Help Us Design Our New Offices
And Win A $10,000 G5/Sigma Design
CAD/FM Software System

Call For Entries
Generation 5 Technology is proud to announce a unique design competition open to all firms involved in space planning and interior design. Submissions will be judged on aesthetics, budget, and the application of the design to the functional requirements of Generation 5 Technology for its new west coast corporate offices.

Generation 5 Technology
A nationally recognized leader in the new field of low-cost 32-bit Computer-Aided Design (CAD) computer systems, Generation 5 Technology (G5) meets the maturing needs of the design and engineering community.

A privately-held company, G5 has quickly grown to become a national leader in the field. The Company's clients include architecture and engineering firms, AEC companies, major corporations, municipalities, and the federal government. It has experienced tremendous growth since its inception, expanding by over 200% over the last two years.

The Design Problem
The facility to be designed is a 5,000 sq. ft. multi-use office and conference space. While the space is relatively small, the design problem presents a number of creative challenges.

The Working Office: The environment must be flexible; it must support privacy, ad hoc meetings, and an almost continual flow of people and equipment.

The Presentation/Conference room: The same space in which a morning conference and presentation are held, will need to be set up for a seminar for 40 corporate planners in the afternoon, accommodating computer systems, workstations, and multi-media presentations using video, slide, and white-board.

The Systems Lab: The lab should maximize work surfaces and staging areas, while providing easy access to the working office.

General: Each workstation in the office will be tied to a local area network, and lighting should minimize reflective glare on CRTs.

The Award
To the design solution judged best, Generation 5 Technology will present a copy of the new G5/Sigma CAD/FM software system, including training and support, a total value of over $13,000.

The G5/Sigma CAD/FM system represents a new generation of computers for architects and designers, engineers, and facilities planners.

• Complete 3-D modeling system
• Advanced 3-D Architectural drafting system
• Space Planning/Facilities Management

To Enter
To enter the CAD/FM Design Competition, call 1-800-621-8385 ext. 598 or write Generation 5 Technology, 4000 MacArthur Blvd., Newport Beach, CA 92660.
### Architect's Calendar

#### June 1987

**MONDAY 1**
- **Title 24 Seminar**  
  New Office Lighting Standards seminar sponsored by AIA and CEC, Pacific Design Center, Room 259, 9:30 am-1 pm. $60. sponsored by Pasadena and Foothill AIA.
  - Call (213) 659-2282.

**TUESDAY 2**
- **AIA Convention Series**  
  Planning Housing for the Elderly, Bruce Goff 1904, Frank Lloyd Wright 1867.
  - Call (213) 625-1100.

**WEDNESDAY 3**
- **Library Committee**  
  Chapter Board Room, M-62, Pacific Design Center, 5 pm. Call (213) 659-2282.
  - LA Foundation Meeting  
    Chapter Board Room, M-62, Pacific Design Center, 6 pm. Call (213) 659-2282.

**THURSDAY 4**
- **C.A.L.E. Review Seminar**  
  Professional Practice, USC School of Architecture, Harris Hall, Room 101, 7-10 pm, 55 members. Call (213) 743-7337.
  - Designing for Culture
    - L.A. New Museums  
      Lecture by Robert Bartell and Marcia Goodwin, 6 th in SCI-ARC lecture series, MCA auditoriums, 3 pm. Call (213) 629-3662.
    - Planning and Art  
      Interactions since 1946  

**FRIDAY 5**
- **CCAE Board Meeting**  
  Sacramento, CA. Call (213) 649-2262
  - CAAE Board Meeting  
    Sacramento, CA. Call (213) 649-2262
  - AIA Special Panel Discussion  
    Sponsored by Women's Architectural League. Call (213) 547-5895
  - Site Design mock exam. Pasadena City College, Room C-400, 9 am-12 pm, $60, sponsored by Pasadena and Foothill AIA.

**WEEKEND**
- **Saturday, June 6**  
  AIA Convention Series  
  Pacific Design Center, Room 259, AIA members, 55 members, 6:30 am-1 pm.
  - Call (213) 659-2282

**MONDAY 8**
- **Title 24 Seminar**  
  New Office Lighting Standards seminar sponsored by AIA and CEC, Pacific Design Center, Room 259, 9:30 am-1 pm. $60. sponsored by Pasadena and Foothill AIA.
  - Call (213) 659-2282.

**TUESDAY 9**
- **AIA Convention Series**  
  New Member Orientation Meeting  
  Chapter Board Room, M-62, Pacific Design Center, 4 pm. Call (213) 659-2282.
  - Associates Board Meeting  
    Chapter Board Room, M-62, Pacific Design Center, 6:30 pm. Call (213) 659-2282.

**WEDNESDAY 10**
- **AIA Convention Series**  
  Architecture for Health Committee  
  Chapter Board Room, M-62, Pacific Design Center, 6:30 pm. Call (213) 659-2282.
  - Professional Practice Committee  
    Room 259, Pacific Design Center, 5:30 pm. Call (213) 659-2282.
  - C.C.C.A. Board Meeting  
    Conference Rooms, 100 floor, 1 pm, Design Center Los Angeles. Call (213) 659-1100.

**THURSDAY 11**
- **AIA Convention Series**  
  Excavations, Dedications and Property  
  Development Agreements, UCLA Extension, one day course, Museum-Science Center, Santa Monica, 9:30 am-3:45 pm. Call (213) 629-9071.

