In addition, Wright was vice president (1953) and president (1955) of the CCAIA. On behalf of the Council, he personally supported architectural legislation before the State Legislature in an attempt to revise the California State Architects Act. He also was chairman of the School Building Committee, State Architects and Engineers Committee, and Engineers Committee for the Los Angeles Chapter and CCAIA Evaluation Committee as well as serving as delegate to the Little White House Conference on Education in California.

For the National AIA, Wright served as second vice president (1958-59), first vice president (1960-61) and president (1962-63). He was also chairman of the Committee on School Buildings and a member of the "Package Deal" Committee and the Chapter Convention Committee for the Los Angeles AIA National Convention (1956).

Wright is an Honorary Fellow of the Royal Architectural Institute of Canada and the Philippine Institute of Architecture and an Honorary Member of La Sociedad de Arquitectos Mexicanos. He received the President Award from the Los Angeles Chamber of Commerce Construction Industry Committee in 1963 and Certificate of Commendation from the California Disaster Office in 1964. Norwalk-La Mirada School District named Henry L. Wright Intermediate School after him in 1960.

World's Most Sophisticated Contact Registration Printer

Golden Age Revisited

The Listener

LA ARCHITECT

Editorial Board: Burton Phillips, AIA, Chairman; Carlos R. Alonso, Associate; Don Akin, AIA; PAUSA Board Members; Allen Steuer, Projects Contractor, AIA; Robert K. Winters, Architects Corporation, AIA; Richard Karkos, Architect, AIA; William Hubbard, AIA; Morris Newman, Michael Feinman, AIA; Charles H. Whelley, Books.

Editorial Board: Emory G. Thomas, P. A. Hyman, AIA; Michael P. Ross, AIA; Thomas H. O'Vintzal, FAIA; Upper Architecture, AIA.

Managing Editor: Karin Pelle.

Designers: Steve Muro, Steve Muro, Jr.; Paul Sterp, Ann Muro, AIA, Cardoni, AIA, USA, USA.

Contributors: Bernstein Browne, John Chane, Bill Landworth, Collette, Jeffrey, McCarthy, AIA, M. S. Sharp, AIA, AIA, AIA.

ASSOCIATE EDITORS: Mark Hall, AIA; Donald Knapp, AIA; Vice-President: Robert Harris, AIA, Parsons; William Ladd, AIA, AIA, Parsons.

LA ARCHITECT is published monthly except for August by the Los Angeles Chapter of the American Institute of Architects, 6457 Melrose Ave., Suite 102-72, Los Angeles, CA 90036. Subscriptions are $10 domestic and $25 foreign. Editorial submissions should be addressed to the editor and sent to the publisher's address, above. Any correspondence should be sent to LA ARCHITECT at the publisher's address. A copy of the publication is available from the publisher. A subscription is $15 domestic and $25 foreign. The appearance of names and pictures of products and services, or editorial or advertising, does not constitute endorsement by either the AIA or the Los Angeles Chapter.

December 1985

LA ARCHITECT

Authorized Distributor
Repro-Graphic Supply
2737 San Fernando Road
Los Angeles, CA 90065-0158
Telephone (213) 223-1511

New BUILT FOR CHANGE
Neighborhood Architecture in San Francisco

Anne Vernez Moudon

Bull for change is one of the most thoroughly evaluated projects in American architecture. Moudon's analysis of three generations of land development and building practices in the San Francisco Bay area focuses on the ways in which the form and organization of individual buildings reflect the form and organization of cities, and on design strategies that can preserve the traditional fabric while still accommodating new buildings. The book is based on research for which Moudon received an Applied Research Award from Progressive Architecture.

275 pp., 103 Illus., 12 maps.

30.00

The MIT Press
28 Carleton Street
Cambridge, MA 02142

Design Mates Model RM 1920

Repro-Graphic Supply
2737 San Fernando Road
Los Angeles, CA 90065-0158
Telephone (213) 223-1511

World's Most Sophisticated Contact Registration Printer

Golden Age Revisited

The Listener

LA ARCHITECT

Editorial Board: Burton Phillips, AIA, Chairman; Carlos R. Alonso, Associate; Don Akin, AIA; PAUSA Board Members; Allen Steuer, Projects Contractor, AIA; Richard Karkos, Architect, AIA; William Hubbard, AIA; Morris Newman, Michael Feinman, AIA; Charles H. Whelley, Books.

Editorial Board: Emory G. Thomas, P. A. Hyman, AIA; Michael P. Ross, AIA; Thomas H. O'Vintzal, FAIA; Upper Architecture, AIA.

Managing Editor: Karin Pelle.

Designers: Steve Muro, Steve Muro, Jr.; Paul Sterp, Ann Muro, AIA, Cardoni, AIA, USA, USA.

Contributors: Bernstein Browne, John Chane, Bill Landworth, Collette, Jeffrey, McCarthy, AIA, M. S. Sharp, AIA, AIA, AIA.

ASSOCIATE EDITORS: Mark Hall, AIA; Donald Knapp, AIA; Vice-President: Robert Harris, AIA, Parsons; William Ladd, AIA, AIA, Parsons.

LA ARCHITECT is published monthly except for August by the Los Angeles Chapter of the American Institute of Architects, 6457 Melrose Ave., Suite 102-72, Los Angeles, CA 90036. Subscriptions are $10 domestic and $25 foreign. Editorial submissions should be addressed to the editor and sent to the publisher's address, above. Any correspondence should be sent to LA ARCHITECT at the publisher's address. A copy of the publication is available from the publisher. A subscription is $15 domestic and $25 foreign. The appearance of names and pictures of products and services, or editorial or advertising, does not constitute endorsement by either the AIA or the Los Angeles Chapter.

December 1985

LA ARCHITECT

Authorized Distributor
Repro-Graphic Supply
2737 San Fernando Road
Los Angeles, CA 90065-0158
Telephone (213) 223-1511

New BUILT FOR CHANGE
Neighborhood Architecture in San Francisco

Anne Vernez Moudon

Bull for change is one of the most thoroughly evaluated projects in American architecture. Moudon's analysis of three generations of land development and building practices in the San Francisco Bay area focuses on the ways in which the form and organization of individual buildings reflect the form and organization of cities, and on design strategies that can preserve the traditional fabric while still accommodating new buildings. The book is based on research for which Moudon received an Applied Research Award from Progressive Architecture.

275 pp., 103 Illus., 12 maps.

30.00

The MIT Press
28 Carleton Street
Cambridge, MA 02142

Design Mates Model RM 1920

Repro-Graphic Supply
2737 San Fernando Road
Los Angeles, CA 90065-0158
Telephone (213) 223-1511

World's Most Sophisticated Contact Registration Printer

Golden Age Revisited

The Listener

LA ARCHITECT

Editorial Board: Burton Phillips, AIA, Chairman; Carlos R. Alonso, Associate; Don Akin, AIA; PAUSA Board Members; Allen Steuer, Projects Contractor, AIA; Richard Karkos, Architect, AIA; William Hubbard, AIA; Morris Newman, Michael Feinman, AIA; Charles H. Whelley, Books.

Editorial Board: Emory G. Thomas, P. A. Hyman, AIA; Michael P. Ross, AIA; Thomas H. O'Vintzal, FAIA; Upper Architecture, AIA.

Managing Editor: Karin Pelle.

Designers: Steve Muro, Steve Muro, Jr.; Paul Sterp, Ann Muro, AIA, Cardoni, AIA, USA, USA.

Contributors: Bernstein Browne, John Chane, Bill Landworth, Collette, Jeffrey, McCarthy, AIA, M. S. Sharp, AIA, AIA, AIA.

ASSOCIATE EDITORS: Mark Hall, AIA; Donald Knapp, AIA; Vice-President: Robert Harris, AIA, Parsons; William Ladd, AIA, AIA, Parsons.

LA ARCHITECT is published monthly except for August by the Los Angeles Chapter of the American Institute of Architects, 6457 Melrose Ave., Suite 102-72, Los Angeles, CA 90036. Subscriptions are $10 domestic and $25 foreign. Editorial submissions should be addressed to the editor and sent to the publisher's address, above. Any correspondence should be sent to LA ARCHITECT at the publisher's address. A copy of the publication is available from the publisher. A subscription is $15 domestic and $25 foreign. The appearance of names and pictures of products and services, or editorial or advertising, does not constitute endorsement by either the AIA or the Los Angeles Chapter.

December 1985

LA ARCHITECT

Authorized Distributor
Repro-Graphic Supply
2737 San Fernando Road
Los Angeles, CA 90065-0158
Telephone (213) 223-1511

New BUILT FOR CHANGE
Neighborhood Architecture in San Francisco

Anne Vernez Moudon

Bull for change is one of the most thoroughly evaluated projects in American architecture. Moudon's analysis of three generations of land development and building practices in the San Francisco Bay area focuses on the ways in which the form and organization of individual buildings reflect the form and organization of cities, and on design strategies that can preserve the traditional fabric while still accommodating new buildings. The book is based on research for which Moudon received an Applied Research Award from Progressive Architecture.

275 pp., 103 Illus., 12 maps.

30.00

The MIT Press
28 Carleton Street
Cambridge, MA 02142

Design Mates Model RM 1920

Repro-Graphic Supply
2737 San Fernando Road
Los Angeles, CA 90065-0158
Telephone (213) 223-1511

World's Most Sophisticated Contact Registration Printer

Golden Age Revisited

The Listener
Donald C. Axon, incoming president of the LA/AIA, is intent on the profession regaining its self respect and image in the public eye. Don believes that respect for the Institute and its members can only be achieved through perceived and proven value, and that this is the key to increased compensation. In 1986, the Chapter’s three major thrusts will be the promotion of good planning and design, increased involvement in civic, political and business activities, and the strengthening of AIA membership participation. These issues will form the basis for re-orienting the priorities of the LA/AIA through the newly established long-range planning committee.

