Architects May Differ Over Good Design, But They Agree RD Crowell Is The Leader In A/E Insurance.
# Architect’s Calendar

**January 1986**

<table>
<thead>
<tr>
<th>MONDAY 6</th>
<th>TUESDAY 7</th>
<th>WEDNESDAY 8</th>
<th>THURSDAY 9</th>
<th>FRIDAY 10</th>
<th>WEEKEND</th>
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<tr>
<td>Saturday, January 11 LA Conservancy Discussion and Tour of Ernest Backhead’s work. Breakfast at Farmer’s Café. Led by Robert Winters. 10 am to 1 pm. $25 includes breakfast. Call 623-CITY.</td>
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| MONDAY 27 | TUESDAY 28 | WEDNESDAY 29 | THURSDAY 30 | FRIDAY 31 | |
|----------|-----------|-------------|------------|-----------| |
| | | AIA Grassroots, Washington D.C. January 29 through February 2. | | | |

### CONTINUING EVENTS

Chamber Music in Historic Sites, co-sponsored by the LA Conservancy and the Da Camera Society, is presenting concerts through June 1986. Please call Sandra Vidan at 746-6450 x 2231 for more information.

Asst. Prof ($23,112-$27,780) B Arch or Masters in related area, for equivalent, 3 yrs related experience; Assoc. Prof. ($29,100-$35,064) Educ. as for Asst., second professional degree pref, with professional registration or Ph.D. in Arch., or related field, 5 yrs related exper, or research; Full Prof. ($36,744-$45,921) Educ. as for Assoc., as well as 10 yrs professional exp. in related area or research/publications. Expertise required in Arch. History, Structures, Env. Control Systems, Design, Computers, Env. Behavioral Factors. Submit resume, application form, and 3 references by March 1, 1986 to be considered. Proof of highest degree and three letters of recommendation required prior to appointment. Application and further info: Selection Committee, Department of Architecture, California State Polytechnic University, 3801 West Temple Avenue, Pomona, CA 91768. EOE/AA Employer

USC ARCHITECTURE

University of Southern California, School of Architecture has three regular positions. Rank and salary based on qualifications.

ARCHITECTURAL DESIGN: an experienced faculty member available to provide significant additional instruction in design education at both undergraduate and graduate levels, especially related to issues of design development and construction.

ARCHITECTURAL THEORY AND HISTORY: experienced faculty member to help create new courses and directions.

LANDSCAPE ARCHITECTURE: experienced teacher/practitioner to take major responsibility in development of new MLA program focusing on urban issues and projects.

ARCHITECTURAL DESIGN: part-time faculty to teach design studio. Substantial practice and/or teaching experience desirable. Candidates are asked to submit a letter describing their teaching and research interests, a complete resume, sample of copies of courses and names of at least three references.

Review of applications will begin January 10, 1986. Write or call: Robert S. Harris, Dean, School of Architecture, University of Southern California, W.

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Architecture is an exciting profession... but is the media writing about your competitors instead of you? Call The Promoters

ASSOCIATES

I randomly interviewed women involved in American architecture. This article is primarily based on those interviews and experiences.

I spoke with students, interns in offices, licensed professionals who were partners or full owners of their businesses, some who worked in formal offices for others, and some who operated from their homes. One of the women had been a university professor, I was surprised at the range of career diversity.

Although we are a small minority in the American architectural profession, we are involved in all levels. Career choice and aspiration differences may be summarized by these two women's comments:

Susanne Soffer: I've been licensed seven to eight years, and am working in a firm with 25 people. Because we are small, I do everything. However, I get tired of so much drafting. I want to go on to the management level. Because architecture is so on-off, so client-dependent, and liability insurance costs are so great, I would not practice on my own. I will probably go into my own business in another field, unrelated to architecture.

Cheryl Swift: I'm not licensed yet, but I've been working for two years on my own as a space planning consultant. Because of the freedom, I will continue to work for myself. I am looking forward to opening my own office.

Virginia Tanzmann is concerned that, in some countries, women have minimum personal rights but have equal professional status, and the fact that we don't have the Equal Rights Amendment is reflected in the profession where we don't have equal status.

Dear Jean, AIA, the results of a 1975 report of a national AIA task force on the status of women in the profession revealed statistically that women take less time off from work than men, including periods of pregnancy.

Woman-to-woman professional relationships seem to be easier for many of those I questioned. "I love working with women; we seem to be in tune with each other." While sharing equal status, perhaps communication is easier when a woman is considered by the member as "work five times harder to prove yourself.

