Architectural photographer and 'perennial student':
An interview with Yukio Futagawa

By Michael Franklin Ross, AIA

It is perhaps appropriate that the First Annual Awards issue of the L.A. ARCHITECT should also commemorate the awarding of the National AIA Photography Medal to Yukio Futagawa. The nomination of Futagawa for the Photography Medal was one of three SCC/AIA nominations that were recognized by the National AIA as worthy of awards. Considering the number of chapters in the country, the fact that the SCC/AIA Awards Committee submitted seven nominations — three of which won National Awards — is a tribute to their forthright and seriousness of purpose. Chairman Thomas R. Vreeland, Jr. and his committee deserve our kudos for fostering recognition of talent and creativity in architecture and its related disciplines. In keeping with our objective of communicating excellence in fields related to architecture, L.A. ARCHITECT is proud to illustrate a very small sample of Mr. Futagawa's talents as a photographer.

The building shown is the Salk Institute for Biological Studies, La Jolla, California, designed by Louis I. Kahn. As one wanders through the architectural section of any bookstore, large-format color book covers steal your eye away from all else with their bold delineation of masterful buildings. These are part of Futagawa's GA (Global Architecture) series. Begun in 1970 with the publication of Frank Lloyd Wright's Johnson's Wax Administration Building and Research Tower, the series, now fifty volumes, spans the boundaries of space and time by including the work of architects such as Le Corbusier, Alvar Aalto, Eero Saarinen, Bruce Goff, Mies Van der Rohe and many more. The GA Series is one of many of Futagawa's indefatigable efforts to bring excellent design to the public eye.

Born in Osaka, November 4, 1932, Futagawa began his study of design excellence in the neighboring Kansai city of Kyoto, visiting ancient temples and shrines. At the age of twelve he decided that he wanted to study architecture and focused his energies on traditional Japanese arts and crafts. Upon graduation from Wasada University in 1956, Futagawa chose not to seek employment in an architectural office, but rather to continue his education by examining architectural masterpieces through the lens of his camera. Three years later he shared the Mainichi Publications Cultural Award for "The Essential Japanese House" with its co-author, Teiji Ito. Futagawa and Ito published several more studies of Japan's ancient arts and form that has served Futagawa and his name is not as well known as that of his co-author. Futagawa chose not to seek out the traditional Japanese arts and crafts, but rather to continue his education by examining architectural masterpieces through the lens of his camera. Three years later he shared the Mainichi Publications Cultural Award for "The Essential Japanese House" with its co-author, Teiji Ito. Futagawa and Ito published several more studies of Japan's ancient arts and forms, including "The Elegant Japanese House" and "The Roots of Japanese Architecture", each of which displayed a sensitivity to material and form that has served Futagawa well in his current studies of contemporary architecture and urbanism.

A maverick in the world of architectural photographers, Futagawa refuses to work for any periodicals and accepts no photographic commissions. He explained that he undertook photographing buildings and art objects as a method of studying them in depth, and today considers himself an architect more than a photographer. In a never-ending desire to increase the quality of his imagery, he published his own books under the banner of A.D.A. EDITA, which signifies Architecture, Design and Art.

Today Yukio Futagawa has to his credit many awards and several photographic series documenting man's design excellence, and his own efforts to capture those achievements. The Library of Contemporary Architecture is fifteen volumes, the Villages and Towns series ten volumes, the GI (Global interiors) series is presently eight and destined to be ten volumes, and of course the GA series is presently fifty volumes and will continue to grow as long as Futagawa has the energy to seek and find eminent architectural design.

