January 1988

Monday 4

Working with Building Codes
Sponsored by Construction Specifications Institute. Tuesday evening classes at Woodbury University, 7700 Glendale Blvd, Burbank, 6:30 - 9 pm, $28. Call (213) 294-6135.
UCLA Extension
Graphic arts and design courses begin. Call (213) 825-1900 for information and reservations.

Tuesday 5

Sculpture with Lights: New Dimensions in Three Dimensions
Ten-week UCLA Extension course begins, 2:30 pm, $28. Call (213) 825-1901.

Wednesday 6

Recent Works Lecture by Rachel Lagota,
UCLA School of Architecture and Urban Planning, 6 pm. Call (213) 825-3791.
Building Components and Systems
Sponsored by Construction Specifications Institute. Tuesday evening classes at Woodbury University, 7700 Glendale Blvd, Burbank, 6:30 - 9 pm, $28. Call (213) 294-6135.

Thursday 7

Real Problems Competition Submission Deadline
Call (213) 659-2282.

Friday 8

Friday, January 1

Red Grooms and Michael McMillen
Exhibit continues through January 10, Municipal Art Gallery, 4840 Hollywood Blvd. 12-30 - 3 pm, $1. Call (213) 485-4565.
The Schindler House: Its Architecture and Social History
Exhibit continues through January 10 at the Schindler House, 850 S. Kings Rd., LA. Call (213) 651-1510.

Saturday, January 2

Serra Catta: A Visual Feast
Downtown walking tour sponsored by LA Conservancy, 10 am. Call (213) 625-3769 for reservations.

Monday 11

LA/AA Board of Directors Meeting
4 pm. Call (213) 485-2311.

Tuesday 12

LA Architect Editorial Board Meeting
Pacific Design Center, Room 259, 12:30 am. Call (213) 659-2282.
New Member Orientation
Pacific Design Center, Room 259, 4 pm. Call (213) 659-2282.
Associate Board of Directors Meeting
Pacific Design Center, Room 259, 6:30 pm. Call (213) 659-2282.

Wednesday 13

Architecture for Health Committee Meeting
Pacific Design Center, Room 259, 12:30 pm. Call (213) 659-2282.
Professional Practice Committee Meeting
Pacific Design Center, Room 259, 5 pm. Call (213) 659-2282.

Thursday 14

Tuesday, January 10

Hall Gallery (subcubic)

Wednesday 15

AIA Computer Committee Open House
Office of Landscape and History, 485 S. Victory Boulevard, Glendale, includes demonstration of EDSU CAD Systems in Anticipation of Switching to a New System, 9 am. $1. AIA members, $3, non-members, reservations required. Call Tony Ngai (818) 247-6075 before January 15.

Friday 16

Tuesday, January 17

Art Deco Landmarks
Downtown walking tour sponsored by LA Conservancy, 10 am. Call (213) 625-3769 for reservations.

Monday 18

Black Architect Exhibition
Exhibit of the work of noted black architects, City Hall Gallery (subcubic) through January 24. Call (213) 485-6561.

Tuesday 19

CCSA Board of Directors Meeting
Sacramento Projects Exhibition of John Lautner's Works.
UCLA Architecture Gallery, Rooms 1220, 8-9 am. Call (213) 825-7381.

Wednesday 20

CCSA Board of Directors Meeting
Sacramento

Thursday 21

Sahlen's Community Open House
Saturday, January 16

Friday 22

Saturday, January 23

Selden Street: Mecza for Merchants
Downtown walking tour sponsored by LA Conservancy, 10 am. Call (213) 625-3769.

Great Rooms
USC Architectural Guild tour of Lee Baca residence, 1974, Charles W. Moore, architect, 1-4 pm. Call (213) 734-4673.

Monday 25

Predictions: The Next Five Years
Predictions - The Next Five Years continues
Frank Lloyd Wright and the Johnson Wax Building, and Frank Lloyd Wright and his flagstones.
Two exhibits open at Municipal Art Gallery, 4840 Hollywood Blvd, continuing through March 11, 12-30 pm, $1. Call (213) 485-4561.

Tuesday 26

Building Performance and Regulations Committee
Pacific Design Center, Room 259, 9 pm. Call (213) 825-2282.
Great Rooms Washington, DC.
Call (213) 825-2282.
Energy Decisions of the 1980's
One-day conference for architects sponsored by the Department of Water and Power, 9 am - 5 pm, $30. Call (213) 485-3869 for reservations.

Public Art in Los Angeles: The MacArthur Park Project
Presentation by Ar Nodel, Director of MacArthur Park Project, Fleming Lecture Program, 4 pm, Lusurman Hall. Call (714) 732-4600, ext. 3914.

Wednesday 27

Project Lecture by John Lautner,
UCLA Graduate School of Architecture and Urban Studies, 9 pm. Call (213) 825-3791.

Thursday 28

Student Design Workshop
Two-day seminar on potential threats of Investigating Los Angeles. Prague, 6 pm.

Friday 29

Jasper Johns, The Embodiment of Art
Exhibition continues through January 31 at the Schindler House, 850 S. Kings Rd., LA. Call (213) 651-1510.

Weekend

Saturday, January 9

Designing for Computers: New Design Concepts and Processes
Four-week UCLA Extension course begins, 12:30 am. Call (213) 659-2282.

Spring Street: Palaces of Finance
Downtown walking tour sponsored by LA Conservancy, 10 am. Call (213) 625-3769 for reservations.

Wednesday, January 27

Saturday, January 23

Selden Street: Mecza for Merchants
Downtown walking tour sponsored by LA Conservancy, 10 am. Call (213) 625-3769.

Great Rooms
USC Architectural Guild tour of Lee Baca residence, 1974, Charles W. Moore, architect, 1-4 pm. Call (213) 734-4673.

Weekend
The Words of Lou Kahn


Richard Saul Wurman's anthology of the words, both spoken and written, of Louis Kahn is divided into four sections: photgraphs, "the words"; a commentary about Kahn, and reproductions from Kahn's notebooks. The photographs are not identified and are dated only occasionally. The statements about Kahn by such luminaries as Jonas Salk, Alison and Peter Smithson and many others are noted as having been collected in interviews by Wurman. The facsimile reproductions of pages from Kahn's notebooks, which provide the title for the book ("What was has always been/What is has always been/What is has always been/What will be has always been"), are also unidentified.

The book is an unusual homage to an architect who is usually commemorated by the publication of his work. In fact, this particular collection uses the publication of the lectures of a beloved teacher as it is like the writings of Sullivan, Le Corbusier or Wright.

