October

**Highlights**

The AIA/LA presents its 1996 Fall Home Tour Series. Join us on two exciting Sundays for our inspiring "Canyons" home tour October 20, and our "Hillside" home tour November 3. Homes featured include the seldom open Lovell House (Richard Neutra), Angell/Graham House (Sarah Graham, AIA and Marc Angell) plus many other fabulous homes and gardens. Receive a discount when you purchase tickets for both tours together!

General Admission: $25 sep; $45 both
AIA Members/Students with valid ID: $20 sep; $40 both

October 1
6:30 p.m. Architectural Foundation: Los Angeles (AFLA) Meeting

October 2
6:00 p.m. - 7:30 p.m. AIA-LA Open House

October 3
5:15 p.m. Codes Committee Meeting
6:30 p.m. Design Competition for Public Works Committee Meeting

October 4
3:00 p.m. 1996 Design Awards & NEXT LA Awards Reception at BGH Gallery, Bergamot Station Arts Complex RSVP to the Chapter Office

October 5

October 6
12:00 p.m. L.A. Architect ExCom Meeting
6:00 p.m. - 10:00 p.m. A.R.E. Seminar, Part 2 - Sections D & E
6:30 p.m. - 8:30 p.m. AIA/LA Interior Architecture Auction Sub-committee meeting at PDC House Beautiful Theater (Green Building)

October 7
6:00 p.m. - 10:00 p.m. A.R.E. Seminar, Part 2 - Sections D & E
6:30 p.m. - 8:30 p.m. AIA/LA Interior Architecture Auction Sub-committee meeting at PDC House Beautiful Theater (Green Building)

October 8
7:00 p.m. Associates Meeting

October 9
5:15 p.m. Codes Committee Meeting
6:30 p.m. Design Competition for Public Works Committee Meeting

October 10
5:15 p.m. Codes Committee Meeting
6:30 p.m. Design Competition for Public Works Committee Meeting

October 11
6:30 p.m. - 8:00 p.m. 1996 Design Awards & NEXT LA Awards Reception at BGH Gallery, Bergamot Station Arts Complex RSVP to the Chapter Office

October 12

October 13
6:00 p.m. - 10:00 p.m. A.R.E. Seminar, Part 3 - Sections D & E
6:30 p.m. - 8:30 p.m. AIA/LA Interior Architecture Auction Sub-committee meeting at PDC House Beautiful Theater (Green Building)

October 14
6:00 p.m. - 10:00 p.m. A.R.E. Seminar, Part 3 - Sections D & E
6:30 p.m. - 8:30 p.m. AIA/LA Interior Architecture Auction Sub-committee meeting at PDC House Beautiful Theater (Green Building)

October 15
6:00 p.m. Interior Architecture Committee Meeting at office of Leo A. Daly Associates

October 16
7:30 p.m. AIA-LA Interior Architecture Committee Meeting

October 17
3:30 p.m. Committee on Architects for Health
6:00 p.m. Professional Practice Committee
6:30 p.m. Committee on the Environment Meeting, PDC Blue Conference Room
6:30 p.m. Masters of Architecture Lecture Series featuring Bernard Tschumi (See page 5)

October 18
6:30 p.m. Urban Design Committee, "Saving the Pasadena Blue Line" at Pasadena Armory Center

October 19

October 20
10:00 a.m. - 4:00 p.m. AIA-LA Home Tour "The Canyons" - see below

October 21
6:00 p.m. - 10:00 p.m. A.R.E. Seminar, Part 4 - Sections D & E
6:30 p.m. - 8:30 p.m. AIA/LA Interior Architecture Auction Sub-committee meeting at PDC House Beautiful Theater (Green Building)

October 22
4:00 p.m. AIA/LA Exec. Committee
5:30 p.m. AIA/LA Board Meeting

October 23
5:30 p.m. International Practice Meeting, "International Business Protocols"
5:45 p.m. Professional Practice Committee, Tour of WET Lab at WET Design, RSVP to Chapter
6:30 p.m. "Good Business, Good Design" at Johnson Fain and Pereira (See page 3)

October 24
5:30 p.m. International Practice Meeting, "International Business Protocols"

October 25
8:30 a.m. - 1:00 p.m. AIA-LA Board and Committees Calendar Planning retreat at Alston + Porter

October 26

October 27
Daylight Savings - (Back 1 hour)

October 28
6:30 p.m. - 8:30 p.m. AIA/LA Interior Architecture Auction Sub-committee meeting at PDC House Beautiful Theater (Green Bldg.)

October 29
6:00 p.m. - 8:00 p.m. "On the Boards" Open Meeting & New Member Reception at DMJM Keating, 3250 Wilshire Blvd. RSVP to the Chapter Office

October 30
Happy Halloween

October 31
Save the Date!
Frank Stasiowski, FAIA will be making a rare Los Angeles appearance focusing on "Preparing Winning Proposals." Don't miss this opportunity to completely change the way you write proposals. Not to be missed! Space is limited.