**FRIDAY 12**
- **AIA Convention Series**  
  Institute: Keeping the Edge in the Eighties  
  Pacific Coast Builders Convention Center, 4:30 pm. Call (213) 659-2382.

**WEEKEND**
- **Saturday, June 13**  
  AIA Convention Series  
  Mock exam. Call (213) 743-7337
  - AIA Convention Series  
    General Session, Pasadena City College, Room C-400, 9 am-12 pm, $60, sponsored by Pasadena and Foothill AIA.
  - Art Does Walking Tour-Dept of Arts  
    Sponsored by LA Conservancy. 55 public. Conservancy members free. begins at 11 am. Call (213) 622-4777.

**MONDAY 15**
- **Planning Housing for the Elderly**  
  AIA Convention Series  
  9 am-12 pm. $10. sponsored by PASadena and Foothill AIA.
  - Call (213) 622-4777.

**TUESDAY 16**
- **Quality Assurance Techniques in Design/Construction Documents**  
  One-day seminar, Holiday Inn Express Plaza, San Francisco, CA, through Jun 20.
  - Call (415) 443-7953.
  - George Brown 1980

**WEDNESDAY 17**
- **Innovations: Keeping the Edge in the Eighties**  
  - Call (415) 443-7953.
  - George Brown 1980

**THURSDAY 18**
- **AIA Convention Series**  
  Personal Best—Frank Lloyd Wright's Three Homes  
  Lecture by Donald Kuehr, Director of Research and Restoration at the Frank Lloyd Wright Home and Studio, Gables Theatre, Runnelld Art Park, 5:30 pm. 33 public, Holidaycock members free. Call (213) 642-7722.

**WEEKEND**
- **Saturday, June 20**  
  AIA Convention Series  
  Orlando, FL  
  Personal Best—Frank Lloyd Wright's Three Homes  
  Lecture by Donald Kuehr, Director of Research and Restoration at the Frank Lloyd Wright Home and Studio, Gables Theatre, Runnelld Art Park, 5:30 pm. 33 public, Holidaycock members free. Call (213) 642-7722.

**MONDAY 22**
- **AIA Convention Series**  
  Orlando, FL  
  Personal Best—Frank Lloyd Wright's Three Homes  
  Lecture by Donald Kuehr, Director of Research and Restoration at the Frank Lloyd Wright Home and Studio, Gables Theatre, Runnelld Art Park, 5:30 pm. 33 public, Holidaycock members free. Call (213) 642-7722.

**TUESDAY 23**
- **AIA Convention Series**  
  Interior Committee  
  Chapter Board Room, M-62, Pacific Design Center, 4:30 pm. Call (213) 659-2282.

**WEDNESDAY 24**
- **A/E/C Systems '87**  
  Washington, D.C.

**THURSDAY 25**
- **A/E/C Systems '87**  
  Washington, D.C.

**FRIDAY 26**
- **A/E/C Systems '87**  
  Washington, D.C.

**WEEKEND**
- **Saturday, June 27**  
  AIA Convention Series  
  Orlando, FL  
  Personal Best—Frank Lloyd Wright's Three Homes  
  Lecture by Donald Kuehr, Director of Research and Restoration at the Frank Lloyd Wright Home and Studio, Gables Theatre, Runnelld Art Park, 5:30 pm. 33 public, Holidaycock members free. Call (213) 642-7722.

**WEEKEND**
- **Saturday, July 4**  
  AIA Convention Series  
  Orlando, FL  
  Personal Best—Frank Lloyd Wright's Three Homes  
  Lecture by Donald Kuehr, Director of Research and Restoration at the Frank Lloyd Wright Home and Studio, Gables Theatre, Runnelld Art Park, 5:30 pm. 33 public, Holidaycock members free. Call (213) 642-7722.

**MONDAY 29**
- **On-Site study of L.A. Design**  
  UCLA Extension seminar course begins, taught by Jeff Grosswald, Head of Professional Designation. Sept. 4-7:30 pm. through July 27. Call (213) 622-1460.
Portrait Vases/Portrait Lamps

Review
Portrait Vases/Portrait Lamps, an installation of Ron Cooper's recent work, will be on display at Gallery 454 North in Los Angeles through June 4. The exhibition brings together 16 vases and lamps which depict Cooper's exploration in the evocation and definition of human presence.

As with his past work, the lamps and vases are exercises in ambiguous perception, figure-ground relationships, positive-negative reversals, and substance. Our common subconscious perception of a vessel becomes reversed when we see it as portrait reflecting upon itself. Cooper states "Rather than endowing the vessel with qualities it already has, the vase is used to define space which a person inhabits." Space which has no physicality is given physicality through the bronze material. "That which is not seen but is present is defined by the vase." Together they form an inseparable reality; a unity of opposites. One cannot exist without the other.

Solid ideals, not decoration, mold the substance of Cooper's work. Each vase is placed upon a metal stand scaled to the profile subject's actual height. This device is used to reinforce the presence of the human soul. The mysterious quality of a woman's womb is also associated with the vessels. They are the carriers and givers of life's essentials. Such qualities are symbolically expressed in the installation. Flowers, representative of reproduction, the womb, are placed between the profiles creating Cooper's profile vases. Where the profiles reflecting upon themselves create the lamps, the illumination provides a metaphor for thought, knowledge and understanding. "Light is the energy of life."

