For more information on AIA/LA committee activities, contact:  

Please contact AIA/LA at (213) 380-4595 to verify event times and dates.

**MARCH**

**Monday 4**
Tuesday 5  
The New Modernism  
Sympoism featuring Aaron Bohrod, Frank O. Gehry, Tony Hadley, Charles Jencks, Wolfgang Phil, and Damee Rockefeller, UCLA, Moore Hall 705.  
7:30 pm. Call (213) 825-5791.

**Tuesday 6**  
Reinahed Abraham and Gary Pece  
SCI-Arc lecture series, SCI-Arc Main Space, 8 pm. Call (213) 829-3482.

**Wednesday 7**  
Urban Design Committee  
6:30 pm. Call (213) 380-4595.

**Thursday 8**  
Popular Music as a Force for Social Change  
Give Peace a Chance, an exhibit co-sponsored by AJPDR, focuses on the history of rock and roll music and its relation to peace efforts from the 1960s to the 1980s. The event includes a reception and program featuring music and discussion from 6:30-10:30 pm at the San Francisco Mart.  
4:15 pm.  
293-56-58; AIA/LA Executive Board  
6:00 pm. Call (213) 380-4595.

**Friday 9**  

**Saturday 10**  

**Sunday 11**  

**Monday II**

Architecture Week  
Continues through March 17. For specific activities, call (213) 380-4595.

Product Fair: The New Old Lamps  
Designers' Lighting Forum event at Pacific Design Center, Green Building, 6 pm. Call (213) 740-4595.

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**Saturday 55**

**Sunday 56**
Protesting Protest

I deeply regret your inclusion of the ADPSR "Protest" in the byline ascribed to LA Architect. I belong to the AIA because I am an architect, not a sociologist or political activist. If the LA Architect continues to imply its endorsement of various political causes, I will join another chapter or group that wishes to spend its time on professional causes for which I do not support and I expect appropriate action be taken to discontinue this practice.

John F. Adams, AIA

As noted in the disclaimer printed in LA Architect's masthead, and in the letter from the Board of Directors enclosure in this issue, "opinions stated are those of the authors only and do not reflect the position of the AIA or the Los Angeles Chapter." The ADPSR paper was accepted by LA Architect as a paid advertising insert, and as such, no member dues were spent on its printing or mailing. In order to clarify any misunderstanding, LA Architect plans to extend this statement in its masthead, and require future advertising inserts to be labelled as such.

Noel Millea
Editor

On Living Downtown

My experience with the homeless was personal. In college, I lived in my car, took showers in the public library at any time when I had money. This life style was not very different than from my own parent's early migrant roots.

This is why I do not agree with nor share any of the interpretations of the data or material supplied in glimpse into housing and topographical considerations of the LA AIA/Zoning Administration and determined to be significantly impacted by topographical considerations of the city, and that the prohibition against detached accessory structures within 35 feet of a front lot line or front yard setback would have to be observed by a street lot line of a corner lot or front yard setback or corner lot. This middle-class orientation is irrelevant to the pathology of poverty and is what makes implementation of housing downtown an ongoing and internal matter. As I see it, not a solution, matter what the cost (sic). And as we know "for $120 or so per square foot" building. SRO facilities could be custom in design.

The homeless are not subhuman and they should not be responsible for their own bad condition of living in the streets or in their cars. I think that the writer needs to know this and explore other SRO design solutions since her only design concern seems to be to the sign of the race of these facilities.

I hope I am successful (sic) in my frustrating attempt to make clear on paper what seems so clear in my mind.

David J. Mesa, AIA

According to Robert Janovicz, newly appointed Chairman of the Planning Administration for the City of Los Angeles, the discontinuance of this policy originally was based upon concern over safety and liability. Subsequently, it was combined with a development of the environmental consciousness groups as well as litigation over hillside developments resulting in the repeal of this ordinance in 1970.

Recent intercom control ordinances (ICOs) and special project ordinances such as the Girard Transit Terminal, Pacoima Blvd. Ordinance No. 65040 and the South Mulholland Ordinance No. 164765 either obviates ZAI 1270 or ex­ tend to the regulation of such properties within the regulated area. When passed, the Hillside Ordinance will replace most ICOs.