All meetings take place at the Chapter Office: Pacific Design Center, 8687 Melrose Ave., Suite M3, Los Angeles, CA 90069 (unless noted otherwise).

For additional information regarding calendar events, (310) 785-1809.
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Continued from page 2

- The Masters of Architecture Series is proud to feature European-born architect Bernard Tschumi. Tschumi is Dean of the Columbia University Graduate School of Architecture, Planning and Preservation, and head of the firm, Bernard Tschumi Architects of New York. He is known internationally for his bold design of the multi-use urban Parc de la Villette in Paris. (See Calendar for details).

Sponsors for the series are: The Walt Disney Company, Form Zero Architectural Books + Gallery, Martin Gelber, FAIA, Los Angeles Institute for Architecture & Humanistic Studies, Pacific Printing on Third Street, Ronnie Wou & Partners Inc. (formerly RossWou International Century City collaborative with full computer operations, staff, and library.

- The Good Design, Good Business lecture series continues at the office of Johnson Fain Pereira, Thursday, October 24 at 6:30 pm. The City of Burbank Community Development Department, Building Division, invites persons with architectural and project management backgrounds to apply for a currently vacant Building Inspector position. Salary range is from $3,290.00 to $3,997.00 per month, plus excellent management association benefits. Applications will be accepted August 19, 1996 through September 13, 1996 by the City Personnel Division. Call (818) 238-5021 for further details.

- Knoll and AIA/Los Angeles kick off a year long celebration/examination of residential design in Southern California. As an inaugural event, Knoll will sponsor a lecture by Al Plattner, AIA, Vice President of Design Management for Knoll in New York, on November 8, 1996 at Cal Poly Pomona.

- Tugendhat, Wednesday November 21, 1996 at Cal Poly Pomona. The Specialty Steel Industry (NiDI) are offering two free one-day workshops in Southern California. As an examination of residential design for Knoll in New York, on November 8, 1996 at Cal Poly Pomona. The Specialty Steel Industry (NiDI) are offering two free one-day workshops in Southern California. As an examination of residential design with Autocad and AutoCad's AutoFax. For more information, call (202) 342-8836.

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**Classifieds**

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**Position Available**

The City of Burbank Community Development Department, Building Division, invites persons with architectural and project management backgrounds to apply for a currently vacant Building Inspector position. Salary range is from $3,290.00 to $3,997.00 per month, plus excellent management association benefits. Applications will be accepted August 19, 1996 through September 13, 1996 by the City Personnel Division. Call (818) 238-5021 for further requirements and details.

**Collaborative**

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"The Cause
Conservative
Museums and Architecture"

The cause of the August 1996 Architectural Record contains a photograph of the recently completed Museum of Contemporary Art in Chicago by Joseph P. Kniker. A headline on the cover reads, "Museums as Civic Statements." The fact that this statement is made indicates to what extent current museum design is the architectural expression of both the Architect's and the Museum's rejection of the traditional role of museums and architecture. Throughout this architecture has been most powerful what is built in defense of social stability against threats of excessive individualism. Enduring architecture is always been and can only be about the city and its civilizing institutions.

An institution (such as a museum) exists in order to civilize individuals. An institution provides an established framework, a pattern of worthiness among men, a mode of grouping individuals, the individual experiences membership and finds some basis for determining goals, making decisions and passing judgments. Like a building, the institution claims for itself a site and power to ensure which greatly exceeds those of the ephemeral human being. By virtue of its size, its stability and its permanence, it is able to shelter and protect its members, not simply from the elements but from the individualization that threatens all urban societies.

A building becomes a work of architectural art when it serves as a visual metaphor, declaring in its own formal something—but not its own formal something, about the size, permanence, strength, protection, and organizational structure of the institution it stands for—but not necessarily human. If one accepts this definition of architecture and institutional purpose, then it becomes readily apparent why so many modern museums fail.

Most contemporary museum buildings house contemporary art, but their architectural expression is not the result of housing such art. Instead, they are expressions of the same attitudes, beliefs, and values that shape contemporary art and contemporary museum institutions. Like most of contemporary culture, much contemporary art is a question of all supposedly agreed upon values and a rejection of many of them. It is the rejection of history and precedent.

It is the rejection of individual perspective and what makes each person and group unique. It is the deconstruction of the city.

Many museums do not any longer see their task as the presentation of a building collection that preserves the foundation and framework of the work of contemporary individual artists. Temporary exhibitions, diverse perspectives, and opening festivities are now the museum's raison d'être. Museums are to make critical judgements and provide wider context, but try to endorse works with significance because it presents an individual's or group's unique perspective and adds another dimension of thought and understanding of architecture.

