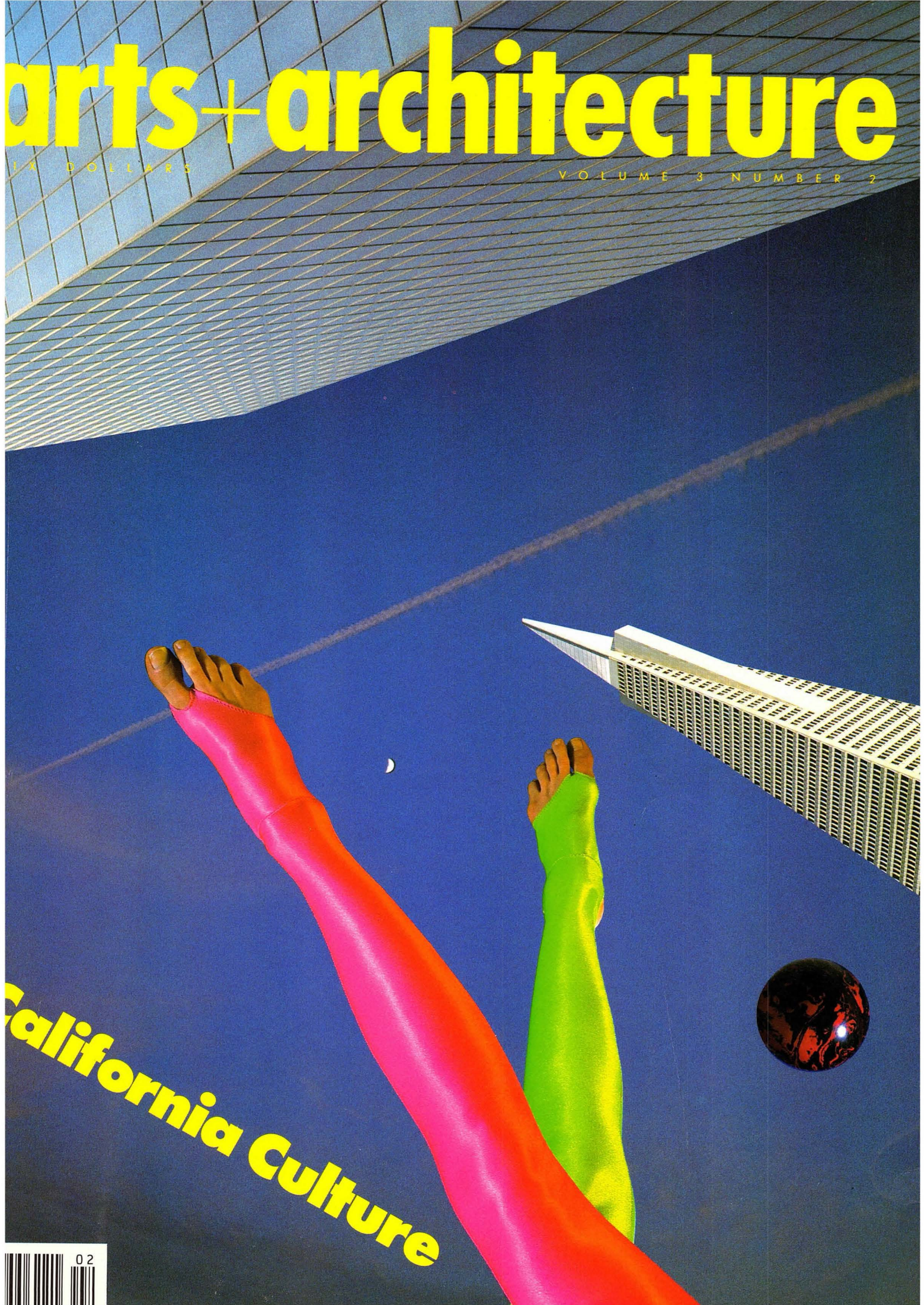


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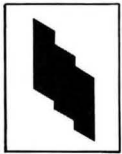


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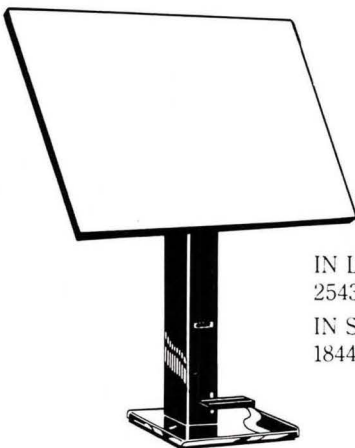
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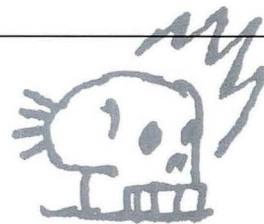
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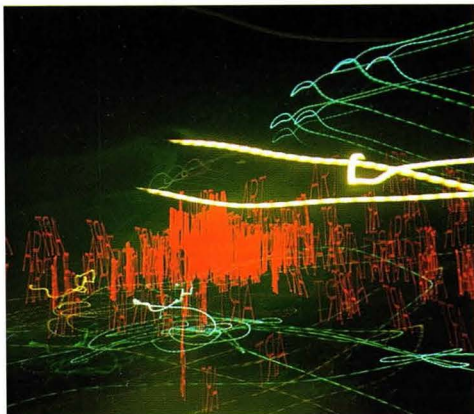
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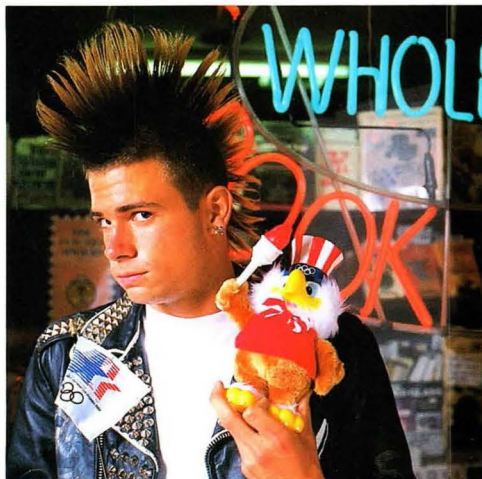
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## OBITUARY

# John Entenza



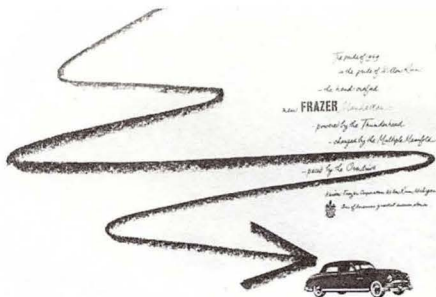
"Of the half dozen laymen who have made significant contributions to architecture in this century, John Entenza is perhaps the most important. At a critical moment in the history of architecture he took a clear and firm stand and maintained it for a quarter of a century. What he accomplished in the support of a particular art when it was under threat could normally have been done only through a generous grant

from one of the foundations. That he was able to do it alone was something of a miracle."—Esther McCoy. ¶ John Entenza, former editor and publisher of *Arts and Architecture* magazine, died on April 27. During his tenure from 1939 to 1962, he transformed the magazine from a polite journal about California houses, decoration and culture to an internationally recognized voice of modernism. From his earliest years as editor, he published the work of young architects and designers, as well as articles on contemporary music and art. ¶ In 1949, Entenza launched a project which was to revolutionize ideas about residential design, the Case Study House Program. Initially using his own money, he promoted a series of houses to demonstrate modern design and the use of new, mass-produced materials. Designed by architects including Charles Eames, Gregory Ain, Pierre Koenig, and Craig Ellwood, the houses were recorded from their initial conception through to their built reality. Once built, they were open to the public for view, complete with contemporary furniture and accessories. As a result of this program and its commitment to innovation, the magazine was to influence a generation of architects throughout the world. ¶ In 1960, John Entenza assumed the directorship of the Graham Foundation in Chicago, continuing his role as advocate by using the foundation's resources to support fellowships, lectures and exhibitions. He retired from that position in 1971, but continued to be active in public life as a consultant to the Bureau of Reclamation, Department of the Interior and the Humanities and Arts Committee of the Illinois Board of Higher Education. ¶ In 1974, Entenza suffered the first in a series of strokes which were eventually to force him into permanent retirement. He lived in La Jolla until his death last April. Honored and respected throughout his lifetime, he is survived by a tremendous legacy of buildings, publications and ideas. ¶ The next issue of *Arts and Architecture* will contain a retrospective feature on the Entenza years, including personal recollections about the magazine and the man who produced it by friends and colleagues.

Charles Eames, Ray Eames, John Entenza

BARBARA GOLDSTEIN

## EVENTS



Paul Rand  
*The Pride of 1949*

# The Profane and Sacred

## Automobile and Culture

**Los Angeles.** The Museum of Contemporary Art will present "Automobile and Culture" at the Temporary Contemporary beginning July 21. The exhibition, an event of the Olympic Arts Festival, will present over 30 cars and approximately 200 artworks surveying the history of the car as both object and image. The exhibition will continue through December, 1984.

Both cars and art will be displayed in seven chronological groups which roughly correspond to the decades of the 20th century: First Visions, Invention and Celebration, Proliferation and Assimilation, Reality and Beyond the Real, Cultural Reconstruction, Cultural Explosion, and Cultural Reflection. Joining Pontus Hulten as curator is Walter Hopps, director of the Menil Foundation.

A program of special events includes "The Street Show," a series of seven car shows to be staged under the Temporary's distinctive, chain-link canopy.

## Corcoran Biennial

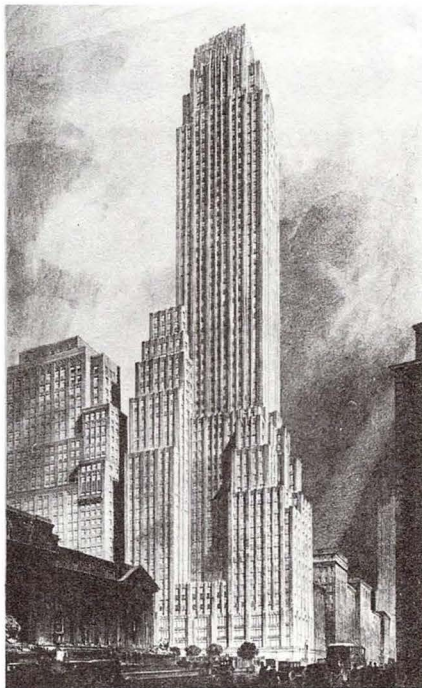
**Long Beach/Laguna Beach.** Thirty contemporary artists are represented in the "Second Western States Exhibition/The 38th Corcoran Biennial Exhibition of American Painting," organized by the Western States Arts Foundation and the Corcoran Gallery of Art. The exhibition, which premiered at the Corcoran, travels to California where it continues in a two-part showing through August 12 at the Long Beach Museum of Art and the Laguna Beach Museum of Art. It closes a national tour at the San Francisco Museum of Modern Art, September 13 to October 28.

The show includes artists from Arizona, California, Colorado, Hawaii, Montana, New

Mexico, Oregon, Texas, Utah and Washington. Selections were made by Claire List of the Corcoran, Linda Cathcart of the Contemporary Arts Museum, Houston, and George Neubert of the San Francisco Museum of Modern Art.

## Manhattan Skyline

**New York.** An exhibition concerned with the development of the skyscraper in New



York City during the 1920s and early 30s continues at the Cooper-Hewitt Museum through September 23. "Manhattan Skyline: New York Skyscrapers Between the Wars" includes original drawings, vintage photographs, models and some examples of architectural ornament.

The building boom of the 20s, and especially the proliferation of the skyscraper, significantly altered the appearance of New York. Featured in this exhibition will be highrise buildings including the Empire State, Chanin, the Rockefeller complex, and a host of less known towers. The exhibition was organized by Timothy Rub.

## The Human Condition

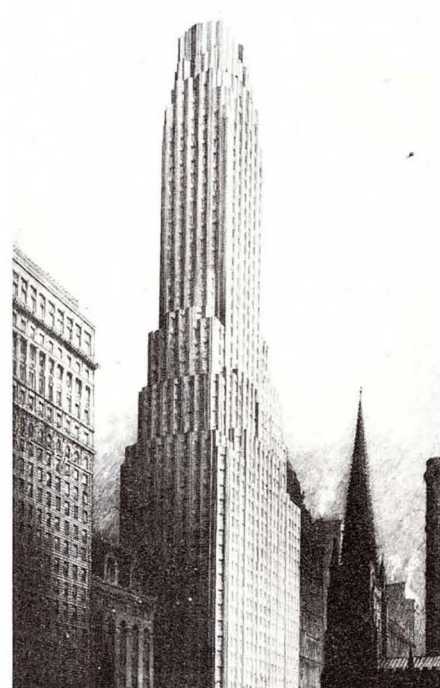
**San Francisco.** The third in a series of exhibitions, sponsored by the San Francisco Mu-

seum of Modern Art to celebrate the city's 200th birthday, explores the human predicament through the medium of contemporary figurative expressionism. "The Human Condition: SFMMA Biennial III" presents powerful and disturbing work through August 28.

Curated by director Henry Hopkins, the exhibition includes painting, sculpture and photography produced by a wide variety of American and European artists. The museum is pleased to include *The Spokane Cycle*, five tableaux by Edward and Nancy Kienholz.

## Masks in Motion

**Los Angeles.** As part of the Olympic Arts Festival, an international mask exhibition will be on view at the Craft and Folk Art Museum through August 19. "Masks in Motion" will consist of representative pieces from many of the countries participating in the Los Angeles games. The exhibition, curated



by Edith Wyle, is intended to express not only the differences between cultures but also the commonality of ceremonies.

The exhibition will be celebrated on July 20 to 22, when 2000 masked men and women will take part in an International Festival of



Masks at Pan Pacific Park in Los Angeles. Throughout the three-day celebration, three stages will present continuous dance, music and theater performances featuring the mask.



At Newport, works by Michael Goldberg and R. Lee White; Opposite, Bruce Beasley's sculpture at USC's Fisher Gallery



## The Figurative Mode

**Newport Beach.** An exhibition exploring the work of a younger generation of Abstract Expressionists comes at the Newport Harbor Museum through September 9. The group who thrived during the heyday of the New York School is credited with extending the tradition of figurative abstraction through precise structure and a bravura technical skill. "Action/Precision: The New Direction in New York, 1955-1960" presents the work of Norman Bluhm, Michael Goldberg, Grace Hartigan, Alfred Leslie and Joan Mitchell. Contributor is Paul Schimmel of the museum.

A simultaneous exhibition from Grey Art Gallery at New York University organizes a parallel, West Coast work. "The Figurative Mode: Bay Area Painting, 1956-66" presents the work of a group of painters who struggled to develop a regional tradition distinct from the New York School. Included are Elmer Bischoff, Jona Brachman, Richard Diebenkorn, Nathan Oliker, David Park and Paul Wonner.

"Action/Precision" travels to Worcester Art Museum, Grey Art Gallery, Contemporary Arts Center in Cincinnati, Albright-Knox Art Gallery in Buffalo, and the Hunt Art Gallery at the University of Texas at Austin.

## California Sculpture Show

**Los Angeles.** An exhibition of large-scale sculpture by California artists has been produced by the California International Arts Foundation and the Los Angeles Olympic Organizing Committee for the Olympic Arts Festival. "The California Sculpture Show," including one major piece by each of 12 artists, shows at USC's Fisher Gallery through August 12.

The exhibition is intended to provide as an overview to some of the directions taken by California artists. Organized by Henry Hopkins, director of the San Francisco Museum of Art, representatives include Frank Arnese, Charles Arnoldi, Bruce Beasley, Fletcher Benton, Guy Butler, Jud Fine, Tom Holland, Robert Rauschenberg, Manuel Neri, Sam Richardson, Michael Todd and DeWain Valentine. The exhibition is accompanied by a film produced by the California International Arts Foundation, *Good Time to Be West*, screening





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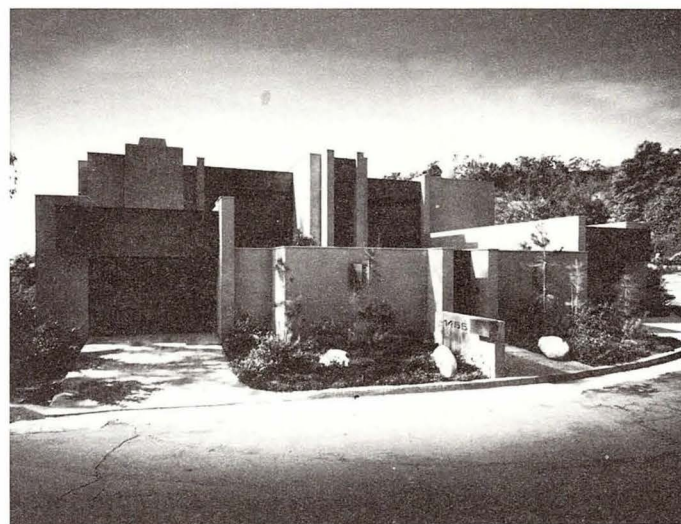
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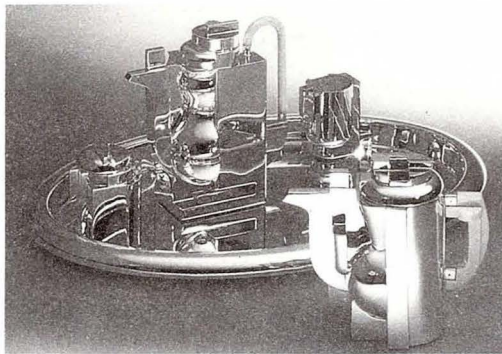
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Oscar Tusquets

## Arch Remarks

### Architecture in Silver: An International Tea Party

An impressive collection of architect-designed coffee and tea sets has just toured California. The "Architecture in Silver" exhibit was shown at the San Francisco Museum of Modern Art and the La Jolla Museum of Contemporary Art. In it, the boundaries between product design, fine art, handicraft, and architecture were crossed several times over. Underscoring the show's metaphorical nature, its organizers titled it a "Tea and Coffee Piazza" and called its artifacts "micro-architecture" and an "urban promenade in a domestic landscape." Whether or not one subscribes to these fancies, this is a provocative undertaking that raises questions about the designer's role, even as it demonstrates considerable elegance and wit.

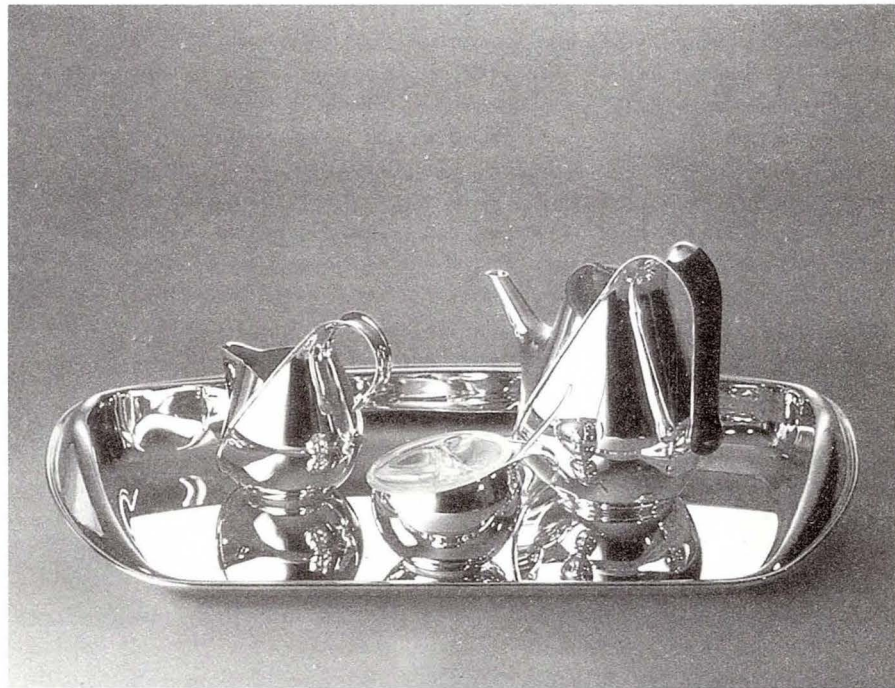
The exhibit comprises 11 sets of teapots, coffeepots, creamers, sugar bowls, and trays, give or take an item or so. Most of the designers are working architects: Michael Graves, Robert Venturi, Richard Meier, Stanley Tigerman, Hans Hollein, Oscar Tusquets, Paolo Portoghesi, Aldo Rossi, and Kazumasa Yamashita. Two others, Charles Jencks and Alessandro Mendini, are architectural writers. (As a rebuff to the linguistic school of architectural analysis, James Stirling and Nathan Silver were not invited to participate.) Mendini, who is also a product designer, conceived and organized the project for the Milanese housewares firm of Alessi Fratelli. The manufacturer looked on the exercise as research—an experiment unhindered by the demands of normal mass production—and concluded that "it does not matter if some of these coffee-pots look more like buildings than coffee-pots. . . ."

Actually, none of the pots really looks like a building, even though Jencks' take the form of classical columns. Graves' serving pieces loosely resemble his Portland Building, but

that structure was more an immense abstract object than a normal building to start with. Venturi's tray mimics the paving pattern of Michelangelo's Campidoglio, Hollein's takes the shape of an aircraft carrier deck, and Rossi's pedimented storage cabinet might well be seen as an aedicula, but these are peripheral similarities. It is more important to realize that all of these sets are design with a capital D; the obligation to make an esthetic statement weighs visibly on their authors, whereas

the designs succeed. The exception is Tigerman's, which is too expressive. Its grotesquely literal depictions of wrinkled lips, pigtailed ears, and clutching hands preclude any possible sense of ceremony or elegance. No doubt the goal was wit, but there was insufficient formal control to meet it. Graves, in contrast, conveys a nice sense of self-deprecatory humor in a set that combines some of his characteristic visual motifs with new ones (principally handles) germane to the objects. His forms, at once mechanistic and biomorphic, resemble friendly little robots come to serve their owner.

Three sets rely on the compound curves traditional to the genre. Venturi's is conventional almost to the point of banality, but is also solidly graceful. Gold overlays of swags, flowers, and the Alessi name show that his intentions are ironic, and that he has not fully weaned himself from the pop art of the Sixties. Tusquets' pieces are abstract yet



it would not unduly trouble a professional housewares designer.

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

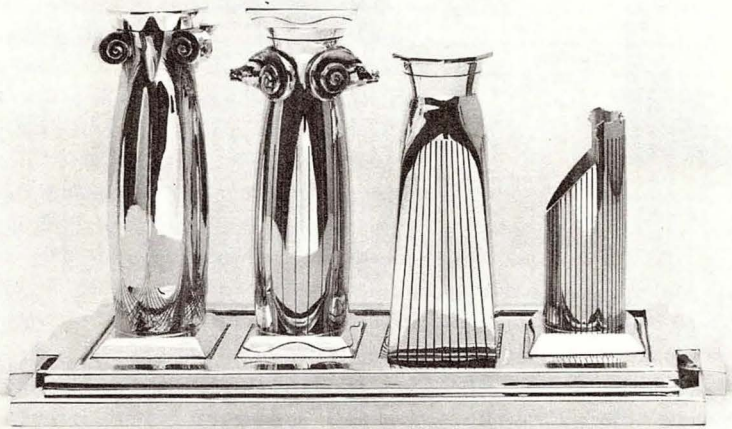
Measured by this criterion, all but one of

highly sensual; he has charted an independent course that skirts both functionalist and postmodernist rhetoric. Mendini's witty one-legged orbs manage to be at once comic and elegant, resembling a small flock of nearly extinct birds able to hop but not run or fly.

Jencks' set is the most literally classicist, using three whole columns for liquids and a broken one for sugar. To execute his conceit, Alessi has made cruets rather than pots, and ignored his specification, in such a heat conducting medium, of insulating handles. Beautifully crafted, this is a set for eyes only. Yamashita's is the most abstractly functionalist, made up of square and rectangular prisms with tubular handles and spouts. The lid handles are formed into initials—C, T, S, M—indicating the containers' contents.

Portoghesi's ingeniously nesting hexagons could almost have come out of the Glasgow

Richard Meier



Charles Jencks' design is the most literally classicist, utilizing various columns

school of the Arts and Crafts movement, and Rossi's likewise seem out of the past, albeit a more distant Medieval one. Quirky yet archetypal, the latter set reposes in a tempietto-like glass cabinet whose pedimented top sports an electric clock to keep the coffee breaks on schedule.

Hollein's pieces seem out of the Thirties, and show his usual elegance. They sit on an aircraft carrier deck that recalls his famous photo-montage of two decades ago, but the tray is also shaped so nicely that the reference is unobtrusive. Meier's set, like so many of his buildings, pays homage to Le Corbusier; in this case, Corbu the painter. The tea and coffee pots are portions of his cubist still lives rendered in three dimensions, and the effect is as impressive as it is improbable.

Taken together, these silver services form an interesting and impressive whole, but one whose nature needs clarification. These are tea and coffee sets in the same sense that the Horse Guards are protectors of the Queen of England: both fill their roles ceremonially rather than practically.

Several of the sets would probably be awkward to use, too hot to hold, or too hard to keep shiny. Using them, however, would seem either beside the point or downright imprudent, since they cost between \$12,000 and \$30,000 each. (The Max Protech gallery in New York handles U.S. sales.) Likewise, they are not so much examples of product design as they are of handicraft: each set is hand made in runs limited to a maximum of 99. Eventually, some may be mass produced in stainless steel, and that will be the proper time to evaluate them as design rather than as art.

As art, they succeed in demonstrating the wide range of expressive possibilities inherent in objects that we often take for granted. They provide a generous helping of visual pleasure, especially when installed as simply, spaciouly, and grandly as they were in San Francisco. These sparkling forms can even illuminate the main body of their designers' work in unexpected ways: the exhibit shows that Venturi the theoretician is on a far different plane of accomplishment than Venturi the physical designer, and that it is easy to confuse the strengths of one with the limitations of the other.

John Pastier

### Olympic Music

Having injected technology into nearly every other aspect of life and art, California is now staking some of its silicon chips on music. The state's three computer composers represented at the Olympic Arts Festival—John Chowning, Roger Reynolds, and Morton Subotnick—epitomize three distinct directions this music could take.

At Stanford University, Chowning and his students create the sounds of astonishing instruments—one has devised a program that synthesizes plucked string sounds ranging from that of a microscopic violin to a convincing simulation of strumming on the cables of the Golden Gate Bridge. At the University of California, San Diego (UCSD), Reynolds turns oboes into flutes or human voices before one's very ears. And at the California Institute for the Arts, Subotnick creates spellbindingly dramatic effects

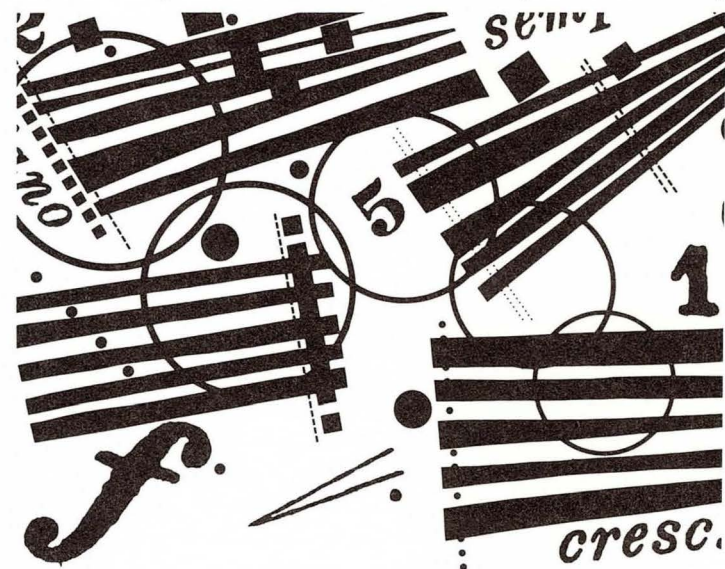
when he connects standard acoustic instruments to microprocessors.

The computer is the most flamboyant, the most magical, the most advanced and by far the most complex of musical instruments. It can do just about anything that a composer can imagine, and sometimes it does the imagining as well. The field is still young; the machine has not yet met its Mozart. But these three Californians, all mature and important musical voices, are among the first to take the computer past the stage of experimentation and sound effects and produce music of substance.

Fittingly, the unofficial world headquarters of computer music is found in Silicon Valley. Stanford's Center for Computer Research in Mu-

Breakdown," but the music is so moric. Or even, in the case of a thesized parody of Handel's "Hallelulah" chorus, downright juvenile. The exception is Chow's "Turenas," in which sound is so transformed (in one instance a pin-prick points to majestic gongs stunningly moved in space, all to etic effect.

The most often heard objection to computer sound is its artificiality: synthesis of standard instruments while close to the real thing, nevertheless fools the ear. New and different sounds are always going to be just and novelty for novelty's sake a common pitfall in computer composition. But for Reynolds, head of UCSD computer music facility



sic and Acoustics, according to professor and composer Leland Smith, "does everything bigger and better than anyone else in the world." Housed in a decaying wooden structure hidden in the farm land a few miles west of campus, the center was begun in the mid-Sixties by Chowning, then a graduate student of Smith, as an adjunct to Stanford's Institute of Artificial Intelligence. But although it has become a focus for computer composers around the world, and serves as a model for other computer installations, the center has always emphasized research and the scientific analysis and synthesis of sound. Composers who work there tend to be more concerned with exploring a new technical procedure, a new sound or sound effect, than in making esthetic discoveries.

A spectacularly produced, pre-recorded cassette tape, recently issued by the center as a demonstration of its work, offers startling examples of those plucked suspension bridge cables in Michael McNabb's "Silicon Valley

real excitement in computer music in transforming the sounds of instruments. Choosing pictures of the surface of Jupiter's moons as an analogy, he explains that they can be extraordinarily beautiful in a themselves. "But it adds something," he says, "to know that there is a physical basis for that, that it is of reality in which we live but to which we normally have no access."

In "Transfigured Winds," which will have its premiere in a version on pre-recorded tape and 14 instruments at the Olympic Arts Festival, Reynolds alters the sound of a pre-recorded flute in remarkable ways. At once he expands the length of a hard-attack 101 times without changing pitch, and the effect of this slow-motion sound is amazingly visceral—a magnification of breath and sound which remain always recognizable. Elsewhere, Reynolds dissects musical phrases and reconstructs them as mosaic spirals, a musical equivalent of a cubist painting. Even more stri-

effect produced by altering the tone structure of individual notes phrase so that each has a different re (as if played by a different instrument) yet retains a single player's inuity of phrasing.

y beginning with real flute sounds he source material for computer ipulations, and by combining e sounds with an instrumental enle in performance, Reynolds seeks void the sterility of purely elecic music without giving up the nical advantages of a sophisticated io. Subotnick, however, accepts imitations of working in the real of performance for the sake of exing the computer's dramatic poal. In "The Double Life of Amians"—a 90-minute tone poem ibing a transformation from the like to the humanlike, which will ve its first complete performance e Olympics Arts Festival—the outer is used to alter the sound of nstruments while they are played. e Reynolds, Subotnick uses the utoer to create a bigger-than-life ig by getting instruments to do s they cannot normally do, but he the immediacy of allowing the nce to witness it happening. The utoer does more for Subotnick just enhance or alter the sound y, the two cellos that open one n of the work. The instruments so used to activate the computer, t as they get louder, for instance, olume change can cause the com-

keyboards which serve merely to trigger a computer, which is programmed to sound like an orchestra of giant Jews harps. "All these players serve to do," Subotnick says, "is to bring things in on time, keep the rhythm right. But the appearance is that they are producing huge and complex sounds from toy instruments." Perhaps, but in the hands of at least three composers, the computer is no longer a musical toy.

**Mark Swed** is music critic for the *Los Angeles Herald-Examiner*.

## Plausible Dream

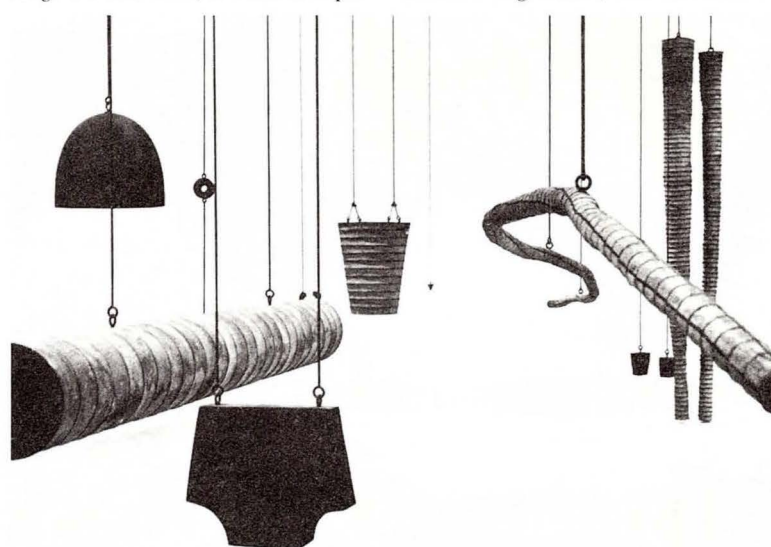
**Peter Shelton's installation,** "Majorjoints, hangers and squat," was composed, for the most part, of objects attached to slender rods hung from the ceiling of the Melinda Wyatt Gallery (Venice, California, March 15-April 20). The provocations which confronted viewers on entering were multiple. It was not just the appeal of elements like *T-AX* (AKA thorax), where a chin rest invited one to peer in and study the marks on the inner surface of the cement inflected by the steel on which it was layered. Nor was it just the compulsion to "try on" clothing like the steel *Stiff Shirt*, its one-ton bulk hanging as if to say, Why not? These experiences, reflecting a wit that ran the gamut from wry to rollicking, were only a starting point for an in-

meandered like a linear gesture over a canvas, linking the whole and pausing momentarily for contemplation. One did not merely fill in the spaces between objects; what emerged was a realization of the installation as an organic totality, wall to wall and floor to ceiling. As one reached to scan the top of *Major Joints*, which almost scaled a wall, or stooped to survey *Heavy Bucket*, which appeared to be placed on the floor, one was making the connection to unite objects, space and the pure white cube of the gallery.

"Majorjoints, hangers and squat" resulted from a succession of works in which Shelton has developed concerns prevailing since the beginning of a career which is little more than a decade long. On one level, it reflects a pre-

level and with the whole. Enticed by recognition of such familiar elements as *Pants*, cast iron boxer shorts, and *Headbell*, whose title expresses the ambiguous nature of what is essentially a kind of helmet, one was led through various formal devices to discover other, not-so-familiar objects and, ultimately, the whole. With darker striping on light-grey cement mediating between the rust-brown shapes of cast iron objects, discrete oppositions made their impact through strategic placement.

