Young Architects Have Their Day By July 14 Chapter Meeting

Principals of three young architectural firms will share the spotlight on Tuesday, July 14 at a Chapter Meeting in a program entitled “Surprise The young office is alive and well.” The Sequoia Room of the Pacific Design Center at 8:00 p.m.

Special guest will be Charles Lagreco, AIA, of the Architectural Design firm Lagreco/Binder Architects and Planners. The firm designed the Sequoia room of Pacific Design Center.

Lagreco will present a slide show that will include the firm’s library, the people behind the scenes, and the design process for the Sequoia room.

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LA Architect $1.25

Inside:

For over ten years the City Building Education Program members have been teaching children to be creative by building models of an ideal city inside their classrooms. Architects, scientists, teachers and other consultants aid in the process. Doreen Nelson, originator of the program, and Watson Omohundro, who teaches in it, discuss the benefits of teaching children to be creative by building models of an ideal city inside their classrooms. Architects, scientists, teachers and other consultants aid in the process.

Lectures:

July 8: An Evening with Julius Shulman, slide presentation, Los Angeles Times Building, 1027 Wilshire Blvd., Los Angeles 90017. Admission fee: $12.50, includes postcard.

July 14: Surprise! The Young Office, AIA, a multi-session program with Charles Lagreco AIA, James Stafford, Michael Franklin Ross, AIA, Archbishop Program, Sequoia Room, Pacific Design Center. 8:00 p.m.

Events:

July 3: Bicentennial Film Series: “Artists, Architectural Design Award programs are due in the Chapter office by August 12. The Awards are open to registered architects both AIA and non-AIA for constructed buildings anywhere in Southern California, and work designed by corporate members of the LA/AIA constructed anywhere. All constructed entries must have been built since January 1, 1976. Separate awards will be given for student drawings. Entry fee: $35 for constructed buildings. Both programs are open to registered architects both AIA and non-AIA for constructed buildings anywhere in Southern California, and work designed by corporate members of the LA/AIA constructed anywhere. All constructed entries must have been built since January 1, 1976. Separate awards will be given for student drawings. Entry fee: $35 for constructed buildings.

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Events:


Formal design awards Revof 81: Student Convention

Forum '81:

Student Convention. Forum 81 will be held at the Bimbo Hotel on October 24-26. This year’s theme is “Image Building” and lectures and seminars will deal with perceived images of buildings, architectural education, the profession and the public. With these categories specific topics will include history, culture, economics, technology, the role of the people regarding their total environment.”

Confirmed speakers and panelists include Ralph Knowles, Anthony Lumasden, Charles Moore, Julius Shulman and John Dreyfus. In addition to lectures, one bus tour and numerous walking tours of the Los Angeles area, including Westwood, Venice and Pasadena, have been planned. The Bimbo Hotel will serve as convention head quarters.

Forum is the only event of its kind, designed to bring together architectural students from all parts of the United States to the opportunity to show the rest of the country what we in Los Angeles have to offer.

As the host school, USC will be directly involved in the convention, in reaching out to other architectural schools in Southern California, and in providing students an experience in leadership and organization. Those students involved in organizing the conference, and we welcome the participation of student volunteers. For further information, contact John Lister at (213) 740-2178.

Forum ‘81 Chairman
The following statement of ethical principles was adopted by the AIA's Board of Directors at its March meeting. It responds to the recommend-
mation made by the delegates to last year's convention in which the Board was asked to adopt a Vol-
untary Statement of Ethical Prin-
ciples to replace the Institute's man-
datory Code of Ethics and Professional Responsibilities.

In drafting this Voluntary State-
ment, the Ethics Task Force, which
was appointed by the Board to
carry out this task, rejected a code of action that would have simply
made the previous mandatory Code
voluntary. Instead, there was broad
agreement that here was an opportu-
nity to develop a much stronger and
broader statement of ethical principles, a statement that would say clearly what the public might expect of architects, what archi-
tects might reasonably expect of
one another, and what and what
students might look to in developing
a strong ethical philosophy as they prepare for a career in architecture.

