

Chapter Programs

The Big Boys

Four Los Angeles architects, whose distinguished careers extend back into the 1930s, will share their thoughts on "Making It Big," Tuesday, March 15, in the Conference Center (Suite 259) of the Pacific Design Center.

Participating in the program will be John E. Lautner, FAIA, Albert C. Martin, FAIA, William Pereira, FAIA, and a senior officer from Daniel Mann Johnson and Mendenhall. Robert J. Fitzpatrick, president of the California Institute of the Arts, will act as moderator.

The program will start at 6:30 p.m. with a wine and cheese reception, which will be followed by the speakers at 7:30. Admission to the program, which includes the wine and cheese reception, is \$5 per person. No advance reservations are required.

Stern Remarks

Robert A. M. Stern, AIA, an award-winning New York City designer whose most recent creation is the Shaw Walker Showroom in the Pacific Design Center, will speak and show examples of his work on Wednesday, March 16, at the Seal Furniture Showroom in Long Beach.

The program is jointly sponsored by the Los Angeles, Orange County and Cabrillo Chapters. Tours of the showroom, a continuous audio-visual presentation and a reception with a no-host bar are scheduled from 7 to 8 p.m.; Stern's talk will start at 8.

Advance reservations are not required and there is no admission charge. Additional information is available from Connie Scheer at

(continued on page 3)

Five Architects to Trade Views on Interiors during West Week

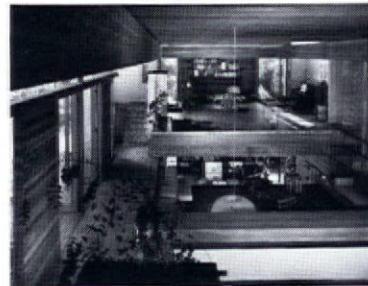


Remodel of 826 Pico office, Ross/Wou.

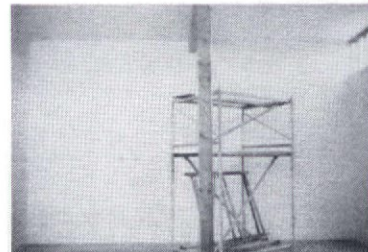
Fred Fisher, Raymond Kappe, FAIA, Michael Ross, AIA, of Ross/Wou International, and Edward Friedrichs, AIA, of Gensler and Associates, are scheduled to participate in "Interiors by Architects," a panel discussion moderated by Johannes Van Tilburg, AIA. The program is co-sponsored by LA/AIA and the Interior Architecture Committee, and will take place during West Week at the Pacific Design Center. The entire group of architects will be discussing their interior work and philosophies, of which the following is a sample.

Frederick Fisher: Ambient geography makes reference to nature as a model for tone. The Venice Studio, within the confines of extreme economy, is an interior desert-scape of spareness, surface, and light.

TIM STREET-PORTER



Architect's own house, Raymond Kappe.

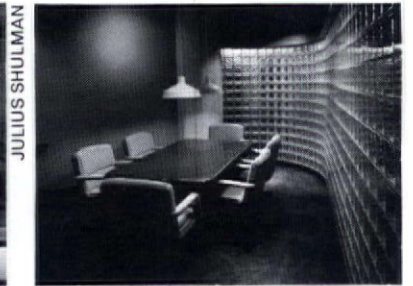


Venice Studio, Frederick Fisher.

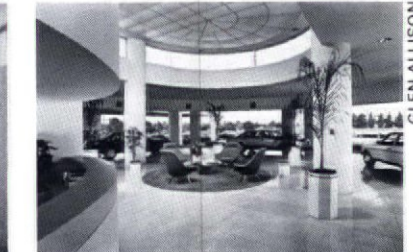
Raymond Kappe: The additive process of Japanese architecture versus the subtractive process of western, modern architecture has formed the basis for most of my architectural philosophy.

My attitude about what a house is and what it should be is sympathetic with the notion of respect for nature, minimum separation from the elements, and emphasis upon space perception.

At present I am exploring computer-controlled kinetic environments and the potential for programming expansion and contraction of the physical form. It seems to me that the ultimate would be to tune spaces to our sense of being and state of mind, though a process of pre-programming.



Twentieth Century-Fox Props Building, Gensler and Associates.



Johnson Motors, Van Tilburg and Partners.

Michael Franklin Ross: My firm approaches interior design with the same esthetic interests that inform our architectural work. We are concerned with basic architectural design issues: how people experience space, form and light.

Edward C. Friedrichs: Architects are responsible to the people who will work in the environments which we create. Most people spend the bulk of their waking hours in the work place; certainly it must be functional, but it must also make people feel good.

Johannes Van Tilburg: The design concept seeks to highlight the elegance and fine craftsmanship of Mercedes-Benz. Double, oversized structural columns are used mostly for the expression of artistic purposes.

Calendar

Chapter Events:

- March 15: **Commercial Wallcoverings: Their Manufacture and Application**, ASA program with representative from Sinclair Paints and Wallcoverings, 6:30 p.m. social, 7 program at a location to be announced. Call Charmaine Kenzer at 681-4561.
- March 15: **Making It Big**, panel sponsored by LA/AIA, reception 6:30 p.m., program 7:30 in Suite 259, Pacific Design Center.
- March 16: Presentation by architect **Robert Stern**, co-sponsored by Los Angeles, Cabrillo and Orange County Chapters, reception 7 p.m., program 8 p.m. at Seal Furniture Showroom, Long Beach. Call Orange County Chapter at (714) 557-7796.
- March 17: **WAL** zoo tour, 11:30 a.m. at City of Los Angeles Zoo. Call Heidi Moore at 661-2786.
- March 19: **The Americas: Three Viewpoints in Design**, West Week panel co-sponsored by LA/AIA and Pacific Design Center, 3 to 4:30 p.m. in West Hollywood Auditorium.
- March 19: **Interiors by Architects**, West Week panel co-sponsored by LA/AIA and Interior Architecture Committee, 8:30 to 9:15 a.m., Suite 259, Pacific Design Center.

Courses:

- March 4: **Whither Land Use in California?** Update on planning and development legislation, 8:30 a.m. to 4:50 p.m. at Faculty Center, UCLA. Fee: \$60. Call UCLA Extension at 825-7886.
- March 5: **Marketing of Professional Services**, with Stephen Curtis of the Marketing Institute, 9 a.m. to 4 p.m. at Ambassador Hotel, Los Angeles. Fee: \$125. Call UCLA Extension at 825-7031.
- March 5, 12, 19, 26: **Masonry Construction**, sponsored by

- Masonry Institute of America, 8:30 a.m. to 4 p.m. at Pierce College on March 5, El Camino on March 12, Santa Monica City on March 19, Pasadena City on March 26. Pre-registration: \$45. Call 388-0472.
- March 11: **Public-Private Cooperation: How to Make the Bargaining Process Work**, with various speakers from public and private sectors, 9 a.m. to 4 p.m. at Faculty Center, UCLA. Call UCLA Extension at 825-7886.
- March 12: **The Magic of Neon**, with *Blade Runner* designer Lawrence Paull and neon artists Larry Albright and Michael Hayden, 9:30 a.m. to 5 p.m. in Haines 39, UCLA. Fee: \$65. Call UCLA Extension at 206-8503.
- March 30: **The Manufactured Home and Its Setting**, with various speakers, six Wednesday evenings. Call UCLA Extension at 825-9414.
- April 5, 6, 7: **Buying an A/E Computer; Using Computers in A/E Firms; Computer Graphics in A/E**; three one-day workshops with Frank Stasiowski and George Borkovich. Contact A/E Systems Report, Box 11316, Newington, CT 06111.

Lectures:

- March 1: **Work Complete/Work in Progress**, by architect Kevin Roche, 8 p.m. in Bing Theater, Los Angeles County Museum of Art. Call Virginia Tanzman at 625-1734.
- March 2: **Architectural Projects and Ideas**, by Gianugo Polesello, 5:30 p.m. in Harris 101, USC. Call 743-2723.
- March 3: **Transnational Capitalism and Urban Crises: The Case of Detroit**, by Richard Hill of Michigan State, 5:30 p.m. in Architecture 1102, UCLA. Call 825-8957.
- March 8: **Strategies for Metropolises in Less Developed Countries**, by Harry

- Richardson of USC, 5 p.m. in Annenberg 205, USC. Lecture preceded by reception and followed by buffet. Call 743-2264.
- March 9: Lecture by **Mark Cigolle** of USC, 5:30 p.m. in Harris 101, USC. Call 743-2723.
- March 9: **Downtown Los Angeles: The Urban Revival**, Kurt Meyer speaking on downtown development since 1945. Call SCI-ARC at 829-3482.
- March 10: **Principles of Image Generation**, by Jim Blinn of Jet Propulsion Laboratory, 8 p.m. in Architecture 1102, UCLA. Call 825-5752.
- March 12: **Urban Myths and Urban Design**, with architect Stephen Carr, 9 a.m. to 3 p.m. in Kinsey 51, UCLA. Fee: \$25. Call UCLA Extension at 825-9414.
- March 14: Lecture by Italian architect **Aldo Rossi**, 8 p.m. in Mudd 123, USC. Call 743-2723.
- March 16: Lecture by **Ralph Crump**, 5:30 p.m. in Harris 101, USC. Call 743-2723.
- March 16: **Downtown Los Angeles: The Urban Revival**, second program dealing with early redevelopment. Call SCI-ARC at 829-3482.
- March 17: **Memphis: Concept and Philosophy**, panel sponsored by Artemide, 2 to 3:30 p.m. in West Hollywood Auditorium. Call Pacific Design Center at 657-0800.
- March 22: Lecture by Finnish architect **Juhani Palasmaa**, 7 p.m. in Harris 101, USC. Call 743-2723.
- March 23: **Downtown Los Angeles: The Urban Revival**, panel with Wayne Ratkovich, Phyllis Lambert, Ragnar Qvale, A. C. Martin and Thomas Meeker. Call SCI-ARC at 829-3482.
- March 23: **Architectural Work to Date**, by Ed Woll of USC, 5:30 p.m. in Harris 101, USC. Call 743-2723.
- March 30: **Downtown Los Angeles: The Urban Revival**,

- panel with Daniel Dworsky, John Cotton, Maris Peika, Robert Maguire and Martin Seaton. Call SCI-ARC at 829-3482.
- April 6: **Downtown Los Angeles: The Urban Revival**, panel representing downtown community groups. Call SCI-ARC at 829-3482.

