Competition, Wright Window Gift, Topics of May Chapter Programs

As a culmination to the symposium, A&DSCG will announce the sponsorship of a design competition for downtown Los Angeles. The competition will focus on the re-development and renovation of recent Av, First St. area. The concept and parameters of the competition have been endorsed by The Museum of Contemporary Art, the Community Redevelopment Agency, the Mayor’s Little Tokyo Community Development Advisory Committee, and LA AIA.

A&DSCG is a non-profit organization founded in 1980 for the Museum of Contemporary Art, the community to collaborate in the design process. The competition have previously participated in “Take Part” workshops developed by Lawrence Halprin and Jim Burns which

Aaron B. Yudell, AIA, FAIA, Los Angeles.

Katherine M. Slutzman, AIA, LA Community Redevelopment Agency, Michael Pittas (moderator), director, Design Arts Program, National Endowment for the Arts; Sarah Tamor, Santa Monica Arts Commission; and Tim Vreeland, FAIA, Los Angeles.

The purpose of the symposium is to explore the process, method, sponsorship and organization of design competitions. The panelists and other participants will present ideas that will encourage organizations, public agencies and the private sector to consider the use of design competitions in solving solutions to community problems and the development of new design concepts. The symposium also will mark the opening of an exhibition on recent design competitions in southern California. The exhibit will continue for two weeks at the Biltmore.

St. Matthew’s Episcopal Church

This month, the firm of Moore Ruble and Yudell received a national AIA Honor Award for their St. Matthew’s Episcopal Church in Pacific Palisades. One reason for St. Matthew’s success is that it combines the rigorous of traditional church architecture with the California tradition of wood building. Another reason is that St. Matthew’s “looks like a church” and features many typologies of church architecture with neither irony nor apology.

Moore Ruble and Yudell ensured success for St. Matthew’s by inviting the church community to collaborate in the design process. Charles Moore had previously participated in “Take Part” workshops developed by Lawrence Halprin and Jim Burns which

TWO DOLLARS PUBLISHED BY THE LOS ANGELES CHAPTER, AIA, INCORPORATING SCAN
Director, Institute for Environmental Design

California State Polytechnic University, Pomona, School of Environmental Design, has an opening for the Director of the Institute for Environmental Design. The mission of the Institute is to conduct interdisciplinary efforts in research and project development within the school. Appointee will hold a half-time teaching load in the Architecture Department. Minimum qualifications: professional architectural degree from an accredited institution or an equivalent degree from a foreign institution, ten years experience within the architecture and teaching professions, and architectural registration or a Ph.D. Teaching and administrative experience is important. Salary: $25,368-$33,576 per academic year; a multiple-year contract is available.

Apply by 5/30/84; inquiries by 5/15/84 to Dean's Office, School of Environmental Design, Institute Director. Selection Committee, Cal Poly, Pomona, 3801 W. Temple Ave., Pomona, CA 91768, 714/589-4771, AA/EEO Employer.

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Editorial Notes

Correspondence

Designing for the Unthinkable

The following announcement was received by Raymond Kappe, FAIA, director of SCI-ARC (and co-chairs a course held at April an National Emergency Training Center in Maryland.

Rational design can enhance man's chances of surviving the hostile environment created by a nuclear explosion. Just as design in some areas takes into account the effects of natural hazards, hurricanes, tornadoes or extreme inundations, so also may it take into account protection from some of the effects of nuclear weapons.

Printed to be achieved, without compromising the primary function of the building or adversely affecting appearance. Protected areas need not be recognized as shelters. . . . The two-week Protective Construction course is designed to train engineers and architects in the design of structures to resist the blast effects of nuclear explosions... Supporting issues cover effects of nuclear weapons, initial nuclear radiation and fallout, fire hazards from nuclear explosions, shelter life support systems and techniques for upgrading existing buildings, and slanting of the design of new buildings.

This "national" approach to nuclear devastation provoked the following response: I received an announcement of the "1984 course in Protective Construction" and was dismayed, disturbed, and concerned by the rationale of persons who would propose such a course. As honorary chairman of Architects, Designers, and Planners for Social Responsibility, I speak for a large group of design professionals who are strongly opposed to nuclear proliferation. In fact, a large majority of the electorate of our country backs a nuclear freeze.

Then turn to Chapter 8 entitled "The Way Out: The First Steps."
Continued from page 1

placed a crystalline wall of octagonal forms that would echo the octagon of the entrance vestibule. In the final design, the side chapel and baptismal font sit in faceted niches where they are washed with light.

Botond Boglar has written of the "highly ambiguous character of the interior... attributable to the handling of the walls." We see this ambiguity in the wall behind the pulpit. Imagine a set of Chinese dolls (the kind where one fits inside the other) that have been first fitted together and then sawed in half, and you have an idea of the western wall. It appears to be not one but several layers of wall that peel away like the flesh of an onion.

