LA/AIA Elects 1983 Officers

On November 16, 1982, Martin Gelber, AIA, principal of Martin B. Gelber & Associates, was elected to the office of Vice-President/President-Elect of the Los Angeles Chapter. A graduate of USC, Martin is a Professor of Architecture at Los Angeles Pacific College and a former Lecturer at the USC School of Architecture. He has served the Chapter as Board Director and CCAIA Director-Delegate. He is currently Chairman of the LA/AIA Student Design Competition and is a member of the CCAIA Finance/Planning Committee.

Other election results: Cyril Calom investor in the operation of his business and in the efficient, effective practice of architecture. Only by being financially successful can the architect excel. The visibility of architects and the LAIA will be my primary concern. Specific programs to put LAIA architects before the public and potential clients will be a priority in the new year.

Another area of concern is the relationship between the Chapter and the architect, and the practice of architecture shared common goals. The AIA can and should become a forum for the exploration of issues that affect all of us. I will encourage architects to use their work to become involved in scholarship, aid and internship programs. Architectural students are the future of our profession, and their success is our mutual benefit.

the LAIA also play an important part in the policies of our communities. Through the Corps of Architects, established by Fred Lyman, we can develop specific plans and become a force for influence legislation affecting the environment and our profession, before the laws are written.

Our relationship with the Associates will also continue to support their programs and assist them in obtaining employment and certification.

The Board of Directors will be charged with representing the membership as a whole at our meetings and to give time for your comments and suggestions.

Robert Tyler, FAIA
LAIA President

Installation Dinner on Bunker Hill

Installation of the Los Angeles Chapter’s new president, Robert Tyler, FAIA, and other officers and directors for 1983 will take place on Saturday, January 22, at a dinner-dance in the 400 S. Hope St. Building. The doors will be open at 5:30 p.m. Also to be installed are the new officers and directors of the Women’s Architectural League. Juanita Gulbrand is president for 1983. Admission is by prepaid reservation only, at $30 per person. Reservations must be received before the Chapter office Monday, January 17. For those who wish to attend the program only, the doors will be open and chairs provided starting at 9:30 p.m.

3:00 p.m., in Main Gallery, 1101 Broadway, Los Angeles. Admission $30 per person. Reservations required by January 17. Call UCLA Extension 825-9414.

The program will start at 7 p.m. with a no-host cocktail reception at 6:30. The dinner will be 7 p.m. in Main Gallery, 1101 Broadway, Los Angeles. Call 825-9414.

January 22: Designing the Super-Tankers, by an ARCO naval architect, 7 p.m., in Main Gallery, School of Environmental Design, Cal Poly. Call (714) 594-4182.

Lectures:

January 12: Building Low-Cost Ceramic Dwellings for Desert Inhabitants, by E. Nader Ibarra, 7 p.m. in Main Gallery, School of Environmental Design, Cal Poly. Call (714) 594-4182.

Front row, left to right: James Bonar, FAIA, Robert Harris, AIA, Donald Axon, AIA, Robert Tyler, FAIA, Juanita Gulbrand, Alex Miller, Cyril Chern, AIA. Back row, left to right: Martin Gelber, AIA, Mark Hall, AIA, Alex Miller, AIA, Richard Sheen, AIA, and Margot Siegel, AIA.

1983 LAIA Officers and Directors

President: Robert Tyler, FAIA
Vice-President/President-Elect: Donald C. Axon, AIA
Secretary: Chester Widom, AIA
Treasurer: Cyril Chern, AIA
Directors: James Bonar, AIA, Mark Hall, AIA, Robert Harris, AIA, Fred Lyman, AIA, Alex Miller, AIA, Marvin Malecha, AIA, and Margot Siegel, AIA.

January 1983

LA Architect

Volume 10, Number 1

Inside: Tyler, New Spain, EPCC0, Courtyard Housing, reviews and news

Calendar

See Chapter Programs: January 20, 1

Chapter Programs:

• January 15: San Fernando Section installation of new officers, dinner and dancing, 7:00 p.m. at Braemer Country Club, Tarzana. AIA Ambassador. Call Ennis Brown at 660-0050.

