Architect LA.

March 1996

Country 2000 Arrives
Westweek 96

IN THIS ISSUE

Fusion

ARCHITECTURE

COMMISSION

CONCEPT

PROGRAM

CONSTRUCTION

EXECUTION

DESIGN

SOLUTION

COMPLIANCE

TELL

ACE

AEQ
March


Classifieds

For advertising Information contact Lisa Pound at 818-884-2909


Consulting Electrical Engineer has excess office space in Beverly Hills to sublet to architect or designer. For information, call Raymond Moses at (310) 859-7715.


Old World
Fine Furniture and Materials
(310) 589 5485
Title 24 Energy Specialists Since 1981
Residential and Commercial
We provide design sensitive, cost effective solutions for energy code compliance
Prompt turn-around, reasonable rates
Douglas C. Taber, Architect
261-100 Street
Santa Monica, CA 90403
(310) 809-2738
(800) 906-5662
Fax (310) 453-0993

Bay Repro has the lowest prices on H.P. plotters nationwide.

Robert Cornell & Associates, Inc.
AWARD WINNING
LANDSCAPE DESIGN & CONSTRUCTION
Robert Cornell

8790 National Blvd,
Suite 222
Culver City, CA 90232
(310) 842-8015
Fax (310) 842-8018
License #487085

Introducing the impossible: Engineers with people skills.
Sure, your present engineers are competent. But how do they treat you? Do they make you feel anxious, like they may not get the job done? At ME, we treat our clients like you treat yours. We keep you informed and reassured. Call us for Mechanical, Electrical, Plumbing, & Structural.

ME: 310-474-4790
Engineers for Architects

Upcoming Events at The Gas Company’s

Energy Resource Center
Mark Thursday, May 16 on your Calendar!
The ERC has set this date for its first sustainable design exposition. It will feature seminars and exhibits and will be the first of four 1996 expositions at the center under the umbrella “ERC Exposition Series Spotlights…”

No official title yet, but topics will include indoor air quality, recyclable materials, energy-efficiency, and building design and the environment.

Architects, facility managers and engineers, energy engineers, corporate real estate executives, project managers, contractors, city managers, public works directors, economic development agency executives, educators, designers, HVAC contractors, specifiers, and experts from the natural gas industry are expected to attend.

FOR MORE INFORMATION, CALL 310-903-7500 TODAY!
SAVE THE DATE

Masters of Architecture Series
The second in a series of outstanding lectures entitled, will take place Thursday, March 28, 1996 featuring Panos Koulermos. A professor at the University of Southern California, his architectural projects span three continents. He received the 1985 AIA Distinguished Achievement Award for teaching, research and practice. Koulermos’ work and philosophy can be found in Architectural Monograph #35 and his book Twentieth Century European Rationalism, both published by Academy Editions (1994 and 1996 respectively,) as well as several international publications and exhibitions. The lecture series is presented by AIA/LA Masters of Architecture Committee and LACMA. Each lecture will take place at 6:30 p.m. at the Museum’s Bing Theatre, 5905 Wilshire Boulevard. For more information, call AIA chapter office, (310) 785 1809 or LACMA Ticket sales, (213) 857-6010.

Weekend Santa Catalina Island Tour
The Society of Architectural Historians, Southern California Chapter is sponsoring an exciting two day/two night tour to Catalina Island Friday, March 22 through Sunday, March 24, 1996. The trip includes round trip fare via Catalina Express, hotel accommodations (dbl. occ.), tours, lectures, tram rides and some meals. Tours will be conducted by historians and preservationists and include the famous Casino Building, Beckman Theater, Yacht Club and more. There will also be a special tour and lecture of Catalina Tile and Pottery led by tile expert and author, Lee Rosenthal. Cost for the weekend is $386.00 - $426.00. For information call, (800) 9SAH-SCC.

Rendering: Catalina Casino Building (Courtesy of Ellen A. Dixon, Renderink©)

Exclusive for the members of the AIA/L.A.
• No Points, No Fees Refinancer®
• Coupon For Purchase Loans
• Free Credit Report
• Pre-approved qualification

Real Estate Mortgage Exchange, Inc.
525 West Broadway, Suite 420 • Glendale, California 91204
800/451-LOAN • 818/507-0077
Lisa Carletto, Vice President, Western Region Marketing

Urban Designer
Salary: $3,659 - $4,427
Works under the direction of the Planning Manager. Responsibilities include reviewing development, redevelopment, urban renewal proposals and plans, guiding the design of the new construction, selective infill, and replacement and improvement projects relating to the elements of the City’s established General Plan.