Richard Wurman has assembled a useful anthology of Kahn's writings and lectures, but the informality of the presentation and editing of Kahn's writing, as well as the design of the book, presents Kahn as "a quotable architect" rather than one with a fully-developed method of thinking. Catchy phrases are not only lifted from their contexts, limiting the reader's understanding, but are also visually isolated from the major text of the article with red stripes. "Design is putting something into being." "Inpiration to express is our inclination." "Architecture has no presence." "Only a work of architecture has presence, and that at its best is an offering of architecture itself." "How delicate is singularity."

The dust cover of the book informs us that Richard Saul Wurman was a student of Kahn's, worked in his office, and through the years became a close friend. It was this friendship which enabled Wurman to "acquire directly from him (Kahn) much of the material now presented in this in-depth study." Perhaps, however, their closeness inhibited Wurman from objectively presenting Kahn's ideas through his own words.

For example, in what appears to be a complete transcription of Kahn's lecture to a studio at Penn, originally published in Via, the words stand on their own. Here Kahn talks about order, design and realization to a group of students. The talk meanders and touches upon many diverse subjects: order, imagination, the design and expression of a stair, the design of a new building on the University of Pennsylvania campus, etc. Although unfamiliar buildings and drawings are referenced, Kahn's descriptions are complete and his thoughts are lucid. His ideas might occasionally be difficult because of his deliberate choice of ambiguous language, but his thinking is always precise and disciplined. Kahn's ideas would have emerged clearly from this long article as passionate and provocative even without the editorial highlighting of sentences and visually isolated phrases for emphasis.

Unfortunately, many of the other credits are as haphazard as the unlisted volume and date of the Via article. It is not so much the lack of "scholarly" format which is disturbing, but that additional reading is made all the more difficult because of this carelessness. And the book does make one want to read more.

It is easy to criticize this book, but it is undoubtedly an important addition to the limited books available about Louis Kahn. Peter and Alison Smithson, in the third section of the book, reminisce about Kahn: "No architect with a memory of a Kahn lecture cannot be aware of another level, another pattern of architectural thinking." This book, even with its shortcomings, strongly reinforces that point.


Energy Conference

On January 27, the Department of Water and Power is sponsoring a conference entitled "Energy Decisions for the 1990s." The program includes seminars on lighting efficiency, heat pumps, thermal energy storage, and electrotechnology, and tours of model facilities which demonstrate the latest energy technologies. The all-day conference, which includes continental breakfast and awards luncheon, takes place at the Proud Bird Conference Center on Aviation Blvd.

Speakers for the lighting efficiency seminar are Rudy Verderber, of Lawrence Berkeley Laboratory and Manager of the Department of Energy's National Lighting Program, who will deliver the overview, and Fred Berryman, co-sponsor of the California Energy Commission, and James Benya, CEO of Luminaire, Inc., who will speak on Title 24. Harvey Barkan will discuss the DWP's lighting efficiency cash incentives program.

Morton H. Blatt of the Electric Power Research Institute will deliver the overview for the seminar on closed-loop water-source heat pumps. He will be followed by Brown & Caldwell's Edward Knipe who will discuss design criteria for heat pump systems. The program includes a tour of the 500-heat-pump Holiday Inn Crowne Plaza.

In the third seminar, Ronald D. Wendland of the Electric Power Research Institute will discuss thermal energy storage technology. He will be followed by Albert C. Martins of Tosh Okijima, an expert on thermal energy storage and design criteria for off-peak cooling, and Stephen Matsuda and Brian Belser of the DWP on utility rates and cash incentives. They will be followed by a tour of the one-million-gallon thermal energy storage Northrop Corporation Headquarters.

Electrotechnology and its ability to increase productivity is the topic for the fourth seminar which features speakers from the Electric Power Research Institute, DWP, and Battelle Memorial Institute's Center for Materials Fabrication. Speakers will be followed by a tour of the DWP's Scraggendor Generating Station.


L.A. ARCHITECT 14
Chapter Services

The chapter office maintains a job board to assist members who are seeking employment or in hiring qualified employees. We would like to remind members and firms that this service aids other members throughout the year. If you are seeking employees in architecture, design or engineering, or wish to find a partner for a project, notify the chapter office. Resumes are kept on file for your convenience and can be reviewed during office hours. The chapter office receives over 50 inquiries each month and believes this is a valued membership benefit.

Monthly Mailings
As of January 1988, LA/Architect will be mailed separately from any other inserts. Notices, advertisements, and educational inserts should be directed to the chapter office prior to the tenth of each month for inclusion in a chapter mailing. For information on fees, contact Diane Crayne at (213) 659-2282.

Chapter Awards Reception

Whimberly, Whisenand, Allison, Tong & Goo Architects.


Flood Named to Festival Board
Mayor Tom Bradley has named David Jay Flood, AIA, to the Executive Board of the 1991 Los Angeles Olympic Festival Committee. The Festival for 4000 athletes will include competition in 34 sports held in over ten days, starting July 12, 1991.

Real Problems Competition
January 8 is the deadline for entries in the 1988 Real Problems Competition, sponsored by the LA/AIA Associates. This year’s topic, “Metro-Square”, is a mixed-use project above the Wilshire/Avalon Metro-Rail Station, directly across from MacArthur Park. The intent of this “idea competition” is to explore the social and architectural impact that a memorial station may have on its surrounding environment and to elicit creative alternatives to the standard practices of commercial development. The jury for the Real Problems competition includes Spiros Amergia, AIA, Professor of Architecture, Cal-Poly Pomona; Jon Jerde, FAIA, Principal, The Jerde Partnership; Robert Mangurian, Director of the Graduate Program at SCI-ARC and principal in the firm Studio Works; Richard Meier, FAIA, Principal, Richard Meier & Partners; Emmet L. Wemple, FASLA, Professor of Landscape Architecture at USC and principal in the firm Emmet L. Wemple & Associates.

A reception and exhibition of all entries will be announced in the next issue of LA/Architect. Persons interested in joining the 1989 Real Problems Committee may obtain information by attending any of the LA/AIA Associates monthly board meetings, (see Calendar). For further information, call Jeff Sessions at (213) 873-2166.