The interior is at once both lofty and intimate. A tall ceiling looms over a comparatively narrow room. The spatial volume recalls Maybrick's Christian Science church in Berkeley, and the resemblance is not casual, since the Berkeley church is a favorite of both the community and the architects.

For the facade, the parish chose stucco walls topped with slate roofs, even though stucco is not always compatible with the vocabulary of wood. The outlying belltower, for instance, is stucco where wood is perhaps more suited to the shape. The intimate courtyard is bounded by a stucco arcade whose diagonal arches speak the language of wood rather than the vocabulary of stucco.

The treatment of light was another contested issue. Some wanted few windows, so the pulpit would not compete with the brilliant sunlight. Others wanted views of the surrounding hills appropriate to a country church. The designers took their cue from Alvar Aalto's church at Vuoksenniska, Finland, where light was deflected through recessed windows. At St. Matthew's, the shallow niches on the western wall provide southern and northern light. Skylights below the apex filter light through the roof.

Wood is, in fact, used with virtuosity throughout the project. Large timbers frame the covered pathway that leads from the belltower on the outskirts to the front door. The entrance vestibule, a small octagon with a conical ceiling entirely of wood and glass, displays an assurance in wood worthy of Moore's career.

Since the original church was wooden, the consensus favored wood for the interior. A compromise solution, the architects preserved the image of wood by setting wooden batten in front of the wall. Topped with triangular arches, these battens are used to good effect a symbols. The presence of carpenter Gothic at once recalls church imagery and California's wood-building tradition.

Morris Newman is a student at UCLA Graduate School of Architecture and Urban Studies and a contributor to The West Coast Review of Books.

Data

Project. St. Matthew's Church.
Client. Parish of St. Matthew.
Site. 50-plus acres in Pacific Palisades. Project shares site with a number of existing buildings and occupies location of a previous church building lost to fire.

Program. Worship spaces including nave, baptistry and chapel; support spaces including practice room for choir, library and sacristy; cloister.

Area. Worship spaces, 5800 square feet; support spaces, 2,500 square feet.

Major consultants. Contractor, Marshak and Sons; landscape architect, Campbell and Campbell; lighting consultant, Richard C. Peters; acoustical consultants, Purcell and Knapp; structural engineer, Kuryl Zymanski, civil, E. L. Pearson; electrical, Amedent; mechanical, Sullivan and Associates.

Major materials. Steel frame, exposed wood timber roof, stucco exterior finish, plaster interior finish.

**Addition by Morris Newman**

**St. Matthew's Church**

Interior, St. Matthew's Church.

Two great choir screens enclose the ceremonial space; one sits behind the pulpit, the other behind the pews. Resembling miniature church-facades, the screens imply an enclosure and create a smaller church within the larger. We are reminded that the notion of buildings within buildings has been a chosen theme of Charles Moore throughout his career.

Since the original church was wooden, the consensus favored wood for the interior.

**Plan, St. Matthew's Church.**
BRIEFLY NOTED

PHOTOGRAPHY WORKSHOP

ASPEN NEIGHBORS

Canada, Mexico and the U.S.—these nations with vastly different histories, languages, and cultural traditions—share this continent. The International Design Conference in Aspen (IDCA) will explore their relationships, similarities and differences in a five-day conference to be held in Aspen, Colorado.

Major speakers will include authors Carlos Fuentes, Hayden Herrera and James Houston, former Governor of California Jerry Brown, architectural critic Joseph Rykwert, banker and former Minister of Education for Mexico Fernando Solana, and Canadian designers François Dallecq and Stuart Ash. They will be joined by architects Ricardo Legoretta and Teodoro González de León, Quebecois journalist Lise Bironnette, archivist Richard Moraé, Science Council of Canada president Stuart Smith, psychologist Dr. Vivian Rakoff, and architect Paul Gendrop, who will speak about Mayan architecture.

IDCA is the world’s major interdisciplinary forum on design. It is attended by design professionals—architects, graphic artists, industrial designers and filmmakers—as well as those from related fields such as social science, business and communications. For additional information contact Deborah Murphy, at IDCA, Box 664, Aspen, CO 81611, (303) 925-2357.

RAPSON CHOSEN FOR NEUTRA AWARD

Ralph Rapson, FAIA, head of the School of Architecture and Landscape Architecture at the University of Minnesota, has been chosen to receive the 1984 Richard Neutra Award for Professional Excellence, presented annually by California State Polytechnic University, Pomona. The award was named in honor of the late Richard Neutra, world-renowned architect and planner and former lecturer on the university’s faculty.

The Neutra Award was initiated in 1980 by the Department of Architecture of Cal Poly Pomona’s School of Environmental Design. It was established to recognize those individuals in the practice of architecture and the field of education who represent a lifetime of accomplishment creating environments centered upon the “human setting in which to live, to work, to rest.”