Only City applications, including completed Supplemental Application Form, received by 5:00 p.m., March 28, 1996 will be considered. For detailed classifications specifications, call the job hotline at (213) 848-6309.

City of West Hollywood
8300 Santa Monica Blvd.
West Hollywood, CA 90069
AA/EEO
Listening is important to avoiding litigation with your client. In another case, an architect told me that he added classical details such as pilasters and other ornamentals when his client requested a more "classy" design. However, when the client reviewed the revised design, he said he hadn't been asked for Classicism, but simply that the design look more "classy.

The architect has the burden of understanding the client's language, rather than the reverse. Complex projects require documents with complete information on all structural, mechanical and electrical systems, as well as the finished surfaces needed for the proper functioning of the project. Details must be complete and carefully coordinated to ensure that the building will meet physical and functional requirements. During construction, the architect is required to verify that the work conforms to the documents. In contrast, the documents for simple, minimum cost projects usually require only sufficient information to obtain bids and a building permit such as basic dimensions and a general indication of the construction. The architect's drawings are intentionally general, to allow maximum opportunity for negotiation and subtract proposals. To avoid misunderstandings, the architect of record should not do the contract documents that generalize are the prerogative and responsibility of the client.

An architect chosen as an expert witness must have: (1) broad general knowledge of the construction industry and the process from the inception of design to the completion of construction, (2) particular expertise in the practices of building and the normal standard of care for the type of project in dispute, and (3) be able to express his or her findings clearly and convincingly.

I am not happy that architects get sued, at the same time, however, architects must acknowledge their limitations and act responsibly.

"The Bowls' upgrades are making it a more comfortable experience for everyone, one audience, performers and staff," said Mahmoud Gharakhilady, KDG principal on the project. Morley Construction is the contractor.

KDG To Makeover Hollywood Bowl

The second phase of a $25.5 million makeover of the venerable Hollywood Bowl, orchestrated by the firms of Skidmore Owings & Merril (SOM) and Kendrath Design Group (KDG) is now underway. This phase begins with the addition of more restroom facilities and improved wheelchair accessibility. Improved accessibility will be achieved through the installation of an elevator system and alterations to the Bowl's entrance. The expansion of the Bowl will double the size of the building to 4,400 sq. ft.

"The Bowls' upgrades are making it a more comfortable experience for everyone, one audience, performers and staff," said Mahmoud Gharakhilady, KDG principal on the project. Morley Construction is the contractor.

Shelly Kappe Named Honorary AIACC Member

Shelly Kappe, a co-founder of the Southern California Institute of Architecture (SCI-Arc), was recently recognized with the highest award given by the AIACC to a non-architect at AIACC's Awards Dinner held in Yosemite. Kappe, an architectural historian, has been involved with architecture and education for some 30 years teaching at SCI-Arc, UCLA Extension and Cal Arts. In 1994, Kappe planned and coordinated 30 architectural tours for the AIACC National Convention in Los Angeles. She is currently working on her book on the evolution of the modern house in Los Angeles, and will be teaching Architectural History at the SCI-Arc European campus in Switzerland this summer. Kappe is also an Honorary Member of AI/IA.

Alpha Rho Chi Looks for Lost Members

Alpha Rho Chi, the National Professional Fraternity for Architecture and the Allied Arts is trying to update its database. If you are an initiating member and have not received correspondence from the National Fraternity in the last six months, you are "lost!"

Please send your name, mailing address and Alpha Rho Chi Chapter affiliation to: Ronald J. Grogan, WGAA, 7308 Richland Rd., Richland, TX 76118.

J. Staff Architect Relocates into Staff Designed Building

J. Staff Architect, a West Los Angeles-based architecture firm, has relocated its offices to the Federal Ave. Commercial Building which was designed by the firm principal C. John Staff III, MA. The eight year old firm produces commercial, residential and tenant improvement projects throughout the Los Angeles area.

Help!

LA ARCHITECT'S COMPUTER AND MONITOR HAVE DIED! Help us in our efforts to get a new system by contributing to our computer fund raising equipment. We need the following: 21" screen monitor, Macintosh Power PC, Zip drive, and current versions of QuarkXPress, Microsoft Office, and other graphics software. The Editorial Board thanks you for your continued support of the paper. Call Rochelle at (310) 785-1813.

ABC LETTER ART

HANDCRAFTED CUSTOM SIGNAGE SINCE 1938
QUALITY DIMENSIONAL GRAPHICS METAL@WOOD@PLASTIC@VINYL@GOLD LEAF
1623 S VERMONT AVE. LOS ANGELES, CA 9006
213/733-9141 FAX 213/733-8505

GIERMO
Antique Hardware & Lighting
Buy & Sell
DRAWING FINE LINES IN COURT: The Architect as Expert Witness

Some architects may feel squeamish about testifying on the competence of others architects in court. But architects owe it to the profession to uphold professional standards, argues Morris Verger, FAIA.

