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The 1976 Convention is history. It has been a privilege to work with a group of dedicated members and friends of this society to present a convention with substance, yet in an atmosphere of optimistic fellowship in this our nation’s bicentennial year.

As the nation reflects on her past heritage, pause at this troubled time when we seek renewed confidence in our leadership and face the future aware of the enormity of our challenges, we, too, as Americans and creative professionals could do likewise.

In this context the theme for this convention was established, 200:

"From What to Where."

Peter Blake, in his fiery speech at the Keynote Luncheon most certainly set the stage challenging you to reevaluate your values, devastating some long held dogmas and to search for solutions that would bring back the quality of life we seek but have failed too often.

Georgio Cavagneri was less brutal. He proved to us that as part of our heritage excellent buildings of the past should be preserved and with sensitivity could be made productive again and not necessarily for the same uses.

Energy, one of our current and future concerns and how it can affect our design approach was the thesis of Ralph Knowle’s scholarly presentation.

Dean Catanese views the future optimistically, with you the Architects assuming the leading role, wearing many hats; besides being the creator, acting as bidder, developer, and financier.

James Canestaro, who ably filled in for Rodolfo Aguilar, likewise, elaborated on the Architect assuming the role of developer.

Gunnar Birkerts summed up the convention with examples of his work to show what architecture was all about. Personal involvement, each project a challenge in itself, having fun in the process and finding it profitable.

We hope that some of you benefited from all the messages; all of you some parts of it.

Very truly yours,

Henry K. Kanazawa AIA
Chairman,
1976 Convention
Peter Blake, FAIA, draws rapt attention at keynote luncheon.

Henry Kanazawa, AIA, Convention Chairman, outlines 200+ highlights.

"Architecture As A Response", a seminar presentation.
Viewing of the building products.

Richard P. Blake, AIA, President of Wisconsin Society of Architects.

John Hipp, AIA, Treasurer of Wisconsin Society of Architects assists at annual meeting registration.

wisconsin architect/may, 1976
Convention registration in the Innsbruck Foyer.

Wayne E. Spangler, AIA, Vice President of The Wisconsin Society of Architects.

Women gather for style show.
17 piece original Hypertion Orchestra entertains at party night.

'Super Architect'.

Wisconsin Architect/May, 1976
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Some day, when the history of the 1970’s is written, this period may become known as the Revisionist Decade — the decade in which we began to question everything: our own principles, our values, our systems and most of all, ourselves. It will become known in architecture think as the decade in which we seriously questioned the entire body of dogma, of doctrines, handed down to us by the great pioneers of the modern movement: the decade in which Bob Venturi announced that chaos was probably preferable to order; the decade in which Arthur Drexler and the Museum of Modern Art resurrected the Ecole des Beaux-Arts, and in which the New York Five or Six or whatever disco­vered the early Le Corbusier (whose work the late Le Corbusier had utterly rejected), and proceeded to resurrect the early Le Corbusier, almost verbatim, and literally over the late Le Corbusier’s dead body.

And I think it will become known as the decade in which the Real World caught up with the Modern Movement, and pinned the Modern Move­ment to the nearest wall.

The Real World had a fairly important anniversary last April, in case someone forgot to mention it to you: that month, April 1975, saw the population of the Planet Earth reach the 4 billion mark — having just about doubled in the previous 45 years. Shortly after the Real World celebrated this catastrophe, a gentleman named Peter Eisenmann, one of the original New York Five, who heads the New York Institute for Architecture and Urban Studies, said to the New York Times that he liked to tell his students “to leave reality out of it” — it presumably being their studies in architecture and urbanology. The Real World thereupon returned the compliment, and started to lay off most modern architects, making ours the profession with the highest unemployment rate in the country.

I suspect it would be almost impossible to document the decline and fall of modern architecture in an hour or so — even if I were capable of doing this.

So I should like to raise just three issues which, to me, seem fundamen­tal to Modern Dogma — and to question the orthodox, modern position on those issues — and then to get your reactions, if you are still conscious.