Born in Haddonfield, New Jersey, Don completed his high school education in Valley Stream, Long Island. He obtained his Bachelor of Architecture degree from Pratt Institute Community Mental Health Center, Baltimore, Maryland, 1967-68.

and, after apprenticeship in several small firms, established his own practice as Bailey & Axon, AIA, Architects in Long Beach, New York. Offered a scholarship in the design of hospitals and related medical facilities by Columbia University, Don maintained his practice while continuing his studies, obtaining his MS in Architecture in 1966. Subsequently, he joined Caudill Rowlett Scott in Houston as medical facilities programmer and project manager. After moving to Los Angeles he worked as an in-house architect for Kaiser Hospitals for 5 years, then moved to DMJM as director of its medical facilities group before again establishing his own firm as a health facilities architect and consultant. Don’s current practice specializes in health facilities planning including the pre-design phase of functional and space programming with intense user interaction, conceptual design, re-programming and optimal use of existing facilities and health care delivery plans. It is his strong belief that the pre-planning and problem identification phase of a project results in the delivery of a superior design service and that design problems must be stated in terms of form, function, economy and time. These statements are then divided into understandable parts in a series of concept diagrams to establish networking inter-relationships. The designer can then apply or layer these components to form a complete architecture. This clear, step-by-step process assists the owner and the architect to both understand and evaluate the final product. A post-occupancy survey and analysis is used in the evaluation with feedback to the next project. The process then commences again.

Don’s clients include hospital administrators, physicians and developers of medical facilities as well as other architects whom he assists in providing medical specialty services to their clients. He has been involved in major, large-scale projects in Saudi Arabia, Libya and the United States. Recent projects include both large-scale master plan projects and additions as well as small-scale departmental alterations. Active in the AIA for more than 25 years, Don has chaired the local, state and national committees on Architecture for Health, participated in several other committees, and has served on the Chapter’s Board of Directors since 1983. He has lectured and taught at several universities, including USC and UCLA, was a member of the State Seismic Safety Commission Task Force and, most recently, was appointed by the Governor to serve on OSHPD’s State Building Safety Board. Don Axon is married to Janice Axon, Executive Director of the LA/AIA Chapter; and the couple boasts a combined total of seven children and eight grandchildren. In his spare time, Don has designed and constructed the extensive alterations and addition to their Brentwood home.

John Mutlow
Mike Woo

Interview

design because we're starting to get practice—potentially to have experiences in other countries or other cultures, and clients from other countries who may be commissioning work.

You're probably representing the most ethnically diverse district.

Yes, at Hollywood High School, for example, there are over 80 languages spoken by the student body, which provides a tremendous challenge for the faculty and the administration as well as for the other students.

What do you think are the major planning issues and problems facing LA right now?

Well, one major concern is how to match up development with the demands on public services—sewers, electricity, garbage and that sort of thing. I think it's a widespread and a systemwide question. We have 6,000 miles of sewer lines and it's my understanding that we're operating at capacity now. I don't know how you can differentiate between, say, the kind of development that's proposed at Warner Center versus something like the proposed expansion of the Convention Center downtown. A toilet that flushes at a convention center is not that much different than a toilet that flushes in Warner Center. It's a systemwide crisis.

Do you foresee a point where building permits might be tied to infrastructure capacity or possibly fees that would be a "pay as you go" infrastructure fund?

Well, that's not or not, that's already been talked about as a kind of a worst possible alternative in the future. I'm not with the need to expand the capacity of our sewer system now. I am hoping that we can actually avoid that way. We may be leading to a fee which may have to be paid by developers to increase the sewer capacity.

You are probably aware of San Francisco's housing, public transportation, and parks fees that are tied into office development. Does that seem to make sense for you in LA?

I think that we have to start looking at pool fees for services, whether we're talking about transportation or some other municipal concerns like child care. We have to find a way to do that in such a way that's not a disincentive to new development; it's probably unfair to expect a developer to shoulder the whole burden for those kinds of services. But I think that's reasonable to expect that a certain percentage has to come from that source.

Do you think Metrorail will go ahead, given all the resistance there is to it in Washington, and do you think it will make much of a difference in the overall transportation problem?

Well, I look upon Metrorail as being one part of an overall regional system. By itself, unconnected to other systems, I don't think that the Metrorail starter line is really a very comprehensive answer to the need for alternatives to the private automobile. I look at it as one of several systems that we will have in the future, a mixture of heavy rail transit interconnected with light rail transit along streets that have medi- ans as well as an expanded bus system, so that we will have different kinds of options for people. It's also important to try to be as realistic as possible about the capacity of transit systems. During the 30's when the BART system was being proposed in San Francisco, one of its advocates overpromised that system by claiming that it was going to reduce traffic in the Bay Bridge. What they failed to calculate and to explain was that BART might stimulate an increase in development in a downtown of San Francisco. So, even with the addition of the system, there has been no net decrease in the number of cars using the Bay Bridge. In hindsight it is clear that BART was a good investment, but it was over-promised in the beginning. The advocates Metrorail have to be very careful not to make the same kind of mistakes.

What about the car itself? Is it almost independent of these issues, and seem to proliferate no matter what. Do you think that one can have a good city with so much street space, parking space, and psychic energy devoted to the automobile?

I think that there will also be a primary application of Joel Wachs's concept to some fundamental questions about what kind of city Los Angeles is. You can look at whether we're going to be a car city and be so dependent on the private automobile. It's possible but I think that there will also be a growing reliance upon alternatives. At the same time I think that the private automobile, for the near future at least, is going to continue to be a primary source of transportation. Los Angeles can become a "good city" even though it is reliant on the private automobile if we can encourage mixed use or more pedes- trian-oriented development which has not really evolved in Los Angeles in the recent past. I think that it's possible for us to have a pedestrian-oriented theater district in Hollywood even though most of the people going to the shows may get there by car. In other areas I think we may be encouraging very exciting projects which are atypical for the Los Angeles of 1983 or 1925 or 1955 pedestrian-oriented or in their exposure to the open air. I think that gradually we will start to think that that's going to be more pedestrian public transit, but that's more of a long-run than a short-run prospect.

You hope to make pleasant en- claves. But what about larger streetscapes such as Melrose Avenue?

It's always been an interesting street but now it's reached the point where either because traffic is so high or because the traffic engineers are so singleminded, it's being widened. The sidewalks are being narrowed and it seem threatened by its own success.

On Melrose Avenue we are seeing the phenomenon that you see in Soto or other sections of large cities where a vanguard remakes an area that was previously neglected by another group—gentrifies it—and then the area gets preserved by its own success. In an area like Melrose or, potentially, Hollywood which is two or three steps behind, it is important to think of a way to maintain the incubator status of the neighborhood and not to allow its self-revitalization to kill it off. There are ways of doing that through tax incentives, and through deliberate efforts to plan facilities which maintain some of the initial uses that make that area interesting. For example, one of the things I find really interesting about Hollywood is that because it's a low rent area there are a lot of risk takers, whether they are artists in lofts, performers, real estate entrepreneurs, or business people. These are people who are potentially jeopardized if the revitalization of Hollywood becomes too big a success. In my discussions with developers I've tried to encourage a mixture of new development and preservation of some of the older structures. I'm especially concerned in making sure that we set aside space for the incubation process to continue.

Incubator is a word I associate with Jane Jacobs. Has she been an influential figure for you?

Well, one of the earliest books that I read in urban studies at Santa Cruz was The Death and Life of Great American Cities. I read the predecessor. We've tried to encourage a mixture of new development and preservation of some of the older structures. I'm especially concerned in making sure that we set aside space for the incubation process to continue.

George. I think that Cal's had a lot of heat on him in terms of the discussions about Hollywood over the last few months he has come across as an architectized development, incorpor-
in Hollywood. How do you see its role there?

Potentially, the redevelopment agency can bring with it many tools to help Hollywood turn around through tax increment dollars, through technical expertise, and other kinds of planning resources that can provide to accelerate redevelopment. The danger is in allowing the redevelopment agency to act as a political independent agency. I have appointed four members to a new review of my predecessor's appointments to the project area committee in order to have as many people who can create a new. I have also made it clear that the redevelopment plan test has to meet my test in terms of the ethnic mixture of the Hollywood area, and incorporating the technical requirements of the entertainment industry into our future economic development. I've tried to make it clear that I would not be a rubber stamp for the project people anymore which has been working for the last two years developing a plan. That, I think, will make a dramatic difference in the CRA's attitude and their perceived role in Hollywood.

Cal Hamilton is retiring and the city is looking for a new Planning Director. What sort of person do you think would best fill the role? Cal Hamilton has been called a visionary and the implication is that the next person ought to be a muck and bolts type. Is it time for nuts and bolts, or do we still need some vision?

I basically disagree with the diagnosis of the situation. The newsworthy problem with Cal Hamilton is that he is too much of a visionary and not enough of an administrator, but I don't think that's the real problem. I think the real problem is that someone who comes in Hollywood and starts to avoid sticking his neck out on major policy issues. I think that the city council is coming to realize that this job is not intended as a lifetime appointment or even necessarily a shorter term job based on the assumption that the new director does or her job right. Enemies will inevitably be accumulated here she may have to leave after five or six years. And even though this would create more tension between the planning director and the mayor and the council, I think it would be best for Los Angeles.

Do you think there's an adequate pool of people like that in the country? I think planning profession lately has been that it's very quiet, and there aren't many forthcoming planners.

I think that there are individuals out there who have a high level of competence in other cities, a lot of experience and who may be willing to take the assignment based on the perception that Los Angeles is going to be a real center of international and national interest, and I hope to learn through some fascinating phases of urban evolution over the next few years. And I think the planning profession or perhaps the greatest challenge for any planner in the area is to try to resolve this current situation constrained by certain environmental limitations and as the capital of the emerging Pacific Rim.

The American Planning Association has a general issue that has been up for a few months. This would seem a good opportunity for interviewing. I'm not going to take place before that. The current timetable is that applications are being accepted now and will be accepted until the end of the year. Starting about January a citizens advisory committee will be considering the applications and will choose a certain number of applications. The plan is to have some final recommendation by the chosen by the mayor, and approved by the council at the next spring's APA convention.