I was reluctant to become an expert witness when first approached with the idea 25 years ago by Arthur O'Leary, FAIA. Though I felt like a "traitor" to the profession, Art convinced me that if architects did not "clean up our own act," others (outside of the profession) would do it for us.

The role of the architect as expert witness is to provide specific information about the documents of a disputed project. The expert-witness architect, however, does not advance a position in the dispute, but rather is a source of information required by the attorney with whom he/she is working, to properly serve the client. The expert-witness architect assists the attorney in defining the scope, accuracy and completeness of the contract documents, and in determining if the services rendered by the architect-of-record exhibit the currently accepted "normal standard of care" for that project.

Normal standard of care is determined contextually. The standard depends upon, (1) the type of project, and (2) the competence of others on the project.

"The architect has the burden of understanding the client's language, rather than the reverse."

The architect has the burden of understanding the client's language, rather than the reverse. As the owner's expert-witness, I pointed out the specifics of the contract documents and the events which had taken place. The arbitration judge ruled that the architect was not entitled to any fees for extra services. However, as construction on the disputed project had just begun and the architect's observation was required during the construction phase, the owner's attorney convinced his client to pay the architect the $100,000 he had earlier offered.

"Our society is becoming increasingly litigious, and the building industry is no exception." Architects are often asked to serve as expert witnesses in cases in which contract documents are in dispute. Most such disputes arise when the architect of record, the owner and the contractor do not have a common understanding of the contract documents. Litigation is often the result of someone getting angry. In the case above, the owner became angry at the architect because, he felt, the architect did not listen. The architect's interpretation of his own design differed from that of his client's. By the time the design was approved, however, the owner reasoned, rightly or wrongly, that architect spent $50,000, the difference in the disputed amount, by pursuing his own point of view, instead of listening.

Continued on page 12, column 1
The prolific James Steele provides a valuable historical introduction to Frank Dimster's survey of contemporary diversity in a country that has been a seedbed of innovation for the past 100 years. He traces the links, in philosophy and style, between Wagner, Loos and other modern pioneers, and the architects of today—especially Coop-Himmelblau, Gunther Domergue, Hans Hollein and Gustav Peichl. Much of their work comprises urban interventions, in which radical geometries and organic forms play off classical facades—a metaphor for the inherent contradiction of Austria, which is torn between the extremes of tradition and experiment to a greater degree than any other country. The survey also includes more conventional architecture—including the tepid historicism of Rob Krier. The book's chief deficiency is its lack of information about the 18 selected architects. Domergue, for instance, is represented by two buildings (of 1979 and 1986). Has he done nothing of note since then? - M.W.

"Out of Order: Franklin D. Israel"
A Review of the Installation at The Museum of Contemporary Art, Los Angeles

When Bernini died in 1680, he left our perception of architecture irreversibly changed. Never again could the serious architect view architecture without assessing the drama of space, form, and light. The tomb for Alexander VII is one of the finest examples of Bernini's virtuosity. Franklin D. Israel has created, within the Museum of Contemporary Art, a most remarkable showing of the drama of space, form, and light. The installation is called "Out of Order" and occupies two small galleries. This is not the first work Israel has exhibited in a major venue. In 1989 he showed work at the Walker Art Center.

Other architects have sought to create space within a museum room, but unlike others, Israel has chosen to absorb and obliterate the boundaries of the museum venue. At first it seems as if there is a lack of sensitivity or that the show is ad hoc, or chaotic. The reality is, however, that there is great sensitivity to the observer's experience. One is confronted with an emotional experience more than a spatial experience. Walking through the space one is forced to reassess the meaning of wall, floor, ceiling and light. One loses a sense of scale and easily imagines being inside a ball of crumpled paper.

At the end of the "paper path" is the "Blue Room" where one meets the genius, literally, face to face. In this room there is only one principal view. Standing at the end of a light table displaying colored photographs of Israel's work, as it were, flowing in a river of thought, one is aligned to look directly up at the portrait of the architect surrounded by models of his creations.

Lest we be taken too far away by the theatrical nature of the show (both Bernini's and Israel's careers touched on set design) there is an unmistakable seriousness about this work. There are spirits to be found in, under and above the forms. There is a certain danger as sharp edges confront one at eye level, a reminder that life is tentative, lived on the edge, and that the paper ball could collapse at anytime.

