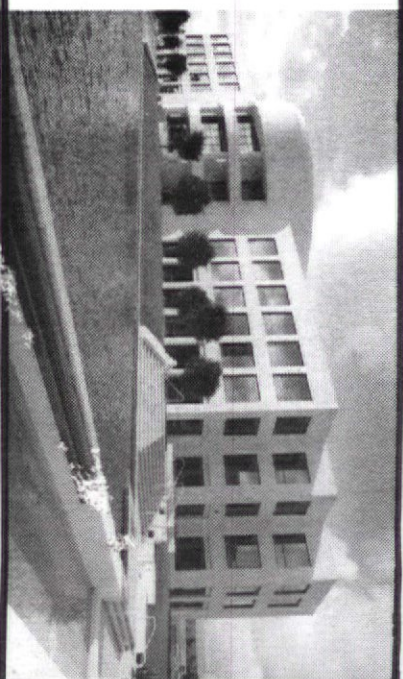


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L. A. ARCHITECT

ADA
Explained

ARCHITECTS
and
POLITICS

PUBLISHED BY THE L.A. CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS



JANUARY

Wednesday 1

Thursday 2

Friday 3

Weekend

Kenter Canyon Studio: Childrens Furniture Design, U.C.L.A. Perloff Hall, Gallery 1220. Through January 9, 1992

The works of Seiji Kunishima, L.A. Artcore Annex Gallery, 652 S. Mateo Street, (213) 617-3274. Reception January 5 from 1-4p.m.

Monday 6

Tuesday 7

Wednesday 8

Thursday 9

Friday 10

Weekend

AIA/LA Government Affairs Day. 8:30 am.to 4:30 pm. For reservations (213) 380-4595
First Los Angeles Photographic Print Exposition at 7601 Sunset Boulevard, through January 12 1992. For more Information call (213) 654-1890.
Easy Chair Electric Chair Ann Bray & Molly Cleator: Santa Monica Museum of Art, Through February 23, 1992.
Works by Giuseppe Terragni U.C.L.A. Perloff Hall, Gallery 1220. Through January 24, 1992.

Closes: 10 Sculptors of the New York School. Manny Silverman Gallery
Sebastiano Salgado G. Ray Hawkins Gallery, Santa Monica. Through Febuary 11, 1992. Reception: Saturday. January 11, 12-3pm.

Monday 13

Tuesday 14

Wednesday 15

Thursday 16

Friday 17

Weekend

Stanley Saitowitz: Recent Work Lecture. U.C.L.A., Haines 39, 7:30 p.m. Call
Toulouse-Lautrec: The Solitude of 'La Vie Moderne', Norton Simon Museum of Art, through September 6.

Monday 20

Tuesday 21

Wednesday 22

Thursday 23

Friday 24

Weekend

Women Photographers Celebrate Freedom Los Angeles Photography Center, 412 S. Parkview St., (213) 383-7342. Opening reception: January 25, 4-6 p.m.

TAGCAD System Management Seminar. Morning and afternoon. Call Paul Lee of TAG Architecture Inc at (818) 954-8944.

Pro Practice Committee Kick-off meeting and roundtable discussion on mutual professional practice problems. 5:45p.m. to 7:00p.m.

Helter Skelter, MOCA through April 26, 1992

Monday 27

Tuesday 28

Wednesday 29

Thursday 30

Friday 31

Weekend

Black History Exhibition, Bridge Gallery, Los Angeles City Hall, through February 28. For information call (213) 237-1373.

Peter Calthorp: Post Suburban Metropolis Lecture: U.C.L.A.,Perloff 1102
7:30 p.m.
From Line to Image: Etchings by Rembrant Rijn Norton Simon Museum, through September 6

Architects Office: Frank Israel & Associates U.C.L.A., Perloff 1220. Through February 12, 1992
Art & Film Exploration of the profound relationship between modern art and the motion picture. M.O.C.A. Through May 17, 1992.
The Sculpture of Jackie Winsor: New California Artist Newport Harbor Art Museum, Through April 5, 1992.
Architect's Art Exhibit starts Sunday at the Gallery of Functional Art, Santa Monica

February 3

February 4

February 5

February 6

February 7

Weekend

Inner City Series McGroarty Arts Center, 7570 McGroarty Terrace, Tujunga. Through Febuary 29. (818) 352-5285.

Association for Women in Architecture, Broadening the Discourse Conference at Loews Santa Monica Beach Hotel,through Feb.9.For information call 213-487-3

February 10

February 11

February 12

February 13

February 14

Weekend

Michael Rotondi Sci-Arc, 5454 Beethoven Street, Corner of Jefferson Blvd and Beethoven, Culver City, California. 8:00 p.m.

Calendar listings compiled by Miguel Baltierra

For more information on AIA/LA committee activities, contact:
Architecture for Education, Norberto R. Martinez, AIA (213) 306-4708; Architecture for Health, Richard Checel, AIA (818) 405-5340; Awards Program, Michael Franklin Ross, AIA (213) 826-2500; LA Prize, Barton Myers, AIA (213) 466-4051; Historic Preservation, Timothy John Brandt (818) 769-1486; IDP, Dana Tackett (805) 496-1101; Interior Architecture, Margaret Hueftle Cagle, AIA (818) 340-2887; Large Practice, Marvin Taff, AIA (213) 277-7405; Liability, William Krisel, AIA-E (213) 824-0441; Professional Practice, Bernard Altman, AIA (213) 204-2290; Programs/Professional Development, Robert J. Anderson, AIA (213) 463-4404; Small Projects (Practice), Donald C. Axon, AIA (213) 476-4593; Architects in Education, Lionel March (213) 661-7907; Architects in Government, Maria Campeanu, AIA (213) 620-

4517; Architecture for Housing, Manuel Gonzalez, AIA (213) 394-0273; Building/Performance & Regulations, John Petro, AIA (213) 207-8400; Communications/Public Relations, Michael J. Kent, AIA (213) 826-2500; Westweek, Frank Fitzgibbons, AIA (213) 624-8383; LA Architect, Arthur Golding, AIA, (213) 622-5955; Government Relations, Victor J. Nahmias, AIA (818) 879-9656; International Relations/Hospitality, Raymond Kappe, FAIA (213) 453-2643; Licensing Task Force, William Krisel, AIA-E (213) 824-0441; Urban Design, Jim Black, AIA (213) 380-2102; Associates, David A. Ferguson (213) 558-0880; Real Problems Design Competition, Steven D. Geoffrion (213) 278-1915; Sandcastle Competition, Andrew E. Althaus (805) 496-1101; Student Visions for Architecture, Jeffrey T. Sessions (213) 933-8341; Districting, Gregory Villanueva, AIA (213) 727-6086; Ethics, Herbert Wiedoeft,

AIA (213) 413-3131; Fellowship Nominations, Norma M. Sklarek, FAIA (213) 454-7473; Library, James R. Combs, AIA (213) 388-1361; Long Range Planning, Rex Lotery, FAIA (213) 208-8200; Membership, Robert H. Uyeda, AIA (213) 250-7440; Membership Directory, Janice J. Axon, HAIA/LA (213) 476-4593; Mentor's Hotline, Morris Verger, FAIA-E (213) 824-2671; Minority & Women's Resources, Michael Pride-Wells, AIA (213) 399-1715; Office Operations & Management, Joseph M. Madda, AIA (213) 394-7888; Past Presidents Council, Donald C. Axon, AIA (213) 476-4593; Professional Affiliates, Brad Elder (213) 474-5710; Students Affairs, Michael Hricak (213) 823-4220, 829-2074; Women's Architectural League, Maureen Vidler March (213) 661-7907.

Real Estate Investment Rip-Off

By Carl Davis

"ARCHITECTS! Got the MASERATI BLUES (your clients drive Masaratis, while you drive a Ford)."
Copy from Tronsoft Seminar Brochure

"Suspend your disbelief! Remove the chains from your legs!" These were the opening words of the teacher at the One Day Real Estate Investment Seminar for architects, which took place one evening last fall at the Hyatt Regency in Irvine. This educational event advertises that it uses materials developed for the American Institute of Architects and, like all such mid-career enhancements, took place in a shoe-box-shaped conference room with two files of chairs positioned in front of a demonstration table and a projection screen. In this Salon A, decorated in pastel wall paper, our Tronsoft spokesman, in an impeccable suit, spoke to a minuscule audience of four architects, a banker, a real estate agent from Cambria, and two enthusiastic Tronsoft users who, having spoken admiringly about the "system," left before the seminar was half over.

