

DECEMBER

LA

ARCHITECT

DESIGN IN LOS ANGELES

L.A. CITY OF HOUSES

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Except where noted, the opinions stated are those of the author. All efforts are made to insure accuracy, however, L.A. Architect will not be held liable for errors, omissions, or inaccuracies.

EDITORIAL CALENDAR

January: Art & Architecture
March: Design as Product
May: Reusing the Recent Past

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Shelly Kappe is an architectural historian and founding faculty member of the Southern California Institute of Architecture (SCI-Arc). She has written essays on L.A. architecture for various publications and is currently completing *The Evolution of the Modern House in Los Angeles*, a book from which the article in this issue is excerpted.

Michael Hricak, FAIA

A partner in the architecture and interiors firm, Rockefeller/Hricak, Michael Hricak is a former president of the AIA/LA Chapter and is presently chair of the LA Architect Board. He teaches at the USC School of Architecture and the UCLA Extension Architecture, Interior and Environmental Design program.

Clare Cooper Marcus

A retired Professor of Architecture and Landscape Architecture at UC Berkeley, Clare Cooper Marcus has written several books on architecture and community. She credits a UC extension class in the psychology of Carl Jung as the impetus of her *House as a Mirror of Self, Exploring the Deeper Meaning of Home* which examines our conscious and often unconscious design of home to mirror who we really are.

Rochelle Dynes Mills

Rochelle Mills has written numerous articles for *LA Architect* in her capacity as editor. Aside from her work on *LA Architect*, she is a partner in the firm Mills, Inc. and Architours.

Morris Newman

Morris Newman has covered architecture in Los Angeles for *Architecture Magazine*, *Architectural Record*, the *Los Angeles Times*, the *Los Angeles Business Journal* and *LA Architect*. He is a former board member and editor of *LA Architect* and frequent contributor and advisor to the publication.

Cover Photography

The cover of this issue, Albert Frey's residence, is one of many Julius Shulman photographs that we are privileged to present in *LA Architect*. The back cover is Shulman's own residence in 1950, designed by Rafael Soriano.

In Memoriam

The week this issue went to press, Albert Frey died at his home in Palm Springs. Having begun his career at the Paris office of Le Corbusier working on the Villa Savoye, Frey was known as the first disciple of Le Corbusier to build in the United States. His unique vision, integrity and contributions to Southern California's architecture will be long remembered.

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Morris Newman is on time for an interview with LA's master of architectural photography.

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Case Study Houses, the Southern California Lifestyle and Steel vs. Wood structure. Shelly Kappe recalls the architecture and philosophical environment of the 50s and 60s.

RESTORATION OR RESPONSIBLE REUSE

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Recent renovations or restorations of landmarks raises questions and incites purists. Michael Hricak looks at two recent projects.

HOUSE AS A REFLECTION OF SELF

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A house is not a home and Clare Cooper Marcus reminds architects to think about what creates the latter.

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Last issue reviewed the Design Awards and Next LA awards, we're pleased to present the 1998 Interior Architecture Awards.

PIERRE KOENIG

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Rochelle Mills writes about Koenig and one of the two most published architectural projects in the world.

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This fall found our profession and our Chapter in a very active mode with a number of events and activities occurring as this issue of *LA Architect* went to press.

The first issue of the new *LA Architect* was received with great acclaim. We are very pleased that we are able to now present the second issue with every intention to have a regular, bi-monthly publication. We owe tremendous thanks to Michael Hricak and the Editorial Board for their hard work and continued commitment to the success of this new format. The content and coverage are extraordinary and reflect the vibrancy and strength of the profession in Southern California.

Activities this fall included the Masters of Architecture Lecture series and the AIA/LA Annual Awards dinner including the Interior Design, Design Awards and Next LA programs. The enormously successful event was held at the Getty Center honoring Richard Meier, FAIA, with the Gold Medal. Other honorees included the J. Paul Getty Trust, Warren Olney, Steve Soboroff, RTKL Associates, Robert Timme, FAIA and Keller Construction. The Chapter received over 250 entries for the Design Awards programs which again reflects the vibrancy and health of our architectural community in Southern California.

I am also pleased to report that the chapter is on sound financial footing entering 1999. In spite of the difficulties that other large chapters and we have encountered with the national Consolidated Database, we have successfully weathered the storm and are moving in the direction of fiscal strength and a positive cash flow. The board has worked closely with our executive director, Nicci Solomons to ensure that the chapter expense and staffing

level is commensurate with the income available for the chapter. Further, the board has worked diligently to ensure that all Chapter programs are run successfully and profitably to maximize our opportunities while providing an invaluable service to the membership.

In 1999, the Chapter will have Michael Lehrer as Chapter president and we wish Michael great success and good fortune. His installation as president will coincide with the Chapter holiday party held in December and sponsored by SMED.

I have been honored to serve as your president this past year. I appreciate all of the support that I have received from the Board, the Executive Committee, the staff and members at large during a very challenging and exciting year for the Chapter, the professional and me, personally. I wish you all the best in 1999.

letters

[we're waiting]

editorial

The evolution of this magazine continues as we publish this, our second issue.

After years ably serving as editor, coordinator, advertising consultant, reporter, writer and layout artist for *LA Architect* in its previous format, and being a key player in the development of the magazine you are now reading, Rochelle Mills is transitioning into a hopefully long term position as a contributing writer.

Rochelle deserves all of our thanks for her years of dedicated service and our appreciation for sharing her talent. Through her passion for *LA Architect*, its evolution, and for the architectural profession and design community in Los Angeles, she helped guide this magazine into what it is today. We wish her continued success with "Architours" and her architectural practice and look forward to her byline on articles and features in these pages.

We're pleased to announce that Danette Riddle will take over the duties as Editor. Having served as a member of the task force charged with the search for a publishing partner, and as co-editor of our premiere issue, Danette played a major role in the re-design and new focus for *LA Architect*. She brings to the position 15 years of writing experience and an enthusiasm for architecture and design in our city. We enthusiastically welcome her and eagerly anticipate her tenure at the helm of *LA Architect*.

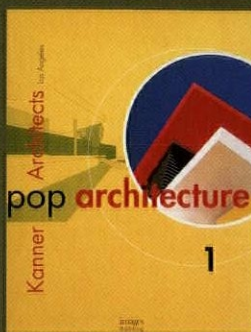
Katie Sprague continues to serve as our graphic "conscience," keeping a watchful eye on form and style.

On behalf of the Editorial Board, Rochelle Mills, Danette Riddle, Katie Sprague and the contributors to our Premiere Issue, I thank you for your supportive comments and enthusiastic response.

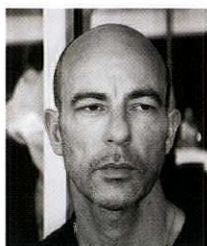
Please write. Not only to let us know how we're doing, but to make your voices heard. That's why we're doing this thing!

CHARLES G. KANNER, FAIA

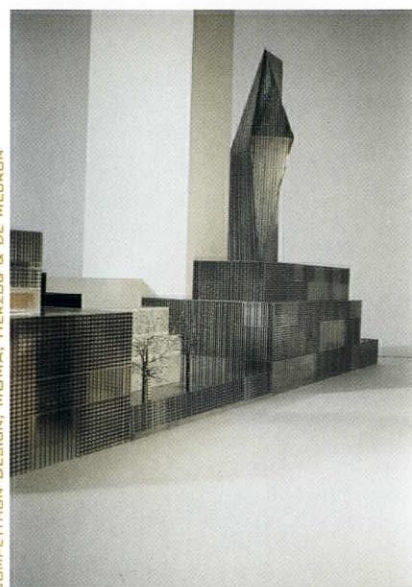
The Chapter will greatly miss one of its former officers and members, Charles G. Kanner, FAIA, who passed away in June. Kanner Architects has developed a unique body of work, completing more than 130 public and private projects. A new book "Pop Architecture: Kanner Architects," will continue to remind us of Chuck and Stephen's work. We appreciate Chuck's contributions to the Chapter and to the Los Angeles architectural community.



masters lecture: jacques herzog



The Masters of Architecture Lecture Series was pleased to present Jacques Herzog as the final speaker in the Fall Lecture Series. Born in Basel in 1950, Herzog was awarded a degree in architecture from the ETH Zurich where he subsequently worked as assistant to Professor Dolf Schnebli in 1977. In 1987, he founded the partnership Herzog & de Meuron with Pierre de Meuron. Attendance at the lecture indicated LA's interest and admiration of Herzog & de Meuron's work with the auditorium at capacity with 150 turned away at the door due to the lack of seating. The next lecture kicks off the Spring Masters series and will feature San Francisco architect Jim Jennings whose Bay Area projects have been widely published over the years. Contact the AIA office for information.

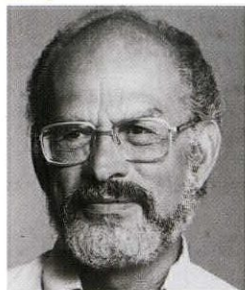


more than sci-arc in common
kappe + rotondi both receive honors

ROTONDI



KAPPE



Ray Kappe FAIA, well-known Los Angeles architect and founding director of SCI-ARC, has been awarded the newly established Distinguished Alumnus Medal "for outstanding and significant contributions in Architecture and Education," by the College of Environmental Design, University of California Berkeley. He is the first alumnus to be chosen in 100 years of the School of Architecture's history. Michael Rotondi, FAIA, former director of SCI-Arc and principal of ROTO Architects, has received the AIA California Council Excellence in Education Award for his personal direction and important contribution to architectural education.

TRANSITIONS + RECOGNITION

Robert Jernigan, AIA has joined Gensler to provide technical leadership for Los Angeles staff. Jernigan was a Vice President at DMJM/Keating and former Partner of Keating Mann Jernigan Rottet. HHPA has announced appointment of **Ed Carfagno, AIA** and **David Saviola, AIA** as Associates for Architecture. Anshen and Allen Los Angeles has announced the promotion of **Jay Hughey, AIA** to Senior Associate and **Jorge de la Cal, AIA**, **Will Longyear, AIA**, and **Frank**

Mihelcic, AIA to associates of the firm. **HLW International** announces eight promotions: David Swartz, AIA to Senior Associate; new associates are Steven Burton, AIA, Keith Kaneko, AIA, Paul Mitchell, AIA, Scott Profeta, AIA and William White, AIA. **MCG Architects** Pasadena has promoted **Jay Mock, AIA** to Director of Information Systems. **Judith Newmark AIA** has joined Meyer Architecture in West Los Angeles. **SCI-Arc** has appointed **Michael Speaks** as the new Graduate Program Head. UCLA Extension

has selected interior design student **Jitka Blahakova** as first recipient of the Sally Sirkin Lewis/J. Robert Scott Traveling Fellowship. **Gensler and Zecchetto Architects** have received a West Side Urban Forum award for their master plan for Santa Monica College. SCI-Arc has received a \$50K Ralph Parsons Foundation Grant to expand its computer lab and a \$30K grant from the City of Los Angeles Department of Cultural Affairs for urban studies.