This message is as seen in the tomb of Alexander VII and, likewise, deep in the eyes of Franklin D. Israel. - I. P.
Interior Architecture

The Relationship of Interior Architecture and Interior Design

In a world of constant change and numerous ongoing technological advances, it should not be surprising that various design functions, formerly the sole responsibility of the architect, have spawned an integrated profession that allows the architect to concentrate on certain aspects of design. This also allows others to gain expertise and an awareness of specific interior forms and functions.

Interior design as a recognized profession is fairly recent. As building systems become more complicated with increased code and safety requirements as well as new materials and structural breakthroughs, the fields of architecture and engineering become more specialized. Interior architecture is often the benefactor of the architectural design with spaces that are characterized by strong architectural elements and forms. This is not always the case, for instance, as in a high-rise buildings where only the exterior and public spaces may be thoroughly addressed by the architect, and the interior spaces may be nothing more than concrete and steel shells, predetermined as leasable spaces to be later designed by “others.”

Often the work of an interior designer may overlap or even parallel the work of the architect in relation to the interior space. Both professionals can do space planning and all the documentation that is connected with it. Both require education and testing -- the code of ethics and professional responsibility. Both architects and interior designers require engineers to sign off certain aspects of expertise for jurisdictional agency review. An interior designer may not be a licensed professional -- the same “interior designer” is not exclusive to the certification process. Though both certified and non-certified professionals may be involved in the changing, forming and decorating of the interior space.

As a firm with both architecture and interior design departments, we have some insight as to how we deal with our projects, either as independent or integral designs. James Ehrenclou, AIA, the Director of (Architectural) Design at the Appel Group, believes it is a difference in conceptual approach that polarizes the two professions. The architect concentrates on the space with regard to its context or placement in an existing structure, the parameters of the functions and the resultant forms and spatial relationships that are created. Often, the interior design department collaborates on the space planning of the architecture. This is often reflected in the physical character of the structure. The interior design department uses its orientation and unique knowledge of current trends and resources for interior aspects. This includes finishes and color concepts, furniture and accessories often with the involvement of lighting design, as well as other issues related to the use of the space. Interior designers are aware of the durability and availability of products and are constantly updating their sources and selection.

This synergistic blend of expertise in both architecture and interior design succeeds in better design and value for the owner. The end result is the hybrid of both professions: Interior Architecture.

CAROL A. COLE, C.I.D., THE APPEL GROUP (FORMERLY MOTHER & APPEL ARCHITECTS)
month-long silent auction of dog dwellings customized by leading Los Angeles designers and architects.

The Garden Cafe
Center Green, Floor 3
"All the trees are green and the sky is blue..." Come to L.A. and stroll through our third floor Green where for WestWeek will be transformed into a beautiful garden. Attend daily lectures and demonstrations on all aspects of flora and fauna in Southern California. The Garden Cafe, by Christopher Michaels, will be the most fragrant place in town for lunch, a relaxing cappuccino or a quick snack.

Robert Stacy-Judd/Frank Lloyd Wright: Pre-Columbian Architecture and the Maya Revival
Center Green, Floor 3, G373
March 13 - 15
The flamboyant architect Robert Stacy-Judd and the American master Frank Lloyd Wright both utilized ancient American architectural motifs in their attempts at creating a truly indigenous American style. Photographer Anthony Perez has caught the spirit of Stacy-Judd's faithful and sometimes fanciful tributes to Mayan inspired buildings. Alongside these are examples of Frank Lloyd Wright's California experiments in textile-block houses, and the Mexican buildings that influence both visionaries.

Exposures & Expressions
A Condé Nast House & Garden Preview
Center Blue, Floor 2, B206
March 14 - 15
The Vanished Gardens of Rome
Center Green, Floor 7, G780
March 13 - 15
Wear Your Chair
by The American College
Center Green, Floor 3, G373
March 13 - 15
Design Watch: Modernesque
Sponsored by Kimball International
Center Green, Floor 4, G492
March 13 - April 30
Apple Lab
Center Blue, Floor 3, B70
March 13 - 15
A Salute to WestWeek:
Selections by Participating "Breakfast Conversation" Artists
fusion @ PDC
March 13 - 15
Urban Pairings
by Art Center College of Design
Center Green, Floor 4, G492
March 13 - April 30
"Isola Bella"
Mural Installation by Zuber & Cle Center Green, Floor 1
Bertoia Trees Centers Green and Blue Rotunda, Floor 1
Events
Dr. Swatch is on Watch!
Bring all your old Swatch's for diagnosis and repair.
Daily

Faux Foes
Having served on countless design juries over the years at our local schools of architecture, I have noticed that there is a time, somewhere in the middle of the afternoon, when the critics' comments and the students' presentations become repetitive. I have a standard antidote to these mid-review doodrums, a sure fire way to redirect the focus, liven things up and generally annoy the studio instructor and my colleagues. I simply ask: "What color is that?", or "What material does that pattern represent?", or "How would you furnish (read "use") that space?" Like the proverbial "deer in the headlights," the student looks at me with disbelief and bewilderment and is annoyed that I would bring his or her critique to such a seemingly low level.