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The Freeman House, designed by Frank Lloyd Wright, will be briefly noted. The Awards Program is currently accepting nominations for the upcoming 1988 awards. The program, a collaborative effort of the local chapters of AIA, AIA, ASLA and ASID and the Southern California Planning Congress, along with the Architectural Foundation of Los Angeles, will receive substantial media attention. The purpose of the awards is to showcase the best and least-than-best of the Los Angeles urban design scene. Architects are encouraged to submit nominations in the various categories. The award winners will be presented with a special certificate at the awards ceremony held at the Westwood Playhouse in March.

The awards categories include architecture, environmental solutions, fine arts and public art, historic preservation and adaptive reuse, landscape architecture, planning and urban design. Nominations are being solicited for both good and bad examples. These categories are intentionally general in nature to allow the greatest flexibility in the nomination process. The program organizers are also encouraging special commemorative awards. All nominations of this type will be considered for award or honorable mention.

The program will be lighthearted in its depiction of winners of both oranges and lemons. Submissions need to contain information on the location and type of project, the specific points the project is being nominated for and a contact name and number for the nomination, if desired. Nominations can be sent to Steven Gerhardt, Oranges and Lemons Nominations, PO Box 3243, Redondo Beach, CA 90278. For more information or to receive an official nomination form, call (213) 827-1180. Look for additional information from Amy Armstrong at the Los Angeles West Chamber of Commerce, 10880 Wilshire Blvd., Suite 1013, Los Angeles, CA, 90024 (213) 475-4574.

Frank Lloyd Wright Exhibitions
Two exhibitions on the visions and innovations of Frank Lloyd Wright are opening on January 26 at the Los Angeles Municipal Art Gallery. "Frank Lloyd Wright and the Johnson Wax Buildings: Creating a Corporate Cathedral" focuses on Wright's designs for S.C. Johnson & Son corporate headquarters in Racine, Wisconsin in the late 1930s and 40s. The exhibition includes drawings, lithographs, original furniture and decorative arts. "Frank Lloyd Wright in Los Angeles: An Architecture for the Southwest" examines the architect's work in Southern California during the 1920's, a period of Wright's career that has often been called "the troubled years." The exhibition includes drawings, wooden models, archival photographs of Hollyhock House, the Millard House, the Freeman House, the Elinor House and the Storer House, furniture from the houses, original molds for the concrete block houses, and explanatory drawings. During the exhibition, a series of lectures on Wright will be given at the Gallery Theatre, also located in Barnsdale Art Park.

The exhibitions are being sponsored by the City of Los Angeles Cultural Affairs Department, which operates Hollyhock House, and the School of Architecture at the University of Southern California which operates the Freeman House. The Los Angeles Municipal Art Gallery is located at 4800 Hollywood Blvd. and is open Tuesday through Sunday, 12:30 to 5 pm. Admission is $1 for adults. For further information on the exhibitions or lecture series, please call (213) 485-4581.

Earthquake Safety
An automatic system which shuts off utilities several seconds before an earthquake's impact has recently been devised by Earthquake Safety Engineering. The heart of the system is a low-frequency omnidirectional seismic device, approved for use in nuclear power facilities. It can be calibrated to an exact level of seismic activity and certified by a registered professional engineer. The system, called the ESE Safety and Loss Prevention System, is packaged in a special structure and installed near the building's utilities by the manufacturer, who also carries out maintenance and inspections semi-annually. For further information call Earthquake Safety Engineering at (213) 932-8142.

L.A. ARCHITECT 12
Le Corbusier as Genius?

Le Corbusier's victims number in the hundreds of thousands, perhaps even millions, an original 150,000 at Chandigarh alone. At Chandigarh, in spite of years of writing and lecturing about city planning, he spent little time in the planning of a whole city and concentrated instead on the vivid sculpture of its three great public buildings. Unfortunately, even the planning ideas he contributed included a grid system so complicated that the city's present half million people today still lack efficient transportation. As for the buildings, their sun-breakers, originally created for the European climate rather than India, gather heat all day and radiate it into the buildings each night, causing considerable anguish to the occupants. Could he have only been more interested in the visual expression of climate control, in making theatrical gestures, than in satisfying people's needs?

Then context, the advocacy of which has precociously skeptical and practitioners alike for decades. Le Corbusier's Carpenter Center at Harvard stands among its staid Neo-Georgian neighbors in Dylans Thomas' phrase, "like a dog among the fairies." Robert Campbell in the October Architecture magazine says, "it breathes fire at its audience--it must be understood as a sermon about architecture or not understood at all--it resides with pugnacity and propaganda and struts and frets on its prominent stage." But, though Le Corbusier could never have been expected to bed down with Neo-Georgian spinsters, the victims of his audacity still stare from the ring of Harvard Yard.

Again, as a building, Carpenter ill serves its users: having no parapets the roof gardens are unsafe for use, doors to them remain locked and planting is largely lacking, denying Le Corbusier's own dictum of the "green city." The top floor studio of a sculptor-in-residence has large sheets of west-facing glass, unshaded. The sculptor roasts in summer. The famous (or notorious) ramp which splits the building at its third floor is little used and largely pointless due to the client's program change. But Le Corbusier refused to delete it because it expressed an integral part of the language of architecture he was demonstrating to America.

More examples abound: His garden villages at Pessac have been modified by its occupants so much as to suggest his near-failure as a creator of successful living spaces. He had maintained that, "it is possible to build well-organized houses if the inhabitants will adapt their mentalities to them." But years later Pessac prompted him to admit, "it is always life that is right, the architect who is wrong." His urban ideas are said to have contributed in America to the urban "lobotomies" of the 1960's; his greatest influence is said to have been his worst influence, simply disastrous.

This depressing litany would normally only suggest a failed life and have been long forgotten in the debris of failed visions; except for one thing: today's world acknowledges Le Corbusier to have been a genius. More examples abound: His garden villas at Pessac has been modified by its occupants so much as to suggest his near-failure as a creator of successful living spaces. He had maintained that, "it is possible to build well-organized houses if the inhabitants will adapt their mentalities to them." But years later Pessac prompted him to admit, "it is always life that is right, the architect who is wrong." His urban ideas are said to have contributed in America to the urban "lobotomies" of the 1960's; his greatest influence is said to have been his worst influence, simply disastrous.

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The Hans Hollein exhibition, which ran from October 14-November 25 as the opening exhibit of the Kirsten Kiser Gallery, revealed a side of Hollein seldom seen. Not particularly architectural in nature, the exhibit made an interesting statement about his architectural vision and about Kiki Kiser's own practice as an architect herself.