Involvement in government is an area where American architects are presently working to increase their presence. Here, too, women architects can find unspoken blocks to their effectiveness while establishing their professional status.

The most common experience is found when minor officials at building departments mistake young female architects for secretaries sent to get permits. Another mistake that decreases is "that busybody woman taking up our time at a city council meeting." I have heard evidence of similar political frustrations by an architect serving on a small business task force dealing with zoning issues who had difficulty with credibility until she submitted an extensive list of her past political involvements.

The problems of women throughout the world differ in details; in general they seem to point to the same conclusion: Some definite and demonstrable progress has been made; the roles and opportunities for women have improved tremendously over the last few years; but sexual prejudice continues despite these advances on a quieter, more insidious level. There is still much to be done.

Donna Jean Brown

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Donna Jean Brown
Committee. Your suggestions and participation are welcomed. Contact William H. Pain, Jr., at (213) 933-8341 for more information.

William H. Pain, Jr., AIA
May be in Chairmen of the LA/
AIA Urban Design Committee.

Did you know...

We are proud to report 1985 as a record year in Chapter membership recruitment, for a total of 383 new members in all categories (AIA, Associates, Professional Affiliates & Student Affiliates). Our Chapter now boasts a membership of over 2000.

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The offices of several architect members have called in regard to both the National and the Chapter/ State dues invoices, inquiring whether supplemental dues are to be added to the basic dues amount on the invoices, or are instead of. In clarification: The word "supplemental", per Webster's, means "in addition to": instructions for determining liability, as well as the formula for calculation of the amounts, are clearly explained on the invoices. Please be sure to indicate whether or not you are liable for supplemental dues on each invoice, or your dues payments will not be properly recorded.

The University of Wyoming is seeking qualifications from architectural firms or teams for consideration, in order to receive the competition prospectus and Art Museum. Those wishing to make an initial contact should write to: Design Competition Advisor, c/o Morris C. Jones, University Architect. Merica Hall 210. University of Wyoming. Laramie, Wyo. 82071. The deadline for receipt of qualifications for Stage One is January 27, 1986.

Reminder: There will be a six-week "lead time" for copy to be printed in the body of the L.A. ARCHITECT, e.g., January 25th for the March issue; February 25th for the April issue, etc. Additionally, inserts are due the 15th of the month prior to the issue month, e.g., January 15th for the February issue; February 15th for the March issue, etc. Authorization for inserts, other than paid advertisements, must be cleared through the Chapter Office.

Due to an increase in the cost of documents and Handbooks instituted by National, a new price list has been prepared and is available at the Chapter Office. Postage and handling charges remain the same, and Chapter members will continue to receive a 25% discount on list price.

Hope you had a happy holiday and look forward, as we do, to an exciting and productive year in your involvement in Chapter activities.

Janice Atno, Executive Director

New Members


Students. Grant Kirkpatrick, USC.

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PLANNING: 1986

The coming year promises to be an exciting one for the city on a number of different fronts. A growing interest in urban design issues is certain to continue, with major participation expected by the architectural community, MOCA supporters, the Mayor, City Council and the general public, focused on the issue of a new Director of Planning for the City of Los Angeles. The AIA will continue to be represented through the Urban Design Committee.

In the recent past, the committee has been involved in a number of issues and potential projects in both active and advisory capacities. These include the design charrette at the Temporary Contemporary at the end of 1984, the Skyline report, the Arts in Public Places program, and the Pershing Square and Library Square projects.

The committee supports the idea, recently advanced by Councilman Michael Woo, to establish a public forum to present and discuss major urban design and city planning issues which confront Los Angeles today. Such a forum might include expert speakers, panel discussions and public participation, to consider our goals for the city. The resulting issues developed by the forum process would be prominent among those toward which our new Planning Director will be expected to take a leadership role.

Re-evaluation of the Centers Concept: growth in major suburban centers such as Westwood, Warner Center and Century City competes with the Downtown CBD. Emerging centers not envisioned by the original plan add to the complexity; recently annexed Playa Vista is planned for a resident population of 20,000 and a work force of 25,000 on more than 900 acres in Marina del Rey. Within centers there is active concern that projects need to be more sensitively scaled to relate to the streetscape and to integrate more successfully with the existing neighborhood.

Community Plans: Over 50 published community plans comprise the plan for Los Angeles. Some feel that local planning should be more responsive to community needs. Plan-making might be brought to the neighborhood sooner, and more community goals and recommended actions for community evaluation. This might also involve a more decentralized planning process in which an assigned planner meets with the community in advance of the formal planning process, and helps to define issues of concern, becoming in effect, a community advocate.