Museums no longer act as institutions, but have become larger versions of galleries, both in architectural space and in architectural structure. The institution as a whole, and each individual, are presented with the diversity of contemporary world and how upon one's own perspectives, one decides which and why what have significance. MOCA's most Temporary Contemporary, Frank Gehry is an example of architecture as a large gallery. The statement about the empowerment of an industrial household—work with significance made by people—was personal and endearing because it exists and is in a museum challenges one's preconceptions of art and architecture.

Architects no longer see themselves as builders of institutional symbols. Most recent celebrated museum buildings will not have significant works (except for other architects) because they reject the notion of architecture as institutional symbols, but instead the notion of architecture as abstract symbols that substitute individual passions for societal standards. Instead of orienting individual's or group's purposes in society.

The fact that architects' purpose is not to ask original questions, but to do with the architecture of buildings, their architectural expression and mission to create a "cause." It is a fact that contemporary architecture is not only an art form, but part of the city's complicated regulatory process. To take advantage of this new service, contact Richard Chaves at (213) 480-3558.

Who's doing it

Architecture on Exhibit

- "Paradise Café: Smith and Cribb/Blair" a collaborative exhibit featuring sculptures the artist positioned in a dramatic architectural setting designed by Wirel, Nov. 24 - Dec. 2, 1997.

MAK Center/Los Angeles: "Visual Projects: Works by Artists and Architects in Residence." An exhibition of work by four Euro-american artists and architects who have won residencies at the Schindler-designed Mackey Apartments. The exhibition will take place Sept. 17 - 30 at the Schindler House in West Hollywood.

Let the Boyer Beware

I t's out. It's been digested, summarized, outlined, reacted to, and has (at least) the AIA, if no profession, talking - The Carnegie Foundation for the Advancement of Teaching's Special Report titled, "Building Community: A New Future for Architecture Education and Practice," prepared by respected education researchers, Ernest L. Boyer and Lee D. Mitgang. Like the half-dozen reports and studies on architecture education done over the last 65 years, the content is both new and chillingly familiar. I disagree with little in the "Boyer Report." My criticism is based on what I believe are essential threshold questions that were either not investigated or completely ignored.

Who Are We? Who enters this profession? While you might say that a broad group of personality types can be found practicing architecture, I would suggest that some disturbingly similar traits are found throughout.

Practitioners and educators, and indeed the Boyer Report itself, paint a portrait of idealistic individuals with a genuine desire to "improve the quality of life in communities or the built environment as a whole," (the prime motivation for 39% of students entering the field). The most common response, given by 44% of those surveyed was, "putting their creative abilities to use."

I think we would all agree to this flattering description. Still quoting the report, "hardly anyone cited the prestige of the profession." "Good salary prospects" were the reason given by one percent (that is 1%) of the students surveyed! The student's conclusion: As architects, they will do important work but don't expect to make a decent living at it.

Healthy Egos, Low Self Esteem

This is an odd combination of idealism and fatalism. Do students start out this way, or does a transformation take place that convinces them that financial rewards and high quality work are mutually exclusive? I believe this is both taught and learned.

This transformation, and the intricacies and dynamics of the architecture education process, the Boyer Report fails to fully examine. The design studio and the jury process, as models of instruction, are given high points - as they should. They are extremely effective in instilling problem solving skills enabling the student to approach complex problems in both a procedural and creative way. And as a method of transferring values and attitudes, they are equally effective. But what are the values and attitudes?

While they vary from school to school, I characterize them as combining to form a picture of the architect as the misunderstood savant. Here, perhaps more than anywhere else in the education/training process for architects, the schools and the profession are exactly in step. The same message, attitudes and values exist in both places. This is the problem that the schools, the profession, and the Boyer Report refuse to examine.

Evaluating (Blaming) the Client

The notion that clients "just don't understand" is a logical outgrowth of the architect as a discredited, undervalued, or unnecessary sage. If only "they" would change, the world be a better designed place. Being that we are "educating" them, we are not listening. We do not hear their primary concerns since we are concentrating on our version of what their primary concerns should be!

Society does not undervalue the profession of architecture. The profession undervalues the profession. We teach it, we repeat it, we believe it. Neither problems nor answers lie within an architecturally aware public. We need to look at the messages we send to the next generation of architects and the effect of these messages on the future of the architectural profession.

At the Frederick Douglas Academy, a public elementary school in Harlem, inner-city kids are learning Japanese. When asked how it was that the youngsters picked it up so easily, the principal spoke volumes of truth about education in her simple reply: "They don't know that it is supposed to be difficult to learn Japanese." What is the message with which you graduated?