ARQUITECTONICA LOS ANGELES

Christopher Coe, AIA, has opened a new LA office for Arquitectonica (ARQ). The firm's iconographic style is evidenced in its most recent local work, the Orange County Discovery Science Center which opens to the public on December 1st. Founded in 1977 in Miami by Bernardo Fort-Brescia, FAIA and Laurinda Spear, FAIA, ARQ's. Local clients include Disney and Andre Balazs (owner of the Chateau Marmont) for whom ARQ is designing the new Standard Hotel on Sunset,

Chris was formerly a project designer with Richard Meier and Partners and with Gwathmey/Siegel, New York. Most recently Chris had his own practice and designed the AIA's present offices in the PDC.



ORANGE COUNTY DISCOVERY
SCIENCE CENTER

interior architecture committee supporting the past, present and future

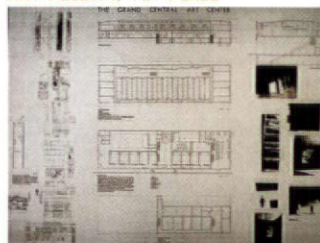


The AIA LA's Interior Architecture Committee hosted a fundraising event at Hollyhock House that drew 350 architects, interior designers and allied design professionals, generating funds for the Interior Architecture Committee's Student Scholarship Fund and the Friends of the Hollyhock House the volunteer organization working to restore the aging landmark. Winners of the Committee's student design competition were announced at the event. The competition required that students develop a viable design solution for the interior renovation of Santa Ana's Grand Central Market building (originally constructed in 1924). Of all the schools that entered, Art Center College of Design nearly swept the contest: Amy Pulliam-First Place; Jane Park-Second Place; Katya Sonman-Third Place; and Melissa Lim-Honorable Mention. Lena Kahn of UCLA also received an Honorable Mention. The committee (left to right) is Barbara Dunn, Mark Hemphill, Carrie Cox, Kam Kamran, and Donna Greco.

form zero + saee studio present 1960's utopian architecture

Form Zero Architectural Gallery and Sae Studio have worked diligently to bring an exhibition surveying the visionary architectural investigations of Claude Parent and Paul Virilio to Los Angeles. *Architecture Principe: The Oblique Function* will open October 17 and remain on view through January 10, 1999. The show coincides with the Fall lecture series *French Architects in the 1990's: The Production of Public Space* organized by the Museum of Contemporary Art and the Consulat General de France a Los Angeles. Form Zero Gallery is located at 2433 Main Street in Santa Monica (310) 450-0222.

AMY PULLIAM, 1ST PLACE



JANE PARK, 2ND PLACE



KATYA SONMAN, 3RD PLACE



DON'T MISS: RICHARD SERRA
"TORQUED ELLIPSES"
AT THE TEMPORARY
CONTEMPORARY UNTIL
JANUARY 3RD.

COMMISSIONS + COMPLETIONS

Bestor Architecture has recently completed Gigawatt Studios, in Hollywood. **Bastien Associates** was recently selected to design the Rye Canyon Business Park. Meyer Architecture has completed a warehouse conversion for HKM Productions. **CHCG Architects** recently completed an Assisted Living & Retirement Facility "Villa Gardens" in Los Angeles. **Rockefeller/Hricak** has been named as master plan architect to convert 530 W. 6th Street to a

telecommunications center. **HOK/LA** has been awarded a new 150K Cargo Facility at LAX. **ROTO Architects** recently began schematic design of the Xiyuan Buddhist Monastery School in Suzhou, China and a master plan for the Soledad Enrichment Action's Camp Unity in the Angeles Crest National Forest. **DMJM/Rottet** has completed new offices for Ernst & Young in Woodland Hills and El Segundo. **Marmol and Radziner** has recently completed the Rustic Canyon Residence in Pacific Palisades.



RUSTIC CANYON RESIDENCE
MARMOL AND RADZINER

julius shulman

BY MORRIS NEWMAN

A colleague cautions me about being late for an appointment with Julius Shulman. The famed photographer is punctual, and is not casual about his schedule. Further, he forgets nothing, "He has a memory like an elephant," my colleague says.

In casual conversation with Shulman, a reporter mentions an almost forgotten Schindler project, a remodel of an existing house that was recently restored. Shulman recalls the project immediately. "I photographed it in 1936 or '37," he said. He is both pleased to hear the house has been restored, but also a little miffed. Why didn't the restoration architects contact him and use his original photography as a guide?

At the age of 88, Shulman has memories as voluminous as his vast photo archives, but refuses to live inside them. He remains a working photographer (even if officially retired) and a one-man historical resource of Los Angeles architecture. Sitting at a small desk in the studio of his Raphael Soriano house in the Hollywood Hills, the gray-haired Shulman is cheerful, owlish, and mischievously witty.

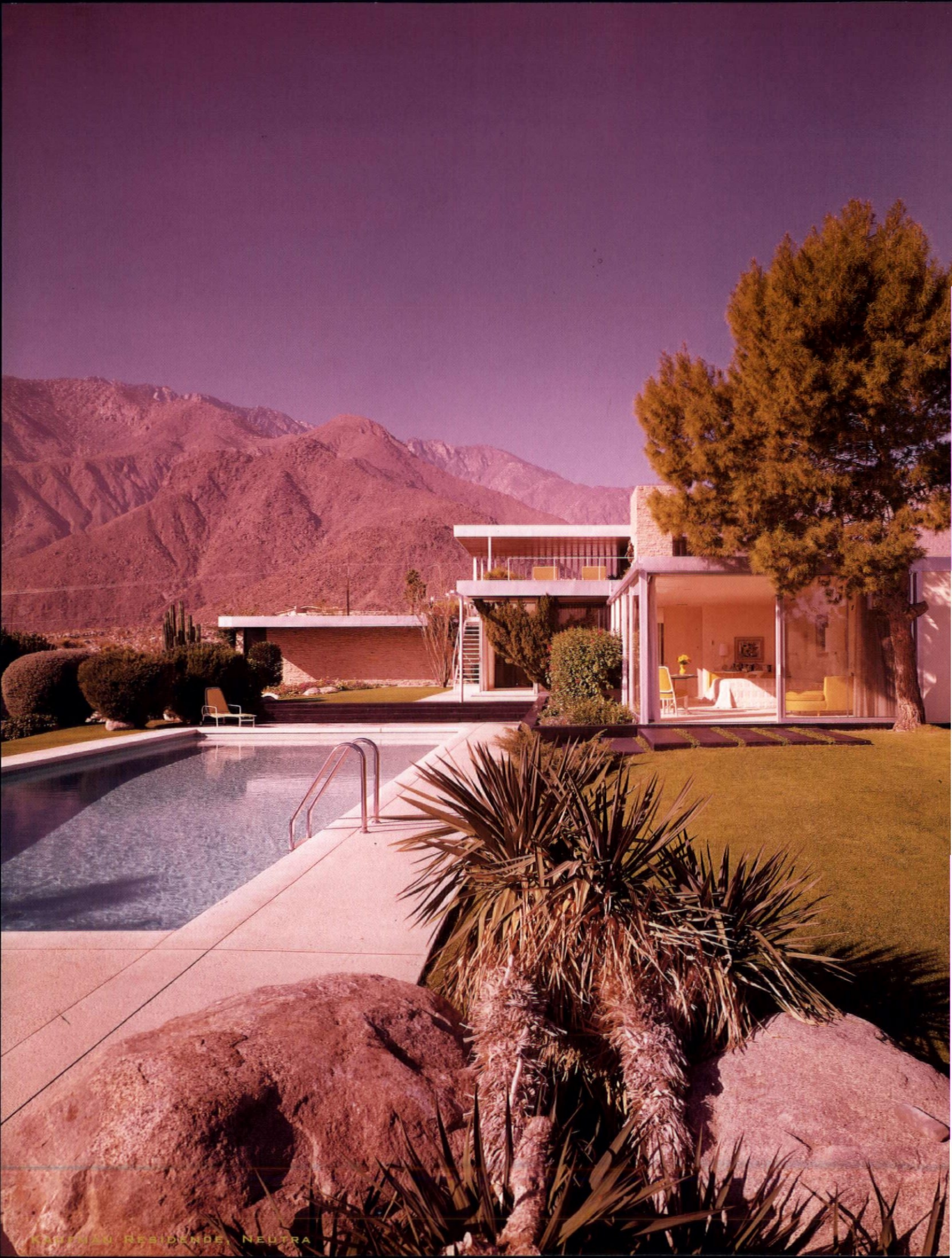
He has undergone an ascendancy over time. He has risen from being the recorder of several generations of architecture, to being one of the survivors of the great modernist era or eras of Neutra and Schindler, Davidson and Harris, Soriano and Ain. He seems to have known everybody in the architectural community in the past 60 years, and can tell stories about all of them. "Neutra called me Shulman, and I called him Mr. Neutra," the photographer says of one of his best-known clients. He also holds up an old appointment book from the 1930s, with photo shoots scheduled for Milton Black, the Art Moderne architect, Stiles Clement, a traditionalist who is still remembered, and Gregory Ain, the modernist. Surprisingly or

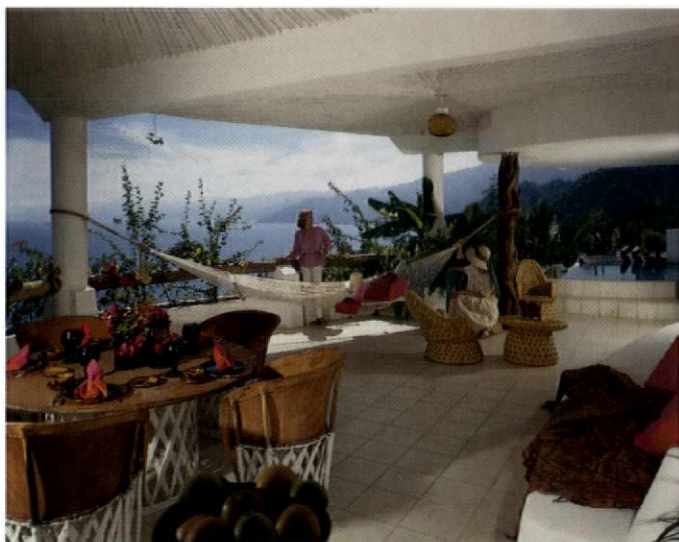


KUN RESIDENCE, NEUTRA



VON STERNBERG RESIDENCE, NEUTRA





OCHO CASCADAS, EDWARD GIDDINGS

not, many of the photographs that became iconic images cost a few dollars. "I made maybe \$50, \$75, \$100 a month," Shulman recalls. "I did a job for Neutra for \$9.60, for a handful of 8 by 10 pictures, at 50 cents a picture." Many years later, the famed architect complained when Shulman presented him with a bill for \$215 for 48 photographs taken on a location shoot. "Shulman, you're getting rich just doing my photography, the photographer recalls Neutra telling him. Later, Mrs. Dione Neutra took the photographer aside and told him how much Neutra appreciated his images. "He himself admits how pleased he is," Mrs. Neutra told Shulman, "but he was afraid you would charge him more money if he said that."