• January 18: ASA’s Sweet Sixteen Birthday Party, including installation of new chapter officers, Hollywood Roosevelt Hotel and Ennis Brown at 660-0050.

1983 CCAIA Board Delegates:

• Martin Gelber, AIA, Frederic Lyman, AIA, Robert Tyler, FAIA, James Bonar, AIA, Donald Axon, AIA, Robert Tyler, FAIA, Juanita Gulbrand, Alex Miller, Cyril Chern, AIA. Back row, left to right: Martin Gelber, AIA, Mark Hall, AIA, Alex Miller, AIA, Richard Sheen, AIA, and Margot Siegel, AIA.

Message from the President

Architecture is a unique profession dealing directly with the quality of life. The architect shapes our lifestyle as planner, psychologist, environmentalist and, most of all, as a social executor. The responsibility of the architect becomes more evident when his ideas become reality and their impact on society is tangible. With this responsibility goes tremendous power to influence the evolution of society. Therefore it is the responsibility of all architects to become involved in their profession and their craft.

The AIA can and should become a force to influence legislation affecting the environment and the profession, before the laws are written. Their continued support and input is vital to the success of Architects, established by Fred Lyman, we can develop specific plans and become a force for influence legislation affecting the environment and our profession, before the laws are written.

Another area of concern is the relationship between the Chapter and the Architect, and the practice of architecture shared common goals. The AIA can and should become a forum for the exploration of issues that affect all of us. I will encourage architects to use their work to become involved in scholarship, aid and internship programs. Architectural students are the future of our profession, and their success is our mutual benefit.

The Board of Directors will be charged with representing the membership as a whole at our meetings and to give time for your comments and suggestions.

Robert Tyler, FAIA
LAIA President

Call for Submissions: Interiors by Architects

LA Architect and the LAIA Interior Architecture Committee are planning to celebrate West Week by featuring interiors by architects in the March issue. Those architects interested in having their work considered for publication are invited to send slides of their interiors to LA Architect by February 1 at the Chapter office, 6743 Melrose Avenue, Los Angeles 90069.

The Interior Architecture Committee is also planning a slide show for the PDC II symposium. Those architects interested in presenting interiors by the Architects and Associates of LA/AIA, Interiors, brief and white short description of the project and a photograph of the interior to be included in the show. Submit a photograph of the interior to the Interior Architecture Committee at 1101 Broadway, Santa Monica, 90401, by February 18. For information call Ms. DeMott at (213) 294-0273.

Courses:

• January 11-March 29: Technical Techniques in Space Planning and Pre-Architectural Planning, with architect Randall Rice, Tuesdays, 7-10 p.m. at UCLA Extension at 1101 Broadway, Santa Monica. Call 825-9414.

• January 15-April 23: Historic Sites, with architect Martin Weil, AIA, Saturdays, 2-4 p.m. at various locations in L.A. County. Fee: $185. Call USC Continuing Education at 743-4560.


Profile: Robert Tyler

Robert Tyler, FAIA, incoming president of the Los Angeles Chapter, is the Senior Vice-President and Corporate Director of Design for Welton Becket Associates.

Tyler’s wife, Kay, is a past-president of the Women’s Architectural League. They have two daughters, Linda and Karen, and a son, Robert. Linda is married to Larry Pfeifer. Their son is a graduate of the USC School of Architecture and was student representative on the LA/AIA Board of Directors.

Tyler’s involvement in the AIA includes three years as treasurer of the Los Angeles Chapter, 1975-1977. He also participated on the CCAIA Board of Directors during the same period.

As an architect, Tyler’s experience includes the design of 21 major buildings in Los Angeles during his 30-year career, as well as many other projects throughout the world. Since joining Becket in 1952, Tyler has been responsible for the design of office buildings, financial institutions, hotels and the development of urban and master plans.

Significant structures designed by Robert Tyler can be found in almost every field and major area of Los Angeles. In the design of public buildings, UCLA’s Pauley Pavilion is a prime example of his work, providing the campus with a showcase for its championship athletic program as well as a forum for major convocations. The exposed space-frame roof structure creates a completely column-free interior, and has a distinctive expression on the exterior.

