**January Calendar**

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

**Architecture for Education,** Steven S. Weinberg, AIA (213) 490-7199; **Architecture for Health,** Richard Gruen, AIA (424) 727-0540; **Award Programs,** Michael Frampton, AIA (213) 476-9083; **Exhibitions,** John Freymuth, AIA (213) 622-2246; **Government Affairs,** Thomas Prior, AIA (213) 620-7912; **Historic Preservation,** Anthony G. Westen, AIA (213) 823-4606; **Internal Assistance,** Jennifer L. Smith, AIA (213) 826-8310; **Lecture Series,** Lillian Hall, AIA (213) 620-7912; **Membership,** Miguel Baltierra, AIA (213) 823-4142; **Publications,** Margaret Hueftle, AIA (213) 823-4142; **Professional Practice,** Howard Ziskin, AIA (213) 476-9083; **Public Relations,** Wendy Shank, AIA (213) 823-4142; **Student Programs,** Robert Longino, AIA (213) 823-4142; **Student Services,** Patricia Flanagan, AIA (213) 823-4142; **Women in Architecture,** Arlene Ades, AIA (213) 823-4142; **Young Architects Forum,** Charles Klopser, AIA (213) 823-4142.

*For more information call (213) 824-4142.*
The answer was to embrace technology.

five dollars already forked out to attend this were also other monies an architect could get. costing know-how - but they do not know how "system," left before the seminar was half Cambodia, and two enthusiatic Tronsoft users architects, a banker, a real estate agent from all such mid-career enhancements, took place the American Institute of Architects and, like took place one evening last fall at the Hyatt "Suspend your disbelief! Remove the chains you drive a Ford).

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said Gehry, stoically expressing his concerns and hopes.

Former Governor Brown, red faced after a 104
day run down San Vicente immediately waded into
the present administration calling it "paralyzed and gridlocked. ....... We need a whole design change in the way this world works." In front of the backdrop of which the town
up walls and beneath the exposed rafter,
clerestory roof of the space warehouse building,
he recalled the Reagan’s Mission which he
refused to live in during his 1976-82 term, "It was
Nancy's project......Safety Modern..... really ugly ......I burned over the lobbyists."

The winner of several 1976 state primaries
quoted statistics from papers he held in one
hand with the microphone in the other, "We have
a 291 billion dollar military budget; 1 billion
for space, 20 billion for health and 200 billion to prepare against a Russian War", "We have the 38th worst infant mortality rate among
industrial nations," and "...5% of the world’s population, consumes 25% of its legal services and 50% of its cocaine. Marijuana, there is no pretext", which brought
laughs from the crowd filled with many local
architects and artists.

His ideas included constructing wind
generators to provide electricity and universal
health care system. He would cut the military budget down to the level of the European Countries, provide mass transportation and retrofit
buildings. Dressed in a sharp blue suit with a striped
white shirt and checkered tie, Brown answered
to questions from the enthusiastic crowd or issues ranging from health care and children’s issues
to governmental corruption and security state
capacity.

With a final appeal for help and funding (maximum contribution is limited to $100,000),
Brown was applauded loudly in a warm demonstration that the once experimental and
rebellious Institute (founded in 1972) might soon return to its politically involved roots.

SICK ARCHITECTURE NEEDS CURE
By Susan Lugo

Noone can deny that the present architectural environment is far from healthy. At such
fashionable in recent years. As is evidenced
building is Sagittarius? Or an ad agency with
Regrettably, for a city that possesses so many
architects, forget everybody else! In the name
by a few in a city teeming with eligible
experts, the design awards uneventful at best
and oppressive at worst.

John LaRur has been a long standing
architect at constant odds with the mainstream
theory of architecture. Fortunately to work
under the tutelage of Frank Lloyd Wright, LaRur
knew that the inside of an architectural office was no place to learn about designing or constructing a building. Recalling that he
"could never keep his pencil sharp enough to
draw those thin window trim lines," he
worked in the field, building. Shunned by
the media. LaRur's masterpieces remain
grossly underpublicized.

Unlike Alexander, Khalili and LaRur, the
Los Angeles mainstream architecture seems to
suffer from its own caprices. A few obvious ones being:
(1) the mainstream architecture is isocentric and exclusive, separating buildings made in the mainstream theory from any
normal mainstream of society, (2) the theory has not provided any moral leadership, (3) there is no connection between the theory and actual work or process of construction, (4) the architecture has no empirical relationship with human feeling. "(Alexander, PA July 91). Since the world sees Los
Angeles as a city of stars, it is not surprising that
architectural seminars, these problems are compounded.

Certainly there are individuals here who
are doing exceptional work, but it comes from
unexpected and unheralded sources. Magazine editors are mostly to blame for over publicizing this mainstream cheap thrill
architectural, but individuals could endeavor to
demonstrate other approaches by submitting
instructive articles to magazines, and by forming
organizations concerned with construction, affordable housing and innovative technology.

Unlike those groups that meet in famous architectural spots and produce nothing for any
common goal, or anything to be shared with the
City’s architectural community; one organization could, for example, group the problems in the
building codes and seek changes that may
minimalize the frustration plaguing this field.

seen as an architectural lobby, yet representing
not only the architecture, but impossible.

architects, the profession can be one that produces
memorialization, yet representing
not only the architecture, but impossible.

MONA GROWS UP
Appreciation of the unique Museum of Neon Art by Mary Eaves Mitchell

As I entered the small foyer of the Museum
of Neon Art, I was greeted amably and
remined to push/pull all the appropriate buttons and levers, turn the dials, and have FUN. I also
found an apology that the lady on the order.
Dave Quiek’s mixed media, kinetic piece
"Homage to Marcel Duchamp (Pig Descend­
cendants of Scientists)" had a new location: "This
is Ill. Please do not touch." Threading
trough much of the museum and its recent
anniversary exhibit, "MONA Turns Ten" is an
exhilarating, persuasive way to learn about
how light has depth and meaning. Introspect
from the black, to white. Means of intro­
duction...lighting...can be a pervasive
art form. Monuments...can be a powerful and
timeless way to make statements. What is also
impressive is that the museum has been
organized and is thriving.

"The lady who is it. Art is truly abstract.
Thus the art of flagellation is the painless
expression of the flagellating as the painless
expression of the pain by the flagellating."

Astronomy is MATA's.