The three questions I should like to raise are these:

First, there is the question of Form and Function — does Form in fact Follow Function, as Louis Sullivan used to say — or does Form really follow something else, like the prime interest rate, for example?
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Second, there is the question of Modern Technology — the hard-edged, mass-produced, self-assured, immensely slick Machine Art Technology that the International Style promised us and which it hasn’t quite delivered ... I come from Boston, where the Chief Building Inspector, has threatened, as of yesterday, to deny the beautiful John Hancock Tower its Certificate of Occupancy, since the building seemed to be detrimental to the health of its occupants, unless they wore seat belts while sitting at their desks (to make sure they would not be sucked out of the building next time a panel of glass dropped to the sidewalk).

And, third, I would like to raise the question of the Ideal City — the sort of Ideal City which was sketched out for us by the Great Pioneers from Le Corbusier to Frank Lloyd Wright — or the other way around; and to question the validity of that particular part of the Modern Dogma.

It seems to me that if these three corner stones of the Modern Dogma crumble — these three corner stones of functionalism, of technology, and of ideal city planning — then we are in very serious trouble.

Like all of you here, I am a so-called Modern Architect by training, by persuasion, and by practice. So I do not enjoy this exercise any more than you do . . . but I must confess that, in my middle age, I find it very liberating. I once knew a great, modern philosopher and he told me that there was a very simple formula for attaining Eternal Youth. He said that the way to attain Eternal Youth was to turn upon yourself, every so often, and to look at all the beliefs you held most sacred — and then to assume, just for the hell of it, that the exact opposite of what you held most sacred might, just possibly, be true. His name, of course, was Bertrand Russell; and he did, indeed, attain Eternal Youth that way — he died at the age of 94 or 96, I think, having never lost a single moment of truth as of youth in his own immensely rational life.

So I am going to raise some very uncomfortable questions, and try to answer them — questions as uncomfortable to me as they may be to you — questions that may turn out to be quite unanswerable; and that may, therefore, do much damage to the fundamental beliefs that all of us, here in this room, have held so sacred for so long.

The first question is this: Does Form really Follow Function?

The School of Architecture which I attended in the 1940s was located in a building believed to have been designed, some 50 years earlier, to house a School of Dentistry. I cannot imagine what sort of a School of Dentistry that pile of Collegiate Gothic might have made: the acoustics were terrible, so that the shattering whine of dentists’ drills would have reverberated endlessly through our vaulted halls; the natural (and artificial) light were even worse — a fact that probably, and perhaps fatally, deflected the precise aim of those whining drills. The offices were dingy, the corridors infested with spittoons and papered with a green plastic mold, and the stairs were steep and slippery. It was a building of such stupefying squalor as to make any self-respecting, would-be dentist wish to switch to something like Preventive Sanitation.

Yet, in spite of all of this, and perhaps because of it, the School of Architecture at the University of Pennsylvania was a marvellous place in which to be a student.
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It was, for one thing, a great building against which to rebel. It was, for another, a building capable of absorbing great globs of paint and india ink and rubber cement and paper pulp without any loss of architectural aplomb. In fact, the accretions of filth that had been contributed by generations of rebellious students had added a certain patina that improved, rather than detracted from, the ambience of this gloomy pile of bricks.

A dozen years or so later, Paul Rudolph — unquestionably one of the best architects of his generation — completed the new School of Art and Architecture at Yale. It was and is an extraordinary building, perhaps the building of the 1960's in America. Its spatial organization on 28 distinctly different levels was enormously subtle, and its play with light, texture and form was dazzling. There was not a single detail, however small, that had not been studied by its architect with tender, loving care. And six years after Paul Rudolph’s brilliant School of Art and Architecture was dedicated, its students attempted to burn it to the ground.

This appalling act of vandalism seems to suggest several things about the state of Yale, as well as the state of modern architecture. It suggests, first, that Yale students in the late 1960's were slobs or worse; and it suggests, second, that they were idiots, since the building was most solidly and most visibly constructed of reinforced concrete, a material that does not burn terrifically well.

But aside from this evidence of the decline and fall of Yale’s behavioral and intellectual patterns, the decline, if not the fall, of Paul Rudolph’s brilliant structure is evidence of something else — or seems to be. It appears to be material evidence in the divorce that has been proceeding, for some time, between form and function.

