction changes over time.

Because of our successful experience with 3-D modeling and still imaging, we decided to set up an in-house computer animation facility. The largest portion of the necessary investment was already made: eight PC Pentium machines linked by a very fast Novell network. One of these machines was loaded with special video and audio input/output cards and computer animation editing software. We can now produce computer animation sequences in VHS, S-VHS and even BETACAM video formats of almost broadcast quality.

-Julio Llosa, DMJM

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Critique

TOP RIGHT:
Computer-generated
presentation drawings
created by
Nathaniel White,
a fifth-year
student in the
Bachelors of
Architecture
Program at USC
School of
Architecture.

CORRECTION

Melvyn Bernstein was the main designer for the AIA/LA Design Merit Award for Unbuilt Work: "Uyemura Residence", not Jefferson Scheirbeek, as previously listed.

Book Review

Morphosis: Buildings and Projects, 1989-92. Introduction by Richard Weinstein. Rizzoli International, \$65 hc, \$40 pb. Franklin D. Israel. Introduction and Interview by James Steele. Academy Editions, \$35 pb.

Two exemplary monographs, which capture the spirit and document the latest work of two leaders of LA's avant garde. Morphosis is a work of art: complex, layered, and precisely detailed, with novel typography, gatefold illustrations, and sketches superimposed on velum pages. In a foreword, Thom Mayne describes his firm's work as the product of a culture "in constant flux," adding another strain to "an exquisite complexity." Unbuilt projects (including the Chiba Golf Club, LA Artspark Pavilion, and Yuzen Vintage Car Museum) are explored in as much detail as the Crawford house in Montecito. In contrast to Morphosis, Israel has realized a substantial body of work in LA. As an Easterner who came here to teach (with Charles Moore at UCLA) and to design movie sets at Paramount, he displays an ironic detachment from, and deep understanding of, his adopted city. He sees LA "as an episodic collage, woven together more by the demands of nature than by the concerted forces of political clout and economic necessity that structure traditional cities." He cites Schindler and Gehry as his mentors, and the site as his chief inspiration. The illustrations are presented as a lively collage of bled-off color, overlaid with plans, sketches, and brief notes. Morphosis is cool and cerebral; this monograph has the sensuality and sharp inventiveness of the houses and commercial interiors it explores.

MICHAEL WEBB

Le Desert de Retz. Diana Ketcham. The MIT Press, \$39.95 hc.

Subtitled "A late eighteenth century French folly garden - the artful landscape of M. de Monville," this is an updated, affordable version of a book first published as a collectors edition. Located

between Paris and Versailles, this garden (with the broken column/house that inspired Thomas Jefferson) has been sensitively restored and opened to the public. Text, drawings and evocative illustrations capture the magic and mystery of an enchanted place.

-M.W.

Designer Offices. Otto Riewoldt. The Vendome Press, distributed by Rizzoli, \$60 hc. The International Design Yearbook 9. Edited by Ron Arad. Abbeville Press, \$65 hc.

Some of the world's best-designed offices, arranged in five contrasted sections. The introduction and brief descriptions are unusually intelligent for a book of this kind, but there is a pervasive sense of unreality in the succession of immaculate, unpeopled illustrations, which suggest art objects more than workplaces. But, however idealized, this is a valuable work of reference, as is the latest Design Yearbook - a sumptuous catalogue of covetable furniture, lighting, tableware, textiles and assorted products. Here is the stuff we'd all like to have in our homes and offices, selected by the discerning eye of designer Ron Arad.

-M.W.

Dublin: a Grand Tour. Jacqueline O'Brien with Desmond Guinness. Harry Abrams, \$65 hc.

The photographer and historian who collaborated on Great Irish Houses and Castles explore the capital from the inside out. Photographs of rare beauty reveal the exquisitely stuccoed rooms concealed behind plain Georgian facades. Guinness, for 32 years President of the Irish Georgian Society, is an ideal guide, weaving together scholarship and anecdote, as he provides a context for these marvels. Too much has been lost, too much remains imperilled - which makes this definitive survey all the more precious.

-M.W.

