

L.A. ARCHITECT

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Competitions, Wright Window Gift, Topics of May Chapter Programs

COMPETITIONS: Southern California," a symposium/exhibition and design competition sponsored by the Architecture and Design Support Group of The Museum of Contemporary Art (A&DSG), will take place Tuesday, May 15, at the Biltmore Hotel in downtown Los Angeles. As a contributing sponsor, the LA Chapter has designated this event as its regular meeting for May.

A reception for the opening of the exhibition will start at 5:30 p.m. and will be followed by the symposium from 7 to 10. Admission fee, payable to A&DSG, is \$15 per person, \$10 for A&DSG members, and \$5 for students with ID's. Those who wish to attend may pay at the door or send advance payment to Margery Wheaton, A&DSG, c/o Schindler House, 835 N. King Rd., Los Angeles, CA 90069.

Seven panelists will be featured during the symposium, including **George Baird**, architect, Toronto, Canada; **Arthur Erickson**, AIA, Toronto and Los Angeles; **David Gebhard**, architectural historian, University of California at Santa Barbara; **Edward Helfeld**, LA Community Redevelopment Agency; **Michael Pittas** (moderator), director, Design Arts Program, National Endowment for the Arts; **Sarah Tamor**, Santa

As a culmination to the symposium, A&DSG will announce the sponsorship of a design competition for downtown Los Angeles. The competition will focus on the redevelopment and preservation of the Central Av.-First St. area. The concept and parameters of the competition have been endorsed by The Museum of Contemporary Art, the Mayor's Little Tokyo Community Development Advisory Committee, and LA/AIA.

A&DSG is a tax-exempt, non-profit organization founded in 1980 for the Museum of Contemporary Art, to assure that architecture and design are incorporated into the museum's exhibition program. For additional information on the symposium, call **Donna Vaccarino**, vice chairman/special events, A&DSG, at (213) 399-4227.

Two original beveled-glass windows, designed by Frank Lloyd Wright in the 1920s, will be returned to the Hollyhock House in Hollywood's Barnsdall Park more than 40 years after they were removed for safekeeping.

The LA Chapter will present them to the city of Los Angeles, the owner of the Hollyhock House, at a special meeting on Wednesday, May 23. The Chapter has been the custodian of the windows for the past seven years.

Open only to LA Chapter members and Friends of the Hollyhock House, the meeting will start at 6:30 p.m. with a wine and cheese reception in the rear garden. **Martin Gelber**, AIA, LA Chapter president, will make the presentation of the windows to Mayor Thomas Bradley or a representative from the city. Following the presentation, the house will be open for viewing.

There is no charge for the meeting, but space is limited. Reservations may be obtained by calling the LA/AIA office at (213) 659-2282.

The Hollyhock House was given to the city of Los Angeles in 1927. It was condemned and boarded up in 1942 and remained vacant until 1946. The house was restored and leased by Dorothy Klune Murray from 1946 until the 1960s. It was again restored in 1972, and the city now uses the house for special cultural events.

Sometime between 1942 and 1946, the two windows were removed from the house for safekeeping. It was feared that the house would be torn down and the windows destroyed. The windows were eventually acquired by Mr. and Mrs. Robert Faxon. They were donated to the LA Chapter in the mid-1970's by the Faxons with the courtesy of Mrs. Agnes De La Barr.

During one of the two restorations, a replica of one of the original windows was made and installed in the house; the original will replace this window. It is not known where the second original window is located.

Barnsdall Park and the Hollyhock House are located on Hollywood Boulevard, west of Vermont Av.

St. Matthew's Episcopal Church

Tradition and Typology Come Together

THIS month, the firm of Moore Ruble and Yudell receive 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 rigors 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

a solemn, traditional structure; another favored a small, informal building like their previous church, an A-frame by A. Quincy Jones. Surprisingly, the congregation and not the architects arrived at the synthesis. Both groups chose the same shape for the plan, a half-ellipse, independently of each other.

Tradition is manifest in the church's high ceiling; at the apex, intersecting gambrel roofs form a transept. This crossing is a memory of old vaulted churches, for the intersection of pitched roofs is an analogy in wood to cross-vaulting in masonry.

The ceiling is a little too heavenly, perhaps, for it hovers with no visible means of support. Originally the architects wanted to run a truss down the length of the ceiling ridge,



Exterior, St. Matthew's Church.

encouraged members of communities to sketch or model their own ideas for buildings.

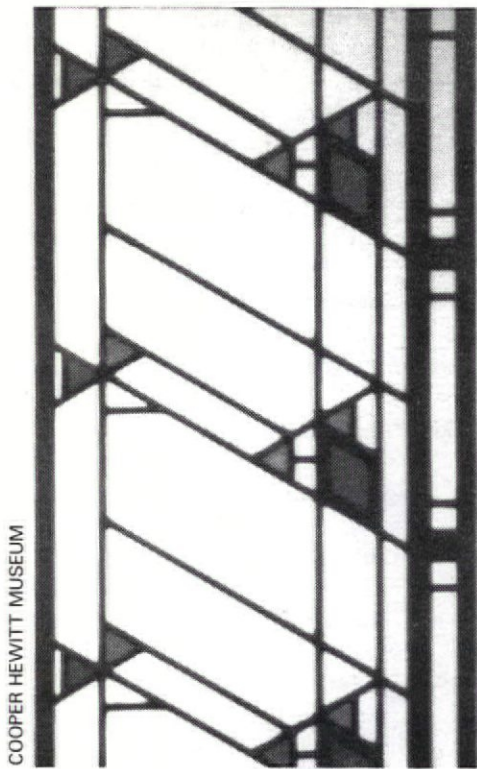
Design constraints for St. Matthew's posed a special challenge to the architects, for the church community asked the architects to honor many specific requests, some of them contradictory. But constraints call for invention, and in the case of St. Matthew's they resulted in the most interesting project to come from Moore Ruble and Yudell in the past several years.

The congregation polarized around the basic theme of the design. One group wanted

but the parish disliked the appearance of steel. Accordingly, the truss was hidden in the hollow above the ceiling, and the architects compensated for this loss by dramatizing the apex, the only place where the ceiling opens to reveal the truss. Fan-shaped bracing, reminiscent of the work of Alvar Aalto, celebrates the high altar directly below.

While the ceiling is symmetrical, the walls of the church defeat expectations of symmetry at every turn. The south wall opens into a side chapel, and the southeast wall erupts outward into polygons. Moore had contem-

Continued on page 3



COOPER HEWITT MUSEUM

Monica Arts Commission; and **Tim Vree-land**, 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 seeking 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.

TIMOTHY HURSELEY/THE ARKANSAS OFFICE

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, 714/589-4171. AA/EEO Employer.

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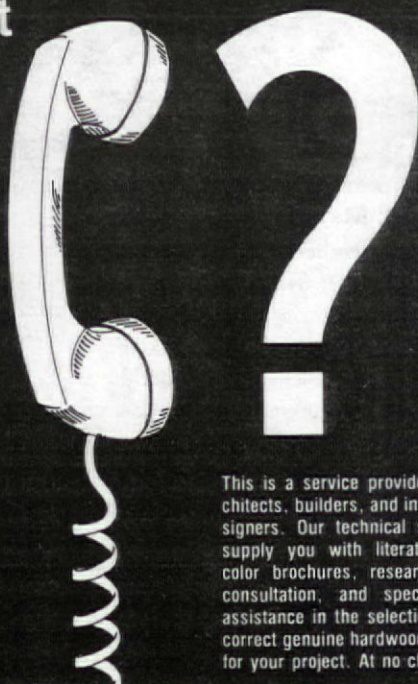
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Editorial Notes

Correspondence

Designing for the Unthinkable

The following announcement was received by Raymond Kappe, FAIA, director of SCI-ARC. It describes a course held in April at 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 earthquakes, hurricanes, tornadoes or extreme snowloads, so also may it take into account protection from some of the effects of nuclear weapons. . . . Protection can be achieved without compromising the primary function of the building or adversely affecting appearance. Protected areas need not be recognizable 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 items 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 "rational" 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.

The tenor of your announcement presupposes nuclear attack. This has to be the most insane attitude an agency of our government can manifest. So what if a building might stand (and that's a big question) after nuclear attack? Who would want to live through the holocaust that you are preparing us for? When are we going to stop using taxpayers' money for such idiocy? Our present administration insists upon leading us on a no-win course and proposing "no-win courses" such as yours.

I would like to recommend a "win course." Why don't you, if you haven't already, read *the Trimtab Factor* by Harold Willens. It is subtitled "How Business Executives Can Help Solve the Nuclear Weapons Crisis." Since architects and engineers are business executives, have them read the book before coming to your Federal Emergency Management Agency seminar. Invite some of our military decision makers and as many top executives as you can squeeze into the room. Never mind the prerequisites. Then turn to Chapter 8 entitled "The Way Out: The First Steps."

After reading the five steps, which I am xeroxing for you, open the discussion for creative minds to work at accepting the steps proposed or substituting other alternatives. As Willens himself says, "The series of first steps suggested here for independent American initiatives to break the nuclear impasse is

not meant to be a detailed blueprint for action. Rather, it is an example of one practical alternative to the continuation of a counterproductive policy."

If you could repeat such a course with groups all over the country, you would be doing what your name implies—emergency management. This is a serious proposal. Please consider it.