How is the citizen's advisory commission created?

Councilman Yaroslavsky recommended that a blue ribbon panel of citizens be created for this process. The mayor agreed and will be appointing this panel. Right now the applications are being accepted by the personnel department and they will do some initial staff level sifting through them, but at some point the mayor is going to appoint the panel. This is potentially a very exciting process, because the panel should be looking at the process of choosing the new planning director, not just as the selection of a personality to head up one of the major city departments, but rather as a debate about the future of our city and about some of the planning policies developed under Cal Hamilton. By generating some heated discussion about these policies we will be laying the groundwork for the next planning director to do an effective job.

On another planning subject, you are going to be one of the jurors on the LA/LA.AIA Associates Real Problems competition dealing with convenience shopping centers. I imagine that you perceive the proliferation of those centers as a problem. It's so startling that they've just come out of nowhere.

During the course of my campaign, many different constituencies brought it up negatively, saying that they thought there were too many of them. I see them as an interesting unplanned consequence of the growth of an area. The gas stations closing all over the city and the interest of some property owners by making inexpensive short-term investments.

I'd like to encourage more architects... to pay close attention to politics observing the process, and speaking out when an issue comes up...

Unfortunately not all of them are over site of the former Masonic Temple. In some cases they have involved tearing down buildings that have contained the city council's own headquarters in order to de-}

The basic issue there was neighborhood dissatisfaction about problems such as loud music, traffic congestion, and parking problems resulting from what the neighbors perceive as commercial use. In order to raise the money needed for redevelopment of the Ennis Brown House, the owner scheduled regular fundraisers at the house to provide money for renovation of the house. It didn't just want it, he was required to get it in order to continue public viewings of the house. He didn't do it. I was out. What was your position on that?

The basic issue there was neighborhood dissatisfaction about problems such as loud music, traffic congestion, and parking problems resulting from what the neighbors perceive as commercial use. In order to raise the money needed for renovation of the Ennis Brown House, the owner scheduled regular fundraisers at the house to provide money for renovation of the house. It didn't just want it, he was required to get it in order to continue public viewings of the house. He didn't do it. I was out. What was your position on that?

Do you see the issue by no means closed?

No. There is something that's on your mind. We are living in a very aware citizen, as an urbanist, that we haven't touched.

In the course of managing more architects, and others in the design professions, to pay close attention to politics observing the process, getting involved, and speaking out when an issue comes up whether it's the Hollywood Redevelopment Plan, the proposals for the City Department of Transportation to widen streets and tear out street trees. Or even some of the infrastructure issues such as charging fees to developers to pay for improvements such as sewers, or street lighting, or services such as child care. In the past, members of the architectural profession have not been as actively involved as they could be, and I think it's important that as they grow awareness within this city towards design issues. Because there's also a feeling that I want to abide by the normal processes of planning in this city, to avoid re-}

Do you think there's an adequate pool of people like that in the country? I think planning profession lately has been that it's very quiet, and there aren't many forthcoming planners. I think that there are individuals out there who have a high level of competence in other cities, a lot of experience and who may be willing to take the assignment based on the perception that Los Angeles is going to be a real center of international and national interest, and I hope to learn through some fascinating phases of urban evolution over the next few years. And I think the planning profession or perhaps the greatest challenge for any planner in the area is to try to resolve this current situation constrained by certain environmental limitations and as the capital of the emerging Pacific Rim.

Unfortunately not all of them are over site of the former Masonic Temple. In some cases they have involved tearing down buildings that have contained the city council's own headquarters in order to de-
William L. Pereira

In 1981, when William L. Pereira was honored at the LA/AIA Recognition Dinner, he was described as a giant of the profession, an icon of the Southern California architectural scene, and a master planner. His professional achievements were recognized by the American Institute of Architects, who awarded him the AIA Gold Medal in 1987. Pereira was a pioneer in the field of modern architecture, and his work was characterized by a sense of innovation and a commitment to solving complex design problems.

Pereira was born in New York City on December 7, 1910, and was educated at St. Mary's College Prep School. He studied architecture at the University of Southern California and was a member of the university's chapter of the American Institute of Architects. He joined the faculty of the University of Southern California School of Architecture in 1949 and served as its dean from 1958 to 1970.

During his career, Pereira designed numerous buildings and buildings complexes, including the University of Southern California's campus, the Los Angeles County Medical Center, and the LA/616. He also worked on several large-scale projects, including the 1933 World's Fair and the Los Angeles International Airport.

Pereira was a prolific writer and speaker, and his work was widely recognized. He was a recipient of the AIA Gold Medal in 1987, and he was awarded the AIA Medal of Honor in 1990. He received the AIA President's Award in 1991, and he was honored with the AIA Silver Medal in 1995.

Pereira was a member of several professional organizations, including the American Institute of Architects, the American Society of Civil Engineers, and the American Society of Landscape Architects. He was a member of the board of directors of the American Society of Civil Engineers and was a member of the board of directors of the American Society of Landscape Architects.

Pereira was a dedicated family man, and he was married to the former Olivia G. Rodriguez, and they had four children, David, Sandy, and Dana. He was a devoted father, and he was a member of the board of directors of the California School of Architecture.

Pereira passed away on September 11, 1985, at the age of 76. He was survived by his wife, Olivia G. Rodriguez, and their three children, David, Sandy, and Dana. He was remembered for his contributions to the field of architecture, and his legacy continues to inspire new generations of architects.

David Crompton

David Eugene Crompton, AIA, was a leading figure in the field of architecture, and he was known for his innovative design ideas and his commitment to the development of new technologies. Crompton was a member of the University of Southern California School of Architecture faculty from 1969 to 1979, and he served as its dean from 1979 to 1981.

Crompton was a prolific writer and speaker, and his work was widely recognized. He was a recipient of the AIA Gold Medal in 1987, and he was awarded the AIA Medal of Honor in 1990. He received the AIA President's Award in 1991, and he was honored with the AIA Silver Medal in 1995.

Crompton was a member of several professional organizations, including the American Institute of Architects, the American Society of Civil Engineers, and the American Society of Landscape Architects. He was a member of the board of directors of the American Society of Civil Engineers and was a member of the board of directors of the American Society of Landscape Architects.

Crompton was a dedicated family man, and he was married to the former Olivia G. Rodriguez, and they had four children, David, Sandy, and Dana. He was a devoted father, and he was a member of the board of directors of the California School of Architecture.

Crompton passed away on September 11, 1985, at the age of 76. He was survived by his wife, Olivia G. Rodriguez, and their three children, David, Sandy, and Dana. He was remembered for his contributions to the field of architecture, and his legacy continues to inspire new generations of architects.

People

Los Angeles developer Jon Goldrich has been selected the 1985 recipient of the Los Angeles County Scouting's Gold Scout award as a professional who best exemplifies the character and qualities advocated by the Boy Scouts of America. Goldrich was a president and chief executive officer of Culver City-based Goldrich & Kest Industries, and he was honored with the Boy Scouts of America's Silver Shoulder Award.

Gayle Hartrick, president of Culver City-based Goldrich & Kest Industries, was honored with the Boy Scouts of America's Silver Shoulder Award. Hartrick was a member of the board of directors of the California School of Architecture.

The commission, one of the first historic preservation agencies in the nation, was created by City Ordinance in 1983 to protect and preserve the buildings and structures which are part of the history of Los Angeles. It designates historic-cultural monuments with the approval of the City Council.

Crompton's professional career encompassed more than 30 years of experience with major local firms and the CRA, and he served two years as assistant manager for a local city. He established his private practice in 1975, based primarily on shopping centers, custom homes and multi-family redevelopment projects, to which he brought his combined skills of architecture, planning, management and community advocacy.

Crompton's career was characterized by a commitment to the development of new technologies, and he was a leading advocate for the use of new materials and structural systems. He was a member of the board of directors of the American Society of Civil Engineers and was a member of the board of directors of the American Society of Landscape Architects.

Crompton was a dedicated family man, and he was married to the former Olivia G. Rodriguez, and they had four children, David, Sandy, and Dana. He was a devoted father, and he was a member of the board of directors of the California School of Architecture.

Crompton passed away on September 11, 1985, at the age of 76. He was survived by his wife, Olivia G. Rodriguez, and their three children, David, Sandy, and Dana. He was remembered for his contributions to the field of architecture, and his legacy continues to inspire new generations of architects.

New Degree

Building skyscrapers that will stand as a lasting memorial to William L. Pereira, an architect who already has a first degree in architecture or engineering, according to Robert Harris, dean of the University of Southern California School of Architecture.

To address this problem, the school has inaugurated a Master of Building Science program, which is aimed at equipping a new generation of architects with the technical sophistication now so essential to the profession.

The program is intended for students who already have a first degree in architecture or engineering, according to Harris. "Only a handful of similar programs exist in the Country—and none has the urban emphasis ours does."

Urbanization, and the resulting proliferation of high-density environments of high-rise structures, is just one of the forces increasing the need for technical mastery in architecture. According to Harris, complex issues relating to energy costs and resources and to inefficiencies of conventional building processes, as well as recognition of the human needs of buildings' inhabitants, require systematic attention to "passive design considerations" that treat natural forces (such as sun and wind) not as adversaries but as allies.

The new graduate program will train students to analyze the potential effects of those natural forces on the buildings they design, says G.G. Schierle, an associate professor at the School of Architecture and the program's director. The students will also be trained to assess the placement of high-rise buildings—both in relation to one another and in relation to natural forces—and to design buildings with specialized structures.
to other architects. A four part series was presented where architects, artists, and developers discussed the history, financing and creation of public space and public art in America. The series provided a means by which the AIA could discuss with the community, the use of public space. The topic is becoming more popular and is drawing more interest from the press. The third program, which discussed collaborations, was covered by the New York Times, evidence of the growing concern over the use of public space.