In the front room were small thumbnail sketches of buildings and finely-drawn phalanges, and in the room behind, larger paintings and drawings of a woman's pelvis. All of the pieces were self-contained and strangely personal, as is the gallery itself. Unlike Hollein's travelling museum and strangely personal, as is the gallery itself. Unlike Hollein's travelling museum.

Following her graduation from SCI-ARC, she worked several years for a firm in New York. But when offered a partnership with that firm ("I don't think you know them"), she opted instead to move back to Europe. Searching for the "perfect place", she "lived everywhere this time...Paris, London, Germany, Tangiers," only to decide that "the perfect place is where your friends are."

Returning to Los Angeles last January, she had in mind two galleries in Europe which provided something Los Angeles lacked, a forum for displaying architectural drawings. "Friends of mine had a gallery in Copenhagen, an architecture gallery. Another friend of mine has one in Berlin. And I realized there wasn't one here."

Faced with the choice of going into partnership with another architect or opening her own architectural gallery, she chose the latter. "I wanted to be part of the architectural community and not be sitting in a partnership with another architect or opening my own architectural gallery."

In the meantime, does she miss designing or is it a relief, as a woman, to be away from the competitive environment? "I miss it...I built this space...from a raw space...I never think that I'm a woman. I really don't think it's a disadvantage. I think, in a sense, it's more of an advantage..."As Arentz has no problem...I suppose she did...She certainly doesn't now...I'd like to show her."

The Kirsten Kiser Gallery is located at 964 North LaBrea, and will be showing Richard Meier's work until January 30. For more information, call (213) 876-7012.

Noel Millea Ms. Millea, a recent graduate of Rice University in Architectural Studies, is the new Managing Editor of LA Architect.

This gallery would not be "like school galleries where you show everything from one project." Instead, the gallery would explore alternate mediums the architect might choose for expression. "I think people are more apt to understand buying an architectural drawing if it's real architecture...but people just have to learn that it's just as interesting to have a sketch by an architect."

Coming exhibitions promise as much diversity as the Hollein show. The current exhibit, which opened on December 11, features collages by Richard Meier. Following the Meier show will be an exhibition of Frank Gehry's work. And before the Isozaki show, which is planned to commemorate the gallery's one year anniversary next October, the gallery will show the work of Charles Moore, Aldo Rossi and John Hejduk. For next Christmas, an exhibition of eighteenth century drawings is planned.

And after that? "I have to establish the gallery with very well-known architects. Then I want to show a much younger group...I also want to find a South American, an Spanish architect."

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Josep Puig i Cadafalch, a central figure in the Catalan revival movement, alternated between the roles of historian, politician, archaeologist, and architect. In addition to being president of the first regional government of Catalonia, he was the architect for the Quatre Gats, the café which functioned as the meeting place for Modernista artists and writers.

As an architect, he advocated the revival of the Catalan crafts tradition and the use of historic sources to create a regional style. To this end he drew upon many sources, including Spanish Moorish architecture and Art Nouveau. He also shared Ruskin's belief that Medievalism was the necessary means to a moral rejuvenation of mankind. Consequently, he conducted extensive archaeological investigations of Medieval Catalan art to document the region's past. His work incorporated elements of Catalan Gothic as well as Flemish and German Gothic architecture.

By the turn of the century he was the architect for many of the homes of the new industrial class in Barcelona. His ability to achieve a feeling of intimacy and comfort within an extravagant setting, which led to his popularity as a residential architect, can be seen in the Casa Macaya.

The house is planned around a court in Islamic fashion, with Mudejar (Spanish-Moorish) details in the colonnades surrounding the courtyard. The interior is also decorated with a profusion of Mudejar-inspired detailing in brick, tile, painting and glass.

Within the facade, minor asymmetries provide dynamic counterpoints to the overridingly symmetrical composition. Lyrical carvings of plant life and human figures grace door and window frames, creating a lively play between incised pattern and sculpted objects. A lone messenger turns the front wheel of his bicycle around the corner of the engaged column on which he rides. The wheels of his bicycle seem to be remnant volutes of the Ionic and Corinthian orders. Other imaginative architects, unwilling to accept the frontal nature of the original Ionic order, have devised different methods for "turning the corner" of the capital, allowing the side elevation of the column to look similar to the front. Perhaps by simply "turning the wheel" around the corner of this Catalan Ionic capital, the architect expresses the ease with which solutions to age-old theoretical and practical architectural problems are arrived at using newly available technologies.
Almost all of the residential architecture of Modernista was located in the Eixample, the district laid out in 1859 to accommodate the enormous growth of Barcelona. Of the many houses in this area designed by Berenguer, one of the most intriguing is located in Calle del Oro.

The plan reveals a compact functionalism. The space used for circulation to the skylit public stair on the ground floor is, on the upper floors, incorporated into the apartments themselves. Each floor contains two “dumbbell” plan units. One enters facing a large lightwell at the outer edge and middle portion of the building. Thus each unit has three orientations towards the sun, and receives different qualities of light throughout the day.

The inventive energy of this building is also evident in the facade. The cornice steps into a series of rhythmic towers, while Art Nouveau curvilinear floral and plant forms partially cover the facade below. The facade can be seen as a process of form-making in which incremental units are overgrown by nature or as the peeling away of nature to reveal the structure of underlying stability and growth.

Joan Rubio i Believer
1870 - 1952
Rubio i Believer was part of the "second generation" of Modernista architects influenced by the teachings of Domenech i Montaner at the School of Architecture in Barcelona, as well as by the completed works of previous Modernista architects. After receiving his architectural degree in 1893, he began to work under Gaudi. When his own commissions multiplied, he began an independent professional practice while continuing this collaboration.

Between 1900-1904, Rubio designed a number of villas in the hills above Barcelona, of which Casa Roviralta was the most spectacular. In these works, Rubio interpreted the Catalonian style by unifying elements derived from traditional vernacular architecture with elements inspired by Catalan Gothic.

Casa Roviralta evokes the picturesque quality of Catalonian rural domestic architecture with a wing spilled off the main volume of the house, partially enclosing a courtyard. Minor symmetries composed of a variety of elements, including patterned surfaces, large windows and a stepped gable roof, establish a theme of recurring order within the larger asymmetrical massing.

