Wednesday 1
The Urban Landscape
The Photographs of Grant Mudford, exhibition continues through March 4, SCI-Arc Main Gallery. Call (213) 623-8922.

Hispanic Art in the United States
Exhibition continues through April 16, Los Angeles County Museum of Art. Call (213) 597-0600.

Chamber Music in Historic Sites
Chicago Symphony Players, Four Seasons Hotel, 8pm. Call (213) 747-9085.

Thursday 2
Public Policy and Travel Behavior: Comparing Experiences in Western Europe and North America
John Porter, UCLA, Perot Hall, 1203A, 5:30pm. Call (213) 825-8977.

Friday 3
Chamber Music in Historic Sites
DiCarlo-Carmens, Doheny Mansion, 8pm. Call (213) 747-9085.

Weekend

MARCH

Monday 6
Case Dec Workshop on simplifying, forecasting and integrating construction documentation, sponsored by AIA Professional Development Programs, Embassy Suites Hotel, 8:30, members, $90, non-members. Call (213) 623-7237.

The Woman's Question: Notes for a Gallery Talk
Andrea Fraser, performance artist and writer, sponsored by Foundation for Art Resources, Pacific Design Center, 259C, 7:30pm. Call (213) 225-6474.

Tuesday 7
AIA/ALA Board of Directors Meeting
Pacific Design Center, Green Meeting Room, 1pm. Call (213) 659-2282.

The Media and Real Estate Development: The Hot Issues Seminar sponsored by Laek Center for Real Estate Development, USC, 6:30pm. Call (213) 423-3831.

Wednesday 8
The Craftsmen in Architecture
James Kroner, curator, SCI-Arc main gallery, 6pm. Call (213) 825-8402.

Collector Works of a Friend: Remembered
Exhibition at Cammeron L. C. Clark, UCLA, Perot Hall, Gallery 1220. Call (213) 825-3791.

Thursday 9
Architecture for Health Committee
Pacific Design Center, Room 295C, 5:30pm. Call (213) 659-2282.

Professional Practice Committee
Chuck Olson, Larch-Bates & Associates, will discuss vertical circulation, Pacific Design Center, Room 295C, 1pm. Call (213) 659-2282.

Presentation of submissions for the Barrie Library Competition
Les Lerny, Mark Mark, Tom Mayne and Stanley Saitowitz, with commentary by Kent Feiner, UCLA, presented by the Harvey S. Perot Hall, Chair, 39 Hanson hall, 8pm. Call (213) 825-7591.

Friday 10
Chamber Music in Historic Sites
Ridge Street Quartet, Doheny Mansion, 8pm. Call (213) 747-9085.

Saturday 11
Art Deco
LA Conservancy walking tour, 10am. Call (213) 825-CITY.

 Greene and Greene
Exhibition of photographs by Martin Rand opens at Kunst Koll-Gallery, 946 N. La Brea. Call (213) 676-7022.

Sunday 12
Chamber Music in Historic Sites
Festival Winds and Brass, Wilshire Thause, Grande Hotel, 3pm. Call (213) 747-9085.

Saturday

Spring Street: Palaces of Finance
LA Conservancy walking tour, 10am. Call (213) 825-CITY.

Architectural tour of El Corral and Los Palmas
9am-7pm. Call Pasadena Heritage, (818) 793-6617.

Sunday

Chamber Music in Historic Sites
Los Angeles Guitar Quartet, J Canter, Orange County Festival, (213) 747-9085.

Monday 13
A Focus on Los Angeles Architects
AIA/ALA General Membership meeting featuring Gin Wong, FAIA, Burton Myers, AIA, and Louis M. Nadaroff, FAIA, 7:30pm reception, 8:15pm program, Westwood Plaza Holiday Inn, 151. Call (213) 659-2282.

Tuesday 14
Urban Design Committee Meeting
Office of Johnston, Fair and Partners, 6pm. Call (213) 659-2282.

Associate Board Meeting
Pacific Design Center, Room 295C, 6:30pm. Call (213) 659-2282.

Wednesday 15
LA Architectural Board Meeting
Pacific Design Center, Room 295C, 7:30pm. Call (213) 659-2282.

Government Relations Committee
Pacific Design Center, Room 295C, 3pm. Call (213) 659-2282.

Library Committee
AIA/ALA Office, Pacific Design Center, Suite M-02, 3pm. Call (213) 659-2282.

CALL seminar orientation program

Thursday 16

Friday 17

Saturday 18
Spring Street: Palaces of Finance
LA Conservancy walking tour, 10am. Call (213) 825-CITY.

Architectural tour of El Corral and Los Palmas
9am-7pm. Call Pasadena Heritage, (818) 793-6617.

Sunday 19
Chamber Music in Historic Sites
Los Angeles Guitar Quartet, J Canter, Orange County Festival, (213) 747-9085.

Monday 20

Tuesday 21
Code Committee Meeting
Pacific Design Center, Room 295C, 5pm. Call (213) 659-2282.

Woods, Buildings Machines
Wes Jones of Holt, Hoshaw, Axson Jones, SCI-Arc main gallery, 8pm. Call (213) 829-5482.

Wednesday 22

Friday 23
Chamber Music in Historic Sites
Los Angeles Master Chorale, Los Angeles City Hall, 4pm. Call (213) 747-9085.

Saturday, March 25
Seventh Street: Palaces for Merchants
LA Conservancy walking tour, 10am. Call (213) 825-CITY.

Chamber Music in Historic Sites
Los Angeles Master Chorale, Los Angeles City Hall, 4pm. Call (213) 747-9085.

Sunday, March 26
Chamber Music in Historic Sites
Los Angeles Master Chorale, Los Angeles City Hall, 4pm.

Monday 27
Call There Doing It
Lecture by Ron McCoy, Norman Miller, sponsored by Forum for Architecture, The Schindler House, 835 N. Kings Road, 7:30pm. Call (213) 939-6826.

Tuesday 28
Professional Practice Committee
ACLA, AIA, PFI, Professional Development Resources, Inc. will host small firm marketing, the Landau Partnership, 1520 Second Street, Santa Monica, 7pm. Call (213) 659-2282.

Wednesday 29
Westweek
Pacific Design Center. For information and registration: (213) 657-0800.

Thursday 30
Westweek
Pacific Design Center. For information and registration: (213) 657-0800.

Friday 31
Westweek
Pacific Design Center. For information and registration: (213) 657-0800.