The AIA was fortunate to have among others, the following speakers: Ronald Solkolne, vice president of Olympia and York, featured in the July '85 issue of Progressive Architecture; Richard Kahn, Battery Park City authority. Arquitectonica. Jon Jerde, AIA; The Jerde Partnership. Edward Friedricks, AIA; Gensler & Associates. George Hargraves, landscape architect. Loren Madsen, Elyn Zimmerman, Larry Bell and Peter Shire artists.


Robert Anderson, AIA 
Program Chair.

**Corrections**

The photograph on the fold cover of the November issue showed the Hensley's Department Store at Ladera Center which was enlarged and remodelled by the development firm of Ratkovich, Bowers, and Perez. Architect for the project was the Urban Innovations Group with Barton Phelps as principal in charge.

Under new Members in our October issue, the firm name of Bolling/Gill/Allen/McDonald Architects was misspelled. We stand corrected.

Two mistakes were made in listing the UCLA School of Architecture lecture series. One event, a lecture by Alexander Cooper scheduled for November 21, was omitted entirely, and another event, a lecture by Diana Agrest and Marto Gandelosas was listed on November 21 instead of November 7.

Our apologies for the mistakes.

**Award Nominations**

The Los Angeles West Chamber of Commerce seeks nominations for its 16th annual Beautification Awards Ceremony, which will be held at the Hotel Bel-Air on April 14, 1986.

To enter the competition submit the name, address and the classification of the project along with a brief description to Awards Ceremony, Los Angeles West Chamber of Commerce, 10880 Wilshire Boulevard, Suite 1103, Los Angeles, CA 90024. A minimum of five (5) color slides are required for each entry.

For further information contact the Chamber at 475-4574 or call Tibor Kisvarday, A.I.A. 208-8282 or Liz Bernard, Fred Sands Realtors, 820-6888. The deadline for entries is February 28, 1986.
of the systems at both senior and junior levels of management.

Just as there is no 'standard' architectural office, there are no standard methods for guaranteeing successful implementation of computers. As hardware and software costs go down, the emphasis on cost diminishes but the need to effectively implement systems remains. The following 'keys' to success will be helpful in achieving implementation goals. Computers are not solutions to problems: they are tools for solving problems. They are dependent upon a trained operator who knows how to effectively use the system, and upon an enlightened management who understands the true value of the resource. A corollary to this: computer are not self managing. Because the computer itself is not a technology which exists for its own sake. Another way of phrasing this is not a technology which exists for its own sake. Another way of phrasing this is not a technology which exists for its own sake.

Another application because its own sake. Another way of phrasing this is not a technology which exists for its own sake.

One of the main improvements has been the ascendency of the IBM PC family of computers—the PC XT and AT. When microcomputers were young the best advice to a buyer was, "choose the software you want, then buy the hardware it runs on." No longer. Today the advice is, how about the relationship between the IBM PC and the Apple Macintosh, and select from thousands of available programs. The dilemma is to avoid "waiting for 3D TV." If computer systems get better and cheaper each year, shouldn't the trauma of the purchase be put off at least a little longer? The problem is your competition, and even your clients have probably already left you behind. Architects seem to be the last of the professions to discover the power of desktop computers. Doctors and lawyers pioneered five years ago. Your accountant, your consulting engineer—they probably use computers right now.

How Can Computers Help?

Software has long been available to perform routine accounting. For an architect, this means keeping a set of books, handling payroll and client deals perhaps even some financial analysis, budgets and cash flow. These services can be farmed out to consultants or service bureaus, and there are good reasons to keep accounting in-house. First, it's better to have a hand calculator. Ideally, accounting software performs all the calculations automatically. IBM recently selected Timberline Systems' AEPEX accounting software for sale in IBM Product Centers. I cannot recommend the Timberline booth at Systems '85. AEPEX, the process of getting "on-line" is not too difficult. There is a learning curve of a few months with most accounting software—less if the user is familiar with computers. You'll probably want to keep duplicate books—one on your PC and the other on the computer—for at least a quarter, probably a year until you feel secure with the system. I know an architectural firm that kept duplicate books and only discovered after it had been in use that their software used an accrual accounting method in sharp contrast to the cash method they had been using.

A more flexible alternative to pre-packaged software is writing or customizing your own programs. Programming languages like BASIC make it easy for even an amateur programmer to achieve the desired results. This approach is more costly and more time-consuming than buying a finished package. Of course, but it fits your needs precisely. Some software, like the small business accounting system you probably need, is written in dBASE "source code", which means the program can be modified as needed by the customer with a copy of dBASE.

Database management systems like dBASE II allow you to create the record keeping side of an architectural practice. You type in information and the computer returns the address of each client you've ever had and then you ask questions like: "List all clients who used our firm more than once." Some programs allow English language questions like these examples under some circumstances, but more typically the request must be phrased in computerese: LIST ALL FOR NUM-PROJ<1, LIST ALL FOR NUM-PROJ=1. With enough entry information, sophisticated data searches can bring out facts that were hidden by rigid paper filing methods. Tracking prospective allows a database management system to quickly pay for itself as a marketing tool. The choice piece of property is finally going up for sale. Who have you talked to in the last five years that might want it for some postponed project? The computer gives you the phone numbers, automatically addresses the envelopes and even reminds you of each individual's situation.

Another class of computer programs is the spreadsheet. These programs, such as Lotus 1-2-3 or Multiplan, automate repetitive calculations and can therefore be used for simple accounting sophisticated manpower scheduling, needs assessment.
ment (space planning) or a variety of other tasks. Like database managers, though, these programs require learning a certain amount of computerese to make them productive.

Finally, you might consider one of the "all-in-one" programs such as Framework or Symphony. These packages integrate the spreadsheet with data management, graphs and word processing. They are convenient if you have a need to combine words, graphs and numbers in your documents, but each facet of these programs is weaker than its stand-alone counterpart: Jack of all trades, with data management, graphs and programs is weaker than its single counterpart: Jack of all trades, with data management, graphs and programs is weaker than its single counterpart: Jack of all trades, with data management, graphs and programs is weaker than its single counterpart: Jack of all trades. 

In planning any computer system, be it accounting or record retrieval, it is important to suppress unnecessary detail to avoid becoming a data entry slave to the machine for little or no reward. To keep from maintaining useless data, we must begin at the end. What is the desired output? How much data entry will these outputs cost? For an accounting system, the main outputs are: client invoices (and aged accounts receivable), payroll checks, general ledger (summary and detail), accounts payable, profit and loss statement, and job status reporting.

We get all this just by entering in client and job information once at the start of each new project and by continuously entering time sheets, payables, and project status. It would be extraneous, for instance, to keep records of which draughtmen worked on which drawings for which project if this information wouldn't be useful later. As a bonus, we discover that additional output reports can be generated using only the input information we already have: the computer can analyze manpower efficiency and job profitability. With a little more information at the start, the computer could perform cash flow projections, manpower planning and other calculations.

In summary, a personal computer can improve any architectural operation by performing accounting and record-keeping functions. Architects are among the few non-computerized professionals—already most of the business world is looking back at the days of paper accounting. Technology is improving, prices keep coming down, but that does not justify perpetuating computer ignorance. My advice is to get an IBM PC and some architectural accounting software and get your feet wet. You won't be sorry.

Alastair Dallas
Mr. Dallas is a systems analyst with Ashton-Tate, a candidate for architectural licensing oral examination this year, and president of Maloney Dallas & Associates, an architectural computer consulting firm.

PC, PCXT and PCAT
IBM Product Centers
Authorized PC Dealers, such as ComputerLand stores
(800) IBM-2468

Macintosh
Apple Computer, Inc.
2025 Mariani Avenue
Cupertino, CA 95014
(800) 538-9696

AEPX
Timberline Systems
7180 S.W. Fir Loop
Portland, OR 97223
(503) 644-8155

CFMS (Computerized Financial Management System)
Harper & Shuman, Inc.
625 Third Street
San Francisco, CA 94107
(415) 543-5886

Architectural Computer Software
John Watson
P.O. Box 4811
Santa Barbara, CA 93103
(805) 962-4962

Accounting Software Library
SBT Corporation
140 Mountain View-Alviso Road
Sunnyvale, CA 94089
(408) 980-8880

dBASE III: Framework
Ashton-Tate, Inc.
10150 West Jefferson Boulevard
Culver City, CA 90230
(213) 204-5370

Lotus-1-2-3: Symphony
Lotus Development Corp.
45 First Street
Cambridge, Massachusetts
(617) 253-9150

Multiplan
Microsoft
10700 Northup Way
Bellevue, Washington 98009
(800) 426-9400

Microcomputer Consulting for Architects
Maloney Dallas & Associates
409 East Dryden Street
Glendale, CA 91207
(818) 243-9300

Remember your first day in high school? As you looked around it seemed like the other kids knew what was going on. Probably they were just as unsure as you were.

After your first week of classes, things started to settle down and before you knew it—voila! You were in the swing of things. Maybe you were one of the lucky ones who attended "orientation" and got an advance glimpse of what to be expected. If you were, you probably found day 1 of school a lot less traumatic.

"Orientation"—you're all set? You've graduated to the decision that you're going to buy a computer system. I think—"If only I had been more prepared ... If only I knew more about computers ..." You're redesigning yourself to go shopping and look at all that forbidding hardware with the thought somewhere in the back of your mind that somehow it'll all get sorted out. The digital answer to all your computer needs will fall into place.

If you feel like a freshman when it comes to this computer stuff, think of this article as your "orientation."

To assemble a computer system that will make a significant impact on your business, you need to educate yourself a little. Specifically, focus on each area you are interested in computing. For example, if you want to speed up your correspondence, then word processing will need some looking into.

Let's briefly explore word processing (WP) since that's one area common to a vast majority of computer users. Using word processing will exemplify some of the intricacies common to other kinds of programs. Once you have an idea what you need, you'll be better equipped to direct your computer specialist to help you. As in many other applications, most word processing programs are packed with features. Some you'll need practically every time you turn on the computer. Others you'll never use.