Architects more than anybody should be able to profit from the buildings they design. The architects, he said, had many advantages - building, complex project management and costing know-how - but they do not know how use them. Architects could be the big money makers in the 90's; all they need is the tools. The answer was to embrace technology. Making your own real estate deals, writing in your own fees was the way for an architect to make big money, he continued. But there were also other monies an architect could get. Project management fees, which go on for years, could be written into the pro forma as line item. Our teacher then produced a million dollar check written to the AIA architect who started Tronsoft. This was followed by some real estate hype, some self-motivation training, and some solid information before the introduction of the technology that would set us on the road with our Maserati's.

It quickly became apparent that the technology we had come for would cost a good deal more than the one hundred and ninety-five dollars already forked out to attend this

seminar. The glossy AIA-endorsed brochure is, upon review, purposely vague as to what will be offered at this meeting. Claiming to take "the mystery and risk out of developing and owning real estate and show architects how they can own part of the very building they are designing," the brochure talked of a software package and learning hands-on at a computer, but never once revealed the cost of the software technology needed to implement our riches; an additional \$4,000 dollars for the Executive Investor Program or \$5,000 for the Executive Investor Plus which includes a Mortgage Master with every way you ever wanted to manipulate mortgage rates, and a list of all the capital investors in America and in what they invest. For Architects this package was specially marked down to \$3,500 and \$4,000, if we acted immediately.

I started to smart from the realization that I had paid good money for a sales pitch not much different from those that go on at any computer products convention, which cost only the price of admission, and where anyone with a modest knowledge of computers can test the product hands-on.

The program offered by Tronsoft, as demonstrated by our salesman, was nonetheless impressive. It can cut down on the laborious time spent on analysis and calculation involved in any project analysis. The standard options of profit and loss, sale price, loan, equity, closing costs can be quickly manipulated to produce return on investment figures, and debt/coverage ratios and reduced in the form of beautiful charts. However, I found limitations to the program when asked to do anything beyond the most ordinary single family housing or commercial venture. A rehabilitation project seemed to create a circuitous analysis which I could not have done without assistance, nor could replicate even with on-line support. The cost estimating part of the program was rudimentary. The information generated could not be transferred to Page Maker or any other formatting program. I did not buy the program even after reviewing the creative financing deals which brought the pay out to a hundred dollars or so a month. I resent the deceptive advertising which lured me to into the shoe room with no real idea what was the price of the shoes. This AIA endorsed seminar is not a mini real estate

course nor a computer class. It is a scarcely-veiled promotion for software that is overpriced for the value received.

TWO CRITICAL EVENINGS

Reviewed by James Steele

Uncanny Architecture

Anthony Vidler held forth in characteristic form at SCI-arc on Nov.13, about the "Architecture of the Uncanny". Presenting a synthesis of what he described as thirty years of research, Vidler spoke at a relentless pace about Claude Nicholas Ledoux, transparency, the formal implications of the pyramid, and Ledoux's "discovery" of the potential of shadow in elevation as a positive, rather than negative element, stemming from an initial realization that a dark form cast on the ground by moonlight was his own "effigy". Quoting a wide variety of sources, including Jeremy Bentham, Vidler used atmospheric slides of original Ledoux and Piranesi engravings to explain concepts of monumentality and space that have persisted as a integral part of Modernist theory.

Invented Landscape

A Symposium involving six members of the International Committee of Architectural Critics was far less erudite. Purportedly convened to address the theme of "Inventing A Cultural Landscape", the presentation was held at the Pacific Design Center Auditorium on Nov.21, and was organized by California State University, Pomona, Chaired by Professor Norberto Nardi, AIA and Patricia Belton Oliver AIA, and Luis Colasuonno of the Hatch-Colasuonno Studio.

After a general introduction about the purpose of the Comité International Des Critiques D'Architecture (CICA), Jorge Glusberg gave a patronising and time consuming assessment of what he perceived to be regionalism throughout history, followed by Louise Merelles who presented a much more succinct and useful clarification of the genre. She noted that many architects today tend to intellectualise the forms of a specific region in which they may be asked to build, rather than trying to sense its spirit.

Francois Chaslin then provided some light

relief with a seemingly disjointed, but deceptively perceptive monologue about the virtues of nationalistic pride, the cultural destiny of Hassan Fathy, and the need for each society to express what it is, without apology or self-consciousness. He was followed by Emile Donato, who quickly identified himself as an architect and not a critic, and then proved it by proceeding to methodically and silently run through examples covering 25 years of his own rather lacklustre, monumental, anti-social and highly derivative work, located mostly in the Barcelona area. Henri Ciriani, who was next on the bill, echoed the sentiments of his predecessor about wanting to "build buildings rather than talk about them", before presenting a selection of Modernistic renditions covering roughly the same period of time.

William Curtis, who was the last to speak, was the only one who seemed to grasp the full implications of the intellectual agenda of the evening, although the initial promise of his argument was not fulfilled and later degenerated into a meaningless and petty diatribe on several pet peeves. In the interim, he delivered an enthusiastic endorsement of work by Spreckleson and Larsen ("Those Danes really know how to cater to the aspirations of a State") as well as Rawal, Barragan, Bawa and Doshi, before being brought up short. The rot started to set in near the end, when Curtis, among other things, said that one of his major irritations came from architects who "try to validate their ideas by referring to the work of others, done now or in the past. "Without such cross-fertilization, of course, much of the architecture we now venerate would not have come about, including his own selection of regional paragons, which each owed an obvious debt to historic or stylistic prototypes.

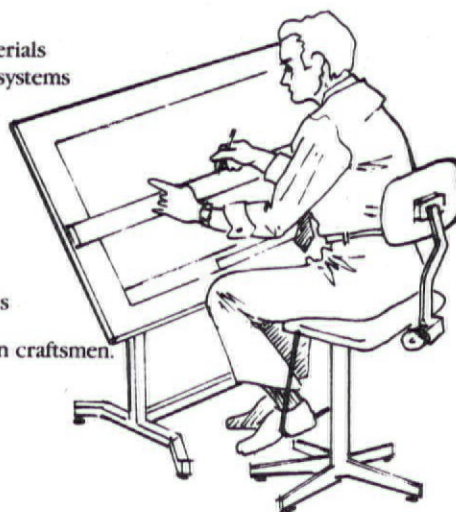
Discussion following the close of individual presentations was the theme of the Symposium, and no questions were taken from the audience. Robert J.Kain AIA of the HMC Group, who were one of the sponsors of the event, long with the Los Angeles Chapter of the AIA, the Cultural Affairs Department of the City, and the Colegio De Arquitectos De Tijuana, served as Moderator, along with Marvin J. Malecha AIA, Dean of the College of Environmental Design at Cal. Poly. Pomona.

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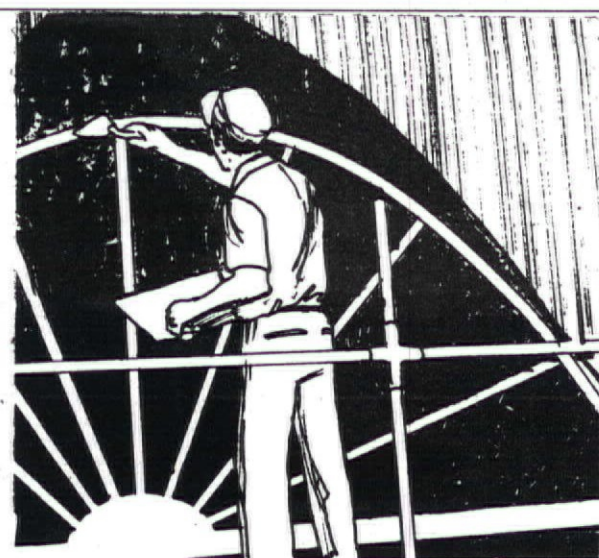


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said Gehry, stoically expressing his concerns and hopes.

