Schindler House Tours, Lectures

The AIA National Office, in cooperation with the Southern California Chapter and the Center for the Study of Architecture, has prepared the following schedule of lectures and tours for the April 10th weekend.

Friday, April 10:

1. 3:00 p.m. - 5:00 p.m. 
   "The Extension of the Ratification Process in the City of Los Angeles - An Appreciation" by Charles Jencks.

Saturday, April 11:

1. 10:30 a.m. - 12:30 p.m. 
   "The Language of Post-Modern Architecture" by Charles Jencks.

2. 1:00 p.m. - 3:00 p.m. 
   "The Language of Post-Modern Architecture, Part II" by Charles Jencks.

3. 3:30 p.m. - 5:30 p.m. 
   "The Language of Post-Modern Architecture, Part III" by Charles Jencks.

Sunday, April 12:

1. 10:00 a.m. - 12:00 p.m. 
   "The Language of Post-Modern Architecture, Part IV" by Charles Jencks.

2. 1:00 p.m. - 3:00 p.m. 
   "The Language of Post-Modern Architecture, Part V" by Charles Jencks.

3. 3:30 p.m. - 5:30 p.m. 
   "The Language of Post-Modern Architecture, Part VI" by Charles Jencks.

Union Station: An Appreciation on Its 40th Year

Forty years ago this month, Union Station was dedicated in one of the biggest celebrations in the city's history. There were parades, like "myself" for whom the station provided the red-colored glass window that is the Angeleno Eye for the first time. But, even if the station has never been as vibrant as the rules, it has continued to inspire awe. For these reasons, the 12th Annual AIA State Convention was held in Los Angeles. AIA - The Southern California Chapter of the American Institute of Architects, is one of the biggest celebrations in the city's history. There were parades, like "myself" for whom the station provided the red-colored glass window that is the Angeleno Eye for the first time. But, even if the station has never been as vibrant as the rules, it has continued to inspire awe. For these reasons, the 12th Annual AIA State Convention was held in Los Angeles. AIA - The Southern California Chapter of the American Institute of Architects.
James C. Artiga

It is called kitchening, and most designers do that. They take things off classic and aircraft models that are small and clear and want to use. When you look at the spatial programming and design components, you see different parts in the same thing. In Star Wars there were three or four models of different scale for one spacecraft and the relationship between them. It is the kind of effects, Donald Trump, designed a carcinogenic quality, a mind to object to give the effect of the object moving by itself. It has refined this type of camera in operation. In 2001, they shut 10 to 15 hours. This kind of thing is bound from which we see only a glimpse.

Stephen Boichor

Life is insecure unless we give it form. As biological organisms, we are conscious or unconscious are geared to flustered, everywhere. We do not know where, such as molecular movement and hear beats. These pulses give us their feelings for order. The arts, perhaps any more experience, shape our actual life of feelings.

The first manifestation of art forms by primitive man who lived in a world of demonic powers and dance, the first true expression of human nature. The magic circle around the altar was the dance floor. The magician is predicted of the future, the creator. The good dancer has the feeling of a combined of colors and hues with the actual forms from the actual forces that control his body. It is a conquest of the magic circle and the resistance. Consider the triumph of the circle, over paint, writing on flat surface, poetry over language. A great dance becomes ecstatic. It takes the dancer out of himself. He has the world in which he or her body moves. When you become deeply involved in the creative act, you can put yourself in another place. I find a strong relationship between dance and design expression in the landscape. The dancer and the participants both move in an illusion of spatial forms, both in time and in architectural and landscaped space.

The beauty of an architectural scheme is its function. If we are to have a structure, it must be one that serve a purpose, such as a boundary wall or a place that would appeal as a garden or a place. It is also a physical or a mental object.

Finally, the double helix is an interesting structure. Now how is this? Because this is an interesting molecule and a full molecular structure of the molecule that really is going to town and sees the idea. With the familiar with the idea of pseudo-biology because it is not on syntax. As such, this is commonly done in buildings where you do not have to use an entire element.

The function of all lattice cells have three million base pairs, roughly speaking, its DNA is about 200 yards long. So you could imagine, that if you don't want to seem, that nucleic acids are the sugar in the DNA, and in the least that you can't afford to make models of much bigger that is how well these models are expensive, but nature can and does make them extremely long.

When you explain that I'm not symmetrical? How do you explain that my heart isn't in the middle? There are two options. One is the hardwired of those molecules. In some way this is magnified and magnified and magnified up, in such a way that it pushes the heart to one side. You think that is impossible. The other model is that the egg is some symmetrical and that the mother imposes her asymmetry onto the egg, and that is passed on. Believe or not, the answer is more like the first, and the reason is the following. The cells which move have little flagella that make them move, and these flagella beat and move like molecules. The proteins are not symmetrical, and it happens that the flagella don't beat quite symmetrically. The best with a hardwired. Now we believe that at some stage in your development a cell is moved by the beating of the flagella into an asymmetrical position by the molecular hardwired being magnified and magnified and more, flagella movement and secondly into cell hardwired.

What you have to remember about biological molecules is that they are evolved and not designed, though there instructions as to how they are evolved. There is usually no instruc- tion as to how they are folded up or how they settle once they have been jointed in these long strings. All this comes from the cell by building and what gives the best fit. When you've got a gene you need a protein, you got a protein and you know the information. When you get a protein you get an idea what it is from DNA and when you tend to repeat it, you get the idea.