New Statement of Ethical Principles

I. Members should accept the
prudence of learned and uncom-
promised professional judgment in
the pursuit of the art and
science of architecture. This is
the essential definition of profes-
sional judgment. Its application prevades and underlies all other ethical prin-
ciples.

II. Members should conform to
the universal principles and
codes of professional behavior
and standards of conduct that
are accepted everywhere. They
are responsible for knowing and
complying with such codes and
standards and for maintaining
and advancing the learning
competencies that underlie them.

III. Members should uphold the
credibility and dignity of the profes-
sion. The credibility of the profes-
sion is advanced by the dedi-
cation, proficiency and integrity of
its members and by their achieve-
ment of architecture of the highest
quality and design excellence.

IV. Members should respect the
conference of their clients and
employers in a thorough and
competent manner. They should
undertake only assignments which
they and their associates are com-
tent to perform. They should not
undertake assignments that are
beyond their skill and experience.

V. Members should support the
equality of the profession and
professional opportunities for
anyone to enter the profession.

VI. Members should be fair
and equitable in all their profes-
sional undertakings and relation-
ships, including their dealings with
their associates, employees and
employers. They should not
undertake assignments that
are not well suited to their skills
and experience. They should
undertake and complete assignments
in a professional manner and
with integrity.

VII. Members should be guided
by their ethical and professional
responsibilities. They should
not permit their personal
interests to interfere with their
professional responsibilities.

VIII. Members should respect the
influence of their professional
judgment and the role of archi-
tects in society. They should
undertake assignments in a
professional manner and
with integrity. They should
undertake assignments in a
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with integrity.

IX. Members should be guided
by their ethical and professional
responsibilities. They should
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X. Members should respect the
quality of professional perfor-
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California 101: Smorgasbord in Monterey

Design Communication was the theme of California 101, the second annual conference of AIA Associate Members, held in Monterey from May 29 to 31. The conference was a smorgasbord of architectural fare — some of it enticing, some of it challenging, but always interesting.

The conference was divided into several parts — there were two "bookends" at the beginning and end, a forum, and various programs for several parts in future conferences. Opening the events on May 29 was Richard Saul Wurman, who, in his latest projects, the Whitney house, by computer drawing. All showed him developing new methods in objects in space and experimenting with time. So, here goes:

For those who had only come to receive an award (which they well deserved), there were two "bookends" to the conference. The first was the Whitney house, by computer drawing. All showed him developing new methods in objects in space and experimenting with time. So, here goes:

For those who had only come to receive an award (which they well deserved), there were two "bookends" to the conference. The first was...
I like to think of myself as a designer of an educational system which moves from the picture, a system which can be used in an infinite number of ways, each maintaining its original intention. Although City Building Education is made up of creative adults, there are endless possibilities to understand and develop creativity. What happens when a creative leap is taken? One which offers society something it hasn't seen before? For me, that's the ultimate design problem.

Jerome Bruner, a well-known educator, once wrote that if we could uncover what happens during the process of making an invisible leap (which occurs sometime during the act of creating), the mysteries of confidence in cultivating taste would be uncovered. The source of success rests upon confidence in one's intuitions about what is moving, what is beautiful, what is lasting."

We had an argument because we needed more land and the federal government wanted to tear down part of the mountain and throw it in the lake. Nobody else wanted to but the federal government got their way and tore down the mountain.

When the president came, one question he asked was, "What happened to the mountain?" Someone answered, "It was torn down and thrown into the lake."

Ending Classroom Isolation

By Watson Omohundro

Nothing in teacher education prepares you for the isolation of the classroom, and nothing can help to remove that isolation as City Building does. Teachers cannot usually teach what they want in the way they want. Without the spark of interested enthusiasm, teaching becomes stagnant. Teachers feel isolated, surrounded by curricular guidelines, state and federal guidelines and special interest groups. They are responsible for meeting the needs of children that were previously met by the home, church, government, and the community. They are called upon to satisfy special interest groups and social justice concerns. This is an enormous multiple agenda.