Former Governor Brown, red faced after a 10K 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 white pin-up walls and beneath the exposed rafter, clerestory roof of the sparse warehouse building, he recalled the Reagan's Mansion which he refused to live in during his 1976-82 term, "It was Nancy's project.....Safeway Modern.....really ugly.....I turned over to 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 Russian Financial Relief and 290 billion to prepare against a Russian War", "We have the 20th worst infant mortality rate among industrial nations", and, "The U.S. has 5% of the world's population, consumes 2/3 of its legal services and 50% of its cocaine. Maybe there is a correlation", which brought laughs from the crowd filled with many local architects and artists..

His ideas included constructing wind generators to provide electricity and a universal health care system. He would cut the military budget at least 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 questions from the enthusiastic crowd on issues ranging from health care and children's issues to governmental corruption and security state conspiracy.

With a final appeal for help and funding (maximum contribution is limited to \$100.00), 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 sickly times, it seems shameful that responsible, meaningful architecture is passed over in favour of the frivolous design that has been so fashionable in recent years. As is evidenced by the results of the '91 LA/AIA Design Awards, there is an overwhelming dominance by a few in a city teeming with eligible contenders. The predictability without sincerity makes the design awards uneventful at best and oppressive at worst.

Regrettably, for a city that possesses so many "heavy hitters", one cannot say that the current architecture in Los Angeles is of good quality by any definition. Construction standards are not up to par, and too often designs are contrived beyond the comprehension of a schooled architect, forget everybody else! In the name of making an artistic statement, architectural design has become purely whimsical. What is the sense in creating a row of columns with the last one appearing about to slip off and roll away? Or a restaurant with a 13 foot stylus aimed at Sagittarius because the owner of the building is Sagittarius? Or an ad agency with 20 foot binoculars as the entry?

Fortunately, there are architects with a less obtuse vision of reality. For example, Christopher Alexander, who has stated:

"There are thousands of architects who have given their lives to architecture, who want to make something beautiful, and who are beginning to realize that the present organization of the profession makes it all but impossible. (PA July, 1991).

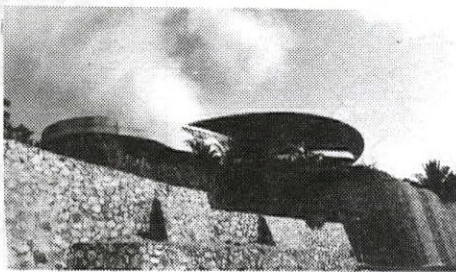
He asserts that: "the present mainstream theory of architecture is seriously defective", and produces eleven concrete and coherent reasons in support. His was the kind of article that inspires, provokes and instructs; yet the kind of discourse lacking in this profession. Alexander generously offers his experience to ease this situation- that obtaining his general contractor's license helps him get the buildings made. In addition, he explains his personal paradigm, it being one of relevant proposals and hope. His is a complete system with an understanding of history, current problems and goals, and viable solutions from the heart.

Another architect attempting to address problems in the architectural field is Nader Khalili (see L.A. Architect, November 1991). His architecture is directed at affordable housing issues. He searches for the proper firing temperatures, finishes and materials for earth and ceramic architecture. Khalili and partner, Kristin Ohberg, have formed the Geltaftan Foundation in order to instruct and share with others the insights of their efforts.

John Lautner has been a long standing architect at constant odds with the mainstream theory of architecture. Fortunate to work under the tutelage of Frank Lloyd Wright, Lautner knew that the inside of an architect's 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, Lautner's masterpieces remain grossly underpublished.

Unlike Alexander, Khalili and Lautner, the Los Angeles mainstream architecture scene suffers from its own caprices. A few obvious ones being: "(1) the mainstream architecture is esoteric 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 architecture as seminal, 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



John Lautner's work "grossly underpublished"

architecture, 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 good, or anything to be shared with the city's architectural community; one organization could, for example, grasp the problems in the building codes and seek changes that may minimize the frustration plaguing this field. Seen as an architectural lobby, yet representing architects and not mostly developers, this type of organization would create power for the profession. Such power should be driven solely with the intent of benefiting the community at large. With strong, yet flexible architectural institutions, the profession can be one that produces great bodies of work, and not one that merely jumps through hoops for its clients.

MONA GROWS UP

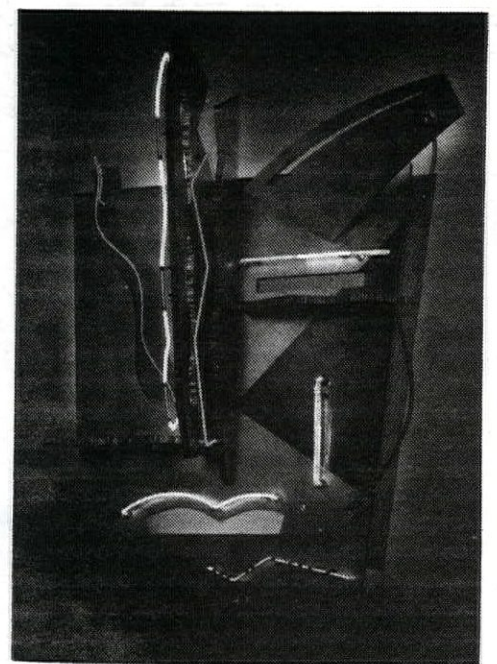
Appreciation of the unique Museum of Neon
Art by Mary Eaves Mitchell

As I entered the small foyer of the Museum of Neon Art, I was greeted amiably and reminded to push/pull all the appropriate buttons and levers, turn the dials, and have FUN. I also received an apology that the pig was out of order. Dave Quick's mixed media, kinetic piece "Homage to Marcel Duchamp (Pig Descending the Staircase)" had a note attached: "The Pig is Ill. Please do not touch." Threading through much of the museum and its recent anniversary show "MONA Turns Ten" is a pervasive sense of humor, from light to black. Means of introducing this humor are varied: some works play on words in the titles; some play with scale as in Helen Cohen's "Herringbone Suitcase", which reconstructs, within a small, old-fashioned suitcase, an entire hotel room, appropriately shabby and complete with its own miniature flashing HOTEL sign.

Quite often, the pieces incorporate cast-off, obsolete objects and materials, "fascinating trash" as artist Betty McDonald puts it. Her electric assemblage makes, in a quirky way, a serious "...commentary...on aspects of being a woman."

Although abstraction is seen throughout, very little of the art is truly abstract. One striking exception is the work of Bruce Coleman whose wall sculptures beautifully display the fascinating possibilities of the art form and the painstaking precision of its craft. Works in this exhibition ranged from two-dimensional paintings and collages accentuated by neon to sculptural pieces, both kinetic and non-kinetic, to landscapes which juxtaposed "natural" materials (sand, adobe, rock) with electrified gases (neon, argon, krypton, helium, xenon) and other light media.

MONA is unique. Located in the arts colony east of downtown, it is one of few institutions specializing in neon, and apparently the only museum of its kind. Traditionally, exhibition spaces have shied away from art whose medium, once the rage of the Deco era, has more recently been thought of as "trashy", "tacky", at best "kitschy", and associated with sleazy motels and the gaudiness of Las Vegas casinos. In answer to this, Lili Lakich, an artist who has worked with neon for over two decades, founded MONA and donated her own studio as an exhibi-



"Mambo" at MONA

tion space. She contends that the word neon "looms large in everyday...experience. Its wrong sides-of-the-tracks persona is part of its unique...appeal."

Neon is best known for the elaborate signs from the 30's, 40's and 50's. A few pieces from the museum's collection of vintage electric and neon signs were also part of "MONA Turns Ten". The Melrose Theater Lady, seen formerly at the corner of Melrose and Vermont, adorned the theater's marquee and, as she pre-dates neon, is lit with hundreds of single colored light bulbs. Sharing the room with the Lady is the Fox International Marquee, a huge scroll, all in neon, and the newly restored Popcorn sign, a large popcorn bucket with neon delineated kernels.

