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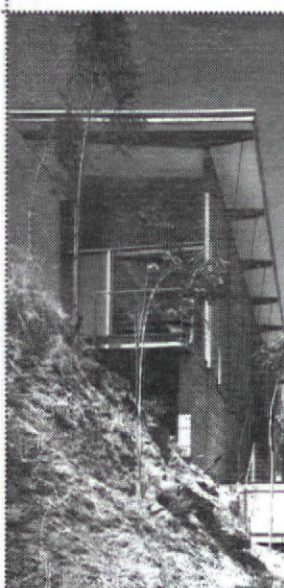


Published by the
Los Angeles Chapter,
American Institute
of Architects:
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\$4.00

Far left: Angell/Graham
House. Left: Silverman House.
Both projects featured on
the AIA/LA 1996 Home
Tour Series.

October

Residence by Angélli/
Graham Architecture
One of many homes
featured on the
1996 Home Tours Series
See Highlights on Calendar
(Photo: Michael Arden)



7
L.A. Architect October 1996

Sunday

Monday

Tuesday

Wednesday

Thursday

Friday

Saturday

Highlights

The AIA/LA presents its 1996 Fall Home Tour Series. Join us on two exciting Sundays for our inspiring "Canyons" home tour October 20, and our "Hillside" home tour November 3. Homes featured include the seldom open Lovell House (Richard Neutra), Angélli/Graham House (Sarah Graham, AIA and Marc Angélli) plus many other fabulous homes and gardens. Receive a discount when you purchase tickets for both tours together!
General Admission: \$25 sep; \$45 both
AIA Members/Students with valid ID: \$20 sep; \$40 both

October 1

October 2

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

October 3

6:00 p.m. - 7:30 p.m.
AIA-S Open House

October 4

3:00 p.m.
1996 Design Awards & NEXT LA submissions due

October 5

October 6

October 7

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

October 8

7:00 p.m. Associates Meeting

October 9

October 10

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

October 11

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

October 12

October 13

October 14

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

October 15

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

October 16

7:30 a.m. LA Architect Editorial Board Meeting

October 17

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

October 18

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

October 19

October 20

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

October 21

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

October 22

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

October 23

October 24

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

October 25

October 26

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

October 27

Daylight Savings - (Back 1 hour)

October 28

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

October 29

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

October 30

October 31

Happy Halloween

Save the Date!

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

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

For additional information regarding calendar events, (310) 785-1809.



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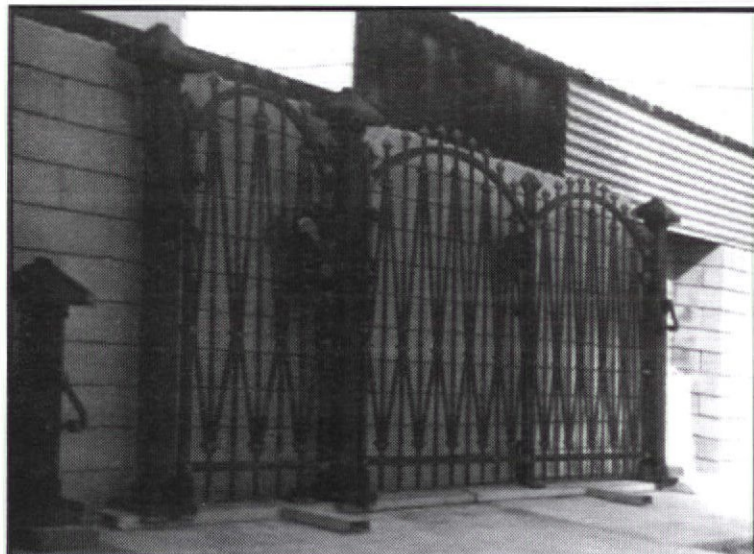
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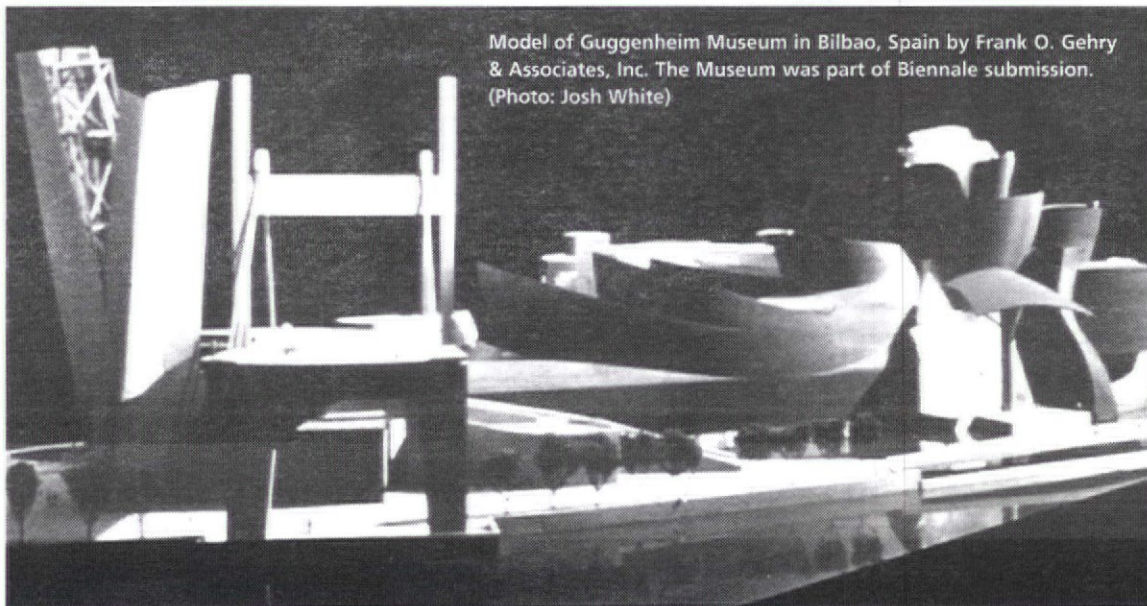
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Model of Guggenheim Museum in Bilbao, Spain by Frank O. Gehry & Associates, Inc. The Museum was part of Biennale submission. (Photo: Josh White)