He is proud of his role as propagandist of Los Angeles architecture. In the 1930s and '40s, he recalled, East Coast magazine editors were highly receptive to projects from then-exotic Southern California, and these publications helped establish the fame of many local architects. Shulman still feels annoyance when telling a story about how local AIA officials in the late 1930s declined his proposal to create a data base of local projects on index cards, for the benefit of both magazine editors and architects alike.

Today, the Shulman archive is unquestionably the single most important resource about modern architecture in Los Angeles, which is to say that it is the primary source of what is arguably the greatest flowering of modern residential architecture of the 20th century. The collection is well organized. "Just name me a project and I'll give you the prints in 15 seconds, faster than you can get it from a computer," he says. Happily, he has decided that the collection will stay in Los Angeles, at USC,

after turning down requests from the Library of Congress, which wanted to relocate the collection to Washington, D.C., as well as the Getty Center, which wanted to make the photographs "off-limits to publishers" anathema to an instinctive publicist like Shulman. (Bill Gates was reportedly another suitor for the collection).

Shulman clearly relishes his role as gray eminence, as well as the impunity of old age to speak his mind. Who does he admire among current architects? Some, but not many. He photographed the much-published house of Angélie-Graham, and also recent work by Steven Ehrlich. At the same time, he strongly disapproves of architects who have strayed from the true path of Modernist purposefulness to pursue more personal or self-indulgent form making. "What is being done (by some architects today) is an excuse for not being able to do anything else," Shulman said. He complained that most recent buildings are "extremely expensive," because they are "adorned by ideas" that the architect has imposed on the client, who then foots the bill for work that may or may not improve his quality of life, according to Shulman. "This is not

the direction of architecture that I have always perceived (to be the right one)," Shulman added. He describes the much admired Ed Niles half jokingly as a "traitor" for departing from the straight-edged work of his former employer, the late Carl Maston, while he hints at some disapproval of Gehry (we are told we have

to wait for the autobiography to come to get the goods.)

In conversation with Shulman, six decades seem to collapse as neatly as the slender, vest-pocket camera with which he took his first pictures. He pulls the camera from his drawer, as if he

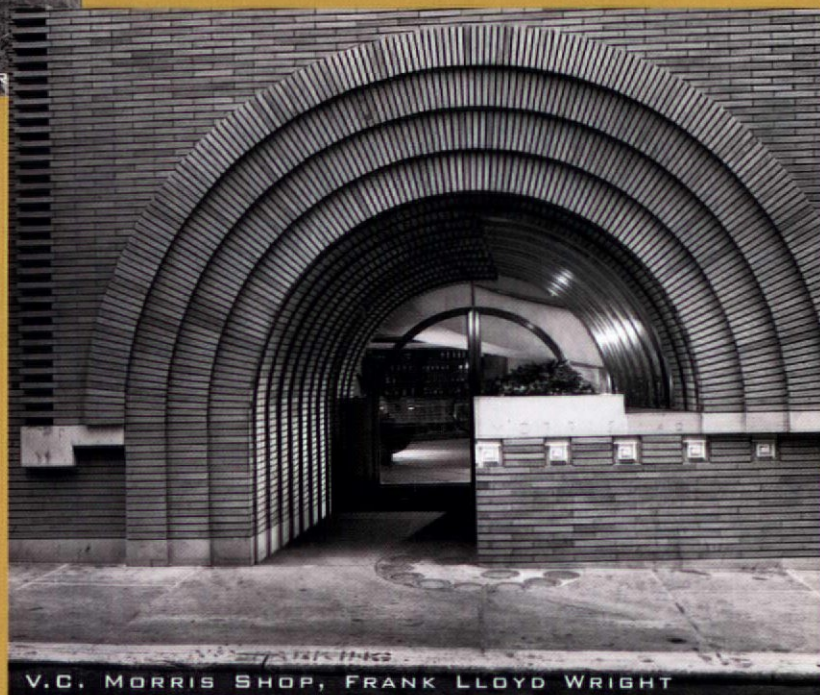
"HE [FRANK LLOYD WRIGHT] WALKED AROUND HIS DESK, EMBRACED ME: 'YOU ARE THE FIRST PHOTOGRAPHER TO UNDERSTAND MY CONCEPT!'"



DRAKE RESIDENCE, GORDON DRAKE



SCHINDLER RESIDENCE, RUDOLPH SCHINDLER



V.C. MORRIS SHOP, FRANK LLOYD WRIGHT

were using it everyday, and then pulls negatives from a tiny manila envelope: These are his first photographs, which he took in 1933 of refineries in Long Beach. "They're still pretty good photographs," he says. He pulls another group of ancient negatives from the drawer: these are of architectural thesis projects from USC from the early 1940s. He gasps when seeing the negatives, which he does not remember seeing before. "That's Baldwin," he says of the long-forgotten architectural professor. "It's like seeing a ghost."

With so many of his colleagues dead, Shulman might be forgiven for brooding among his ghosts. But Shulman is one of the least brooding or morbid men ever born. He is full of enthusiasm for new projects. He is, in fact, a tireless self-promoter. At an age when many people would be content to sit in the sun, Shulman discusses energetically forthcoming projects. Taschen, the German architectural publisher, has two Shulman projects in the pipeline: an autobiography scheduled for publication next year, and a book tentatively titled "Abandoned," consisting of about 1,000 images in the Shulman archive that have never been published. That project seems like an extraordinary undertaking, in light of the thousands of Shulman photographs that have been published: the phone rings all day long from magazine editors. "We've been inundated with requests for photographs from publishers all over the world," he says without irritation. In fact, Shulman will proudly rattle off more than 60 projects he has been involved with including books, lectures, exhibits, and classes (both locally and world-wide) in the past three years alone, amazing considering he is busier today despite his retirement some ten years ago.

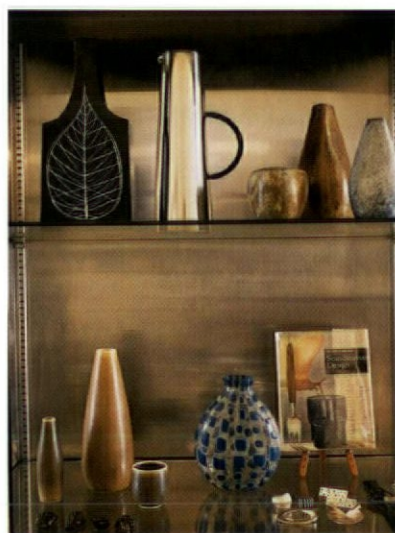
In his ninth decade, Shulman is still being approached by editors. "I'm being set upon by so many requests for material that I can't possibly handle alone. There's enough work for many photographers," he said. Then, characteristically, he put in a request for fellow photographers to take on his campaign for Los Angeles architecture: "I'm pleading with you to do something about letting the world know about the architects in the L.A. area."



SPEAKING OF FRANK LLOYD WRIGHT...

On November 10th and 11th, PBS aired "Frank Lloyd Wright," a new film by Ken Burns and Lynn Novick. Weaving together his extraordinary career with his equally tempestuous personal life, the program successfully balanced genius and drama. According to Burns, "The life of Frank Lloyd Wright raises questions about personality and art: Is this overwhelming ego and soap opera of a private life necessary in order to create great art? It's a question we also have about Picasso's meanness and misogyny. I think it's important for an audience to understand how complicated we human beings are and to reserve the facile judgments, good and bad, that most of our media-driven life wants us to make. Frank Lloyd Wright was a very complicated, ambiguous person with lots of 'under-tow,' and I wanted to make a complete portrait of that." Burns, Novick, PBS, and General Motors deserve a great deal of praise for their comprehensive approach to the Frank Lloyd Wright story. A study guide was issued to junior high level teachers to encourage and engage students in architecture and art prior to the airing of the Wright documentary. Along with activities titled "Break Out of the Box," "Get Organic," and "Make Room for Meaning," a design competition with a prize of \$2000 for the winning school's art program was developed. The film is scheduled to be shown at the CCAIA's Monterey Design Conference in the spring and will air on KLCS (channel 58) on December 3rd and 10th at 8:30 p.m. and repeat December 17th and 18th at 2:30 p.m.

site.seeing



ok

By Danette Riddle

Photography by Matthew Hranek

My personal search for less is more via hours on the Stairmaster resulted in beautiful lines, well-defined curves and perfect shapes - granted, none emerged from my own physique, rather they were found across from the gym at a wonderful excuse not to torture myself called "OK."

The shop's minimal yet highly communicative name aptly reflects its contents. I consistently find perfect gifts for the aesthetically challenging. One of my favorite finds is a black and white photograph of the Pan Pacific - ablaze with a fireman towering high above on a ladder, the water streaming down from the fire hose in a beautiful if somewhat futile stream.

OK's proprietor, Larry Schaeffer, is not an architect. He lives in a Neutra house and has been involved in design for more than 15 years. He authors a retail publication called the "Guide to Hollywood Modern," a directory of retail sources for modern furniture, lighting and other small items for the home. He describes himself as having an anti-retail attitude, keeping his inventory selective and controlled.

What delights and strikes me at the same time is that most of OK's merchandise embodies design mastery at such a personal scale. Aalto glassware for iitala is so comfortable in the hand, the glass and shape emphasizing the color and movement of contained liquid rather than the glass itself - unless of course, it sits empty. In one of the many conversations Larry and I have had as I continue to choose OK over treadmills and sit-ups, Larry described the philosophy of OK as follows: "If I have a bowl of cereal in the morning, I more than likely will not think about the bowl - I'll think about what I have to do that day or the noise the cereal makes when I pour milk on it, but in the few seconds that I may actually consider the bowl, I want to be able to appreciate it's quality."