Raymond Kappe

Fad Architecture

Re: San Juan Capistrano Library. Condolences to that historic city. Michael Graves is to architecture what Michael Jackson is to music. Like hula hoops, pet rocks and cabbage patch dolls, these fads may all be fun, but taken seriously, are crutches for the intellectually or culturally insecure. A lot of people still see the Emperor's new clothes! Robert E. Mackensen

Mr. Mackensen is a Sacramento architect.

Oops!

The following photo credits were omitted in the April issue of LA ARCHITECT: page 7, view of Le Parc housing, Glen Allison; page 12, Landfair Apartments, Luckhaus Studio. The elevation of Premiere Towers, page 5, was prepared by Carlos Figueroa.

LA ARCHITECT

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Continued from page 1

plated 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 Bogner 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 Maybeck'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.

Addition by Morris Newman

St. Matthew's Church



TIMOTHY HURLEY/THE ARKANSAS OFFICE

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.

Wood is, in fact, used with virtuosity throughout the project. Large timbers frame the covered pathway that leads from the bell-tower 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 Harwell Harris.

Wood posed a problem, however, for the interior. The resonance of the organ requires the bright acoustic quality of plaster walls. In

a compromise solution, the architects preserved the image of wood by setting wooden battens in front of the walls. Topped with triangular arches, these battens are used to good effect as 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.

Architect. Moore Ruble and Yudell.

Client. Parish of St. Matthew.

Site. 30-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 narthex, baptistry and chapel; support spaces including practice room for choir, library and sacristy; cloister.

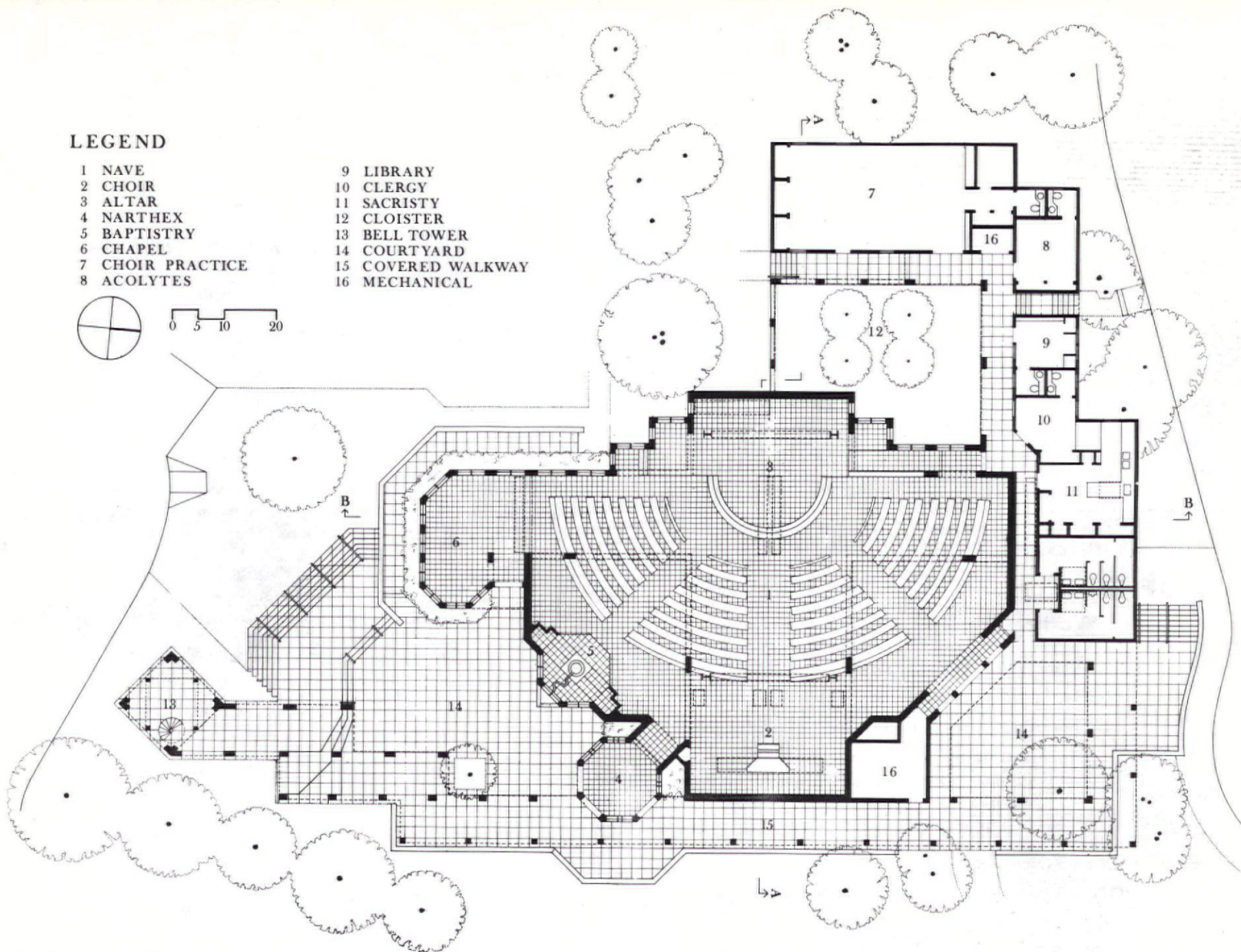
Area. Worship spaces, 5800 square feet; support spaces, 2500 square feet.

Major consultants. Contractor, *Meskill and Sons*; landscape architect, *Campbell and Campbell*; lighting consultant, *Richard C. Peters*; acoustical consultant, *Purcell and Knoppe*; structural engineer, *Kurily Zymanski*, civil, *E. L. Pearson*; electrical, *Amelect*; mechanical, *Sullivan and Associates*.

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

LEGEND

- | | |
|------------------|--------------------|
| 1 NAVE | 9 LIBRARY |
| 2 CHOIR | 10 CLERGY |
| 3 ALTAR | 11 SACRISTY |
| 4 NARTHEX | 12 CLOISTER |
| 5 BAPTISTRY | 13 BELL TOWER |
| 6 CHAPEL | 14 COURTYARD |
| 7 CHOIR PRACTICE | 15 COVERED WALKWAY |
| 8 ACOLYTES | 16 MECHANICAL |



Plan, St. Matthew's Church.

THE Association for Women in Architecture (AWA) is proud to offer a professional workshop on architectural photography taught by **Wayne Thom**, one of the leading architectural photographers in Los Angeles. The workshop will include an evening lecture covering technical aspects of architectural photography, a practicum spent on location, where all of the participants will photograph actual architectural projects, and a final day where Wayne Thom will conduct a critique of the participant's work.

Enrollment in the workshop will be limited to 35 and all participants must provide their own camera and film. The workshop will be held on Thursday evening, June 21; Saturday, June 23; and Sunday, June 24. The cost of this workshop is \$125 to the general public and \$100 to AWA members. All proceeds will be shared by the A. Quincy Jones Scholarship Fund and the AWA Scholarship Fund.

We have selected two projects to be photographed, the home offices of Prudential Life Insurance in Westlake Village and the Public Library in Thousand Oaks. Both of these projects were designed by A.C. Martin and Associates and offer a combination of challenging interior and exterior photographic views.

Photography is an important tool in the presentation of architectural projects and AWA hopes that this workshop will refine the skills of all of the participants. For further information and registration, please contact the AWA office at (213) 625-1734.

New BAE Member

Robert De Pietro of Los Angeles has been appointed by the Senate Rules Committee as a public member to the state Board of Architectural Examiners. De Pietro is currently active in property management, is a member of the Los Angeles Conservancy, National Trust for Historic Preservation, Jonathan Club of Los Angeles, Patrons of Italian Culture, and Federated Italo-Americans of Southern California, and he has traveled extensively throughout the world. He replaces Lee Patricia Lumbert and is one of five public members on the nine-member board.

ALS Scholarship

Architectural License Seminars has recently presented their 1984 ALS Scholarships to the Los Angeles area architectural schools. Full-time architectural students at UCLA, USC, and Cal Poly Pomona will be selected by each school to receive the \$500 awards.

The ALS Scholarship program was established last year, and the initial recipients were Mark Johnson of UCLA, Tracy Walton of USC, and David Shilling of Cal Poly. ALS is an educational organization whose purpose is to prepare candidates for the architectural licensing examinations.

Briefly Noted

Photography Workshop



WAYNE THOM

Aspen Neighbors

Canada, Mexico and the U.S.—three 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 Dallegret** and **Stuart Ash**. They will be joined by architects **Ricardo Legoretta** and **Teodoro González de León**, Quebecois journalist **Lise Bissonnette**, historian **Richard Morse**, 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 81612, (303) 925-2257.

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 re-

ceived 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.

US State Department commissions in 1951 led to Rapson's designing of American embassies in Sweden, Denmark, and France. Numerous design awards for the government projects established him as a leading contemporary designer. Rapson is the fifth recipient of the Neutra Award.

UIA Gold Medal

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 90 countries in Europe, Asia, Africa, Australia, and North and South America are scheduled to participate. The competition is open to all architects, architecture students, and sculptors. The winning entry will be selected for the actual design of the Gold Medal and prizes totaling \$3,500 to \$4,500 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 Christian K. Laine, Suite 830, The Merchandise Mart, Chicago, IL 60654.

Pittas Named New Dean of Otis/Parsons

Michael John Pittas, 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.

AIA 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 5-9.

