

HALPRIN TO SPEAK ON SEPTEMBER 11



Noted environmental designer Lawrence Halprin will be the featured speaker on Tuesday evening, September 11, for a meeting jointly sponsored by the SCC/AIA, the American Society of Landscape Architects and the American Institute of Landscape Architects. The program, which begins at 8 p.m., will be held at the Bing Theater at the Los Angeles County Museum of Art, and will be preceded by a no-charge reception, beginning at 7 p.m.

San Francisco-based Halprin has been widely recognized for his pioneering contributions as a landscape architect, town planner, and author. Among his major works are Sea Ranch ("an ecological approach to regional and town planning"), Ghirardelli Square ("recycling old buildings for new uses"), Cleveland Taking-Part Workshops ("ongoing workshops devoted to city-wide citizens' participation in replanning their city as part of replanning the Cleveland downtown"), and Seattle Freeway Park ("taming an in-city freeway by covering it with a park/plaza/waterfall").

A recent work, the Franklin Delano Roosevelt Memorial in Washington, D.C., commissioned by the U.S. Congress, is the subject of a recent short film on which Halprin collaborated. The film is scheduled to be shown during the evening program.

LIBRARY UPDATE: CONTINUING AIA ROLE

Shortly after the January 12 filing of the lawsuit by the SCC/AIA against the City of Los Angeles, challenging the adequacy of the EIR for the renovation/expansion of the Central Library, negotiations between the AIA's attorneys and the City Attorney's office began. The goal of these negotiations was an out-of-court settlement.

The AIA Library Study Team and the Board of Directors agreed that if a 15-person committee of specialists could be instituted to advise the City Council along each stage of the library's planning and development, this would adequately compensate the project for the drawbacks in the EIR, and the lawsuit would be dropped.

The City Attorney's Office recommended to the City Council settlement of the lawsuit along the lines of the AIA proposal. But instead, on July 5, the AIA's settlement offer was rejected by the Council, which voted to appropriate \$350,000 for preliminary studies for the renovation/expansion concept and to proceed with architectural selection. Since the Mayor did not sign or veto the bill, it passively received his approval.

Not long after the July 5 vote, SCC/AIA President James Pulliam and the AIA attorneys met with Mayor Bradley, and in addition to clarifying the AIA's stance on the aesthetic and functional priorities of the library building itself, they questioned the appropriateness of spending \$350,000, the last monies of a permanent improvement fund, on a project whose means of funding had not yet been described. The issue of the architectural selection process also came into discussion, and this has been another important aspect of the AIA's role throughout the library controversy.

During the last week in July, the Mayor called a meeting of the Councilman of the Central Library's district, the President of City Council, the Chairman of the Finance and Revenue Committee, the City Administrative Officer, a representative of the City Attorney, and the President of the Board of Public Works, to discuss the financing of the entire library project before awarding a sum for preliminary drawings which would be wasted if the project were aborted.

The Council's Finance and Revenue Committee met later in the same day to make the recommendation that the \$350,000 not be forwarded until financ-

ing was complete for the entire project. On July 27, the City Council voted 9-2 to support the Finance and Revenue Committee's recommendation, holding up hiring of and payment to an architect until the City Administrative Office can come up with a total funding plan for the library. The matter is scheduled for discussion on September 5.

In August, the AIA sponsored a briefing session at which the recommendations of the SCC/AIA Library Study Team were presented. At the same meeting, Charles Luckman, FAIA, offered the findings of the library study his firm conducted for the City.

Marilyn Fuss

A NEW VOICE FROM THE FOURTH ESTATE

Los Angeles already has a few architecture and urban critics, each with a more-or-less exclusive territory and somewhat elusive predictability. Add Joseph Giovanni, architecture critic for the *Herald-Examiner*, to the list, but don't try to typecast his regular Wednesday articles. They constitute a personal column dedicated loosely to architecture, with subjects ranging from a wistful blimp ride into the machine aesthetic to a well-researched indictment of public building architect selection procedures. Giovanni's style is confident and optimistic, his language articulate, and his arguments so reasonable that no one can say a fair hand was not dealt.

Part of the reason for this might lie in Giovanni's life outside of writing. A licensed contractor and design/build developer, Giovanni knows the frustrations of difficult clients, restrictive ledger sheets, and the myriad compromises that reduce great ideas to only-promising projects.

Giovanni's own work, some of which is depicted here, invites the same



Single-family spec houses, Adams Hill, Glendale, situated on radical uphill slopes, by designer-developer Giovanni.

sensitive criticism Giovanni offers his peers. One wonders whether his built products, most of them hillside residences, can live up to the Schindleresque ideals of Giovanni's exacting perspectives or whether they in fact chart territory new enough to warrant his own coverage. It is apparent, though, that they are respectful of context and history, thoroughly developed, and finely detailed — much like a Giovanni article.

A B.A. in English from Yale in 1967, a master's in French literature from the Sorbonne, architectural studies during a second stint at Yale, a year in Rome at the School of Fine Arts, and four years at Harvard's GSD (though he confesses a philosophical rapport with MIT) mark a few of Giovanni's academic milestones. He broke away from this life of confinement and, at the same time, nurtured his career as a critic while serving as a travel correspondent for the Harvard "Let's Go Europe" series — a diversion he has chosen to pursue on his own in North Africa.

One might ask what, with all this mileage behind him, lured Giovanni back to his roots in Los Angeles? Basically, he says, the chance that Los Angeles may see a resurgence of "radical intellectualism" that, as in the 1930s, may have important implications for worldwide architectural theory and practice.

Giovanni encourages architectural experimentation by treating architects who take legitimate chances with a gentle hand. However, he really knows how to sock it to those who, in his view, abuse power to the detriment of the community.

One such example is his coverage of circumstances behind the recent Central Library renovation commission. Giovanni's article, printed July 25, is doubly remarkable in light of the way architectural critics have reputedly been squelched in the past by local newspapers. A lot of credit must be given the *Herald-Examiner* for its unflinching support of Giovanni's stands, a few of which probably don't sit well with people in high places.

The one obstacle Giovanni can do little to overcome is exposure limited by

the lackluster reputation of the old *Herald-Examiner*. Among scores of architects queried, only one had picked up the paper since the new editorial staff — and Giovanni — were introduced. But even die-hard *Times* readers would do well to keep a standing Wednesday date with Giovanni's thought-provoking submissions.

A. Jeffrey Skorneck

(Turn to page 5 for excerpts from Giovanni's articles)

A. QUINCY JONES: 1913 - 1979



With the death of A. Quincy Jones, FAIA, on August 3, 1979, Los Angeles lost a beloved member of its architectural community. Architect and educator, Jones left an enduring legacy of work and service. He designed significant buildings of both small and large scale [see L.A. ARCHITECT, April 1978], taught at USC where he founded the Architectural Guild and served as Dean of the School of Architecture and Fine Arts, contributed time and energies to professional organizations, serving as SCC/AIA President in 1960, and participating on award juries and accreditation boards.

His office received over 70 citations for excellence, including, in 1969, the coveted AIA Architectural Firm Award for "overall achievement in architecture." In 1977, Jones received the CCAIA Distinguished Service Citation.

Born in Kansas City, Missouri, in 1913, Jones lived most of his life in Los Angeles. After receiving his B. Arch. from the University of Washington in 1936, he returned here to work for several firms, including Honnold and Russell, until his enlistment in the Navy in 1942. The day after his discharge in 1945, Jones opened his own office in West Los Angeles. In 1950, he was joined in partnership by Frederick Emmons, who retired in 1969.