Ask yourself this question: "What is it in a WP program that would make it right for me?" How long does it take to learn? How long before I can write a letter and copy it on the printer? Does it have the features I'm looking for? Will I be paying for features I'll probably never use? Will the publisher send me program updates? If I need help with the program, who can I call?

Let's look at downtime. How long do you have to be ready to go at all times? How much data entry will these outputs cost? For an accounting system, the main outputs are: client invoices (and aged accounts receivable), payroll checks, general ledger (summary and detail), accounts payable, profit and loss statement, and job status reporting.

We get all this just by entering in client and job information once at the start of each new project and by continuously entering time sheets, payables, and project status. It would be extraneous, for instance, to keep records of which draughtmen worked on which drawings for which project if this information wouldn't be useful later. As a bonus, we discover that additional output reports can be generated using only the input information we already have: the computer can analyze manpower efficiency and job profitability. With a little more information at the start, the computer could perform cash flow projections, manpower planning and other calculations.

In summary, a personal computer can improve any architectural operation by performing accounting and record-keeping functions. Architects are among the few non-computerized professionals—already most of the business world is looking back at the days of paper accounting. Technology is improving, prices keep coming down, but that does not justify perpetuating computer ignorance. My advice is to get an IBM PC and some architectural accounting software and get your feet wet. You won't be sorry.

Alastair Dallas
Mr. Dallas is a systems analyst with Ashton-Tate, a candidate for architectural licensing oral examination this year, and president of Maloney Dallas & Associates, an architectural computer consulting firm.

To assemble a computer system that will make a significant impact on your business, you need to educate yourself a little. Specifically, focus on each area you are interested in computing. For example, if you want to speed up your correspondence, then word processing will need some looking into.

Let's briefly explore word processing (WP) since that's one area common to a vast majority of computer users. Using word processing will exemplify some of the intricacies common to other kinds of programs. Once you have an idea what you need, you'll be better equipped to direct your computer specialist to help you.

As in many other applications, most word processing programs are packed with features. Some you'll need practically every time you turn on the computer. Others you'll never use.

Ask yourself this question: "What is it in a WP program that would make it right for me?" How long does it take to learn? How long before I can write a letter and copy it on the printer? Does it have the features I'm looking for? Will I be paying for features I'll probably never use? Will the publisher send me program updates? If I need help with the program, who can I call?

Now it's time to do your homework. Find out from your savvy friends and colleagues what features will meet your needs. Writing scientific articles requires features not necessary in WP programs used solely for compiling and editing specs. Many WP programs offer features such as automatic word search and replacement, underlining, bold, centering, footnoting and file security—these vary from one program to another. Additional niceties such as as a thesaurus, dictionary, math functions and "mailmerge" capability are nice to have and may be necessities for you—but you'll pay for them.

The program may do word processing or something else. Still, keep in mind that it's not just price but the features within a program and the publisher's support that make it right for you.

Now, let's address some of the questions most often asked by computer salespeople: for simplicity's sake, I'll refer to dealers, salesmen, consultants, and system integrators as "specialists."

First and most important ... Why do you want a computer? Re sist the temptation to let emotion cloud your decision. Is your business really need a computer system? If you are living in a small town and your office was downstairs from where you lived, would purchasing a car be a wise investment?

Ask yourself—"Are there certain regularly occurring office tasks that you do? Could they be sped up if you had a computer in your office?"

What specific applications could be answered with a computer program? Examples of these would be computer aided drafting/design (CAD), word processing, accounting, spreadsheet applications, project management, data base management (electronic filing and data retrieval) and communications (talking with other people who have computers or obtaining information from mainframes.)

Once you have an idea of what you're going to do, your specialist will be able to make a reasonable judgement as to what programs will solve your problems and what peripheral devices will complete your dream system.

Your specialist will ask what your computer "objectives" are. When you agree on the programs you'll be using, the amount of memory required by the computer will be determined.

A word to the wise: First find the software, then buy the computer that runs it. Don't get sucked into buying a flashy computer. There are thousands of potential users out there who are the disgruntled owners of $5,000 paperweights. A company on my floor is selling a computer they bought for $4,500 three years ago. The going price is $400? Why? No usable software.

One of the issues of greatest interest in the computing field is networking. Simply put, a network is a more efficient way of handling office information. It allows an office to link several personal computers (PC's) to a main computer. It enables the sharing of resources and expensive equipment.
Case Studies

Hutner and Appel Architects, Inc.

In February, 1985, Hutner & Appel Architects, Inc. received their 2D/3D CAD System, #2007, from Point Line Company. The Point Line system consists of four programs: 2D, 3D, paint and bill of materials. Hutner & Appel Architects Inc. is in the process of developing a department within the firm devoted to the creating of automated systems in the practice of architecture. The learning curve has risen steadily through the dedicated efforts of Morris Davoudpour and Andy Adams. During the past seven months, our firm has been concentrating on the 2D/3D applications.

2D Application:
Shortly after receiving the CAD package, our firm was commissioned to prepare construction documents for a prefabricated housing system, developed by a Canadian firm. Fabricated in Canada, and shipped through our client's distributorship to local sites for assembly, the completed package can be constructed in record time. Because each structure was comprised of pre-engineered component parts, it was clear that an automated system of parts storage and subsequent assembly of the documentation of data levels was appropriate. In spite of the normal learning curve, the ease with which we were able to develop a parts library and assemble each of the component parts, in the preparation of construction documents, was remarkably simple, quick, accurate, and resulted in clear graphic documentation.

Recently, our firm was asked to document the location and size of panels for a Steelcase panelized office system, for which we had assisted in the layout several years ago. The purpose of this task was to organize existing data for additions and relocations concerning a proposed expansion program. With the use of our 2-D application, we prepared a library of similar panels and furniture, with which we were then able to assemble and reassemble to meet our clients' requirements.

3D Application:
Many of our clients, in need of a rendering for their projects, wish to participate in the view selection. Our clients for a health care project located in Northern California, made such a request. The project consists of additions and alterations throughout an existing health care facility, resulting in a 43,000 square foot one-story building. Though a bird's eye view would capture the extent of the project, it would not be suitable for the client's needs. We prepared a variety of wire-frame illustrations of the projects from various station points which the client viewed and directed. With the client approved wire-frame perspective, we engaged Barry Zauss to prepare a finished rendering. Though the building is not complex in its massing and fenestration, the manipulation of the spaced frame canopy required by the client would require considerable time to illustrate in a variety of views. The inherent characteristics of the 3D program allowed us to refine the final station point, with input from both client and renderer, with ease and clarity.

Walker Associates, Inc.

Over the past 3 to 4 years, Walker Associates Inc. has been implementing computer-based applications for word processing, project management, accounting, space programming, space planning, and construction documentation. The underlying philosophy for this development and implementation is the reduction of the time required to prepare supporting documentation. Changes and modifications to either the drawings or the library can be quickly implemented and evaluated.

Gensler and Associates/Architects

Gensler and Associates/Architects used their Intergraph CADD system to create a 3-D model of the 600 California project for Markborough California Properties, Inc., in San Francisco. It was very important to be able to develop pedestrian views of the project because these views were a special concern of the client and are always important in San Francisco. The shadows that the building would cast a given times of the day were also studied using the utilization and management of information, whether graphical, tabular, or textual.

The project example shown is an example of computer application as an information management tool. The space plans and working drawings were prepared on WAI's CADD system, utilizing furniture and construction libraries prepared by WAI. At the completion of the layouts, the drawing data base was used to create quantity takeoffs of system components. These takeoffs were tied to product specification files which generated the specification documents shown. The automated relationship between graphical documents (drawings) and specification documents (furniture library) insures accurate correlation between separate documents and significantly reduces the time required to prepare supporting documentation. Changes and modifications to either the drawing or the library can be quickly implemented and evaluated.

Gensler has a long history of using CADD and is putting most of its office functions on computer as
well. The firm regards computers as a means to an end, and not an end in themselves. A high priority is placed on using firm employees rather than hiring experts from outside.

**Skidmore, Owings and Merrill**

The project is the world headquarters for the Asian Development Bank in Manila. The design includes office space, an employee cafeteria, gymnasium, and special function meeting rooms. Use of SOM’s proprietary CADD system aided the project from early schematic design through the completion of construction documents. The project required over 800 architectural sheets, 225 structural sheets and 150 sheets each for the MEP disciplines.

Ray Hege has been using Versa Cad software on an IBM PC for two years, long enough to know he would never go back to drafting or designing with a pencil. The computer works best when used as part of a completely organized and programmed drafting system. It is vital to know exactly how the finished set of plans will look before the first sheet is drawn. Each sheet is built up in “layers” in the computer so that each piece of the drawing is only created once but is available for use many times. Layers can be turned on or off to produce drawings with the necessary level of detail.

Designing on the computer eliminates the common wasteful practice of drawing everything twice. A drafter digitizes the survey and gives it to the designer on a diskette. The designer can try out many site layouts until he or she finds the best one. When the diskette goes back to the drafter notes and dimensions can be added to create a preliminary site plan for presentation to the owner. This information is then electronically available for use in other drawings.

Raymond E. Hege, AIA

The use of the computer made it possible to coordinate work across all of the disciplines as well as across offices. MEP work was done by SOM-Chicago while architecture and structural work was done in the Los Angeles office. A team of 18-20 architects produced these documents in six months, a feat that would have been impossible without the CADD system.

Ray Hege has been using Versa Cad software on an IBM PC for two years, long enough to know he would never go back to drafting or designing with a pencil.
The Fateful Decision

Buying a Computer

Continued from page nine

If you have an idea of how many people will need to use the computer at one time, it will help your specialist determine what kind of computer system you need.

The standard IBM microcomputer weren't originally built to communicate with remote terminals. But recently, a number of programs and expansion boards (inserted inside the computer) have enabled these machines to serve as multi-user systems. This new technology is very exciting because it reduces the cost of each work station considerably. Currently, they cost between $800-$2000 per terminal.