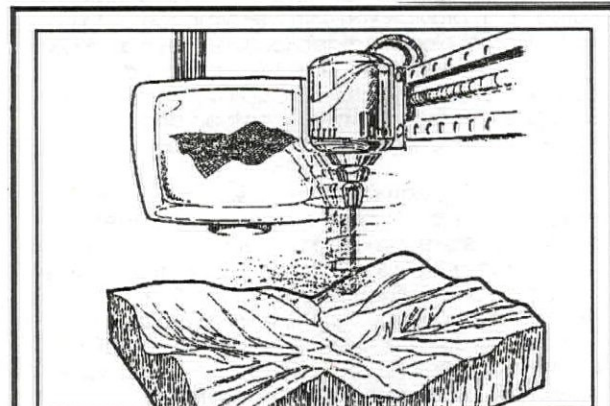
MONA's sign collection is quite large, yet only a small part of it can currently be displayed at one time. One in the collection is the famous Steele's Motel sign, depicting a bathing-capped woman piking into a swimming pool, ending with a small splash. This sign is stored in its own huge "closet" within the exhibition space. The collection will continue to grow. Mary Carter-Taylor, MONA's curator, says the museum encourages building owners and restorers to preserve in situ neon signs that still exist, preferring "to keep art out in the world". Failing that, MONA takes donations. To have space to show more of this expanding collection is one of the many reasons MONA is seeking a new, larger home. Larger, of course, more than five times their current size. Not only will this allow them to display a larger portion of their permanent collection, they will also have increased space for traveling and special exhibitions, and public access to their library and other resources. Carter-Taylor thinks the new building ought to have an interior courtyard or garden for some of the largest signs, like the newly acquired Southern California Gas Company's story-high flame.

The downtown arts colony is not the only one in Los Angeles, and perhaps not the one with the highest profile, yet that is starting to change. With the success of MOCA, the continued redevelopment of areas of downtown, and the planned development of nearby First and Second Streets, MONA is encouraged to stay in this area.

In addition to their exhibitions, MONA also offers a once-a-month evening, neon bus "cruise" to see L.A.'s finest neon, starting with the old downtown theaters on and around Broadway. In addition, MONA gives classes and workshops, including a new three-day workshop specifically aimed at architects.

Soon on display will be an exhibition of neon sculpture and drawings by Lili Lakich entitled, "Mourning Becomes Electric", which opens January 4. A chronicle of "the transformative power of memorial", the exhibit focuses on three series in Lakich's work: the sacred icons, the AIDS series, and portraits of "personal heroes". Lakich is also the author of Neon Lovers Glow in the Dark. Her work has been exhibited throughout the U.S., in Europe and the Far East, and she has permanent installations at the Pacific National Bank, Beverly Hills; Columbia Square, San Diego; and the Washington Building, Los Angeles. She is working on an 85-foot sculpture for Phase II of California Plaza.

MONA is located at 704 Traction Avenue and its hours are Tuesday through Sunday, 11:00 am to 5:00 pm. Next available bus tour is February 15, 1992. For information, call 213-617-0274.



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ARCHITECTS FOR SHELTER

Penelope Starr recently went on the Architects For Shelter annual fundraising tour. She appreciates the architecture and the charitable effort, but also pinpoints the ironies implicit in such an event.

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, usually includes an ad hoc group of about twenty architects and interested others, trying to raise money for the Ocean Park Community Center (OPCC). The proceeds help battered wives and children, runaway and homeless youths, homeless adults and families, and homeless mentally ill women.

Several things were intriguing about the event; first, the "Robin Hood and his merry band" nature of the whole affair, which made me wonder just how well Robin (gone West from Sherwood to Brentwood) would "take from the rich to give to the poor". Secondly, I was seeking an answer to every architect's natural urge to house the homeless, hoping that this event held a clue in these days of minimal funding. I wondered what it is that we, as architects with all our skills, could do to help and hoped that this day would provide more than voyeuristic pleasure, and suggest a solution to this most distressing aspect of our society.

The program included six homes and six commercial projects, among which were Frank Gehry's Schnabel house and Chiat/Day/Mojo projects, the just completed art blocks by Koning/Eizenberg (as well as a chance to see artists work in progress) and the still unfinished Casa Shapiro, by Legorreta Architectos. Four of the six Brentwood homes were still under construction due to delayed schedules, susceptible to the elements and vandalism in much the same way that the homeless themselves are. There were compensations, however, such as Maureen and Eric Moss's Western/Lawson house which, 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 Benton Residence. Legorreta Architectos' Casa Shapiro was potentially fascinating but nearly indecipherable in its unfinished state without a set of plans to refer to. As someone said on the bus, "I look forward to seeing that next year, previews are such a tease!" The Lomax/Rock Goldberg residence, which is almost complete, succeeds well in respecting the mature Canyon landscape.

In moving from residential to commercial projects, the recently completed Chiat/Day/Mojo Headquarters on Main street has an external playfulness and a surprisingly conventional, corporate interior. The street elevation has a tripartite massing, with one side ocean liner smooth, the other clad in copper and possibly Deconstructivist, linked by a gateway that is a precisely superscaled pair of binoculars. These are placed squarely on the ground, seemingly for God to look through, down into the bowels of the earth. They are actually blind, of course, leading one to think that they would be more appropriate in Washington, D.C.! Inside each telescope is a wonderful little cave-like room with light

fixtures that are as superscale as the binoculars. A strange and eerie glow emanates from a light bulb in each space, which is the kind of humorous touch in a corporate interior that we would expect from Frank Gehry. I had hoped that that a light-bulb sized idea would also occur to me to help architects solve the problem of the homeless.

The temporary Chiat/Day/Mojo building, used during construction of their new Headquarters, is a renovated tilt-up concrete warehouse that feels like a small airplane hanger converted into an avant-garde arrangement of visual events. It has many small workspaces that are interspersed with other rooms like islands in the sea in a magical order that defies logic. There were at least two conference rooms of note, with one showing the skeletal "ribs" of a whale and the other having the illusion of being more well fed due to a lining of sculpted corrugated cardboard. The cardboard used on walls, armchairs and a sofa, 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, in one of the most successful advertising agencies in America. The docent who invited me to try out one of the cardboard chairs warned me that they are now a limited edition, worth thousands of dollars apiece, making me think that the homeless would settle down well in this oversized version of a box. Outside an L.E.D. display read: "You don't care what is real".

Odd ironies like this were an unadvertised feature of the day, and the most ironic of all appeared at the end of processional limestone spine in one of the Brentwood homes. The walkway began at the front entry and marched past an impeccable formal living space so directly that one barely had the inclination to look left or right. It ended at a pool and fountain area, where there were some outdoor living spaces, with a piece of sculpture off to one side. This piece of artwork was a visual pun that was totally 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 owner of this home-on-wheels, accidentally lost en route to Skid Row. There was no-one in sight, of course, and this was the closest that we were to come to the grim reality that the homeless face each day. The cart was an incongruous juxtaposition, a shock to the conscience in the midst of plentitude, light, serenity and calculated good taste. The Dada quality of the moment was heightened by harp music in the background, which was graciously provided for the occasion. Elements symbolic of two worlds normally so far apart encountered each other quite gingerly and lamely on that pristine patio and surely must have made an impact on the emotions and imaginations of the participants.

The "Architects For Shelter" day was a unique interpretation of the saying that "charity begins at home", since such efforts are now badly needed due to cutbacks in federal and



Poverty and plentitude in LA, by Penelope Starr

local funding of shelters. The federal role in housing has seriously diminished, due to a 75% reduction in the resources devoted to housing occurring since 1980. Last year the tour raised \$32,260 from gross receipts of \$59,116, with expenses of 426,856, or 45.4% of gross receipts. This year the turnout was lower, and fewer adds were sold, perhaps reflecting our own hard times.

The extreme polarities of L.A.'s ostentatious fortune and severe misfortune came together in this event, which, like a uroboric snake that eats its own tail, presented a gagging image. If this did occur, one had to choose to mentally compartmentalize the day and keep the housed and homeless separate in one's thoughts, refusing to compare and contrast them. If not that, then perhaps one could integrate the outrage and frustration caused by this disparity into one's philosophical outlook, and take action.