Almost without exception, the actual inhabitation of the building is never considered. It's not a matter of studio time, nor of level of instruction. That part of design which speaks to the "fit" between the human being and the "architecture" is simply not addressed. No value is established for design and decision making at this level of detail.

As a profession, from our training, through licensing and practice we have little regard for, are uncomfortable with, and find little joy in, what we consider temporal, fashionable, fickle or flighty. The terms; "interior architecture," "interior design," and "interior decoration," listed in the perceived descending order of acceptability, make architects squirm. In general, we are dismayed by what happens to our buildings after they are built and disappointed by the handprints of those who affect and/or inhabit our finished work. But perhaps considering the work "finished" is the problem.

In his thought provoking book "How Buildings Learn: What Happens After They're Built" (Viking Press 1994), Stewart Brand takes a fascinating look at buildings over time and the dynamics of the building's original intent and subsequent changes. He identifies conflicts between the immutable portions of a structure and the immediate and/or changing needs of its occupants. Different attitudes towards the permanent and the passing are at the root of an unfortunate misunderstanding between two well intentioned groups of design professionals. He observes:

Architects and interior designers revile and battle each other. Interior design as a profession is not even taught in architecture departments. At the enormous University of California, Berkeley, with its prestigious Environmental Design programs, architecture students can find no course on interior design anywhere. They could take a bus several miles to the California College of Arts and Crafts, which does teach interior design, but no one takes that bus. Most architects believe that they are qualified to design anything (the "Teapot to Tower" syndrome). Inherent in this approach is an attitude that interior design concerns are somehow less important than those affecting the architecture. We, as a group, believe architects can easily step into the role of interior designer; however, just because we think it's less important or that it's easy, doesn't mean that we can easily perform these tasks.

I contend that although interior design has been a part of architecture for centuries, it has long been ignored. It is now an area of expertise for which special training and study is in order. Are architects able to provide interior design services successfully? Of course! Just look at the Graves, Gwathmey's and Genslers. But these firms have all made a serious commitment to learn the intricacies of interior design work. So too have those individuals who attended accredited interior design programs and who have met the standards of their own professional organizations. They have earned the right to use the title "Certified Interior Designer." They are not the enemy. They have merely chosen to pursue, as a profession, what architects have long considered an area unworthy of serious attention.

Residence shown is example of interior architecture that is strong enough that applied decorative elements are minimized. Conversely, in the dental office, the interior designers were involved in most of the design aspects, with little influence from the architecture. In a new Catheterization Lab, the technical nature of the project required the cooperative efforts of architects, engineers and interior designers. (Photos courtesy of The Appel Group)
The Future of Design, Featuring Swatch Center Blue Conference Center

Speaker: Carlos Giordanetti, executive director, Swatch Laboratory, New York

Architectural Design Case Studies Program
12:30 PM - 1:30 PM
AOX: Alternative Office Expo Update
Organizational Strategies Through Design Center Blue Conference Center

Moderator: Jim Oswald, principal/director, Los Angeles Operations Moore Iacofano, Strategy, Organizational and Facilitation Planners

Panelists: Laurie Coots, TBWA Chiat/Day; Leree Gaffin, Hallmuth, Obata & Kassabaum; Lourie Coots, TBWA Chiat/Day; Loree Gaffin, Hallmuth, Obata & Kassabaum

The Future of Design, Featuring Swatch

Panelists: Loree Gaffin, Hallmuth, Obata & Kassabaum; Lourie Coots, TBWA Chiat/Day; Loree Gaffin, Hallmuth, Obata & Kassabaum

The Art of House Beautiful: 100 Years of Cover Design

Center Blue Rotunda, Floor 2 And 3 April 13 - April 27

In conjunction with its hundredth anniversary this year, House Beautiful presents an exhibition of cover art that spans the history of the magazine. Works in a wide variety of media and materials—from oil paintings to elegant line drawings, collages to photographs—reflect the changing aesthetics and design movements of the past 100 years of American taste.

Picture L.A.: Landmarks of a New Generation

A Project by The Getty Conservation Institute Center Blue Rotunda, Floor 1

March 13 - April 30

An exhibition of photographs documenting Los Angeles landmarks viewed through the eyes of eight young photographers. These images of Los Angeles provoke a sense of wonder, expand conventional notions of landmarks, and challenge us to reflect on how we ourselves are marked by the environment we live in.

