Peter on May Program

Prior to developing this full effort to the state of his geometric perspective and structural interest, he enjoyed a career in the design and design education of both staff and design educators, and then on the staff at the University of California at Berkeley, where he received his degree of arts in architecture. In 1955, Peter received his degree of arts in architecture.


Five LA Architects Advance to Fellowship

The Los Angeles Architecture, Arts, and Design Foundation announces the advancement of five architects to the Institute’s prestigious Council of Fellows for their contributions to the profession.

Dr. Wilfred Bertram, Ronald B. Bentley, Donald Charles Hensel, Paul Reiseman, Ben Reissman, and Richard T. Hoag are the newest Fellows, bringing the total number of Fellows to 168.

In addition, the Foundation has announced the formation of a new Council of Fellows to recognize the achievements of architects, designers, and other professionals who have made significant contributions to the field of architecture and design.

OC Festival Commemorates AIA 125th

Plans for the annual Energy Fair, sponsored by the Orange County Chapter of the American Institute of Architects (AIA/OC), have been completed, according to Dell DeRevere, Chairman of the event.

The event will kick off on May 12 at 9:00 a.m. at the Orange County Fair & Event Center, located at 2101 Melrose Avenue, Costa Mesa, CA 92626.

The fair will run from 9:00 a.m. to 5:00 p.m. and will feature exhibits, presentations, and workshops on a variety of topics related to energy efficiency, sustainability, and renewable energy.

LA Architect

In 1982, the American Institute of Architects (AIA) launched a national program to recognize the achievements of architects and designers in the field of architecture.

The program, known as the AIA Honor Award, is the highest honor that can be bestowed on an architect or designer.

To be eligible for the AIA Honor Award, a project must meet the following criteria:

1. The project must be a building or a collection of buildings.
2. The project must be completed within the last 20 years.
3. The project must be located in the United States.
4. The project must be of significant architectural merit.

The AIA Honor Award is presented annually to architects and designers who have made outstanding contributions to the field of architecture.

AIAC Conference: A Quest in Time

The American Institute of Architects (AIA) is pleased to announce the launch of its new conference, "AIA Conference: A Quest in Time.

The conference will explore the future of architecture, design, and the built environment in the context of the current and future challenges facing our society.

The conference will feature keynote speakers, panel discussions, and interactive workshops.

The conference will be held on November 9-11, 2023, in Los Angeles, California.

The conference will cover a variety of topics, including:

1. The future of architecture and design
2. The role of architecture in shaping the built environment
3. The impact of technology on architecture and design

The conference will be open to architects, designers, students, and anyone interested in the future of architecture and design.

Noguchi Program in Costa Mesa

The program will focus on the work of Isamu Noguchi, a renowned Japanese-American artist and sculptor, who is known for his innovative approach to sculpture and his use of materials.

The program will include lectures, workshops, and a hands-on sculpting project.

The program will be held on June 10-12, 2023, at the University of California, Irvine, in Costa Mesa, California.

The program is open to all ages and levels of experience.

For more information, please contact the AIA office at 310-271-5220.
Morris's "gas station" for living is based on an overlapping grid and is built entirely of steel and concrete, wood only appearing as casework.
Aily E. Morris began to practice architecture about 30 years ago. After receiving a degree in mechanical engineering from Stanford and working professionally, he returned to the University of California at Berkeley to study the esthetics of architecture. At this time the school was promoting Beaux Arts design which Morris found dis-appointing after experiencing the new machine age and high tech industrial design of World War II. He wanted to work on more progressive and technologically truthful buildings. He found the clarity and organization of structure revitalizing, and he wanted to apply this order socially, emotionally and physically to his environment.

Morris worked in various architectural offices including Lloyd Wright, Cunneen Co., and later DMJM. He found he did not have full control over his architecture in these offices and began his own small practice. In his first house, the Bubeck Residence (1956), he was able to utilize his structural background while incorporating his attitudes on spatial relationships and material integrity. The expression of the movement from public to private realms and from closed to open wall planes can be seen in the open plan and the elevations. Articulation of the concrete block corners is a result of truth in construction; where the edge gount is lacking the articulation occurs. Morris is highly influenced by music, and incorporates rhythm and melody into his design through the construction and nature of the materials he uses.