Exhibitions:

- Through May 22: **Four Villages: Architecture in Nepal**, Craft and Folk Art Museum, Los Angeles. Call 937-5544.
- March 17-19: **Memphis**, furniture, lighting, glass, ceramics, textiles and laminates, all created in new international style, Pacific Design Center. Call 657-0800.
- March 22-April 23: **Finland, Nature, Design and Architecture**, Fisher Gallery, USC. Call 743-2723.

Other Events:

- March 17: **The City**, film narrated by Lewis Mumford, introduced by John Friedmann and Ed Soja of UCLA, 5:30 p.m. in Architecture 1102, UCLA. Call 825-8957.
- March 17-19: **West Week**, market event including panel discussions and exhibitions, Pacific Design Center. Call 657-0800.

Meetings:

- March 25-27: **Monterey Design Conference** to discuss "The Process of Design." Contact CCAIA at 1414 K Street, Suite 320, Sacramento 95814, (916) 446-9082.
- March 30: **Public Places and Spaces: Design and Finance**, sponsored by L.A. County Regional Planning and Lincoln Institute of Land Policy, 9 a.m. to 12 p.m. at Hall of Records, Los Angeles. Call Regional Planning at 974-6401.



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Other Opinions: A Proper Marriage

"We design buildings for what goes on inside them." How often have I heard architects make this statement? Having said this, many of them will ignore their own words and consider interior design as "decorating" (pronounced with much disdain); as something applied after the building is finished. To these architects, the interior designer is someone who insists on unreasonable things, makes unnecessary changes, throws tantrums, never meets a schedule or budget, and above all doesn't know what "architecture" (pronounced with great reverence) is all about.

In reality, interior design is a profession requiring special training, experience, and soon a license. It is capable of performing a service to an architectural project in the same manner as landscape architecture, engineering, or any other specialty. Whether architecture and interior design are executed under one roof or by separate firms, the most successful

results are produced when both are considered equal partners at the outset of a project.

The difficulties start when architects identify what they think is the role of interior design, and they are compounded when they apply this to an architectural project. Most often the concept becomes part of an operation that does not contribute to the success of a project. Instead of cooperation and an acceptance of each profession's role, an elitist attitude develops which only allows for architectural values and will not accept anything from anyone not considered a peer.

While it is true that many of the best interior designers are not architects, this should not be taken as proof that every architect can provide interior design services. Interior functions can parallel the architectural in scope, but the expertise required to perform them professionally is frequently different. Problems arise when interior and architectural functions over-

lap, i.e., programming, interior design and interior architecture. Each profession believes that its role is clearly defined, but the definition and separation are often determined by the architect and vary from office to office and from project to project. The unfortunate result is less-than-perfect communication, coordination, and things falling through the cracks.

Needless to say, there are architectural firms that have recognized that a proper marriage between architecture and interiors produces both better architecture and interiors. These firms are aware that the ultimate popularity of a building is based on its effect on the occupants who relate to the interior architecture, not just the exterior. As proof one has only to look at the commercial success today of large interior design firms.

Burton Tysinger

Mr. Tysinger is the senior interior designer at Pereira Associates.

Dear Editor

Re "Museum Review: The Architecture of Richard Neutra" (LA Architect, 12/82)

Lao Tsu probably wrote: "He who asks directions of the blind goes nowhere; he who listens to the deaf hears nothing." I would add that what he then writes can be awfully dumb.

I refer to the review of the MOMA/Neutra show by Anne Luise Buerger with quotations by Arthur Drexler. As someone who understood Richard Neutra as well as anyone, I feel a responsibility to correct certain misinterpretations of his work.

Buerger "wants an insight into the process of architecture." In fact, she's so caught up in her own preconceptions of architecture as to have missed Neutra's whole meaning. She states that "Neutra's ideals best lent themselves to expression in photography" and that the photos "collude with the architect to present an ideal that never did exist." In fact, nothing could be further from the truth. Photography is a two-dimensional language, and its whole reality exists on a flat sheet of paper. Any photographer worth his salt would try to abstract the geometric qualities of architecture in order to enhance the compositional quality of his own medium, but that doesn't mean that architecture is limited to its two-dimensional photographic expression.

Buerger, and perhaps even Drexler and Hines, obviously wrote her article by looking at photographs, not by being inside one of Neutra's houses. She has confused the work of photographer Shulman with that of architect Neutra. Could it be the eye of Shulman whose literal inclinations lacks the poetic insight to convey in two dimensions what Neutra has achieved in three-dimensional space, in movement, in sound, and in time? To this writer, one photograph by Amir Farr reflecting the landscape behind the photographer onto an outside-looking-in view of a house is more memorable than all the photos Shulman has taken.

Perhaps the truth is that Neutra's work is especially difficult to photograph well, to demonstrate its architectural intent and multi-sensory reality. Shulman's photographs, by which Neutra is primarily known, were taken shortly after construction was completed, before buildings could assume the clothing of plants in which they were always conceived. To compound the problem, the naked buildings are shown primarily from the outside, appearing like gangly sticks and planes rather than the graceful, fluid, light-filled pavilions, a bit like publishing the trellis without the rosevine. The few interior photographs reveal spaces that only need the addition of soft contemporary furnishings to become

as up-to-date and livable as any houses being built today.

The main difficulty in photographing Neutra's work, however, is that the totality was usually so much more than its photographable parts; because of this, his reputation lags far behind his accomplishments. Drexler's observation, that "Wright's houses were designed to be lived in, Neutra's to be photographed," reveals a shallow perception that exceeds Buerger's. In fact, the opposite is true. Wright conceived his works with such pervasive presence and personality that the essence of the creation was the stage itself. The players were secondary to the set. With Neutra's buildings, as in classical Japanese domestic architecture, the opposite was true. He built the stage with an abstract reticence that allowed the players the important roles. Where Wright maintained a haunting omnipresence, Neutra said goodnight and left. Drexler's comments might be more correctly restated: "Wright's houses were designed to be appreciated, Neutra's to be lived in."

Neutra's common labeling as a modernist does him special disservice as it focuses simply on the means rather than the ends, the essence, of his work. As with any true artist, he used the tools of his age to create. The tools he found most significant, however, were not those of building technology, which he mastered early and from which he moved on. His more profound fascination was the growth and development of the biological sciences and the unfolding discoveries about humankind.

Buerger calls the Lovell House the "peak experience . . . of Neutra's career." What she means is that it was the climax of his fascination with building technology. It is the work that most fits the conceptual framework of what she thinks architects at the time should have been trying to do.

In fact, the Lovell house, while significant, was only the springboard from which Neutra's biological and anthropocentric orientation began to evolve. Neutra was *not* a modernist or a constructivist. He simply borrowed and refined an aesthetic while developing some profound ideas about the human habitat.

However profound the ideas he evolved (and however murky his own writings about them) they can be stated simply and in language that even non-architects can find meaningful. Neutra looked at man, the species, as a unique biological entity. As a zookeeper tries to evolve a habitat to optimize in an alien environment the well-being of the species he's trying to house, the architect must examine man and formulate the kind of environment best suited to his evolutionary makeup.

Neutra's work, like that of Louis Kahn, is also pre-conscious and instinctual. He reasoned that if man the animal evolved over millions of years in a natural setting, his perceptual mechanisms did also. Neutra's acute sensitivity made him even more acutely aware of the effects of the changed world in which we live. If man evolved in nature, then he must maintain the elemental characteristics of that environment for his own well-being: the changing quality of light, the spatial continuity and resiliency of the ground plane, the finely-textured polychromatic nature of the visual field, the open-air acoustics, the proximity to water, etc. Until we are able to abstract through technological advance these qualities into the built environment, Neutra believed the best available way to achieve a suitable human environment was to maintain a strong connection to the natural environment. In a way, Neutra was somewhat of an "organic minimalist." His architecture wasn't so much the construction of an environment as it was the accommodation to modern man *within* the environment.

In a profession sorely lacking for values and now focused on surface decoration and historical metaphor, Neutra's buildings and ideas seem even further ahead of their time than they were during his lifetime. It's a shame when such intellectual and artistic contributions as his fall prey to the misinterpretations recently presented. Anne Buerger, stop looking at pictures and go visit some buildings. You'll find that a whole new medium opens up.