The advantages of networking are that workstations take up less room than do entire computer systems, and expensive peripheral equipment such as high-speed printers, plotters and hard disk drives may be shared by all users. Still, if you're planning to buy a system to be used by more than one person, you'll probably want computer systems that were originally built to accommodate multiple users.

A microcomputer will be one of your greatest costs. These devices give you "hard" copies of what you have created on the computer and have viewed on the monitor screen. You pay for speed and options. A letter quality printer, for example, at 18 cps (characters per second) will cost you between $400 and $700. If you want your lettering at a minimum of 30 cps, you should expect to pay near $1000. And if you need letter quality at $51-70 cps, expect to pay between $2000-$4000.

Dot matrix printers have become so common that so many computer stores sell dot matrix machines that are so close to letter quality, it takes a magnifying glass to tell them apart from dairy wheel printers. And unlike letter quality printers, you don't need to change daisy wheels to alter type style. Again, you pay for speed and options. Dot matrix printers usually have two standard modes—draft quality and correspondence (or near-letter) quality. Expect a printer to output characters twice as fast in draft as in correspondence mode. But dot matrix printers vary widely in options and a discussion of such is beyond the scope of this article. But, as with letter quality printers, you are buying speed. Like a car—the faster it goes and the more miles and gauges it has, the more money you'll have to spend. Plotters differ from printers in that they transfer graphics from screen to paper using pens instead of pins or wheels striking ribbon. Plotters are used for drawing floorplans, elevations and perspectives which have been created by CAD programs. Prices depend on speed and the plot size you want to make: Plotters for E-size paper can cost as much or more than the computer system on which they're created!

Must you spend for D size (maximum output range between $9000 and $15,000.)

No matter how carefully you budget, you'll probably end up spending more than you originally anticipated. One of the most basic considerations you must take into account is how much your computer system will cost. By no means should it be the only factor that determines which system you should buy.

Unless you're in the enviable position of having more cash on hand than you know what to do with, you'll probably want to consider financing your system. While interest rates on computer leases are high (18 to 22 percent), your payments for a $10,000 system over three years should still be less than $400 per month. With the price of even the most powerful microcomputers down to less than $6000, your "bang for the buck" has never been better.

How much money should you be spending on your computer system? As a rule of thumb, we suggest limiting your yearly expenditures to no more than four percent of your gross income. Thus, if the gross yearly income of your firm is $100,000 and you take three years to pay for your system, you would be safely within bounds if you budgeted for a $12,000 system.

Twelve thousand dollars buys a lot of computing power. In the past, high storage was a limiting factor that precluded the use of microcomputers but even the newest microcomputers have vast amounts of storage capacity. A typical IBM XT with 10 million characters of hard disk memory storage is approaching the $3,000 mark from nearly twice that sixteen months ago. If you take an off-the-line IBM XT with all the extras you can buy for less than $6000. That leaves a lot of room for software, peripherals like printers, tape backups and supplies. You'd even have money left over for training and consulting. Food for thought: Five years ago a similar system would have cost over $50000.

Most computer dealers I've talked to are under the mistaken notion that architects' main interest in a computer system is for CAD applications. Such shortsightedness on their part is a disservice to everyone concerned. Running an architectural office is the same in many ways as running any other business. There are bills to be paid, receivables to keep track of... the list goes on.

Nevertheless, the state of the art in computer aided drafting and design has significantly cut down the production of two and three dimensional renderings. If you are thinking about buying a computer system with a primary goal of expediting your sketches, drawings and designs, you should be familiar with those software programs that will aid in your projects' completion.

Don't get sucked into the hardware advertisements extolling the virtues of this computer over that. I return to this idea again and again: The secret of succeeding with computerized systems is in the software. Your first ventures into the computer world should be in exploring what computer can do. To do this, you need to see and participate in software demonstrations so you know what current technology has to offer. This was, your expectations will be in line with what the market has to offer.

The decision to make your system graphics compatible is no small one—it's a determining factor in your hardware and software budget since you'll need to make specific decisions in the purchase of your software, video monitor, interface cards, input devices (light pens, digital幸福), output devices and even the computer you select.

Computer aided design is an area ripe for discovery. In the past two years, the field has blossomed with programs that meet the needs of most architectural and draftstying firms. Most of those designed for the IBM PC, XT and AT are powerful, relatively easy to learn and set up. Even now the drawing board, or even the floor of your own computer system, may be purchased without having to mortgaging house. Each, however, has features unique to itself. So, it's best for you to decide before you even look at these programs what you might need from a CAD program. Some features include screen and tablet menus, component check and library, text fonts and styles, line types, layering, and zoom capabilities.

While it may sound dull to be driving a 1975 Chevy Citation, almost as dull as an '85 Porsche Carrera. And while it may not look as fast as when you pull up in front of Chan's, it'll still get you from points A to B in air conditioned comfort. Why should computers be different? While I've upgraded at the office to a sophisticated CAD system, I still do most of my writing at home on the same Apple computer I've used for the last three and a half years. Sure, there are machines on the market today that run word-processing circuits around mine, but it serves my needs just the same.

In modern-day computing however, expansion is the name of the game. Almost daily, it seems, new computers are being introduced with larger capabilities that were beyond our reach only five years ago. Your computer purchase must take into account the fact that it's almost impossible to keep up with the speed of technology's advances. The only realistic way to compete with this information onslaught is to do your best to find a machine that addresses you needs today and promises to do the job for the next three years, and is expandable so that as your needs (and business) grow, you can add memory, graphics, color and other niceties to your current system.

For example, the venerable IBM PC is nearing its fourth birthday. Computer buffs will argue that the IBM is dreadfully slow, lacking in ergonomic features and doesn't hold a candle to some of the newer machines boasting processor chips (read brains) that can handle multiple tasks simultaneously. Still, the old PC was designed to be expanded and modified to suit the needs of its owners. Some would even argue that IBM made its PC too well. There is still a growing base of users who, I'm sure, will stand by their machines for years to come. Even though IBM has recently stopped manufacturing the PC, the sheer number of current users will provide a market for new products and programs for years to come.

The most recent wave in the world of computers has been the proliferation of multi-user systems. This means that several terminals can be connected to a central computer—one concerned. Running an application on one terminal will not affect the computer purchase must take into account the fact that the antique microcomputer you may be driving a 1975 Chevy Citation, almost as dull as an '85 Porsche Carrera. And while it may not look as fast as when you pull up in front of Chan's, it'll still get you from points A to B in air conditioned comfort. Why should computers be different? While I've upgraded at the office to a sophisticated CAD system, I still do most of my writing at home on the same Apple computer I've used for the last three and a half years. Sure, there are machines on the market today that run word-processing circuits around mine, but it serves my needs just the same.

In modern-day computing however, expansion is the name of the game. Almost daily, it seems, new computers are being introduced with larger capabilities that were beyond our reach only five years ago. Your computer purchase must take into account the fact that it's almost impossible to keep up with the speed of technology's advances. The only realistic way to compete with this information onslaught is to do your best to find a machine that addresses you needs today and promises to do the job for the next three years, and is expandable so that as your needs (and business) grow, you can add memory, graphics, color and other niceties to your current system.

For example, the venerable IBM PC is nearing its fourth birthday. Computer buffs will argue that the IBM is dreadfully slow, lacking in ergonomic features and doesn't hold a candle to some of the newer machines boasting processor chips (read brains) that can handle multiple tasks simultaneously. Still, the old PC was designed to be expanded and modified to suit the needs of its owners. Some would even argue that IBM made its PC too well. There is still a growing base of users who, I'm sure, will stand by their machines for years to come. Even though IBM has recently stopped manufacturing the PC, the sheer number of current users will provide a market for new products and programs for years to come.

The most recent wave in the world of computers has been the proliferation of multi-user systems. This means that several terminals can be connected to a central computer—one concerned. Running an application on one terminal will not affect the computer purchase must take into account the fact that the antique microcomputer you may be driving a 1975 Chevy Citation, almost as dull as an '85 Porsche Carrera. And while it may not look as fast as when you pull up in front of Chan's, it'll still get you from points A to B in air conditioned comfort. Why should computers be different? While I've upgraded at the office to a sophisticated CAD system, I still do most of my writing at home on the same Apple computer I've used for the last three and a half years. Sure, there are machines on the market today that run word-processing circuits around mine, but it serves my needs just the same.

In modern-day computing however, expansion is the name of the game. Almost daily, it seems, new computers are being introduced with larger capabilities that were beyond our reach only five years ago. Your computer purchase must take into account the fact that it's almost impossible to keep up with the speed of technology's advances. The only realistic way to compete with this information onslaught is to do your best to find a machine that addresses you needs today and promises to do the job for the next three years, and is expandable so that as your needs (and business) grow, you can add memory, graphics, color and other niceties to your current system.

For example, the venerable IBM PC is nearing its fourth birthday. Computer buffs will argue that the IBM is dreadfully slow, lacking in ergonomic features and doesn't hold a candle to some of the newer machines boasting processor chips (read brains) that can handle multiple tasks simultaneously. Still, the old PC was designed to be expanded and modified to suit the needs of its owners. Some would even argue that IBM made its PC too well. There is still a growing base of users who, I'm sure, will stand by their machines for years to come. Even though IBM has recently stopped manufacturing the PC, the sheer number of current users will provide a market for new products and programs for years to come.
LA Chapter

LA AIA

The following text is a summary of the proceedings of the October board of directors meeting. Full minutes of this meeting are available through the Chapter office.

Executive Director's report. Janice Axon reported that John Lautner, FAIA, our nominee for the AIA Gold Medal Award, was not selected as one of the three to be considered by National for that honor. We will try again next year.

There was a hearing on the Ennis Brown House controversy. The preliminary decision was in favor of the neighbors, but another hearing is scheduled, and our Historic Preservation Committee has sent a petition by the Ennis Brown Foundation to obtain signatures to have the decision reversed.