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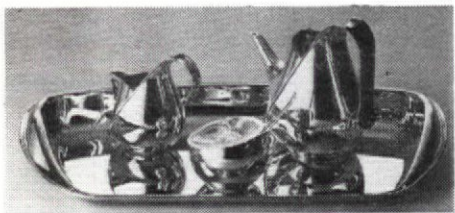
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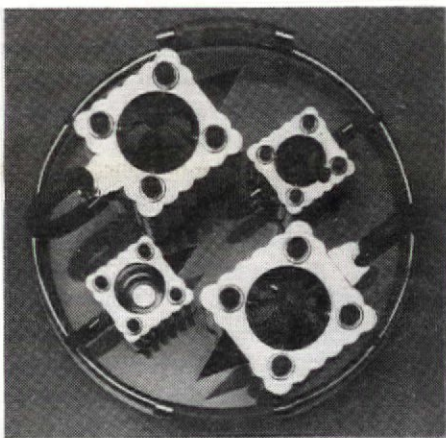
AN IMPRESSIVE collection of architect-designed coffee and tea sets is presently circulating in California. Called "Architecture in Silver," this exhibit has just ended a run at the San Francisco Museum of Modern Art, and is now at the La Jolla Museum of Contemporary Art through June 3. Here the boundaries between product design, fine art,



Hans Hollein

handicraft, and architecture are crossed several times over. Underscoring the show's metaphorical 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, coffee pots, 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



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 Alessi Fratelli. 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

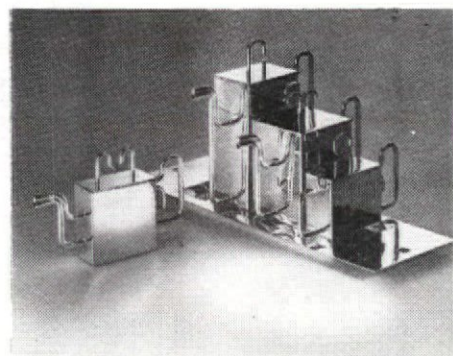
Actually, none of the pots really looks like a building, even though Jencks' take the form of classical columns. Graves' serving pieces loosely resemble his Portland Building, but that structure was more an immense abstract object than a normal building to start with. Venturi's tray mimics the paving pattern of Michelangelo'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 Design 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.

Review by John Pastier

Architecture in Silver

The International Tea Parti

This is not to say that the sets don't succeed; however, their main burden is visual and symbolic rather than functional. Ordinary teapots need only hold steaming liquid, but these must hold something more fluid and elusive: meaning. A generation ago, an architect venturing into object design would have to convey (but not necessarily embody) the marriage of form and purpose. In this postmodern era, the abstract utilitarian ideal has been replaced by a more complex set of possibilities including allusion, social comment, figurative qualities, a sense of play, and the unapologetic use of decoration. Under



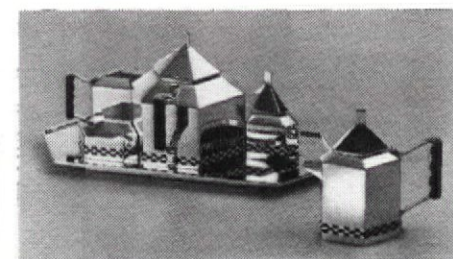
Kazumasa Yamashita

the old rules, a designer was expected to subordinate ego to operational imperatives, while under the new ones expressiveness takes precedence.

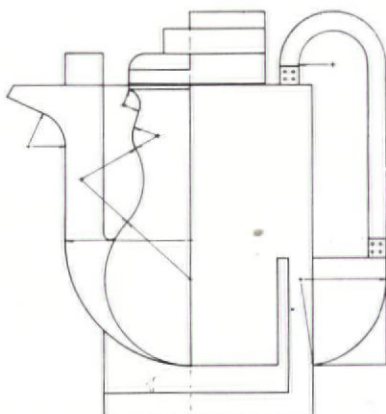
Measured by this last criterion, all but one of the designs succeed. The exception is Tigerman's, which is too expressive. Its grotesquely literal depictions of wrinkled lips, pigtailed ears, and clutching hands preclude any possible sense of ceremony or elegance. No doubt the goal was wit, but there was insufficient formal control to meet it. Graves, in contrast, conveys a nice sense of self-deprecatory 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 biomorphic, resemble friendly little robots come to serve their owner.

Three 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 both 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.

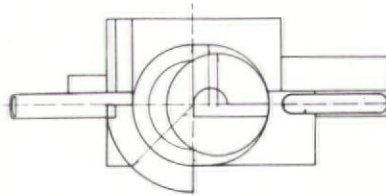
Jencks' set is the most literally classicist, using three whole columns for liquids and a broken one for sugar. To execute this conceit, Alessi has made cruets rather than pots, and ignored the need, in such a heat conducting medium, for handles. Beautifully crafted, this is a set for eyes only.



Paolo Portoghesi



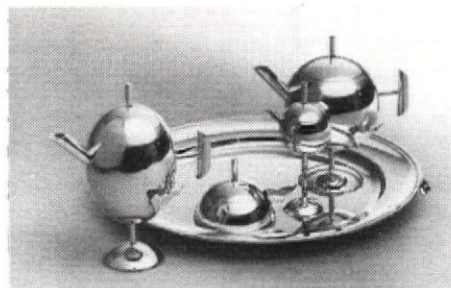
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Richard Meier

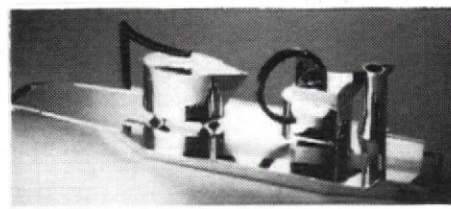
Yamashita's is the most abstractly functionalist, made up of square and rectangular prisms with tubular handles and spouts. The lid handles are formed into initials—C, T, S, M—indicating the containers' contents.

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 archetypal, the latter set reposes in a tempietto-like glass cabinet whose pedimented top sports an electric clock to keep the coffee breaks on schedule.



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

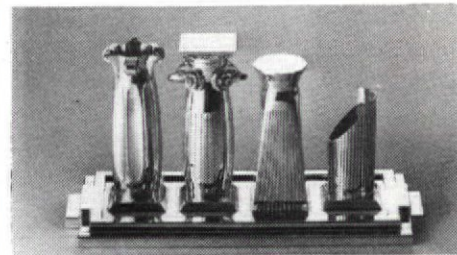
tray is also shaped so nicely that the reference is unobtrusive. Meier's set, like so many of his buildings, pays homage to Le Corbusier; in this case, Corbu the painter. The tea and coffee pots are portions of his cubist still lifes rendered in three dimensions, and the effect is as impressive as it 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

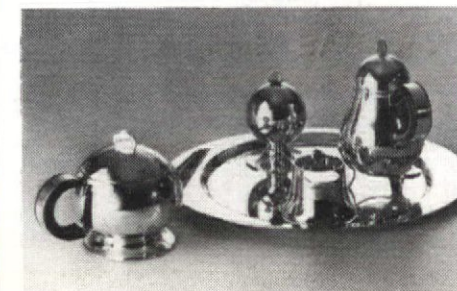
seem either beside the point or downright imprudent, since they cost between \$12,000 and \$30,000 each. (The Max Protetch gallery in New York handles US sales.) Likewise, they are not so much examples of product design as they are of handicraft; each set is handmade in runs limited to a maximum of 99. Eventually, some may be mass-produced in stainless steel, and that will be the proper time to evaluate them as design rather than as art.

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



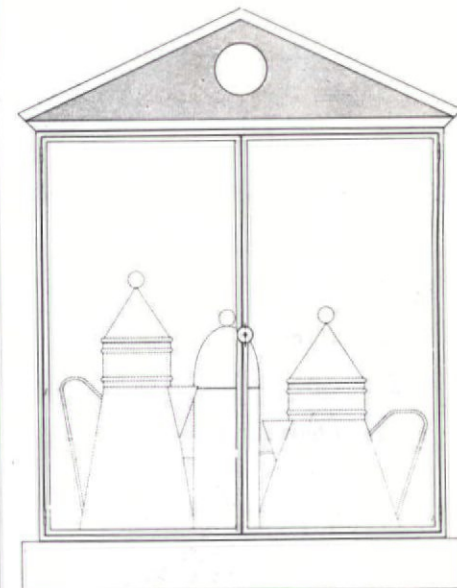
Charles Jencks

They provide a generous helping of visual pleasure, especially when installed as simply, sparsely 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 exhibit 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.



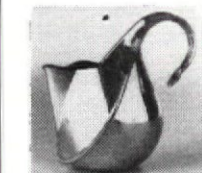
Robert Venturi

"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.

LA/AIA

The Student Design Competition for the Pereira Prize

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

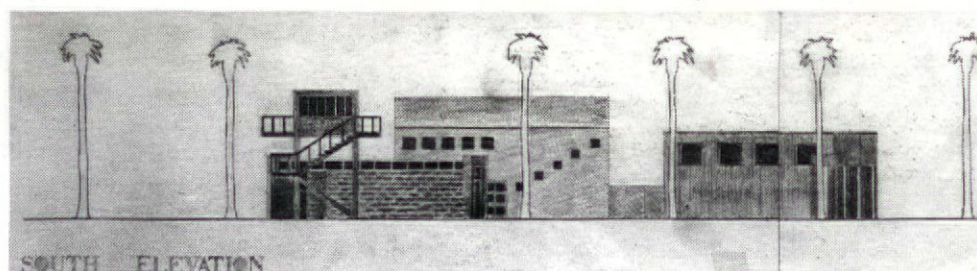
Chairman, Student Competition Committee

Merit Award: Robert Donaldson

The boldness of the departure from the program and the presentation were very strong. Some of the design qualities of the project left the jury flat, but the overall image was exciting. A comment was made that this scheme definitely elevated the status of lifeguards.