Notable projects demonstrating Rapson’s diversified design talent include the Tyrone Guthrie Theatre, Minneapolis; Cedar-Riverside Housing, Newtown–Intown Complex, Minneapolis; Rarig Performing Arts Center, University of Minnesota; Humanities Fine Arts Center, Morris, Minnesota; and the Recreational Facilities Building, Southern Illinois University, Carbondale. In California, Rapson’s Performing Arts Center at UC Santa Cruz received a Merit Award from the Minnesota Society of Architects in 1972.

Rapson is a native of Michigan who received his undergraduate degree at the University of Michigan. A professor and educational leader in architecture and landscape architecture for more than 30 years, he has served as a design jury member on more than 12 national and international architectural competitions, as well as 15 national and international awards.

The Union of International Architects (UIA), the international professional organization of architecture societies representing over 800,000 architects around the world, is issuing a call for entries in an international competition for the design of the UIA Gold Medal. Over 50 countries in Europe, Asia, Africa, Australasia, and North and South America are scheduled to participate. The competition is open to all architects, architectural students, and sculptors. The winning entry will be selected for the actual design of the Gold Medal and prizes totaling $5,500 will be awarded by a jury assembled during NEOCON 16 at The Merchandise Mart in Chicago, June 13-14.

This distinguished international award will honor an individual, living architect in the recognition of that architect’s achievement in the field of architecture and for distinguished service to man and to society through the profession of architecture over an extended period of time. The award will be given by the UIA every three years.

For more information or entry applications, contact Christopher K. Laine, Suite 830, The Merchandise Mart, Chicago, Ill. 60614.

PITTS NAMED NEW DEAN OF OTIS/PARSONS

Michael John Pitts, currently director of the Design Arts Program of the National Endowment for the Arts, has been named dean of the Otis Art Institute of Parsons School of Design in Los Angeles.

ALIA HONORS BANHAM

Architectural historian and critic Reyner Banham, professor of art history at the University of California at Santa Cruz, is a recipient of the American Institute of Architects 1984 Institute Honor. Institute Honors recognize distinguished achievements that enhance or influence the environment and the architectural profession. The award will be presented to Banham during the 1984 AIA National Convention in Phoenix, May 9-12.

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A N IMPRESSIVE collection of architect-designed coffee and tea sets is presently circulating in California. Called "Architecture in Silver," this exhibit has just ended a run at the San Francisco Museum of Modern Art, and is now at the La Jolla Museum of Contemporary Art through June 3. Here the boundaries between product design, fine art, handicrafts, and architecture are crossed several times over. Understating the show’s metaphoric nature, the organizers title it a “Tea and Coffee Piazza” and refer to its artifacts as “micro-architecture” and an “urban promenade in a domestic landscape.” Whether or not one subscribes to these fancies, this is a provocative undertaking that raises questions about the designer’s role, even as it demonstrates considerable elegance and wit.

The exhibit comprises 11 sets of teapots, coffeepots, creamers, sugar bowls and trays, give or take one article or another. Most of the designers are working architects: Michael Graves, Robert Venturi, Richard Meier, Stanley Tigerman, Hans Hollein, Oscar Tusquets, Paolo Portoghesi, Aldo Rossi and Kazumasa Yamashita. Two others, Charles Jencks and Alessandro Mendini, are architectural writers. (As a rebuff to the linguistic efforts of those smaller cities. Likewise, "Architecture in Silver" also holds a lesson for Los Angeles. This metropolis of the West and self-proclaimed center of innovative design still seems embarrassingly unable to support, much less initiate, exhibits of architecture or design. In the last year or so, two major shows of contemporary California

Hans Hollein

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Michael Graves

school of architectural analysis, James Stirling and Nathan Silver were not invited to participate.) Mendini, who is also a product designer, conceived and organized the project for the Milanese housewares firm of Al lessandro Mendini. The manufacturer looked on the exercise as research—an experiment unhindered by the demands of normal mass production—and concluded that “it does not matter if some of these coffee-pots look more like buildings than coffee-pots…”

Stanley Tigerman

Actually, none of the pots really looks like a building, even though Jencks’ take the form of classical columns. Graves’ serving pieces loosely resemble his Portland Building, but that structure was more an immense abstract ob ject than a normal building to start with. Venturi’s tray mimics the paving pattern of Michaleitwlo’s Campidoglio. Hollein’s takes the shape of an aircraft-carrier deck, and Rossi’s pedimented storage cabinet might well be seen as an aedicula, but these are peripheral similarities. It is more important to realize that all of these sets are designed with a capital D; the obligation to make a statement weighs visibly on their authors, whereas it would not unduly trouble a professional housewares designer.

Kazumasa Yamashita

the old rules, a designer was expected to subordinate ego to operational imperative, while under the new ones expressivity takes precedence. Measured by this last criterion, all but one of the designs succeed. The exception is Ti german’s, which is too expressive. Its grotesquely literal depictions of wrinkled lips, pigtails, ears, and clenching hands preclude any possible sense of ceremony or elegance. No doubt the goal was wit, but there was insufficient formal control to meet it. Graves, in contrast, conveys a nice sense of self-de precatory humor in a set that combines some of his characteristic visual motifs with new ones (principally handles) germane to the objects. His forms, at once mechanistic and bioorphic, resemble friendly little robots come to serve their owner.