Jones is survived by his wife, Elaine Sewell Jones, and children Michael, Timothy and Hilary, all by a previous marriage to Ann Jones. A memorial scholarship fund at USC has been established in his name.

L.A. ARCHITECT will devote a forthcoming issue to Quincy Jones. Here, Esther McCoy comments about aspects of his work.

I had always thought of Quincy as more of an environmentalist and humanist than a structuralist. This was because I respected so much his use of land in the postwar Mutual Housing, and later in his tract housing for Eichler Homes. He was one of the few to bridge successfully that chasm between the custom-built and merchant-built house, and in doing so performed a great service to the community and to architecture.

It is true that Eichler was an enlightened developer, but I saw Quincy's quiet persuasiveness and his patience in the design of the houses and the site planning — especially in the greenbelt plan which cut the size of lots and threw the surplus into small common parks. In and out of the classroom Quincy was an educator, and the quality of life was always a deep concern.

There was another Quincy that came out in his development of guidelines, on a government grant, for a type of hospital that would not be obsolete before it was occupied. What impressed me most about his research was his perception that, unless manufacturers lent their support, there was little hope for radical changes in hospital planning.

Much of his research was in the area of the manufacturers of hospital equipment, electrical systems, heating and cooling systems, hardware for and construction of sliding walls which could expand or contract patient care areas. There were also lengthy inquiries into patient care with doctors, nurses, patients and behavioral scientists.

Quincy worked patiently with the trades to find a way for them to join forces to produce a package which would perform under all conditions. With the same doggedness he looked for ways of recovering the lost space of the interstitial floor for office and other use. His findings in this latter field were published and members of the profession did take advantage of it. Sadly, he never had an opportunity to build a hospital. However, aspects of his research appeared in all his subsequent buildings.

I should imagine that the overhead transportation system running the length of the new Herman Miller facility was not only borrowed from heavy industry practices, but that the hardware came out of his research on methods of lifting hospital partitions and storing them.

His handsome Warner Bros. Records Building in Burbank took me back to an earlier period when he worked so much in wood — perhaps because of the domestic scale. (Oddly enough, a number of his institutional buildings are domestic in scale, as on the other hand, the interiors of his large houses are often heroic.) The offices arranged around interior courts reminded me of some of the regional solutions before air conditioning. Quincy was always one to reduce the load on the mechanical systems.

It was this custom which led him, I think, to the truly fine scheme of entering educational buildings by the middle level. (Universities always seem to have a slim budget for elevators.) But how lovingly Quincy designed those ground levels with their patios facing gently upsloped landscaped banks! At UCLA, at USC, at Dominguez Hills; all different, but all variations of that same theme.

He was bound kinetically to many of his buildings: they were designed by someone who walked them as he drew them.

Esther McCoy

Upcoming Conferences: UIFA CONFERENCE IN SEATTLE

Between 600 and 800 women professionals representing at least 40 nations will meet in Seattle to exchange ideas and information on architecture, landscape architecture, and planning when L'Union Internationale des Femmes Architectes (UIFA) holds its first congress in the United States, September 30 - October 4.

The theme of the UIFA's fifth annual congress, "New Design Concepts from Changing Resources," will be projected through daily forums, discussions, lectures, exhibits, tours and special activities.

Following the conference, a bus tour of architectural sites will be held, covering territory between Seattle and Los Angeles.

For conference and tour information, contact Jean Young, AIA, UIFA 79/USA, 5601 N.E. 77th St., Seattle, WA 98115, 206/523-5414, or Virginia Tanzmann, AIA, in Los Angeles, at 625-1734.

WORLD CONGRESS OF A/E's IN ISRAEL

The Fifth World Congress of Engineers and Architects in Israel will take place in Tel Aviv December 16 - 21, 1979, on the theme of "Dialogue in Development — Towards the 21st Century."

This Congress is organized jointly by the International Technical Cooperation Center (ITCC) and the Association of Engineers and Architects in Israel (AEAI).

The Congress will provide a forum for multidisciplinary discussions on trends in development in the near future. The lectures and discussions will provide the participants with the "state of the art" introduction on future trends and will present scenarios for possible and probable innovations and new realities.

The program will consist of three days of presentations combined with workshop sessions. There will be combined field-trips and discussions: one in Jerusalem, the other at Ben Gurion University in Beer Sheva.

The formal program ends four days before Christmas. Special Christmas tours and accommodation will be offered to participants on request. For further details and information, contact the Congress' Representative for the West Coast, Moshe Guedalia of Rainbow Travel and Tours, Inc., 1801 Avenue of the Stars, Century City, CA 90067, 213/552-0977.

SEPTEMBER 1979

Volume 5, Number 8

Inside:

Los Angeles Courtyard Housing, by Polyzoides/Sherwood/Tice.
Benno Fischer's Martyrs' Memorial, by Mark L. Smith.
Commentary, by Fred Lyman.
Book Review: McCoy's *Two Journeys*, by Kathryn Smith.
Feedback

Calendar:

September 11: Lawrence Halprin, Bing Theater, 8 p.m., reception, 7 p.m.
September 27: San Fernando Valley Section SCC/AIA program, Ron Goldman, AIA, "The Developing Architect." Call 789-5090 for information.

THE FABULOUS COURTYARD DWELLINGS OF ARTHUR

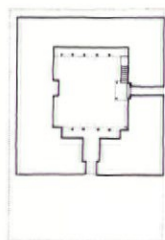


1. Arthur Bernard Zwebell on horseback, circa 1950 (photo: Zwebell family).



2. Nina Wilcox Zwebell in a Zwebell 'bub' speedster, circa 1920 (from a promotional brochure).

Villa Primavera, West Hollywood, 1923

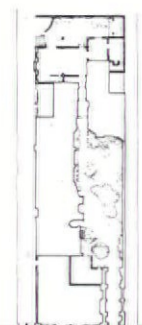


Parti diagram

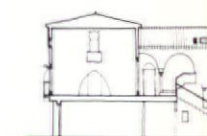


Section through courtyard

Patio del Moro, West Hollywood



Ground plan



Section through courtyard

Introduction

This article is a fragment of a book that represents a collective effort of almost four years. Our discovery of the courts began as a set of separate experiences gathered in the process of everyday living in Los Angeles. Upon sharing these, we discovered that each of us had a favorite collection of special courts. Together we canvassed whole parts of the city, street by street, scoured Sanborn maps and aerial photographs. Courts were discovered singly or in great concentrations. We employed rumor, idle conversation, hunch and blind luck as well as established procedures as the means of our research.

In carrying out this study, we were not motivated solely by the desire to document an era of building in Los Angeles. Certainly, establishing a public consciousness of the virtues of preserving a part of the exceptional building heritage of this city was a basic goal. But equally important was the search to find, in the organizational and stylistic discipline of the courts, architectural lessons relevant to the present.

Modern Architecture, the heroic international movement of the last 60 years, has left us in a state of philosophical ambivalence. The morally indignant frenzy which characterized modern culture removed almost all capacity to regard human experience as part of a historical continuum. The nature of the 'new spirit' demanded that the future must necessarily arise from the ashes of the past. Consequently, the 'enfants terribles' of Modern Architecture took a certain iconoclastic delight in propounding points of view which ridiculed traditional bourgeois and vernacular values and images. In the light of our immediate formal and philosophical precedents, we were expected to generate the brave new world rather than admire or copy (the ultimate disgrace) the relics of the old one. But we have also recently realized that the old is still with us and that its power is equally potent to the dictates of the present.