Transportation Policy: Land use policy for communities and centers must work in concert with a comprehensive and responsive policy toward parking, traffic management and public transit. Measures taken in the CBD to limit parking, promote peripheral parking structures, and other means of transportation system management deal only partially with a problem requiring more comprehensive treatment; ultimately, any solution will depend heavily on Metro Rail, as well. It is questionable whether similar techniques can or should be extended to many centers which lack major public transit opportunities. In the absence of a more effective public transit system, it may, in fact be preferable to promote more dispersed employment centers to reduce traffic impacts in major centers and to decrease average city-wide travel times. This would in effect work within the limits of the existing city fabric rather than further overload the road systems to and around major centers. In trade, however, much more sensitive planning must be undertaken to insure that projects carefully support the existing neighborhoods which they inhabit. For example, limiting the overflow of commercial parking into adjacent residential areas is a particularly serious concern.

These and similar issues including housing, transit and neighborhood preservation are on the continuing agenda of the Urban Design Committee.


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<tr>
<th>Budget Category</th>
<th>Income</th>
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<td><strong>Member Support</strong></td>
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* Budget is based on 97% collection of estimated dues income.
** This expense corresponds to the allocation of $15 of dues per member for LA Architect, and is balanced by income in the gross dues income reflected in the Member Support column.

Robert S. Harris, FAIA
Treasurer
Introduce your students at the beginning to a set of simple building forms from which architecture can be made.

Introduce your students at the beginning to a set of simple building forms from which architecture can be made. Let them see from the beginning the dependency of buildings on one form streets and squares, sense how the compression of the street prepares you for the expansion of the square, the banality of buildings linking a street or a square provide the setting for those special buildings.

What abilities do we need to encourage in our students? Ability to judge space in a city as you would in a room, sense the much larger scale, relate buildings to each other across a vast space. Learn to work with older architecture sympathetically (restoration); to not be ashamed of earlier architecture but have a real understanding of it and what it was trying to achieve. Have them get over the ridiculous notion that every solution needs to be original. It has to happen again, it has to happen through the schools just as it did 75 years ago through the influence of a single school in Paris in the 19th century, had either been trained in Paris at the Ecole or who were inspired by the ideals of the Ecole. Washington we owe almost entirely to the efforts of Burnham and McKim and their followers. New York City, we are told, was a dreary and endless repetition of quadrangular blocks of brownstone housing until the American Renaissance at the end of the 19th century set into it the jewels of the Public Library, Grand Central and Pennsylvania stations, the clubs, hotels and museums which are the visual delight of Manhattan today. San Francisco similarly owes its Civic Center to this movement.

The facade of his building as it faced a public square or street was one wall of the town he lived in. His primary responsibility was to do it well.

Let me reiterate my argument: In order to teach this we must be prepared to accept certain conventions. We cannot change all at once. The language of architecture or it does not.

The language of architecture or it does not. People tend to see them; or as incremental additions to the tax rolls as the politicians see them—as the politicians see them—but as entities whose streets are read sequentially like passages of music, some slow and solemn, others fast and lively—sometimes punctuated by a brilliant figure from a brass instrument or a solo violin, at other times all instruments blending to make a great orchestral sound.

I can think of no more important message I can bring you. We are in the best position to change the way of looking at our cities—not as a collection of individual buildings each with responsibility only to itself as developers tend to see them; or as incremental additions to the tax rolls as the politicians see them—but as entities whose streets are read sequentially like passages of music, some slow and solemn, others fast and lively—sometimes punctuated by a brilliant figure from a brass instrument or a solo violin, at other times all instruments blending to make a great orchestral sound.

Thomas P. Vreeland, FAIA
Mr. Vreeland teaches at UCLA and is a member of the firm, Albert C. Martin and Associates.
The Architectural Matrix

The following is the edited text of a speech given by Thomas P. Vreeland, FAIA at the California Conference of Architectural Education in August 1985.

I believe a fundamental reorientation is occurring in American architecture today; one to which we as educators need to respond. So fundamental is this reorientation that I believe it requires us to completely rethink how we must teach architecture—in a sense start over again—in the following way: from day one we must show the student that what he/she is designing is just one small piece of a much larger entity and that larger entity is, of course, the city.