Miguel Baltierra

Title 24 Seminar
The IES Southern California Section and the California Energy Commission are sponsoring the upcoming seminar "Title 24-New Office Lighting Standards." The one-day seminar will be held twice, on June 8 and on June 9, 1987, at the Pacifica Hotel, 6161 Centinela Ave., Culver City, in the Cabrillo Room. Registration fee is $90 and includes full-day program, handout material and lunch. Speakers will be Fred Berryman (CEC), Jim Kelly (CEC), Jack Lindsey (IES) and Constantine Golovko (L.A. County Bldg. and Safety). For additional information call Marc Savelle, program coordinator, at 213/559-9696.
Cognito, Ergo Sum

“I think, therefore I exist.” This phrase dates back to the 17th century, yet today it still has meaning. The Associates of the AIA, in particular, should keep this phrase in mind. Once graduated from school, one faces many new and strange situations. A great deal of time is spent searching out an identity within the confusion. The confusion is often vast and overwhelming to the newcomer. It would not be so difficult if graduates (and of course Associates in general) had a better defined purpose. Who are the Associates? What are they supposed to do?

The state of California fails to specifically define what it is to be as an Associate. In fact, the title Associate has no meaning in Sacramento. Students have identity. The state legislature clearly dictates the requirements by which one enters a state college/university as well as those requirements to receive a degree. Architects have identity. The state legislature clearly dictates the requirements by which one enters the profession and receive a degree.

Associates have identity. The state legislature has specific requirement for licensure and practice.
The Associate, though, seems to be the middle child who lacks identity. Nor are there any clear goals or strategies that lay a strong foundation for when he becomes an architect. He is compared to his big brother the architect. Then he is compared to his little sister, the student. Somehow the Associate must lose some of his more adorably features when he graduates, for the state only recognizes the Associate as a potential candidate for the California Architectural Licensing Exam. This leaves a great deal of room for interpretation. One should remember that years may pass between college graduation and licensure. During this time Associates are making daily decisions which impact the way buildings function and relate to the environment.

Architects’ professional organization, the American Institute of Architects, offers some answers. The term Associate is actually an AIA title. The AIA uses the title Associate to identify a person with an architectural degree and/or working in an architecturally related job. This certainly begins to establish a persona­lity, but still it is lacking. Do associates work for an architect? Do they wish to be an architect? Some may have found a career direction which requires no license or further study.

Here again we see a great deal of room for interpretation. This ambigui­gity is a real obstacle when planning programs to meet the interests and needs of Associates.
The AIA has done a fine job of definition for Corporate Membership and even students. An AIA Corporate Member is an architect licensed in a particular state and has a full complement of benefits. This is due to the fact that architects have distinguished themselves within the organization. Architects are well represented on boards of directors at national, regional, and local levels. And of course, these are the places where membership programs are initiated.

Students do quite well also. They have fewer immediate benefits than Corporate Members or Associates, but they have many programs. It is also worth noting that they have representation nationally, regionally, and locally. Associates in Los Angeles and California are relatively influential, although nationally the Associates’ direct input diminishes. There is simply no national Associate representation. The Associate is the middle child again. Publicly, Associates lose identity altogether. Not only does the Associate face a lack of image, the architectural profession lacks identity, too. The architect has had a limited impact on the general public perhaps as a result to low media attention, or poor exposure.

When asked what an architect does, typically you hear that an archi­tect “designs buildings.” Obviously, further public education is needed to inform people of what architects do today and what they did in the past. This would bring better recognition for all.

Identification of the Associate is important. By definition, Associate should describe a direction and a cer­tain energy. Possibly the term Associate is not descriptive enough. The AIA is considering adding a new title, “intern.” The term “intern” seems to address the issues of directions and energy a little better. Associate merely indicates a relationship with some body or organization. But a common purpose is not clear. In any case, ambiguities within the profes­sion in regards to this class are evident.

Yet, if they were resolved, it would upset the confusion that coex­ists in this environment. The Associate or intern has a great deal of youthful exuberance to offer the industry. There are opportunities for self-development, but it is in the industry’s interest to make larger contributions to its heirs.

Mark Gribbons
Mr. Gribbons is President-Elect of the LA/AIA Associates. He works for Northwestern Incorporated.
Minutes

The following is a summary of the March 31, 1987 Board of Directors meeting. Complete minutes are available through the Chapter office.

San Fernando Valley Chapter. President Chern reported that the National Board of Directors has approved the San Fernando Valley Section's petition to become a Chapter. Don Axon reported that the issue has been tabled last year until the SFV stating that the Board of Directors may need that we can provide.

Discussion. Reed suggested that we should lighten up on allowing members of other chapters on the inside of buildings. Motion carried. Carried.

Moved Reed/Second Juarez, the following: that there be two separate juries will compete again on the Student Design Competition on May 1989, clear evidence would have to be shown that the law has prevented frivolous lawsuits called the Certificate of Merit law. Last year, the Assembly recommended the study of this law and its effectiveness, to visit the Chapter office to complete the questionnaire on the evaluation of the Urban Design Conference. Bill Fain reported that they were thinking of changing the date of the conference to October 17. Janice Axon stated that it was on the inside of buildings. Motion carried. Carried.

Moved Reed/Second Juarez, the following: that the letter be sent to the SFV stating that the Board of Directors must carry out the issue was included in the AIA Board agenda without having been "unified." After a prolonged dis- cussion, the National Board approved the SFC Section's petition for chapter status.