It was, however, an eminently pragmatic exercise, in that it has raised funds to continue the services at O.P.C.C. My conclusion, however, was that, although I salute the sincerity of the effort put into events like this, which occur in the absence of a determined, grassroots 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 at 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 niceties and be concerned with homelessness. We should demand that our national family take care of its own, with guaranteed funding for affordable housing. As the economy generates a growing proportion of low-wage jobs, consider these rather conservative statistics for Los Angeles:

1. Housing stock includes over 200,000 severely deteriorated apartments, or slums.
2. About 42,000 families live in unsafe garages

and illegal units.

3. Nearly 200,000 families double or triple up with other families in cramped apartments.

4. Only one family in five can afford to own a home

5. There are only 6,053 shelter beds in the city to serve 36,000 homeless family members 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. Is there a way for the profession to effectively address this issue? Can we spawn an architect who is an activist archetype 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) 485-9536

Southern California Association of Non-Profit Housing

4032 Wilshire Blvd, Suite 301, Los Angeles, CA 90010.

Tel (213) 480-1249.

Ocean Park Community Center, 245 Hill Street, Santa Monica, CA 90405. Tel: (310) 399-9232.

O.P.C.C. is one of very few shelters that is non-denominational and not neo-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 at SCI-Arc

By Michael J. Rochlin

300 people filled the main space of the Westside architectural institute SCI-Arc to hear Presidential Candidate Jerry Brown discuss his campaign ideas and loudly express his disgust with the present political system. Brief introductions by school director Michael Rotundi 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, environmental disasters. It seems rudderless and floundering. The Brown Family has a legacy to public service and a record of integrity. Jerry has an appetite for new ideas."

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ADA - Environmental Accessibility

		PUBLIC USE ←————→ EMPLOYEE USE					
DISABILITY CATEGORY		SITE/EXTERIOR FACILITIES	BUILDING PUBLIC CIRCULATION SPACES		BUILDING PUBLIC FACILITIES AND ACCESSORIES		BUILDING USEABLE SPACE
			Elevators	Cores, Corridors, etc.	Toilet Rooms	Misc. Facilities and Accessories	
Basic Mobility	Horizontal Movement	Parking Drop Off Thresholds Door Type Hardware		No Intermediate Steps or Levels Non-Slip	Signage		
	Vertical Movement	Ramps Stairs Rails Signs	Size/Configuration for Wheel Chairs Rails				
Interactive Mobility/Control	Space/Reach	Parking Spaces Curb Cuts	Height of Controls	Counter Heights Mail Drops	Toilet Stall Size Grab Bars Counter Heights Mirrors	Water Fountains Telephones Vending Machines	Work Top Heights Time Clocks Entry Card Readers
	Dexterity/ Coordination	Door Handles Types and Height Door Closer Timing Force Required to Open Doors	Door Open Timing Controls		Lavatory Handles Wheel Chair Knee Room Accessible Heights	Switches Knobs	
Sensory	Vision Impaired	Protrusions Directories, Signage	Braille Jamb Sign and Controls Audible Signals	Protrusions	Lighting Levels	Braille Signs Tactile Warnings	Hazardous Room Knobs Audible Alarms
	Hearing Impaired		Flashing Signals	Flashing Alarms		Hearing Aid Systems in Assembly Areas	

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.

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RTKL Associates Inc.
ADA Specialist Lewis Howle
(301) 528-8600

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 architects. "This is not grab-bar city. It looks like a normal office," says **Laurent Myers** of 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.

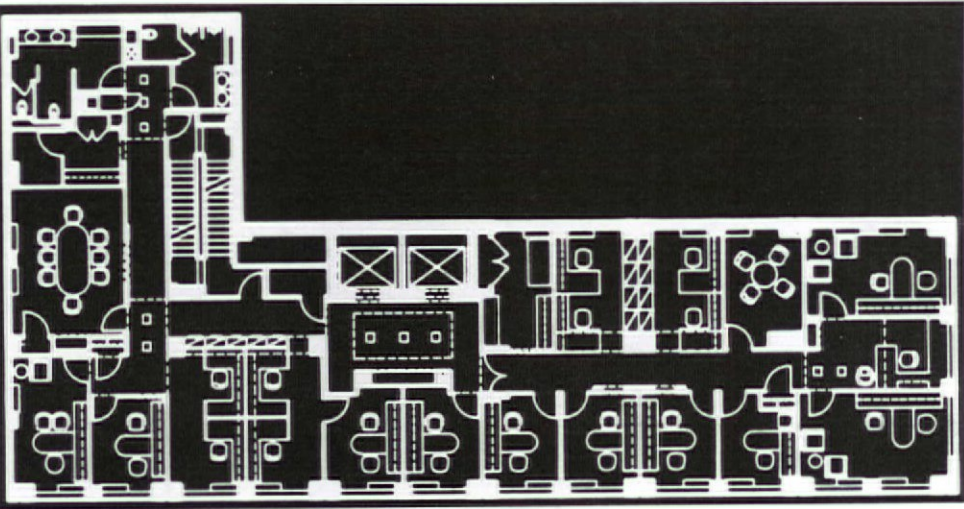
"The underlying theme of all this is that the space needed to be designed for total accessibility for wheelchair-bound employees and guests," says Laurent Myers, the RTKL partner in charge of interiors. "However, the client wanted absolutely to avoid the look of an accessible area. They just wanted a 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 at either end to about 7 feet in width 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 carrels 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' 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.



You Are Here



Evacuation signs shown are examples of pictographs deemed acceptable by ADA regulators.

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 individual letters 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 nearly all these strategies, since none of them address the full spectrum of partially sighted people. "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 tactilely 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 accommodate sight-, hearing-and otherwise-impaired employees.

Though still not fully clear, the implications for commercial property appear awesome. The U.S. Justice Department estimates 5 million buildings in the U.S. will undergo changes under ADA. Architect Myers guesses "100 percent" of existing buildings will find there is "some implication 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," said 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 nearing deadlines, few employees have taken action. Confusion and uncertainty over the language of the disabilities law are one reason for the inaction, although the definitions 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 said. "They have to make 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 accommodations" to facilitate the employment of disabled people. Specifically, architectural barriers should be removed if such removal is "readily achievable," that is, at reasonable cost.

A spokeswoman 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 be 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 accommodations 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 will increase 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 26 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 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 law. It now reads "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).

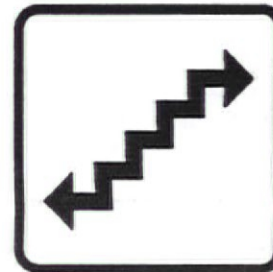
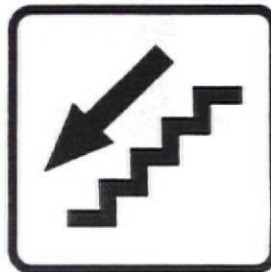
-- Scoping for telecommunications devices for the deaf (TDDs or "text telephones") was increased. One text telephone must be provided at locations with four rather than six pay phones. (4.31).

-- 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).

ADA

THE LAW OF ACCOMMODATION

Special feature edited by Morris Newman



--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 required. 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 van accessible. 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 are 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 scoping 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-60 stall, 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-AGT), please call the AIA Public Affairs Department, (202) 626-7460. The price is \$9.95 for members; and \$16.95 for nonmembers.

LETTERS

Myers Unsung Success

Morris Newman's report to the L.A. Architect "More Misfortune for Myers Associates", November 1991, while regrettably accurate in its catalog of misfortune, failed to present a balanced picture of our firm, due to its narrow focus. Having seen two major competition winning schemes, Phoenix and Seville, evaporate at the end of Contract Documents, we are still searching for the inherent lesson --- a valuable one, no doubt, for us and the profession. My forced withdrawal from Cal Plaza was not only a difficult decision for us, but may also prove to be bad news for the city.

To complete the picture, some of our good news deserves airing:

The Art Gallery of Ontario, Toronto

Our competition victory led to \$40 million of additions and alterations to this key Toronto art museum. I had the honor of touring the completed Gallery with H.R.H. the Prince of Wales in October of this year.

Woodsworth College, University of Toronto

Scheduled for completion early next year, this graduate college may turn out to be the best infill scheme I have ever designed.