Thus, you did not overlook the tiny *Tailbone* hanging in a corner on your way to confront the hugely exaggerated *Big Legs* nearby. From *Femurs*, cast from real bones, one was led to the abstract *Leg Points*, two downward-



The work depended on a complex, formal organization for involving the viewer

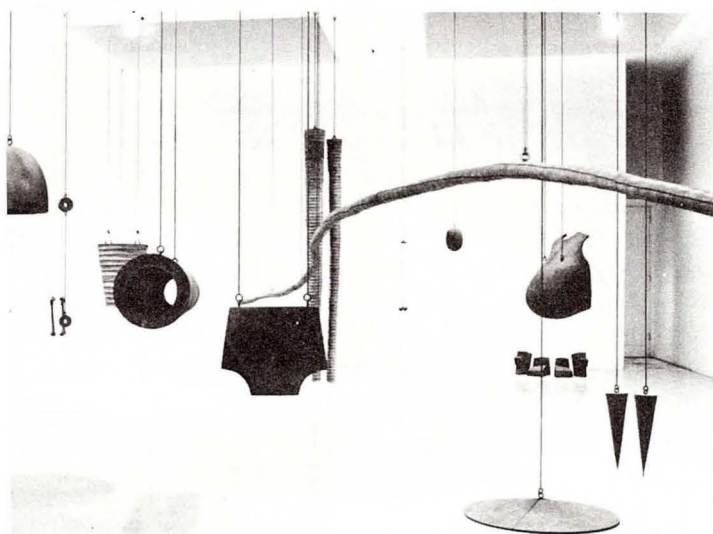
occupation with architectural scale catalyzed by the active viewer. In some works, Shelton has constructed the containing element in which the participants energize the space with their activity.

This occurred in *Headroom, footspace* (1980) at Art Park. Standing both above and below ground, the work provided a space into which the participants fit their bodies according to the limitations of the upper and lower compartments. The elevated *Neckwall, footscreen, sleeper* (1980), a prior installation at Wyatt, invited a large group at one end, but "sleeper," at the other, allowed for only one person at a time to crawl in and lie flat. "Majorjoints" did not set such discrete parameters; the physical engagement was commodious, but one was no less intimately involved.

"Majorjoints" depended on a complex formal organization for involving the viewer, both on the one-to-one

pointing cones, illusionally reaching the floor but swaying gracefully upon touch. From *Majorjoints*, resembling Oriental windchimes, one turned to ponder *Squat*, a funny, fat-phallic, outer-space type, only 22 inches high, which lent an earthiness to an otherwise elevated domain.

Indeed, the idea of suspension which Shelton exploits in this work has prevailed through other installations beginning with "Sweathouse and little principals" (1979) at UCLA, the elements there suspended from poles, and through elevated structures in "BIRDHOUSE, holecan" (1980) and "Neckwall, footscreen, sleeper." The preoccupation with suspension originated in dreams in which objects floated at different undersea levels. Viewers tend to empathize with an ambience that reflects a common dream state. In another way, Shelton's use of his own body as the unit of measure and proportion lends logic and plausi-



Shelton's "Majorjoints, hangers and squat" exploits the idea of suspension

to alter something else in the such as pitch.

e of Subotnick's dramatic ef- in be extravagant. At one point, rformers will play small Casio

triguing engagement that would sink deeply into one's sensibility and remain in the memory.

Shelton's installation demanded active participation. The viewer's course

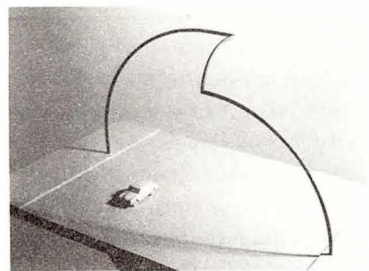
bility to the installation, even if one has to stretch, being too short, for *Elbows*, or stoop, being too tall, for *Knees*. If not all males were bold enough to try out *Eyesballs*, both men and women showed no reluctance to press themselves into the large, pregnant *Belly*.

Through the objects' relationship to human scale and to the human figure, the illusory status of the plausible dream empowered "Majorjoints, hangers and squat" to contact viewers on many levels. Underscored by the artist's intensive engagement with the nature of materials—this is inherent in the expressiveness of the work, both in the complete installation and in the unique, individual objects which hold their own as sculptures when removed from this context—"Majorjoints" presented a complex, interactive body of ideas. On each of its levels Shelton's work addressed the issues it provoked with clarity and authority. Coaxed into participation, the viewer was rewarded by the serendipitous discovery of a whole that is much, much more than the sum of its parts.

**Merle Schipper** is an art historian and critic living in the LA area.

## Arch Remarks

**Tony DeLap's** *The Big Wave* has been selected as the winning sculpture in



DeLap's arch will straddle Wilshire Blvd.

the Centinela Gateway competition. The sculpture, 40 feet high with a span of 80 feet, will be fabricated in steel, then rolled, welded and painted. The underside of the arch will contain a light source that will shine through a continuous slit recessed within the structure. The graceful, ribbon-like archway will frame the Pacific Ocean in the distance and will act as a harmonizing element defining space and creating an undulating form between the buildings on Wilshire Boulevard.

In the urban sprawl of Los Angeles, the arch would commemorate Santa

Monica's unique character and celebrate the traveler's approach to the ocean. It will be located within a two-block area on Wilshire between Centinela and Berkeley Avenues.

DeLap's work was chosen from a group of 58 proposals. The selection process was made by a jury of three: Richard Koshalek, director of the Museum of Contemporary Art; Beverly J. Moore, vice-president of the First Women's Bank; Jerry Pomerantz, architectural designer. Expected costs run at about \$100,000, nearly half of that coming from an NEA grant.

## Neutra: The View from Inside

The interest of UCLA-based historian Dr. Thomas S. Hines in the life and work of Richard Neutra led him to write the book *Richard Neutra and the Search for Modern Architecture: A History and Biography* (Oxford University Press, 1982), the result of a decade of work. Arthur Drexler of the Museum of Modern Art had also become interested in Neutra's early work



Nesbitt Residence, Los Angeles, 1942

and this led to a show curated by Hines and Drexler and mounted at MOMA in 1982.

The exhibition, entitled "The Architecture of Richard Neutra: From International Style to California Modern," opened at UCLA's Frederick S. Wight Art Gallery on March 20 and continued through May 5.

In contrast to New York, Los Angeles had two Neutra exhibitions running concurrently, the other being "Neutra Architecture: The View from Inside," which also opened March 20, in this case at the Pacific Design Center, and continued through June. The second show did much to stimulate interest in the first and raised seemingly legitimate questions about the limitations of exhibitions as a means of conveying the intentions of architects.

The Wight Gallery proved to be a better environment for "The Architecture of Richard Neutra" than



Architect Richard Neutra produced this moody self-portrait in charcoal in 195

the rooms at MOMA, and the installation by Jack Carter and Thomas Hines took advantage of this improved space to provide a chronological series of exhibits, each encompassing a particular aspect of Neutra's work. One room was devoted to the 1929 Lovell "Health House," in Drexler's view one of Neutra's masterpieces. Ranged around the walls were developmental sketches, working drawings and dramatic black-and-white photographs. The *pièce de résistance* was a large model of the house in the center of the room. The rest of the elegant exhibit was augmented by a slide show with commentary and a room devoted to a film of Neutra himself explaining *The Ideas of Richard Neutra*.

"Neutra Architecture: The View from Inside" was curated by Dion Neutra, the principal of the firm of Richard and Dion Neutra and Associates. The atmosphere of this much smaller show was warm, friendly and colorful, for one of the younger Neutra's contentions in mounting the exhibition was that black-and-white photographs do not adequately convey the intentions of architects, so the majority of the photographs were in color. In addition, one was greeted with a display of the elder Neutra's travel

sketches in vivid color. This marked contrast to the Neutra played at UCLA, mostly somber of the Viennese period, influenced the work of Gustav Klimt and Schiele.

Another of Dion Neutra's contentions was that "User Oriented Design" is the foundation of Neutra architecture. An attempt was made to demonstrate this point by displaying photographs of interiors. In the Lovell House, these demonstrated that the present user had a no remarkable collection of contemporary modern furniture; and the Neutra-designed interior seemed in the background.

A third contention of the young Neutra was that, to really experience the work of an architect, one must enter an actual space. No one would quarrel with this, but one would object to Neutra space at the show, a white-walled rectangle, filled with furniture designed by Neutra (a no mean designer of furniture) with furniture designed by other architects. The only architectural adornment in the room, consisted of a piece of furniture with run mouldings supported

(continued on page 84)

*"This is the way the world ends / Not with a bang but with a whimper"*  
T.S. Eliot

THIS DOT REPRESENTS THE TOTAL FIRE POWER USED  
DURING WWII 1939-1945

These over 5,000  
dots represent  
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the world's  
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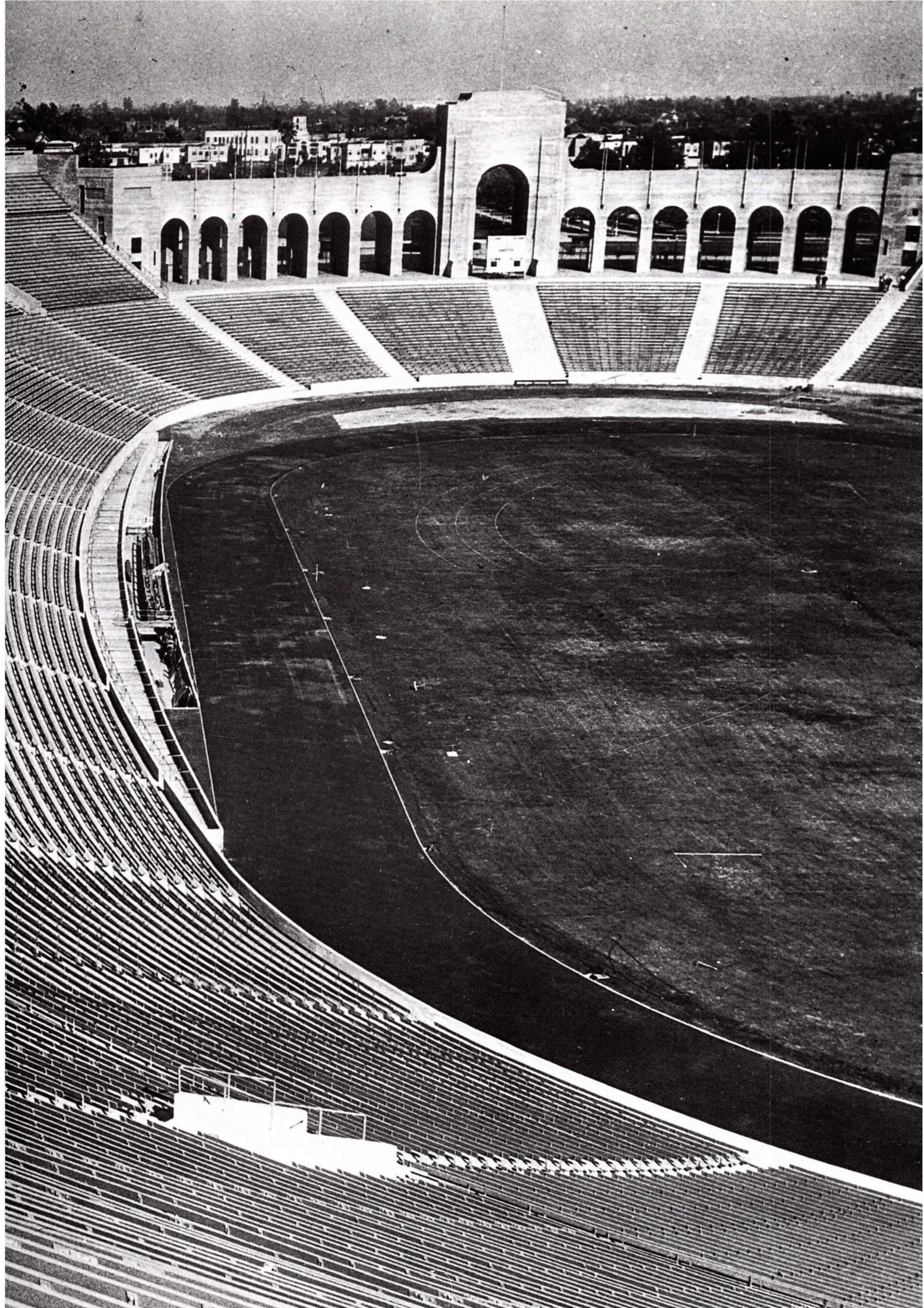
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# OLYMPIC ARCHITECTURE

The Tenth Olympiad held in Los Angeles in 1932 was a milestone in the development of the modern Olympic Games. Many of the same pieces that will be visible during this summer's Games were first put into place at that time. The concept of an Olympic Village for housing all of the athletes in one location was first realized at those games. The standard 400-meter track was a recent innovation. Swimmers and divers competed in the clear water of an artificial pool rather than the murky currents of the Seine. For the first time since the modern Olympic era began in 1896, a confluence of public and private funding and enthusiasm created a uniformly high level of organization and design across the whole range of sporting events. ■ A result of this successful mix was the ambitious construction program that gave the city a powerful central symbol for the Games, the Memorial Coliseum, as well as up-to-date facilities for boxing, swimming, rowing and fencing. In the half century since the 1932 Games, each host city has tried to surpass the previous efforts with new and more elaborate architectural statements. The financial apogee of this movement was reached at the Montreal Games in 1976 at a cost of \$2 billion and surpassed at Moscow in 1980, with an estimated cost of over \$3 billion. Much of this money was spent on facilities that have an after-use of some kind. The Olympic villages have been especially successful in this regard. But the ambitious aims and rigid time frames surrounding Olympic construction projects have added up to an explosive financial situation. During the past decade, the prospect of financial disaster for the host cities has grown exceedingly close. ■ Organizers of the 1984 Los Angeles Games have balanced their books by striking out the largest single cost item: new construction. The budget for this summer's entire Olympic effort, \$500 million, is about half the cost of Montreal's Olympic Stadium, still unfinished eight years after those games. Dressed-up existing facilities will be used for most of this summer's athletic events and housing. For the first time in decades the host city will have no large scale souvenirs of the Olympic experience. Los Angeles began the big bucks epoch in 1932. It is trying to bring it to a close in 1984. It seems fitting to look back at this point to briefly survey the history of Olympic architecture.

BY DAVID WEAVER





The Panathenean Stadium, Athens games, 1896

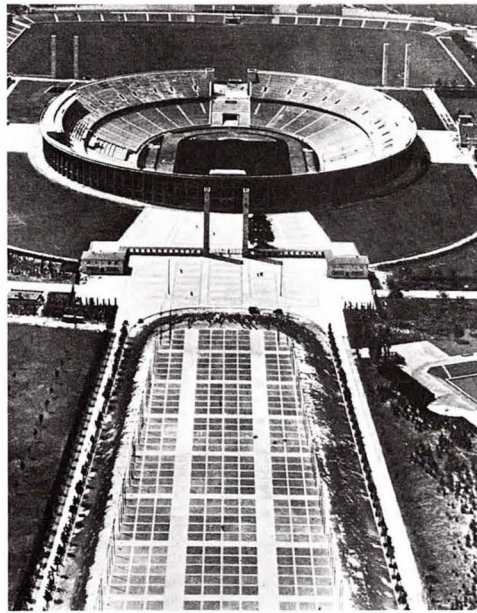
The original model for this athletic festival has generated relatively few monuments over its 1000-year history. For centuries after its development as a sacred site for Panhellenic culture, the fields at Olympia remained uncluttered; their main feature a rustic stadium that could hold 40,000 people standing on its grassy slopes. By the fifth century B.C., when the influence of the Games was at its height, a diverse collection of small temples and commemorative statues crowded the plain. But the facilities and accommodations for mere mortals remained simple until the Roman domination of Greek culture. Wealthy visitors erected elaborate tents, but most of those in attendance, including many athletes, simply slept under the open sky. It should be noted in passing that the events held during the ancient celebrations at Olympia were as much religious and social as they were athletic. A typical festival would last five days. Most of the first, third, and fifth days were spent honoring various deities with processions, sacrifices, and ceremonial banquets.

Sports facilities, as a specialized building type, are largely a phenomenon of the 20th century. This becomes apparent when one looks at the trial and error efforts of the first three decades of the modern Olympic era. Even the concept of participatory sport was unknown or suspect to many people of the 19th century. Particularly in France, home of Olympic founder Baron Pierre de Coubertin, Anglo-Saxon (or English) sports, as they were called, were of questionable repute. There was even a widespread opinion that such activities should be kept out of the schools.

Coubertin was grateful for Athens' support for hosting the first modern Olympics in 1896. The

main location for the events was the 70,000-seat Panathenean stadium, a reconstruction of a structure built in 140 B.C., in the waning days of Athens' power. The long, narrow layout of the ancient design proved barely adequate for modern sports. In the ancient games, the runners had no formal track—they simply ran between posts placed at opposite ends of a field, making sharp 180 degree turns around each post. A track was built in the Athens stadium, but its hairpin turns were still very difficult to negotiate. And since many competitors in the field events had never trained with the equipment (for example, the American winner of the discus toss), spectators were sometimes endangered by the close quarters.

Despite these design problems and the inevitable snafus inherent in any first-time event, the Athens Olympics were a success. The succeeding Games followed an up-and-down pathway. Those



Above The Promenade and Stadium, Berlin, 1936

Right Obvious authoritarian overtones at Berlin

of 1900 and 1904 were absorbed into the world expositions at Paris and St. Louis, respectively. Both were poorly organized, with cheating by some athletes, and no architecture of note. The London Games of 1908 were also part of a world exposition but were more successful; they featured the first new Olympic stadium: White City Stadium, with a standing capacity of 82,000. Architect James Fulton attempted to accommodate most of the sporting events in this one location, including swimming, cycling and equestrian events. Although the general design was superior to the ad hoc conditions of Paris and St. Louis, the all-in-one venue demanded a field so large that the spectators were too far from most events. The conflicting requirements of different sports caused at least one heartbreaking incident. Dorando Pietri, a pastry cook from Capri, was the apparent winner of the marathon when he lost his balance on the ramp that was to take him over the steeply banked surface of the cycling track which ringed the infield. As the astonished spectators looked on, he fell, ran in the wrong direction, fell again, headed back towards

the finish line, fell again, and then totally lapsed just yards from the tape. He was hauled across the finish line by compassionate officials but was later disqualified. The cycling track omitted from all but one of the subsequent Olympic stadia.

The 1924 Paris Games featured the first cantilevered roofs over the grandstands of an Olympic stadium. These provided unobstructed sight lines for the spectators and were the structural expression to that date of the new building technologies of the 20th century. At a modest span of 50 feet, these structural wonders foretold the engineering contests that would eventually come to symbolize Olympic architecture. Later in the century the roofs of Olympic stadia would become the principal area of design challenge and form excitement until finally, in Montreal, gravity triumphed. But this race would not begin in earnest for 40 years. In the meantime, architects content with either the open sky or simple roofed cantilevers.

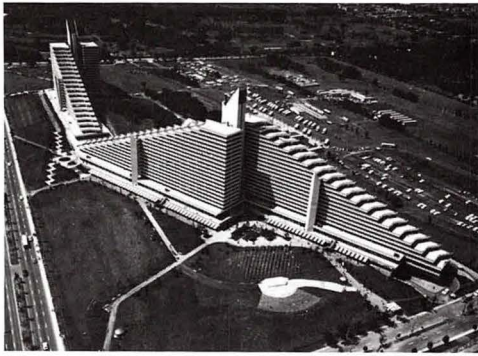
In the early decades of the century, Amsterdam was a center of modern architectural thought and practice. As host of the 1928 Games, the city sought to display its best talents, but urban planning and funding forced it to abandon most of its ambitious plans. However, a striking new stadium designed by the De Stijl architect Jan Wils was completed. It was the first Olympic architect to strip his design of classical references and wholeheartedly adopt modernism to express the spirit of the new age. Even the design's smooth brick surfaces, elegant expression of structure, and strong sense of horizontality appeared contemporary. In contrast to the long, narrow layout of the stadium, Wils designed a 100-foot brick pylon which held the Olympic flame at the entry. This stadium also included the 400-meter running track used in Olympic competitions. Oddly, each of the previous games had used a different track length, varying from 333 meters at Athens to 536 meters at London.

In the 1920's, Los Angeles was a young city that was just beginning to transform a once-sleepy natural mecca into one of the world's largest metropolitan areas. The promise of a world sports event was seen as a golden opportunity to publicize the wares and wonders of the region. At that time the city had few sports facilities and almost no prestige or credibility on an international level. When William May Garland, the president of the California Fiesta Association, went to Europe the summer of 1920 to seek an Olympic city, he was supported by the entire state and, importantly, carried plans for a stadium that would seat 75,000—a "think big" American stadium that would be double the size of Wils' for Amsterdam. Garland was encouraged by Olympic officials but no promises were made. Nevertheless a group of private citizens soon initiated construction of the first version of the Los Angeles Memorial Coliseum, designed by John Donald Parkinson. This was a simple oval building halfway into the ground level with a U-shaped grandstand completed by a curving range

Jan Wils' stadium for the Amsterdam games, 1928







Montreal's Olympic Village, D'Astous & Durand

and arches at the open end. In pictures, this original design appears conservative, but it also possesses a calm elegance. However, by the date of the Olympics the height of the above-ground grandstand had been doubled so that the seating capacity could be increased to 105,000 persons. This enlargement ruined the serene proportions between seating areas, sportsfield and memorial—the bowl now dwarfs the arcade. The allusions to classical antiquity and the overscaled size of the Coliseum made it the perfect symbol for a burgeoning and bumptious provincial city.

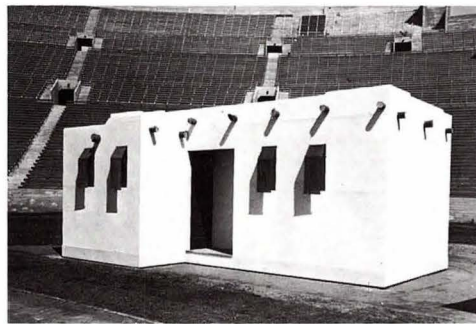
In 1923, Los Angeles was officially designated as the site of the Tenth Olympiad, and according to contemporary reports the “whole populace became Olympically minded.” The Olympic Auditorium on Grand Avenue was soon constructed, again with private funds, in anticipation of the boxing, wrestling, and weightlifting events. Country clubs began developing facilities for polo and other equestrian events. The Riviera Country Club was later chosen as the site for these sports. The development of athletic clubs was given a big boost by the impending games and local governments were pressed to expand their recreational facilities. Another Olympically-inspired effort was a city-wide tree planting plan. In 1927 the California Olympiad Bond Act was approved by voters. This provided a budget of \$1 million to finish construction of the venues and to stage the Games. (The budget of this year's Games, modest by recent standards, is 500 times greater than that figure. The Consumer Price Index has increased only eightfold over the same period.) Construction included a swimming and diving stadium near the Coliseum, a rowing stadium in Long Beach, and modest shooting facil-

Lenin Stadium (1956), revitalized for the 1980 games



ities in Elysian Park. A temporary cycling track was built in the Rose Bowl; fencing events were held in the State Armory in Olympic Park.

The greatest innovation of the 1932 Games was the creation of an Olympic Village. It had long been felt that the special needs of athletes in training and the desire for neighborly communication between competing countries called for a centralized and well-planned housing arrangement. The Amsterdam Games were to have such a village, but the funding had fallen through at the last minute. As a result, the athletes had been forced to find accommodations in the city wherever they could. Los Angeles officials were determined to complete their Olympic Village, and using distinctly American methods, they did. Based upon temperature studies made during the very hot summer of 1931 they chose a 250-acre site in the Baldwin Hills as the coolest location available. Faced with the un-



Prototypes of Los Angeles olympic housing, 1932

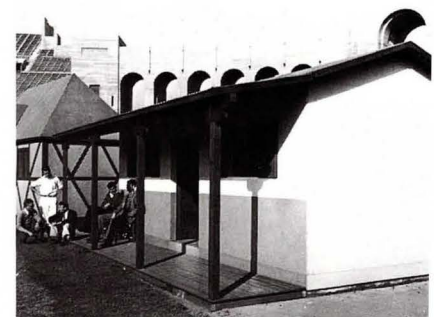
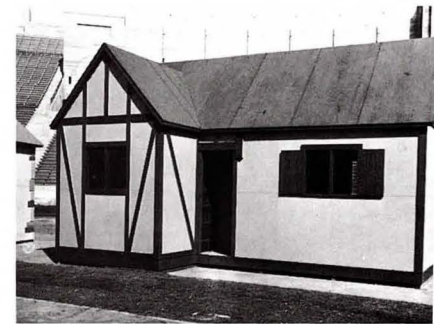
certainty as to what to do with the housing after the Games, the organizers decided that most of the buildings would be inexpensive and temporary.

A basic unit was devised that measured 14 feet by 24 feet, including a front porch. These were constructed of lightweight wood frames and 1/2 inch insulation boards which were fabricated into standard wall sections in a shop and then trucked to the site. A wood floor was laid on the level ground, the wall sections were propped up, and a wood roof was assembled on top. Windows and high gable-end vents were left unglazed and covered with insect screening. All cottages were furnished exactly alike. The prefab system was also used for the village fire station, post office and hospital. The dining halls were long low buildings that were stick-built on site. These were divided into 10- and 20-person rooms with attached kitchens. Each country could therefore provide its athletes with its own national cuisine.

The village planning was as American as the construction. Five hundred of these four-man

cottages (all women stayed at a Wilshire Boulevard hotel) were arranged in three giant concentric ovals, each cottage separated from its neighbor by a 10 foot yard and from the street by a grassy yard complete with miniature palm tree.

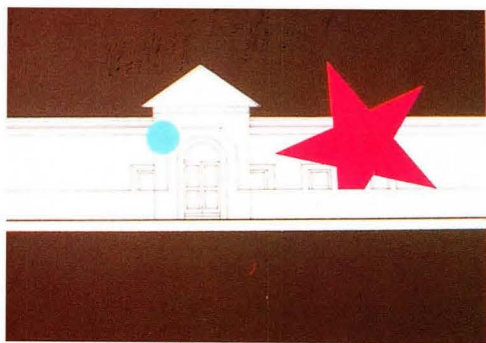
Although ingenious in concept the finished appearance of the village alluded more to housing tracts or army camps than to the casualness of an old-world hamlet. The design of the buildings facing the main gate acknowledged this problem. As a first impression, visitors received not prefab boxes but conventional construction with Spanish motifs and red tile roofs. Nevertheless, for the first time in Olympic history rich and poor athletes alike all received the same level of accommodations and training facilities. The Olympic Village was a great success in achieving the egalitarian spirit of the Games. It became a requirement at all future Olympics.



With the 1932 Games, the Olympic movement reached a new plateau of stability. All of the important elements envisioned by Coubertin were in place. Over the next 50 years the reality of the Games would grow far beyond this 19th-century dream. For the Olympics that followed the Los Angeles Games, Adolf Hitler had bigger air conditioning promoting orange groves and sunshine—on harmony. He was promoting national socialism and his own cult of personality. The Berlin Games became the most extravagant and well-produced to that date. After the hiatus caused by the war, booming economies and expanding technological horizons allowed Olympic design to reach new limits. Spaces became wider, more complex, and structural expression more rampant. It was hoped that each would function for its host city both during the Olympics and beyond the Games as well. But more than the structure was meant to be an enduring symbol of the wealth and vision of the city it represented.

David Weaver is on the faculty of the school of environmental design at Cal Poly, Pomona.





# F A S C I N A T I N

The scope of the program is impressive. The official "look" of the 23rd Games appears at over 30 sport venues and art festival sites scattered within a 100-mile radius of downtown Los Angeles. "The design program," according to the Los Angeles Olympic Organizing Committee (LAOOC), "will have a full range of applications—from sporting facilities and field-of-play equipment to printed event programs and concessionaire accessories. It will also be applied to street decorations and highway signage."

The Jerde Partnership of Los Angeles has supervised environmental design, Sussman/Prejza & Company of Santa Monica has been responsible for graphics, Larry Klein of LAOOC has directed print graphic projects. A small army composed of more than 60 venue architects, designers and artists has implemented the program under the watchful eyes of six "look coordinators."

In late July, if all goes according to plan, Los Angeles will have been transformed by a party-cake classicism. It is as ambitious as anything undertaken by the Baron de Haussman, but it lasts only two weeks. It is Festive Federalism.

The program required a design that would be cheap and easily assembled. The challenge was to

make a virtue of necessity, to emphasize the festive quality of what would only be temporary construction. The response was a kit of

This kit includes fabric structures, a stripped classicism recalls not so much the American Federal style as it does the *razionalismo* of Aldo Rossi. Cardboard columns are used in these structures or combined with simple elements to form small gateways; these are also applied in rows to define ceremonial approaches and enclosures. Tinkertoy towers, monumental and great walls are formed of scaffolding and draped with backdrops, banners and bunting.

The materials used—cloth, cardboard, engineered metal—give the kit some of the aspects of a basic design problem. When combined as they were at the pre-Olympic events of 1983, however, they can produce architectonic structures of intelligence.

These structures are interpreted in a scheme of colors dominated by magenta but including chrome yellow and aqua. A lighter of "Mediterranean" colors is used as background; white completes the palette as a "dignified"

This scheme pretends not only to represent the local, heterogeneous culture of Los Angeles



# FEDERALISM

the international character of the Olympics. The truth of this rather redundant claim is that the title seems to derive from the private, if nonetheless sophisticated, taste of Deborah Sussman and Paul Prejza. Graphically, these colors are expressed in a prescribed arrangement of "stars and stripes" adapted from the "Star in Motion" logo designed by Robert Runyan in 1980. Certainly the achievement of the graphic design is the transformation of a conventional and literal emblem into an exciting and abstract pattern.

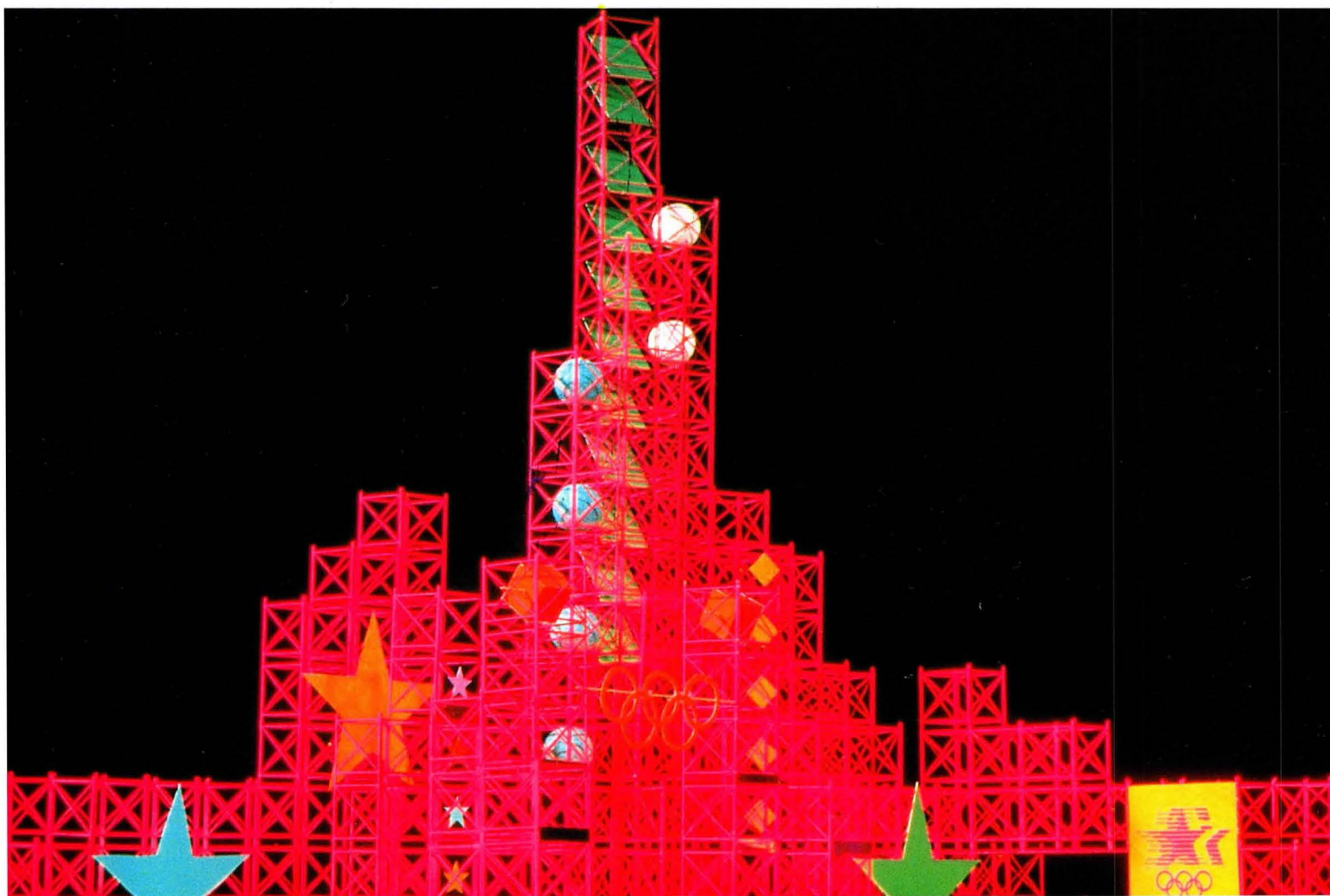
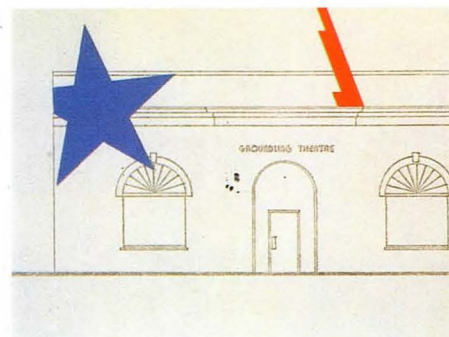
As admirable as this palette and kit of parts may be, one cannot help but notice that these games will not be remembered in some significant, enduring construction. The 1932 games had their emblem, the Memorial Coliseum designed by Parson and Parkinson, which dominates the environment at Exposition Park and will survive its temporary neighbors; the current games have no memento.

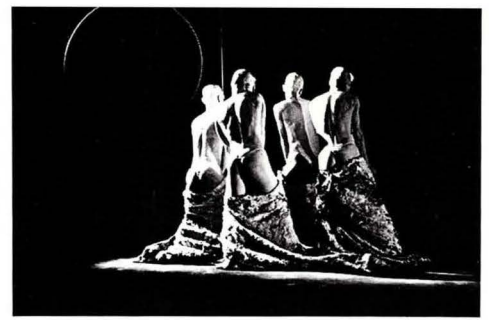
When asked if he felt any twinge of conscience at this omission, architect Jon Jerde responded in effect that the games would be remembered on television. The significance of such a statement should not be underestimated, for television acted as a significant determinant in this Olympic design.

The design of the sports venues has been considered for its photogenic quality, and the money and attention were paid where it would be noticed. Whether or not it was intentional, the simple shapes and strong color of Festive Federalism should survive the crude resolution of the one-eyed monster. Given the competition between a local audience of thousands and a television audience of millions, is it any surprise that there is more art direction than architecture in the Olympics?

The irony of this position lies in the real achievements of the design program. It schedules a series of monuments based on pedestrian movement in a city scaled for the automobile; it introduces a bold color scheme in a city notable, with a notorious blue exception, for its lack of architectural color; it uses cloth, among other materials, to weave a delicate fabric among the widely varying and dispersed elements of the local landscape. There may not be much traditional architecture here, but there is certainly a great deal of urban design. The fact that you can have one without the other says more about Los Angeles than any color palette.

