Becket Firm to Be Honored

Recognition Dinner Is December Program

Welton Becket Associates celebrate its 50th anniversary in 1983, and LA/AIA will honor the firm at its annual recognition dinner and holiday party on December 14.

The recognition dinner will be held at USC's Town & Gown, starting with a pre-dinner reception and a model and photographic display of past and present Becket projects at 6:30 p.m. Dinner will follow at 7:30 and the program at 8:30.

Harry Gunn Harmon, FAIA, executive vice-chairman of the California State University System and secretary of the AIA National Board, will be the guest speaker.

Featured speakers for the Becket Chapter will be FAIA, chairman of the board of Welton Becket, Architect, and Frederick P. Lyman, AIA, L.A. Chapter president, who will serve as master of ceremonies.

Cost of the dinner is $20.00 per person. Admission to the dinner is by prepaid reservation only, and the reservation must be received in the Chapter office prior to December 10.

For those who wish to attend the program only, an area will be provided for seating after 8:30 p.m.

Late Break for Beverly Hills Competition

The November LA ARCHITECT reported that the scheme for the Beverly Hills Civic Center Competition which was entered by Charles Moore and UIG had been unanimously selected as the winner of the jury. At printing time it was impossible to say whether the Beverly Hills City Council had followed the recommendation of the jury in granting the commission.

It can now be announced that on October 26 the Los Angeles City Council has accepted the Moore/UIG scheme.

This decision was based on favorable reports of the staff of municipal departments, and on the significant difference in estimated cost between the Moore/UIG proposal and other entries.

The winning scheme organizes new uses around three arcaded, elliptical courtyards arranged on an orthogonal axis through the site. The new buildings are styled in a sympathetic manner to the existing Becket Hall designed by William Gage.

Chapter Programs:

December 14: LA/AIA Recognition Dinner to honor Welton Becket Associates, reception at 6:30 p.m., dinner at 7:30, program at 8:30, Town & Gown, USC. Dinner: 20 per person, received in Chapter office by December 10. Call 658-2282.


Courses:


January 4–March 15: Computer Applications in Environmental Design, presented by William Mitchell of UCLA and architects Charles Reader and Jeff Hamer, UCLA. Fee: $200.00 per course, one course per week. Call 556-0391.


Exhibitions:


Through December 10: Peter Cook-Student Themes from the Architectural Association, Architecture Building, UCLA. Call 825-5762.

Through December 10: Rome and Tokyo-Spring Study Abroad, student work, Architecture Building, UCLA. Call 825-5762.


Through January 23: MOCA Builds, drawings and models of Isosaki proposals, Schindler House, Los Angeles. Call 651-1510.

Lectures:

December 1: Lecture by Kenneth Frampton, architect, writer and historian, 8 p.m. in Studio/Auditorium, SCI-Arc. Call 829-3482.

Other Events:

December 2: SCI-Arc Anniversay Dinner Dance, to celebrate tenth birthday of the school. Alumni, faculty, students and friends invited, 6 p.m. at Bethlehem Hotel, Los Angeles. Call 829-3482.

December 9: Illegal Aliens and Garment Workers in Southern California, films on undocumented aliens, screening at Santa Monica College. RSVP at 681-6427.


December 6: Society of Architectural Historians Party, 3 p.m. in recently rehabilitated Morning Glory building in Santa Monica, 16th and Colorado. RSVP at 681-6427.
Pacific Architectural Design Incorporated
Park Place Architectural Design consists of a group of creative professionals whose goal is to further establish itself as one of the finest design and construction firms in Los Angeles. 15115-1/2 Sunset Boulevard Pacific Palisades (213) 459-7512

Job Wanted

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 Letters to the Editor
Design Awards:
Who’s to Judge?
I am a new AIA member and for the
first time I participated in the LA/AIA Design Awards Program. I would like to share my observations of the awards presentation on Octo-
ber 16 at the Bonaventure Hotel.
A comment I heard several times was that we had judges from Cam-
bridge, Santa Barbara and Berkeley judging “The LA Scene.” With all due respect to the distinguished judges, shouldn’t the architecture of LA be evaluated by LA architects?
I sensed disappointment among
me when some of the awards were announced. There were expressions of concern that the selection of judges by an individual or a small group, as distinguished as they may be, results in the creation of an aesthetic not truly representing the values of the majority within the Chapter. I heard disturbing com-
ments by LA architects: “You’ve got to design and present their way to win.” That seems to be the main reason why many refrain from par-
ticipation in design award programs.
I couldn’t foresee judges being selected by polling the LA/AIA membership?