The Bubeck house is prototypical of many of Morris's later works. The public facade is a closed plane that envelops the space only to be penetrated by those invited. This enclosure happens on much of the external wall but dissolves to glass on the private edges, thus eliminating the boundary of the private domain. This indoor-outdoor relationship is similar to many of Neutra's concepts. "A client may ask for a cell which I must then give him. But if the fourth wall of the cell is glass and then a garden comes into being, then an architectural relationship has been achieved." Morris's best example of this relationship happens later in his own house. The transition from closed to open happens in zones of space varying on different projects from storage areas to work areas, cooking, etc.

Morris always uses a grid in plan. It usually is an organic growth from the site, not necessarily a square, and it is not always perceived since it occurs sometimes as a plane, sometimes at a point. Morris subdivides the grid, but doesn't bend it, according to user needs.

Perhaps his most interesting design is the studio he built for himself in 1956. A definite departure from the Beaux Arts design and the Californian bungalows of his contemporaries, this building exemplifies Morris's concept of dramatic structural space with minimal structural intrusions. The building grows organically from the hill and progresses from public to private, closed to open with the private orientation towards the view and nature. The solid elements of the studio are constructed with brick. On the exterior this brick is articulated by alternating courses on the flat or on edge, at one foot modules. In the interior the juxta-position of hand laid brick with prefab steel is at once stimulating and soothing. The glass simply contains the space with the steel mullions as planar definitions. Morris admits to cubist tendencies and plays with simultaneous three-dimensionality. Working as a sculptor, his studio emerges with roof and wall planes reminiscent of the Reitveld house and Mondrian paintings. Being primarily glass, it enjoys much natural light, an essential part of all Morris's designs. For the more internal spaces, skylights and windows are used, not as an emphasis, but to fulfill the need for daylight.

The studio also has most of its furniture built-in, exemplifying the architect as total designer. The rigidity, however, of the furniture's fixed locations is in contrast to the flexibility of the space as a whole. The floors of the studio are concrete and, along with the built-in furniture, can be hosed down for cleaning. This postwar concept of efficiency in the living machine never quite caught on and appears only in this studio. Later on Morris had the opportunity to do some multifamily structures, and he felt the necessity to provide the best quality of life possible, even in low income situations. His earliest example of such work, the Aldama Apartments (1961) incorporate many of his concepts of communal living. They are an organic growth out of the hilly site. Access to the apartments is along steps that are carved from the steep hillside. Again, there is a progression from public to private, from solid to void, from hill to view. In the Roberts Apartments (1968) the units move up and down and in and out of the hill, and assume a sculptural quality. They are oriented so that all have a view and a roof garden. The stucco building was originally intended to be painted pink, a radical concept that was rejected at the time.

The largest of his multifamily projects, the Clinton Apartments (1975), takes the form of a skyscraper on its site. This linear quality allows all the units to be oriented toward the view. Morris sees residential life as very private and this is reflected in the organization of the complex. The public facade is communal through the relationship of the pool, laundry, parking and recreational areas and unit entrances. The tenant may use these shared spaces or he may choose to coexist without interaction. Through much work with a suitable unit plan, Morris achieves community and privacy.

Morris's most recent project is a remodel of his existing hillside house in Pasadena (1980). The work consists primarily of a second floor studio and a basement sleep-utility area added to the original building. To carry the load of the second story addition, a four foot deep box beam was designed to extend the entire length of the house, with 30 of its 100 feet cantilevered. The box beam serves as the source of support for the linear work station which extends the length of the third floor. Between the box beam and the roof above is a band of operable windows which reinforces the experience Ass. This floating roof and aids in the ventilation of the house as part of a passive solar system. Experimental forms such as curvilinear and geometric staircases and windows occur throughout. At its connection to the house Morris articulates the box beam as a stucco biss soiled. The existing roof framing is exposed above the dining room and painted bright green. The use of color (wood: green; steel: purple) is consistent and used throughout as an identifying element only, not as an artistic accent.

The forms in this house as well as others grow out of the function of the interior spaces, which are a result of the user needs. This organic development is similar to the work of F. L. Wright. Morris feels the aesthetics will be there as the building grows to fulfill certain needs. Many decisions are not made at the drawing board but in the field. The architect takes advantage of every opportunity to be playful; open a wall here, expose a rough concrete caisson there. He wants his buildings to be enjoyable and enjoyed.

