Acknowledges the generous support of

**Patrons**

- Bissell Associates, Newport Beach
- David & Mary Robinson, Sausalito
- Clement Ziroli, West Covina

**Sponsors**

- Welton Becket Associates, Santa Monica
- Bobrow Thomas Associates, Los Angeles
- Kaplan/McLaughlin/Diaz, San Francisco
- Cesar Pelli, New Haven

**Donors**

- Fred M. Briggs, Inc., Architects, Laguna Beach
- Daniel, Mann, Johnson, & Mendenhall, Los Angeles
- Kermit Dorius, FAIA, Architects & Associates, Corona del Mar
- Diana & Marc Goldstein, San Francisco
- The Jerde Partnership, Los Angeles
- Kaufman and Broad, Inc., Los Angeles
- The Landau Partnership, Inc., Santa Monica
- Maguire Partners, Santa Monica
- Dale Naegle, FAIA, Architecture & Planning, Inc., La Jolla
- John Pastier, Los Angeles
- I.M. Pei & Partners, New York
- R&B Construction, Los Angeles
- C.J. Segerstrom & Sons, Costa Mesa
- Skidmore, Owings & Merrill, Los Angeles
- SWA Group, Sausalito, Laguna Beach, Houston, Boston, Boca Raton
- Johannes Van Tilburg & Partners, AIA, Santa Monica

**University Contributors**

- California Polytechnic State University, San Luis Obispo
- University of California, Los Angeles
- University of Southern California, Los Angeles
WHY THE MOST INTELLIGENT PEOPLE IN PALO ALTO LIVE IN THE TREES.

For a lot of reasons. We built it smart. With quality, and without cutting corners. All of our dramatic floor plans offer solar-assisted energy, sound-resistant walls, microwave ovens, and an extensive security system. We even have a spectacular split-level lounge and recreational complex for the ultimate in entertaining. All for only $120,000 to $225,000. And we have the best financing packages on the market today, so we can personally work out a finance plan, with the aid of our computer, that will fit your needs.

We're located at 4250 El Camino Real, Palo Alto. (415) 326-5457. We're open every day from noon-6pm.

No condominium in Palo Alto can give you the unparalleled style, features and value we can. So stop by and see why so many intelligent people want to live in the trees.

Palo Alto Redwoods
Living at the top without living over your head.
"SUPERCOOL AND SELF-CONSCIOUS... instant "in" from the day it opened...
local cuisine called "Nouvelle Chinoise"..."
Lois Dwain, Restaurant Editor, L.A. Times
L.A. Restaurant Guide

★★★★★

"ONE OF THE BEST NEW RESTAURANTS IN AMERICA...
Best Bar in Los Angeles...
"One of the 13 Top Bars in America..."
Esquire Magazine

"ONE OF L.A.'S MOST STYLISH RESTAURANTS...
an eclectic mixture of '30s motif
and futuristic ideas...
Gwen Jones, Herald Examiner

"SUPER CHIC RESTAURANT... Chef blends the flair and art of Japanese cooking
with the complex Chinese cuisine...
"Paul Wallachs

"Concept of clubhouse, cafe, and art gallery: a gathering place where so many things can take
place...
Progressive Architecture magazine

Best Environmental Design Award
Stanley Blacker Award for Pleasurable Dininning
Print Casebook 5 Certificate of Design Excellence Award

"I LIKE THE CHINA CLUB!"
Andy Warhol

There's no other restaurant like the

CHINA CLUB

DIRECTED BY: Sy Chen

PG PARENTAL GUIDANCE SUGGESTED DOLBY STEREO

NOW SERVING!

Available for Parties

CHINA CLUB
8338 W. 3rd Street, Los Angeles 658-6406

Dinner
Monday-Saturday
7:00-11:30
allyn e. morris

residence. Architect's own home. Tri-level, open plan interior offices, overlooks Annandale Country Club and the San Gabriel beyond. Open spaces surrounded by glass allow a living working environment in a park-like setting. This artistic nce incorporates three bedrooms, four baths, study, gallery, offices. Expansive view, decks, and pool. Approximately $395,000. (213) 275-2222. Office is located in the Wright studio, 858 North Doheny Drive, Los Angeles, CA 90069.

osler randall and doe

American Cars

BY LEON MANDEL

Photographs by
BARON WOLMAN & LUCINDA LEWIS

The most comprehensive history of the American automobile ever to appear in a single volume, illustrated with over 450 full-color photographs of Harrah's internationally famous automobile collection.

- 448 pages, 9 1/4" x 11 1/2"
- Bibliography, Index
- An authoritative history of the automotive industry in the U.S. from 1893 to the present
- Descriptions of the finest classic cars built in America
- Firsthand evaluations of the handling characteristics of many classic cars

STEWART, TABORI & CHANG, PUBLISHERS
300 PARK AVENUE SOUTH
NEW YORK, NY 10010

Please send me ______ copies of AMERICAN CARS at a cost of $63 each. New York State residents please add 8 1/4% sales tax. My check for $_________ is enclosed.

NAME ____________________________
ADDRESS __________________________
CITY/STATE/ZIP ____________________
Frank Lloyd Wright

Drawings: 1895-1959

Max Protetch
37 West 57 Street
New York 10019
(212) 838-2340
The Fifties

14 Le Sabre: A Proposal for a Futuristic
Arts and Architecture Case Study House
by Doug Michels

17 Fifties Design: A Continuing Tradition

Eames House
by Barbara Goldstein, Charles Lee
and Stephanos Polyzoides

Graphic Design: The Persistence of Memory
by Frances Butler

The Good Design Years
by Edward Frank

38 Marilyn Monroe
by Hildegarde Duane

California Coffee Shops
by Alan Hess

The Automobile as Icon
by Diana Rico

Furniture Al Fresco
by Bruno Giberti

Reviews

61 1983 CalArts Contemporary Music Festival
by Mark Swed

63 Who Gives a Fig for Art?
by Peter Clothier

64 Book Reviews
I live on earth at present, and I don't know what I am. I know that I am not a category. I am not a thing—a noun. I seem to be a verb, an evolutionary process—an integral function of the universe.

On July 1, the verb changed its tense from present to past, when R. Buckminster Fuller died at 87 in Los Angeles. Ah, but I have already fallen into one of those obsolescent thought patterns that Bucky Fuller was so fond of identifying and correcting. Past and present tenses seem to be illusory: "Time is not linear but probably consists of wave propagations in all directions simultaneously. Allatoneness!" This thought was neither new nor original with Fuller. An Irish priest proposed something similar in a religion class I attended in the Bronx, when he attributed the ability to see all time in one instant to God. Fuller's concerns were often religious, although he took pains to couch them in the language of either the material universe or the processes of human thought. But the best way to convey his concerns, as well as his distinctive way of communication, is by quoting a statement he called "What I am trying to do":

As a conscious means of hopefully competent participation by humanity in its own evolutionary trending while employing only the unique advantages inhering exclusively to the individual who takes and maintains the economic initiative in the face of the formidable physical capital and credit advantages of the massive corporations and political states I seek through comprehensively anticipatory design science and its reduction to physical practice to reform the environment instead of trying to reform man also intend thereby to accomplish prototyped capabilities of doing more with less whereby in turn the wealth-regenerating prospects of such design-science augmentations will induce their spontaneous and economically successful production by world-around industrialization's managers all of which chain-provoking events will both permit and induce all humanity to realize full lasting economic and physical success plus enjoyment of all the Earth without one individual interfering with or being advantaged at the expense of another.

There, in a single-sentence, unpunctuated, 153-word nutshell is Bucky Fuller: optimistic, skeptical of established institutions, convolutedly precise, concerned with human consequences as well as physical results. He wrote those words in the 1920s, after considering suicide but resolving instead to pursue the complicated challenge described above. The task was more than enough for a million people, let alone a single human verb, but he retained his immense optimism throughout the six added decades of life that he decided to give himself and us. Buckminster Fuller was inarguably one of a kind, yet he was also one of the most characteristic embodiments of the 20th century, whether verb or noun, and past, present, future or allatonce.

John Pastier
R. Buckminster Fuller
1896-1983
MUSEUM CALENDAR

Center for Creative Photography
University of Arizona
843 East University Boulevard
Tucson, AZ 85719
(602) 621-7968
October 9 - November 17

Joe Deal: The Fault Zone
Between 1978 and 1980, Deal photographed the suburban landscape along Southern California's geologic faults. This series of 19 images reveals the uneasy relationship between the forces of nature and the fragile environment built by man.

Phoenix Art Museum
1625 North Central Avenue
Phoenix, AZ 85004
(602) 257-1222
Continuing through September 11

Fine Art Nouveau and Art-Deco Bookbinding
Thirty rare books demonstrate the quality of ornamental binding from 1890 to 1930. Semiprecious stones, inlaid materials and painting decorate these hand-bound pieces.

Heard Museum
22 East Monte Vista Road
Phoenix, AZ 85004
(602) 232-8810
Continuing through October 3

Pueblo and Navajo Textiles from the Silverman Collection
The collection of artist Jack Silverman is the source of 23 examples of Pueblo and Navajo weaving from the 19th century. Included are first, second and third-phase chief blankets as well as Hopi mantas, dark wool garments worn as dresses or shawls. Silverman has documented his collection with serigraphs which will be included.

Fine Arts Center of Tempe
320 South Mill Avenue
Tempe, AZ 85281
(602) 968-0888
Continuing through September 2

The Work of William P. Bruder, Architect
William P. Bruder
Rothamel Retreat
On exhibit are the architect's drawings, models and photography.

Phoenix Art Museum
Continuing through September 11

Fine Art Nouveau and Art-Deco Bookbinding
Thirty rare books demonstrate the quality of ornamental binding from 1890 to 1930. Semiprecious stones, inlaid materials and painting decorate these hand-bound pieces.

California Academy of Sciences
Golden Gate Park
San Francisco, CA 94118
(415) 221-4811
September 10 - January 1

Winslow Homer, Wood Engr Visions and Revisions
A noted artist of the late 19th century, Winslow Homer thought depicted scenes from America. The exhibition traces Homer as a magazine illustrator centrating on his wood engravings and paintings. In these wood engravings, one subject is often translated from one medium to another. Themes are repeated in a variety of styles. Each engraving is done with the associated painting photograph of it.
Contemporary Art from the Netherlands
The range of Dutch activity in contemporary art is explored in a collection of approximately 100 works by 15 leading artists. "Their art," according to curator John Neff, "presents extremes of formal appearance and processes of making: from the pure geometry of serially related forms to expressionist, painterly hybrids of technique and style; from concepts assisted by computer to photographic images evoking mystical intuitions." Organized by SITES and the Netherlands Ministry of Cultural Affairs.

Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, CA 90036
(213) 857-6222
July 14 - September 18

Young Talent Awards, 1963-1983
In 1963, the museum established the Young Talent Purchase Award to encourage promising young artists and enhance Los Angeles' reputation as a center for contemporary art. This exhibition includes 110 works - sculptures, videotapes, models and documentary photographs - by 32 recipients of the award, among them Tony Berlant, Chuck Arnoldi, Alexis Smith, and Tom Wudl.

Wegman's World
Wegman's world defines its own parameters: neither pop, conceptual nor surrealist, the artist's work carries strains of all these styles but can be limited by none of them. Most of the 125 photographs, video works and drawings in this retrospective - many featuring his late pet weimaraner, Man Ray - have in common Wegman's offbeat wit. Beneath the humor, however, more serious themes are addressed, including transference of identity and explorations of the irrational. Featuring Wegman's work since 1969, the exhibit was organized by Halker Art Center.

San Diego Museum of Art
Balboa Park
San Diego, CA 92101
(619) 232-7931
Continuing through September 25

Between Continents / Between Seas: Pre-Columbian Art of Costa Rica
More than 300 objects of ceremonial, utilitarian and decorative uses make up the first comprehensive collection of pre-Columbian art to travel from Costa Rica to the United States. Included are fine gold jewelry in the shape of animals, both natural and supernatural; richly inscised jars and vessels; grinding tables or *matates* in volcanic stone; jade pendants and large stone sculptures. Organized by the Detroit Institute of Arts.

San Francisco Museum of Modern Art
Van Ness Avenue at McAllister Street
San Francisco, CA 94102
(415) 863-8800
July 6 - September 4

Morrie Camhi/Kurt E. Fishback: Interpretive Photography
Working within highly specific populations, Camhi and Fishback each aim to capture the individual humanity of subjects. Camhi photographs the authors of newspaper personals, as well as those who answer the ads; the text of the ad accompanies each of the 25 portraits in the exhibit. Fishback's collection includes 16 photographs of California artists, among them Robert Arneson, Manuel Neri and Viola Frey.

M. H. de Young Memorial Museum
Golden Gate Park
San Francisco, CA 94118
(415) 558-2887
July 2 - September 5

The Pennsylvania Germans: A Celebration of Their Arts, 1683-1850
This 300-work exhibition appropriately commemorates the 300th anniversary of the first permanent settlement of German-speaking people in North America. Household objects, furniture, books and musical instruments represent the flowering of America's oldest folk tradition. Organized by the National Gallery of Canada with the Louvre and The Fine Arts Museums of San Francisco.
often humorous confrontation between Japanese tradition and modern American technology, from fast food to pollution to toxic-shock syndrome. The artist who first became widely known for his series, “McDonald’s Hamburgers Invading Japan,” relies on contrast in form as well as content: the 34 watercolors in this exhibition take their style from the centuries-old ukiyo-e, or woodblock printing.