Kathleen Robbins & Associates
Kathleen Robbins
Business & Personal Insurance
First Financial Resources
Planning

6351 Owensmouth Avenue, Suite 101
Winnetka. CA 91306
(818) 888-8500
Fax (818) 888-8045

Lightbenders Neon
Neon Art ACCENT LIGHTING SIGNS
Gary Caldwell
(818) 996-5204

MONA is unique. Located in the arts
county east of downtown, it is one of few
institution situated in neon, and apparently the
t Longest museum of its kind. Traditionally, exhibition
spaces have shied away from art whose me­
dium, once the rage of the Deco era, has more
recently been thought of as "trashy", "tacky", "cheap chic", and "trash, trash, trash", and nearly the same thing. In this
little bit of the art world. Thus the art of the art of the
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Astronomy is MATA's.
The third annual "Architects for Shelter" tour was held on October 20, which, for $100.00, included a shuttle bus circuit of exclusive Brentwood homes and trendy commercial space in Venice. The annual event, which is profitable as well as enjoyable for architects, includes an all-day group of about twenty architects and interested others, trying to raise money for the Ocean Park Community Center (OPCC). The proceeds helped batter wives and children, rundown and homeless youths, homeless adults and families, and homeless mentally ill women.

Several things were intriguing about the event; first, the "Robbin Hood" feeling of every group, and secondly, the bus tour was extremely long, taking us through, down into the bowels of the earth. This is a wonderful opportunity for architects to make a contribution to the service of the homeless.

These are placed squarely to a beach and a line of trees cladded in a sandstone wall, a feeling like a sandstone barrier against something evil that defines logic. There were at least two conference rooms of stone, with one showing a skeletal "rib" of a whale and the other having the illusion of being well fed due to a lining of sculpted corrugated cardboard. The cardboard used on wall, armchairs, and sofas, which were all designed by Gehry is ironic because it is the same material used in the simple huts that are the vernacular architecture of the homeless in New York, Chicago, and even L.A. I wondered what those street people might think about seeing it used here, at the heart of mammon.

As someone said on the bus: "I look at the buildings and the street and remember that we are the one who built it and the others who do not." This was the closest that we got to Skid Row. There was no-one in the area, as if the entire city had disappeared. It was an artfully recreated political cartoon. It was an artfully recreated monstrosity, as is so often the case. We have built these buildings for the homeless, but we have not taken the time or care to make them suitable for their needs. The cardboard used on wall, armchairs, and sofas, which were all designed by Gehry is ironic because it is the same material used in the simple huts that are the vernacular architecture of the homeless in New York, Chicago, and even L.A. I wondered what those street people might think about seeing it used here, at the heart of mammon.

The "Architects for Shelter" day was a fascinating but nearly indecipherable in its meaning and impact. The program included six homes and six commercial projects, among which were Frank Gehry's Schubel house and Chait/Day/Mojos projects, the just completed art blocks by Koenig/ Eisenberg (as well as a chance to see arts integration in work in progress) and the still unfinished Casa Shapiro by Lugarreto Architects. Four of the six Brentwood homes were still under construction due to delays, schedules, schedule to the elements, and vandalism in much the same way that the homeless are. There are delays, however, such as Maureen and Eco Mos's Western Law offices in New York, in its unfinished state, was reminiscent of a Piranesi sketch. As one looks up to the apex of a cone in the center of the house, metal bridges and staircases fly off in various directions. In contrast to the calm, horizontal lines of Ray Kappe's BevHills home, this project had a more vertical spine in one of the Brentwood houses. The walkway began at the front entry and marched past the house towards a formal living space so directly that one barely had the inclination to leave left or right. It ended at a pool and fountain, which stood within a space, with a piece of sculpture off to one side. This piece of artwork was a visual pun that was perfectly appropriate to the day, summing up a moment in time and consciousness as succinctly as a political cartoon. It was an artfully recreated supermarket shopping cart complete with bedroll and bags of aluminum cans, so surprising that one was tempted to look around for the forlorn face, passing through a work space, losing an en route to Skid Row. There was no-one in sight, of course, and this was the closest that we were ever to come into reality that the homeless face each day. The cart was an incongruous juxtaposition, a shock to the conscience in the midst of the street's gilded, gorgeous effort to solve the basic problems that cause homelessness, they just reinforce the status quo. It seemed, in this case, to prompt the homeowners to make a good impression, gain kudos and contribute to a good cause, without having to give anything up, rather than getting into substance. Surely the poor continue to be invisible and dependent, mired in the trap of charity, and in the mercy of the whims of the elite?

One would like to see an interdisciplinary forum, possibly organized by architects, that would include builders, social workers, psychologists and psychiatrists, medical practitioners, planners, politicians, the homeless and volunteers, who are willing to address the broader issues. This would surely help to precipitate an ongoing dialogue and meaningful action. Generally, I believe that we, as a profession, must go beyond these efforts to solve the basic problems that cause homelessness. We should demand that our national family take care of its own. There are only 6,053 shelter beds in the city, serving 36,000 homeless families and the 62,000 to 150,000 people who join the ranks of the homeless each year. The housing stock in the city concerns anyone involved in the building industry, but homelessness seems to have fallen into the shadow of the collective architectural unconsciousness. Ignored, repressed, unpopular, and irritating, it apparently seems to be unsolvable. Like other repressed parts of the subconscious, however, this problem is likely to spring up and surprise us when we least expect it. There is a way for the profession to effectively address this issue. Can we again become an architect who is an activist architect or are we going to continue to leave the issue, as well as the homeless children and mentally impaired, festering in someone else's back yard?

For further information:
City of L.A. Housing Preservation and Production Department.
215 West 6th Street, 7th Floor,Los Angeles, CA 90014. Tel: (213) 458-9536
Southern California Association of Non-Profit Housing.
4032 Wilshire Blvd.Suite 301, Los Angeles, CA 90010.
Tel: (213)430-1249.
Ocean Park Community Center.
243 Hill Street, Santa Monica, CA 90405.
Tel: (310) 399-5232.
O.P.C.C.is one of very few shelters that is non-denominational and not non-militaristic or fundamentalist in its approach to its "clients": O.P.C.C. focuses on teaching skills to live by, rather than providing only a stop gap measure. Many charitable groups demand that "clients" attend services, or submit to humiliating requirements in exchange for food and a cot. Many will not comply and so do not receive the help they need. This is another barrier to the general public or professional groups wishing to help the poor.

California Homeless and Housing Coalition.
926 J Street, Room 906, Sacramento, CA 95814.
Tel: (916) 447-0390.