Aily E. Morris is not optimistic about the future of architecture. He sees the architect relinquishing his role through laziness. The architect is phasing himself out through specialization and will eventually become only a coordinator or elevation designer. Needless to say, Morris is opposed to the emotional reliance on the past of the past-Modernists. Morris "had hoped that the architects of our time would have picked up the ball and carried it into an American cul­ture of design that could be exhibited as unique to our country. Why use decoration of historical symbolism of the decadent Romans. Decoration is OK but why not make it American and looking forward instead of looking back. The nostalgia of the past is nothing that we are. It is time to move ahead." Perhaps with architects like Aily E. Morris the future of architecture is not bleak.

Text by Gloria Cohen
AIA Celebrates Its 125th Birthday
the Week of May 8—15

This year the American Institute of Architects celebrates its 125th birthday. Chapters throughout the country are planning events in an effort to renew public interest in the AIA and to recognize the architect's contribution to the built environment.

For the first time, all six Southern California Chapters have joined together for the AIA "Celebration of Architecture in Southern California." LA/AIA President Frederic P. Lyman says the regional events planned will be a "valuable tool in letting people know how architects can help society, and a way of getting architects in touch with the public." The calendar of events for Southern California includes the Energy Fair in Orange County as well as a birthday party at Rancho Los Alamitos. Friday May 14 has been declared "Architects' Open House Day." Offices will be open, giving the public an opportunity to meet architects, see their work, and find out why their buildings look the way they do. The LA/AIA, which is itself 88 years old, has asked the City of Los Angeles to declare May 8—15 "Celebration of Architecture Week," and is hosting several events open to the public. These include an evening at the Getty Museum, a building tour sponsored by LA ARCHITECT, and a film on computer design.

We hope local architects will take the opportunity to host an open house, visit a favorite building, and get together to share their awareness of the environment. Architecture Week will be an opportunity to renew active membership in the AIA and join committees for the coming year. For information on all events contact the LA/AIA Chapter office at (213) 659-2282.

THE AMERICAN INSTITUTE OF ARCHITECTS

CELEBRATION OF

Building Tour of Downtown Los Angeles

The building heritage of a city represents the work and ideas of its architects, their clients and the community. The downtown Los Angeles area is growing rapidly to create a mix of old and new buildings, from the Financial Center to Little Tokyo to the renovation of Spring Street. On Sunday May 9 there will be a tour of selected buildings in the downtown area:

The Wells Fargo Building, by A. C. Martin and Associates, is a new addition to the skyline, features a four-story open-air lobby, and will house the new Perino's Restaurant.

The Oviatt Building, recently renovated, displays rich Art Deco materials of etched Lalique glass, hand-carved oak elevators, and decorative metalwork.

The Los Angeles International Jewelry Center, by the Los Angeles office of Skidmore, Owings and Merrill, closes one side of Pershing Square with a granite and glass wall faceted to provide north light to the jeweler-tenants of the building.

The Loyola Law School, by Frank O. Gehry and Associates, is a dramatic expansion and renovation of the college's existing facilities.

Additional buildings will be included in the tour. Guides from the architects' offices and the AIA will lead groups through the buildings. The charge for the tour is $10.00; proceeds will go to the support of LA ARCHITECT.

Tickets for this event will be sold 10:00 a.m. to 2:00 p.m. on Sunday of the tour from a booth in the plaza of the Wells Fargo Building at Flower and 5th. The tour can be joined at any of the four stops listed above between the same hours.

The Wells Fargo Building by A. C. Martin & Associates is a 49 story office tower completed in 1982.

The Oviatt Building by Walker and Eisen was originally designed in 1928 and renovated by Ratkovich and Bowers.

Loyola Law School by Frank O. Gehry & Associates is a Rozanlismo addition to a downtown campus.

The Los Angeles International Jewelry Center by Skidmore, Owings & Merrill is a 17 story granite-clad building on Pershing Square.
Birthday Festivities at Rancho Los Alamitos

The week of the AIA’s 125th birthday celebration will wind up with a party on Saturday May 15 from 4-9:00 p.m. at Rancho Los Alamitos in Long Beach. The evening will be hosted by the six Southern California AIA Chapters and will be a gala event for the whole region.

Guests at the ranch will enjoy a picnic in the Southern California tradition, with regional and ethnic foods. There will be live music, exhibits, and a continuous slide show to celebrate the architecture of the area. Other special presentations will be:

- A retrospective of architecture in the region by Julius Shulman, a review of his forty-six years as an architectural photographer.
- An exhibit of the drawings of the late A. Quincy Jones, FAIA, by his wife, Baine Sewell Jones.
- A photographic exhibit by Sunset Magazine of its past and present architectural award-winners.
- A discussion of the past, present and future of architecture in Southern California.