Building Paranoia. Steven Flusty. The Los Angeles Forum For Architecture and Design, 55pp. \$7.50

The New Jersey Supreme Court made an extraordinary ruling on December 21, declaring that malls, having "displaced downtown business districts...the squares and the streets...the traditional home of free speech," must allow protesters to distribute leaflets. If the private mall is now public Main Street, the court is saying, it inherits the historic responsibilities of a civil urban space.

The growing ambiguity between public and private space is the topic of Steven Flusty's new monograph. Flusty assumes the role of a Job in the wilderness, lamenting the impoverishment of civic spaces in the form of "post-public places" where behaviors "narrowly perceived as inimical to the owner's sensibilities and maximized profit are unaccommodated or removed by private security as quickly as they are manifested." He argues that although violent crime rates in Los Angeles have declined, the fear of crime is increasing, resulting in "paranoid" spaces in idiosyncratic terms, such as "crusty" (space that can't be accessed due to obstructions) or "prickly" (ledges sloped to inhibit seating.) Defensible space, Oscar Newman's tool for class empowerment, is replaced with defended space, in which the rich fend off the poor.

Flusty does a good job of delineating these "human habitats of padding and armor," as Gretel Ehrlich writes in her essay, "Letters to An Architect," anthologized in *Northern Lights*. But at times his argument implies that both the presence of, and response to, fear is solely a misplaced contemporary bourgeois sensibility, as though our earliest cities were not built out of fear, (a long-standing fear, which found ultimate expression in the Florentine palazzo.)

What is contemporary about our fear is that we sense a new twist of the irrational: children with guns killing each other for sneakers. To say that "increasing justice and socio-economic equity is the surest means for reducing fear" is facile and true. The real question is how to achieve justice, and with it a reduction of fear. It is possible that some security measures may afford some people more freedom of choice, such as the ability of a woman to move about in areas she might otherwise reject without the reassurance of visible security, notwithstanding the diminishment of personal privacy.

BARBARA LAMPRECHT

CAD Education at USC: Preparing for an Unknowable Future

The computer has become a staple in the life of architecture students, along with scribbled rolls of trace paper, foamcore models, and photos of favorite designers' projects thumbtacked to the wall. Students lose sleep, try to make deadlines, win competitions—the computer is yet another tool to help them do what students have been doing for years.

The challenge for CAD instructors is to prepare students for an unknowable future within an ever-changing technology. At the USC School of Architecture, we are exploring some of the questions of computing. Should design computing be a required part of the curriculum? Should students be required to own computers? How can we integrate computing into all aspects of the architecture curriculum? What is the cost of all this cyber power, and how much will it cost in the future? And, most importantly of all, how can we best fulfill our mission of educating future architects? The only thing that is certain is that we cannot afford not to keep trying.

CAD education at USC is similar to many other schools in our emphasis on computers related technology in the curriculum. Currently, computer courses are not required, although many such courses are available to both graduate and undergraduate students, from the introductory level to experimental work.

Our introductory course in computer applications traces an architectural project through all phases, from the initial letter to the client describing the design intention, on through conceptual sketches, three-dimensional study models, cost estimation, construction documents and project management. The course is intended to provide undergraduate students with an overview of architecture practice while demonstrating how computers can be used in each phase of a building project.

"EDUCATION" continued on p.7

CAD At The Cusp—

"Your Competitors have it and your customers demand that you use it."

The past 10 years have seen the completion of the first two stages of the CAD revolution in architecture. The first stage proved that CAD could work; the second demonstrated that it could be cost effective. The final stage is proof that CAD can make a real difference in the way we create architecture, and that it can improve the quality and value of our design.

The revolution started in the late 1970's, when early, primitive, CAD systems began to show up in architects' offices. These systems ran on large, slow, expensive computers and with limited functionality. By the mid 1980's these systems were achieving real functionality. Systems from vendors such as Intergraph and GDS were joined by powerful architect-designed systems such as those by Skidmore Owings Merrill and Hellmuth Obata Kassabaum and were proving that CAD could work, albeit at a high cost. Only large offices could afford to play, and only then with a small number of seats.