IDAHO

Boise Gallery of Art
670 South Julia Davis Drive
Boise, Idaho 83702
(208) 345-8330
August 13 - September 25

Contemporary Trompe l’Oeil Painting and Sculpture
Painting and sculpture of common ordinary objects directly refer to popular social and political issues, yet allude to a subter perception and vision. This less obvious content is integral to the works created by Marilyn Levine, Duane Hanson and John De Andrea, artists among the exhibition’s 21 creators of modern illusionistic art.

TEXAS

Archer M. Huntington Art Gallery
College of Fine Arts
The University of Texas at Austin
Austin, TX 78712
(512) 471-7324
August 25 - October 16

Ornamentalism: The New Decorativeness in Architecture and Design
Unlike 19th-century ornamentation or 20th-century kitsch, the new ornamentalist ethic asserts intrinsic value of decoration, a worth quite independent of the structure or function of the object in question. This dedication finds expression in the exhibit’s nearly 150 works including furniture, paintings, models and ceramic and glass pieces by various artists. Organized by the Hudson River Museum.

COLORADO

Denver Art Museum
100 West 14th Avenue Parkway
Denver, CO 80204
(303) 575-2794
September 17 - November 13

Santos: The Religious Folk Art of the Southwest
Nearly 100 examples of New Mexico folk art include two-dimensional work such as panel and hide painting, as well as three-dimensional pieces ranging in size from exquisitely small objects to nearly life-size figures of Christ and the saints. Organized by the Colorado Springs Fine Arts Center.

WASHINGTON

Seattle Art Museum
Seattle Center Pavilion
Second North and Thomas St.
Seattle, WA 98102
(206) 447-4796
October 13 - November 27

Outside New York: Seattle
The works of eight Seattle artists are selected from the fiveieth year of the Seattle Art Museum, showing a diverse body of work from contemporary to historical. Organized by the Seattle Art Museum.

Tacoma Art Museum
12th and Pacific Avenues
Tacoma, WA 98402
(206) 272-4258
September 10 - October 9

A Collector’s Eye: The Olga Hirshhorn Collection
Before her marriage to Hirshhorn, Olga Hirshhorn gun to collect art. His mon collection is now in the Hirshhorn Museum; her private collection is the most extensive body of works by her in the exhibition. This exhibition, featuring the work of American artists, is the first to be held at the Hirshhorn Museum.

IDAH0

Boise Gallery of Art
1309 Montgomery Street
Fort Worth, TX 76107
(817) 738-9215
September 24 - November 6

Scott Burton Chairs

Scott Burton
Aluminum Chair, 1980-81
Aluminum

Both sculpture and furniture, Scott Burton’s works combine an artistic vocabulary with fully functional seating design. The exhibition includes a dozen tables, chairs, benches and stools fashioned from an eclectic range of media, among them lava rock, acrylic, bronze and aluminum. Organized by the museum with the Cincinnati Contemporary Arts Center.

WASHINGTON

Seattle Art Museum
Seattle Center Pavilion
Second North and Thomas St.
Seattle, WA 98102
(206) 447-4796
October 13 - November 27

Outside New York: Seattle
The works of eight Seattle artists are selected from the fiveieth year of the Seattle Art Museum, showing a diverse body of work from contemporary to historical. Organized by the Seattle Art Museum.

Tacoma Art Museum
12th and Pacific Avenues
Tacoma, WA 98402
(206) 272-4258
September 10 - October 9

A Collector’s Eye: The Olga Hirshhorn Collection
Before her marriage to Hirshhorn, Olga Hirshhorn gun to collect art. His mon collection is now in the Hirshhorn Museum; her private collection is the most extensive body of works by her in the exhibition. This exhibition, featuring the work of American artists, is the first to be held at the Hirshhorn Museum.

John F. Peto
Lamps of Other Days, 1890
Oil on Canvas

Amon Carter Museum
3501 Camp Bowie Boulevard
Fort Worth, TX 76113
(817) 738-1933
July 15 - September 18

Important Information Inside: The Still-Life Paintings of John F. Peto (1854-1907)

Long underestimated as a follower of his eminent teacher, William Harnett, Peto gains deserved recognition through this 60-painting exhibition. The everyday subject of the works reflect a 19th-century obsession with things, the aesthetic effect of Peto’s diffusing light expresses the artist’s preoccupation with mortality. Infused with Peto’s rack pic fall: painted calling cards, paper clippings and photo with half-revealed words and metaphors, only clue to “important information inside” first comprehensive exhibit of work in 30 years, the show was organized by the National Gallery.
William J. Hennessey

RUSSEL WRIGHT
AMERICAN DESIGNER

...the realm of ordinary domestic objects, the late 1930's, 1940's, and 1950's were decades whose designs are attracting new attention. In terms of sheer output for these years there was no more prolific important designer than Russel Wright. - Suzanne Slesin, "esign Notebook." The New York Times

A fully-illustrated survey of Wright's work accompanies the current exhibition of 175 of his furniture and accessory pieces organized by the Gallery Association of New York State. It documents a career of extraordinary range, from the "Blonde" line of furniture commissioned by Nordiska to unbreakable "one-to-table" ware and spun aluminum kitchen utensils that were designed to provide Americans with comfort, efficiency, and aesthetic assurance at a reasonable price.

$10.00 paperback Available at bookstores, or order directly from

MIT Press
Carleton Street, Cambridge, MA 02142

1961 SANTA MONICA BLVD. W.L.A., 90025 477-0451

(1 1/2 BLKS. EAST OF BUNDY)
The Le Sabre idea is a grand synthesis of advanced technology and creative freedom. It is a superhumanist symbol, poised and alert, a visionary ideal on the Pacific horizon.

**Le Sabre - The Movie**

Two sleek human forms float in weightlessness above a radiant Oceania sunset. We watch as their smooth bodies glide across the screen in fluid motions. The camera zooms back to reveal our visionary heroes swimming in a curved glass pool that cantilevers over a surf crashing two hundred feet below. Quick cut to a surveillance satellite P.O.V. We see Le Sabre from the heavens. Bright moonlight illuminates the forceful titanium shell as glossy blue highlights dance across its graceful, curvilinear forms. The image dissolves into an interior view of Le Sabre. Inside we see an exotic panorama of streamlined furniture glowing in seductive simplicity. The sweeping lines of cool, gray leather amplify elegant images of supreme craft and excellent beauty. The dynamic cantilever exerts an exhilarating force that resonates throughout the finely tuned structural system. Le Sabre is sleek and personal: it is the Ferrari of architecture; it is a powerful Dreamhouse.

**Le Sabre - A Case Study House**

The unprecedented design of Le Sabre is a product of innovation, not imitation. It is the result of original ideas, not "historical referencing." The house achieves this state of existence through creative design concepts unimpeded by nostalgia. A harmonic balance of aesthetic grace and technical sophistication make Le Sabre a tour de force of visionary architecture.

**Universal View**

Continued advance in technology has accelerated at breathtaking speed during the past decade. In June of 1983, the Pioneer spacecraft left our universe and Sally Ride became America's first woman astronaut. Today, industrial robots have freed human beings from back-breaking labor, and video games are a multi-billion-dollar industry. The world is changing fast. A new architecture that responds to and influences the positive impact of technology on our cultural and social direction is essential. Le Sabre is a living system that advances the new high-tech; it is a user-friendly architecture inspired by brilliant creation in computer/communications technology, space exploration, and expanding horizons of creative freedom. The new high-tech is a continuous style that reflects the ultimate power of human imagination. As a pioneer nation of independent individuals we must advance into the pure, conceptual territory of original ideas and unexplored aesthetic frontiers. We don't predict the future, we create the future!

Doug Michels, a former member of Ant Farm, is an architect in Los Angeles.
OSVALDO VALDES
SCREENS
October 19–November 19

PHILIPPE BONNAFONT GALLERY
2200 Mason Street (at Chestnut)
San Francisco 94133
(415) 781-8896

Design Book Review

Timely, comprehensive, informed reviews on:

- ARCHITECTURE
- CITY PLANNING
- INTERIOR DESIGN
- LANDSCAPE ARCHITECTURE

Well written, knowledgeable, enjoyable . . .
An indispensable guide to the 400 new design books that appear each year . . .
The magazine bargain of the '80s . . .

___ $12.00 individual rate
___ $14.00 institutional rate

Name
Address

BOOK DEPARTMENT
Specializing in titles on art, architecture and applied arts from international publishers. Periodicals include Domus, Architect, Novum and Graphis.

IN LOS ANGELES:
2543 W. Sixth Street. (213) 387-1211
IN SAN DIEGO:
1844 India Street. (619) 232-6601
OPEN 9-5 SATURDAYS
9-5:30 WEEKDAYS
VISA, MASTERCARD
AMPLE FREE PARKING

Molla customers are among the most selective in the world. For fifty years they have let us know they demand the best in metal casual furniture. For fifty years we have met their standards at a level of quality, durability and design excellence that has earned us world class recognition.

We invite you to explore the world of Molla. Decorator and design professionals are invited to visit Molla’s California showrooms.

Kimball Showcase
Space 5D
433 South Spring St.
Los Angeles, CA 90013
(213) 617-9210

Zuckerman Showroom
Design Center - Showplace Sq.
101 Kansas St.
San Francisco, CA 94103
(416) 625-5535

For more information, call or write
Customer Service, Molla, Inc.
P.O. Box 767, Westbury, NY 11590
(516) 334-2885

BOOK DEPARTMENT
Specia lizing in titles on art, architecture and ap plied arts from international publishers. Periodicals include Domus, Architect, Novum and Graphis.

IN LOS ANGELES:
2543 W. Sixth Street. (213) 387-1211
IN SAN DIEGO:
1844 India Street. (619) 232-6601
OPEN 9-5 SATURDAYS
9-5:30 WEEKDAYS
VISA, MASTERCARD
AMPLE FREE PARKING

H.G. Daniels Co.
LOS ANGELES AND SAN DIEGO

SINCE 1941... The most complete stock of domestic and imported equipment and supplies for the artist, architect, designer, engineer. Featuring Italian tables by Bieffe, Neolt. Mayline's latest designs, including the new natural oak files and tables. A complete fine pen department. Mutoh and Vemco drafting machines; colorful contemporary lamps and accessories for the studio.

BOOK DEPARTMENT
Specializing in titles on art, architecture and applied arts from international publishers. Periodicals include Domus, Architect, Novum and Graphis.

IN LOS ANGELES:
2543 W. Sixth Street. (213) 387-1211
IN SAN DIEGO:
1844 India Street. (619) 232-6601
OPEN 9-5 SATURDAYS
9-5:30 WEEKDAYS
VISA, MASTERCARD
AMPLE FREE PARKING

ARTS + ARCHITECTURE 15
NOW THERE ARE
72 WAYS
TO WIN THE
COLORCORE
"SURFACE & ORNAMENT"
DESIGN COMPETITION.

COLORCORE IS NOW AVAILABLE IN 72 COLORS—JUST IN TIME FOR COMPETITION II.

A CALL FOR ENTRIES
Formica Corporation invites the design community to explore the potential of COLORCORE, a versatile new surfacing material, in the second phase of the COLORCORE "Surface & Ornament" design competition.

While Competition I was for conceptual ideas, Competition II is for completed installations or in-production products utilizing COLORCORE. Entries must be documented by a series of 35mm slides. (Results of your overwhelming response to Competition I will be seen at NEOCON XV, June 14-17, 1983. Also displayed will be the designs of the invited entrants.)

JUDGES
The jury consists of distinguished members of the design community. From Formica Corporation’s Design Advisory Board: Alan Buchsbaum and John Saladino. Other judges will include: Jack Lenor Larsen; James Stewart Polshek, Dean of Architecture, Columbia University; Andree Putnam; Laurinda Spear, Arquitectonica; and Robert A.M. Stern. Winners will be notified on April 2, 1984, and publicly announced at NEOCON XVI, June 1984.

FOR FULL DETAILS
Entrants are requested to send for the complete rules brochure. Copies of the award-winning competition poster, designed by Emilio Ambasz, are available on request while quantities last. Address all inquiries to:
COLORCORE "Surface & Ornament"
Competition II
Formica Corporation
One Cyanamid Plaza
Wayne, New Jersey 07470

*For free samples of COLORCORE, call toll-free (1) (800) 543-3000, operator 375. In Ohio: (1) (800) 582-1396.

COLORCORE™ is a trademark of Formica Corporation.
©1983 Formica Corporation

Circle Number 15 On Reader I
People tend to regard the 1950s with either admiration or horror. In this country, it was a time of creativity and growth, embracing phenomena as diverse as the flourishing of modern buildings and furniture, abstract expressionist art, live television programming, rock 'n' roll, the shopping center, room-size computers, and the beat generation. This was the era in which "modern design" moved into the mainstream of American culture.

At the end of the 40s, millions of GIs returned from World War II to rejoin their families or start new ones. This expanded market, along with four years' pent-up buying power and the end of wartime shortages and rationing, created an unprecedented demand for consumer goods—homes, cars, appliances, and furniture. Industry, previously stifled by the Depression and then mobilized to defend the country, could turn its full energies back to commerce for the first time in nearly 20 years.

Design ideas that were popularized in the 50s had their roots in radical European visual movements of earlier decades—de Stijl, constructivism and the Bauhaus. Many of these ideas were transported to the United States by designers who fled the war in Europe.