Directors-Legal Committee Reports. Alton said that he had been talking to Gene Smith about trying to get the Architect Conference at the Chapter at Westweek. They are suggesting that the Chapter sponsor a reception for the architectural community and the speakers. Further, perhaps we could have a continuous slide show of award winners, etc... Also, said that the Library Committee has met and will meet again in April. They have been discussing reciprocity for AIA architects in the university libraries. Janice Axon stated that the AIA-General St. Louis Chapter donates books to the library; or when a member dies, they contribute for the house of building a book. Alton said they discussed building an awards slide library in the Chapter office. Everyone submitting to the awards program should be made aware that slides are the property of the Chapter. Alton.

Bill Fain discussed the White Paper on the evaluation of the Urban Design Committee on the meeting of a separate city for its extension of Disciples of Christ. RO. Did You Know

LA ARCHITECT

LA ARCHITECT

Oranges and Lemons. Fernando Juarez reported that the committee was divided into a series of tasks and responsibilities. He said that there are not enough people on the committee that needs to be done. President Chern said that he felt more chapter members get involved in this program. Juarez concluded his report by saying that they may decide whether this will be a non-profit or profit program.

Moved Reed/Second Juarez, the following: that the immediate Past-Presidency on the following his/her term of office carry the title of Honorary Chairman of the Board. Carried. John Maturo reported that the ACSA had their National Meeting at the Biltmore Hotel. There was some discussion regarding the quality of education at the architectural schools. This is a subject that requires some kind of action.

New Members


Transfer In. Russell D. Avery, Architect, AIA, from San Diego; Timothy D. Baker, Architect, from Boston; Loren D. Carlander, May West Co., from Anchorage; David W. Denton, Frank O. Gehry & Associ­ ates, from Santa Monica; M. Garden, RTKL Associates Inc., from Baltimore; Robert F. Geithric, Spectrum Laboratories, from Orange County; Paul F. Jacobs III, RTKL Associates Inc., from Baltimore; Dennis B. Johnson, from John Hipkind Assoc., from Wisconsin; Steven Zimmerman, Skidmore, Owings & Mer­ low, from Houston.

Transfer Out. W. Gary Mangham to Orange County.


Transfer In. Brenda Conwell, from San Francisco; Michael D. Echard, from San Diego; Mark A. Professional Affiliate. Gail Claridge, Claridge House Interiors; Sandy L. Storke, TO Industries; Ruth Lang, Vomard Products, Inc.; Alie Design.

Student. Wing-Hon Ng, Tracy Juarez reported that the committee was divided into a series of tasks and responsibilities. He said that there are not enough people on the committee that needs to be done. President Chern said that he felt more chapter members get involved in this program. Juarez concluded his report by saying that they may decide whether this will be a non-profit or profit program.

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Student. Wing-Hon Ng, Tracy L. Lavarnay, Stephen S. W. Wong, Kelly Kwan, USC; Allicia Rosenholt, UCLA; Brian H. Vodder, Ghilai Jahn.

SCI-ARC; Timothy K. Parker, Cal Poly, Pomona.

Did You Know

The Interfaith Forum on Art and Architecture has announced its 1987 IFRAA national architectural design competition. The fee is $50 members; $100 non-members. Deadline for submission: August 21, 1989. It will be exhibited at the Forum's Philadelphia Conference and at all IFRAA regional conferences and will be published in the IFRAA journal, Faith and Form. Entry forms and submission requirements may be written to: Mr. James Hamlett, Board of Church Extension of Disciples of Christ, PO. Box 7030, Indianapolis, Indiana 46207.

The Los Angeles office of Gen­ nian & Associates in Orlando this summer will offer 150 architects and design associates, has recently celebrated its ten year anni­ versary. Interior Design magazine has named the multi-office organization the top interior architecture firm in the nation.

The Chapter has just acquired the trademark "LA" which is now available for purchase at the Chapter office. We reiterate the warn­ ing that these "related" documents must be neither revised nor be included in earlier editions. An in-depth seminar on the two most widely used document forms, B-141 and A-201, is being held on Saturday, June 6 at the Pacific Design Center. Call (213) 583-6599 for details and registration.

Builder magazine is issuing a call for entries in its 1987 Builder Choice design and planning competition, recognizing excellence in design and planning for new and remodel­ ed commercial buildings. The winning projects will be featured in the October issue of Builder. One idea is that if we wished reauthorization in the next Congress, it would have to be based on further detailed work to be done on the question of "below grade." Also, that the AIA has established a fund and some guidelines for scholarships, Schol­ arships will actually be presented at the LA Conference. One idea is that any architect who has been allowed to sand castle competition will go into the scholarship fund. The jurors for the Student Design Competition on March 1 decided that the entries were not sufficiently thought out. They have selected five semifinalists and awarded them $300 each. The five finalists will compete again on May 11. President Chern reported that three of the five special interest committees have been having regular meetings. Alton reported that the City Room Committee chair is Carl Meyer, AIA. The LA Prize Committee chair has not yet been appointed.

Other Business. Bob Reed stated that there have been occasions this year when neither President Chern nor himself were able to represent the Chapter and were gracious­ly filled in. He stated that he would like to propose that the Board give the immediate past president an honorary title so that when he appeared for the Chapter he would have a title to give more presence.