These sets rely on the compound curves traditional to the genre. Venturi’s is conventional almost to the point of banality, but is also solidly graceful. Gold overlays of swag, flowers, and the Alessi name show that his intentions are ironic, and that he has not fully weaned himself from the pop art of the Sixties. Tusquets’ pieces are abstract yet highly sensual; he has charted an independent course that skirts functionalist and Post-Modernist rhetoric. Mendini’s witty one-legged orbs manage to be at once comic and elegant, resembling a small flock of nearly extinct birds able to hop but not run or fly. Jencks’ set is the most literally classicist, using three whole columns for liquids and a picto-like glass cabinet whose pedimented top sports an electric clock to keep the coffee breaks on schedule.

Richard Meier

Yamasita’s is the most abstractly functionalist, made up of square and rectangular prisms with tubular handles and spouts. The lid handles are formed into initials—C, T, S, M—indicating the containers’ contents.

Portoghesi’s ingeniously nesting hexagons could almost have come out of the Glasgow school of the Arts and Crafts movement, and Rossi’s likewise seem out of the past, albeit a more distant, Medieval one. Quirky yet architectural, the latter set reposes in a tem­pietto-like glass cabinet whose pedimented aircraft-carrier deck that recalls his famous photomontage of two decades ago, but the

Alessandro Mendini

Hollein’s pieces seem out of the 1930s, and show his usual elegance. They sit on an aircraft-carrier deck that recalls his famous photomontage of two decades ago, but the

Oscar Tusquets

tray is also shaped so nicely that the refer­ence is unobtrusive. Meier’s set, like so many of his buildings, pays homage to Le Cor­busier; in this case, Corbu the painter. The tea and coffee pots are portions of his cubist still lifes rendered in three dimensions, and the effect is as impressive as it is improbable. Taken together, these silver services form an interesting and impressive whole, but one whose nature needs clarification. These are tea and coffee sets in the same sense that the horse guards are protectors of the Queen of England; both fill their roles ceremonially rather than practically. Several of the sets would probably be awkward to use, too hot to hold, or too hard to keep shiny. Using them, however, would seem either beside the point or downright impudent, since they cost between $12,000 and $30,000 each. (The Max Protetch gal­lery in New York handles it.) Likewise, they are not so much examples of product design as they are of handicraft; each set is handmade in runs limited to a maximum of 99. Eventually, some might be mass-produced in stainless steel, and that will be the proper time to evaluate them as design rather than art.

As art, they succeed in demonstrating the wide range of expressive possibilities inherent in objects that we often take for granted.

Charles Jencks

They provide a generous helping of visual pleasure, especially when installed as simply, spaciously and grandly as they were in San Francisco. These sparkling forms can even illuminate the main body of their designers’ work in unexpected ways: the exhibits shows that Venturi the theoretician is on a far different plane of accomplishment than Venturi the physical designer, and that it is easy to confuse the strengths of one with the limitations of the other.

Robert Venturi

"Architecture in Silver" also holds a lesson for Los Angeles. This metropolis of the West and self-professed center of innovative design still seems embarrassingly unable to support, much less initiate, exhibits of architecture or design. In the last year or so, two major shows of contemporary California

Aldo Rossi

architecture were organized and mounted in San Francisco and San Diego, but neither appeared here. Likewise, "Architecture in Silver" did not alight here although it did in those two communities. With so many architects and so many museums in town, it is distressing that we cannot at least match the efforts of those smaller cities.

John Pastier is senior editor of Arts and Architecture magazine.
The Los Angeles Chapter of the American Institute of Architects is pleased to announce the results of the third annual student design competition for the Pereira Prize. Cash awards are generously donated by William Pereira Associates of Los Angeles. The competition was open to students attending accredited programs at architectural schools within the area of the Los Angeles Chapter.

The problem was to design a lifeguard headquarters building at the Santa Monica Pier for the LA County Department of Beaches and Harbors. The format was a one-week charrette which challenged students to quickly formulate and present their concepts. The projects were judged in the morning on Saturday, February 18, at the Pacific Design Center. In the afternoon, Martin Gelber, LA/AIA president, gave out the awards and the jury commented on their selections.

This year’s jurors were Scott Johnson, design director at William Pereira Associates; Charles Lagreco, faculty member at USC and an architect practicing in Los Angeles; Barton Phelps, faculty member at UCLA and an architect practicing in Los Angeles; Michael Rotondi, faculty member at the Southern California Institute of Architecture and a principal of Morphosis; Jon Jerde, principal of The Jerde Partnership.

The jury began by deliberating a method of review. It was noted that some of the projects had obviously departed from the program and there was a discussion of how to account for this. It was agreed that the projects must be able to support the decision to alter the program. The jury decided to start at one end of the room and review each project before selecting a group to be considered for awards.

