

CONTEMPORARY JAPANESE DESIGN SERIES BEGINS SEPTEMBER 12



"Beyond Metabolism: The New Japanese Architecture," is the theme of this month's Chapter meeting featuring Michael Franklin Ross, AIA, whose book of the same title has just been published by McGraw-Hill. The program will serve as an introduction for the Los Angeles appearance of "A New Wave of Japanese Architecture," an important lecture tour featuring five outstanding young Japanese architects, organized by the Institute of Architecture and Urban Studies in New York.

Ross' slide-illustrated talk will be held September 12, 8 p.m., in the Sequoia Room of the Pacific Design Center.

The Japanese architects' series begins with a lecture by Takefumi Aida, who will speak on "The Image of My Work," on September 27, 8 p.m., at SCI-ARC. On October 4, Minoru Takeyama will speak on "Heterology in Architecture" at Harris Hall, USC, at 8 p.m.; on October 11, Hiromi Fujii will speak "About My Method," at UCLA, Rolfe Hall, 8 p.m.; on October 18, Hiroshi Hara, on "Anti-Traditional Devices," 8 p.m. at the Pacific Design Center; and on October 25, Arata Isozaki will speak on "Japanese Conceptualism" at the Pacific Design Center, Sequoia Room, at 8 p.m. The programs are free of charge and the public is cordially invited to attend.

Ross will set the stage for the month-long lecture series by surveying the innovative and often daring work of the new wave of younger architects working in Japan today, as viewed in the context of Japan's 2600-year history. The current generation of Japanese architects, inspired by the work of Kenzo Tange and the "Metabolism" movement, is not widely known in the West, but this work embodies technologically revolutionary approaches toward building in a densely populated, highly industrialized society.

Ross' study of Japanese architecture and culture spans more than ten years. He is a senior project architect with DMJM in Los Angeles, as well as an active architectural journalist and member of the Editorial Board of *L.A. ARCHITECT*.

"A New Wave of Japanese Architecture" was set up by the IAUS with funding from the National Endowment for the Arts. Andrew MacNair is the National Tour Director. Additional support for the Los Angeles segment of the program has been provided by the SCC/AIA, SCI-ARC, and the architecture schools of Cal Poly Pomona, UCLA, and USC.

For further information, contact the Chapter office at 624-6561.

PANELISTS AGREE TO DISAGREE

Can a diverse panel of young architects discuss issues as volatile as social responsiveness, the relative merits of large and small practices, and the post-modern without coming to blows with each other? They can and did last month at UCLA. Speakers at the July SCC/AIA meeting assumed a more moderate tone than was exhibited during the architectural journalists' panel in March — largely due to moderator Tim Vreeland's tight grip on the reins. That left most listeners with interesting insights but few impassioned convictions.

The panelists introduced themselves by way of a minute each of slides. Frank Dimster and David Martin flashed urban design and big urban architecture. Martin Gelber, Charles Lagreco, and Eric Moss, on the other hand, confined their slides almost exclusively to residential and small commercial projects, perhaps underscoring the significance of their departures from large offices (Luckman, CRS, and SOM, respectively).

There was no lack of disparity in opinion, despite its cordial delivery. Important social issues in architecture ranged from planned obsolescence and pleasing the masses (Gelber), to a motivational change from selflessness to selfishness (Moss), to the "meta-

physical" problems of interpersonal relationships (Martin). The idealism of the modern movement was both upheld (Lagreco) and blasted (Moss). And Los Angeles was heralded for its lack of cultural constraints (Gelber), for its multiple perspectives and "collective" energy (Moss), and for being a fascinating microcosm of the U.S. (Dimster); but L.A. was also berated for its lost potential and lack of "place" (Lagreco).

The question that seemed to challenge the panelists' decorum most was that of large- and small-office architectural practice. Lagreco posited that both potential and restrictions mount in proportion to size. Moss concurred, happy to be free from having to "oil the machinery" of a large firm and noting that small offices produce the "best and most important" projects. Dimster lent an international viewpoint, citing the differences between large offices in Europe (where "talent has power") and those here (where in-house people are "second-rate" and the "multidisciplinary team loses credibility").

The lone voice in support of large-office practice was that of David Martin, the only big-office executive and non-academician on the panel, who argued that the only real differences are scale and project complexity, not politics. It is noteworthy that Martin had been the only panel member to credit his associates by name for their contributions, as well as to show projects that were innovative in the realms of energy management and urban technology.

The issue of youth was overlooked — a notable omission in view of the "young architects panel" fanfare. One reason it was side-stepped might have to do with the fact that the panelists were a distinguished, accomplished lot — and as such had none of the ingenuities about them. One presumed that each had done a lot of serious thinking about his career and, perhaps after a few hairpin turns, was now confidently cruising down his well-considered course. Moss' feeling that architecture is at a "turn in the road" (continuing the metaphor), a "time when there's no ideology or illusion..." might account for the healthy respect the panelists offered each other as they disagreed on issues that could have had them brawling in another time.

A. Jeffrey Skorneck

A REPORT ON THE CALIFORNIA ENERGY LAWS

The State energy requirements are divided into two areas — residential and non-residential. The standards for each differ in that the residential requirements are prescriptive in nature while the non-residential are performance-oriented. Each area has a Design Manual which has been compiled by the State to assist in compliance with the regulations. These are available at nominal cost from the Publications Unit, California Energy Commission, 1111 Howe Avenue, Sacramento, CA 95825 (\$10 for the non-residential, \$4 for the residential, plus 6% sales tax and \$1 UPS charge or \$2 first-class postage). Reference copies are also available at the Chapter office.

Both sets of regulations have been in the development stage for several years, and the residential requirements have been in use for the past two years. Formerly known as Title 25, the residential standards are being consolidated with the non-residential area in Title 24 of the California Administrative Code.

Residential Standards

It had been anticipated that more stringent requirements covering residential construction would go into effect on July 1, 1978, particularly in relationship to glazing and insulation requirements. However, due to litigation initiated by a member of the Northern California home building industry, several of these changes have been delayed for the present.

Specifically, those provisions *not* being enforced relate to: 16% (of floor area) maximum glazing area for single glass, down from 20%; Degree Day reduction from 4500 to 3500; and wall and ceiling area "U" factors (previously .08 and .05 respectively) changed to a graduated reduction.

However there are several areas in the residential requirements which became effective July 1 (except on projects for which a building permit had been secured) which change the ground rules from the previous regulations. These are:

1. Additions are now included. Furthermore, should the gross floor area of the addition exceed 30%, the accessible attic space of the existing structure must be insulated to provide the .05 ceiling maximum "U" value.
2. Electrical resistance heating providing more than 10% of the annual heating requirements may not be used unless a favorable Life Cycle Costing analysis demonstrates it has the lowest cost.
3. Efficiencies of climate control

(continued on Perspective page)

WAL HOME TOUR SLATED FOR OCTOBER 8

"Architecture — Reflections and Projections" thematically sets the stage for the Southern California Chapter Women's Architectural League 18th Annual Home Tour, scheduled for Sunday, October 8, 1978. Against the backdrop of the Pasadena-San Marino area, a historically rich locale, WAL will present a varied program of vintage and modern residential architecture.



Lashbrook/Monney Residence by Gordon B. Kaufmann

• When the current owners, Robert Lashbrook and Pierre Monney, purchased this 13,000 sq. ft. home three years ago, they immediately set about faithfully restoring both the exterior and interior to its originally intended Italian Palazzo style. From the tiled roof and cream-colored facade, to the marble entry way, to the frescoed ceilings, gleaming hardwood floors, custom area rugs and artfully composed draperies, each detail reflects their thoughtful dedication to authenticity.

The house was designed almost half a century ago by the late Gordon B. Kaufmann, British-born architect who, while associated with partners Reginald D. Johnson and Roland E. Coate, numbered among major projects St. Paul's Cathedral in Los Angeles and Pasadena's All Saint's Church.