Weekend
Weekend
WHY MANAGEMENT IS IMPORTANT

Is your firm getting the most out of the resource that costs you the most? If it isn’t, shouldn’t you take action now to make sure that your investment is getting the best return?

For design firms, that resource is people. Architectural and interior design firms spend more on employee expenses than on any other single cost category. Labor can account for 60, 70, even 80 percent of a firm’s budget. With this kind of investment, the stakes are great. The profitability of the firm, indeed its very existence, is on the line. When the staff is motivated and productive, the firm can be profitable. If the firm is poorly managed, unproductive, or ineffective, disaster can lurk around the corner. Badly managed firms make mistakes that could lead to liability exposure, financial penalties, bad publicity, and negative word of mouth. Inadequate people management can lead to financial failure and ruin.

Paying attention to people is important for another reason. Though the principal sets the goals for the practice, he or she has to achieve them through the efforts of others. By its nature, design is a collaborative activity. At its simplest, the collaboration is between the designer and client. Very quickly, however, the team can expand to include employees, outside consultants, users, contractors, etc. Each member has his or her own agenda, interests and viewpoints that have to be integrated, coordinated, and aligned if the work is to progress smoothly to completion.

Given the importance of this resource, doesn’t it make sense to provide the best management and leadership possible to improve productivity and effectiveness? Unfortunately, the evidence shows that design firms are doing very little in the way of people management.

Recently, I asked a principal of a nationally recognized architectural/engineering firm how they train and develop their staff to manage the design process. They have a comprehensive approach to supervising the various aspects of a project including design quality, quality of finish and materials, budget and schedule, etc. But one glaring omission stood out. In their structure and systems, there is no process for getting all the members of the project team to work together toward a common goal. They just assumed that if the goal is there, people will work toward it.

This can be a very risky assumption. In most practices, staff training activities usually emphasize design abilities and technical knowledge. For example, two major firms located in the Midwest offer substantial technical and design development programs, but provide little in the way of management or leadership training. Management training clearly has lower priority, and is given on the job, rather than through organized leadership development programs. This is a very casual way of treating an enormously important issue.

Management and leadership can be learned; tools and techniques are available from a wide variety of sources. Rather than leaving this area to chance, act now to provide your staff with the training and skills to become a more productive practice. A productive practice is both effective and efficient. Effectiveness involves knowing what needs to be done and having the capability to accomplish those goals. Proven methods of planning, recruiting, and hiring can improve performance in areas. Efficiency involves accomplishing goals with a minimum of waste. You can gain efficiency without cutting corners.

From a management perspective, you need to look at how, and how well, the people in your practice work together. Where do you waste time? How much unnecessary effort is spent because staff doesn’t clearly understand what is expected of them? How much time is lost because decisions aren’t made, are made poorly, or are continually changed? Does staff understand how to work in teams, or is time lost because of excessive conflict, politicking, or infighting? In an efficient practice, staff has more time and energy for creative and productive activities. Talent, technical knowledge, and ability are not enough. When people have to rely on others to accomplish their goals, they also need to be able to work together productively. Structures and systems are not sufficient. For the practice to become truly productive, you also need to understand how your staff functions and interacts and develop the skills to deal with them.

Norman Kaderian
Dr. Kaderian, president of The Kaderian Group, is a management consultant working with professional design firms.

BE OUR GUEST FOR LUNCH

- A METAL BUILDINGS SYSTEMS DESIGN PRESENTATION FOR ARCHITECTS-


The presentation, on the use of the Handbook, will be conducted by Mr. Jim Miller, P.E. at Tax’s Restaurant, 1911 Sunset Blvd, Los Angeles from 12:00 p.m. to 1:30 p.m. on March 22nd. Lunch will be hosted by the California Systems Builders Association.

One free Handbook will be given to each firm that attends.

Please reserve by calling 213-944-9883 or 714-994-3811 by 3/18.

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TITLE 24
organizations; public gymnasia; public swimming pools; and arenas and stadiums. All entries must be new or remodelled constructions designed by registered architects and completed since January 1, 1986. Winning entries will be featured in the November 1989 issue of Architectural Record. For further information, call Paul Sachter at (212) 512-3088.

The Women Military Service for America memorial competition is a two-stage competition open to all American citizens over the age of 18. Entries for the first stage are due May 15, 1989. Three first stage winners, to be announced June 15, will each receive $10,000, and an additional $10,000 to develop their schemes further. Up to 15 honorable mention recipients will also be awarded $1000 each. The $50 registration fee is due by March 15, 1989, to: Carla Corbin, Professional Advisor, c/o Women in Military Service Memorial, Department 560, Washington, DC 20042-0560. Second stage submissions are due October 2, 1989, and the winner will be announced on November 10, 1989. For further information, call (703) 548-0099.

Association for Preservation Technology International
The Association for Preservation Technology International is a not-for-profit international organization of preservationists, architects, and other persons involved in the systematic application of the knowledge of methods and materials to the maintenance, conservation and protection of historic and world heritage buildings, sites and artifact residues. APT provides its members with information on all women architects, past and present, and encourages research on the history of women in architecture through seminars, exhibits, and publications.

Migraine Relief? Save time, effort and aggravation keeping up with Title-24 regulations. Call the experts at Title-24 Consultants 1-day service, pickup and delivery and reasonable rates. (818) 505-6288 (800) 848-CALC.

Architectural Photography. Exteriors, interiors, site documentation, 4x5 format. Bruce Downie (213) 645-0731.


For Sale
Natural slate gray roof tiles for sale. Removed by hand from European residence but never used by MCA as intended. 505-6288 (800) 848-CALC.

Collection Law
Architects? Are you experiencing collection problems? The National Legal Network has collection attorneys in all fifty states serving the architectural and building trades at contingency plus costs. Call Mr. Wills. (1-800-94-LEGAL)

Space Available
Design firm in Santa Monica has shared studio office space for nonsmokers. Full amenities. Parking available. Eileen (213) 286-9963 or (213) 879-0950.

Housing Los Angeles Report
The City of Los Angeles' Blue Ribbon Committee for Affordable Housing has published its final report on the future of affordable housing in Los Angeles. Convened by Mayor Bradley, the committee developed a comprehensive strategy for improving the City's housing system, and generated an implementing plan. Released in December, the report analyzes the origins of the housing crisis and discusses the City's current housing needs. The report also contains nine key findings and numerous recommendations to help ease the housing problem. For copies of the report and additional information on the housing issue, contact: Gary Squier, Housing Coordinator for the Mayor, (213) 237-1907.