It was noted that the projects were all well presented and that there were many different types of solutions. In some cases the concept was very interesting, yet the presentation was too tedious to be clearly understood. In the case of the “camp” scheme, the concept was clear and the limited amount of presentation drawing made it a winner, given the simplicity of the concept.

What a designer’s intentions are is not always evident, and a project can be quickly disregarded if the jury does not perceive these intentions. For this reason it is important to note that, during the review, one member of the jury played devil’s advocate. There were a few cases in which the jury had to ask itself whether they were not reading more into the solution than was actually there.

The jury finally selected ten projects to be considered for awards; of them they selected six finalists. Two projects were difficult to rank as first and second place, so the first prize was split into two awards of $700. Four merit awards of $300 were given.

The two first place awards went to Eileen Liebman of UCLA and Norman Hilario of USC. Merit awards went to Scott Taylor of SCI-ARC, Robert Donaldson of SCI-ARC, Marc Winnikoff of UCLA, and James O’Connor of UCLA.

I would like to commend all the students who entered projects for their fine efforts. Both jurors and the organizers were gratified by the opportunity to review this year’s competition, and the Los Angeles Chapter and William Pereira Associates are looking forward to next year’s competition.

Tim Thomas
Chairman, Student Competition Committee
First Prize: Eileen Liebman

The jury noted that the presentation was innovative and the drawing style was interesting. The building was simply organized, yet there were some functional issues that had been compromised for the sake of elevation. The detail of the building, the romantic quality of the cabanas, lined along one side, and the consistency of the theme, "safe swim," were all qualities the jury attributed to this scheme.

First Prize: Norman Hilario

The jury felt that the image of the building, with the backdrop of the city of Santa Monica, was a strong theme in this project. The assembly of pieces and the layering qualities reinforced this theme and found its way into the elevation boards. The complexity of the solution illustrated an agility to assemble a number of pieces into a resolved composition.
Two members of the LA Chapter, Charles Kober and Alan Rosen, have been advanced to the AIA's College of Fellows for their "notable contributions to the profession." Kober is president and director of Charles Kober Associates, Los Angeles, and Rosen is senior vice-president and director of Welton Becket Associates, Santa Monica. Rosen also serves as a member of the board of directors of The Beck Group and is a principal in the firm.

Kober, after graduating from Stanford University with a BA degree in economics in 1947, studied architecture at the University of Southern California. He is a licensed architect in 25 states, holds a certificate from NCARB and is a member of the AIA. Recent projects completed by the Kober organization include the fine fabric-covered mall in Redondo Beach designed by the architect and guiding force in the growth of the company from a four-person architectural firm to a multi-disciplinary firm of nearly 200 people in eight offices.

Rosen joined the Beck firm in 1947, rising to the position of director of the Los Angeles office in 1975. Projects undertaken by the firm include the restoration of the Cabrillo and Pasadena chapters of the AIA. Rosen is a member of the boards of the LA Chapter and CCAIA. He is also a former member of the LA Trade Tech Advisory Board and the Dean's Advisory Council at the USC School of Architecture. He is a member of the USC Architectural Guild, the National Institute of Building Sciences, and the Board of Trustees of the City of Hope.

Legal Seminar
Arthur F. O'Conor, FAIA, chairman of the Professional Practice Committee, has announced the date of the annual legal seminar for June 16. The seminar, which will he held at the Leonard Davis Auditorium of the University of Southern California. This yearly event is intended to bring awareness of the law to architects in response to the litigation plaguing our profession.

This year, the seminar will discuss how architects can cope with the legal system. There will be six speakers. Five will analyze the anatomy of a lawsuit, beginning with the conflict and resolution of a dispute. This will be followed byizi, a discussion on income tax law, discrimination in architects, the fair housing law, a discussion of California law on consultation and confidentiality, and the claims of the defense. The sixth speaker will discuss the law as it applies to the public and architects we need to define what sets the「unusual things that architects do that others don't do.」

WAL

The May 16 program promises to be one of the highlights of the WAL and great interest.

ASSOCIATES/SCAN Update: Exam Seminar

The seminar exam seminar this year has been very good. Russ Givens and friends started the first sessions with enthusiastic and more than enough pertinent information. The seminar is ready for the educational portion of the exam. The first seminar was a little confusing at the door and we apologize. More people are needed in order to cover all the necessary tasks: a session that covers a single large seminar, if any fellow associate feels that she or he would like to contribute to the expansion of the seminar, please call me, Rob Patchin, at (213) 660-7596, any evening or weekend.

There have been many questions about the cost of these seminars. For current associates and student members it is $15 for each seminar—any 11 seminars is $200 and of $25. For non-members, the cost is $35 for each individual seminar, any 11 seminars is $300, and the series of 25 seminars is $600. Concerning those who have not applied for associate membership, the cost will be the same as a non-member toll you have proof of membership (an application on file with your local AIA chapter).