The late Eighties experienced the second phase of the revolution. Cheap machines dominated the industry and smaller, simpler CAD software captured the market, putting CAD within reach of most architects. Computers became a commodity and AutoCAD dominated the architectural CAD market (making it easier to find experienced employees). The performance of today's personal computer exceed that of many of the big old machines and the capabilities of the CAD software (particularly when used on a network) are fast reaching parity with the "big" systems.

Trends—Good and Bad

The Nineties have seen the realization of many promises about CAD. Capable systems have become affordable and clients, staff and the community, convinced of the value of computerization, now demand that we use CAD.

Like many products of our consumer age, CAD has been both the benefactor and victim of excessive hype. Software and computer sales people, consultants and even the architects who use CAD frequently oversell the abilities of systems, doing the industry a disservice by raising the expectations beyond reasonable levels and setting up architects who use CAD for a fall. Aggressive promotion of these systems, nonetheless has brought

real benefit to our profession. To remain competitive, CAD systems have become more available to architects in a wide variety of practices and when we use CAD, we have real opportunities to add new and improved quality services.

Much progress promised by CAD systems has not been realized. Direct delivery of electronic data to clients, builders, and code officials has progressed slowly. True 3-D design and the ability to test buildings still under design remain more promise than reality. Some lack of progress is the result of inadequate hardware and software, but many problems are more social than technical. In significant areas real progress will depend on changing the working relationship between design, construction, and community. Legal and conventional relationships mandate the content and form of our communication. Fortunately, some architects are actively seeking new ways of working with owners, builders, and manufacturers which take advantage of CAD data developed during the design process.

"Expert systems" have shown promise, but risk and failures cloud progress. Programs which will design and test building systems have been slow in arriving, and have rightly earned a certain amount of distrust. The seismic failures in the Northridge Earthquake of many steel-frame buildings whose design was tested "by computer" point up the risks of encoding assumptions into programs, as well as the use of such programs by architects and engineers who do not understand the assumptions on which they are based. The software authors will not be liable for the failure of our buildings.

It is the architect's responsibility to tell the truth, to deliver on promises.

Architecture today is, as it always has been, the profession of dedicated individuals who have the vision and the skills to solve complex problems. CAD offers us a rich set of tools for solving problems and testing and communicating solutions. But the tool does not replace the person. All the traditional qualities of professionalism are as relevant today as they ever have been. The judgment of the architect is the final test of the design and the repository of the client's trust.

Real Work—Real Quality

Clients no longer will buy CAD novelty. Most clients are smart enough about CAD to demand the real goods. Computer renderings no longer win the job because of their CAD origins; drawings done with a computer must be more accurate and better coordinated and a tape or a stack of floppies is not enough to meet the requirement of a delivered CAD database. Some clients have even come to accept CAD work as a matter of course and do not expect to pay for it any more than they expect to pay for flimsy or pencil leads.

Renderings must tell the client about the

architect's vision of a building, the way it looks, works and how it feels to occupy it. Renderings need not be photographic (although this is often desirable) but they must tell the architect's story in a compelling way. They must convince the clients that the architect has the vision to meet their needs.

When we use CAD on a project, client expectations are raised. At a minimum, they expect accuracy and better coordination. Plans, enlarged plans, ceiling plans, sections, elevations, and details should be up to date and match each other. Dimensions, schedules, and area take-offs must be accurate. These are not new expectations, of course, but are justifiably higher, because we have told our clients that we can deliver on them.

When a project is completed, the client expects a CAD database, often for no additional fee. Why? All too often, because we promised it. Hopeless romantics that clients are, they now expect these databases to be usable. They expect them to be up to date ("as built") to match published standards (standards increasingly specified by the client), to be documented and to be of consistent high quality.

CAD represents a real responsibility and opportunity for the architect. Its use enhances communication with the client and the public. It improves the quality of our work and delivers real value to the client. With CAD we increase our opportunities but at the same time we must accept the obligation of doing it right and of following through on our promises. CAD must be put in the hands of professionals, masters of both their craft and their tools, who have the vision to do great work and the skill to communicate it. In the last analysis, professionalism and skill cannot be automated.