DESIGN CHANGE FOR THE WORLD: Jerry Brown Speaks Back
By Michael J. Rocklin
300 people filled the main space of the Westside architectural institute SCI-Arc to hear Presidential Candidate Jerry Brown discuss his presidential campaign. Jerry Brownmetics that loudly express his disgust with the present political system. Brief introductions by school director Michael Hennessey and local architectural hero Frank Gehry preceded the speech. "As architects we deal with everyday events. At the same time we must deal with a larger perspective," philosophized Rotundi, who also described a dinner he had attended, labeled "Black Tuesday" because so many of the people present had been laid off that day. "I worry today about the world; greed, disease, racism, appallingly unreasonable. It seems so rudderless and frightening. The Brown Family has a legacy to public service and a record of integrity. Jerry has an appetite for new ideas."

The American Institute of Architects
Benefit Insurance Trust

L .A. ARCHITECT
The Paralyzed Veterans of America, Washington, D.C.

 Лаурент Майерс из D.C. офиса RTKL Associates.

 Временно пришлось играть в нормальный образ, по мнению Майерса.

 Старое здание, с маленькими площадями, всего 4 000 квадратных футов.

 Практически все сотрудники - на колясках. Клиент также расширился с четырёх до десяти этажей.

 Модельным примером для проекта ADA может служить создание "красивого, нормального пространства", избегая институциональности.

 Окончательно избегать явного оснащения. "Мы старались не делать очевидных уступов." говорит Майерс.

 Дверные проёмы оставались стандартными 3 футами шириной. Архитекторы также сделали уступы в тестах, чтобы автоматически открывать двери в ваннаях, и считают это хорошей практикой.

 Предварительное выявление правил ADA регулируется до конца 1991 года.

 AN ADA RETROFIT:

 The Paralyzed Veterans of America, Washington, D.C.

 The chief challenge of retrofitting the Washington, D.C., headquarters of the Paralyzed Veterans of America lay in creating "handsome, normal-looking space," and avoiding an institutional look, according to its architect. "This is not grab-bar city. It looks like a normal office," says Laurent Myers, the D.C. office of RTKL Associates.

 The Paralyzed Veterans presented a model design problem for ADA retrofit; nearly 60 percent of the employees are in wheelchairs. The client was also expanding from four to 10 floors of an antiquated building, with small floorplates of only 4,000 square feet.

 "The underlying theme of all this is that the space needed to be designed for total accessibility for wheelchair-bound employees and guests," says Laurent Myers, the RTKL partner in charge of interiors. "However, the client wanted absolutely to avoid the look of an accessible area. They just wanted a handsome, normal-looking space.

 The solution was to design accommodations integrally into the space, rather than making them appear as "an added layer," according to Myers.

 Some accommodations exist in plan. The small floorplate did not allow for a "looping" corridor around an elevator core; instead, typical floors are double-loaded corridors, which widen subtly around an elevator core; instead, typical floors are double-loaded corridors, which widen subtly to accommodate the turning radius of wheelchairs. Other accommodations are such "subtle" installations as automatic door openers in lavatories, and the height and depth of kitchen counters and coffee areas. The architects also specified desks and telephone cables with cantilevered surfaces, rather than furniture with corner legs, so wheelchairs can slide into place without colliding with corners.

 Otherwise, the architects went out of their way to avoid obvious accommodations. "We tried not to oversize rooms," says Myers. Door frames remained the standard 3 feet width. The architects also undertook to create improvements not mandated by ADA, such as wash basins located in lavatory stalls. "It's not in the regulations, but I think it is good practice," says Myers.

 The cost of retrofitting was about $35 a square foot.

 ADA - Environmental Accessibility

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<th>DISABILITY CATEGORY</th>
<th>SITE/EXTERIOR FACILITIES</th>
<th>BUILDING PUBLIC CIRCULATION SPACES</th>
<th>BUILDING PUBLIC FACILITIES AND ACCESSORIES</th>
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<td>Thresholds</td>
<td>Core, Corridors, etc.</td>
<td>Non-Slip</td>
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<td>Door Type Hardware</td>
<td>No Intermediate Steps or Levels</td>
<td>Signage</td>
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Depicted above are the array of issues that must be addressed in providing environmental accessibility for persons with disabilities. The specifics of where, when, and how these issues should be addressed under ADA are presently unknown, but those contained in the Uniform Federal Accessibility Standards (UFAS) are suggested as guidelines until actual regulations for implementation of ADA are promulgated. Preliminary issuance of ADA regulations is due in mid-1991.

A USER'S VIEW

ADA may be well meaning, but some of its intended beneficiaries are already questioning the usefulness of some parts of the law.

As an activist for visually impaired people and a partially sighted person himself, Dr. Sam Genensky is critical of ADA's provisions for both the blind and partially sighted. He is a co-founder of the Center for the Partially Sighted in Santa Monica and served as its director until January.

Among ADA's accommodations for the visually impaired are rigorous standards for signs at eye level (60" above grade). Some lettering is to be raised 1/32" from the surface, so individuals who can be discerned by touch lettering itself should be blocky; lettering in serif styles should avoid extreme variations in width. Signs in Braille (Grade Two) are to be located in most public places and workplaces.

Genensky says he is unimpressed by all the provisions of ADA, for example, that "if you try to solve the problem by making signs larger, you are never going to satisfy everybody. The letters are never going to be a size that is going to encompass the entire visually impacted population." Neither Braille nor three-dimensional letters impress him as good ideas, he says. "It is hard enough to read Braille, and I doubt if even 2 of 3 percent of the functionally blind can read Braille really well. It is much more difficult tactically to makeout letters." The "more sensible" approach, he adds, would be "talking signs" that provide auditory information on request.

Genensky says the statute shows a lack of deep research. "People have not had a lot of time to think this out, and they grab the first thing they can put their hands on. It just isn't satisfactory."
The American with Disabilities Act promises to have a massive impact on almost all commercial buildings, both new and existing. Yet instead of a rush to make the newly mandated changes, few people responsible for making changes have done anything. Confusion seems to surround the statute, which was signed into law in July 1990 by President Bush. As opposed to creating work for architects and contractors, "it has the potential to create a bonanza of work for lawyers," says architect Laurent Myers of the Washington, D.C. office of RTKL Associates.

Described as the most sweeping civil rights legislation since the Civil Rights Act of 1964, the intent of ADA is to bar discrimination in the workplace by removing physical barriers and inconveniences to the estimated 43 million disabled Americans. The law provides sweeping changes both for building owners and employers. Not limited to wheelchair access, the law requires employers to alter workplaces accommodating eight or more otherwise-impaired employees.