Woo Residence by Carl C. Li

• By different treatments of walls, ceilings and floors, architect Carl C. Li of Matlin & Dvoretzky, AIA, created a *trompe-l'oeil* of unobstructed, yet defined, space in this unusually designed residence. The second-floor bedrooms are interconnected by a series of open bridges, allowing a view of the lower areas and further maintaining the visually spacious effect.

Taking advantage of the sloped site, the architect provided a landscaped garden-court entryway on the roof of the partially subterranean three-car garage.

Admirably suited to the lifestyle of owners Helen and Wesley Woo and their two teenage children, the house reflects the close architect/client collaboration.



Haido Residence, Tara West, by Frank Thornton (photo: Christopher Tschoegl)

• Rarely does one have an opportunity to participate in a dream literally come true, as did architect Frank Thornton of Thornton and Fagan, AIA, designer of this 5,000 sq. ft. Georgian-style home, dubbed Tara West by owner-builder Khoshaba Haido. Difficult site constraints posed a design challenge that resulted in an interesting, albeit untraditional, view-oriented circular patio and balcony at the rear of the two-story house.

• Architect-Owner Miller Fong, AIA, calls his efforts to create the perfect home for himself and his family "a labor of love."

Every inch of the 1.1 acre site has been used to maximum advantage. Tennis courts, pool, and spa are strategically located. Private patios and carefully planned landscaping afford constant visual delight. The 1,800 sq. ft. screened, open-air entry/living/dining court provides a flexible entertaining area, away from the main circulation pattern. The house itself is 3,500 sq. ft. of enclosed space. Its linear quality allows easy separation of the major



Fong Residence

functions of day-to-day living, with the common area — kitchen, family room and family dining area — forming the core of the design.

• An excellent example of French Revival style, this 11,000 sq. ft. residence was designed in 1929 by Wallace Neff, FAIA, world renowned native Californian, often called the "father of showcase homes."



Zahorick Residence by Wallace Neff (photo: Roland W. Leel)

True to his philosophy that simplicity is the sign of aristocracy, this lovely residence was built at a time when artistry and superior workmanship could still triumph over cost. Numbered among its distinctive features are the slate roof, the two-story oval entrance hall, and the impressively beautiful Music Room with its cathedral ceiling and Gothic fireplace.

Present decorating and landscaping are the personal work of the current owners, Mr. and Mrs. Charles Zahorick.

• In this urban house, architects Buff and Hensman, AIA, have successfully provided "empty-nesters" Mr. and Mrs. Richard Narver with their desired alternative to condominium or apartment living: an extremely open living/dining/sleeping area for two adults, with a detached apartment for the occasional use of two college-age daughters.

Laid out in a linear fashion for the ultimate exposure of each area to north and south gardens, the house is bilaterally symmetrical and contained within a severely simply rectangle. It



Narver Residence by Buff & Hensman (photo: Morley Baer)

presents a blank face to the street, with the only openings being the garages and entry door, providing maximum privacy.

Inside, the general openness of the design is enhanced by predominantly below-eye-level dividers and built-in furniture.

The Tour will take place between 11 a.m. and 5 p.m. Admission, at \$7.50 per person, is by pre-paid ticket only, and this year WAL has drastically limited the number of available reservations. Proceeds are allocated to architectural scholarship funds. Serving as this year's Home Tour Chairman is Sandy (Mrs. William) Holland. For further information and reservations, contact the Southern California Chapter/American Institute of Architects' office, 304 South Broadway, Los Angeles, (213) 624-6563.

Janice Axon

SEPTEMBER 1978

Volume 4, Number 8

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Conserving the Visible Past: The Schindler House and the Los Angeles Preservation Movement by Thomas S. Hines

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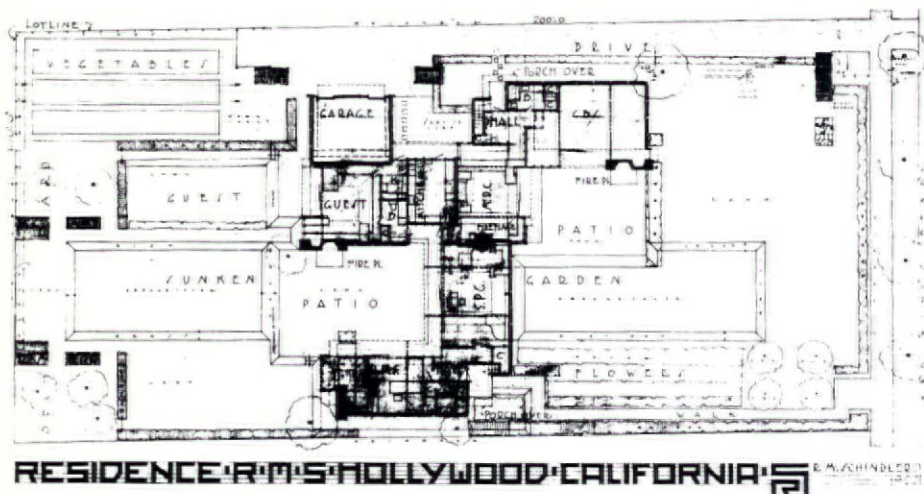
September 12: Michael Franklin Ross, AIA, Chapter Program, Sequoia Room, Pacific Design Center, 8 p.m.

September 19: Gerald Lomax, AIA, L.A. 12 Lecture Series, Knoll Showroom, Pacific Design Center, 8 p.m.

September 27: Takefumi Aida, "The Image of My Work," SCI-ARC, 8 p.m. October 4: Minoru Takeyama, "Heterology in Architecture," Harris Hall, USC, 8 p.m.

October 8: WAL Home Tour October 10: SCC/AIA Design Awards Program, Pacific Design Center

CONSERVING THE VISIBLE PAST: THE SC



RESIDENCE R.M.S. HOLLYWOOD, CALIFORNIA

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The painful and costly stimulus for the burgeoning Los Angeles preservation movement of the late 1970s was the destruction in the 1960s and early '70s of several noted landmarks and the demolition of other less famous but significant clusters of nineteenth- and twentieth-century buildings.

The major losses included, among others, Peters and Burns' Veterans Administration Domiciliary, Westwood (1901), razed in 1973; Greene and Greene's Libby House, Pasadena (1905), destroyed in 1968; Irving Gill's Dodge House, Hollywood (1916), demolished in 1969; Rudolph Schindler's Lowes Houses, Eagle Rock (1923 and 1937), destroyed in 1966; Morgan, Walls and Clements' Richfield Building, downtown Los Angeles (1928), razed in 1968; and Richard Neutra's von Sternberg House, Northridge (1936), demolished in 1972. Other important but less famous buildings by the same architects also met the wrecker's ball in those decades — as did countless anonymous, but significant, "pattern book" variants of the same high styles and periods — from Victorian Queen Anne to Spanish Colonial Revival to Craftsman to Bungalow to Art Deco/Moderne to International Style.

Before the new environmental consciousness engendered by the energy crisis, and the renewed historical consciousness of the Bi-Centennial years turned architectural thinking towards creative re-use of, and inflection toward, older existing buildings, random demolition was the order of the day. In the name of "progress" and "modernism," masterworks of the Modern Movement, as well as of earlier periods, were blithely knocked down. And before urban planners absorbed the Jane Jacobs message of the need for the patina and texture of the old beside the

new, of the need for "collage" and historic "layering" in the urban fabric, the bulldozer syndrome reigned. As if still caught unconsciously in the residual bombing mentality of the war years, American planners, in the name of removing "blight," seemed bent on duplicating the bombed-out open spaces of Dresden, Coventry, and Hiroshima. The architectural density that had made cities urban and the talent and imagination that had made them urbane lost out to a sea of pock-marked "temporary" parking lots.