In regard to payment, exact cash is preferred, however, checks made payable to the LA/AIA Associates in the exact amount will be accepted. When buying groups of 11 seminars please do not forget to pick up the handout material before entering the seminar.

For those of you that are not yet associates and wish to become a member of the WAL, you can obtain the necessary application information and forms by contacting the local chapter. Last month there were some new members to the Los Angeles chapter. We hope that the seminars are enjoyed by all of those who attend and the benefits are rewarding when it comes time to take the exam. Bob Patchin

Director of Professional Development

Silent Auction

Plans for the silent art auction, sponsored by the Professional Affiliates and featuring art by architects, designers, sculptors and photographers, are proceeding with one change. The auction, originally scheduled for April, will now be held Friday, June 16, beginning at 9 p.m. in Space 239, Pacific Design Center. The charge will be $10 for AIA members, $20 for non-members, and $10 for students who register in advance. Registration on the day of the event will be $25 for members and $35 for non-members.

Banner Competition

Due to delays in the selection process, announcement of the winner of the LA ARCHITECT Banner Competition has been delayed until the June issue.

Josie Silverman, chairman of the committee, announced that the winner has been selected. The banner will be displayed at the Los Angeles Memorial Coliseum and tour many of the areas that will play an important part in the coming summer Olympics. The winner has been recommended to the City of Hope, Garet Farnum, administrative assistant to James Hardy, general manager of the Coliseum. Oliver Matson, Olympic Tour Director for the Coliseum, will provide us with some background on the facilities and some personal comments of past Olympians. Mark Hall, the Olympic Tour Director for the City of Hope, will provide us with some background on the facilities and some personal comments of past Olympians.

The press box, medical facilities, dressing rooms and the electronic scoreboard are some of the areas we will be shown at the Coliseum.

There is a need for a reporter.

Good walking shoes are suggested as the tour will include as much as you follow along. The tour luncheon will be served in a private room at Julie's. Please call Kay Tyler at 333-7571 for luncheon reservations.

C. J. Watson, WAL member, will attend the Los Angeles Beautiful Awards Banquet at the Biltmore Hotel. As a sponsor of this group, WAL provided judges for the junior and senior high school home beautification banquet this year. WAL members will attend the Los Angeles Beautiful Awards Banquet at the Biltmore Hotel.

LA/AIA

Los Angeles Chapter, American Institute of Architects, Board of Directors meeting 2:35

June 16, 1984

Unfinished Business
President Gelber reported that the Mid-Year Board get-together at the Steering Committee on Restructuring the Chapter. Mark Hall stated that the Steering Committee had recommended the following:

1. That a long-range planning committee be established for the Chapter.

2. In order to encourage better communication between the membership and the Board, that each director receive a list of approximately 15 members, arranged by zip code. A letter would be sent to the members on the director's personal stationery to establish contact and let them know they had a direct liaison to the board. Included with the letter would be a questionnaire, the answers to which would be of assistance to the long-range planning committee.

3. That the Cabrillo and Pasadena chapter offices be invited to participate with the Los Angeles chapter. We hope that the seminars are enjoyed by all of those who attend and the benefits are rewarding when it comes time to take the exam.
Moonlighting and the Law

The law which governs the practice of architecture in California is the Architects Act, part of the state Administrative Code on Business and Professions. The act deals with the restrictions under which an unlicensed individual can "practice" by stating the following.

This chapter does not prohibit any person from preparing plans, drawings, or specifications; or from being an agent or employee of an architect. The firm or a person not registered as a civil, electrical or mechanical engineer for: (a) Single or multiple dwellings not more than two stories and basement in height, (b) Garages or other structures, but provided, however, that the exemption in this subdivision does not apply to a steel-framed or concrete building. Clearly, the exemptions stated in the Engineers Act allow an unlicensed individual more freedom to work than the Architects Act. The question is, under what circumstances is an unlicensed person practicing? The answer is, only under the exemptions of the Architects Act. The law states that the more strict exemption shall predile and the Architects Act is the more restricting.

The law also states that, if a person takes a fee for a service, this person must file for a business license in the municipality where the service is performed. If the place of business is a home, a home occupation permit may also be necessary. Each municipality establishes its own fee structure for business licenses, ranging from a flat fee to a fee based on the amount of the annual billing.

Types of Moonlighting

Moonlighting projects come from a variety of sources. Many architects whose main line of work is in the daytime may offer the moonlighter a project which it finds unprofitable. In another situation, the moonlighter may be approached by a contractor or another designer, professional needing technical or creative assistance. Or the moonlighter may just approach by a contractor or another design professional needing technical or creative assistance. Or the moonlighter may just

Get It in Writing

Before the considering of any moonlighting arrangement, you must ask yourself if you can legally do the work. Many unlicensed individuals will have plans "signed-off" by a licensed professional who approves the drawings and thus issues under the law, as you have to have a business license for each project you work on. You should also make sure that the plans are submitted to the local building department for approval.