Continued from page 4

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**Design Awards/
NEXT LA Awards**
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Trust for Preservation of Cultural Heritage/The Ennis-Brown House
Zipangu

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Landscape Architecture

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C/O

Continued from page 2

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

Sponsors for the series are: The Walt Disney Company, Form Zero Architectural Books + Gallery, Martin Gelber, FAIA, Los Angeles Institute for Architecture & Humanistic Studies, Pacific Printing on Third Street, Ronnie & Vidal Sassoon, Glen Small, AIA and Jan Mardian, William Taylor Architecture Studio, University of Southern California, Virgin Atlantic Airways, Los Angeles County Museum of Art.

● **The Good Design, Good Business** lecture series continues at the office of Johnson Fain Pereira, Thursday, October 24 at 6:30 pm. Space is limited. RSVP to Lisa Landworth, AIA (213) 938-9356. CEU's available.

● **Knoll and AIA/Los Angeles** kick off a year long celebration/examination of residential design in Southern California. As an inaugural event, Knoll will sponsor a lecture by Al Pfeiffer, AIA, Vice President of Design Management for Knoll in New York, on Mies van der Rohe's Villa Tugendhat, Wednesday November 13, 1996 at the PDC Center Green Theater. (A reception will follow the lecture.) Contact the Chapter for information.

● **AIA California Council** (AIACC) is sponsoring a day long educational summit on November 8, 1996 at Cal Poly Pomona titled, "Questioning Architectural Education, Licensing and Practice." For more information contact the Chapter Office or AIACC directly at (916) 448-9082.

● **The Specialty Steel Industry** of North America (SSINA) and the Nickel Development Institute (NiDI) are offering two free one-day workshops, "Stainless Steel for Architectural Applications" October 21 and 22, 1996. For information, call (202) 342-8836.

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Viewpoint

Left and Right:
Hollywood Bowl Museum,
by IQ Magic.
(Photos: Steve Oliver)
Below: Model of
Felipe de Neve Library
being renovated by
Altoon+Porter Architects

Chapter Angels

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Continued on page 5

"The Cause Conservative" Museums and Architecture

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

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

A building becomes a work of architectural art when it serves as a visual metaphor, declaring in its own form something—but not everything, about the size, permanence, strength, protectiveness, and organizational structure of the institution it stands for—but does not necessarily house.

If one accepts this definition of architecture and institutional purpose, then it becomes readily apparent why so many recent museum buildings fail.

Most contemporary museum buildings house contemporary art, but their architectural expression is not the result of housing such art. Instead, they are expressions of the same attitudes, beliefs, and values that shape contemporary art and contemporary museum institutions. Like most of con-

temporary culture, much contemporary art is a questioning of all supposedly agreed upon values and a rejection of history and precedent. It is the celebration of individual perspective and what makes each person and group unique. It is the deconstruction of the city.