Strathmore presents Watermarks at WestWeek 96

Center Blue Rotunda, Floor 1

March 13 - April 30

A uniquely beautiful exploration of paper and watermarks.

[(interiors) on design Vignettes by Sixteen Progressive LA Design Professionals Center Blue, Floor 6

March 12 - April 30

Designers are focused on providing ideas, innovative home furnishings and textiles to the West coast's design and consumer community by providing both established and young design professionals with the opportunity to create exciting and inspiring vignettes that display their progressive design philosophies.

Zodiac Mural by Artist Philippa Seth-Smith Center Green, Atrium

Our visitors from Manhattan are certain to recognize the famous Grand Central Terminal Zodiac mural, as interpreted by acclaimed feuX-artist and teacher Philippa Seth-Smith, Director of Red, White & Blue at PDC.

Neiman-Marcus Window Display

Neiman-Marcus, 9700 Wilshire Boulevard, Beverly Hills

March 4 - 17

That wow-effect which only a collaboration between select Pacific Design Center showrooms and Neiman-Marcus could evoke. Definitely worth the visit to Beverly Hills.

Le Paris des Createurs

A competition presented by Saks Fifth Avenue, Beverly Hills

March 13 - April 20

An exhibit by students of The Otis College of Art and Design, that takes an innovative look into the future of lighting fixtures and lamps.

The Grow House

California Polytechnic University, Pomona

March 13 - 15

A group installation by students of the Otis College of Art and Design, of porcelain and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to victorian mansions and antique shops to vic
WestWeek 96 Profile:

Edward M. Jones, RA Principal-in-Charge of Design, Jones Studio, Inc.

Jones Studio, Inc. of Phoenix, Arizona is recognized as one of the most innovative and respected architectural firms practicing in the Western United States today. The recipient of 31 major design awards in the last four years, and noted as a "Master of the Southwest" by Phoenix Home and Garden magazine, the firm has received widespread national and international recognition for producing creative, environmentally sensitive architecture.

Jones' innovative use of recycled objects such as golf course balls, crushed windshields, marble, and integration of new environmentally sensitive building products make the firm's projects some of the most intriguing in the southwest. Projects ranging from residential to commercial integrate site specific, energy efficient and environmentally sensitive technologies, materials and building practices with universal ideals of space, light, structure and material detailing.

Recent projects include: Arizona Public Service Company Environmental Showcase Home, Phoenix, AZ (1995), the Arizona Cardinals NFL Corporate Headquarters and Training Facility, Tempe, AZ (1991), Arizona State University Kariya Golf Course Clubhouse & Players' Facility, Tempe, AZ (1991), Black Canyon Hiking & Equestrian Trail Facilities, Maricopa County, AZ (1992). Current projects include the Japan "Eco-House" Kobe, Japan and River Legacy Park / Environmental Education Center, Arlington, TX.

Jones will speak Wednesday, March 13 at the Architectural Design Case Study Program, "Eco Design."
The Pacific Design Center is launching its annual homage to the design industry: WestWeek 96. To help you navigate your way through the programs, LA Architect is providing this easy reference.

Visit LA Architect and the AIA Los Angeles during your visit to WestWeek 96!

Stars of Design

In 1995, the management of the Pacific Design Center (PDC) initiated "Stars of Design" to honor individuals and firms who have made a significant contribution to the design profession. Criteria for selection require that those under consideration be: currently in practice, preferably California/Los Angeles based, a design professional, journalist, artist or who have made a significant contribution to the design profession. This year, the 1996 Stars of Design will be initiated providing this easy reference.

Carmen Nordsten Igonda Design - Lifetime Achievement for Interior Design

Beatrice Wood - Artistic Lifetime Achievement

Anthony (Tony) Daqua - Lifetime Achievement for Style

Nicolas G. Hayek, Sr. - Lifetime Achievement for Industrial Design

Louis Oliver Grepp - Lifetime Achievement for Design Methods

Apple Computer Inc. Cupertino, CA - Lifetime Achievement for Technology

Harry Hinson III - Lifetime Professional Achievement

A. Quincy Jones, FAIA and Craig Ellwood, FAIA - Lifetime Achievement for Architectural Design (posthumous)

Raymond Kapp, FAIA - Lifetime Achievement for Architectural Design

Bernard Zimmerman, FAIA - Lifetime Achievement and Commitment to the Profession of Architecture and the Role of Architecture in Society

Role of Architecture in Society

Eco Design

Eco Design implies that current environmental issues is merely another approach or style. Historically, all great buildings responded to specific conditions! We now have developing technologies that, when properly integrated, can assure another extraordinary century of design and construction.