Both of the above projects were done in conjunction with my former Toronto associates: Kuwabara, Payne, McKenna, and Blumberg.

Cerritos Arts Center

This \$40 million, 1800 seat multi-form theater is scheduled to open in December of 1992. It may prove to be the most technologically ambitious theater built in North America.

Northwest Campus, UCLA

A \$50 million complex to be completed summer 1992. Esherick, Homsey, Dodge & Davis and Antoine Predock designed housing complexes for a BMA master plan. BMA also designed housing and a commons facility. Gensler Associates served as the Executive Architect.

New Jersey Performing Arts Center, Newark, New Jersey

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 foothold in the New York area.

Ivan Reitman Productions, MCA/Universal

This 20,000 sf headquarters building is currently in working drawings.

Children's Institute International, Los Angeles

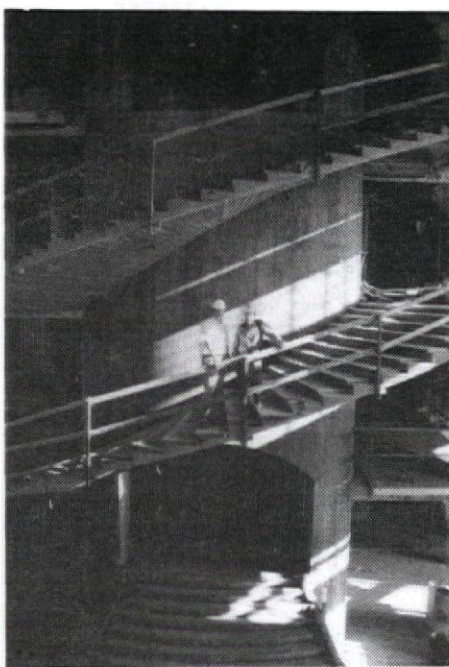
A prototypical Child/Family Development Center combines a 24-hour infant shelter, therapeutic day care and a comprehensive training center for parents and foster parents. Construction to start February 1992.

Three projects are on standby: a 120,000 sf 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



Barton Myers Assoc.' Art Gallery of Ontario.



Cerritos Arts Center, by Barton Myers Assoc., under construction.

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 architectural, 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 placate

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 JSAH, 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 fur 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.

James Steele Architect/Historian Los Angeles

Chapter Appreciation

Dear Ann,
I just wanted to extend my thanks again for your support in providing our AIAS members with information about the AIA/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)

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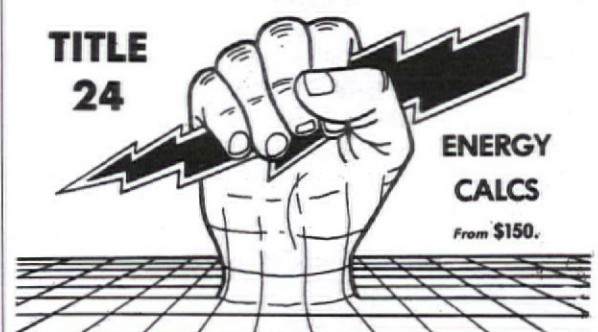
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VISIONARY STUDENT EXCHANGE

This fall, the Student Visions for Architecture program sent ten Architects, representing Los Angeles and San Diego, to Moscow 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 fledgling relations between the two nations' architectural professions. 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 engaging 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 the 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. We were later to visit a park where broken statues of the communist leaders are displayed. Standing before the onion domes of St. Basil's Cathedral, we reflected on the juxtaposition of a powerful

religious symbol 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 organization is similar to a classic European city developing outward in concentric rings from the Kremlin. The urban fabric is medium-scaled and of mixed use occupancy. The suburbs outside the city consist entirely of residential development. Most conspicuous was the absence of any commercial activity. We noted that modern architecture of the past 70 years reflects political and social aspirations rather than the commercial motivations of our buildings. Housing is entirely multi-family rather than single family. The vast housing projects are literal manifesta-

tions of Corbusier's Radiant City. The blocks stand detached from grade on pilotis, keeping the ground plane refreshingly natural. However, we noted the absence of a sense of community. In short, a lack of vitality and humanity. We concluded the negatives far outweighed the positives. We learned from our guide that these same concerns were the subject of his thesis and are being addressed by current Russian planners.

We toured several buildings designed by our host architects and visited their offices to see the latest work on the boards. We found their office environments quite similar to our own in process and equipment. It appears that the Russian architects are striving to branch out and produce work that is innovative and challenging, but, as yet, the system won't allow it. The restrictions inherent in the construction methods, the lack of skilled labor and lack of government support mean that creativity is still largely confined to the drawing boards and to discussions.

We visited several schools in Moscow, ranging from a private university similar to SCI-ARC, to a Union of Architecture-sponsored program within the regular school system. We were inspired by the level of sophistication exhibited in the projects created by the students. The university students are involved in a program which questions the accepted nature of architectural education. They are passionate about their search and dedicated to this program.

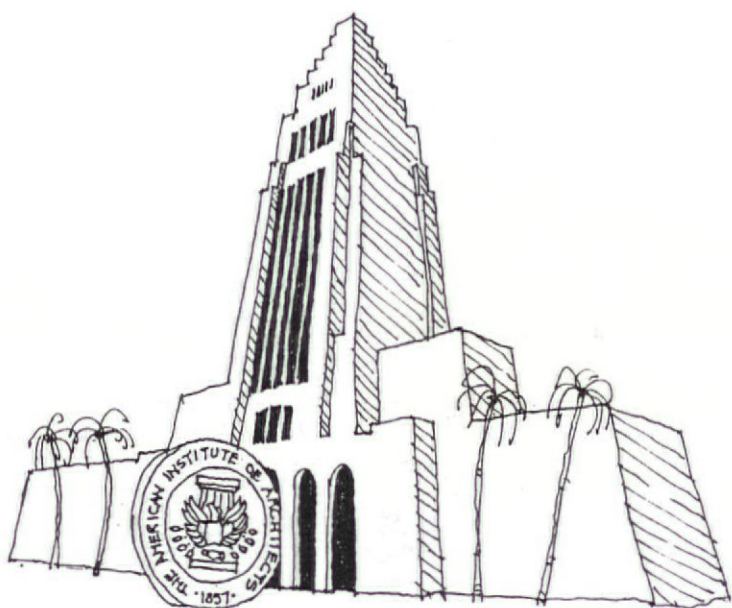
Our trip was supplemented by a day trip outside Moscow to visit the medieval cities of Zagorsk and Rostov, with their magnificent

religious centers. We also spent two days in Vilnius, the capital of Lithuania. Here, the effects of the recent political upheavals were more in evidence than in Moscow. The barricades around the Parliament building had been left since January as a gesture of defiance and fierce nationalism. In Vilnius, we saw a more autonomous, well-ordered model of a new system than we experienced in Moscow, and we departed with great faith in their future.

Present-day Moscow is another story. Through the humor and warmth of our hosts, we saw great apprehension. The fear was there for their physical survival, as well as their professional future. The only client most architects have had, the state, is dismantling 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 out and push the train. Under Brezhnev, they drew the curtains and shook the train to give the illusion of movement. Under Gorbachev, it is said, people threw open the windows and yelled for all the world to hear, "The train has stopped, the train has stopped." That train now stands empty and deserted. Based on the talent and resourcefulness of the people we met, we are confident that the next train will be a great one.

The Student Visions for Architecture program takes place in volunteers. If you would like to participate in the spring semester, please contact Robert Leach at (818) 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 drop in the bucket compared to what must be done in order for architects to achieve real political empowerment. Political empowerment is important because all government regulations, including zoning codes, building codes, specific plans, community plans, and design guidelines, are products of a political process. If architects desire a say in these regulations, they must become active in politics.

Another reason for architects to get involved in politics is that politics influence architectural practice. State laws control who can design buildings. Design review boards encourage design involvement by architects. Both affect the demand for architectural services. Increased demand can mean increased fees.

Much of architects' reticence to engage in politics stems from our artistic orientation, which tends to focus on individual, conceptual, creative effort in an isolated environment. The artistic temperament is not conducive 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 - both potential clients and reviewers of our plans - have put architects low on the totem pole of political power.