At first glance, an analysis of some of the buildings of Los Angeles' heyday may seem to be pure opportunism, a vehicle by which we may ride the popular crest of a nostalgic high. These buildings do seem to be implausible replacements for Modern Architecture. So, just why do we hold them out to be important models and prototypes? Our interest in the courts of Los Angeles rests in part with the obvious picturesque qualities of their particular Spanish Revival ambience: the tile roofs, fragrant gardens and fountains, the incredible interiors and those beautiful walls. What sane architect is not touched by these picturesque images? And we certainly feel no modern pang of moral reproof because we love them so.

The real value of the courtyard housing of Los Angeles lies beyond their obvious and seductive qualities. Our research focuses equally on the recording of their physical character through measured drawings and detailed photographs as well as in the revelation of underlying principles which have been clouded by the doctrines of modern times.

The lessons of the courts have not led us in the direction of a pursuit of shallow, stylistic nostalgia by association, or to a retreat from some of the unpleasant realities of modern life. Instead, they helped clarify the shortcomings of stereotyped notions about architecture and the architecture of housing. Strategies about how to achieve a collective of dwellings in a dense urban situation without destroying personal amenities of individual dwelling and garden, concepts about communal living, ideas about the relationship between the individual dwelling, the collectivity of dwellings, and the city itself all have potential for universal application.

Our forthcoming book, *Courtyard Housing in Los Angeles: a typological analysis*, contains the following material:

- The importance of the courts to the culture of Los Angeles.
- Local and Mediterranean precedents for courtyard housing.
- An analytical framework for defining the complete typological range of observed court examples.
- Los Angeles courtyard housing as an example of a possible housing tradition, as part of an attitude of making dwellings that contrasts sharply with received notions of 'Western housing' as practiced in the last 100 years.
- A portfolio of 30 case studies of deluxe courts, including drawings, photos and commentary. (The Zwebell excerpt published here constitutes a portion of this chapter.)
- The differences between modern and eclectic design methodologies of the 1920s and '30s. Development of the idea of extending the notion of typology from plan to elevation.
- A range of lessons that the courts have to offer in illuminating the current architectural and social situation.

The Zwebell Courts

Arthur and Nina Zwebell gave Los Angeles a unique building heritage in a burst of activity that lasted less than a decade. During the '20s, this team designed and built several single family houses, but their fame will, without doubt, rest on eight or so buildings of a character peculiar to Los Angeles that we have termed courtyard housing.

Beginnings

Arthur Zwebell and Nina Wilcox Zwebell grew up in the Midwest. She was an avid musician and graduated from Northwestern University in 1914. He was a self-educated man — his formal education did not go beyond the eighth grade.

Zwebell's talents for invention and design became apparent early in life through his first great passion, automobiles. Not only did he invent a version of the tire vulcanizer, but designed and produced a sporty roadster body to be attached to a standard Ford chassis.

Three years after their marriage in 1914, the Zwebells traveled to Los Angeles while on vacation and returned in 1921 to live there permanently. They brought with them \$35,000 and the desire to build.

The Designer-Builders

Arthur Zwebell immediately found himself a contractor. With the assistance of Nina, who did all the interiors, he designed and developed his first court, a Norman-style building, now destroyed, called Quaint Village.

Arthur learned quickly. He proceeded to design and build a number of single-family houses. In 1922-23, his second court appeared in Hollywood in an astonishing "Hansel-and-Gretel" fantasy style.

Meanwhile, Nina established an interiors firm as well as a furniture factory, where she concurrently designed and produced period furniture throughout the 1920s.

The Zwebells never operated an office as such but preferred to work out of their own house. Most architectural and design drawings were executed by them with occasional outside help. Architects and engineers were hired merely to sign necessary drawings.

CREDITS

Stefanos Polyzoides is Assistant Professor of Architecture at USC.
Roger Sherwood, AIA, is Associate Professor of Architecture at USC. His book, *Modern Housing Prototypes*, was published this year by Harvard University Press.
James Tice is Assistant Professor of Architecture at USC.

Photos: All photographs by Julius Shulman unless otherwise noted.

Drawings: Polyzoides/Sherwood/Tice

Layout: Polyzoides.

Zwebell's first-known exceptional courtyard housing experiment was the Villa Primavera (also referred to as the Mexican Village). It was situated in a part of Hollywood where, in 1923, only one other house existed.

The change in style to Spanish Revival in this work and in subsequent projects executed in the '20s seems to be more a response to popular demand than to a doctrinaire architectural

attachment to Mediterranean forms.

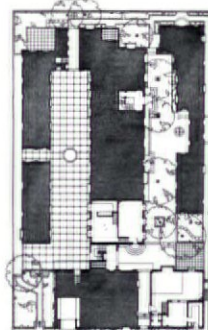
For the first time we can see the essential ingredients of the developer courtyard housing type. The Spanish-style wood-and-stucco structure completely surrounds a courtyard which is animated by a tiled fountain, outside fireplace and lush foliage. Parking is cleverly integrated into the overall design, in this case by incorporation into one side of the building mass. All ten housing units have their primary access and existence dependent upon the court. Interior zoning capitalizes on views of the central space. Services are typically placed on exterior walls and away from the courtyard itself.

The Villa Primavera is located on a corner site with major entrance set back and minor entrance flush to the street. Its rambling appearance betrays a plan configuration that is nearly a perfect square. All but the two-story east wing is on one level. The living units on this side are miniature in scale but still possess a certain charm — each has a corner fireplace, small niches, exposed timber ceiling, and tiled floors. The dwellings on the opposing sides are somewhat larger and much more spatially complex — harbingers of Zwebell's later development.



3. Villa Primavera, west entrance. 4. View of central courtyard.

The Ronda, West Hollywood, 1927



Ground plan



Section through south garden courtyard

In 1927, the Zwebells acquired the land where they were to build their next major work, christened the Ronda.

The Ronda's plan configuration is unique in the Zwebell oeuvre. The single centralized court has been abandoned in favor of two linear spaces which, from certain vantage points, appear to be picturesque Andalusian streets. Certainly the large size of the lot — about twice that of the Andalusia — helped to determine this solution which contains 20 units.

Set directly against the street on the west is a continuous wall of dwellings which step from four stories to two, with three lower apartment blocks running perpendicular. In between

these building blocks, and at different levels, are some of the most wonderful exterior spaces to be found in Los Angeles.

There are a great variety of dwelling units in the Ronda, including cottages, maisonettes with two-story spaces and mezzanines, as well as some interesting split-level units. These latter were the result of Zwebell's ingenious accommodation to the half-sunken basement garage to the north with the lower court to the south. Typically, Zwebell turned a knotty problem into an ingenious solution.



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12. The Ronda, living room and walk-in fireplace of an upper-story apartment. 13. Street view shortly after construction (photo: Mott Studios). 14. South garden courtyard.



CHAPTER NEWS AND NOTES

The 2158th Meeting of the SCC/AIA Board of Directors, July 3, 1979:

- President James Pulliam announced formation of a committee to examine Chapter office structure and to study alternative office locations. The committee is composed of Stanley Smith, Bernard Zimmerman, Lester Wertheimer, David Martin and Morris Verger. Further discussion involved the possible name change of the Chapter to the Los Angeles Chapter.
- The new Professional Affiliate brochure was presented and recruitment strategies discussed.
- Stanley Smith gave an update on the activities of the Blue Ribbon Committee on architectural licensing and outlined a plan of action for 1980.
- Anthony Lumsden, Chairman of Exhibits and Awards Committee, reported on planning for the 1979 Design Awards Program, to be held on October 16. Jurors will be: Richard Meier, Ron Herron and Helmut Jahn. Richard Saul Wurman will judge the drawings.