Two key elements built of brick, the arched entry with balcony above and the small tower that hugs the main wing of the house, particularly display the inventiveness possible within the regional tradition. Masonry units stack into arches, separate into hexagonal patterns, and in an imitation of Islamic squinches, lean into thin air and support cantilevered loads above them. Attachment of the brick tower next to an otherwise symmetrical facade requires that the tower be unique in order to claim its location. At the same time, though, the tower maintains its "servant" status, functioning primarily as a pragmatic invention cloaking the existence of two levels of circulation halls located to one side of the main volume.
Lluis Domenech i Montaner
1850 - 1923

Domenech i Montaner was the leading architect of Modernisme and the most articulate spokesman for its aims. In an article published in the Catalan periodical *La Renaixensa*, entitled "in Search of a National Architecture", he rejects historic eclecticism, advocating instead a modern architecture that could incorporate its heritage through the application of principles derived from past styles. In the publishing house, Editorial Montaner i Simon, he used inventive building techniques meaningful to Catalonia's past and future to compose the facade and volumes.

The type of steel structure that supports the building, allowing a grid of interior columns to establish an open plan, had previously only been used in markets and railroad stations. In the rear of the building, columns located in parallel walls allow uninterrupted work space across the entire width of the building. In the slight center, columns disaggregated from walls act as elements of spatial definition. On the street side of the building, wall planes either perpendicular or parallel to the column grid define office spaces.

Using principles derived from Renaissance architecture, Montaner organized the facade into "base", "piano nobile", and "attic". This stratification marks the disposition of interior spaces.

The manipulation of unadorned brick creates a prismatic effect, a decorative technique derived from Spanish Moorish architecture.

In the manner of Gothic architecture, iconography tells a story. Here it is a contemporary story of the politics and regionalism of Catalonia, symbolized by the motifs of snakes and eagles in the ironwork grills, and of the role of the press housed within, symbolized by the run carved into the central facade and perhaps even by the keyhole-like openings that can suggest the vulnerability of a free press which can be locked in censorship.

Like buttresses in a Gothic church, the heavy "pillars" of the facade tie back into the floor slab for support, allowing for expansive areas of glass between them. The facade is "free", a screen liberated from the building mass by means of the light wells and bridge elements.

Domenech i Montaner not only explored the beginnings of the modern "free plan" and "free facade" in this building, he also pioneered the use of the curtain wall in his *Restaurant del Parc*, 1888. Many prominent European architects, most notably Behrens and Le Corbusier, visited his works and were influenced by them.

**CELLAR GUELL**
1880 - 1890
Garraf, Spain

Francesc Berengué i Mestres
1866 - 1914

Gaudí's prominent clients. Built in the countryside near the town of Garraf, it is situated on a cliff overlooking the Mediterranean Sea.

Celebrating the stone as a work of art, this building displays an expressive structuralism. The stone walls peel away at the second floor, like flesh pulling away from a skeleton, to reveal an underlying structure of columns that as the chimney "grows" out of the stone mass like the trunk of an immense plant. Exaggerated "saturated" walls slope together to become roof, requiring only the three horizontal through-dowel connections. The images of growth and strength reflect an ancient tradition.
ARCHITECTURE

CATALAN MODERNISMO ARCHITECTURE

Antoni Gaudi may be the most famous architect associated with Modernismo, Spain’s variation on Art Nouveau. Although the certainty was not its only practitioners. Some of the most important and least known work of the Modernista movement was done by architects such as Eusebio Andrés i Montaner, Josep Puig i Cadafalch, Jose Piquer i Bellve of, and Francesc Berenguer i Mestres. Like the European architectural movements contemporaneous with Art Nouveau, Modernismo is an ideological response to industrialism. In reaction to academicism and the prevailing limitations of past styles, the artists and architects of Modernismo sought to develop forms that were both personally and culturally expressive. Modernismo can viewed as a cultural force, for its roots are in the regionalism of the northern area of Spain in which it flourished—Catalonia and its principal city, Barcelona.

The Catalan nationalistic movement had begun as early as the 1860’s in a response to Madrid’s continuing cultural dominance over the rest of Spain. The Catalan Revival or Renaixensa embraced all of the arts including architecture and concerned itself with the development of a regional style, an effort with obvious and avowed political implications.

With the establishment of regional schools throughout Spain in the second half of the nineteenth century, the aesthetic hegemony of the Art Academy in Madrid began to diminish. The Escuela Superior de Barcelona, founded in 1869, gave the Catalan architects a center from which to investigate their own cultural heritage as a primary source for developing a regional style. Archeological research and reconstruction provided a knowledge of indigenous Gothic and Renaissance architecture, as well as of the extraordinary crafts tradition of the Catalan “albineles” or brick layers. This romantic revival encouraged the publication of a number of works documenting the past architectural glories of Spain, including Recuerdos i Bellezas de Espana, a record of the ruins of the monasteries and castles of Catalonia. At the same time, architects were experimenting with integrating new structural technology into the Catalanian crafts tradition.

Concurrent with this culturally-based regionalism, the industrial revolution was altering Spain’s economic structure. As the main shipping port and industrial center of the country, Barcelona experienced enormous economic growth. In 1859, the city’s medieval walls were demolished to allow for the expansion which took place rapidly between 1870 and 1890. This growth was given form by Idelfon Cerdà, who created a plan consisting of a grid of square blocks laid out parallel to the ocean and interspersed with parks. Each block was chamfered at its corners, creating octagonal plazas at street intersections. This district, known as the Ensanche (the expansion), became the center for the new class of industrialists. The wealth they accumulated was lavished on both residential and commercial projects, creating unprecedented opportunities for the Modernista architects.

This combination of regionalism, new wealth and decentralization, together with an artistic tolerance and openness to ideas current in Europe, was the foundation for the extraordinarily rich development of architecture within the Modernista movement.
Architecture is not, however, simply a matter of facades, proportions and materials. No matter how beautifully detailed, it must also consider context, space and politics. These latter aspects of Wilshire Courtyard are successful because the project marries these practical requirements with its formal characteristics. Passing through it, one cannot but be favorably impressed by the charged space of the courtyard, with its grid of paving, water features, stone obelisks and abstract sculptural objects. The acoustical and proportional relationships of the surrounding facades are grand, and evoke a feeling of the space as public theater which carries through to the more private interior atriums. From the inside, the central court looks inviting yet grandly austere. Perhaps in time the space will be used in a way which will enhance the sense that it belongs in the public realm.

The buffer park does not exude the same sense of accessibility as the courtyard, possibly because it was planned for the use of the surrounding neighborhood. The public theatrics of the courtyard are toned down in the intimate cul-de-sacs and winding paths of the community park. While the transition from public grandeur to neighborhood intimacy is appropriate as one passes north to south through the project, the sudden abundance of public space requested by the community group has ironically aroused the community's subdued fears. The suspicion that the potential park users might not fit the model desired is amply expressed by the list of 31 prohibitions posted at the park's entrance.