We must redesign our education to constantly make this point—in teaching history, in teaching structure, or sociology and so forth. In structures, emphasize interdependence of hybrid structures rather than pure, free-standing structures, or sociology and so forth. In architecture setting. Aldo Rossi's sheet of paper but by carefully drawing what exists already and deriving attached works of art and architecture as tableware extended westward across the continent; the Chicago office building and the skyscraper, essentially a commercially competitive tradition which continues today as one tall structure vies with another in an effort to outdo all others to which we must add; the suburbs and the detached suburban house, ranging from the Prairie house to the Petal house, ranging from the suburban house to the skyscraper, essentially a commercially competitive tradition which continues today as one tall structure vies with another in an effort to outdo all others to which we must add; the suburbs and the detached suburban house, ranging from the Prairie house to the Petal house.

Finally, work directly with the city in which you are located. What incredible riches both Los Angeles and San Francisco offer, and, I am sure, San Diego, too. We must learn more about the early history of our cities in order to design sympathetically for today—study the history of the urbanization of America.

Spry Kostoff's monumental new A History of Architecture, beginning from earliest times and continuing down to the present day, is as much concerned with the creation of the city in history as it is with individual works of architecture. One comes away from this book with the clear perception that it is collections of buildings and not isolated buildings that characterize their period. It is not isolated works of architecture but entire cities that are the real inheritance from one civilization or one age to another, whether it is 19th century Paris or the Greek polis: it is streets, squares and collections of houses that best reveal the civilization that created them and in turn inhabited them.

Traditionally this sense of the city is what architecture meant: the architect was responsible for the public domain—not the public official, or the builder, but the architect. The facade of his building as it faced a public square or street was one wall of the town he lived in. His primary responsibility was to do it well and only secondarily serve the private life of his client behind that wall.

Kostoff, in his book, explains the growth and development of suburbs beginning in the late 18th century. These represented an escape from the city, a return to nature. During the 19th century the growth of these suburbs was much facilitated by the spread of railroads, and in our own times by the motor car. This, in fact, is the history of California and only now are we beginning to emerge from this suburban phase and face the possibilities of a genuine urban culture, which is now within our grasp. The task to us as educators is to prepare future architects for this challenge just as once the Ecole des Beaux Arts prepared three centuries of French architects to cope with the design of the city of Paris.

Let us take a look at the American tradition in architecture. What has been the American contribution to city design? Giedion tells us clearly: The balloon frame, which was originally invented to put up railroad towns quickly as the railroads extended westward across the continent; the Chicago office building and the skyscraper, essentially a commercially competitive tradition which continues today as one tall structure vies with another in an effort to outdo all others to which we must add; the suburbs and the detached suburban house, ranging from the Prairie house to the Petal house.

None of these contributes particularly to a harmonious and well-ordered city. Today it is clear we are running out of land to develop into suburban tract housing and commercial centers. The railroads have come and gone and our cities are being torn apart by the unceasing competition between high-rise office buildings.

San Francisco has decided to call an about-face to this destruction by means of a new planning ordinance which restricts excessive height and demands that buildings respect the street and the sidewalk. Other cities are following suit, notably Battery Park City at the tip of Manhattan with one of the best-written set of traditional guidelines for city building.

We would do well in Southern California to heed these examples before we destroy what little ur
Owner's Budget For A Residential Project

<table>
<thead>
<tr>
<th>Land Acquisition and Financing Costs</th>
<th>Date of estimate:</th>
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<tbody>
<tr>
<td>Land Cost</td>
<td></td>
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<tr>
<td>Title Report</td>
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<tr>
<td>Real Estate Appraisal</td>
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<tr>
<td>Financing Costs, Loan Fees</td>
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<td>Bonds and Assessments</td>
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<td>Legal Fees</td>
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<tr>
<td>Topographic and Boundary Survey</td>
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<tr>
<td>Geophysical Investigation and Report</td>
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<tr>
<td><strong>Total</strong></td>
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Design Costs

<table>
<thead>
<tr>
<th>Architectural and Engineering Fees</th>
<th>Sub Total</th>
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<tbody>
<tr>
<td>Landscape Architectural Fees</td>
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<tr>
<td>Interior Design and Color Consultation Fees</td>
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<tr>
<td>Special Engineering (Solar, Acoustical)</td>
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<tr>
<td><strong>Sub Total</strong></td>
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Construction Costs

<table>
<thead>
<tr>
<th>Cost Estimating</th>
<th>Sub Total</th>
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<tbody>
<tr>
<td>On-Site Development (Grading, Fences, Walks)</td>
<td></td>
</tr>
<tr>
<td>Off-Site Development (Utilities, Curves, Sidewalks)</td>
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<tr>
<td>Building Construction</td>
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<tr>
<td>Landscaping, Planting, Irrigation</td>
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<tr>
<td>Recreational Features</td>
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<tr>
<td>Swimming Pool, Tennis Court</td>
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<tr>
<td>Permit Fees and Construction Taxes Required by Various Governmental Agencies</td>
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<tr>
<td>Insurance and Bonds</td>
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<tr>
<td>Materials Testing and Inspection</td>
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<tr>
<td><strong>Sub Total</strong></td>
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</table>