Marble Exhibition
"Marmo: The New Italian Stone Age", an exhibit on the history of stone culture in Italy from 4000 bc to 2000 ad, will be at the California Museum of Science and Industry on the presentation of technical papers, site visits, various training courses, and other social activities. For membership information, write to: APT Membership, PO Box 8178, Fredericksburg, VA 22404.

Stele from Luniqaria, Massa-Carrara: Neolithic Age, Bronze Age 4000-1000 BC. from the Marmo Exhibition, California Museum of Science and Industry.

Continued from 5

ARE THESE WORDS PART OF YOUR CADD DEALER'S VOCABULARY?
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L.A. ARCHITECT
The 14th annual State Preservation Conference will be held April 20-21 at the Biltmore Hotel in Los Angeles, where community leaders, developers, city planners, attorneys, and architects will meet to plan strategies to save historic structures throughout the state. Co-sponsors are the Western Regional Office of the National Trust for Historic Preservation and the California State Office of Historic Preservation.

Participants will attend two days of seminars, ranging from federal legislation supporting preservation to local city zoning practices and methods of organizing neighborhoods. In addition, the general public will be invited to participate in guided tours of historic structures and districts, as well as in a luncheon for businesspeople, an exhibit of restoration resources, and the gala presentation of the Preservation Design Awards honoring winners of a state-wide competition.

To obtain registration packets for the 14th annual California Preservation Conference or additional information on the tours and the exhibit of restoration resources, call (213) 876-6299. For additional information about the Foundation or local preservation organizations, call (213) 763-0972.

Center for the Study of Decorative Arts

Last month the Center For the Study of Decorative Arts opened in San Juan Capistrano. The non-profit Center evolved after five years of cultural activity by its parent organization, Libros y Artes (Books and Art), and is located at 21341 Camino Capistrano, San Juan Capistrano, adjacent to the San Juan Capistrano public library designed by Michael Graves.

Beautification Awards

The Los Angeles Business Council will present the 19th annual Beautification Awards to the owners, contractors, architects and landscape architects whose projects have most significantly added to the beauty of the Los Angeles area during the past year, at the Hotel Bel Air, on Monday, April 3, 1989. Awards will be given to new and remodeled or restored projects in the categories of community, institutional or public project; commercial high rise, mid rise or low rise; single and multi-family residential; and commercial and residential landscaping. Mayor Tom Bradley will be the honored guest at the luncheon, which will also be attended by several members of Los Angeles City Council and Fernando Juarez, AIA/LA President. Judges include Dan Dworsky, AIA, president, Dworsky Associates; Harold Held, chairman, Held Properties; Richard Magar, AIA, president, Richard Magar & Associates; James F. Proctor, AIA, president, Alloon & Porter, Emmet Wemple, FASALA, president, Emmet Wemple & Associates.

To be eligible for an award, new and re-modeled projects must have been completed within the last year, and landscape projects must have been completed within two years. Projects must be located between Los Angeles City Hall on the east and the ocean on the west, Mulholland Drive on the north and Century Boulevard on the south. No interiors or rear yards are eligible. Applications may be obtained from the Los Angeles Business Council, 10880 Wilshire Boulevard, Suite 1103, Los Angeles, CA 90024. The submission deadline is March 10, 1989. For further information, call the LA Business Council at (213) 475-4574.

Architect seeks part-time work

Pomery Associates, 3780 Wilshire Boulevard, Suite 300, Los Angeles 90010.

Architectural draftsperson. Small diversified office seeking a draftsperson with 3 years minimum experience. Contact Lorrie Pascale at (714) 624-3908.


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Transformation as generator: Villa Rotonda to LA house, Jose Ihbarren, USC School of Architecture.

Design is an interactive process which moves between conceptual and perceptual issues. An idea is tested and explored through a series of visual transformations; conceptual issues are then reformulated and new perceptions influence the development of the concepts. The interaction between idea and form can occur simultaneously. The reading of new ideas from abstract forms gives the forms a life of their own, creating a dialogue with the designer’s intentions. The abstract yet complete nature of a computer sketch allows it to exist as both the representation of an idea and as an artifact, existing apart from the intentions which generated it.

The particular form or spatial configuration that an architectural proposal may take is directly connected to its presentation techniques. Architectural conventions such as the plan, section, axonometric or perspective drawing have specific implications for the design product. The techniques used to represent architecture, whether ink line drawings, watercolor washes, white cardboard or unpainted wood models, also critically affect the message intended or the perception received of the design. Similarly, the computer is not a neutral medium. It can be used to develop techniques for both analysis and design, establishing new conventions for representation and therefore expanding the boundaries of spatial perception, form and the design process itself.

The computer enables a change in perception which can potentially alter our spatial or formal understanding of architectural design as powerfully as the “discovery” of perspective in the Renaissance. As the Renaissance concept of perspective construction, understood as technique, altered the relationship between the conventions for representation of buildings and their physical manifestation, techniques inherent in computer-integrated design establish new dimensions in design exploration which may be grafted onto conventional understanding.

Mark Cigolle and Kim Coleman
Mr. Cigolle and Ms. Coleman are partners in the architectural firm of Cigolle & Coleman and teach in the School of Architecture at the University of Southern California.

Transformation as serial progression: Rossi house to LA house, Amal Sawi, USC School of Architecture.
Transformation as Process: Explorations with Computer Integrated Design

Computer integrated design can extend the design dialogue in both the conception and perception of architecture. Until now, computers have been used primarily for architectural production, an area which was already highly organized and easy to communicate. They were undeveloped as tools to explore the conception and perception of design. Because the impetus to develop computer application came from the economics of practice rather than architectural theory, computer aided design is mainly biased toward reproducing conventional techniques rather than exploring new possibilities.

Over the past two years, we have been experimenting with methods to involve the computer in developing design ideas. The result of these investigations is a series of projects developed by fourth and fifth year students at USC School of Architecture and projects produced in the course of our own research and practice.

At USC's computer integrated design studio, students replace their slide rules and hard-line drawings with computers for an entire semester. The students use IBM AT computers, donated by IBM through Project Socrates, and Point Line CAD software supported by Nikken Design Systems. The computer is used as a principal tool to explore syntax (order), form and perception in the creation of architecture.