"Though still not fully clear, the implications for commercial property appear underwhelming changes under ADA. Architect Myers guesses "100 percent" of existing buildings will require some "imposition of the law that affects them." Costs are also uncertain. The Architectural and Transportation Barriers Compliance Board, the federal agency in charge of ADA construction guidelines, says the cost of ADA improvements in new buildings will equal about one-half of one percent of the building cost. No estimate is available on the cost of installing those improvements in existing buildings, but most observers say expenses will be far higher. "Generally, the older the building, the more it costs," says one architect.

For companies with 25 or more employees, ADA becomes effective July 26, 1992. Employers with 15 or more must comply by July 26, 1994. Despite the pending deadlines, few employers have taken action. Confusion and uncertainty over the language of the disabilities law are one reason for the inaction, although the definition, Justice Department released last July go some distance toward providing clarity (see related article on this page.)

The "uncertainty" of ADA means that "employers are sitting there with a time bomb" Myers says. Decisions based on "very little hard information. They don't know whether they will have to spend a little bit of money, or a lot." For example, one of the most important concepts in ADA is that employers must make "reasonable accomodations" to facilitate the employment of disabled people. Spaustin Myers dates several barriers should not be removed if such removal is "readily achievable," that is, at reasonable cost. A spokesman for the Washington D.C. office of AIA defended the disabilities law. "The idea is not to make people go through terrible hardships with the buildings they already have." Rather, the intent of the ADA is "to do what you can to accommodate people."

A note of comfort to California employers and building owners is that property owners in the state are less likely to lose hard hit by ADA than other parts of the national since the state's Title 24 standards already contain some of the toughest standards in the country regarding accomodations for the disabled.

FINAL ADA REGULATIONS

By Stephanie Stubbs

On July 26, 1991, one year to the day after President Bush signed the Americans with Disabilities Act (ADA) into law, the U.S. Department of Justice published final regulations and accessibility guidelines (ADA-AG) that add access for disabled people to public accommodations and commercial facilities. Of particular concern to architects is Title III of the ADA, which covers over five million places of public accommodation and commercial facilities and includes hotels, retail stores, restaurants, recreational facilities, theaters, medical facilities and industrial sites.

Title III of the ADA affects three sets of activities that are pertinent to the built environment: 

"Readily achievable" removal of barriers means removal of architectural and communications barriers to the disabled that is "easily accomplishable and able to be carried out without much difficulty or expense." Examples include installing ramps, making curb cuts, and installing grab bars in toilet stalls. The Act applies conditions to assure that differences in size and nature of the covered entities are taken into account to decide what kinds of barrier removal are readily achievable.

-- As of January 26, 1992, places of public accommodations with 25 or more employees, AND $1 million or more gross receipts annually must comply.

-- As of July 26, 1992, places of public accommodations with 11 to 25 employees (inclusive) AND $500,000 or more in gross receipts must comply.

-- As of January 26, 1993, all remaining places of accommodation must comply.

Alterations: Also as of January 26, 1992, alterations in all buildings must be readily accessible and usable to the maximum extent feasible. When alterations include accessibility to or usability of a primary functional area--such as a lobby--an accessible path of travel is to be provided to that altered area, as well as the telephones, bathrooms, and drinking fountains serving that area, must be made accessible. The additional cost of accessibility does not have to exceed 20 percent of the underlying alteration cost.

New construction: Any new building or facility occupied after January 26, 1993, for which the last building permit (or permit extension) is certified as complete after January 26, 1992, must adhere to the new construction requirements of the ADA.

In its final regulations, the Justice Department revised language from its proposed rule that stated: "any public accommodation or other private entity responsible for design and construction...must ensure that facilities conform to the ADA and Section 508 of the Rehabilitation Act." It now reading "discrimination...includes a failure to design and construct facilities..." The change was made to clarify the responsibilities of architects, developers, contractors, and other members of the building industry in terms of the ADA.

CHANGES FROM PROPOSED GUIDELINES

Significant changes in the final version of ADA-AG include:

-- At least 50 percent of public entrances to new buildings must be accessible, rather than ALL entrances, as originally proposed (4.1.3).

-- Not all checkout lanes are required to be accessible (7.3).

-- Scoping for telecommunications devices for the deaf (TTDs or "text telephones") was increased. One text telephone must be provided at locations with four or more telephones. (4.31)

-- Dispersal of wheelchair seating areas in theaters will be required only when there are 300 or more seats, rather than in all cases (4.33).

-- Perhaps the most controversial of the technical requirements is the one that requires areas of refuge (now called areas of rescue assistance) which are based on the provisions of the Uniform Building Code. Areas of rescue are not required for alterations (4.3.11).

-- Parking spaces that can be used by people with vans (with lifts) will be added. One in every eight accessible parking spaces (but not less than one) must have an 8-foot-wide access aisle and be designated by signage as an accessible space. These spaces may be grouped on one level in a parking structure (4.1.2).

-- The final rule applies less stringent accessibility requirements on homeless shelters (9.5).

ADDITIONAL REQUIREMENTS

Elevators: The so-called "elevator exception" is included in the final ADA-AG. It states that elevators are not required in facilities that are less than three stories or that less than 300 square feet per story, unless the building is a shopping center or mall, or the professional office of a health-care provider (4.1.3).

Auxiliary aids to communications: The ADA specifies that public accommodations must "furnish auxiliary aids when necessary to ensure effective communications," unless undue burden or fundamental alteration would result. These may include qualified interpreters, TDDs, and Brailled or large print text. This requirement is reflected throughout the ADA-AG. For example, the section on alarms (4.28) requires visual alarm signals in restrooms, general usage areas, hallways, and lobbies. The section on telephones (4.31) sets forth scopeing requirements for wheelchair accessible, hearing aid compatible, and text telephones.

Toilets: ADA-AG Section 4.22 specifies that an accessible toilet stall must be a 60-inch-square stall with specific configurations of hardware. (The exception is in alterations, where if the standard stall is technically infeasible, an approved alternative may be used.)

When six or more stalls are provided, in addition to the standard 60-by-60stall, at least one stall must be 36 inches wide, with parallel grab bars and an out-swinging door. This type of stall is easier to use for non-wheelchair users with mobility impairments.

Preservation: Due in part to a major effort by the AIA, qualified historic buildings, defined as listed or eligible for listing on the National Register for Historic Places or designated as historic under appropriate state or local law may receive special treatment. If the Advisory Council on Historic Preservation or the State Historic Preservation Office agrees that compliance with a particular ADA regulation would threaten or destroy the building's historic significance, alternative requirements may be used (4.1.7).

Sites and equipment and other equipment directly associated with construction (including construction trailers) are not included under the regulations (4.1.1).

Additionally, existing state and local building codes remain in effect.