Roger Kenneth Leib, AIA
Los Angeles

Re "Crocker Center Tour" (LA Architect, 11/82)

In the article, the author describes work on materials and colors for Crocker Center. I would like to point out that the light green mullions along with the major window mullions—dark grey-green—were part of a color palette that my office designed for the project at the request of the developer, Rob Maguire. The palette includes six cool greyed greens used on all exterior and interior finished surfaces (railings, trellises, planters, door and window frames) as well as lobby carpets. It also includes a group of pale blues, ivories, greyed mauves and apricot hues used on the luminous ceilings in public spaces and in Crocker Court. Since a substantial amount of time was spent working on this color, along with the kinds of colors and materials used in signing and graphics such as copper, brass and glass, we feel it appropriate to point this out to the architectural community.

Deborah Sussman
Sussman/Prejza & Co., Inc.

Additions and Deletions: Friend or Faux?

In the heart of West Hollywood, four giant *faux-jade* columns beckon sensuously while holding up a flesh-colored ziggurat which is split at the top and then retied with a curving, polished chrome crown. Beneath the crown is an orgy of art-deco glitz: glass block, aluminum paint, curving glass and storefront, and sandblasted images. Locals peer into the windows to see if this delightfully overstated pastiche is the entrance to a new designer's showroom or West Hollywood's hottest new disco-teque. But no, it is the entrance to the first branch of the new Bank of Los Angeles, located at the northwest corner of Santa Monica Boulevard and San Vicente Boulevard. The designer is Sharon D. Landa & Associates.

The building is an obvious nod to the surrounding design community as well as a symbol of neighborhood gentrification. It stands in defiant contrast to its competitor across the street, Unity Savings, which uses an understated, consistently modernist vernacular for its message of "prosperity through unity." By comparison, The Bank of Los Angeles, also chartered to serve the needs of a diverse community, cries "prosperity through assertiveness." This message is heard loud and clear at the streets' intersection where one has a frontal

view of the building's best idea, the overstated entrance puncturing a continuous skin of saturated rose-colored stucco. The message is punctuated by the panoply of slick materials, the *au courant* neon, and those wonderfully snobbish, sandblasted eagles which dominate the oversized front doors. One expects to be literally richer after passing through this ceremonial entrance.

Since the baroque corner entrance carries the message, the windows placed on the east elevation are an undesirable footnote of "more is too much." They detract attention from the aggrandized entrance by fragmenting the stucco skin. The random placement of these openings is at odds with the rigorous square-grid sash and with the formality of the entrance design. In addition, the windows show too much of the interior which, given the ceremonial nature of the entrance, should be first a secret and then a surprise. Instead the windows awkwardly showcase elements such as an ornamental stair, which seems to be totally unaware of the opening's location or detail. This lack of coordination on the east elevation suggests the decorated facade of a remodeled building, while the self-conscious quality of the corner entrance suggests order, direction, ceremony and grandeur.

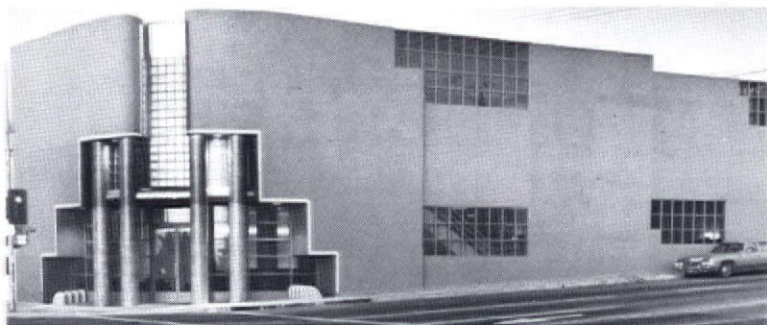
The skin is further fragmented



Banking space shared by eight oversized faux-jade columns.



Previously: "Another corner-entrance art-deco building . . . which reeked of sign pollution."



Bank of Los Angeles, Landa and Associates: The building is a sign.

at the corner by the complete erasure of the intersection of the south and east walls. This was done to hide the fact that the lot lines do not meet in a right angle, and it weakens the notion of a continuous stucco skin. A polished chrome tie, hiding a real steel one, reties the stucco walls and crowns the entry.

But beware of false gods. The sensuous green giants which lift the fleshy ziggurat belie the interior spatial experience. Just inside the doors, one passes through the corner of a well intentioned, two-story atrium, set obliquely to the entrance, to get to the one-story main space used for writing and waiting. This crowded area is shared by eight oversized *faux-jade* columns which occupy more than their share of room. Access to the main space from the rear entrance is also offset and is hidden to make circulation indirect. One looks for the source of the

message so strongly heralded by the corner entrance and finds instead a lack of focus and a substantial change in scale. The message is revealed to be superficially applied; the "payoff" for coming through those doors is marginal.

An alternative focus for the main space might have been a major built-in art work tied thematically to the building. A horizontal neon strip along the wall behind the tellers' desk is a suggestion of such a work but unfortunately competes with four very generous walls of revolving borrowed art. The interior's detail and furnishing give one plenty to look at and make the works redundant. Of course, this focus on surface makes inexpensive materials and poor craftsmanship all the more noticeable and inappropriate in a building which pretends to be so grand. Especially glaring is the substitution for metal of metallic paint on

plaster. The giant columns could also have been finished in some more honest veneer, but they are at least well executed.

Overall, the building's interior does give delight. The muted greens, violets, and grays are a strong contrast to the saturated rose exterior and have a settling effect. The neon artform is effectively brought inside as a sleek capital for the columns. Attention has been paid to the user, especially in such details as built-in calculators at the writing desks and built-in stools for the customers at the teller windows. The corporate rooms upstairs are beautifully lit with natural and artificial light and the entire office area is a comfortable place to visit and work. Continuity is attempted through a "square grid" theme, begun by the glass block (outside and inside) and picked up by patterns in the floor tile, carpet, windows and plastic laminate. However, other inconsistencies inside grate as do those on the exterior. For example, is the high-tech Krueger "Vertebra" office chair compatible with Le Corbusier's elegant, classic, chrome and leather lounge furniture? Is the industrial imagery of a painted white pipe handrail compatible with the neo-deco elegance of *faux-copper* storefront? *Faux pas!*

What the Bank of Los Angeles does best is advertise itself with a minimum of graphics, since the entire building is a sign. It makes a positive contribution to the community simply by replacing another corner-entrance art-deco building of mediocre quality which reeked of sign pollution. The Bank's self-consciousness is appealing, and its attempt at making a landmark for the neighborhood is admirable, but ultimately its message of "prosperity through assertiveness," manifested essentially in confused surface imagery, seems rather—*false*.

M. Stan Sharp, AIA
Mr. Sharp is Assistant Director for Design at Inter-Arch.

Preview: Memphis

One of the highlights of West Week, taking place this month at the Pacific Design Center, will be the West Coast premiere of Memphis, the radical new line of furniture designed by some twenty designers from around the world including Americans Michael Graves and Peter Shire.

Conceived by Ettore Sottsass, Italian architect, writer and industrial designer, and coordinated by Barbara Radice, Italian journalist, Memphis is a new international style which jumps and leaps into the furnishings market for intellectuals with a vibrant optimism, a material experimentation, and a standard of luxury rarely seen in this country.

The name "Memphis" is associated both with the site in Egypt where stands the great temple of artist-goddess Ptah, and with the city in Tennessee which is the home of rock and roll and Holiday Inn. It seems quite appropriate for this eclectic line.

The Memphis objects are bare-bone functional items (beds, tables, shelves, chairs) possessing all the plastic laminate, polyvinyl, and layers of post-modern meaning anyone could hope for. The pieces are collages of geometric shapes, historical details and luxurious textures, taken to the extreme as intellectual exercises.

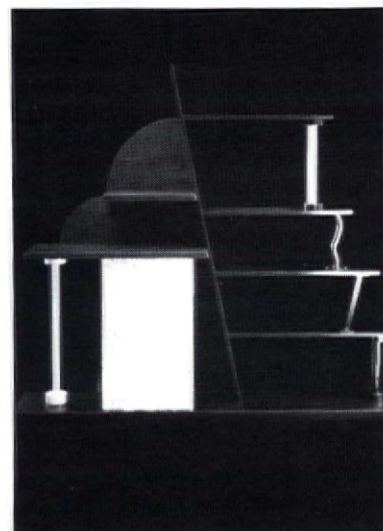
Radice states: "The decoration starts and evolves as a game, a crust, ornament, and possibly as a reference to the themes and motifs of contemporary industrial and urban iconography."

The program of the Memphis group is definitely not reminiscent of the pure, smooth and ergonomic approach of recent industrial designers. The underlying idea seems to be: Destroy expectations and see what happens. The objects challenge the nature of visual balance and material juxtaposition,

and luxuriate in the mutations produced.

Radice again states: "Collage and the unexpected marriage of miscellaneous materials . . . and the overlapping of rough and smooth, soft textures and sharp edges, plain and patterned surfaces, acid colors and pastel shades, are like numerous tiny electric discharges that bite, excite and entice the drowsy cells of our sensoriality."