**Bruno Giberti**





## OLYMPIC THEATER

For well over a year, the Los Angeles arts community has speculated on the fermenting effects that this summer's Olympic Arts Festival will have had on local culture after the hisses and huzzahs have died down. Part of the business of an international arts festival is, after all, to venture beyond the proven crowdpleasers and warhorses and to bring in artists whose visions are startling, controversial, even heretical. Arts Festival boss Robert J. Fitzpatrick has fulfilled this mission to some extent, and the probable legacy will be a much expanded, even exploded, definition of dance and theater. Watch for three companies in particular to offer aggressively new and eccentric ideas of what can happen on (and beyond) a theatrical stage—especially once the dotted line between dance and theater has been erased altogether: Pina Bausch's Wuppertaler Tanztheater from Germany, Tadeusz Kantor's Cricot 2 from Poland, and Sankaijuku from Japan. ◀ It's sobering to realize that this avant-garde flank (foreign division) has the distinction of representing the darker side of the Festival. Together, they point to a new climate of disturbing, assaultive postures—a climate already prevailing in some art zones, and imminent in others. (Neo-Expressionism is the term in vogue among art world *cognoscenti*, but by now it's a bloated label that obscures more than it clarifies). Plotting the parallels among these far-flung experimental troupes, it's tempting to deduce trends: each challenges the audience, with its own set of shock tactics, to confront death. (Kantor even refers to his current phase as the "Theatre of Death"). And each creates a world that is, in varying degrees, violent, obsessively ritualized, nightmarish, perversely erotic and grotesque. Grotesque in the manner of the theater of the absurd, where exaggeration of the mundane reveals its underlying horror. There are flashes of high and low comedy to relieve the anxiety (and boredom in some stretches), but the real pleasures and illuminations lie in each group's unique brand of melancholia. These are the performers who want not so much to entertain as to haunt their audiences.

BY MICHAEL KURCFELD





ankaijuku combines ancient and modern attitudes

Pina Bausch has never been to California before, but she may seem familiar to anyone who has seen Fellini's latest film, "And The Ship Sails On." Bausch plays the blind, ethereal princess who reads colors in people's voices. In real life, she demonstrates equally uncanny perceptions of humanity in dance-theater pieces that have already earned the loudest global acclaim in decades for a German ballet company. The wonderful twist is that Bausch's classically-trained dancers do just about everything except ballet, in the conventional sense. Common gestures and comportment convey her tragicomic view of contemporary man and woman better than technically flawless *pas de*

fant's fantasies and strategies. Dancers run in desperate circles, crying "Mama, Mama" before reaching the safety of a chair. A grown man is stripped while his face and nipples are roughed with lipstick, lighted matches are placed between his toes, and his mother sings "Happy Birthday to You." Another man is photographed nude, clutching a rattle, then gently spanked. What makes this stuff much more than unrelieved excerpts from Freudian textbooks is Bausch's electrifying sense of movement and staging. Dozens of these bizarre micro-vignettes are layered into fiendishly complex patterns. Jolting images are set up through repetitions, cinematic time-distortions, simulta-

ist who initially just designed the sets—fashion with sleazy detritus similar to early Kienholz. Cricot 2, founded in 1956, became a drive vehicle for the various manifested phases of Kantor's anti-theater credo: Informal, Zero Theater, Happenings, Impossible Theater, and, since 1978, Theater of Death. Kantor has taken from Alfred Jarry, Antonin Artaud and the surrealists (he is a Polish Ionesco). He has been profoundly affected by eastern Europe's Romanian Expressionist war, and by the Polish appetite for intellectual puzzles and visual weirdness: anti-realist modes that camouflage political criticism under censoring regimes.

Kantor's signal work is "The Dead Class," like virtually all of Kantor's creations, based on a play by Stanislaw Witkiewicz ("Witkacy"), an extraordinary post-WWI artist-writer just now being discovered in the West. Kantor creates a surreal turn-of-the-century classroom, in which 12 mented and demoralized old people assume blighted identities: Somnambulist Prostitute, Man Exhibitionist, Woman With a Mechanical Cradle, etc. In the course of the play, these blighted ghouls recite nonsensical lessons, threaten and abuse one another, wail, writhe, etc., abruptly enter and exit, contort their faces, sometimes mutate into yet other identities (Cricot's woman becomes Chorus Girl).

It is a clamorous limbo reminiscent of the last scenes of "Marat/Sade." One character cries out, "This is all a terrible dream, a nightmare!" All the while, Kantor himself presides over the stage as pedagogue-conductor, prodding his superbly skilled performers to a perfect pitch of mortification. Cricot's freakshow is a three-part attack: it translates Poland's own purgatory of the decrepitude of this student body of the damned. It grimaces in the face of polite the-



Pina Bausch's Wuppertaler Tanztheater ensemble

*deux*. In one of her most daring works, "1980," her 37 performers of numerous nationalities joke, eat, sing, act, confess, scream, fantasize, strip, "sunbathe" and serve formal tea to audience members. The meandering four-hour masterpiece emerges as a mock-Proustian game of resurrected childhood rituals and their analogous adult fixations, during which the dancers are revealed as vulnerably real persons. Bausch has in fact collected their actual traumas and psychic ties as raw material during "rehearsals" by getting the ensemble to improvise around them. Out of these figments and fragments have sprung her central themes: alienation, isolation, the battle of the sexes, the bondage of conformity and the hypocrisy that lives between public and private actions. Bausch's idiom is human contact, ruptured in a thousand ways. A man wraps his wife around his shoulders like a scarf, reducing her to an accessory. Another man and woman, strangers signalling erotic desire across an empty room, strip for each other without ever taking the risk of crossing the room to touch.

Again, in "1980," Bausch divines the roots of insecurity, sexual ambivalence and all the anxieties and codes that stunt rapport. They lie in the in-

neity, montage and an offbeat repertoire of scenic tricks. Bausch further amplifies her *danse verite* with unorthodox lighting tactics, period tawdry-formal costuming, winking Brechtian exposed staging, incursions into the audience space, and a maniacal range of taped music.

One sympathetic nerve that links the shadowy moods of these three companies is a type of national temperament. German, Polish and Japanese directors (and these are all director-centered productions) have developed their aesthetic in nations that have endured centuries of bloody political struggle. The reality from which they shape their work is deeply rooted in military devastation, post-war dismemberment, fascism, economic chaos, and the personal tragedy that multiplies out from these conditions. Poland, in particular, has been an impotent pawn in endless power contests, carved up at times almost to extinction. To say that its intelligentsia has been "disillusioned" understates its elemental despair and paranoia. In this abyss, Kantor creates the macabre burlesques of Cricot 2. The first Cricot (an anagram of the Polish word for circus) was founded by Kantor and a coterie of experimental painters and poets during the Nazi occupation. Pieces were staged in private homes. Kantor was, and still is, a dada-minded visual art-



Bausch's dancers do everything except ballet

And it broadcasts Kantor's obsession with death as the ultimate stage metaphor. Believing that death can only be expressed in art by using death, to throw it into relief, Kantor refers to his play



non gestures convey Bausch's tragicomic view

natic seance.” And he adds a fatal device; like mannequins. The performers must carry es of themselves throughout the pandemo-. White and inert as death, they symbolize the en of childhood itself in the petty machina-of adult life.

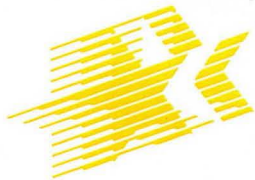
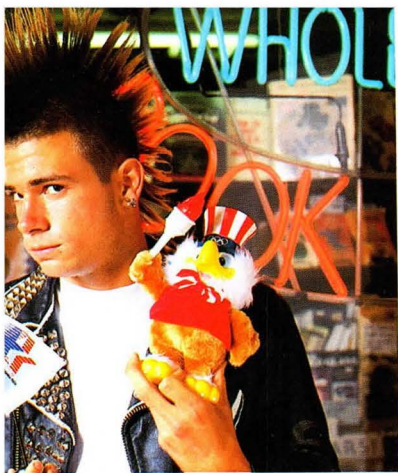
Kantor, theater as art is an elaborate fort game whose problem is to poise all of its ents in a tensile, precarious equilibrium. But t 2 is also reckoned as a means to get at an-truths through a violent friction between the l and the profane. Behind each taboo, Kantor is corps meet the savage, irrational nub of -the primitive that invented the first mysti-e. Those *doppelgangers* that Kantor plants on rformers’ backs are little Frankensteins that id us of the vilest taboo: the human soul can-e manufactured or suppressed. It is an invio-mystery that will always have the last word, ly or catastrophically.

kaijuku tracks a similar ground. It is another like horror show that tries to break through y and arrive at something transcendental. nternationally-esteemed group, under the ship of Ushio Amagatsu, practices the Buto

style of dance-drama—an arresting blend of an-cient and modern attitudes. Conceived in the post-Hiroshima era, Buto has evolved from a violent, often sadistic expression to its more restrained present form. It borrows, if somewhat furtively, from traditional Japanese drama (like Noh and Kabuki) the idea of the performer as a kind of ascetic, practicing slow, precise, often-exaggerated movements that are nonetheless fluid and emo-tionally charged. Buto shifts gears to modern by allowing real facial expressions to replace arche-typal masks (although the expressions run to things like silent screams and stoic vacancy), by pursuing original choreographic invention, and by embrac-ing 20th century paradoxes. Although Sankaijuku’s performers move in the enlightened, elastic language of modern dance, its business is timeless: death, primal initiation, suffering, or-ganic evolution. With the barest economy of means, Amagatsu and his men construct images that are potent and unforgettable. In “Jomon Sho” (“An homage to prehistoric Japan”), the opening sequence has the five figures descend from the flies, suspended upside down by ropes tied to their ankles. Once earthbound, they move about on the spartan stage like somnambulists, their heads shaven, their skin powdered with white ash, their

bodies barely covered in coarse linen. In their liq-uid, trancelike motions, they shift in the mind from erotic sculpture to phantoms of a spirit world to monks observing primeval ceremonial rites. The atmosphere is intensified by haunting, minimalist music and the severe contrasts of sharp-focus lighting. At one sudden moment, four spears fall simultaneously from the darkness above the stage into its faintly lit corners while a lone figure twists in a small patch of light at center-stage. At another point, two immense rings are manipulated by the men with subtle movements of spears. Elsewhere four figures wriggle across the stage in sacks with fish skeletons attached. Whereas Bausch and Kantor grope through childhood memories, Sankaijuku reaches back to memories before birth. Specters of self-defilement, homoerotic allusions, tormented and sinister undulations have incited critics to find comparisons in Baudelaire, Lautreamont and Genet. And so there is, if specta-tors can survive the first vivid abrasions, a fine poetic madness that may serve as an antidote to blasé tradition and Festival blahs.

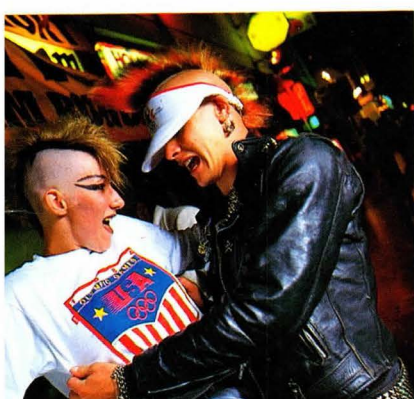
**Michael Kurcfeld** is a Los Angeles-based writer.



## FLOCKS POPULI

Sam the Eagle, the Disney-designed mascot of the 1984 Olympics, has become as familiar a visage as Santa Claus. Endowed with a plethora of anthropomorphic virtues—patriotism, cheerfulness, physical fitness—he is a calculatedly endearing little fellow whose appeal is by no means confined to children. The win-one-for-the-Gipper attitude that Sam conveys makes him more a spiritual icon than a sporting one. As Aesop wrote, "It is not only fine feathers that make fine birds." ¶ But Sam's bonhomie is tried with his appearance on a score of souvenirs: wardrobes of tee shirts, jackets and hats, pantries of platters, mugs, shot glasses and saltcellars, and the predictable glut of inutile knickknacks—diaries, key rings, bookmarks, tooth-pick holders. There is, so to speak, an eagle for every pot. And sales are booming. Like cultural cannibals, we are eager consumers of our symbolic selves. ¶ Sam, as the favorite son of the Olympics, is as dependent on his audience as a well-meaning candidate is upon his constituency. In the public's zealous embrace, his charisma is in danger of suffocation. Of the people, by the people, and especially for the people; such is Sam.

LESLIE CLAGETT



Photography: Deborah Meyers Thanks to Duty Free Shoppers, LAX





# IMAGES



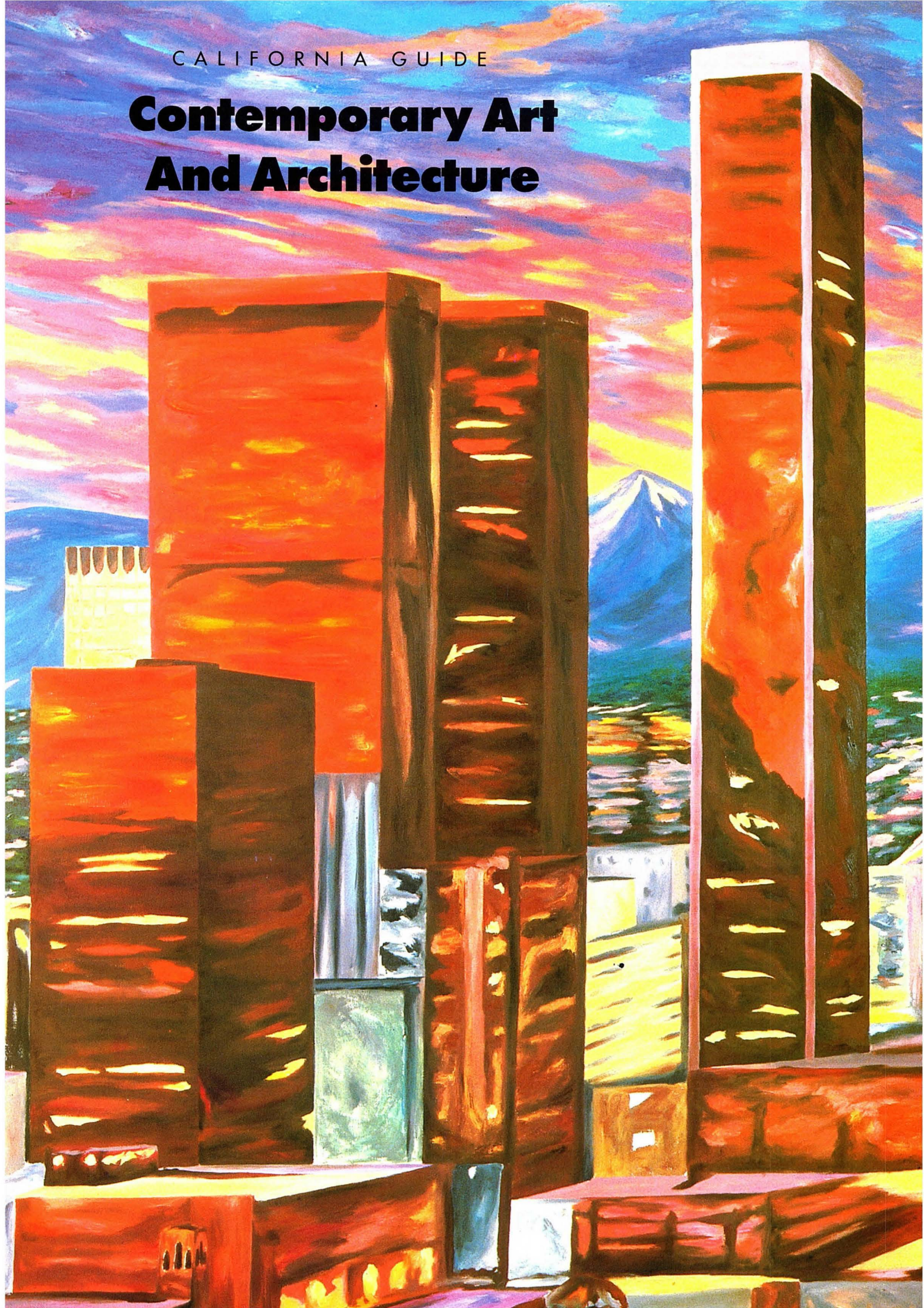
# Lota

Designer: Eileen Gray -1924

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CALIFORNIA GUIDE

# Contemporary Art And Architecture



# Los Angeles in Context

BY BARBARA GOLDSTEIN

When I first moved to Los Angeles, I would travel 200 to 300 miles in my car every week visiting people in various corners of the city, making trips to see monuments I had heard about. I knew that I had finally recovered from culture shock when I began to love staying home and talking on the telephone.

Los Angeles is a city of alienation. It is a city of private places, of secrets very few people can share. The real city of endlessly sprawling neighborhoods remains largely undiscovered.

There is little public architecture, and that which exists is esthetically indifferent. With a few notable exceptions, most of the large new commercial buildings lack quality or thought. Due to a state of perpetual real estate speculation, most developers see buildings primarily as a way of increasing the value of their property and only secondarily as symbols of personal or civic pride. Although most Angelenos would recognize City Hall, Griffith Observatory or the Crystal Cathedral, they are usually oblivious to new buildings, unless they are shopping centers.

Despite this, in the last few years, the 'cutting edge' architecture of Los Angeles has received much critical attention. There have been two major American museum shows devoted to new California architecture, and a tremendous amount of space devoted to this work in the Japanese, American and European press. It is clear that the international architectural world knows more about Frank Gehry, Charles Moore, Morphosis or Eric Moss than do the people in their own city.

The people who live in Los Angeles know the city through the part that touches them directly. The visitor sees an entirely different view. To the ordinary tourist, Los Angeles is Disneyland, Graumann's Chinese Theatre, Universal Studios. To the architectural devotee, it is the Eames House, the Pacific Design Center, the Watts Towers. None of these really affects the average Angeleno. They are monuments on the landscape isolated by time and distance. But more overwhelming than the physical place is the image that people have of it. As the center of the world's largest movie industry, Los Angeles has provided enough settings to create a strong, preconceived image of the city, one which is bigger and more flamboyant than the place itself.

So it is, to a certain extent, with Los Angeles' avant-garde architects. While their built work is small in scale and largely unknown in its own city, its reputation is worldwide. Its authors understand the power of the media, and have actively pursued publication. Eventually, through the trickle-down effect of the international press, the ideas they are promoting may receive local recognition, but by then they will have passed into the vernacular.

Media creation of architecture is not new to Los Angeles. The Case Study Houses promoted by *Arts and Architecture* magazine were better known abroad than in their own neighborhoods. Richard Neutra built his reputation in his European lecture tours. The real impact of Neutra or the Case Study Houses was hardly felt in Los Angeles at all.

This is not to suggest that the work of the avant-garde is without value. Far from it, for these architects are experimenting with unique ideas and formal problems. However, the area in which their experimentation is taking place is largely esoteric. Theirs is an architecture whose concern is architecture itself, an esthetic exercise rather than a practical or social one. Their architecture is as private as the city.

Whereas the palette used by East Coast and European Postmodernists is largely historicist and decorative, in Los Angeles it is 'contextual.' Because of the fact that both builders and society architects in Los Angeles have a long tradition of historical pastiche, it requires a funkier vocabulary to produce a

recognizably original architecture. Academic historicism would be invisible Los Angeles. It takes a sense of irony and the surreal for an architect's work to be noticed.

The most visible new architecture in Los Angeles, therefore, has a high graphic quality. It is created either for the quick impression from the car, or for the trained eye of the architectural photographer. A successful facade is not subtle; and, if it is simple and classical, like Studio Works' Gagosian studio, it has to be ironic in its means of construction. Even if it is brash, like Eric Moss's Petal House, or Morphosis' 2-4-6-8, it's also got to be sly. It is impossible to miss the surreal quality of a house with its roof bursting open, or another with its brightly painted windows growing progressively larger.

Most of the avant-garde architects are stylists, and although they may resent that label, it is their ability to *style* their buildings, to elaborate the broad ideas in built detail, which distinguishes their work from that of their peers. While some, like Studio Works and Eugene Kupper, may base their concepts on historic models, the freshness of their ideas relies on their novel use of materials. These are designers who are able to create architectural order through the use of rough painted stucco, wooden lathes, spiralling sewer pipes, asphalt roofing, glass brick and molded gypsum board—ordinary materials used in unexpected ways.

Frank Gehry's architecture, on the other hand, is bold and gestural rather than intended to be perceived in detail. It is more clearly about the collision of ideas and forms and the making of places than about stylistic refinement. A child of the Modern movement, Gehry initially developed its simplified forms into a bold new expressionism. Eventually, that expressionist impulse he carried him into more representational areas. While his early projects were abstract in composition, symbolic elements have begun to creep into his recent, village-like schemes.

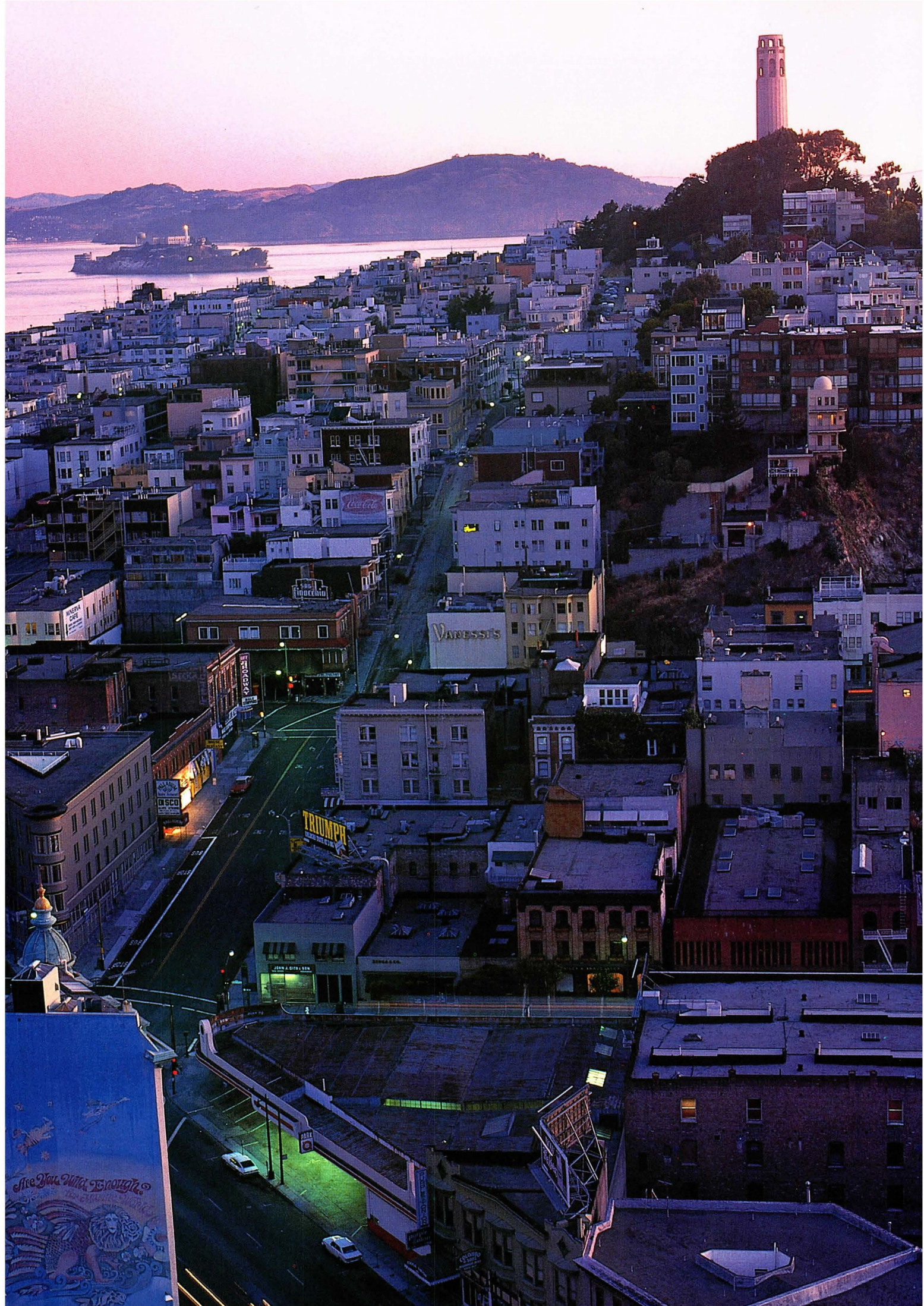
Frank Gehry's boldness and flexible mind has been an inspiration to other architects, who have sometimes developed his ideas on a very literal level. It was Gehry who first really explored the use of "ordinary" materials in his buildings—chain link, wired glass, exposed studs, corrugated metal. For Fred Fisher, a former Gehry employee, leaned heavily on this vocabulary for his Caplin house. Gehry's own house, a witty dialogue between old and new, proposed an entirely fresh attitude towards house conversion. Eric Moss's Petal House, although far more refined in execution than the Gehry house, owes it a great conceptual debt.

Furthermore, Gehry's idea of architecture as art has made the role of the architect/artist acceptable. While some, like Fred Fisher, walk the tightrope between practice and fine art, others have clearly moved beyond architecture. Roland Coate has dropped out to become a serious full-time painter. Charles Howard, while producing some built projects, seems mainly to be preoccupied with architecture as the subject matter for his poetic assemblages and photographs.

Eric Moss, however, has developed a new strand which has been adopted at a cosmetic level by many of his former students and colleagues. Moss celebrates the architecture of the tacky: the dumb vocabulary of the tract house and dingbat apartment. Without relying on the corny decorative motifs of '50s architecture—the boomerangs, palettes, or atomic sunbursts—he has adopted devices such as the scored stucco grid, aluminum frame windows and gaudy colors to make an ironic comment on suburbia. While his materials are crude, his use of them is extremely sophisticated; his work has a narrative quality which is easily deciphered. His own 708 house spells out its address.

(Continued on page 56)





# San Francisco in Context

BY DIANA KETCHAM

romantic images of San Francisco are remarkable for the absence of tectural monuments. Picture London and Big Ben snaps into view, New has the World Trade Center, Paris has the Eiffel Tower. But try the same an Francisco and the background blurs. Do we expect the portico of the rancis Hotel? The Ferry Building tower? The Victory Monument in n Square?

none of these choices sounds right, it is because what identifies San cisco is its streetscape, not great buildings. The adman's stock-in-trade he vistas of North Beach rooftops, the rows of Victorian facades. And ly so. The powerful sense of place one feels in the Bay region is a func- of light, water and topography, only secondarily owing to a vernacular ling tradition in remarkable harmony with the landscape. There are few igned public buildings. In the city, success has been achieved not in tectural but in urbanistic terms: in the revitalized Beaux Arts Civic er, in well-defined neighborhoods, in a comprehensible pattern of streets illeys, and in a stock of wood and stucco houses that are distinctive in the gate, rarely in the individual case.

r young architects nurtured in the climate of international postmodern- the attractive texture of San Francisco seems to have a sobering effect, at when compared to their southern California counterparts. Absent are the igesture, the bitter wit and provocatively personal touches common to a rger generation of LA architects. Rather, in northern California the indi- alistic architectural gesture seems to be the province of old men, from k Lloyd Wright's posthumous Marin Civic Center, through Philip John- pink checkerboard Neiman-Marcus.

haps the culture of the Bay Area does not encourage avant-gardism. If look around for the figure of the avant-garde architect, that aesthetic or straining to make his mark on a hostile environment, you aren't going id him here. The adversary relationship to the landscape that infuses the . of Frank Gehry or Frederick Fisher and gives it tension is absent in the 1, where the architectural tradition emphasizes harmony with the setting. uch about the Bay Area regional style, from the dominance of wood as a rial to its roots in wood-frame building types, makes alienation from the ng an anomalous position for the architect in northern California.

lking to young architects, it is evident that they don't feel alienated, r. There are a number of foreign-born and educated practitioners on the : South African Stanley Saitowitz, Austrians Mark Mack and Hanns z, British-trained Andrew Batey. What such people say about the Bay is how grateful they are to be there. They are forces in a community of rically-conscious young architects who respect the tradition of the re- although they tend to disclaim a place within it.

for the effect of postmodernism, it is especially difficult to be avant- in a place where the bywords of today's (postmodern) avant-garde— xtualism, historicism and eclecticism—are part of a visible tradition. prominence of Bernard Maybeck, the most widely known figure from the Area's past, means that eclecticism and classicism are hardly exotic no-. A monument like Maybeck's Palace of Fine Arts takes fanciful classi- all the way back to 1915. His Berkeley Christian Science Church, that id of Asian and European styles, is too unique to be retroactively dubbed modern, but it contributes to a context in which Corinthian capitals and r windows are not going to shock anybody.

postmodernism has changed the face of downtown San Francisco, it is use of a trickle-up affect. The establishment, not the avant-garde, have the ones to employ the repertoire of postmodern devices, and make them

visible in the downtown. Philip Johnson's recent San Francisco work is a short course in corporate postmodernism, including a sculptured skyscraper in his cylindrical 101 California tower, classical statuary and a mansard roof at the 580 California tower, and Italianate checkerboard marble facade in the controversial Neiman Marcus store on Union Square. The San Francisco SOM office is taking the lead in re-popularizing corporate classicism with their loggia for the Federal Reserve Building and the barrel-vaulted Crocker Galleria. Increasingly, one recognizes local historicist quotes in new corporate buildings. A rosy palette has taken over downtown, along a burgeoning of granite, marble and other quality materials in a mid-rise building by Kaplan/McLaughlin/Diaz.

A most strident instance of the new historicism is the six new projects incorporating the façades of classical revival banks. With the mummification of the Beaux Arts rotunda of the old City of Paris store in Johnson's Neiman Marcus, this kind of façade fetishism is a symptom of the museum complex that plagues a city as smug about its tradition as San Francisco can be.

Taking their inspiration from such tradition are some architects working on a smaller scale. One of the intriguing aspects of the Bay Area is that it expresses both the most urban and most rural strains in California. There is the famous "cosmopolitan" urbanism of San Francisco (and smaller northern California towns as well) with their intact downtowns, Mediterranean-flavored public buildings, and unified residential neighborhoods. Then there is the history of early agriculture in northern California, which has left behind examples of barns, farmhouses, and wineries in a late-19th-century idiom. As reworkings of these urban and rural traditions, William Turnbull and Daniel Solomon stand out as architects taking their inspiration from two kinds of vernacular building types.

A modernist working in the San Francisco town house tradition, Solomon manipulates the façade elements of the structure: its bay windows, clapboard siding, and stairwell entries according to a sophisticated modernist geometry. His Vandewater condominiums and Union Street town house are recognizable heirs to the wood-frame house. Solomon's use of traditional façade elements, though mannered, does not depend on the inflations of scale that have become the trademark of postmodern historicism. In redevelopment work, Solomon extends his brand of contextualism to the traditions of the San Francisco street, attempting to reproduce the pattern of unbroken façades with designs that mass parking in the back.

With a less self-conscious approach to the vernacular city house, Donald McDonald has produced low-cost infill housing that takes its cues from the pitched-roof shape of the city's Craftsman cottages, although his use of building material for the sake of its rough texture is more common to LA than San Francisco.

In 1967, MLTW's Sea Ranch Condominiums made the northern Californian barn into an icon of the good life, since modified by Charles Moore into a placeless, pictorial residential style. Lately, William Turnbull has been working with much-purified versions of the indigenous building. His Napa Valley Cakebread Cellars Vineyards is a low-slung structure in heavy timber construction with vertical barn dormers. At Fisher Vineyards in Sonoma the only decorative elements are the 19th century style casement windows.

Since they also work in the Napa Valley, Andrew Batey and Mark Mack would seem candidates to inherit the rural vernacular Turnbull is pursuing. But a generation divides them. Batey and Mack appeal to a more rigorously theoretical and cosmopolitan notion of rural tradition. In using cinder block

(Continued on page 56)

The following is a selective guide to significant new places, buildings and public art in California. It is an attempt to present the most important visual landmarks in the state, and it includes examples of buildings designed by most of the architects mentioned in the accompanying essays.

Making a judgement about which places to include or exclude is always problematic, and of necessity somewhat arbitrary. We have excluded from the list places which are difficult to find or to see, and places about which we could not obtain sufficient information. In cases where a particular architect had built a great deal of work in one geographic area, we included only the most accessible or representative examples.

We would like to thank Helene Fried of the San Francisco Museum of Modern Art and Los Angeles art writer Michael Kurcfield for their suggestions about public art. Herb McLaughlin and Alex Bonutti, along with their team from Kaplan/McLaughlin/Diaz were invaluable both in the initial formulation of this project and in assembling a list of buildings, shops and restaurants in Northern California and the Bay Area. We are very grateful to them for their assistance.

■ Architecture

■ Public Art

■ Restaurant, Gallery, Shop

## San Diego County



### ■ Central Library

UC San Diego, La Jolla.

William L. Pereira Associates, 1970.

*This library in the form of an inverted concrete pyramid serves as the focus of the university campus.*

Photograph: Wayne Thom

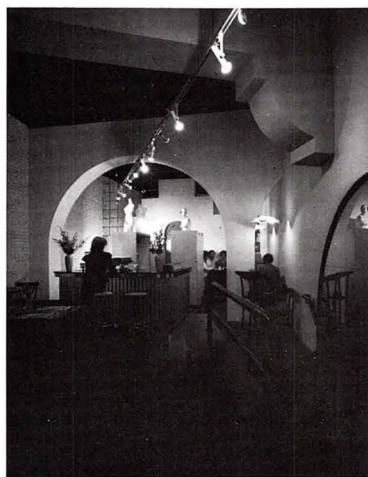
### ■ Pacific Wine Bar

480 Market St., San Diego.

Rob Wellington Quigley, 1982.

*Behind its partially preserved, Gas Lamp Quarter facade, a collage of*

*styles and colors creates a sophisticated, contemporary environment.*



### ■ Pig with a Purple Eyepatch

3030 Laurel St., San Diego.

PAPA, 1982.

*A "collapsing" fence, an arched trellis, and an eccentric use of color add wit to an ordinary bungalow addition.*



### ■ Saska's Star of the Sidewalk

3768 Mission Blvd., San Diego.

Tom Grondona, 1981 (incomplete).

*Anchoring one end of a pedestrian walk, this happy and unconventional place celebrates the act of eating in the sun and salt.*



### ■ Stuart Collection

U.C. San Diego, La Jolla.

1982—present.

*Sculpture by Niki de St. Phalle and site-specific installations by Richard Fleischner and Robert Irwin are the first pieces of this major campus art collection.*

Photograph: Lane Myer



### ■ Victor Condos

Beech and Garfield, Carlsbad.

Armistead Smith and Others, 1982.

*An ironic exercise in contextualism fronts an ordinary, white stucco apartment building with a colorful, wood slat Victorian face.*



### ■ Wateridge Place

Sales Pavilion

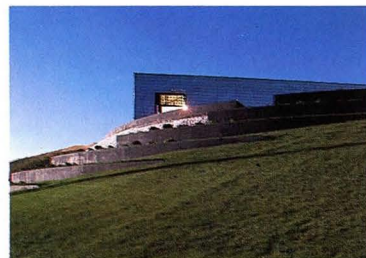
10515 Vista Sorrento, San Diego.

WZMH Group CA, architects;

RDI&A, landscape architects, 1982.

*A dramatic, triangular, mirror-glass building sits atop a spiralling, cone-shaped waterfall.*

Photograph: Jane Lidz



## Orange County

### ■ California Scenario

East of Bristol, north of 405 freeway, Costa Mesa.

Isamu Noguchi, 1982.

*A surreal oasis represents seven disassociated aspects of the California landscape.*

Photograph: Grant Mudford; opposite

### ■ Fantasyland

Disneyland, Buena Park.

WED Enterprises, 1983.

*Disney's set designers have created a snug, half-timber village in the heart of suburban Orange County.*



### ■ Fluor Corporation

3333 Michelson Drive, Irvine.

Welton Becket Associates, 1977

*Alongside the freeway, a mystic mirror-glass office complex appears to have landed from outer space.*



### ■ Garden Grove Community Church/Crystal Cathedral

Lewis and Chapman Sts.,

Garden Grove.