Many museums do not any longer see their chief mission as the building and presentation of a permanent collection that provides the foundation and framework for producing and judging the work of contemporary individuals. Temporary exhibitions, diverse perspectives, and opening parties are now the museums' mission. Museums no longer make critical judgements and provide answers, but try to endow work with significance because it presents an individual's or group's unique perspective and asks questions about contemporary life. Museums no longer act as institutions, but have become larger versions of galleries, both in attitude and in architectural expression. Individuals are presented with the diversity of contemporary work and based upon one's own perspectives, one decides which works have significance. MOCA's Geffen Contemporary (formerly the Temporary Contemporary) by Frank Gehry is an example of museum architecture as a large gallery. The statement is about impermanence and endowing work—an industrial warehouse—with significance merely because it exists and its use as a museum challenges one's preconceptions of art and architecture.

Architects no longer see themselves as builders of institutional symbols. Most recent celebrated museum buildings will not endure as significant works (except for other architects) because they reject the notion of architecture and museums as institutional symbols. Instead the notion of architecture is abstract expressionism that substitutes individual passions for societal standards. Instead of orienting individuals, its purpose is to disorient.

The fact that architecture's purpose is not to ask original questions, has nothing to do with originality of architectural expression. Frank Lloyd Wright's architecture is dedicated to the "cause conservative." It is a spatial and visual defense of western civilization's best traditional values. Yet in its architectural manifestations

and construction techniques it is as revolutionary as has ever been created. In museum design, the Kimball Museum by Louis Kahn proves that the visitor's ability to concentrate on the art and a significant architectural experience are not mutually exclusive.

Until architects return to the uniqueness of architecture: that it is about the city (not meaning urban design) as a symbol of collective understanding, they will continue to be frustrated by the citizens' correct perception that much current architecture not only does not contribute to the endurance of the city but is helping destroy it. — JSM

Code Talk: The Case Manager Unit

The newly formed "CMU" was organized by the City of Los Angeles Department of Building and Safety to assist in the permit process.

Directed by Mayor Riordan and the Los Angeles City Council, the Department of Building and Safety and City Planning carried out the program to guide the public in the City's regulatory procedures and policies. A Case Manager will be assigned to help provide technical and administrative assistance during project design, approval, and construction stages at no additional expense beyond the normal permit fees.

The CMU is a part of a larger network of coordinators and advisors from various cities, counties and state agencies involved in the construction regulatory process. The network is known as the Construction Liaison Network. This network of professionals is committed to providing assistance in navigating through the city's complicated regulatory process.

To take advantage of this new service, contact Director Ray Chen at (213) 485-9362.

— Rudolph V. De Chellis, FAIA
Building Performance and Regulations Committee

Architecture on Exhibit

● Museum of Contemporary Art, Los Angeles: "Walt Disney Concert Hall: A Celebration of Music and

Architecture" An exhibition of models and sketches presenting architect Frank Gehry's controversial design for the L.A. Philharmonic. Oct. 27 – Apr. 27, 1997 on the Sculpture Plaza.

● "Paradise Cage: Kiki Smith and Coop Himmelblau" A collaborative exhibit featuring sculpture by the artist positioned in a dramatic cage-like structure designed by Wolf Prix. Nov. 24 – Feb. 2, 1997.

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

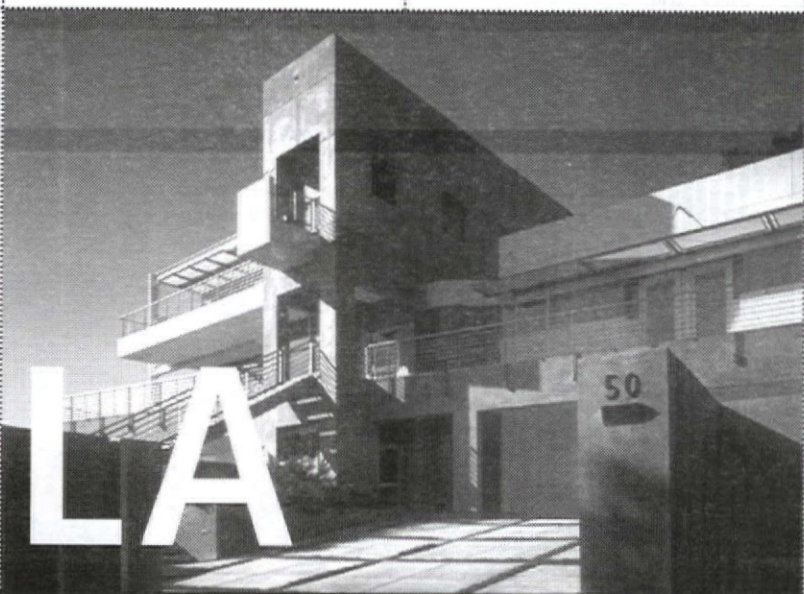
● Nevada Museum of Art, Reno: "The Architecture of Bruce Goff, 1904 – 1982: Design for the Continuous Present" Approximately 100 original drawings, as well as notes, letters and objects that inspired his long career. Through Dec. 1, 1996. ●

