

Los Angeles Chapter, American Institute of Architects,  
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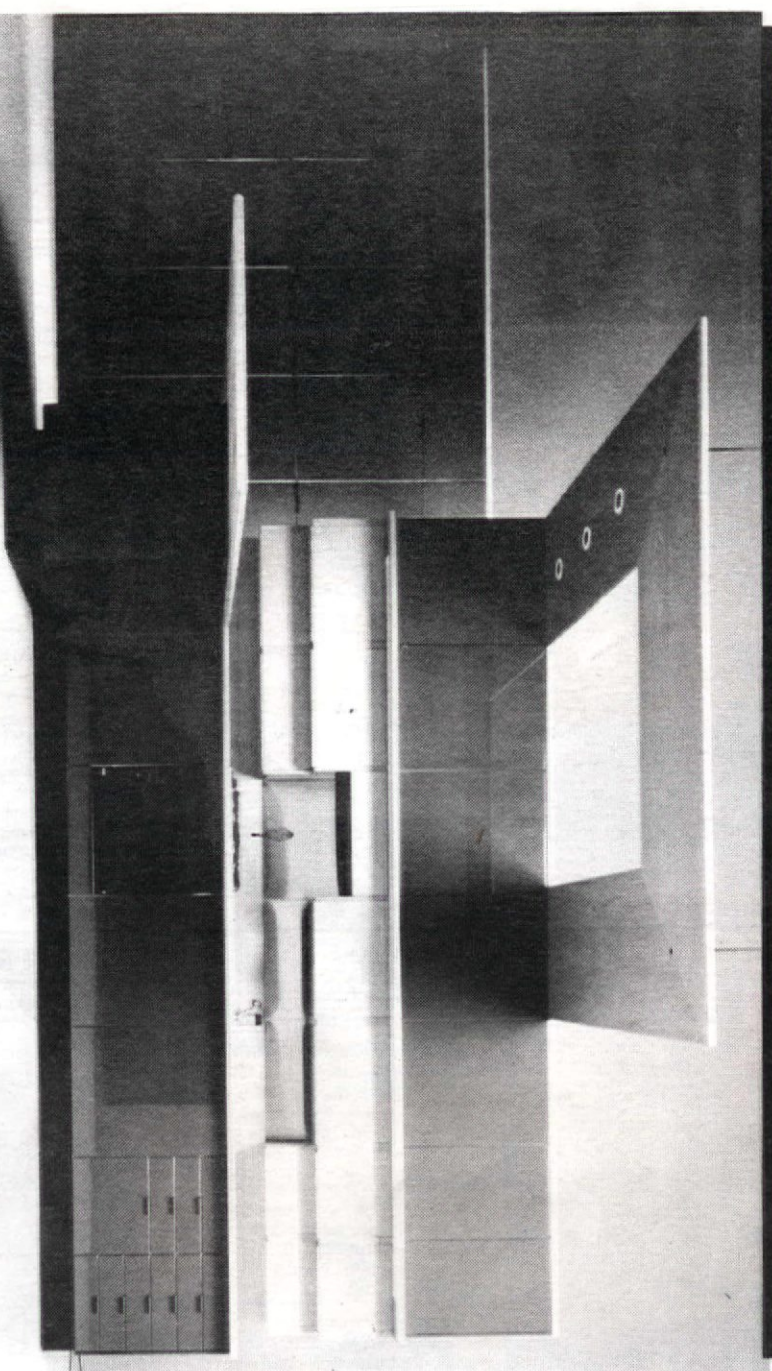
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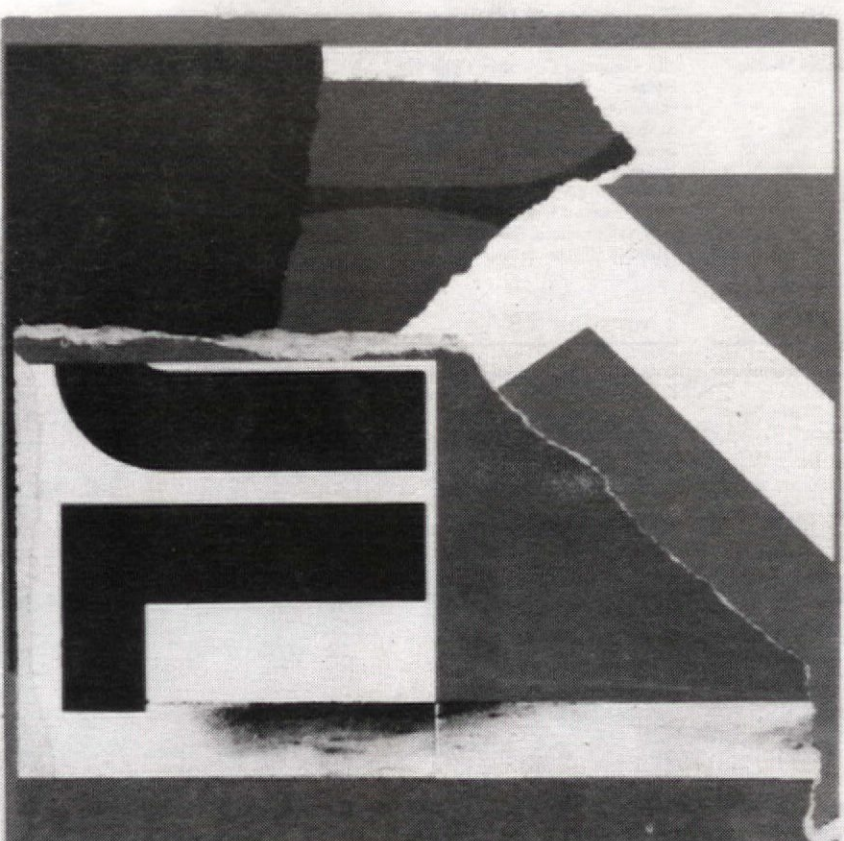
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# L.A. ARCHITECT

PUBLISHED BY THE LA CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS

Presidential Profile  
Robert Allen Reed, AIA  
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On the Boulevard  
Wilshire Courtyard  
Page 4



Richard Meier's collages are presently on view at Kirsten Kiser Gallery.

CATALAN MODERNISMO



# January 1988

## Monday 4

## Tuesday 5

**Working with Building Codes**  
Sponsored by Construction Specifications Institute, 8 Tuesday evening classes at Woodbury University, 7500 Glenoaks Blvd, Burbank, 6:30 - 9 pm, \$128. Call (213) 254-4155.

**UCLA Extension**  
Graphic arts and design courses begin. Call (213) 825-1901 for information and reservations.

## Wednesday 6

**Sculpture with Light: New Dimensions in Three Dimensions**  
Twelve-session UCLA Extension course begins, 7-10 pm, 245. Call (213) 825-1901.

## Thursday 7

**Recent Works Lecture by Ricardo Legoretta**, UCLA School of Architecture and Urban Planning, 8 pm. Call (213) 825-3791.

**Building Components and Systems**  
Sponsored by Construction Specifications Institute, 8 Thursday evening classes at Woodbury University, 7500 Glenoaks Blvd, Burbank, 6:30 - 9 pm, \$128. Call (213) 254-4155.

**Construction Contracts Administration**  
Sponsored by Construction Specifications Institute, 8 Thursday evening classes at Woodbury University, 7500 Glenoaks Blvd, Burbank, 6:30 - 9 pm, \$128. Call (213) 254-4155.

**Field Studies in Ornamental Horticulture**  
Nine-session UCLA Extension course begins, \$195. Call (213) 825-1901.

## Friday 1

**Red Grooms and Michael McMillen**  
Exhibition continues through January 10, Municipal Art Gallery, 4800 Hollywood Blvd., 12:30 - 5 pm, \$1. Call (213) 485-4581.

**The Schindler House: Its Architecture and Social History**  
Exhibition continues through January 10 at the Schindler House, 85 N. Kings Rd., \$4. Call (213) 651-1510.

## Weekend

**Terra Cotta: A Visual Feast**  
Downtown walking tour sponsored by LA Conservancy, 10 am, \$5. Call (213) 623-CITY for reservations.

## Monday 11

## Tuesday 12

**LA/AIA Board of Directors Meeting**  
4 pm. Call (213) 659-2282.

## Wednesday 13

**LA Architect Editorial Board Meeting**  
Pacific Design Center, Room 259, 7:30 am. Call (213) 659-2282.

**New Member Orientation**  
Pacific Design Center, Room 259, 4 pm. Call (213) 659-2282.

**Associates Board of Directors Meeting**  
Pacific Design Center, Room 259, 6:30 pm. Call (213) 659-2282.

## Thursday 14

**Architecture for Health Committee Meeting**  
Pacific Design Center, Room 259, 3:30 pm. Call (213) 659-2282.

**Professional Practice Committee Meeting**  
Pacific Design Center, Room 259, 5 pm. Call (213) 659-2282.

**Field Studies in Ornamental Horticulture**  
Nine-session UCLA Extension course begins, \$195. Call (213) 825-1901.

## Friday 8

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

## Weekend

**Saturday, January 9**  
**Designing for Computers: New Design Concepts and Processes**  
Eleven-session UCLA Extension course begins, \$245. Call (213) 825-1901.