Richard J. Neutra and Assoc

1959-60; Johnson and Bu

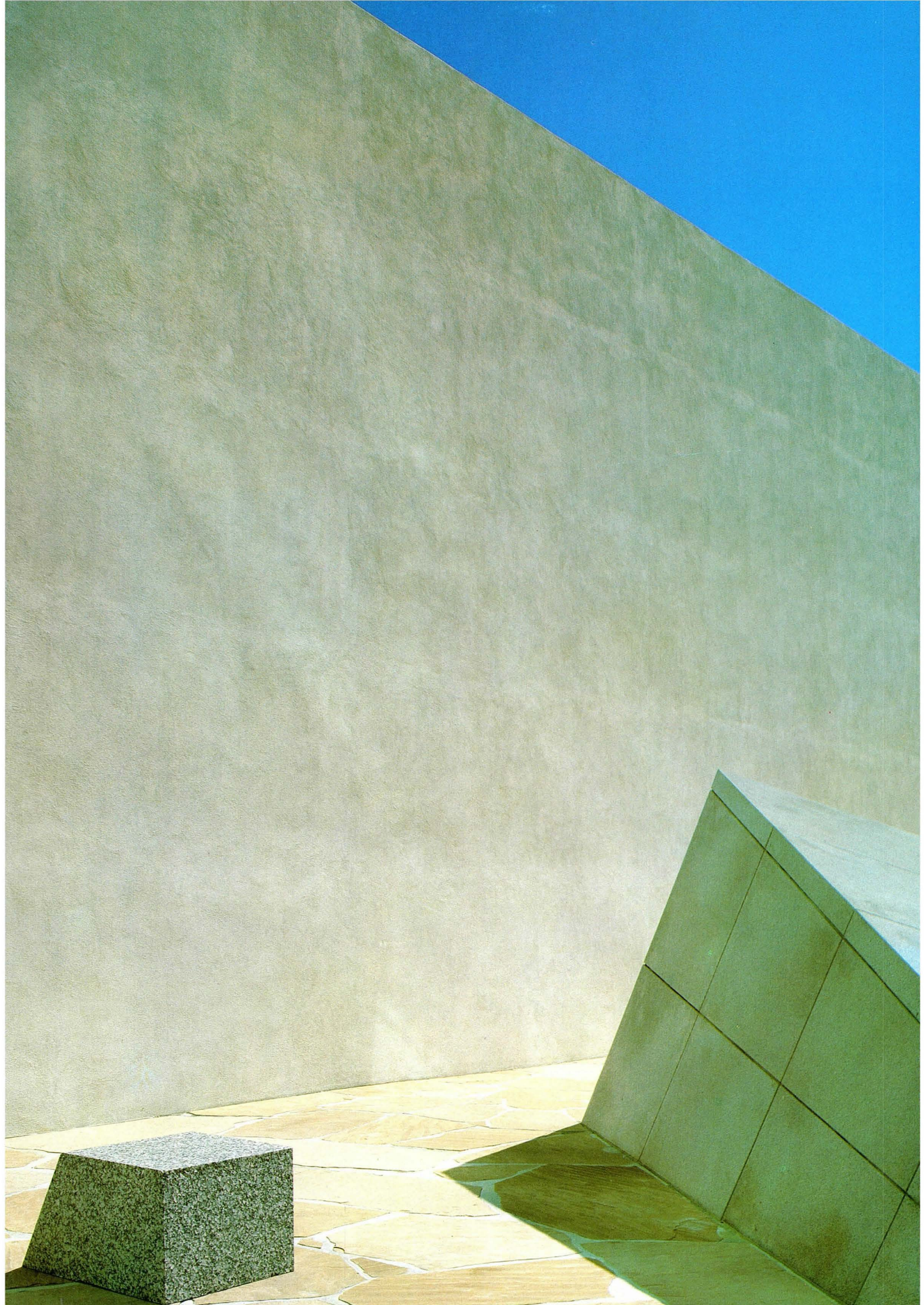
1980.

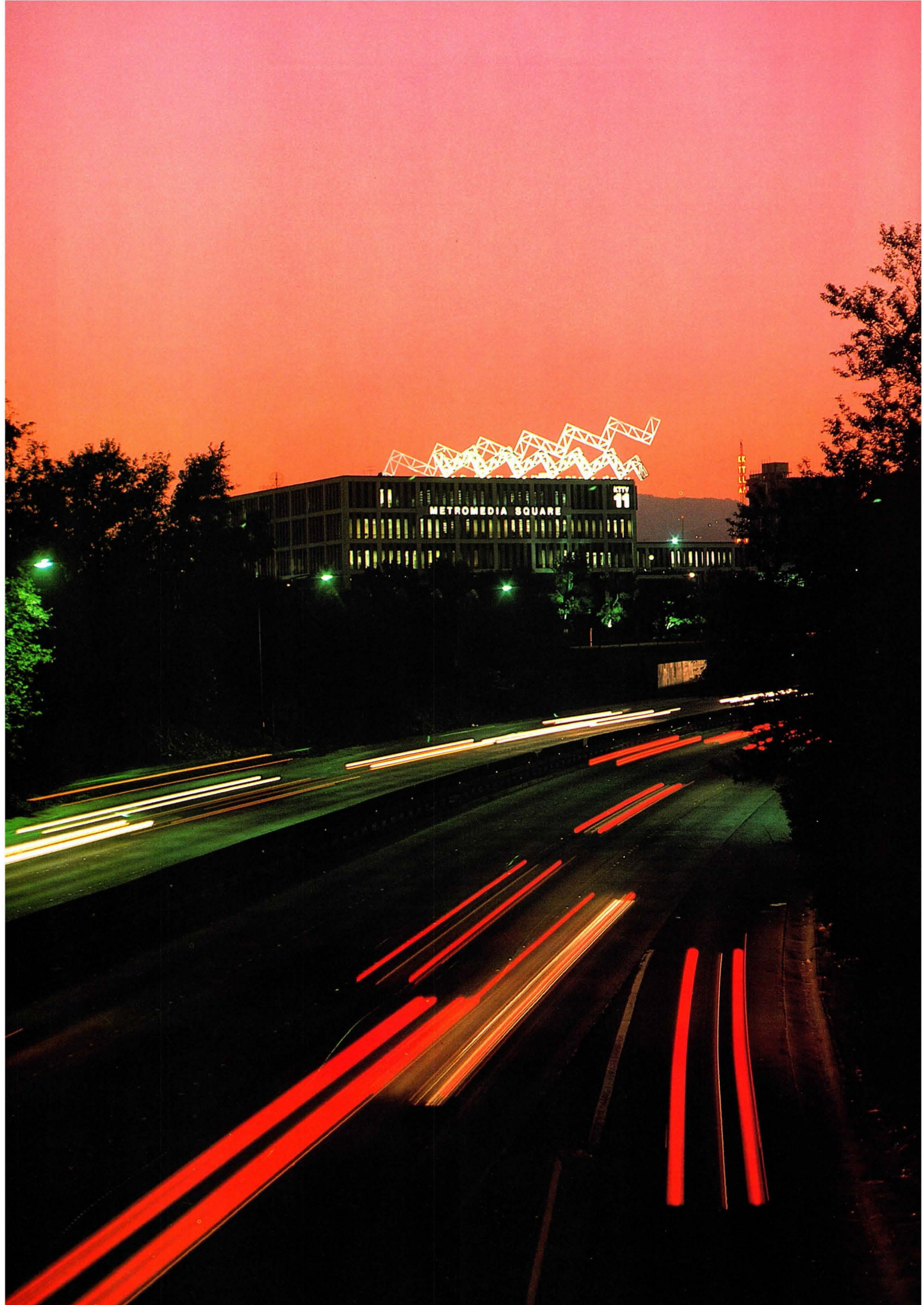
*Outside of a spectacular, mirror-greenhouse for a TV evangelist the congregation worships in cars and campers.*



### ■ Pacific Federal Plaza

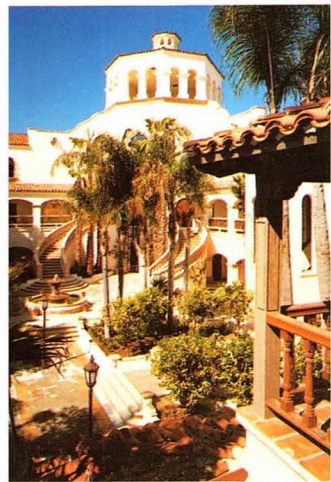
1901 Newport Blvd., Costa Me



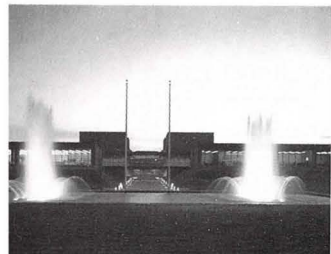


g Combs Associates, architects;  
 et Wemple and Associates, land-  
 architects, 1983.  
 enormous, Spanish colonial revival  
 building surrounded by tradi-  
 l garden courts.

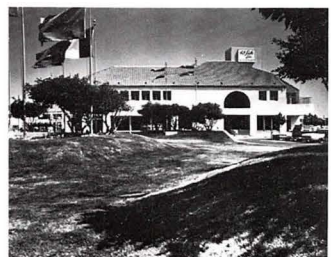
aph: Boyd/Connell



**erker-Hannifin**  
**ospace Group**  
 321 Jamboree Ave., Irvine.  
 C. Martin & Associates, 1970.  
 ing the freeway, a symmetrical  
 nposition of pavilions, towers and  
 ter expresses the monumental na-  
 e of a high-tech plant in a Beaux  
 s fashion.



**ter's Landing**  
 390 Pacific Coast Highway,  
 Huntington Beach.  
 sell Architects, 1982.  
 series of arcades, arches and pas-  
 colored walls give this shopping  
 ter a Mediterranean flavor.



**montory Point**  
 uth of Pacific Coast Highway and

Jamboree junction, Newport Beach.  
 Fisher/Friedman Associates, 1974.  
 Interpreted in a regional idiom of  
 stucco and tile, supple housing clus-  
 ters echo the geography of the site.



■ **San Juan Capistrano Library**  
 31595 El Camino Real,  
 San Juan Capistrano.  
 Michael Graves, 1983.  
 An arcaded courtyard, reading gaze-  
 bos, processional spaces and interior  
 polychrome establish a kinship with  
 the old mission a block away.

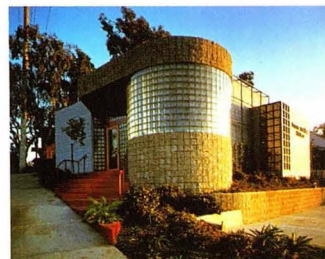
Photograph: Bruce Boehner



■ **Shogun of Japan**  
 Peter's Landing, 16390 Pacific Coast  
 Highway, Huntington Beach.  
 Sussman/Prejza, Inc., 1983.  
 A simple, brightly-colored Japanese  
 restaurant by the designers who pro-  
 vided the color scheme and signage  
 for this waterside shopping center.



■ **Susan Spiritus Gallery**  
 522 Old Newport Blvd.,  
 Newport Beach.



Brion S. Jeannette, 1982.  
 A cylindrical glass and concrete  
 block corner gives this photography  
 gallery an updated, art deco appear-  
 ance.

## Los Angeles County

### Pasadena Area

■ **Dutch Gothic**  
 1120 Huntington Dr., San Marino.  
 Collins and Wraight, 1982.  
 A cozy, revival-style office building  
 graces a boulevard in suburbia.



■ **Sculpture Garden**  
 Art Center College of Design, 1700  
 Lida St., Pasadena.  
 Near Craig Ellwood's emblematic  
 building, a small park contains work  
 by Bruce Nauman, Alexander Cal-  
 der, Donald Judd, Richard Serra and  
 George Rickey.



### Hollywood Area

■ **Artemide Showroom**  
 8687 Melrose Ave., Suite 266,  
 Los Angeles.

Vignelli Associates, 1983.  
 A series of layered niches, finished in  
 various tones of Formica Colorcore,  
 provide intimate spaces for the dis-  
 play of contract lighting.

Photograph: Steven Rothfeld



■ **Crash Cadillac**  
 Hardrock Cafe, 8600 Beverly Blvd.,  
 Los Angeles.  
 Peter Morton, 1982.  
 A boulevard boat stops less elegant  
 cars from the roof of an enormously  
 trendy coffee shop.



■ **DeBretteville/Simon Houses**  
 8067-71 Willow Glen Dr.,  
 Los Angeles.  
 Peter DeBretteville, 1976.  
 A pair of loftlike, steel-framed  
 houses sharing a common outdoor  
 stairway.



■ **The History of Los Angeles**  
 Tujunga Wash between Coldwater  
 Canyon and Burbank Blvd., North  
 Hollywood.  
 Judith Baca and others, 1978 to  
 present.  
 An ongoing project by artists and  
 volunteer youth records the rich eth-  
 nic history of the city.

### ■ Janus Gallery

8000 Melrose Ave., Los Angeles.

Coy Howard, 1980.

*The facade of the Los Angeles headquarters for Memphis furniture sports a peeled-down corner which recalls SITE's Best Products showroom in Richmond, Virginia.*

Photograph: Steven Rothfeld



### ■ John McEnroe

Hollywood Blvd., east of Vine, Los Angeles.

Barry Blue and Adam Luftig, 1984. *One of a series of immensely innovative murals celebrating the running shoe and those who wear it.*

### ■ L'Express Restaurant

3575 Cahuenga Blvd. West, Los Angeles.

Johannes Van Tilburg and Partners, 1983.

*The darling designer of Rodeo Drive does a bistro with a view of the Hollywood Freeway.*



### ■ Melrose Shopping District

Melrose Ave. between Fairfax and La Brea, Los Angeles.

*The Rodeo Drive of trendiness includes a good number of challenging store designs.*

Photograph: Tim Street-Porter; opposite

### ■ Muse Restaurant

7360 Beverly Blvd., Los Angeles, 1983.

*California cooking served in its de rigueur environment—an austere white space dominated by brash contemporary art but boasting the city's preeminently punk aquarium.*

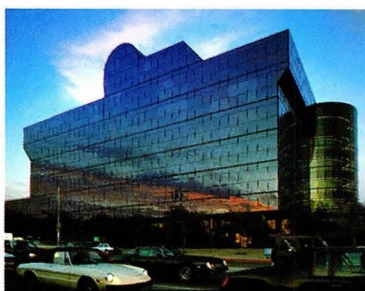


### ■ Pacific Design Center

8687 Melrose Ave., Los Angeles.

Gruen Associates, Cesar Pelli, 1975. *Best known as the Blue Whale, this long, extruded building contains the city's most spectacular escalator.*

Photograph: Marvin Rand



### ■ Starsteps

Metromedia, 5746 Sunset Blvd., Los Angeles.

John David Mooney, 1981.

*Posing a striking contrast to an ordinary, low-rise office building, a white metal and light sculpture gestures to passing freeway drivers.*

Photograph: Steven Rothfeld; page 40

### ■ Trumps Restaurant

8764 Melrose Ave., Los Angeles, 1980.



*Expensive nouvelle cuisine, contemporary art and fresh flowers in a cleaned-up light industrial building.*

### ■ Sunar Hauserman Showroom

8687 Melrose Ave., Suites 206 and 207, Los Angeles.

Michael Graves, 1981.

*A theatrical series of architectonic interiors provides the backdrop for the sale of expensive contract furniture.*

Photograph: Tim Street-Porter



### Los Angeles West

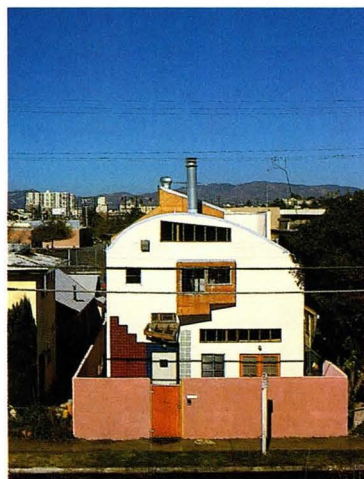
### ■ Caplin House

229 San Juan Ave., Venice.

Frederick Fisher and Thane Roberts, 1979.

*Designed by a former Gehry employee, this collaged dwelling has a blue vaulted roof reminiscent of a houseboat.*

Photograph: Tim Street-Porter



### ■ Fall of Icarus

Market St. at Pacific, Venice.

John Werhle, 1978.

*The scene is an abandoned drive-in theater in the desert.*

### ■ Condominiums

11711 Brookhaven, Los Angeles.

A Design Group (David Cooper, Michael Folonis, Rick Clemenson), 1980.

*Contemporary row houses are interpreted in a Santa Monica-style position of dominating stair tower.*

Photograph: John Pastier



### ■ Culbertson ("Petal") House

2828 Midvale Ave., West Los Angeles.

Eric Moss, 1983.

*An addition to an ordinary suburban house, crowned popped-open, pyramid-shaped roof.*

Photograph: Tim Street-Porter



### ■ Federal Aviation Building

15000 S. Aviation Blvd., El Segundo.

DMJM, Anthony Lumsden, Pelli, 1973.

*A slick and shiny building explains how the Silvers got their name.*



### ■ Gagosian Gallery and Residence

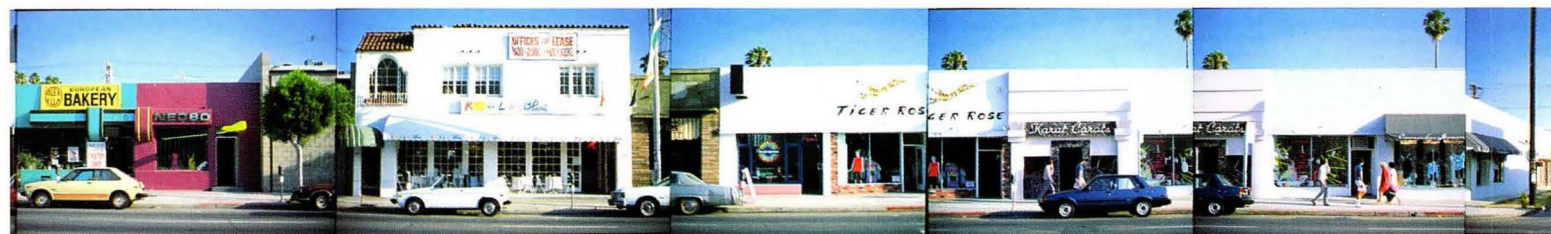
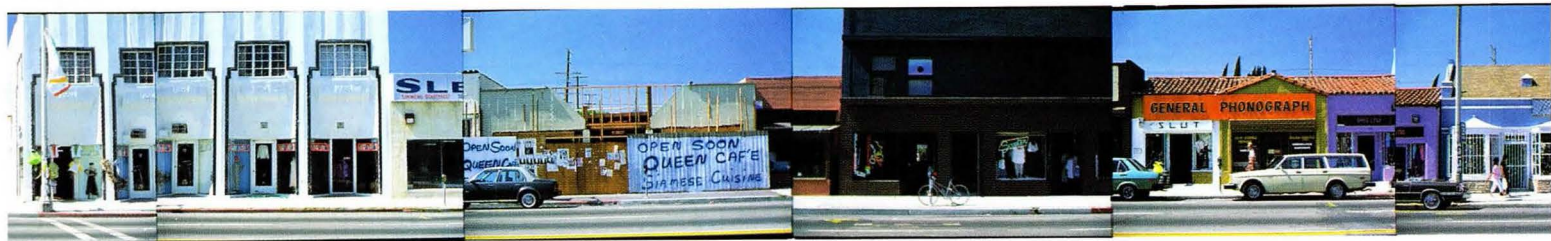
51 Market St., Venice.

Studio Works (Craig Hodgett, Robert Mangurian), 1981.

*An austere gray facade conceals a dramatic rotunda-courtyard.*

### ■ Gehry House

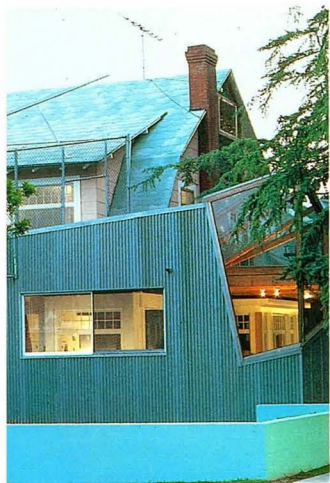
1022 22nd St., Santa Monica.





Frank O. Gehry and Associates, 1978.  
*Old Dutch gabled house is swallowed by a corrugated sheet-metal and t-link addition.*

Photograph: Tim Street-Porter



#### Hertz Rent A Car

29 Airport Blvd., Los Angeles.  
 IJM, 1982.

*Sleek, high-tech center for the k-up and return of rental cars.*



#### Isle of California

Antler St., south of Santa Monica  
 Blvd., Los Angeles.

Fine Arts Squad, 1973.

*Island of California after the earthquake.*

#### Harry Lewis Research Center

UCLA, 700 Westwood Plaza,  
 Los Angeles.

Harold L. Dworsky and Associates,  
 1979.

*With concrete medical research building entered by a bridge.*

Photograph: Marvin Rand



Murphy Garden

#### Kappe House

715 Brooktree, Pacific Palisades.

Raymond Kappe, 1968.

*A sculptural, multi-level composition in wood, set into a hillside.*

Photograph: Julius Shulman



#### Michael's Restaurant

1147 Third St., Santa Monica.

1979.

*Expensive nouvelle cuisine is served in a spacious, light-filled environment decorated with pedigreed contemporary art.*

Photograph: Steven Rothfeld



#### Murphy Sculpture Garden

In front of the Wight Gallery,  
 UCLA, Los Angeles.

*A campus collection includes work by a variety of artists.*

Photograph: Anthony Hernandez; opposite

#### Nilsson House

10549 Rocca Pl., Los Angeles.

Eugene Kupper, 1979.

*The California shed roof meets Aldo Rossi's gable.*

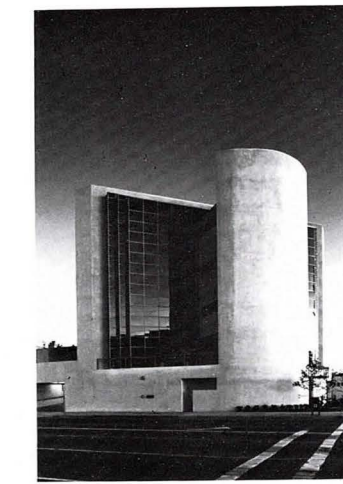


#### Office Building

11080 Olympic Blvd., Los Angeles.

Johannes Van Tilburg and Partners,  
 1982.

*Stucco and curtain wall are sculpted into an expressionistic monument.*



#### St. Matthew's Parish Church

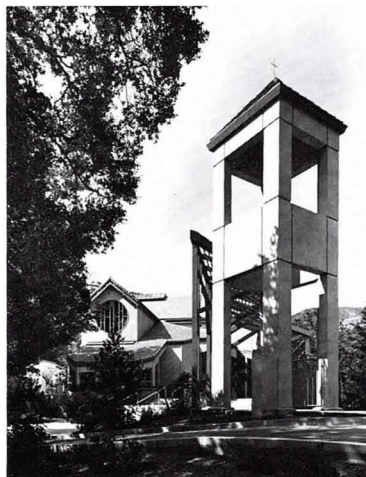
1030 Bienvenida,

Pacific Palisades.

Moore Ruble Yudell, 1983.

*Built on the foundations of predecessor destroyed by fire, this residential looking church has structurally complex, sunlit interiors.*

Photograph: Timothy Hursley/The Arkansas Office



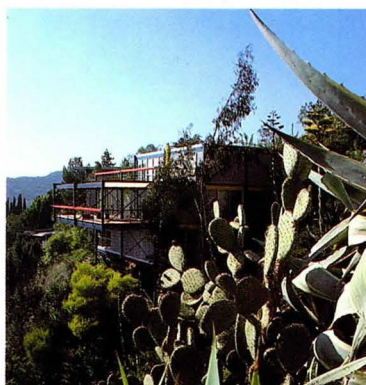
#### Schulitz House

9356 Lloydcrest Dr., Los Angeles.

Helmut Schulitz, 1975.

*A dramatic, modular steel-framed house cantilevered over its steep, mountainous site.*

Photograph: Steven Rothfeld



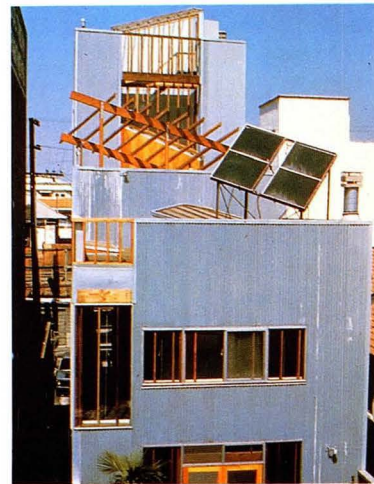
#### Spiller Duplex

39 Horizon Ave., Venice.

Frank O. Gehry and Associates,  
 1980.

*A pair of corrugated steel clad houses that makes the most of its long, narrow site.*

Photograph: Tim Street-Porter



#### Suntech Townhomes

2433 Pearl, Santa Monica.

Urban Forms (David Van Hoy and Steve Andre), 1981.

*High tech meets Luis Barragan in these tightly clustered condominiums.*

Photograph: John Pastier



#### Verdi Restaurant

1519 Wilshire Blvd., Santa Monica.

Morphosis (Thom Mayne and Michael Rotondi), 1982.

*Nuova cucina and light opera in a post-modern setting.*

Photograph: Marvin Rand



#### 2-4-6-8 House

Amorose Court, Venice.

Morphosis (Thom Mayne and Michael Rotondi), 1979.

*A wryly mechanistic play on proportions, this garage addition has progressively larger windows on each of its four walls.*

Photograph: Marvin Rand; opposite

## Los Angeles Center

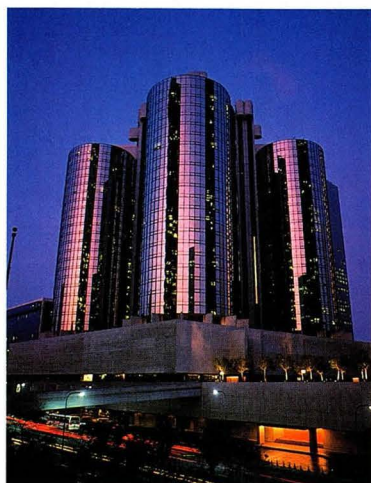
### ■ Bonaventure Hotel

404 S. Figueroa, Los Angeles.

John Portman and Associates, 1976.

*A bundle of mirror-glass towers with a Piranesian series of public spaces on its lower floors.*

Photograph: Steven Rothfeld



### ■ Bridal Couple

Broadway at Second St., Los Angeles.

Kent Twitchell, 1975.

*Love is blue.*

### ■ Cars, Hearts and Palm Trees

Hollywood Freeway at Alameda, Los Angeles.

Frank Romero, 1984.

*Vibrant pastel tableaux captures several Los Angeles obsessions.*

Photograph: Michael Webb



### ■ Crocker Court

Crocker Center, 300 block of S. Grand Ave., Los Angeles.

Skidmore, Owings and Merrill, 1982.

*In the atrium of Crocker Center, corporate types can brownbag with the*

*edifying company of sculptures by Dubuffet, Miro, Nevelson and Robert Graham.*

Photograph: Nakashima Tschoegl + Assoc.



### ■ Crocker Center

300 block of S. Grand Ave., Los Angeles.

Skidmore Owings and Merrill, 1982.

*A pair of knife-edged towers with a landscaped, art-filled pavilion at their base.*

Photograph: Gerald Ratto



### ■ Dance Door

Music Center plaza, 100 block of Grand Ave., Los Angeles.

Robert Graham, 1982.

*Standing forever ajar an 8½ foot high bronze door is decorated with human figures in cut-out and relief.*



### ■ Downtown LA

Harbor Freeway at Wilshire, Los Angeles.

Terry Schoonhoven, 1984.

*An artist's eye view of the city.*

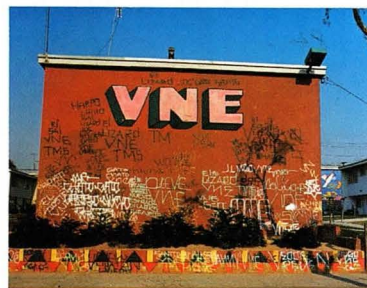
### ■ Estrada Court Murals

Olympic Blvd. and Lorena St., Los Angeles.

1970's.

*Sadly, a series of bright, community painted murals are now marred by graffiti.*

Photograph: Clyde Summerville



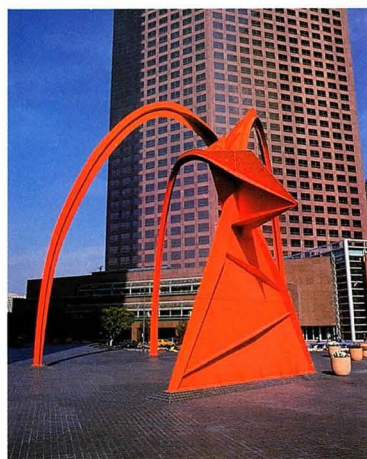
### ■ Four Arches

Security Pacific Plaza, 333 S. Hope St., Los Angeles.

Alexander Calder.

*A swooping, red construction provides comic relief to a looming office tower. The base of this building is especially nice and boasts a monumental lobby that would make Hugh Ferriss proud.*

Photograph: Steven Rothfeld



### ■ Lita Albuquerque

Harbor Freeway at Seventh, Los Angeles.

Kent Twitchell, 1984.

*Portrait of a Los Angeles sculptor.*

### ■ Generators of the Cylinder

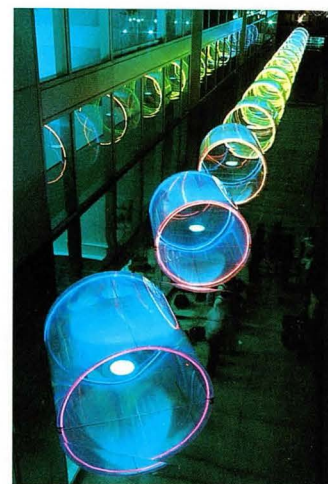
International Jewelry Center, 550 S. Hill St., Los Angeles.

Michael Hayden, 1982.

*An interactive light sculpture in*

*neon tube and plastic sheet animates the entrance arcade of a dull, office building.*

Photograph: Kristina Lucas



### ■ Gorky's Restaurant

536 E. 8th St., Los Angeles.

1982.

*A 24-hour, "Russian avant-garde" cafeteria serves the flower me and downtown art community.*

Photograph: Steven Rothfeld



### ■ Hai Chi Jin

Japanese Village Plaza, entrance First St. between San Pedro Central Avenues, Los Angeles.

Michael Todd, 1978.

*An animated, asymmetrical construction sits in a simple pleasant commercial court.*





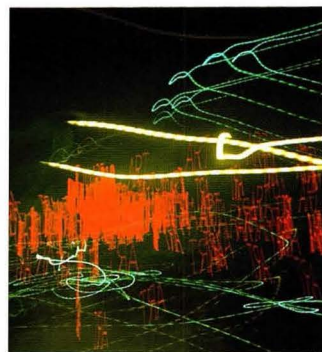


## CA Lightstick

Temporary Contemporary,  
1010 Boyd St., Los Angeles.  
Robert Rauschenberg, 1984.

A luminous sculpture is a vertical  
of brilliant red light which spells  
the words "MOCA" and "Mu-  
seum of Contemporary Art."

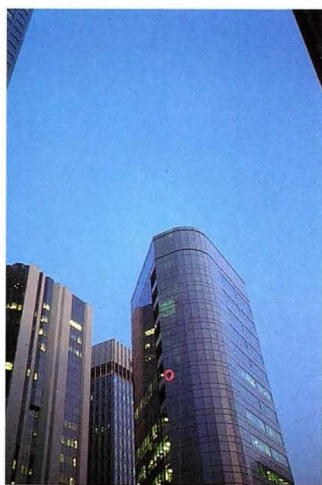
Photograph: Jayme Odgers



## Wells Fargo Plaza

1111 W. Sixth St., Los Angeles.  
Skidmore, Reibsam and Rex, 1973.  
The building is all by recent downtown stan-  
dards, Linder's deft design towers  
over neighboring buildings.

Photograph: Steven Rothfeld



## DeChirico Law School

1111 W. Olympic Blvd.,  
Los Angeles.  
Frank O. Gehry and Assoc., 1984.  
The existing law school has been  
completely remodelled into a DeChirico  
style.



## Museum of Neon Art

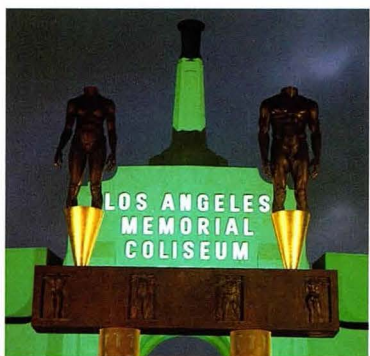
704 Traction Ave., Los Angeles.  
A collection of historic and artist-de-  
signed light sculptures.



## Olympic Arch

Los Angeles Coliseum, 3900 block of  
Figueroa, Los Angeles.  
Robert Graham, 1984.  
Two muscular figures of a man and  
woman surmount a spare arch en-  
crusted with figures in two smaller  
scales.

Photograph: Deborah Meyers



## Public Art

Wells Fargo Plaza, 444 S. Flower St.,  
Los Angeles.  
A. C. Martin and Associates, 1981.  
An art program with a budget of over  
a million dollars has arrayed on  
three levels sculpture by artists Mark  
DiSuvero, Michael Heizer, Frank  
Stella, Bruce Nauman and Robert  
Rauschenberg.

Photograph: Steven Rothfeld



## Seventh Street Bistro

Fine Arts Building, 811 W. Seventh  
St., Los Angeles.  
Levin and Associates, 1983.  
A charming, postmodern restaurant

has been inserted on the ground floor  
of a restored building originally de-  
signed by Walker and Eisen.

Photograph: Bob Ware



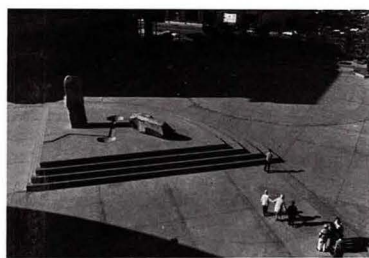
## Temporary Contemporary

152 N. Central Ave., Los Angeles.  
Remodeled by Frank O. Gehry and  
Associates, 1983.  
A minimally altered warehouse that  
puts the city's custom-designed mu-  
seums to shame.

Photograph: Tim Street-Porter; opposite

## To the Issei

Plaza, Japanese American Cultural  
and Community Center, 244 S. San  
Pedro St., Los Angeles.  
Isamu Noguchi, 1983.  
A memorial to the first generation of  
Japanese immigrants occupies a plat-  
form in the middle of a large open  
space.



## Central California

### Hat in Three Stages of Landing

Sherwood Park, Salinas.  
Claes Oldenburg, 1982.  
Three enormous farm worker's hats  
float lazily across this city park.



## Intramural Sports Facility

U.C. Santa Barbara.  
ELS Design Group, 1979.  
Grey corrugated metal wraps around  
a cross-shaped multipurpose facility.



## Kresge College

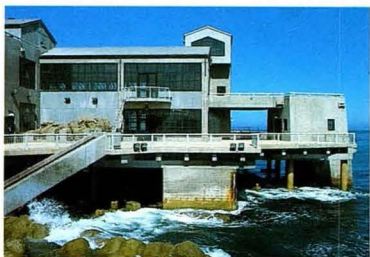
U.C. Santa Cruz.  
MLTW/Moore Turnbull, 1975-76.  
Ebullient though sometimes awk-  
ward forms anchored by an inspired  
and ecologically sensitive site plan.