Northrop Building, Century City

Another end of the country, Tyler served as senior project designer for the 1050-room Contemporary Resort Hotel in Disney World, Florida. The 10-story, A-frame hotel utilized a modular system of prefabricated guest-rooms specially designed by Tyler. In addition to providing convention facilities for the park, the hotel functions as a station for a monorail which penetrates the building at one end and continues into its 400-foot interior.

On the international scene, Tyler designed the Moscow World Trade Center and the 440-room Nile Hilton in Cairo. He has also served as an architectural design consultant for Becket in the Middle East and Asia.

In spite of this international portfolio, it is Tyler’s experience on a local level that makes him a particularly appropriate candidate to lead the Los Angeles Chapter. “As an organization of architects, the AIA must represent and reflect the needs of its membership,” Tyler asserts. Two areas in which he feels those needs lie are politics and education.

Citing Fred Lyman’s prior AIA involvement in local governmental issues through the “Corps of Architects,” Tyler sets a high priority on continuing his efforts. “Through the Corps we should seek to influence political decision-making to benefit both architecture and the environment,” he states. One of Tyler’s primary objectives will be to precisely target issues which the AIA can effectively influence.

Pointing to the economy as a concern of the profession, Tyler proposes to sponsor programs to improve both the abilities of architects and their stature in the public eye. He feels that the Chapter has a responsibility to promote excellence from which architects will benefit.

Another of Tyler’s goals will be to improve involvement between architects and the schools. “The graduating students are the future of our profession,” he stresses. “The AIA and individual architects have an obligation to make students aware of the direction of the profession and to keep an open mind to new ideas generated by education.”

As Chapter president, Tyler hopes to increase involvement with the AIA and promote programs which address the needs of individual architects. “By consistently demonstrating excellence, we can insure the growth of both architecture and the AIA,” he concludes.

400 South Hope Street, Los Angeles

Moscow World Trade Center

Contemporary Resort Hotel, Disney World
Letters to the Editor

Re: “Who’s to Judge”

The selection of an awards jury is a distinguished group of people; it

includes choices by designing and presenting the primary cir-

Lauderdale is chairman of the LA Archi-

The December 1982 issue of

LA Architect January 1983

Position Available

The Graduate School of Architecture and Urban Planning at UCLA invites applications for a full-time, tenure-

track position in the Architecture/ Urban Design Program, beginning academic year 1983-84. The successful

applicant will be expected to teach in design studios, make a contribution to at least one other area of the program, and actively pursue practice and/or research and scholarly activities. It is anticipated that the position will be filled at the Assistant Professor level; however, exceptionally qualified appli-

licants at more senior levels will be given full consideration. UCLA is an equal-opportunity, affirmative-action employer. Applicants are asked to submit letters of inquiry, curriculum vitae, and names and addresses of at least three references, by January 31, 1983, to Professor J. William Mitchell, Head, Architecture/Urban Design Program, Graduate School of Architecture and Urban Planning, UCLA, Los Angeles, 90024.

Space Available

E-stablished gallery space in downtown art community. Kitchen and bath. Perfect for architects and other design-ers, 5,590, fl. 84. 14 per, r. plus heat, (213) 680-4743.

Share freeway handy architect’s space in one story building, law office, drafting stations, conference room, area plus receptionist, xerox, printer, computer, et al. 1721, (213) 450-9993.
The town is finely situated, with a bay in front, and an amphitheater of hills behind. 
Richard Henry Dana, Two Years Before the Mast, 1835.

Avenues of pepper trees alternate with long alamedas of palmettos and gum trees. The bougainvillea smothers the little cottages in its gorgeous purple bloom. Villas overgrown with roses, and pretty suburban homes, now begin to adjoin each other; an old mission church with twin towers gleams against the dark mountains, and we enter the streets of Santa Barbara.
Ernest Peixotto, Romantic California, 1910.