Memphis is an experimental springboard for talented international designers who are creating



Malabar 1982, shelves, Ettore Sottsass.

jewel-objects for a select group of people to enjoy. These designers have pulled together and packaged ideas on changing the private domestic landscape and challenging the traditional thinking of the industry. Now that the package is being promoted, I'm curious to see its effect on the ready-to-wear furniture and accessories market. Remember "high tech"? **Philip Debolske**
Mr. Debolske is an architectural graduate and an occasional contributor to LA Architect.

Chapter Programs, Continued

the Orange County Chapter office, (714) 557-7796.

The Seal Furniture Showroom is located at 1580 W. Carson St. in Long Beach. To get there, take the San Diego Fwy. (405) to the Santa Fe Ave. offramp; then go north on Santa Fe to Carson and turn east.

Market Events

The Los Angeles Chapter will be co-sponsoring three design-oriented programs during West Week at the Pacific Design Center. Among them is "The Americas: Three Viewpoints in Design;" this panel discussion with Frank Gehry, FAIA, Charles Moore, FAIA, and Ricardo Legorreta, Mexican architect, will be held from 3 to 4:30 p.m. on Saturday, March 19, in the West Hollywood Auditorium. The moderator is John Pastier, urban design editor for *Arts and Architecture* magazine. The program is co-sponsored by the Pacific Design Center.

"Interiors by Architects," a panel discussion highlighting the diverse viewpoints of five prominent Los Angeles architects, is scheduled for Saturday, March 19, in the PDC Conference Center. The program will start at 8:30 a.m. and continue until 9:15 a.m.

Moderator and creator of the panel is Johannes F. P. Van Tilburg, AIA; panel members will include Frederick Fisher, Edward C. Friedrichs, AIA, Raymond Kappe, FAIA, and Michael Franklin Ross, AIA. All will discuss and show examples of their own work.

"Interiors by Architects" is co-sponsored by the LA/AIA Interior Architecture Committee, along with a slide presentation which will feature the latest interior design projects by Chapter Architects and Associates. The presentation will play continuously during the PDC II symposium on Friday and Satur-

day, March 18 and 19; location of the slide show will be announced at a later date.

Design Forum

Because of the changes occurring in our urban core and the lack of awareness among students, professionals and the general public, SCI-ARC's Design Forum public lecture program, in co-sponsorship with LA/AIA, is presenting a series of programs entitled "Downtown Los Angeles: The Urban Revival." Because of the downtown focus of the series, the eight lectures and

panel discussions will take place downtown.

An exhibit of models, drawings, and photos of the buildings presented in the lectures and panel discussions will be installed in SCI-ARC's Architecture Gallery during the series.

Further details on "Downtown Los Angeles: The Urban Revival" will be forthcoming in a mailer. For additional information see the "Calendar," front page, and call SCI-ARC at (213) 829-3482. The evening with Ian McHarg, originally announced for March 2, has been cancelled.

Eckbo to Receive 1983 Neutra Medal

Landscape architect Garrett Eckbo has been chosen to receive the 1983 Richard Neutra Medal for Professional Excellence.

Garrett Eckbo began his professional career in San Francisco in 1938. He was one of the earliest proponents of modernist ideals in landscape architecture and was a leader in the movement known as the "New Bay Area Tradition."

Membership

New Members, AIA: **Alan M. Tsuruda**, Okamoto & Associates; **Roberta Root Weiser**, Daniel L. Dworsky FAIA & Associates; **Iraj Safai**, Logique Construction & Development Company; **Conrado N. Robles**, Carnation Company; **John E. MacAllister**, Bobrow/Thomas; **Aziz Kohan**, Aziz Kohan, Architect; **Adra Sherik**, Vito Cetta, AIA & Associates; **Daun St. Amand**, Maxwell Starkman, AIA Associates; **James E. Poole**, WED Enterprises; **Armen J. Oganessian**, Chaix & Johnson Architects; **C. David Lai**, Daniel L. Dworsky FAIA & Associates;

Pamela Carroll Sharkey, Daniel L. Dworsky FAIA & Associates; **David Frank Kofal**, The Jerde Partnership, Inc.; **Berton Charles Severson**, Berton C. Severson, Architect; **John Jacob Hekhuis**, Edward H. Fickett, FAIA.

New Associates, AIA: **Gerry Shapiro**; **Mark Mikolavich**, Zimmerman Architects & Planners; **Joseph R. Simonetta**, Cannell & Chaffin Commercial Interiors.

New Professional Affiliates: **Ramune Brazis**, Dekora, A California Construction Company; **C. Terry Dooley**, Morley Construction Company.

Interiors by Architects:

Current Projects



Project: **Office interior for BBZ Films Ltd., Venice**
Architect: **Steven David Ehrlich, AIA**

Making the most of a 17-foot high, skylit industrial space, Steven Ehrlich designed a group of linked offices and meeting rooms for a Venice film company. Creating enclosed volumes at either end of the large open space, the architect provided his clients with two offices below and a mezzanine office and lounge area above. A metal-grating bridge joins the two mezzanines and casts ever-changing shadow patterns on the reception area and conference room which fill the void between downstairs offices.



Project: **Wine pavilion, Los Angeles County Fair, Pomona**
Architect: **Barbara Coffman, AIA**

A demountable lattice and column system was Barbara Coffman's solution to the problem of creating a cheerful, family-oriented, garden-like atmosphere in an agricultural building at the Los Angeles County Fair. The architect opened the space by removing an existing central wine booth and adding a new wine-tasting area at one end of the space. The result is a light and airy environment where people could relax and enjoy themselves without feeling crowded.



GLEN ALLISON

Interiors by Architects:

Perspectives

A Historical Perspective

The notion of the architect as concerned with the total environment, with the interaction between design and environment, and with artistic completeness is not a new one. Seen from the standpoint of cultural history, architecture is more than the construction of an exterior form, a shell. Extending back through the romantic period, architects have consistently advocated an integration of the arts and architecture. Artistic principles were viewed as universal, and architecture was regarded as having primacy over other types of artistic expression.

In the mid-eighteenth century, however, an intellectual effort was begun to describe and classify data of all types. All fields were affected by this pre-scientific turn of mind, and the relentless analysis and separation of styles and components led to a fragmentation of architectural elements. Archeological data was studied and classified, and styles of previous cultures defined. As this process became more and more refined, artistic disciplines were also separated and circumscribed.

Between 1870 and 1895, American architecture seemed to be free from esthetic prejudices. For example, industry produced an array of appliances that were designed only to serve a specific purpose and not to represent some intellectual design concept. Engineers achieved designs of a technical, utilitarian nature, such as bridges, silos and warehouses, which illustrated new architectural principles and expressed a frank approach to technology.

After the Chicago fire, the rebuilding of the city from 1871 on was guided by such gifted men as Henry Hobson Richardson and Louis Sullivan, and their ability to turn the achievements of engineers to constructive architectural use anticipated the new architecture of Gropius, Mies van der Rohe and Le Corbusier.

Simultaneously, archeological excavation was making possible the recycling of numerous types of architectural detail. Gothic, Classical, Romanesque, Egyptian and Chinese styles were all studied, emulated and discarded. The passion for stylistic imitation became pronounced in Europe, and it invaded the U.S. in the 1890s. The significance of material honesty and functional forms was overshadowed by European historicism.

Further creative movement in architecture shifted from Chicago to the Old World. In 1919, Gropius issued a manifesto which emphasized two major ideas: the unity of all creative arts under the primacy of architecture and the reconsideration of crafts by the artist.

In Holland, the *De Stijl* movement began. Its proponents advocated the creation of harmony through abstract means; they sought beauty in purity of design and strove to eliminate any reference to nature in their work.



VAN TILBURG

Schröder house by Rietveld.

On the outskirts of Utrecht, the Schröder house by De Stijl architect Rietveld is on a human scale of light and color not normally seen in the Dutch landscape. Interiors and exteriors are of a piece, since the design concept is executed with a holistic approach. Even considering the restrictive building codes of the time (1926) and the traditional expectations of the society, the Schröder house is a marvelous example of artistic unity.

As Gideon has so rightly pointed out, Rietveld's furniture design is a manifesto that guided the direction of an entire development in architecture. In particular, his red-blue chair illustrates furniture design in the forefront of an artistic movement.



VAN TILBURG

Red-blue chair by Rietveld.

In the late 1930s, the proving ground for architecture again moved to Chicago, where Gropius and Mies established a school. Their design criteria became of primary importance in the architectural profession and reflected both Bauhaus and De Stijl holistic approaches to design.

In the fifty years between that philosophical high point and now, however, the practice of modern architecture has focused primarily on exterior shapes and forms. Gradually architects have turned their attention to the overall structure and left the development of interior spaces to the related profession of interior design. The possibilities for creating human—even romantic—spaces have been neglected or not explored adequately. The ideals of cohesiveness between interior and exterior design advanced by the modern theoreticians have rarely been fully realized.

Warren Platner's fine work, of course, is an exception to be noted. It embodies an architectural synthesis, a unity. Though most of his projects are modest in scale—no great civic buildings, no churches, no museums—they demonstrate a creative wholeness of purpose.