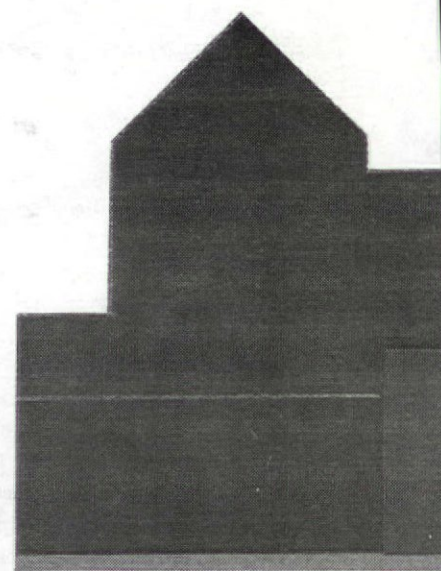
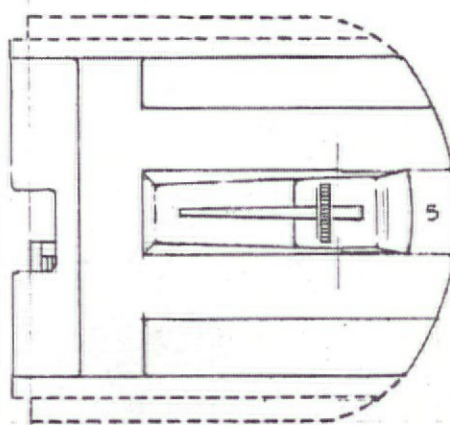
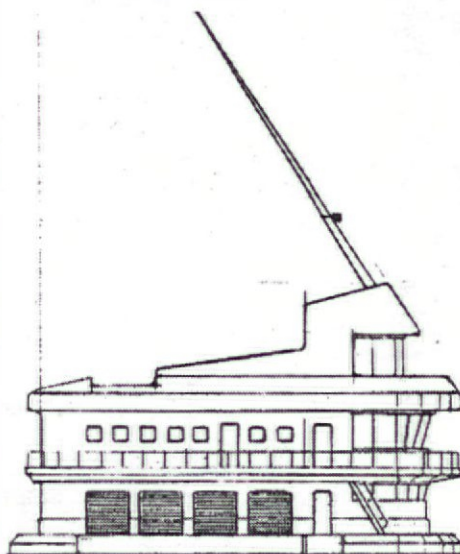
Merit Award: Scott Taylor

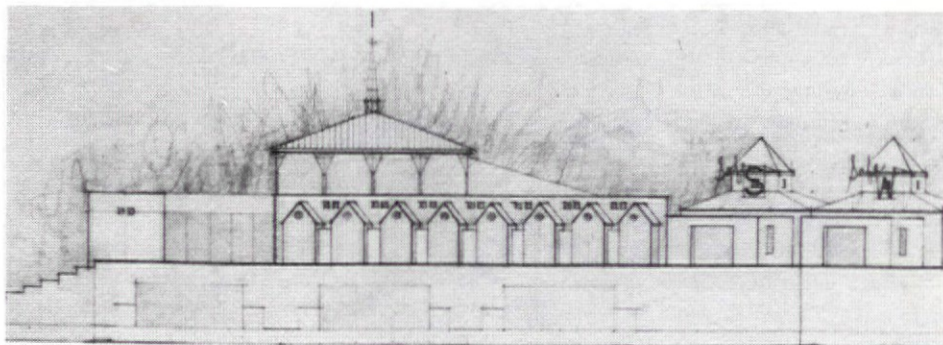
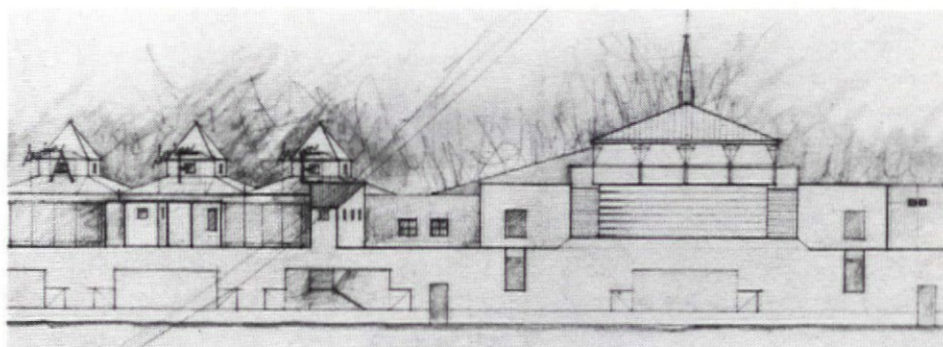
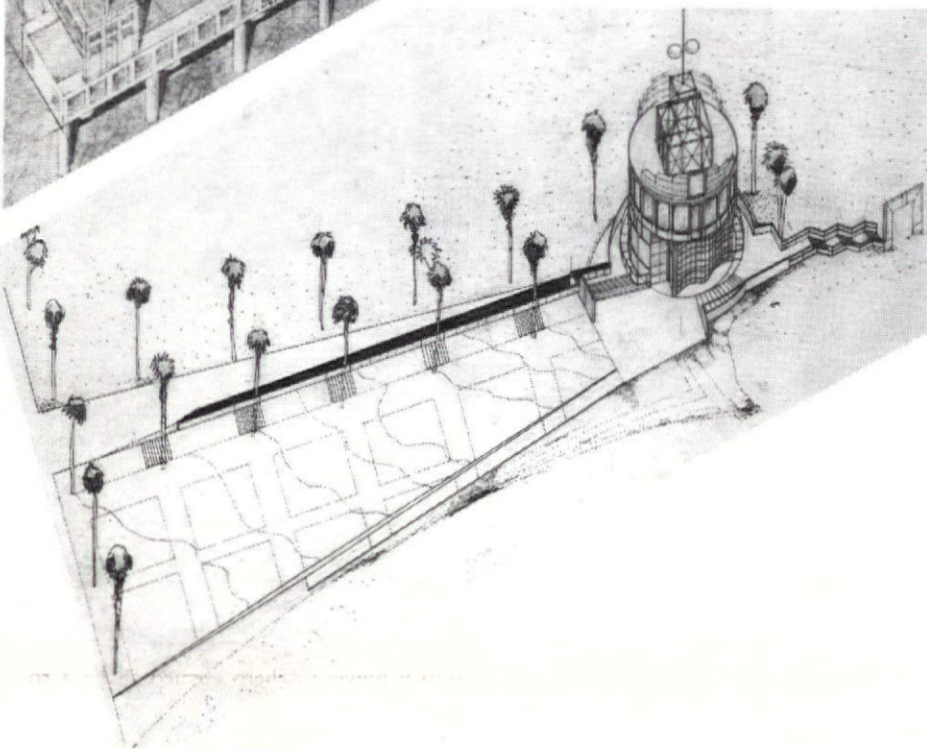
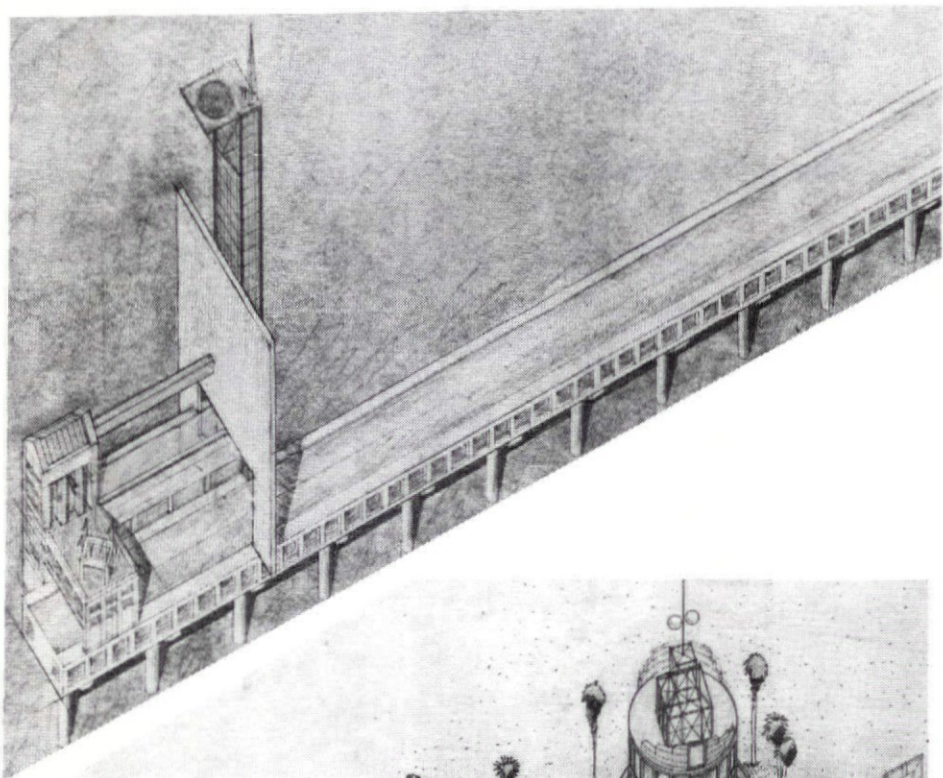
This project was described as "camp." The lookout tower, the simple forms, the rough quality of the building materials, the simple nature of a number of pieces sitting on the beach, and, in some cases, the beach flowing through the project were all qualities the jury liked in this project. There was some concern among the jurors that there was not enough to the presentation to justify an award; however, there seemed to be a romantic quality to the image that the jury found irresistible.



