Artists are always in the vanguard of society. Despite the fact that they diligently explore the limits of their medium and spend their lives developing their skills, artists are usually accursed of degrading the art which they practice. Most of the architects in this series have been criticized for their radical approach, and their work could therefore be placed in the Howard's category of art as chaos. Their work breaks new boundaries and offers the possibility of something fresh, but the positive response that this excursion into its past time and place. It is obvious that Los Angeles is in many ways different from most American and European cities. Now that we are experiencing a second wave of development, it is imperative that we establish what a new architecture is about. The series of critiques of the new generation's work which builds upon previous architectural and artistic precedents is a useful step in this direction. The series is concerned with expressing a direct and intimate relationship with the site, or by referring to the vernacular context in which the buildings are situated, and in attempting to achieve this by means of traditional and modernist forms. It is a pity that his architectural theory has not been improved by discussions following each lecture and meaning of the discussion, the work has opened the door to many new possibilities for the architects themselves. Barbara Goldstein, Professor of Architecture and journalist, and serves as a Los Angeles correspondent for FTA.

PAUL WILLIAMS: 1894-1980

Paul R. Williams, a distinguished and well-known architect, died on January 23 at the age of 85. His work was celebrated for its innovation and influence on the development of the architectural profession. Williams was a leading figure in the mid-20th century, and his contributions to the field of architecture are still felt today. He was recognized with numerous awards and honors, including the Pritzker Prize, one of the highest distinctions in the field of architecture.

EXPLORE CREATIVITY, MARCH 15

In conjunction with the exhibition at the Museum of Modern Art, "Creativity, the Human Resource," an all-day conference will be held on Saturday, March 15, in Monterey from March 27-29. The conference will feature a wide range of speakers, including architects, artists, and thinkers from various disciplines. The event is free to the public, and further information can be found on the Conference Office website.
Bernard Judge first received recognition in the Southern California architectural community after his completion of architectural school when his first house was published internationally in archi-
tectural journals. This building was the first residential adaptation of a geodesic dome, the experimental structure pioneered by Buckminster Fuller. Since that time Judge has been a fervent adherent to the rationalist approach to architecture, tackling each job with an open mind about design and style. As a result, his practice spans everything from large scale technological solutions to historical restoration, from residential commis­sions in Los Angeles to environmental planning in the South Pacific.

Judge manages to keep his office open to these various possibilities because of an ingenious approach to the large vs. small office problem. Fifteen years ago, he formed Envelope, a group of architects and allied professionals, which can act as a small group if it can expand to work on the most complex of projects. Judge’s unique background combined with his strong design philo­sophy has led to one of the most varied and distinguished bodies of work in the local area.

Background
Judge was drawn into architecture through his family. His father was an architect. It was around the house and the dinner table that, as a young boy, he heard the theories of modern architecture and the influence of his French-born mother - that Judge traveled extensively and was exposed to a wide variety of buildings, from awe-inspiring cathedrals to lofty huts. As a child, he lived in France, Mexico, and Nicaragua, but traveled throughout Europe and Central America. While still in high school, he worked with his father on the construction of a house, learning the building process firsthand.

Experiences in his father’s office led him to his first job after high school in the office of Harlston 

and Alarcon, working on the United Nations Building. This was an exciting time for Judge who recalls, “There were literally two architects from every nation in the U.N. in the drafting room. So for me that was the beginning of looking at architecture in the universal sense rather than in the parochial sense.”

Judge adds more practical experience through a four-year term of service with the Seabees where he gained an insight into architecture as construction. Much of this Navy time was spent in North Africa. He then spent two years at the Beaux-Arts in Paris where he studied in the atelier of Auguste Perret, pioneer of reinforced concrete. By the time he arrived in Los Angeles to attend school at USC, he had begun to formulate ideas concerning the architectural issues of vital concern to him: housing as a global need; architecture as an art form; 20th-century industrialization to solve problems.

While at USC, he was exposed to the ideas of teachers Conrad Buff, Cal Straub, and especially Gregory Ain, whose design philosophy had the most profound effect on him as a student. He also was drawn to the ideas of Konrad Wachsmann and Buckminster Fuller, both of whom lectured at USC.

The Tripodent House
It was through the latter contact that Judge began his most ambitious work as a student. Recently married, he decided to build his own house using some of the principles put forward by Fuller. Formulating his own independent “Cage study project,” he placed himself to be a five-year experimental building program which utilized student labor and materials donated by industry. He called this house the “Tripodent House.” To represent the philosophy of the three components which comprised it: the life support system, the envelope and the living space. During this period, he and his students discussed the three components which comprised it: the life support system, the envelope and the living space. During this period, he and his students discussed their design, building and planning in the South Pacific.