Affordability is a key concept at OK as is the notion that good design is about cohesion, no matter how small or frequently used an item might be. Many wander into OK with no prior knowledge of modern design and particularly Scandinavian design, they leave however, with a new understanding and greater awareness having browsed through the bookshelves or having spent time with Larry. His knowledge and enthusiasm for Los Angeles, graphic design, architecture, fashion, and product design - is there for the asking and always free of charge.

OK is located at 7924 Beverly Blvd, 323.939.7472.



la: architecture in the '50s



MOORE HOUSE, OJAI
RICHARD NEUTRA, ARCHITECT

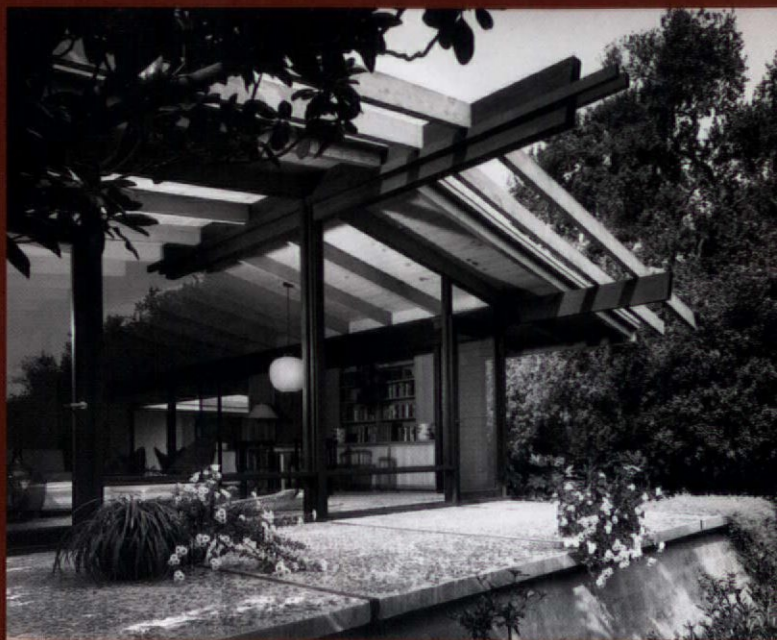
BY SHELLY HAPPE, HON. AIA
PHOTOGRAPHY BY JULIUS SHULMAN

Los Angeles has always been hospitable to its creative architects. From the first generation of L.A. Modern architects: Greene & Greene, Frank Lloyd Wright, and Irving Gill; to the second generation: Richard Neutra and Rudolph Schindler; to the third generation: Harwell Hamilton Harris, Raphael Soriano, Gregory Ain, and J.R. Davidson, their architecture was appreciated on a local, national, and international level.

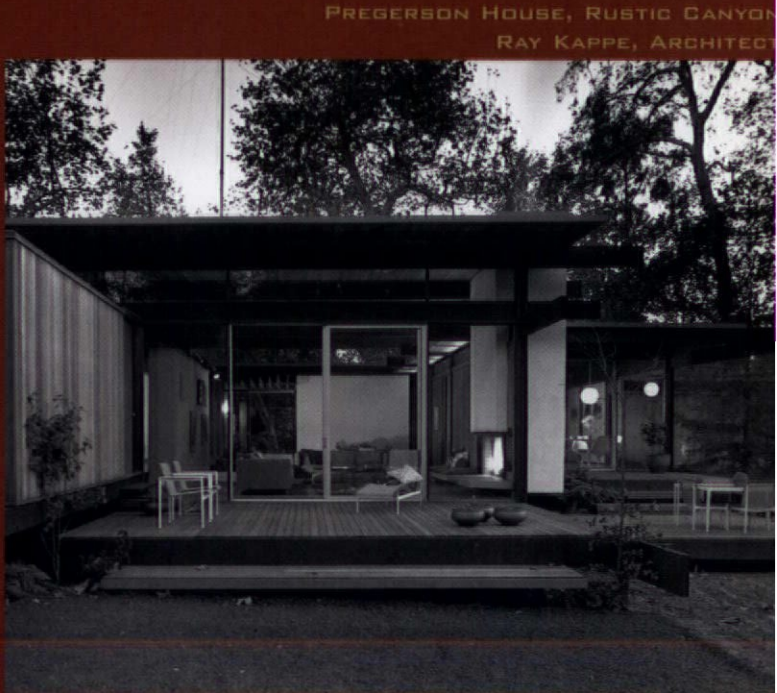
The building explosion that followed World War II, however, offered an opportunity for a group of young, eager, mutually supportive architects in Los Angeles to develop a new and innovative building system. These architects - the fourth generation - drew upon work done in California, ideas from Europe, and a desire to enrich the southern California lifestyle. They filtered these ideas through a social consciousness that was the legacy of the Modern movement. Their concern for landscape and site relationships, building technology, and use of natural materials produced a body of work that expressed a new southern Californian architectural language. These architects had a single purpose. The goal was not to change society. It was to present a new, more appropriate alternative to the architecture that existed. The result was a design direction and a construction system that came to symbolize California Modern design. Polemically, it was simple and void of stylistic overtones.

The Postwar architects began to move away from the Beaux-Arts' and European Cubist influences. They looked back to the work of Greene and Greene, re-interpreted by Harris in the Wyle House (1949) in Ojai and the Johnson House (1950) in Beverly Glen. Neutra's houses in the 1940s where strategic war materials replaced concrete and glass are another strong influence. In the Nesbitt House in Brentwood, Neutra used redwood, brick, and glass. The transparency of glass walls made it possible to merge interior and exterior space, incorporating nature as an integral part of the architecture. Neutra's development of the house as a pavilion that extended into the landscape had great impact on the architecture of the 1950s. These influences, combined with the Wright-inspired admiration of the simple Japanese country house, with its meticulous joinery and sensitive use of wood, resulted in the evolution of wooden post and beam construction so widely and creatively used in California during the 1950s and 1960s.

Architectural publication of Los Angeles in the '40s and '50s emphasized the success of the steel-framed Case Study Houses, and overlooked the parallel development of the wooden post and beam houses. The Case Study House program (1945-1962), sponsored by Arts & Architecture magazine under the direction of editor-publisher John Entenza, addressed the anticipated housing shortage and building



BRANDOW HOUSE, SAN MARINO
CALVIN STRAUB, ARCHITECT



PREGERSON HOUSE, RUSTIC CANYON
RAY KAPPE, ARCHITECT



6-TRIAD CASE STUDY HOUSE
EDWARD KILLINGSWORTH, ARCHITECT

boom that would occur at the end of the war. Small, low-cost single family houses were designed using standardized elements and a prototypical approach to open planning and detailing. The houses were modular and rectilinear. Conventional materials such as plaster, wood, brick, and glass were used, and the architects dealt with the inter-penetration of interior and exterior space.

The CSH program of the 1950s dealt with steel framed houses designed by Soriano, Craig Ellwood, and Pierre Koenig, and were extensively covered in *Arts & Architecture*. The emphasis on these works, plus the preceding publication of the Charles & Ray Fames house and studio in 1949, led the architecture world to incorrectly conclude that this was all that was "happening" in the 1950s in L.A. Steel framed houses, though immensely important and widely admired around the world, were only a part of a much larger postwar building explosion in which many more young L.A. architects were designing and developing structural systems in wood.

In the special climate zone of L.A. - next to the sea, with tree-covered hillsides and view sites - it was possible to treat the house as a pavilion. Architects showed a concern for structural lightness and a respect for the existing landscape and site orientation. They responded to the client's program with honesty, simplicity, and direct solutions. Cleverness was saved for construction ingenuity, detail, and visual expansion of small living environments.

The wooden post and beam house was of modular design, and the exposed structural system was important to its integrity. The rectilinear framing system, both in steel (as in the CSH) and in wood, created non-load bearing walls. The desire was to design for the advent of the perfect infill panel. Transparent glass curtain-walls made possible indoor-outdoor integration and visual expansion for even the smallest house. The wood system was simpler and less expensive to build than the steel, which accounted for the prevalence of wooden post and beam houses in southern California.

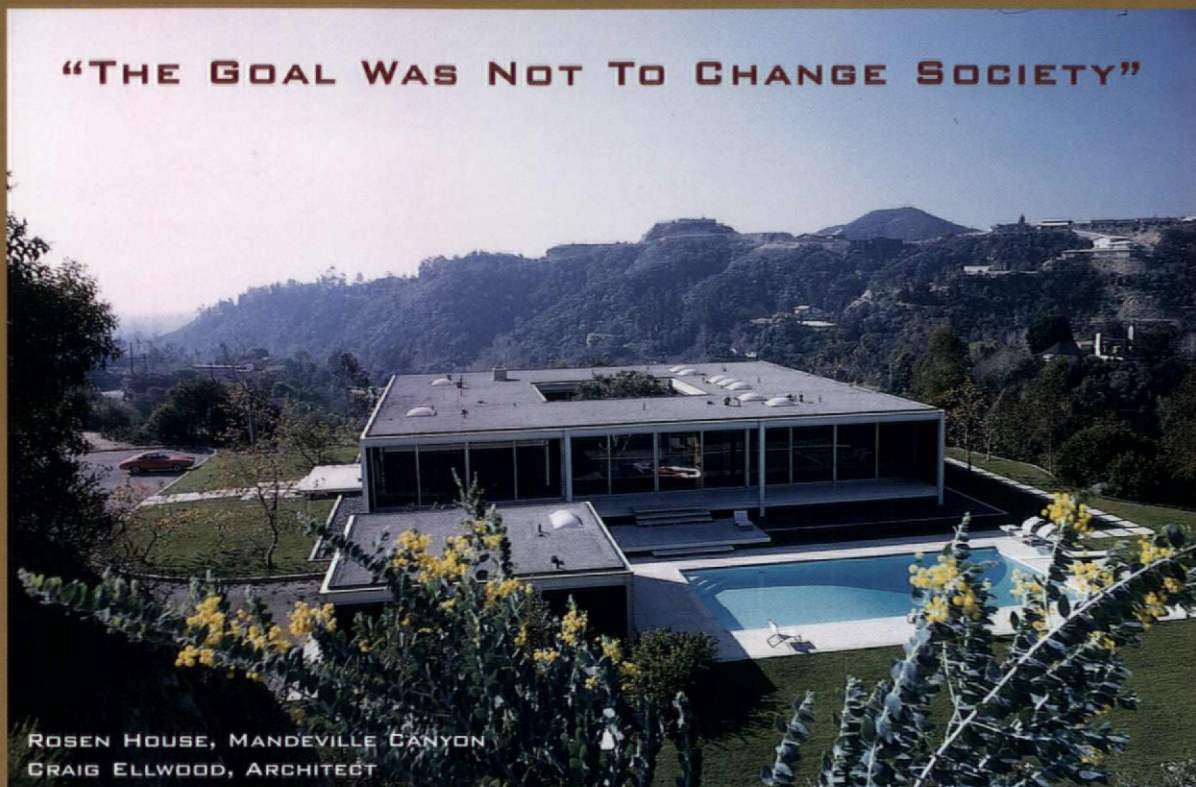
Some of the architects who designed primarily in the wooden post and beam idiom of the 1950s and 60s were Edward Fickett and William Krisel, both of whom designed Modern housing tracts; A. Quincy Jones, who designed the Eichler Homes and Crestwood Hills housing with Whitney Smith & Wayne Williams; Ray Kappe, who designed some 50 buildings in this idiom between 1954 to 1965, and Edward Killingsworth, who designed the CSH "Triad." Calvin Straub, who taught at USC, influenced a whole generation of young architects, along with his partners Conrad Buff II and Don Hensman, Rodney Walker and Eugene Weston III.

