Beyond Metabolism: The New Japanese Architecture

WALL HOME TOUR SLOTTED FOR SEPTEMBER 8

A REPORT ON THE CALIFORNIA ENERGY LAWS

True to his philosophy that simplicity is the sign of sanctity, this lovely residence was built at a time when artistry and superior workmanship could still produce excellence. Hence, many of its distinctive features are the slate roof, the two-story oval entrance, and the impressively beautiful, hall and Gothic fireplace.

Panelists were presented with the ultimate learning experience of each area to north and south gardens, the house is strategically located. Private patios and

PANELISTS AGREE TO DISAGREE

The overall existence of small offices, and a notable omission in view of the organizational structure of the Chapter office.

functions of day to day living, with both common area – kitchen, family room and family dining area – forming the core of the house.

An excellent example of French Revival style, this 11,000 sq. ft residence was designed in 1929 by Wallace Neff. It features an extraordinary, native Californian, often called the "architectural potential of the Arts. Andrew MacNaism the National Office for the Los Angeles segment of the conference had been provided by the SCC/AIA, SCI-ARC, and the project office of the Coastal Housing Corporation.

ARCHITECTS: Reflections and Projections" thematics set the stage for the Southern California Chapter Women's Regional Architecture League's 19th Annual Home Tour, scheduled for October 6, 1978. Against the backdrop of the Pasadena-San Marino area's architecturally rich locale, WALL will present a varied program of vintage and modern residential architecture.

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The issue of youth was overlooked – "young architects panel" fanfare. One reason it was side-stepped mighty might have to do with the fact that the panelsists were all male, and it seemed quite complicated as it is such had no such of the ingenuity about one. Presumably that each had done a little serious thinking about his career, and perhaps a few hairpin turns, was now confidently crossing down his well-considered course. Most feeling that architecture is at a "turn in the trail" (continuing the metaphor), a "time when no ideology or illusion" might account for the healthy respect the panelsist offered each other as they discussed on issues that could have had them brawling in another time.

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T he painful and costly stimuli for the beginning Los Angeles preservation movement of the late 1970s was the destruction in the 1960s and early '70s of several noted landmarks and the demolition of other less famous but significant clusters of nineteenth- and twentieth-century buildings.


Before the new environmental consciousness engendered by the energy crisis, and the renewed historical consciousness of the Van-Centennial years turned architectural thinking towards creative re-use of, and infilling in place, older existing buildings, random demolition was the order of the day. In the name of "progress" and "modernism," historic works of the Modern Movement, as well as of earlier periods, were blithely knocked down. And before urban planners attended the Jane Jacobs message of the need for the palms and texture of the old beside the new, of the need for "collapse" and historic "laying in" in the urban fabric, the bulldozer syndrome reigned. It still caught uncontrollably in the residual bombing mentality of the war years. Americans planned, in the name of removing "blight," "seemed bent on duplicating the bomb-torn open spaces of Dresden, Coventry, and Hiroshima. The architectural density that had made cities urban and the talent and imagination that had made them urban lost out to a sea of pack-marked "temporary" parking lots. Visitors and residents alike beheld the often repeated cliche that Los Angeles has "no history" because the "throw-away" ethic and aesthetic of the area has destroyed so much of the distant and recent past. On Bunker Hill in the 1960s, Los Angeles obliterated Victorian and, later, structures which, if protected architecturally, would have symbolically enriched the new towers and pavilions that arose in the '60s and '70s. The promised remobilization of the original Angel's Flight convention railway that traveled the Hill appears increasingly problematical. Only one building of old Bunker Hill remains - a handsome and still used Renaissance Revival Fire Station (1924). Across Hill Street to the east, only three or four buildings still exist from the nineteenth century as reminders of the older structures lost on neighboring Bunker Hill. In Los Angeles, as elsewhere, systematic urban shrinkage has worked to destroy the visible past. In the late 1970s, a visible reaction set in. In 1979, California's Proposition 63, Preservation Action, in 1977, Pasadena Conservancy, and in 1978, the Los Angeles Conservancy were formed to lead in lobbying, educational, and policy-making efforts. They were also conceived to function in part as "umbrella" organizations for the ad hoc groups dedicated to preserving specific areas or landmarks - the AD Library Task Force, for example, for the preservation of Bertram Goodhue's Los Angeles Central Library (1928); (L.A. ARCHITECT, May 1977); various neighborhood and preservationist groups for the salvaging of Wurderman and Becket's Pan-Pacific Auditorium. (1935) (L.A. ARCHITECT, March 1978); and the Friends of the Schindler House formed to purchase, restore, and revitalize for public use the apothecary and house studio built on Kings Road in Hollywood by Rudolph Schindler in 1922.