What the example of Paul Rudolph’s building at Yale, and that dingy ex-School of Dentistry at Penn seem to suggest, in tandem, is that Form not only does not necessarily Follow Function, but may, in fact, be the mortal enemy of the latter.

For Rudolph’s building had been defaced and viciously brutalized long before some playful Yalees, evidently under the influence of a badly needed agent to broaden their limited perceptions, tried to set fire to the place. It had also been effectively rebuilt by those students: the spacious, two-storey high drafting rooms had been subdivided into little plywood shacks — into student favellas — which totally demolished the intended uplift of the halls, but apparently served the students better, or so they thought. The roughly hewn concrete walls had been covered with singularly unimaginative graffiti, and the floors had been imprinted with chewing gum and cigarette butts. As for the students in the so-called Allied Arts — painters, sculptors, photographers, etc. — they had long complained of the total inadequacy of their accommodations; and Rudolph had, in fact, confessed to some of his friends that he did not, strictly speaking, consider these artists to be allies.
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Since that day of the Great Yale Conflagration, when those tons of reinforced concrete refused to ignite, the university's management has further vandalized the building. Like all bureaucracies, the Yale management is enamored with orderliness, and troubled by poetry. And so the School of Art and Architecture has now been converted, inside, into a wall-to-wall, floor-to-ceiling bargain basement. Only ten years after its dedication, the School of Art and Architecture has been recycled into a file cabinet in which to store students.

Yet, in Rudolph's original building, the spirit of architecture and the very real genius of its architect, was everywhere. And it remains, despite the gang-bang. For, somehow, the building — now sadly defiled — continues to defy its assailants. It has a tough and rather tragic beauty, battered but almost unbowed. Yet there is no question at all that the building has been deeply hurt — and so has its architect. He did not visit it until five years had passed after that fire. And he will not visit it now that the university's management has finished it off.

Meanwhile, down at the University of Pennsylvania, the former brick Hall of Denture is doing just fine. Remodelled a dozen times by successive generations of more or less irreverent occupants, the place works just as badly now as it ever did, and just as cheerfully. In 1968, the University's powers-that-be decided to build a brand new, concrete, glass and brick school of architecture next to the marvellous old Furness Building, completed in 1890 by the architect after whom it was subsequently named. Frank Furness' new, modern neighbor has proved to be an almost unmitigated disaster, in functional as well as in esthetic terms. And the old Hall of Denture, now abandonned by its hapless architecture students, underwent still another metamorphosis: it now houses the University's Geology Department, with the same frowzy insouciance with which it previously embraced its architects and its dentists. Nobody — or almost nobody — has the remotest idea of who designed the place in the first place; and nobody — or almost nobody — cares enough to have tried to find out. (It was, in fact and for the record, one Edgar V. Seeler; he left his one, solitary mark on the University's campus — and in the hearts of many generations of students — and, having designed and built his Hall of Denture, Edgar V. Seeler retreated into obscurity.)

The example of these two buildings is not an isolated case, not by any means. All over the world, buildings that have been recycled from an earlier function to a new one, seem to serve their users better today than they ever did before — and better than contemporary, brand-new efforts designed and constructed to a form that supposedly follows and expresses its function.

The best museums in Italy and in Spain, for example, tend to be recycled convents or palazzi of the Renaissance or of the Middle Ages — whereas modern museums, designed specifically to display and celebrate the art of our century, look like cut-rate department stores with bargain basements up to the roofline. In Britain, the best concert hall may be a recycled brewery; in Baltimore, the best museum may be a
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recycled railroad station, in New York, the best library may be a recycled courthouse — and the best theater may be a recycled library! In San Francisco, the nicest shopping center is a recycled chocolate factory; in St. Louis, the beautiful headquarters for an educational laboratory were carved out of an abandoned Civil War hospital; and in London, one of the nicest office buildings may well be a recycled warehouse.