**Art Deco Landmarks**  
Downtown walking tour sponsored by LA Conservancy, \$5, 10 am. Call (213) 623-CITY for reservations.

## Monday 18

## Tuesday 19

**LA/AIA Board of Directors Meeting**  
4 pm. Call (213) 659-2282.

## Wednesday 13

**LA Architect Editorial Board Meeting**  
Pacific Design Center, Room 259, 7:30 am. Call (213) 659-2282.

**New Member Orientation**  
Pacific Design Center, Room 259, 4 pm. Call (213) 659-2282.

**Associates Board of Directors Meeting**  
Pacific Design Center, Room 259, 6:30 pm. Call (213) 659-2282.

## Thursday 14

**Architecture for Health Committee Meeting**  
Pacific Design Center, Room 259, 3:30 pm. Call (213) 659-2282.

**Professional Practice Committee Meeting**  
Pacific Design Center, Room 259, 5 pm. Call (213) 659-2282.

## Friday 15

## Weekend

**Saturday, January 16**  
**LA/AIA Installation Dinner**  
Jonathan Club, 6:30 pm. Call (213) 659-2282.

**Spring Street: Palaces of Finance**  
Downtown walking tour sponsored by LA Conservancy, \$5, 10 am. Call (213) 623-CITY for reservations.

## Monday 18

## Tuesday 19

**Black Architects Exhibition**  
Exhibit of the work of noted black architects, City Hall Gallery (satellite gallery) through February 24. Call (213) 485-4581.

**CCAIA Board of Directors Meeting**  
Sacramento

**Projects Exhibition of John Lautner's Work**, UCLA Architecture Gallery, Room 1220, GSAUP, 9 am-5 pm. Call (213) 825-3791.

## Wednesday 20

**CCAIA Board of Directors Meeting**  
Sacramento

## Thursday 21

**AIA Computer Committee Open House**  
Offices of Leidenfrost and Horowitz, 183 S. Victory Boulevard, Glendale, includes presentation on "An Experienced User Evaluates CAD Systems in Anticipation of Switching to a New System," 6 pm, \$1, AIA members, \$3, non-members, reservations required. Call Tony Ngai (818) 246-6050 before January 15.

## Friday 22

## Weekend

**Saturday, January 23**  
**Seventh Street: Mecca for Merchants**  
Downtown walking tour sponsored by LA Conservancy, 10 am, \$5. Call (213) 623-CITY.

**Great Houses**  
USC Architectural Guild tour of Lee Burns residence, 1974, Charles W. Moore, architect, 3-6 pm. Call (213) 743-4471.

## Monday 25

## Tuesday 26

**Predictions - The Next Five Years**  
Focus on design trends and building construction throughout the Western region, Pacific Rim and United States, two-day seminar, Western Merchandise Mart, San Francisco. Call (415) 552-2311.

**Predictions - The Next Five Years** continues

**Frank Lloyd Wright and the Johnson Wax Building, and Frank Lloyd Wright in Los Angeles**  
Two exhibits open at Municipal Art Gallery, 4800 Hollywood Blvd, continuing through March 13, 12:30-5 pm, \$1. Call (213) 485-4581.

## Wednesday 27

**Building Performance and Regulations Committee**  
Pacific Design Center, Room 259, 5 pm. Call (213) 659-2282.

**Grassroots Washington, DC.**  
Call (213) 659-2282.

**Energy Decisions of the 1990's**  
One-day conference for architects sponsored by the Department of Water and Power, 8 am-4 pm, \$50. Call (213) 481-5809 for reservations.

**Public Art in Los Angeles: The MacArthur Park Project**  
Presentation by Al Nodal, Director of MacArthur Park project, Fleming Lecture Program, 4 pm, Lyman Hall. Call (714) 721-8000, ext. 3914.

## Thursday 28

**Projects Lecture by John Lautner**, UCLA Graduate School of Architecture and Urban Studies, 8 pm. Call (213) 825-3791.

## Friday 29

**Seismic Design Workshops**  
Two-day seminar on potential threat of earthquake disasters, San Francisco. Call (202) 785-2324.

## Weekend





## The Words of Lou Kahn

*What Will Be Has Always Been: The Words of Louis I. Kahn*, by Richard Saul Wurman, Access Press Ltd. and Rizzoli International, 305 pp., \$45 hardback, \$29.95 paperback.

Richard Saul Wurman's anthology of the words, both spoken and written, of Louis Kahn is divided into four sections: photographs, "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 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 is more like the publication of the lectures of a beloved teacher than 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." "Inspiration to express is our inclination." "Architecture has no presence." "Only a

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.

**Charles Wheatley** Mr. Wheatley, the former Book Review Editor for *LA Architect*, works for the New York office of Skidmore, Owings and Merrill.



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

### Energy Conference

On January 27, the Department of Water and Power is sponsoring a conference entitled "Energy Decisions for the 1990's." 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 Luminae, 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. Martin's Tosh Okijima, an expert on thermal energy storage and design criteria for off-peak cooling, and Stephan Matsuda and Brian Belier 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 of 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 Scattergood Generating Station.

Three manuals published by the Electric Power Research Institute will be available to conference attendees: *Commercial Cool Storage Design Guide*, *Heat Pumps Manual*, and *Comprehensive Handbook for Selecting Lighting Systems*. Registration for "Energy Decisions for the 1990's" costs \$50. For further information or reservations call (213) 481-5809 or (818) 984-3305.



## 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 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

On December 8, LA/AIA President Cyril Chern recognized award winners in various categories at a reception held at the Riviera Country Club. Included in those honored were winners of the 1987 Design Awards competition: Levin & Associates, Rachlin & Roberts Architects AIA Inc., Pereira Associates, Kanner Associates, Architectural Collective, Morphosis, Goldman/Firth/Asso-

ciates, Steven Ehrlich AIA Architect, and Frank O. Gehry & Associates. Participants receiving certificates for the Search for Shelter competition were also honored: Michael Tarne, Dean Harris, Michael Whitby, Melissa Eldridge, Carl Schurz, Gerlinde Leiding, Yashurito Tomaono, Christa Froestle, Ingrid Borgaard, George Nakatani, and Lalinda Pinsuvana.

The Chapter was delighted to recognize two successful chapter nominees for CCAIA awards: Albert C. Martin for Public Service and the Los Angeles Conservancy for Excellence in Historic Preservation.

All Directors and Committee Chairs were also recognized by the President. Distinguished Achievement Awards, Certificates of Commendation, and Presidential Citations were also given out by the President. A list of these will be published the February issue of *LA Architect*.

### Member Directory

The chapter office is in the process of compiling member information and advertisements to appear in the 1988 directory. Rate sheets and deadlines for ads are available upon request from the chapter office.

### Members

AIA. Janis Kent, Cole, Martinez, Curtis & Associates; Jonathan M. Glasgow, Rothenburg-Sawasy Architects, Inc.; Steven M. Kook, Engineering Design; Ronald Chang, DMJM; William L. Guild-Architect; Colin A. Sarjeant, Parkin Architects; Aaron H. Henderson, Arbel-Henderson Associates; Martin E. Bovill, Metropolitan Life Real Estate Investments; Robert Lee Gilley, Rossetti Associates. Associate. M. Michael Naim, Diverse, Design & Construction; Carolos Dell'Acqua, Skidmore, Owings & Merrill; Peter L. Lassen, Single Room Occupancy Housing Corporation; Laura L. Barker, Skidmore Owings & Merrill; Catherine O. Wilson, Meier, Schumacher & Assoc.; Hillary S. Silverman, Skidmore, Owings & Merrill; Cyril S. Ckok, RTKL Associates; Reza Farrokh, Navona, Inc.; Cynthia Lee Hope,

Whimberly, Whisenand, Allison, Tong & Goo Architects.

Professional Affiliates. Robert W. Evans, Narvar Associates, Inc.; Mario Arturo V. Lising, Mario Arturo V. Lising & Partners. Student. Ju Young Kim, Los Angeles City College.