Born in Vienna in 1887, Schindler, after the usual preparatory schooling, studied at the Imperial Institute of Engineering and the Vienna Academy of Fine Arts. At the Academy, he experienced the teaching and the example of Otto Wagner, who, along with Peter Behrens in Berlin and Louis Sullivan in Chicago, was one of the acknowledged giants of the First Generation of "modern" architects. Schindler was also touched by the radiantly austere architecture of Adolf Loos, though it had a less lasting influence on him than on his younger friend and colleague Richard Neutra. Rudolph Schindler and Neutra observed and pondered the work of the Secessionist architects Joseph Olbrich and Josef Hoffmann and the Viennese painterian, Egon Schiele, Oskar Kokoschka, and Gustav Klimt. As both were enormously moved by the German publication of the work of Frank Lloyd Wright in the Wasmuth editions of 1910, 11. This confirmed their determination to go to Wright's and Schindler's America and experience first hand their buildings and their presence. American expatriates also encouraged them to cross the Atlantic.

In a reversal of Gertrude Stein's aphorism about Paris, they trekked to the United States because they believed, in architecture at least, that "that was where the twentieth century was at." After working from 1911 to 1914 for the Viennese firm of Mayer and Mayer, Schindler emigrated to America and did not reach America until 1922. Wright had little work in 1914 and there was no place for Schindler in his office. In 1917 when Germany entered the war, Schindler as an Austrian citizen faced harassment and possible deportation as an "enemy alien." It was then that Wright took him under his wing, and Schindler joined him to work on the exciting new designs for the Imperial Hotel in Tokyo. Schindler's special contribution to the project was in the engineering of the famous "floating" foundations which allowed the building to survive the 1923 earthquake.

In 1919, Schindler married Sophie Pauline Goting, a lively and sophisticated musician and social worker who taught at Jane Addams's Hull House. The circumstances under which they met epitomized their quest for "modernism" in art and life. It took place at a social event at Jane Addams's Hull House. The residents had their or her own "space," labeled with the initials of each." "P.M.S., "M.G.C., "M.C.," and "C.B.C." The major building materials were concrete, redwood, and canvas. Stucco knocked with vines, trees and shrubs. Along the north and south property lines, and wherever else the new wall minimal and private was desirable, heavy, slightly battered concrete slabs were poured in modules and fitted into place, with opaque glass skylights, framing beautifully textured fortress-like walls. By contrast,
Chapter members should be aware of the formation of a new committee organized for the purpose of coordinating the resolution of code and regulation troubleshooting areas and areas of confusion. The new committee is called the California Code Liaison Committee, and its members represent most building professional and industry organizations as well as model code groups. The committee doesn't deal with problems related to a specific project, however it will work to resolve problems of a generic nature. Anyone aware of such a problem is encouraged to report it, writing, to the Chapter office. Attention: California Code Liaison.

Richard Saul Wurman, FAIA, has been named Dean of the School of Environmental Design, California State Polytechnic University, Pomona. He comes to this position from Philadelphia, where he most recently served as Deputy Director of the Office of Housing and Community Development for the City.

Photographer will do quality work for architects, contractors, reasonable. Call Yaehei Komatsu (213) 713-1484.

The San Fernando Valley Section of the CCA/IAIA will host a dinner meeting on September 28th which will feature Murray Siegal, AIA, and Gary Siegel speaking on "The Code of Commercial and Industrial Properties." The meeting will be held at the Sportman's Lodge in Studio City beginning at 6:30 p.m. The charge is $10.00 for members, Cal OLL Smith, AIA, at 789-6000 for further information.

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good building (high beam ceilings, all brick), one block south of Wilshire, one block west of Flower. Up to 12,500 square feet available — will divide. Looking for architect or related field to occupy and help with the remodel. Contact Rich Green 475-3061 — 475-8637.

The Southern California Chapter, Architectural Secretaries Association, will tour the Pacific Design Center at 967 Melrose Avenue, Los Angeles, on September 19. Milady Lazovich, E/A, of Design for the PDC will host the tour, which will begin at 9:00 a.m. The tour will follow at a nearby restaurant. Reservations may be made with Kathi Modell at 390-7305.

POSITION AVAILABLE

The University of Southern California wishes to direct the Building Science Program which is a part of the Department of Civil Engineering and Architecture. Responsibilities will include teaching assignments in both areas as well as the possibility of advising graduate students. Strong background in architectural and structural design and an interest in teaching courses with an environmental emphasis are desirable. Applications should be addressed to Professor I. S. Luhnow, Department of Civil Engineering, USC, University of Southern California, Los Angeles, CA 90007.

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HOLTER HOUSE AND THE LOS ANGELES PRESERVATION MOVEMENT

The house was a marriage of myriad elements and influences—from Wagner's Vienna to Wright's Prairie School to the timelessly artful traditions of Japanese design to the myriad outside possibilities of California living. Its semiautonomous relationship to Schindler's later work and to that of other younger California architects would become more obvious through the years. Harold Harris and Gregory Ain, among others, recalled that first encounters with the building as that of entering "another world." Historian Esther McCoy, David Gebhard, and Reyner Banham have agreed on its primary in the architectural history of the area and the time. The house's major features, McCoy wrote, "later became distinguishing marks of California modern architecture." It and Schindler's 1926 Lovell Beach House were, "without question his major pieces." Gebhard asserted, "As a radical re-thinking of the whole man-made environment, the Kings Road House is the more original." Banham, with the right mix of history and promising indication of public interest, must emerge if the house is to survive. It will be a major test of the city's and the larger public's commitment to preserving its visible past and to continuing the life of a rich and significant landmark.