The one genuinely false note of the project also occurs at the rear. Here, in what appears to be an effort to save money, pink painted cement plaster was used as infill between the column grid. The glaring contrast between these stucco walls and the park is regrettable, perhaps time and landscaping will obscure this misstep.

Wilshire Courtyard succeeds in the planning process, where so many other projects fail. It is a successful collaboration between developer, community group, city officials, politicians, and architects. The project's only weakness is the cold, formulaic application of distilled architectural ideas. Despite the belief by the community and the architects that the project relates to nearby art deco buildings, it is clearly more related to suburban corporate taste. In a lesser project, this might be characterized as a failure, but here the spatial sequence created by the relationship between the buildings and the courtyard result in the sum being greater than the parts.

Wilshire Courtyard provides a valuable lesson and an important precedent for Los Angeles. The project's diagram intelligently creates a new typological model along Wilshire Boulevard, demonstrating how projects with large amounts of square footage can be placed adjacent to residential neighborhoods with a minimum of disruption. More importantly, Wilshire Courtyard proves that growth can be managed as a collaborative effort between architects, developers and public representatives.

John Kaliski, AIA

Mr Kaliski, an architect with Skidmore, Owings and Merrill, Los Angeles, is chairman of the LA/AIA Urban Design Committee and Book Review Editor of LA Architect.
In Los Angeles, the politics of anti-development and slow growth has blossomed from an ignored fringe movement into a powerful coalition of neighborhood groups and citywide community organizations. The movement is not contained within the artificial boundaries of the city, but spreads throughout Southern California. Much of the expressed discontent is ultimately based on the physical chaos which engulfs the region. This discontent goes beyond the desire to control signage or “beauty” strip shopping centers to a rejection of the generally filthy environment, decreased mobility and uncontrolled, ill-mannered office developments. In Los Angeles, the physical environment contains both the evocation of man’s highest ideals and his lowest basest instincts. Driving around and living here, it is easy to develop the impression that the latter have taken precedence over the former. Unfortunately, architects are perceived to be, and too often are, the handmaidens of a process which ignores common sense in favor of common greed.

On the Boulevard: Wilshire Courtyard

This introduction is a necessary prelude to any critical remarks about McLarend, Vasquez and Partner’s Wilshire Courtyard. Although the formal qualities of their architectural vocabulary do not break new ground, the intelligent placement and scale of the buildings on their site creates an environment whose spatial and urban qualities transcend mere surface machinations. The project, developed as a joint venture between J.H. Snyder Company and California Federal Savings and Loan Association, fits well into its surroundings and achieves a well-scaled transition across a quiet residential community to the hustle and bustle of Wilshire Boulevard. Unlike many other projects of this size, it has not aroused the wrath of the surrounding neighborhood, it does not cast long shadows over previously sunny streets, and it does not overwhelm a neighborhood which perceives itself to be vulnerable to development. In short, the project gives architectural professionals a needed boost.

Wilshire Courtyard is located on the south side of Wilshire Boulevard between Curson, Musselin and 8th Streets. The project, which covers two square blocks, is bisected by Sierra Bonita, unfortunately renamed Courtyard Place. Twin five and six story red granite structures contain approximately one million square feet of speculative office and retail space. The project is opposite from the recently restored Museum Square (done by the same developer) and diagonal to Hancock Park which contains the County Museum complex and the La Brea Tar Pits. To the south of the site is a dense and well-kept residential neighborhood which closely identifies itself with the Miracle Mile, an historic agglomeration of 1930 era buildings that was once the busiest retail center in Los Angeles.

All the forces which usually cause community opposition were present at the inception of the project. Not only did the developer want to build a large amount of speculative space, he wanted to do it in an area with an emerging sense of historic identity. The Miracle Mile Residents Association was concerned about the potential negative effects of the project’s size, such as increased traffic, greater density, and loss of open space.

The precedent for commercial architecture in the area is located directly adjacent to the residential areas along Wilshire Boulevard. The art deco Miracle Mile’s best buildings include the A.C. Martin and S.A. Mars-designed May Company of 1940, the Descmonds building of 1928-29 by Gilbert Stanley Underwood and the ten story Dominguez-Wilshire Building of 1930 by Morgan, Walls and Clements. These typical commercial structures face Wilshire Boulevard with surface parking behind. Multi-family housing often serves as a buffer and transition on the rear sides of the blocks.

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However, the density of typical site coverage was vastly less in the 1930’s than present. Given current permitted floor area ratios, a project which followed historic precedent may have been formally pleasing, but it would have been politically unacceptable because of the present hostility towards high rise development adjacent to residential areas.

The developer’s desire to build high to maximize project identity and perceived marketability must have been tempting. Early architectural studies indicated that it was permissible to build two 27 story towers with six story above-ground parking located behind. Enough room would have been left over at the south side of the site along 8th street for residential condominiums. Instead, the developer and the architect evolved an alternative approach which spread the permitted square footage across the entire two blocks and placed all the parking below grade. The resulting C-shaped five and six story buildings were placed on the site to form the signature courtyard which is bisected by Sierra Bonita. At the south end of the site, working cooperatively with the residents association, the developer built a park as mitigation between the single family residences and the project. Extensive landscaping, particularly mature palms, water and patterned paving add to the obvious sense of care which was taken to assure the quality of the project’s outdoor spaces. The result is a development which has generated a tremendous amount of good will between the Miracle Mile Residents Association and the developer and a space which has a unique identity and a perceivable sense of quality.

The architectural vocabulary of the buildings is competently detailed with a variety of materials. However, if one were to separate the buildings from their context while considering their formal attributes, they would seem very suburban in quality. The Miracle Mile Residents Association and the developer wanted to do it in an area with an emerging sense of historic identity. This motive was mitigated by recessing the glass along the central portions of the east and west facades, allowing the structural grid of the exterior frame to be expressed. In addition, the architects used clear glass at the first floor levels making the building visually accessible. Carrying the exterior exterior themes into the interior, there are square patterned granite floors of central room, red polished and polished, ornamented with a rotated square motif.