Visitors and residents alike believed the often repeated cliché that Los Angeles "has no history" because the "throw-away" ethic and aesthetic of the area has destroyed so much of the distant and recent past. On Bunker Hill in the 1960s, Los Angeles obliterated Victorian, and later, structures which, if protected selectively, would have symbiotically enriched the new towers and pavilions that rose in the '60s and '70s. The promised reinstallation of the original Angel's Flight conveyor railway that traversed the Hill appears increasingly problematic. Only one building of old Bunker Hill remains — a handsome and still used Renaissance Revival Fire Station (1924). Across Hill Street to the east, only three or four buildings still exist from the nineteenth century as reminders of the older structures lost on neighboring Bunker Hill. In Los Angeles, as elsewhere, systematic urban strip mining has worked to destroy the visible past.

But in the late 1970s, a visible reaction also set in. In 1976, Californians For Preservation Action, in 1977, Pasadena Heritage, and in 1978, the Los Angeles Conservancy were formed to lead in lobbying, educational, and policy-making efforts. They were also conceived to function in part as "umbrella" organizations for the ad

hoc groups dedicated to preserving specific areas or landmarks — the AIA Library Task Force, for example, for the preservation of Bertram Goodhue's Los Angeles Central Library (1926) (*L.A. ARCHITECT*, May 1977); various neighborhood and preservationist groups for the salvaging of Wurdeman and Becket's Pan Pacific Auditorium, (1935) (*L.A. ARCHITECT*, March 1978), and the Friends of the Schindler House formed to purchase, restore, and revitalize for public use the epochal house and studio built on Kings Road in Hollywood by Rudolph Schindler in 1922.

Born in Vienna in 1887, Schindler, after the usual preparatory schooling, studied at the Imperial Institute of Engineering and the Vienna Academy of Fine Arts. At the Academy, he experienced the teaching and the example of Otto Wagner, who, along with Peter Behrens in Berlin and Louis Sullivan in Chicago, was one of the acknowledged giants of the First Generation of "modern" architects. Schindler was also touched by the radically austere architecture of Adolf Loos, though it had a less lasting influence on him than on his younger friend and colleague Richard Neutra. Both Schindler and Neutra observed and pondered the work of the Secessionist architects Joseph Olbrich and Josef Hoffmann and the Viennese painters Egon Schiele, Oskar Kokoschka, and Gustav Klimt. And both were enormously moved by the German publication of the work of Frank Lloyd Wright in the Wasmuth editions of 1910-11. This confirmed their determination to go to Wright's and Sullivan's America and experience firsthand their buildings and their presences. Americanophile Loos also encouraged them to cross the Atlantic.

In a reversal of Gertrude Stein's aphorism about Paris, they trekked to the United States because they believed, in architecture at least, that "that was where the twentieth century was."

After working from 1911 to 1914 for the Viennese firm of Mayr and Mayer, Schindler emigrated in June 1914 and found employment in the Chicago office of Ottenheimer, Stern and Reichert. Neutra, planning to leave later, probably in 1915, was caught in the maelstrom of World War I and did not reach America until 1923. Wright had little work in 1914 and there was no place for Schindler in his office, but in 1917 when America entered the war, Schindler as an Austrian citizen faced harassment and possible deportation as an "enemy alien." It was then that Wright took him under his wing, and Schindler joined him to work on the exciting new designs for the Imperial Hotel in Tokyo. Schindler's special contribution to the project was in the engineering of the famous "floating" foundations which allowed the building to survive the 1924 earthquake.

In 1919, Schindler married Sophie Pauline Gibling, a lively and sophisticated musician and social worker who taught at Jane Addams' Hull House. The circumstances under which they met epitomized their quest for "modernism" in art and in life. It took place in Chicago's Orchestra Hall at the American premiere of Serge Prokofiev's "Scythian Suite," full of radical new sounds, Pauline Schindler later recalled, which so stunned and delighted her that she could not bear to sit through the second half of the program featuring the "ancient" music of Carl Maria von Weber. Leaving the hall at intermission, she met a friend with a gentleman escort, both of whom were equally dazzled by the new music and were also

leaving the concert before von Weber could break the spell. The gentleman escort turned out to be R.M. Schindler and his courtship of Pauline, an obvious kindred spirit, followed.

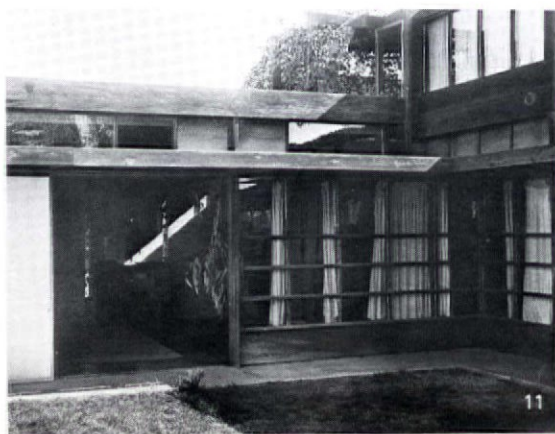
The other major project upon which Schindler worked for Wright was the Hollyhock House and related buildings for Aline Barnsdall in Hollywood, and it was to supervise the completion of that work that Schindler moved to Los Angeles in 1920. He had visited the Southwest once before in 1915. The area's climate, ambience, and architectural possibilities so appealed to him that he decided not to return to Wright's office in the Middle West and to set up an independent practice in Los Angeles.

To house his family, his architectural office, and another family, their friends Clyde and Mary Chase, Schindler designed a double house which the two families would use in a semi-communal fashion. The central and commonly shared room was the kitchen which connected the two main apartments, with a smaller guest apartment and garages to the west. The plan was essentially an interlocking of three roughly L-shaped wings. Rather than the conventional designations of "living room" or "bedroom," each of the residents had his or her own "spaces" labeled with the initials of each: "RMS," "SPG," "MDC" and "CBC."

The major building materials were concrete, redwood, glass and canvas, skillfully kneaded with vines, trees and other plantings. Along the north and south property lines, and wherever else the view was minimal and privacy most desirable, heavy, slightly battered concrete slabs were poured in molds and tilted into place, with opaque glass slit interstices, forming beautifully textured fortress-like walls. By contrast,



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CHAPTER NEWS AND NOTES

The 2,146th meeting of the SCC/AIA Board of Directors, June 6, 1978: Stuart Greenfield, Membership Chairman, presented a membership report and applications; Sandy Turner and Greg Walsh recommended Chapter support for the restoration of the Transit Sub-Station on Olvera Street, subsequently approved by the Board; Joe Amestoy reported on the first grass roots meeting and recommended that the program continue, and the Board approved.

The 2,147th meeting of the SCC/AIA Board of Directors, July 11, 1978: Stanley Smith was appointed as an alternate CCAIA Director from the Chapter, according to a new provision in the CCAIA Bylaws; Peter Creamer reported on the San Fernando Valley Section-sponsored Financial Management Seminar; Joe Amestoy requested a Chapter mailing in August to report on grass roots meetings, and the Board approved the request.

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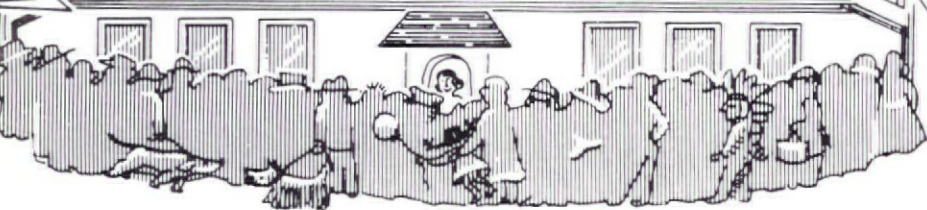
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1978 Chapter Elections: President Thornton Abell has appointed a Nominations Committee to nominate candidates for 1979. The offices to be filled are: Treasurer, Vice-President / President-elect, and three Directors. Chapter members are encouraged to contact the following people with suggestions by Monday, September 11: Thornton Abell, 454-7320; James Pulliam, 385-1511; Stanley Smith, 381-3663; Louis Naidorf, 553-0555.