Moved Reed/Second Juarez, the following: that the immediate Past-Presidency on the following his/her term of office carry the title of Honorary Chairman of the Board. Carried. John Maturo reported that the ACSA had their National Meeting at the Biltmore Hotel. There was some dis­ cussion regarding the quality of education at the architectural schools. This is a subject that requires some kind of action.
If nobody asks how much growth we want, where, when, and to what purpose; if no one considers the integral relationship of one reform to another; if issues relating to transportation, pollution, water use, sewers, and all types of infrastructure improvements are not coordinated at the city or regional level, no number of individual planning reforms will completely satisfy those who see their quality-of-life deteriorating.

Errata

There was a mistake in the Barragan article published in the April, 1987 LA Architect. The quotation in the first paragraph should have read: "Although obviously we cannot reproduce these same forms, we can concentrate on analysing what is the essence behind the pleasantness of those gardens, main plazas and airy spaces. Thereby, without repeating the same gardens, the same patios, without replicating the same plazas, we might achieve that the human species be able to enjoy or know at least how cumulative experiences from previous ages have made life enjoyable. This is what has not been achieved in the present large cities, where the human being is dwarfed by his surroundings, in a scale that causes anxiety, where even the turbulence of traffic leads to intranquility. Therefore, it becomes necessary to find places of refuge or restful spaces for this modern man."
Exalting the Present or Planning the Future?

The proposed planning reforms promote technical solutions to existing abuses without questioning the conditions that created them. All of the motions refer to very specific problems. Certain communities are tired of large buildings being built in their backyards, thus there are proposals for transition zones and review of projects over 50,000 square feet. Other communities oppose advertising on their streets, thus there are proposed limits on billboards.

night. While their developers claim that they are responding to the market, opposition groups see the malls as destructive to neighborhoods. Braude and Yaroslovsky have raised the issue of scale and changed the planning dynamics of the city. These changes should be seen the context of increasingly complex planning and growth ordinances throughout California and the nation.

The current opposition against rapid growth and poorly planned development is accompanied by an increasing desire to stop change and preserve the status quo. During profoundly unstable times, people are less inclined to accept the idea that progress is defined by rapid development. Ironically, at precisely the moment when forces outside Los Angeles are spurring the city's growth, the progressive intentions of councilmen who sincerely desire to improve the existing situation may lead to the city's inability to plan for its future. While this is merely a hypothesis, it is useful to examine some of the motions in greater detail.

One of the individual motions have very clear intentions which their consequences may not match. For instance, many residential groups perceive mini-malls as a nuisance. Malls favor the automobile over the pedestrian. They generate large numbers of trips at all hours of the day. They are usually mean-structured with unsightly parking lots generating noise, garbage, and excessive glare at trips which their projects will generate. The result could be that the current motions will encourage the proliferation of even larger shopping centers with greater parking. In other words, the mini-mall motion manipulates the criteria which addresses the desirability of mini-malls in the first place. Neighborhoods which can...
The focal point of Kate Mantilini is a mysterious apparatus which appears to be inscribing a section of the restaurant in a metal plate fused to the floor.

jects, one visible and one ephemeral. The visible subject is Princess Marguerita and her servants. The ephemeral one is the king and queen of Spain, reflected in the mirror behind the princess.

Foucault describes an attempt by Velasquez to depict an ideal space in painterly terms. He sees the significance of the mirror as "a condition of pure reciprocity manifested by the observing and the observed mirror."

The artifice in the painting is the absence of the king and queen. Although they are in the painting by virtue of their reflection in the mirror, in reality they would be located behind the person viewing the painting, here "decomposed and reconstituted according to a different law." An ideal point and a real point are created in relation to the representation.

The parallel is the attempt by two artists, Velasquez and Mayne/Rotondi, to create an ideal object of space. Velasquez achieves an ideal space by leaving it out of the spectator's field of vision, by penetrating other dimensions in space. The spectator should be in the mirror's image because the mirror reflects what is in front of the painting. In our three-dimensional world, this is only possible through imagination. It is an ideal space both because it is the location of the aristocracy and because it is physically invisible.

Similarly, Mayne/Rotondi attempt to reveal an imaginary world to the spectator, a world opens up possibilities which might not have been considered. Does this imaginary world appear at close encounter with the object?

The apparatus breaks through the roof and represents a connection to place and time. Its mercurial locates the place of the restaurant, and its sundial refers to time, making a historical connection to the 17th Century oculus which shows the relative positions and motions of bodies in the solar system. The next level of meaning occurs with the composition of building fragments reassembled in a new order, an abbreviated restaurant. It is like a robot running on imaginary fuel. Like the mirror in the Velasquez painting, the real subject, the restaurant, is behind the spectator. The spectator sees the restaurant as the spectator sees the king and queen, under a different set of rules.

The real problem here is that in Kate Mantilini nothing defies the eye. The spectator in the building is not overcome by imagination which make possible the reinterpretation of rules. By failing to make a convincing connection, the architects fail to draw the spectator into their esoteric vision. It cannot be denied that the object is a sculpture and not architecture, although it utilizes some phonetics of architecture. The claim that architecture is art is difficult to accept because architecture intervenes with reality.

Christine Magar
Ms. Magar works in the office of Anshen and Allen.

The facade of Kate Mantilini is a layered composition of steel columns, a solid wall, and checkerboard projections.
Wilshire Boulevard spans between the statue of Santa Monica and the One Wilshire building. A journey along it reveals a sequence of nodes or urban districts connected by intersections and populated with residential and commercial buildings. The street has been evolving since the city's birth and exemplifies the heterogeneity of its architectural heritage.