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The California Condition

Interview with Co-Curator Stanley Tigerman

On November 12, a major exhibition of California architecture opened at the La Jolla Museum of Contemporary Art. Organized by architect Stanley Tigerman, the show is called "The California Condition-A Pregnant Architecture."

The architects represented include Frank O. Gehry, Robert C. Quigley and Ted Smith, from San Diego; Wayne Ensrud, Jr., Daniel Solomon/Barbara Stashacker, and Thomas Gordon Smith, from San Francisco; and Eric Owen Moss, Frank O. Gehry, the firm of Moore Rubel and Yudell, Michael Franklin Ross, Anthony J. Lumsden, and Morphosis, from Los Angeles.

Each architect, team or firm has submitted work in the form of drawings, sketches, models and photographs related to two or three new projects undertaken principally during 1981 and 1982. A total of 31 models, approximately 40 drawings and sketches are included in the exhibition, which is accompanied by a 64-page catalogue with essays by co-curators Tigerman and Lewin. The catalogue is dedicated to John Entenza, former editor of Arts and Architecture, who is called a "Pregnant Architecture." "The California Condition- A Pregnant Architecture" continues in La Jolla until January 2.

ST: Stanley, you are responsible for the exhibition "The California Condition," and one of the catalogue essays which accompanies it. Tell me a little bit about it.

BG: The California Condition is a big pluralistic show, and lots of people who are not exhibited are included in my essay. In the exhibition, it's all the way back to Mayeck; and it also includes lots of contemporary architects-San Diego firms like Batten Kay and Martinez Wong, and architects like Fred Fisher and Coy Howard who were represented at the upcoming exhibition at the San Francisco Art Institute.

The essay breaks into four categories. One is historian-geographer with two sub-sections. The first is the theater, and includes Bernard Maybeck, Charles Moore and Thomas Gordon Smith. The second is vernacular wood architecture and includes William Wurster, George Howe, William Turnbull and Donlyn Lyndon. That section is the most historical and encompasses the early presidents of Spanish Colonial and Mission Style architecture.

I think the essay has a problem. It's called the lack of rigor, maybe from too much sun. The second section of my essay discusses this and is called Manipulative Modernism. It breaks into three sub-sections. One of them is called Modernism/Dematerialization-oriented, and includes the architecture of Schindler who was concerned with the manipulation of solids and voids. This section includes Frank Gehry's studio for Lou Danziger.

This section also includes the whole Mission thing. Mindless Missionism is what I call it. Work here lacks the rigor of being in close proximity to the man himself. This sub-section includes Craig Ellwood, Pierre Koenig, and the rest of those first generation guys. Even Ed Liddell-Scott, who was obviously more interested in Paul Rudolph, was just doing sticks out of steel. Even the few canonical Missions aren't as rigorous here, like Gene Summers, who comes to California, and starts playing 'revive,' lift up panels a la living Gill in Newport Beach. Whereas in Chicago, he was into this heavy proportion stuff. It's true. This is a very critical essay.

The third section is the logical extension of modernism, the pragmatic and undistinguished California multi-family housing, which is at once a higher standard than the housing anywhere else in the country, but it is never brilliant. There are lots and lots of examples, including Pullman Matthes and Bernard Zimmerman. Fischer Friedman, and even William Turnbull.

The third large essay classification is about Hollywood, the frantic, frenetic, agonizing making of forms: Eric Owen Moss, Michael Franklin Ross. There's another subsection which includes Tim Vreeland, Coy Howard, and Gene Kupper, the kind of people who just torture things in certain ways, the new California architecture.

The fourth and final category is what I call the dematerialized disappearing cutting edge. As opposed to those materialized guys, who produce tortured forms, there's another category of work. These architects are into dematerialization, reduction, thought. This breaks into two obvious groups. One of them comes from the Veneto, and includes architects like Morphosis, but predominantly Northern Californians architects like Batey and Mack and Stanford. But, the principles of modern architecture or in syntactic architectural study, they were involved with the semantics connected with the symbolic extension of Mission rigor. That's why you see the work of Paul Courtyard or Gene Summers in California, it has changed.

ST: Well, intrinsic studies of architecture with a big A, exploring parts for their own sake is not necessarily architecture, but these investigations don't go on here.

BG: I think there's a lot of original work being done here. Ed Liddell-Scott was more interested in wood. But I don't think they were just stylistic, I think they were pragmatists. I think the reason Konrad Wachsmann succeeded here, and all the rest of those old architects in the Case Study Program succeeded, is because they were all quite pragmatic.

ST: But Wachsmann didn't succeed as an architect, he succeeded as a teacher.

BG: Yes, but other people were able to transform his ideas into money-Ray Kappe, Bernard Zimmerman, Jim Pullum. They took the Misses sensibility and made money out of it in housing.