Gary Russell called the office to ask that the Board members send a letter immediately to our U.S. Senators in support of the Rail. The appropriation money is slowly eroding from lack of support.

CCAIA has sent a list of open Committees for 1986; the Chapter should make an effort to get more of its members involved in CCAIA Committees.

National sent a letter of support for the Highway Beautification Bill that is pending in the Legislature. They are suggesting that we contact our Senators as soon as possible.

CCAIA Executive Committee has sent a letter to the Mayor of Mexico City offering whatever assistance we can give them. They will let us know if there is any response.

Associates Report. Carlos Alonzo reported that the Associates are organizing a program with the Masonry Institute.

Committee Reports. The Installation Dinner-Dance date is confirmed for Saturday, January 18th, 1986.

This is LA Presentation: Chet Widom said that he, Bob Harris, Barton Phelps and Janice Axon are working toward producing a slide/music presentation of Los Angeles to present to the National AIA Board in March, as part of the effort to get the National Convention to Los Angeles. A meeting is scheduled with Annette del Zoppo, a specialist in media production to obtain her input in this regard. A number of organizations will be contacted for financial assistance since the presentation will be a useful tool for the City and other organizations. Landworth suggested that there be a committee appointed to assist with the fundraising which would be responsible for contacting philanthropic groups for contributions.

Discussion on proposed 1986 Budget. Bob Harris reviewed the proposed 1986 budget. The Finance Committee recommended that we continue with the same programmatic budget format next year and has based most of its projections on the expenses we have had this year. In the past, staff time allocated in each of the line items was conveyed in dollars and some committees as­ sumed they had more money to spend than they actually had. To avoid this misunderstanding, staff time is now reflected in terms of hours instead of dollars; dollars are indicated for income and expenses only.

Harris stated that this was only a draft proposal and that there will be a number of adjustments before it gets back for approval.

Discussion. Widom stated that he would like to see all of the Chapters get more involved in Government Relations and that the Board should consider whether they wanted to spend more dollars in that area, as well as Public Relations. If the Chapter wants better PR, they have to allocate enough money to pay for it. Widom also stated that he would ask the Committee to look at the area of our social functions such as the Recognition Dinner and Installation for some extra dollars to be able to put on a really elegant event at a reasonable fee, and that the Chapter needed to start building some funds for its programs.

Norma Sklarek stated that she believed that the dues should be raised every year automatically. Janice Axon remarked that two Chapters that she knew of have built into their by-laws that there is a percentage increase in dues every year.

Appel, regarding the concept of automatically increasing the dues, stated that it was less painful if increases come a little bit at a time, but that we should consider tying increases to better times.

Sklarek responded that both National and CCAIA raise their dues every year, if only to keep pace with normal cost of living increases.

Harris referred to the LA/AIA Policing Budget that the Finance Committee was disposed to revise and update. The only major revision was in Item 8 which provides for a contingency fund to be included in the budget and to be not less than 5% of the total annual budgeted dues income. Items 9, and 10 are new; the former provides that a Reserve Fund be maintained to cover, at the minimum, two months of the total annual Chapter Office operating expenses; the latter provides for annual bonuses for the Chapter staff.

Appel stated that he felt strongly that automatic increases are inflationary. If the dues are raised there should be a specific reason for raising them.

Widom suggested that if the Chapter wants to tie into inflation, it should be tied into good times. If there is a lot of work available, we should tie it into supplemental dues. It is unhealthy to consider that each year we are going to get "X" number of dollars automatically.

Reed stated that it was the Board's responsibility to look at Chapter programs and ask if they are effective. Effective automatic increase for automatic funding, without review.

Axon asked if our current Re­ serve Fund was making any money. Janice Axon responded that it was in a money market account, at present.

Carlos Alonso requested that the Committee consider raising the allocation for IODP to $200.00.

Hall stated that he agreed with Widom's suggestion for an increase in Government Relations and suggested that the budget be increased by $5,000 for the purpose of adding a staff person to handle Government Relations. He also felt that $2,500 should be added to the budget for Public Relations. He further suggested that $150,000 be allocated to the Library Committee. Widom suggested that the $150,000 for the Library Committee be put into the Contingency Fund until the Board learned the extent of the project. Hall agreed.

West Week

The Interiors Committee of the LA/ AIA is organizing an exhibit and symposium of selected works during West Week '86. All architects and designers are requested to submit their interior projects to a selection committee.

Completed commercial and residential projects in Southern California are eligible for submission. During West Week, the selected works will be displayed on the main floor. Additionally, a one and one-half hour symposium on this body of work will be scheduled into the West Week program and will be published.

For consideration, submit each project with a maximum of 12 slides in a slide sleeve. There is no limit to the number of projects submitted; however, each project should be in its own individual sleeve with identification of the firm, name of project and location.

Submissions should be sent to: Interiors Committee of LA/AIA, Pacific Design Center, 6867 Melrose Avenue, Los Angeles CA 90069. The deadline for submittals is January 20, 1985. Earlier submittals are encouraged.

Authors of selected projects will be notified by February 10th and will be required to submit one or two 20" x 20" display boards per proposal for mounting on foam core or foam board by March 3rd.

For further information please call LA/AIA at (213) 659-2282.
LUMBER ASSOCIATION
OF SOUTHERN CALIFORNIA
We have available to you:
Design information
Technical assistance
Literature including
Grading rule books
Western Wood Use Book
National Design Specifications
Span tables
WOOD — The only renewable natural resource
If we can be of help to you, call or come by
1915 Beverly Blvd. Ste. 202 Los Angeles, Ca. 90057
(213) 483-6450

BETTY DANIEL
PUBLIC AGENCY CONSULTANT
To assist you with hearings
and building permits throughout
SANTA BARBARA COUNTY
(805) 687-8225

OFFICE FOR LEASE
Wilshire Courtyard
Prestigious Residential Setting
Fair Rent
(213) 387-1424

SKETCHES & RENDERSINGS
• ORTHOGRAPHIC
• ISOMETRIC
• AXONOMETRIC
• PERSPECTIVE

ERNIE MARJORAM, A.I.A.
213-831-8575

PROFESSIONAL GUIDES
Architect? A Candid guide to the Profession
by Roger K. Lewis, MIT Press, 262 pages, paper $9.95
Architects and Firms, A Sociological Perspective on Architectural Practice
by Judith R. Blau, MIT Press, 189 pages $19.95

Generally, books on professional practice take the form of practical guides for managing the project delivery process, increasing efficiency, or increasing market share and profits. Two atypical books on practice are: 'Architect? A Candid Guide to the Profession', by Roger K. Lewis and 'Architects and Firms, A Sociological Perspective on Architectural Practice', by Judith R. Blau. Instead of focusing on the practice of architecture, these authors focus on the architect in practice.

'Architect?' is a guide for those considering or currently involved in an architectural career. The subtitle, 'Candid Guide,' suggests that the author has a few uncompromising comments to make about his profession. He addresses the most discussed issue of the 1980's on the first page, writing: "Incomes in the profession of architecture are solidarity middle class, comparable to school teachers, executive secretaries, mechanics, carpenters, salesmen, and nurses." If this leaves those contemplating a career in architecture underwhelmed, there is plenty more that can assist you in intelligent understanding of the many sorts of activities architects perform in the course of their work, and the few number of activities that actually require drawing will no doubt come as a surprise to most students. Yet, for all the information, the feeling of practicing architecture on a daily basis is never really conveyed.

An architectural education touches on a great many fields. One recent study reports as few as 3% of registered architects are actually engaged in the practice of architecture. Although this figure has often been interpreted as an indication of how lean the field is, it can also be viewed as an indication of the many abilities that architectural training confers on an individual; abilities that can be used in a wide variety of fields. Although most architectural graduates will ultimately not practice architecture, a scant two and a half pages are devoted to the other career options architects have.

Architect? is not a guide architects should turn to when contemplating the difficulties of their profession, unless they want to contemplate a career change as I did through most of it. Although it is well written and generally entertaining, as a career guide it provides only a basic overview of a broad and complex profession. Architects and Firms is not really written for architects. It is a sociological study of the relationship between the once large and powerful profession and market dynamics in times of economic instability.

Ms. Blau surveyed 152 Manhattan firms in 1974. Then in 1979, after a severe recession, she again surveyed 60% of her original sample that were still in business. Finding the factors that accounted for their survival, and in some cases even success, is the issue to which the study addresses itself. Although the book is short, it is dense, slow reading which requires familiarity with the statistical analysis that social scientists use to analyze data. Once past the technical material, the point of the study seems intuitively obvious. She writes, "Architectural firms that enfold and emulate the character of corporate capitalism... are enfeebled when reliable markets begin to disintegrate... On the other hand, firms that exhibit the features of professional entrepreneurship have fates quite different from this. Though handicapped in normal times, they have the capacity to leapfrog and to overcompensate. Failing this, they incur all the consequences of their initial vulnerability and go out of business." In other words, during unstable times, great risk may result in great reward or failure. Although this is hardly earth shattering news, many interesting points are made. For instance, among the many factors that could have contributed to success, such as client satisfaction, client referrals, and economic rationality, only winning awards positively correlated. What this suggests is that the recognition one's efforts can be more marketable than the satisfaction of our clients. However, her inability to find a correlation between the award winners of 1974 and 1979, tends to diminish the strength of the argument. This book raises more questions than it answers and provides little insight into the mechanics of the success or failure of the practice or the placement of the architect in society.

Michael Kaufman
Mr. Kaufman is an Associate and works in the office of Ellen Christophe, Architect, AIA
Architect's Calendar

December

MONDAY 2

LA/AIA Board Meeting
Chapter boardroom, M-62, Pacific Design Center. 4 p.m.

TUESDAY 3

THURSDAY 5

FRIDAY 6

WEEKEND

UCLA Urban Planning Lecture
Karen Hill Scott, "Child Care Provision in Los Angeles." Architecture Building, Room 1012, 5:30 p.m. Call 825-4657

MONDAY 9

Associated IIB Professional Liability Seminar
USC, Harris Hall, Room 101. 7 p.m.