Who's Doing It



Altoon+Porter Architects is renovating the Felipe de Neve Public Library (1929). The National Historic Landmark is located on the Sixth St. side of Lafayette Park... Christine Anderson and Associates has won three first place awards in the Public Communicators of Los Angeles' (PCLA) 1996 Pro Awards competition. The public relations firm specializes in arts, architecture and education... LPA has won 6 of 14 awards in the AIAOC 21st Annual Design Awards. The Honor Award went to their Tarbut V'Torah Community Day School which was designed to give the feeling of being in Israel... IQ Magic, a firm specializing in exhibit and installation design recently completed the new Hollywood Bowl Museum. The Museum chronicles the history of performances at the Bowl... ●

AIA LA



The Silverman Residence in Rustic Canyon by Rockefeller Hricak Architects is one of many featured on AIA/LA's 1996 Home Tour Series (See Calendar, page 7, for details)
Photo: David Glomb

3 L.A. Architect October 1996

American Institute of Architects, Los Angeles Chapter

Let the Boyer Beware

It's out. It's been digested, summarized, outlined, reacted to, and has (at least) the AIA, if not the profession, talking – The Carnegie Foundation for the Advancement of Teaching's Special Report titled, "Building Community: A New Future for Architecture Education and Practice," prepared by respected education researchers, Ernest L. Boyer and Lee D. Mitgang. Like the half-dozen reports and studies on architecture education done over the last 65 years, the content is both new and chillingly familiar. I disagree with little in the "Boyer Report." My criticism is based on what I believe are essential threshold questions that were either not investigated or completely ignored.

Who Are We?

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

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

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

Healthy Egos, Low Self Esteem

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

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

While they vary from school to school, I characterize them as combining to form a picture of the architect as the misunderstood savant. Here, perhaps more than anywhere else in the education/training process for architects, the schools and the profession are

exactly in step. The same message, attitudes and values exist in both places. This is the problem that the schools, the profession, and the Boyer Report refuse to examine.

Educating (Blaming) the Client

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

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

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

— Michael Hricak, AIA
President AIA/LA

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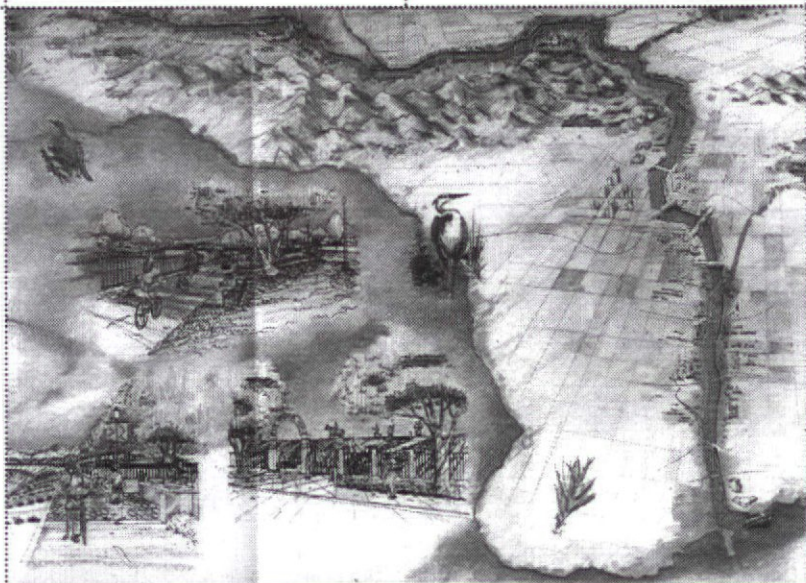
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"Vision of L.A." rendering by Randall Lamb is a portion of the L.A. River Poster/Map produced by ASLA and TPL that will be featured at the ASLA Annual Meeting. (See page 1)

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Subscriptions

\$30 Domestic

\$48 Foreign

LA Architect welcomes your suggestions and contributions. Contact the Editor for a copy of the Editorial Guidelines and Calendar. All inquiries regarding advertising and media kits should be addressed to Advertising Sales.