—JIM LEFEVER



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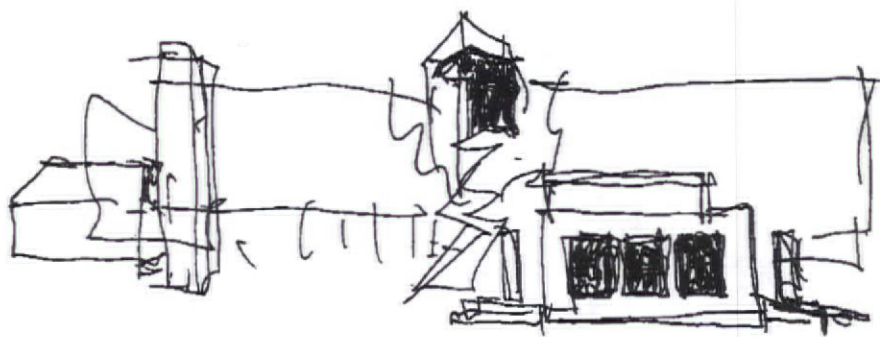
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President's Message...Woodbury...100/100

President's Message Behind the Scenes Support

David Morioka AIA is a soft-spoken, thoughtful, kind of architect that took a break from the practice of architecture last summer and has since worked in the Chapter office on a volunteer basis, 40 hours a week or more. He has tackled numerous tasks that otherwise would have gone undone. Most importantly, he got behind the successful home tour last November. He persistently followed loose ends, working with chair Steve Kanner AIA and numerous other faithful workers that made it happen. David is often seen at the office coaching students on architecture as a career and telling fellow members of job opportunities.

The Presidential Awards Luncheon in December was the most successful Chapter event in recent memory. With more than 400 people in attendance at the Biltmore, Ira Yellin, an entrepreneur and developer, inspired us with his vision for a better environment. Robert Nasraway AIA chaired the event with assistance from Ed Carfagano AIA.

The January installation was chaired by Michael Hricak AIA, incoming Vice President/President-Elect, with Joan Calnon, Professional Affiliate, assisting with fundraising. Held at the Museum of Flying on the tarmac at Santa Monica Airport, the dinner was catered by DC3. National President Chet Widom FAIA installed the new officers, board members, and state delegates. New committee chairs for our 25 committees were also announced. RTKL's four-part graphics for invitations and program creatively followed up on the flying theme.

Sponsors Club-Ford Graphics is the first member of our new sponsors club providing reproduction services to the Chapter for 1995. Robert Avila has temporarily joined our staff to assist with fundraising. Please help him realize our goal of \$50,000 for this year to supplement our dues, improve our programs and increase our community outreach.

Behind the scenes support continues with our February Chapter meeting. The annual furniture auction hosted by the Interiors Committee will be held February

22 at the Pacific Design Center. In support of AIA, numerous showrooms will donate furniture and textiles. Don't miss out on extraordinary deals for designer furniture!

LANCE BIRD, AIA

Committees 100 Projects/ 100 Years

To celebrate the first centennial of AIA/LA an expanded version of the 100/100 exhibition will be shown at WestWeek '95. The exhibit will be on view from March 14 to May 27 at the Pacific Design Center.

Los Angeles since the turn of the century has inspired some of the most innovative and vital approaches to modern architecture, interior architecture, and interior design; solutions and ideas which have in turn had a profound influence on national and international design projects. 100/100 features 100 Los Angeles architects and designers and is intended as a tribute to the rich heritage left us by such early masters as Gill, Greene and Greene, Wright, Schindler and Neutra,; as well as a partial inventory of the multiple expressions of design excellence that have followed.

The exhibition is being curated and coordinated by the 100/100 Committee: Joe Addo, Carole Boyajian, Francesca Garcia-Marques, Martin Gelber, Michael Hricak, Charles Kanner, Stephen Kanner, Ray Kappe, Beth Schnierow, Sharlene Silverman, and Bernard Zimmerman.

If you would like to volunteer your services and participate in the realization of the exhibition, please contact Martin Gelber at (310) 393-0611 or Stephen Kanner at (310) 208-0028.