Merit Award: Marc Winnikoff

There were two boat schemes in the competition. This scheme however was more convincing in its very literal approach. The plan of the building also had the sense of boat in its internal organization. The jury felt that the designer had a good understanding of boats and the solution pointed out this fact.





Merit Award: James O'Connor

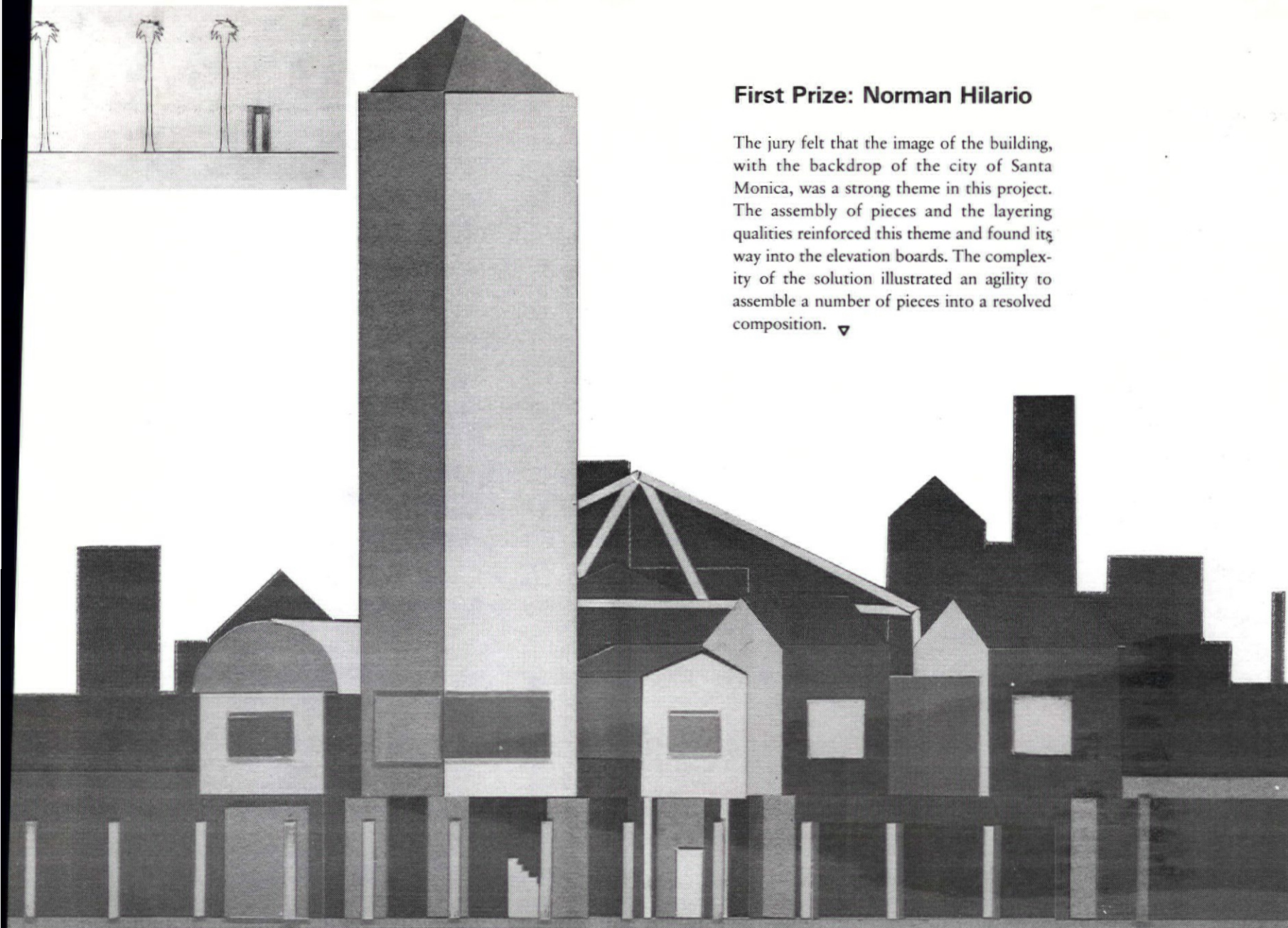
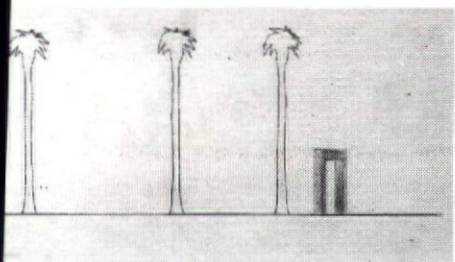
The building seen as a tower on the beach and the playful articulation both delighted the jury. There were some ideas in this project that the jury felt needed resolution but that were very interesting, particularly the sloping plane bringing the beach up to the second level.

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 Becket 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 29 states, holds a certificate from NCARB and is a corporate member of AIA.

Recent projects completed by the Kober organization include the first fabric-covered mall enclosure, Mall at 163rd Street in North Miami, Florida, Plaza Pasadena, Bellevue Square in Bellevue, Washington, and Northrop Flight Simulation Laboratory in El Segundo. Each has received awards for design excellence.

Kober, along with his board of directors, controls all aspects of the practice and formulates all company policies and objectives. Individually, he controls and directs all promotion and development work and client relations. He has been the motivating 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 Becket firm in 1947, rising to the position of director of the Los Angeles office in 1975. Projects under his direction have included the restoration of the California State Capitol in Sacramento, Terminal One at LAX, the California State Office Building in Los Angeles, the 400 South Hope office building for O'Melveny & Myers in Los Angeles, and the Fluor Houston Division headquarters building in Houston.

Rosen is a former 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'Leary, FAIA, chairman of the Professional Practice Committee, has announced the date of the annual legal seminar for architects as June 16, 1984. The seminar will be 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 are coping with the legal system. There will be six speakers; five will analyze the anatomy of a law suit, beginning with the conflict and resolution of a dispute. This will be followed by the "nuts and bolts" of law-suit discovery from depositions, through interrogatories and preparation for trial, to the trial hearing itself before a judge or jury, and the post trial maneuvering, collections and appeals. The sixth speaker will discuss, in contrast, the arbitration process.

All speakers will be leading construction industry and architectural attorneys. After all the attorneys have completed their presentations, a panel discussion will be held with questions and answers from the audience. The seminar will be held from 8 a.m. to 12 noon. All those involved in architecture and construction are invited to attend. The charge will be \$15 for AIA members, \$20 for non-members, and \$10 for students who register in advance. Registration on the day of the event will be \$20 for members and \$25 for non-members.

LA/AIA

News and Notes

Kober, Rosen Advance to Fellowship

Banner Competition

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

Associates/SCAN Update: Exam Seminar

The turnout for exam seminars this year has been very good. Russ Givens and friends started the first three seminars with enthusiasm and more than enough pertinent information to study for the electrical portion of the exam. The first seminar was a little confusing at the door and we apologize. More people are needed in order to carry out all the necessary tasks that are involved in putting on such a large series. If any fellow associate feels that he or she would like to contribute to the improvement of the seminars, please call me, Bob Patchin, at (213) 660-5736, any evening or weekend.

There have been many questions about the cost of these seminars. For current associates and student members it is \$5 for each individual seminar—any 11 seminars is \$50 and the series of 22 is \$100. For non-members the cost is \$10 for each individual seminar, any 11 seminars is \$100, and the series of 22 is \$200. Concerning those who have not applied for associate membership, the cost is the same as a non-member till you have proof of membership (an application on file with your local AIA chapter).

In regards 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 or 22 seminars, respectively, you will be given one or two exam seminar cards, and they will be punched at the door. When attending seminars please do not forget to pick up the handout material before entering to be seated.

For those of you that are not yet associates and wish to become a member of your local chapter, you can obtain the necessary updated information and forms by contacting the local AIA chapter. Last month there were eight new members to the Associates of 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 15, beginning at 4 p.m., in Space 259, Pacific Design Center, in recognition of time constraints on many AIA members who would like to contribute work. The committee is planning an enjoyable as well as profitable evening and hopes that all members will plan to contribute as well as attend with friends. For further information on displaying your work to the professional design community, contact chairperson **Mel Bilow**, (818) 845-1585.

WAL

The May 16 Program promises to be one of the highlights of the year. WAL and guests will visit the Los Angeles Memorial Coliseum and tour many of the areas that will play an important part in the coming summer Olympics. The tour will be conducted by **Margaret Farnum**, administrative assistant to James Hardy, general manager of the Coliseum. **Oliver Matson**, Olympic Tour Director for the LA Coliseum, will provide us with some background on the facilities and some personal comments of past Olympics. Matson participated in the 1952 Olympics and earned a bronze and a silver medal.

The press box, medical facilities, dressing rooms and the electronic scoreboard are some of the areas to be viewed. We will meet at gate 33 of the east end of the Coliseum at 10:00. Please park in the sports arena service lot, just west of the arena, off Kind Bd. and Hoover. Husbands and guests are encouraged to attend as this program is geared for anyone interested in sports, the 1984 Olympics and an early Los Angeles landmark.