### Flood Named to Festival Board

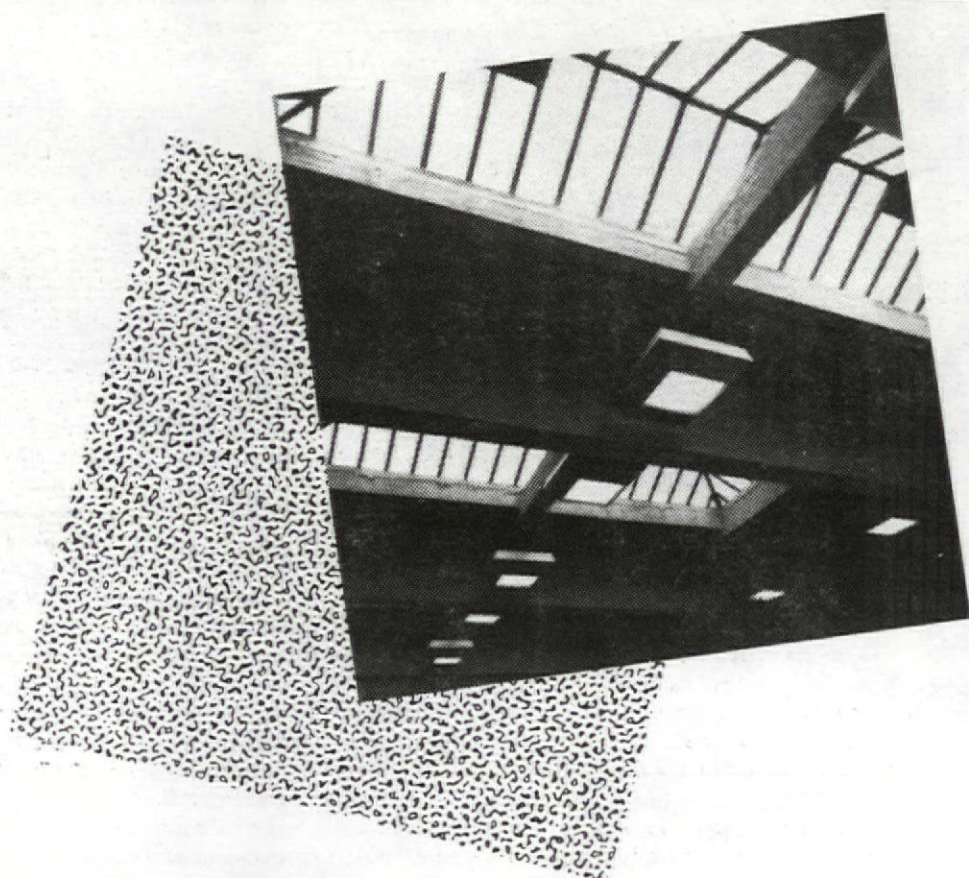
Mayor Tom Bradley has named David Jay Flood, AIA, to the Executive Board of the 1991 Los Angeles Olympic Festival Committee. The Festival for 4000 athletes will include competition in 34 sports held in over ten days, starting July 12, 1991.

### 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/Alvarado Metro-Rail Station, directly across from MacArthur Park. The intent of this "idea competition" is to explore the social and architectural impact that a metrorail 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 Spyros Amourgis, 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.



## See This Unique Office Space. The Ceiling Will Floor You.

In downtown L.A., the Olive Center at 643 South Olive Street between 6th and 7th has a secret: its 6,500 sq.ft. top floor. The entire area is bathed in natural light from ceiling skylights soaring beyond massive cross beams 17 feet above the floor. Here is room for an office environment that stimulates productivity. Here is a spacious, airy setting that makes a statement about your company's originality and creativity. Come see it. The rent's competitive, the tenant allowance is generous, the security is tight and the amenities are numerous. And now the secret's out. Better call Jim Horning soon at (213) 622-1856.



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#### Oranges and Lemons Awards

The Oranges and Lemons Awards Program is currently accepting nominations for the upcoming 1988 awards. The program, a collaborative effort of the local chapters of APA, 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 less-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 solic-



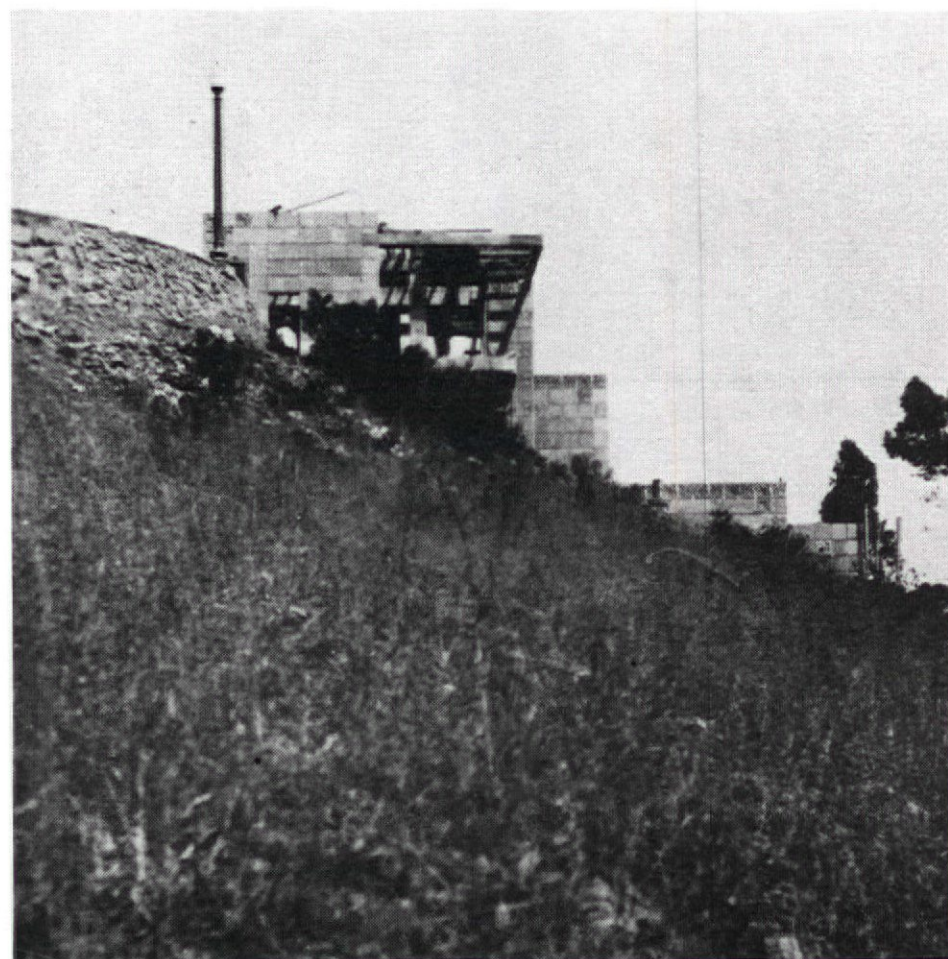
The Freeman House, designed by Frank Lloyd Wright, will be one of the houses featured in an exhibition at the Municipal Art Gallery.

ited 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 90277. For more information or to receive an official nomination form, call (714) 827-1180. Look for additional information in the next issue of *LA Architect*.

#### Beautification Awards

The Los Angeles West Chamber of Commerce is seeking nominations for its 18th annual Beautification Awards honoring architects, landscape architects, contractors and owners of new and remodeled projects completed in 1987. The awards jury includes Robert Herrick Carter, ASLA, Harold Held, Held Properties, Fred Johns, Fred Johnson Investments, Richard Magee, AIA, and James Porter, AIA. To be eligible for an award, the project must be located in the area between the Los Angeles City Hall on the east, the Pacific Ocean on the west, Mulholland Drive on the north, and Century Boulevard on the south. Interiors and rear yards are ineligible. Landscaping projects may have been completed in the last two years.



JULIUS SHULMAN

Awards will be given for the following categories of new projects: community, institutional or public, commercial high-rise, mid-rise or low-rise, single-family and multi-family residential, and commercial and residential landscaping. Awards will also be given for remodelled or restored projects in the categories of community, institutional or public, commercial, single-family and multi-family residential, and commercial and residential landscaping.

Entry forms and information are available from Amy Armstrong at the Los Angeles West Chamber of Commerce, 10880 Wilshire Blvd., Suite 1103, 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 1930's and 40's. 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 Ennis 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.

#### Grooms and McMillen

Artists Red Grooms and Michael C. McMillen have joined forces in a monumental installation on display at the Los Angeles Municipal Art Gallery until January 10. The artists corresponded from both coasts for over a year in preparation for this show. The highlight of the exhibition is a 10,000 square foot maze through which visitors

must travel in order to find out what Grooms and McMillen have been working on.

Red Grooms, a New York-based veteran of pop art, satirically portrays spectacles of life in 20th century America. He creates montages of three-dimensional cartoon-like figures and exaggerated perspectives. His walk-through environments surround and engage viewers.

Michael C. McMillen's creative force is in part due to his combined background in art and science. His assemblages disclose a collection of found objects. Among the iconographic and scavenged parts is a fantastic miniature world in which metaphor and realistic subject matter elicit social commentary.

#### New Conservancy Director

Dr. Jay Rounds has recently been appointed Executive Director of the Los Angeles Conservancy. Dr. Rounds joins the Conservancy from the California Museum of Science and Industry at Los Angeles, where he was Chief Curator.

Founded in 1978, the Los Angeles Conservancy is a private, non-profit membership organization dedicated to the recognition, preservation and revitalization of Los Angeles' unique urban heritage. The organization has been active in the preservation of such landmarks as the Central Library, the Wilshire Theater and, currently, the Ambassador Hotel. It also offers downtown walking tours, house and neighborhood tours, programs in historic theaters, and a steady schedule of lectures and workshops.

Dr. Rounds has served as a professional planner, program developer and management consultant to a wide range of private, non-profit and public organizations. He holds both a Masters and PhD degree from UCLA and was a post doctoral fellow at Stanford University Graduate School of Business in the field of organizational theory and management.

#### 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 unidirectional 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 prepackaged 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.



## 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 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 re-radiate it into the buildings each night, causing considerable anguish to the occupants. Could he only have 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 preoccupied scholars and practitioners alike for decades. Le Corbusier's Carpenter Center at Harvard stands among its staid Neo-Georgian neighbors in Dylan 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 bristles 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 village 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.