However valid such reticence, a laissez-faire attitude towards politics certainly has not helped the architectural profession or the physical environment. Political ineffectiveness has contributed to architects being grossly underpaid and under-valued. Environmentally and architecturally, it has prevented architects from having much of an impact on the quality of development. This has been especially true in Los Angeles where there has been an abundance of unsatisfying development and inept planning.

Some of this ineptness can be traced to the lack of architect involvement in City government. There are no architects on staff of the planning or building departments. San Francisco for example, has an entire Department of Architecture, which employs approximately 60 architects. The only architectural input formally accepted by the City is in the form of three minutes of testimony at public hearings or letters written to the City. Architects are essentially treated as another interest group. The only public design review body, the Cultural Affairs Commission, has no architect commissioner. There are no architects on the Planning Commission.

One could say that the minimal involvement of architects in L.A. government 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 have to sue the City in order that the Zoning Code be brought into conformance with the General Plan. Or one could say that the state of the profession is to be expected in a society which does not value the art of architecture.

But architects must accept a large portion of responsibility for this state of affairs. Our 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 it can take to increase political power of architects. The AIA does have strengths it can build on. First we have a very positive public image. Second, we have members who are willing to commit their time for a cause. While our numbers are limited, if we focus these numbers in an organized action, we can have political impact. Five hundred letters can sway a council members' vote. For the AIA to be successful politically, it must focus and organize concerted action. Some actions which the AIA can take include the following:

1. Lobby the City of Los Angeles to have architects on staff of the Building and Planning Departments.
2. Lobby the City to formalize architect involvement in drafting all ordinances dealing with the environment.
3. Take positions on all legislation related to the physical environment.
4. Continue to invite politicians to events which encourage interaction with AIA members. Insure that there is a substantial turn out of architects.
5. Encourage AIA members to become active in local politics. Members should get involved with homeowner groups, attend planning commission hearings, and volunteer as much time as possible to local political activities. They should seek alliances with other interest groups including realtors, contractors, developers, tenant and homeowner associations, and so on.
6. Develop a letter-writing system to generate a large number of letters to council members. And a telephone network to expedite quick political action.
7. Set up an intern program for students to assist the AIA in a political action program.
8. Encourage voluntary contributions from AIA members for funding political activities.
9. Promote architect's indispensability to society's health, safety, and welfare. Promote the complexity of our job in terms of coordinating design, function, costs, and constructability.

city where planning is used as a political tool of the City Council, and homeowner associations have to sue the City in order that the Zoning Code be brought into conformance with the General Plan. Or one could say that the state of the profession is to be expected in a society which does not value the art of architecture.

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Commitment For Survival

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, is the commitment of each architect to contribute whatever time and money he/she can towards political activities. Politics must not be viewed as just another "interest" of the AIA. Political engagement and empowerment is a necessity for our survival and success as a profession.

Architect Bruce Sternberg is presently writing a book on the state of architectural practice.

Gloom and Cheer for the New Year

After the glitter of the Design Awards, January 1992's L.A. Architect has a more sober flavor. It looks predominately at the problems design alone cannot solve; namely, the implications for architecture of certain economic and political conditions. This issue includes an in-depth report on ADA, by Morris Newman, an overview of the employment situation (to be covered more extensively next month), by Lang Troy, together with a selection of articles that invite political participation of some nature (Politics For Architects, p.4; Architects For Shelter, p.8; Jerry Brown At Sci-Arch, p.9). If anyone has any opinions or initiatives regarding the recession, do let me know.

On a brighter note, news is that L.A. Architect is about to be the proud user of an Apple Mac Computer Graphics system. This means not only that the newsletter should be better produced, but that contributors should now submit their articles on **Mac diskettes in Microsoft Word**. Contributions should still, unless otherwise agreed, come in on the **first of the month before publication**.

Efficient authors warm a hard-pressed editor's heart, as do those who contribute in other ways. Behind the scenes several people have assisted me with production; thanks are due to Ilona Outram, Miguel Baltierra, Mary Eaves Mitchell, James Steele, Anthony George and Morris Newman for their generous support. **Frances Anderton**

THE YEAR AHEAD: A Vision for 1992

By Richard A Appel, AIA
Incoming President, AIA/LA

Whilst 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 inaugurate 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 reassessment of programs such as the Design Awards, to widen the scope for recognition of members' many unsung contributions and architectural achievements

It would appear that 1992 will be a most difficult year for most of the profession. However, it is not without 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. This document is designed to assist the committees' 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 goals, objectives and implementation strategies. Its goals offer opportunities for leadership, opportunities to provide a broad range of information and resources, and opportunities to promote membership of underrepresented groups.

One of the programs I expect to inaugurate for the chapter is one which will assist those who cannot assist themselves. There are nightly, over 59,000 homeless in the County of Los Angeles. There are hundreds of thousands of disadvantaged in need of housing, training and/or treatment. AIA/LA can take a leadership role in contributing to a program which can assist the disadvantaged. By reaching out to the community and joining the

efforts of others who are currently playing a vital role in this arena, we can educate, assist in the formulation of public policy, and be instrumental in the development of a prototype environment. By encouraging our allied professionals to participate in this program, we promote the continued dialogue which helps to strengthen our profession as a whole. The first stages have begun. With a site already selected and the first meetings to formulate the task force, implementation is underway.

I am concerned with the way we have recognized our colleagues in practice. It seems to me that if we wish to encourage dialogue and interaction among members then we need to broaden our way of recognizing their many contributions. If we continue to maintain the 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 arena 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 facets of practice and hone the necessary skills to become leaders in the formulation of public policy, relative to the natural and 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.

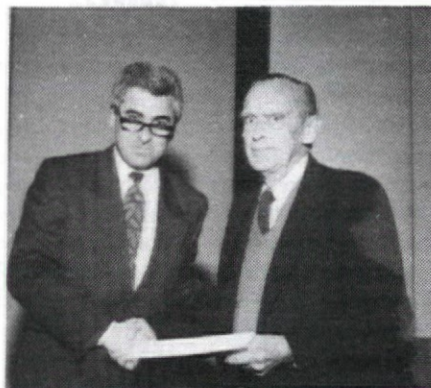


Above: Representing you... the 1992 Board of Directors, AIA/LA.

Back Row (left to right): Ronald A. Altoon, FAIA, Past-President 1991; James H. Ehrenclou, AIA, Board of Directors 1992; Steven M. Howerton, Assoc. AIA, President AIA/LA Associates 1992; Richard A. Appel, AIA, President AIA Los Angeles 1992; Pamela Edwards-Kammer, AIA, Board of Directors 1992; Margo Hebal Heymann, AIA, Treasurer AIA Los Angeles 1992; Hans Meier, AIA, Board of Directors 1992; Lance Bird, AIA, Board of Directors 1992. Front Row (left to right): Janice Axon, Hon. AIA/LA, WAL Rep. 1991; Adrian O. Cohen, AIA, Secretary, AIA Los Angeles 1992; Katherine Diamond, AIA, Vice-President/President-Elect 1992; William Christopher, AIA, Board of Directors 1992. Robert H. Uyeda, AIA, Boards of Directors 1992.

Absent: Brenda Levin, AIA, Board of Directors 1992

Below: Other lucky recipients of the President's appreciation at the commemorative Award Ceremony, which took place on December 12, 1991; top, Landscape Architect Emmet Wemple, FASLA receiving the Distinguished Achievement Award for Education; middle, Field Rep. Kay van Horn collects the Presidential Citation on behalf of Hon. Anthon Bielenson, Member of Congress; bottom, cheery exchange between Ronald Altoon, FAIA, and Arthur Golding, AIA, recipient of the Commendation for Meritorious Service.



TAKE NOTE..

TIGERMAN SHOWS SLIDES

Stanley Tigerman will present a slide lecture on Tuesday, February 18 at The Green Theater, Pacific Design Center, at 7.30. \$10. Call (213) 380-4595 for more information.