Chair, Architecture for Health
Virginia Tanzmann replies:
Rather than try to respond point by point to Mr. Mesa's impassioned statement of his position, I choose to use the basic message of my article, in which I hoped to explain that a variety of approaches to the creation of housing downtown are on the table. Written from less a point of view of advocacy of any one housing type and more as an attempt to develop an understanding and hoped my report would add constructively to the discussion of how architects can fulfill our charter to improve the quality of life for the users of our project.

Decent, safe, and dignified low-cost housing downtown is the goal of a variety of institutions. The need for this housing is great, and SRO-type housing is just one model. Downtowns, whether for low income, middle-income, or wealthy people, there is clearly a shortage of the amenities that make living there reasonable or comfortable.

Mr. Mesa's implication that our clients treat the residents in their projects "passively or in ways which reinforce feelings of dependency" is not borne out by fact. In my observation of our various clients and their colleagues, there is no evidence of paternalism or denial of rights. Rather, we use (and share in) an unwavering commitment to assisting people to reach their goals through self-improvement, and the residents are generally comfortable with that approach. The need for security and cleanliness is obvious if residents are to think of their rooms as "homes." We see no hidden prejudices.

During his rather brief tenure with our office, Mr. Mesa appeared enthusiastic about our projects and their reflection of the firm's desire to work on assignments that address social needs. I hope his new found qualms may be relieved as he reacquaints himself with the issue and perhaps becomes part of the solution.

Noel Millea
Editor

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Brentwood Architect has 1-6 workstations and private offices available on Wilshire Blvd. Includes reception, conference rooms, FAX, copier, and free parking. Call Susan (213) 477-4076.

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Eremurites. Austin W. Daly; Stanley B. Epstein; Joseph Kishwain; Student. Kenneth Ray Hooper, Jr., El Camino College.

Transfer: Joseph Catalano, RAW Architecture, from New York; David Fri­ dels, Gensler and Associates; from Vermont; Marriane W. Newman, Blue Cross, from San Francisco; David A. Thurman, Gensler and Associates, from Orange County; Eddie W. Smith, the Verdes Partnership, from Pasadena.

Advisory Board.

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Through the last decade there has been significant advancement in the development of interior design as an independent discipline. Particularly important is the development of specific educational standards and curriculum as well as the implementation of legal recognition. Along with these developments there is a growing need to isolate a philosophy that will provide direction and motivation to a blossoming profession. In years past, the interior of buildings has been intimately woven with all other aspects of the architecture. Of course there have been particular occasions when the interior of a building has been produced by a designer other than the architect of the building. However, such occasions were the exception, not the rule. The intimate relationship between the essence of the outside and the inside of buildings of the past is not as apparent in our structures today. We build structural frame skeletons and hang paper thin barriers to the weather. In comparison to methods of building in the past, there is very little matter left outside the building and the inside from which to develop an interior design. Our problem today is what to do with undefined and featureless space. Now more than ever there is need for a philosophical basis for the development of interior design.
CADD and INTERIOR DESIGN

The effect of CADD on design is something like the effect of external combustion on a trip to San Diego. The route, the scenery, the destination, even what you do when you get there, may all be the same, no matter how you travel. The major differences are comfort and the increased amount of time that the engine places at your disposal.

You may choose to work three extra days after the departure of your friend who flew to San Diego by car. You leave at the last minute and roll into town at the same hour as he. Or you may set out when he does, immediately leave on your car in your data, and have three extra days to play with at the other end. While he's parking camp for his first overnight at Mission Viejo, you're slipping margaritas in Old Town.

And so it is with CADD. The design process is a lengthy journey that begins at programming and ends at construction. Whoever undertakes any part of it today travels by way of CADD. Its effects are far reaching, and no one in the design industry—architect, manufacturer, dealer, or user—escapes them. While the participants choose to exercise these options, however, it depends largely on their understanding of design and their role in the process.

Every part of the process involves some measure of the creative to give the client what he needs. At the pure design end of the spectrum, the designer views the project as objectively as a biochemist studies a molecule. The data in the case of design are the client's strategic plan, which considers where and how, and the programming, which looks at seeds, numbers, and adjacencies.

For assembling this diverse data, the computer is an ideal and indispensable tool. But the creative mind interprets the data and responds with a space and the palette of finishes that make the most of the space.

For executing the design, CADD gives the designer speed, accuracy, and the ability to consider many alternatives quickly. The benefits are tremendous. If the designer has the big concept uses a computer, then the drawings are rendered accurately in the first pass, which enables the designer to avoid much of the time-consuming drafting. Construction documents are expedited and scheduling, coordination, and project management become more readily manageable.