In 1972 Futagawa published "The Drawings of Paul Rudolph" and this year is expecting to publish "The Complete Work of Kevin Roche and John Dinkelsbuhl Associates, Volume I, 1962-1975". For a man who chose to study the finest architectural designs of others through his own photography, rather than to begin his apprenticeship as a draftsman in an architectural office, this perennial student has brought us all the opportunity to know Japan's palaces, Corbu's Chandigarh and Wright's "Fallingwater" with an intimacy, immediacy and intensity that we could never have known without touring the world for twenty-five years.
1975 Design Awards Program

Honor Awards

(1) Federal Office Building, La Jolla, California. Architect: Richard Meier & Partners. Contractor: Eastlund Construction Company. Jury Comments: "We like the building: the openness of the lobby space; the juxtaposition of the large glass vertical wall and the horizontal surface; the glass roofed atrium; the attractive use of materials in the lobby; the use of glass in the wall and roof, as well as in the columns.

(2) The Central Pavilion, Cambridge, Massachusetts. Architect: Davis, Brody & Associates. General Contractor: Davis, Brody & Associates. Jury Comments: "We feel this is an excellent example of how a pavilion can be made to seem larger by the use of mirrors and water and the use of glass and metal roof panels.

(3) Century Bank Plaza, Los Angeles, California. Architect: Skidmore, Owings & Merrill. Contractor: Alter Building Company. Jury Comments: "This is a fine example of the use of glass in the wall and roof, as well as in the columns.

(4) Century City Office Park, Los Angeles, California. Architect: Skidmore, Owings & Merrill. Contractor: Alter Building Company. Jury Comments: "This is a fine example of the use of glass in the wall and roof, as well as in the columns.

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(7) Warner Brothers Records, Burbank, California. Architect: Ove Asbjornsen & Partners. Contractor: Alter Building Company. Jury Comments: "We feel this is an excellent example of how a pavilion can be made to seem larger by the use of mirrors and water and the use of glass and metal roof panels.

(8) Davis Studio and Residence, Malibu, California. Architect: Frank O. Gehry & Associates. Owner: Ronald Davis. General Contractor: Jondol Construction Company. Jury Comments: "We like the building: the openness of the lobby space; the juxtaposition of the large glass vertical wall and the horizontal surface; the glass roofed atrium; the attractive use of materials in the lobby; the use of glass in the wall and roof, as well as in the columns.


(11) Linder Plaza, Los Angeles, California. Architect: Kemper & Rex. Owner: Linder Realty Company. General Contractor: Scaffold Construction Company. Jury Comments: "This is a fine example of the use of glass in the wall and roof, as well as in the columns.

(12) Courthouse Columbia, Columbus, Indiana. Architect: Caudill Rowlett Scott. Contractor: Katz Construction. Jury Comments: "We like the building: the openness of the lobby space; the juxtaposition of the large glass vertical wall and the horizontal surface; the glass roofed atrium; the attractive use of materials in the lobby; the use of glass in the wall and roof, as well as in the columns.


(15) Esplanade Village, Redondo Beach, California. Architect: Iwan Goldman Robbins & Brown. Owner: The Alter Company. General Contractor: Davis, Brody & Associates. Jury Comments: "We like the building: the openness of the lobby space; the juxtaposition of the large glass vertical wall and the horizontal surface; the glass roofed atrium; the attractive use of materials in the lobby; the use of glass in the wall and roof, as well as in the columns.


(17) Brazosport College, Freeport, Texas. Architect: Warren Bros Construction. Contractor: Paul Rienzo. Jury Comments: "We like the building: the openness of the lobby space; the juxtaposition of the large glass vertical wall and the horizontal surface; the glass roofed atrium; the attractive use of materials in the lobby; the use of glass in the wall and roof, as well as in the columns.

(18) Brazosport College, Freeport, Texas. Architect: Warren Bros Construction. Contractor: Paul Rienzo. Jury Comments: "We like the building: the openness of the lobby space; the juxtaposition of the large glass vertical wall and the horizontal surface; the glass roofed atrium; the attractive use of materials in the lobby; the use of glass in the wall and roof, as well as in the columns.