Reservations are not needed for the tour. Good walking shoes are suggested as the tour will include as much as you like. Following the tour, luncheon will be served in a private room at Julius. Please call **Kay Tyler** at 343-1571 for luncheon reservations.

On May 31, WAL members will attend the Los Angeles Beautiful Awards Banquet at the Biltmore Hotel. As sponsors of this group, WAL provided judges for the junior and senior high school home beautification program. June 10 will be the annual newly licensed architects reception at the new Welton Becket offices in Santa Monica.

LA/AIA

Los Angeles Chapter, American Institute of Architects, Board of Directors meeting 2215, 6 March 1984.

Unfinished Business. President **Gelber** requested that **Mark Hall** give a report of 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 125 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 questionnaire, the responses to which would be of assistance to the long range planning committee.

3. That the Cabrillo and Pasadena chapters be invited to participate with the LA Chapter on programs. The committee thought they would make the overture to look at a Los Angeles regional approach to AIA.

4. That the Chapter program meetings be held in various areas within the Chapter's environs—the San Fernando Valley, Westside, downtown, etc.—to get members more involved.

Hall stated that the committee had a series of meetings in October and that these four proposals seemed to represent a good middle

ground. **Moved Hall/Second Jordan, the following:** that the four proposals be adopted by the Board.

Chern stated his concern that, as a Chapter, we do not have any long-range plans. Before we do anything, we should determine what we want to do, where we want to go, etc. **Jordan** stated that it will take time for the long-range planning committee to facilitate any kind of program. Item two is an attempt now to develop some kind of report; it is not intended to change the Chapter structure in any way. **Chern** stated that the Board is already comprised of representatives of the different areas.

Moved Chern/Second Axon, the following: That item two of the proposal be postponed until the long-range planning committee has been established and has had an opportunity to review this issue. **Carried** by a majority. The motion made by **Hall** that the four proposals be adopted was amended to delete item two and the motion was **carried** as to the remaining three items.

Guests: President Gelber introduced **Morris Verger, FAIA** on the definition of "Architect," now being considered by BAE. **Verger** is currently a member of the BAE Enforcement Committee.

Verger stated that it is not perfectly clear what BAE is trying to enforce. State law deals with public interest, health and economic protection, etc. In order to enforce a law, it has to be clear; and the punishment for the deed has to be made clear. Right now the way the law is written, it says that architects can do a great number of things and then there are exceptions that say that other people can do the same things.

In order to make a law which is of value to the public and architects we need a definition that sets forth the unique things that architects do that others don't do.

Verger further stated that if we do not come up with a definition, it will be written by someone who does not know anything about architecture. The LA Chapter, being the largest Chapter in the state, should be taking a very active part and pushing the CCAIA into taking a stand.

Bonar asked why BAE didn't get an architect to write the definition. **Verger** replied that BAE is part of the Department of Consumer Affairs, whose interest is in protecting the public. If an architect wrote the definition, it would be said that it was self-serving on the part of the architects. **Bonar** suggested a commission be established to write a definition that would be acceptable to BAE.

Don Axon asked if there was a task force on CCAIA that was directing their attention to this. The answer was yes. **President Gelber** asked if the manual was due at a specific time. **Verger** responded, probably around June, when the new BAE appointees take office. If we act now, the new board will see that we are taking a positive stand. **Axon** stated that we should prepare something and give it to **Ralph Bradshaw**, chair of CCAIA Government Affairs.

Moved Tyler/Second Axon, the following: that a task-force be established to write a definition for an architect to be submitted to BAE. **Carried. Verger, Krisel, Don Axon, Jordan** and **Lyman** volunteered to serve on that committee. **Lyman** requested that **Landworth** chair the task force. **Landworth** accepted. **Gelber** and **Harris** also offered to help.

Fundraiser. **President Gelber** introduced **Krisel** who had a proposal for a Chapter Fundraiser. **Krisel** suggested that the AIA have an annual dinner and honor someone who has played an important role in bettering the community. The tickets could sell for \$100 to \$125 per person.

Gelber suggested a task-force. **Krisel** stated that this type of fundraiser would

Continued on page 10

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 provides exemptions under which an unlicensed individual can "practice" by stating the following.

This chapter does not prohibit any person from preparing plans, drawings, or specifications for: (a) Buildings for his own use and occupancy unless the public health, safety, or welfare are involved. (b) Farm or ranch buildings unless the public health, safety and welfare are involved. (c) Single family dwellings of wood frame (Type V) construction not more than two stories high.

The Architects Act clearly states the exemptions. However, this situation becomes confusing when it is viewed in the light of exemptions listed under the Engineers Act.



This chapter does not prohibit the preparation of plans, drawings, specifications, estimates or instruments of service by any 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 appurtenant to buildings described under subdivision (a) of this section. (c) Farm or ranch buildings. (d) Any one-story building where the span between bearing walls does not exceed twenty-five (25) feet; 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 act can an unlicensed person practice? The answer is, only under the exemptions of the Architects Act. The law states that the more strict exemption shall preside 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. The firm for which a moonlighter works 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 design professional needing technical or creative assistance. Or the moonlighter may just be looking for some outside work and decide to independently pursue the open market. Whatever the situation, architectural projects are being done outside the office.

There are advantages to moonlighting projects, such as earning additional income and the opportunity to acquire new project experience. However, there are disadvantages as well. These include: limiting the individual's commitment to the main firm by the distraction and diffusion of personal energy;

Associates by Ron Takaki, AIA

Moonlighting

The Secret Life of Plans

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, usually for himself, and not only for fun but for profit. Most of you 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.

incurring additional personal liability for the work performed, which may result in legal action; incurring additional liability for the main firm for which the moonlighter works; obtaining marginal or high-risk projects, for which the moonlighter may not be justly compensated; the moonlighter must take on additional business responsibilities for maintaining his/her enterprise such as marketing, administration, managing employees, etc.

Getting Started

As a prospective moonlighter, you should be aware of a few restrictions. You may begin to make public relations maneuvers, such as having business cards and stationery printed, but if you are unlicensed, remember that California law prohibits the individual or business from using the word "architect" or "architecture" in any form on any identifying stationery. The terms "designer," "draftsperson," "space planner," etc. may be used. In addition, you cannot use the title AIA or Associate AIA, unless you are a regular AIA member, nor can you use the title of building designer unless licensed as one.

You may also wish to prepare a short resume brochure. These can be extremely helpful in establishing credibility with prospective clients, especially if the moonlighter has done work on a similar project. Be careful not to use as an example any of an employer's work, for there are some legal issues. However, you can use material from an employer if written permission is obtained. Other business promotions, such as advertising are best avoided because of professional ethics and legal issues attached to advertising.

As a business, you will have to perform some very important tasks. First, you must file for a tax identification number, available free from the Internal Revenue Service. This is important for deducting expenses from the moonlight business. Second, a separate bank account should be opened and used only for the business; third, if a room of a residence is used as an office, only professionally related materials are to be in that room. This is necessary so that the room can be declared a tax deduction. Fourth, you must file for a business license, fifth, you should establish an accounting system (consult with an accountant) to keep the business records.

For legal and tax reasons, you will need to define the ownership of the business, by an individual or sole proprietor, a partnership, or a corporation. There are several advantages and disadvantages to each, and you

should consult an experienced lawyer, not a friend, unless he is a lawyer. Avoid employing anyone, as this will require the filing of additional paperwork and insurance, such as workman's compensation, and add to the costs of the business license. Finally, if you decide to enter a partnership, make a written agreement covering such things as partnership draws, ownership of capital goods, dissolution of the partnership, etc. There are several good reference books on each of these topics.

The issues of professional liability insurance will undoubtedly cross the minds of every moonlighter. Professional liability insurance is not available to unlicensed individuals. However, to those licensed individuals who wish to purchase this insurance, as of June 1983, small project insurance costs approximately \$1,200 per 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 situation with the main office where a moonlighter works. First, do not make any phone calls, hold meetings, or use any of the office equipment in connection with the moonlighting project or business. Second, do not take any projects which might compete with those of the main office, for obvious conflict-of-interest reasons. Finally, certain phrases need to be added to the moonlighter's basic agreement which will theoretically reduce the main office's liability.

Get It in Writing

Before the considering of any moonlighting project, you must ask yourself if you can legally do the work. Many unlicensed individuals will have plans "signed-off" by a licensed professional; the professional who approves the drawings should know the legal consequences of his action, and all communication should be on the licensed individual's stationery to protect the liability of the unlicensed person. You should also ask yourself whether you can handle this project. If it is beyond your ability, you may be held liable for not being able to deliver.

As you consider the above questions, the step is to formalize the work into a proposal. This should reiterate the scope of the project and state a probable time to complete it, the amount of compensation, and an expiration date for the price. This proposal should be

dated and signed by you, the moonlighter. (There are several AIA documents and guidelines which should be followed to assist in the preparation of a proposal.)

After the proposal is submitted, the owner may want to negotiate the price. You should be prepared to reduce the scope of the work but not the price. The moonlighter is assumed to have professionally assembled the proposal and cannot realistically complete the work at a lower cost. You should state that the price is based on a professional fee plus a reasonable profit, and once a price to complete the work has been negotiated, an agreement or contract should be executed.

Always have a written contract; it is for your protection. Although verbal agreements are legal, it is extremely hard to prove portions of those agreements in court. If licensed, you should use the AIA "Owner/Architect Agreements," they have been established and revised over the years and are the standard of the industry. If you are unlicensed, an agreement should still be executed.