Though I didn't understand a lot of things Francis Crick said I did find some of these for his bones of Pilgrim. Francis Crick is a scientist you read about, but not much about. A lot of us have strange ideas about science. I expected our guest to be quite severe,Occasionally, it is for the benefit of other people's lives creative. That is what it is about and that's why I am passionate.

Lawrence Haplin

Most people in architecture perceive architectural things. The things I perceive the making of things only as a way of making other things. If something in itself has no value whatsoever, it is only of value because you think other people's lives creative. That is what it is about and that's why I am passionate.

The world is built by medicine and architecture think they're great but are mediocre design building and one to talk to and in that context. It don't.
The 2nd 10th meeting of the SCC/AIA Board of Directors, March 9, 1979:

- Reflections Richard Cornwell presented recommendations for increased WAL Board representation.
- Stanley Smith, Chairman of the Blue Ribbon Committee to Stop the Governor's Plan to Abolish the Board of Architectural Examiners, reported on efforts to urge AB 46 (Silenupto legislation) support and stressed simplified and streamlined structuring of the board as short- and long-term goals.

The Board approved Preparation, and Discussion of Liability Insurance Recommendations as proposed: "Certificate of Completion."

- USC students Robert Tyler and Debbie Penny presented their "Tear Down Structure Project," the board voted to support passage through the Scholarship Fund.
- Student Representative Edward Martinez reported students' unofficial support to join the AIA, suggesting for encouraging student affiliation were discussed.

SCC/AIA Membership Report, March and April:

- New corporate members: Edward L. Carstensen (Bruce Beckett & Associates);
- Don O. Choi, Les Bevins LUSC (USC-AIA), W. Knott, Delano & Gault; John C. Morrow (Pacific Research Laboratories); and
- Harvey M. Hester Jr. (Hunter & Appel); Larry Price, R. Price.

SMALL BUSINESS

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Two conferences reviewed:

"ARCHITECTS AND CRITICS" in S.F.

The relationship between any art and criticism is usually a twofold critical subject. Does the critic explain the work to the public? Does he or she explain it in the artistic context of its time? Or, does the critic further contribute to a general audience and the problems of oversimplification? This was, in fact, the topic of the first conference. Jencks, in his inimitable manner, ensured questions tried to force Jencks to commit himself on the issue of oversimplification. Paul Goldberger dealt with Jencks's salves in a perfectly simple and direct manner and then went on to discuss how it is necessary for the critic to recognize the many-sided nature of his subject. The critic must address himself not only to architecture, but also its practical results, social effects and context.

Interestingly, although all the critics discussed practical responsibility and practical criticism, most of the architects-speakers discussed criticism of their own work as intelligent, personal, theoretical, or doctrinaire. It seriously raised the question, in my mind, at least, if architects read criticism. Jencks felt that vocal criticism of a particular job was usually a good indicator of its relative importance. Esherick felt that evaluative criticism, dealing with design and work rather than esthetic issues, would be valuable to the architect. Woodhouse discussed the history of one project in which he felt the architectural critic could have played a more active role. It was difficult to leave the convention and not detect certain senso are direction toward the architectural direction. Jencks explained the debate on criticism. The debate about the critic's role is one which has long been raging among practitioners, critics, and architects/critics themselves. Perhaps if the role of criticism was explained, architectural critics and lecturers, Department of Architecture, USC.

"DOWNTOWN USA" in LOS ANGELES

Distinguished urban designers Raquel Ramat, director of N.Y.'s Planning Department Urban Design Group, has been exposed to some of the more provocative planning issues of recent times. Ramati kicked off the evening by asserting the need for human values in a large scale physical design. This is what she said, and architects who are able to balance the experience of both the pedestrian and urban planning projects. The following were the themes of an interesting discussion:

- Selecting architects for major projects prior to identifying a developer
- Postponing condemnation of existing structures in order to make sure that their architectural potential was not compromised by the plan
- Opening some shopping place storefronts to the street to encourage pedestrian use.

Unfortunately, Hopkins's photograph did nothing to assure the image she portrayed of urban revitalization in Pasadena. Instead of under scoring the links that will connect residential communities with the downtown area or the activity to be generated by the expansion of the pedestrian streetscape, she saw an alarming number of barren façades and streetslabs. It is too bad Hopkins didn't do a bit more for people who would expect to find in downtown. In contrast, she pointed to Luckman's financial area, a most notable example of a social and artistic attempt to revitalize an area that had the unenviable task of following de şihood's pedestrian pathways. Fortunately, Hopkins's presentation spoke to the role of urbanism in revitalizing urban realities. A different problem is posed in the Los Angeles Community Redevelopment Agency planner Aida Sikora. Sikora led Los Angeles architects and planners together in a seminar. The local AIA and APA chapters have requested seminars that will bring architects and planners together in a seminar. The result is a potential boardroom meeting of the pedestrian. Sikora stressed, require sensitive planning and a prelude to urban design programs. A good example of such planning is the mid-town area of Little Tokyo. These, Sikora stressed, require sensitive planning and a prelude to urban design programs. A good example of such planning is the mid-town area of Little Tokyo. Architecture and urban design are not the only factors to be considered in the mid-town area. But, as Sikora stressed, require sensitive planning and a prelude to urban design programs. A good example of such planning is the mid-town area of Little Tokyo. Architecture and urban design are not the only factors to be considered in the mid-town area.