The supply end of the spectrum, the manufacturer and the dealer's task, is to fill the order, another job perfectly suited to the computer. 'Three years ago, maybe 75 percent of dealers did not take advantage of the specifications form to manage their inventories.'

CADD enables them to manage their inventories more economically. It reduces labor and clerical work, and it reduces the chances of errors. The database provides the cost and a drawing of every piece of furniture. The computer utilizes an in-build specification to design is a product of one of our former designers. Professionally trained and experienced in the design side of the business, he left our firm and moved to a dealership which represented a group of manufacturers. Though her new business card read "Senior Designer," her function was not to "design" with the objectives available to the Jo of architect or designer. It was instead to apply her skills to the "design" of the new employer. She helped him, with unusual understanding of the 

The CCAIA Insurance Program does

How most insurance programs measure claims processing time

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How the CCAIA Insurance Program does

Most insurance programs can't pass the test of time. They fail when it takes weeks and months to handle your claim. They fail when they treat you like a number with a problem.

The CCAIA (California Council of American Institute of Architects) Insurance Program, however, passes the test of time with flying colors. Among the program's features:

- 48 hour average claims turnaround time
- A courteous and caring staff that treats you like a person, not a number
- A cost-containment and "Take Care of Yourself®" Wellness campaigns
- Controlled by active AIA members as Trustees
- 24-hour-a-day service
- The right people, doing the right thing, using the right tools in a timely manner.

For more information, call Kathleen McDonnell or Eric Shirley at:

Association Administrators & Consultants
19000 MacArthur Boulevard, Suite 500
Irvine, California 92715
714-633-0673 Collect

Can we say at journey's end, when everyone's work is done and the building is complete, that automated specification with the database computer has been helpful in design?

Most enthusiastically, yes.

But in determination of what design will be, no Architects and designers respond creatively to the program and the result. As the client's advocate, they must be free to select the right piece of furniture; to stay neutral, they rely on identification with the program. This is a specific, automated specification. There is no one set of specifications which is the right one; they are flexible.

On how designers design, the effectiveness of the computer is another matter. It principally involves the client's process, where CADD enables them to examine design, engineering changes, and their flexibility. The client is in a dynamic way, because the computer dramatically shortens the interval between the decisions and the client must make. The brief response time, which pushes them to make a choice, is a liking.

And those last two pages are not the whole story. There's a whole new city to be taken. When you get there, there's a school in San Diego. The client must be free to explore. In terms of CADD, this means a free flow to the computer. This relatively new form of automation on an automated specification, if one were there, we say, the design end of the picture. In what we've called the "turning" of the computer, we mean the computer designing, the process where the client must make a choice. The briefest possible time, which pushes them to the computer.

And then, there are other things. The process is a lengthy journey. The most important is the design.

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L.A. ARCHITECTS
The postmodern design vocabulary used by RAW Architecture for Dr. Emily Blumen's office was described by the client's husband, erstwhile architect and project consultant Peter Leu, as an ancient Greek reference to a "temple of beauty," or in this case a Beverly Hills department store. Project designer Steven Lott spoke more in terms of designing a backdrop for the client's extensive art collection, ranging from works by Joan Miro to Pop-art masters. Their 5,000-square-foot office is organized around a central corridor terminating in a service pavilion, around which are located the examination rooms and offices for two doctors. The thick, sculptural walls on either side of the central corridor are carved out to provide specimen boxes for the client's art, hidden mechanical and electrical panels, and display cases for the client's products. Materials are confined to a palette of black, gray and white—to defer to the art—and include glass, glass block and marble.

Frank Gehry's design for the New York Bagel Co. is proof that an interior can succeed despite a modest exterior. Located in a small space is transformed by panels of Douglas Fir plywood and concrete into the New York of the visitor's imagination. The tables, the chairs, the red vinyl booths are all standard deli fixtures. But the plywood wall covers the walls and creeps up across the ceiling, where a galvanized steel replica of the Chrysler Building emerges, spears two bagels on its spire, and hangs suspended above the dining tables—this is something else altogether. Like so much of Frank Gehry's work, it isn't architecture, it's magic. The owner, David Rosen, a transplanted New Yorker, professes to love the space, but one wonders what Freud would say.