The San Fernando Valley Section of the SCC/AIA will hold a dinner meeting on September 28 which will feature Murray Siegel, AIA, and Gary Siegel speaking on "The Developing of Commercial and Industrial Properties." The meeting will be held at the Sportsmen's Lodge in Studio City beginning at 6:30 p.m. The charge is \$10/person. Call Clyde L. Smith, AIA, at 789-5090 for further information.

The new copy deadline for L.A. ARCHITECT is the first of the month preceding publication. Copy may be sent directly to Editor Margaret Bach, 140 Hollister Avenue #3, Santa Monica, CA 90405.

Chapter members should be aware of the formation of a new committee organized for the purpose of coordinating the resolution of code and regulation troublespots and areas of confusing overlap. The new committee is called the California Code Liaison Committee, and its members represent most building professional and industry organizations as well as model code groups. The committee doesn't deal with problems related to a specific project; however it will work to resolve problems of a generic nature. Anyone aware of such a problem is encouraged to forward it, in writing, to the Chapter office, Attention: California Code Liaison Committee.

Richard Saul Wurman, FAIA, has been named Dean of the School of Environmental Design, California State Polytechnic University, Pomona. He comes to this position from Philadelphia, where he most recently served as Deputy Director of the Office of Housing and Community Development for the City.

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The Los Angeles Chapter of the Construction Specifications Institute will give three short courses in construction contracts and specifications. The first two courses are intended to familiarize design professionals and their senior staff members with basic contract administration procedures and specifications writing techniques. The last course is designed for the experienced specifier who intends to prepare for the Construction Specifier Certification Exam.

The classes will be held on Thursday evenings, starting September 14, at the Masonry Institute, 2550 Beverly Blvd., Los Angeles. For further information, call the CSI at 481-1877.

Currently available in the Chapter office for use and reference is *Masterspec*, a national automated master specifications system consisting of Reference Catalogs that contain hundreds of master specification sections. In addition, the *Energy Conservation Design Manuals* for Non-Residential and Residential Buildings are also available for reference.

The following reports are available from the Los Angeles Community Design Center: *Recycling for Housing*, a proposal to convert central city high-rise office structures to housing for low- and moderate-income elderly (\$8), and *California Redevelopment Policy*, a summary of California redevelopment law and its application to Los Angeles County (\$4). The publications are free to students and low-income persons. Contact the LA-CDC, 541 S. Spring Street, Room 800, Los Angeles 90013, 626-1453.

The Pacific Design Center is putting out a newsletter on a bi-monthly basis and invites material from the AIA. Contact Loni Calitri at 657-0800.

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The Southern California Chapter, Architectural Secretaries Association, will tour the Pacific Design Center at 8687 Melrose Ave., Los Angeles, on September 19. Miloyko Lazovich, E/A of Design for the PDC will host the tour, which will begin at 6:30 p.m. Dinner will follow at a nearby restaurant. Reservations may be made with Kathi Majdali at 386-7534.

POSITION AVAILABLE

The University of Southern California seeks a person to direct the Building Science Program which is jointly offered by the Department of Civil Engineering and Architecture. Responsibilities will include teaching assignments in both areas as well as the management, liaison and student academic counselling efforts required for the development and operation of the interdisciplinary program. Qualifications should be sufficient to justify appointment at the full professor level and should include the terminal professional degree in Architecture (M. Arch) or Civil Engineering (Ph.D.). Experience in building design work, architectural registration and teaching experience are desirable. Send resumes to: Professor F.E. Udvardi, Department of Civil Engineering, VHE 406, University of Southern California, Los Angeles, CA 90007.



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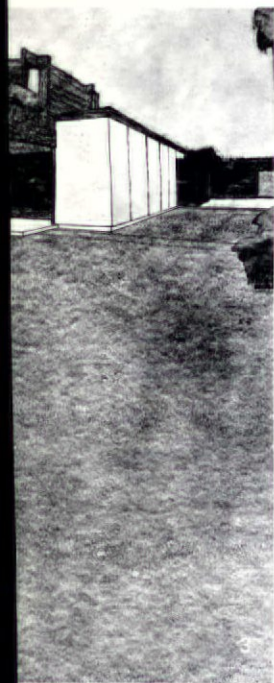
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SCHINDLER HOUSE AND THE LOS ANGELES PRESERVATION MOVEMENT



in other spaces, sliding glass and canvas door/walls opened to gardens and patios — all flush with the building's concrete slab foundation. Subtly positioned clerestory windows provided dramatic and unexpected sources of light. Two small, upstairs "sleeping baskets" reached by a narrow stairway from each of the two major apartments became miniature observation towers greeting each other across the flat roof planes.

In part and in whole, as Schindler himself suggested, the house was both cave and tent, rock and pavilion. "Each room in the house," he explained, "represents a variation on one structural or architectural theme. The theme fulfills the basic requirements of a camper's shelter: a protected back, an open front, a fireplace and a roof. Each room has a concrete wall for a back, and a garden front with a large opening fitted with sliding doors. This opening is protected by an overhanging eave carried by two cantilever beams crossing the room. These beams serve at the same time as supports for sliding light fixtures and for additional moveable partitions. The shape of the rooms, their relationship to the patios and the alternating roof levels, create an entirely new spatial interlocking between the interior and the garden."

The open, outside spaces of the 100 x 200 foot lot were, in fact, as carefully conceived as the covered interior ones. Defined chiefly by gradations in level, by juxtaposition with walls, and ultimately by hedges, canebrakes, and other foliage, the patios and gardens gradually assumed the nature and the role of outdoor rooms. Each zone, moreover, developed a special character of its own. Some were more appropriate to small, intimate gatherings. Others were able to harbor hundreds of people comfortably.

The house was a marriage of myriad elements and influences — from Wagner's Vienna to Wright's Prairie School to the timeless aesthetics of Japanese design to the inside/outside possibilities of California living. Its seminal relationship to Schindler's later work and to that of other younger California architects would become more obvious through the years. Harwell Harris and Gregory Ain, among others, recalled their first encounters with the building as that of entering "another world." Historians Esther McCoy, David Gebhard, and Reyner Banham have agreed on its primacy in the architectural history of the area and the time. The house's major features, McCoy wrote, "later became distinguishing marks of California modern architecture." It and Schindler's 1926 Lovell Beach House were, "without question his masterpieces," Gebhard asserted, "As a radical re-thinking of the whole man-made environment, the Kings Road house is the more original." Banham described it as "a model exercise in the interpenetration of indoor and outdoor spaces, a brilliant adaptation of simple constructional technology to local environmental needs and possibilities, and perhaps the most unobtrusively enjoyable domestic habitat ever created in Los Angeles."

In the mid-1920s, the Chases moved to Florida, and from 1925 to 1929, their former apartment was occupied by Schindler's Viennese friend, Richard Neutra and his family. Following the war, Neutra had worked for Eric Mendelsohn in Berlin, for Holabird and Roche in Chicago, and for Wright at Taliesin, and with Schindler's encouragement, had decided to come to California. He was greatly moved by

the Kings Road House. The two architects shared studio, as well as living space and worked on several joint projects before personal and professional conflicts led to a break in 1929. In the early '30s, after the Neutras' departure, the north apartment was occupied by art collector Galka Scheyer, who covered the concrete walls with her fabulous "Blue Four" paintings by Kandinsky, Jawlensky, Klee, and Feininger.