An agreement requires the following information: the names of the parties to the contract, the date of the agreement, the scope of work to be performed, the amount and method of compensation, and the signatures of the parties to the agreement. The AIA documents can be used as a guide for establishing other parts of the agreement such as reimbursable items, methods of compensation, consultants, items to be provided by the owner, and other designated services. The moonlighting agreement should also contain a statement that the individual if unlicensed, is a "designer," not an "architect;" a statement that the moonlighter, as a designer, is solely responsible for all services provided, and any other firm, with whom the moonlighter may be associated, is in no way responsible for the services provided; a statement to the effect that the limits of liability to the client and contractor, on account of design error, shall not exceed the amount of the fee.

When It Starts

As you begin designing the project, you should make the process absolutely clear to the client. He should understand what services the architect/designer is to perform, and what is to be provided by the client. The scope of the work should be discussed at length with the client, and if the AIA documents are used, the definition of "basic services" should be discussed. The AIA provides many booklets regarding the relationship with the client and guidelines on the documents; these may save several hours of your time, especially if the client is unfamiliar with basic architectural or design services.

As the project proceeds, you should be prepared to document major decisions. This can be simply done with a handwritten memorandum outlining the decision, its date, and the parties making the decision; a copy of this memorandum should be sent to the client. In addition, forms should also be developed such as invoice statements, time sheets, memorandum sheets, and expense sheets.

In conclusion, you are expected to perform to your highest standard of quality and integrity when rendering services to a client. Whether licensed or unlicensed, the client will see you as a representative of the architectural profession, so the standards of professional practice, as an unwritten law, must be followed.

Ron Takaki, recently licensed and a new regular member of the American Institute of Architects, has served on the Los Angeles Chapter and the California Council Board of Directors as Associate Director. He has recently been named to chair the LA/AIA Education/Professional Development subcommittee. He is currently employed at ARCHPLAN.

The Unwritten Law of Moonlighting. Do not 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.

FILM PREVIEW SOCIETY

Discussion with filmmakers
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WHITELEY GALLERY

Whiteley Gallery invites submissions for an exhibition of furniture made from sports equipment, called "The Un-Official Olympics Sports Furniture Show," July & August. The furniture can be made from any sports equipment, not only Olympic sports, and must be well made and use real equipment. Please submit photos or sketches to Larry Whiteley, Whiteley Gallery, 11 N. La Brea Ave., L.A. 90036, 213-933-1113.



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Continued from page 8

need several committees who actually do the work. He said that he would be happy to chair such a task force to get the thing started. **Hall** questioned the use of these funds. **President Gelber** asked **Krisel** to look into it and come back to the next meeting with a report.

LA ARCHITECT. President **Gelber** re-introduced **Verger** who, along with guests **Fred Lyman**, **Lester Wertheimer** and **John Mutlow**, discussed the **LA ARCHITECT**. They gave a brief history of the establishment of the **LA ARCHITECT** and the fact that, aside from the editor, who is paid, the **LA ARCHITECT** is published entirely 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 Board 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 3. The Associates are in the process of setting up a series of 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 an Associate Representative, **Carlos Alonzo** has been serving in that capacity, and the Associates' special article for the **LA ARCHITECT** will be in the September issue instead of June.

Call for Abstracts

The American Institute of Architects, with support from Otis Elevator, is seeking papers to be presented at a national conference, "Research & Design 85; Architectural Applications of Design and Technology Research," scheduled for February 21-25, 1985, in Los Angeles.

Architects, engineers and other building industry professionals are invited to submit papers and exhibits on the following subjects: **energy**—diagnostic and simulation techniques, community-scale strategies, daylighting design tools, energy-control strategies; **life safety and codes**—indoor air quality, older buildings, outdated codes, emergency management and building design, fire codes; **building re-design**—case studies, component design strategies, programming, operation and control strategies, codes and standards; **design of specialized facilities**—psychological effects of design on special populations, cost estimating, staffing levels, obsolescence and re-use; **environmental trends**—acid rain, world population growth, water conservation.

Titles of proposed papers, along with 300-word abstracts explaining how the papers fit the selection criteria, or descriptions of proposed exhibits with 200-word statements indicating how the exhibits fit the selection criteria, must be postmarked by June 1. Send abstracts and exhibit statements to Research & Design 85, The American Institute of Architects, 1735 New York Avenue, NW, Washington, DC 20006, Attention: Kim Leiker. For more information call (202) 626-7560.

Membership

New Members, AIA. Robert Alexander Jacques, *Herbert Nadel AIA & Partners*; Jose D. Guevarra, *Knott's Berry Farm, Design & Planning*; Ming-Nang Chen, *Ming-Nang Chen Architects*; Harold D. Bremer, *Flewelling & Moody*; William D. Block, *consultant to William Pereira Associates*; Jaswant Singh Bhogal, *Pulliam, Matthews & Associates*; William L. Crigger, *Alexander Haagen Development*; Robert F. Tyler, *Blurock Partnership*; Philip Noland Gilbert, *Hamill & McKimney Architects & Engineers*; John Pritchard, *Gensler & Associates Architects*.

AIA Transfers, In. Michael J. Carson, *Martin Stern Jr. AIA & Associates*; Raymond L. Gaio, *DMJM*.

AIA Transfers, Out. James Canright, *to Arizona*; Rex Berkshire, *to Pasadena & Foothill*.

AIA Reinstatements. Augustine A. Cabanban, *American Hospital Supply Corporation*; Carl Day, *Carl Day AIA & Associates*.

Associate Upgrade to AIA. Christopher I-Chum Sun, *Millennium Architect*.

New Associates. Stephen Yundt, *Medical Planning Associates*; Brian Aamoth, *Buff & Hensman Architects*; David R. Van Wyk, *WED Enterprises*; Christopher P. Portway, *T.W. Layman Associates*; Belinda Swan-Choo Yeow, *The Tanzmann Associates*; Joel Marias, *Harold Levitt & Associates*; Michael Richard McLafferty, *Cannell & Chaffin Commercial Interiors*; Mamood Meschi, *Arkineto Architects*; Jon W. Courtney, *Gruen Associates*; Kevin A. Davidson, *William E. Jackson, AIA*; James T. Dixon, *Kenneth David Lee, AIA*; Janice Furey Muntz, *Baxter Art Gallery, California Institute of Technology*; Stan Heirschberg, *Merco Construction Engineers, Inc.*

Associates Transfer, Out. Eileen Kochevar, *to Chicago*.

Associate Transfer In. Violette Bertheil, *Langdon, Wilson & Mumper Architects*.

Associate Reinstatement. Robert Lum, *International Civil Aviation Organization, UN Development Program*.

New Professional Affiliate. Donald L. Scoggins, *API Alarm Systems*.

New Students. *Cal Poly Pomona*: J. Ellen Pierson, Mario Terrell, Robert Rulec, Loren Aiton, James Jo, Steven A. O'Leary, Esther Ungcad, Wendell Vaughn Jr., Max Williams, James Farmer, Elizabeth Nevandro, Scott S. Dennis, James F. Devlin, Steven A. Dangermond, Miguel A. Baltierra. *Pierce College*: Roger Farr, Greg Palaski, Eric Snyder, Michael Francis, Gerald D. Lamb, Ingrid L. Bauch, Stephen Wagner, Steven Whitney, Maria Crudele, John Himes, Arthur Valenzuela, John Lefner, Kevin Wing, Roxanne M. French, Milford Moralde. *UCLA*: Eileen J. Liebman, Anoop K. Garg, James O'Connor, Emily Jean Gabel. *USC*: Peter W. Fung.

In Memoriam

THORNTON ABELL, FAIA-E.

Thornton Abell, past president of the LA Chapter and a long-time participant in the contemporary 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 1958, secretary to CCAIA in 1959 and a Chapter director from 1963 to 1965. He 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 where he received his degree in 1931. At Michigan, he studied with Knute Lindberg Holme of the Bauhaus whom he regarded as his mentor for basic design. He was first licensed as an architect in 1936 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 Chouinard Art Institute from 1950 to 1952, architecture at USC from 1952 to 1961, and was visiting critic for fifth-year design at USC from 1963 to 1965.

Six Abell-designed houses won AIA Awards—the Case Study House #7 in 1948, the Beck House in 1952, the Abell House and the Construction Industry Exposition Model House in 1954, the Adelman House in 1960 and the LeBrun House and Studio in 1964.

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 canyon, blooming with bursts of color that extended the gamut of possibilities for iris plants."

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

Rolf Sklarek, Architect, AIA, CSI: August 17, 1906—February 29, 1984. One of the few architectural graduates of the Bauhaus in Dessau, Rolf Sklarek practiced the profession he loved in Germany and in Spain, but it was in America that he matured as an architect. His responsive talent designed his office, with its refreshing trellised entrance, and his home, sensitive and lucid in wood and glass, showing an enthusiastic acceptance 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 solidity was Rolf's youthful and indomitable spirit. Most recently he embraced exacting new tasks and technologies. He learned Japanese, he learned to play the guitar, and he challenged the world of the computers.

Rolf enjoyed 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 continents. To Rolf human differences were no barrier. Human diversity, race, color, language, ethnic differences were part of his being. He was a man for all places, all seasons, all people.

Rolf Sklarek enriched the lives of many. He will be greatly missed by Norma Merrick Sklarek, wife; Hubert Deri, brother, and wife Marjorie; Susan Sklarek Masuda, daughter, and husband Taro; Gregory Ransom, stepson, and wife Carena; David Fairweather, stepson, and wife Kathleen.