Kate Mantilini Restaurant adds an episode to this linear city. Located on a northeast corner inside Wilshire and Doheny, the restaurant is a remodelled pavilion in Maxwell Starkman’s Gibraltar Savings Bank complex. Two years ago, Marilyn Lewis, co-founder of Hamburger Hamlet, commissioned Morphosis (Thom Mayne and Michael Rotondi) to renovate the third-generation Miesian pavilion as a “road house serving proletarian food for the year 2000.” She gave the firm four starting points: the name, an 80-foot counter, a mural of a boxing match by John Wehrly, and the site. She selected the site because “it was the most interesting and most abandoned intersection on the Beverly Hills Corridor.”

The facade consists of several layers, all visible to the passing driver. On the outside there is the original plane of steel columns stripped of their curtain wall. Behind it is a new plane consisting of 24 squares, fragments of a checkerboard, projecting from a third plane, a solid concrete wall. Ambiguity abounds. Thom Mayne describes the “old” wall as a “new” architectural notion, a modernist row of steel columns. He sees the “new wall,” being solid, as an “old” architectural notion. The complexity of formal ideas begins here and continues into the restaurant. The facade evokes the notion of an arcade. However, elevated above sidewalk level, it actually separates the restaurant from the street. Furthermore, a series of (presumably) nonfunctional, steel-legged concrete tables are secured to this arcade precluding its use as a passage.

Within the restaurant, spatial dynamism is achieved by several maneuvers. The north and south sides of the restaurant converge slightly, drawing the diner inside. The south wall forms a backdrop with tear-line booths with glass window-walls facing the street. The composition of fragments creating motion and variety, including a mezzanine called out by a vast curving wall bearing a mural of the Hagler/Hearns boxing match in action. Its point of departure may be Duchamp’s “Nude Descending a Staircase” which depicts motion like photographic action frames. Like the figures in the painting, the driver is drawn in sequence from the street to the sidewalk to the entry and into the restaurant. There he becomes a spectator.

On entering, the diner is drawn towards a machine-like object, the focal point of the space. The object turns and objects, creating an illusion of motion in space. It provokes the spectator to probe its meaning: is it an instrument, a robot, a stenographer, or all of these? From its pinnacle, a black ceiling decorated with a constellation of lights, to its base on the tile floor, this object presents an intellectual puzzle. Its top is a sundial with its mercator pointing due north. This connects the restaurant with the scale of the globe. The pieces which connect the instrument to the building apparatus is measuring increments of time. The machine mid-section is a symbolic assemblage of the restaurant’s architectural elements—the entablature, the mezzanine, the booths. Thom Mayne describes it as “put together under another set of rules which have to do with the aspirations, some of the formal intentions of possibilities that exist within architecture free from the norm, free from the rules which make up the rest of the building. The pieces come from reality and offer another level of understanding to the spectator dealing with imagination and invention.” Finally the object trickles down to a delicately forged construction of steel elements and a stylus which appears to be recording something on a metal plaque fused to the floor. The image on the plaque is a drawing of the building’s section taken at the location of the object. The entire machine sits on an inscription contrasts with the weight of the machine. The stylus appears on the etching, thereby drawing itself in quest of the relationship between man and environment. The stylus draws “actively” while passively being “drawn.”

Is architecture art? Is the object in the restaurant a sculpture? Art is connected with either its reality as a monument. It is no less a Pipe, but can it be prophetic? The idea of art as commemorative representation suggests that meaning can be assigned to an object. Objects, like buildings, which are ordered by a traditional system of rules are limited to their authoritative meaning or the historical interpretation of what they represent. By reassembling fragments of a building and constructing them under a different set of rules, an architect might “deconstruct” the authoritative meaning of a building. Mayne/Rotondi have questioned traditional systems in two apparent ways in Kate Mantilini.

The view of Kate Mantilini, seen driving west along Wilshire Boulevard, reveals the restaurant to be a remodeled pavilion in Maxwell Starkman’s Gibraltar Savings complex.

First, they have twisted old and new, as seen on the facade. Second, their obsession with the object in the main space is an attempt to deconstruct the authoritative meaning of their building by reinterpreting a 17th Century apparatus and a 1960s building. Art here seems to be reconciling the past and the present by looking at past archetypes. These reconstructions capture the attention of the reflective mind and, as Michel Foucault states, “pass surreptitiously from the space where one speaks to the space where one looks.” Simply stated, the object attempts to blur to the traditional by replacing it with an ideal.

Another way to explore this notion is to look at how a painting might deconstruct authoritative meaning. In This is not a Pipe, Foucault analyzes the Velasquez painting “Las Meninas” which represents two sub-
Design Awards

Architecture Design Awards Program eligibility: Any contracted built or unbuilt work designed by an AIA architect is eligible for award submission providing it meets the following requirements: It is designed by LA/AIA architects or it is within the boundaries of the Los Angeles Chapter by architects from another chapter. All constructed entries must have been completed since January 1, 1982 and cannot have previously received an LA/AIA award. All unbuilt projects must have been commissioned since January 1, 1982, and cannot have previously received an LA/AIA award. Projects under construction are not eligible. Competition entries and projects generated within the architect's office are ineligible.

Entry Categories. Submissions may include additions, modifications, remodeled/renovated, historic preservation, or urban design projects. The entries will be organized by the committee and exhibited in the following categories: small commercial/industrial, large commercial/industrial, commercial remodel, cultural/religious/entertainment, public/educational/health/transit; new; single-family residential; new multi-family residential; residential remodel. The jury will consider the categories individually, but it is under no obligation to give an award to each category.