BROADENING THE DISCOURSE

Fifth Annual California Women In Environmental Design Conference & Exhibit Opening. A conference entitled "Broadening the Discourse," focusing on Multi-Disciplinary Professional and Women's issues, will take place on February 7, 8, 9, 1992 at Loews Santa Monica Beach Hotel. An accompanying, juried exhibit will open to the public on Friday, January 24, 1992, from 6 to 8 pm, at the UCLA Extension Design Center, 3rd Street Promenade (1338 3rd St.). The focal symposium "Women in Environmental Design-Reconsidering Feminist Issues", features panelists Jackie Leavitt, Sheila Levrant de Bretteville, Susana Torre, and Ann Bergren. 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 on Wednesday Evening, January 15, 1991, in Room 1243C, to establish its 1992 action priorities. On the same agenda: Feasibility and Means of Implementing the "Eco-Expo Environmental House of Tomorrow....Today" in March.

Discussed at the **Design Professions Conference** on Friday March 6, 1992 at Eco-Expo, L.A. Convention Center will be the "urban heat island effect" on Southern California and possible design strategies for resolution. We have several organisations and many individuals participating, we need more architects in order to focus on architectural issues.

FREE ASTM WORKSHOPS

The Los Angeles chapter of the Construction Specification Institute is offering two informal 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 Lorand West, AIA/CSI at (818) 845-4948, or Hank Hinman, CSI, at (714) 937 8966.

WE ACCEPT PLASTIC

Effective January 1992 the LA Chapter of the AIA will accept Visa and Master Card charges for documents, meetings, programs, L.A. Architect subscriptions, and events. There will be a \$20.00 minimum purchase amount, with a \$2.00 handling fee for each charge. Please call Sandy Turner at the LA office, at (213) 380-4595, for more information.

ARCHITECT'S ART 1992

Architects, including Neal Denari, Scott Johnson, Tiziana Lorenzelli, Mary Ann Ray, Robert Mangurian, Kareem Rashid and Michael Sorkin, will exhibit their control over the small scale at the annual "Architect's Art" Exhibit, opening on February 2, 1992, at The Gallery of Functional Art, Santa Monica.

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THE YEAR IN REVIEW

By Ronald A. Altoon, FAIA,
Out-going President, AIA/LA

It would be hard for me to contemplate a more exhilarating, exhausting, and emotional year than the one just completed. Intense in every respect, it has been an honor and a pleasure for me to serve as your President with a Board that accepted a very ambitious agenda on behalf of this Chapter.

With the AIA National Convention coming to Los Angeles in 1994, it was clear that, in order to avoid traditional financial pitfalls, the Chapter would have to ready itself at every level. Our new Executive Director, Ann Stacy, Hon. AIA, brings 23 years of experience to the 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 consciousness 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 Gamble House, The Hollyhock House, The Neutra House, and The Lovell 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 Intern/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 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 through 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 is 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 debate 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.



Richard Amiel Appel, AIA, President, LA Chapter, 1992

FROM HORSES TO HEALTHCARE ("AND HOPEFULLY BACK AGAIN")

Profile of Richard Amiel Appel, AIA President, AIA/LA, 1992

Receiving his Bachelor of Architecture from the University of Southern California, Appel interned in Paris in 1964 where he worked on the modernization of the Hippodrome Du Longhamps under the tutelage of Monsieur Jacques Renault. Upon returning to the United States, he continued to develop this speciality in race track design in the office of Arthur Froehlich, FAIA. A founding partner, in 1968, of the firm Hutner & Appel Architects, Inc., Appel continues a practice specializing in Health Care Design. Though the majority of the firm's work has been in the State of California, the firm has been called upon to provide services in Nevada, Texas, London, and Nigeria. Appel previously served as AAIA/LA Secretary, CCAIA Delegate, Urban Graphics Committee Chairman, AIA/LA Professional Practice & Ethics Committee Member, Owner/Architect Agreement and General Conditions Document Task Force Member, Planning and Conservation League Member, and Coordinator and Presenter for OSHPD Interface Task Force.

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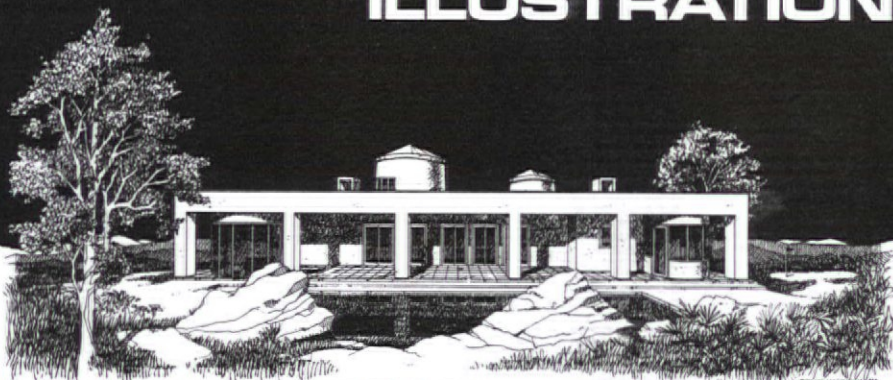
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L.A. ARCHITECT

CITY PLANNING DIRECTOR - SIX FINALISTS SELECTED

Los Angeles Mayor Tom Bradley announced in December a list of six official finalists for the city's next planning director. 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 Howe**, 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 planning director in Cleveland in the 1970's.
4. **Melanie Fallon**, the city's acting planning director.
5. **Ronald Short**, planning director of Phoenix.
6. **Charles Thurow**, first deputy planning commissioner of Chicago.

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 Eberhart to the list. Former San Francisco Planning Director Allan Jacobs tied McClendon for second-place finalist but withdrew himself.

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 planning 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 backpedaling 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 commercial 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 & Development 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 Bernardino homebuilder.

CIVIC GESTURE FROM DWP



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 grey-green (to harmonize with the smoggy downtown sky), this inspired treatment of a civic utilitarian building was the result of new design initiatives by the Cultural 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 casualties of 1991. Perhaps the surprise came from assuming that a prominent firm with prominent clients would be able to withstand economic 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 effected. To further compound this condition, consumer confidence 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, although many firms kept busy. By 1991, everyone 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 39% 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 commercial office space overbuilt by as much as 20%, this sector is not expected to improve soon. Since the recession started, The Nadel Partnership, for example, known for their developer 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 decreased.

The firms least effected 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. Of all project types health care has been the most stable. Although private provider care has been cut back, the public sector is still active. Competition for health care work has increased.

Peter Stazicker, 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

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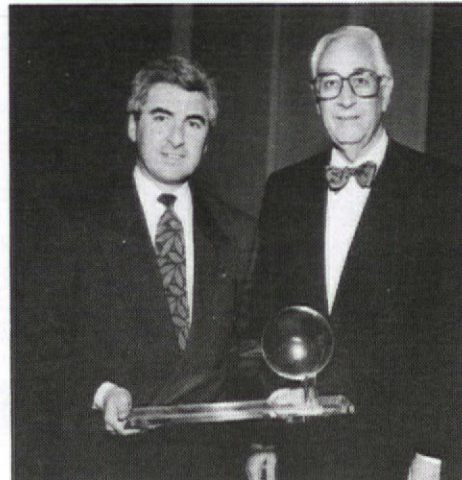
prompted Anshen + Allen to consider other markets. In addition to health care work they are presently pursuing high technology projects within the private sector nationally and overseas.

Bob Uyeda, 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. Uyeda 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 potential clients. Despite the recession, her practice has been productive.

Although the recession has been severe, recovery is expected for 1992. Most economists expect it to pick up after 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.



Above: 1991 AIA/LA President Ronald Altoon, FAIA (left) confers the Presidential Commemorative Award to Max De Pree (center), pioneering and "humanistic" Chairman of the Board of Directors of Herman Miller, Inc. See p.3 for more from the ceremony, and p. 2 for Ronald Altoon's review of the past year.

Below: Americans in Russia: back row, left to right, Shirley Buss, Natalia Lapir, Thane Roberts AIA, Melanie Rundle, Barton Choy AIA, Jeff Sessions AIA, Vytautas Naudziunas (Lithuanian guide), Robert Leach AIA, Greg Villanueva AIA; front row, left to right, Timothy Brandt AIA, Tracy Stone. See p. 4.