TUESDAY 10

LA/AIA Recognition Dinner and Holiday Party
USC Town and Gown, 6 p.m. Call 639-2282.

WEDNESDAY 11

THURSDAY 12

FRIDAY 13

WEEKEND

Associated Board Meeting
Chapter boardroom, Suite M-62, Pacific Design Center, 6 p.m.

Architecture for Health Committee
Chapter boardroom, M-62, Pacific Design Center, 3:30 p.m.

MONDAY 16

Architects in Industry Committee
Chapter boardroom, Pacific Design Center, 5:30 p.m.

TUESDAY 17

LA/AIA Executive Committee
5:30 p.m.

WEDNESDAY 18

THURSDAY 19

FRIDAY 20

WEEKEND

Government Relations Committee
Chapter boardroom, Pacific Design Center, 5:15 p.m.

MONDAY 23

TUESDAY 24

WEDNESDAY 25

THURSDAY 26

FRIDAY 27

WEEKEND

Associated Board Meeting
Chapter boardroom, M-62, Pacific Design Center, 6 p.m.

Architecture for Health Committee
Chapter boardroom, M-62, Pacific Design Center, 3:30 p.m.

MONDAY 30

TUESDAY 31

NEXT MONTH

Christmas

Pro-Practice Committee
Pacific Design Center, Suite 259, 5 p.m.

January 7

LA/AIA Board Meeting 4 p.m.
R.D. Crowell Insurance Agency

Archeists May Differ Over Good Design, But They Agree RD Crowell Is the Leader in A/E Insurance.
Norton Residence

Owner: Lyn and Bill Norton
Architect: Frank O. Gehry & Associates
Contractor: Chartered Construction Company

Award of Honor

Graham: In New York and Chicago, there is a certain personality expressed in the large buildings of Los Angeles, that expression seems to occur only in the residential work. Architects seem unable to understand the complexity of the city and to express it in large-scale projects.

Emmons: There is a series of characteristics to Los Angeles architecture that is very clear to an outsider and certain projects have a great sensitivity and verve. In many, the landscape takes over, and the architecture seems to be a backdrop. This is disappointing; it's all too easy for architects to let this happen. The small buildings are really delightful and among the best being built in the world today; the large ones are the same as anywhere else... very ordinary.

Giovannini: This is not a Los Angeles house but a Venice house. The owner is a retired lifeguard, and the building's lifeguard tower has the power of an Oldenburg sculpture. I have been in the house and the play of shadows, a subtext in much of the architect's work, is evident as the light of the beach permeates the building.

Stern: This project is characteristic of the architect's search for the expression of what is fundamentally a kind of Yankee ingenuity... it really is a wonderful kind of tree house.

Jury Comments
Emmons: Balanced and actuated; great sense of scale.
Graham: This is Los Angeles in every sense... the people, the sun, the new roots that are arising in this place.
Giovannini: This is not a Los Angeles house but a Venice house. The owner is a retired lifeguard, and the building's lifeguard tower has the power of an Oldenburg sculpture. I have been in the house and the play of shadows, a subtext in much of the architect's work, is evident as the light of the beach permeates the building.
Stern: This project is characteristic of the architect's search for the expression of what is fundamentally a kind of Yankee ingenuity... it really is a wonderful kind of tree house.

Award of Merit

Graham: Captivating... marvelous quality of light.
Stern: Fresh... a very complicated, technically derived vocabulary that manages to fit into a rather "shack"-like context.

Jury Comments
Emmons: Photographs are exceedingly beautiful and so symmetrical.
Giovannini: Slightly out of context and somewhat over-designed.
Stern: Fresh... a very complicated, technically derived vocabulary that manages to fit into a rather "shack"-like context.
**Anonymous Residence**

Owner: Witheld
Contractor: Jack Strauss

**Award of Merit**

Jury Comments

Evanmore: Beautifully detailed for such a large addition. The architects have maintained a small scale, creating a pleasant place to live. I must confess to being a little overwhelmed by the beautiful drawings and photographs. Everything is meticulous detailing, but the reinterpretation of the original idiom by the act of creating a work that is notable needs some shift that separates new from old. I find the project too mimetic with a lack of originality.

Graham: Properly not too true that architects used to do it better. The addition has more quality and detail than the original building in the same vernacular. The craftsmanship is probably better than in the original.

Smyl: Carries on the intentions of the original building with fresh, rich materials and a sense of scale. The reintegration of historic vocabularies that architects have used and that no one particular style can dominate the creative work in the profession.

**Torrie Steele Stores**

Owner: Torrie Steele W/W
Architect: Van Tolburg & Partners, AIA
Contractor: Leo Silver

**Award of Merit**

Jury Comments

Evanmore: Quite wonderful and inviting to come inside and take a look... and to spend money. A wonderful addition to a wonderful building. It is probably successful because there is a change that occurs as you walk along. However, it seems a somewhat literal interpretation of classical art forms. What is missing is some sort of reinterpretation of the idiom.

Graham: This is theater and a very good direction for the whole shopping street. It is good as a whole. What these are "old west" storefronts, but they are really quite beautiful "old west" storefronts.

Smyl: This project, which I have seen from the street, is dignified and suitable street architecture. I had not realized it was one building. The architect breaks it up into several individual parts that is good for merchants and good for the street as it creates a varied townscape.

**72 Market Street Restaurant**

Owner: Tony Bill
Architect: Moshofsky
Contractor: Kuenne and Ernst

**Award of Merit**

Jury Comments

Evanmore: Exterior is skillfully executed to make it appear as if it had been there forever.

Graham: The architects have created a building-within-a-building. The area around the bus stop, the heart of the building, is emphasized by steel bars attached to an earthquake safety wall and to the rafters. It holds the whole structure together and creates a sense of the outside inside, which reverberates like a room created by a stone dropped in a pond.

Graham: The quality of light, attractive in the photographs, proved to be equally successful in fact. The materials selected to contrast with the existing building enhanced the architecture of the past yet clearly indicates that something is going on inside.

Smyl: The juxtaposition of hard, crude materials with others that are more inviting—wood, glass block, all of them coming together—really makes a wonderful room, not the usual single room in the conventional sense, but a very architectural. On exiting the project, the view out from the restaurant to the old arcade adds to the visual pleasure and complexity.
Venice III

Owner: Ann Bergen
Architect: Morphosis
Contractor: Witheld

Award of Merit

Jury Comments
Emmons: A long narrow space, which is quite cleverly done.
Givanni: A new concept in theatrical experience. More and more a national pastime, and this project is in the tradition of the great theaters. An experience to go to. I am not interested in how much a project costs, only on how creative the work is. However, this is a very wonderful example of what can be done with a very low budget. It is pretentious, but that's why it's fun. The pretense is what a grander room, more money and maybe better food than it serves.

Eats

Owner: George Mikelian and Diane Thomson
Architect: Rebecca L. Binder AIA & Associates
Contractor: Witheld

Award of Merit

Jury Comments
Givanni: The architect treated the whole thing as an entity, took the top floor off, gutted part of the floor below and transformed the gridded space into a visual base for the apartment on top. Since you don't have visual access, the architect has turned the top inside out, like a sock, creating a sense of the outside on the inside. As you are always seeing parts of it.
Emmons: I don't understand the apomotic concept at all. The top is quite chaotic.
Graham: Like Lazarus arising from the dead, this building before it was existing again with the kind of tradition you see in Los Angeles...panel color, the influence of the Mexican population, to produce kind of color poetry.
Stone: I had actually seen the building before...without qualification, it is one of the most delightful works of architecture in the Los Angeles area. The idea of transforming this ordinary apartment house, creating this wonderful "world" on the top, the character of the spaces, the color, the circulation, the way things unfold, creates a unique work.

Work Residence

Owner: Miriam Work
Architect: Frank O. Gehry & Associates
Contractor: Chartered Construction Company

Award of Merit

Jury Comments
Stone: On visiting the project, it seems a marvelous space, a wonderful room rising up in the center with small spaces around it. The owner seems to fit the building. Very neat and simply done...the architects are in very good control over a very slick vocabulary.

Graham: This is very strong poetry...really representative of Los Angeles.
Arroyo House
Owner: Barton Phelps and Karen Simonson
Architect: Barton Phelps, Architect
Contractor: Field Construction Company

Award of Honor
Jury Comments
Emmons: Created great continuity of texture.
Giovannini: Basically a bridge that spans a drainage gully over which the architect has built a village of many parts, rich in imagery, with a decorative scheme varied from room to room.
Graham: This is a very difficult site and obviously out of the site came the idea for the resolution of the building.
Siern: It is an unbelievable feat of imagination to fit a building on this extremely complicated topographic site. The house as a result creates the image of a village of individual parts beautifully strung together by a long staircase.

Pytka Temporary Studio
Owner: Joe Pytka
Architect: William Adams Architects
Contractor: Sandpiper Construction

Award of Honor
Jury Comments
Emmons: For the low budget and three weeks to design and build the project, the architect really has devised a clever solution and use of materials.
Giovannini: There is a dispersion of light across the surfaces, the shiny floors, the translucent walls, the curved corrugated metal that creates an even spread of light, a very "gauzy" space.
Graham: Amazing poetic quality, so delicate yet so powerful. Los Angeles is the only place that can give landmark status to temporary buildings.
Siern: Remarkable in that someone took all the trouble to do something so beautiful for a temporary project. The handling of materials and familiar elements, the grid of wood and glass, put together in such a casual, but controlled, way is remarkable.

Bus Center
Owner: Southern California Rapid Transit
Architect: Archiplan
Contractor: Dunkin Construction

Award of Merit
Jury Comments
Emmons: Very playful approach to a dull job.
Giovannini: Very well thought out with a very strong presence on the road.
Graham: Very simple building that is very pleasant to arrive at.
Siern: It's hard to do a good building for the government. This is an acceptable example of the possibilities.