On closer examination, the project’s exte- riors have a thin quality. In certain portions of the façades, stone columns appear to be transfer their gravity loads over the ribbon window glass. This unintended denial of gravity is exacerbated by fluted columns and bases of stone over the glass while letting the polished stone column covers pass through without a break at each floor level. The result is a metaphorical stone lintel which appears to float on the glass while at the same time shearing away from the wall. However, this perceived thinness does not carry through to the lounges, perhaps as a result of the pleasing structurally complexity of the ever-present skylights. While the architects started with somewhat banal precedents, they have developed their ideas with conviction, a sure sense of proportion, careful detail and coordination of a variety of materials.
Robert Allen Reed, AIA

A graduate of USC School of Architecture, Bob completed post-graduate work in city and regional planning and devoted ten years to architectural design. Today he is best known for managing very large architectural projects through some of the city's most prestigious firms. For nearly twenty years he has honed these skills with HCT Incorporated, Welton Becket Associates and Albert C. Martin & Associates.

When he left the drawing board to spend more time managing projects, Bob says the motivation was opportunity. He felt there was a need in architectural firms for highly skilled project managers who could direct the design, construction and development process to its completion and involve all the complex elements and people in a cooperative, cohesive game plan.

"There are always myriad challenges to address in managing a project," Bob observes. "It would be difficult to say one project stands out over another. Each is unique because of financial constraints, client requirements or scheduling demands. Sometimes all of these factors are combined. My personal goal is to meet each challenge and complete the project with a satisfied client."

A list of projects Bob has directed includes the sixteen-story, $65 million BGMC Plaza Office Towers, Phase I and II; the Plaza La Reina Complex, Los Angeles, with more than 400,000 square feet in office space and the 907-room Sheraton Hotel and parking structure; the Hotel Intercontinental, San Diego, Tower Two with 700 rooms and a $45.5 million budget; the 26-story Idaho First National Bank Headquarters, Boise; the 52-story Cities Service Company office complex, Tulsa, Oklahoma; Los Angeles Orthopaedic Hospital Outpatient Facility and Master Plan; Rodondo Beach Urban Renewal Project; Kilroy Office Complexes at LAX and Sea/Tac Airports; Blue Cross Headquarters of Southern California in Woodland Hills; and R.T. French Company in Fresno.

Managing projects of this magnitude involves skills and leadership qualities well beyond the boardroom and the drawing board. Alan Borstein, president of Borstein Enterprises and owner/developer of the Sheraton Plaza La Reina, says managing a Class A hotel project requires a person who can "work with many, many consultants and 'pump-out' the project on time. The architectural plan and construction schedule have to be in sync, even if the consultants involved in the project are in conflict."

"Sometimes you are dealing with delicate situations and conflicts that involve the community and media," Bob points out. "Becket was contracted to design the second tower of the Hotel Intercontinental in San Diego and my job was to manage the project through completion and to the client's specifications. As we developed the plan, we took into consideration some of the owner's concerns with the first tower, corrected those, and came up with a design solution that maintained the relationship to the existing structure."

"The client was happy, the design objectives were met and the changes were handled unobtrusively, for an overall integrated design with the existing hotel."

Nevertheless, he said this project received media attention in San Diego because the design of the second tower was a departure from the original design of the first tower.

"This certainly added to the challenges of that project. Because we were an out-of-town firm, it was a challenge to convince the community that the second tower was indeed a dynamic and functional tower that presented a complimentary view, both from the water and the downtown area. But it's those kinds of challenges that make this such a stimulating and enjoyable profession."

Bob lives in the Lake Hollywood area with his wife, who is an educator in Glendale. The couple has three daughters who are attending colleges in Oregon, California and Arizona. Bob reports they are studying journalism, nutrition and, you guessed it, design.

This article was prepared by Carl Terzian Associates, the public relations agency for the LA/AIA.
Recent efforts by the State Attorney General have lent support to the slow but increased awareness of the need to provide disabled people with physical access to private and public facilities. According to Commissioner Patrick D. Mayers, who heads the Building Advisory Board of the Department of Building and Safety, Attorney General John Van de Kamp threatened to sue the City of Los Angeles in early 1987 for failure to comply with California State Accessibility standards. As a result, the state is forcing all of the 100 specified sites which were categorized and the subject of Van de Kamp’s complaint to retrofit and be fully compliant with the law.

Access is a critical issue for disabled people. Lack of access to buildings and other facilities has been an obstacle in obtaining employment, education, housing, entertainment, health care and other services. California and the federal government have passed a number of laws intended to increase physical access and remove architectural barriers.

In 1968, California passed civil rights and access laws which were to affect a large number of buildings and facilities. The same year, Congress passed the Architectural Barriers Act which ushered in the beginning of a new federal policy towards disabled people. The major access laws are enforced in seven different ways. Most of these laws include specific accessibility standards which must be followed when constructing or altering buildings.

Under federal law, the Architectural Barriers Act was passed to ensure that disabled people would have access to buildings and structures designed, altered, or built with federal funds after August 12, 1968. Coverage extends to any portion of a building or facility, including access routes, doors, common use areas, telephones, curb ramps, drinking fountains, seating and restroom facilities, as well as roads, walkways, parking lots, parks and other outdoor areas. While public housing is included, most private residences are not.

The act is enforced by the Architectural and Transportation Barrier Compliance Board which has developed guidelines for accessible design. The board’s functions include reviewing waivers and modification of standards to ensure that they are consistent with the act, holding public hearings, finding alternative approaches to architectural areas confronting the disabled individuals, and promoting the use of international accessibility symbols.

The California legislature also passed a series of laws designed to ensure that all buildings, structures, sidewalks, curbs, and related facilities constructed in California are accessible. California state, county and municipal funds and used by the public are accessible and usable by the disabled. Buildings constructed before 1968 are not required to be made accessible.

Facilities built with private funds after the early 1970's which are open to the public must also be accessible to disabled people. Facilities constructed before July 1, 1976, may be altered so that the public will be accessible. The accessibility requirement applies only to the altered area and the path of travel to key facilities which serve it.

An architectural barrier review and alteration plan is prepared by the owner for construction after January 1, 1985 must provide seating or accommodations for disabled people in a variety of locations, and architectural plans to allow for a variety of admission prices.

Historical buildings are subject to a case-by-case review by the state officials and are planned. Alternative building regulations may be developed when a historical building is restored or relocated. The State Historical Building Code Board, established within the Office of the State Architect, has the authority to adopt and submit alternative building standards. Standard access regulations will become effective again on January 2, 1992.

A condominium owner, while not required, can make modifications consistent with applicable building code regulations in order to facilitate access for disabled people. The disabled access division of the Department of Building and Safety came into existence in Los Angeles in July 1, 1987 as a result of efforts by the State Attorney General’s Office to enforce the disabled access requirements under Title 24. A 10% surcharge on building permit fees and building plan checking fees supports the division’s dissemination of information about handicap access and adaptability requirements, enforces Title 24 regulations, and provides a plan checking section.