Computers process design information in an abstract form. Therefore, the more a design problem can be stated in conceptual terms, the more easily it can be manipulated by a computer. In order to integrate the computer in the design process, it is necessary to use it at the earliest stages of design conception. When it is understood as a tool for design experimentation, the computer can be used to manipulate formal syntax or spatial systems to generate a series of alternatives through a process of evaluation and transformation. Integrating computers into the design process juxtaposes the internal order of the program with the order of the architectural project. In other words, the order inherent in the computer program can have an impact on the development of the design idea.

This methodology is based on the idea that both architecture and computer programs are ordered by an underlying structure which is analogous to language. In The Order of Things, Michel Foucault describes order as that which "at one and the same time - is given in things as their inner law, the hidden network that determines the way they confront one another, and that which has no existence except in the grid created by a glance, an examination, a language: and it is only in the blank spaces of this grid that order manifests itself in depth as though already there, waiting in silence for the moment of its expression." Each aspect of an architectural project, such as program, site, or load-bearing structure, has an underlying order. Similarly, computer programs are ordered according to logic and rules which dictate the type, structure and sequence of operations they may perform.

The syntactic structure of the computer creates a design framework which can be manipulated to generate an almost unlimited set of possible project structures. These can be seen as patterns or diagrams, empty of architectonic content. In architectural design, the process of transforming these diagrams is overlaid with a set of rules structured by the project intentions or hypotheses, enabling the architect to make design decisions while experimenting with a range of alternatives. Formulating and testing a hypothesis or imposing architectural intention differentiates the design process from mere formal pattern-making.

The imposed order of the computer environment necessitates ordered thinking in the development of both project intentions and architectural systems. The tendency to consider only a small number of design options can be replaced by the ability to quickly generate a wide range of options by a process of transformation. The ability to produce quick studies to discover alternatives and to develop ideas for further exploration is essential to the design process. Computer-supported design enables designers to rapidly generate a series of two and three dimensional studies as solid or planar models, wire-frame or line drawings, orthographic or projected views, all of which can be used to explore a design's potential. The computer image
Real Problems, Real Answers

About a year ago, the 1989 Real Problems Committee formed and began to extract the essence of the Venice Community, carefully hinting that the “real problem” was actually unknown. The competition was not to be overly restrictive. The program highlighted uses and rituals prevalent in Venice and encouraged open interpretation of these elements in arriving at a community-serving center. The notion of performance and the artistic community were the most obvious and almost typical examples of “what this community is about.” It seemed natural to focus on Venice’s community structure in order to develop a functional program which would evolve logically and provide for a genuine urban and architectural design process.

For many competitors, the obvious choice must have been too tempting. Most of the forty entries focused on some aspect of performance in a literal sense, providing large piazzas, amphitheaters, working theaters, and smaller “urban niches” where Venice’s spontaneous street performances might be elevated to their next stage. Other competitors returned to the past, when a system of canals provided the Venice tourist with delight, by allowing the sea to flow into the community. Other solutions in the historical category included a wide variety of piers and, of course, the fully-equipped amusement park complete with a tyrannosaurus.

One aspect of the winning scheme that places it apart from all the others is the decision to solve the “real problems” inherent to the site, in contrast to the idealized solutions that glorify the already wonderful part of Venice. Warren Wagner and Edward Webb, of Venice, California, brought attention to the real problems and solved them with a lighthearted precision and a sense of community priority. “Reclamation and Regeneration”, the title of the Wagner + Webb scheme, conjures the image of a concerned community and cries of “long live the beach!”, and is refreshing urban design. The physical realization includes the reuse of the existing pavilion with a new covering composed of several delicate, umbrella-like structures. An existing bike path takes a few new turns under cover and underground. The primary intrigue of this scheme is the mechanistic imagery derived from the use of a bulldozer (“mesa maker”), a sand dredger and the integration and glorification of infrastructure as a system to reverse the effects of pollution in the Santa Monica Bay. The architecture reinforces these technical notions with a subterranean beach police station (“cop stop”) and floating structures allowing exploration of the bay. Real issues are addressed and handled with a consistent and appropriate architectural language. It is hard to predict what effect this scheme might actually have, but one can sense a universal or at least an ecological balance at work.

Although the jury admired the imagination and professional execution of almost every entry, they easily and unanimously chose the winning scheme. “It is our number one choice—no doubt about it”, said Tony Greenberg, a juror and Venice architect for 25 years. “It is not a mega-statement. You get the feeling it is something down, not up,” commented Steve Ehrlich, another Venice architect who served as a jury member. Barbara Goldstein simply stated, “It is an incredible scheme—the detail is wonderful.” Emily Cabel, Planner with the City of Los Angeles, declared, “This is a museum of land—it is the most original.”

Second place winner, Norman Hilario’s scheme recalls certain elements of Venice, Italy, most noteworthy the Piazza San Marco, the Campanile, and the pigeons which are replaced by seagulls. Although the symbolism and the architecture are not its strongest attributes, it is successful as an urbanistic approach. The main plaza centered at the intersection of the boardwalk and Windward Avenue is an appropriate open space for large crowds of people while allowing the boardwalk to retain its continuity.

Each entrant’s creativity and hard work were apparent and appreciated by the Real Problems Committee, the competition jury and Venice, as was evident in the jury’s decision to mention eleven projects in addition to the first and second awards. Honor awards went to Timothy Brandt, North Hollywood, for a scheme that created a massive gateway where Windward Avenue meets the boardwalk, using a symmetrical building plan with “classical-like” detailing; the Design Factory, Long Beach, who introduced more grass, something the people of Venice really seem to use; Karl Bentsley, an Auburn University student, who continued Venice’s existing arcades, but redefined them using tensile structures leading to informally organize performance spaces on the pavilion site; Stephanie Law, an Auburn student, who envisioned a sensual, simplistic scheme leading into the bay, terminating in a “swanlike” amphitheater; and Scott Hill, of Auburn University, whose scheme focused on a splendid light tower and displayed sensitivity to the scale and romance of Venice. Commendations went to Mark Wagner, Cal Poly Pomona; Kevin Oulin, Cal Poly Pomona; Jeff Stanton, Venice; Daniel Frei, SCI-ARC; Jonathan Day-Muncie, Indiana; and Christopher Kupeanias, Pampa, Texas.

The Real Problems Committee was chaired by Mignon Stapleton, and its members were Mike Kent, Chris Allaire, Harry Otto and James Bowen. Persons interested in joining the committee for 1990 should contact the AIA office.