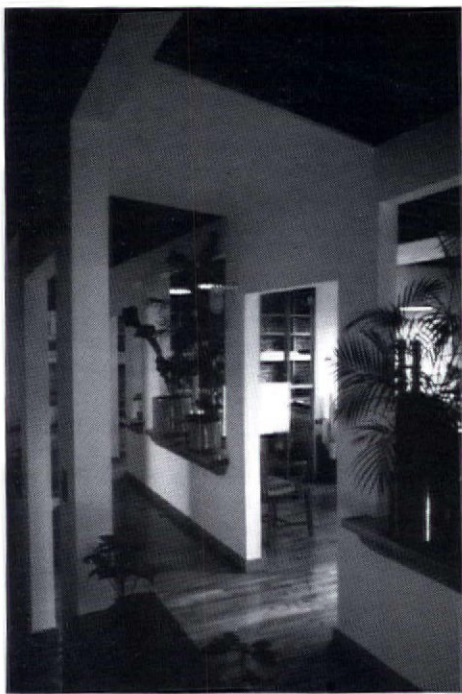
RAND

Galleria of Pacific Design Center, by Pelli.

Cesar Pelli, a frequent collaborator of Platner while in Saarinen's office, articulated some of the best philosophical concepts of the Modern Movement in the Pacific Design Center (PDC). The wholeness of the structure from the standpoint of materials, spaces and forms has produced a well integrated design. Interior and exterior spaces are expressed in one harmonious whole.

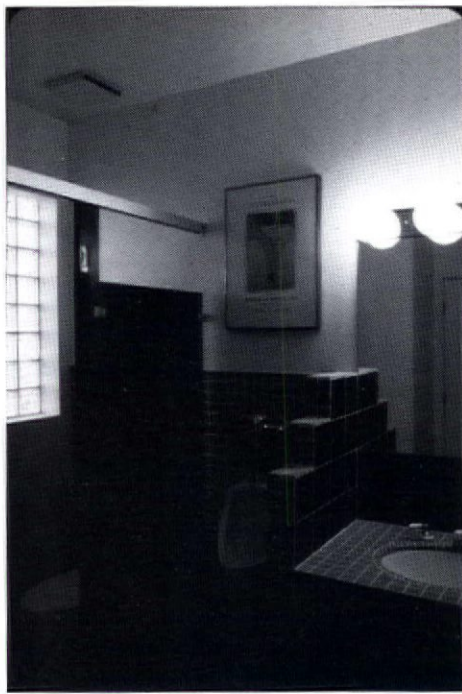
The pragmatism and economy of the building are balanced by the esthetic qualities expressed by two of its most important aspects: the curtain wall wrapped tightly around the building's mass and the color of the glass—blue. Both qualities give the building a graphically strong profile, a

"Architecture is the framework of man's activities, it contains and enhances them. There is no aspect of this enhancement which is not the concern of the architect."
—Ezra Stoller in his foreword to *Ten* by Warren Platner.



Project: **Architect's own house, Malibu**
Architect: **Ron Goldman**

Ron Goldman's concern with the transition between inside and outside space is clearly expressed in the courtyard of his own house. An outdoor room enclosed by white-painted gridwork and pergola above, and the glass wall of the living room below, the courtyard is a clear extension of the home's interior space.



Project: **Epsteen offices, Santa Monica**
Architect: **Mayer/Taylor Architects**

A series of screen walls, stepping partitions and glass brick grids are the dominant motifs in the Epsteen offices. White-painted partitions contrast with the sandblasted brick walls and with the ceiling structure of the old building; blue and red stepped tile partitions in the lavatory make a colorful variation on the theme.

Project: **Plymouth Place, Stockton**
Architects: **Mutlow Dimster Partnership**

Contact with the outside world is often the most dominant preoccupation of residents in a home for the elderly. Mutlow Dimster gave that contact prominence by creating a columned focal point at the axis of a T-shaped space which forms the reception area and mailroom at Plymouth Place elderly housing in Stockton.



Project: **Valencia Bank, Santa Ana**
Architects: **PAE International**

Non-structural, ironic-ionic columns march along the edge of this banking hall, partially camouflaging existing square columns, but revealing their false nature by stopping short of the illuminated ceiling.



personality, an image.

The Galleria of the upper level further enhances the conceptual connection between interior and exterior. Its existence is expressed in the exterior form but is experienced as only a small part of this enormous center. This is the major disappointment of the interior; it does not quite live up to its external promise.

Some architects working in the modern tradition are still looking for a technology that will symbolize progress and modernity. They look to high technology to provide a new architecture for a new era.

High technology does not seem to exist as yet in architecture. The only true "high tech" today is that of the computer industry or space exploration; it is certainly not found in present-day building techniques or construction methods. Perhaps out of the growing computer field will eventually come a truly new direction for architecture, but that time is not yet upon us. Presently technology in architecture is used mostly for the expression of stylistic purposes.

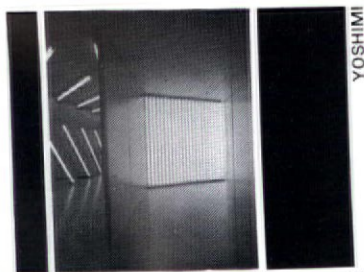
Two philosophical threads run through the fabric of architectural practice today: the principles of modernism and the incorporation of historicism into design. Interestingly enough, this on-going situation is mostly clearly seen in the creation of interior spaces.

A Local Perspective

Within the Pacific Design Center, two showrooms best exemplify the points under discussion here: the Hauserman showroom by Vignelli and Vignelli/Flavin and Sunar by Michael Graves. In the Hauserman showroom, the Vignellis as architects, Dan Flavin as artist and the Hauserman principals as client/patron collaborated.

The architect's challenge was to highlight the product (office partitions) as well as to establish the Hauserman image as one of experimentation and art. This was achieved by providing a neutral background of bleached oak floors, a mirrored end wall, and equally neutral-toned Hauserman panels. Within this space, Flavin has applied four colors of fluorescent light: yellow, pink, green and blue.

The simplicity of execution in Flavin's lines of light and color is reminiscent of Rietveld's interior for the Schröder house. In particular, Rietveld's design for a corner lighting room employs patches and lines



Hauserman showroom by Vignelli and Vignelli/Flavin.

of color, set in a linear pattern. The end table of red, blue, yellow, black and white lacquer, when translated by the mind's eye into planes of colored light instead of painted surfaces, is conceptually related to Flavin's blue and yellow corridors. The differences between Flavin's walls of light and Rietveld's modulated and interrelated painted surfaces are merely those of material and execution. The artistic impetus for both is a vision of color in space as architecture. The Vignelli and Vignelli/Flavin design for Hauserman is clearly in the best of the modern tradition.

Oddly enough, criticism of the Hauserman showroom by architects and interior designers has focused on somewhat mundane concerns. (For an example, see *Interior Design*, 7/82.) It is called "environmental sculpture" and "lighting graphics" and is accused of "lacking purpose and order." The most positive statement about the space stressed its "magical" aspect and speculated that "maybe it is right that art takes first place sometimes." These and other similar statements reflect a lack of integration in thinking, a failure to recognize conceptual unity, and a fragmentation and separation of art and architecture.

Michael Graves' Sunar showroom is the second example to be considered at PDC. The spectacular success of the project as a

commercial venture and as corporate image-making is too obvious to belabor. Graves and Sunar are engraved on the consciousness of every architect, interior designer and furniture specifier in this country and beyond.

Michael Graves' idiosyncratic classical idiom incorporates a variety of signature allusions, metaphors, references and symbols; the result is a series of memorable images. These images, superficially considered, seem to be historically inspired. It takes more careful attention to Graves' underlying and unifying philosophy to discern other, more modernist influences.

The fundamental source of influence in Graves' work is that of Le Corbusier; Graves echoes Corbu by exploiting the tension between figuration and symmetry. To pursue this emphasis is not an act of nostalgia but a singular reaffirmation of the basic foundation of modern architecture. It is a rejection of functionalism alone and a return to the formal and semantic possibilities of modernism.

In terms of purely historical associations in Graves' work, it is important to note that the allusionistic success of his designs depends often upon the work of eighteenth-century sensationalists such as Ledoux. Jencks uses the term "doublecoded" to describe Graves' posture of keeping one foot in the historic past and the other in the modern architecture of the present.

A Personal Perspective

I am not altogether comfortable with the catch-all term of "post-modern" as a means to describe the architectural situation today. As I have tried to illustrate within this brief discussion, some of the best tenets of modernism are realized in the work most often described as post-modern. This new articulation of old principles is clearly posing a serious challenge to mainstream architecture in both America and Europe.

Recently, Skidmore, Owings and Merrill called for a design conference chaired by the Harvard Architectural Review and involving Graves, Stern and other post-modern architects. Mainstream architects are still heavily rooted in their personal interpretation of the Modern Movement, but SOM is suggesting that serious examination of post-modernism should take place within the profession.

Here in Los Angeles, the LA/AIA Interior

Architecture Committee has a central purpose to advance the proposition that architects should consider interior design as a logical extension of exterior design, and that the best designs throughout the history of the profession have done just that.

If we are, as we seem to be, within a transitional period in design philosophy, interior architecture seems to be taking the lead in illustrating a new direction which is firmly rooted in the best principles of former practice.

In the coming decade, we will probably see a tremendous variety in styles, patterns and directions. Some of these new directions may appear quite ornamental, as there seems to be a general need to decorate and embellish architectural design. Clearly, we must all take the new experimentation in design seriously, examine it carefully and perhaps even integrate it into our own personal styles.