WestWeek 96
CountUp 2000 Arrives
Morimoto + Widom Wein Cohen Named Designer of Arirang

Morimoto + Widom Wein Cohen, recipients of the Fair to enter the first annual ICFF Competition 1996: Environmentally Sensitive Design, were selected to design Arirang, a 9,600 sq. ft. Korean barbecue restaurant in Pasadena. The site was formerly an old 1920’s warehouse in historic Old Town. “Developing a contemporary Korean barbecue (in a historic wood truss and brick building) provided unusual design challenges,” reported Bruce Morimoto, project principal-in-charge for the interior design arm of Widom Wein Cohen Architects. The restaurant will open in April.

Environmental Sensitive Design Competition

George Little Management, Inc., producers of the International Contemporary Furniture Fair (ICFF), invite the exhibitors of the Fair to enter the first annual ICFF Competition 1996: Environmentally Sensitive Design. The challenge is to design an environmentally sensitive piece of furniture, lighting fixture, floor covering, wall covering, textile or decorative accessory that will be a “The Gold Nugget Awards offer many quality opportunities for recognition of superb architects, planners and builders,” says Gold Nugget Chair Aaron Kolkey. Prospective entrants should call (909) 987-2758 for applications and information. Application deadline is April 18, 1996.

Gold Nugget Awards Call For Entries

The 33rd Annual Gold Nugget Awards are accepting applications for the 1996 competition in recognition of the "best in the West" design and planning achievements. Projects from 14 Western states and the Pacific Rim are eligible in 40 categories which include residential and commercial projects both public and private. Award categories include "Best of Show" which honors detached and attached residential projects, "Summer Comfort" which recognizes resource conservation, and "Technical Achievement" which innovates systems and new building products.

Continued on page 12
In early January, AIA's annual Leadership Conference was held in Washington, D.C. A summary of the conference is as follows:

Member Congress - Component leaders made clear their desire to eliminate Supplementary Dues effective 1997. In place of the supplement, members voted for an increase in national dues of $.30. This increase will offset any financial shortfall the national organization may incur. (No requirement to eliminate supplementary dues on the local levels, where they exist, were made.)

Consolidated Database - Single point dues collection, collection of all dues from a single point, will go into effect in 1998. The move is expected to save $20 per member in costs as well as simplify invoicing.

Congress Breakout - Members brainstormed public outreach, membership, legislative/governmental affairs, continuing education and expanding practice opportunities. Expect some of these ideas to be tried out in your chapter.

Institute Update - In 1995, the AIA reduced staff and commenced a national advertising campaign, the Continuing Education program and AIAnet. It also initiated legislation in both Houses of Congress that, if adopted, will put $1.5 billion in communities for revitalization, the Commercial Revitalization Tax credit.

Architectural Record was selected to replace Architecture as the publication of the Institute. (The AIA will retain editorial control.)

In 1996 there will be: a 40% reduction in convention fees, more investment in the Pre-Development Program (IDP), and advertising extended to residential work and at the local levels. By the year 2000 you can expect increased investment in Public Relations (30%), Components (100%), Government Relations (40%), and Continuing Education (40%).

Gordon H. Chong, FAIA, 1996 AIACC President

Gordon H. Chong, FAIA, 1996 president of the California Council of the AIA (AIACC), challenges architects to keep pace with technological advances and the economic environment to better position themselves as leaders on industry issues. "Technological advances, global economics and the age of information management have altered the way Corporate America uses its facilities," says Chong. "The impact on the real estate, design and construction industries have been profound and will continue to change at a faster pace. The impacts include how our services are provided, the fees we are paid, the quality of our work and the way we deliver projects."

Chong is founding principal of Gordon H. Chong + Associates Architects/Engineers. He currently serves as Vice Chair of the State's Hospital Building Safety Advisory Board, and has served as Commissioner on the City Planning Commission (Berkeley), the Redevelopment Agency, the Housing Authority, and the Appeals Board. Chong was also instrumental in initiating the ADAPT Program which developed the Handbook on Project Delivery (see below).

ARCHITECT

Grassroots Report

California Council

Gordon Chong, 1996 AIACC President

California Council:

Gordon Chong, 1996 AIACC President

In response to the overwhelming need for information about today's complex and innovative project delivery methods, the AIACC has developed a comprehensive guide for architects, their clients, and contractors entitled, Handbook on Project Delivery. The book outlines eight project delivery methods through the use of such means as comparative matrices, legal and ethical ramifications, and costs from the traditional design-bid-build through construction management and design-build. This handbook is the product of the ADAPT program, an effort established by the AIACC to adapt to the changing economic environment and help clients and members of the building industry adapt to approaches clients are using to procure projects. The Handbook can be purchased individually for $50 (AIA members), $70 (non-members). These prices do not include sales tax and shipping costs. To receive an order form, fax your request including your name, firm name, mailing address, telephone and fax numbers to the AIACC at (916) 442-5346.