Photograph: Morley Baer



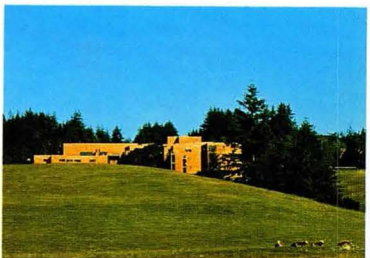
## Monterey Bay Aquarium

886 Cannery Row, Monterey.  
Esherick Homsey Dodge and Davis,  
1984.  
A virile collection of new and re-  
habilitated buildings recalls the ar-  
chitecture of Monterey's late, great  
fishing industry.



## Oakes College

U.C. Santa Cruz.  
MBT Associates, 1978.



*A neat and tidy shingle clad essay that is perhaps the most polished of the Santa Cruz colleges.*

#### ■ Solar One

Mojave Desert, 12 miles southeast of Barstow.

1982.

*Ostensibly the world's largest solar-thermal electric installation, this is also an elaborate, ritualistic sculpture.*

Photograph: McDonnell Douglas; opposite

### San Francisco Bay

#### ■ Capp Street Residence and Project

65 Capp St., San Francisco.

David Ireland, 1982.

*An artist-created, fortress-like residence, filled with light within, and now the home of a series of site-specific art installations.*

Photograph: Henry Bowles



#### ■ Crocker Center and Galleria

1 Montgomery West Tower, San Francisco.

Skidmore Owings and Merrill, 1982.

*A rich granite curtain wall and a welcome shopping arcade mark this as one of the most enlightened products of the city's skyscraper boom.*

Photograph: Esto, Inc.



#### ■ The Exploratorium

3601 Lyon St., San Francisco.

*San Francisco's science museum is currently featuring works by artists-in-residence Bob Bates, Nick Bertoni, Maggie Payne, and Clayton Bailey.*

Photograph: Susan Schwartzberg



#### ■ 4th and Folsom Building

300 4th St., San Francisco.

Amick-Harrison, 1982.

*A modest office building with band windows salutes the street corner with its curved, glass-brick entrance volume.*

Photograph: Steven Rothfeld



#### ■ Franks for the Memory

98 Mission St., San Francisco.

Richard Fernau and Lisa Hartman, 1978.

*A surreal, hot-dog-shaped, hot-dog restaurant.*

Photograph: Lew Watts



#### ■ Galaxy Theatre

Sutter St. and Van Ness Ave., San Francisco.

Kaplan/McLaughlin/Diaz, 1984.

*The picture palace returns downtown, clad in appropriately urbane and festive garb.*

Photograph: John Sutton



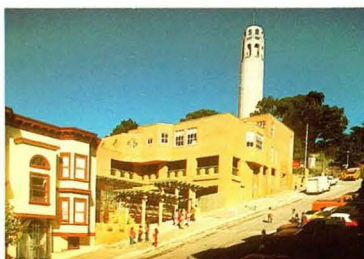
#### ■ Garfield Elementary School

Filbert and Kearny St., San Francisco.

Esherick Homsey Dodge and Davis, 1979.

*The Bay Area regional style is here interpreted in richly colored stucco.*

Photograph: Esto, Inc.



#### ■ Germania Street Houses

196-198 Germania Street, San Francisco.

Donald MacDonald, 1984.

*A cheerful pair of low-cost, board-and-batten townhouses compliment the appearance of the neighborhood.*



#### ■ Gianni Versace Men's and Women's Stores

Crocker Center, 1 Montgomery West Tower, San Francisco.

Toby S. Levy & Assoc., I. Cornelli, 1982.

*Rich materials and structural plicity give this pair of shops of elegant expansiveness.*



#### ■ Glover Duplex

1517 Glover St., San Francisco.

Daniel Solomon and Assoc., 1981.

*A stripped and updated version of the traditional San Francisco house.*

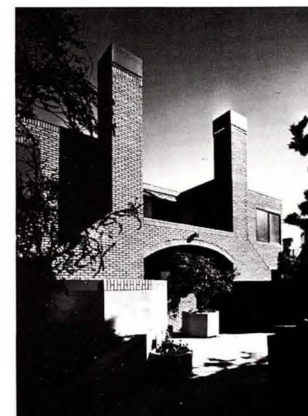


#### ■ Golden Gateway Commons

Battery and Front Streets, San Francisco.

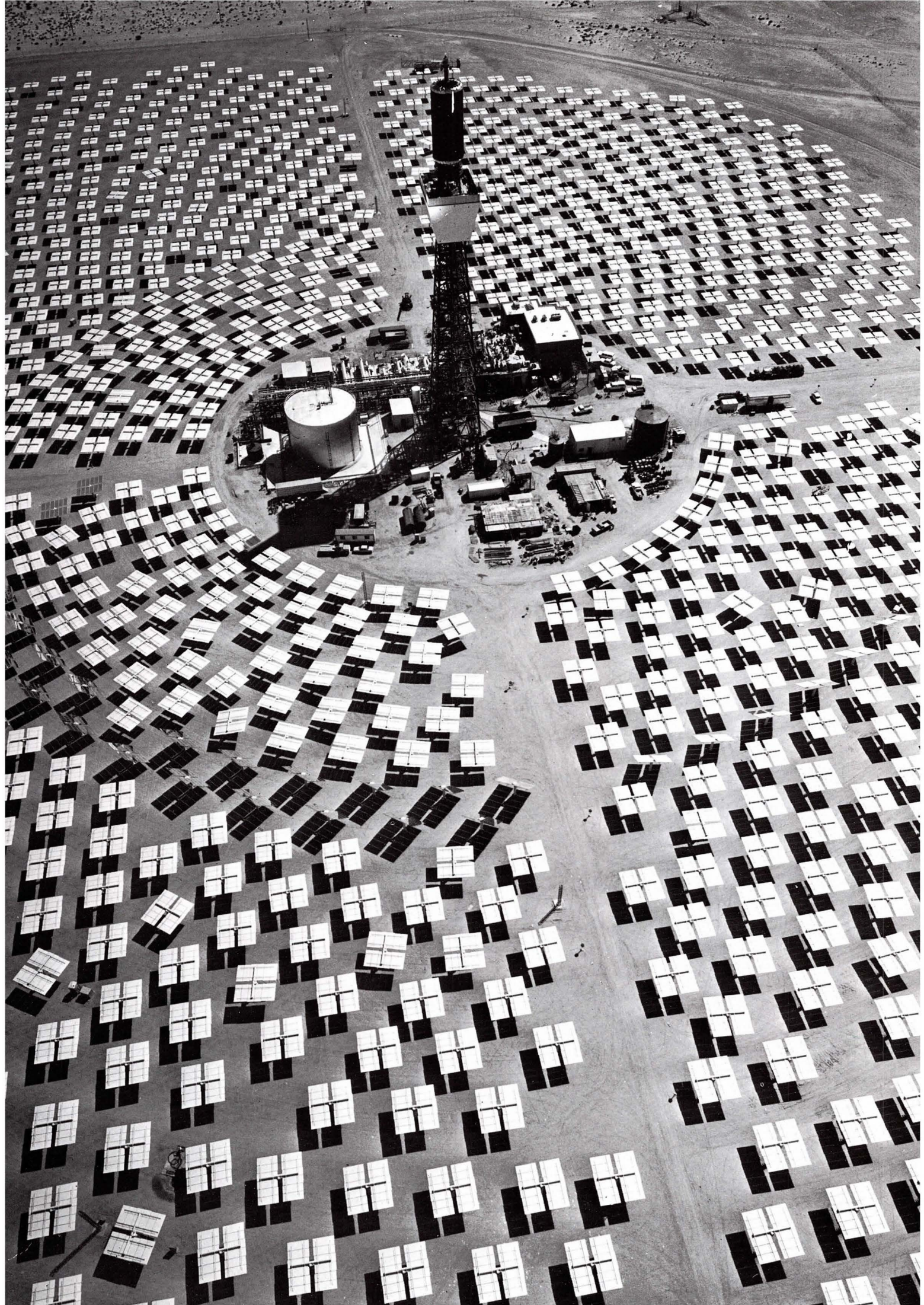
Fisher/Friedman Associates, I.

*A successful pastiche of su condo and urban townhouse si*



#### ■ Hyatt Regency Hotel

5 Embarcadero Center,





San Francisco.

Portman & Associates, 1973.  
*Complicated yet coherent, this atrium is one of the best efforts of the designer who almost singlehandedly defined the form.*

Photograph: Richard Sexton



**Jessica McClintock**

33 Sutter St., San Francisco.  
Kohns Kainz & Associates, 1981.  
*A glasscrete architrave floating in a false glass window beckons the shopper into a faux ruin.*



**Ann**

777 Pacific Ave., San Francisco.  
Daniel Friedlander, 1981.  
*A tripped light industrial space full of designer delights.*

Photograph: Steven Rothfeld



**Macondray Terrace**

1001 Union St. and 44 Macondray St., San Francisco.



Cemetery

Hood Miller Associates, 1981.  
*A dense cluster of skillfully designed townhouses with bay windows climbs a steep site.*

Photograph: Matrix

■ **Modesto Lanzone**

Opera Plaza, 601 Van Ness Avenue, San Francisco.  
1983.  
*Marvellous Italian food in the midst of a lovingly selected contemporary art collection.*

Photograph: Steven Rothfeld



■ **Opera Plaza**

601 Van Ness Ave., San Francisco.  
1983.  
*Sculpture by Clay Jenson, Joan Brown and Mark DiSuvero grace the public spaces of this large, mixed-use building.*

Photograph: Lee Fatherree



■ **Primate Discovery Center**

San Francisco Zoo, Sloat St. between Great Highway and Sunset, San Francisco.



Marquis Associates, 1984.  
*Also known as San Simian North, this building is the product of a normally sedate firm gone bananas.*

■ **P.S. P.S. Sculpture Park**

Fort Mason, San Francisco.  
1982.  
*A series of large sculptures, including work by Charles Ginnever and Mark DiSuvero is situated on a spectacular site overlooking the bay.*

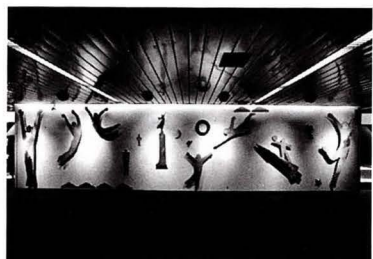
Photograph: Roger Gass



■ **San Francisco International Airport**

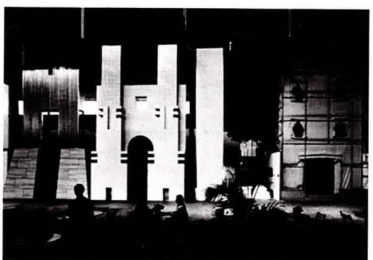
North Terminal: works by Bruce Beasley and Joan Brown.  
Central Terminal: works by Dan Snyder and Joyce Kozloff.  
*The airport's revolving exhibitions feature a variety of art forms.*

Photograph: Gary Sinick



■ **San Francisco Museum of Modern Art, Interiors.**

War Memorial Building, Van Ness Ave. at McAllister St., San Francisco.  
Robinson Mills and Williams, 1980.  
*An elegant and understated adaptation of several floors of a Beaux Arts building for use as an art museum.*

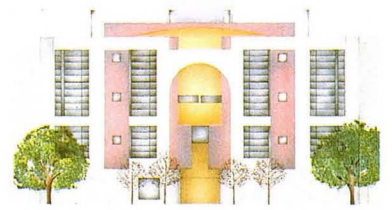


■ **Vandewater Condominiums**

55 Vandewater St., San Francisco.

Daniel Solomon and Associates, 1982.  
*A carefully detailed, well-proportioned apartment building defers to its urban neighbors.*

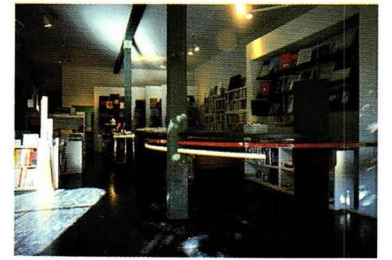
Photograph: Rob Super



■ **William Stout Bookstore**

804 Montgomery St., San Francisco.  
1984.  
*A De Stijl-like display area/sales counter form the focus of this treasure trove of architectural publications.*

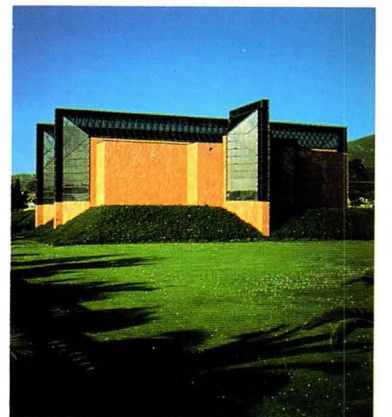
Photograph: Steven Rothfeld



■ **Italian Cemetery**

540 F St., Colma.  
Overstreet Rosenberg and Gray, 1970-present.  
*A series of skylit, concrete and travertine mausoleums are unified by a dramatic, bermed base.*

Photograph: Philip Welch; opposite



■ **Van Ness Plaza**

1640 Mission St., San Francisco.  
Kaplan/McLaughlin/Diaz, 1984.  
*A new, high-density housing development in the heart of the city.*

## Oakland Area

### ■ Altamont Windmills

Altamont Pass, State Highway 580 near Livermore

*A vast park of unintentional kinetic sculptures generates electricity from the wind.*

Photograph: Steven Rothfeld; opposite

### ■ Duplex Cone

Arrowhead Marsh, Swan Way, San Leandro Bay, Oakland.

Roger Berry, 1982.

*A pair of partly-submerged, rusted metal cones.*

Photograph courtesy of Bluxome Gallery



### ■ Figaro Gelateria

5554 College Ave., Oakland.

Ace Architects, 1982.

*Galvanized metal columns, mirrored walls and faux marble obelisks add to the Italian flavor of this upscale ice-cream parlor.*

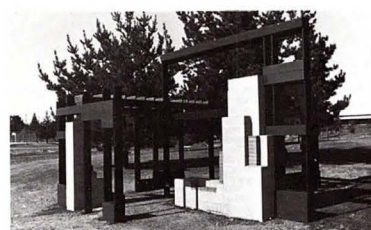


### ■ Sculpture Garden

Oakland Sculpture Project, Lake Merritt Channel Park, Oakland.

*12 sculptures including works by Jeff Brosk, Jim Huntington, and Mark Di Suvero.*

Photograph: M. Lee Fatherree



### ■ Wind Organ

Lawrence Hall of Science, U.C. Berkeley.

Douglas Hollis, 1981.

*A procession of metal poles delights the eyes and ears.*



## San Jose

### ■ Qume Corporation Building

2350 Qume Drive, San Jose.

Hawley Peterson, 1979.

*A crisp, low-slung building with an atrium court and a high-tech image suitable to its computer corporation inhabitants.*

Photograph: Tim Street-Porter



### ■ State Office Building

100 Paseo de San Antonio, San Jose.

ELS Design Group, 1983.

*An articulated, energy-efficient product of a governmental building program that has unfortunately been suspended.*



### ■ IBM Santa Theresa

5600 Cottle Rd., San Jose.

MBT Associates, 1978.

*A series of aluminum and mirror glass cruciform buildings comprise the campus of this vast, beautifully landscaped, computer programming center.*

## Northern California

### ■ Auberge Du Soleil

180 Rutherford Hill Rd.,

Rutherford.

Sandy Walker, 1981.

*A contemporary hotel and restaurant in the style of a French chateau.*

Photograph: Steven Rothfeld

### ■ Bateson Office Building

1600 Ninth St., Sacramento.

Office of the State Architect, 1980.

*The first and finest of the non-monumental, energy-conscious offices produced under the Brown administration's ambitious building program.*

Photograph: Rob Super



### ■ Best Products (Notch Project)

Arden Mall, Sacramento.

SITE Inc., 1977.

*Semantic theorists deem this effort a wise crack, but its wit should appeal to professionals and lay people alike.*

Photograph: John Pastier



### ■ Cakebread Wineries

Highway 29, Daleville.

MLTW/Turnbull, 1980.

*This low-slung, weathered-wood*

*building quietly extends a long tradition of vernacular structures.*



### ■ Larkspur Ferry Terminal

Sir Francis Drake Blvd., Lark Landing.

Braccia/deBrer/Heglund, 1976.

*A high, white space-frame provisional shelter; this lacy arrow points across the bay to the ferry's destination in San Francisco.*

Photograph: Barbeau Engh



### ■ Plaza Street Cafe

109A Plaza St., Healdsburg.

Michael Rubinstein, 1980.

*A quiet, postmodern restaurant sandwiched into the long narrow space between two existing shops.*

Photograph: Burton Pritzker



### ■ Somerset Parkside Housing

Between 10th and 11th Sts., Parkside Sts., Sacramento.

Van Der Ryn Calthorpe and Partners, 1984.

*A thoughtfully conceived but not entirely well built high-density, mixed-use and mixed-income development.*



with graphic elements on the sides visible from the street and the sequence of materials and forms of the Petal House carry on a dialogue with the neighbors and the nearby freeway. The real irony of Moss's ideas, though, is that they are so easily copied on a superficial level that there is an entire generation of Moss imitations, lacking his wit, which have been built while he struggles to complete a few small projects.

Some of the architects in Los Angeles are developing a regionalism which explores Mediterranean roots. Periods of time spent in Rome have convinced Robert Mangurian to adopt classical models for his recent work, in particular the Venice Art Center. European travel and an academic interest in history have brought Morphosis to the same conclusion. Their proposal for Hermosa Beach is drawn from a model of the arcaded Italian town. This model is very appropriate to Los Angeles; but it is in Charles Moore's extension to the Beverly Hills Civic Center that the idea will be most developed. Los Angeles has a long tradition of secret courtyards in apartment buildings, bungalow courts, churches and campuses. With the realization of the arcaded interlinking courtyards of the new civic center, this tradition will be revived on a public scale. Similar ideas have been explored by Michael Graves at the San Juan Capistrano library, and Frank Gehry at Loyola law school.

Although Los Angeles continues to fill its gaps, tearing down small buildings to replace them with larger ones, it will always be episodic and sprawling. Because of its infrastructure, the private neighborhoods will remain unruffled, and developers will continue to pursue the quick and dirty dollar. The work here described, while small scale and minimal in its local impact, begins to respond to the city. Its contextualism is appropriate, and its irony is a necessary answer to the bizarre nature of the place. Perhaps in time, as this architecture matures, it will have a real impact on Los Angeles. Until then, its influence on a new generation of architects will have to suffice.

**Barbara Goldstein**

San Francisco continued from page 37

and corrugated metal in houses like the Kirlin Residence, the Anti-Villa, or



Above San Francisco Right Thomas Gordon Smith's "Presence of the Past" facade

their "Hut" for the 1981 San Francisco version of the Venice Biennale, they are using materials that fit in with those of their Valley neighbors. But the forms are not modeled on anything that exists there. When they talk about rural building, Batey and Mack are not thinking of the California barn, but the Mediterranean *chai*. Their historicism goes all the way back to the earliest forms of farm buildings and expresses an interest in prototypes.

As such, Batey and Mack are symptomatic of a generation with an international and scholarly sense of the historic that transcends any debt to the Bay Area regional style. They are typical of young architects who take pains to downplay the notion of regionalism as a working concept. Along with Stanley Saitowitz, and Mack's fellow Austrian Hanns Kainz, these architects see themselves as part of an international architectural culture. They are intellectually rooted in classical building types and the abstract logic of spaces.

Saitowitz's Storybook Winery, for instance, takes its imagery from the topography of its Calistoga setting, rather than any tradition of winery building, in California or elsewhere. Set against a hillside, the roofline of the winery imitates the curve of the hill. Other forms are borrowed from the accoutrements of the wine-making process, such as the shape of the barrels. Although Saitowitz is eloquent in his appreciation of the California landscape as an architectural inspiration, his notion of inspiration is vastly more abstract than what underlies most incarnations of the Bay Area regional style. Saitowitz approaches Wright in

his feeling for organic forms. Whereas architects like Esherick and Wurster's response to the Bay Area involved stylistic borrowings from rural building types (clapboard, verandas, double-hung windows, etc.) as well as an impulse to open the house onto its setting.

A definite anti-rural feeling is present, also, in the elegance these architects have achieved with materials like cinder block, corrugated metal and sewer pipes. The builder's look may have been pioneered by Frank Gehry and his followers in Los Angeles but Batey and Mack have led the way in transforming their spirit into a vehicle for elegance in a conscious effort to cancel out their funky, incongruous aspects.

The true enemy of funk in northern California is Hanns Kainz. Like his fellow Viennese Hanns Hollein, Kainz has made his mark with gem-like boutiques that flaunt the sensuous qualities of their materials. Kainz' Jessica McClintock shop on Sutter Street is a kind of polemic against funk and in favor of finish in every detail. Its facade, a rusticated arch in glass and Glasscrete, is a tour de force in its achievement of sensuousness through contrasting textures.

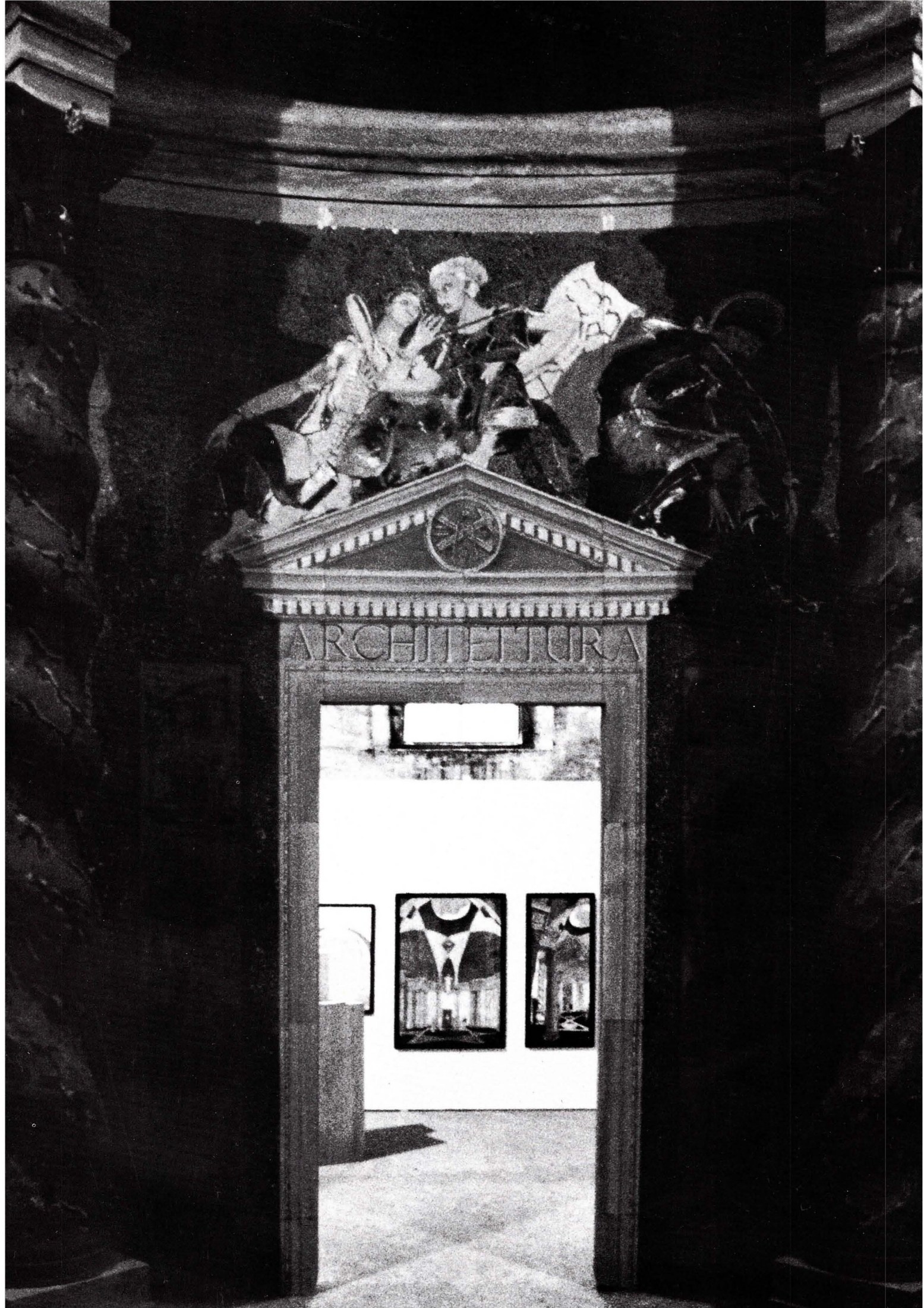
On a more modest scale, Oakland's Ace Architects' "Figaro" ice cream parlor sets out to demonstrate the same moral, that low-cost architecture doesn't have to look cheap. A high-gloss bauble in mirrors, spiral sewer pipes, and industrial tiles, it maximizes the entertainment aspect of the streetside cafe. However, a sense of the appropriate balances the postmodern exuberance of Figaro. In a speculative

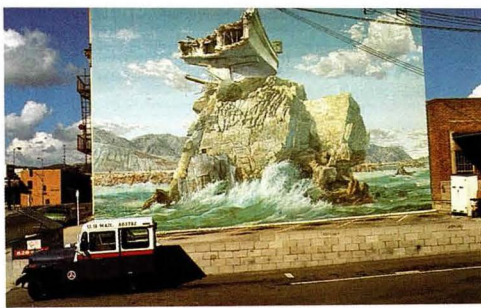
office building in Monterey, the team of Lucia Howard and I Weingarten returned to a restrained regionalism in wood-trimmed spaces with Monterey verandas.

The tradition of artist/architect has deep roots in northern California where the legends of Maybeck and Charles Keeler are strong. But in present manifestations, the architect's contributions to the avant-garde have been far from outrageous. Elegant composition and careful detailing are the trademark of San Francisco conceptual artist-turned-builder John Ireland. His city houses on Capp Street in the Mission District use corrugated aluminum to achieve smooth structural qualities, not texture.

The tradition of the artist/architect is probably most self-consciously tried out in the work of Thomas Gordon Smith, a young architect raised in Berkeley who spent an influential year at the American Academy in Rome. An admirer of the historicist houses of Maybeck and John Hudson Thorne, Smith is one of the few of the younger generation who claims roots in the region tradition. A classicist, Smith has done some startling remodeling to incorporate painted classical decoration in the interiors of track-style urban houses that draw upon the native traditions from Rome through the Baroque. His columned Richmond Hill house has been compared to Maybeck's Christian Science Church, a building where the highly articulated historical elements dominate the facade without obscuring the expression of structure. Smith's affinity for decorative impulses of the Baroque places him at one end of the spectrum which includes Hanns Kainz' free-stylized classicism and Batey and Mack's understanding of the spatial arrangement of classical building types. In its various manifestations, classicism seems to be the only tradition in which this generation of architects claims membership. Otherwise, it is ironic that the present generation of San Francisco architects declares itself for regionalism. There is little evidence of their work of the traditional styles such as Craftsman or Mission Revival. Could this be the end of the Bay Area regional style? They draw on the existing architectural context only as an intellectual stimulus, not as a sourcebook.

**Diana Ketcham** is a staff critic at the *Oakland Tribune*.





*The Isle of California, Butler at Sta. Monica*

## PAINTING THE TOWN

Good art doesn't come in tidy packages, and official commissions—whether for corporate status or public uplift—are no guarantee that artists will do their best work. It would be nice to report that the Olympic murals on the freeways of downtown Los Angeles fulfilled their assigned goal of creating “a joyful introduction and a permanent memorial to the Games.” Muralists dream of blank walls the way surfers fantasize about the perfect wave. Alonzo Davis’ proposal to brighten the Hollywood and Harbor freeways, creating a fast-lane art gallery for millions of visitors and commuters, seemed an inspired idea. CalTrans provided the walls; the Olympic Arts Festival gave \$17,000 to each of ten leading Los Angeles mural artists; Davis and his non-profit Brockman Productions coordinated the work. ❑ The results are disappointing. Few of the artists have achieved a good match of subject, style and site—which is the essence of the best murals. CalTrans’ sponsorship should be applauded, but its choice of sites was erratic. Survival on the freeway demands unremitting concentration: an underpass or exit ramp is not the place for a quick eyes-right. The murals of Judith Baca, Kent Twitchell and Roderick Sykes can be glimpsed for only a second, unless the Olympics bring downtown to a grinding halt. ❑ Other works are defeated by scale: even the largest are dwarfed by the vast expanses of walls, bridges and sky. Many of the designs are too busy or too simplistic to hold their own with the purposeful geometry of the freeway. Among the standouts are Frank Romero’s colorful procession of cars, hearts and palm trees, and Terry Schoonhoven’s meticulous mirror painting of the new downtown, augmented by classical ruins. Best of all is John Werhle’s outerspace fantasy. An astronaut and fragments of classical architecture (adorned with the Olympic motto) float through the solar system, backed by a starry void. ❑ Instant judgements on these works may be unfair; even the poorly-sited or overly-complex could win status as favorite landmarks through repeated exposure. Visitors may be instructed to chart their course by Roderick Sykes’ vivid triptych or the skipping children of Glenna Boltuch, rather than by the exit number. ❑ A companion series of paintings has been commissioned by Nike as part of its Olympic advertising campaign. Joining its 40



*John McEnroe stands at Hollywood and Vine Sts.*

BY MICHAEL WEBB

*Twitchell's Old Lady of the Freeway, 101 at 11*







**The History of California on the Tujunga Wash**

distinctive billboards are six oversized wall portraits of such sports stars as tennis champion John McEnroe, Dodger third baseman Pedro Guerrero, and marathon champion Mary Decker. Painted in photo-realist style by Barry Blue and Adam Luftig of San Francisco, each fills the entire side of a building—on Broadway, Hollywood Boulevard and around the Coliseum. As art they are unremarkable, but they have a presence that the more sophisticated freeway murals mostly lack.

These officially-supported projects are a far cry from the radical beginnings of LA murals, when painters took to the streets in reaction against the



**Schoonhoven's cityscape at Harbor and Wilshire**

elitism of the art establishment. Young artists, some working alone, others in collaboration with community groups, used murals to protest racism and war, to express a personal vision, or neighborhood or ethnic pride, or simply to brighten drab streets. For a few years around 1970, there was an explosion of activity. In New York and Boston, projects were sponsored by the mayors' offices. In Chicago, on the west coast and in small cities across America, murals were a more spontaneous phenomenon. Many were done in opposition to authority and flouted standards of good taste.

The impact of this new wave paralleled that of the Mexican muralists of the 1920's. There, in the

**On the Hollywood Fwy. at Alameda; Frank Romero**



**Richard Wyatt Jr.'s mural at Temple and Benton**

early years of the republic, such artists as Diego Rivera, David Alfaro Siqueiros and Jose Clemente Orozco created a dramatic and popular new art form. Later, they worked in Depression-era America in a government-sponsored program to decorate the interiors of public buildings.

The American muralists of the 1970's exerted a powerful influence in Europe, but were barely acknowledged at home. Foreign visitors eagerly sought their work, while many Americans were unaware of its very existence. It took a French filmmaker, Agnes Varda, to chronicle Los Angeles' achievement in her documentary, *Mur, Murs (Wall, Walls)*. The title was suggestive: for most Angelenos, the murals were but a visual murmur, overwhelmed by the more prominent commercial signs and billboards.

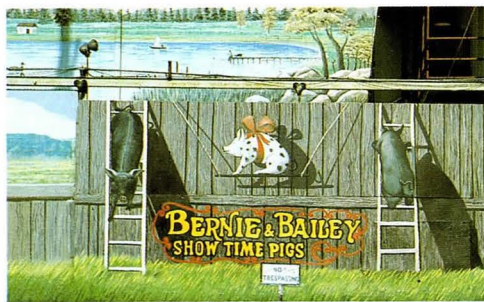
**At Broadway and Second, a Kent Twitchell work**



In Los Angeles, which often looks like a movie set, colorful and impermanent, murals less obvious than in older, greyer cities. Many of the early examples have faded under the impact of the sun and salt-laden air, have been obscured by new construction or paint. Some of the very best work by a group of four young artists called the Fine Arts Squad survives only in photographs. A startling vision of Venice under snow is barely visible from view. The "Beverly Hills Siddhartha," depicting a youth's spiritual odyssey, briefly adorned a midtown nightclub until a new owner decided to whitewash it. Their most ambitious work can still be seen, though its colors have faded. "The History of California," painted on the back wall of a West Angeles post office, is a hallucinatory view of the state hurled into the ocean by the major earthquake that everyone expects will occur in the next 30 years.

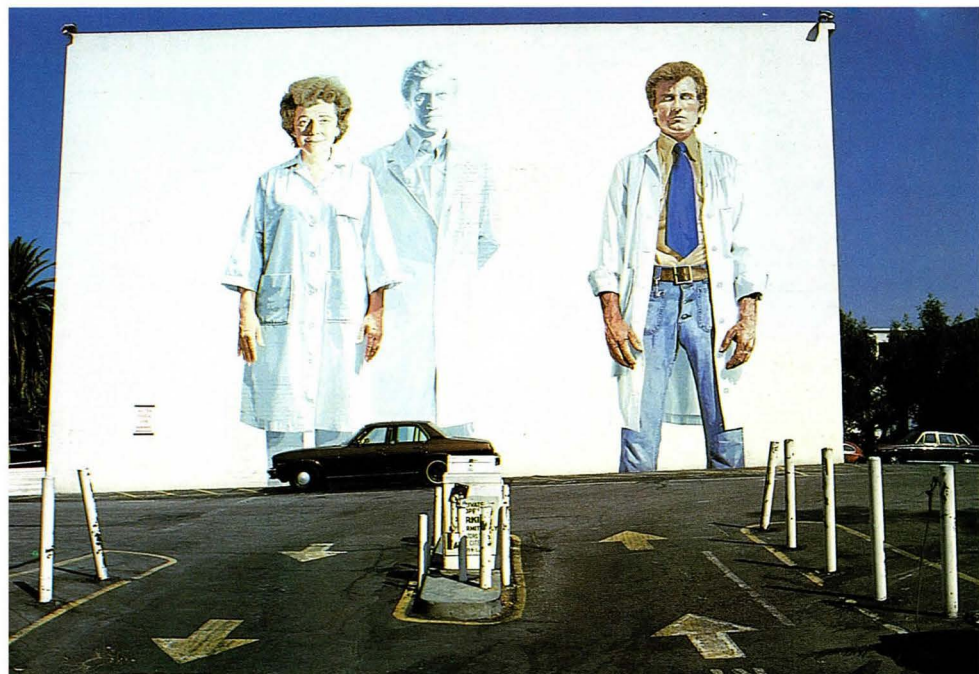
But much else remains, and the spirit of the movement is alive. Terry Schoonhoven, lone survivor of the

Arts Squad, puts it succinctly: "I like paint-  
 in Los Angeles. The air is thick and light and  
 times hazy, allowing me to paint a dreamlike  
 [world]." His dreams found eloquent expression in a  
 show at the Koplin Gallery, where he dis-  
 sessed sketches of prospective murals that would  
 form six specific downtown sites. They in-  
 cluded an apocalyptic vision of the city inundated  
 with flood, and another in which it has succumbed to  
 fire, and horsemen ride through sand-clogged  
 streets. Another depicted the skyline upside down,  
 and a car falling from the sky; a fourth, in mock-  
 illusion to monster movies, showed a facade  
 crumbling beneath the assault of a gigantic female  
 figure. His first big mural is still in splendid shape.  
 It shows a car driving through the drab industrial landscape  
 of the south central city and suddenly comes upon  
 a rainbow that is as unreal as a mirage. Wrapped  
 around the walls of Farmer John's meat packing  
 plant is "Hog Heaven": a panorama of pigs at  
 work—climbing ladders, peering through windows,



**Hog Heaven detail, 3049 East Vernon Ave., Vernon**

flanking Coldwater Canyon Avenue in the San  
 Fernando Valley. Since its inception in 1976, the  
 project has been sponsored by SPARC, a non-  
 profit Venice arts group. It was proposed by the  
 Army Corps of Engineers, and the first phase was  
 executed by 80 teenagers, supervised by nine art-  
 ists. In 1978, Judith Baca, a veteran of city mural  
 programs, took over as project director and  
 fundraiser. "History" remains a group effort: a  
 powerful expression of LA's ethnic evolution and a



**Kent Twitchell work, Trinity; Virgil/Wilshire**

learning experience for disadvantaged youth. Baca  
 has attracted grants from the NEA, Arco, and the  
 Olympics Arts Festival. She sketches the design of  
 each phase, drawing on the suggestions of a multi-  
 ethnic committee of historians. Segments of the  
 chronicle, from the 1920's to the 1950's, include  
 some of the most expressive and outspoken paint-  
 ing in Los Angeles. As in Mexico, anger has  
 been a constant theme. Throughout the low-income Hispanic neigh-  
 borhoods of East Los Angeles is a succession of  
 colorful, community-inspired murals that ani-  
 mate the housing projects and commercial proper-  
 ties. They draw on the rich imagery of the Mexican  
 folk arts, mixing ancient symbols with heroes of  
 the revolution and vivid glimpses of everyday life,  
 locked in a passionate struggle between the  
 forces of good and evil. In her community efforts in which artists have  
 worked alongside non-professionals are located  
 throughout the city. "The History of California"  
 extends for half a mile along the Tujunga Wash,

learning experience for disadvantaged youth. Baca  
 has attracted grants from the NEA, Arco, and the  
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 some of the most expressive and outspoken paint-  
 ing in Los Angeles. As in Mexico, anger has



brought history to life. Yet, despite her success, the  
 project is still struggling for funds. Completion is  
 \$300,000 and three years' work away.