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. Thus surely the magnitude of his failures must arouse our curiosity about our relationship to geniuses. Could it be that, subliminally, we award geniuses that title as our side of an unstated bargain that we must benefit from their talents? But if this were so how can we weigh Le Corbusier's worth by trying to compare a count of his victims to the impossible count of the beneficiaries of his talent? A moment's thought says we can't. It would seem paradoxical.

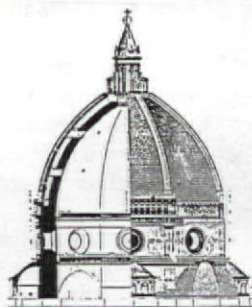
But the voicing of such a paradox can be read in every one of the current rash of 100th anniversary celebratory writings peppering our media: the same writer who today exposes the failure of Pessac quickly justifies it by saying Le Corbusier's

urbanism had a powerful effect on the community's life and that "architecture is more than habitable sculpture and the true relation of form and function can only materialize through use"! The severe critic of Carpenter Center concludes by saying that the final impression is unquestionably positive, that, "for all its willful faults, one is grateful that it exists". The leading Indian architects, having just mercilessly condemned Chandigarh as inhuman, conclude by saying, "India was lucky to get Le Corbusier, and knew it." Another commentator, having recounted only spottily supportive interviews with young architects across the country, states that, "when one is up against something the stature of Shakespeare, Le Corbusier has as legitimate a claim as anyone to that surpassing stature."

Clearly, the paradox is not the point; it is just that geniuses cannot be measured by recording the count of their victims and their beneficiaries: how many died in Alexander the Great's passion to conquer the world, a passion which also brought an abrupt end to the ascendancy of one of the world's greatest civilizations? And Napoleon, who cares to recall that body count? Back to architecture: would anyone regret that Frank Lloyd Wright's design for Falling Water's cantilevered balconies brushed aside the owner's cherished wish to see the waterfall from indoors? Do we condemn Einstein for his part in the genesis of the atom bomb? Do we turn in revulsion from Picasso's persistent eroticism because it arose from his obsession with what many can only feel are base instincts (which he only too openly demonstrated in a lifetime of mistreatment of mistresses and wives)?

No, as beneficiaries of geniuses we cannot be counted simply because all geniuses have in common only one priceless gift: they demonstrate the all too rare peaks of performance of which the human mind and body is capable. And to a greater or lesser degree we can all find in ourselves, in the presence of genius, a craving to empathize with that genius and in so doing partake of a kind of sustenance unobtainable in any other way.

**Paul Sterling Hoag**

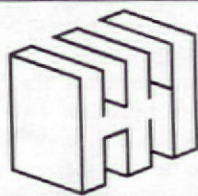


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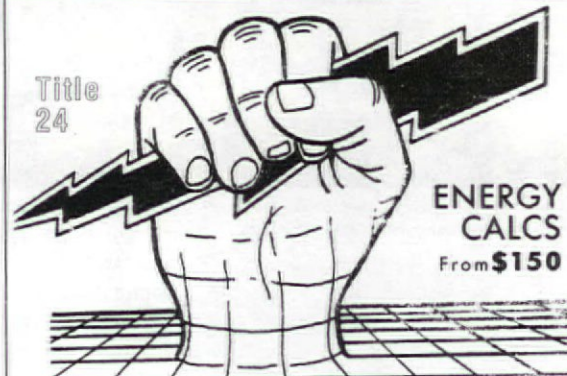


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## Architecture as Art

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

this architectural gallery and about Kiki Kiser's vision of architecture and the architects themselves.

In the front room were small thumbnail sketches of buildings and finely-drawn phal-luses, and in the room behind, larger pieces of sculpture 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 show which features finished drawings from his projects and which, complete with video presentation, seemed so much at home in the Beaubourg last spring, this show exhibited no finished drawings and seemed to concentrate more on the man himself.

Perhaps, however, the most interesting piece hangs in the office at the back of the gallery. In it, a young girl with thin arms and a sleeveless 'sixties minidress gazes intently across a vase of red tulips at the aging Le Corbusier. The photograph captivates even the viewer who is unaware that the young woman is Kiki Kiser posing for *Glamour* magazine. Somehow it captures everything the visitor wants to know about

the gallery. This is the same Kiki Kiser who says about the Hollein exhibit, "I really got the man behind the drawings...in a sense, you saw a different side of him."

Born in Copenhagen, Kirsten Kiser modeled for Eileen Ford in Paris and New York before studying architecture at SCI-ARC. And although she claims that she decided to become an architect only after clashing with an architect hired to design her beach house in Malibu ("We couldn't agree on anything...and then I just worked with the contractor myself"-, it is hard not to see the photograph as a kind of foreshadowing of her current endeavor.

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 drafting by myself...and I felt like having a gallery."

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 architect, a Spanish architect." Then, too, there is the possibility of showing photography, especially that of Ezra Stoller. "Certainly now there were six pages of his photographs in *Art News* which...gives people the license to maybe buy them."

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 such a disadvantage. I think, in a sense, it's more of an advantage...Gae Aulenti 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*.

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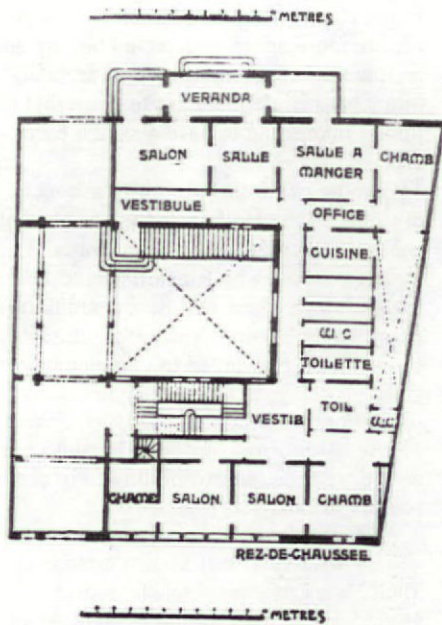
## CASA MACAYA

1901

Paseo del General Mola, 8

Josep Puig i Cadafalch

1866 - 1956



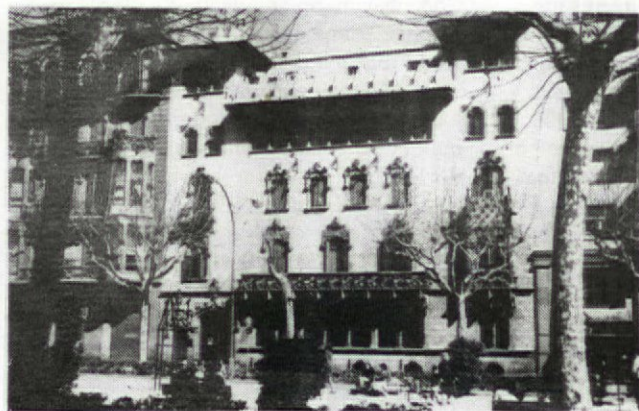
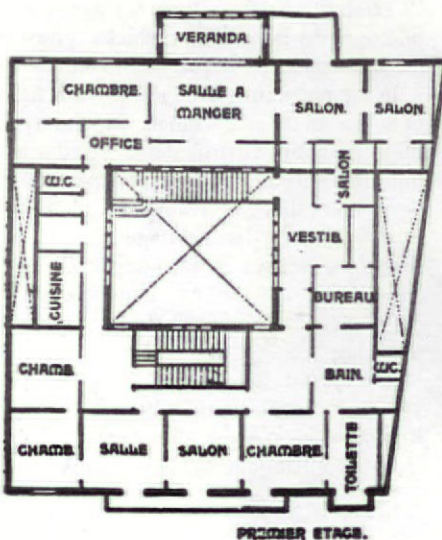
Puig i Cadafalch, a central figure in the Catalan revival movement, alternated between the roles of historian, politician, archaeologist, and architect. In addition to being president of the first regional government of Catalonia, he was the architect for the Quatre Gats, the cafe which functioned as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

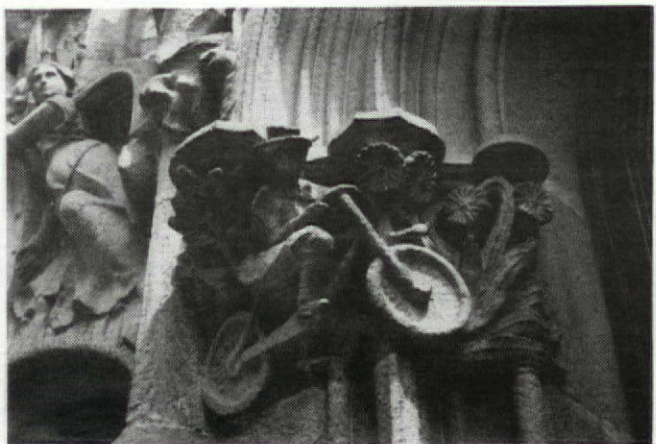
By the turn of the century he was the architect for many of the homes of the new industrial class in Barcelona. His ability to achieve a feeling of intimacy and comfort within an extravagant setting, which led to his popularity as a residential architect, can be seen in the Casa Macaya.