Thomas S. Hines
University of California, Los Angeles

In other spaces, sliding glass and canvas doorways opened to gardens and patios—all flush with the building's concrete slab foundation. Subtle, positioned clerestory windows provided dramatic and unexpected sources of light. Two small, upstairs "sleeping baskets" reached by a narrow stairway from each of the two major apartments became miniature observation towers greeting each other across the flat roof planes.

In part and in whole, as Schindler himself suggested, the house was both a marriage and a conflict, of the "sleeping basket" and the living room. As Frank Lloyd Wright once wrote, "The difference between the house and the garden is the difference between the sky and the earth, between time and eternity, between the flowing and the static."

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THE SCHOOL IN MINNESOTA — PART I

Two sons of an architect and their teacher were on a trip through rectangular fields of grass and corn, which stretched endlessly nearly bordered by deciduous forests on the edges of each. At the right of the fields were a series of roofs joined, for the most part, in a French style. There was the little cabin of the new and very nearly new neighbor. It was "getting about ready to cut right out," so said Steve.

"Oh, what a question enquired," I'd be glad to cut it for you. Steve.

"How much," the architect asked.

"That's about four to five dollars an acre.

The architect computed five dollars to the homestead he planned to stand on two every weeks to have his lawn cut in Malibu, for he had parted with a nine-acre lot, so that five dollars an acre might be computed to say, six hundred dollars an acre in South Carolina the waters for the first time.

He had seen the lake before in winter, at least he had been there with the sun still on the horizon and so that he dare not open his onions beyond the stillness; much less the cold.

The color, penetrating his boots with the keenest sense of an atmosphere different from a hot, coal-drenched factory, to stir and the otherwise unloved air.

He had seen the lake on a cold day and he'd seen the green screaming in terror and the wind take the color from the fish in the sun of the cafe. Reno Arch, the more magnificent the landmark, the more the radiant highlight and the most of the surrounding forms.

The architect visualized that Fistfull should rise from the depths of the passions of Paeonial should fall from the heavens, but instead his son discovers the means to the boat with which he planned he should venture out, he was the first to see the first time.

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But now in June the mosquitoes made no such noise. In fact, they seemed rather delighted with the presence of the boys, and even the blue sky drapes floated heavily over the meadow and not far off and with, if anything, curiosity.

Robert E. Bacon, AIA

...a totally new..."
ENERGY LAWS

(continued from front page)

equipment, power plants, or any energy

efficiency ratios (coefficient of performance)
of solar collectors. This information will be

available to the manufacturer. Also, the rated

capacity of gas heating equipment that fail the
design heat test by more than 50%.

Electric resiliency water heating systems

shall not be used unless they conform to the

life/cycle cost/procedure mentioned above.

A. Swearingen point must be based on the

basis of the least life/cycle cost of equivalent

natural gas and solar-energy systems.

Non-Residential Standards

The non-residential provisions pose significantly more challenge for designers.

These new standards, which took effect on July 1 for all structures for which a building permit had not been issued, mandate that full consideration be given to the energy performance of the building.

The standards are divided into nine divisions. The general provisions are contained in Division I and outline definitions and scope. Applications of the standards may be waived on buildings with a gross floor area of less than 100 square feet and an occupant load not exceeding 49 persons.

Addition, alteration, renovations, and repairs are covered. Mixed occupancies where the non-residential exceeds 30% of the gross square footage are covered by the non-residential provisions in that portion only, and the residential area of the building is controlled by the residential standards. Historic buildings are exempt as are Type I and II hospitals and Jails. Senate Bill 160 exempts State-

Supported buildings except those completed January 1, 1979.

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In other words, the staff was

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M. McCray, Regional House, Santa Barbara,

Perspective, 1969-78.

DESERGUE WOMEN

The major exhibit of women's architectural achievements in San Francisco was

opened in May, organized by designer Shiela de Brito,son. The exhibition was juried

by William Peterson and Fran Offenhauer, included is an exhibit of women's work

touring show and relatively unpublicized local design.

Emerging from the lecture was a picture of women's participation, fulfillment, and integration through both practice and theory.

The original, eponymous Woman's Building at Oakland's 1899 Columbian

Exposition had Mary Caswell murals that celebrated women's creativity

according to historians Arleen Raven and Ruth Insko. But Sophia Hayden's

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Sullivan, Miss Hayden, twenty-one years old and the first woman

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While the Women's Building

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LA ARCHITECT September 1978

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