- Charles Sliet, Program Committee Chairman, discussed program ideas for 1980.
- Jerrold Lomax reported on the activities of the Continuing Education Committee and plans for future programs.
- Associates' President Fran Offenhauser reported on the Associates' activities on behalf of the Pan Pacific Auditorium.
- An update on the Central Library issue was presented by attorney Charles Rosenberg and Joe Amestoy (see article, front page).
- Bruce Franklin and Joel Lakin presented a proposal for a bicentennial train project.

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SCC/AIA Membership Report, June.
New Corporate Members: Miloyko Lazovich (ArchiSystems International); Norbert R. Martinez (Benham-Blair & Associates); Joseph D. Rothman (Martin Stern Jr. & Associates); Richard C. Solberg (Johannes Van Tilburg Architects); Robert H. Sorensen (Gensler & Associates/Architects).
New Associate Members: Andrew P. Cohen (Adrian Wilson Associates); Bradley J. Hill (Gensler & Associates); Michael M. Hricak (Skidmore, Owings & Merrill); Bert A. James (Froehlich & Kowl); John Lijewski (Gensler & Associates); Robert Sing Lum (Froehlich & Kowl); Daun St. Amand (Samuel Wacht); Florenzo von Berger (Gensler & Associates); R. Daniel Zornizer (Gensler & Associates).
New Professional Affiliates: Chris Currian (Designer, Fantasies Unlimited); Larry Korgan (Chief Designer, Fantasies Unlimited); William B. Semco (Consulting Engineer).
New Student Affiliates: Luis Aguilar (Cal Poly, Pomona); Mateo M. Directo (Cal Poly, Pomona).
Member Emeritus: E. Richard Lind.

The Nominations Committee is now accepting nominations from SCC/AIA members for the following 1980 officers and Board positions: Vice-President/President-Elect, Secretary, two Board members. Please contact the Chapter office, 624-6561, or any of the Committee members: David Martin, chairman; David Crompton; Carl Maston; Martin Gelber; Tom Sutton.

"Would You Believe Hollywood Blvd?", an architectural/historical walking tour sponsored by the Los Angeles Conservancy and the Hollywood Revitalization Committee, will take place on Sunday, September 9, following a Conservancy meeting and program at Mann's Chinese Theater at 10:30 a.m. Tour brochures will be available for \$3 (free to LAC members) throughout the afternoon. Following the walk, a reception, program and tour will be held at the Berwyn Entertainment Center. Call 623-CITY.

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Gemini G.E.L. is hosting an open house for members of the SCC/AIA on the occasion of the completion of the gallery addition designed by Frank Gehry and Associates, on September 13, 6-9 p.m. at 8365 Melrose Avenue, Los Angeles. Gemini is a publisher of original limited edition graphics.

The Association of Women in Architecture has elected officers for 1979-80. They are: Doris Power, president; Patricia Ford, vice-president; Margot Siegel, AIA, treasurer; Virginia Tanzmann, AIA, corresponding secretary; Laurie Fox, recording secretary; Lorraine Rudoff, scholarship; Sharon Williams, newsletter; Sara Faulds, programs; Elsa Leviser-Fleishmann, liaison; Soonja Viniegra, exhibits; Robin Jaffe, career counselor; Peggy Cochrane, AIA, publicity; Milica Mihich, education; Barbara Patterson, membership. For meeting information, call Doris Power at 454-6392.

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Published monthly (except August) by the Southern California Chapter American Institute of Architects
Suite 510, Bradbury Building,
304 South Broadway
Los Angeles, CA 90013
(213) 624-6561
One-year mail subscriptions: \$6.00
Advertising rates are available from the Chapter office.

Editorial contributions and correspondence are invited. The opinions stated are those of the authors only, and do not reflect the official position of the AIA or the Southern California Chapter, except where noted.

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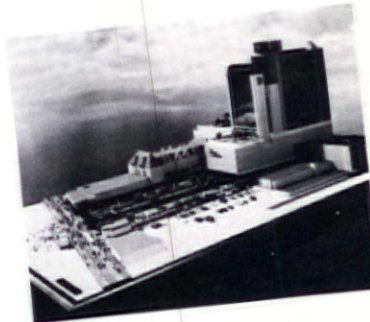
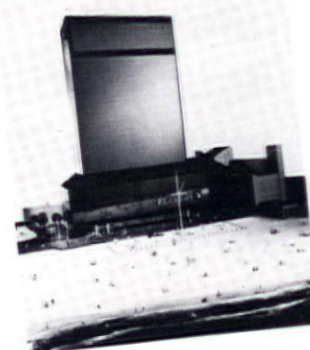
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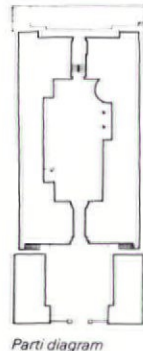
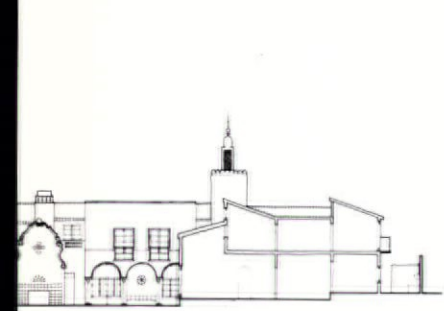
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ARTHUR AND NINA ZWEBELL

A pre-publication excerpt from *Courtyard Housing in Los Angeles: a typological analysis*, by Stefanos Polyzoides, Roger Sherwood, AIA, and James Tice.

d, 1925

The Andalusia, West Hollywood, 1926



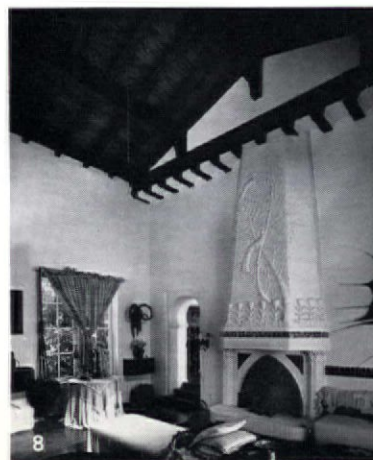
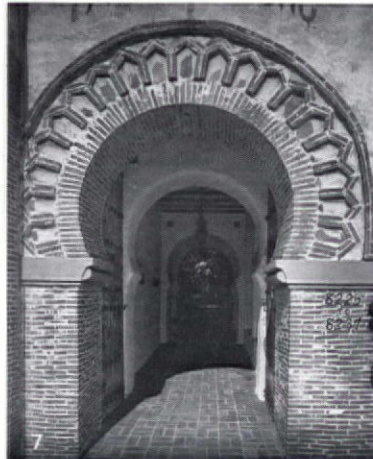
specific stylistic tendencies for the design of the building were imposed by the client, a physician, who had traveled widely in North Africa and Spain and had strong preferences for Moorish motifs.

The Patio del Moro is a compact U-shaped building in plan. It makes a definite wall on the street where garages and arched main entrance are located. The enclosed courtyard contains lush landscaping including a delicate reflecting pool and robust baroque fireplace. The beautiful tile work and an amazing Tunisian tower complete the ensemble.