At the 1980 Venice Biennale, Austrian architect Hans Hollein described his work as "an architecture of memories, memories not only in the sense of architectural history, but memories of one's cultural heritage and of one's personal past." This personalized introspection as part of formulating professional direction is an important process, a significant challenge to contemporary practice. As an architect educated in Europe and steeped in the principles of De Stijl and Bauhaus, I find the new directions challenging.

Exchange of ideas within the profession is a vital process, and the LA/AIA Interior Architecture Committee has been engaged in that process this year in the following ways:

- "De Stijl": A lecture, co-sponsored by SCI-ARC, by Mildred Friedman, Curator of Design, Walker Art Center, Minneapolis.
- "The Grand Avenue": A presentation by Sussman/Prejza and Company which dealt with their work at this Milwaukee shopping center.
- "Interiors by Architects": A panel discussion to take place Saturday, March 19 during West Week. In addition, an audio-visual exhibit of interior architecture by LA/AIA members and affiliates is also scheduled.

Johannes Van Tilburg



Sunar showroom by Graves.

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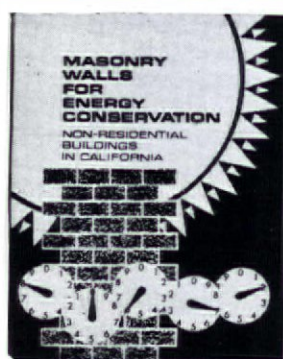
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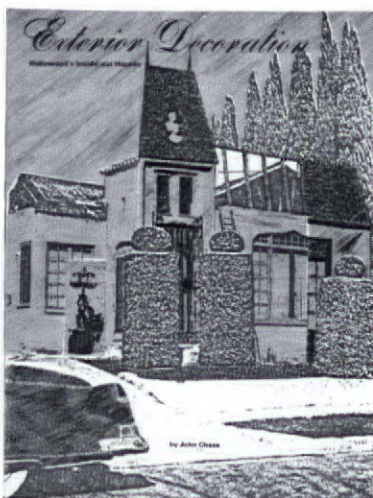
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Book Review: On the Outside Looking In



Exterior Decoration: Hollywood's Inside-Out Houses

John Chase, Hennessey and Ingalls, 125 pages, 169 black and white illustrations, \$19.95 paperback.

The "anxieties of Los Angeles' loose social structure," as John Chase describes them, have produced more than the remodelings documented in *Exterior Decoration*, they have produced the book itself. This energetic and well intentioned effort, an attempt to deal intellectually with a body of work that has no intellectual value, is nothing more than yet another catalogue of architectural abominations. Mr. Chase lets his anarchic wit run wild through the flowery fields on the fringe of design, finishing his romp on the cover which does to the book what the remodels do to the houses. Inside he parades what he describes as "scrambled architectural vocabularies and misunderstood historical styles" in the hope that the resultant questioning of architectural values will provide its own rewards. On the contrary, serious treatment of this work serves only to produce confusion and therefore demands a critical review of those values that the book strives to address.

Ornament may be defined as those features that are designed to improve the appearance of that object of which they are a part or to which they are applied. Integral ornament is an essential component of that which it adorns; decoration is ornament that is merely applied or added. The use of integral ornament has always been a fundamental aspect of the making of meaningful spaces and experiences. It is not only able to modulate space and surface but can embody, represent and manifest the symbolic dimensions of buildings.

In *De re aedificatoria*, Alberti declared that there are but two components of the esthetic dimension of buildings: beauty and ornament.

Beauty was conceived as the essential nature of form and space as determined by a set of universal, rationally derived principles; ornament as the physical properties and embellishments of buildings as they manifest the principles of beauty. Ornament is seen then to derive from the inherent capacity of material and form to express a set of principles. Simply stated, what the works Mr. Chase describes lack is a set of principles.

Certainly they have an ideal, that of imagery. But the process of addressing the question of imagery must begin with the conception of the building as a type. It then involves the identification of the particular lifestyles, natures and aspirations of the building's dwellers and the formation of the building's spaces around those identifications. The image of the building's exterior must strike a balance between expressing the type of the building and the nature of its dwellers, and responding to its particular physical, social, environmental and historical contexts.

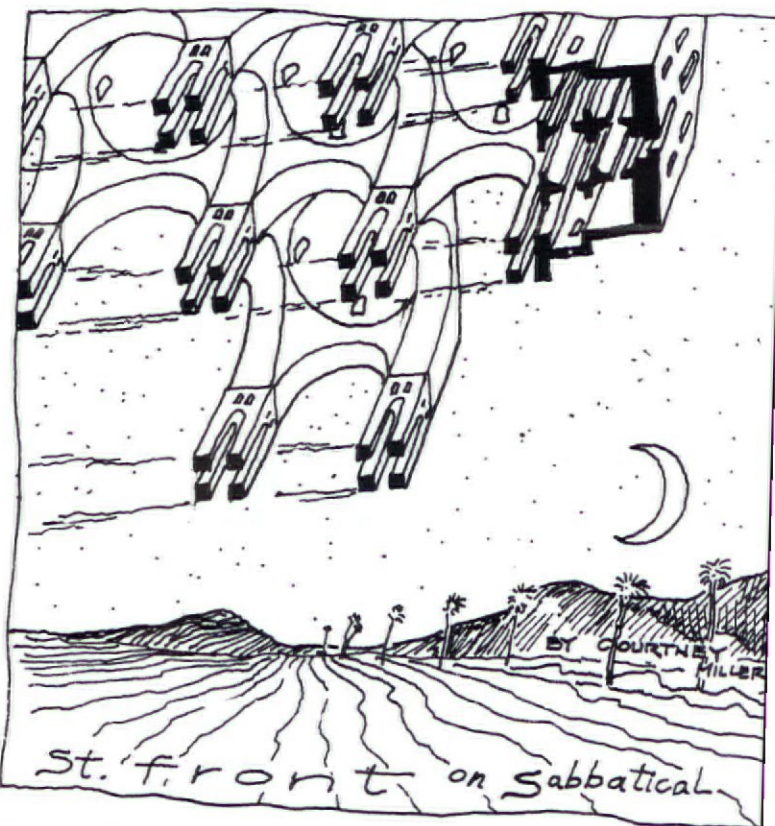
Clearly imagery is an issue that extends through the entire building fabric and includes what the building is, where it is, and what it is made of. It cannot be resolved by the application of two-dimensional symbolism or urban-scale decoration. In the words of the expressionist German architect Hans Poelzig: "A true architecture is not to be achieved with the armoury of decoration . . . the problems of modern architecture cannot be mastered by purely external means. . . . Flight from everything historical can no more

bring salvation than a purely decorative return to the forms of the past. . . . The principle of interpreting things in purely surface terms has for several decades led to shapes in various materials being reproduced according to a play of lines forced into a particular system with no regard for scale. Apart from the great curtailment of inventiveness, this schematicism . . . leads to monstrosities."

Mr. Chase's examples demonstrate, though his argument does not, that these remodelings employ an imagery of images, rather than an imagery of substance, and they therefore lack any meaning whatsoever. If we are to truly believe that this is a community of two-dimensional, voyeuristic, exhibitionistic social climbers, with no sense of their own history or culture, then perhaps we should be creating an architecture for these poor souls that will instill in them a heretofore missing sense of values.

Despite current myth-making to the contrary, there is a substantial body of work in Los Angeles that does contribute to the making of a coherent and comprehensible city fabric, while it strives at once to create and validate a culture with roots and meaning. Mr. Chase would do us all a great service if he were to direct his talents and energies to these buildings, rather than to those that attempt to erase the essential dimension of architecture as the expression of culture.

Charles Calvo
Mr. Calvo is an architectural graduate now studying the block houses of Frank Lloyd Wright for an upcoming book.



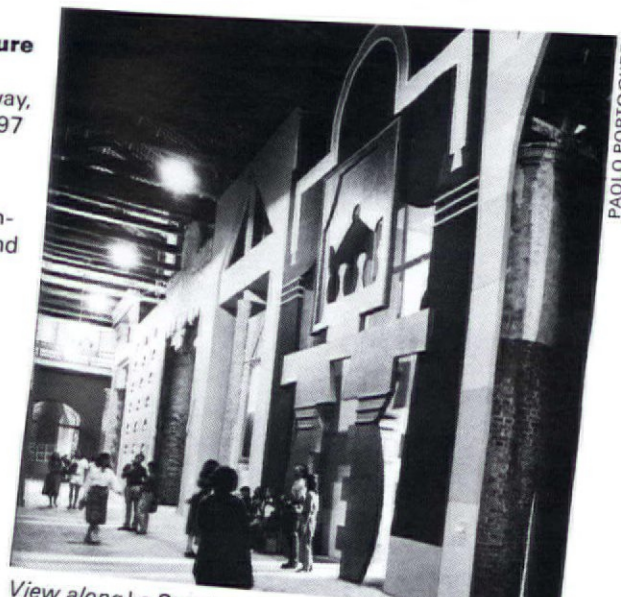
Book Capsule

Ornamentation: The New Decorativeness in Architecture and Design

Robert Jensen and Patricia Conway, Clarkson N. Potter/Publishers, 297 pages, \$40.

Ornamentation is a sumptuously illustrated survey of the recent tendency to decorate by architects and other designers. Many of the projects included have been seen elsewhere, and the names of the designers are familiar: Michael Graves, Hans Hollein, Charles Moore, Taft Architects, Stanley Tigerman, Robert Venturi, etc.