... the town still has an apparent coherence that owes nearly everything to the deliberate imposition of a Mediterranean style on its main streets and public buildings,

The idyllic city of Santa Barbara owes its unique character to the remarkable conjunction of these three conditions: a benign natural setting, an intense horticulture of subtropical plants, and a virtual consensus on urban style which culminated in a system of architectural controls, established in 1928 after an earthquake leveled much of the town and operating to this day. This consensus was the subject of an exhibition, Santa Barbara: The Creation of a New Spain in America, which ran until December 12 at the Art Gallery of the University of California at Santa Barbara (UCSB).

The installation, designed by Paul Prince of UCSB, begins via a corridor of photographically enlarged elevations of State Street, part of a redevelopment proposal of the 1920s. This passage was the most evocative part of an otherwise matter-of-fact show. The other works, dating from 1900 to 1982, were arranged in a roughly chronological order, beginning with Ernest Peixotto's drawing of El Fureidis, an estate designed by Bertram Goodhue in 1903-05. There is no documentation for any architectural project, which is unfortunate, for the architecture of early California must have had an influence on twentieth-century developments.

Despite an introductory comment on the scarcity of surviving drawings, little other material was included. The show was mute, with the requisite exception of small typed written cards noting dates, architects, illustrators, but not media. The historical background of the work can be understood only if one is able to read the catalogue while seeing the show. It is becoming more common for exhibitions to rely heavily on a purchased book to supply information and background but in this case the catalogue was not going to be available until a week after the show closed! The delay was particularly disappointing because the text is well written, concise and comprehensive, covering a longer period than the show, from 1820 to 1982.

The emphasis then fell entirely on the drawings. These were approximately its saving grace, since the exhibition was dedicated to architect Lutah Maria Riggs, who began her career as an illustrator for George Washington Smith. Riggs has played an important role in the development of hispanic design in Santa Barbara, first while working for Smith and later in her own practice. Her drawings, along with being beautifully executed, clearly illustrate the vision and sophistication of architects and clients between 1920 and 1940, and their genuine commitment to the creation of a Mediterranean town on the Pacific. The same cannot be said for contemporary architects.

Douglas Fisher
Fisher is a former resident of the central coast and is now working for Gruen Associates.
EPCOT, the Experimental Prototype Community of Tomorrow, has long been a dream of the Disney organization. It was originally conceived as a working “City of the Future,” so vividly depicted by the model in the Carousel of Progress ride at Disneyland, where housing, industry and recreation would flourish with the help of the most current technology. This is not, in fact, what happened. The name EPCOT now refers to the entire 28,000-acre Walt Disney World property. Experiments with vacuum-tube waste disposal, water reclamation, alternative energy, and systems of underground “utilidors,” which supply utility and worker access completely below grade, are being made.

Throughout the park. Two and a half miles south of the main resort area of Disney World, EPCOT Center has been built, instead of the model city. It is basically a permanent world’s fair to exhibit the innovations of American technology and imagination, provide insights into foreign cultures, and hopefully, at the individual admission of $15 per day, boost the income of a terribly sagging corporation.

The approach to EPCOT Center is really breathtaking, even for someone not from Des Moines. Disney designed monorail trains glide on thin concrete rails and columns over the marshlands of central Florida for the 15-minute trip from the hotels. The geosphere Spaceship Earth, looking amazingly like a huge golf ball teed-up above lush foliage, is immediately recognizable as the focus of this technological paradise.

Before unloading its passengers, the monorail circles above the Center so that one can grasp the symmetrical plan of its two distinct parts, Futureworld and the World Showcase. Concentric circles orbiting Spaceship Earth are the basic organization of Futureworld. The geosphere and its crescent-shaped exhibition buildings are the center, surrounded by a ring of corporation-sponsored theme pavilions. The World Showcase is another circle of pavilions surrounding a large lake attaching itself to the outermost ring of Futuwerworld, symmetrically and axially.

From above, EPCOT Center looks as neatly organized as an Irvine village, upon descending from the monorail the confusion begins. At ground level, views are obscured by “futuristic” architecture, that sweeping, nondescript, high-impact Tomorrowworld stuff one has seen before. Sweeping, curvilinear overhangs, supported on tendon-like columns, combine with taped inspirational music and swirling patterns of margioids and parodies to let Dorothy know she is not in Kansas anymore.