All seven units within the Patio del Moro use the court as a kind of vestibule. In addition, each dwelling has a private terrace, patio or balcony, suggesting a careful gradation of public to private outdoor space. The units display a great deal of spatial complexity as two-story living spaces and mezzanines dominate the interior design.

The impression of variety in the units demonstrates Zwebell's virtuosity in manipulating standardized elements so that individual identity results. For example, some units are essentially mirror images, yet they are perceived as quite different from one another due to their unexpected placement in the building configuration.

5. Patio del Moro, garden view with fireplace and tower. 6. Street facade. 7. Doorway. 8. Living room, front apartment.



In 1926, the Zwebells sold the Villa Primavera in order to develop their next court, the Andalusia. This extraordinary building firmly established their reputation. By now, Zwebell had mastered a daring and pure Andalusian style which was supported by an abundant array of craftsmen.

The Andalusia is perhaps Zwebell's most accomplished building, as it

incorporates the best features of all the experiments. Its overall form and the dwelling pieces are beautifully resolved.

In the Andalusia, the problem of parking on grade has been ingeniously resolved. The garages, if they may be called that, are two flanking pavilions on each side of a forecourt.

The impression that one gets is one of three separate but exquisitely related



outdoor rooms: one reserved primarily for the automobile which is off the street and paved; the second within the body of the court rendered as an Andalusian patio and directly related to the nine dwellings; and the third located in the most private part of the site, also finished in hard materials and reserved for recreational activities. The small archways cut into the body of the building heighten the sensation of spatial connection.

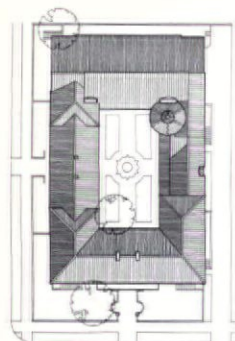
The units continue the spatial experiments of the Patio del Moro, culminating in the Zwebells' own dwelling. Within is an extraordinary two-story living space which was specifically designed to accommodate a pipe organ for Nina Zwebell.

The Andalusia was (and continues to be) a favorite watering hole for aspiring and established members of the motion picture set. Some of the more famous residents of the Andalusia include: Cesar Romero, Clara Bow, John Payne, and Marlon Brando.

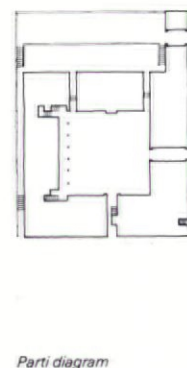
9. The Andalusia, entrance and automobile forecourt with main courtyard beyond. 10. View of central courtyard shortly after construction (photo: Keystone Studios). 11. Interior view from organ loft of Zwebell living room.

El Cabrillo, Hollywood, 1928

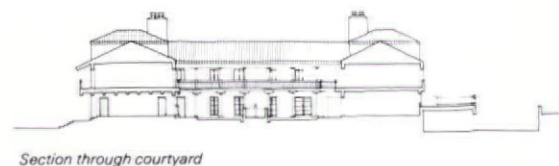
Casa Laguna, Los Feliz, 1928



Roof plan



Parti diagram



Section through courtyard

A year later, the Zwebells moved their building activity eastward, first designing the El Cabrillo in Hollywood, followed by the Casa Laguna in Los Feliz.

The El Cabrillo appears to be a judicious attempt to duplicate the Andalusia for a different site and in a different material. The massing of the two buildings is identical. But the El Cabrillo as a corner building was originally entered from both streets. Unfortunately, through continuous street-widening, the main entry has been closed altogether and the building configuration on the sidewalk has been considerably altered.

The El Cabrillo is not built in wood and stucco as is typical of virtually all



the other Zwebell courts. Instead, a concrete block is used which is non-standard in size in an apparent attempt to create an adobe block effect.

The ten units follow the Zwebell pattern of incorporating two-story living rooms, mezzanines and graceful staircases. All the unit interiors are skillfully modeled in light with a variety of window openings. Especially effective are the small lunettes in the upper part of the living room space.

The El Cabrillo was intended as a place of residence of both transient and permanent members of the Hollywood scene. One of the Talmadge sisters lived here and Hollywood lore has the name of Cecil B. DeMille's daughter connected with this building. And at least one of Rudolph Valentino's films is alleged to have used the El Cabrillo as a stage set.

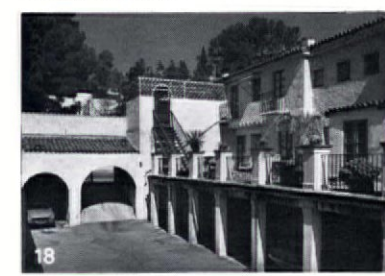


15. El Cabrillo, typical living room. 16. Aerial view. 17. View of central courtyard.

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18. Casa Laguna, west terrace and lower automobile courtyard. 19. East entrance.



After the Courts
In 1929, with the complete collapse of the private housing market, the Zwebells turned to other occupations. They were first engaged as set designers in the movie studios, later turning to furniture design and production.

Arthur made an abortive attempt to return to building with a plan to manufacture a modular housing system in 1934-36. Unfortunately for Zwebell and the history of architecture in Los Angeles he had to rely on sponsorship of the FHA during that economically troubled era.

Even though his efforts proceeded to the point where he designed and built a prototype house, relations with the housing authorities were so difficult and bitter that after a storm damaged his housing plant in Van Nuys, he took his

insurance settlement and quit building.

Except for three residences for his family in North Hollywood, he never practiced architecture again. He died in 1973. Nina Wilcox Zwebell died the next year.

The Zwebells' Contribution
Without doubt, Arthur and Nina Zwebell were the original creators of the highly refined deluxe court in Los Angeles. However brief an interlude in the building history of this region, their contribution is extraordinary, with their concern for traditional urban form, their adaptation and development of the Los Angeles court type of housing, their use of landscape as a discrete formal language, and the richness of the individual units in each court.

Both Zwebells were consciously opposed to the forms of modern architecture and design. They were "ancients" in the sense that they sought inspiration in the imagery of the past.

This, however, is only part of their story. For, paradoxically, Arthur demanded and finally achieved an architecture which in a planning organizational sense was as rational as any truly modern work was supposed to be. We have only to consider the variety of ingenious parking solutions to dismiss once and for all any temptation to dismiss this work as that of a picturesque dilettante.

This duality, then, can explain both Zwebell's devotion to the Spanish Mediterranean style and his audacious attempt at factory-produced housing.

The Zwebells' control of projects, from finance to construction, and their unique combination of business and design skills generated a set of exemplary buildings that served as a standard for most examples of courtyard housing that followed.

From our perspective today, their work is valid not only as a model for future housing experiments. It is also, in absolute terms, architecture of the highest quality — some of the finest ever built in Los Angeles.

A MEMORIAL TO NAZI VICTIMS

As a man and an architect, Benno Fischer has lived to realize a dream of many years.

Fischer is a Jew, and a survivor of the concentration camps. Now, in his latest work, he is the architect of a memorial to the victims of the Holocaust. The new Martyrs' Memorial, at the Jewish Community Building on Wilshire at Sweetzer, is the first architectural work in Los Angeles dedicated to the memory of those who died at the hands of the Nazis.