The poolhouse which Robert Stern designed for a Georgian-style home in New Jersey begins the survey. Its luxurious design harks back to the lavish movie sets of a bygone era, rather than the period from which the architectural details were cribbed, but it is as visually rich as a chocolate mousse. One of the last projects included is the "Presence of the Past" exhibition from the 1980 Venice Biennale. This *vero* set consisted of a collection of facades forming a street—*La Strada Novissima*—in a 16th-century rope factory.



The second part of *Ornamentation* examines the decorative arts and the designers who work in these areas: glass makers, wrought-iron workers, furniture designers, weavers, and those doing "brush-work." A directory of craftspeople and organizations completes the section. Many illustrations of fine work supplement the text which carefully describes each of the crafts.

The authors write an introduction which puts ornamentation into historical context; Paul Goldberger provides a brief forward. The book was designed by Hermann Strohbach in an appropriately ornamental style.

Charles H. Wheatley

John Woolf

Nowhere is the outlaw status of California's postwar period revival more evident than in the work of John Elgin Woolf. As the most inventive designer working within the genre of the Hollywood Regency/Georgian/Second Empire styles in the past 30 years, Woolf was regularly published in the popular press, in magazines such as *Vogue*, *Town and Country* and *Architectural Digest*. He received no attention in professional or academic journals, however, because they defined their subject material in such a way as to automatically exclude Woolf. His work did not conform to high-art standards of simplicity, abstraction, or lack of historical reference.

John Woolf's work was a natural anathema to the generation of modernist architects who began their careers after the Second World War, when his career was flourishing. To these architects, the forms employed by Woolf were debased symbols, empty of meaning and mocked because of their lack of connection to contemporary Southern California culture and its traditional notions of formal and spatial organization. But, while many architects disliked Woolf's work, interior decorators and status-conscious clients with traditional ideas about architecture had no such reservations.

Woolf adapted the Hollywood Regency vocabulary that was prevalent in Los Angeles at the time he arrived here in the 1930s, flavored it with recollections of Southern antebellum architecture, and codified it into a formula which his firm practiced in a relatively consistent manner for 40 years.

Born in Atlanta shortly before World War I, John Woolf was the son of university professors on both sides of the family. After obtaining his architectural degree from Georgia Tech in 1929, he spent several years working for the National Park Service. He came to Los Angeles in 1936 in the hope of getting a part in the movie "Gone with the Wind." He didn't get the part, but as a consolation he managed to meet more show business celebrities—as clients—than most actors do. His roster included well-known names from the entertainment industry and the society columns such as Cary Grant, Lillian Gish, Mae West, John Wayne, Greta Garbo and Norton Simon.

A passage in a *Palm Beach Life* article describes a representative Woolf client. A Woolf-designed summer home in Palm Beach is a "place to unwind, to realize peace and quiet" says the diminutive, vivacious Nina 'Puddin' Neal Dodge de Witz who divides her time between her Palm Beach Bay Club house, her condominium in New York City, her farm in Minnesota, and the ranch in Colorado Springs."

Woolf's acquaintance with the famous is not a peripheral issue to his practice for two well-known women aided him in launching his career, the pioneering American interior decorator Lady Charles Mendel (aka Elsie de Wolfe) and comedienne Fanny Brice. Brice commissioned the young designer to build a small Georgian revival guesthouse, which led to a number of other entertainment industry commissions including a Georgian remodel for Ira Gershwin and another for Manhattan socialite Hugh Chisholm. Woolf remodeled Chisholm's small house at 520 Beverly Dr. in 1940, adding a mansard-like roof contained by gable end walls and supported by wrought iron trim, inspired by the architecture of New Orleans' French Quarter.

Interior decorator James Pendleton saw the Chisholm house and asked Woolf to design his at 1032 Beverly Drive. It was this house that established Woolf as a designer. Much larger than the Chisholm house, it has the archly elegant facade characteristic of Woolf's work, and bears the eccentrically detailed elements inspired by neoclassical and regency precedents that became his trademarks. As he did in so many other houses, Woolf created an axis which

extended the length of the Pendleton house and across the swimming pool to a pavilion. Woolf had a special knack for these tiny follies that lend themselves so readily to fantasy. Typically his pool pavilions combine a concavely curving, tent-like roof with an inwardly curving entrance, and colonnettes attenuated to skeletal proportions.

During the 1940s Woolf played with the gable-end silhouette of pre-civil-war Southeastern houses, French Quarter wrought iron, and the mansard roof. His frequent use of the mansard and his isolation of piquant details against expanses of blank walls were among the key architectural elements that captured the imagination of his fans and led to the widespread imitation of his style in the 1960s.

The location of Woolf's office and apartment building at 8450 Melrose Place, in the center of the design district, made it highly visible and very popular with interior decorators. This complex of buildings, constructed in three stages between 1946 and 1956, is a pioneering effort in the architecture of privacy for Southern California. The tight spaces and relatively high density achieved in this complex presaged the townhouse and condominium types which came to dominate new construction in Southern California after 1970.

The most important contribution of Woolf's office building to the popular architectural vocabulary of Los Angeles was its entrance door. Inspired by the squared arch which springs from the top of the impost found in the door frames of Pullman cars, Woolf designed a door that protruded above the roof in the same manner as train car

doors. Although this Pullman door is only one of Woolf's variations on the theme of entry, such as the pediment poking above the roof or the baldachino-like portico, it was by far the most popular. Its simple continuous line and its autonomous quality as an individually articulated component have contemporary associations, while its connection to period revival architecture (the eyebrow dormer) and palace gates is equally unmistakable. In a land in which domestic architecture often presents a blank front to the street and communicates only through its portals, it is not surprising that Woolf's symbol for entrance became so widespread.

Woolf often used the arch in the same way as it had originally been used in France. In the Reynolds house of 1958 at 200 N. Rimpau, he combined the arch with a tent-like mansard roof popped above. The Reynolds house was no sooner completed than copies of it, and copies of copies, began to appear all over Los Angeles. The combination of the tall Pullman door and the added height of the mansard gave the strongest possible emphasis to the entry. The partial mansard was economical as well because only part of the roof needed to be covered, while the rest could be flat and hidden by parapet walls.

Because most of the work produced by the Woolf office had a distinctive, instantly identifiable look, it lent itself to imitation. In this fashion the firm became a major influence on the designer Regency style that spread throughout Los Angeles' popular architecture and cropped up in everything from Hamburger Hamlet restaurants to dingbat apartments.

John Woolf died in 1980 and his firm now operates under the direction of his adopted son Robert Koch Woolf. While the office's work after 1970 does not seem to have the liveliness and wit it had before, it still represents that continuing tradition of mixing period revival forms and reinterpreting the past in terms of the present, in order to create symbols of social aspiration that are quintessentially Southern Californian.

John Chase

Mr. Chase is the author of the book, *Exterior Decoration: Hollywood's Inside-Out Houses*, reviewed in this issue. This article is based on material prepared for the book.



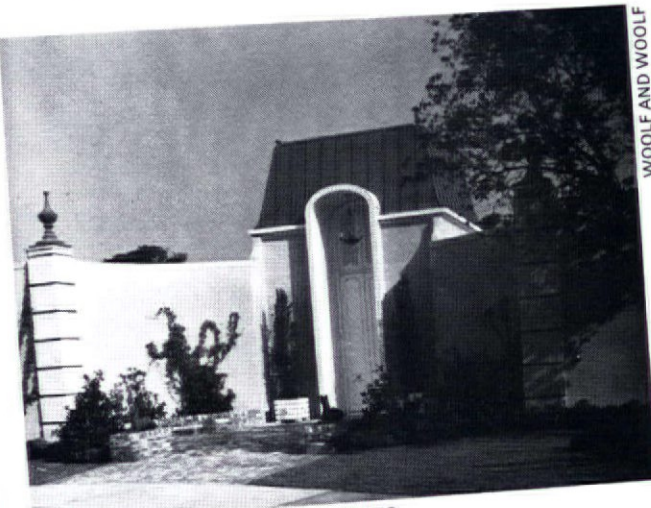
Chisholm house, Beverly Hills, 1940.



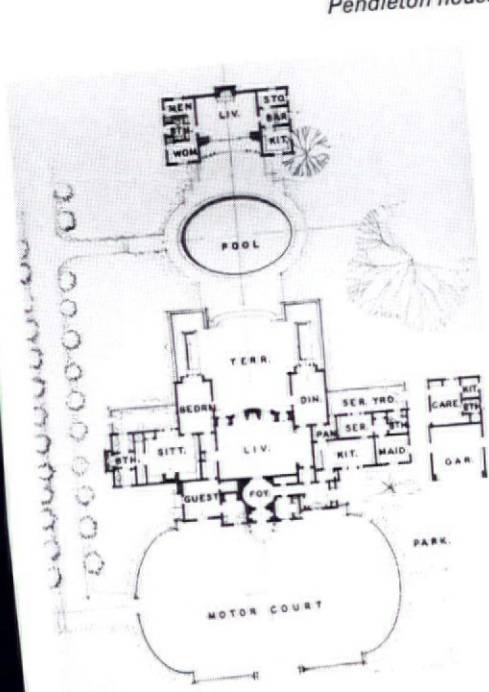
Woolf office, West Hollywood, 1946-1956.



Pendleton house, Beverly Hills, 1942.



Reynolds house, Los Angeles, 1958.