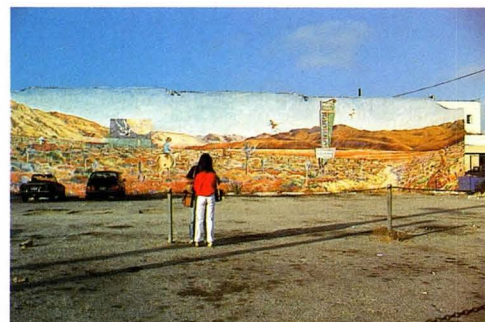
A more modest project of the 1970's is St.  
 Elmo's Village, close to the junction of La Brea  
 and Venice Boulevard. Working with resident art-  
 ist Roderick Sykes, friends and neighbors trans-  
 formed a derelict courtyard into a patchwork quilt  
 of faces, figures and inspirational messages, whose  
 verve would have delighted Picasso.



**Hollywood/Broadway features John Werhle's space**

In Venice and Santa Monica, the themes are  
 more lyrical than in the poorer districts. Jane  
 Golden has turned a windowless block into a sun-  
 dappled redwood forest, evoked Ocean Park in the  
 1930's, and created a panorama of Santa Monica  
 on one side of an underpass. In Venice, John  
 Werhle's "Fall of Icarus" sets a drive-in movie  
 theater in a barren desert. Around the corner, on  
 Windward Avenue, Terry Schoonhoven has  
 painted a mirror image of the surviving arcades  
 and the distant mountains.

Kent Twitchell is one of LA's more prolific mu-  
 ralists. As a child, his imagination was captured by  
 Mount Rushmore, and his murals exploit the shock  
 value of familiar faces in unexpected settings. For  
 his graduation exercise at the Otis-Parsons Art In-  
 stitute, he combined the form of a Masaccio  
 "Trinity" with the faces of soap opera stars. He  
 painted a flamboyant bridal couple on a store at  
 Broadway and Second Street, and is currently  
 completing a portrait of Ed Ruscha a few blocks



**Off Venice Beach is Werhle's Fall of Icarus**

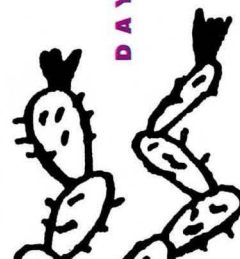
south. His "Old Lady of the Freeway" at the junc-  
 tion of the Hollywood and Harbor Freeways has  
 been half obscured by new construction, but re-  
 mains one of the city's favorite icons.

With talents as varied and productive as  
 Twitchell and Schoonhoven, Baca and Sykes, LA  
 should soon have as much lively outdoor art as it  
 has in its museums and galleries.



DAY OF THE DEAD

DAY OF THE DEAD



# IMAGINE CALIFORNIA

BY BARBARA MEYERHOFF AND KENNETH BRECHER

Luis Valdez stands on the back of a flatbed truck in the late October afternoon. He has led a procession of a thousand people—Anglo kids in shorts and boots, girls of the ju drill team from Hollister, priests and monks, floats, masked figures, dancing Indian through a town whose population is barely more than this. ☐ Valdez is the director of El Teatro Campesino and at his back is the gate of the Anglo and European public cemetery. Before stretches El Camino Real. The Gaviñon Mountains rise peacefully in the distance. It is San Juan Bautista, a two hour drive just south of San Francisco on U.S. 101, the site of the mission established 287 years ago. It is an agricultural community—not the garlic or artichoke capital of the world—it has become a tourist site, a pilgrimage spot, the locus of El Teatro Campesino, a world-famous political folk theater, first known in association with Cesar Chavez' mobilization of farm workers in the 1960's. San Juan Bautista sits squarely on the San Andreas Fault. The restoration of the town is an attempt to convince us that nothing has changed since San Juan's heyday in the 19th century. The effort belied by the seismograph placed directly in front of the mission. The scene is a reminder that the notion of timelessness is a human conceit. ☐ One corner of the plaza is dominated by the mission with its Indian graves and the small rodeo corral below. The old firehouse with its collection of 19th century wagons and carriages is adjacent, and next to it, the Town Hall, used for the first time in 50 years for an all-night, old-fashioned pueblo fandango in 1982 as part of the celebration of Day of the Dead. The sensation that the dancers are about to fall through the floor is intended, a result of the use of fir boards over redwood beams to create a springboard effect for the celebrants. The 100-year-old Plaza Hotel is a two-story building, newly restored and re-opened for the occasion. A gallery runs the length of the wooden cut-out facades which we have grown used to from Hollywood movie sets, so that one must pause and wonder who is copying what. The true plaza of the 19th century would have been seasonally muddy or baking and dry, nothing like the spacious, hospitable grassy area that blends in with the rolling hills and the symmetrical fields below. Nor are there Indians squatting with backs against the mission. Instead, now picnickers loll and spectators eat. In the end, the skeleton mariachi bands, whose music nearly overcomes the cries of the food hawk



from hastily erected food stands. "Tamales," "Frijoles," "Sugar skulls of the dead for the children," "Black satin roses for the ladies."

The main street has its own California charm: Daisy's Saloon, Mom and Pop's, the Mission Cafe where townspeople have their regular seats and outsiders may wait an hour with courtesy, San Juan Bakery (known for its bread), and Chapito's little garden just off Main Street where he can be seen most days selling strings of chili. No one knows who owns the grape arbor off Main Street and no one minds when children reach for the low, ripe bunches. There is a single motel. Though the street is paved, it seems dusty; low-riders cruise slowly through town. The few antique and artisan shops that have sprung up in the past few years are largely irrelevant to the major social categories of the town: growers and workers, Anglo and Chicano, homeboys and visitors. In the past, conflicts between these groups occurred often but now are less common since El Teatro Campesino took up residence in 1971. The group came here because of the presence of the Mission, and because the town had family associations; somewhat ironic ones, for the warehouse which has become the theater's home is the place in which members and audience once packed spinach. As a girl, Valdez' wife Lupe packed grapes nearby. It is not that Valdez ignores past social and racial conflict in San Juan. It is, on the contrary, the very hallmark of this theater to incorporate those conflicts as part of the subject. This is what Valdez is best known for in the play and the movie "Zoot Suit" where the real life Mexican-American gangs of the 1940's were made to express mythic dimensions. The story of the attacks by Anglo servicemen who saw the zoot suit as a challenge to American patriotism was both the expression of the actual conflicts and the subject of Valdez' transformation of those events into a survival myth about the Aztec warrior, still present in the urban Chicano. Thus history is transformed through myth and ritual of the theater into a social commentary that actually changes peoples' sensibilities—actors and spectators—and completes the cycle by once more becoming actuality.

This is not simple street theater taken outside and presented to a broader public. Behind its highly sophisticated aesthetic is a political belief that refuses to distinguish between witness and performer, real life and illusion, or myths about other times or other people. Myth is reappropriated and used; it is about us and comments on our present, daily lives. Here in San Juan Bautista traditional separations are consciously mocked and reversed, especially on the Day of the Dead; history and myth, life and death, spirit and matter, sacred and profane. The sensibility which prevails refuses the tyranny of Western dualistic thinking.

"Viva La Muerte! Viva La Vida!" Valdez shouts to the crowd, with exuberance and laughter. "You must accept the mystery of death to understand the miracle of life," he exhorts. In the procession there are 25-foot-high papier mache Chicano skeletons with gold teeth and high top tennis shoes.

The state park ranger has painted his face like a skull. He is in full uniform, his gun at his hip. Miss San Juan, dressed like a beauty queen in long white gloves, also has a skeleton face. There is a skeleton priest and a skeleton prostitute who is walking a skeleton poodle. We slowly realize that we wear our skin over our bones and forget that we are all skeletons. Luis Valdez reminds us not that we will all die, but that there is reason to rejoice in a life that is known and celebrated as mortal. The ranger wears his bones on his flesh comfortably, and we wonder if he realizes that the gun at his side becomes part of the costume. The weapon cannot be used against someone already dead; fellow skeletons are finally and utterly equals.

Valdez is impresario and trickster-teacher. He has selected the traditional Mexican holiday, *Día de los Muertos* (Day of the Dead) as the metaphor for this celebration. The hero of the holiday is Death—companion, faithful, amiable—an ordinary, devil-may-care fellow who is present beneath every surface, engaged in the most banal activities, manifest in the most commonplace forms. How often the Day of the Dead is misread as the stereotype of Mexican fatalism and morbidity! In fact, the seeming preoccupation with Death turns out to be an acceptance of what Western culture so fiercely denies—that Death is the final fact which imbues Life with its sense. What a splendid irony that Valdez confronts Californians with this mystery, this miracle, for surely there is no other culture that fights off signs of decay, weakness and mortality, none which rejects finitude as fiercely as California, the Eden of America.

A culture maps the categories of existence with which it is most concerned. American-English abounds in words for sex, money and machines. In Mexican-Spanish there are at least 200 terms for "death;" "Lady Bones," "The Liberator," "The Flirt," "The Sad One," "The Woman of Candles," "The Disconnecter," "The Cold One," "The Boss," "The Sure One," "The Loyal Sweetheart." Within this abundance is recognition of death in forms and varieties that most of us cannot even conceive, not being provided with such a range of possibilities. Death here is not the one whose very name creates loneliness and isolation. He is not Oppressor or Victor here but a mythic figure whose power issues from the manipulation of stereotypical attitudes and the fears that underlie them. So too, the inclusion by Mexican-Americans of stereotypes of their culture—the gold teeth, the high tennis shoes, the zoot suit—are exaggerated, reappropriated and mocked. Thus they are transformed into symbols manipulated by the very people they are alleged to describe. By the same token, representatives of power who traditionally regard Mexican-Americans as socially inferior are disarmed when they are deprived of control over their stereotypes. The process that co-opts death also co-opts social power. Victim finally becomes victorious because the very terms of the fundamental oppositions between life and death, oppressor and oppressed have been shown to be simplistic.

Luis Valdez stands on the flatbed truck in of the cemetery where the children of San Juan playing among the graves. Valdez is a small, compact man with a sombrero and a cigar, a hand moustache, a tightly-buttoned vest over a r torso. In the October sunlight he jokes with people who have followed him through the to the edge of the public cemetery and invites to come to dance in the olive grove beside the sion that afternoon. The exhortation of crowd not new to him. He is accustomed to leading sessions of workers and their families to the of towns, along highways, beside planted field customed to urging them to resist the demagogues, to believe in the vision of a farm wo union. But now he is in San Juan Bautista chosen home, the town of pickers and pa workers, shopkeepers, growers and migrants glos and Chicanos, a town that is being restored the state and the residents to their imaginary of Mission California.

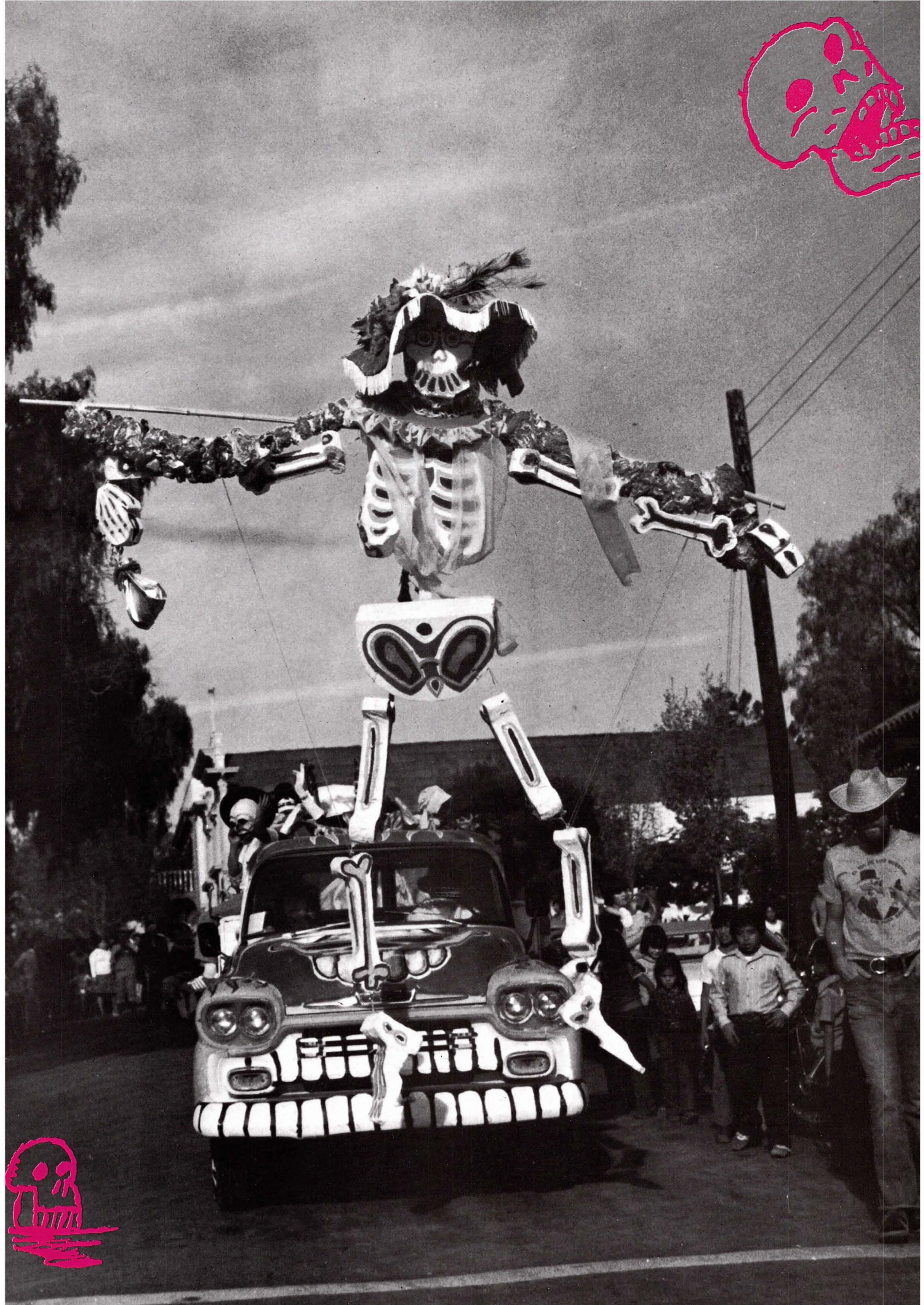
What Valdez has in mind for San Juan Bautista is an incredibly ambitious agenda, of which the Day of the Dead is but one part. He is preparing and performing a cycle of miracle, mystery history plays, to examine mythic themes, the reality, the "rough edge of the culture"—In *batos locos*, pachucos, chicanos, migrants, refugees from the city, veterans of urban war and grape strikes—those who may well be called new Californios."

The first Californios were people of the 19th century: Indians, Mexicans, Spanish European-American immigrants to the west who made up a new, separate syncretic culture, multi-lingual, flexible, resilient, allowing people to move easily between the various worlds occupied without denying their origins. It is a culture that was nearly lost and it is this project that El Teatro is actively reviving, in the city and in the town.

Three elements of cultural performance take place during the Day of the Dead weekend: a parade, a dance, and a play. The most recent and central is the theater itself, which stages plays that portray the themes of California life: the refusal to be exploited, the integrity of the attachment to the original Indian sensibility, the grace of Catholic ritual and imagery.

The second element is made up of government and local boosters who promote the town to its history and beauty as well as educational and commercial opportunities presented by the annual commemoration of the Day of the Dead. The California Conservation Corps and the State of California provide support personnel, recruit young people and providing funds to offer assistance in restoring old buildings on the Plaza. On the Day of the Dead, youths dressed in the Conservation Corps uniforms carry a coffin in a morning mass filled with *pan de las almas* (bread of the souls), which will be blessed and distributed to the townspeople. The various local ar

(Continued on page 86)



# CALIFORNIA ART

In the role of host to the Olympics for the second time, Los Angeles is adapting an unusually international outlook. Paintings from France (LACMA), automobiles from Italy (MOCA), performers from throughout the world vie for attention with MOCA's "In Context;" commissioned pieces by local artists like Mark Lere, Michael Asher and Maria Nordman. Lyn Kienholz' California/International Arts Foundation has organized an exhibition of monumental sculpture by California artists which will travel to Bordeaux, Mannheim, the Yorkshire Sculpture Park, and Oslo with a catalog in English, French, Spanish and German. As Marc Pally says of the exhibition, "The California sculpture show

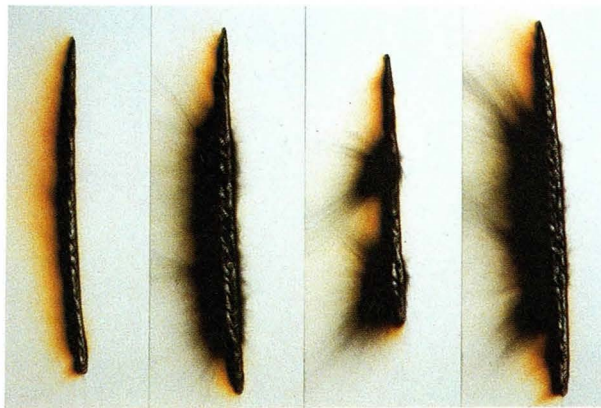
illustrates that California participates in an international dialogue. It no longer possesses just a regional sensibility." ■ The major flaw in this frenetic arts festival was the failure to generate funding for the most innovative theatrical project of our time, Robert Wilson's *the Civil warS*. This gap in vision is indicative of a continuing and largely unconscious inferiority complex regarding the art of our own country. The grass-is-greener

syndrome may have operated as an unconscious bias in preventing the extra push necessary to realize the project. ■ The internationalism of MOCA's "The First Show" at the Temporary Contemporary made a significant statement affirming pluralism rather than regionalism without slighting the California artists who comprised nearly one-third of the show. It is true that a large majority of the works on view were made by American artists, but they could be measured against such pioneers as Mondrian, Miró, Giacometti, or Yves Klein. The Neo-Expressionist impact on the 80's could be seen in German and Italian as well as American species. Including 55 New York based artists, 34 from the

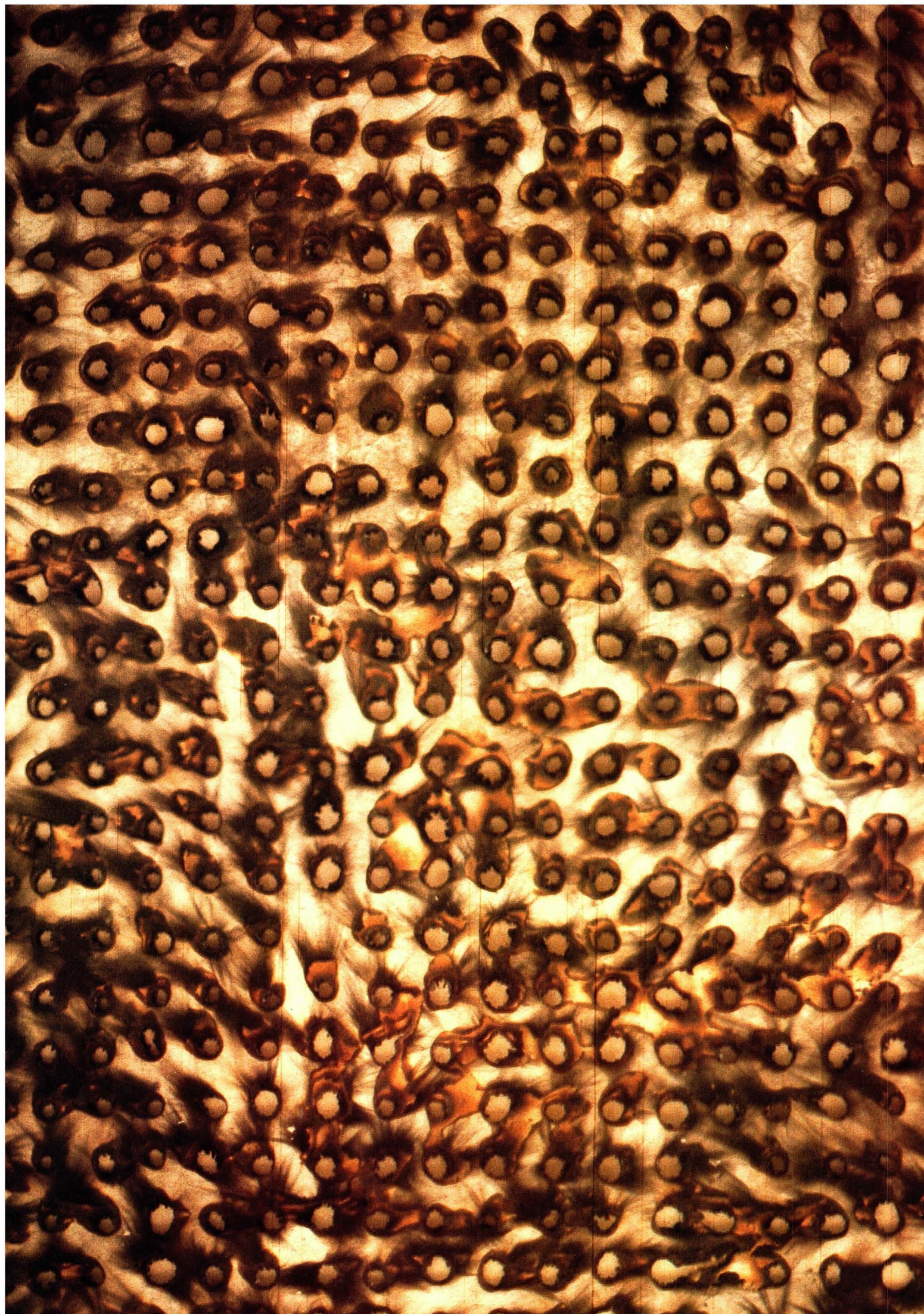
West Coast and 21 Europeans, "The First Show" provided a very rare and significant opportunity to

**Solar Burns, 1980,  
Charles Ross; John Weber**

**Burn painting, 1975,  
Jay McCafferty; Cirrus**



BY MELINDA WORTZ



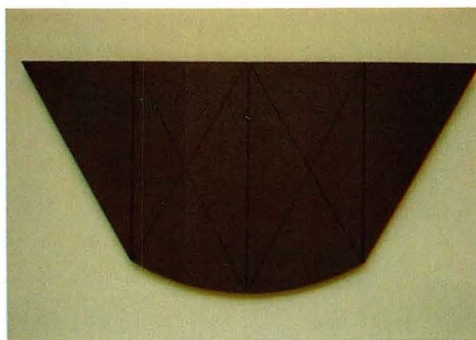
look at California artists in an international context. A major dialectic issue in aesthetics exists today in the opposing appeals to regionalism. In "The First Show" and "The Automobile and Culture," MOCA is opting for pluralist territory. During the car show, for example, local car clubs will be featured outside in the alley to compare with the European models inside.

It can be argued that regionalism is obsolete in the pluralist climate of the 80's, especially in Los Angeles where there exists a tremendous ethnic mix, with no one group establishing aesthetic dominance. During the 60's, when southern California received its first round of attention as a major art center, Barbara Rose dubbed Los Angeles "America's Second City;" second, of course, to New York. The area's best critics (and founders of *Artforum*) John Coplans and Phil Leider, felt it was important to define the uniqueness of the region's aesthetic. Leider coined such phrases as "Cool School" or "Finish Fetish" in response to the immaculately crafted, reflective and transparent surfaces of hybrid painting/sculptures by art-



Installation, SUNY at Purchase, Elyn Zimmerman

Artists working in California used to be proud of their ignorance of and isolation from the New York art world and Europe, and professed little interest in art history. It was felt that lack of tradition was a positive force that generated freedom of expression. The mood is very different today, with California's population of artists estimated to be 8,000 and the art world's competitiveness heightened by media hype and market manipulation. Artists who live in Los Angeles today, like those in New York, travel and work throughout the world. Current art movements, such as Neo-Expressionism, are seen in all parts of the United States as well as Europe. Many artists whose careers were established in Los Angeles—Bryan Hunt, Ann McCoy, Max Cole or William Wegman, for example—have moved from California to New York and exhibit coast to coast and in Europe. Others like Jonathan Borofsky, whose reputation was established in New York, has lived in Los Angeles for nearly ten years. The different environment has not changed his aesthetic, which is based on hallucinatory dream imagery. David Hockney also prefers to live in Los Angeles rather than London. Artists Alan Kaprow, Newton and Helen Harrison and David and Eleanor Antin, originally from New York, also live in southern California.



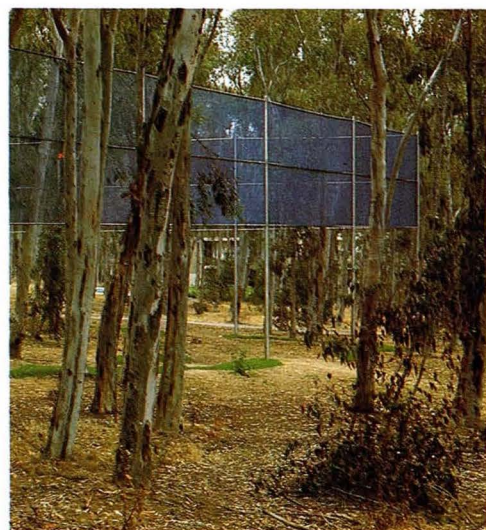
Painting, ca. 1960, Robert Mangold; Daniel Weinberg

Among the older generation of California artists, Sam Francis has lived and worked for extensive periods in Japan and Paris; Ed Kienholz divides his time between Idaho and Germany; Larry Bell and Bruce Nauman reside in New Mexico; Ken Price in Connecticut. Robert Irwin has rather nomadic existence for several years. In his work of the last four or five years, which he describes as "site-determined" rather than site specific, Irwin develops commissioned work without any preconceived ideas at the outset as to material, image or scale the work will assume. Rather, he spends a great deal of time allowing the particular site to reveal itself, and then looks for the appropriate means to heighten the sense of presence that he sees as unique to the place. This approach has now been incorporated into the National Endowment for the Arts' guidelines for works of art in public places grants. Any artist working from a site-specific sensibility—from Christo to Siah Armajani, Nancy Holt to Gordon Nordman—must be able to respond to a variety of regionalist contexts; that is, to develop a pluralist perspective.

Even in the 60's, when the Los Angeles and New York art worlds were thought to be very different, there were commonalities that transcend regional differences. The influence of the Far East and Buddhism is often cited in relation to



Dedi or Desnesfu, 1976, Tony DeLap; Janus Gao

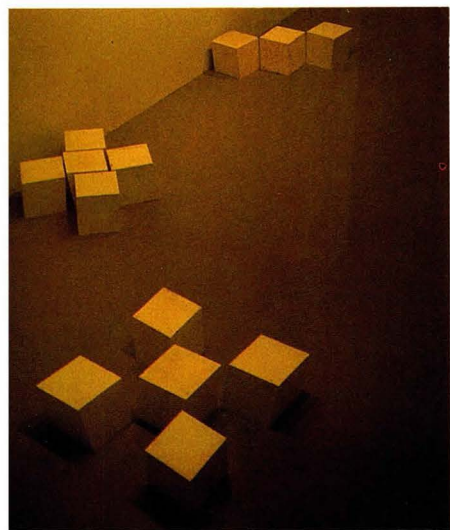


Installation, UCSD 1983, Robert Irwin

ists such as Larry Bell, John McCracken and Craig Kauffman. Coplans made distinctions between artists working in Los Angeles and those in New York, noting the Californians' predilections for experimenting with untraditional and technological materials like glass, plexiglass and fiberglass; for working in between our traditional definitions of painting and sculpture; for illusions created through the interaction of shiny materials with ambient light and space; and a commitment to fine craftsmanship. "Pretty" was often used as a perjorative term for California art in the 60's, especially with regard to small works like Bell's coated-glass boxes or Ken Price's ceramics, in contrast to the tougher, more aggressive and monumentally-scaled work being produced in New York during the same period. Sensuality and hedonism were hallmarks of California's aesthetic and physical climate and body-oriented culture, as opposed to the more theoretical orientation of New York's aesthetic dialogue; in particular Clement Greenberg's modernist purism, which dismissed work by people like Ron Davis as "novelty art."

and pristine environments produced by Ir-Bell, James Turrell, Doug Wheeler and Maria lman. The myth is that as New York is influ-d by Europe, the West looks to the Orient. Yet the 50's, Jasper Johns, Robert Rauschenberg, Cunningham and John Cage were among the first Americans to study Zen directly from a Japanese master, D. T. Suzuki, and to incorporate attitudes, in the form of non-judgement and use of chance, into their works. In fact, the influence of Zen is more overt in their work than that of the Californians, for whom it seems to come more by osmosis than conscious intent. There is evidence of direct East-West coast mutual influence during the 60's between Larry Bell and Donald Judd, who traded studios one summer. Subsequently, Judd's surfaces became more sensuous and Bell's scale more architectural. Currently they design and build furniture.

In order to be successful today, artists must be citizens of the world. The same is true for their audience. Clinging tightly to regionalist attitudes breeds isolation and alienation. The political result is intolerance, which must be mitigated if we are to survive. The multicultural stance of pluralism demands that we affirm, not simply tolerate, traditions and people who differ from our own. Los Angeles in the 80's, like most major cities, is a microcosm of international cultures, where Spanish, Japanese, Chinese, Vietnamese, Korean and English can be heard on a single street. This cultural mix was an ideological premise of our country's inception and needs to be reaffirmed today. While regionalism in its narrow sense may be

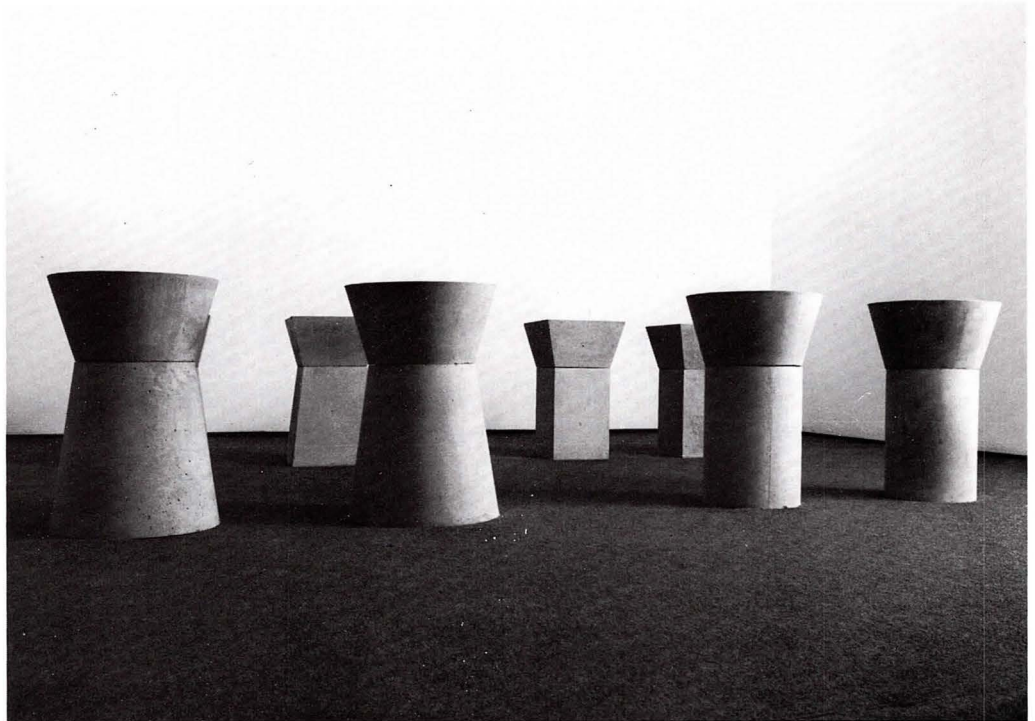


**Forced Perspective, 1981, Bruce Nauman; Flow Ace**

delete, the hegemony of New York as the market for art remains. In practical terms, this means that wherever an artist lives, it is important for him to exhibit in New York if he wants to be considered for large showcase exhibitions like the Whitney Biennial. Museum personnel in New York, while recognizing that their city has as much nationalist bias as any other, nonetheless believe that any important artist will eventually end up in New York gallery, and it is from these galleries that artists are chosen for survey exhibitions. In other words, the issue of commercial success is not

a question of where one lives as where one shows.

In recent Whitney Biennials there have been startling commonalities between the work of artists included and others, living in California, who are excluded and probably unknown to the curators. A few of these visual comparisons are illustrated here. Scott Burton's sculptural furniture, particularly a group of small geometric stone stools, is visually analogous to Bruce Nauman's *Enforced*



**Concrete Tables, 1981, Scott Burton; Max Protetch**

*Perspective* groupings of forms. While Nauman is not intentionally referring to functionality in this work, the groupings nonetheless allude to seating, as well as acting as visual puns on perspective. Similarly, the reductive canvasses of Tony DeLap and Robert Mangold investigate shape and line as literal, discrete physical entities, although DeLap is more interested in mystery and sensuality than Mangold. The angry political wall drawings of Mike Gleir find stylistic parallels in Mike Kelley's obsessive critiques of sex and violence. Unbeknownst to one another, Robert Irwin and Elyn Zimmerman have erected site-specific installations using modular panels of chain link fencing which set up a dialogue with the changing light and motion in rural settings, at the University of California, San Diego, and the State University of New York, Purchase, respectively. On the East and



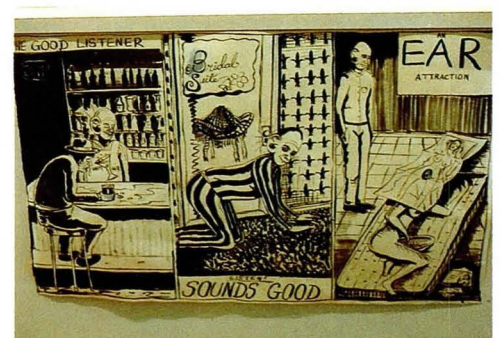
**White Male, 1980, Mike Gleir; Barbara Gladstone**

West coasts Charles Ross and Jay McCafferty have created elegant imagery from solar burns.