Ten years ago, when Benno Fischer, AIA, produced his design for the Memorial, it was to occupy its own ground-level structure. With the subsequent move of the Jewish organizations to an existing 12-story office building, on a site with no usable land, the top floor was allotted for the project. One wishes the complete structure had been built. It is regrettable that the Memorial can only be found at the end of an elevator ride and within the four walls of an office tower. Perhaps, however, life has taught Benno Fischer to adapt, for he has succeeded well in transplanting his ideas.

The Memorial itself contains three main areas: the entrance passage, seating alcove, and commemorative crypt. Adjacent are exhibit rooms with photographs and artifacts illustrating the horrors of the ghettos and camps.

But how does one convey in architecture an event of such proportions? How can one portray this event through a structure alone? Most often, remembrance of the Holocaust has taken the form of art, literature, or film. And frequently, the medium of architecture is used only to commemorate a single event or individual. How, then, through an architectural design, does one recall the destruction of an entire culture?

The central fact of a memorial is that it must stimulate memory. However, memory is an active process, a response to what one sees, hears, or feels. A place can only evoke memory through the action it brings to mind. Unless the architect resorts to explicit audio-visual or written descriptions, he is challenged to convey the action through the design itself.

The entrance passage to the Memorial presents an especially dramatic and effective solution. It is



Entrance passage.

designed to recall the infamous cattle cars which carried the Nazis' victims to the death camps. Where action is needed to animate the scene, the visitor assumes the role of a "passenger." The metallic clanking of the train is heard underfoot as one enters by crossing a strip of steel plate held loosely to the floor. Ahead, the passage is dark, except for a glowing yellow light visible behind the slats on the walls. One tries to peer between them, but sees only the names of once-flourishing Jewish communities posted like just so many stops of the train.

The polished wooden floor of the car resounds with every step, making the reality of the place inescapable. At the junction of the two trains, a sheet of checker plate again rattles underfoot,

and one looks down to notice giant metal discs simulating bumpers at the end of each car. Every detail of the passage is reduced to its simplest form, so that it represents the essence of every cattle car and the transport of every human cargo. On one visit, the passage seemed exceptionally hot, adding to the oppressive reality of the place. With relief, one steps across a third steel plate into the rooms beyond.

The entrance passage illustrates the urgency of this project for Fischer. Where it might have satisfied a designer to let the visitor be a passive observer, Fischer is only content when one can stand where he stood, seeing what he saw from the inside. One is prompted not only to create the action by which memory is inspired, but also to experience it. Perhaps, because his recollections burn so vividly in his mind, he is able to communicate this small part of them so effectively. The mood created at the entrance establishes the character of the Memorial. It is as if he says that, having traversed the passage, "Now we have something to discuss."

First, one enters the seating area, or chapel, which faces the commemorative crypt. The chapel restores the visitor to his customary role of observer. There is no attempt to transport him across time. It is a neutral place in which to think, talk, or pray while looking into the room beyond. It is separated from the crypt by a screen of vertical bars ingeniously cut at the middle to form a handrail below, and leave a vestige of prison bars above. The beige and brown color scheme and simple upholstered benches seem intended above all not to distract, although greater richness of ornament might not have been misplaced. The room appears to represent the comparatively safe and uneventful present, from which the past is viewed.

The crypt is the focal point of the Memorial. The room itself is a circle about twenty feet in diameter. In the center is a slab of black marble representing a sarcophagus, and surrounding it, on the floor, are plaques bearing the names of the concentration camps and other death sites. Above the slab is a sculpture of two hands holding a bowl filled with memorial lights. In the niche at the rear, a Star of David held within the form of a larger sculpture, is the focal point of the room. On either side are towers inscribed with letters representing the Ten Commandments. Above the niche is a skylight screened by large iron bars.

These contents of the crypt become the shared symbols of the destruction of European Jewry. Unlike the entrance passage, it is not the visitor who animates the scene; here one is only an observer. It is the symbolic elements themselves that inspire thought, not, certainly, by creating action, but through their potential for action. One senses that the objects present have only momentarily been frozen in place, and might at any time respond to the directions of some unseen hand.

The slab of marble hovers over the open grave below. The mind's eye demands action between them. Is it about to be lowered into it, a symbol of the lives forever lost? Or is it being raised, a sign of the immortality achieved in being remembered?

Overhead, two hands hold a bowl in which six lights burn for the six million who perished. The back of each hand bears the same tattoo as Benno Fischer's hands. Have they come to stay, to offer their ever-burning light as an eternal memorial to the victims? Or, like the pillar of fire in the desert, have they come to lead the way to a better

future?

In the niche facing the entrance is a yellow Star of David, an enlargement of the infamous "yellow badge" the Jews were forced to wear. It hangs like a trophy from the chrome-plated arch that represents the might of their oppressors. Both are intertwined with rusty barbed wire. Yet the star remains large and bright. Is it really bound in place, a symbol of defeat? Or does it display itself with pride, the sign of a people reborn?

Flanking the niche are the two tall towers bearing the Ten Commandments, symbol of the faith for which the



Commemorative crypt.

Jews died. Overhead, one sees the sky, but is blocked from reaching it by a grid of iron bars. Only the tops of the towers penetrate them. Will the bars remain fixed, and those who reach for freedom be forever frustrated? Or will they one day be spread apart, and those trapped within set free?

In the varying interpretations of the symbols lie their strength. Their potential to be, or do, or become something is what brings them to life. The crypt is a mixture of positive and negative because it portrays elements of real life. Despite his experiences, Benno Fischer is a man of faith in the future, good humor, and enthusiasm. His architecture could not do less than combine the tragic with a reaffirmation of life.

Stylistically, the Memorial is an unusual combination of elements. For a number of years, the architect was an associate of Richard Neutra. So far as the careful placement of objects, the precise planning of detail, and the restrained but effective use of color, Neutra would surely have been in sympathy with the design. However, as one of the leading proponents of the modern movement, Neutra had worked to create architecture anew, without reference to the past. His example would offer small assistance in designing a memorial. From the early modern movement, Fischer did gather the pure geometry of the circle, rectangle, and straight line, but used them to create elements firmly evocative of tradition. Reduced to their most basic forms, they come to represent the spirit of every crypt, and every prison bar, and every grave.

With patience and perseverance, Benno Fischer has succeeded in a noble endeavor. He has used his profession to give substance to the message he carries. In his words, "To me this Memorial has meant more than any other professional achievements.... In some way, it seems to be to have justified my survival, while untold millions perished."

His dream, which has at last been given form, is realized again with each individual who comes to honor his martyred fellow man.

Mark L. Smith

Mark Smith, an AIA Student Affiliate, has a B.A. in History of Architecture from UCLA, where he is currently enrolled in the Master's program in architecture.

VINCERE

The Nation

In an interview in the last November issue of *Book Digest*, Arthur M. Schlesinger, Jr., is quoted as saying, "I think very few politicians are intellectuals, in the usual sense. Intellectuals inhabit the world of ideas, politicians the world of power."

Architects, almost without exception, do inhabit the world of ideas. Even the principals of the enormous offices may appear to inhabit the world of power as far as the rest of us are concerned, but they do not. Rather they are, as Morris Verger says, "sensitive to power." They know how to "tap" it in order to find a medium for the expression of their ideas.

But in the end, aside from a few clever details, even the ideas expressed belong not to the architects, but to the politicians, the landlords, the bankers and/or whomever else holds the power to be tapped. For all his dreams and all his struggles, the architect, even he with the big job, is a flunky.

So the fourth and fifth objectives of the AIA, according to the Bylaws, "to coordinate the building industry and the profession of architecture to insure the advancement of the living standards of our people through their improved environment and to make the profession of ever-increasing service to society," go unattained.