In California, modern design quickly gained public acceptance. Contemporary residential work, emphasizing an open plan and a close relationship between indoors and outdoors, was promoted beginning in the 1940s in the pages of California Arts and Architecture. By constructing innovative residences and opening them to the public, the Case Study House Program made it possible for large groups of people to experience firsthand fully furnished modern houses. At the same time, designers such as Charles Eames, Eero Saarinen, Alvin Lustig and Herbert Matter were demonstrating their own progressive ideas in graphics and furniture. The "good design" era was in full swing.

Along with the popularization of the European-derived "good design" aesthetic was another, bolder expression derived from the opportunistic borrowing of graphic imagery from the work of surrealists such as Miro, Arp and Tanguy, as well as the formal devices of constructivism. Appropriating the most superficial aspects of modern art, architects and graphic and furniture designers created a style labeled "wacky" or "googie." While seen in its own time as vulgar and kitsch, this style holds a fascination for us now. We can view such iconic shapes as the palette, boomerang, kidney, and atomic starburst with nostalgia for an outdated future; in 30 years, this naive projection of things to come has taken on a period charm.

This issue of Arts and Architecture explores both sides of the 1950s, the "good design" objects derived from rigorous European movements alongside the wackier middle-American images of cars, coffee shops and graphic design. Today, while postmodernist designers are looking to previous centuries for their inspiration, others are seeing the 50s as a visual starting point closer in space and time to our own experience. In this spirit, we present a review of postwar America's most confident and optimistic decade.

Barbara Goldstein
From the 1940s through the 1960s, the covers of *Arts and Architecture* magazine featured the work of notable graphic designers. The following is a selection of covers designed by artists of the period.
Occasionally, a work of architecture transcends its physical reality and assumes legendary stature. To many of the world’s architects the Eames house is such a building. An exercise in simplicity and a symbol of a creative lifestyle, it embodies many ideas which have passed into the popular vocabulary of design. This elegantly stylized version of an ordinary industrial building uses structure, space, pattern and light to create its architectural statement.

In 1945, under the editorship of John Entenza, *Arts and Architecture* magazine launched the Case Study House Program, commissioning a group of architects to create houses that would demonstrate modern construction and ways of living. Many of the architects experimented with new materials and building techniques to achieve affordable, contemporary houses. The program spanned 20 years and included 36 projects; 22 of the designs were actually constructed. Three of the early houses were built on one plot of land in the Santa Monica mountains overlooking the Pacific Ocean, one designed by Richard Neutra, another by Charles Eames and Eero Saarinen for John Entenza, and a third by Charles and Ray Eames for themselves.

The Entenza house employed many of the same materials and building techniques as the Eames house, but it was the latter which attracted international attention. It proposed a carefree use of space within an exposed steel structure and an abstract, geometrically patterned facade. It was a quiet precursor of “high tech” design.

Essentially, the Eameses built themselves a series of large living spaces economically through techniques usually associated with factory building. Instead of creating a fixed, formal procession of rooms leading from one to another, the house is broken into a pair of separate buildings, with loft spaces overlooking double height interior volumes in each. One building is a studio, and the other is a house; and between them is an intimate garden courtyard. Adjoining the house, overlooking the ocean, is a paved patio shaded by an overhang and partly enclosed by a low retaining wall.

The house has a light steel frame, and its structure supports a grid of steel mullions which in turn frames a pattern of different materials. The resulting facade is a de Stijl graphic, a Mondrianesque quilt of color and pattern, changing with light and season.

As a social idea, the house is more easily understandable now than when it was built. It is a base for two creative adults, a pair of buildings with enough space and privacy for each person. Its closest parallel is an artist’s...
Architects tend to be rather serious about their work. Perhaps the greatest lesson of the Eames house is that it showed that it was possible to design a serious building that is relaxing to use as well as to decorate in a way that amuses as well as pleases.

John Winter

The Eames house showed that out of an array of mass-produced, machine-made components we could select those we need to build an individual building. Thus we reap the benefits of mass-production of technologically sophisticated components yet are free to assemble them our own way.

John Winter
the generous space and casual arrangement of activities.

As part of the Case Study House Program, the house was an experiment—it set out to prove that it was possible to construct an inexpensive, livable house using standard industrial materials. As such, it was high-minded and sensible. This is not to say that this particular arrangement of space was a universal solution, however: it was designed by and for its clients.

The house seems very casual; although its structure is precise and controlled, its surface is lighthearted and playful. When first built, its interior prefigured many ideas in contemporary decorating; it was sparsely arranged with sculptural furniture, wall and panel surfaces of unadorned wood, and area rugs used as space definers. It had a free, unchambered aesthetic which complemented the cool discipline of the structure. Every object in the space was framed by the container. As the years passed, the dominance of the structure receded and the contents of the house progressively took over. It became a gallery for a changing population of folk art, toys and other ephemera. Its highly structured framework acts as an organizer for a more complicated scenario.

The Eames house is a series of buildings and outdoor enclosures arranged in a line at the edge of a meadow overlooking the Pacific Ocean. An unmistakably manmade object in the landscape, it is sandwiched between a row of mature eucalyptus trees and a hill.

The sequence of spaces in the house begins with the carport, a canvas canopy spanning between the house and the driveway. The second event is the studio, the third is a garden court, and the fourth is the house itself. Beyond the house, a partially enclosed patio shaded by an overhang, faces the ocean. The five spaces are connected by a walkway along one long exterior edge.

Each part of the house is a setting for a different activity. Its significant gesture is the wish to bring work and living together.

The interior is broken into a number of distinct areas; both the studio and house include two story rooms with adjacent smaller rooms. The outside walls use large expanses of transparent and translucent glass, and the changing light throughout the day transforms the rooms from open, garden conservatories to more private enclosures.

Space flows continuously through the building from one area to another, with the character of any particular space created by the objects and activities that occupy it.

Barbara Goldstein

1950s the whole climate was per-

Smithson

1950s the whole climate was per-

Entenza

The Eames-aesthetic, made
definitive in the House at
Santa Monica Canyon, Cal-
ifornia, 1929 (as the ma-
chine-aesthetic was given
canonical form in the
`dwelling unit` in the Esprit
Nouveau Pavilion, Decorative
Arts Exposition, in
Paris, 1925), is based on an
equally careful selection,
but with extra-cultural sur-
prise, rather than harmony
of profile, as its criteria. A
kind of wide-eyed wonder
of seeing the culturally dis-
parate together and so
happy with each other.

Peter Smithson
The house is filled with folk art, natural objects, and machine made artifacts which the Eameses collected in relation to their work. Photographs of the house from decade to decade show its changing character.

The exteriors of the building are translucent, wired or transparent glass and asbestos or stucco sandwich panels, alternately reflective and recessive. The shadow of the house is strongly etched in the meadow, and the landscape figures as a changing reflection on the buildings. The urban machine order of the house and the natural order of its surroundings are forged into a single, powerful image. The dark building frame sharply contrasts with the green trees, but the thinness of its structural elements renders them compatible. These millions, brackets, channels and columns are like an abstraction of a biological order.

The building shell is anonymous; its formal precedents are in ordinary industrial construction. Its structure consists of a grid of steel columns connected with open-web steel trusses inside, and steel channels outside. The roof is steel decking. All these elements are standard industrial products.

The materials, processes, and act of assembly are the most significant aspects of the design. What is expressed is not the nature of inert material, but how it can be transformed by a particular setting and light. The simplicity of the building materials also extends into a sense of modesty in the use of energy. Although built in a time of energy abundance, the house incorporates energy saving principles. It does not occupy a great deal of land, it was built quickly using a minimal amount of materials, and because of its sloping site, it is partly underground. The deep south west facing roof overhang and the eucalyptus trees shade the house; cross ventilation is the main means of cooling. Mechanical and electrical systems are used sparingly. A number of years ago a USC professor of architecture asked Charles Eames about the heating system. Eames pointed to his sweater.

Charles and Ray Eames' house expresses in a precise, conscious way a special sense of domesticity. The definition of "house" is presented in terms that tend to heal the division between home and workplace—not only are the two placed together, they are in almost identical containers. The radical integration of pleasure and work this arrangement suggests fulfills the American preoccupation with humanizing the workplace and energizing life at home. The strength of the house lies in the fact that its designers were its inhabitants, precisely as John Entenza perceived it in 1949.
Karl Marx noted that history repeats itself, first as tragedy, then as farce. Looking at the graphic design of the 1980s one can see images and ideological programs from the 1950s which repeat images and ideologies of the 1930s which built on the melodramatic theater and popular novel of the 19th century, stemming from the conceptions and logic of fairy tales and the earliest myths...and by that time, tears and laughter conjoin.

What does consistently emerge from the history of popular visual imagery is that it has filled its role of showing people how to be human, how to die, and how to carry out social and gender roles through the belief in the image as a window through which transcendent truths can be seen. This was the way Byzantine icons were used and is the way modern advertising is used. The names of ultimate value have been changed from religious transcendence to what Alexander de Tocqueville described as the American dream, a vision of “indefinite perfectability,” but the image is still given a key role in understanding either reality or unreality.
THE PERSISTANCE OF MEMORY

graphic design
The tradition was interrupted by the truly revolutionary formulations of the artists and designers of the period 1900-1920, who promoted the human faculty for perception of form and materiality of objects to a position of primacy in understanding reality. They emphasized the physical activity of eye and brain in visual understanding, denying the mystical associations of object, image, and meaning which were declared to be part of past corrupt social structure. El Lissitzky emphasized the discoveries of Gestalt psychology in his posters and prose. Other designers so radically enlarged the scale of objects and the scale of viewing that details were exploded past historical recognition. Modernism, as represented by Le Corbusier, Marcel Breuer, or El Lissitzky, for example, was built on a dual program of abstraction through enlargement of scale, necessitating human perceptual faculties to close the composition, and the simultaneous scrutiny of material and craftmanship—Neue Sachlichkeit. It was eventually formalized into belief in the grid system—the stacked block model—for organization of information or construction.

But even as one group of social revolutionaries sought to break the identification of object with symbolic meaning, another group formed which asserted the importance of understanding objects and images as a mute sign in Sigmund Freud’s rhetoric of the unconscious.

The popular novel and melodrama of the 19th century had already turned on the revelation of hidden moral truth through often amazing recognition and activation of mute signs—object, image, gesture or situation. In the wake of the promulgation of a new vein of hidden truth (the unconscious), the surrealist poets, playwrights, and artists of the early 20th century continued to emphasize the marvelous. Appolinaire made his motto, “astonish” and another surrealist poet, Paul Revery, taking the astonishing into the generation of imagery, said:

The image is a pure creation of the spirit. It cannot be born of a comparison but of the bringing together of two realities which are more or less remote. The more distant and just the relationship of these conjoined realities, the stronger the image, the more emotive power and poetic reality it will have.

And Giorgio de Chirico, the surrealist painter whose images have proved seminal for 20th century graphic designers, expressed similar beliefs in the secret affinities of objects as explanation of both the conscious and unconscious self.

De Chirico invented a gradually changing repertoire of astonishing juxtapositions. He made use of extreme differences in scale to set up a dream landscape (a conceit used by Winsor McCay for his comic strip Little Nemo in Slumberland, published internationally from 1905 onward), and he elaborated this disquieting space through distortions of perspective which often confused interiors and exteriors. Objects were frequently isolated, casting shadows in contradictory directions or revealed only by shadow. Figures and mannequins were usually either transparent, like the hand in the Span of Black Ladders, 1914, or pierced by holes, a reference to the interpenetration of internal reality and the external material world. Finally he made many references to the past, through both whole and mented classic sculpture, ascribed classical architectural entries, occasionally attending drafting paraphernalia, tri squares.

Many of de Chirico’s images exploited by major graphic des of the 1930s. Herbert Bayer, especially, who after a brief flin asymmetric typography an grid, found de Chirico’s focus object as a talisman for per identity well-suited to comm application. From the 1930s th the 1950s his references to de Chirico’s imagery included fragments classic sculpture and of archit presented as an object, abrupt changes, skewed perspectives space, isolated objects proj heavy shadows, transparent l (this 1935 advertisement for 4d Emulsion is a rotated replica Chirico’s Span of Black Lan and particularly the delicate geometries which were such a aspect of de Chirico’s scen. Other prominent graphic art the 1930s who used surrea inventions included A. Toller, Cassandre, Ladislav Sutna photographer Paul Outerb. These designers moved further de Chirico’s imagery than H Bayer, especially in the fram the motifs. Objects were unplaced against light and empty grounds in an attenuated net not stuck into the dark image typical of de Chirico’s s They exploited the conceit of rare even more elaborated de Chirico, with double expost photographic imagery, col layers, the typographic surp dropout, and above all the line through and over every and joining pages into what?
d "films for reading." Sutnar’s ential design was a systematization of the other major innovation of 0s which reemerged in the 1950s again in the 1980s: the incorporation of the editing structure of As first used by D.W. Griffith, technique emphasized the ging point of view or distance the actor, viewer-determined sections between images, the im- of motion, and interaction of es with the edge of the frame or tre. In the 30s, for example, Bertl Matter often used an exe close-up of a face or hand a posed with a long distance ground — an exact parallel in stein’s idea of the “affective ” of narrative through conflict n the frame.