Michael Hricak, AIA
President AIA/LA
Letters to the Editor

Expert Witness Revisited

Architects are not endowed by their creator with unlimited talent, status, or common sense. All of us have some of each. Unfortunately, the law does not address talent but tries to address common sense. Common sense is translated as the building being usable, conforming to code, impervious to the elements, financially feasible, and completed on time. These are the attributes the law addresses, as imperfect as it may be. That is all we have and we are obligated to live by it.

We both feel that Bill Krisel is making some generalizations about specific meanings of words. That is a lawyer's task. Bill Krisel is an architect, not a lawyer. Woods do not have absolute meaning; their meanings change according to their juxtaposition. The March 1996 article [re: Expert Witness] said that "normal standard of care is contextual." The statement about cleaning up our act is what Art O'Leary said, and it makes a lot of sense for us to set our own standards rather than the legal profession or insurance brokers.

Mr. Krisel, as an expert architectural witness, is well aware of many architects in litigation not meeting the standard of care in their "limited" exposure for failing to conform with minimum Code requirements and/or standards of the industry. If architects are going to perform "limited" or "full" service, the architect must meet the standard of care for that "limited" or "full" service obligation. Based on my years of litigation support experience, the entire construction industry should clean up their act, including architects, engineers, owners, developers, general contractors, subcontractors, materials, and manufacturers' representatives. "An ounce of prevention is worth a pound of cure." If architects take a few more seconds or minutes to "complete" a detail, jurors will be present and the witness will observe, such as inadequate nailing in framing and fire-resistant gypsum board, are "caution road markers," not road blocks to a successful and rewarding architectural practice.

— Morris D. Verger, FAIA & Ed Takahashi, FAIA

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AIA/_LA Presents

- The Opening Reception for the AIA/LA Design Awards & NEXT LA Exhibit will take place on Friday, October 11 at BGH Gallery at Bergamot Station Arts Complex in Santa Monica. The jurors will be present and the winners from both of the competitions will be announced.

The exhibit, which consists of presentations boards from all participants, will travel to various locations throughout Los Angeles in the next six months. All AIA members and Awards program participants are invited to this free event. RSVP to the Chapter office (310) 785-1809. This event is sponsored by California Business Interiors, Zipangu, BGH Gallery and Deanna Miller Fine Art.

- Help us welcome our new Chapter members at the AIA/LA New Member Reception, Tuesday, October 29 at 6:00 pm, held in conjunction with the DMJM Keating On the Boards Chapter event. An informal presentation of work by DMJM Keating will follow. Both events are open to all. RSVP to the Chapter office.

Continued on page 5
Eric Moss and Frank Gehry Featured in Venice Biennale

Two southland architects were selected to be featured in La Biennale di Venezia's VI International Exhibition of Architecture. This year's theme, "Sensing the Future: The Architect as Seismograph," promises to showcase models, drawings, photographs and special exhibits by architects whose works embrace and challenge the future. As stated by Architecture Biennale Director, Hans Hollein, "In the interest of Architecture, the architectural community and the interested public we want to make a statement that Architecture lives and Architecture."

Los Angeles to Host ASLA Annual Meeting

The American Society of Landscape Architects (ASLA) is hosting its 1996 Annual Meeting and Expo October 19-21 at the Los Angeles Convention Center. There will be more than 60 educational sessions, special events and tours offered to landscape architects and related professionals. This year's theme, "Design for Change through Vision, Value and Community," will highlight the contributions and innovations that landscape architects and other design professionals make to the quality of the world. Keynote speakers include Alexander Garvin, author of "The American City: What Works, and What Doesn't," Jeremy Rifkin, economist and author of "The End of Work," and Dr. Mario L. Sanchez, who will discuss his work with the Los Caminos del Rio Heritage Project.

The Annual Meeting is comprised of five educational sessions, one of which focuses on the challenges in Southern California including a look into downtown revitalization and sustainable design. One such program will be the joint project between ASLA and the Trust for Public Lands (TPL)—Vision for the Los Angeles River Greenway. The poster/map that has been developed will be on exhibit at the Annual meeting links together fourteen cities with trails, parks, natural lands, and residential and commercial sites on a fifty-one mile journey along the Los Angeles River. The project, which was researched and planned with the volunteer effort of more than twenty landscape architects, will provide opportunity to promote a new ethic of stewardship for the land and a sense of environmental responsibility.

According to ASLA spokesperson, Cynthia D'Agosto, "This project differs from others across the nation, though; it is not 'river restoration' in the most traditional sense. New questions have been asked and new challenges are being posed for planners and designers: applying sustainability to an urban setting, watershed restoration, urban hydrology, design of wildlife habitats in the urban river corridor, economic and political boundary constraints of jurisdiction, funding mechanisms, and maintenance issues. All of these have new meaning in the context of the Los Angeles River.

The Annual meeting is open to all landscape architects and related professionals. Additional information can be obtained by calling ASLA at (202) 686-4800.