The Graduate School of Architecture and Urban Planning at UCLA invites applications for part-time, lecturer positions in the Architecture/Urban Design Program, beginning academic year 1991/92. Teaching areas may include Architectural Design, Urban Design, Policy, Programming and Evaluation, Technology, Design Theory and Methods. UCLA is an Equal Opportunity/Affirmative Action Employer. We are interested in receiving applications from and recommendations of minority and women candidates as well as other qualified persons.

Applicants are requested to furnish a curriculum vitae no later than March 29, 1991 to Lionel March, Head, Architecture/Urban Design Program, Graduate School of Architecture & Urban Planning, UCLA, Los Angeles, CA 90024-1467.

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Latham & Watkins' National Administrative Offices (a lower budget design project than the award-winning law offices in First Interstate World Center, also an SOM project). Located in the Biltmore Tower, the offices provide complete administrative support for the international law firm's 330 attorneys. Designed for a cost of approximately $46 per square foot (including furniture, most of which was reused from Latham & Watkins' old offices), the spaces make the most of the use of color and texture. Ceiling slabs and some structural columns were cleaned and left in their original condition, except for a coat of paint, not only to save money, but also to preserve ceiling height and original character. Support functions and mechanical and electrical systems are located along the central bay, leaving the two perimeter bays for circulation and workstations. High ceilings and views to Pershing Square and the Biltmore courtyard. The excessive plumbing required in hotels was removed where possible, and otherwise grouped inside enlarged structural columns. Sensitive color combinations distinguish functional zones—pale yellow on the outer walls, and deeper colors like cobalt around the central core—and render more expensive detailing a moot point.

Other firms honor the principle of correspondence between interior and exterior to a greater or lesser extent, often depending on the demands of the client. Gensler and Associates' Los Angeles office recently finished work on the Columbia Studio Plaza in Burbank. Gensler was responsible for both the interior and exterior design, and while the bland wood pattern on the walls of the main lobby corresponds closely with the design of the exterior, the building's six floors change markedly as the visitor ascends. Unlike the ground floors, the top floors assume a stark, stainless steel character. In the executive offices on the top floor, a classical molding was superimposed over the stainless steel aesthetic at the request of the client. However, overlooking the false sets in the studio's backlot in Burbank, the office design seems almost appropriate to its context. In contrast, Gensler's design for a conference/showroom for Klein Tools in Chicago perfectly dovetails interior design with client requests. To showcase the hand tools produced by this fifth-generation company, project designer James Wigglesworth devised rotating panels on which tools glitter like jewelry. The design raises the roof on steel supports to recall traditional factory design and accommodate the rectangular boardroom and an adjacent exhibit room.
In choosing the projects to feature in this issue, we began with relatively few criteria. "Interesting" is a subjective term to apply to anything, and as interiors tend to be more personal than other design projects, "interesting" takes on a much wider range. The projects here were deemed "interesting" not by virtue of espousing an "aesthetically correct" style, but for a number of other reasons. Most of them were intriguing to the degree that they elucidated an architect's working methods or raised issues inherent in designing for someone else.

Although in the past, architects like Frank Lloyd Wright and Mies van der Rohe considered the design of the building interior inseparable from that of the building shell, this conviction is present to varying degrees in the projects shown here. Some of the architects stated as a primary design concern an interaction with the building exterior, and others confessed to losing a battle with headstrong clients. Some created a striking interior despite a banal exterior, and some never mentioned the issue of exterior at all.

Discussing Keesing Mann-Jennings Rottet's projects (many of which originated at Skidmore Owings & Merrill), Lauren Rottet's first comments were on the relationship between interior and exterior. Rottet noted that while she is the partner in charge of interiors, she is equally involved in the building design, and the other principals have the same degree of involvement with the design of the interiors. First Impressions' branch bank downtown (one of the aforementioned projects) reflects these principles. The design of the bank's interior responds to geometries determined by Nes Cobb Firm & Partners, the building's architects, and uses materials that correspond to those already in place. The railing of the teller lines is fabricated out of bronze and stainless steel, with white, black granite counters, and the panels behind the tellers that screen bank operations from customers are lined with a tightly woven, industrial stainless filter cloth. Although the space is small, it easily accommodates 15 teller booths.