In the '20s and after, the house was an important center for social, cultural, and political activities. Leftist political and artistic groups of particular interest to "SPG" frequently used the house as a meeting place. The "modern" dancer John Bovington astonished and delighted the Schindlers and their circle with his "exotic and erotic" nude writhings in the garden. The sculptor Stephanie Oliver later recalled that it was such an evening that first took her to Kings Road, and that ultimately she found the building itself more wonderful and astonishing than even Bovington's dancing in and about it. This experience with Schindler's architecture later led her and her husband, the theater critic, W.E. Oliver, to commission Schindler to build for them one of his most significant houses of the 1930s. Other close friends and frequent guests were Philip and Leah Lovell, for whom Schindler — and Neutra — would build the famous houses of 1926 and '29.

In the late 1920s, volatile differences in temperament led to the Schindlers' decision to separate and to Pauline's move, with their young son Mark to Carmel, where she edited a weekly newspaper. She returned to Los Angeles — and to the Kings Road house — in the mid-1930s, where, in their separate apartments, she and her former husband continued to co-exist. Before and after their separation in the

late '20s, her return to the north apartment in the mid-1930s, and Schindler's death in 1953, the house and its occupants continued to attract significant friends and visitors — from the photographer Edward Weston to the economist Scott Nearing to the writer Theodore Dreiser to the composer John Cage and to numerous other artists and actors from Hollywood and beyond. Indeed, through the '50s, '60s and '70s, until her own death in 1977 at the age of 84, Pauline Schindler "reigned" over the house, receiving countless visitors in an ongoing Salon. Old friends and strangers, celebrities and young students would all come and go with an awareness that somehow they had just partaken of a significant experience. And it was shortly before her death that a nucleus of these admirers organized the Friends of the Schindler House to perpetuate the memory of "RMS" and "SPG" and the house they had built and inhabited so long.

Financially unable to give the house to the public as the Gamble family had done with their house in Pasadena, the Schindler heirs have worked generously with the Friends to minimize the financial burdens of purchasing, restoring, and maintaining the house as an ongoing center for cultural and architectural activities. But the house's location in a prime area of West Hollywood, now dominated by expensive condominiums, makes the cost a formidable one. The building's inclusion on the National Register of Historic Places may not prevent its being sold, demolished, and replaced by a high-rise. The sum needed to cover purchase price, interest, repairs, restoration and initial operating expenses will run to an estimated

\$400,000. The first major fund-raising event, a garden party at the house on 25 June 1977, netted \$5,000, an encouraging and promising indication of public interest. But many more supporters and contributions, large and small, from California and beyond, must emerge if the house is to survive. It will be a major test of the city's and the larger public's commitment to preserving its visible past and to continuing the life of a rich and significant landmark.

Thomas S. Hines
University of California
Los Angeles

SOURCES AND ACKNOWLEDGEMENTS

The basic data for this essay came from personal interviews with Pauline Schindler, Dione Neutra, Stephanie Oliver, Gregory Ain, Harwell Harris, and Philip Lovell, and from Esther McCoy, Five California Architects (1960, 1976), David Gebhard, Schindler (1972), and Reyner Banham, Los Angeles: The Architecture of Four Ecologies (1971).

Illustrations 1-5, 10, 11 are used courtesy of The Art Galleries, University of California, Santa Barbara; 6 courtesy of Dione Neutra; 7-9, 12, 17, the author.

ILLUSTRATIONS

1. Plan. 2. North apartment and garden patio, 1950s. 3. Schindler drawing, south apartment entryway, 1921. 4. Early view before construction of "sleeping baskets." 5. South apartment interior with original furnishings, 1920s. 6. Standing, l to r: Richard Neutra and Rudolph Schindler; seated: Dione Neutra and Frank Neutra, mid-1920s. 7. North apartment: Pauline Schindler entertaining friends, 1973. 8. North apartment interior. 9. Studio, south apartment, 1920s. 10. In construction. 11. South apartment from gardens, 1920s. 12. Entrance to south apartment and stairway to "sleeping basket." 13. Detail, north apartment. 14. North apartment interior with Edward Weston photograph. 15. Detail, south apartment. 16. & 17. Guest apartment.



Tax-deductible contributions may be made to:

Friends of the Schindler House,
833 North Kings Road,
Hollywood, California, 90069.

Categories of membership are:
Student, \$10;
Individual, \$25;
Supporting, \$50;
Sponsor, \$100;
Patron or Corporate, \$500 or more.



THE SCHOOL IN MINNESOTA — PART I

Two sons of an architect and their teacher rode in the back of a pick-up truck through rectangular fields of grass of extraordinary height and verdure, neatly bordered by deciduous forests on the Jeffersonian module so that the fields were like a series of rooms joined, for the most part, without corridors, as in a French palace.

The architect rode in the cab of a truck with his new and easterly neighbor, Steve.

"It's getting about ready to cut right now," Steve said.

"Oh?" the architect enquired.

"I'd be glad to cut it for you," Steve said.

"How much?" the architect asked.

"The going rate's about four to five dollars an acre."

The architect compared five dollars to the seventy-five dollars he had paid every two weeks to have his lawn cut in Malibu, which lawn represented about an eighth of an acre, so that the five dollars an acre here might be compared to, say, six hundred dollars an acre in Southern California.

On the other hand, he multiplied the five dollars times five hundred acres and said to himself, "I came here to build a school in the wilderness with available materials on a low budget like the pioneers, and it's going to cost me two thousand, five hundred dollars just to get the grass cut the first week." And then he asked of his neighbor, "What if I don't cut?"

"Well, then it will all go to seed and dry out in July, and the cattle will try to get down low to graze, and the long grass will get in their eyes, and they'll have pink eye," said Steve.

They reached the trail, and the architect, his sons, and the teacher proceeded on foot through the forest to the lake. The path was black and soggy beneath an unstable cover of green. The northern forest in June is like an equatorial jungle, and it appeared that the path would soon be choked off with voracious chains of flowered greenery. But eventually they reached the lake with the sun low enough to cast the most radiant highlights and the most mysterious shadows on the surrounding forest.

The architect romanticized that Excalibur should rise from the depths or the swan of Parsifal should fall from the heavens, but instead his sons discovered a skunk under the boat with which he had planned they should venture forth upon the waters for the first time.

He had seen the lake before in winter, or at least he had been there with the sun on the snow on the ice so brilliant that he dared not open his eyelids beyond the narrowest shadowy squint. The cold, penetrating his boots with the keen pain of what seemed little different from a hot coal, forced him to dance an odd jig while blowing fog into the otherwise unmolested air.

He had seen the lake too in late fall and heard the geese screaming in terror and fury at his intrusion like Hunkpapa Sioux at the coming of Major Reno. And then he had seen them leave in their splendid formations without the slightest letup in their protest as though they had every intention of cutting him off downstream.

But now in June the mosquitoes made no such protest. In fact, they seemed rather delighted with the presence of their uninvited guests, and even the silvery blue dragonflies floated nearby without the slightest fear and with, if anything, curiosity.

☆ ☆ ☆

"Oh, yes, Steve's quite right. You'd better cut it now," said the county agent echoed by the adult agriculture instructor, "and hope it don't rain on you," added an old farmer or two.

"What you need," said his southerly neighbor, Arthur, "is a haybine. That will cut it for you, process it, and then lay it out in a windrow for the baler, and the only one to get is a New Holland. I think they're about five thousand new now."

"Then let's get an old Holland," suggested the architect. So they drove out to visit the implement dealers in town after town. But how beautiful the towns were, immersed in enormous trees, so that no roofs appeared from a distance except those of the steeples of the churches, the grain elevators, and the water towers.

Finally they found a used New Holland haybine in reasonably good condition. What a ponderous and grotesque shape it was, with its red and yellow appendages like some monster dragged upon the field at half time by USC cheerleaders!

"Don't let your boys get near this when it's going. You see, what it would do would be to suck them up into the blades, then, when they were well chewed up, flatten them out in the processor, and then spit them out in the windrow," said Tim the salesman.

"I see," said the architect, still now not knowing what a processor was and a week earlier not even knowing what a haybine was. Yet now he was actually considering spending thousands of dollars for one so incredibly ugly and dangerous that he was sure that all those who had warned him about the horrors of the local mosquitoes, which now impressed him as no more irritating than a good smog, had probably been hearing and seeing haybines, though possibly at a distance.