Passing beneath the 180-foot-tall geosphere, which houses a ride through the History of Communication, one arrives between the dual Communicore buildings, both reminiscent of the outstretched colonnade of St. Peters. But the sequence is disorienting; it’s as if one entered through the back door of the basilica, popped out the front into the piazza, and what should have been perforated colonnades are solid buildings. Checking a map, one proceeds through the Communicore and towards the theme pavilions.

The Futureworld theme pavilions are developed around central themes such as energy, motion, land and imagination. They combine world’s fair architecture—simple shells decorated with large geometric shapes, mirrored glass, and miles of indoor/outdoor carpeting—with standard Disney motifs—ceramic tile murals, bright colors, and plenty of designated space for baby strollers.

What these pavilions lack in architectural development, they make up in amazing technical feats. The various ways of propelling an audience through an exhibit, the onslaught of Bonanza-scaled films, and the knowledge that it is all run at the touch of a computer-assisted button help the Disney “imagineer” (imagination plus engineer) live up to his name. In the Energy Pavilion alone, a theater containing 582 seats rotates on a 93-foot-diameter, air-supported disc; divides into six 97-passenger cars guided by a thin wire beneath the carpet; proceeds through a primeval diorama; and reassembles itself on another turntable for a film on energy sources of the future.

Beyond this technological barrage lies the other part of EPCOT Center, the World Showcase, where pavement areas represent different countries of the world are arranged around a man-made lake. From fair it looks incredibly like a line-up of one’s favorite postcards. But despite the strange-ness of seeing Mexico next to China next to Germany, the Showcase is quite coherent, and its symmetrical subdivision can be easily perceived from the edge of the lake.

The well-known landmarks are all included in the World Showcase and reduced to one-tenth scale so as not to crowd each other: the Eiffel Tower, St. Mark’s Square and the Temple of Heaven, as examples. Each pavilion area is designed to give the broad impression of visiting the country, and space is implied by means of forced perspectives, trompe l’oeil painting, and the layering of structures. The areas can all be reached on foot by a continuous path around the lake. Transitions between countries are kept smooth with abundant landscaping which keeps them visually separated.

Two distinct parts are used to organize the pavilion areas; in one the user enters a small outdoor plaza surrounded by shops, restaurants and exhibits. The Japanese pavilion uses this scheme which allows the user to stroll through gardens and around temples underneath the towering backdrop of a feudal castle. In the other the user enters an enormous shell through a facade, where the inside is designed to look like the outside. The Mexican pavilion is literally an indoor shopping mall, where it is always Puerto Vallarta at twilight.

The Disney organization has always been a master at recreating other times and places, and the World Showcase is no exception. The craftsmanship is top quality and the research is thorough. All amenities, including light fixtures, drinking fountains, and trash containers, are designed to reinforce the ambience of the country. It is a shame, however, that so much emphasis was put on creating only historical, romantic images; one would have liked to see the Central Nursery or maybe EUR, reduced to one-tenth scale, of course.

All in all, EPCOT Center has become the focus of the Florida component of the Disney empire. Futureworld will always have a somehow dated, somehow inauthentic atmosphere, will host exhibitions of current technical achievements, and will educate and entertain millions of people. The World Showcase will continue to add more countries around its lagoon and provide EPCOT Center with a dream-like quality more fantastic, but more appropriate to the original EPCOT vision.

Phillip Debolske

Mr. Debolske was privileged to attend the opening of EPCOT Center. He is a graduate of USC, and is now doing freelance architectural work.
was triggered by Chase's encounter of private-public space and the ritual with the immense structure of the Ascot reservoir in East L.A. The existing architectural phenomenon, a covered seven-acre space, is envisioned with an intricate over-structure: three levels of consciousness are filled with square-planned islands, fountains, and pyramid-roof towers, respectively. These levels and their parts are randomly connected by boats, catwalks, stairs and open places. Also, points, cubes and semi-directional islands are provided as ritual paths along the strict axes of the compass.