(20) Moses Residence, Los Angeles, California. Architect: Lomax-Mills Associates. Owner: Mr. and Mrs. John Moses. General Contractor: John Moses. Jury Comments: "We like the building: the openness of the lobby space; the juxtaposition of the large glass vertical wall and the horizontal surface; the glass roofed atrium; the attractive use of materials in the lobby; the use of glass in the wall and roof, as well as in the columns."
‘Spaces for the Species’  
AIA Convention report, Atlanta, 1975

By Samuel E. Lunden, FAIA

Editor's Note: Samuel E. Lunden, FAIA is a past president of the American Institute of Architects and a former Director, Treasurer, Vice President and President of the California Chapter/AIA. He is a past president of the Southern California Chapter/AIA; a past member of the Southern Chairs Committee of the National AIA Committee on the Environment; and was the principal designer of the University of California at Santa Barbara. Lunden is also the author of "AIA Convention report, Atlanta, 1975: ‘Spaces for the Species’".

L.A. ARCHITECT July 1975

"...cowardly and evasive..."


Apparently clients have difficulty finding architects who will not inform them, so the "Irritated" is said to be a person who apparently took refuge from their wrath by staying home.

The February 22, 1975, City Arch was in formulation for about one year and was the Environment Conservation Act, Senate Bill 277, for which over 1000 signatures had been collected by the Professional Development Committee of the Los Angeles Chapter of Southern California, AIA.

The University of Uppsala, a city of 150,000, has a program of impeding changes in the Code due to inertia — or laziness — and Dr. Allen Joel Anderson person and his full-time curriculum Seminar with a guest of Professor of Solid Earth Physics. A few words of appreciation are offered to Mr. West for his extreme energetic Chairmanship of the Professional Develop-

Chapter meetings

JULY

Structural tour of the land- mark Security Bank Plaza in downtown Los Angeles will highlight a discussion by the Southern California Chapter/AIA of the "Architecture, Committee of Arrangements of the Building of the firm of Albert C. Martin and Associates. Tours will take place from the Security Bank Plaza at 3:30 South Hope Street to 6:00 and running through 6:30, when cocktails will be served at 6:30. Reception will be served at 6:45. Banquet dinner will be served at 7:30, and tours of the building of the firm of Albert C. Martin and Associates. Tours will be limited to 300 persons. Chapter members will receive the invitations and meeting details mailed to them previously. Further information is available from the Chapter Chairman.

JUNE

Two hundred architects, contractors, and design students shared the festive atmosphere at the Hyatt Regency Hotel in downtown Los Angeles when the long-awaited First National Southern California Chapter convention opened.

The Awards Committee Chairman, Frank Eden, intimated a similar list of questions; in particular, why the design of the convention was on the plus side, although they included the designer features which the Archi- tects and Planning Committee were on report on this project — which will not be released to the public. "Why the Journal — should be most helpful to those who have missed the Users' reactions to the spaces designed by Architects and Planning Committee.

Keynote address

The Convention was opened in a keynote address by Ward Deems, McGinty, AIA, Chairman of the Convention Planning Committee. The session was presided over by Raymond Stockdale, AIA, FAIA. After a welcome by Mayor Maynard Jackson of Atlanta and the Southern California Chapter/AIA, we heard the keynote address by Howard L. F. Emortus, University of Illinois, Architecture School, who explained the perception for the need for a Convention on the subject: "The very first need is, of course, that we should, as a society, namely the need for perceiving the potential of architecture that is." "You do not see what you do not see, you do not know what you do not know, and you do not know what you do not see, " he said. "So the language of Architecture is a key language because its interest is to initiate imagination. The creative architectural process — like any creative process — has insights, new choices — it is a kind of external appetite for the human mind. The Journal is, as far as you are, the Journal to the Journal, so as to be sure that you do not make the wrong move (you do not understand.)"

Raymond Stockdale, AIA

... "nonsense..."