James Bowen
Mr. Bowen, a 1989 Real Problems Committee member, is an architect with L. Anthony Greenberg, AIA.
CONSTRUCTION
OBSERVATION

The following is the second article in a two-part series on construction observation according to AIA Owner-Architect agreements and the AIA General Conditions. Various provisions of each of these documents have been incompletely cited or paraphrased for brevity and should be reviewed in their entirety and in proper context.

One possible source of owner dissatisfaction during the construction phase is the architect's obligation to mediate between the owner and the contractor. All matters of contention must be submitted to the architect for consideration, interpretation and decision. The architect should be meticulous in obtaining the viewpoints of both parties before deciding such issues, and should be open, fair, honest and prompt in all decision making. All interpretations should be based on careful study of the contract documents and other relevant factors, and the decision should be in writing.

Some owners feel that their architect should side with them against the contractor, and when their position cannot be fairly sustained by the architect there could be a client problem. In addition, construction changes required by the owner or contractor caused by unexpected condition will result in change orders or construction change directives which must be prepared and further administered by the architect. All payment applications made by the contractor must be reviewed, correlated with construction progress, and certified by the architect. No payment certification should be issued unless based on a concurrent site observation visit. The architect's certificate for payment indicates to the owner that the architect has personally conducted on-site observations, and that the work has progressed to the point indicated and is in accordance with requirements of the contract documents, to the best of the architect's knowledge, information and belief.

During construction, the architect is also obligated to receive, review and act upon the contractor's submittals of specified shop drawings, samples and product data. This necessitates methodical record keeping of all submittals received from the contractor, indicating the dates on which they were received, referred to consultants or returned to the contractor for correction, rejected or approved. The standard form is AIA Document G712, Shop Drawing and Sample Record. The contract documents should be carefully reviewed to make certain that all specified submittals have been received from the contractor.

The architect must also respond to construction and submittal schedules, certificates of required insurance and warranties tendered by the contractor. When forwarding these documents to the owner, the architect should avoid giving opinions on their adequacy, which would be considered technical insurance and legal matters beyond the purview of normal architectural competence. Should the owner rely upon erroneous opinions to its detriment, the architect would have little if any legal defense. For advice, the owner should consult legal counsel.

The architectural agreement explicitly states that the architect is not responsible for the methods, means and techniques of construction, which are strictly in the contractor's province. The architect is neither in charge nor in control of the contractor, and is not responsible for the sequence and procedures of construction. All safety precautions and programs are to be instituted and carried out by the contractor. The architect should not interfere with the contractor in any of these matters and should only consult, observe and report. However, the architect's authority does include rejection of work which does not conform to the requirements of the contract documents, and ordering additional inspection and testing. The architect may also order minor changes in the work as long as they require no adjustment in the contract price or time, and are consistent with the contract documents.

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It was evident at the 1989 LA/AIA installation dinner, held on January 15 at the Music Center, that the architecture profession is changing. The architects' professional association inducts its first minority president, Fernando Juarez, a Mexican-American of humble birth. Women are becoming a greater force in the profession. Virginia Tantzmann is one of the two new state representatives for the Los Angeles Chapter, and the organization of young architectural associates is chaired by Barbara Horton, and her board officers are largely women. The image of the architectural profession as a white male country club of design masters is finally passing away. It's about time.

Fernando Juarez passionately described the role of the architect as that of a competent person concerned with the "quality of life." Architecture is a profession that goes beyond the fashion design of the latest jargon. There are architects who provide service, whose buildings function, who get things built despite the realities of modern finance and the vagaries of government regulation. There are those who reject the cult of personality associated with the latest photo opportunities, who pay the architects for their work, and led for the application of Le Corbusier's modernist ideas which mowed down the ordinary good of structures that enhance the quality of life year by year. The battle in Los Angeles is not for rights; it is for fairness, a just share and good press; the bizarre makes better headlines. The self-promotion and self-absorption, of which Kaplan accuses the architects, is partially the consequence of the media's interests.

Leon Whiteson was derogatory. By his own admission trained as an architect, this critic seemed to have no idea what an architect does. Nor did he have any idea what a city is, or what, in particular, Los Angeles is. Whiteson began his apparently unprepared remarks to the assembled architects with the statement that architects know about only one thing, "design." Certainly that aspect of architecture is what the photo opportunities are all about, but the pronouncement shows no awareness of the multiplicity of skills the architect must acquire. Each building project is a complex endeavor requiring architects' political, technical and management skills—"architects", because in spite of hero worship engendered by media obsessed with single personalities, architecture requires teamwork. Anyone who knows the profession is aware that the skills of architects range over many disciplines. Designers are in great supply; effective architects are harder to find. The architect who knows only design will not be in business long. Perhaps they find alternate careers as critics.

Mr. Whiteson continued his remarks by criticizing the architects in Los Angeles for having no stated philosophy about what the city is. This seems an absurd contention. Should a city the size and diversity of LA have a singular self-conscious image of itself and, further, should the architects of that city be designing to the image? Los Angeles is pluralistic. Mr. Whiteson desires the intellectual justifications so often voiced by European practitioners. Americans can remember the clarity of vision that inspired Albert Speer, the architect of the third reich, or reflect with horror upon the application of Le Corbusier's modernist ideas which mowed down the heart of the American cities during the urban renewal of the 1960s. The city evolves from the careful placement of buildings, parks, and infrastructure; it needs the ordinary good of structures that enhance the quality of life year by year. Los Angeles has had some success in that endeavor; its downtown grows more interesting each year. The tragedy of the urban desolation in south central Los Angeles is deplorable, but for Mr. Whiteson to compare Los Angeles with his native Johannesburg is repulsive. LA has ghettos; it does not have legislative apartheid enforced by a racist government. The mayor is not a Botha, and the city council of Johannesburg is not exclusively white. Black Americans can vote. The battle in Los Angeles is not for rights; it is for fairness, a just share and a good life for all residents. The hope is for an architectural profession freed from obsession with appearance, and led for the first time by members who have an interest in broadening both professional base and scope, and will begin to realize a better quality of life for all.

Carl Davis
Mr. Davis is an artist and a project architect at Brenda Levin and Associates.
A broad-based statewide organization that would advance women in architecture through education and political action was the target in the sights of 95 women in architecture at the end of "The California Project" conference on Sunday, January 29.

The name of the organization and an explicit statement of its purpose remain to be developed.

The conference, chaired by Joanne Jackson, began on Friday evening when Virginia Tanzmann welcomed the conferes to the opening session in the offices of The Tannmann Associates in downtown Los Angeles. Ms. Tanzmann identified key agenda items for the weekend, including discussion of a statewide group to create "good architecture in a different way for both women and men" and agreement on specific political issues of current concern.