And as the cost of new construction has become almost astronomical, the recycling of old buildings is becoming more and more attractive — in economic as well as philosophical terms. In Italy, recycled palazzi of Renaissance vintage have been almost routinely turned into museums; in Palermo, the 15th century Palazzo Abbatellis is now (as of 1954) the National Gallery of Sicily, thanks to the architect Carlo Scarpa; in Milan, the Castello Sforzesco was turned into a dazzling museum by the architects Belgiojoso, Peressutti, and Rogers some ten years later; and in Verona, Carlo Scarpa recycled the 14th century Castelvecchio into a very modern museum — in concept, not in content — at about the same time. In the U.S. there have been some moves in the same directions: The best "Modern Museum" in Boston, for example, is the Institute of Contemporary Art, which is housed in a 19th century, Richardsonian ex-fire-house. Its namesake in London, on The Mall, is located in a space carved out of John Nash's 1827 Carlton House Terrace; it works exceedingly well, except for the fact that all sequential exhibitions must be hung to read from right to left.

These recycled structures are not isolated events. In Urbino, the Milan architect Giancarlo de Carlo has been recycling for several years, certain structures bequeathed to us by that extraordinary Duke of Urbino, Federico da Montefeltro — most notably a convent which de Carlo converted into a library for the Law School of Urbino's famous university. In Boston, the best place to live, if you have any sense at all, is not Beacon Hill, but one of those early 19th century wharf buildings, almost solidly of granite, and recycled in the early 1970s by the architect Carl Koch. In an unlikely place called Imlayston, New Jersey, 90 minutes from Manhattan, the landscape architect Robert Zion has his office inside a 1695 mill building which he recycled when the local authorities decided to condemn it and threatened to tear it down. It is not only an extraordinarily efficient office — it is also one of the most beautiful spaces occupied by any professional in the U.S. And, finally, near Modena, in Italy, the Pio Castle (1,000 A.D., or thereabouts) is now the most moving, modern war memorial anywhere in the world — again, thanks to the genius of the architects who converted The Castello Sforzesco.

These architects — Scarpa, Belgiojoso, Peressutti, Rogers, de Carlo, Koch, and Zion — are not musty preservationists; they are among the farthest-out avant-guardists of the second half of this century. They are the direct descendants of the early functionalists — and they are demonstrating, through their own, often inspired work, that Form has, in fact, taken leave of Function.

"Form Follows Function", in short, is not the sine qua non of modern architecture. Much of the time, form is nothing more than an educated guess about function. Much of the time, form follows the prime interest rate. Much of the time, form in modern architecture, is anti-function. Much of the time, this is maybe all to the good.
Watch for 3rd annual Architects Regatta, August 28th & 29th. This annual event will be resumed this year — get your sailing craft in shape. The sight of the regatta will be Lake Mendota in Madison. John Bruni, is providing the leadership. More details to follow.

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The Executive Committee reviewed the progress of the Wisconsin Architect Magazine and it was noted that the magazine appears to be in very healthy condition. Previously, the Society had to subsidize the magazine, but the current support by advertisers of the present format has helped to reverse the magazine's financial condition. President Blake will set up a Task Force to act in an advisory capacity to the editor for purposes of improving graphics, format and expanding on content.

... The Executive Committee recommended to the Wisconsin Architect Board that copies of the magazine he sent to all Wisconsin architects in line with encouraging membership in WSA/AIA ...

A new Service of the Wisconsin Architect/Punch List will be employment opportunities for firms seeking staff and for those seeking new opportunities. Starting with the June issue, we will publish a "Help Wanted" column and a "Position Wanted" column. In order to respect the confidential aspect with regard to employment, we will use blind box numbers unless otherwise directed. Ads will be limited to thirty words. The service is free to WSA/AIA members. A five dollar fee will be charged to non-members. Ad material must be sent to the Wisconsin Architect Inc. at 788 North Jefferson Street, Milwaukee, Wisconsin 53202 prior to the 25th of each month. As we progress with this service, your comments will be appreciated. WSA/AIA looks to increasing needed services to the membership.

The following membership actions were taken by the Executive Committee at their April 8, 1976 meeting:

DALE A. BRENTROP was approved for Associate membership in the Northwest Chapter;

GORDON E. CARTWRIGHT, JR. was approved for Student Associate membership in the Southeast Chapter;

JOHN L. KLETT was approved for Student Associate membership in the Southeast Chapter;

ROBERT J. SIEGER was approved for Professional Associate membership in the Southwest Chapter;

PAUL WILLIAMS was approved for Associate membership in the Southeast Chapter;

The resignation of LEONARD G. HESS, Professional Associate member in the Northeast Chapter was accepted.