Handbook on Project Delivery

In response to the overwhelming need for information about today's complex and innovative project delivery methods, the AIACC has developed a comprehensive guide for architects, their clients, and contractors entitled, Handbook on Project Delivery. The book outlines eight project delivery methods through the use of such means as comparative matrices, legal and ethical ramifications, and costs from the traditional design-bid-build through construction management and design-build. This handbook is the product of the ADAPT program, an effort established by the AIACC to adapt to the changing economic environment and help clients and members of the building industry adapt to approaches clients are using to procure projects. The Handbook can be purchased individually for $50 (AIA members), $70 (non-members). These prices do not include sales tax and shipping costs. To receive an order form, fax your request including your name, firm name, mailing address, telephone and fax numbers to the AIACC at (916) 442-5346.

Handbook on Project Delivery

In response to the overwhelming need for information about today's complex and innovative project delivery methods, the AIACC has developed a comprehensive guide for architects, their clients, and contractors entitled, Handbook on Project Delivery. The book outlines eight project delivery methods through the use of such means as comparative matrices, legal and ethical ramifications, and costs from the traditional design-bid-build through construction management and design-build. This handbook is the product of the ADAPT program, an effort established by the AIACC to adapt to the changing economic environment and help clients and members of the building industry adapt to approaches clients are using to procure projects. The Handbook can be purchased individually for $50 (AIA members), $70 (non-members). These prices do not include sales tax and shipping costs. To receive an order form, fax your request including your name, firm name, mailing address, telephone and fax numbers to the AIACC at (916) 442-5346.
Add over forty kitchen & cabinet displays to your business

Our expert cabinet designers extend preferred service to commercial accounts. They’ll help you solve storage problems in kitchens and other rooms using modular or custom cabinets. With over 26 years of experience, our cabinet expertise, selection, and prices will impress your most discriminating customers. **Call for a personal showroom tour today.**

213/734-1696
Mon-Sat 9am-5pm
2093 West Washington Blvd.,
Los Angeles, CA 90018
have traveled from Los Angeles to major cities worldwide. Among these exhibitions are: "Blueprints for Modern Living: History and Art" (1988), "Louis I. Kahn: In the Realm of Architecture" (1991), "Arata Isozaki 1960/1990" (1991), "Urban Revisions: Current Projects for the Current Realm" (1994) and currently, "Out of Order: Frank Lloyd Wright" (1996). Koskela is also working on a comprehensive exhibition on the history of architecture in the twentieth century which will travel to Tokyo, Berlin, Mexico City, Sao Paulo and will close at MOCA in Los Angeles.

The Parkinson Award is named in memory of architects John Parkinson and Donald Parkinson whose early 20th century civic and commercial projects, including the Los Angeles Coliseum, Union Station and Bullocks Wilshire, were influential in defining urbanism in the City of Los Angeles. Proceeds from this event will establish the Richard Koskela-MOCA Internship for students at the USC School of Architecture. The award recipients will work with the curatorial staff at MOCA on upcoming architectural exhibitions.

Koskela obtained his Bachelor of Arts degree in Architecture and Master of Arts degree in Architecture and Art History at the University of Minnesota, Minneapolis.


Computer Aided Practice Seminars

Apple Computers is presenting three seminars to help practicing architects compete in a highly competitive and evolving profession. These three seminars: Computer Basics for Architects and Designers, Power Macintosh in the Architectural Practice, and A Day in the Life of an Architect Using Power Macintosh will give architects a comprehensive look at how the Power Macintosh can complement their design practice. Special demonstrations of 3D modeling, visual reality, and CAD will be conducted. Seminar attendees will receive printed information with sample system configuration and product literature, computing resources for architects, and more.

Presenting the seminar is Barry Jacobs, AIA, a nationally recognized expert on computer-aided practice, author of several software applications, and president of Architectronics. The seminars will be held March 28 & 29 in Santa Monica. For registration information and CES credit, call (800) 438-1138.

Director of MOCA to Receive Award

The University of Southern California School of Architecture and the USC Architectural Guild has selected Richard Koskela, Director of Contem po rary Art (MOCA), Los Angeles, for its 1996 Parkinson Spirit of Urbanism Award in recognition of his important leadership in the creation of MOCA as an urban cultural center and his commitment to architecture and art.

MOCA, through Koskela’s direction, has created a series of important exhibitions on architecture and urban environment which