Chapter Programs

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/AICP, 7 p.m. Harris 101, USC, \$5, Associate members, \$10, non-members.

May 10

Associates Exam Seminar

Pre-Design, by Mark Hall, AIA/AICP, 7 p.m., Harris 101, \$5, Associate members, \$10, non-members.

May 15

Associates Exam Seminar

Materials and Methods, by John Thoman, AIA, 7 p.m., Harris 101, USC, \$5, Associate members, \$10, non-members.

May 15

Competitions: Southern California

LA/AIA Chapter meeting for May. A symposium/exhibition and design competition, sponsored by A&DSG 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 A&DSG member and \$5 students. Call Donna Vaccarino at 399-4227.

May 15

Never-built Projects

Presentation of the Cabrillo chapter at their May dinner meeting. At Del Conte's Restaurant in Torrance. Call the chapter office, 432-9817.

May 16

WAL Olympic Coliseum Tour

10 a.m., Los Angeles Memorial Coliseum. Call Kay Tyler (213) 343-1571.

May 23

Frank Lloyd Wright Windows

The LA/AIA will present windows to the

May

City of Los Angeles, the owner of the Hollyhock House at a special meeting. 6:30 p.m. at the Hollyhock House. Call the LA/AIA office for reservations at 659-2282.

May 31

Los Angeles Beautiful Banquet

Co-sponsored by WAL, Biltmore Hotel.

Lectures

May 2

Women/Architectural Registration/Where are We?

Speaker Lynn Morris. 7 p.m. at the Faculty Club USC. Call 625-1734 (RSVP for preceeding dinner).

May 3

On Photographing Architecture

By photographer Julius Shulman. 8 p.m. in Architecture 1102, UCLA. Call 825-3264.

May 6

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 1102. Call 825-1461.

May 7

Olympic 84/84 Architects

Frank Gehry, 7 p.m. main gallery, Cal Poly Pomona. Call (714) 598-4182.

May 10

Survival Thru Design III

Dr. John Halldane, 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) 598-4182.

Calendar

May 21

Olympic 84/84 Architects

Dan Dworsky, 7 p.m., main gallery, Cal Poly Pomona. Call (714) 598-4182.

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 825-1461.

Through 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 825-6335.

Through May 13

Designing for the Motor Age: Neutra and the Automobile

At School of Architecture and Urban Planning, UCLA. Call 825-3791.

Through May 13

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 repre-

sented 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 825-1461.

May 4-June 9

Barton Myers

Recent Projects at school of Architecture and Urban planning, UCLA. Call 825-6335.

May 7-May 18

Student Work

Exhibition of USC Architecture students' work. Monday to Friday 10 a.m. to 5 p.m.; USC. Call 743-2723.

May 10-May 23

Raimond Abraham

Drawings at school of Architecture and Urban planning, UCLA. Call 825-6335.

May 21-June 1

New Spanish Architecture

Drawings by Oscar Tusquets and Lluís Clotet from Studio Per, Barcelona. Monday to Friday 10 a.m. to 5 p.m.; USC. Call 743-2723.

April 26-June 2

Artist Designed Furniture

Functional Art preser an exhibition of selected works from the newly published book Artists Design Furniture. Tuesday thru Saturday 11 a.m. to 5 p.m. at 9286 Alden Drive, Beverly Hills. Call 858-8200.

Courses

May 12

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

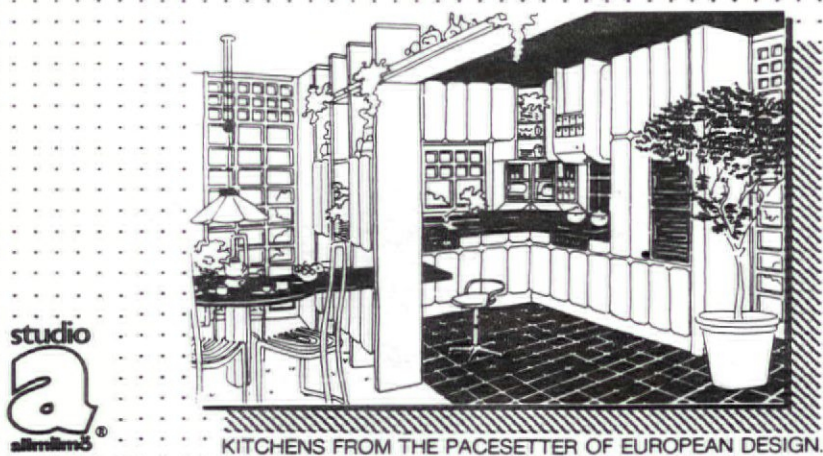
How to use a personal computer for construction cost estimating and bidding. Thursday and Friday, 9:00 a.m. to 4:30 p.m., at The Davidson Conference Center, USC. Cost: \$495. Call 743-4343.

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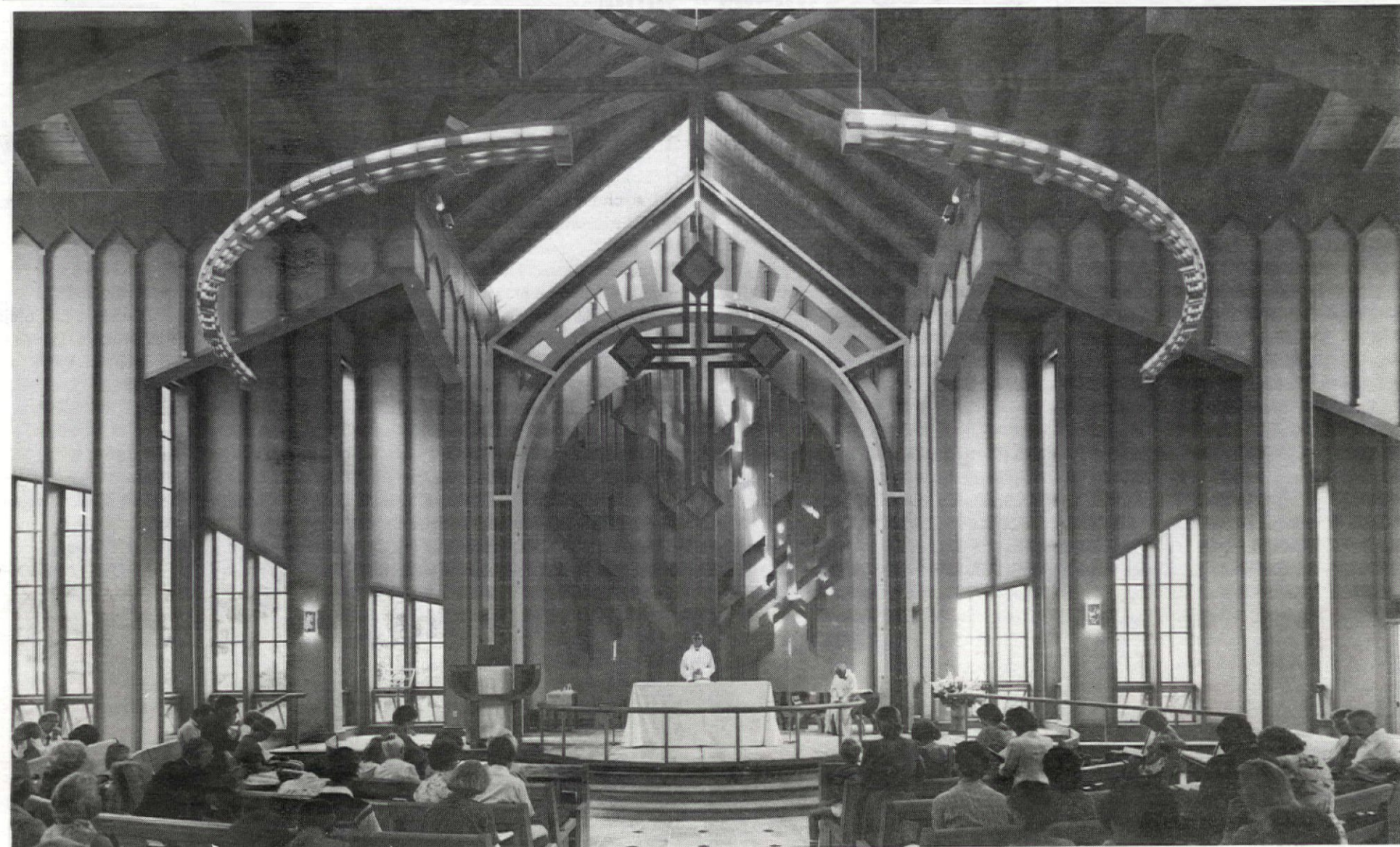
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Calendar

May



Interior, St. Matthew's Church.

TIMOTHY HURSELEY/THE ARKANSAS OFFICE

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		I Associate Exam Seminar Neutra Exhibitions Continue	2 Women/Registration Julius Shulman	3 Associate Exam Seminar	4 Chamber Music Series Myers Recent Projects	5 Jazz/Hollyhock House
6 Neutra's Life and Work	7	8 Associate Exam Seminar	9	10 Survival Thru Design III Raimond Abraham Associate Exam Seminar	11	12 Old Pasadena Architecture License Seminar
13 Preservation Week	14	15 Never Built Projects Chapter Program: Competitions Associate Exam Seminar	16	17 Hand and Heart Personal Computer	18	19 Carroll Ave. Tour Architectural Crafts Fair
20	21 ASID Dan Dworsky	22	23 Chapter Program: Wright Window Gift	24	25	26
27	28	29	30	31 Los Angeles Beautiful Banquet		