This was also a period of con- ation for the aesthetics of mod- um, especially in architecture, he physical presence of modern itecture seems to have over- the public consciousness of a commerical continuation of the entalist ideology. After World War d the immediate postwar ver, however, there was a pe- of rebellion against the rhetoric appearan of modernism of the important graphic de ers of the 1930s were still operat- and were even more influential s. Herbert Bayer was pro- his Great Ideas of W estern series for the Container Corpo- of America. Ladislav Sutnar Erberto Carbone were at the t of their fame, as were Lester, George Salter, Gyorgy Kepes, Bert Matter, Franco Grignani Hans Erni, all of whom were tively influenced by surrealism. ere were also images of freedom structure which originated in 50s, and which have been reac- tivated in the 1980s: asymmetric floating boxes of reversed type, use of different styles and sizes of type in single words, an idea first proposed by Piet Zwart in the 1930s, but extrapolated in masterful variations by the Swiss typographers Emil Rudier and Armin Hoffman in the 1950s, and the de Chirican linear geometries continued in new guises, especially the omnipresent diagram of the atom or the molecule which was even incorporated into Calder’s mobiles and Eames’ furniture design. Bevis Hillier, who chronicled the English revival of interest in the 1950s in his book Austerity/Binge (1975) cites a preoccupation with mythic images of freedom and transcendence, including balloons and Pegasus, mermaids and other watery associations, clowns, artists, and their palettes and berets, bohemians and ballet dancers. Other symbols of body freedom proliferated, especially gesturing hands.

On the west coast there was some evidence of a regional graphic style not as dominated by the Europeans as the rest of the country. In Los Angeles, Merle Armitage and Alvin Lustig continued to use the geometric ornamentation which can be seen as a native American strain running from Frank Lloyd Wright (with whom Lustig studied briefly) to W.A. Dwiggins to Bruce Goff. In the 50s, Lustig and other west coast designers like Saul Bass and the artist John Altoon began to emphasize the calligraphic and painterly line, following perhaps the examples set by the abstract expressionists like Jackson Pollock or those, like Morris Graves, influenced by Oriental cal- ligraphy. There was a trend toward the use of the gestural line, use of rough woodcut, simplified images, an emphasis on texture and on person-sonally designed letter forms. Ben Shaw exemplified this style in the east. Saul Bass’ simplification of body parts was influential on the west coast with graphic designers like Nicolas Sidjakov. This was also a period of tremendous interest in medieval woodcuts and in the eclectic gathering and framing into Mondrian style compartments the treasures of the past. Charles Eames, Louis Danziger, and Alexander Girard used this layout in two- and three-dimensions.

This was a period of popular inter- est in the artist and the “artistic” image was often used in graphic design. The curvilinear blobs of Hans Arp, the boomerang, or the artist’s palette sprang or spread out of the control of the gridded page. Even the edges of letter forms began to budge, and Bodoni and sans serif faces were joined by scripts and the calligraphically influenced type faces of George Trump and Herman Zapf.

There were calls for escape from what was felt to be the oppression of modernism. In 1949, while lauding the exuberant furniture of a group of Italian designers, including Ettore Sottsass, Leonardo Borgese specifically referred to their surrealism, and then went on to bewail the limitations of the modernist aesthetic, form without image:

Don’t think that I don’t know your suffering in this terrible, arid, inflated, destructive age. My friends, I know how tired you must be. You have to be purists and functionalists; you have to be modern; you have to be both artists and engineers; you have to be both cheap and expensive; you have to be plebeian and aristocratic; you have to have a modern style, and this modern style is dif-
fficult: it is line alone, form alone, subject alone, technique alone... You must be original, you must be strict technicians and you must all be equal. You must follow fantasy and at the same time wretched rules. At least painters and sculptors have an art with a content and a subject. If they are willing, they are able; it is not something they cannot do even if they want to. Writers too have a definite form in the story. But you! You have to, you must renounce the past, the old, the tradition. I understand. I sympathize with you.

But despite the prose and the production of countless Formica countertops patterned with palettes, kidney bean-shaped tables or swimming pools, atomic line drawings and wire work furniture or molecule-model clocks and T.V. lights, the aesthetics of exuberance were submerged again by the grid and the prose of the primacy of perception of the modern movement. The substrate of surrealism certainly did not disappear, but the 1960s and 1970s were the heyday of corporate graphic design with stereotyped formats and imagery reduced to trademarks and documentary photography.

However, these decades were underlined by growing expressionist imagery: San Francisco psychedelic posters, Andy Warhol’s rough-edged, off-register silkscreen prints, the beginnings of the splash and spritz school of painterly marks and finally the growing interest in non-photographic illustration.

What is interesting about much of the graphic design of the 1980s is its precise return to recognizable graphic subjects and compositions of the 1950s and the 1930s and ultimately, de Chirico’s proto-surrealism. Deep disoriented space, isolated or grouped heavily shadowed objects, boxes of floating type of different weights or fonts used in single words or sentences, lines receding into space, drafting equipment or euclidean solids used as stage props, classical sculpture fragments, parts of bodies, bodies presented as mannequins, transparency in collage—all proliferate in recent graphic design. At the same time there is great use of the human body as a semaphore of expression through shape and gesture—hats, shoes, and instances extend the body outwards: padded shoulders and nipped serrate its silhouette, hands: gesticulate over the pages of magazines. Finally, in skewed grids completely without grids, typ objects float by in the full confidence of revealing the secret affinitie: will decipher the troubled world, rescue the innocent and the from economic and philosophic fusion, manipulation, and isolation.

Perhaps it is significant that theories of the French psychoanalyst Lacan, the archaeologist Freud’s rebus of image and deciphered dream, are currently in vogue. Certainly the last ren of semiotics, having failed ling., and literary critics, has washed on the shores of the visual arts it now gags for life. But amidst invigilations of the graphic design of the 1980s of how or if mean assigned to the image, the belief seems to have slipped away. Chirico believed that his pain were revelation and consolation the fact that commerce has at completely co-opted popular it seems to have finally undercut credulity of the audience. Ever ture sells a story, and current d surrealism, seeking to revive horic connection between truth image, by feeding hits of Greek tales or vernacular culture to a dience reared on the separati formal perception and significi: succeeds only in selling image image-mongers in self-refere journals.

Perhaps the innovation of 1950s, as echoed in the 1980s, with the reconnection of image and text its final separation, and in further emptying of both bath water, the dissoluti the other end of the connection—historie notions of self. M Foucault points out that the construction of self is historically recent may already be redundant. It is true, the 1980s may be a pr to another revolution in theory: representation, a period of res toring of ideas of self, of in and certainly of the uses of de

Frances Butler is a Profess typography in the Design De ment at UC Davis, and a part Poltroon Press.
Frank Bros. combine the most complete line of authentic modern furnishings with competent contemporary consultation for every interior...for every budget. Open Fridays until 9:00 p.m.
the good design years
A survey of furniture and related industrial design in California covering the period from the mid-Forties into the Sixties would be difficult, if not impossible, without some consideration of what happened in the previous decade. The events and designs of the Thirties were to have a strong effect on the designs which followed. The increased communication between designers and industry which began in the Thirties made way for an entirely new generation of furniture and industrial designs, making them available and affordable to a far broader segment of the consumer market.

The world's fairs in Paris in 1937 and New York two years later were also to have a lasting effect on the look of modern furniture, fabrics, and related designs. The Paris fair attracted visitors from all over the globe, particularly the United States. In the Scandinavian pavilions, especially those of Sweden and Finland, products and interior designs which were new and fresh were found to appeal to a large market in America. In New York, the Scandinavian pavilions were an even greater success and consequently the term “Swedish Modern” was coined to describe any light scale furniture pieces with natural, blond wood finishes and upholstery of flat, woven textiles (as opposed to pile fabrics, such as mohair or velour). The simple, clean lines of the Scandinavian furniture were appealing and the use of innovative materials and techniques allowed for mass production of attractive, high quality furniture which was affordable to a general public—everyone could have access to sophisticated design.

As early as 1938, some important modern designs were being developed. Brown Saltman in Southgate had discontinued their Early California furniture in favor of modern works by recognized international designers. Greta Magnusson Grossman had recently arrived in California from her native Sweden, where she had gained prominence as both an architect and interior designer. She was soon creating furniture for Brown Saltman and later designed furniture and lighting for a number of California firms including Glenn, Modern Color, and Ralph O. Smith. Also designing for Brown Saltman during this period were Paul Frankl, recently arrived from Vienna, Paul Laszlo, and Gilbert Rhode, originally from Hungary. Paul Frankl's designs were outstanding in their use of interesting materials and textures. While still in Vienna, he was responsible for some of the first
modern rattan furniture which followed the lines of the Bauhaus tubular steel pieces, but added the warmth and texture of the natural fibre. For Brown Saltman he combined textured plywood with highly polished natural woods and colored lacquers. He later designed a collection for the Johnson Furniture Company of Grand Rapids utilizing bleached cork and dark mahogany. Gilbert Rhode did most of his designing for Eastern manufacturers, including Herman Miller; his only work for a California manufacturer was for Brown Saltman. Paul Laszlo was one of the leading interior designers in southern California, maintaining a studio and showroom in Beverly Hills. Though most of his work was custom designed for specific interiors, he did design some furniture for Brown Saltman occasionally, as well.

During this same period, Hendrik van Keppel and Taylor Green opened their first showroom in downtown Los Angeles. In 1939 they moved to Beverly Hills where they opened a shop that featured all their own designs along with selected contemporary lighting and accessories, mostly by California artists. The design team of Hendrik van Keppel and Taylor Green is unique in several ways. Of all the leading designers of the period from the late 30s through the 50s, they are probably the only native Californians and also the only ones who not just designed the furniture, but assumed the responsibility of manufacturing and distributing their lines to an international market. The Van Keppel Green collection included indoor and outdoor furniture and was certainly the most widely accepted contemporary furniture to be designed and produced in California.

In 1951, LIFE magazine asked a panel of recognized decorators, architects, and furniture buyers to select the finest furniture made in America. Van Keppel Green's steel and yacht cord outdoor furniture, rattan and metal armchair, and glass topped coffee table represented one of four manufacturers from across the country. Van Keppel Green designs have been exhibited at the Museum of Modern Art in New York. The designs are as valid today as they were 45 years ago when the first Van Keppel Green shop opened in Los Angeles.

By the early Forties the war in Europe and the subsequent concentration and growth of the American defense industry resulted in virtually freezing further developments of furniture design; these energies were being redirected in the war effort. One
The exception was the design competition sponsored by New York's Museum of Modern Art in 1940. Two young students from Cranbrook, Charles Eames and Eero Saarinen, jointly submitted designs for furniture made of molded plywood and storage units. The designs won two first prizes and although the jury determined that the furniture could be manufactured (one of the conditions of the competition), it was difficult at that time to find anyone who could produce the furniture. Charles Eames and his wife Ray moved to California where he worked for a motion picture company. However, at night, he and his wife continued to try to find ways of producing the furniture inexpensively. With America's entry into the war, Eames applied himself to the task of developing a lightweight traction splint for the military using the same techniques he had developed in making plywood chairs. The result was a molded plywood splint which was produced by the thousands during the war and resulted in the Eames taking a position with the Molded Plywood Division of the Evans Products Company. Charles continued to develop the furniture collection which was to establish him as one of the world's foremost designers. In a 1946 article in Arts and Architecture, Eliot Noyes wrote, "There is no need to qualify the statement. Charles Eames has developed and produced the most important groups of furniture ever developed in this country." Almost forty years later, there are few who would dispute this point.

With the end of the war, the many manufacturers in southern California who had been involved in defense were now adjusting to a peacetime economy and were eager to find suitable products to market. The tremendous demand for housing and the beginning of a building boom made the production of furniture a natural solution. Also, the huge defense industry in California had attracted many designers and architects to the area, people who were now free to return to their professions. These factors combined to create an ideal environment for the design movement which was to continue through the 50s and into the 60s.

Arts and Architecture magazine played a vital role with the Case Study House program, resulting in the design of some thirty houses by leading architects. The program provided the ideal showcase for new ideas in building as well as interior design. The houses were built, furnished, and later opened to
the public. All stages of development of the Case Study houses were followed and reported in the magazine, from site selection to the completed project. A complete source list for all materials used in construction and furnishing was also published. Design competitions and an enthusiastic press all helped to establish southern California as a center for contemporary design. In Chicago, at the Merchandise Mart, a special area called the "California Corridor" featured California design exclusively, and the "Good Design" exhibition, sponsored jointly by the Merchandise Mart and the Museum of Modern Art, also included a large number of designs from California.

In spite of the quality and validity of the designs developed during this twenty-year period, only a few lines are still in production today, and consequently, furniture of that era falls into the category of collector's items, bringing prices which are often comparable to those of antiques. An Eames plywood chair, no longer in production, can bring up to $400 in shops in New York specializing in furniture from this period. The same is true of early furniture from Glenn of California, Van Keppel Green, and others.

The contemporary furniture industry is stronger than ever, but production is directed more towards commercial rather than residential use. The classic designs which are still being produced are seldom sold in retail stores and must be purchased through architects and interior designers. Of the California designs, only the chairs of Charles Eames are still available from the Herman Miller company, and current production does not include the all-wood models which were more residential than commercial.

The photographs accompanying this article represent only a small sampling of an outstanding collection of landmark designs which are as valid today as they were some thirty years ago when they were first introduced.

EDWARD FRANK was a pioneer in the field of contemporary furniture design, having opened one of the first contemporary furniture stores in the country along with his late brother, Maurice. Frank Brothers was an important part of the contemporary furniture scene in southern California, having designed the interiors for many of the Arts and Architecture Case Study Houses.
In 1949, when John Fallis and Rex Goode designed oversized ceramic planters for La Gordo Tackett's pottery class at the California School of Art, Architectural Pottery wasn't even a gleam in its founders' eyes. By 1951, the School was defunct, but Architectural Pottery—newly formed by Fallis and Goode with entrepreneurs Max and Rita Lawrence—had garnered the recognition of MOMA's Good Design Award.