Submission Requirements. All submissions shall consist of not more than 15 slides, sufficient to illustrate the work and arranged in a Kodak Carousel 80-slide tray contained in the original box. Minimum requirements are: slide of site plan, slide of floor plan(s), slide of at least one section, slides of each exposed side of the building or improvement, slide showing the immediate environs of the building or improvement, slide of the interior. For remodeling and restoration work involving exterior alterations, slides of the same side before the alteration (unless evidence is submitted as to its unavailability). At least two 8x10 black and white photographs for each project submitted are also required. Five of the slides will be retained as a permanent part of the LA/AIA Chapter Library. LA/AIA submissions should include a brief project description on one double-spaced typed page. This should describe the major program elements and the issues and attitudes which shaped the design.

Closing Dates and Fees for Both Programs. A non-refundable registration fee of $75 per entry must accompany the entry forms which are enclosed in this issue. The entry form and fee must be mailed to the Chapter Office, postmarked no later than July 31, 1987. Submission packages must be in the Chapter Office, 8687 Melrose Avenue, Suite M-72, Los Angeles, CA 90069 no later than 2:00 pm on Wednesday, September 30, 1987.

The Chapter is also considering an exhibit of its 1987 Design Awards entries as part of its LA/AIA annual conference in October. Those entrants who wish to participate in this public exhibition should so indicate on the entry form. A maximum of two, 20"x20" foamcore boards illustrating the project are required. The title of the project may be displayed, but the architect's name must be covered until the awards juries have met and made their decisions. Participation in the exhibit is optional and does not constitute an entry requirement in the Design Awards Program.

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The Federal Reserve Bank, Los Angeles is seeking a seasoned professional for the position of Manager, Facilities Planning. Position reports directly to AVP in Architectural and Interior Design, good oral and written communication skills, project management experience and knowledge of plant maintenance. Position will provide planning, design, coordination and implementation of alterations to the facility, preparation and execution of occupancy plans and long term space requirements and analyses. Immediate opening, permanent status. Send resume and salary history to Ed Grice, Human Resource Department, 950 S. Grand Ave., Los Angeles, CA 90015: An AA/EEO Employer.

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Just when we might have thought there was no hope for our profession—but that it was going down the tubes with biz­ness, loss of innocence—along came Herman Hertzberger.

In its delightfully grumpy but immensely reassuring workspace—cum-lecture hall, SCI-ARC presented this Dutch master of humanism to an SRO crowd which listened intently from a late 8 pm start to an equally late end on a rainy La­ Angeles night.

What did we hear him say? The first slide, an unglamorous single line birchwood of a seemingly solid cluster of identical little square low-rise buildings, was accompanied by a quiet, "office buildings I've been working on since 1979. You are seeing repetitive elements—if you repeat elements they must be good." Slides followed of interior pedestrian streets formed by glass-roofed spaces separating all the little boxes. "Outside materials," Hertzberger notes, "quick relief from rooms." Sudden magic: people walking, standing, talking, brown bag lunching on park benches. "The building group is large but is made up of small elements for personalizing. The people complete the architecture." The way people on these interior streets are smiling this personalizing must indeed be pleasing.

Next, a combination civic music center-shopping center. Horrors! "Not a temple for the 'in' crowd," he says. Shoppers are lured into the concerts when all they intended was to buy a loaf of bread. More slides: surrounding and overlooking the sunken bowl of a theater-in-the-round we see a gaggle of dissimilar "foyer" spaces, freely accessible by stairs from the markets below. People are standing here and there in short rows along the rail wall overlooking the bowl, listening, tentatively, experimenting with their taste, "These people hadn't intended being here." says H.H., "they like standing because they can turn and leave easily, not trapped in a theater seat. These informal, free to enter 'lobbies' have created 'possibilities' for them. Architecture must create possibilities for its users." Another slide: a stone wall, three people sprawled along it. "The tenants built it. "Slop the building," Hertzberger notes. "The building is large enough so they don't eliminate possibilities. Not just the Golden Section! Give people a choice."

Back to the schoolhouse and a row of small sandboxes—one to two children in each, seriously digging or just sprawled, sleeping in the sun, secure in their territory. "The larger object is the sum of the smaller dimensions."

Final slide: a sunlit glade in a park, a statue's pedestal with the statue gone. A child on the pedestal, a child hoping for light from a low sun, the child on tip-toes reaching for a white bird above her head, wings beating a sun-glistening white blur on the camera film. "Make a base for people to make architecture," says Herman Hertzberger.

Architecture! What a lovely pro­fession we can make of it! If we will.

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Committee Solicits Nominations

The Chapter Nominations Committee is soliciting nominations from LA/AIA members for the 1988 offices of president, vice-president, secretary, and directors (three or four positions open: two-year terms.) When vacancies occur on the Board of Directors, the bylaws allow the board the option of appointing persons to fill such vacancies for the balance of the unexpired term. Through the appointment of director Joseph Vaccaro, AIA, as treasurer, the board the option of appointing delegates. Rve of our delegates will be open for the election of new directors. We now exist on the board. The board will make a decision of filling these positions at its May 1986 meeting, one through 1988 and one for the balance of 1987. This decision was made after LA Architect went to press. Depending on the Board's decision, the number of director positions open for election might be three.