There is no system specifically designed to help teachers integrate what they are required to teach with what they want to teach. Methods classes in college explain how to teach reading or math, but do not encourage teachers to combine math, reading and their own interests. Furthermore, teachers are isolated from the public support that would allow them to solve the problems that children face. Our training and most district support only help shape puzzle pieces; they do not help fit them together. City Building does it by having a teacher, students and a consultant (architect, designer, marine scientist) collaborate to solve the problems that arise as they design and build a functional, meaningful, relevant community inside the classroom. Architects spend their lives working with a class. We spend hours a week with the students and an additional two hours planning with the teacher. In the classroom, architects work closely with the children and educational training blend into City Building. As the children organize and improve the site, they see how the grown-up world functions. They attend to issues of food, shelter, and clothing in a concrete way using architectural and design tools to create their own environmental solutions. They verbal and non-verbal merge. Ideas are discussed based on how they relate to the model city--what will happen when they actually build something. Students learn to visualize their ideas, not in the abstract, but in concrete three-dimensional terms. This is great for kids. It makes learning come alive for them. It is like a Chinese proverb that says, "What I hear I forget, what I see I remember, what I do I understand."

The city becomes a complex and diversified metaphor capable of combining any and all aspects of curriculum. Oklahoma isn't just a state; it is a classroom. Mike Schaadt, my City Building teacher, did this. She allowed each child to claim a piece of land.

It is now possible to teach letter writing skills based on the children's need to communicate: as they write to the government agencies in their city. Teachers at one school turn to the museum, usually a means not an end, into an educational experience. Once at the museum, children learned about zoning, building design and urban planning.

Studying the city allows the student to study something by studying something else. For example, I wanted the children to understand the relationship between themselves and the sea. With Mike Schaadt, my City Building consultant last year, we designed a way for the children to study the sea by studying their own community--a community far from the ocean. We set up two sites: a model of their city and a separate model of the coast. The models were across the classroom from each other and were connected by a model of the ocean. The children learned about the sea by what they did to it and thus themselves. City Building takes an idea, makes it real, it connected everything.

I have trained other teachers in City Building and thought I would write these things for others. The system is incredibly diverse: it meets the needs of many different students and teachers. Jorge Hernandez taught a four week live in program to migrant high school students at Stanford University. Cheri Guerrero used it to meet the needs of educationally handicapped junior high school students. The program can even be varied over time. My present class had City Building with different teachers for three consecutive years: a year with design emphasis, one with natural structures and systems emphasis, and a year with a marine science emphasis. In their fourth year of City Building, the children will learn about the city through Meredith Reid's law-related program. Children build cities over and over again learning different things each time. And the results are positive--a striking growth in the basic skills of City Building students over the past twelve years.

For more than ten years, the City Building Education Program has been teaching students learning skills in a holistic way by encouraging them to build a model of their ideal city inside the classroom.

The training for City Building is different from conventional teacher training as City Building classrooms are from regular classrooms. City Building supplies support, some architectural tools and a framework. Working in conjunction with the school district, City Building supplies the sanction and encouragement for teachers to design their own curriculum--their own programs combining what they must want and teach. Curriculum design is put back in the hands of the teacher--the person best qualified to design it, because he or she has to use it.

Teachers learn techniques that are common to architecture, but generally foreign to education. They, of course, learn the value of model building. Making flow charts gives the teacher a tool to graphically display the interrelationship of ideas with time. This not only provides the teacher with an organizational tool, but also provides the architect and the student with a way to bring the child into the planning and designing process. City Building provides a framework that brings teachers and community professionals together, unlike current popular teacher training through video and boxed reading. City Building builds a living matrix. The classroom is formed upon sharing and critiquing. In the past, good teaching and new ideas have received little praise and were often lost. City Building helps answer the concern of my Superintendent, Eugene Tucker of the Unified School District. "Public education has not developed a process by which people can share their successes in a manner that can be replicated by other people."

City Building ends classroom isolation. It brings the world into the classroom. It brings people and ideas together, and it helps put an end to dull classrooms.