LA Architect is published monthly

Expert Witness Revisited

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

imperfect as it may be. That is all we have and we are obligated to live by it.

We both feel that Bill Krisel is making some generalizations about specific meanings of words. That is a lawyer's task. Bill Krisel is an architect, not a lawyer.

Words do not have absolute meaning; their meanings change according to their juxtaposition. The March 1996 article [re: Expert Witness] said that "normal standard of care is contextual." The statement about cleaning up our act is what Art O'Leary said, and it makes a lot of sense for us

to set our own standards rather than the legal profession or insurance brokers.

Mr. Krisel, as an expert architectural witness, is well aware of many architects in litigation not meeting the standard of care in their "limited" exposure for failing to conform with minimum Code requirements and/or standards of the industry.

If architects are going to perform "limited" or "full" service, the architect must meet the standard of care for that "limited" or "full" service obligation. Based on my years of litigation support

experience, the entire construction industry should clean up their act, including architects, engineers, owners, developers, general contractors, subcontractors, materialmen, and manufacturers' representatives. "An ounce of prevention is worth a pound of cure." If architects take a few more seconds or minutes to "complete" a detail, general note, specification item, and/or field observation, the benefit is not having to spend hours researching your files to prepare defense of your work.

Serving as expert witnesses, we have learned where architects have exposed themselves to litigation. The construction industry must learn from others' mistakes and not repeat them over and over again. Comments regarding standard of care and problems we have observed, such as inadequate nailing in framing and fire-resistant gypsum board, are "caution road markers," not road blocks to a successful and rewarding architectural practice.

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

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AIA/LA Presents

● The Opening Reception for the AIA/LA Design Awards & NEXT LA Exhibit will take place on Friday, October 11 at BGH Gallery at Bergamot Station Arts Complex in Santa Monica. The jurors will be present and the winners from both of the competitions will be announced. The exhibit, which consists of presentation boards from all participants, will travel to various locations throughout Los Angeles in the next six months. All AIA members and Awards program participants are invited to this free event. RSVP to the Chapter office (310) 785-1809. This event is sponsored by California Business Interiors, Zipangu, BGH Gallery and Deanna Miller Fine Art.

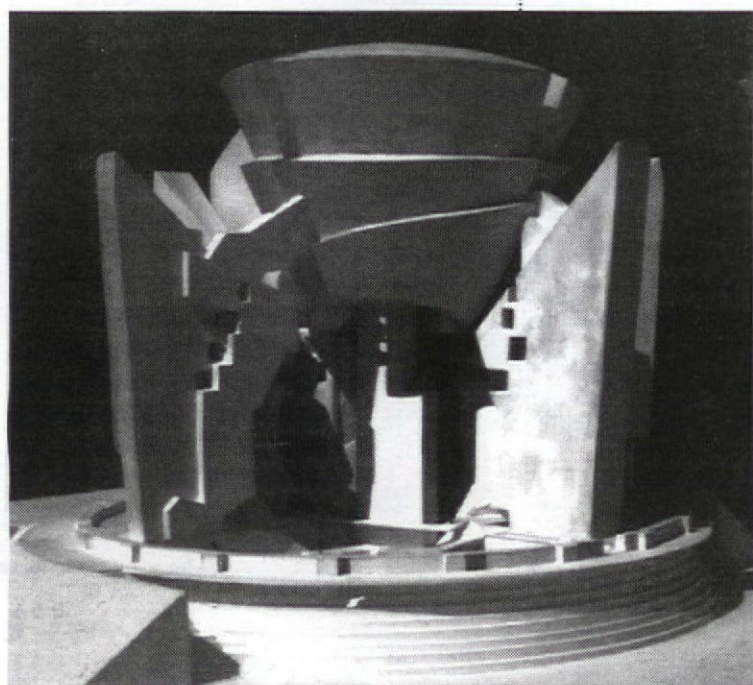
● Help us welcome our new Chapter members at the AIA/LA New Member Reception, Tuesday, October 29 at 6:00 pm, held in conjunction with the DMJM Keating On the Boards Chapter event. An informal presentation of work by DMJM Keating will follow. Both events are open to all. RSVP to the Chapter office.