Not surprisingly, Skidmore, Owings & Merrill espouses a similar philosophy, evident in...
Functional Art and the Architect

The concepts and ideals of six groups of architects are currently on display in an exhibit of furniture at the Gallery of Functional Art at Edgemar in Santa Monica. The exhibit, which closes March 10, features Lars Lerup, Craig Hodggets and Ming Fung, Lorcan O’Herlihy and Richard Warner, Dagmar Richter, Gregg Fleishman, Robert Mangurian and Mary Ann Ray.

In judging furniture by architects, aesthetics, craftsmanship, and surely function come to mind as criteria.

If one were to evaluate the work strictly from a functional viewpoint, only the furniture designed by Gregg Fleishman succeeds. Fleishman explores the nature of wood by cutting out shapes from a sheet of plywood, which miraculously results in a chair. Aesthetically, Fleishman’s chairs are not as refined as some of the other architects’ work, however the craftsmanship is excellent, and the chairs are very comfortable. The series begins in 1975 and ends in 1988. The depth of the architect’s exploration of the material is obvious.

In terms of aesthetics, the pieces by O’Herlihy/Warner seem to be the most focused. Certainly comfort cannot be an important factor in their work. The chaise lounge (a la Corbusier) looks elegant, but when it is occupied, the thin leather pad barely cushions the rigid steel structure. The most successful piece from both a practical and an aesthetic standpoint is the three-part screen constructed out of wood, glass and steel. Each material is used in a simple but effective way, cutting the planes into shapes dictated by the screen’s operation.

Movement and aerodynamics are reflected in the “Duck Stand” and “Airframe” furniture by Hodggets and Fung. The aluminum has the look of strength, but at closer inspection it deflects to the touch of a thumb. The chair is made of aluminum and cork, and seems to be a knock-off of a Charles Eames design.

Cardboard, masonite, and maple are the materials used by Lars Lerup, Soheil Farokhi and Jim Zack in their “Lean-to” closet and chest. The closet is clever, but it seems impractical to have shelves of cardboard. Wheels make the plywood chair mobile, but do not accommodate the form of the human body. However, if constantly rearranging the room is a reason for choosing furniture, these pieces would fit the bill. The Mangurian-Ray pieces, with their personal and regional references, serve as a foil for the rest of the exhibit. Inspired and recreated from furniture in Giotto’s paintings, Robert Mangurian and Mary Ann Ray.

In terms of aesthetics, the pieces by O’Herlihy/Warner seem to be the most focused. Certainly comfort cannot be an important factor in their work. The chaise lounge (a la Corbusier) looks elegant, but when it is occupied, the thin leather pad barely cushions the rigid steel structure. The most successful piece from both a practical and an aesthetic standpoint is the three-part screen constructed out of wood, glass and steel. Each material is used in a simple but effective way, cutting the planes into shapes dictated by the screen’s operation.

Movement and aerodynamics are reflected in the “Duck Stand” and “Airframe” furniture by Hodggets and Fung. The aluminum has the look of strength, but at closer inspection it deflects to the touch of a thumb. The chair is made of aluminum and cork, and seems to be a knock-off of a Charles Eames design.

Cardboard, masonite, and maple are the materials used by Lars Lerup, Soheil Farokhi and Jim Zack in their “Lean-to” closet and chest. The closet is clever, but it seems impractical to have shelves of cardboard. Wheels make the plywood chair mobile, but do not accommodate the form of the human body. However, if constantly rearranging the room is a reason for choosing furniture, these pieces would fit the bill. The Mangurian-Ray pieces, with their personal and regional references, serve as a foil for the rest of the exhibit. Inspired and recreated from furniture in Giotto’s paintings, Robert Mangurian and Mary Ann Ray.

One of the pieces by Dagmar Richter, a table, was nicknamed “the table of death” when the curator nearly cut off her hand attempting to disengage it from the wall. The other piece, a horizontal lower named “Table 1/2/3,” is marrined by cracked glass, structurally damaged from the process of sandblasting. Practicality is not a factor here—maybe pain is.

Although it is being shown by the Gallery of Functional Art, this exhibit may be more appropriately termed “exploratory” than “functional.” Each architect explores the use of various materials, although it is mostly a matter of old ideas being rethought. The critical study of antropomorphics seems to be overlooked by most of the architects. Moreover, the ideals and concepts professed by the architects are not realized in the built works. For furniture to be truly innovative, one has to work and rework the design. Perhaps this is the beginning for most of the architects, or perhaps it is a one shot attempt.