Furnishings

<table>
<thead>
<tr>
<th>Interior Finishes, Flooring and Draperies</th>
<th>Sub Total</th>
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</thead>
<tbody>
<tr>
<td>Interior Furnishings and Appliances</td>
<td></td>
</tr>
<tr>
<td><strong>Sub Total</strong></td>
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</tbody>
</table>

Contingency For Estimating Errors

| Total Adjustment for Inflation         |         |
|                                        |         |
| **Total**                              |         |

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When these communication problems surface, the design may have to be changed. If the architect has fallen in love with a design which is based on inaccurate or erroneous information or the project has become too costly through a lack of vigilance or honesty, he will have to either redesign to accommodate the real needs and financial limitations of the client, or risk losing the client, the project and some of the fee. Some solutions to these problems and suggestions for avoiding them are offered:

Communicate with the client. A full and truthful disclosure in all areas is the best way to avoid problems in the first place. If potential problems are perceived, the client should be informed promptly. In this way not only is an untimely surprise avoided, but the client feels that he is a member of the problem-solving team, sharing with the architect the responsibility for appropriate and acceptable resolutions.

If either the client or the architect feels that there are lapses in communication, then meeting notes should be taken for clarification. For smaller projects, this practice may be unnecessarily bureaucratic. Assist the client in describing the true program that will meet the budget, the proper CAD System, you can design and draft projects in a quarter of the time it now takes you to do manually.

Add walls in seconds. Floors in minutes. An entire wing in less than an hour. Using the right company to lead you through the maze of systems on the market today. For more information, that company is CAD Counsel—the West's leader.

Name______

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Current Construction Costs Lee Saylor, Inc., 1855 Olympic Blvd., Walnut Creek, CA 94596 or 8920 Wilshire Blvd., Suite 401, Beverly Hills, CA 90211.

Arthur F. O'Leary, FAIA and James F. McGlothlin, AIA.

Mr. O'Leary, a partner of O'Leary, Terasawa, Takahashi and DeChellis is chairman of the ethics committee of the LA/AIA. Mr. McGlothlin, the president of James G McGlothlin AIA, Inc., is a member of the Professional Practice Committee of the LA/AIA.
For the owner's budget for a particular program accompanies this article. If the breakdown is completely considered before any funds are committed, it's still possible to make adjustments in the individual elements of the project before control at the T.V. cost.

The construction portion of a budget is often only 60% to 70% of a total project budget, and like the first time buyer of an automobile who doesn't realize that insurance and maintenance costs must be considered, the residential client may have neglected to include many incidental but essential related expenses (See Chapter B-5 "Design and Construction Cost Management" from the Architect's Handbook of Professional Practice, published by the AIA, for more information about cost management methods).

The client must know his responsibilities. In working with an inexperienced client, it benefits the architect to inform him that providing accurate site and zoning information and generating a program and budget on which the architect can rely are client responsibilities.

Intimidated by an architect's sophistication in design and construction, the client may try to impress the architect by requesting more than he can afford, or unwittingly allow himself to be led into an expensive project by an enthusiastic architect. It is incumbent upon the architect as a professional to keep his client apprised of the realistic costs of various design alternatives. Even under agreements where the architect is not held responsible for designing within a budget, the client naturally assumes that the architect will inform him if the design would exceed the budget.

The client may not, for a variety of reasons, disclose his true needs and lifestyle to the architect. The architect needs to know what the client really wants. If for example, the client likes to watch TV in bed but believes such behavior vulgar, he may out of embarrassment, withhold this information. The architect, through a supportive and non-judgmental approach put the client at ease and encourage honesty about the true program requirements.

The dynamics of a relationship between a married couple often have much to do with the reason for the construction or remodeling of a house (they might be trying to save their marriage, or impress friends) and just as often are unknown to the architect in the early stages. While such information might be useful for the understanding of the project and the program, it is, unfortunately, information of which the architect will probably never be aware.
Help Wanted

The Ennis-Brown House designed by Frank Lloyd Wright has received an NEA matching grant of $20,000 to produce a Master Plan for restoration. Volunteers are being sought (perhaps architects in retirement) to do as-built drawings and to help with restoration plans. Please contact Eric Lloyd Wright, (818) 704-7407.