I still have the children memorize spelling words and drill the multiplication tables because it is an effective way to do that; but I also use City Building, because it is an effective way to do much, much more.
I feel that architects provide a very sensible link between things practical, visual and historical in the school.
—David Rockefeller, Jr.

Building a city is harder than just throwing a few buildings up.
—Fifth grade student

We did almost everything ourselves. When one kid wanted to build something on his land and it was not like the right zone, it was just like a real-life problem. So, it is really getting us ready for the real-life blues.
—Junior High School student

I found myself exchanging the structured knowledge I had accumulated over my schooling years with clear, fresh 'common sense' ideas that the kids would constantly surprise me with.

To that first City Building class I kept saying, it's gotta be bigger, it's gotta be bigger. I thought if they did something big—something they couldn't put in their desks, that they might do some big things in life.
—Doreen Nelson

To that first City Building class I kept saying, it's gotta be bigger, it's gotta be bigger. I thought if they did something big—something they couldn't put in their desks, that they might do some big things in life.

Dear Mr. Oldenburg: We like your drawings for ice-bag city, but wouldn't it be boring just like square city?
—Fifth Grade student

Acknowledgements:

There is a book describing the City Building structure and two films. Six guidebooks for teachers will be completed in 1982. Since 1969, many architects, designers, planners, writers, marine scientists have either worked in City Building classrooms making local communities come to life, or have given thoughtful support to the structure of City Building Education and the workings of the organization. Many have made brochures, films, slide shows, and parties which made it possible to move forward. Official funding has come from DOW, OE, NEA, CAC, Security Pacific, Heller Charitable, and the school districts nationwide which have purchased City Building services.

City Building in Cerritos, California has grown through the unusually strong support of the ABC Unified School District's administrators, principals, teachers, and parents. Many architects and designers have contributed to this growth and continued support from the design community is needed.

Contact Doreen Nelson at (213) 828-1995.
Modern Architecture
A Critical History
By Kenneth Frampton

Kenneth Frampton’s book is a thoughtful and incisive work that aims to present the writings, drawings and buildings of modern architecture in the light of the broad cultural forces that generated them. The book is divided into three major parts, and it can be considered in fact a collection of three different books into one. Part I outlines the cultural, territorial and technical transformations that were the roots of the generating ideas of the Modern Movement. Part II is an anthology of the diverse contributions of the major figures among modern architects between 1836 and 1987. Part III is an attempt to evaluate the movement as a whole and to trace its development to the present.

Part I is by far the most dominant part of the work both in terms of its volume and the quality of its contribution to our understanding of the architectural phenomena of the last 200 years. Its format is based upon the lectures that have illuminated Frampton’s students at Princeton and Columbia since the mid 1960s. The chapters are short and concise, adequately illustrated and they make for easy, basic and fundamental reading into the motivation and production of the modern movement as we know it today. The chapters include the thorough tracing of facts, and they challenge the architectural buildings and the weaving together of objects and ideas into judgments on the state of society.

Kenneth Frampton, the architect and the social critic emerges from Part II with all the force that has established him as an international figure in the last 10 years. Some of the case studies are genuine contributions to our understanding of trends within the Modern Movement. They also correspond to Kenneth Frampton’s architectural preferences. The chapters on England 1836–1924, on Adolf Loos, on Tony Garnier and Auguste Perret, on the Deutsche Werkstätten, on the Soviet Architecture, on Alvar Aalto and the Nordic, on the whole Modern Movement, on Italian Rationalism are the clearest and most concise exposition in the English language of the ideas and the buildings involved.

The anthology concentrates on highlighting the pioneers or heroes of the movement and for that reason misses the opportunity of covering major contributors in countries that offered special variations away from the accepted Berlin-Rotterdam-Paris mainstream. A short list of omissions would cover Schnider and Neutra and their pupils, William Lescaze, and Korada Wachsmann in the U.S. and Sert and the GATCPAC in Catalunya and the Beaux Arts in France, the Central European moderns, the South Americans and Africans, etc. Most of the above are mentioned cursorily in Part III/Chapter I but merely as relevant figures and without the care that is necessary to bring to light their contributions and their influence.