Principals from major Los Angeles firms will take part in "Where We Were, Where We Are, Where We Are Going," a discussion of the past, present and future of architecture in Southern California. The moderator will be Barbara Goldstein, editor of Arts and Architecture, and the participants will include Dan Brandigan, AIA, Daniel Dworsky, FAIA, Frank Gehry, FAIA, Frank Hope, AIA, Anthony Lumsden, FAIA, Albert C. Martin, FAIA, William Pereira, FAIA, and Robert Tyler, FAIA.

The historic Rancho Los Alamitos in Long Beach is the location of the picnic party that winds up the 125th anniversary celebration for the Southern California Chapters of the AIA.

To get to the ranch, take the San Diego Freeway (north or south, depending on your point of origin) to the Palo Verde Ave. offramp. Exit south and follow Palo Verde past the Bixby Hills Gate and up the hill to the ranch site.

The Rancho Los Alamitos party promises to be an exciting culmination of the week’s events, a way for architects and guests to get to know each other and wish the AIA a happy 125th. The cost is $10.00 per person. Reservations are required and should be made with the LA/AIA Chapter office.

Calendar of Events in Southern California

**May 8** Energy Fair sponsored by the Orange County Chapter/AIA, all-day at Rancho Carrillo near San Juan Capistrano. For information call the chapter office at (714) 557-7796.

**May 9** Downtown LA Building Tour, 10:00 a.m. to 2:00 p.m. For more information contact LA/AIA.

**May 11** An Evening at the Getty Museum, 7:00 p.m. For reservations contact LA/AIA.

**May 12** Orange County Chapter/AIA High School Design Awards at the Bowers Museum. For information call the chapter office at (714) 557-7796.

**May 13** Visualizing the Future with Bob Abel and Associates, 7:30 p.m. in the Conference Center, PDC.

**May 14** Architects’ Open House Day at offices throughout Southern California.

**May 15** Birthday Festivities, 4:30 p.m. to 9:00 p.m. at Rancho Los Alamitos, Long Beach. For reservations contact LA/AIA.

**May 16** A California Scenario, post-celebration car rally sponsored by the Orange County Associates. For information contact the Chapter office at (714) 557-7796.

125th Celebration Committee

Los Angeles Chapter AIA
Chairman: Fred Gans, AIA
Co-Chairpersons: Jim Pulliam, AIA Lucy Lichtblau, AIA
Committee: Janice Axon, Bruce Becket, AIA, Barbara Goldstein, Bill Landworth, AIA, Fred Lyman, AIA, Harry Newman, AIA, Ron Takaki, David Weaver.
Publicity: Judy Skalsky

Southern California Coordination Coordinator: Ron Yeo, FAIA
Los Angeles Chapter: Fred Gans, AIA
San Diego Chapter: Charles Slert Pasadena-Foothill Chapter: Peter Kudrave, AIA
Orange County Chapter: William C. McCulloch, AIA
Cabrillo Chapter: Tom Menser, AIA
Inland Chapter: William Johnson, AIA

**An Evening at the Getty Museum**

On Tuesday May 11 at 7:00 p.m. the Los Angeles Chapter will sponsor a program at the J. Paul Getty Museum in Malibu. The evening will include a cocktail and buffet party in the Atrium (no-host bar), a tour of the museum including exhibitions of Beau Arts watercolors and 19th century drawings of Pompeii, and a film. The title of the featured film is "Palladio, The Architect and His Influence." The film is spectacular and includes helicopter shots of the architect's villas. The Getty with its Roman design will be an interesting setting for a movie about the classicizing 16th century architect.

According to the event coordinator William Landworth, "Many of our members have not yet seen the J. Paul Getty Museum and are very excited about viewing the building, its glorious grounds and splendid collection for the first time." The cost of the evening will be $17.50 per person. Reservations should be made in advance with the LA/AIA Chapter office.

**Visualizing the Future:**

Bob Abel and Associates

An evening featuring the work of the Los Angeles firm of Bob Abel and Associates will take place at the Pacific Design Center on Thursday May 13. The event is free of charge and starts at 7:30 p.m. in the second floor Conference Center.