The house is planned around a court in Islamic fashion, with Mudejar (Spanish-Moorish) details in the colonnades surrounding the courtyards. 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 overwhelmingly 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.



Street facade.



Capital detail.

Calle Mallorca, 291-293

1895 - 1898

## CASA THOMAS

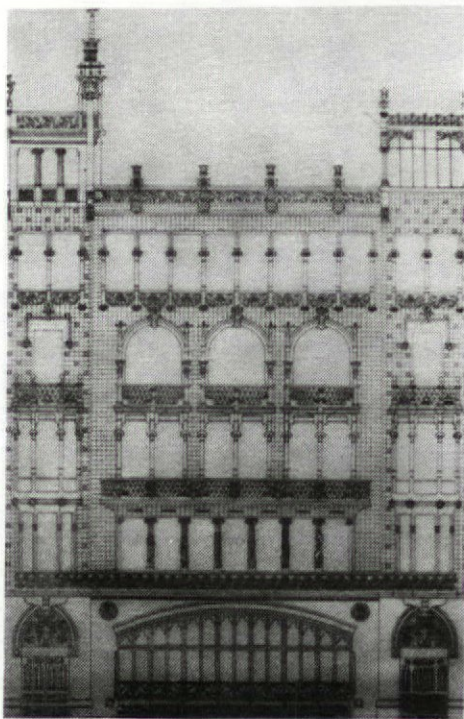
Lluís Domènech i Montaner

1850 - 1923

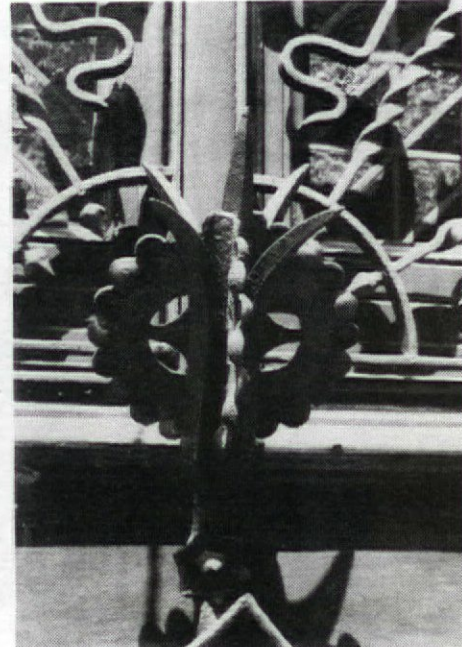
One of the most representative of the commercial buildings built for the new industrial class in Barcelona is Casa Thomas, originally designed as an engraving studio in 1895-98. In 1912 additional stories were added to the original two, and it was converted into an apartment house. The facade, with its use of iconographic references, is a statement of the power of the emerging industrial class. The shields which adorn each entry refer to medieval guilds and indicate pride of trade. The decoration of the facade, particularly the fine ornamental ironwork, resembles an engraving, advertising the function housed within the building.

The eclectic styles, varying from the Greek stoa-like loggia, to the Catalan iron filigree work beneath the shallow stone arch of the main display window, to the Gothic arches over the entries, indicate the building's interior functions. While documenting the evolution of the arch from flat trabeated Greek arch to pointed Gothic arch and finally to a hidden steel structure supporting a low stone arch over the main display window, the elements are arranged incongruously. The traditionally heavy Ionic colonnade supported by its graceful shallow arch appears structurally unsound. It is only through the use of hidden steel that the visual forms could be structurally reconciled.

Photos by Fay Sultz



Facade.



Facade detail.

Lisa Reindorf and Fay Sultz

Edited by Frederick Shands

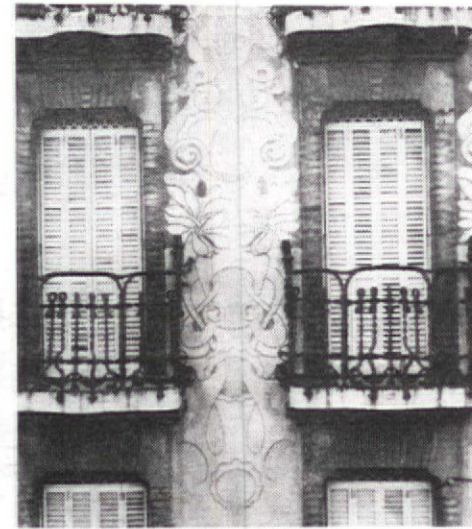
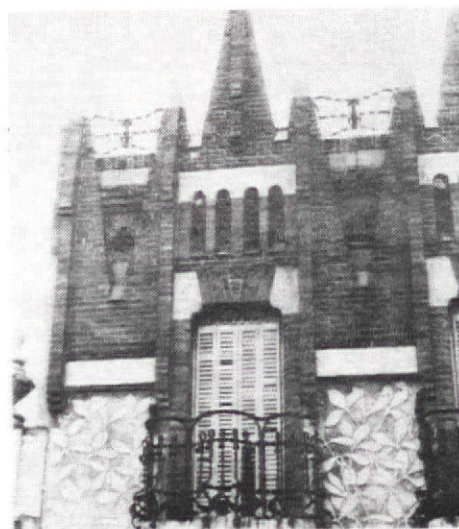
All three authors received their M Arch degrees from Columbia University in 1982. This study was made possible by a W. K. Fellows Travelling Fellowship awarded to Ms. Reindorf and Ms. Sultz upon their graduation. Ms. Reindorf is presently in private practice in Boston, Massachusetts. Ms. Sultz has a small practice in Los Angeles.



Calle del Oro, 44

1909

## APARTMENT HOUSE



Facade detail.

### Francesc Berenguer i Mestres

1866 - 1914

Almost all of the residential architecture of Modernista was located in the Ensanche, 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.



Elevation detail.



Avda. Dr. Andreu, 31

1903 - 1913

## CASA ROVIRALTA (EL FRARE BLANC)

### Joan Rubio i Bellever

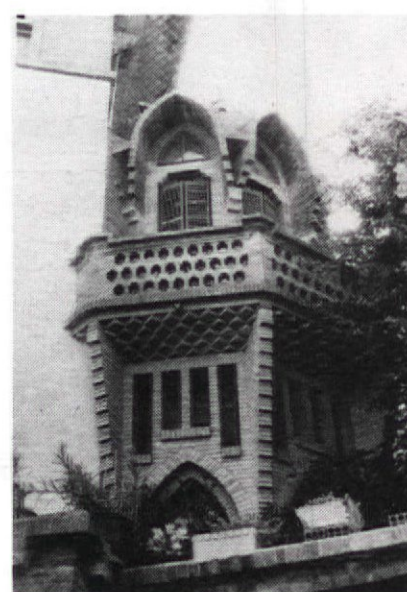
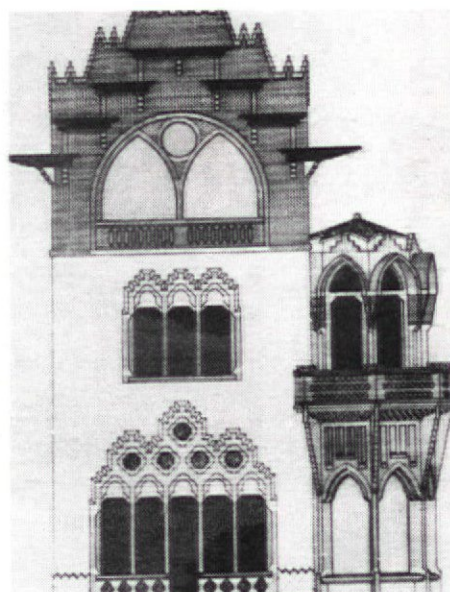
1870 - 1952

Rubio i Bellever 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 Gaudí. 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 Catalan style by uniting elements derived from traditional vernacular architecture with elements inspired by Catalan Gothic.

Casa Roviralta evokes the picturesque quality of Catalan rural domestic architecture with a wing splayed 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 honeycomb 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.

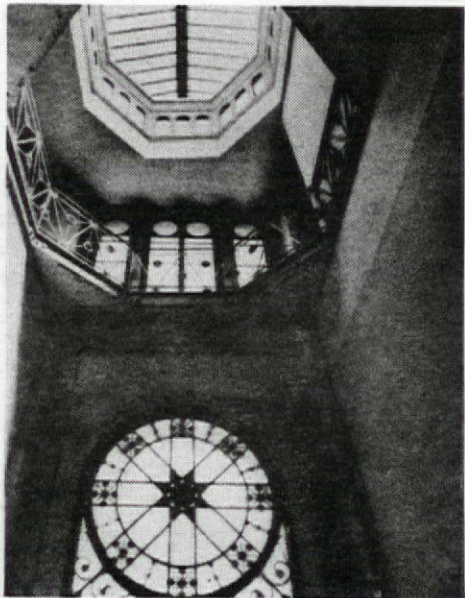


Photos by Fay Suelz



**EDITORIAL MONTANER I SIMON****Lluís Domènech i Montaner**

1850 - 1923



Domènech 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 Renaixença*, 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 uses 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 skylit center, columns disengaged 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.