In addition to the furniture exhibit, a series of Sunday brunches with architects from the exhibit were coordinated by the Gallery of Functional Art. One of the brunches was held at Vista del Mar Park under the flight path of LAX. The informal gathering provided a forum for architects to debate thoughts and ideals about design. Gallery curator Lois Lambert indicated that more will be organized if architects or other parties express their interest. Perhaps a simple afternoon gathering, to keep the price affordable, would be appreciated by all in these austere times. For more information on the exhibit or Sunday brunches, call (213) 450-2827.

Another exhibit currently running in Santa Monica features conceptual drawings by 16 architects. The Bryce BAMMAY Gallery asked each architect to submit drawings which reflect their architecture. The exhibit includes local and out of town architects such as Coop Himmeleblau, Richard Meier, Michael Graves, Lars Lerup, Morphosis, and Eric Owen Moss. The drawings could be placed in three categories: conceptual, abstracted reality, and factual. A few of the entries stood out from the rest. Lorcan O’Herlihy and Richard Warner’s abstract mixed media on canvas and mylar conveyed the passion and spirit of their architecture. As explained, the paintings serve as points of departure which set the direction of each architectural design. The series of finely crafted silkscreens by Thorn Mayne of Morphosis, in collaboration with silkscreen artist John Nichols, reflects the abstracted reality created by simultaneous exploded views of “Sixth Street.” The architect expresses a personal thought process and attention to detail in each of the pieces.

Pencil on film is the medium chosen by Robert Mangurian to express his process of design in “5 houses: 5 days.” Each day one plan is created at a small scale by sketching drawings and miniature axonometrics. The most disappointing entries come from the talented office of Eric Owen Moss. Three of the pieces look as though they were quickly printed on standard photo paper, the type most frequently used by architects in their portfolios. To cap it off, the signature of the architect is boldly penned on each, as if to say that it made them worthy of a gallery. It is frustrating to view such impersonal pieces in an otherwise insightful display of drawings.

The exhibit continues until March 17 at the Bryce BAMMAY Gallery on Colorado near Sixth in Santa Monica. Call (213) 396-9068 for more information.

Barbara Horton Linn
Ms. Linn is an Associate with Pica and Sullivan Architects in Los Angeles.
University, Bakersfield which included site location studies for 11 sites; master planning; and design of a number of buildings on the campus.

A large number of Southland's projects were regional in scope, such as the State of California Development Plan for the ten-county Southern California region, and the Maryland Multi-Services Center Study which encompassed the entire state.

**Government Relations**

The Government Relations Committee is charged with the responsibility to provide a forum to address state and local legislative issues that impact the built environment with government representatives featured as guest speakers. This charge will remain a key part of our work.

However, the interchange of ideas and viewpoints alone is too often reactive and after the fact. In many other countries, architects are heavily involved in assisting both the public and private sectors in the generation of short and long range strategies, projections and solutions. In the United States, architects have limited control of the future of our communities to others.

Typically we are generalists, not specialists, trained to see problems in their larger contexts. This talent, skill, and vision provides us with the ability to participate in such areas that affect us.

Beyond the federal, state, county, and city governments, there are many anonymous, quasi-governmental bodies able to exert their influence over us. Most of us have only minimal contact with many of these groups and little awareness of how they influence the things we do. In some cases, this influence will be relatively benign, in others decisions made can cost us money or time. In an effort to make us smarter and better able to deal with these issues, we have identified the following goals:

**Reference Library**

Establishment of a library of reference materials at the AIA/LA chapter office to do the following: identify as many of the government and quasi-government bodies having impact or influence on the planning, design and construction of the built environment; help direct a project through the various governing agencies; help promote an idea or concept to government officials and agencies; and list opportunities for architects to participate in the government process on both volunteer and income producing bases.

**Speakers/Public Forum**

It is the committee's goal to provide an opportunity for elected and employed government officials, and possibly special interest groups as well, to meet with architects to discuss ideas, goals, current events and problems; to bring forward architects and other professionals to discuss opportunities for working in and with the government; and to bring forward architects and others to discuss how program or project specific issues were resolved in completing a project.

**Proposed Position Papers**

The committee will: identify as many as possible of the proposed laws and regulations affecting the profession; conduct reviews of the above and forecast positive or negative impacts; make recommendations to AIA/LA Board of Directors on what position should be taken and next steps needed.