Stressing the need for a "high profile goal as our reason for being," she noted the Supreme Court's recent decision against affirmative action, and the search for political clout.

Discussing these issues, conferes insisted that the new organization offer programming and action on a level not possible in local groups. They saw the education of both women and men, in schools of architecture and in the public at large, as a major tool in their effort toward equality of opportunity, recognition, and reward. They stressed the view that improving the practice of architecture for architecture for women would improve it for everybody. Even though balance looks threatening, one said, she believed that men "pay a price for dominance" and both sexes would benefit because "equality means that everybody comes up."

The meeting indicated a preference for a non-hierarchical structure for the new organization. Business would be conducted by task forces whose members would work locally, meet after six months, and report at the annual conference. The group identified five task forces, including organization, which will hammer out the statement of purpose and propose an organizational structure, urban growth, affirmative action, membership, and history of women in architecture. Interested conferes signed up before they left the meeting.

Six workshops over the weekend focused thinking on these issues. Saturday sessions and their leaders were: Women and the Architectural Practice (Beverly Willis, FAIA, San Francisco; Saraphima Lamb, AIA, Burbank; Virginia Tannmann, AIA, and Kate Diamond, AIA, Los Angeles); Growth/No Growth: Design Challenges for the Future (Allynne Winderman, AIA, and Candida Burke, planner, Los Angeles; and Barbara Carton, architect, San Diego); and Taking the Pulse: Feminism/Architecture (Wendy Bertrand, architect, San Francisco). Participants on Sunday considered the history of Women Architects (Diane Favro, PhD, Los Angeles, and Inge Horton, planner, San Francisco), Alternate Roles for Women in Architecture (Jo Drummond, CSI, Los Angeles; Clio Baldon, landscape architect, Venice; and Patricia Oliver, architect and educator, Pomona), and Politics and Architecture (Margo Hebdall Heymann, AIA, Santa Monica; Ruth Lehrer, preservationist, and Jennifer Weing, PhD, Los Angeles).

The California Project began in April 1988 when a group of 26 women from the Bay Area, Los Angeles, and San Diego, met in San Francisco to discuss their experiences as practicing architects and the prospects for establishing a statewide network to represent women's political and professional interests.

Susan B. Anthony
Ms. Anthony works in a local architectural firm.

Women in Architecture Archive
Part of the problem in studying the work of women architects is that documentation of their work often does not exist. In order to fill this scholarly and historical vacuum, the University Libraries and the College of Architecture and Urban Studies at Virginia Polytechnic Institute and State University in Blacksburg, Virginia, joined forces in 1983 to organize the International Archive of Women in Architecture.

The purpose of IAWA is to document the history of women's involvement in architecture from its beginnings to the present by collecting and preserving unique manuscript sources and by fostering research. Papers being sought include architectural drawings, photographs, publications, correspondence, and art works.

Goals of the group include finding and preserving the records of the pioneer generation of women architects, whose work has been largely lost.
At the beginning of each calendar year, AIA National hosts Grassroots, a nationwide conference held in Washington, D.C., which brings together presidents and vice-presidents of all chapters, state and regional components, as well as members of the national board, chapter, state and regional executives, and the AIA National staff. The purpose of Grassroots is to acquaint the Chapter offices with the minimum standards they must uphold, to make available references on government affairs issues affecting the profession at federal, state and local levels, and to allow chapter and state component leaders to visit their congressional representatives and senators. Representing AIA/LA at the 1989 conference was Fernando Juarez, President; Ray Gais, Vice President/President Elect; Barbara Horton, Associates President; Roland Wiley, representing the Young Practitioners; Donald Axon, Regional Director; and Chet Widom, President of CCAIA.

Activities began on Wednesday, January 25 with orientation and committee meetings for members of the Council of Architectural Component Executives (CACE). CACE represents the 126 executive directors of chapters, state and national organizations. At 5:00 pm, the official opening sessions started with a cocktail reception and a welcome from the Vice President, Gregory S. Palmiero and Benjamin E. Brewer, Institute President. After the reception, representatives of the Los Angeles, San Fernando, Cabrillo and Orange County discussed regional issues over dinner, and designated Friday, February 10 as the day for the Chapter Presidents and Vice-Presidents meeting at Michael's Restaurant in the City of Commerce.

On Thursday morning, the breakfast plenary session featured three US Senators, the Honorable Richard Ryan from Nevada, the Honorable Slade Gordon from Washington, and the Honorable Conrad Burns from Montana, who spoke on their campaign strategy for winning the recent election, and the influence that is exerted by large campaign donations. Following breakfast, government affairs workshops were held on topics like prospects for a new national housing policy and the Institute's revised policy on interior designer title registration.

After a government affairs luncheon, buses took delegates to Capitol Hill to meet with their senators and representatives. AIA/LA delegates visited Representatives Howard Berman, Marty Martinez, Edward Roybal, and Esteban Torres, each of whom received literature on energy conservation, housing and community development, jobsite safety and highway beautification. On Thursday evening, the Institute Headquarters held an open house featuring a multitude of services so broad that it overwhelmed members visiting for the first time.

At Grassroots, chapters are grouped by size to discuss similar experiences. Called the Seven Sister Chapters because each has over 1000 members, New York, Los Angeles, San Francisco, Boston, Dallas, Houston, and Chicago meet annually at Grassroots and the National Convention to exchange information. Late Thursday evening, the Seven Sister Chapters met to exchange views on recent events: Chicago reported on antitrust, New York reported on interior design practice, and Boston reported on non-dues chapter revenue. The seven chapters met again on Friday for breakfast to exchange information concerning public awareness programs.

On Friday morning, workshops were held for presidents and presidents-elect.

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Friday's luncheon featured a skit with Mark Twain characters to promote the St. Louis Convention, May 3-7, 1989. Friday afternoon workshops included: resources for your components; search for shelter: an opportunity for AIA components; and case studies involving the public, among others.

On Saturday morning, January 28, during regional breakfast meetings, our Chapter officers met with the CCAIA. It was announced at this meeting that the CCAIA would receive $10,000 from National AIA for the Armenian Earthquake Task Force, and that Ron Alston would be the National Chair for the Task Force. Also discussed was the Interior Designers License Title Act. The Institute's policy on licensing interior designers was slightly altered by a joint letter entitled "Interior Designer Title Registration", signed on December 8, 1988 by Ted Pappas, President of the AIA, Charles D. Gandy, ASID, and Michael H. Bourque, IID, in which a unified approach to title registration of interior designers was outlined. In addition, potential antitrust violations were discussed, and the California delegation pledged to support vice presidential candidates, Donald Axon, AIA/LA, and Warren Thompson, Fresno.