Commercial success followed, if more gradually. The design context of the early 1950's, with the integration of indoor/outdoor areas and an emphasis on form over decoration, provided a fertile environment for the company's growth. From the beginning, however, function was as fundamental as form: fashioned of a porous clay which allowed plants to breathe, the huge pots often replaced more cumbersome and decorative containers, which required drainage holes and saucers.

While the firm made most of its early sales through landscape architects, the needs of contemporary design soon brought the pottery indoors, as well; the planters' clean lines complemented modern furniture, and their scale suited the capacious lobbies of office buildings.

Under the Lawrences' guidance, Architectural Pottery's product line expanded throughout the 1950's and beyond. Tackett's hourglass sand urn, and his much-copied cylinder series remain perhaps most emblematic of the spare, function-conscious design ethos of the Postwar era.
Baby Window. Apartment on Wilshire Boulevard, where Marilyn was born.

Holy Cross. At Easter, M.M. went with the other orphan girls to form a human cross on the Hollywood Hills. Marilyn alone forgot to throw off her cloak, and became black speck on the white cross of girls.
Manage, El Centro Street, Hollywood.

Foster Home 1. The farm in Hawthorne County.
**Foster Home 2.** The mansion above Highland Avenue.

**Foster Home 3.** The boarding house in East Hollywood where M.M. was raised at age eight.

**Footprints in Grauman's Chinese.**

**First Date with diMaggio.** A restaurant on the Sunset Strip. He brought pal along.
Honeymoon Cottage. Van Nuys, California.

Nude Photo. Studio where that famous photo was taken.

Premiere of m.m.'s film, How to Marry a Millionaire. Marilyn went alone.

Death in Brentwood. A rented house.
At the corner of Overhill and Slauson, the Wichstand coffee shop stands much as it has since 1957. Through its tilting roof plunges a large slanting dart. Diagonals are dynamic lines, as the Constructivists knew, but this pylon is unusually kinetic. It is out of control, whirling, forever about to topple. Frozen in a moment of centrifuge, the Wichstand captures the anti-gravity architecture of the atomic age.

Los Angeles in the 1950s was a modernist city. The opportunities of the postwar boom in the freedom of Los Angeles allowed architecture ranging from John Lautner’s structuralism to Richard Neutra’s purism full-rein in a new phase of modernism. The optimistic exploration of materials and structures for the new age continued. But as widely publicized as were the Case Study Houses, or Silverton, or other high art buildings, they were only a fraction of those that filled tracts and lined commercial strips—the buildings that gave anyone driving the streets of Los Angeles the sense that this was indeed a new era, that the long promised future of benevolent technology and prosperity had at last arrived.

The structures of the modern landscape were buildings used by a broad section of the public: supermarkets, bowling alleys, car washes, theatres and coffee shops.

On the island created by La Tijera, La Cienega and Centinela Boulevards, Pan’s terraced roof hovers with no apparent support over a lush garden of exotic subtropical yuccas and palms. Behind invisible walls of clear plate glass, diners sit in climate controlled comfort, at once protected from and part of the swirl of traffic around them. An angled pylon with “Pan’s” in neon echoes the lazy lines of the yuccas. Everyone could enjoy eating in his own indoor patio, the hallmark of the good life.

All over southern California business travelers and young families from the new housing tracts of the San Gabriel and San Fernando Valleys were lured down the strip by colossal arrows and undulating clouds by day, and incandescent oases of cleanliness, color and cheer by night. Their jutting silhouettes dominated the strip and provided a visual cadence for power lines and speeding cars.
Condemned by critics in their day and since as gimmicky hodgepoodles, ignored (or worse, remodeled) in our day as being too old-fashioned, these coffee shops represented one of the few moments in modern architecture when certifiably modern buildings were also widely popular. The style’s success in the competitive, consumer-sensitive market of high volume, inexpensive restaurants testifies to its popularity. For nearly two decades the California Coffee Shop style dominated southern California and from there colonized the rest of the United States.

But Coffee Shop Modern is as rigorously modernist as it is popular. It is not an austere modernism of white volumes. The style, according to a contemporary restaurant journal, was a “reflection of our times in form, color and unusualness. The glass walls are a function of climate and materials. The structural system expresses the environment in its close association with it. The structural system and all that enhances it expresses a purpose (to draw customers); as well as a psychology (subtle appeals to the desire to eat), in an atmosphere which lets the sun inside e.g., the car, should influence design, and that inside and outside space should flow uninterrupted. The architectural program and especially the imagery demanded by entrepreneur clients coincided with the course of modern architecture in the postwar period.

The postwar years in Los Angeles brought a demand for a new type of restaurant, one a few steps above cafeterias and drive-ins for service, a few more steps above diners in cleanliness and family atmosphere, and several steps below the ritzy dinner houses along La Cienega’s Restaurant Row in price. Entrepreneurs like Bob Wian of Bob’s Big Boy, Norman Royhark of Norm’s and Matthew S man of Ship’s responded with a new of coffee shop: a freestanding building seating customers at counters and in sometimes with drive-in service, vary menu at reasonable prices, open twenty-four hours. Above all, had to be not only accessible by car but attuned to the subtleties of the culture.

The entrepreneur’s program required a building that would advertise itself effectively in a hot rod environment earlier modernists had made virtu factories, steel, and concrete, coffee shops often developed flamboyant structural expressions. The sign a roof of California Pines #1 is a variation on a folded plate structure (or has at the appearance of one—as in many modern buildings some structural express are achieved by more mundane means). Similarly, the arrow roofs of the early Norm’s are graphic trusses used as advertising forms. The coffee shop architects “belaying out roofs whose planes, angles, shapes, textures and colors couldn’t possibly coincide or blend with anything around them, and which would domi the skyline and beckon to a customer: explained a restaurant journal of the era.

At night, by careful intent, these volumes transmuted into the night media of light, color and shadow. At corner of Sunset and Vermont, a threedimensional billboard behind plate attracts the customer’s eye far down street. The upswept ceiling reveals lighted interior of gleaming stainless steel, modern spun glass light fixtures and brightly colored decorations, image of a clean, cheery, modern res tant is communicated far down street. Overhead neon pennants, wa in the electronic breeze, spell NORM’S and rhyme with the diams shaped roof.

The buildings embrace the icons of populist communication enthusiastically as the Constructivist signs of early Soviet Russia. Thi clearly packaging, but it is also archi tural. The image projected is delivered an integrated spatial experience.
Carolina Pines #1, Arm and Davis, 1955, La Brea/Sunset

Wichstand, Arm and Davis, 1957, Overhill/Slauson

Clock, Arm and Davis, 1951, Inglewood Avenue

toner first sees the building at the distant scale of the street, where it not only identifies itself but entices customers. Just as Eric Mendelsohn described one of his Berlin office buildings in the early Twenties, the coffee shop “is not an indifferent spectator to the whizzing cars and the ebb and flow of traffic, but has become a receptive and contributory element in the movement around it.” In Los Angeles this was not mere theory; people conducted their daily business traveling at fast speeds as a matter of course.

But the same structure that works effectively at a distance evolves and increases in detail as the customer approaches it by car and then on foot. Everything is designed as part of the whole, down to the plastic door handle, a then-original application for a then-new material. Inside, curvilinear soft lines move sinuously as one walks under them, echoing that movement. Each element—structure, signage, lighting, furniture, canopies, steps, walls, equipment, doors—is articulated according to its distinct material or function. Even the cooks and stainless steel kitchen fixtures are exposed as an integral part of the ornament.

The richness of the textures and forms are reminiscent of the work of Bruce Goff, as are the experientially perceived plans. Floors, aisles, waiting areas, and steps are each a discrete shape and structure, set at a different angle or curve, each an entity in the integrated flow of movement, carrying one along, forcing awareness of each space and transition. Uninterrupted by conventional doors, walls or windows, space flows continuously around the next corner and outside. This is the final destruction of the box originally called for by Frank Lloyd Wright. It is also the three-dimensional architecture Sigfried Giedion identified with modernism: buildings perceived as a totality only as one moved through and around them.

Poised between Mesozoic nature and 20th century technology, these coffee shops balance dramatic imagery. Daring cantilever roofs poise on rough-hewn stone pylons or battered stone walls rising out of luxuriant vegetation. Space age plastic fixtures ornament natural stone walls. There is no nostalgic decoration. The distinction between inside and outside is blurred. Walls become windows. These startling juxtapositions lend the buildings their energy. They were the local representatives of the future.

But by 1950, Americans, and especially southern Californians, were not finding it difficult to embrace modern architecture. In Europe, stripped down, flat-roofed, International Style modernism always seemed to require a religious asceticism on the part of its advocates and inhabitants. While influential, it rarely caught on as a widely popular style. In postwar Los Angeles, modern ideas did not require an intellectual devotion or a political vision to be appreciated. The American public already associated technology with the good life. Henry Ford saw to it that the machine, in the initial guise of the Model T, virtually became a member of the family, lifting burdens and stowing mobility. Electricity, refrigerators, telephones, household pliances, office machines and gadgets constituted an education in optimism for the American middle class under the unknowing auspices of commercial capitalism.

In the 1920s, many vernacular architect-designed roadside buildings figured the possibilities of commuter strips. Lloyd Wright’s Yuca/Vine drive-in market (1928) featured handy cars and vivid modern forms, integrated desg signs as well as planting and carefully plotted night lighting schemes.

Los Angeles’ streamline moderne of the 1930s made a convincing dress rehearsal for a democratic technological future which even the Depression could not completely dampen. Herbert’s, Carpenter Simon’s, Harrold’s and Van de Kar drive-ins all continued the local appropriation of bold, futurist, car-oriented architecture. They set a pattern that coffee shops of the Forties and Fifties were to expand.

John Lautner first used the basic cubular that came to be identified as the California Coffee Shop. At the end of World War II, while working in Don Homnold’s office, Lautner designed: Coffee Dan’s restaurants which marketed lighting and space to enlarge apparent size of small storefronts. In 1947, after leaving Homnold’s design for Henry’s coffee shop drive-in on Glendale Boulevard he introduced the major elements of the California Coffee Shop. A dominant prairie roof protected drive-in custom while announcing the building visually far down the street and making the sit-up interior seem larger. An integrated pylon carried the name. Low hat concrete planter boxes tied the built to the ground. A garden patio was shaped by light metal trusses carrying perforated copper panels which, when on side, served as lighting fixtures. Each entrance was articulated structurally, space defined by a wall, an overhand canopy. This integration of vivid aesthetic graphic form with interior space took
advantage of southern California's mild climate and marked the beginning of the true California Coffee Shop.

Lautner, who worked at Taliesin before coming to Los Angeles in 1939, represents a direct link to a major influence on the coffee shop brand of modernism, Frank Lloyd Wright. The combination of nature and machine-made objects in a particularly American unity of opposites was a continuing theme in Wright's work. Lautner introduced the bold roofs, the sweeping lines, the strong connections to the earth, the flowing interior spaces as well as the futurist imagery of Wright to the California Coffee Shop.

Lautner designed Googie's restaurant at Sunset and Crescent Heights in 1949 and unknowingly gave an entire range of jazzy modern buildings a name which many Eastern critics found appropriate. Googie's roof, economical structural steel decking painted red, jutted up at the street line, creating a large window that revealed to customers (including a favorably-impressed R. M. Schindler) a view of the Hollywood Hills nearby. It also created an elevated place for the sign.

But the visual jazz of the building, or perhaps the tempting silliness of the name, prompted several critics to associate the name "Googie architecture" with superficially arbitrary forms meant to attract attention. The catchy label stuck and limited serious consideration of the popular architecture.

The series of Bob's Big Boy restaurants designed by Wayne McAllister and William C. Wagner around 1950 were in the late moderne style that prevailed in Los Angeles' larger corporate offices. As experienced restaurant designers from the Thirties (including Van de Kamp's streamlined drive-ins) their amoeboid canopies, beveled windows, and rectangular sign pylons represented a decidedly non-structural, abstract expressionist style in contrast to Lautner's articulated structures and materials.

After Lautner had left his firm, Douglas Hommol continued designing dinner house restaurants like Romanoff's, as well as Biff's coffee shops and Tiny Nau drive-ins, in a variety of modern styles. Beginning in 1950, Biff's steel and buildings related to the simple box-like structures of the Case Study Houses. Naylor's drive-in at Sunset and La Reina (1949), with its daring wing-like cantilever, still dominates the busy intersection its rocket/plane presence.

It was the prolific firm of Louis and Eldon Davis which established California Coffee Shop as a modern style. Their work for several other clients including Bob's and Denny's began in 1958, colonized the style and its influence throughout the United States. But designs for a number of smaller individual coffee shops of southern California proved the flexibility of the style's vocabulary and their imaginative as designers, all while not within the strictures of commerce. They were widely imitated.

Clock's in Inglewood (1951) was first drive-in coffee shop, an original sign with triangulated windows a giant red triangular metal sign emblazoned in the building. Norm's at Figueroa near Manchester (1955) first incorporated major Coffee Shop Modern elements in the building, integrated sign, extension cooking, large areas of glass, a singe nighttime appearance.