The committee's first meeting is scheduled for Thursday, March 14, at 5 pm, at the chapter office. At this meeting we will go into these areas in more detail and discuss the speaker list for the rest of the year. We invite everyone to join us in this effort, and look forward to seeing you at this and subsequent meetings.

Vctor Jay Nathlnd, AIA
E. Jerome Tamer, AIA

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**Architectural Foundation**

Although in existence for six years and originated under the auspices of the AIA/LA, the Architectural Foundation of Los Angeles is unknown to many architects.

The Foundation, incorporated in the State of California as a non-profit, charitable and educational organization, has as its primary focus the promotion of the designed environment. More broadly based than the AIA or ASID, AFLA provides a vehicle for interdisciplinary exchange and a public forum for promoting the value of the designed environment to its ultimate user, the public.

The Foundation's Board of Directors and Advisory Council comprise members of a variety of design fields and include an attorney, an urban planner, an art consultant, a contractor and a City Councilman. The objective is to inform people outside the design professions that the designed environment can be as small as a closet or as large as Griffith Park. Many people are not aware that these things are the products of design, although they are aware, on one level or another, that both affect the quality of their lives.

Through tours of significant projects and studios, exhibits, and lectures by prominent architects and designers, AFLA is reaching out to the community and is providing special events to advance the appreciation and development of architecture and design. Many of our programs allow access to facilities not normally open to the public, and some allow for a more intimate view behind the velvet ropes of public facilities. Some programs featuring views of the same subject, others the individual views of various contributors to a project and the response of the client. Events planned for this year include visits to contemporary projects where members can participate in a dialogue between designers and users, a fundraiser for the development of Los Angeles Architecture and Design Section for the downtown Central Library, the opportunity to sub-

Continued on 10
Every year the American Institute of Architects convenes a national conference of state, regional, and component chapter presidents, vice presidents/presidents-elect, and executive directors, along with Institute regional directors, officers and staff. Grassroots is held for the purpose of promoting leadership, surfacing and sharing common issues and solutions, and understanding the resources of the Institute available to each and every member. Last year was my first Grassroots, and it was an extraordinary event. This year, with personal relationships in place, I was able to bring to the table issues to share as well.

As an overview, the four day conference includes breakfast plenary sessions and luncheons, workshops, roundtable discussions, regional business meetings, Sister Chapter meetings, an Institute open house, the Accent on Architecture awards gala, a White House briefing, Congressional visits on Capitol Hill, and lectures jointly sponsored by the Institute, the American Architectural Foundation, and the Smithsonian.

A critical issue raised in both the Sister Chapter breakfast and the Leadership Vision Roundtable discussions was that of the Institute adequately responding to the question, "What is the AIA doing for me?" The Membership Futures Task Force identified that membership growth for the Institute is declining, while the need for its services remains high. Taking the charge to answer the question, "How can the American Institute of Architects become vital, essential, and indispensable in the year 2000 and beyond to all architects, their associates, and those allied with them?", the task force has prepared recommendations which will position the Institute to address the needs of its membership on an individual basis at the Grassroots level.

In summary, if adopted, there will be a restructuring of membership at the Institute where each member is treated as a client, able to choose from a menu of services according to that member’s category and needs. There will be six categories of membership:

- architect
- intern architect on a license track
- associate on a non-license track
- allied professionals and industries
- emeritus members
- honorary AIA members

Each of those member categories will receive basic services, common to all architects and those in the profession regardless of their category. In addition, they will select targeted services depending on the role they play. In this example, the architect member might target services related to his/her role in private practice, government, corporate employment, military, education, etc. Dollars would cover basic and targeted services.

Beyond that, there would be optional services available so each member on a pay-as-used basis. They include categories such as awards, convention, professional development, practice aids, and insurance. The goal is to eliminate the burdensome category of Supplemental Dues and allow each member to tailor the nature of his/her membership according to specific needs which are convertible over time. This change puts your interaction with the Institute more clearly in focus with your own needs and, hopefully, creates a situation where your relationship with the Institute is essential and beneficial.

If you would like to review the final report of the Membership Futures Task Force, you may do so at the AIA/LA chapter office. I would appreciate your comments prior to May 1, 1991, so they may be discussed at the CCAIA Board meeting prior to the National Convention.