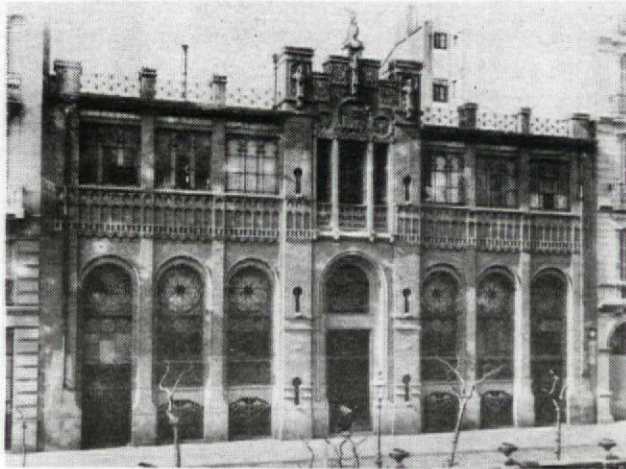
Using principles derived from Renaissance architecture, Montaner organized the facade into "base", "piano nobile", and

"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.

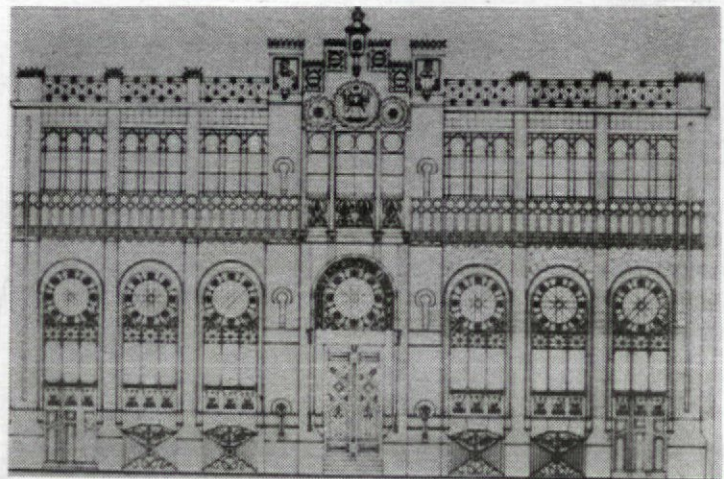
In the manner of Gothic architecture, iconography tells a story. Here it is a contemporary story of the politics and regionalism of Catalonia, symbolized by the motifs of snakes and eagles in the ironwork grilles, and of the role of the press housed within, symbolized by the ears carved into the central 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.

Domènech 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 *Restaurante del Parque*, 1888. Many prominent European architects, most notably Behrens and Le Corbusier, visited his works and were influenced by them.



Street facade.



Elevation.

**CELLAR GUELL**

1880 - 1890

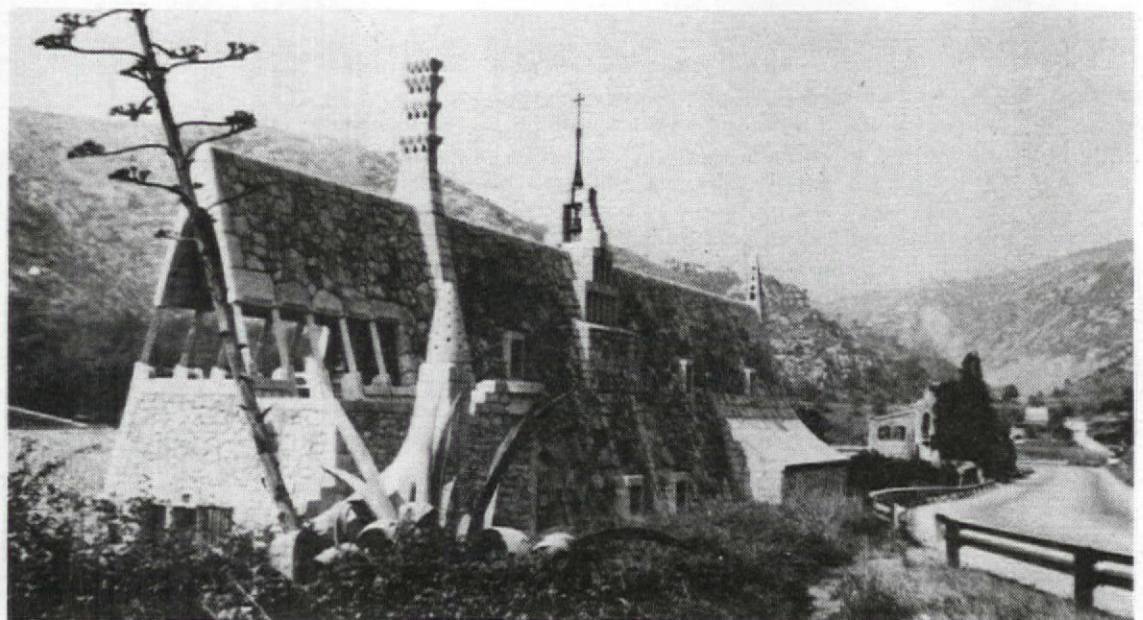
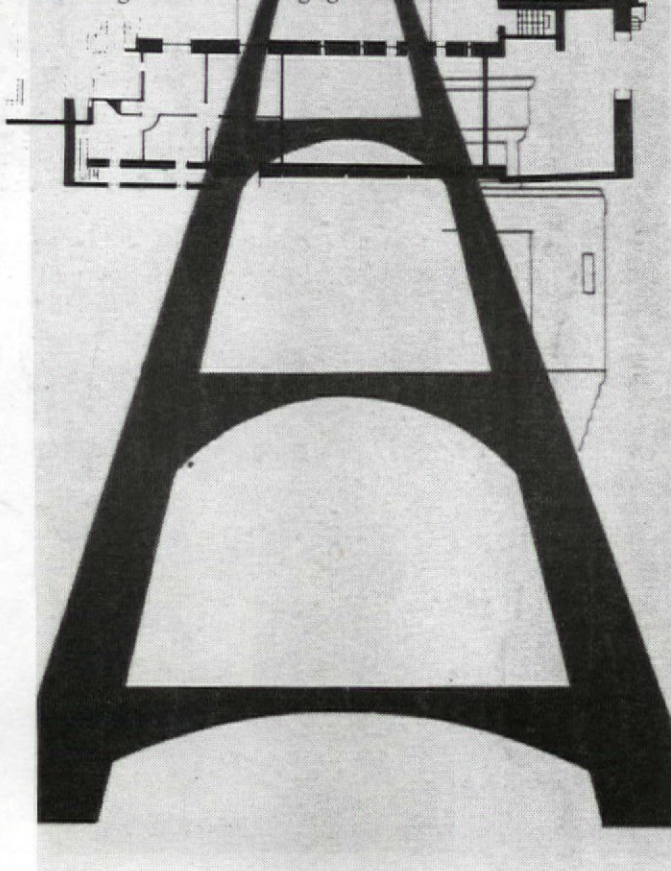
Garraf, Spain

**Francesc Berenguer i Mestres**

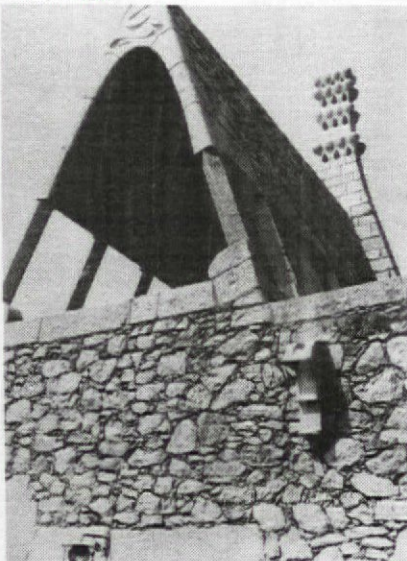
1866 - 1914

Many of the innovative structural and decorative experiments often attributed to Gaudí are actually the work of Berenguer, with whom he collaborated. Cellar Guell, designed by Berenguer, combines a wine cellar, living quarters and a chapel for the Guell family, one of 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 mason's art, this building displays an expressive structuralism. Thick stone walls peel away at the second floor, like flesh pulling away from a skeleton, to reveal an underlying structure of columns. Just as the chimney "grows" out of the stone mass like the trunk of a primitive plant. Exaggerated "battered" walls slope together to become roof, requiring only the three horizontal floors for lateral connection. The images of growth and strength reflect an emerging Catalonia.



Exterior view.



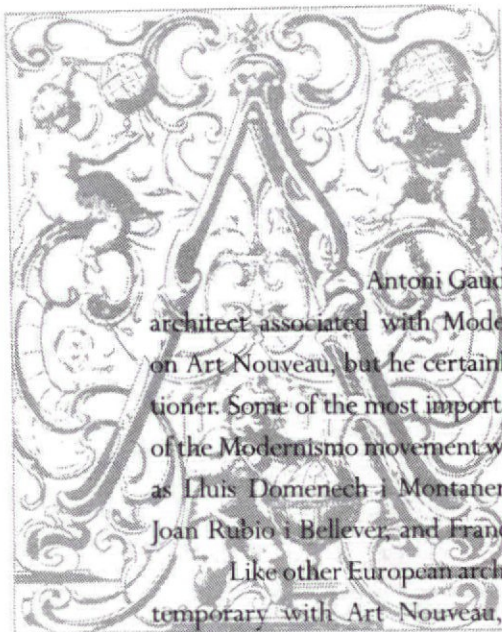
Chapel.