House of Death, painting, Roland Coate.

Roland Coate's Leland House/Death House is an intensely personal presentation of symbol and geometry. In a sequence of letters, fragmentary statements trace Coate's transition from architecture to painting while the design of the Leland House was underway. The house, a three-level dome structure which he titled a "personal tower house," is a symbol of heroic personal identity: a tower alone in a world environment. The beautiful paint and crayon images show that Coate has fused geometry, vibrant earth and sunset colors in a sympathetic landscape; which tends to obscure the contradictory psychological strivings indicated in his letters.

Contradictions and the randomness of experience also appear willfully united in the conscious and sub-conscious of Diane Caughey's Metaphorical Doll House. Unlike the somewhat objective, ritualizing ritual in which the three projects are participators, Caughey's well-crafted model presents the subjective dream experience purely intact, as if the conscious mind has retrieved from the dream world a concrete physical experience. In its spectrum of architectural imagery, the Doll's House "memories" images of window seats, niches and towers with canted glass, wood-stud roofs, metal-tread stairs, and an occasional roof tower. As Coate has just published an essay on his work of this summer and we can hopefully assume her idiosyncratic images are wed to the collective dreams of the owners. Elizabeth McMillian Ms. McMillian is a PhD candidate in architectural history at USC.

Exhibition Review: The Stuff of Which Buildings Are Made

The spiritual significance of architecture was highlighted in a selection of four projects by architects Jeanne Bellman, Diane Caughey, John Chase, Claudia Carol, and Roland Coate. The exhibit entitled "Architecture: Symbol and Myth" was on display from December 1 to January 1 at The Art Store, and was curated by Arts and Architecture Editor Barbara Goldstein. Generally all architecture may be interpreted to represent the symbolic consciousness of man, but in this exhibit Ms. Goldstein gave us insight into its variations. The four projects (two visionary and two for intended client usage) ranged from January 1 at The Art Store, and were photo-paper images, The project's companion quotes lead us from the idea of man's greater consciousness, through female-male consciousness, to the mythic level of the Jewish tradition of female consciousness, to the mythic level in her introductory exposition, and other special events.

Daylighting Conference

Ninety presentations have been chosen to be presented during the 1983 International Daylighting Conference, to be held February 16-18, 1983 in Phoenix, Arizona. The conference will provide a forum for examining the potentials of using daylight in buildings. It is expected to attract design professionals, suppliers, researchers, building operators and managers, and utility personnel. The three-day program calls for a combination of plenary sessions, technical paper sessions, workshops, a product exposition, and other special events.

The $165 registration fee (post-marked by 10 February 1983) includes full participation in the conference, a copy of the proceedings and technical papers, plus banquet with guest speaker. Registrations will be accepted at the conference at $195. Additional information can be obtained by contacting Marjorie Matthews at the Oak Ridge National Laboratory, Box X, Oak Ridge, TN 37830, telephone (615) 574-4346.
A variety of elements, rather than repetitious compositions of the same basic unit. As the history; the early settlers of the West, hearth, As the center of home life, protected It is also the symbolic, and sometimes literal, stop suburbanization known as Los Angeles. of Eden, expressing the possibilities of walled gardens. The buildings were designed as complete entities made up of combination these units retained the quality of floor plans, rich details, and private courts, etc., but the authors present almost satisfied, such as L'shaped, U-shaped, full courts, etc., but the authors present almost exclusively full-court case studies. The buildings presented are excellent, but one expects that examples of all types would have been included. The U-shaped type seems especially lacking since it is stated that there are numerous examples. The book is generously illustrated with both drawings and photographs. The section and plan drawings are crisp and informative; the excellent photographs, however, suffer from poor reproduction and appear muddy and dark. The text accompanying each case study is brief but more descriptive than critical. In their discussion of the lessons to be learned from courtyard buildings of the 1920s, the authors criticize the designers of 1920s courtyard apartments. This unconvincing attack attempts to show how the designers did not learn from the past, when in fact they incorporated in their courtyard designs some of the same features of the earlier buildings, and seems unfair and worthy of further investigation. Perhaps in a few years, the merits of the 1950s courtyard buildings will be recognized and deemed worthy of reporting. Could this same group of authors produce another overview of courtyard buildings, but from a different decade?