To obtain a copy of the regulations call:

The Department of Justice Hotline, (202) 514-0301 (voice), (202) 514-0381 (TDD), or The Architectural and Transportation Barriers Compliance Board, (800) USA-ABLE (voice), (800) USA-ABLE (TDD).

To order AIA's updated ADA kits (which contains the ADA-AG), please call the AIA Public Affairs Department, (202) 626-7460. The price is $9.95 for members and $16.95 for nonmembers.

L.A. ARCHITECT
Toronto art museum. I had the honor of commons facility. Gcnsler Associates housing complexes for a BMA master of 1992. It may prove to be the most technologically ambitious theater built in North America. 

Blumberg. In conjunction with my former Toronto associates, we are about to realize a project of great importance. It is a part of the Prince of Wales in October of this year.

Ivan Reitman Productions, MCA/Universal

Three projects are on standby: a 120.00 Educational Services Building for USC is ready for bidding; we are awaiting the green light for Schematics for a 2,000-seat concert hall in Edmonton, Alberta; and a 200+ unit housing (sic) is set to begin Contract Documents.

Barton Myers
Barton Myers Associates

A $65 million, 2700 seat multi-purpose hall and 500 seat proscenium theater. Schematic Design has just been completed. A real coup for us, this is the first time a Los Angeles architect has gained a cultural foot­

Unrealistic Levin

In a more perfect world, Jeremy Levin's contention that "Aesthetic experience does not have a moral dimension only a poetic one", as expressed in his review of Out of Site in your last issue, would probably rank as a thirteenth commandment. In this one, however, in which Diane Ghirardo is a particularly prescient and realistic observer of human, and more specifically architectonic, foibles, it is idealistic and irrelevant. If it were true, it would negate the real motive behind most of the monuments in the historical pantheon.

We admire Abu Simbel and the Temple of Amun at Karnak in Egypt for architectonic reasons now, but each of them was built as a reminder of royal power and prestige, most specifically, in the first instance, as a billboard at the boundary with Nubia that was meant to serve as a warning to invaders from the south. The Parthenon, which has since become a symbol of perfection for architects everywhere, began as the focus of the imperial designs of Pericles. The Hellenistic Altar of Zeus at Pergamon, which we admire for its" proportion and sculpture, was an Attalid attempt to please the Gauls. Gothic architecture is thought to have been dedicated to the recreation of Paradise on earth, and yet began, in the Abbey Church of St. Denis, as an attempt by the politically correct Abbot to appease and glorify the house of Hugh Capet. Even the name of the period itself has been shown by Marvin Trachtenberg, in his fine article called "Gothic/Italian 'Gothic': Toward a Redefinition" (in JSAA, March 1991) to have been the result of nascent nationalism. As he says: "I suggest that the word" (i.e Gothic) "does involve a key understanding of the period, in terms of the Renaissance usage of the word, which first gave a descriptive name to medieval architecture at all." This pejorative term, related to the barbarians who sacked Rome and were the antithesis of Classicism, has now been universally adopted in contradiction of the great technological and aesthetic achievements of that age.

The litany, from Speer to the reasons for the choice of Richard Meier as the architect of the Museum für Kunsthandwerk in Frankfurt, is endless, but the message is clear. Patronage and ideology have always gone hand in hand in architecture, just as Diane Ghirardo says, and it is about time someone has had the courage to say so.

Chapter Appreciation

Dear Ann,

I just wanted to extend my thanks again for your support in providing our AIAS members with information about the AAA/LA office. The information which you provided was very interesting and enlightening to all of us. I hope we have the opportunity to serve and inform even more students in the future. Sincerely,

Tom Wulf
Architectural Tours Chair
(Following a visit to the Chapter from fifteen USC students)

The Art Gallery of Ontario, Toronto

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certification/continuing education credits.

For further information, call PCMAC at (818) 247-6177.
VISONARY STUDENT EXCHANGE

This fall, the Student Visions for Architecture program sent ten Architects, representing LA/AIA Associates and Los Angeles Unified School District, as part of an exchange with the USSR Union of Architects. The exchange, as conceived three years ago, would allow the USSR and the USA to form a joint education project and would serve to strengthen fledging relationships between the two capitalist/professional movements. The Student Visions program, which is jointly sponsored by LA/AIA Associates and Los Angeles Unified School District, was seen as the appropriate context for such an exchange. Soviet architects have a number of similar programs which use architecture as a tool for reaching students' interest and enhancing their creativity. It is this common interest in education which motivated the exchange and formed a deep bond between the American architects and their Russian counterparts. In the fall of 1989, ten architects from the USSR visited Los Angeles and San Diego for ten days. They taught in Student Visions classrooms, met with local architectural students, visited firms and construction sites.

This October, it was the Americans' turn.

Tracy Stone describes their trip.

We were greeted at the airport by 10 or so smiling Russians. Within 30 minutes of our arrival, we were standing in the infamous Red Square! For Most Westerners, it has been a symbol of our most dreaded enemy for 50 years. The Square served as a vivid introduction to "post-coup" Russia! Soldiers stationed strategically around the perimeter of the Square prevented curious onlookers from stepping into the center - our first encounter with a range of inexplicable Russian laws, vestiges of a more restrictive era, still vigorously enforced. One side of the Square was filled with a long line of people waiting to visit Lenin's tomb. Before the body is removed as a symbol of the now discredited communist past. Standing beside an empty park where broken statues of the communists leaders are displayed. Standing beside the empty cenotaph, our first encounter with a notion of the concept of art in an isolated environment. The artistic tendency is not to conform to the group oriented, participatory, highly interactive activities of politics. Lack of numbers and lack of money for lobbying has also reduced architects' political efforts. These factors, combined with a fear of antagonizing politicians and developers, have contributed whatever time and money he/she has to non-political development, and increase the demand for architecture. Architects are striving to branch outside Moscow to visit the medieval cities of Zagorsk and Rostov, with their magnificent religious symbols with the political center of an atheistic society. This proved to be indicative not only of their architectural past, but of a culture struggling slowly back to life.

We found Moscow to be an active city of 10 million, characterized more by its differences than its similarities to western cities. Its environment is small compared to a classic European city developing outward in concentric rings from the Kremlin. The urban fabric is more urbanized and of mixed use activity. The suburbs outside the city consist entirely of residential development. Most conspicuously was the absence of any commercial activity. We noted that modern architecture of the 1950's and 1960's reflect political and social variations rather than the commercial motivations of our buildings. Housing is entirely multi-family rather than single-family. A few housing projects are literal manifestations with a sense of community. In art, a lack of vitality and human interaction is more in evidence than in Moscow. The bar is manned itself, and no new clients have stepped forward to take its place. There is a popular joke in Russian, which likens communism to a train that has stopped. Under Lenin, the people were exhorted to get off the train and build the train. TheRussians drew the curtains and shook the train to give the illusion of movement. Under Gorbachev, it is said, people throw open the windows and cry, "the train has stopped, the train has stopped." That train now moves, but the level of stimulation and energy for both the talent and resourcefulness of the people we met, we are confident that the next train will move.