Photos by Fay Suelz



## CATALAN MODERNISMO ARCHITECTURE

by Lisa Reindorf  
and Fay Sultz



Antoni Gaudí may be the most famous architect associated with Modernismo, Spain's variation on Art Nouveau, but he certainly was not its only practitioner. Some of the most important and least known work of the Modernismo movement was done by architects such as Lluís Domènech i Montaner, Josep Puig i Cadafalch, Joan Rubió i Bellver, and Francesc Berenguer i Mestres.

Like other European architectural movements contemporary 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 be 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 *Renaixença* 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.

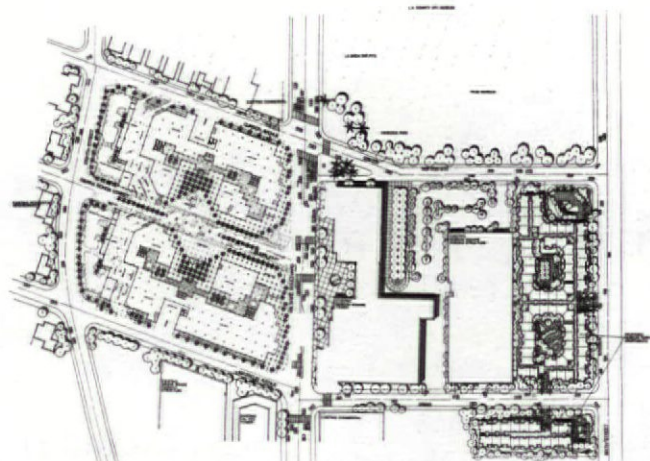
With the establishment of regional schools throughout Spain in the second half of the nineteenth century, the aesthetic hegemony of the Art Academy in Madrid began to diminish. The *Escuela Superior de Barcelona*, founded in 1869, gave the Catalan architects a center from which to investigate their own 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 Catalanian "albinoles" 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 España*, 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.

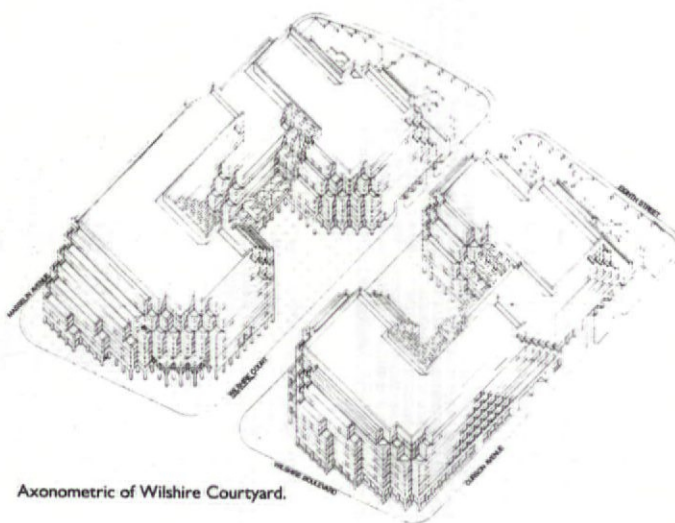
Concurrent with this culturally-based regionalism, the industrial revolution was altering Spain's economic structure. As the main shipping port and industrial center of the country, Barcelona experienced enormous economic growth. In 1859, the city's medieval walls were demolished to allow for the expansion which took place rapidly between 1870 and 1890. This growth was given form by Idelfon Cerda, 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 de-centralization, 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.

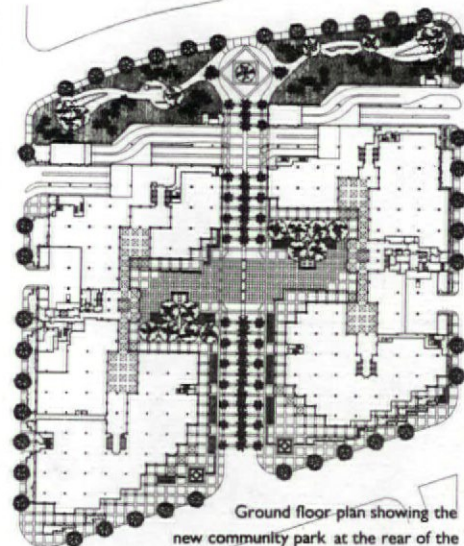




Site plan of Wilshire Courtyard demonstrating its relationship to Hancock Park, Museum Square and the neighboring residential community.



Axonometric of Wilshire Courtyard.



Ground floor plan showing the new community park at the rear of the project.

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 help 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.

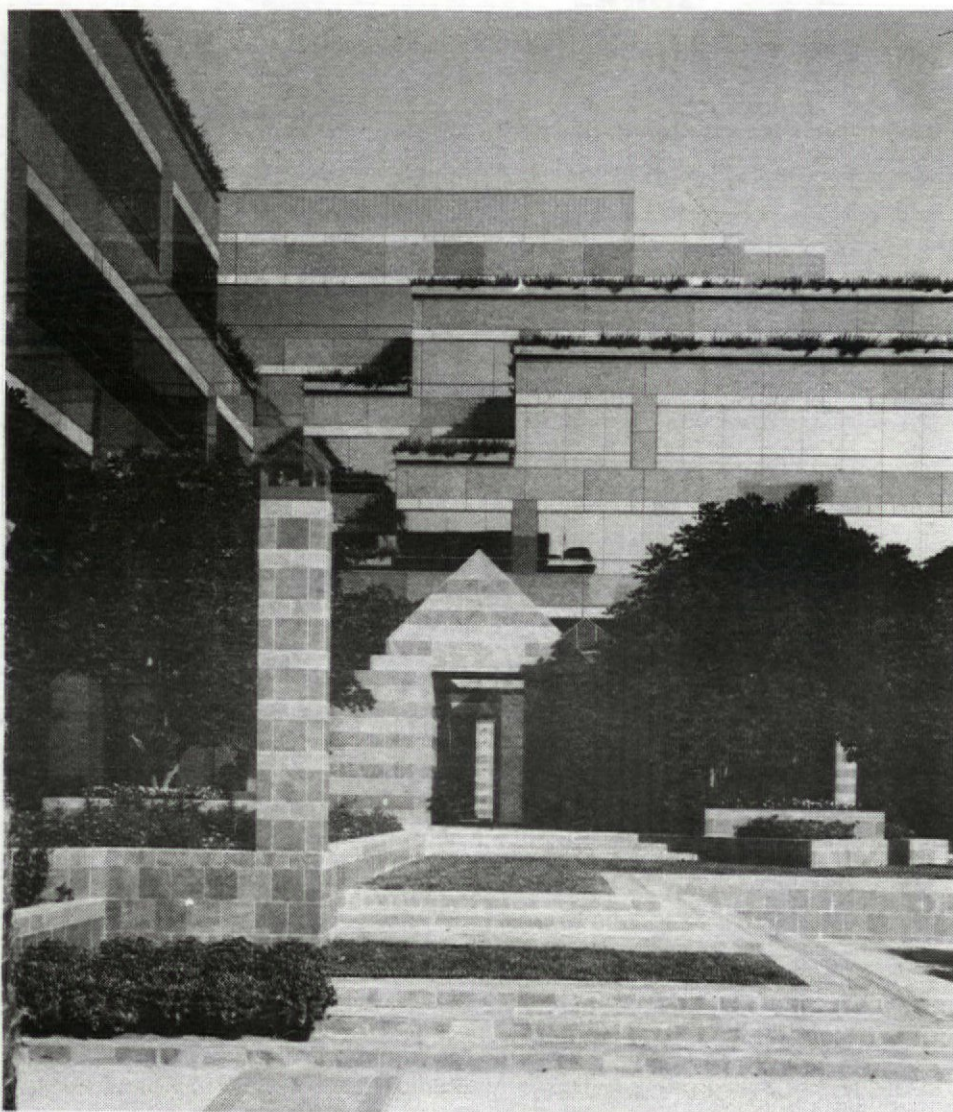
The buffer park does not exude the same sense of accessibility as the courtyard, possibly because it was planned for the use of the surrounding neighborhood. The public theatrics of the courtyard are toned down in the intimate cul-de-sacs and winding paths of the community park. While the transition 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.