CCAIA Delegates. Currently, the Chapter is allocated seven CCAIA delegates. Five of our delegates will serve the second year or their two-year term in 1988. In accordance with Chapter bylaws, election to office as vice-president or secretary also constitutes election as a Delegate to the California Council. Any AIA member-in-good-standing may nominate an AIA member-in-good-standing for each office to be filled. The person making the nomination must have determined that the nominee will serve if elected. Each nominee must be seconded by four AIA members-in-good-standing; a member may only second one person for a given office. Properly executed nominations should be received at the Chapter office no later than 5 PM, Monday, Los Angeles 90015, May 5, 1986. Nominations must be postmarked by May 5, 1986.

The names of all the accredited nominees will be published in the September issue of LA Architect. After such publication, LA/AIA architects will have three weeks to submit additional nominations for accreditation in accordance with the above procedure. Nominations will then be closed and election ballots prepared and sent to the membership. Ballots will be tabulated and the results announced at the Chapter election meeting on Tuesday, November 17, 1987.

Design Awards Program

The Los Angeles Chapter announces the establishment of two distinct awards programs for 1987. The Architectural Design Awards will recognize outstanding projects in architecture and urban design. The Interior Design Awards will recognize projects in that discipline. Each program will be judged separately and has specific requirements for submission. A presentation of the entries and announcement of the winners will be made at an October reception followed by the awards banquet in November.

The Chapter is pleased to announce the two distinguished jurors for its 1987 Design Awards Programs: Architecture Design Awards: Thomas H. Beeby, AIA, principal in the firm of Hammond Beeby and Babka, Architects, Mr. Beeby is a member of the Chicago Chapter/AIA. The excellence of his work has been consistently recognized in its honor awards programs. He has also been the recipient of awards from the national AIA, Progressive Architecture, the Masonry Institute, the Prestressed Concrete Institute and Neocrn. Mr. Beeby has served on several professional juries, including the AIA national design awards, the Rome Prize for the American Academy in Rome, the SOM Foundation, and numerous university juries. The work of his firm has appeared in national and international architectural journals, and his firm has participated in exhibitions throughout the world.

Mr. Beeby is currently Dean at Yale University School of Architecture. Throughout the world, Mr. Cobb has also contributed to his firm's extensive work in urban design and city planning. He is a recipient of the Arnold W. Brunner Memorial Prize from the American Academy and Institute of Arts and Letters and has been elected a member of that organization. In 1982 he received the medal of honor of the New York Chapter/AIA and in 1984 was elected a Fellow of the American Academy of Arts and Sciences. Throughout his career, Mr. Cobb has coupled his professional activity with teaching. He has lectured widely, has held two visiting professorships at Yale University, was Chair of the Department of Architecture at Harvard University Graduate School of Design, and is a trustee of the American Academy in Rome.

Henry Nichols Cobb, FAIA. As one of the three founding partners of I.M. Pei & Partners, Mr. Cobb has contributed actively and continuously to the work of the firm since its formation in 1955. This unusually fruitful collaboration was recognized by its receipt of the American Institute of Architect's architectural firm award in 1968. Along with his involvement in major projects

Interior Design Awards Program

Clausede R. Engle, Lighting Consultant attended Princeton University, from which he received a Bachelor of Science in Electrical Engineering, and is a registered professional engineer. Prior to entering private practice he worked in the design of theatrical and television lighting, gaining the insight that lighting is an integral part of architectural design rather than an embellishment. Mr. Engle's firm has provided consultation services for architects in the United States, Europe, the Far East and Australia on a wide range of projects and is the recipient of many awards. Mr. Engle is a member of the faculty at Princeton University School of Architecture and Urban Planning.

Charles Pfister is a native Calif­ornian, started his professional career with Skidmore, Owings & Merrill in San Francisco. Fifteen years later, after having designed many interior projects throughout the United States, he left SOM and an interior design department of 47 peo­ple to open his own firm in March, 1981. Mr. Pfister was educated in architecture at the University of Calif­ornia Berkeley and currently resides in San Francisco. He was named Designer of the Year by Interiors magazine in January, 1986, and in December, 1986 was inducted into Interior Design magazine's Hall of Fame.

Andree Putman is the most sought after interior designer in Paris, and has created a special name for herself in the United States. Known as the "designers' designer," she has created offices, apartments and show­rooms for Karl Lagerfield, Yves Saint Laurent and Thierry Mugler. Her inte­rior design career began in 1978, when she formed her agency, Ecart. Most recently, Ms. Putman has com­pleted the Museum of Contemporary Art in Bordeaux—the transformation of a 19th Century warehouse into a museum. She is currently involved in several architectural projects, notably Morgans Hotel in New York City where she redesigned the façade and lobby, and several interior projects for interiors of private homes in Malibu and Los Angeles.

Jorge Silvetti. A citizen of the United States, Mr. Silvetti was born in Buenos Aires, Argentina and received his diploma in architecture from the University of Buenos Aires. In the USA since 1967, Mr. Silvetti received his Master of Architecture degree from the University of California, Berkeley, and has taught at that institution as well as at Carnegie-Mellon University, Polytechnic Institute of Zurich and Harvard Uni­versity Graduate School of Design. He is the recipient of the Prix de Rome and, together with Rodolfo Machado, of five Progressive Archi­tecture awards and an award for the design of the new DOM Corporate Headquarters in Cologne. His pro­jects and those of his firm, Machado and Silvetti Associates, Inc., have been published in national and inter­national professional magazines and exhibited in throughout the USA, Europe and Latin America.

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