The Interior Architecture Committee of LA/AIA will hold its second furniture auction and cocktail party at the Pacific Design Center on February 22, as a fundraiser to benefit its Interior Architecture Student Competition. The auction will take place between 6:00pm and 8:00pm in showroom B275, and will feature furniture and accessories donated by manufacturers and dealers, as well as a number of prizes. Hors d'oeuvres, soft drinks, and wine will be served. Admission is \$5.00 for AIA members and

\$10.00 for non-members.

Letters

In his article on "Qualifications Based Selection" (Oct/Nov. 94), Lance Bird glosses over some points that put a different spin on the subject as it relates to culturally diverse architects.

First, he implies that some of the architectural commissions of the 1980's and 90's were not awarded based on qualifications but solely on "low bid." His article seems to suggest that the old way of design selection is right, and that any selection process based on low bid is unlawful or unconstitutional because it violates "a fair, rational, and efficient method of selecting an architect."

Yet my own experience as a minority architect with the design selection process has been that the system does not always include everyone! Certainly an enlightened white male like Mr. Bird knows this. Yet he claims that those in charge focus more on the existing statute rather than using a "cost-based bidding" method, even though this program may boost minority-owned firm's participation in the design and construction industry!

As architects concerned with the advancement of building design, we should realize that the "good old boys" status quo system for awarding a design commission is wrong. And unfortunately, those architects who have "made it" are often the worst offenders against the concept of collaborating with minority architects.

But the greatest tragedy of Mr. Bird's article is that what he recommends may become law. And if it does, it's not hard to predict what the outcome will be.

-DAVID MESA AIA

Woodbury Career Expo

Making connections with Woodbury University promises to put design professionals in dialogue with an institution that has been offering rigorous and comprehensive design education in Southern California for over 50 years. Woodbury graduates in architecture and interior design are well-prepared to develop design solutions and to use the skills in both business and computers that are necessary for today's

design concerns.

One great way to connect is through the University's annual career fair, Career Expo '95, which will take place on March 1, from 3 to 6pm, on its campus in Burbank. This event provides an opportunity to get to know young designers who are interested in your company and eager to become involved in the professional network of local architects.

Chapter members are invited to participate in the fair by sharing information on internships, training programs, and professional affiliations. If members are seeking qualified staff, you may wish to reserve a table, at no charge, to discuss the opportunities within your firm with the young architects and designers in attendance.

Information and registration forms for Career Expo '95 can be obtained by contacting Monica Pecot, Associate Director of Career Services, at (818) 767-0888.

Loyola Benefit

Loyola Law School is offering for sale a limited edition of two signed and numbered serigraphs by Frank Gehry of the Loyola Law School. Each serigraph is a black "working line drawing" printed on archival paper, and offered at \$500 plus 8.25% California sales tax. The Frank Gehry Scholarship for deserving students at Loyola Law School will be funded by proceeds of these sales. Please telephone (213) 736-1096 in the Law School Development Office to reserve your order or request an order form from Elizabeth Fry, Assistant Director of Development, Loyola Law School, 1441 West Olympic Boulevard, Los Angeles, CA 90015-3980.

Correction

The author of the front page story on public art was erroneously omitted. The author was Michael Webb.

For a listing of AIA Open Chapter Events and Meetings see bottom of p. 7, col. 2

L.A. Architect

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Top Left:
P.A. Award winner
M*A*S*H Imagine-
One-Room
Schoolhouse in Las
Vegas

P.A. Award For Morphosis

Santa Monica-based Morphosis has won a 1995 Progressive Architecture Award for the M*A*S*H Imagine-One-Room Schoolhouse in Las Vegas, Nev.

The scheme, according to the architects, "attempts to simultaneously address the concepts of 'shelter' and 'ground' (and 'groundlessness') while encouraging a communal atmosphere of interaction among children, teachers and parents." A prominent gesture of the project is a gently sloping roof which "leaps from the natural slope to envelope the main room of the schoolhouse."

Comprising the design team were principal Thom Mayne, project architect John Enright, with team members Erik Andersson, Magdalena Glen, Blayne Imata, Brad Johnson, Helen Mijanovic, Martin Krammer and Kinga Racon. The joint venture architects were Craig Galati AIA, principal, and J. Denise Cook AIA, project manager, of Lucchesi Galati Architects Inc. of Las Vegas.