Former architect Bill Kovacs and colleague Bob Abel will present "Visualizing the Future," a walk into an environment that has yet to exist. The program will focus on the use of computers to design and create experience, environments and a variety of design projects. Included will be "Chicago," a three minute film produced with Skidmore, Owings & Merrill. The short is a stunning computer representation of the Chicago skyline, and viewing it is like an exhilarating flight through the city.

The firm of Bob Abel and Associates is well known in the film industry for its innovations in special effects. It has recently explored the uses of computer applications outside the entertainment field. The program should be of special interest to set designers, architects and others involved in computer applications for architecture.

Ex-architect Bill Kovacs will present a film illustrating computer applications in design and architecture.
Lockwood never intended Dream Palaces to be an architectural treatise, but the book edges just close enough to properly architectural material that Lockwood's casual treatment of his subject is an irritation. This lack of seriousness is inherent in Lockwood's failure to form a coherent structure or tone for the book. The text of the book is almost scholarly in one passage, only to become coy in the next paragraph.

It would be reasonable to suppose that Dream Palaces is about homes owned by entertainment industry figures. Not so, as the book includes a discussion of Bernard Maybeck's house for radio and auto magnate Earle C. Anthony, and Frank Lloyd Wright's house for Aline Barnsdall. Lockwood does not discuss the characteristics that qualify these buildings as dream palaces and set them apart from palaces for the wealthy built elsewhere in America during this time. Rather, does he discuss what sets their eclecticism apart from that in other California architecture. Also, despite Lockwood's contention that real movie star houses are no longer built, extravagant houses such as Edward Groombach's Egyptian Revival house for Cher are being raised in Los Angeles. The only apparent criteria for the selection of the dream palaces seems to be that they be in Los Angeles, have been built in the 1920s and 30s, and have sufficiently glamorous stories connected to them.

Anecdotes play a prominent role in Dream Palaces. The best, such as those about Jim Dolena's Boldt-Weber House or Sumer Spaulding's Atkinson House (the Beverly Hillsbilles' mansion) have never been told so completely. The worst are simply cut, pasted and paraphrased from various secondary sources, often biographies of the stars. Lockwood wanted to include footnotes in the book, but Viking Press would not permit their inclusion. The lack of footnotes limits the value of the book as a reference and makes it difficult for researchers to follow the valuable information gleaned by Lockwood from the Los Angeles Times, John Chase.

One of the most romantic dream palaces was not built by a movie star at all. The enormous Tower Hill (9 stories, 20,000 square feet) was built by mineral tycoon Patrick Lockwood with architect John de Lario.

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Introducing the all-day symposium on the changing relationship between art and architecture. organizer, Elyse Grinstein defined architecture as fundamentally conserative and art as revolutionary. She noted a trend in contemporary art to produce site specific work using large scale architectural elements as a means of conveying ideas. Witnessing the presentations at the symposium, the confrontational, revolutionary quality of this art became clear. The event included a well balanced selection of artists whose work exhibited vastly different architectural preoccupations. While Siah Armajani is concerned with literary or semiotic meaning creating environments which look like elements of Shaker wood construction embellished by painting on philosophical and poetic phrases, Mary Miss tries to capture more primitive and mysterious qualities in her ritualistic installtations. Both Robert Irwin and Rich and Serra expressed concern with the process and effect of their art, its greater meaning in society-than its greater meaning in society-be-it confrontational or perceptual. As both of them seemed concerned with processes rather than product, it was perhaps fitting that neither illustrated their actual work.

The architects who presented their ideas desired none of the revolutionary, revolutionary qualities. Frank Gehry, who has always expressed an interest in producing neutral spaces into which his clients can "move their own baggage" illustrated some of the sculptural ideas he is developing in his current projects. At last looking Charles Moore, on the other hand, addressed the idea of artfulness in architecture, referring to ways architects have employed devices such as the column. His comments seemed curiously out of sync with the rest of the presentations.

The conference raised a number of interesting theoretical issues, some well worth contemplating. Architects at the conference, who have always been concerned with function and therefore the idea of reaching some sort of consensus in their work, asked the artists about practical considerations. Is the structure safe? Can a child climb on it? etc. It was as if two different languages were being spoken. The architects seemed more interested in the meaning of their work and the message it delivers than whether it could be universally enjoyed. Freed of functional constraints perhaps artists will be able to explore certain issues which will lead architects to a new field of thought. Barbara Goldstein "Art and Architecture: A Changing Relationship" was an all day symposium sponsored by UCLAs Department of The Arts on February 27, 1982.