The conference's closing address was given by Gunther Klaus, PhD, who pointed out that leaders do not necessarily fill a gap, they lead us where we want to go.
complete, including handicap requirements, areas and the public areas that serve any handicap parking requirements. Handicap facilities located in or serving the first floor public areas and all restrooms in the public areas that serve any occupied area shall be complete.

Note: Public areas are defined as all areas not intended for tenant occupancy, but shall include all areas necessary for the operation of the building including lobby areas, elevator vestibules, corridors, attics and basement areas, equipment rooms and all parking areas within the building including both above and below ground.

A Partial Permanent C of O shall be issued at such time that all requirements for any given floor or group of floors are met and they become fully occupied or improved for occupancy.

When the entire building is occupied and complete a Final Permanent C of O shall be issued, which will be worded to cover the entire building.

These partial permanent C of Os shall be issued to the building owner of the building only, except that a copy may be sent to a tenant.

The procedure of obtaining division approval prior to issuance of a partial permanent C of O shall be the same as that previously used for Final C of O, except that the Building Inspection Division does not receive back the B-93 within 30 calendar days, with either an approval or denial of the request, the C of O for that portion of the building will be issued.

The Mechanical Bureau shall set its own guidelines for the operation of this policy.

In the case of existing occupancies, the Building Inspection Division shall research their records and/or visit the job site to determine which floors are fully occupied and may qualify for a partial permanent C of O. All existing temporary C of Os for core and shell only shall also be reviewed to determine which ones qualify as partial permanent C of Os. Temporary C of O may still be issued on core and shell as long as the applicable requirements are met.

There is no substantial change in the policy or procedure for temporary C of Os.

Limitations to this policy are that Type V buildings not eligible, buildings of five stories and less not eligible, except for large multi-building projects, buildings with R, I or E occupancy not eligible; and all off-site improvements must be complete and approved by the Department of Public Works even if the project is bonded.

Rudolph V. DeChellsis, AIA
Mr. DeChellsis is Co-Chairman of the AIA/ LA Code & Planning Committee and President of the San Fernando Valley Chapter/AIA.

State Design and Construction Policy

Currently, the task force on state design and construction policy is interviewing representatives of state agencies regarding issues of how public work is distributed to in-house design teams or to private practitioners; selection procedures; fees; contracts; construction management; and other procedures relating to the state's interface with private practitioners performing public work. Information gathered will be available to the public, with subsequent public hearings. For further information, contact the State Building Standards Commission, 428 J Street, Suite 450, Sacramento, CA 95814.

New Members

AIA, Terry Ann Duan, Studio Citroca; Ewald W.A. Laverkus, Criticorp Real Estate; Shinjiro Wachi, Nikken Sekkei Ltd; Edmund C. Buch, Leo A. Daly; Hubert H. Chai, Kober, Cedergreen, Rippol; Don Progaska, Tsukan, Speyer Properties; Gordon Chi Ming Sun, Arthur Golding and Associates; Diana Wong, Johnson, Fain & Pereira.

AIA Transfer In. Joseph G. Burns, Skidmore, Owings & Merrill; Son Lam Nguyen; Marcus Novak, UCLA Graduate School of Architecture; Marilyn Smith, DMJM.

Erratum

In the February issue of LA Architect we failed to credit the photo of the Board of Directors. The photo was taken by Edward Batt. In addition, LA Architect apologized for inadvertently omitting the AIA from Margot Heubel-Heymann's name.
MEMBERSHIP DUES DEADLINE

Members who have not renewed their membership by February 17 will receive notification that their membership will lapse if AIA/LA does not receive payment by March 31. Included in the correspondence will be information for two additional payment options. The first option is payment by credit card, which will facilitate the updating of membership records by eliminating the possibility of a mail delay. Members able to pay by Visa, Mastercard, or American Express may contact the membership office at (202) 626-7528. The second payment option is the Deferred Dues Payment Plan. An information sheet for this plan will be included in the payment notification correspondence. For further information or membership assistance, contact Frimmel Smith at (202) 626-7424 or Rudy O’Brien at (202) 626-7303.

DUES DEADLINE

[...]

Student Visions for Architecture

The L/A/AIA Associates’ second annual “Student Visions for Architecture” program is designed to introduce architectural issues to local elementary and junior high students by sending architects directly into the classroom. Students participate in hands-on activities that help develop an understanding of planning concepts, local architecture, scale, spatial relationships and group decision-making, culminating in a class project. Program activities include classroom visits by architects coinciding with Architecture Week during the month of April; a public exhibition in a prominent local facility to showcase student work; a program debriefing with Board of Education specialists from the Los Angeles Unified School District; and the possibility of an exchange project with architects of the Soviet Union. For further information, call (213) 659-2282.

Cornerstones

Los Angeles resident Norma Merrick Sklarek, FAIA, is being honored at a special exhibit at the Corcoran Gallery, Washington, DC, being held as part of the celebration of Black History Month. Titled “I Dream a World—Black Women Who Have Changed America”, the exhibit includes photographs of 72 women of national prominence, including Marian Anderson, Maya Angelou, and Yvonne Braithwaite Burke, Dr. Jewell Plummer Cobb, Angela Davis, Leontyne Price, Toni Morrison and Judge Constance Baker Motley. Sklarek is the first black woman to be licensed as an architect in the United States, in New York and in California. As former head of the architectural department at Green Associates and vice president of Welton Becket, and now as a partner in the 3- woman Los Angeles firm, Siegel, Sklarek and Diamond, AIA, Architects, Sklarek has many large scale and award-winning architectural projects to her credit, like the Pacific Design Center, the US Embassy in Tokyo and Terminal One at LAX.

Frank Lloyd Wright’s Freeman House in Los Angeles has recently been awarded a $35,000 project preparation and survey grant from the recently-created Getty Grant Program of the J. Paul Getty Trust. The house belongs to the USC School of Architecture.

Neptune & Thomas Associates, Architects—Engineers, was a recipient in the 1988 Presidential Design Awards Program. The firm was awarded the National Endowment for the Arts Federal Design Achievement Award for its renovation and restoration of the US Court of Appeals. The Otis Art Institute of the Los Angeles County Museum of Art has also received a Presidential Award for its instrumental role in MacArthur Park Public Art Program.