"Well, the interest will be 10 1/2 %," said Tim the salesman.

The architect signed, and Tim brought the haybine out that very afternoon. Arthur hitched his tractor to it, and the PTO (which is an abbreviation for "power take-off") began to whirl, and up went an incredible banging roar as the threshers began to turn.

"Man, you've got hay!" exclaimed Tim, "and I'd say you're looking at a dollar a bale."

The architect smiled. The tractor roared, and the haybine roared, and the sons stood back respectfully. The two mechanical monsters, joined in some strange and noisy act, began to move out into the first great field, and if the crowds were not there, they should have been. The architect thought of Levin haying with the peasants, and in a new way he began to understand all the Tolstoy and Thomas Hardy he had ever read.

"Make hay while the sun shines!" he shouted to himself below the din. The enormous swath appeared across the waving grass, and what seemed to him the most gorgeous salad he had ever seen, and certainly the biggest, lay in the wake.

"But what has it to do with architecture?" Cory asked.

"Nothing," he said.

"Everything," he thought, but he was not so sure of his inner philosophy either. For haying atoned for no sins, and yet it most certainly brought one closer to God.

Frederic P. Lyman, AIA

FEEDBACK

"...totally out of place..."

I think we could have done without Charles Moore's quotation of Stanley Tigerman's phallic vulgarities in the July issue of *L.A. ARCHITECT*.

Call it censorship if you will, but I feel this sort of obscenity is totally out of place in what is supposed to be a professional journal.

Robert E. Bacon, AIA

"...a new elitism..."

An open letter to Philip Johnson:

How ironic that you, who helped document the birth of modern architecture in *The International Style* with Henry-Russell Hitchcock in 1932, who helped promote the acceptance of modern design in your exhibitions at the Museum of Modern Art where you started the Architecture and Design department in the '30s, and who has designed so many modern architectural monuments, should now be joining forces with those who are trying to hasten modern architecture's demise.

I can understand how some of your so-called "populists" are trying to make their place in the sun — as if dipping their pens into the inkwell of history makes their architecture more appealing to the masses. What they are creating is a new elitism masquerading as populism....

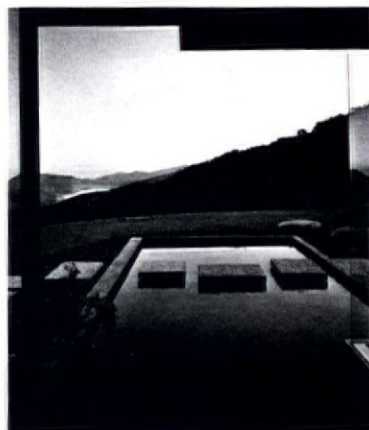
After spending your whole career promoting modern design, how can you make statements like "International is out...[it is] boring, totally lacking in richness, totally wrong...glass is out... inspiration from the past is in"? As one of the Florida Commissioners asked, "Is reaching back to the past the only alternative to the glass box?" What about the new frontier of alternative energy technology and all of its implications, if you are looking for new directions?

After having received the AIA Gold Medal, the Jefferson Medal, the Reynolds Award and the New York Bronze Medallion this spring, wouldn't it be more appropriate for you to continue to play the leadership role of elder statesman of the modern movement than to turn back the clock by trying to reshape the American skyline with a backward-looking emphasis?

If you are suggesting a re-play of the aftermath of Chicago's Columbian Exposition of 1893 and San Diego's Panama-Pacific Exposition of 1915, I hope that the profession sits this one out!

Shelly Kappe, SAH SCI-ARC

BOOK REVIEWS



Singleton House, Richard Neutra, Los Angeles (photo: Julius Shulman)

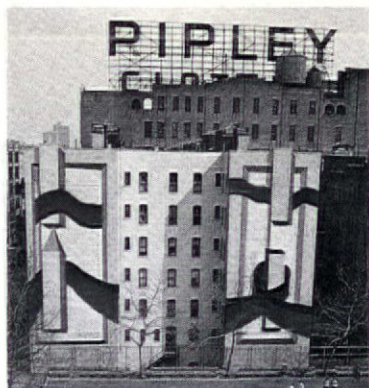
The Photography of Architecture and Design
By Julius Shulman, Whitney Library of Design, 1977, 240 pp., hardbound, \$25.00

The sub-title of *The Photography of Architecture and Design* is "Photographing Buildings, Interiors, and the Visual Arts," and it tells us that veteran architectural photographer Julius Shulman has written a book which can serve as a basic text for the architectural photographer in all stages of professional development, from the neophyte to the skilled technician.

A great deal of the text is devoted to technical aspects of the craft. The types of tools — such as cameras, meters, and filters — are described. And the use of these tools to their best advantage is explained by a master craftsman whose coupling of technique with sensitivity to the design object is the major theme of his work. "The architecture should take precedence over the photograph," Shulman states.

In addition to providing ample technical and practical information, the book serves as a showcase for Shulman's major and minor work. The photographs span forty years of his experience and reveal his dedication to both detail and experimentation. Shulman's critiques of his own work offer valuable insights into how architectural photographs are born.

Kenneth Dillon, AIA



Untitled, by Allan D'Arcangelo, New York City, 1970.

Big Art: Megamurals & Supergraphics
By Environmental Communications, Created and Edited by David Greenberg, Kathryn Smith, and Stuart Teacher, Running Press, 1977, Softbound, \$6.95.

The first book to come out of the vast reservoir of talent and visual imagery stored within the walls of Environmental Communications is both a joy and a frustration. The joy is derived from the wonderful and diverse collection of colored billboards and murals gathered together in this little tabloid. The frustration is due to the disappointment in seeing such a great idea so incompletely executed. *Big Art* is a collection of pretty pictures in search of a point-of-view.

The images are scattered throughout the book without any apparent organization. They are not organized by geography, by chronology, by artistic intent or by any other means that I could perceive. If the book had such mundane items as page numbers, numbers for illustrations, or an index, I might be able to tell you how many illustrations there are, or how many pages it had, or which artists it includes.

Big Art is one big disappointment after another. An attractive 9" x 9" format implies that the inside contains large images. No such luck. The full size of the page is never employed for a single image. Most of the photographs are small (2" x 3" to 3" x 5"). They're not big art at all.

The book has practically no text except for the brief, self-indulgent, misinformed introduction and the meager captions. The Introduction traces all the murals in America back to Mexican muralists or billboards. What about the tradition of murals on walls and ceilings of architecture dating back to the Sistine Chapel and Tutankhamen? The murals at Bullock's Wilshire in Los Angeles or at Rockefeller Center in New York form part of an important tradition

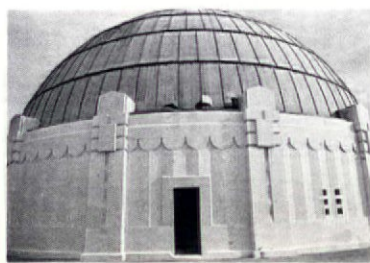
in American art that is simply overlooked. The huge sculptures on the facades of America's Art Deco architecture, which are clearly big art, are totally ignored. The book is a haphazard collection of nice photographs, but it lacks the thorough investigative research or conceptual foundation one would expect from a book attempting to cover such an important aspect of American art history.

David Greenberg's point that all art need not be imprisoned within the walls of sanctified museums is well taken. Creativity exists outside the boundaries of the New York / Los Angeles gallery circuit. The billboard is a fundamental part of American popular culture, as I explained in my article, "The Los Angeles Environment As Art" (*P/A*, August 1977). Kathryn Smith capsulized this important idea, "Unlike gallery and museum paintings, street art is more important in its day-to-day interaction with people than in the weighty documentation that frequently accompanies institutionalized art." This in itself may be the key to the whole book.