Those of us at Grassroots from California were particularly proud that one of our own, Marion Moore, FAIA, was the recipient of this year's Gold Medal, the highest honor the AIA can bestow on one of its members. Charles was in one of those unique positions where three states—California, Texas, and Connecticut—were all claiming "favorite son" rights. For our part, we would simply like to extend our heartfelt congratulations, along with a deep sense of appreciation for a remarkably productive and inspiring career.

Ronald A. Alton, FAIA
AIA/LA President

In Memoriam
Ben Southland, a former partner of Gruen Associates, died in Los Angeles at the age of 73.

Southland joined the architectural, planning and engineering firm of Gruen Associates in 1948, two years after the firm was founded. This followed architectural practice in California, where he designed residential and institutional projects throughout the western states. He was named Director of Planning in 1952. Partner in 1956, and up to his retirement in 1980, was instrumental in broadening the work of Gruen Associates in the field of planning that was comprehensive in scope.

During his 32 years with Gruen Associates, Southland directed a broad range of architectural and planning projects. His planning projects included land planning, downtown revitalization, college and uni-

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**THE DIRT ON GRASSROOTS**

THE Task Force recommended restructuring membership so that each member is treated as a client, able to choose from a menu of services.

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Myers to Speak at Second Focus Meeting

The AIA/LA Chapter’s second general membership meeting for 1991 will focus on Barton Myers’ project for Expo '92 in Seville, Spain. Barton Myers’ design for the US Pavilion has been described as depicting the heroism and adventure involved in Columbus’ voyage of discovery. Entering visitors pass through a wall of water symbolizing the gateway to America. Inside, three large ship sails serve as giant sunshades, following the movement of the sun, and 50 towers recall the 50 US states.

The event will be held on Tuesday, March 19, at UCLA’s Perloff Auditorium. A no host bar will open at 6:30 pm and the program will begin at 7:15 pm. The admission cost is $5 for members, and $8 for non-members. For more information, call (213) 380-4595.

Upcoming Events

Eco Expo, the first national environmental consumer trade show, will be held April 12-14 at the Los Angeles Convention Center. Exhibits will focus on housing, transportation, landscape, and recycling. Call (818) 905-2570.

Westweek ‘91, “Explorations: Commerce, Culture and Design in the International Marketplace,” will take place on March 20-22 at the Pacific Design Center. For more information, call (213) 657-0800.

The theme for the AIA International Committee’s upcoming conference, to be held in Washington, DC, May 16-17, is “International Design and Practice: Europe.” A. Eugene Kohn, of Kohn Pederson Fox Associates, will be the keynote speaker. The conference begins one day in advance of the AIA Convention, and continues into the first day of the convention. Call (202) 626-7415.

The next new member orientation will be held at the Morphosis office on April 23, at 5:30 pm. For more information, call (213) 380-4595.

“Geological Architecture: the Work of Stanley Saitowitz,” a show that originated at the Walker Art Center in Minneapolis, is scheduled to open at the UC Riverside Museum of Photography on March 9, from 7:00-9:00 pm. For more information, call (714) 787-5395.

Rhode’s, the sixth annual restaurant, hotel, international design exposition and conference, will be held at the Los Angeles Convention Center from April 5-7. Call (212) 391-9111.

The 1991 Use Architectural Guild Dinner will honor Robert Kennard, FAIA, on April 2, at 6 pm. Call (213) 740-4471.

Profiling Jack Travis

On March 27 at 6:30 pm, the Minority & Women Resources Committee will sponsor a special program featuring Jack Travis, AIA, ASID.

Travis served as a consultant to Spike Lee’s new movie, Jungle Fever, which focuses on the trials of a young black architect, and was responsible for renovating Lee’s five story brownstone residence, and redesigning the wardrobe center at 40 Acres and a Mule Filmworks, Inc. In addition, his firm is responsible for ongoing projects for Time/Warner Communications; retail consulting and design for Giorgio Armani, SPA; various residential projects in New York and New Jersey. Before establishing his firm in 1985, he worked for Skidmore, Owings & Merrill, the Switzer Group, Inc., and Sidney Philip Gilbert, Assoc. He is currently preparing a monograph on black architects in current practice in the United States.

Travis will present his work at a Venice Artblock in Venice, at 499 Santa Clara Avenue (featured in the February issue of LA Architect). For reservations, call (213) 380-4595.

In This Issue...