The Institute may bestow a Fellowship for Achievement in Architecture on members who have notably contributed to the advancement of the profession of architecture by recognizing outstanding accomplishments in one or more areas on design, science of construction, literature, education, service to the profession, public service, historic preservation, research, urban design, government or industry or architectural practice.
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Nathaniel W. Sample, FAIA, Chairman of the WSA Fellowship Committee, will receive recommendations from the membership with regard to possible nominees for election to Fellowship in 1977. The Fellowship committee will be meeting during the summer months to review nominees and make recommendations to the Executive Committee concerning those members who would be sponsored for Fellowship by the Wisconsin Society of Architects. Contact Nat Sample at (608) 257-3825 or write him in care of the WSA, 788 North Jefferson Street, Milwaukee, Wisconsin 53202.

‘WHAT YOU SEE IS WHAT YOU GET.’ That phrase has been around for many years, which means there must be some truth to it. The question is—Is what you see enough for you, as a professional?

The Wisconsin Society of Architects/AIA is the voice of your profession. You, as members, determine its size, strength and power. With a successful convention behind us and an optimistic picture toward an improved economy ahead, it is time to take a look at what WSA/AIA can do for you.

The following is a description of the basic functions of the Society office. Use this to:

1. Promote Membership;
   a. There will always be strength in numbers

2. Evaluate the Effectiveness of Your Society;
   a. Let us know where we can improve. Are we missing an area of concern to you?

3. Determine Your Areas of Interest and Involvement for Your Own Growth and the Betterment of the Profession.
   a. As laymen the Society staff can never speak for you—only in support of you. Your expertise is needed.

In short, ‘What You See is What You Get’ is fine, but the bottom line still reads INVOLVEMENT, GROWTH, RESULTS.

**Help Promote Your Society.** Membership information and applications may be obtained through Judy Flaws at the WSA/AIA office, 788 North Jefferson Street, Milwaukee, Wisconsin 53202, (414) 276-2250.

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The six-year statute of limitations has passed both houses of the Wisconsin legislature and is now awaiting Governor Lucey’s signature prior to May 21 deadline. The legislation was introduced to amend a previous statute which was declared unconstitutional in 1975 because it covered only architects, engineers and contractors and excluded materialmen. The new bill adds materialmen, commences from substantial completion, and provides for an additional six months to file a claim in the final, fifth year of coverage. The Wisconsin Society of Architects is not aware of any opposition to the statute as passed and all indications are that the Governor will sign the bill.
The Hurley Builders Exchange recently started operation according to the Exchange President Angelo Luppino. The Exchange has been in operation for several months with thirty-two members to date. Mr. Don Knodel, AIA Assistant Professor at Gogebic Community College in Ironwood, Michigan has been the Advisor. Contact the Hurley Exchange through the Hurley Chamber of Commerce, 203 Silver Street, Hurley, Wisconsin 54534.

Mr. Elroy C. Jagler, meteorologist in charge of the Milwaukee Forecast of the National Weather Service offers a slide series titled, "The Safest Places In Schools". This is a one hundred and forty slide program available for showing to groups. It can be reserved by contacting Mr. Jagler at the National Weather Service Forecast Office, 5300 South Howell Ave., Milwaukee, Wisconsin 53207, Phone number is (414) 744-4630. Mr. Jagler has provided the WSA office with a limited number of copies of a brochure titled, "In A Life And Death Arena — Some New Ideas about Tornadoes". This is a publication of the National Oceanic and Atmospheric Administration, U.S. Department of Commerce. The brochures will be distributed at upcoming chapter meetings or may be requested directly from WSA offices.

National committees provide the basic research and background information from which the Board of Directors develops AIA policies and programs.

There are three types of AIA committees. Type A — standing, broad-based committees such as the Housing or Design Committees — are composed of members from each region. These members are nominated by Regional Directors, and serve for a one-year term, renewable for two additional years. Directors designate one person for each committee as "regional representative" who receives partial funding. Other members serve at their own expense.