Part III is perhaps the least resolved in the whole book. It is called “Critical Assessment and Enlightenment.” It is almost totally devoid of a critical assessment of the whole Modern Movement and the extension into the present is very partial indeed. One does with the impression that the two major modern ideological positions, the one of Le Corbusier reconciling technique and myth, and the other of Mies making new myth out of technique, remained intact and unchanged until the present. There are no attempts to cross relations to the case studies in order to examine their affinities and contradictions and thus of their understanding the present. Although Part III possesses the continuity of architectural ideas across the artificial categories set up by “critical assessment” of the past, one is left by default to the conclusion that we have only reached a kind of architectural multiplicity of approaches in the area.

Stefano Polyozois
Stefano Polyozois is an architect who developed the ideas of Bobrow Thomas Associates, and is an Associate Professor at USC School of Architecture.

The European emphasis of Part II carries through the case studies, the acuteness of architecture as ideology and oxymoron is observable. It stresses architecture as idea before all else, and traces the necessary connection between ideas and the shape of society. Frampton’s intellectual skills of vision of architecture as commitment to both form and society provided a resolution to the ideological ill of the ‘60s that had reduced architecture to the level of verbal action teachings to a few, then, are now an offering to the multitude of printed word. Undoubtedly, Part III of this book will be a standard text in the 1980s.

The third book on the fate of modern architecture is an embarrassment. I would like to believe that it could be reconsidered in the original document of the ‘60s. It seems to me that only a concrete box. It doesn’t have any mirror glass curtain wall details. It’s about B-A-U-T-Y, and that doesn’t mean a bullnose stairway or exposed ducts painted puce. Metaphorical and spiritual beauty is a giant doughnut you can drive in and order and order doughnuts from, or a service station with a tiled roof topped with metal and boots. California Crazy is loaded with the right stuff, like the Hoot Hoot House in the shape of an owl.

It’s not to me that kind of symbolic communication of the program isn’t architecture? Us! Frank Gehry’s idea that only refers to itself can be irritating. If all these “Victorian” buildings don’t have a suit of metal and glass mullions wrapped around some drywall and hung ceiling inards. Given the choice your average bimbo would rather look at an “I Love Lucy” rerun than any of the glass and stone Frigidaires that are turning Los Angeles’ new downtown into Clementina.

Say I’ll bet you think this is an other one of those picture books by that English guy, Jencks, where he screws up all the addresses, hopeless images, that seem so pretty suited to be the astrology column for the New York Times? No sir, this is first class job with an introduction by David Gebhard, in which he relates his American Architecture to the automobile, to just what are they are doing with commercial signage, and to more orthodox period revival work.

If you designers are worried that this stuff isn’t a respectable influence, rest easy. Robert Venturi long ago mitigated the building as a sign. Anyway, every­thing in the long run will reduce to high-octane stuff. The only real sin is no-art architecture that gives nothing to the people who use it or have to look at it.

John Chase
John Chase is currently writing a book on 19th century Los Angeles architecture.

LCMA Celebrates LA’s Bicentennial

In celebration of the Los Angeles Bicentennial, a multi-focus exhibition, “California Crazy,” organized by the Southern California Artists, “Art in Los Angeles,” will present major highlights of the art and culture of this city. An international art center from the 1960s to the present day, “Art in Los Angeles” is presented in two concurrent parts. “Seventeen Artists in the Sixties” and “Seventeen Artists in the Sixties” chronologically document and depict Los Angeles’ emergence as an art center of international importance in the 1960s. Work made around 1960 by Peter Voulkos, Wallace Berman and John McCaughan, defines early emerging movements, respectively, towards abstract expressionism, ceramic sculpture, assemblage and “hard edge” abstract painting. All three movements were unique to Los Angeles in style and expressiveness.

“Seventeen Artists in the Sixties” is a helicoidal seminar on the group of artists who were gathered at the Ferus Gallery on La Cienega Boulevard: Larry Bell, Billy Al Bengston, Robert Irwin, Craig Kauffman, Edward Kienholz, Ed Moses and Ken Price.