James G. Matson, AIA
James Matson is an architect with Kamnitzer & Cotton and a resident of a courtyard building.
LA Architect January 1983

Chapter News and Notes

Message from the Board

The Board of Chapter Directors has learned that, due to a delay in the mailing of the November-LA Architect, notice of the Special Meeting held on December 2, 1982 was not received by some of our members in a timely fashion. The meeting was called to dis- cuss a proposed 1983 Special Assessment of $10 per LA/ AIA Architect Member for the purpose of obtaining a computer for the Chapter office. Members attend- ing the meeting discussed the issue and voted to authorize the Board to carry out as much of the plan as possible, and to carry out the assessment, and our computer has been ordered. The Board apologizes for the delay of the meeting notice.

LA/ AIA Board of Directors meeting 2200, 8
Los Angeles Chapter of the American Institute of Architects, November 2, 1982.
- President's Report: Lyman requested that Tyler discuss their meeting with the CAA. Kavanaugh would like the AIA to encourage the architects to participate in different community events and to use the building. Phelps said that he has been in contact with the Gas Company with the under­ standing of finding candidates, assist them in organizing events so that those who want to attend a dinner can do so; others felt that people were excluded from these events. Phoenix said that all the figures were not in yet. Phelps felt that this was a financial success.

- New Business: Discussion was held on Din­ ner/Program events.

- Education Committee Report; the Board informed the board that 1982 November-LA Architect was distributed throughout the country a type of Craft & Folk Art and our computer has been installed as destined for, Rosen, the following:

- Moved Landworth/Second Wertheimer, the fol­ lowing: that the Board endorse the letter as read. Carried.

- Chairman introduced Barton Phelps, Chairman of the Chapter's Annual Awards Committee. Phelps discussed the article regarding the demolition of a church in downtown Los Angeles. He said that the article has focused our attention on the churches in the area, especially on a building in the city of Los Angeles. The property has been acquired by the city and it is our understand­ ing that the seller of the property to the city demolition of the building. Phelps said that he was hoping that members of the Los Angeles Chapter will write to the right people at the lighting company and perhaps intervene.

- Moved by Landworth; the following: that a letter from the President be sent to CRA and the Gas Company with the understanding that the Board is not aware of the delay of the meeting notice.

Loyola High School is having a career week beginning January 3, 1983. They have requested that someone from the Chapter attend these sessions to talk to the stu­ dents. Paxton will follow up on this.

ASLA January marks the beginning of the 16th year for the Architectural Society of Los Angeles. The L.A. Chapter's new slate of officers will take place on January 13 in the "Top of the Strip" room, Hyatt on Sunset, Hollywood. The evening's program will be dubbed "ASLA's Sweet Sixteen Birthday Party," will feature charter mem­ bers and past presidents, and individ­ uals who have made outstanding contributions to the organization over the past 15 years. Also on the program is a cocktail and social hour, followed by dinner in a set­ ting which overlooks Hollywood.

- Marcy said that there were a lot of Standing Committees listed that are no longer existing and he would like to have the opinion of the Board regarding dropping them. After much discussion it was agreed that the Board should drop those rules and discuss them at the next meeting.

- Editorial Committee Report: Paxton informed the Board that the National Chapter of Architects in Construction had asked the Edu­ cation Committee to prepare a pro­ gram for AIA schools in the Los Angeles area for an architectural drafting contest. No action was taken on this.

- New Business: Discussion was held on an endorsement of same by the AIA or the Los Angeles Chapter, except for the notification which overlooks Hollywood.

- Moved by Landworth; the following: that the Board receive the letter for Lyman's signature.

- Treasurer's Report: Landworth presented the Treasurer's Report. The expenses to date are $22,318; the budget for the year ended October 31 is $47,176; the anticipated balance at the end of 1982 is plus $15,000. Ross inquired whether the Design Awards Program was a financial success. Landworth said that all the figures were not in yet.

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