Other AIA committees — Type B and C — are specialized and have limited membership. These committees are appointed by either Commissions of the Board for the President.

The Institute is seeking to generate interest in committees and asks that each Chapter President recommend members for service on Type A Committees to their Regional Director.

Directors nominate members during the summer, and the following calendar has been established.

June 10 — Recommendations for nominations due in Regional Directors' offices.

July 1 — Director nominations due at AIA headquarters.

September 1 — Board approval of Director nominations.

Please indicate your interest in National Committee service in a note to President Dick Blake, c/o WSA/AIA, 788 N. Jefferson St., Milwaukee, Wis. 53002, Prior to June 1, 1976.
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**Environmental Education:** creates and recommends national AIA policies in environmental education and works in a catalyst role toward creating in the general public, principally young school children and their teachers, an awareness of the environment with an emphasis on the built environment.

**Continuing Education:** advises in the development and promotion of an AIA continuing education program that will prepare professionals for new and expanded public roles.

Environment and Design

**Architecture for Arts and Recreation:** promotes professional capability and public awareness of the need for professional planning and designing for the arts and recreation, and maintains liaison and cooperative programs with public and private associations devoted to the arts and recreation.

**Architecture for Commerce and Industry:** promotes improvements in the profession's ability to provide architectural services and quality design to the commercial and industrial client's knowledge of how these services can meet their specific needs through contacts with the private sector client and their associations.

**Architecture for Education:** concerned with means of improving the process of professional design services for education facilities both public and private against the background of current demographic changes and socio-economic evolution. Identifies issues, anticipates the impact of these issues, and recommends courses of action which will create benefits to the client, the public, and the profession.

**Architecture for Health:** works to improve mutual understanding of health care needs and planning and design responses through liaison with the health care associations and government and regulative bodies.

**Architecture for Justice:** advises the Institute and its members on a challenge to the profession in participating in the development of the improved justice system, law enforcement, courts, corrections, and their related facilities.

**Architects in Industry:** develops programs within the Institute to assist the corporate architect to be more effective in his/her selected area of architectural practice, advises the Institute of the needs of industry best provided by the architectural profession generally and the Institute specifically, and promotes greater cooperation among all members of the profession in improving our environment where affected by commerce and industry.

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Design: promotes improvements in the profession's ability to provide architectural services and quality design to the commercial and industrial client, and promote the private client's knowledge of how these services can meet his/her specific needs through contact with the private sector client and his/her associations.

Historic Resources: responsible for the Institute's leadership in preserving, conserving, and integrating America's architectural heritage and historic resources, and represents the AIA in the Historic American Buildings Survey program in accordance with the Institute's Tripartite Agreement with the National Park Service and the Library of Congress.

Housing: seeks innovative and forceful solutions to overcome housing production obstacles. Issues of housing cost, neighborhood quality, land use patterns, housing standards, and research also will be studied.

Regional Development and Natural Resources: advises the Board of Directors on national policy with respect to conservation and utilization of natural resources and regional scale design.

Urban Planning and Design: increases the participation of the profession in solving urban design and planning problems of towns, cities, and metropolitan regions.

Government Affairs

Architects in Government: helps components in the formation of their own Architects in Government committees, sponsors "How To Get A Federal Contract" workshop at the AIA Convention and assists components in conducting similar workshops, and aids components in identifying architects in government in their areas.

Professional Practice

Project Management: by means of the specific tasks of its task forces on project delivery systems, life cycle analysis/MASTERCost, facility programming, contract documents, automation, and dimensional coordination/metric conversion, the committee explores and develops specific programs relating to the management of projects in the architectural office with emphasis on the needs of small and medium sized firms.

Codes and Standards: monitors regulations promulgated by Office Management: by means of the specific tasks of its task forces on business management, market/forecasting, compensation management/time data bank, financial management, benefit insurance, and personnel, the committee will explore and develop specific programs relating to the general office administrative aspects of architectural practice with emphasis on the needs of small and medium sized firms.
THE WSA/AIA
LEADERSHIP TEAM

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