Through the rest of the 50s and into the 60s, they became known for their coffee shop work and designed many of its monuments: Romeo's Times Square, Norm's at Figueroa and Wilshire; Johnnie's featured an interior like a nature Times Square; Pann's (1956) on Tujunga and Valley, La Cienega and Central; multicolored tiered gravel carport hovering in a subterranean forest; Cars Pines #1 (1955), La Brea at Sunset; Copper Penny and #2 (1962, near 6th; now Jerry's) with its suggestion of Oscar Niemeyer; the Wichstand (1955); Googie's downtown (1955, on Pershing Square); Penguin (1959, Lincoln at Olympic, S Monica); Stanley Burke's (1958), Nuys Boulevard; now Lamplight Don'ty's (1958, Fletcher Drive in S Lake, later Conrad's, now Astro), many more. Enough remain, even if
tered form, so that it is the work of Armet and Davis which creates the major physical memory of the style.

But perhaps the greatest example of the style, both because of its location and because it retains completely its original 1958 condition, is Ship’s Westwood designed by Martin Stern. Here, the delight in colorful plastics of any shape, the flowing garden-like space, the structural gymnastics, the ornamental yet functional cooking and preparation areas, and the rigorous planning of an efficient kitchen and high volume dining area remain, for the time being, representative of the coffee shop image. Overhead, neon etches the rocket Ship’s sign in the night sky, celebrating the newborn space age, primary symbol of the modern technological age. The addition to Ship’s Westwood was designed in 1960 by Robert Lessor.

Though clearly commercial in intent, all these coffee shops from Lautner to Armet and Davis are convincing as architecture. They are advertising billboards, but they are also three-dimensional spaces which work effectively at both street and pedestrian scales. They respond to client needs for a new genre of restaurant in a functional yet imaginative way. They integrate inside and outside in a complex spatial geometry. Their expression of technology is more convincing than that of many early modernist works. They express structure not always with the baroque purism of John Lautner but with the structural metaphor of Mies van der Rohe’s I-beams or the Greene Brothers’ wood joinery. Above all, they architecturally address without condescension the aspirations of a broad section of the public, and make those images of the good life as then pictured available on a wide basis. They skilfully juggle imagery and functions in solidly constructed buildings. Time gives us a new perspective on their initial message, but they are still vivid, confident designs in their contemporary contexts.

After two decades of dominance (a respectable time for any style, high or low art), the style began to change in the mid-Sixties. The late Sixties brought a shift in popular consciousness towards traditional materials and styles using brick, mansard roofs, wood and shingles. Roadside architecture reflected that change. Instead of grabbing attention, these residually scaled commercial buildings tried to blend in. “We’re trying to get away from the old coffee shop look with its bright, flashy colors, large neon signs and bright interior lighting,” explained a Denver coffee shop owner in 1973.

Even one of the primary proponents of the 50s style made a public admission in words and design: “Armet and Davis admits it was guilty of producing those jazzy structures... Today the public is more educated, more receptive to what we architects consider ‘valid’ design — that is, of the earth, closer to nature,” said Eldon Davis in 1973. The future wasn’t what it used to be.

The undulating roof of Carolina Pines #1 has been enclosed in a mansard roof, the outdoor patio enclosed, its hourglass signboard stripped of its floating lettering. All the Biff’s are remodeled. Henry’s in Glendale is demolished, and the Clock’s are long gone. Only a glimpse of Googie’s controversial roof on Sunset remains. Some of the best of the remaining structures are in danger of demolition because of increasing property values. Many interiors have mutated from plastic and steel futuramas into Tiffany glass men’s clubs.

Still, there are a sufficient number of survivors. Ship’s Westwood and Culver City, several Norm’s, Googie’s downtown, and Pann’s remain basically unchanged and commercially successful. They were built to last. Romeo’s (Johnnie’s) and the Wichstand still understand the dynamics of the street. Donly’s (Astro’s) and Big Boy in Toluca Lake still punctuate visually static patterns and centri distances of Western urban space. Naylor’s still grabs the eye amid the stripscape. They retain strongly unified designs.

Today they exist in that limbo built inhabit between the times of their initial popularity and their later popular discovery. Though modernism is o’er these days, the California C Coffee Shops remind us that modernism embraced a range of images despite temptations to circumscribe it. Vulnerable destruction and dismemberment because they are momentarily out of fashion coffee shop is as significant a soul California contribution to architecture as the bungalow, the exotic movie palace, the zigzag office building, the streamlined supermarket, the Mission house and Spanish Colonial anything. Like the style it forms a substantial body of coherent, intentional, successful and influential.

The commercial nature of the built did not corrupt the modern design principles that guided their design. Though adamic modernism was never more present with Coffee Shop Modern and its implicit definition of modernism, Coffee S Modern fulfilled modernism’s aims.

Here it all was: the architecture and appreciated by the masses, exploiting the high standard of living bro about by advanced technology. It was like the utopia of the early Europ modernists realized — except for the uses, and the images were not exactly what Walter Gropius had anticipated.

Coffee Shop Modern participate this modern spirit. It was not a cool, aesthetic art vision. It was the response the peculiar influences and transformations which high art ideas endured without they encountering the American pop culture and the commercial process which turn ideas into realities.

Alan Hess is an architect in the Francisco area. He is currently writing a book about Los Angeles coffee shops of the Fifties.
Imagine the following scenario: a nation has recently emerged triumphant from a massive world war, and its citizenry feels invincible and proud. The economy, which had geared up efficiently for wartime production, now reverts its energies toward the production of the middle class American family. Gone are the gas shortages, food shortages, and power shortages; affluence is on the rise, and so is conspicuous consumption. The new ideal is the middle class family, and those who fit that description are making an exodus to the outlying suburbs, snapping up the newly built detached family dwellings and filling them with the latest in appliances and automobiles. There is a baby boom. There are the beginnings of an aerospace industry. There is a staunch determination not to look back, and there is an obsessive hope for the future.

Now imagine cars of that era. They have large, mighty bodies, wraparound windshields, space age chrome detailing, and rocket-like exhausts. They run on high-performance engines that deliver power never before available to the average driver. They come in wild, celebratory colors, a far cry from Henry Ford's basic black — colors like pale pink, mint green, lacquered baby blue, purple, yellow, aqua, even two tones.

These are the cars that populated the streets of America in the 1950s. Think of that era, and you think of those cars; they are inextricably linked in our minds for several reasons. The newly idealized middle class family, isolated suburban home, needed a car — often two — merely to go about its daily life.
Continental

'y business. Look at how many of our images of that family revolved around the automobile: mom driving the kids to school, baseball practice, family picnics; dad coming home from a hard day at the office, signaling a turn with a cheerful beep of the horn; junior borrowing the family car to drive to a much-anticipated Saturday night date. To the family, the car was a crucial piece of equipment, as necessary as a new refrigerator, as desirable as wall-to-wall carpeting or a television set.

Fins, chrome, colors, size—these are the trademarks of the cars of the Fifties. Styling underwent radical changes; innovation was the key. "For handsome" became the byword. Some of the most beautiful cars to have come out of the American auto industry were created in the Fifties: the subtly elegant Studebaker, the lavish Cadillac Eldorado series, the Chrysler 300C and 300D, the Dodge Custom Royale, and many others. "Luxury" was another byword. Companies were putting out top-of-the-line luxury models in unprecedented numbers, and even the more modestly priced lines were commonly outfitted with luxury features as posh interiors, reclining seats, radios, air conditioning, and automatic transmissions. Mass production made status available to all; the most crucial element of the American democratic dream—success can be attained by anyone who works hard enough—was being realized by the activities of the U.S. auto market.

Fifties were also years when watershed developments were made in automotive engineering. In 1955 Chevrolet came out with an outstanding V-8 engine.
Experimental Buick
that still forms the basis for the motors it builds today. Ford and
also developed basic high-performance engines that have been
donly slightly through the years. High performance meant lots of
—again, something that had never before been easily available to the
car buyer. With the introduction of America’s first two major sports-
the Chevrolet Corvette in 1953 and the Ford Thunderbird in 1955 — the
outh, freedom, mobility, and speed came of age.
ave always symbolized many things to many people. The Fifties
traordinary because they were times when the meanings the car/

OLDSMOBILE CHRYSLER

carried and the ideas that comprised the nation’s myths were fused
The U.S. cars of the Fifties visually and mechanically celebrated all
grand about postwar America, with its growing affluence and tech-
ial savvy and high hopes for the future. It was the last decade when
ility was still the ideal, the last decade when the American dream
reasonably within anyone’s grasp. It was an era when cars had tail
angel wings, and looked as if they could fly.

Rico is a freelance journalist based in Hollywood. Her articles have appeared in Cal-
magazine, Architectural Digest, Images and Issues, Emmy, the Los Angeles Herald Exam-
.A. Reader, and many other publications.

would like to thank Fred Poroutaud for his help in researching this article.
Eating outdoors can be the purest pleasure of life. In warm climates, it is simply part of a lifestyle that makes few distinctions between interior and exterior; with a less temperate atmosphere, the outdoor meal celebrates the good fortune of good weather.

In either case, alfresco meals will demand appropriate furniture. It must withstand the peril of moisture, the pressure of sunlight, and pain of constant use. For weathering these, nothing succeeds like metal furniture.

Two improvements in the manufacture of metal furniture make it more the durable choice. The first is the giving way of painted and dipped finishes in favor of powder spray. This process involves the application of a dry plastic powder to the frame and baking the powder until it melts into a uniform finish. The result does not have the gloss of lacquer but lasts longer.

The second improvement is the replacement of vinyl-strap seating on some pieces with a hardy polyester fabric mesh. Because of the relatively short time that this material has been in use, the jury is still out on the life-span of mesh as opposed to strap, but the mesh is easier to replace and to clean, and, in my opinion, it is more breathably comfortable.

Bruno Giberti

1 Tamiami from Brown Jordan
Tubular aluminum frame with painted finish in many colors. Chair seat and back in vinyl strap. Chair designed by Hal Bradley.

2 Brasilia from Tropitone
Solid aluminum frame with powder-spray finish in many colors. Chair seat and back, foot rest in vinyl strap resistant to rot and fade.

3 Hano from Design Deluxe
Rolling tables in 16-inch or 28-inch heights. Plate steel frame with gray powder-spray finish. Designed by Stanley W. Davis.

4 Lamb Bronze by Brown Jordan
Chair frame in tubular bronze with no finish. Seat and back in polyester yarn-braid cordage. Designed by Walter Lamb.

5 Linea Encore from Medallion
Solid aluminum frame with acrylic finish in many colors. Cushion materials resistant to rot. Table top in 1/2-inch plate glass.

6 Portico from Molla
Tubular aluminum frame with powder-spray finish in browns and white. Polyester cushion materials include fiberfill and vinyl-coated fabric.

7 Offenburg Arm Chair from Kran
Tubular steel frame, wire-mesh seat and back, both with powder-spray finish in green or white. Designed by Heinz Wirth.

8 Hello There from Artifort
Cast aluminum frame with natural finish or plastic in red, white or black. Designed by Jeremy Harvey. Distributed by Castelli.

9 Bolatti Outdoor from ICF
Tubular steel frame with gray polyurethane finish. Chair seat, arm and back in white or black polyester mesh. Wire-glass table top.

10 Willi from Artemide
Tubular steel frame with plastic finish in white, green or red. Chair in black or white polypropylene. White melamine table top.
The Contemporary Music Festival, given each year in late winter or early spring at California Institute of the Arts, is an eclectic, informal, loosely organized but important event that often reflects its unconventional surroundings and much of what is going on in new music today. It is held in the Institute’s main building, where performance spaces seem molded to the music — the Modular Theater with its possibilities for different seating and stage configurations and the vast, open Main Gallery — and the physical properties of these spaces affect not only how the music sounds but how it seems as well.

This year, though, the festival sought a greater variety of musical environments and moved off CalArts’ Valencia campus for two programs: in conjunction with the Los Angeles Philharmonic, it opened with conventional concert hall decorum, attaching itself to a regular subscription concert by the orchestra in the Dorothy Chandler Pavilion, where Witold Lutoslawski happened to be conducting a program of his own music; and two days later a midnight swim-in was held in the large indoor pool of College of the Canyons, near CalArts, for Michel Redolfi’s Sonic Waters, a work in which electronic sounds were transmitted with astonishing clarity and presence through underwater loudspeakers and were audible only when one’s ears were fully submerged.

In one case, a distinguished Polish composer applied avant-garde techniques, such as chance procedures, to produce rich, wonderful instrumental colors in a setting where traditional symphony subscribers would expect traditional orchestral music. In the other instance, a superficial French composer, now at the University of California at San Diego, utilized sophisticated technology to create a radical listening environment, but the music itself was trash — Muzak-like flute and harp ditties or meaningless electronic beeps and twitters. These were the stylistic extremes, not typical of the festival’s other music, but they did represent a conflict in modern music that proved a recurring motif in the most interesting work heard throughout the weekend at CalArts: a continuing fascination with technology by forward-looking composers, yet the desire on the part of many onetime experimentalists to return to a more personal, humanistic, even romantic form of expression.