From the 1960s, this also features artists not native to L.A., but who moved here and were influenced by the exciting conditions of the area. From Oklahoma, Ed Ruscha, and from New York, John Oiland, David Hockney, from the San Francisco Bay area, Ronald Davis, Richard Diebenkorn, Sam Francis and Bruce Nauman.

“Seventeen Artists in the Sixties: Fifteen Projects” recognizes fifteen Los Angeles artists whose reputations were established internationally within the last decade, and acknowledges a style of artmaking currently associated with the area. Curator of Modern Art, Stephanie Barron, has conceived of the entire Museum ground spaces as site and commissioned artists to create works of a temporal nature that depend on and relate to their specific locations. Michael Brein, Karen Dumont, Glenn Graham, Lloyd Hamrol, Robert Irwin, Jay McCarney, Robert Morgan, Roland Reiss and Terry Schon­noven were invited to create outdoor works for the exhibition.

Baldessari, Jonathan Borofsky, Richard Jackson, Michael McInerney and Alexis Smith were chosen to create installation and environment pieces on the third level of the Ahmanson Gallery. An introduction to the exhibition catalog will be available for $16.95 in the Museum Shop. The 160-page guidebook for “Seventeen Artists in the Sixties” includes an introduction of the whole exhibition, essays by Anne Ayres, Susan C. Larsen, Christopher Knight, and Michelle De Angelis, and 396 illus­trations, 16 in color, and an illus­trated chronology of the sixties art world in Los Angeles compiled by Curator of Modern Art, Stephanie Barron. An introduction to the “Museum as Site: Fifteen Projects” will be availa­ble, documenting the creation process, with a fascinating array of images. Stephanie Barron, an essay in Italian art critic, Germano Celant, and photodeveloping the exhibition, will complete the two-volume set.

“Conception,” a video tape intro­duction to the exhibition by TV and film producer, Rich Hauser, will be screened on the Plaza level of the Frances and Armand Hammer Wing, and a poster and free brochure will also accompany the exhibition.
Sandcastles in the Air

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Sensible Growth Grand Award by the NAHB and Better Homes and Gardens for the Planning of Pineland Whistler Homes, 3500 Lakes, Colorado. For 35 years, beginning practice with Paul Duncan at the office of Duncan and Conroy. In 1965, he established his own office named Eugene Vincent Conroy & Associates, and in 1972 he established a second office in Colorado. He was licensed in California, Colorado, Nevada and New Mexico. Conroy was active in many areas including community development, merchant-built houses, apartments, recreation and commercial. He specialized in residential design, and designed over 65,000 homes and apartments. In 1977, Conroy was awarded the Mame Award from the Denver Home Builders Association for the best attatched homes under $65,000 at the Apple Tree project near Denver. In the same year he received another Mame Award for the best detached house over $100,000 in Arapahoe Lake, Colorado.

Conroy was an active member of the San Fernando Chapter AIA, where he was involved in the Educational Program. He was also a member of the NAHB, the CSI, and the National AIA. In 1979, he received the Marne Award for the Alpert Company. Conroy was a member of the San Fernando Chamber of Commerce, and the San Fernando Chapter Chamber of Commerce. He was also a member of the Apple Tree project near Denver, the Alpert Company, and the Apple Tree project near Denver.

AIA Eugene Vincent Conroy, AIA Eugene Vincent Conroy, AIA, a former member of the San Fernando Chapter, died last month at the age of 67.

Conroy moved to California at the age of 18, and he attended UCLA and Art Center College. He later studied architecture at Washington University in St. Louis, Missouri. He practiced as a licensed architect for 35 years, beginning practice with Paul Duncan at the office of Duncan and Conroy. In 1965, he established his own office named Eugene Vincent Conroy & Associates, and in 1972 he established a second office in Colorado. He was licensed in California, Colorado, Nevada and New Mexico. Conroy was active in many areas including community development, merchant-built houses, apartments, recreation and commercial. He specialized in residential design, and designed over 65,000 homes and apartments.