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COLUMNS •
Planning Association Urges Communities to Plan Before Earthquakes Strike

Communities can reduce fatalities and major property damage caused by earthquakes by adopting seismic safety plans and regulations recommended in a recent report published by the American Planning Association. (APA). Briefer introductions with local officials from a dozen California communities, "Reducing Earthquake Risks: A Planner's Guide" outlines several steps community planners can take to mitigate destruction caused by earthquake-related hazards.

Strategies recommended by APA include:
- Building underground cities to meet earthquake resistant and fire-proof design standards, and making code requirements retroactive so that existing buildings will be made safer.
- Restricting development, especially of nuclear power plants, chemical processing plants, waste storage facilities, schools and hospitals, from known earthquake hazard areas.
- Designating open-space and conservation zones in floodplains and areas susceptible to landslides and ground shaking to prevent future development.
- Los Angeles, for example, has denied building permits for subdivision lots planned in landslide-hazard areas or adjacent to active fault traces.
- Acquiring buildings that are not earthquake resistant and replacing them with parks and open spaces.
- Long Beach, for example, acquired and demolished 90 substandard buildings which became the site of several parks.
- Sting hospitals and police and fire stations in scattered areas around the community and developing alternate emergency routes to bypass roads, bridges and overpasses blocked or destroyed during an earthquake.
- Requiring realtors and builders to notify property buyers of earth quake-related hazards.

Under 1975 amendments to the Alquist–Prioleau Special Studies Zones Act, California requires real estate transactions to inform purchasers of the existence of active earthquake faults adjacent to marketable property.

Because risk-reduction programs can only mitigate earthquake damage, APA urges communities to plan for postdisaster recovery and coordination of emergency response. A prototype regional planning effort to build earthquake-preparedness and recovery is underway in certain sections of San Bernardino, Los Angeles, Orange, Ventura and Riverside counties. Established in 1980, the Southern California Earthquake Preparedness Project (SCEPP) works with local government and private organizations to ready target groups for predicted and unanticipated earthquakes.

"Reducing Earthquake Risks: A Planner's Guide" was published as a service to subscribers to APA's Planning Advisory Service. Copies are available for sale to the general public for $18.00 each from APA's Planners Bookstore, 1213 East 60th Street, Chicago, IL 60637, (312) 947-2115.

A host of new automation and reprographics systems for architects and engineers will be shown June 10 and 11 at the upcoming National Systems Show at the upcoming National Systems Show at the upcoming National Systems Show. Topics to be discussed will include programming, internal and external systems, building systems, form and envelope design, and energy and economic analyses. The workshop consists of 14 hours of instruction spanning the two days.

For maximum involvement of each participant, space is limited to 50 registrants. The fee is $200 for the first participant, $150 for one additional person, and $125 for students. For information contact Pam Arnold at the IDCA Office, Box 2075, Riverside, CA 92502, (303) 425-2315.

The theme is open to a variety of interpretations, so to answer these questions professionals including architects, urban designers, writers and educators have been invited to speak along with their designer colleagues. Three seminars will be presented on architecture, industrial and design graphic design. The conference will conclude with a presentation of scenarios for change over the next twenty years.

The Conference runs June 13 to 18. Registration is $300 for the first participant, $150 for one additional person, and $125 for students. For information contact Pam Arnold at the IDCA Office, Box 2075, Riverside, CA 92502, (303) 425-2315.

Summary

The Institute for Urban Design, in cooperation with the Southern California Earthquake Preparedness Project, will present a series of seminars on new architecture and planning trends today. The Institute will present these seminars as part of the "Energy in Architecture" workshop on Tuesday, Wednesday, and Thursday, June 14, 15 and 16 at the Marina Club, Marina del Rey.

The local workshop, "Energy in Architecture," focuses on development fundamentals, techniques and options as they relate to energy use in buildings. Subjects covered will include programming, internal and external systems, building systems, form and envelope design, and energy and economic analyses. The workshop consists of 14 hours of instruction spanning the two days.

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LA/AIA Treasurer's Report:

- The Board has approved and it was agreed that these two important projects, nor had it contacted the Institute for such information.
- Harry Hallenbeck, AIA, recommended the establishment of an archive of records of the LA Chapter except where otherwise noted.
- Our in-stock components are available for immediate delivery.