Other architects like Kazumi Adachi, Robert Alexander, Milton Caughey, William Cody, Daniel Dworsky, Paul Hoag, Douglas Honnold, Rex Lotery, Maynard Lyndon, James Pulliam, Carl Maston, Ed Niles, Robert Skinner and Bernard Zimmerman used multiple construction systems. These systems used bearing walls and slab roof planes, or expressed beam, column and wall. While John Lautner designed some early wooden post and beam houses, he was evolving his own personal sculptural expression during this period. The various systems described became part of the language used by all of these architects and helped to form a total design direction that prevailed for some two decades.



GOLDWATER APARTMENTS
CARL MASTON, ARCHITECT

"THE GOAL WAS NOT TO CHANGE SOCIETY"



ROSEN HOUSE, MANDEVILLE CANYON
CRAIG ELLWOOD, ARCHITECT

Several factors in the mid-1960s combined to interrupt the widespread acceptance of the California Modern design approach, and many architects began to change their direction. The demise of *Arts & Architecture* made it more difficult for L.A. architects to receive publication. The *Los Angeles Times Home Magazine* changed its emphasis to an interior and garden orientation. Robert Venturi's *Complexity & Contradiction* questioned the ideals of the Modern movement. Sea Ranch by Moore Turnbull Lyndon Whitaker and the neo-Corbusian work of the "New York 5" also had an impact. These events, combined with the 1975 State Prescriptive Glass Code, which limited the use of glass (for energy conservation purposes), changed the way most architects treated glass, and brought back the "window." Finally, with the advent of "post-modernism," national architectural journals developed an appetite for the "new and different" and consequently lost interest in publishing Modern design.

There were some architects whose buildings continued to reflect the Modern ideals, introducing the use of solar systems, for example, in order to use glass walls to integrate indoor and outdoor spaces. They continued to explore the development of their own personal, structural, and formal expression. Although in many cases these buildings were published in Europe and Japan, they were not premiated in design awards programs or published in the U.S. press which produced a rather distorted view of Southern California architecture in the 1980s through the early 1990s.

Currently, the pendulum is swinging back. There is much more interest in Modern design among young Los Angeles architects. Architects are discovering all over again that the roots of Modern architecture continue to represent an architecture that responds to climate, site and user - a humane architecture that can produce diversity within unity with integrity and a sense of the architectural traditions of Los Angeles.



restoration or responsible reuse

BY MICHAEL HAICAK, FAIA

PHOTOGRAPHY BY DAVID GLOMB

AND JULIUS SHULMAN



LEWIN HOUSE,
RICHARD NEUTRA
ADDITION, STEVEN
EHRlich ARCHITECTS

As we celebrate the rescue of Greene and Greene's masterpiece, the Blacker House, lovingly and painstakingly restored, the most alarming fact is that even with a happy ending, the insults and degradation suffered by the residence happened so recently and in Pasadena, traditionally a safe haven for landmarks. This occurred not in the 50's or 60's when modernization routinely covered historic terra cotta and stone facades with aluminum screens or exposed aggregate panels, but in the mid-80's when the preservation movement was alive and well.

The Texan who bought and stripped the house of its architectural and artisan elements clearly believed that the parts are greater than their sum, having brought prices at auction far in excess of the amount he paid for his architectural "quarry." As we applaud the accomplishment of the owners and team of skilled individuals who restored Blacker House, we should remain mindful of the dangers that face many other fine pieces of architecture.

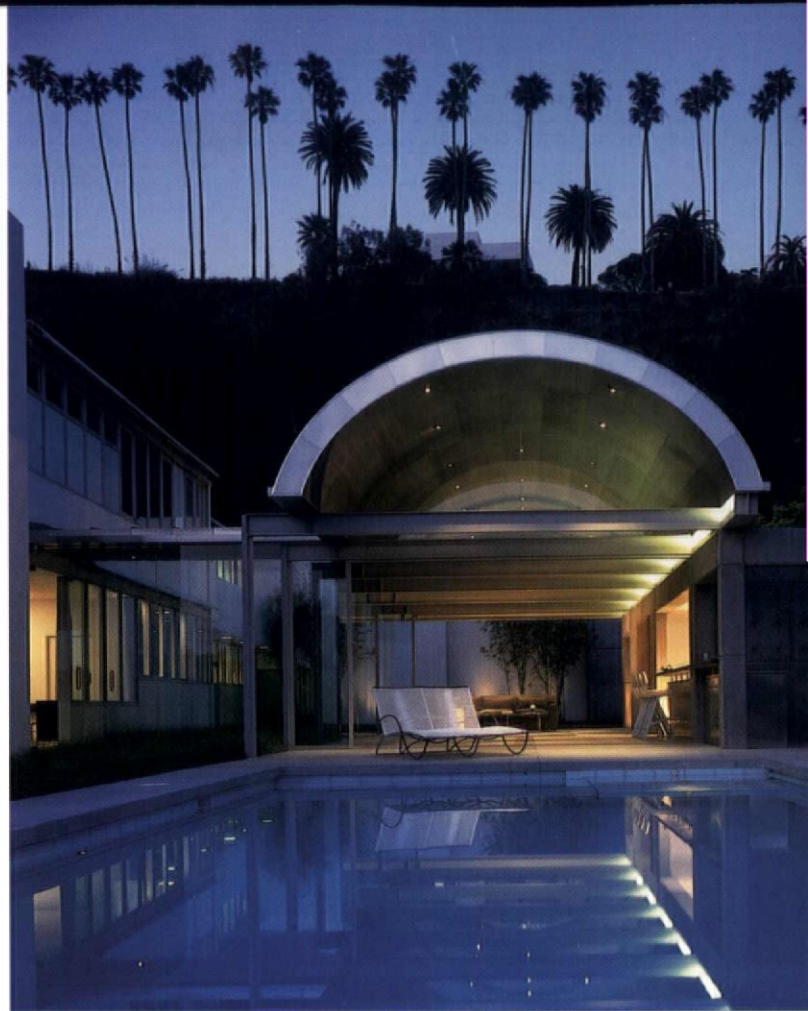
Similar to the Blacker House success, Marmol and Radziner Architecture + Construction is restoring Neutra's Kaufman house with museum-like quality and a sense of archeological and historical precision. Admirable work and an enviable commission. Both projects stand firmly in the realm of restoration and preservation.

Quite different is the assignment to extend the life of a significant structure by transformation, addition or modification. This challenge, presented by the new owners of Neutra's Lewin House to Ehrlich Architects was based on the belief that great architecture not only deserves preservation, but by its nature is resilient enough to have its aesthetic and functional "shelf-life" extended. This is in lieu of becoming a museum or tourist attraction. By purchasing the adjacent property, the new owners of Lewin House have protected it from unknown, encroaching development five feet from the property line. Driving along PCH, we see examples of the unfortunate design and development that this could be.

Declaring a piece of property "historically significant" is often the kiss of death from a real estate standpoint. Did the modern movement intend to create precious, individual essays to stand like fragile, object-like figurines? The spirit of various modernist manifestos considers the house as a

"machine for living," and suggests the opposite. With a central principle of accommodation, what other philosophical approach could better respond to evolution as societal, lifestyle, technology and ownership transitions occur?

As a practitioner, I would like to believe that the modern movement meant for architecture to be robust, strong enough to embrace a "modern" life and adaptable to changes in the technology that is its source of inspiration. Thomas Hines' commentary on Ehrlich's addition to Lewin House (Architectural Record, August 1998) suggests that historians see modern architecture as simply another stylistic period rather than a revolution in the way we think about how we live and build. Hines' conclusions are posed in a series of questions at the end of his article which ask (in summary): Why do these people need all that space anyway and why did they have to ruin Neutra's work and eliminate the public's view of this "landmark?" This public, thousands strong, passes by the site at about 60 miles per hour, every day. Should we split hairs over whether the "spiderleg outrigging" used by Ehrlich in the design of the new pavilion is appropriate since Neutra did not employ this technique in his work until later decades? According to Hines, this design transgression is the pavilion's "chief flaw." I suppose as an historian, he considers modern architecture not unlike a fine piece of 18th century furniture and that this misguided architect chose to put on the wrong drawer pulls. It seems a better question might be "With the same criteria at a much later date, would Neutra have considered spiderleg outrigging as an option in expanding the residence?" Rather than compromising a landmark, Ehrlich and the owners have preserved the original structure, given it the setting it deserves, and breathed new life into architecture, which has been mistreated over time. The spirit and care with which this project was undertaken deserves more than a verbal slap of the hand.



It is ironic that after 12 years of retirement, Julius Shulman collaborated with photographer David Glomb on the Lewin House project. Shulman knows Neutra's intentions, concerns and thoughts about this and scores of other projects better than anyone else does. His appreciation of Ehrlich's solution is only matched by his displeasure with Mr. Hines' critique which he calls "a prejudiced commentary" and "shortsighted."

So what are we to do? Treat each piece of our recent past with a hands-off attitude or the rigor of a restoration? If so, many fine examples will be destroyed when new owners are faced with the inherent limitations. Or, do we respond with a respect for the spirit and promise that fueled these works originally to guide our current efforts? Although difficult to do well, I would suggest that we follow this course. Ehrlich's response to the Lewin House expansion stands as a strong, respectful, well conceived, handsomely executed solution to a challenging assignment without mimicry or imitation. Very well done!

THE HOUSE AS A REFLECTION OF SELF

BY CLARE COOPER MARCUS

"Homes for sale." Despite the semantics of suburban subdivision advertising, you cannot buy a "home." You can buy a house – or have one designed for you—but only time, personalization, memories and the accumulation of myriad daily routines can transform a house into a home. So what is an architect to do? If you are designing for a private individual, it is essential that you learn as much as possible about what house and home mean to your client.