The Unwritten Law of Moonlighting

Don't cut corners. Do use common sense and follow conventional practices. Do follow the standards of professional practice. Do establish a good relationship with the client and make sure everyone's roles and obligations are understood. Do not take unnecessary risks. Do abide by the AIA's voluntary ethical principles. Do seek good advice, ask questions, and use the AIA.

Webster's Dictionary defines moonlighting as "holding two jobs at the same time." In architecture, it means that a person is doing work on the side, unrelated to his or her main line of work. Most of us have experienced moonlighting while working for a relative, or while helping a contractor friend in a bind. Moonlighting is a fact of the architectural profession.

This article has not been written to promote the practice, but to make the prospective moonlighter aware of some of the pitfalls and to outline some of the necessary strategies. At the expense of being overly thorough, this article presents some very general topics based on the shared experiences of moonlighters. The emphasis has been placed on those who are not licensed.

You should consult an experienced lawyer, not a licensed professional, the professional who is answering any of your questions. However, to those licensed individuals who wish to purchase this insurance, as of June 1983, small project insurance costs approximately $620/year. In addition, if an individual offers design services, whether licensed or unlicensed, that individual may be liable for damages caused by the negligent performance of those services and a potential liability to the main firm may also exist.

There are certain rules of thumb to be followed regarding the solution of the partnership, etc. There are several good reference books on each of these topics.

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LA ARCHITECT. President Gelber re-introduced Verger, who along with guests Fred Lyman, Lester Wertheimer and John Mutlow, discussed the LA ARCHITECT. They gave an account of the establishment of the LA ARCHITECT and the fact that, aside from the editor, who is paid, the magazine is supported by volunteers. Guest Bernard Zimmerman stated that the paper has a responsibility to inform members of the issues. Harris questioned the purpose of this discussion. Since the LA ARCHITECT came into being during Verger’s presidency of the Chapter, when contacted by Janice, Verger offered to explain its formation to the Board.

Harris suggested that a policy statement be established on the relationship between the LA ARCHITECT and the Board. Gelber appointed Don Axon, Jordan, Verger and Lyman as a task force to draft a statement of policy on the relationship between the Chapter and the Editorial Board. Mutlow requested that the draft be submitted to both boards for review prior to adoption.

President’s Report. President Gelber reported that our February program featuring Sam Kaplan was excellent and he urged the Board members to make every attempt to attend the Chapter programs.

Associates Report. Miller reported that the tentative date for Voyage III is November 7. The Associates are in the process of setting up a proposal for the IDP seminars. They would like to ask the Board members that, if they feel that they have expertise in any of the 14 areas and can give a seminar, they get in touch with the Associates. Don Axon stated that the name of the IDP program has been changed to Associates Intern Professional Development Program (AIPDP). Miller up-dated two items reported in the minutes of 7 February. Regarding the position on the LA ARCHITECT Editorial Board for award winners of the AIA Architectural Student Award, Carlos Alonso has been serving in that capacity, and the Associates’ special article for the LA ARCHITECT will be in the September issue instead of June.

In Memoriam

THORNTON ABELL, FAIA-E.

Thornton Abell, past president of the LA Chapter and a long-time participant in the community movement in architecture, died in Los Angeles on April 2. He was 77. In 1978, Mr. Abell served as president of the Chapter, then the Southern California Chapter. He was Chapter treasurer in 1978, secretary to CCAIA in 1959 and a Chapter director from 1965 to 1969. He was also served as chairman of the Chapter’s education, exhibit and junior associates committees.

Mr. Abell studied architecture at the University of Michigan, UC Berkeley, and USC’s School of Architecture. In 1940, he moved to Michigan, he studied with Knute Lindberg Holme of the Bauhaus whom he regarded as his mentor for design basics. He was first licensed as an architect in 1946, and established his own practice in 1944, the same year he became a member of AIA. He was elevated to the College of Fellows in 1966. In addition to running his own design office, Abell taught interior design at Chouard Art Institute from 1950 to 1952, architecture at USC from 1952 to 1955 and, during the period 1961 to 1965, he was visiting critic for fifth-year design at USC from 1961 to 1965.

Six Abell-designed houses won AIA Awards—the Case Study House No. 26 in 1956, the Beck House in 1952, the Abell House and the Construction Industry Exposition Model House in 1954, the Edelman House in 1952 and the Lebrun House and Studio in 1952.

Elaine K. Sewell Jones writes of Abell: “His dedication to architecture was no more than his dedication to the design of life itself. His wife, Alma, was recognized far and wide for her culture of chrysanthemums which filled the hillside of their canyon. Thornton’s world-wide recognition for his breeding of iris, which grew at the foot of the walls of his studio and extended the gamut of possibilities for iris plants.”

Mr. Abell is survived by his sons, Jared and Donald, and by his grandchildren, Jeff, Patri and Scott Abell. His wife, Alma, died in 1976.