The Student Visions Program for Architecture project needs volunteers. If you would like to participate in the program, contact Robert Leach at (718) 763-8676 or Jeff Sessions at (310) 431-6528.

POLITICS FOR ARCHITECTS

By Bruce Sternberg

Architects have historically neglected politics as a vehicle for improving the profession or upgrading the quality of the physical environment. However, the AIA, on national, state, and local levels, is increasingly seeing politics as a mechanism for positive change.

Locally, the Los Angeles Chapter is increasing its political activities by taking positions on various ordinances, organizing gatherings with politicians, forming an inter-committee task force on political action, and scheduling a forum on architecture and politics in March.

These are good beginnings, but are only a first step in the battle to change the political scene. We must begin to do in order for architects to achieve real political empowerment. Political empowerment is not simply the ability to have an impact on the political environment. It also involves the ability to influence the political environment. This has been especially true in Los Angeles where there has been an effort to make the city a more self-sustaining development and impact planning.

This is a chance to be a voice for architects in L. A. government. It is to be expected in a pro-growth, developer oriented city where planning is used as a political tool of the City Council and homeowner associations. It is also to be expected in an order that the Zoning Code be brought into conformance with the General Plan. One could say that the state of the profession in Los Angeles is reflected in a society which does not value the art of architecture.

But architects must accept a large part of responsibility for this situation in state of affairs. Architects have created a political ineffectiveness has prevented us from fulfilling our societal responsibilities as advocates for architectural quality. Architects must engage in politics if the profession is to survive, prosper, and impact society.

Concerted Action

Despite present funding limitations of the AIA, there are a number of actions which can be taken to increase political power of architects.

1. Establish an intern program for students to work on the political scene. The AIA does have strengths it can build on. First we have a very positive public image. Second, we have a large number of members who are willing to commit their time for a cause. While our numbers are limited, if we focus these numbers into an organized movement, we can have political impact. Five hundred letters can sway a council member's vote. For the AIA to be successful politically, it must organize and harbor associations.

2. Lobby the City to formalize architect involvement in drafting all ordinances dealing with the environment. AIA members should be invited to work on the development of design review boards. If board members have a certain economic and political conditions in the AIA. Political empowerment and engagement is a necessity for our survival as a profession.

CONCLUSION

There are two ingredients which are critical if Architects are to gain political empowerment. One is the commitment of the AIA to making political action a high priority. The second, while the commitment of each architect, he/she must contribute whatever time and money he/she has to non-political activities. Architects must be prepared to vote on public issues and to participate in determining the quality of development, and increase the demand for architecture.

Commitment For Survival

Activity and participation in a Union of Architects is not a requirement of being an Architect. Architect Bruce Sternberg is presently writing a book on the state of architectural practice.

Gloom and Cheer for the New Year

After the glit of the Design Awards, January 1992's L.A. Architect has a more sober flavor. It looks predominantly at the problems design alone cannot solve; namely, the implications for architecture of certain economic and political conditions. We have an indepth report on ADA, by Morris Newman, an overview of the employment situation (to which the AIA is responding), a report on the architectural scene in Vilnius, Lithuania, by Lang Troy, together with a selection of articles that invite political participation of some form. For Shelter, p. 39. For the AIA, a report on political and lobbying efforts of the AIA. Political empowerment and engagement is a necessity for our survival as a profession.

L. A. Architect is presently writing a book on the state of architectural practice.
THE YEAR AHEAD: A Vision for 1992

By Richard A. Appel, AIA

Incoming President, AIA/LA

While running a practice specializing in healthcare, new President Richard Appel, AIA, also puts caring for the needy high on his agenda for the AIA. A Housing Training and Treatment Program for the Disadvantaged is one of the programs he hopes to increase during his tenure, which falls at a time of great economic problems. Appel intends to address the implications of the recession for the profession, and on a lighter note, hopes, through reassembly of programs such as the Design Awards, to widen the scope of AIA/LA members' many unsung contributions and architectural achievements.

It would appear that 1992 will be a most difficult year for most of the profession. However, an outlook of opportunity. Many of us have begun to reexamine how we do business. Many of us have had to consider restructuring our offices. Many of us are in desperate need of help. For some, the thought of membership and active participation in chapter activities seems inappropriate at this time. I would suggest just the opposite. Close contact and networking with your fellow members, as well as active participation, can open up new opportunities. The chapter is available to assist you. Look at the programs being offered and if there is not one which addresses your focus, then consider being the catalyst to open up opportunities for you and others.

AIA/LA for the first time since it's founding in 1894 has formulated a long range plan. The plan is designed to assist the committee's activities in dealing with the rapidity of change that is occurring within the architectural profession, the awesome urban problems, and opportunities within the areas of influence of the Los Angeles Chapter. The plan is a strategic guide for the directions and programs of the AIA/LA for the next decade. It includes a short-range and long-range set of priorities. On the short range we have in the past, we not only will continue to broaden our scope of recognizing their many contributions but if we continue to maintain our narrow focus we have in the past, we not only will continue to alienate the many members who have made excellent contributions but will continue to provide material for those critics who suggest that design is something separate and apart from the practice of architecture.

This year we will inaugurate the first of a proposed annual lecture series in collaboration with the Los Angeles County Museum of Art. This series will focus on the architecture of (April) Richard Meier, (May) James Stirling, RIBA, (June) E. Fay Jones, FAIA, (September) Moshe Safdie, AIA, (October) Frank Gehry, FAIA, (November) Ricardo Legorreta. The diversity of the approaches to architecture should prove most stimulating. This collaboration offers AIA/LA an excellent opportunity to reach out to the public, to inform the community, and perhaps to provide the best stimulus for education and dialogue. Programs such as these are essential communication tools.

Each of these focused activities offers optimal opportunities for members of AIA/LA to share experiences in order to improve the quality of all activities which are necessary to develop the necessary skills to become leaders in the formulation of public policy, relative to the environment and the built environment in order to enhance the quality of life for regional Los Angeles. Only through active participation in the many programs offered can each member begin to understand how valuable and essential the component is in the professional growth and stature of its members. As we continue to struggle through difficult economic times, the chapter can be a starting point for developing new ideas for professional growth. I look forward to facilitating these notions and offer the necessary leadership to assist in their implementation.