New UCLA Library

UCLA has begun construction of a new library building to provide storage for 3.5 million lower-use books on a campus site located near the intersection of Veteran and Gayley avenues in Westwood.

The new building, known as the Southern Regional Library Facility, is the first phase of a state-funded, three-phase project designed to provide additional book shelving space for libraries throughout Southern California. Project architect for the facility is Leidenfrost/Horowitz and Associates. The general contractor is Tutor-Saliba, Inc.

Review

The Listener

This conversation is currently in progress and has been ongoing for many years. Currently, the place is the Schindler House and the occasion is its occupation by various objects conceived and made by David Hertz, a young LA designer.

MR1 I wonder if an object could be conceived of in a manner and made in such a way that when you come upon it you only see what it is, in what it is doing and how it is made.

MR2 So you mean an object with no direct references or associations? That's intriguing.

MR1 The object exists in a place at the time someone sees it. It has materiality and texture. It has position and size which organize the space around it.

MR2 Are you talking about the possibilities of buildings or furniture?

MR1 I suppose both.

MR2 You are probably correct. It is not a matter of disregard. I think it has to do with the priority of his ideas at a particular time in his life. His interest does not seem to be comfort. That has never been a concern of youth. They move too quickly. Thus their legs rarely fall asleep from sitting too long, if you know what I mean.

MR1 You are probably correct. It has more to do with emotional and intellectual curiosity.

MR2 Are you now talking about Schindler or Hertz?

MR1 I am most certainly talking of both.

MR1 Hand-made versus machine-made. A moral choice then—a conceptual choice now.

MR2 I think this object has conceptual fingerprints on it.

MR1 You're correct. I see them also.

MR2 Noticing the activity of the hand reassures me that someone else was here. Their presence is felt even in their absence.

MR1 That's an ancient concept.

MR2 I believe so.

(He stands with a fixed stare on an object that has a wedged metal base supporting one edge of a piece of glass which is also supported through its field by pure concrete forms that have displaced tops.)

MR1 It is aggressive and disquieting. Yet, I am reminded of the three fundamental concepts for understanding the physical world—length, mass, and time. What I am looking at has dimension, weight, and varying degrees of permanence. It is complaisant.

MR2 Are you talking about the furniture or the house?

MR1 I suppose both.

MR2 Once again, as in the early part of this century, the ideas operating in the world of furniture can be analogical to those in the world of architecture.

(He now feels compelled to touch every part of every object.)

MR1 The materials are naturally undomesticated. They are raw and unaccommmodating with a latent explosive power.

MR2 A tribute to the enthusiasm and energy of youth.

MR1 But does it seem to you that there is a total disregard for the configuration and movement of the human body?

MR2 It is not a matter of disregard. I think it has to do with the priority of his ideas at a particular time in his life. His interest does not seem to be comfort. That has never been a concern of youth. They move too quickly. Thus their legs rarely fall asleep from sitting too long, if you know what I mean.

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MR1 I am most certainly talking of both.

(He's silent for a while as he leaves the house and wanders into the garden.)

Michael Rotondi
Mr. Rotondi is a principal in the firm Morphosis.

The Impetus of Ideas

The actual execution is important to the idea. It is made in a way that reveals it at work.

MR2 The objects are expressed in terms of how they are made. There is an understanding of the unique properties of the materials.

MR1 Imagine the objects de-materialized. Would it be possible to recognize the type of materials by the way they are used?

MR2 I think so. The concrete is placed to use the weight of its mass. The metal connects and supports and the glass provides the surface by spanning. Also, the transparency of the glass is essential to viewing this whole operation.

MR1 The legibility of the idea is completely dependent on the character of the object.

MR2 These thoughts parallel one of the main aspects of modern architecture which was basically coming to terms with the principals of production. Especially mass-production and pre-fabrication. This was the case for all objects produced, including furniture and architect use.

MR1 Hand-made versus machine-made. A moral choice then—a conceptual choice now.

MR2 I think this object has conceptual fingerprints on it.

MR1 You're correct. I see them also.

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Pacific Architecture

(Young, CAD oriented, & moving to Brentwood area) is searching for an intern ar- chitect with degree and a minimum of three years pro- duction experience. (818) 304-0690.
At lunch earlier in the day we had been more than a little disturbed by a friend's remark. He believed that one of today's society's more serious ailments is a widespread sense that our leaders and experts are lying to us. An extreme reaction to this belief, he said, was cases of soldiers in Vietnam shooting their officers. Still reacting to this disturbing thought that evening we found ourselves wondering if a similar tendency toward disbelief might exist in the hundred or so minds of the audience of which we were a part waiting to hear the last of SCI-ARC's five lecture series, "Making Cities Work for People." Attendance at the series was evidence enough of our common concern over the seriousness of our cities' problems. But was it necessarily evidence of confidence in the integrity of the experts in this field, a field notorious for manipulation by powerful political and economic forces?