Rolf Sklarek, Architect, AIA, CSI: August 17, 1905—February 29, 1984. One of the few architectural graduates of the University of Southern California, Rolf Sklarek practiced the profession he loved in Germany and in Spain, but it was in America that he manured his architect. His innovative talents—designed his office, with its refreshing reeded entrance, and his home, sensitive and lucid in wood and glass, showing an enthusiastic acumen of southern California. Beyond design, Rolf combined artistic and technical knowledge in constructing monumentally scaled projects—a mastery of technical process and professional integrity.

In contrast to his professional solidarity was Rolf’s youthful and indomitable spirit. Most of his professional extracurricular activities were recharged by his interest in new technologies. He learned Japanese, he learned to play the guitar, and he challenged the world of the computers.

Rolf Sklarek died sharing his knowledge, his skills and, most of all, himself. He reached out with deep and genuine interest to people—friends who span generations and countries, colleagues, former college classmates, and even random people on the street. They all felt his warmth, his genuine and respectful interest in them, and in his work.

Rolf enjoyed his professional life. He was part of the profession which developed a relationship between people and the environment. He found his purpose with a passion for people, and with a purpose for all people, all people.
May 1
Associates Exam Seminar
Construction Documents, by Arthur O'Leary, FAIA, 7 p.m., Harris 101, USC, $5, Associate members, $10, non-members.

May 3
Associates Exam Seminar
Construction Documents, by Cyril Chern, AIA, 7 p.m., Harris 101, USC, $5, Associate members, $10, non-members.

May 8
Associates Exam Seminar
Site Design, by Dick Thompson AIA/ACIP, 7 p.m., Harris 101, USC, $5, Associate members, $10, non-members.

May 30
Associates Exam Seminar
Pre-Design, by Mark Hall, AIA/ACIP, 7 p.m., Harris 101, $5, Associate members, $10, non-members.

May 15
Associates Exam Seminar
Materials and Methods, by John Thomas, AIA, 7 p.m., Harris 101, USC, $5, Associate members, $10, non-members.

May 15
Competition: Southern California
LA/AIA Chapter meeting for May. A symposium/exhibition and design competition, sponsored by AIC and the LA/AIA. 5:30 p.m. reception, 7 p.m. to 10 p.m. symposium at the Biltmore Hotel. Cost: $15 per person, $10 AIC members, $5 Associate members.

May 7
Olympic 84/84 Architects
Frank Gehry, 7 p.m., main gallery, Cal Poly Pomona. Call (714) 598-482.

May 10
Neutra's Life and Work
Dione Neutra will present an informal hour of readings from her husband's letters. 3 p.m. at the Architecture Building, Room 1012. Call 825-3166.

May 12
Survival Thru Design III
Dr. John Hallfane, will talk on seeing, thinking and talking about design. 7:30 p.m. at Cal Poly Pomona. Call 666-1806.

May 14
Olympic 84/84 Architect
Barton Myers, 7 p.m., main gallery. Cal Poly Pomona. Call (714) 598-482.

May 21
Exhibitions

Through May 5
The Architecture of Richard Neutra:
From International Style to California Modern
Directed by Thomas Hines of UCLA, organized by Museum of Modern Art, New York. 45 buildings and projects are represented by photos, drawings and two large models. Tuesdays from 11 a.m. to 8 p.m. Wednesday to Friday from 11 a.m. to 5 p.m., Saturdays and Sundays from 1 to 5 p.m., at Wight Gallery, UCLA. Call 825-1466.

Ti punch June
Neutra Architecture:
The View from the Inside
Sponsored by LA/AIA and Institute for Survival Thru Design. Various installations demonstrate adaptability of Neutra space.

Through May 4
Linee Occulte
Work of Eugene Kupper at School of Architecture and Urban Planning, UCLA. Call 825-6355.

May 12
Designing for the Motor Age: Neutra and the Automobile
At School of Architecture and Urban Planning, UCLA. Call 825-3791.

May 15
The Architecture of Richard Neutra:
From International Style to California Modern
Directed by Thomas Hines of UCLA, organized by Museum of Modern Art, New York. 45 buildings and projects are represented by photos, drawings and two large models. Tuesdays from 11 a.m. to 8 p.m. Wednesday to Friday from 11 a.m. to 5 p.m., Saturdays and Sundays from 1 to 5 p.m., at Wight Gallery, UCLA. Call 825-1466.

Courses

May 1
Architectural License Seminar
An intensive one-day seminar covering the 3 design sections of the Architect Registration Examination. At the Viscount Hotel (formerly the Travelodge LAX). Call 208-7112.

May 17-18
Personal Computer
How to use a personal computer for construction cost estimating and bidding. Thursday and Friday, 9:30 a.m. to 4:30 p.m. at the Davidson Conference Center, USC. Cost: $495. Call 743-4343.
## Calendar

### May

**Calendar Image:** Interior, St. Matthew's Church.

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<td>Associate Exam Seminar</td>
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<td>Neutra Exhibitions Continue</td>
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<td>Preservation Week</td>
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