Installation of New Officers

The 1992 Installation of AIA/LA and associated organizations' officers and directors will be a late afternoon affair to be held at the Santa Monica Air Museum. Call (213) 380-4595.

Broadening the Discourse

The 1992 Installation of AIA/LA and associated organizations' officers and directors will be a late afternoon affair to be held at the Santa Monica Air Museum. Call (213) 380-4595.

The Year Ahead: A Vision for 1992

By Richard A. Appel, AIA

For AIA/LA members, the year 1992 will be a time of great economic problems. Appel expects that AIA/LA members will have to look at the programs being offered and if there is not one which addresses your focus, then consider being the catalyst to open up opportunities for you and others.

The AIA/LA Environmental Resources Committee will meet at the UCLA Graduate School of Architecture and Urban Planning on Wednesday, January 15, 1991, in Room 1243C, to establish its 1992 action priorities. We're looking for people who can understand the sysem "Women in Environmental Design- Reconsidering Feminist Issues", features panels Judith Leavitt, Sheila Levant de Brevet, Susana Torre, and Anne Bergman. Contact (213) 487-3191 for information. Co-sponsored by CWED and the AWA.

Architects: Take Environmental Action!

The AIA/LA Environmental Resources Committee will meet at the UCLA Graduate School of Architecture and Urban Planning one Wednesday, January 15, 1991, in Room 1243C, to establish its 1992 action priorities. We're looking for people who can understand the system "Women in Environmental Design-Reconsidering Feminist Issues", features panels Judith Leavitt, Sheila Levant de Brevet, Susana Torre, and Anne Bergman. Contact (213) 487-3191 for information. Co-sponsored by CWED and the AWA.

Free Art Workshops

The Los Angeles chapter of the Construction Specification Institute is offering two information workshops on the organization, function, and use of data from The American Society for Testing and Materials. The workshops will take place on January 22, and February 26 at Colors Restaurant, Los Angeles. Call Lo- rand West, AIA/CSI at (818) 845-4948, or Hank Hinman, CSI, at (714) 937 8966.

Free Art Workshops

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The convention planning team and have had an office and through her influence, we have already met with the Institute’s advanced convention planning team and have had an AIA Component Action Team visit the Chapter to reevaluate our financial systems. Our Convention Organizing Chair, Larry Chaffin, Jr., AIA, has well-researched all Convention issues and is ready, with your help, to take the next steps. The Board has voted a dues augmentation over the next three years to cover the costs of the convention, but with the intent that it be substantially more accessible to all of our members.

The LA River Task Force, acting through the Architectural Foundation of Los Angeles, was awarded a $90,000 grant from the State of California to publish its white paper document and opportunities poster and distribute it extensively throughout Southern California. This, along with a planned study of a portion of the River next year, will bring the Chapter substantial political and public notoriety, and help us assume our leadership responsibilities in redefining our city by bringing the vision of this 58 mile plumbing fixture into focus as an urban amenity and an open space resource.

As a major thrust of our effort to communicate to the general public the indispensability of architects, we have successfully negotiated with the Los Angeles County Museum of Art to jointly sponsor a series of six lectures to be held in 1992. Each of the architects to be presented enjoys international acclaim. We have confirmed Ricardo Legoretta, Richard Meier, Moshe Safdie, E. Fay Jones, James Stirling, and Frank Gehry.

This year, the Associates completed a Student Visions exchange, with architects and educators from the Soviet Union visiting here in the spring and our members visiting there in the fall. In a time of extraordinary upheaval and redefinition within the Soviet Union, the completion of this cultural program was a most worthy educational, cultural, and diplomatic effort executed by our Chapter members.

We began this year with an outreach program and met with the Deans of all the Schools of Architecture in Southern California to discuss the idea of raising the quality of discourse on architecture within the profession and community as well. Subsequently, we have formed a Design Committee in the Chapter with the intent of providing a forum for Chapter members to engage in conversations and critiques on design within our Chapter community. In addition, we have established an Emergency Services Committee which will dovetail into State and Institute level programs. Your involvement will be most valued.

As a part of our conscious raising on design issues, our four Chapter committee retreats, and our newly licensed architects’ reception were all scheduled at houses of distinction: The Schindler House, The Gumble House, The Hollyhock House, The Neutra House, and The Lovel House. Four new member orientations were held within the offices of four design firms within our Chapter.

This year, we began exploring the idea of Continuing Education in collaboration with local University Extension programs. I believe Continuing Education will ultimately become a State Board requirement to retain licensure. Our Chapter has extraordinary resources among our membership to draw upon in collaboration with local academic institutions. We will want to be prepared to construct such a curriculum as the need emerges.

We are very pleased that a number of our Chapter members have achieved distinction or are serving the Chapter in extraordinary ways. Early this year Robert Kennard, FAIA was awarded the Whitney Young Award. Diane Evans, Associate AIA is serving on the Institute’s Board of Directors representing the chapter/associate members, and Michael Pride-Wells, AIA has been appointed to the Women in Architecture Committee. Kate Diamond, AIA, and Bill Christopher, AIA are serving on the community and in doing so the Chapter as members of the Board of Zoning Appeals and Sera Lamb, AIA, is serving on the LA County Architects Selection Committee. We are very fortunate that Frances Anderton has joined the staff as Editor of LA Architect and her professionalism and experience are clearly in evidence as LA Architect continues to thrive.

I am pleased to report to you that the highly diligent effort one-third of the Chapter funds lost in the bank failure last year have been recovered from the FDIC and the Chapter is committed to pursuing the recovery of additional funds.

The stage is now set for an extraordinary era in our Chapter’s history. That you share in the benefits of AIA is directly proportional to your investment of time in its committees and programs. This member-driven organization: the needs that you identify are those to which this Chapter will continue to respond. Become more than a subscriber; consider yourself an essential voice and take the responsibility to utilize the Chapter to meet your professional needs.

In closing, as I now begin to serve as an AIA Director for California, I would like to express my sincere and heart-felt appreciation to the membership for its support and confidence, to the Board for its provocative ideas and unyielding effort, to the staff for their great assistance and humor, to my partners and members of my firm for bearing a heavy share of my burden, and to my family for their continued patience and sacrifice.

This has been an extraordinary year for me. I thank you for the opportunity of making it so. May you all enjoy a prosperous and healthy 1992.
The post has become a political hot seat in an era of slow-growth agitation and shifting political priorities in the city. Former Planning Director Kenneth Topping resigned a year ago, after coming under political fire from both the mayor's office and some council members. The mayor is expected to name the new appointment in January.