We are to be praised for remaining uncorrupted by power, but we are to be censured for renouncing it, for without power the contribution which we are capable of making to our people is not made.

The major problems which face the governments require planning. Therefore, they are problems that *only* architects are trained to solve. President Carter's speech on the energy question, for instance, was the work of a man who knows nothing about planning, to whom the concept of "Survival Through Design," is, obviously, meaningless. "It's clear," to him, "that the true problems of our nation are much deeper, deeper than gasoline lines or energy shortages; deeper even than inflation or recession." He, therefore, seems to understand that there is a connection between what he calls, "a moral and a spiritual crisis," and the energy crisis; but he does not seem to understand what the connection is, so like all men who place power above ideas, that is to say, who have no comprehension of design, he promises that, "above all, I will act," meaning, apparently, that he will act first and think later and so the actions which he proposes are so contradictory that one is left a little dumbfounded.

Let me put it another way. Of the five professions — the ministry, the military, law, medicine, and architecture and their various offshoots such as teaching, accounting, and engineering — some deal with spiritual matters and some deal with material matters; but only architects are trained to solve problems involving both.

The problems of the environment (of which the energy crisis is one) do involve both material and spiritual questions such as: the necessity of electricity and the ethics of atomic waste disposal, the need for transportation and the need for clean air, the need for asphalt paving and the need for trees, the need for insulation and the need for glass, the need for low-cost housing and the irrelevant scale of mobile homes, the need for heavy industry and the need for inspirational recreation in the form of public parks and private gardens.

To an architect the energy crisis is not only an interesting challenge but the opportunity at last to build in harmony with nature and, therefore, with efficiency and morality. Yet, on the list printed in the July 23rd *Newsweek*, of more than 130 Americans outside the Administration invited by President Carter to consult with him at Camp David before his speech, I could not find a single architect. I don't blame the President. We are so unobtrusive that I doubt if he or anyone on his staff even thought of us, in spite of the fact that our publications contain an abundance of imaginative solutions to the energy problem, many of them already executed.

So our nation rots in an unnecessary mess, because we have such institutions as a Department of Housing and Urban Development run by a lawyer, instead of a Department of Architecture run by an architect. But the former is unconstitutional, and if the national

officers of the AIA, ensconced at the Octagon one block from the White House, were doing their job, the latter would be unnecessary. But former AIA President Botsai was so unconcerned about communication with the sources of power that he suggested that we move AIA headquarters from Washington to Kansas City.

The Corps

In order to achieve our pledge "to the advancement of the living standards of our people through their improved environment," we architects must have ideas based on knowledge and sensitivity, which we do, and power to bring those ideas to reality, which we do not.

In order to obtain power, we must become territorial. That is to say, we must, by virtue of the charge of our Bylaws, organize ourselves as a Corps of Architects. This organization might begin more easily at the city level than at the state or national level, because cities themselves should be administered by architects, and difficult obstacles exist at the state and national levels of the AIA in the form of myopic old guardism, bureaucracy, and hired executive directors who do understand power and how to keep the membership powerless.

But our particular Chapter has an enlightened President, an excellent Board of Directors, an active and well-informed membership and is unhampered by the executive director system. Therefore, we are in a position now to correct the environment of our metropolis and set an example for the state and the nation, by organizing ourselves by such a method that building departments, planning commissions, public works departments, street departments, etc., and eventually the cities themselves will either be administered by architects or superseded, and that method of organization must be the same by which power is always achieved: territorial.

The President of the Southern California Chapter, therefore, should, with the approval of the Board of Directors, appoint an Architect of the County of Los Angeles responsible for the environment of the entire metropolis. He should be assisted by Architects of each of the five Supervisorial Districts and of each of the 77 or so cities and of each of the unincorporated areas. The larger cities should be divided and subdivided into various communities and neighborhoods and architects appointed to be responsible to the Architect of the particular city for the environment of their divisions and subdivisions. Those architects most successful in their endeavors, those who seek to learn the concerns of the citizens, those who talk to the local governments, the school boards and the PTAs, the police and the firemen, the unemployed and the mothers, the Rotary Club and the churches, the Sierra Club and the Urban League, and who synthesize their input into urban design which protects that which should be preserved and improves that which fails to provide will rise in the ranks of the Corps.

But, whereas the organization of the Corps must be autocratic, its ultimate authority must be democratic, because it must remain a Corps of those who inhabit the world of ideas and who seek power only as a means of executing those ideas or it will decay in the stagnant cesspool of bureaucracy.

Therefore, the SCC/AIA must unite with the Pasadena-Foothill and the Juan Cabrillo Chapters to form one Los Angeles County Chapter divided into five sections coinciding with the five supervisorial districts and the boards of each district. The Chapter board must be elected directly by the membership in conventions assembled without benefit of nominating committees and other tricks of the establishment, for the President of the Chapter with the approval of the Board of Directors, having the enormous authority to appoint the Architect of the County of Los Angeles who will command the Corps, must have the full and enthusiastic support of the membership.

It is not impossible to rebuild this metropolis in harmony with the blessings which God has bestowed upon its valleys. It is just a matter of beginning. Plenty of work for everybody, my good colleagues, if we can just look up from our boards for a few moments and turn to the deliberate and methodical pursuit of our declared objects, so that we become, at last, of value to the city and the nation and therefore to ourselves.

Frederic P. Lyman, AIA

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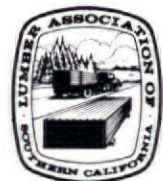
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(continued from front page)

A Giovannini Sampler:

On a new house in Venice:

"It is always difficult to insert a new building into an old neighborhood, but especially in Venice, where rising land values are now pressuring old residents out of established neighborhoods. A flashy, new, architect-designed house on San Juan Street could well have been the cause of considerable local resentment. But [architect Frederick] Fisher sensitively integrates his new house into the old neighborhood by an architectural understatement that is no less interesting for being gentle. His mild-mannered facades are quietly unusual and he has toned the house to the slightly eccentric temper of the rest of the street. There is a quality of grade-school freshness and directness about the facades that belies their sophistication; any happy child in his right mind would choose this house as a favorite playhouse." (July 18, 1979)

On the Central Library:

"The proposal to renovate or rebuild the Central Public Library has long been shrouded in perhaps the densest verbal smog ever to pollute downtown Los Angeles. This week and last, its intensity has reached noxious alert levels.

One would think that City Hall, after years of the nasty allegations, suits and innuendos that have surrounded the library proposal and municipal procedures, would want at last to clear the air of any lingering controversy. But instead of considering all aspects of the library issue with informed deliberation, our civic leaders have recently managed to release even more fumes into an already thick atmosphere." (July 25, 1979)

On local stone architecture:

"This Elysian period of Southern California history has left the Southland with a handsome reminder of days when most settlers came to find health and work. The stones were a gift from the earth, like oranges off a tree, and symbolized an outdoors that was beneficent for anyone with pluck: California worked for people who worked California. Perhaps more than any other building method, stone construction set a moralizing example that hard work would be materially rewarded." (May 2, 1979)



Schindler at Kings Road, 1922.



(From left) Eric Mendelsohn, Frank Lloyd Wright and Neutra, Taliesin, 1924.

BOOK REVIEW

Vienna to Los Angeles: Two Journeys, Letters between R.M. Schindler and Richard Neutra, Letters of Louis Sullivan to R.M. Schindler, by Esther McCoy. Arts + Architecture Press, Santa Monica, 1979, 155 pp., 91 illus., hardbound and softbound, \$25.00 and \$17.50.