Once completed in 1960, the Tripodent House was the first residential adaptation of a geodesic dome (a prototype which was adapted the first large-size experimental geodesic dome in a prototype which was turned over to him by Jeffrey Lindsay, who had built it with Fuller in 1950 for a government contract. It was moved to a site near the University of Southern California, in the late 1960s. The geodesic dome was a part of a larger renovation of the student housing which utilized student labor and materials donated by industry. It was completed in 1960, and Judge and his wife moved in. Their time there was brief. Judge believing that the house was a model and should be experienced by others. After the house went through a series of owners and a period of vandalism, it was pur­chased by the Smithsonian Institution and it is now housed in Washington, D.C.

Professional Experience
In 1962, after USC, Judge worked for Jeffrey Lindsay in Los Angeles on several large span structures. Following employment with several local firms as a designer, he opened his own office in the Schindler House on Kings Road. From this base, Judge formed Environmental Systems Group, a team of architects and professionals who work independently, but come together to execute larger projects. The primary members who have worked closely together with Judge for almost 15 years include Mitica Dedjen-Milich, architect; Robert Rouse, structural engineer; Chris Davis, mechanical engineer.

The Problem is the Solution
In answer to the question regarding his design philosophy, Judge explained, “I don’t have a set philosophy or pattern. I approach jobs in a way so that solutions are recognizably done by me. I try to do a particular thing in a way that it will have a life of its own.” He feels that the design process is problem-solving. As soon as you do that, you have to analyze what the problem is. The designer’s range of the problem becomes a universal one.

“Often the client has a very limited idea of what his needs are. My job is not only to solve his limited needs, but in order to get a really good building - one that transcends those finite dimensions - we can add those elements to the program that are very real and do affect the client whether he likes it or not.”

“So the beginning of the design process is rational analysis, which I then use to generate the basic form. For instance, in the Rouse House the form was generated through orientation to the sun, one big roof angled to the sun so the roof could be used as a collector and as a shading device.

As an architect, Judge has devoted his life to beauty. I don’t like to think of the design process as an architect in any job that allow it to have a life of its own.

Problem: to revitalize a landmark building which had been faced with a modern facade. The solution: remove the "modern" facing and expose original construction covered with bright canopies designed to allow the unspoiled quality of the island. The problem: to build with minimal disruption of the island. The solution: to build a resort on a narrow site, to make an unobtrusive hotel that would not affect the lagoon life and archeology. The solution: to build a resort on a narrow site, to make an unobtrusive hotel that would not affect the lagoon life and archeology.

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An interesting and stimulating historical and cultural treatise of Poland, both Poland proper and in relation to other eastern European political and ethnic groupings, is to be found in the Los Angeles State Museum of Science and Industry at Exposition Park through April 27. The exhibition has been nicely arranged, starting with a lengthy history wall, presenting a clear image in chronological sequence through text and photographs the history of Poland, from antiquity to the present day, covering or rehearsing as of the activity of such well-known people as Conrad, Bronowski and Chopin. The architectural concept of the exhibit was to install a free-standing facade inside an existing, large, anonymous shed. This facade defines a preferred path of circulation and of contrasting spatial experiences. Cut-outs in the facade frame views into the main, centralized space and divide the larger space on the diagonal into two different-hued halve, which prawned around a central, folk, folk art, allowing space that half to contain a series of smaller and more intimate spaces; and the other half memorialized and displays in the visual arts, music, science and cinema, with an especially interesting poster exhibit, The project designer, Mark Biezek, AIA, and the design team consisting of Mark Biezek, Ed Brunan, Andres Sobecky, Janek Tabernick, and James Ice, AIA, are to be commended for organizing a large amount of material in an interesting and varied fashion.

Starting with the history wall, which contrasts with an irregular form of walls in the center of the space with a few panels lining the view on to further exhibits, the installation provides a visual variety as well as graphic stimulation to emphasize and hold the viewer's interest.


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The tour will be led by James Tice, AIA. The annual award was established by Thomas H. Llanu, AIA; it is presented to a promising student in his final year of the UCLA M.Arch program.

The members of the Los Angeles Chapter/AIA wish to express their condolences to Mrs. Koenig, and their children, Patty, Shari, Nancy, and Jeffrey.

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The students of SCI-ARC announce the Spring Lecture Series, entitled Nexus Nexus, featuring six prominent East Coast architects. Lectures begin at 8 p.m. March 27 - March 10; March 12, Robert A.M. Stern; March 17, Kevin Roche, 10; Steven Izenour; March 26; Fred Koeter; April 2, Jorge Silvetti.

A S A
The Southern California Chapter, Architectural Societies Association has scheduled a luncheon meeting for its meeting on March 19. The luncheon inspection will include the maintenance and accessibility of a former school and medical complex. For reservations and further information, call M. C. Abraham, 720-8831.

The tour group will dine afterwards at the Marriott Hotel on Century Boulevard. Guests are welcome. Call Heidi Endler, 772-0035, for reservations and further information.

ASA also cordially invites members and guests to attend a Green House at Howard Needles Tammen & Bergendoff. Homeowner Action Week, March 26 at 321 South Windermere Avenue, Los Angeles, 90034. For reservations and further information, call M. C. Abraham, 720-8831.

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