Continued on page 5

L.A. Architect

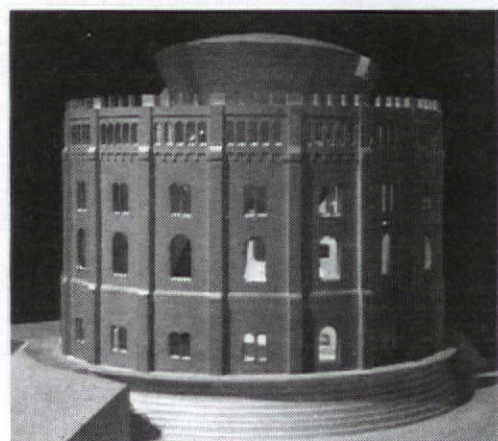
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L.A. Architect October 1996

Eric Moss and Frank Gehry Featured in Venice Biennale



Left: Computer rendering of Gasometer D-1 project exhibited by Eric Owen Moss Architects at the Venice Biennale. The Gasometer project is an adaptive reuse housing project in Vienna sited in an abandoned gas storage tank. The existing exterior neo-classical masonry facade, which is protected by the Vienna's historic preservation laws, is maintained in tact. The images from top to bottom are: Interior view residential cut-away; Same view (with exterior superimposed over); and View of renovated masonry exterior.

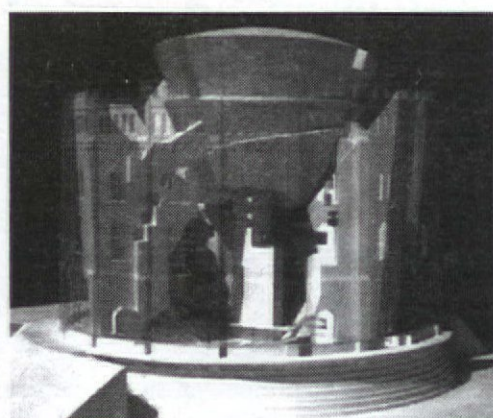
Two southland architects were selected to be featured in La Biennale di Venezia's VI International Exhibition of Architecture. This year's theme, "Sensing the Future: The Architect as Seismograph," promises to showcase models, drawings, photographs and special exhibits by architects whose works embrace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



statement that Architecture lives and Architects are looking forward."

Gehry and Moss are the only two Southern California architects participating in this year's event. Also selected to participate are some of architecture's most celebrated luminaries including: Charles Correa, Tadao Ando, Toyo Ito, Zaha Hadid, Alvaro Siza Vieira, Sir Norman Foster, Ettore Sottsass Associati and Joern Utzon to name a few. The Exhibition will also feature works by "Emerging voices" and students. Hollein is joined by a team of expert advisors: François Burkhardt, Jorge Glusberg, Arata Isozaki, Paolo Portoghesi and Terence Riley.

Despite budgetary problems that threatened to postpone the Exhibition, the Biennale has begun and will continue at the Giardini di Castello in Venice through mid-November 1996. ●



Los Angeles to Host ASLA Annual Meeting

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

The Annual Meeting is comprised of five educational sessions, one of which focuses on the challenges in Southern California including a look into downtown revitalization and

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

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

The Annual meeting is open to all landscape architects and related professionals. Additional information can be obtained by calling ASLA at (202) 686-8303. ●

Proposition to Bring Work to Architects

This November 5, a new proposition, Proposition BB, will be introduced to Los Angeles voters. Also known as the School Facilities Bond Proposition, it will allow the Los Angeles Unified School District to sell \$2.4 billion in bonds to finance the repair and renovation of city schools. The repairs will include overhauls of deteriorating HVAC, plumbing and electrical systems, roofs, walls and restrooms, and upgrades that will bring schools into compliance with today's earthquake standards. Schools will sign a contract with the District identifying the projects to be funded through the bond.

According to Angelenos for Better Classrooms, "A special oversight and audit committee, comprised of school facilities experts, financial advisors, community leaders and a construction management team, will work together to ensure that all projects are completed on time and within budget. None of this money can be spent on compensating district administrators or staff."

The bond will be financed via an assessment on property owners, and is projected to generate \$5 billion in wages for workers in the Los Angeles area.

For information on this measure, contact Samantha Stevens of Angelenos for Better Classrooms at (213) 742-3233. ●

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