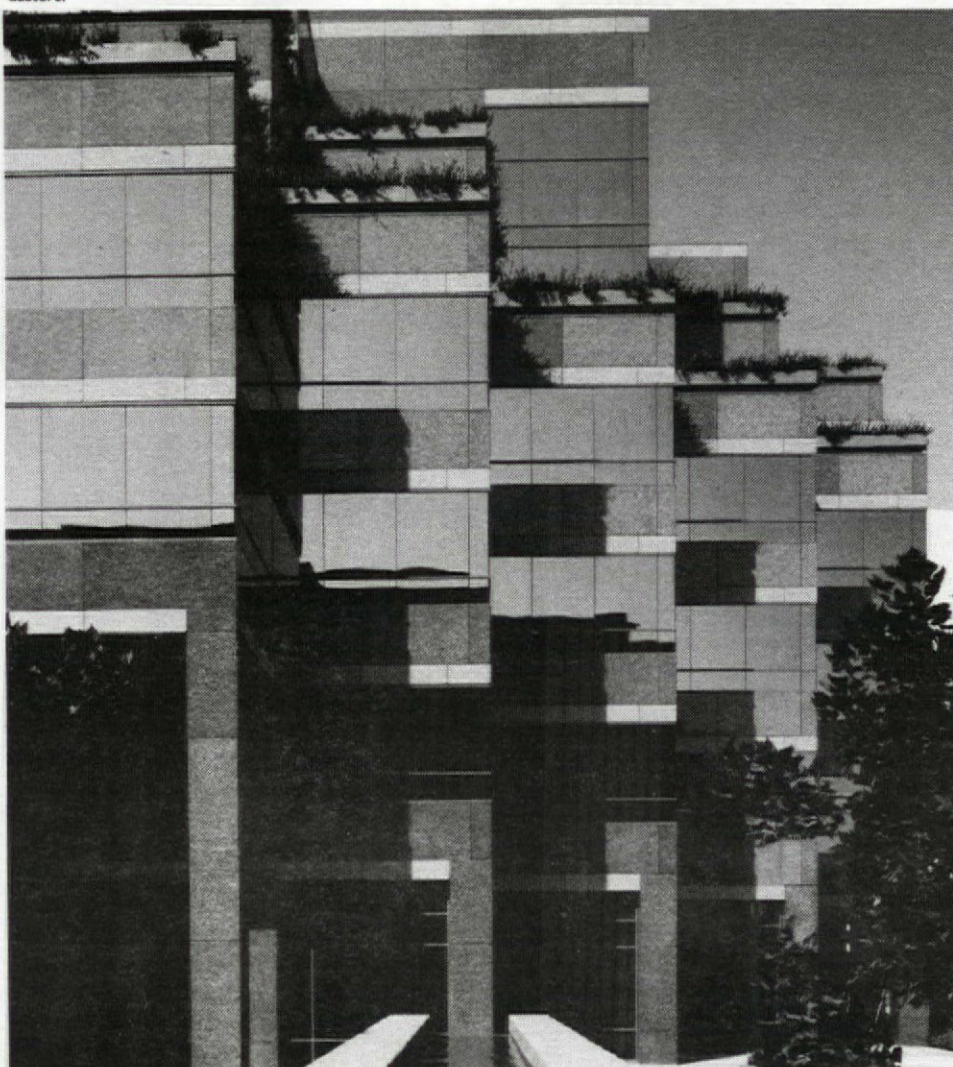
Wilshire Courtyard succeeds in the planning process, where so many other projects fail. It is a successful collaboration between developer, community group, city officials, politicians, and architects. The project's only weakness is the cold, formulaic application of distilled architectural ideas. Despite 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*.



The courtyard, with its grid of paving, water features, stone obelisks and abstract sculptural objects, looks inviting yet grandly austere.



The architecture of Wilshire Courtyard is a competently detailed composition of horizontal reflective bronze windows, polished and flamed red granite with aqua mullions, serrated corners creating balconies, and internal atriums.



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 "beautify" 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 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



Wilshire Courtyard at night.



A view of the courtyard by night demonstrates its potential as a lively and public place.

This introduction is a necessary prelude to any critical remarks about McLaren, 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 from 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, Masselin 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. Marx-designed May Company of 1940, the Desmonds 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.

Present zoning still recognizes this pattern by permitting greater density along Wilshire Boulevard and less on the sides which face residential neighborhoods. 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-grade 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 a buffer 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. Horizontal reflective bronze windows and polished and flamed red granite with aqua mullions set within a flush window wall, serrated corners to create balconies with planter rails, and internal atriums which create entrance "experiences" are, by now, part of a common architectural landscape. At Wilshire Courtyard these moves are 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 contrasting flamed and polished, ornamented with a rotated square motif.

On closer examination, the project's exteriors have a thin quality. In certain portions of the facades, stone columns appear to transfer their gravity loads over the ribbon window glass. This unintended denial of gravity is exacerbated by flaming the pieces 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 columns. However, this perceived thinness does not carry through to the lobbies, perhaps as a result of the pleasing structural 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

alties will be a definite asset" for the new president of 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 Figueroa Plaza Office Towers, Phase I and II; the Plaza La Reina Complex, Los Angeles, with more than 400,00 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; Redondo 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 these, 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.



The Sheraton Plaza La Reina Hotel, completed in 1981, was a project Bob Reed worked on in the office of Welton Becket Associates.



## Access for All

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 Patric D. Mayers, who heads the Building Advisory Appeal 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 totally 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 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 several 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 insure 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 using state, county or municipal funds and used by the public are accessible and usable by the disabled. Buildings constructed before 1968 are not required to be accessible unless structural alterations or repairs are made.

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, 1970 must be made accessible when any alterations, structural repairs or additions are made. The accessibility requirement applies only to the altered area and the path of travel and key facilities which serve it.

Any entertainment facility approved for construction after January 1, 1985 must provide seating or accommodations for disabled people in a variety of locations to allow for a variety of admission prices.

Historical buildings are subject to a case-by-case review when alterations 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 January 2, 1991.

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 on 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 on 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, requirement, 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 facilitation 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, clients, or visitors, as well as facilities which employ the physically disabled. In business and professional offices, accessibility is required in client and visitor areas, toilet facilities, conference rooms, and employee work areas. In sales establishments where dressing rooms are provided, 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 building department of every city and county is responsible for enforcing the

laws which cover private facilities open to the public. In addition, a district attorney, city attorney, the Department of Rehabilitation, or an attorney general can bring an action to halt a violation, or to force a violator to comply with the law. If you have a particular question concerning these regulations, we recommend that you contact the appropriate enforcement agency.

**Marina L. Montell and Roger Holt**  
Ms. Montell is a legal assistant in the office of Pircher, Nichols and Meeks. Mr. Holt, an attorney in that firm, is a member of the LA Architect editorial board.

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# L.A. ARCHITECT

## Election Report

In accordance with the Bylaws and the Rules of the Board, the election of officers and directors of the Los Angeles Chapter, American Institute of Architects took place on November 10, 1987.

As a result of that election, and provisions of the Bylaws, Officers for 1988 are as follows:

**President:** Robert Allen Reed, AIA

**Vice President/President Elect:** Fernando Juarez, AIA

**Secretary:** Ronald A. Altoon, AIA

**Treasurer:** Joseph D. Vaccaro, AIA

**Directors** (terms ending December, 1988): Cyril Chern, AIA, Pamela J. Edwards-Kammer, AIA, William H. Fain, Jr, AIA, George R. Pressler, AIA.

**Directors** (terms ending December, 1989): Adrian Cohen, AIA, Patric B. Dawe, AIA, Arthur Golding, AIA.

The election of Ronald A. Altoon, AIA, to the office of Secretary creates a vacancy (one year remaining of his term as director) which will be filled by appointment as provided for in the Bylaws.

Respectfully submitted,  
**Richard Appel, AIA Secretary**



AIA directors and officers, left to right, top row: Mark Gribbons, Pamela Edwards-Kammer, Fernando Juarez, Robert Allen Reed, Cyril Chern, Ron Altoon, William Fain. Bottom row: Arthur Golding, Joseph Vaccaro.



San Diego's Hotel Inter-Continental, designed by Welton Becket Associates, was another of Reed's projects.

## ^ Robert Allen Reed, AIA

*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—to 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/AIA.*

*In order to be a viable, respected and dynamic professional association in Los Angeles, Bob feels the AIA 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/AIA and membership issues. "Last year we lost members to the new chapter in the Valley. We also came to

## Installation Dinner Dance

1988 installation ceremonies for officers and directors of the LA/AIA will take place Saturday, January 16, at the Jonathan Club in Los Angeles. Robert Allen Reed, AIA will be installed as President. Art Seidenbaum, Honorary LA/AIA, will be the featured speaker.

The evening will begin with a 6:30 pm cocktail reception honoring past-presidents, followed by dinner, the installation ceremonies and dancing. Dress is black tie preferred.

Pre-paid reservations at \$55 per person must be received at the Chapter Office, 8687 Melrose Avenue, Suite BM-72, LA 90069, by Monday, January 11.

Albert C. Martin, FAIA will be the Installing Officer. The names of the other

LA/AIA officers and directors for 1988-89 are listed in the election report on this page. CCAIA Directors for 1988 are Ronald Altoon, AIA, Raymond Gaio, AIA, William Krisel, AIA, Robert Allen Reed, AIA, Fernando Juarez, AIA, and Joseph Vaccaro, AIA.

The WAL 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; Glenous Absmeier, director; Ruth Bown, scholarship; Adele Jordan, public relations; Phyllis Laffin, student's week; Martha Bowerman, LA Beautiful; Betty Gamble, hospitality; and Juanita Gulbrand-D'Jerf, holiday party.

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 AIA, to support each others' efforts and to foster a broader appreciation of the work of architects."

While 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 AIA 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 AIA 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 AIA, 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 AIA, as well as involved in Los Angeles Rotary Club, Town Hall, Phi Delta Theta, LA 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 "finesse in handling major clients, special projects and different person-

Continued on 3