The Los Angeles Cultural Affairs Commission was awarded the American Institute of Architects Presidential Citation in 1988 for “distinguished service in encouraging creativity in design and artwork in public buildings and for stimulating discussion of public architectural projects proposed by Los Angeles.”

Michael C. F. Chan, AIA, Principal of Michael C. F. Chan Associates, Inc., Los Angeles and柯晨van International, Hong Kong, Los Angeles, was recently appointed to the Los Angeles Cultural Affairs Commission by Mayor Bradley. Commissioners, appointed by the Mayor for five-year terms, are responsible for approving the design of structures built in or over city property, and the approval of all artworks acquired by the City.

Donald Azen, AIA, has been named to the Los Angeles Department of Building and Safety’s Sign Advisory Committee. Clinton C. Ternstrom, FAIA, was appointed to serve a one-year term as 1989 Chairman of the Los Angeles County Regional Planning Commission. The Regional Planning Commission, created in 1923, establishes planning policy for the County of Los Angeles, acts on local subdivision and zoning issues in the unincorporated areas, and is the key planning and advisory body to the Board of Supervisors.

Women in Architecture Exhibition

Coming this summer, the exhibition represents historic and contemporary women architects, and includes a special section focusing on local work. Any licensed women architects who are interested in having their work featured in the Southern California portion of the exhibit should leave their name and daytime and evening phone number on a voice mail.

LA ARCHITECT

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Westweek 1989

The 14th annual Westweek, "Critical Choices: Intuition and Reason in the Design Process", will be held at the Pacific Design Center from March 29-31, and will include an international design symposium, business conference and the introduction of new furnishing products. Architects and designers scheduled to speak include Kisho Kurokawa and Shigeru Uchida, Tokyo; Toshiko Mori, Richard Meier and Mark Hampton, New York; Jean Nouvel, Renzo Piano and Jean-Michel Wilmotte, Paris; Ricardo Legerota, Mexico; and Ted Tokio Tanaka, Brian Murphy and Kalef Alaton, Los Angeles. The opening address will be given by Richard Saul Wurman, New York, author of Information Anxiety.

David Hockney, Ed Moses, Elise Grinstein, Jeff Daniels and Steven Erlich will speak on collaborations on artists' living spaces. Jay Rounds of the Los Angeles Conservancy and John Sanday of the Getty Grant Program for architectural conservation will report on the status of Frank Lloyd Wright-designed homes in Los Angeles and offer a historical perspective on restoration. Joan Kron, editor of Avenue magazine and author of Home Psych, will analyze the psychological issues in interior decorating with John Saladino and Kalef Alaton.

The Los Angeles Chapter of the Institute of Business Designers will introduce its first "Calendar" awards for design excellence at a black tie dinner March 28 on the PDC's plaza. The official opening of the Murray Feldman Gallery will follow with the "Architectural Art: Affirming the Design Relationship" exhibition which has been organized by the American Craft Museum and sponsored by Haworth.

The eighth annual business conference during Westweek is entitled "Will the new Administration work for the Pacific Rim?". March 30 keynote speaker will be Sam Donaldson, Washington, DC, from ABC television. A panel of editors from "Business Week", "US News & World Report", "Forbes" and "California Business" magazines will assess the impact of the Administration's decisions and policies on California's businesses.

Minority and Women Resources Committee

The March 30 meeting of the Minority and Women Resources Committee will feature speakers Colonel Tad Ona, head of the Los Angeles District of the US Army Corps of Engineers, James Hogan, Contract Officer for the Los Angeles District of the US Army Corp of Engineers, and Alice Tafoya, Chief of the Small and Disadvantaged Business Utilization Department for the Los Angeles District of the US Army Corps of Engineers. The meeting will be held from 8-9 am at the Los Angeles Club, 3810 Wilshire Boulevard, 22nd floor, and the $23 fee will include dinner. To make reservations, please mail check payable to LA/AIA to: LA/AIA, 8687 Melrose Avenue, BM-72, Los Angeles, CA 90069, before March 28. For further information, call Sera Lamb (310) 642-7776.

Focus on Architects

On March 13, 1989, AIA/LA will continue "A Focus on Los Angeles Architects", with the second of six panel discussions between well-known, accomplished local architects. The speakers will discuss the practical aspects of architecture, influences on their design work, their personal and professional goals, and how each has achieved success. The series is being sponsored by the AIA/ L.A. General Membership Committee, chaired by Herb Nadel, AIA.

The program features: Leo Wong, AIA, Barton Myers, AIA, and Louis Nadler, FAIA, and will take place at the Westwood Plaza Holiday Inn Hotel. A reception at 7:30 preceding the 8:15 program will offer guests an opportunity to meet the panelists and other colleagues. Parking is complimentary.

To reserve a place, send $10 to the AIA/ LA, 8687 Melrose Avenue, Suite BM-72, Los Angeles, CA 90069. Seating is limited. Tickets will be held at the door, and no refunds will be given after March 10. For information, call (213) 659-2282.

Monterey Design Conference

The 9th annual Monterey Design Conference, co-sponsored by the California Conference, American Institute of Architects (C C A I A ) and Design Professionals Insurance Companies, will be held April 7-9, 1989 at the Asilomar Lodge in Monterey, California. The theme will be "Imagery", and the conference will focus on the origin of the design image in architecture, with emphasis on the subjective, poetic side of design and the formulation process. A display of all entries in the 1989 C C A I A Design Awards program and a special presentation by the jury discussing the winning projects will be held on Saturday, April 8.

Speakers include professor James Adams, author of Conceptual Blockbusting; Thomas Beeby, AIA of Hammond Beeby and Babka Architects, Chicago; Hugh Hardy, FAIA of Hardy Holzman Pfeiffer Associates, New York; Jim Heimann, author of California Crazy; architectural critic Alan Hess of the San Jose Mercury News; Jon Jerde, AIA of the Jerde Partnership, Los Angeles; urban design critic Sam Hall Kaplan of the Los Angeles Times; Margaret McCurry, AIA of Tigerman McCurry, Chicago; and Antoine Predock, FAIA, of Albuquerque.

The registration deadline is March 30, 1989, and registration materials are available from C C A I A . For more information or to request material, contact C C A I A at 1303 J Street, Suite 200, Sacramento, CA 95814, or call (916) 448-9082.