A concert of three works by Steve Reich, the popular minimalist and the festival’s biggest draw, demonstrated one elegant and convincing, if elementary, reconciliation between conflicting technocratic and humanistic drives. In the late 60s, Reich relied principally on mechanical processes to create rhythmic complexity. The relentless pulse, the repeated simple phrases, the arithmetical rhythmic formulae still persist in Reich’s music, but the melodies have grown more expansive, the harmonies have ripened, the mood has become brighter and more spirited and the layering of patterns sounds less mechanical and more like real counterpoint now. The decade-old Music for Wалlet Instruments, Voices and Organ, the earliest of the composer’s works played at CalArts, is cheerful, pop-flavored in its use of scat sopranos and the first Reich piece that doesn’t bully the listener. The spunky, jazzy Octet of 1979, heard next, contains rhythmic intri-
Carol Chen
LETTERPRESS PRINTER
658·6989
CARDS·INVITATIONS·ANNOUNCEMENTS·STATIONERY

A R T S + A R C H I T E C T U R E

ARE YOU MOVING?

You can let
Arts and Architecture
move with you!

Please notify the
magazine eight weeks
before you move.

Place your
Arts and Architecture
address label in the
space provided,
and print your new
address below.

Attach your
Arts and Architecture
label here.

Please print clearly.
Name
New Address
City/State/Zip
Moving Date

Mail to:
Arts and Architecture
The Schindler House
835 North Kings Road
Los Angeles, CA 90069

62 A R T S + A R C H I T E C T U R E

fighter—composes with arcane formulæ drawn from calculus, probability theory and the physics of thermodynamics. He was notorious for his abstract, computer-derived, nearly unplayable scores of the 50s and 60s, yet Xenakis’ latest music, while still scientific, contains boldly dramatic gestures, and the works on the final concert of the CalArts festival, which was devoted to the 60-year-old composer, were of overpowering intensity.

The program began in the Modular Theater with four spectacularly performed recent instrumental works—an empyreal string trio, Ikhoor; a gamey, ancient-sounding wind quintet, Epeii; an explosion for solo percussion, Psappha; and a virtuoso cello showpiece, Kottos—all of which seemed rooted both in the violent drama of classical Greek theater and in modern cosmology. Afterwards, two long, loud, and captivating computer-generated electronic compositions, Bohor I and Diaforme, presented in four-channel surround sound with the composer at the console, gave further evidence that Xenakis is a master of sonic catharsis and an astonishing architect of acoustic space.

Most composers don’t take to the computer quite as convincingly as does Xenakis, and the festival’s two other computer works—Charles Dodge’s Any Resemblance is Purely Coincidental, which electronically toys with an old 78 rpm recording of the tenor aria “Vesti la Giubba,” and Paul Lansky’s Six Fantasies on a Poem by Thomas Campion, which turns an actress’ voice into a computer song—proved alienating because of the scary, depersonalized, big-brother-is-watching quality of computer voices, no matter how witty their use. In contrast, it was almost refreshing to encounter one composer still stubbornly finding sublime satisfaction with pure, acoustic phenomena. Using a set up worthy of Rube Goldberg, Alvin Lucier, a pioneer in alpha wave music, used electronically-generated sine waves to excite the membranes of bass drums which, in turn, caused Ping-Pong balls to bounce, producing intriguing, delicate rhythms.

Not all composers, of course, make waves, and there was plenty of music at CalArts that was conventional and academic. Some of it, such as new string quartets by Milton Babbitt and Mel Powell, was lyrically crafted. But the influence of this kind of music was deep enough to bring about a concert devoted to your Coast composers under 30, which was music without conflict, commitment to time or place, or out-relevance; and it was the less-like, job-seeking, pe attidudes that seemed truly ventrional at CalArts.

Discography

All three of Steve Reich’s heard at the festival have been recorded under the composer’s vision. Music for Mallet Instruments, Voices and Organ is on a three-record set on De Grammphon (2740 106) that contains the riveting, co Drummating, Octet and Tehill available on the jazz label (1-1168 and 1-1215, respectively.)

Grand Piano Music has been recorded but two early finr works by John Adams, 5 Loops and Phrygian Gates, found on 1750: Arch Re (8-1734). Morton Feldman is represented on disc, either, a most characteristic of his works to be recorded are 6 Chapel and For Frank O’Haran (Y 34138).

Most of Iannis Xenakis’ have been recorded, the instofal pieces of the 50s and 60s, longer in print, but an outst Nonesuch disc (H-7 1246) of h tronic music, including Boks in the shops. Nonesuch h brought out some of Charles D computer music, Earth’s Ma Field (H-7 1250) and Ch (H-7 1245), but they are not h work. Paul Lansky’s Six For a Poem by Thomas Campi been recently issued by Com Recording Inc. (CRI 456). Exa of Alvin Lucier’s process mus be found on two lovely Reo leases: Music on a Long Thir (VR-1011/2) and I Am Sittin, Room (VR 1013).

An excellent survey of W Lutoslawski’s orchestral music by the composer, can tained on an imported five-r set from EMI (IC 165-03231/3)

Mark Swed is Music Crit the Los Angeles Herald Exan
It all started under a fig tree, of course. And artists through the ages have painted, drawn, or carved them—usually with a serpent slithering around in the foliage and a coy couple down below, naked but for a single, conveniently located leaf. To work with a fig tree is, for an artist, to work in a well-defined tradition.

John Canavier, however, brings the tradition of the fig tree firmly into the 20th century, as one would expect of a contemporary artist who has made his name by working with the natural environment.

To start with, his fig tree is a real one. Even so, it is no ordinary tree. It will be a sculpted object, as well. Over the next ten years, the artist will graft sixteen varieties of fig to the central trunk, in a process already tried and proven in the horticulture lab. He will be painting with different shades and colors of leaves and fruits, sculpting with different shapes and textures, making an artwork which will change with the seasonal environment and offer new views and vistas to the observing eye.

Thus far, perhaps, the tree could be the work of an ambitious gardener—also an artist of a kind. But Canavier is an architect as well as a painter, sculptor, and landscaper in this work. Comparing the interior spaces of a tree to a cathedral, he points to the arching structure of branches, the shifting, stained glass light that breaks through the leaves, the ambience of magnificent space.

Man's place in the cathedral, even the cathedral of a forest, is awesomely small. It is a common fantasy to imagine flight, freedom, and access to heights which normally are denied us; the urge to climb a tree is universal. What, then, if the artist-architect were to give us access to these spaces, combining the structural processes of artifact and nature?

At the private residence of a collector in Santa Monica, California, this is precisely the process in which Canavier is engaged. A tubular steel frame, red and systematically engineered in unblushing contrast to the organic growth of nature, climbs to a height of over twenty feet, with sixteen levels spiraling to the top. This allows the viewer active participation with the artwork—as will the sensual enjoyment of different fruits in different seasons, as the tree grows through its cycles.

Even imagined, the experience is a treat. Projected is a lovely environment in which each of the senses is activated: the sound of the wind in the leaves, the touch and taste and perfume of the fruit, the color and light of surrounding foliage. One imagines, too, the meditative quiet to be found here, above ground, and the cleansing quality of such an experience after the day's round of chores.

At a time when much art seems overly esoteric and often coldly devoid of sense, Canavier reminds us that the artist can be an ecologist as well as a humanist. That even far-out concepts of contemporary art can be enjoyed directly and simply if we let them. And that these, too, can feed our minds and souls as they reveal more about the nature that surrounds us—and, not least, our own.

Peter Clothier is Dean of the College of Fine and Communication Arts at Loyola Marymount University. His writing has appeared in the Los Angeles Times, Art in America and Artweek.
The California Condition, a Pregnant Architecture

Catalogue for an exhibition at the La Jolla Museum of Contemporary Art; 104 pp; $14.85

California Counterpoint: New West Coast Architecture 1982

IAUS catalogue 18; Rizzoli, New York; 188 pp; $18.50

Stanley Tigerman in Chicago and the Institute for Architecture and Urban Studies in New York tell us what is happening here on the West coast in two shows about recent California architecture. Tigerman’s eclectic choices include 13 architects whose works have probably never been gathered together in one place before. IAUS selected seven teams in a tighter framework (Frank Gehry and Morphosis are the only two present in both shows). These two catalogues and their shows, the La Jolla exhibit past, and the Institute’s present, bring up a series of interesting questions. Why are the respectable judges in the East only? How can we understand architecture in the gallery environment? How does architecture relate to other art more commonly seen in exhibits?

Tigerman divides all architecture neatly into categories and fills them with works as different as Tony Lumsden’s intelligent cleanliness and Gehry’s quixotic bluntness or the eye popping flash of Eric Moss and the derivative sigh of Michael Ross; or Morphosis and William Turnbull. Tigerman manages to cover all of the bases and none at the same time. He tells us that his system of classification is complete. The serious contradiction is that Tigerman suggests that the prime characteristic of California architecture is its idiosyncratic individualism, e.g., its lack of system. Tigerman gives us another puzzle when he says first that what we find in California is just an “exaggeration” of what we find in the rest of the country, and later that California work is, in some sense, “completely opposite” the work of contemporary Chicago architects. I suppose that he misses the obsession with the Messianic purity which hangs like a cloud over the Windy City.

The Institute has put on a moderately better show. For the most part, the work in Counterpoint is new, not just recent like some entries in Conditions. However, Nory Miller, in her introduction, suggests that “no shared ideology holds these architects together. Yet she knows that there is a thread of common sensibility and reaction in their work. Possibly the Eastern critical stance is accustomed to work which is more traditional in the way it chooses to be avant-garde.

When the referential language of architecture is difficult to understand, it is easy to call the work idiosyncratic, an idea put forth in both catalogues. If there is a unity in Counterpoint it has to do with the way in which architectural language is extended. There is in California (to borrow a phrase currently applied to certain Italian and New York painters) a “trans-avant-gardism,” a progression based upon new ways of looking backwards and sideways; an exploration, not just of new sources of metaphor, but also of new notions of what a metaphor is. Batey and Mack, for example, march to the tune of a different but, using the materials of early California gold mining camps mixed with metaphors of Palladian form and Roman color. They use the language of the urban plan and the office block in the context of the house. Morphosis experiments with a new notion of contextual language in which a semiotic context is as important as a physical one. Stanley Saitowitz uses an astronomical language in his Sundial House to generate a poetic form far from the usual technical response. Craig Hodgetts also uses engineering principles and the visual argot of techno-progression as a patent linguistic source. In Conditions Eric Moss’s work is a good example of this trans-avant-gardism. Examination forces his Disney-Pop Art gloss to give way to, or to become part of, a rich poetic metaphorical language which borrows and combines unconventionally. So referential language exists in much of this California work, in both shows, but it is less literal than in work produced east of the Rockies. There is less collage and more substitution. In the East, meaning is layered and manipulated; in California, meaning is transformed.

Architecture and painting have been connected for centuries, not only have architects often been painters, but the ideas developed in one field have often had their analogy in the other. The essays in Counterpoint and Conditions both refer to painters. If we are going to discuss new work in any important sense, and some of the work here does elude its way past the limits of what we have known architecture to be, then why is there so much reference, in both catalogues, to yesterday’s painting? The point here is that there should be a dialogue, a forum, in which the most current architecture can be examined alongside the most current painting. It may not be the case that these architects and painters are conscious of each other, but surely there is the same air, and where their work is not totally insular there must be points of contact.

In the catalogues, the painters are often mentioned in connection with Gehry, that old man of the avant-garde,
but his current work is fresher than Chuck Arnoldi’s or Sam Francis’ or Ed Ruscha’s or Billy Al Bengston’s or anyone else in the worn-out, old California art mafia. Why don’t we hear about the work of the new image painters and of others like the maverick, Garabedian, on whose paintings are applied the quick references to a world culture and history which we find in the work of Batey and Mack or Studio Works? Garabedian uses classicism in a new way, stripped and anti-anatomical. Like Robert Mangurian he runs the past through his semiotic sieve before revealing it. We need to talk about the remembered image and its introduction into a chaotic and disintegrating world as in the work of Jonathan Borofsky and David Salle. These are painters of experience, masters of a conceptual collage; their referential systems extend into every aspect of history and high and low culture. They share with most of the architects mentioned here an evasive, sideways, trans-avant-gardist progression. There is a connection between Coy Howard’s juxtaposition of scales, his ordered and disintegrated or “temporary” images and the sculpture of Charles Simonds and the manipulation of perspective in John Olulick’s work. Similarly, Morphosis, with its layered images rotating and intruding upon one another, the sudden confrontation with anthropomorphic form, and the manipulation of the meaning of materials and substances finds its analogy in the paintings of Julian Schnabel. Finally, if we are going to talk about an older generation of artists, what about Phillip Guston whose second emergence in the late 70s as a powerful force prefigures the new image painters and whose boldness strikes, like Gehry’s, against the white abstraction of a previous modernism.

What is architecture doing in art galleries? Should we look at an architect’s rendering or even an architect’s painting with the same eyes we use to gauge a painter’s work? If we did, Michael Graves’ paintings (as opposed to his referential drawings) might never be looked at twice. The same might be said about Aldo Rossi, or Tigerman. The drawings, paintings and sculpture of architects are most interesting, however, when they lead us toward the architect’s intentions, when both style and content convey architectonic ideas. This is not the same as leading us toward the built form. The drawing which is only intended to help the viewer construct a building in his mind is less than the one which uses the language of the medium to explore abstract intentions which we can understand in a building as well as in a drawing.

The fact that these catalogues represent work which does hang or sit in a gallery forces us to look at the objects themselves. They have a disturbing heterogeneity. Is Coy Howard’s work, which understands and uses the language of objects traditionally in galleries to manipulate our perception of built form, the same animal as Frank Israel’s, for example? This is to say nothing about their relative merits as architects; the point is that Israel’s work, in the exhibition, is in a different category. The objects he presents, drawings and models, are only a shorthand for another aesthetic, that of built form. His work uses a language which is a code for another language, and so its purpose is diminished. Howard, on the other hand, seeks the analogy in the languages of drawing and sculpture for his architectural ideas. He uses the aesthetics of these media to explore ideas important to built form.