One approach is to have your client close his/her eyes and spend some moments thinking about the kind of environment in which s/he feel most at peace, most centered, most at home. Then you might have s/he describe it, write about it, or record it graphically. Since many people feel shy about their artistic abilities—especially around an architect—they might want to do this while you are out of the room, or as "homework" in between consultations.

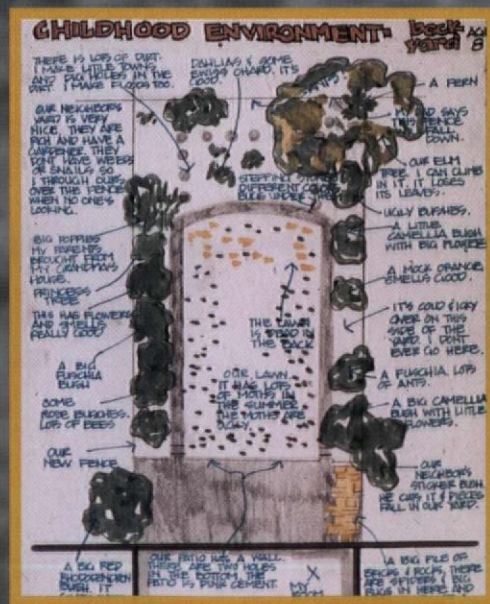
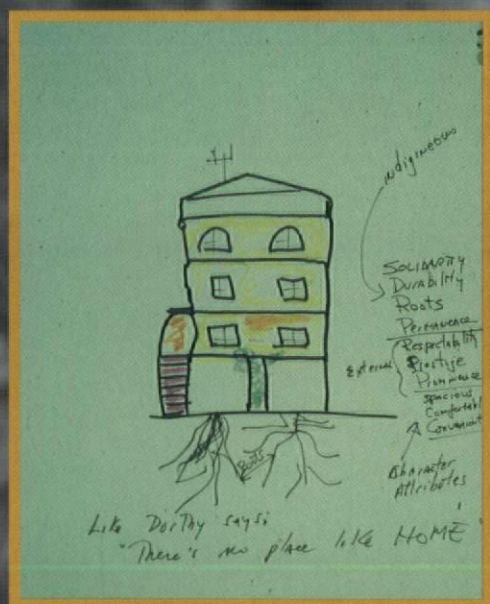
Many people, on doing this exercise, don't think about a house at all, but rather about a quiet place by a stream, or

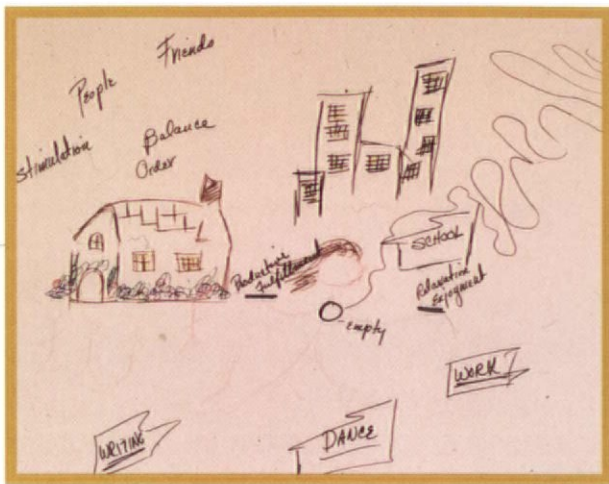
beside the ocean, or in a garden. It is the architect's job to encourage them to express just what it is that helps them feel centered in this setting, and then to create a house or room milieu which seeks to evoke the same feeling.

Another important exercise is to ask your client to recall his/her favorite place from childhood. Be sure that you use the neutral word "place" or "setting," and not direct thoughts necessarily toward a house. In my experience asking hundreds of students to do this exercise, more than 80% recall outdoor places. It is outdoors in those magic years of middle childhood (6-11) that many of us first experience independence, freedom to explore, making or finding a place of privacy, the first experience of a home away from home.

Having your client draw and talk about this special place may provide you with clues about someone's environmental values. As you start to make schematic plans for this client's house, it is your task to evoke these values—not necessarily as literal translations of form—but rather as subtle metaphors of what is deeply significant. Memories of snuggling up to read in a window seat might warrant the inclusion of an actual window seat. Memories of spending time in a high tree, spying on grown-ups needs to be translated into essential meaning—privacy? control? fun? looking out from an elevated position?

If one pervasive issue can be identified in the interviews I report in *House as a Mirror of Self*, it is the fact that memo-

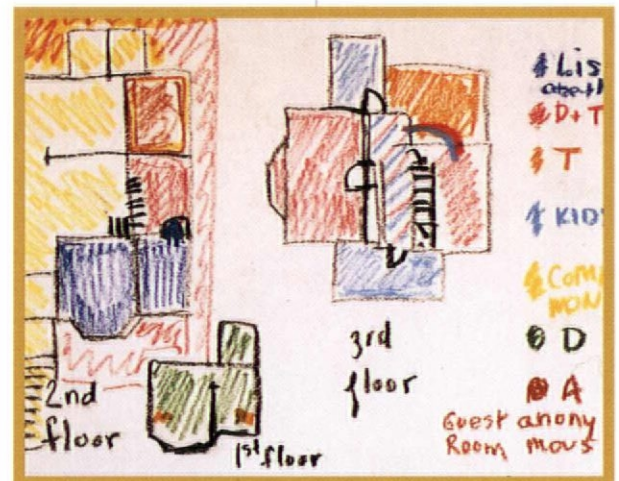




ries of childhood homes, for good or ill, resonate throughout our lives. One man I interviewed could not understand why his comfortable house never felt like home, and why he always left it to "get away." He then realized that this was a repeated pattern from childhood when a dysfunctional family had caused him to constantly seek solace in nearby woods. A woman who kept buying, remodeling and then feeling ill at ease in the completed house recalled a childhood of constant moves, and her mother urging her to "buy a house, then you'll be happy." But she was not. Buying a house or having one designed for us, is often used—psychologically—as a way of putting things right," or "putting down roots" when this may not be the solution. While an architect cannot be a psychic or a psychologist, it is incumbent upon him or her to delve as deeply as feels comfortable into the motivations for wanting a house to be built or remodeled. Without doing this, the architect may end up with a disgruntled client or a divorcing couple living in the setting that has been created—and that's not great for future business!

But don't despair. Not all childhood memories of house and home are problematic. Another very useful exercise is to have your client remember the most home-like house he/she was ever in, and to tell you about it. It may not be a childhood home. In fact, it is often the grandparents' home visited on family holidays, or the home of a special aunt, or perhaps the home of a colleague at work. Again your task as a designer is not to translate these memories literally, but to evoke their essence in a form appropriate to the present time and place.

Creating a house for a client which s/he in turn, can slowly transform into a home is an awesome task, one that is far more complex than fitting the design into its context, or creating the desired exterior form, as critical as these are. "Home is where the heart is." To delve into matters of the heart requires patience, perception, sensitivity and a willingness to listen. A house is not a machine for living.

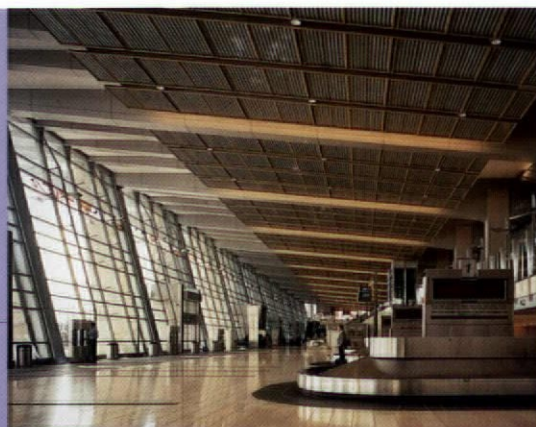


1998 design awards

ARCHITECT: Gensler & SGPA

CLIENT: Port of San Diego, Marinus W. Baak

BRIEF: A "Gateway to San Diego" theme, the airport's Terminal 2 expansion uses lighting and custom materials in an intuitive space to reflect a city known for its blue skies, beaches and nautical history.



san diego international airport
terminal 2 expansion • Honor Award

ARCHITECT: Daly/Genik

CLIENT: Windmill Lane Productions, B. Dossett, M. Avis

BRIEF: 1940's renovation in which existing bowstring truss warehouse was divided by placing an assembled composite of found and custom construction. Each workspace and small gathering spaces are comprised of wing flaps from dismantled B-52 aircraft.



windmill lane productions
santa monica • Honor Award

THE 1998 INTERIOR ARCHITECTURE AND DESIGN AWARDS JURY INCLUDED JORGE SILVETTI OF MACHADO/SILVETTI ASSOCIATES; WARREN SCHWARTZ, FAIA, SCHWARTZ/SILVER ARCHITECTS; AND STEPHANIE MALLIS OF KALLMAN, MCKINNELL & WOOD. NICK SEIERUP, AIA AND MICHAEL HRICAK, FAIA WERE COMMITTEE CO-CHAIRS. AS TO THE OVERALL QUALITY OF



ARCHITECT: Bobrow/Thomas and Associates

CLIENT: Otis College of Art and Design

BRIEF: The project challenge was to transform a former "white elephant" office building with typical floor plates and limited ceiling heights. A raw, working artists' loft environment was the approach to the new open, interactive and flexible space.

otis college of art and design
los angeles • Honor Award



ARCHITECT: Lorcan O'Herlihy Architects

CLIENT: Dan and Marta Kelly

BRIEF: The 2,400 beachfront residence is a renovation of a penthouse for a young couple with twins. The design concentrated on stripping the existing shell back and opening up the space to create a loft type environment using light as an architectural tool and reinforcing the panoramic ocean views.

kelly residence
marina del rey • Honor Award

ARCHITECT: Johnson, Favaro
INTERIORS: John Saint-Denis and Cara Fishman
BRIEF: 3,500 s.f. of an historic un-reinforced masonry building in Venice was renovated to capture the character and feeling of the golden age of Hollywood in the form of the film-noire genre of the 1940's.



ARCHITECT: Melvyn Bernstein Architects
CLIENT: University of Santa Monica, Paul Davidson
BRIEF: The lobby is the central hub of circulation with asymmetrical circulation spaces that create a sense of transition and movement to more formal, symmetrical seminar rooms.