WestWeek '95: How the West is One

The impact of global markets and the entertainment industry on design is the focus of WestWeek, the prominent annual design conference scheduled at the Pacific Design Center on March 14-17. The theme of "How the West is One" will emphasize the "very best" of Western design, according to the PDC. Among the scheduled speakers are Brian Murphy, James Northcutt, William Bruder, Enrique Norton of TEN Arquitectos, Stanley Saitowitz, James Cutler FAIA, Ricardo Legorreta and David Hertz AIA.

In addition, more than 200 showrooms at the PDC will show off their latest wares in product design. Included in WestWeek will be the "100/100—100 Projects/100 Years" exhibit assembled by LA/AIA in honor of its centenary in 1994.

Monterey Design Conf. in March

The biennial Monterey Design Conference at the Asilomar conference center will explore the question "Seeing is Believing," on March 31 through April 2.

This year's retreat, organized by the AIA California Chapter, will feature presentations on both the practical and intellectual sides of architecture, as well as on innovative approaches to energy efficiency, solutions to a fragile and poverty-stricken culture, and the marvels of special-effects cinematography.

Speakers and presenters include Marcos Novak, author of *Liquid Architectures in Cyberspace*; John Farnum, Creative Director for Nike's Image Division; Samuel Mockbee FAIA; visual effects producer Thomas E. Kennedy; Ted Flato AIA; and architects/graphic designers Michael Bierut and James Biber of Pentagram Architectural Services.

More information can be obtained by contacting Donalee Hallenbeck, Hon. AIA, at (800) 886-7714.

Winners in "Civic Innovations"

The Los Angeles Forum for Architecture and Urban Design chose eight winners in January for its Civic Innovations competition.

The program asked architects and other design professionals to address "the plight of our streets and public spaces." First place winners received \$1,000, and second place winners \$500, in four categories:

- Bus Shelter. First Place: Keith Krumweide and Carol Treadwell, both of Venice. Second Place: Ryan Hollien, a student at Cal Poly Pomona.
- Street Lighting. First: Judith Sheine and Alex Pang, Los Angeles. Second: Ryan "Sky" Kogachi, a USC student, and Michael Sy of West Hollywood.
- Public Restroom. First: Min Jin

Park and Jeong Won Ryu, UCLA students. Second: Anne Maria Madla, a Cal Poly student; Steven Hamilton, Stuart Royalty, and Victor Garcia, all of L.A. — Information Stand. First: John Somerville and Mike Vanderhoff, SCI-Arc students. Second: Deborah Mackler and Amy Berssen.

Robert Marquis 1927-1995

Los Angeles native Robert Marquis FAIA died on January 3, 1995, in San Francisco at the age of 67. Our profession lost a gifted designer and one of the most effective advocates for what he liked to call "a social art." Bob was committed to the idea that architecture should have more to do with creating livable communities than producing expensive status symbols, and he worked very hard to make this happen.

Bob Marquis was born in Stuttgart in 1927. During the Nazi era his family moved to Rome where they lived for several years before emigrating to the United States in 1937. After graduating from Beverly Hills High School, he studied architecture at USC and for several years worked as draftsman with John Lautner. He then continued his education at the Academia delle Belle Arti in Florence. In 1956 he established a partnership with Claude Stoller and before long they were recognized as one of the best small firms in the Bay Area. Their award-winning houses were notable for their imaginative design, sensitive planning and restrained good taste. One of their first commissions completed in 1963 with landscape architect Lawrence Halprin was St. Francis Square, an apartment co-op which became a prototype of moderate-income housing.

An active member of AIA, serving as President of the Northern California Chapter. Bob also taught in many settings, stressing professional ethics and the necessity to understand clients' needs. Among many other academic posts, he was an instructor at SCI Arc and was Thomas Jefferson Professor at the University of Virginia.

During this last year Bob was involved with organizing what became known as THE GROUP. Their purpose "to de-emphasize the social role of architecture as a fashion item." At a time in life when most architects think of retirement, Bob was still busy stirring things up and trying to make better cities.

—LORENZO TEDESCO AIA

Below:
Civic innovation
public restroom by
Anne-Marie Madla,
Steve

Hamilton,
Stuart
Royalty
and
Victor
Garcia