Esther McCoy, author of seminal publications establishing the international importance of early modern architecture in Los Angeles, has returned to a subject which is at the center of her concerns and one which has fascinated the architectural community for some time — the friendship of R.M. Schindler and Richard Neutra.

Perhaps more than any other two figures of this period in Los Angeles, Schindler and Neutra seize the imagination. For quite some time they have served as a link to the present through an active generation of practicing architects who matured under the guidance or inspiration of either or both. Their lives were modern dramas: Schindler's ending publicly as a pathetic tragedy; Neutra's, an heroic epic. Neither was as intriguing or dramatic separately as they were together, or at least so it seems to those of us who did not know them personally.

Until McCoy's recent book, all that was known of their friendship was a rough outline of events. Schindler and Neutra met as young students in Austria, Schindler leaving some time later for the U.S. to work in an office, ending up with Frank Lloyd Wright. Arriving in Los Angeles somewhat later, Schindler built his own studio-residence where his friend Neutra took up residence with his family, after experiencing the devastating years of World War I in Europe.

The two, working side by side in their newly adopted land, sought to establish themselves and the ideals of modern architecture in a world not yet ready to accept the message. Then a break occurred in their friendship, and each went his separate way, never to speak again until — near the end of their lives — they are placed in adjoining beds in the same hospital room where, it is said, they spoke the friendliness of student days and did not refer to the intervening years of bitterness.

Yet the tantalizing question has persisted: What happened to cause the schism and who was at fault?

Esther McCoy is eminently qualified to take up this topic. She has been

personally acquainted with all parties involved, having worked in Schindler's office in the '40s, known him until his death in 1953, been a friend to Pauline Schindler from the '40s until her death in 1977, and known the Neutras, as well as two architects who worked closely with Neutra in the earlier years — Gregory Ain and Harwell Hamilton Harris, who has written the foreword for the book.

She has, through her special relationship to these principals, had access to correspondence, writing and photographs which she uses selectively and with a fine eye to human detail in order to bring the story to life. Because she has pioneered in this field for some years, she is able to draw on interviews and notes made some years ago when key figures such as Philip and Leah Lovell were still alive. It is a unique perspective no one else now living could give, and McCoy gives it with the best writing being produced in architectural circles in Southern California.

The book is divided into sections. The first, a narrative which covers the years 1914-1924 and weaves in and out of Vienna, Chicago, Taliesin and Los Angeles. The second, a collection of photographs which conveys the idealism and exoticism of this period through its styles of dress and its architecture. Next, the translated letters between Schindler and Neutra, followed by a series of letters from Louis H. Sullivan to Schindler several years before Sullivan's death which illuminate certain points in the previous correspondence and convey the pathos of Sullivan's last years.

To return to the overriding question, I will leave it to the reader to unravel the mystery for himself by reading the book. What can be said is that, although both were pioneering Modernists on Los Angeles' challenging frontier, it appears early on that Schindler and Neutra would take diverging paths, no matter what the course of events.

First, the years of World War I. Schindler spent them sketching with the Palette and Chisel Club and conversing around the fire with Louis Sullivan at Wright's Oak Park Studio, while Neutra was fighting at the front. The war's aftermath found Neutra "living by air roots" among architects, "forced out of an art which now seems as far away as heaven..." while Schindler at Taliesin opened boxes of perfumed treasures arriving from Wright in Japan. Whether this or individual temperaments accounts for

Schindler's preference for Wright's Prairie Houses and Yosemite Valley against Neutra's for the systems building of the Palmer House and Sweet's Catalogue is hard to say. But their separate creations for Philip Lovell, both now among Los Angeles' few real monuments of international importance, eloquently express the difference.

Different, yes, this is understandable; but why divisive? A tragic flaw of character in each man: for Neutra, an overriding ambition, for Schindler, a naivete.

We have not heard the end of this story — for yet to appear are Thomas S. Hines' biography of Neutra, due next year, and Dione Neutra's memories and collection of letters between her husband and herself.

Kathryn Smith

Kathryn Smith is currently at work on a book on Wright's designs for Olive Hill, including the Hollyhock House, under a grant from the Graham Foundation.

FEEDBACK

(The following letter, dated June 6, was sent to SCC/AIA President James Pulliam, FAIA.)

I have been debating whether or not to write this letter because I don't really know whether my feelings are just my own, or are held by a broader sector of the membership. But since I feel this is very important, I decided to write it and let you decide.

As a result of attending the June Board meeting and hearing the discussion regarding the Chapter budget, the cost of *L.A. ARCHITECT*, the views of some of the Board members and then reviewing my new issue [June], I am beginning to wonder whether or not the direction in which the publication is going is really appropriate.

I could be quite incorrect, but I thought that its purpose was that of a monthly communication device that was going to be a little nicer than a mimeographed newsletter and would include some space for editorial comment about the architectural scene in Southern California.

What I see it becoming is an architectural magazine which indeed is handsome, but I don't feel is something the Chapter should be involved in (spending money on). It seems to me that we have gotten away from what I thought was the original concept and that perhaps the editors are more interested in publishing a fine magazine rather than providing current information to the members. In fact, the insertion in the mailing of the publication *Direct Line* seems to be a reaction to what I have just stated.

Although the material in *L.A. ARCHITECT* is very interesting, it seems to be quite expensive and, I guess in my view, not worth it. I would be far more satisfied with the publication as it appeared in its early days — four pages, a couple of articles, and rather newsy, rather than an elaborate photo magazine which it appears to have become.

Joel Breitbart, AIA

Jim Pulliam replies:

Thank you for your letter and the comments and questions contained therein regarding the Chapter's monthly publication, *L.A. ARCHITECT*. I agree with you that the primary function of

L.A. ARCHITECT is to communicate to our members regarding Chapter activities and issues. I believe it does this, with an occasional breach, quite well.

The question, then, is to what extent the publication should go beyond this primary role, in publishing articles of a broader nature relating to architecture, urban design and the physical environment, and what are the cost implications to Chapter members, as compared with the benefits derived, from such a policy.

Since the demise of *Arts & Architecture* and *Architecture West* magazines, there has not been a publication devoted to architectural issues published in the Western United States, let alone in Los Angeles. *L.A. ARCHITECT*, in a modest way, is attempting to fill that void. It is also making an impact outside of this city. From comments I have heard at recent National AIA Conventions, it is highly respected in other parts of the country. This gives stature to all our members. An indication of its success is the fact that many other Chapters are beginning similar publications.

L.A. ARCHITECT is our ambassador. It is read by students, educators, politicians and the general public. It says that the Southern California Chapter of the American Institute of Architects is not an architects' club, but an organization interested in, and involved with, community affairs — particularly those concerning the built environment. I, for one, believe we should continue in this direction.

It is true that there are costs — even though the Editorial Board largely serves on a volunteer basis and most of the articles are written at no cost.

To offset these costs, and to broaden the subscription base of the publication — which in turn assists its advertising program — the Chapter Board this year has been seeking to increase the Professional Affiliate category of membership, which is open to non-architect professionals in fields allied to architecture. The dues are \$60 per year.

Beginning with an explanation, and ending with a pitch, I urge you and all Chapter members to invite professional affiliate friends to join the Chapter in that category. In this manner we can continue to improve *L.A. ARCHITECT*, as well as increase other Chapter activities, at no additional cost to the membership.

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