THE SUBMITTALS, WARREN SCHWARTZ COMMENTED, "THE CHALLENGE TO YOUNG ARCHITECTS WORKING IN THE AFTERMATH OF FRANK GEHRY IS LIKE BRAHMS EMERGING FROM BEETHOVEN'S SHADOW: 'THIS IS THE STATE OF THE ART, AND THE STATE OF THE ART IS WELL DONE.' WHAT WE'RE LOOKING FOR NOW IS SOMETHING TO TAKE US BEYOND THAT."

ARCHITECT: Janek Tabencki Dombrowa
CLIENT: A. Schub & E. Bigolski
BRIEF: Built in 1914, the original structure was a mix of Wright/Midwestern Prairie, craftsman detailing covered with a Mediterranean clay tile roof. The jury praised the project for the "reinterpretation of classic craftsman detailing" asked for by the client.



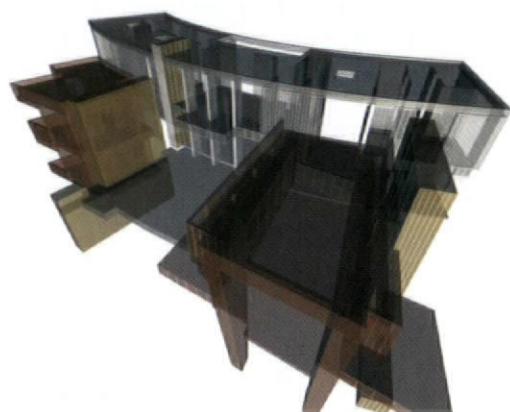
DESIGNER: City Studio
BRIEF: Simple, elegant silhouettes of classic modernist furniture set the tone for this line of furniture. Sharp, straightforward style and a delicate balance of strong gestures are the intrinsic characteristics sought by the designers. The collection includes 60 pieces.



conrad residence

BRENTWOOD
HLW INTERNATIONAL

The Conrad Residence, an unusual project for HLW as it is a private residence, is comprised of a 10,000-s.f. main house and 665-s.f. guest house. The site, a ridge below the Getty Center, affords little more than a shelf of buildable land but provides views extending from Santa Monica to Downtown. The main body of the house is an arc following the crescent shape of the hillside. This arc is strung with a series of rectilinear volumes finished in lichen-colored, steel-troweled cement plaster. Two appendages to the arc are assemblies of wood and glass, clad in bleached cedar horizontal siding.

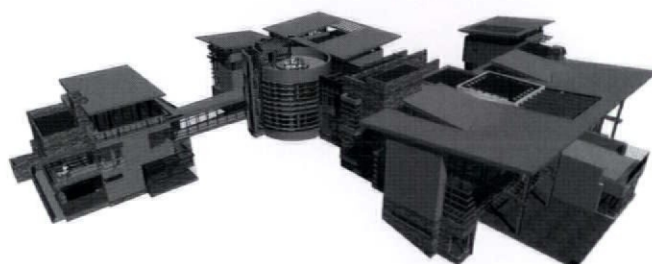


in the works

morton-donnelley residence

BRENTWOOD
ROCKEFELLER | HAICAK ARCHITECTS

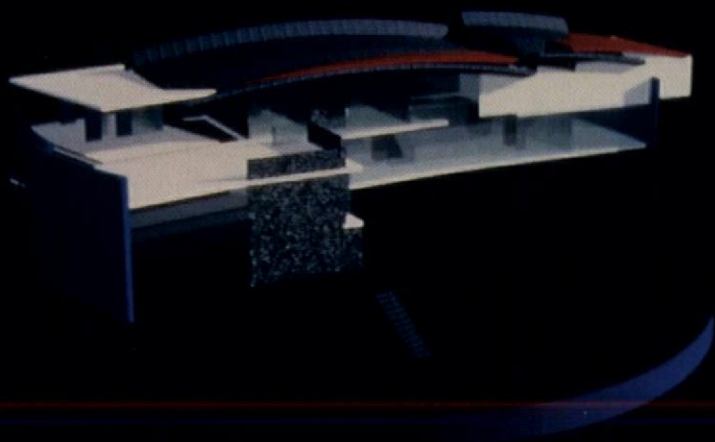
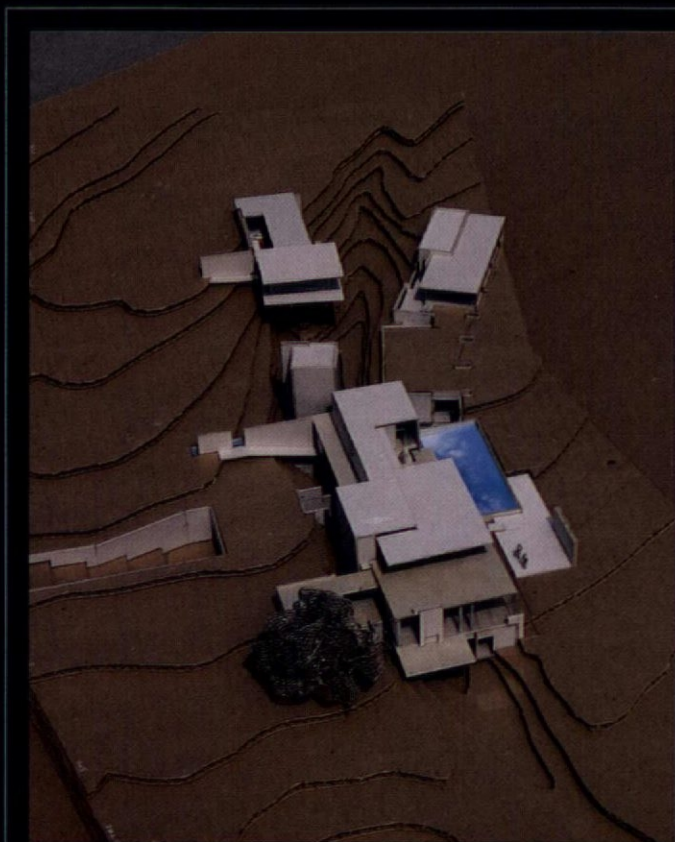
The planning and design of this house derives from a previous purpose of the site, a former botanical garden featuring exotic specimens. Therefore to mitigate the impact of new construction and to preserve as much of the existing vegetation as possible, the mass of the house is broken down into differently scaled elements. The client's desire that the house endure "for a thousand years," also generated a heightened focus on material durability and maintenance. The design also provides a flexible infrastructure to accommodate unknown advances in technology or ownership.



altamira ranch

RANCHO PALOS VERDES
MARMOL AND RADZINER
ARCHITECTURE AND
CONSTRUCTION

A family compound on a 20-acre site overlooking the ocean, Altamira Ranch uses the geology of its site as an inspiration. The buildings are organized around a series of outdoor spaces, merging with the landscape in several ways. Cuts made into the earth create below-grade courtyards and passages, while rooftop terraces command sweeping views of the surrounding ocean and hills.



itzhaki residence

ZUMIREZ CANYON, MALIBU
SANDIP RAHI/BUANING BOX
ARCHITECTS

The 6,000-s.f. house as a wide ellipse applied to the site and bisected by three beams that indicate structural and circulation axes. Two segments of the ellipse form masonry "bookends" at the east and west of the house. A concave glass curtain wall stretches across the southern façade revealing a floating upper story beam that accommodates sleeping quarters linked by a long hanging bridge. The main story is therefore left as one continuous space.

A TOUR THROUGH WEST ADAMS

There are over 90 properties in West Adams listed as Cultural-Historic Monuments of the City of Los Angeles—more than any other neighborhood. There are hundreds more which, though not listed, are no less significant for their unique architecture and contribution to history. Most retain their original interiors, including stained and leaded glass, natural woodwork, built-in cabinetry, and stone or ceramic tile fireplace mantles and hearths. West Adams is a text book of architectural styles. Victorian and Craftsman are perhaps the best known, but there are wonderful examples of Mission Revival, Greek Revival, Moorish, Colonial and Federal styles and delightful combinations of the aforementioned. West Adams presents an architectural banquet, an invitation to those who think that L.A. has no history.

West Adams covers a wide area, so seeing it all in one day is impossibly ambitious. It is best to pick one area, park and walk. On your own, drive up and down streets and you will find hidden neighborhoods filled with beautiful homes and churches. If you prefer tours of the packaged variety, call West Adams Heritage Association (323/734-9242) and ask to be put on their tour mailing list. Remember that most homes are privately owned and occupied, and while residents appreciate your admiration, don't intrude on their privacy.

A drive down the area's namesake street, Adams Boulevard, will excite your architectural senses. Begin at Crenshaw and head east.

Denker Estate

3820 Adams; B. Cooper Corbett, 1912

Briggs Residence

3734 Adams; Hudson & Munsell, 1912

Dr. Granville MacGowan Home

3726 Adams; Hudson & Munsell, 1912

Guasti-Busby Berkley Estate

3500 Adams Blvd; Hudson & Munsell, 1910

Lindsay Mansion, now the Polish Parish

3424 Adams; Charles F. Whittlesey, 1908

Walker Mansion

3300 Adams; Charles F. Whittlesey, 1906

Fitzgerald House

3115 Adams; Joseph Cather Newson, 1903

Clark Library

2520 Cimarron at Adams;
Robert Farquar, 1926

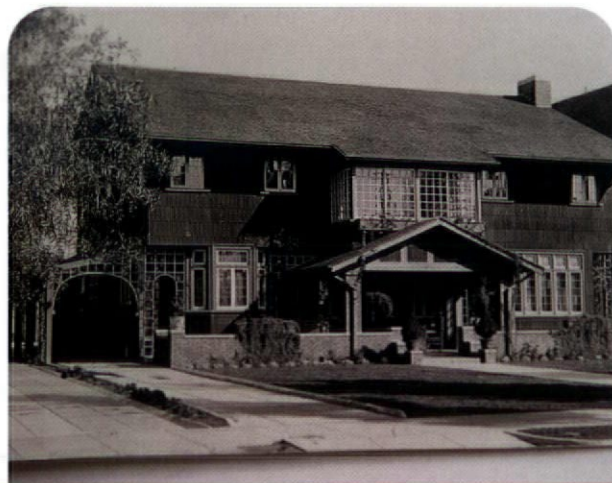
Britt Mansion

now the Amateur Athletic Foundation
(2141 Adams); Alfred F. Rosenheim, 1910

Across the street is the Wells-Halliday Mansion, now the Carl Bean Aids Hospice (2146 Adams) 1901



A TYPICAL FRONT DOOR OF OAK
AND LEADED GLASS.



HISTORIC PHOTO, CIRCA 1910
ON 28TH STREET, EXTANT

Continue past Western and take a slight detour by making a left on Hobart and follow it up to 22nd Street. This is Sugar Hill, home to Louise Beavers, Hattie McDaniel, and other famous black entertainers. Make a right on 22nd, then right again on Harvard. In addition to the many beautiful homes here, you will see the Rindge Estate at 2263 S. Harvard.