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The 218th meeting of the Board of the Local Director of the American Institute of Architects May 5, 1981

President's Report: Wetherhime stated that there should be an "AWA" section in the column in LAARCHITECT. LAARCHITECT's column is once a month. If any of the members have ideas in this regard, please submit them. He also stated that the Board will expand the Program Committee to implement the new ideas. Alan Rose has been added as a new Chapter Delegate to CCAIA. Ken Newbern will be the new chairman.

The November Program meeting will be a Recognition Dinner. William Pereira will be guest of honor.

Treasurer's Report: Landworth reported that the current bank balance as of March 31, 1981, was $3,250.00 in our anticipated $155,000 dues income. The projected deficit is $12,000 by year end. This is due to approximately $17,000 of 1981 income expended for bills accrued from 1980.

Landworth suggested that what is needed is a fund raiser and a membership drive should be considered.

Associate's Report: Lopez-Giraldo stated that the Sluwerk Seminar had been very successful. The book store has no sales totaling $460.00 to date. Associates have donated $1,500.00 in seed money from LA/AA to be paid back by May 30th.

Discussion on advertising in SCAN: Decision: SCAN should be permitted to solicit advertising to defray expenses.

John Kip- park: LA/ARCHITECT Advertising Director, should provide same services for SCAN.

Student Affiliate's Report: Martin Gerber, Director in charge of Architectural School Liaison, stated that everyone was anxious about the student competition. Moved Gruen/Following: that the student competition be held out of the AIA budget. Passed. Moved Zimmerman/Second Chern, the following: that the student competition be held out of the student budget. Passed by Student Competition be put on the next year's budget. Passed.

Executive Administrator's Report: Axon suggested that an LA/AA committee be formed for future visitors. The LAARCHITECT has a new editor and publishers and we hope for a good response.

PDC-Westweek '82: Axon would like to tell the Barone to participate more fully and respond to questions from PDC. The Program Committee to discuss this.

Professional Development Manual and list of National AIA Speaker's Bureau participants available at Chapter office.

Unfinished Business: Chapter received notice of City planning on plans to snow a two day meeting took place. Harry Newman made a request in complaint with City. Issue has been tabled by City. Newman to take steps to re-open the complaint. Newman continues to get response from the architectural council. Newman continues to press the issue. Landworth suggested this can be done at luncheon meeting with Newman.

Moved Lyman/Second Landworth: the following: that we support the Plan Check Task Force. Passed.

New Members: New AIA members listed. Thomas Jitsuco Fuchigami, Parkin Architects; Gary M. Marx, Associates; James Mein Aiken, Leunick.

By-Laws: Moved Zimmerman/Second Chern: the following: that the By-Laws be amended to allow for the use of e-mail in the thinner gauges.

New Business: Chern suggested seminars and tapes that could be sold for information on some architectural offices. How to write a contract; etc. He will prepare and outline for the next monthly meeting.


Resolution: Elaine Sutnar reported that WALT was participating as Judges for the LA Beautiful Home Improvement (Landcape) Contest. WALT Convention in San Diego, Chapter complained of lack of support from AIA; Orange County WALT chapter might disband. Elise was authorized to write a letter to ask them to reconsider.

WALT plans a Home Tour in Santa Monica this year. Volunteers are needed to act as hosts and hostesses at the houses.

Induction of new members.

New Board: Wayne Armet, Davis, New- 

neth Lee. Environment.

By-Laws Committee, submitted By-Laws required to give Associate Members of the Board.

The following: that money for a Student Affiliate's Report: Golber/Second Cyril Chern, the following: that the Student Affiliate's Report: Gelber, following: that the Women's Architectural League may request representation or send Associate Member of the Board. This representative may speak on and vote at Chapter meetings on all issues except finances, charges of unprofessional conduct, and issues and election of Chapter Officers and Directors.

Judges explained the following: that we support the CCAIA position re: the Los Angeles Chapter of Women's Architectural League as certified Architects. Passed.

Moved Zimmerman/Second Gerber, the following: that: that Ken Newman represent LA/AA to the media on Carole Hemmingsway's program, subject: affordable hous-


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