The issue here is not one of influence, but synchronicity; two people working with similar ideas unknown to each other, as is frequently the case when Nobel prizes are awarded in science. With the mass information transferral explosion, we all have access to a vast storehouse of information on a scale that exceeds our capacity to process

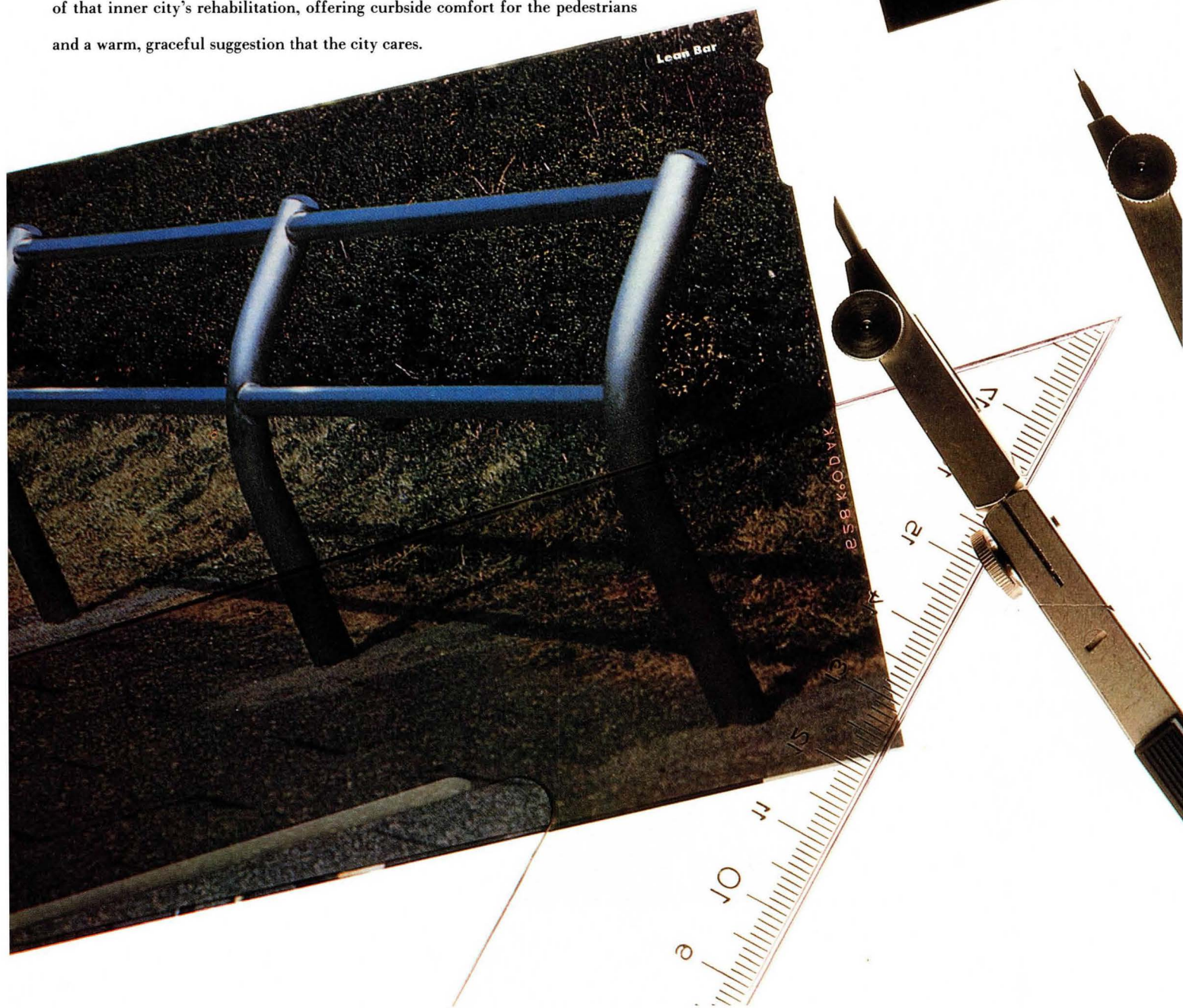
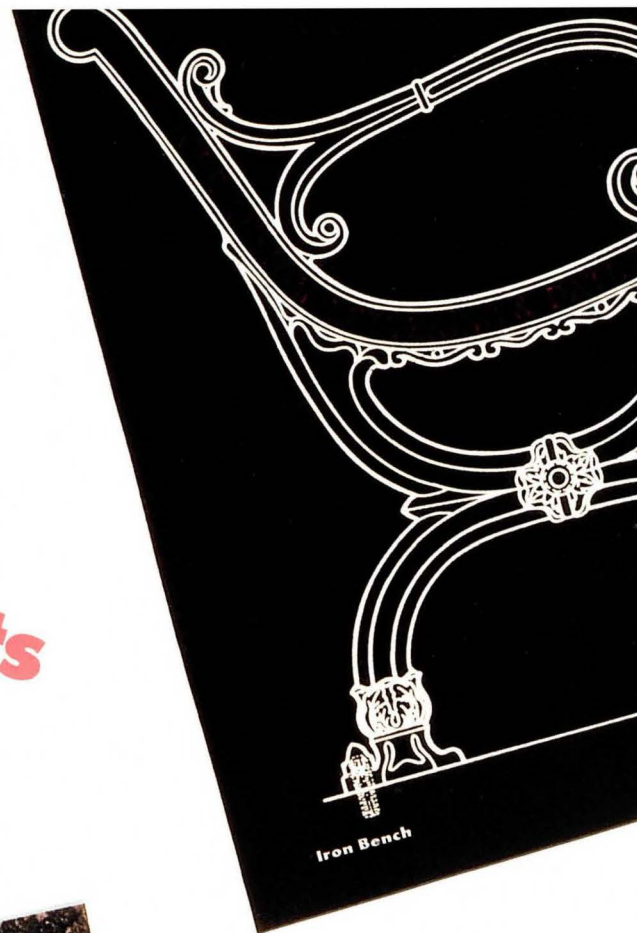
it. This fact alone makes parochial regionalism obsolete. Inherent in the move toward pluralism is the potential to focus on interrelatedness and community, in which diversity can coexist within a shared consciousness, and which is absolutely mandatory for aesthetic, social and political survival. Happily we are seeing pluralism begin to thrive in the international makeup of the art community in Los Angeles. Here Count Panza of Italy has made possible a major collection of American and European artists for MOCA. And Panza's commitment to the support of environmentally-oriented artists like Irwin, Turrell, Nordman, Orr and Wheeler has enabled us to see these artists anew, in their own town, filtered through a European perspective.

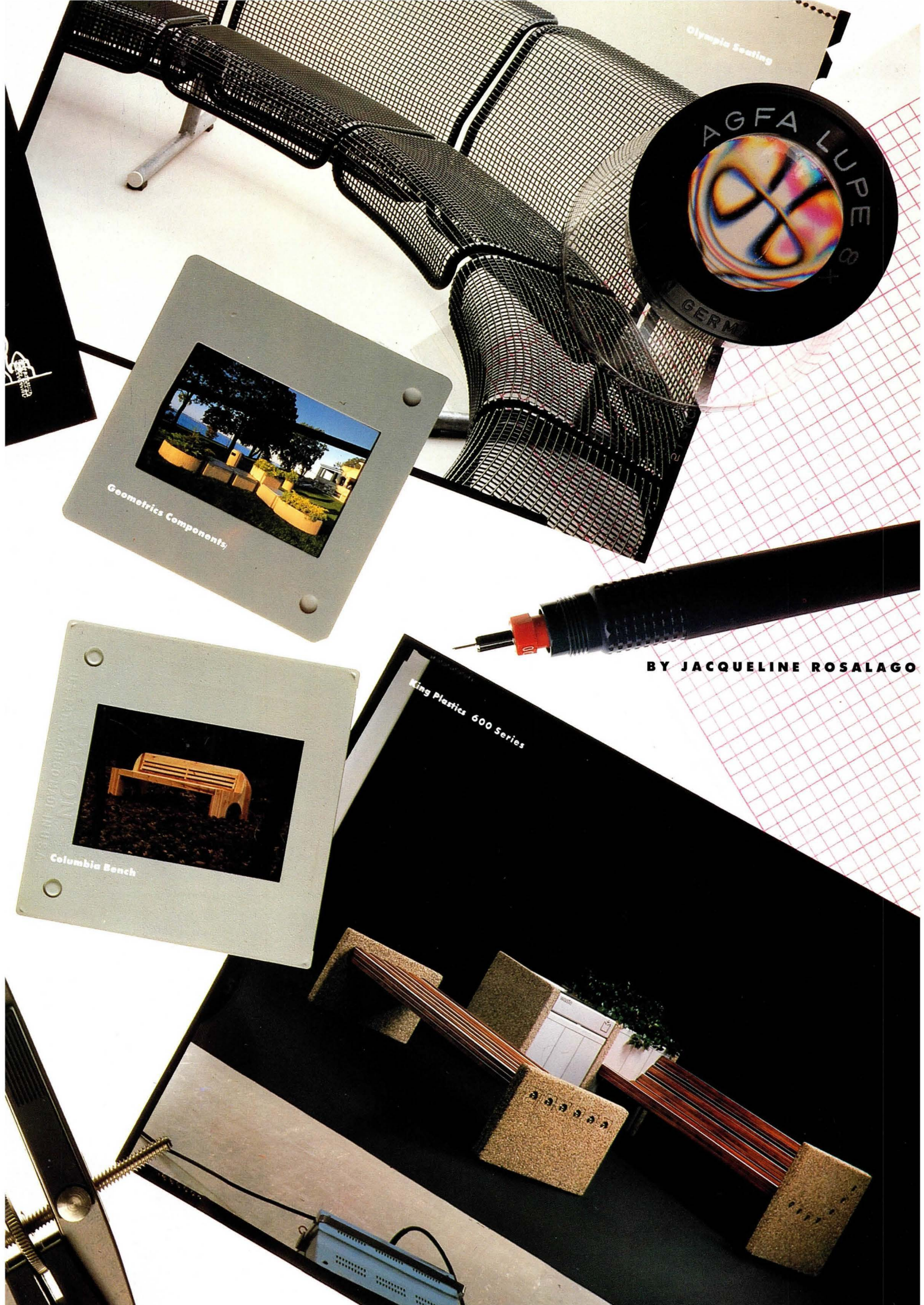
**Melinda Wortz** is director of the Fine Arts Gallery at UC Irvine, where she also teaches modern art history.



**Installation, 1984, Mike Kelley; Rosamund Felsen**

As every tourist with aching feet knows, there are few joys more intense than finding on the urban landscape that place to rest, to renew oneself, smoke a cigarette, to organize one's notes and packages. For this purpose, the parks and public areas are provided with street furniture. More than a third of the total area of any community is considered public, and it is this space that the city furnishes to provide comfort and pleasure for its residents and for its visitors who come to enjoy the sights, walk the streets, visit shops and malls, stroll through the parks, and gaze at the skyline. ¶ Fine examples of street furniture can be found among the very earliest and simplest designs, as well as the very latest and most technologically advanced. Street furniture has been unchanged for a very long time; the materials used traditionally are wood, iron or concrete. As in the children's game of paper/stone/scissor, wood is soft, absorbent and easily destroyed; iron heats and requires constant maintenance; concrete is very hard and very heavy. ¶ Traditional wrought iron furniture has never really gone out of style with anyone except architects. The white-line drawing of the seating by the **Bench Manufacturing Company** showing the design chosen for the recent revitalization of Boston's Faneuil Hall, and also in downtown St. Louis, as part of that inner city's rehabilitation, offering curbside comfort for the pedestrians and a warm, graceful suggestion that the city cares.





Olympic Seating

AGFA LUPE 8  
GERMANY

Geometrics Components

BY JACQUELINE ROSALAGO

King Plastics 600 Series

Columbia Bench



In 1972 when the city of Munich was preparing for its Olympic guests, a commission was given to **Erlau**, a garden furniture manufacturer, to develop a special collection for the event. The result was Olympia, designed to harmonize with the architecture of the Olympic buildings, blend pleasantly with the topography, and withstand severe abuse. It is the most impressive and technologically innovative development in park furniture since the 19th century when the public park as we know it came into being.

What is innovative about the Olympia collection is its virtually indestructible finish which involves a process of sintering, heat-fusing isoester with metal; it can withstand changes in temperature, sunlight, abrasion and sea air. Although made of metal it avoids the major pitfall of metal park furniture by its wire-mesh construction; it does not absorb heat. Water runs off; it can be used immediately after a rain.

In this country, the furniture is known by the name of the distributor, **Kroin**. Offered in white and dark green, the line includes modular seating, stadium seats, chairs, lounges and tables. Although the extraordinary finish of Kroin furniture has

not been duplicated, the stunning design has been widely adopted. **Forms and Surfaces**, **Artifort** and **Canterbury Designs** each offer a version with more standard color possibilities.

One looks at **Brooks Products'** curiously dated photographs of the benches we've known all of our lives, from wherever in the United States we hail, and finds the California Bench. With redwood strips conforming to the contour of the top of the concrete end supports—"formfitting"—the company claims the California model is more restful than the conventional flat benches. This classic statement of 19th century technology and manners has had hundreds of versions by as many manufacturers, but no real design changes.

An interesting and markedly different wood design for the **Scyma** line of site furnishings is the Columbia Bench, designed by Joseph Kinnebrew in laminated Douglas fir. The satin finish is composed of three coats of polyurethane with an ultraviolet screener. Also in the line are notable variations on the classic flat bench.

The concept of modularity in site furnishings arose in response to the visual clutter caused by too many disparate elements in the landscape. Modu-

lar street furniture coordinates components planting, trash disposal, newspaper vend ground-level lighting and signage. It is contrary, designed to withstand the deliberate and vandalism epidemic in our cities.

Several years ago, **King Plastics** of Canada signed an elegant, architectonic line in pre concrete and aluminum, perfectly simple straightforward, with beautiful proportions immaculate details. Stating their aim as "to contribute as much as possible to functional communication and physical environment while counting as little as possible to visual pollution," have also manufactured bus shelters, teleph enclosures, and signage, all of very high quali

To the impact resistance of concrete, its durability, low cost and manufacturing flexibility at long last been added the means to reduce weight. The most recent expression of the material in a modular system of knock-down components called Geometrics. Designed by Lawrence Pea for **Ceramacor** of Canada, it is made of glass fiber reinforced concrete. The pieces are impact resistant and will not rot, rust or support fungal growth. Containing no corrosive steel, it will suffer from surface rust stains. This comprehensive system is extremely handsome, versatile has flexible groupings and accessories. The weight and flexibility of fiberglass makes it ideal for modular accessories. Both **Glassform Architectural Fiberglass** have virtually fewer less "concrete" products. Their slick, fiberglass surfaces are coated with natural sand and appear in appearance the warmth of concrete.

Despite the movement towards modular site furniture, there are exceptional, individual products that impress one as functional works of art. The Ribbon Rack of **Brandir Enterprises**; one; this bicycle rack, a single undulating tubular steel, has been on the market for several years is undoubtedly a beautiful visual statement other turned up in the catalog of **Kotobuki Industries**, Japan, and it is an object which beautifully expresses the Japanese sensibility. It is utterly simple; constructed of enormous bent tubing, verticals slanted at the top and two horizontal for leaning against, possibly while waiting for a bus. The bar could, in addition to conveying "seating," provide an understated and inflexible fence, if needed.

There is also true artwork, possibly new mass production, which adds a measure of romance and play while fulfilling performance requirements. One such is "Currents," recently exhibited in Los Angeles, designed and built by **Oakes** of Dancer Designs. It is a bench and a natural windbreak, designed for the Mendocino coast, made of virgin redwood, epoxy and glass. Using the technique of freebent laminating following the curvature of the wood, it performs from the wind like a billowing cape; light is filtered through plexiglass dowels, as stars.

**Jacqueline Rosalagon** organizes and maintains resource materials for architects and designers.



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From *Wither, Emblems*, 1635

## Charnel Knowledge

### The Architecture of Death

by Richard Etlin  
MIT Press, Cambridge, 1984.  
368 pp., illustrated, \$37.50 cloth.

Throughout history, funerary architecture has been located in or near the city of the living. There have been varying degrees of religious iconography, manifestations of the macabre, pantheistic leanings and periods of denial, but always a direct correlation between a culture's values and its funerary practices.

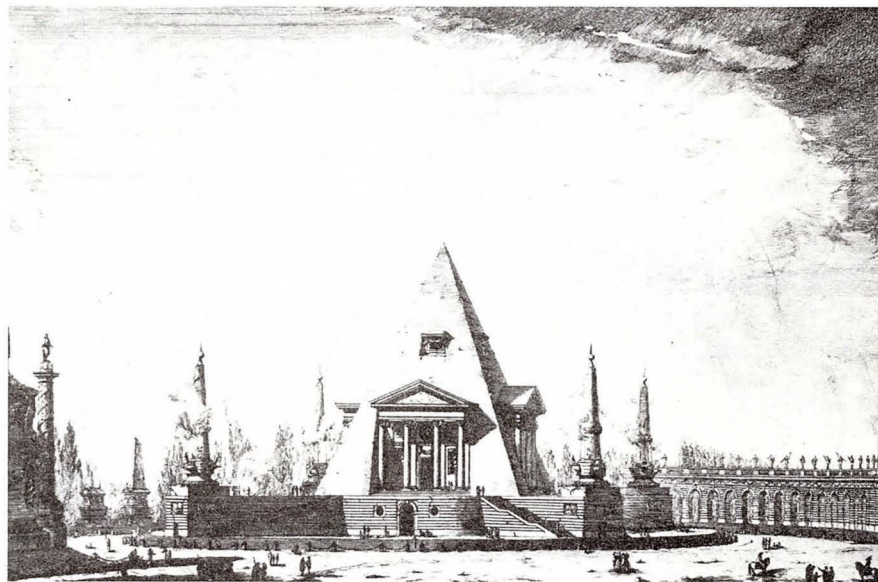
In his book *The Architecture of Death*, Richard Etlin focuses on the relationship between cultural attitudes and cemetery design in 18th-century Paris. In that period of urban and social enlightenment, there were profound changes in the European conception of death. Etlin suggests that "one can trace the transformations in existential values and social mores by analyzing the image of death the cemeteries were intended to foster." He proceeds to examine the mentality of the time through drawings and descriptions of proposed cemeteries. The beautiful illustrations, some previously unpublished, are a provocative account of an era.

When the Parliament of Paris issued the *Arret* of 21 May 1765, the end of the charnel house began. The city desired a more hygienic urban milieu than was provided by a rude roomful of corpses, and there was some rejection of the burial macabre as medieval Christianity was amended by the Enlightenment reasoning of More, Newton and Locke.

So great had been the city's horror of its burial practices that the Cemetery of the Holy Innocents in Paris had served as a ral-

lying point for France's social revolution. Mass graves capable of receiving 600 cadavers were exhumed and the skeletons displayed in the gallery surrounding the cemetery as a *memento mori*.

Since new cemeteries were needed outside the city to replace those abolished by the *Arret*, there were numerous competitions for cemetery design within the school of the Royal Academy and among speculators; Mr. Etlin articulately describes



a fascinating evolution of proposed projects through the following decades. At first, the designs retained the charnel house and Christian iconography, but gradually an awareness of the possibilities grew. The city of the living could be affected and possibly enhanced by the city of the dead. The cemetery began to be seen as a school of virtue, inspiring and instructing by the glorious example of virtuous ancestors.

As the Enlightenment raised man's understanding of nature, there was an increasing faith in his ability to affect his world. The projects of the Academy began to compete with nature in the ambitiousness of the ideas and sheer scale. Mr. Etlin says, "In the field of architecture, mausoleums, cenotaphs, catacombs, and cemeteries emerged as privileged themes by which the thirst for the sublime could readily be satisfied."

From Blondel to Boullée, there were detailed studies of the relationship between architectural form and human response.

These included prescriptions and recommendations for the evocation of sadness, wonder, majesty, fear and elation. The proposed projects of this period, notably Boullée's, have an unequaled potency.

As unhygienic death was banished from the city, the idea of a garden or "paradise regained in death" became increasingly popular. The English began with memorial gardens; actual tombs were gradually incorporated, and the French finally created Pere Lachaise, the first cemetery garden, which served as the model for cemeteries after 1804. But the account does not end with Pere Lachaise. Etlin briefly remarks on our "current indifference to the cemetery, which stems largely from taboos of openly discussing death and providing for the dead." Twentieth century man has successfully removed death from daily life.

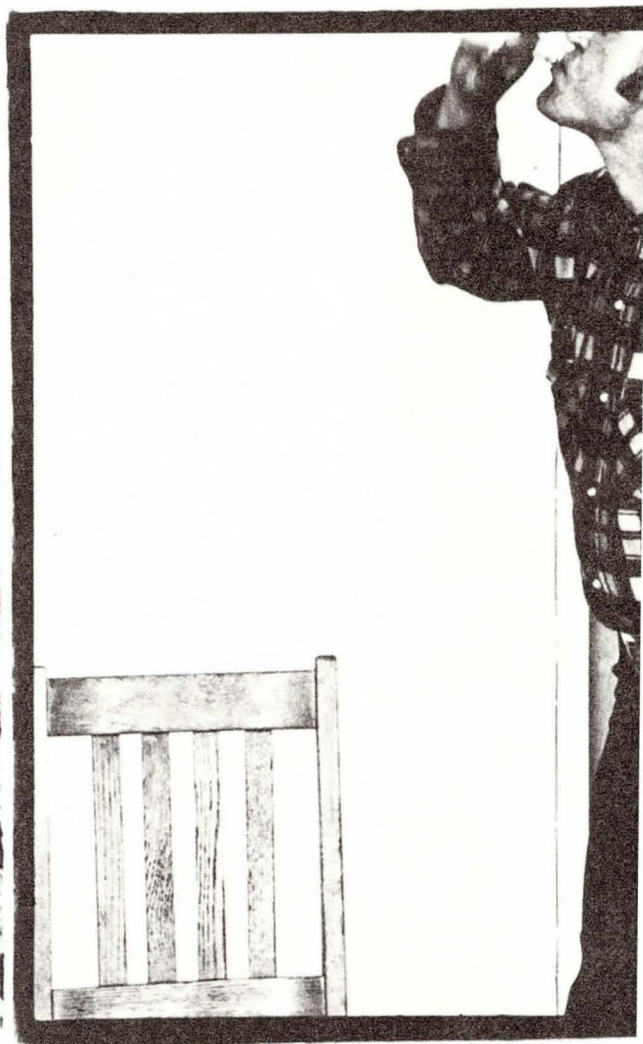
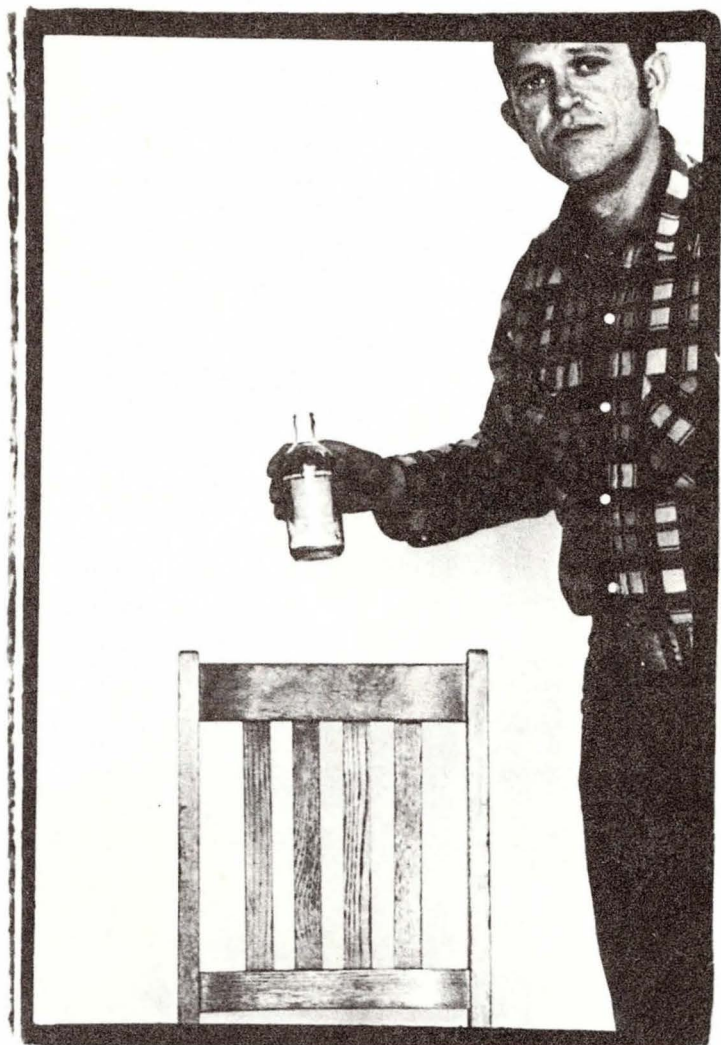
America readily adopted Pere Lachaise's illusion of Eden, but changed the city of the

dead into the suburban lawn. By trivializing death in the garden, we lost an architecture which could not evade the more profound issues of our time, as well as a spiritual dimension in our lives and in our environment.

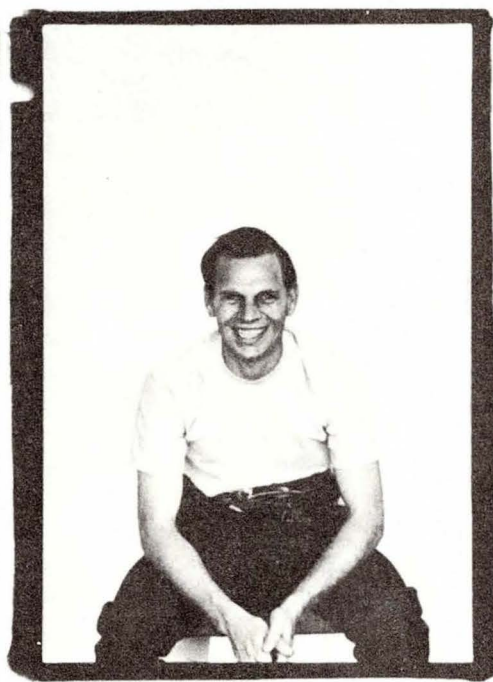
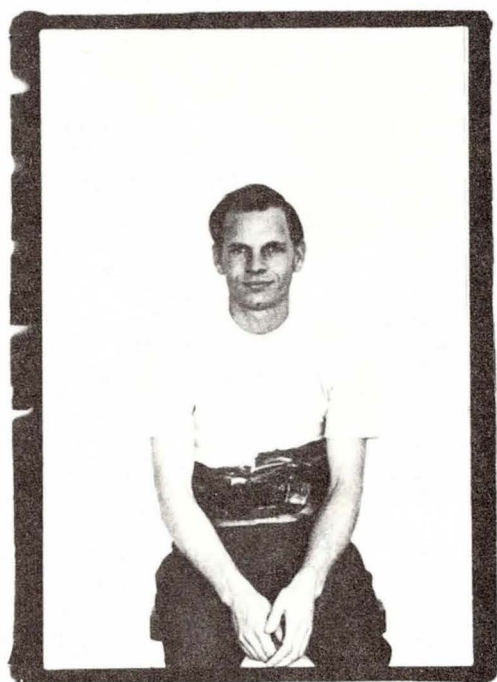
We have certainly lost a great deal in the way of architectural possibility. Etlin quotes one early visitor to Pere Lachaise:

And although there is an enchantment about it which for a moment almost takes away the gloom of the grave . . . it is an earthly enchantment after all, and only tends to call off the mind from the paradise above, and the awfully interesting realities of the spiritual world.

In his preface, Etlin proposes that "standard compendiums of social history include a serious consideration of the design of cities, parks, and cemeteries as an integral part



*From Photography in California. Above, Max Showing How a Real Man Is Supposed to Drink a Bottle of Whisky, John Brumfield; below, Robert Posing as a Hollywood Star, John Brumfield.*



he story of an age." This book  
 ightly supports the validity of his  
 osal.

**am Mulder** works in the office of  
 ax Rock Associates Architects, Los  
 les.

**ography in California:  
 5-1980**

ouise Katzman  
 rancisco Museum of Modern Art,  
 rancisco, 1984.  
 op., illustrated, \$19.95 paper.

late photographer Garry  
 rgrand made a famous remark that  
 photographers love to quote. "I  
 ograph to see what things look like  
 ographed." It neatly summed up  
 approach to the medium which in-  
 orates both the real world and the  
 ed finished product—an 8x10 or  
 4 black and white, glossy print  
 one associates with "art photogra-  
 ' Winogrand's way of thinking  
 t photography is one that has been  
 ined since Alfred Stieglitz prod-  
 d the idea of the pure photograph  
 e early 1920s.

t according to Louise Katzman,  
 or and curator of *Photography in  
 ifornia 1945-1980*, California pho-  
 phers were at the forefront of  
 quishing this formal approach to  
 edium. Instead, with the end of  
 I War II they began to embrace a  
 ler notion of fine-art photogra-  
 one that ignored rules of size,  
 ss and appropriate subject matter.  
 ography could not only describe  
 things looked like, but it could  
 ss how things felt.

e structure through which  
 nan attempts to lead us, a popular  
 y of photography from appear-  
 to idea, is loosely held together by  
 supporting determinants: the ac-  
 ic, the economic, and the socio/  
 c, all three of which are supposed  
 rvince us of circumstances pecu-  
 o this state. Yet, like the artists  
 ave forsaken direct description,  
 nan seems to have abandoned  
 ssion with breadth. Instead, nets  
 ue approaches are cast out upon  
 ean of photographers who all du-  
 / swim to the surface. The quan-  
 f names and their accompanying  
 are the only evidence of her  
 s. For instance, in a discussion of  
 ent trend in photography that  
 with staged situations, Katzman

Women photographers in par-  
 ticular have used this technique  
 to examine or reveal personal  
 concerns about male/female  
 relationships and role expecta-  
 tions. Ellen Brooks has been us-  
 ing miniature plastic figures to  
 create situations that often re-  
 semble domestic interplay. Eileen  
 Cowin's photographs deal with  
 relationships between people,  
 words and images, and reality and  
 fiction. She appears as director/  
 narrator/actor in sequences that  
 resemble movies; color and large  
 scale intensify the dramatic qual-  
 ity of each scene. Ilene Segalove  
 is another photographer that acts  
 in her own scenes, juxtaposing  
 them with stills from real motion  
 pictures.

One craves discussion of cultural  
 influences—theater, film and perfor-  
 mance art—to understand more of the  
 issues surrounding this phenomenon  
 of the implied performance. Instead,  
 we are given mere visual description.  
 To complicate the running list of pho-  
 tographers and their visual progeny,  
 Katzman's editors at Hudson Hills  
 Press failed to supply the reader with  
 enough illustrations to accompany the  
 text.

Consequently, one has to assume  
 that this book is intended either for the  
 previously initiated audience of Cali-  
 fornia photography or for library ref-  
 erence. Those readers who are already  
 familiar with the hundreds of photog-  
 raphers mentioned and who can easily  
 draw on their own memory banks to  
 supply the appropriate visual material  
 will find interest in this 40-year in-  
 ventory of California photography.  
 Others may find that its literary enjoy-  
 ment is that of a computer manual.

In spite of these and other problems  
 (such as the choice of the artists and  
 the work included in this book)  
 Katzman has made a contribution to  
 her field of study. *Photography in  
 California 1945-1980* will undoubtedly  
 be quoted and cited in future mono-  
 graphs and surveys on this subject. Her  
 documentation of the personalities  
 who photographed, taught and worked  
 in California and who made the state a  
 center for rich and diverse photo-  
 graphic activities, makes this book the  
 most important source available to  
 date.

**Deborah Irmias** is an art historian  
 specializing in photography.

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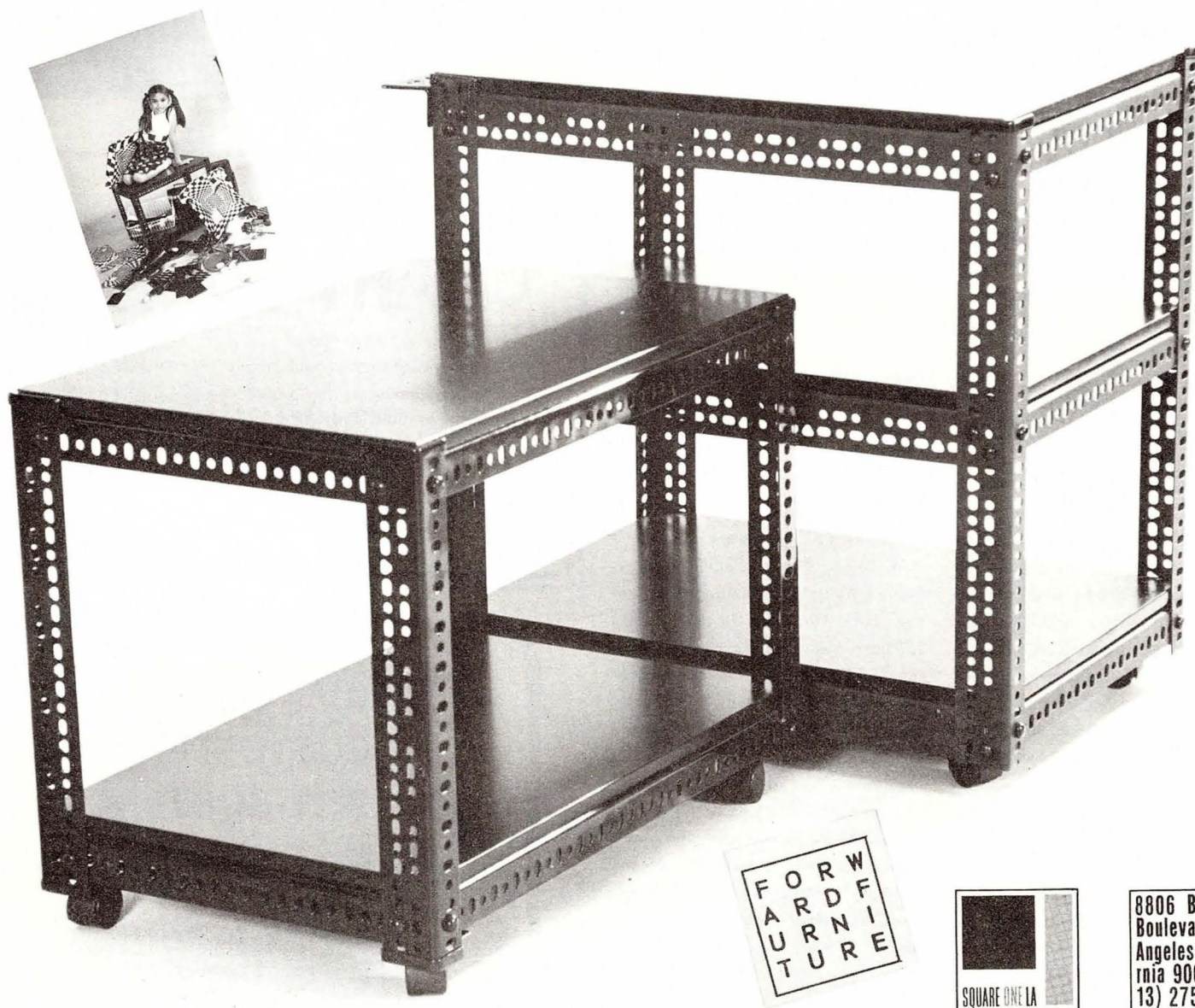
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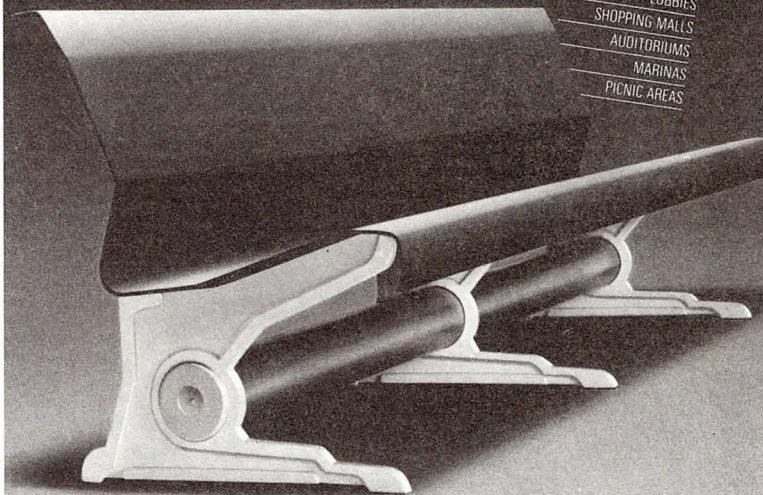
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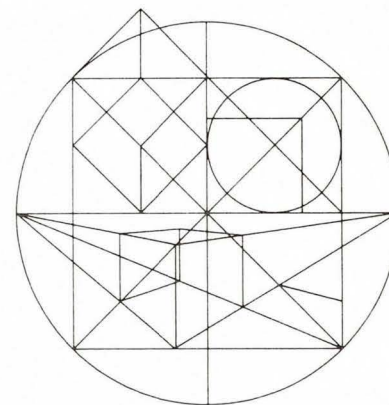
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# Material Evidence

## Person Designs

Person Design's new, circular table features a black textured mica surface decorated with a geometric line pattern. Leg casters are available for easy movement.