It may be that some of the work in these two shows represents a personal aspect of design for the architect — a way to retain control of his art. Here, in the gallery, lies a purer form than the built form which is, in a way, ripped from the artist’s hands and deformed by the needs of others. Gehry’s abstract and purposely primitive models and sketches play strongly on our sensibilities and show his intentions by their style as much as by their content. The problematic corollary for the architect who succeeds in capturing an architectonic idea on paper is that the final work, the building, can suffer. Ironically, in Counterpoint, the photograph of the built work sometimes weakens the intentions of the drawing or model. There is a sense in which Gehry’s buildings fail because they are not enough like his models and sketches. Batey & Mack’s strong drawings show a relationship between form and landscape which is continuous and abruptly different at the same time. These drawings are countered in one instance by a photograph of the building which shows that the delicacy of the drawn line does not make itself felt in the building. But the development of intentions is clear in the gallery drawings, and sometimes more difficult to follow out among real buildings.

California has, historically, been perceived by the rest of the country as unthinking. Yet California is also seen as a source of ideas. The anthropologists from the East write with warm praise about the creative power of the natives, knowing full well that the natives cannot write about themselves. This colonalist attitude diminishes as we move westward. California is less European than Chicago or New York but much of the work in these catalogues is articulate, worldly, and self-determining.

**Anthony Bell** is a graduate architect living in Los Angeles.
Another Way of Telling

by John Berger and Jean Mohr,
Pantheon Books, New York, 1982, $9.95

When Michelangelo Antonioni travelled to China over a decade ago to film the documentary Chang Kuo, he received an unsolicited education in the cultural basis of perception. What to Antonioni signified respect — a camera “looking up” at its subject — seemed grossly subjective to his hosts. What to Western eyes was simply the picturesque representation of crumbling antiquities, appeared overtly disrespectful and submissive to the Chinese.

John Berger and Jean Mohr’s Another Way of Telling takes off from similarly conventional “ways of seeing.” Responding to Mohr’s abstracted image of a cow’s eye in close-up, a Swiss peasant admonished “If you take [a picture of] a head, you should take the whole head, the whole head and shoulders. Not just a part of the face.” Berger’s theory of photography is decidedly more complex. In this book, he spells it out for the first time.

Another Way of Telling is the fourth collaboration between UNESCO photographer Mohr and essayist Berger. Its unconventional layout links it with their earlier televised collaboration, Ways of Seeing. Here, a rejection of the packaging of reality into linear forms, usually suggestive of progress, is translated into a book of five disparate parts. Prose and poetry, essay and survey are situated before, after, around and between 200 black and white photographs by Mohr.

The major sections of the book are Berger’s theories of photography, “Appearances,” and a sequence of 150 photographs of peasant life accompanied by an evaluation of the theoretical implications of their sequencing. These chapters are sandwiched between Mohr’s anecdotal investigation of photographic ambiguity and a poem by Berger. The five component parts read like an anthology.

According to the preface, the authors’ dual purpose was “to make a book of photographs about the life of a mountain peasant” and “to produce a book about photography.” Operating in the socio-aesthetic terrain of Walter Benjamin, Herbert Marcuse, and even Susan Sontag, Berger’s “Appearances” questions both the nature of photographs and the purposes to which they are put. He examines photography’s special relationship to light, to time (history and memory) and to words (the attendant notion of meaning). He proposes the possibility of a photographic language separate from a filmic one. He less circles his subject — as the more wary Sontag does — than embraces it. Hypersensitive to the gap separating language and experience, Berger is the most scrupulous of writers.

An unorthodox Marxist, he has produced an expansive yet curious book. Although it side steps the matters of the relationship of ideology and culture (à la Lukacs or Gramsci) and the thorny problem of political action, it does fulfill the authors’ stated purposes. Another Way of Telling is about photography and the lives of Swiss peasants; a sort of meditation on both. Its pronounced resonance suggests what a powerful meditation it is.

Robert Atkins is a New York-based critic.

The Politics of Park Design—
A History of Urban Parks in America

by Galen Cranz,
The MIT Press, Cambridge, 1982, 347 pp., $25.00

Park design is an aspect of the urban landscape that is easy to overlook. The standardized elements that make up American urban parks, such as benches, lawns, and play equipment, do not quickly invite temporal and locative classifications in the same manner as buildings. Galen Cranz’s fascinating study, The Politics of Park Design, uncovers the often obscure motives and trends behind the development of urban parks. Cranz takes a well-documented interdisciplinary approach to her subject, resulting in a comprehensive analysis that successfully integrates material drawn from the fields of history, architecture, and sociology.

Cranz divides the history of park development into four plausible categories: 19th century ‘pleasure grounds,’ built as restorative cures to the ills of city life; early 20th century ‘reform parks’ characterized by organized activities designed to structure the leisure time of the working classes; mid-century ‘recreation facilities,’ which abandoned the social amendment aims of the reform parks in favor of a pragmatic, demand-oriented approach to leisure; and present day unstructured ‘open space systems,’ a product of the ‘back to the city’ movement and the search for positive virtues in urban life.

Cranz illustrates her categories by describing how ideas of what parks should contain have changed. Originally, for example, facilities such as restaurants and toilets were frowned upon because “they smacked of routine urban life and had potential for licentiousness.” But as the purposes of parks expanded beyond that of a piece of greenery to be admired, more and more amenities were provided. Drinking fountains, for instance, were popular with temperance reformers who thought they would enable a workingman to lunch at a park instead of a saloon. Buildings were slowly admitted within park boundaries. Reform era ‘field
Hennessey & Ingalls

Books, Art
Painting, sculpture, prints, drawing, techniques, photography, art history and artists' monographs.

Books, Architecture
Urban planning, interior design, landscape, energy, portfolios of architectural drawings, history, theory and books by and about architects.

Books, Applied Arts
Commercial art, industrial design, ceramics, crafts, calligraphy and typography.

Periodicals
A selected group of domestic, British, Italian and Japanese titles including: Arbitare, GA, AD and Domus.

Services
Out of print and imported titles, publishers' overstock at reduced prices, we buy books and collections, catalog available on request.

Locations, Hours
houses’ served as centers for improving activities, and were later transformed into the all-purpose ‘recreational center.’ Architectural styles for park buildings evolved along with prevailing ideologies about the sort of atmosphere a park should provide. Rustic styles were preferred for early field houses, while modern styles were compatible with the functional purpose of recreation facilities.

Unlike many architectural history studies which content themselves with an analysis of forms as originally built, The Politics of Park Design examines the builders and users of parks to discover changes in use and perception over a period of time. At various stages, different groups have felt either included or excluded from park activities and have thereby influenced alterations in park designs. The early pleasure grounds were thought to encourage use by upper-class Sunday promenaders, prompting later reform park planners to develop activities to attract the working class, who, unlike the wealthy, did not have their own access to park land. Open space park programming attempted to respond to the needs of minority groups which were ignored by the focus placed upon the requirements of the white middle class users of the recreation facilities.

Decisions about the design and use of parks have been made by government bureaucrats, who, as Cranz documents, have not had a conscious philosophy about the role of parks in the city. Parks have been idealized as apolitical ‘escape valves’ from the divisiveness of city life, but in reality they tend to mirror urban tensions. Park planners have often assumed timid or paternalistic approaches, negating their attempt to have an Italian affair. What could be more exciting than an Italian affair.

What embrace the classic lines, enjoy the supreme comfort and experience durability beyond belief. Yes, have an Italian affair with EMU. Outdoor furniture you’ll love. Each piece is coated with our exclusive Levasint® to ensure long lasting durability and brilliance of color. Each EMU piece is superbly crafted. Each is designed for your affair. Imported from Italy and affordably priced. EMU. For you. Forever.
<table>
<thead>
<tr>
<th>Subscription Options</th>
<th>1 year</th>
<th>2 years</th>
<th>3 years</th>
</tr>
</thead>
<tbody>
<tr>
<td>(four issues):</td>
<td>$21</td>
<td>$36</td>
<td>$49</td>
</tr>
<tr>
<td>Individuals</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Institutions</td>
<td>$30</td>
<td>$55</td>
<td>$75</td>
</tr>
<tr>
<td>Outside U.S. please send $15 air mail.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Single copy</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Price</td>
<td>$8</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Subscriptions begin with next published issue. Please enclose check or money order payable to Arts and Architecture. We do not bill.

If given payment method is Visa, please check the box.

Charge my 
Card Number ____________________________
Expiration Date ____________________________
Signature ________________________________

Name ________________________________
Address ________________________________
City/State/Zip ____________________________

Art and Architecture
The Schindler House
835 North Kings Road
Los Angeles, CA 90069
(213) 651-3112
A nonprofit corporation
Post-Modern Malpractice

by Forrest Wilson, Ph.D., F.R.S.A.

Forrest Wilson, professor of architecture at Catholic University of America in Washington, D.C., and former editor of Progressive Architecture, launches a serio-comic attack on the Post-Modern movement and architectural "entertainers" and gurus who set the rules and set back architecture. Some 180 of Wilson's acerbic jibes (in Charles Jencks' language) multivalent and doubly-coded twinges present a long-overdue satiric view of Post-Modern. It-Modern will survive but it will never look the same again.

$3–132 pp.–243 illus.–$7.50

Esther McCoy

Esther McCoy documents the early careers and personalities of Southern California's foremost practitioners of modern architecture. Publication of many heretofore unpublished photographs and documents gives the reader a fascinating look at the private and professional lives of Schindler, Neutra, Frank Lloyd Wright, their clients and the avant-garde of Los Angeles in the 20s.

1979–155 pp.–93 illus. Cloth $17.50–Paper $10.95

"Outstandingly good. Excellent scholarship. Professor Leedy has broken new ground in his interpretation of vaults."
–Sir Nikolaus Pevsner

Fan Vaulting: A Study of Form, Technology and Meaning
by Walter C. Leedy, Jr.

Professor Leedy documents and analyzes the emergence of a new mode of building in medieval England, tracing the origins of fan vaulting back to certain essential characteristics of the English interpretation of Gothic. The book contains a complete catalog of known fan vaults with a description and technical analysis of each.

1980–250 pp.–243 illus.–$16.95

"Outstandingly good. Excellent scholarship. Professor Leedy has broken new ground in his interpretation of vaults."
–Sir Nikolaus Pevsner

by David Travers

A down-to-earth manual which removes the uncertainties and clarifies the process of producing topnotch, effective general brochures. It takes the reader confidently through each step-planning, budgeting, scheduling, organizing, designing and producing a brochure.

1982–125 pp.–60 illus.–$10.95

"Excellent manual."
–Journal of the American Institute of Architects

"Any design firm contemplating the preparation of a brochure should have this book. A thorough and very useful guide."
–Interiors

"Everything you ever wanted to know about architectural office brochures."
–L.A. Architect, Journal of the Los Angeles Chapter, AIA

Order by mail or phone:

Arts+Architecture Press
1137 2nd St., Suite 200, Santa Monica, California 90403 (213) 395-0732

Circle Number 24 On Reader Enquiry Card
have a limited number of copies of the first four issues of S+ARCHITECTURE. Number ONE featured contempor­
1
california architecture, furniture by artists, art by Jay DeFeo, Garabedian, Tom Holland and Michael C. McMillen, and a
wn Los Angeles guidemap. Number TWO contained an
w of contemporary art and architecture in Texas, and a
map to Houston's Montrose-South Main district. Number
3

cluded articles on recent work by David Hockney, Ed
and Ed Moses, contemporary California houses, and Juan
4

entitled "The Perception of Land-

er articles on Isamu Noguchi, Grand Hotels in
4

hanging American landscape by J.B. Jackson,
cluded a guidemap to Bisbee, Arizona. $6.00 each plus

POSTAGE AND HANDLING.

LOS ANGELES

One Los Angeles Guidemap: a guide to the architecture, landscape and cultural and urban amenities of downtown Los Angeles. $1.50

HOUSTON

Two Houston Guidemap: a guide to the architecture, landscape and cultural and urban amenities of Houston's Montrose-South Main District. $1.50

Bisbee Guidemap (not pictured): $1.50

\[
\begin{array}{ll}
\text{□ Issue One} & \times 8.00 = \\
\text{□ Issue Two} & \times 8.00 = \\
\text{□ Issue Three} & \times 8.00 = \\
\text{□ Issue Four} & \times 8.00 = \\
\text{□ Los Angeles Guidemap} & \times 1.50 = \\
\text{□ Houston Guidemap} & \times 1.50 = \\
\text{□ Bisbee Guidemap} & \times 1.50 = \\
\end{array}
\]

Name ________________________ 
Address ________________________ 
City/State/Zip ________________________ 
Total amount enclosed ____________

Made to satisfy your most demanding client. Quantum is an exciting new concept in leisure furniture. Now, a single frame with three seating modes: mesh, cushions or vinyl strap provide a choice to satisfy specific needs. And Quantum is ruggedly made. Welded frames are made of a special oversize extruded aluminum protected by Brown Jordan's exclusive UltraFuse® finish for long trouble-free use. Features and durability are important, but it's Quantum's attractive and commanding appearance that will gain the attention of your client. All popular dining, seating and accessory pieces are included.

Brown Jordan