Return to Adams Boulevard and continue east.

Ecung-Ibbetson House and Moreton Bay Fig 1190 Adams, 1899

Casa de Rosas/Froebel Institute
950 W. Adams; Sumner Hunt, 1894

First Church of Christ Scientist
948 W. Adams; Alfred Rosenheim, 1910

Chester Placecenter around the corner on St. James Place. This is the most important residential park west of the Mississippi, built by Edward L. Doheny.

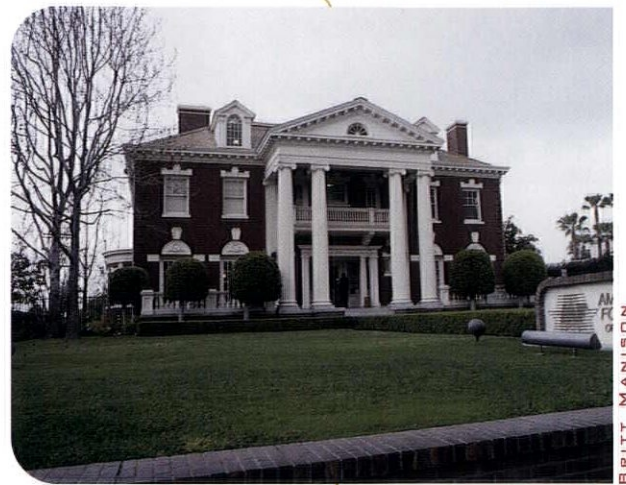
St. Vincent de Paul Cathedral, Cram & Ferguson of Boston, in association with Samuel E. Lunden and Albert C. Martin of Los Angeles, 1925

Automobile Association of America
2601 Figueroa at Adams; Hunt & Burns with Roland E. Coate, 1923.

St. John of God
514 W. Adams; Pierpont & Davis, 1923

Returning west, make a left on Budlong then a right on 27th Street one block to Van Buren Place and go right again. This is a National Register Historic District.

A must-see is 20th and 21st Streets between Western and Arlington. From 21st Street, go south on Gramercy. The Marvin Gaye Estate is at 2101 S. Gramercy, just before the freeway overpass. Continue south to 24th Street and go right (all the way to Arlington) to see several more blocks of astonishing homes.



BRITT MANISON



VAN BUREN PLACE



DURFEE HOUSE,
1885 - 1007 WEST 24TH STREET



GRAMERCY PARK HOMESTEAD,
1910 - 2102 WEST 24TH STREET

pierre koenig

Based on an interview by Rochelle Dynes Mills

In 1950, Pierre Koenig designed his first house on land he acquired in Glendale, California. On the surface, there is nothing extraordinary about this accomplishment. However, Koenig was only 25 years old and still a student of architecture at the University of Southern California. At the time, fellow students and local professionals were perfecting the use of wood framing in residential construction whereas Koenig designed his house using steel framing. So controversial was his approach that his professors tried to dissuade him from executing his ideas. Koenig believed however, that industrial materials offered a better way to build and live. He developed his thesis "on the job," working with (and convincing) metal fabricators, door manufacturers and others to work with him to design and construct a house using prefabricated industrial materials. The successful completion of this home caught the attention of John Entenza, publisher of *Arts and Architecture* magazine whose "Case Study House" program capitalized on the International style as a means to modernize the residential living experience for a new generation.

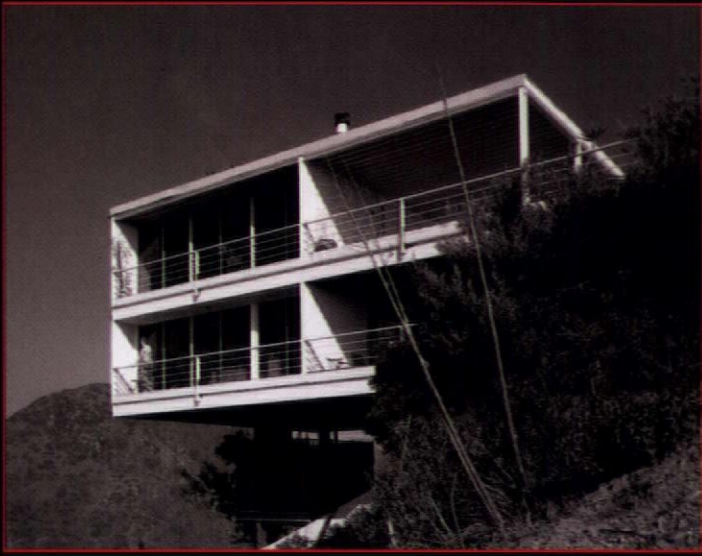
Koenig's design supported this program with long spans of steel that created open plans and large expanses of glass. It promoted the indoor/outdoor relationship perfected by the Modernist period, and with the help of *Arts and Architecture* came to symbolize life in Southern California. Based on the immediate success of Koenig's Case Study House 21, Entenza asked Koenig to complete a second home for the magazine, Case Study House #22. Koenig confided that the experience, though enjoyable, was also somewhat difficult. The magazine's

editorial deadlines and need to provide adequate coverage to promote the Case Study movement drove the project as much as architectural process itself. That said, the Case Study houses Koenig designed catapulted him into the spotlight and remain two of the most recognized houses in the entire program. Julius Shulman's photo of CSH #22, you know the one – the nighttime photo with two reclining women in the foreground and LA glittering in the background – oozes L.A. comfort and glamour simultaneously. Only Frank Lloyd Wright's Falling Water surpasses this photo as the most published architectural image in the world.

Koenig did not set out to be a residential architect. His interest lay in challenging existing building conventions and using industrial materials and technology to build inexpensive, responsible and creative buildings. Over the span of his career, he has remained true to his desire to experiment with industrial materials and to exploit their inherent beauty, simplicity and efficiency. His own residence in Brentwood (built in 1985) with its flood of interior light, wide open spaces, and crisp detailing is Koenig's most personal statement of his architectural agenda.

Like his buildings, Pierre Koenig's demeanor is both cool and inviting and exudes a grace derived from the elimination of all that is not essential to the character of the man or his buildings. His only agitation during our interview came when asked if he has a favorite project among his more than 50 years of practice to which he simply replied, "Can a parent choose a favorite child?"





KOENIG'S BODY OF WORK IS FINALLY BEING RECOGNIZED IN A
COMPREHENSIVE MONOGRAPH DUE OUT THIS YEAR BY PHAIDON.
IT WILL COVER BOTH RESIDENTIAL AND COMMERCIAL PROJECTS
WITH PHOTOGRAPHS BY JULIUS SHULMAN.



required reading

EVERY YEAR, WHAT SEEMS LIKE HUNDREDS OF NEW BOOKS ON RESIDENTIAL WORK ARE PUBLISHED. AS WE ALL KNOW WHAT WE SEE IN THE IMAGES SUGGESTS THAT PEOPLE LIVE IN PERFECT SETTINGS SURROUNDED BY WELL-DESIGNED FURNITURE AND ARE EXTREMELY NEAT. THE FOLLOWING LIST OF BOOKS IS MEANT AS AN ANTIDOTE TO THIS DISTORTED VIEW. MICHAEL HRICAK, FAIA

**HOUSE AS A MIRROR OF SELF
EXPLORING THE DEEPER MEANING OF HOME**
CLARE COOPER MARCUS
CONARI PRESS, 1995

As well meaning and well intentioned as architects may be, the act of designing someone's house is ripe with opportunity for misunderstanding. Therefore it would be beneficial to all of us who believe that we understand, have enough information with which to proceed, or simply know better and take the "educating the client" route.

This book starts with a simple premise. Nothing prepared me for the series of revelations brought about by reading this book. Clare Cooper Marcus has, with a scientist's clarity and an educator's sensibility focused simply and powerfully on the relationship that individuals have with the places they call home. As a so-called expert, I was humbled by the power of the information.

Of the many lessons that you can take from this book, the most powerful is a new appreciation for the importance of thoughtful and objective listening. Maybe if we learn this skill we'll find that it's they who are educating us.

OTHER RECOMMENDATIONS:

**NOT AT HOME
THE SUPPRESSION OF DOMESTICITY IN
MODERN ART AND ARCHITECTURE**
EDITED BY CHRISTOPHER REED
THAMES AND HUDSON, 1996

Squarely takes on the notion of the house as a "machine for living."

**HOME FROM NOWHERE
REMAKING OUR EVERYDAY WORLD FOR THE 21ST CENTURY**
JAMES HOWARD KUNSTLER
SIMON & SCHUSTER, 1998

A somewhat cynical but thought provoking examination of the state of design, both at the level of the house and the community.

HOME, A SHORT HISTORY OF AN IDEA
WITOLD RYBCZYNSKI, PENGUIN BOOKS, 1986

A seemingly modest approach to the subject results in a broadly based examination of the many forces that come to bear on our immediate environments.

THE MOST BEAUTIFUL HOUSE IN THE WORLD
WITOLD RYBCZYNSKI, VIKING PENGUIN, 1989

A work which reminds design professionals of the values of those who occupy our work.

ARCHITECTURE AND THE AMERICAN DREAM
CRAIG WHITAKER, CLARKSON N. POTTER/PUBLISHERS, 1996

The author clearly demonstrates how "American dreams make American forms."

HOME, AMERICAN WRITERS REMEMBER ROOMS OF THEIR OWN
EDITED BY SHARON SLOAN FIFFER AND STEVE FIFFER
PANTHEON BOOKS, 1995

Refreshingly free of jargon and the all too common architectural babble, these stories are engaging and wonderfully crafted.

CHAPTER ANGELS

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Thomas Mann, Maria O'Malley and Theresa Stevens, the AIA Los Angeles Chapter Staff, who take care of a multitude of tasks during the year to support not only the Executive Director but the entire membership.

Ford/Blair Graphics for their continuous donation of print services to the Chapter and its programs.

Katie Sprague, Vice President and Co-Director of ID8 RTKL's graphic design studio, for always having time to help the AIA/LA with graphics for LA Architect and this year's awards gala.

Michele Saeed, Assoc. AIA, Tim Vreeland, FAIA, Sandip Rahi, Assoc. AIA and Nick Seierup, AIA, have worked tirelessly to organize and present the Design Awards and Next LA Awards program.

Amy Phillips, PAL for her outstanding organization of Awards Gala Committee and its efforts.

Al Roden, Assoc. AIA, for his tireless work over the past 18 years as corresponding secretary for the Health Committee.

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