After interviewing the candidates in November, an examiners' board named the following people as the six finalists. They represent the results of a national talent search:

1. Con How, former executive director of the New York City Planning Commission.
2. Bruce McClendon, planning director of Fort Worth, Texas.
3. Norman Krumholz, best known as a advocate for the poor during his tenure as commissioner of Chicago.
4. Melanie Fallon, the city's acting planning director.
5. Elbert Waters; and Cary Lowe, a San Bernar­
dino dino homebuilder.

Los Angeles Mayor Tom Bradley announced in December a list of six official FINALISTS SELECTED
CITY PLANNING DIRECTOR—SIX
Phoenix.

Following people as the six finalists. They were:

1. Charles Thurnow, first deputy planning commissioner of Chicago.
2. In addition, the mayor has the power, under the city's civil service rules, to bump the lowest ranking finalist and add deputy planning director Frank Eberhard to the list. Former San Francisco Planning Director Allan Jacobson/McClendon for second-place finalist but withdrew himself.
3. The question of who will fill the position is possibly of less concern than determining the proper role of the planning department itself. The planning department and its past directors seem caught in the middle of a land­ use power struggle between Mayor Tom Bradley and the city council. Both the mayor's office and various councilmen, including Zev Yaroslavsky and Michael Woo, have called for a strong and independent planning office.

ecutive director. The past department that would resist the "streamlining" of politically favored proj­ects through the approval process. Some long­ time political observers are skeptical about the council's sincerity to attain an independent planning department, however, since the councilmen are used to a cooperative, almost client-like relationship with planning staff.

The mayor and the councilmembers appear increasingly at odds on planning issues. Bradley has traditionally favored growth, but is now backing off to court neighborhood groups in anticipation of running for a fourth may­oral term. The mayor's staff has encouraged Bradley to take stronger positions in such high-profile land-use controversies as com­ mercial development in Porter Ranch near Northridge and the proposed office-retail development on the Farmer's Market Tele­vision City site. According to the December issue of California Planning & Develop­ ment Report, a Ventura-based newsletter, other people interviewed for Los Angeles Planning Director included Irwin Kaplan, former planning director of Beverly Hills; Elbert Waters; and Cary Lowe, a San Bernar­

municipal Affairs Commission.

Rumors, Reality and the Recession
A report on the employment situation for architects.

By Lang Troy of STAFF, Inc., a referral service for design professionals.

Most architects in Los Angeles would agree that the 1991 recession has been the worst they have experienced. Almost everyone has been having trouble finding work. When a firm runs an ad in the newspaper, they are inundated with resumes. Due to the disproportionate number of applicants to jobs, the salary rate has remained level since 1989. Many applic­ants are willing to take a lower salary. While it is possible that a slight cut in pay could be an edge in competition, negotiating too low will not produce a job offer. Some juniors and recent graduates, who have the means, are considering travel or graduate school until the market opens up. Some seniors have been told that if they could bring a job into the office, they would be hired.

The much publicized closing of Arthur Erikson Associates was just one of the casual­ ties of 1991. Perhaps the surprise came from assuming that a prominent firm with promi­ nent clients would be able to withstand eco­ nomic instability, but 1991 saw a number of stable firms faltering if not closing.

Recession following a period of expansion is inevitable, but this recession is significant because it is at a global scale where almost every sector has been affected. To further compound this condition, consumer confi­ dence is at an all time low.

In New York a downturn in the economy was felt in 1989, and most of the large firms are downsizing now. A project manager at Kohn Pedersen Fox says he expects work to remain slow in New York for the next three or four years.

In Los Angeles, the economy started losing momentum in the last quarter of 1990, al­ though many firms kept busy. By 1991, ev­ eryone was aware of the recession.

A survey, conducted last year by STAFF, Inc., of randomly selected firms (taken from the 1991 AIA Directory, the Blue Book and STAFF, Inc.'s own client list) revealed that 36% of the firms interviewed had laid off employees, while another 25% had laid off employees in addition to cutting back hours.

Firms that have felt the recession the most have been the firms dependent on private sector money. The availability of projects for these firms is determined by consumer confidence, interest rates and lending agencies. Development of residential and retail real estate has been off in 1991, and with commer­ cial office space overbuilt by as much as 20%, this sector is not expected to improve soon. Since the recession started, the Nadel Paradigm, for example, known for their devel­ oper clientele, has had a series of layoffs.

However, not just developers are putting jobs on hold. An architect doing corporate work for the LA Times has had less work because the revenue from their Want Ads has de­ creased.

The firms least affected by the recession have been firms with public sector projects. In particular, the public sector clients who are able to generate their own funding, such as airports, have been a viable source for work. Institutional work has been mixed. As long as monies are not contingent to bond issues, institutional work is ongoing. All project types health care has been the most stable. Although private provider care has been cut back, the public sector is still active. Compe­ tition for health care work has increased.

Peter Stavitsky, Managing Principal of Anshen + Allen Architects, Los Angeles, an established health care design firm, has no­ticed that more firms are going after the same projects. This increased competition has prompted Anshen + Allen to consider other markets. In addition to health care work they are presently pursuing high technology proj­ects within the private sector nationally and overseas.

Bob Udoya, Principal of Tetra Design, has been considering extending services to non­ design market areas of architecture. His firm has been considering this for some time, but the recession has been an impetus to actively pursue this area. Udoya attributes his firm's stability in the recession to their continuous marketing and diversity of clients.

According to Sarah Lamb, Chairperson of the AIA Small Business Committee, small firms, in general, have been strongly effected by the recession. However, it is not a for­gone conclusion that all small firms are suffering. She gave as an example an architect who has been working steadily for a condo developer, and whose quality projects have been making money for himself and his client.

In 1990 when Janice Kent started Kent Architecture and Design, she knew she would have to do a lot of marketing. Despite the competitiveness for commercial work, she chose to remain in her area of expertise. She contacted previous clients, then expanded her client base to include residential. She targeted small developers and home owners as poten­ tial clients. Despite the recession, her practice has been productive.

Although the recession has been severe, recovery is expected for 1992. Most econom­ ists expect a turn around in the second quarter. Of the firms that were surveyed, less than 10% planned to hire in 1991, whereas 51% expected to be hiring in 1992.

Exterior of the recently completed Department of water & Power Central District Headquarters, Phase II, by Barton Phelps & Associates with Clements & Clements/ Benito A. Sinclair and Associates. Realized in three shades of greygreen (to harmonize with the smugy downtown sky), this inspired treatment of a civic utilitarian building was the result of new design initiatives by the Cultural Affairs Commission.