ST: They used the Misses image, they didn't use his ideas, that's why they could be identified as stylists. They created an architecture which people could look at and say, "That looks modern." It didn't necessarily embody the principles.

But, the principles of modern architecture are the study of architecture itself. Those architects aren't concerned with being an architect in and of itself, or in syntactic architectural study, they were involved with the semantics connected with the symbolic extension of Mission rigor. That's why when you see the work of Paul Courtyard or Gene Summers in California, it has changed.

ST: Do you identify any of the younger architects in the show as having an influence on a wider group? For example, if you look at some of the contemporary commercial architecture in Los Angeles, you can trace it directly to the work of Eric Moss and Frank Gehry. I think it's very important to make a distinction between the architects who originated the idea and those who popularized it.

ST: I do some of it; my essay mostly looks at a whole different kind of influence. Take the case of the "Excluders." For example, I tie them to the alienated heroine in Joan Didion's Play It as it Lays. This is sort of what the late sixties precipitated was not just the burning of Watts, but alienation, détachement, the mirror glass buildings of Southern California.

In any case, California is not just a place where architects synthesize, or regurgitate. There are other things being done, but the one thing that isn't done here is the hermetic investigation of architecture in and of itself.

LA Architect December 1982

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LA/AIA Design Awards: Winning Projects

Members of the Jury:
Norman Fletcher, FAIA
David Gebhard
Donn Logan, FAIA
Chairman of the
Design Awards Committee:
Marvin Malecha, AIA

Jury Statement
This jury has had the opportunity, through 143 entries, to experience the architecture of Los Angeles, as well as that produced elsewhere by Los Angeles architects. Through this process of submission to an official awards program, one could sense what these professionals have felt was most important in their practices. While everyone involved would agree that this approach may present only a fragment of the local architectural scene, it is a fragment which is highly revealing, both of the projects and of the profession itself.

We have been told that Los Angeles is a world unto itself, in its constructed environment of buildings, gardens and public spaces. In a way this still is true, though not to the degree we have been taught to believe. In studying the entries, the jury was continually impressed as to how closely they maneuvered themselves into one of the mainstream approaches practiced in the United States.

As is true of their counterparts elsewhere in the country, the larger, established firms in Los Angeles are producing sophisticated, well-detailed buildings, a number of which continue to explore the image of high technology. As is also true elsewhere, many seem very willing to explore a number of divergent approaches to design, all seemingly at the same moment. At the other end of the spectrum, the city's smaller firms and younger designers range the full gamut from stucco-box condominiums to the symbolism of Buck Rogers type technology, to comments of one sort or another on historicism.

What then can be said to be individual and special in Los Angeles? In part it has to do with conditions that are close to unique for the city: the multi-use condominium with a narrow interior lot; the Malibu beach house on a 25' x 135' parcel, pressed on its sides by adjoining houses and the adjacent roadway; the predilection for stucco and wood on metal frame; the magic of instant horticulture and landscape design. Perhaps the final quality which still sets the city apart from New York or Chicago is that, with the fewest of exceptions, the architects of Los Angeles carry on a long-standing regional tradition of asserting their views through built architecture, rather than using a building as a minor caption to a written text or an expressive drawing. This overriding insistence upon reality, coupled with specific responses to regional approaches and problems, does then impart a certain character to the buildings of Los Angeles, which to a considerable extent is reflected in the awards and citations of this jury.

Category: Commercial
Project: Conference Room
Address: 1638 19th Street, Santa Monica, CA
Architect: Carde/Killefer Corporation

Jury Comments: It's neat, it's cute; it's cheap. It's praiseworthy for its directness, simplicity, and cheeky charm.

Category: Commercial
Project: Summa Office Building
Address: 3260 Industrial Rd.
Las Vegas, NV
Architect: Archisystems International

Jury Comments: This project seemed an excellent example of the strength and liveliness that can emerge from the language of high technology. The use of color is important; the project would not be as exciting without its blue and green tones.

Category: Commercial
Project: Western Home Office, Prudential Insurance Company of America
Address: Westlake Village, CA
Architect: Albert C. Martin and Associates, with Gensler and Associates as interior designer

Jury Comments: The jury considered this the best office building entered. The project is a striking response to the setting, a powerful environment for the user, and an extraordinary artifact on the landscape.

Category: Single Family
Project: Beachfront House
Address: 23758 Malibu Rd., Malibu, CA
Architect: Ron Goldman, AIA

Jury Comments: A very poetic house on a long, narrow lot, built by the architect for speculation. Glazed gable forms, lanai detailing, and landscaping are combined in a sensitive way; the design of the interior is consistently excellent.