I for one have been a long-time fan of Environmental Communications. Creating what is probably one of the world's finest collections of slides on contemporary art, architecture, and design, EC has gathered together into one stunning catalogue the work of today's most outstanding avant-garde visual artists. The EC catalogue for \$3.75 may be a better buy than the book.

But it should be said that *Big Art* is basically a fun little book, especially if you want to show a friend this great megamural on page...ahh...well it's right near this other one by what's-his-name...and by the time you find it you've thumbed through the book three more times.

Michael Franklin Ross, AIA



Griffith Observatory, John C. Austin and F.M. Ashley, 1935 (photo: Ave Pildas)

Art Deco Los Angeles
Photographs by Ave Pildas, Harper & Row Publishers, 1977, 64 pp., softbound, \$4.95.

If Los Angeles is indeed the City of the Angels, then they may well be inhabiting the pylons, zig-zags, and streamlined contours of the City's great Moderne buildings from the '20s and the '30s.

So many of Los Angeles' most memorable architectural moments date from this period, that buildings like Bullock's Wilshire, Crossroads of the World, and City Hall have come to symbolize Los Angeles for many people. It is this spirit that comes through strongly in Ave Pildas' photo essay book, *Art Deco Los Angeles*.

The book is not properly about architecture itself, but about architecture and decorative arts in the service of a cityscape. The excellent photographs, with their surprisingly delicate colors, offer a good balance between shots of entire buildings and shots of splendid detail — now so welcome in an age of revived interest in ornament. The photo-vignettes of glazed terra cotta alone should be enough to start a run on the Gladding McBean Company.

The selection of buildings in *Art Deco Los Angeles* can be criticized for its over-emphasis on the easily identifiable Deco vocabulary (the detail), which risks confusion with the architectural intentions of the Moderne.

The essence of the Moderne is its theatrical exaggeration of horizontal and vertical building lines, cubic forms, faceted or curvilinear volumes, and combinations of patterned and unpatterned surfaces.

This broader definition of Moderne would have allowed the inclusion of, for example, a photograph of one of Lloyd Wright's houses from the '20s, with its more abstract detailing, or a photograph of S. Charles Lee's Max Factor building in Hollywood, with its witty and elegant use of stylized period details to achieve a Moderne effect.

Liza Williams' introduction is inadequate, even for its short length, consisting as it does of descriptive captions strung together. The bits of analysis included are questionable.

If *Art Deco Los Angeles* contributes to the general appreciation of Los Angeles' disappearing heritage of Deco or Moderne, or if it provokes a serious book on the subject, that will have been reason enough for its publication.

John Chase



Sainsbury Center for the Visual Arts, Norman Foster (photo: Tim Street-Porter)

NORMAN FOSTER: A CREDO

Norman Foster, the British architect, was one of the principal speakers at the AIA Conference on Design in Washington, D.C. last October (see *L.A. ARCHITECT*, February 1978). He presented to the audience of over 300 architects a series of exceptional projects from his office, the Willis Faber and Dumas office building in Ipswich and the Sainsbury Center for the Visual Arts being the most prominent. In the course of making the presentation, he established the following principles of his practice as reported by Tim Vreeland:

Our concern as designers is a social concern. It is a concern with raising standards, with building upon what is there, with identifying the positive and essential qualities. Really, it is about people. This I would like to make my starting point for talking about buildings and talking about design....

Design can be many things to many people. I guess that to us as an office it is a means to integrate and resolve conflicts; to avoid an either/or situation; to recognize the needs which might be spiritual and material values, body and soul, if you like; to identify that the 'beautiful things' department can be and should be reconciled with moving through the maze of cost, time, and quality control. Probably at that point as a practice it's rather difficult to distinguish the 'art kicks' from the 'business kicks.' We really don't see why they have to be put in separate pigeon holes....

If you break down this conflict, or attempt to resolve the conflict between private and public, the individual and the community, between short-term requirements and long-term requirements, this raises the whole issue of multiuse and flexible buildings — flexibility for choice, change, and growth; the problems of flexibility as well as the bonuses; and more specifically, how you resolve the conflicting requirements of servicing and structure, of heating, lighting and cooling.

So if the goals are social and about people, then the means to those ends are rooted in a number of factors:

1. The first would be research: a fairly active questioning of the brief, the deploying of as many skills as possible to probe that brief, and maybe completely redefine it, or, at worst, to audit it, to confirm it. This can probably be summarized as 'trying to ask the right questions.'

2. The other aspect would be teamwork: getting all the skills in at the outset and using them actively and not passively, using them creatively to pull in the direction of the main goals.

3. Another means to the end would be management games: if you can't beat them, then you may as well join them and get them to pull with you in the right direction. If somebody wants something yesterday, I don't necessarily see anything wrong with that. If the aim is to improve standards, and if resources are fixed ('resources' being, for example, money), and if you can lop two or three years off a four- or five-year program (and look at what inflation does to money), then you can get very considerable benefits in terms of standards.

4. To deploy the appropriate technology, which might be high technology or low technology, no preconceptions about that. It may be entirely appropriate in some instances to do something which is very labor intensive. In other situations, it might be appropriate to deploy high technology.

5. And finally, the whole technique of communication: communication between user and client (not necessarily the same thing); for steering through the legislative maze; and for communicating ideas around technological innovations.

ENERGY LAWS

(continued from front page)

equipment must meet new energy efficiency ratios (coefficient of performance). All such equipment will be so labeled by the manufacturer. Also, the rated capacity of gas central heating equipment shall not exceed the design heat load by more than 50%. Electric resistance water heating systems shall not be used unless they conform to the life cycle costing procedure mentioned above.

4. Swimming pool heating must be selected on the basis of the lowest life cycle cost of equivalent natural gas and solar-energy systems.

Non-Residential Standards

The non-residential regulations pose somewhat more of a problem for designers. These new standards, which took effect on July 1 for all structures for which a building permit had not been issued, mandate that full consideration be given to the energy problem.

The standards are divided into nine Divisions. The general provisions are contained in Division 1 and outline definitions and scope. Applications of the standards may be waived on buildings with a gross floor area of less than 1000 square feet and an occupant load not exceeding 49 persons. Additions, alterations, renovations, and repairs are covered. Mixed occupancies where the non-residential exceeds 30% of the gross square footage are covered by the non-residential standards for that portion only, and the residential area of the project is controlled by the residential standards. Historic buildings are exempt as are Type I Hospitals and Jails. Senate Bill 150 exempts State-owned or -supported buildings until January 1, 1979.

An architect may select between two paths in the application of the standards: 1) The Standard Design Path in complying with Divisions IV through IX; or 2) The Alternative Path using Division II and/or III. Division II, which provides for an 8,760 hour (one-year) analysis, would normally be selected for projects designed for a greater number of occupants than provided for in the standards, a greater volume in the structure, a heavily oriented south, east, and/or west glass exposure, or materials differing from the standards.

The Alternative Path will require a computer analysis. The CAL/CON I program in Sacramento (formerly known as Cal/ERDA) is in the public domain. However, it requires specialized input, and to date only three firms have qualified themselves to provide this service to the design profession. More such firms will emerge as time goes on as will private services (the State will also handle the analysis for \$20.50/hour).

If the Design Manuals are utilized, the programs are not as complicated as they would first appear. Their benefits — in economy and comfort — will become increasingly apparent, and their acceptance will continue to grow.

Richard B. Pember
Southern California Chapter/
The Producers' Council

OFFICE FOR RENT

Wanted: Design professional to share 2400 sq. ft. Office with Architect & Graphic Designer. Pvt. Office — Share common facilities inc. Receptionist, sect., conf. and kit. .40/sf. Pasadena nr. City Hall — 792-5157



Lulah Maria Riggs, Heimann House, Santa Barbara, Perspective, 1928-29.