Suddenly, around us, the buzz of conversation was transformed into a whirring of all these minds, the sound of the beat of witches wings: the good white witches of belief and confidence, assuring us that we were about to be gifted by these experts with a greater depth of perception of the art and science of cities. Then the bad, black witches flapping and crowding into the foreground with whispered warnings of deception, selfishness and conflicts of interest.

We brushed the witches aside to allow our thought to drift back and these images from the series came to mind.

Jon Jerde, bursting to describe his experience as an architect who not only designed but found ways as an architect to actually play catalyst to the forces (government, developer, banker) which had to be summoned to transform a withering piece of downtown San Diego into Horton Plaza, a buzzing retail extravaganza. No matter the critical clucking that Horton, too, may wither for daring to transform a withering piece of city's public and private domains.

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Who demanded, in return, heavy tribute from the powerful developers' world for rights to develop their places? Who then distributed the resulting mana to resplendent buildings and places for the "people who are the city"? No, not quite so neatly. Helfeld's manner and words seemed to imply. It's a tight-rope act, a daily dash through mine fields of implacable property rights and long-winded litigation. Don't clump until the is over, we thought we heard. We clapped anyway but the whirring of wings now arose this time as the blacks and whites whispered in battle in the minds around us.

Fourth man up, Wayne Ratkovich, developer. Also billed as restorer, preservationist, rehabilitator par excellence. (Clucking from the blacks!) Candor seemed his password in his bid for belief: "The urban developer has a powerful incentive to align himself with the needs of his market." (But aren't the disadvantaged negatively priced out of his market?) He would have cities "interesting places," he says four times, places to "celebrate life." Where the exciting work can be performed, where "productive" employees can enjoy their lives. Good recipes for those of us, most of us, fortunately, who have achieved productivity. But for those who haven't? Is the only alternative recipe for them one of governmental largesse? Could the developer segment of society intensify its contribution to the search for the as yet missing ingredient for a new recipe? Is the sound of the beat of witches wings: the good white witches of belief and confidence, as clear and loud as the sound of the beat of the white witches wings now arose this time as the blacks! Candor is a good start; self-recognition will follow, shakily retain the whites. Tonight, the roundup, the assessment we have sought until now, alone. A panel of four.

Leon Whiteson, Herald-Examiner architect critic, found the patronizing snift the plumbing pros. "They thought they knew but the people had other ideas. Cities are not rational." No hope, eh, fellow? Later, a preoccupation with suspicious relationships between developers and city officials: "cozy relationships" he said, three times. Too many times. But a fresh appeal for LA to respect itself—divest our- selves of "cultural cringe!" The witches clapped anyway but the whirring of wings now arose this time as the blacks and whites whispered in battle in the minds around us. Daniel Garcia, President of Planning Commission. Formidable physique and formidable manner. "Home-owners groups and developers are at constant war. Formidable, formidable!" he repeated. Witches cowering in corner. Mark Pisano, Southern California Association of Governments. "Magnitude of regional problems overwhelms legislation and citizens." Nuts and bolts of making it work?

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January 18

Donald C. Axon, AIA, a specialist in health facilities planning and principal in his own architectural firm, will be installed as the new president of the LA Chapter at its annual Installation Dinner-dance on Saturday, January 18, at the Wilshire Country Club in Los Angeles. In addition, Heidi Moore will be installed as president of the Women’s Architectural League.

Other new Chapter officers for 1986 include Cyril Chern, AIA, vice president and president-elect for 1987, and Richard Appel, AIA, secretary. Robert Harris, FAIA, continues as treasurer.

Directors for 1986 are Mark Hall, AIA, immediate past-president, Fernando Juarez, AIA, John Mudlow, AIA, Barton Phelps, AIA, Robert Reed, AIA, Larry Robbins, AIA, president of the San Fernando Valley Section, Norma Sklarek, FAIA, and Chester Widom, AIA. Also serving as directors are R.D. McDonnell, Associates; and Heidi Moore, WL.

A cash-bar reception, honoring LA Chapter past-presidents, will start at 6:30 p.m., followed by dinner and the program at 7:30. Harry Hallenbeck, FAIA, newly-elected National AIA treasurer from San Diego, will be the installing officer for the Chapter Board. Mark Hall, AIA, will do the honors for the WL.