Person Design's striking new table

## Easy to Go

A combination of nomadic structural concepts and high-tech materials has been employed by Designer Systems to create a prefabricated enclosure that is ideal for toll, parking and teller stations as well as vendor stands. The 30' structure is complete with electrical and mechanical systems. Exterior materials include stainless steel, anodized or painted aluminum, signage and graphics can be developed per the application.

## Computer in Collection

The Mindset Personal Computer has been selected to be part of the permanent architecture and design collection of the Museum of Modern Art in New York City. The computer joins 1200 items, each chosen because

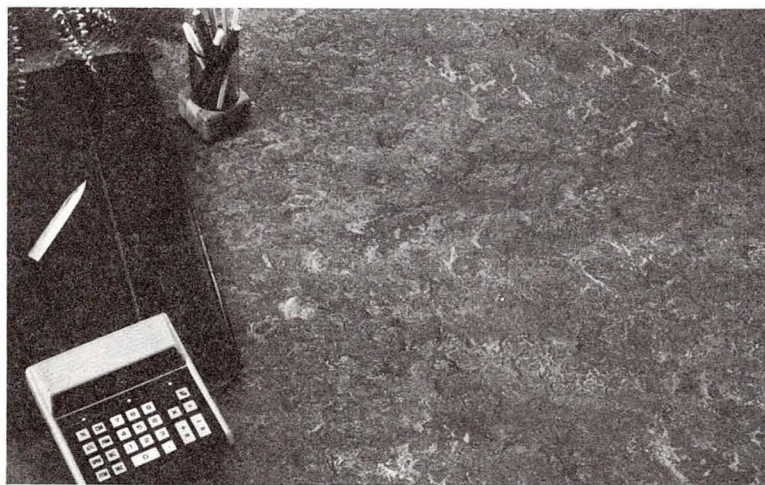


The new Mindset Personal Computer

the museum believes "it is significantly original or that it achieves in high degree an ideal forum of those artists responsible for the major stylistic developments of our time." The original design concept was developed by Robert Brunner, formerly of GVO, California.

## Natural Flooring

Forbo North America offers a straightforward, natural flooring that is available in a wide variety of colors and also offers superior maintenance and durability. Available in 17 colors, Marmoleum offers all the benefits of a natural linoleum product as well as a



The elegant Marmoleum from Forbo

a new finish which allows it to be maintained the same as commercial-grade sheet vinyl. The manufacturer claims that, if properly maintained, Marmoleum can be considered a 40-year floor.

## Silicone Sealant

Dow Corning 795 silicone building sealant is now available for structural glazing of glass, plastic, metal and ceramic tile, as well as nonstructural glazing and waterproofing applications. The one-part material cures to form an adhesive/sealant with sufficient bond and physical strength, yet can accommodate 50% movement in a properly designed joint. Dow Corning offers a free blueprint review and compatibility testing to architects.

## Lexan Sheet

Extruded from polycarbonate resin, Lexan profiled sheet, newly introduced by General Electric Plastics, has a double-wall construction which offers better thermal insulation than glass and monolithic plastic sheet. The material has a surface coating which resists yellowing, hazing and water spotting. Lexan profiled sheet can be used as flat-glazing, or it can be cold-formed into a curved profile for barrel-vault structures. It can also be heat formed into one-piece, energy efficient, domed skylights.

## Easel Software

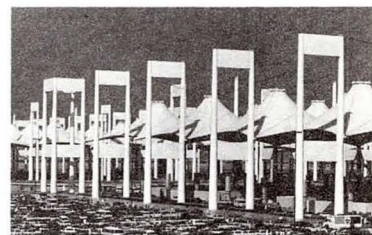
With a new computer graphics package, architects and designers can add free-form details and other finishing touches to three-dimensional designs created on a microcomputer. The new software, called Easel, is designed to run with the Cubicomp CS-5 sys-

## Perpetual Motion (Nearly)

A new elevator system, manufactured by Otis for use in mid-rise buildings, incorporates an energy-efficient, variable-frequency drive with high-efficiency gearing, reduced hoistway mass and low-inertia braking. The new system is regenerative, meaning that it produces some of its own electricity which is stored in power cells to satisfy lower-peak power requirements. In the event of a power failure, the cells will keep the elevator operating for up to four hours.

## Gateway to Mecca

A film that examines the design, engineering and construction of the 105-acre fabric roof covering the Haj Terminal in Saudi Arabia is available from Owens-Corning. After defining the purpose of the terminal, *Gateway to Mecca* examines the design concept of the project and explains why a fabric roof system became the accepted solution. The film was produced by Owens-Corning Fiberglas Corporation, the prime contractor for the roof system, with Skidmore, Owings & Merrill.

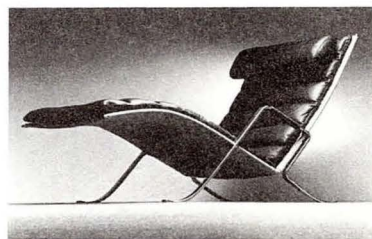


Owens-Corning's Gateway to Mecca

## Grasshopper Chaise

A dramatic selection from the award-winning Kill Collection, designed by Kastholm and Fabricius of Germany, is being shown at Ambienti in Redondo Beach. The Grasshopper Chaise is composed of an oval-shaped, bar-stock frame which supports a natural linen platform, with arms wrapped in leather thong. Seat and back cushions are leather, and the headrest is optional and adjustable.

## At Ambienti, the Grasshopper Chaise



## WestWeek Introduction

**Artemide** previewed two design WestWeek, last March in Los Angeles. One is Cyclos, designed by Michel Lucchi, a wall or ceiling fixture with a body in grey lacquered metal and a diffuser in partially frosted glass. The other is Aton Modular, designed by Ernest Gismondi, a lighting system which aims to offer optimum level lighting with absolute energy efficiency and total adaptability. Gismondi is the head of Milan-based Artemide as well as a founder of the Memphis group.

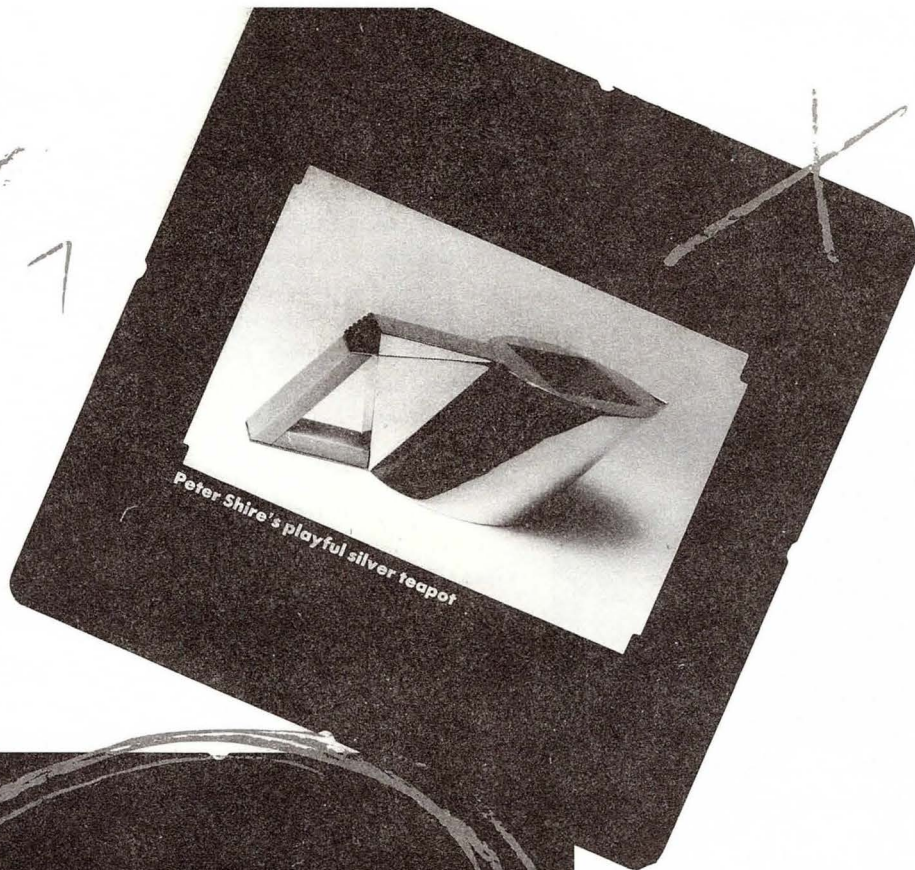
## Modern Silver

**The traditional medium of silver** has been produced in modern design by 25 invited architects and designers including Mario Bellini, Joseph Kosut, Hans Hollein, Ettore Sottsass, Carlos Scarpa, Alessandro Mendini, Michele de Lucchi and Paolo Portoghesi. The designs are part of Collezione Cleto Munari and cover a complete range of functional objects. The handmade tea and coffee services, candlesticks, fruit bowls and cutlery will be made in limited editions of 100. The collection is represented exclusively by Limn Company of San Francisco.

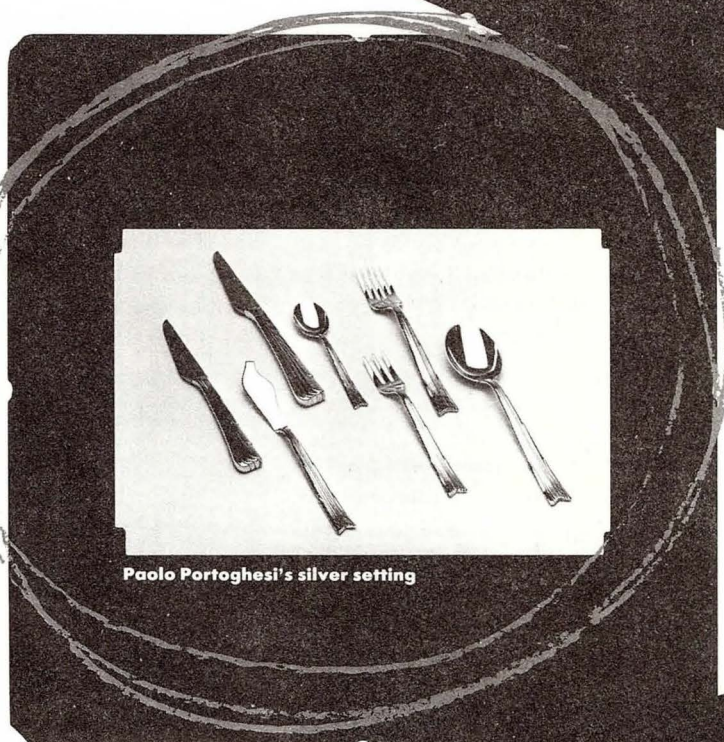
## Material Evidence

**Formica has asked 19 craftsmen** to design and build contemporary furniture incorporating the company's new Colorcore surfacing material. Resulting 25 pieces were shown in an exhibition, "Material Evidence: 19 Craftsmen Explore Colorcore," April 11 to May 27 at the Gallery Workbench, New York City, which sponsored the exhibition.

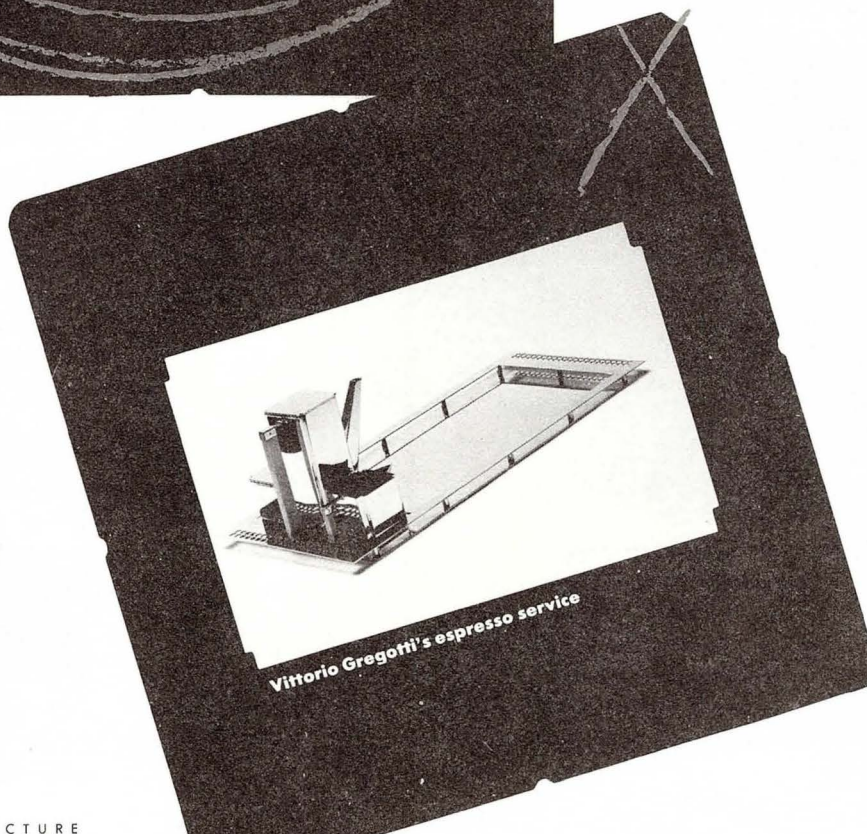
The designs were imaginatively varied. They included a transparent Colorcore table, a chest of drawers shingled with the broken material, a hall piece combining woven steel with Colorcore and oak, and a table laminated with plastic, gold-plated aluminum. Participating artists: Garry Bennett, Wendell Castle, Cederquist, Peter Dean, Mike Ponder, Tom Lacagnina, Jack Larimore, Loeser, Wendy Maruyama, Ror Carthy, John McNaughton, McKie, Michael Pieschalla, Ryerson, James Schriber, Jay S. Trent, Whittington, Richard Whigley, Edward Zucca.



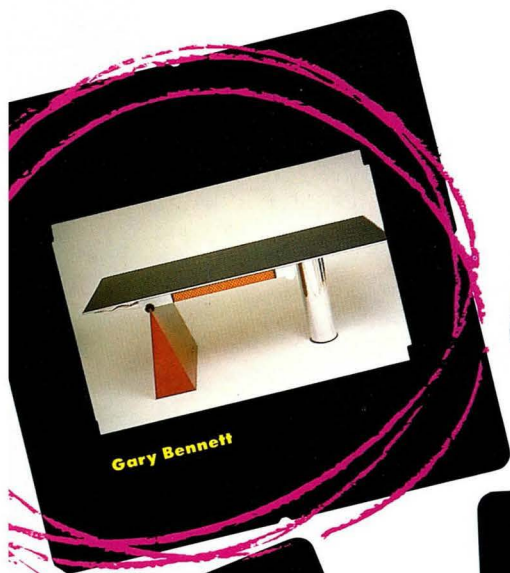
Peter Shire's playful silver teapot



Paolo Portoghesi's silver setting



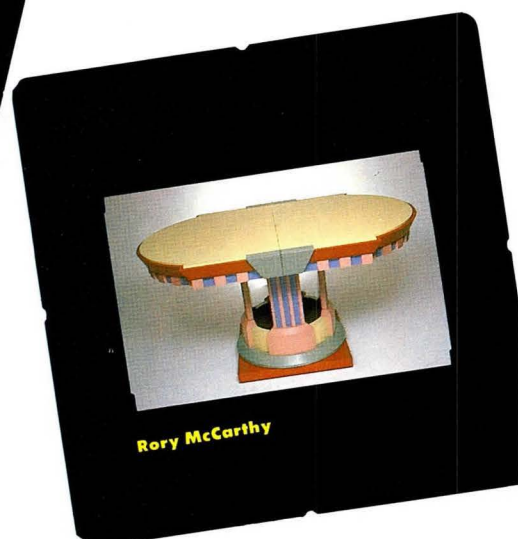
Vittorio Gregotti's espresso service



Gary Bennett



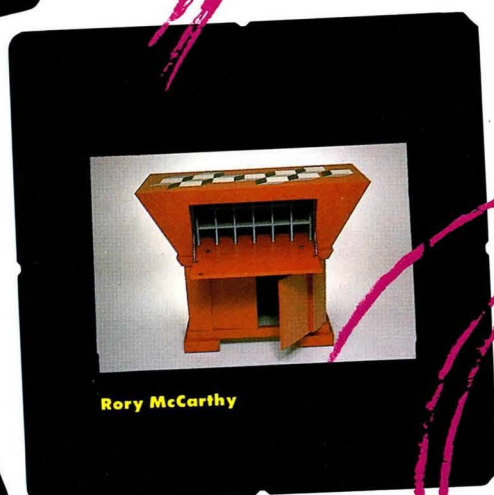
Jack Larimore



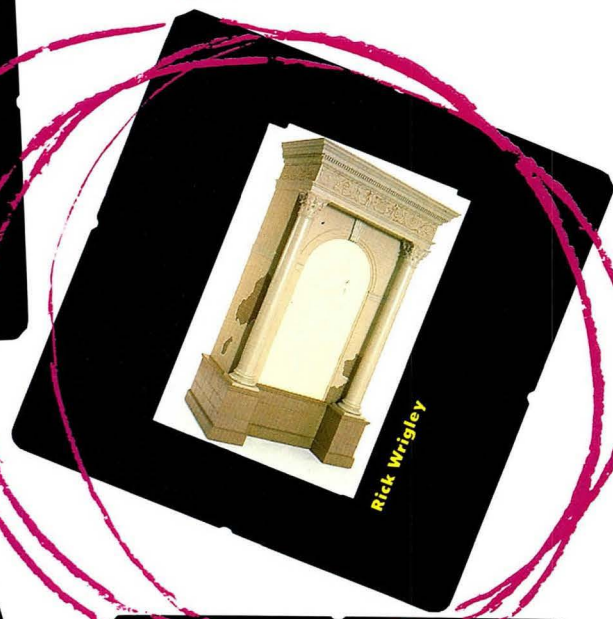
Rory McCarthy



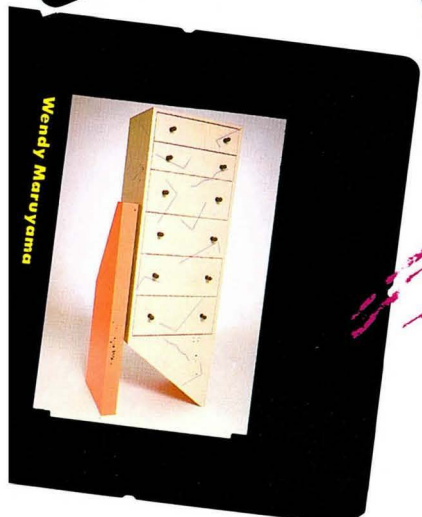
Looser



Rory McCarthy



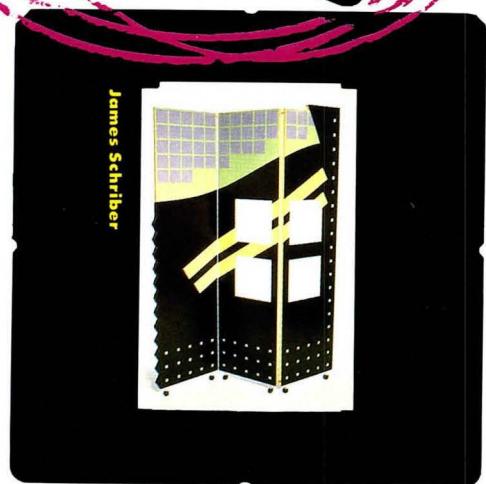
Rick Wrigley



Wendy Maruyama



Mike Pierschalla



James Schriber



John McNaughton



Wendell Castle

bandsawn brackets. It recalled anything but Neutra.

A fourth contention of the show's curator was that "Neutra architecture takes time to mature like fine wine." Apparent proof was offered by a time sequence of three photographs showing the exterior of a Neutra house being obliterated by landscaping. One seriously questions whether the elder Neutra—whose international reputation was partly based on carefully chosen, black-and-white photographs emphasizing the part that Neutra himself played in creating the exteriors and interiors of his buildings—would have approved of this interpretation of his work.

How do we understand Richard Neutra? Certainly not by simply visiting the show at UCLA, as Neutra is not there put into context. Those interested in pursuing this complex man should read Hines' *Richard Neutra and the Search for Modern Architecture*, (Oxford University Press, 1982) in which the historian author has managed to establish this background. Hines doesn't hesitate to be frank in identifying Neutra as one of those creative people who were driven to achieve success at the cost of a flawed and sometimes unhappy personal life. The story is told in detail from Neutra's youth in Vienna, where he was a family friend of the Sigmund Freuds, to the post-World-War-I period of employment and collaboration with Erich Mendelsohn in Berlin, to his struggle to come to America and join Frank Lloyd Wright in Wisconsin, and finally to his arrival in California in 1925, where the Neutras lived with the Schindlers in their house until 1930, when differences separated the two men.

The book is not primarily meant for architects; look for a Neutra plan and sometimes you will not find it. But there is compensation in that the whole of the residential oeuvre, from beginning to end, is included and explained. After the Lovell house, there was the further attempt to explore the new technology, as exemplified in the Beard and Von Sternberg houses, as well as the more typical approach of the Sten house. World War II was a watershed, since Neutra was of necessity finally wedded to wood construction. The luxurious Nesbitt pavilion showed his mastery of this material, and inexpensive creations such as the Perkins house demonstrated his sensi-

tivity to site and to the third dimension.

Hines concedes Neutra's decline as faith in the International Style waned, and he makes unfavorable judgements, which are valid today, about Neutra's later public buildings. These commissions eluded Neutra until well after World War II, in part because of his unfortunate efforts at self-promotion. Apparently conscious of this, he formed a partnership with the highly respected and popular southern California architect Robert E. Alexander. The uneasy partnership dissolved over a show at UCLA in 1958, when Alexander felt that he had not received credit for work on which the two architects had collaborated. Hines perhaps does not explore this phase of Neutra's career as thoroughly as he might, no doubt because the results were disheartening.

Those who would criticize Hines for slighting Neutra's philosophy of user-oriented architecture no doubt have a point, but this point was not convincingly demonstrated by the show at the Pacific Design Center. If the Hines book has a flaw, it is Hines's failure to recognize the influence of R. M. Schindler on Neutra. After all, they lived in the same house and shared some of the same work for nearly five years. Hines goes to Holland to find a prototype for Neutra's "spiderleg" motif, which he employed throughout his California practice, yet this motif existed in the upstairs "sleeping baskets" of the 1922 Schindler house.

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**What could be sillier** than a profession that aims to express the sum of civilization? It would seem that a discipline so built on extravagant ambition would hardly need to seek out even more folly. Yet "Follies: Architecture for the Late Twentieth Century Landscape" was the subject and the title of an exhibition at the James Corcoran Gallery in Los Angeles, curated by B. J. Archer and shown from January 21 to February 21. Folly is not only an attitude, but a historical building type. Dusty from disuse, the folly found new life as the premise for a lively and varied collection of designs by 19 contemporary architects.

The theme of the folly is its program; there should be no other constraints. In Anthony Vidler's perceptive catalog introduction, he terms follies self-referential, with individual structures commenting on the history of the type. In the folly's solipsist dedication to itself, and in its passion for "... the forbidden ... the repressed, and the absolutely impossible," Vidler concludes, "It has perversely exhibited a discipline, a logic, a reason in itself, which because withdrawn from the world, remains in a sense pure."

The concept of the folly could be quite literal, constituting the most extreme example of the *architecture parlante* idea that every building should instantly reveal its true spiritual character and purpose, so that, in Vidler's words, "buildings could be read like a book, and a moral book at that." In this sense, he declares, the follies become "a unit of language, a grapheme of philosophic discussion, an instrument in the didactic program of the enlightener."

For instance, when the visionary French architect Etienne Louis Boulée created his project for the Newton memorial, he employed a vast, hollow globe to symbolize Newton's achievements and addressed him in the following terms: "Sublime spirit! Vast and profound genius! Divine being! While you by the scope of your insights and the sublimity of your genius have determined the figure of the earth, I have conceived the idea of enveloping you in your own discovery."

Many of the participants in the Corcoran show subscribed to no particular cultural roles for the folly. It is not unduly cynical to speculate whether many of them may have been more interested in jockeying for position within the tiny, crowded world of high-art architecture. For example, the presence of the large fish in Frank Gehry's unsettlingly authoritarian, fish-and-snake prison folly has more to do with art-world conventions about freedom than it does with the meaning such a form might have for the users or viewers.

For some of the architects, the show was another chance to trot out their favorite routines. Peter Eisenman's model of tiny cubes resembled adult toys, designed to be chromed, filled with ball bearings, and placed on lucite coffee tables. Michael Graves contributed two more versions of the primi-

tive hut, a theme which curiously enjoys instantaneous academic respectability.

The successful entries tended to be those which went beyond the confines of artistic freedom to address historical or cultural issues. Agrest Gandelsonas employed a mystical allegorical approach to natural science in their designs which are part landscaping, part astrologer's tools. Gorge delineated, these hybrids have a suggestive juxtaposition of light and heavy elements and an elegant composition which were far more evocative of the past than Quinlan Terry's archaeological recreations. Batey Mack's wine cellar/drinking tent hybridized the storing and enjoyment of wine in a delightful, spirited manner. In their design, a delicate pleated structure above ground contrasts with a massive cellar below. The lead sheets that enclose the shelter are ironically frozen into permanent folds.

Regardless of their conformity to any definitions, some of the projects were so beautifully presented that they were worthy of inclusion. Among them was Rafael Moneo's carefully rendered, urban-park scheme. Drawings proved that the art of the cityscape, as found in the drawings of Frank Lloyd Wright's Broadacre City or Daniel Burnham's plan for Chicago, has not died out. Machado-Silva's "temporary house" (it was as rare as the Great Wall) consisted of an elegant set of inked drawings with geometrically precise line weights, depicting a cordial mingling of current rationalism with industrial-chic minimalism.

After perusing the contents of the show and catalog, there still seemed to be precious few true follies in the second half of the 20th century. Vidler's definition is used as a guide. One of the reasons for this dearth of fact that experiences, as well as a lack of personal identity, have become commodities in our consumer society. Also, the ability to build follies depended on the dominance of society, a wealthy, leisurely and cultivated upper class, at liberty to disport itself as pleased. In our mass society, it is not surprising to find that what we do possess tend to come in the guise of suburban houses built of slumpstone castles, or hamburger stands in the guise of steamboats.

**John Chase** is the author of *Ex Decoration: Hollywood's Inside Houses*.



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agencies and associations are present and participating: the Chamber of Commerce, the Rangers, Department of Parks and Recreation, State Park Volunteer Association. They imagine it to be an occasion for celebrating California history.

The third is made up of outsiders and visitors drawn into the celebration, who become witnesses to the unfolding cultural presentation that El Teatro is guiding. They become, in effect, students learning the mixture of myth and history that the days' events portray. But there is another irony here. The event takes place on the last Sunday of October, always associated with Halloween in the minds of the outsiders. Halloween is a pagan survival of Celtic origin in medieval Europe, the eve of the beginning of Winter, All Saints Day, All Souls Day, time for prayers to the souls of the departed. In Mexico, the Day of the Dead falls at the same time but has an entirely different origin and sensibility. It is the Indian religious view of death, not Halloween, that gives this Day's celebration its flavor. Death was worshipped by pre-conquest Indians as one of the gods, presented as a man without flesh who manipulated human destiny. In the Fall, these Indians held religious festivals for deceased adults and offerings of food and drink were dedicated to the gods for a successful harvest. Entrances to villages were decorated; there was revelry and feasting; a time for the celebration of fertility. With the conquest, the European image of death, the Christian skeleton, fearsome and threatening, came to dominate the Day of the Dead in Mexico. But it is to the earliest roots—the celebration of ongoing life, the making of dolls and offerings, drinking and dancing—that the Day of the Dead in San Juan Bautista still seems most closely affiliated. And it is the Indian element which is perhaps the oldest and the deepest cultural performance that inspires this weekend, but this is largely invisible to outsiders, who still see the occasion as a celebration of Halloween.

Alive within the total occasion is an inner, intense private ritual, carried out by a group referred to as the "Danzantes." They imagine themselves to be directly linked to the Mexican-Californian Indians brought to the mission and now buried beside it. They are a small, self-selected group that includes no outsiders, composed only of Teatro members and families. Since the first Day of the Dead in the late 1970's and for almost a decade since, perhaps two dozen people dressed as Aztec gods have been gathering for an evening vigil, or *velacion*, held at the grassy knoll enfolded by the high adobe walls of the mission. A hand-carved sign reads: "Buried in this sacred ground, in unmarked graves, are 4,300 Mission Indians . . ."

In the Indian graveyard, the Danzantes have shaped individual mounds of earth and placed upon each one a wooden cross without a name. On the eve of the Day of the Dead they place candles on the graves and marigolds, the traditional flower of the dead, adorn them. During the night-long vigil they dance to the music of a drum, mandolin

and conch shell, offering prayers and food on the graves. In their prayers, they honor the dead they claim as their own, their chosen ancestors, the Indians who built the missions and who died there. By these acts they are claiming to be descended not from the Spanish or Europeans who were their conquerors, nor even the Mexicans. Unlike the urban Chicano, who may look to the militaristic, complex Aztecs for a model, the Danzantes identify themselves with the mission Indians. They are children of farm workers, who, like the mission Indians, have known what it is to work the land and build upon it for others. Again, there is the mixing of myth and history, just as the Mayor of San Juan Bautista chooses his own political ancestor, dressing himself as Abraham Lincoln for the Day of the Dead procession.

What is finally most interesting to an anthropologist is the efficacy of a consciously created ritual in which a group of 20th-century urban, young, sophisticated people selects its own ancestors to whom they claim an affinity, devising their own ceremonies with the essential ingredients: Valdez, a genuine charismatic chief whose leadership they actually follow in daily life, and the sacred place—location of the bodies of their predecessors lie within the walls of a Catholic mission along the Camino Real, the road that leads directly to Mexico. And there are the primordial instruments: conch and percussion providing the sounds of the sea and the shamanic drum, the heartbeat, to escort them into another sensibility.

The Day of the Dead, finally, is about the provision of new experience based on archaic and even imaginary ideas. To stand at the graveyard and watch the *velacion* is to be drawn into an otherwise closed, lost past; to feel (or imagine we can feel) what they might have, the ancient Indians and the modern Danzantes. We are admitted into the private and unfamiliar sources of religion, and learn something profound, outside our taken-for-granted personal and cultural conceptions. Here is the kind of learning which we strive for in the theater and the university, and fulfill so rarely.

We anthropologists, witnessing these events, ask ourselves, what shall we call this weekend's proceedings—what category fits it? Outdoor museum, public rite of passage, California folk festival?

We confess that we are loathe to try to restrict the richness of this experience by confining it to a single category. More than that, we are envious, aware again of the skimpiness of our own urban, secular collective rituals. We have witnessed the ceremonies of those who have deliberately invented the means for interpreting and performing their lives and their death, their history, their marginality. The Indians and their context are finally made most real to us by the Danzantes' marking of specific graves, humanizing and individualizing the mass burial below. Yet we feel as outsiders, needing to find our way to participate. Like a visit to a religious shrine, it asks us to act in relation to it. But we have no spells, no gestures, no instruments to use, nor can we pretend these

are our ancestors. Yet something compels us gropingly, with the embarrassment of those who are ritually inventive but ignorant, we develop a clumsy way to enter. We wait, respectfully, at midnight when no one will be using the mission. We scale the locked iron gates to the graveyard where the white walls luminous in a full moon. We lay out on the other side, the moonlight so bright that the olive trees cast strong shadows. We crouch and wait, each of us on a grave, at opposite sides of the yard. Silently we wait until a common impulse draws us to the center: (In whispers) "The graves are not marked." "Do you know the names of the Indians? What tribe was it?" "No, but I know the names of the tribes in the Amazon. Will that do?" (We laugh at the foolishness of the question. I ask the whom? Do for what?) "Xingu, Wausha, Truk, Kamayura, Huichol, Luisenõ, Navajo, I Zuni . . ."

We go on to recite the names of all the American Indian tribes we know, perhaps 50; it takes a long time. We say the names slowly into the darkness, and the names become an incantation, binding up the names of the living with those that have gone before. We have joined their history to this moment, and in naming them, found reason to be here—to be here. Anthropologists who understand that offering names is not only other peoples, not only for recording field notes but must be alive, given and received. We have experienced the Day of the Dead and comprehended Valdez' refusal to respect separation and exclusion. We have learned from the Danzantes that one's past is one's own; created, not imposed. El Teatro Campesino set the example of courage by including everyone by stepping out of the safety of the mapped world, of the fixed categories: Indian and European, Chicano and American. Ourselves and the Other.

We feel none of the emotions ordinarily felt at a graveyard. After the day's events, the families, with the images of Death, the laughter and the ability of *las calaveras*, for the moment, at least have shed our Western awe and fear. The San Juan Indians perished but as long as they were named, as long as there were marigolds and candles for them, they were among us still, and with our permission to participate in that membership they could join in this commemoration in the only way we knew. We recited our little knowledge, our incantation for the no longer remote and no longer vanished Indians. Through El Teatro Campesino and the Day of the Dead, we had acquired what we did not know we had come to learn: *Viva Muerte! Viva La Vida!*

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