DESIGNING WOMEN

The major exhibit of women's architecture at the Woman's Building in May, organized by designer Sheila de Bretteville with architects Susan Peterson and Fran Offenhauser, included a well-received nationally touring show and relatively unpublishable local lectures and exhibits.

Emerging from the lectures was a picture of women seeking recognition, fulfillment, and liberation through both grand and humble architectural design.

The original, eponymous Woman's Building at Chicago's 1893 Columbian Exposition had Mary Cassatt murals that celebrated women's creativity, according to historians Arlene Raven and Ruth Iskin. But Sophia Hayden's winning Woman's Building design conformed to the pharisaic "noble, dignified Classic style," envisioned by fair planner Daniel Burnham and Chicago's beef-and-railroad barons, and decry by grass-roots democratic Sullivan. Miss Hayden, twenty-one years old and the first woman MIT architectural graduate, suffered a breakdown following routine criticism of the building. She never again practiced.

While the Women Board of Governors sought neoclassic stature for feminism in Chicago, lower profile, homespun efforts looked to women's liberation through kitchenless houses. These flourished in Oneida and other American Socialist Utopian communities, according to social and architectural historian Dolores Hayden in her talk, "American Visions of Household Liberation."

In Boston, Melusina Peirce, wife of the founder of pragmatism, designed and organized a communal kitchen / laundry for Harvard wives and sent their outraged professorial husbands the bill. The Kings Road Schindler house was a local experiment, although the 1921 design was not truly "liberated" since the wives' apartments were next to the communal kitchen.

The most radical such thinking stopped about 1930; post-world war "consumerism" idealized private domesticity. Hayden implies that male-dominated capitalism has controlled house and apartment design and manipulated women in order to advance an appliance-consuming economy. Nevertheless, a few women did make it in a man's world, among them, Julia Morgan and Lulah Maria Riggs.

Architectural historian Sara Boutelle is currently documenting more than seven hundred Julia Morgan-designed buildings, and she drew a warm profile of that seemingly prim lady. William Randolph Hearst inherited her as the family architect; she built San Simeon on weekends while carrying on a full practice. Though somewhat imperiously managing all business, she divided equally among her "office family" everything over \$10,000 she netted each year.

An interview of Lulah Maria Riggs, FAIA, by Esther McCoy was notable since next year marks the architect's sixtieth year of practice — fifty-seven of them in Santa Barbara. Riggs designed over thirty houses with George Washington Smith, taking over his practice in 1930 when he died. She designed much of Santa Barbara, and, in Los Angeles, original houses in Rolling Hills and formal gardens for Maybeck's Anthony House.

"We were a great family, the boys and girls together," she remembers of her 1914 Berkeley class. "There wasn't any of this 'women's lib' business then. We didn't need it."

Emerging most vividly were the personalities of these two California architects, very different in temperament and style, but with common traits: a dedication to work, to detail, to clients and employees. Neither married and both seem to have viewed professional relationships as familial. And both could draw: a display of Morgan and Riggs drawings were the hit of the show. The Morgan Beaux Arts fantasies are comparable to any by Garnier or his compatriots; Lulah Riggs' exquisite charcoal and pencil vignettes convey the spirit of her and Smith's architecture as no model could have done.

The local show of current Los Angeles women's work was disappointing. The displays gave the impression that much of the work here is being done by furniture designers and students. A comprehensive view of local women's architectural work deserves to be undertaken in the near future.

Anne Luise Buerger

VAN DER RYN SETS NEW PACE IN SACRAMENTO

On March 6, 1978, State Architect Sim Van der Ryn was interviewed by a small group of USC journalism and architecture students belonging to a class, taught by L.A. Times columnist Art Seidenbaum, which seeks to establish a common language between journalists and designers. The authors of this article are students at the USC Graduate School of Journalism.

While Sim Van der Ryn was a professor at U.C. Berkeley, he met Jerry Brown at a Zen Buddhist Center in San Francisco. Three years ago Brown appointed him California State Architect.

"I was brought in to shake up this department," he asserts. He has.

The Office of State Architect no longer grinds out designs drawn by technicians. Van der Ryn's objective is "to push very hard in the policy direction," substituting program decisions for blueprints.

"Users should be more involved in the design of buildings," he says. While designing the Department of Justice building in Sacramento, he set up worker level committees; employees evaluated their own work space needs. In this manner, the whole staff was involved in the building's design. "I've made a lot of changes," he says, citing as evidence the increasing numbers of young departmental employees and the breaking of old routines.

Brown and Van der Ryn also initiated a program to build, rather than lease, government office space. The emphasis of this program centers around the design of alternate energy sources such as solar heat and natural light.

These plans symbolize a movement

away from concepts arising out of the 1930s, when, according to Van der Ryn, "contractors got rich through graft and corruption." To assure the taxpayer the scams ended, buildings were made to look cheap, although the cost was high.

Even now, Van der Ryn claims, there are "many checks and balances that tend to destroy creativity." So the legislature stands in the way of public building designs that include such features as banks, flower shops, open spaces and balconies.

Maybe the struggle has been too much and he is ready for a change. When his term ends he will not return to office. "Three years of government is long enough...I'm not a professional bureaucrat...I'm not a politician," he says.

But Van der Ryn is a writer. Capra Press has recently released his new book, *The Toilet Papers*. It is a "celebration of life through waste," according to Van der Ryn. Our culture is obsessed with biological sterility, he says, and *The Toilet Papers* demonstrates our obsession with killing germs.

"We're a flush and forget it society," he declares, and we do not accept our waste products as coming from us. He says the technology we have developed around sanitation is revealing: we have spent one hundred billion dollars on waste treatment that is purely cosmetic. The core of the book offers some alternative waste disposal systems.

"We need to design environments that lend coherence to life and renewal in biological and social," he says.

Biological and social considerations come together in his design of buildings. There are too many "buildings that grow nothing but information," he insists.

As a reaction to this dilemma, Van der Ryn explains, "The major thing that moves me is the potential of designing cities, buildings...that are truly alive."

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SOME PERSONAL VIEWS ON THE AWARDS PROGRAM

On November 9, 1976, at the SCC/AIA Design Awards Banquet, as the speaker and a member of the jury (with Charles Moore and Paul Goldberg), I expressed some personal views regarding both the purpose and *modus operandi* of the SCC/AIA Awards Program.

As I recall, these remarks addressed the following major issues:

1. To make this event a more public one by publishing or exhibiting, or both, all projects submitted irrespective of their award placement.

2. To allow non-Chapter members to submit projects in order to make this program more representative of architectural design activities and manifestations in the region. Unbuilt designs and competitions might also be considered.

The expanded 1978 Awards Program responds to the first recommendation in that all entries, in addition to the winners, will be presented and exhibited — both at the Awards Program presentation itself, and in a month-long exhibit which will follow.

And I understand that a positive gesture towards the second recommendation has been made by making out-of-Chapter AIA members who have completed work in Southern California eligible to submit entries. However, this falls short, I think, of what one might consider a substantial change of attitude towards the *raison d'être* of this program. I believe that one of the major roles of a professional organization is to recognize, encourage, and make visible what has been happening over the previous years in its own area.

In addition, the Chapter's real interests should not only be in honoring designs executed by AIA members, but also to appreciate and embrace worthwhile efforts of design quality produced by all active "environmental" designers.

I would therefore once more respectfully suggest that the SCC/AIA examine its position on the above issues. In terms of the participation conditions, I would like to submit the following suggestions:

1. That the members of the Awards Committee should not be eligible to submit projects.

2. That the names of the jury members should remain unknown prior to the submission deadline and be selected from a list endorsed by the Board or by the Chapter members.

I consider both the above suggestions as the minimum guarantee for a correct and impartial evaluation process. In such a case, one might even consider allowing the submissions to have the names of the designer(s) clearly displayed.

A renewed attitude towards the Awards Program can indeed be another addition to the other exciting professional events, such as lectures and discussions, already sponsored annually by the Chapter.

Panos Koulermos

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