Reservations, at $35 per person, must be received at the Chapter office by Saturday, January 11. Attire is black tie optional.

In addition to the installation ceremonies, the following awards will be presented: Los Angeles Conservancy, in recognition of its important involvement in the Los Angeles Central Library renovation and expansion; Margaret Bach, founding president of the Conservancy, and Ruthann Lehner, executive director of the Conservancy, in recognition of their efforts on behalf of the Library; Barbara Goldstein, editor of LA Architect and Arts + Architecture, honorary Chapter affiliate membership; Michael Pittas, in recognition for his role in establishing the US Presidential Design Awards.

The Chapter’s new president, Donald Axon, was born in Haddonfield, New Jersey, and obtained a bachelor of architecture degree from Pratt Institute and a MS degree from Columbia University. Axon worked for Caudill Rowlett Scott in Houston as medical facilities programmer and project manager; for Kaiser Hospital in Los Angeles as its in-house architect, and for DMJM in Los Angeles as its in-house medical facilities director; and for Caudill Rowlett Scott in Houston as its in-house architect, and for DMJM in Los Angeles as its in-house medical facilities group. In 1980, he formed his own firm as a health facilities architect and consultant.

Axon specializes in health facilities planning, including the pre-design phase of functional and space programming. Recent projects include both large-scale master plan projects for health care facilities and small-scale departmental alteration projects in the US, Saudi Arabia and Libya. His clients include hospital administrators, physicians and developers of medical facilities as well as other architects.

Wilshire Country Club is located at 301 Rossmore Ave., just north of Beverly Blvd., in the Hancock Park area of Los Angeles.

On behalf of the 1986 LAIAA Board of Directors, the Chapter staff and myself, I wish to extend to each of our members this opportunity to mold the Chapter into what you wish it to be through your personal participation and involvement in committee activities and Board actions. As instituted last year, we will continue the process in which each Director will be responsible for bringing reports to the Board on committee programs and requests as well as input from our membership. Keep in mind that you have an active, working Board of Directors with whom you can communicate starting with myself.

The Chapter has six general goals: to improve the physical environment; to advance the public’s appreciation of architecture; to improve the welfare of architects; to expand the skills, knowledge and ability of architects; to assist architects to achieve their professional self-realization; and to provide opportunities for fellowship and sharing.

Within these goals I have established six objectives for myself. First, to gain the active participation of 60 percent of the LAIAA members, architects, Associates, Student Affiliates and Professional Affiliates and to broaden our membership base by 10 percent in 1986.

Second, to encourage professional practice and development through seminars and lectures and to include monthly committee action articles in LA Architect.

Third, to increase the visibility of the Los Angeles Chapter by 25 percent this year through a series of meetings and policy statements on issues vital to the community, the city and the region.

Fourth, to enhance the image of the architect in the eyes of our clients and the public by increasing the opportunities for recognition of the creativity and talents of our membership by 25 percent.

Fifth, to establish a series of mini-meetings in ten AIA firms and various localities for the promotion of fellowship and for round table discussions on AIA directions and current issues; hopefully these local get-togethers will gain the support of a broad base of the membership and will prove meaningful to the future directions of the Chapter.

And sixth, to create two new important committees: Risk Management and Architectural Programming. The first of these will address methods of limiting risk exposure and promote risk avoidance from the contract phase through contract administration and post occupancy evaluation. The second committee will point out procedures to gain clear, initial insights into the scope of the problem prior to the start of schematic or conceptual drawings. While at first glance these two issues may seem to be simply the subjects for single seminars, each has long-range implications for risk avoidance and management that mandate on-going input into our understanding of the design process. 1986 looks like a year of great promise and reward for our membership, but it is also one in which a number of serious threats to our profession must be squarely faced. To achieve this promise and to resolve those problems requires a personal commitment. I encourage and look forward to your participation and support; and I welcome your comments and suggestions.

Donald C. Axon, AIA

LAIAA 1986 Board of Directors

Last Row, left to right: Janice Axon, Executive Director; Directors Robert Reed, AIA, Larry Robbins, AIA; Michael Pittas, AIA, John Mudlow, AIA, Fernando Juarez, AIA, Mark Hall, AIA, Barton Phelps, AIA

Seated, left to right: Robert Harris, FAIA, Treasurer; Don Axon, AIA, President; Heidi Moe e: 0012

Not Shown: Cyril Chern, AIA, Vice President; Directors Richard Appel, AIA, Norma Sklarek, FAIA, Chet Widom, AIA; R.D. McDonnell, Associate

PHOTO: TIM WARTON PHOTOGRAPHY