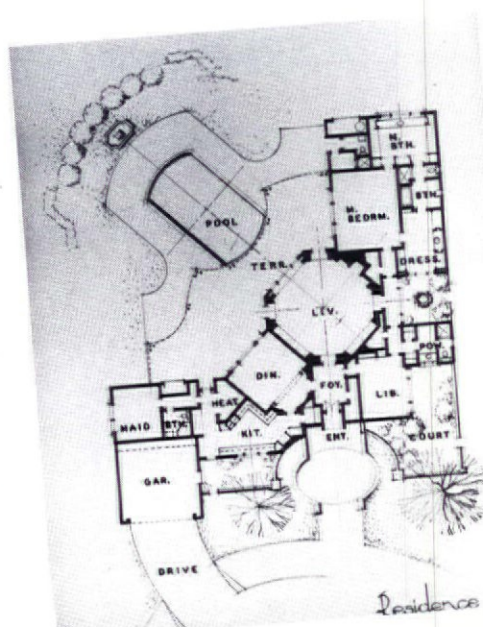


Pendleton house, plan.



Pendleton house, living room. Note window above fireplace.

A passage in a *Palm Beach Life* article describes a representative Woolf client. A Woolf-designed summer home in Palm Beach is a "place to unwind, to realize peace and quiet" says the diminutive, vivacious Nina 'Puddin' Neal Dodge de Witz who divides her time between her Palm Beach Bay Club house, her condominium in New York City, her farm in Minnesota, and the ranch in Colorado Springs."



Reynolds house, plan.

Chapter News and Notes

LA/AIA

Board of Directors meeting 2201, Los Angeles Chapter of the American Institute of Architects, January 4, 1983.

• **President's Report: Tyler** stated that the first order of the day was to elect a fifth member to the Ex-Comm. **Jim Bonar** was elected. Tyler said that the second order was to appoint a Parliamentarian and a Sergeant-at-Arms.

Moved Chern/Second Harris, the following: that **Fred Lyman** be appointed as Parliamentarian. **Carried.**

Moved Gelber/Second Chern, the following: that **Don Axon** be appointed to serve as Sergeant-at-Arms. **Carried.**

• **Treasurer's Report: Chern** went over the financial report. Approximately \$14,880 was carried over from last year. **Widom** complimented **Axon** and **Landworth** for their efforts in achieving the great start this year and said that it was much different from last year when we were \$20,000 in debt. **Axon** said that since the start of 1982, all new-member dues have been put into a "Reserve Fund" for emergencies. This practice will continue in 1983.

• **Chapter Executive's Report: Axon** reported that we are reprinting the roster this year. Hopefully there will be enough ads obtained to cover the expenses, for which there is no budget. **Axon** will be sending letters outlining the ad requirements. There was a discussion on the advantages of having an office telephone number listed instead of a home number. **Axon** said that a form will be mailed out with the February mailing and a request will be made that recipients include their office number. **Axon** said that she will advise the members that the roster is available to people outside of the AIA in the event they desire to include their office number. She added that the Chapter made \$900 this year on the sale of the roster.

• **Associates' Report: Yankey** reported that the Associates are developing a panel of guests who will speak on the new ARE Exam. They will be sending out a flyer on this shortly. The Associates will also be handing out membership cards to new members. During the next year, at any event that the Associates have that requires a fee, the new members can receive a discount rate by presenting their cards.

The Associates are in the process of developing Exam Seminars. There will be more on that later

also. They are also developing an Associate's Survival Guide so that new members will know what is available to them.

Another program the Associates are working on is a Mentor Program in which they will ask members of the regular membership if they would be willing to spend one day with a new Associate, making themselves available for questions and answers if any should result. They are developing this further and will present it at the next Board meeting.

• **Guests: Chern** introduced **Richard Haymaker** of the Engineers Federal Credit Union. Haymaker outlined the advantages of belonging to a credit union. He said they provide a wide range of savings, loan and investment services at competitive rates. He indicated that in the past his credit union served only the employees and families of the L.A. County Engineers. However, they are now expanding their field of membership to serve private engineering and architectural firms. There is no fee involved in order to belong. However, you have to purchase one share for \$50. This is refundable when the account is closed.

Moved Widom/Second Chern, the following: That a resolution be drawn in accordance with the guidelines developed by the Federal Credit Union recommending that LA/AIA become involved, and, that separate from that resolution, a discussion be held that this be an Association limited program. **Carried.**

• **Unfinished Business: Chern** stated that at the last Board Meeting **Ken Newman** presented several resolutions for the 1983 AIA Convention to be presented to CCAIA for approval and support. They were discussed at the CCAIA Ex-Com Meeting and were not well received, not because of the thoughts contained but because they were presented without any actual planning.

Moved Widom/Second Chern, the following: that the proposed resolutions be withdrawn from the CCAIA Board Meeting Agenda and that they be further researched so that they may be properly presented at a more appropriate time. **Carried.**

Moved Chern/Second Axon, the following: that we bring Resolution #2 to the next CCAIA

Board Meeting for discussion. **Not carried.**

Although the motion was not carried it was decided, since the issue is important and might be supported by other chapters, that **Ken Newman** will bring it back in another format after research on feasibility, costs, plan, etc.

Moved Gelber/Second Yankey, the following: that the list of new members be approved. **Carried.**

WAL

The Women's Architectural League will enjoy an hour-long, docent-led tour of the highlights of the Los Angeles Zoo on Wednesday, March 16. The tour will begin at 11:30 a.m. and will be followed by a bring-your-own-food picnic lunch. There will be no charge. For further information call Heidi Moore, Program Chairperson at 687-3151.

LA/AIA Officers

Robert Tyler, President
Martin Gelber, Vice President
Cyril Chern, Treasurer
Chester Widom, Secretary

LA Architect

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Barbara Goldstein

Managing Editor/Advertising:

Bruno Giberti: 461-7626

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Update: ARE

On January 7, 1983, the California Board of Architectural Examiners adopted regulations to administer the new Architect Registration Examination (ARE). Due to the nature of the regulatory process, the board cannot release application material until the Office of Administrative Law approves the regulation changes. The board plans to mail the application material for re-examination and an official letter of transition from the past examination series to the new ARE during the last week of February. Due to the delay in mailing out this material, the board is extending the filing deadline for the June 1983 ARE to March 31, 1983.

Schedule of Upcoming Events

February 25: The board plans to mail out the application material and official letters of transition informing candidates of which divisions of ARE they must complete. December 1982 Professional Examination results will be mailed with this material.

March 31: Filing deadline for June 1983 ARE.

April: Candidates eligible for a Qualifications Appraisal interview will be scheduled for their oral exam during this month. Scheduling letters will be mailed one month prior to the official interview date.

April 30: Candidates who applied for ARE by the filing deadline should have received written notification of their eligibility.

May 15: The pre-exam information for ARE will be mailed out to eligible candidates no later than this date.

June 13-16: ARE will be administered during this four-day period throughout the state.

Fees for New ARE Upon Regulatory Approval

\$50: Division A	Pre-Design
\$50: Division B	Site Design
\$50: Division C	Building Design
\$30: Division D	Structural-General
\$20: Division E	Structural-Lateral Forces
\$10: Division F	Structural-Long Span
\$30: Division G	Mechanical, Plumbing, Electrical and Life Safety Systems
\$30: Division H	Materials and Methods
\$30: Division I	Construction Documents and Services
Total cost for ARE: \$300.00	

Eligibility Requirement for ARE

The eligibility requirement for ARE is five years of educational equivalents. Upon successful completion of ARE and 7-1/2 years of education and experience, candidates are eligible for a Qualifications Appraisal Interview.

ARE Transition Table

Previous Exam Passed		Credits to ARE Division
Qualifying Test, Section A	Architectural History	No credit will be given for this section as history is contained in all divisions of the ARE where applicable.
Qualifying Test, Section B	Structural Technology	Divisions D, E, and F
Qualifying Test, Section C	Materials and Methods of Construction	Division H
Qualifying Test, Section D	Environmental Control Systems	Division G
Professional Examination, Section A	Design Test	Divisions B and C
Professional Examination, Section B	Part I: Environmental Analysis and Part II: Architectural Programming	Division A
Professional Examination, Section B	Part III: Design and Technology	Divisions D, E, F, G, and H
Professional Examination, Section B	Part IV: Construction	Division I

Notes

- Candidates who are not yet licensed as architects shall be admitted to ARE regardless of their academic credentials or duration of practical experience if they are currently taking or have previously taken any section of the Qualifying test or the Professional examination.
- Candidates who have previously received board credit for any section of the Qualifying test or the Professional examination shall be given credit for those sections as they correspond to the ARE divisions in the above transition chart.

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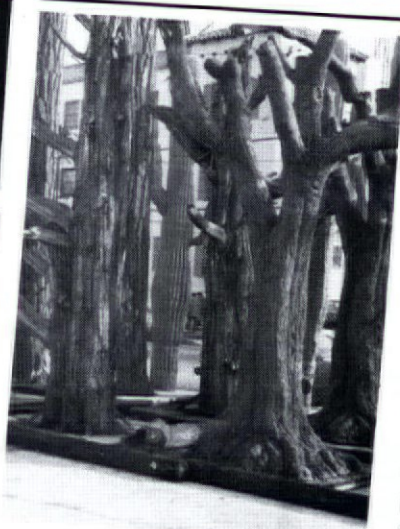
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