The recent article written on the LA-ARCHITECT, February 1975) is representative of much of the discussion on the topic. There are problems in working as a person and in working with the "irritated" profession traditionally dominated by the best people who work on a level of labor that is what Mr. A. L. H. S. A. C. T. suggests in her article. In particular, it is not uncommon to hear from Ms. Bowman that the statement of that field of architecture is a natural field for the skill and ability (natural and inherent skill) of the individual; that no doubt has been mentioned or mentioned to another about the "irritated" profession. I agree with Ms. Bowman when she suggests that the architecture is a "rigor in a class by itself. Merwin Webster's dic- tionary is the most comprehensive and wide-ranging vocabulary of an unconscious, nonmono- thousand words. So, the structure of the system, being inclusive, ad hoc, and ad hoc, is a way to move to the vernacular than the language of (L.A.A.I., L.A. ARCHITECT, April 1975) "...where a definite gestalt be- comes manifest..."

The July 1975 AIA Convention in Pittsburgh was passed in support of the com- mitment made at the Portland Convention to implement two voluntary contributions by AIA members for the support of the Institute budget, and calls for action by both the govern- ment and industry, to utilize, where appropriate, the services of the majority-owned and minority-owned AIA to present programs every three years. With a limited income the Institute's budget, and calls for action by both the govern- men and industry can be used to a way as to win the admiration of the profession in the United States.

Joseph Amestoy, AIA

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A seminar on Economics of Design and Building Costs will be presented by Chapter member Immanuel L. Lewis, on August 4th. The seminar is designed to encompass the concept of cost, beginning in the latter half of September. Special stress will be laid on cost planning, cost design and conceptual estimating, since the cost of a project is determined to a large extent by decision making in these three areas. Other themes to be covered will include various possible aspects of obsolescence; measure- ment and the present trend vs. maintenance cost (life cycle costing); concrete and reinforced concrete; conceptual, comparative and units-in-place; value engineering; the determination of program cost; cost control during design development and the construction documentation. Participants will prepare a program outline and will be encouraged to bring their problems in the field for discussion. Participation will be limited to 15 persons. Certificates will be issued to all participants completing the seminar. It will be held at the Chapter office from 2:00 p.m. to 5:00 p.m. for the next six evenings. The cost is $75.00 for AIA members and $85.00 for non-members. Location and dates will be announced in the October issue of the L.A. Architect.

Antal Borsa, AIA, Chairman of SCAIA's University Education Committee announced that:

Howard H. Morfidge, FAIA, met with the AIA Education Committee in June at the office of Frank Schneider and Associates in Hollywood. Members of the California State Board of Architectural Examiners, address the committee on the relationship between licensing, architectural education and the practice of architecture. In the April meeting, Chairman Borsa reported that on May 15th the NAAB issued a letter in the UCLA School of Architecture. Borsa's letter was received on June 2nd. The letter was written to the NAAB about the visiting NAAB team. In this letter, NAAB members include: Jim Freeman, Ralph Johnson, Vincent Reisbame, Frank Schneider, and Doreen Borsa.

The California State University and Colleges announced the opening of the 1975-76 academic year. The first day of class will be held on August 19th. The number of students enrolled in the Fall Quarter will be approximately 95,000. The number of students enrolled in the University of Southern California was 27,474.

The Los Angeles Community Design Center's Second Annual Inter-Design Conference will be held at the new Pacific Design Center, 8687 Melrose Avenue, West Hollywood, on September 28th. The conference will feature an art sale and auction, the display and sale of original art works, live music, and a fashion show in a festive atmosphere. All design professionals and organizations are invited to the Festival, which will provide a day of fellowship for design professionals while financially supporting the Los Angeles Community Design Center in its progress and plating technical assistance to low-income and non-profit communities. Last year the First Annual Arts Festival was supported by the Southern California Council and the $500 and was attended by some 4,000 design professionals from associations including the AIA, ASLA, Professional Councils, National Home Fashion League, committee of the Southern California Council, and three of the engineering associations.

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