Shortly after the creation of this division, Mayor Bradley approved the creation of the Handicapped Access Appeals Commission, empowered to hear and determine written appeals brought by any person from actions taken by the Department of Building and Safety in the enforcement of state law provisions dealing with handicapped access. It can hear and determine written appeals brought by any person alleging an error or abuse of discretion and any order, decision, interpretation or other determinations made by the department in the enforcement or administration of any federal, state or municipal handicap access and adaptability requirement, as well as decisions and determinations of the department granting or denying applications for exceptions to the literal requirements of the standards and specifications required. When considering an appeal, the commission is required to make a determination within 30 days from its filing.

California regulations, set forth in Title 24 of the California Administrative Code, provide a comprehensive set of requirements with detailed diagrams covering almost all important areas of accessibility for persons with physical and sensory disabilities. Some of these have specific accessibility requirements which apply to buildings and facilities covered by the access statutes. The enforcing agency can grant exceptions to many of the requirements but only if compliance would pose an unreasonable hardship, though some form of equivalent facility must usually be provided to make the facility usable by disabled people.

Facilities covered by these regulations include all those used by the public as customers, tenants, or visitors, as well as facilities which employ the physically disabled. In business and professional offices, accessibility is required in client waiting areas, toilet facilities, conference rooms, and employee work areas. In sales establishments where dressing rooms are present, at least one must be accessible. These requirements extend to both private and public facilities.

Various city and county agencies exist to educate the public, and encourage and enforce compliance with access standards. The California Department of Rehabilitation is responsible for educating the public and working with officials of cities, counties, municipalities, private architects, designers, planners and other interested parties in order to encourage and help them make all buildings, facilities, and improved areas accessible to and usable by handicapped persons for purposes of rehabilitation, employment, business, recreation and all other aspects of normal living.

Under California law, if an individual thinks that a building is not in compliance with access laws, he or she may notify the Department of Rehabilitation, which then contacts the Office of the State Architect to confirm the violation and develop a correction plan. An interpretive manual has been prepared by the Office of the State Architect and the Department of Rehabilitation, designed to address recurring questions and concerns by building officials, architects, and other interested parties regarding accessibility standards. This attempts to answer the most commonly asked questions about the regulations and accessibility in general.

The department of every city and county is responsible for enforcing the
L.A. ARCHITECT

Installation Dinner Dance

From the November, 1987, issue of L.A. Architect

La/AlA officers and directors for 1988-89 are listed in the election report on this page. CCAIA Directors for 1988 are Ronald Alhoon, AIA, Raymond Gao, AIA, William Kristel, AIA, Robert Allen Reed, AIA, Fernando Juarez, AIA, and Joseph Vaccaro, AIA.

The WAI. officers and directors being installed are: Beverly Bolin, president, Sally Landworth, president-elect; Valerie Griffiths, recording secretary; Ann Bluestein, treasurer; Kay Tyler, parliamentarian; Heidi Moore, director; Glimoous Ahsmeier, director; Ruth Bowan, scholarship; Adelie Jordan, public relations; Phyllis Laffin, student's week; Martha Browner, LA Beautifull; Betty Gamble, hospitality; and Juanita Gutbrand-D’Jerf, holiday party.

Bob Reed’s appointment in November to the Los Angeles County Architectural Evaluation Board is a well-deserved accolade for a respected individual whose professional career has been committed to service—his profession, his clients and his community. It is a commitment to service, in fact, that best personifies Bob and sets his agenda for 1988 as the President of the LA/AlA.

In order to be a viable, respected and dynamic professional association in Los Angeles, Bob feels the AlA must focus its priorities on its members, the community and the profession. Already, Bob has set three goals for the Chapter for 1988.

1. Increase membership through improved services and through reaching out to those not involved in the chapter.

2. Involve the chapter in housing for the homeless, including long-term training and job-support programs.

3. Create more public visibility of architects and architecture in the city.

“We have the largest chapter in the country and with that recognition and status, we have an important responsibility to serve our members, this community and the profession,” Bob says. He believes that the job begins with LA/AA and membership issues. “Last year we lost members to the new chapter in the Valley. We also came to recognize that there are many minority architects who are prominent, contributing professionals, yet not members of the chapter. Fernando Juarez, our president-elect, will focus on this particular area and invite architects to participate in our network. Both Fernando and I feel it is essential that all architects in our city be involved in the AlA, to support each other’s efforts and to foster a broader appreciation of the work of architects.”

Bob feels it is important to reach out to architects, he feels it is equally important for architects to reach out to others. The immediacy of the homeless situation makes this an issue he wants the organization to address during 1988.

“There are countless opportunities for the chapter to be a leader in solving homeless problems. In the past we have come up with low-cost housing but have not found a way to get it built. We will be meeting with government leaders, the construction industry and private donors to determine what is needed and how it can be coordinated. The Search for Shelter project was a beginning; now the chapter must move forward and take a strong proactive position on this issue.”

As a third goal, Bob feels the AlA must continue to develop opportunities for more public awareness about architecture. He notes that architects, on the average, are among the lowest paid of all professionals. He says public sentiment toward architects is confused by the growth/no-growth controversies.

We have a responsibility to communicate what we stand for as an association. This can be done through publicity, through architects becoming involved in their own communities and government organizations, and through sponsoring programs for the public. I would like to see at least two or three public exhibits sponsored by AlA in 1988 that are informational and practical.”

“Giving back to the community” is a resounding theme when you talk to Bob Reed. He feels it is important to give something to those organizations that have supported you. For service to his profession and community, he has received the Presidential Award from the AlA, the outstanding service award from United Crusade and the outstanding service award from the Los Angeles Junior Chamber of Commerce. He also has been President of the Architectural Guild of USC, chairman of the board of the First Presbyterian Church of Hollywood, active on the board of the California Council of AlA, as well as involved in Los Angeles Rotary Club, Town Hall, Phi Delta Theta, L.A. Philanthropic Foundation and was an organizer and incorporator of the Los Angeles Zoo. Coupled with this commitment to service, Bob has developed a high level of expertise in managing complex projects during a 30-year career in architecture. Alan Rosen, FAIA and director of the Los Angeles office of Welton Becket Associates, says Bob’s “intense in handling major clients, special projects and different persons...”

Comment on: 3

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