Category: Single Family
Project: Chase House
Address: 21500 Saddle Peak Rd., Topanga, CA
Architect: William Adams, AIA

Jury Comments: An unusual house, whose plan from the entrance seems rectangular, but is actually based on a polygon. In response to the client's desires the architect created soaring interior spaces, which are combined in three separate structures within the shell of the house.

Category: Single Family
Project: Hacker Residence
Address: 333 E. Rustic Rd., Los Angeles, CA
Architect: Robert Taylor, AIA, of Mayer/Taylor Architects

Jury Comments: Located next to a flood channel, the original house has been remodeled; the result is a remarkably attractive environment within a very small footprint.

Category: Single Family
Project: Hacker Residence
Address: 1638 19th Street, Santa Monica, CA
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Jury Comments: As true of their counterparts elsewhere in the country, the larger, established firms in Los Angeles are producing sophisticated, well-detailed buildings, a number of which continue to explore the image of high technology. As is also true elsewhere, many seem very willing to explore a number of divergent approaches to design, all seemingly at the same moment. At the other end of the spectrum, the city's smaller firms and younger designers range the full gamut from stucco-box condominiums to the symbolism of Buck Rogers type technology, to comments of one sort or another on historicism.

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<tr>
<th>Category:</th>
<th>Education</th>
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<tbody>
<tr>
<td>Project:</td>
<td>Fritz B. Burns Building, Loyola Law School</td>
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<tr>
<td>Address:</td>
<td>1441 W. Olympic Blvd., Los Angeles, CA</td>
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<tr>
<td>Architect:</td>
<td>Frank O. Gehry and Associates, with Brooks/Collier as associate architect</td>
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**Jury Comments:** This is basically a simple, rectangular building providing classroom and office space. The drama in the economical scheme is produced by arranging sculptural elements in a hollow at the center of the building. Another factor in this jury's decision was the master plan, which calls for additional buildings to accommodate mock trials and other activities.

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<tr>
<th>Category:</th>
<th>Multiple Family</th>
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<tr>
<td>Project:</td>
<td>Pacific Condominiums</td>
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<tr>
<td>Address:</td>
<td>116 Pacific St., Santa Monica, CA</td>
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<tr>
<td>Architect:</td>
<td>Rebecca L. Binder, AIA, of Stafford/Binder</td>
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**Jury Comments:** This project could not be any finer. What is more natural than to use the large expanse of a huge carport for a solar energy installation? The structure is beautiful, too.

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<tr>
<th>Category:</th>
<th>Multiple Family, Restoration</th>
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<tr>
<td>Project:</td>
<td>Ronda Apartments</td>
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<tr>
<td>Address:</td>
<td>1412 Havenhurst Dr., Los Angeles, CA</td>
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<td>Architect:</td>
<td>Martin B. Gelber, AIA and Associates</td>
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**Jury Comments:** The jury would love to live in this restoration of a Spanish-style structure. The project has so much appeal that one wonders why we are not still building this way.

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<th>Category:</th>
<th>Drawings and Fantasies</th>
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<tr>
<td>Project:</td>
<td>Architectural Drawing</td>
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<td>Architect:</td>
<td>James Stafford</td>
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**Jury Comments:** This is a beautiful drawing.

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<td>Project:</td>
<td>The Neon Cake</td>
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<td>Architect:</td>
<td>Zimmerman Architects and Planners</td>
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**Jury Comments:** The jury didn't like this project at first, but the students who helped us insisted they would fail Bernard Zimmerman's design studio if he didn't receive a prize. (Just kidding, Bernard; it's terrific.)
LA/AIA
Design Awards:
Citations

Category: Commercial
Project: Bellevue Square
Address: Bellevue, WA
Architect: Charles Kober Associates
Jury Comments: It is hard to give awards to shopping centers, but this one surpasses expectations. The structural concept and interior fixtures provide a new experience of this otherwise tired building type.

Category: Commercial
Project: The Promenade
Address: 121 S. Hope St., Los Angeles, CA
Architect: Kamnitzer Cotton
Jury Comments: In keeping with Neutra’s spirit, but this project may be the beginning of a series of such medium-density residential squares.

Category: Urban Design
Project: The Promenade
Address: 121 S. Hope St., Los Angeles, CA
Architect: Kamnitzer Cotton
Jury Comments: Few entries addressed urban design issues; this one, however, makes an important statement by showing how a humane and pleasant residential environment can exist in downtown Los Angeles. As the area’s master plan shows, this project may be the beginning of a series of such medium-density residential squares.

Category: Commercial
Project: Hertz Vehicle Maintenance Turnaround Facility
Address: 9000 and 9029 Airport Blvd., Los Angeles, CA
Architect: Daniel, Mann, Johnson and Mendenhall
Jury Comments: If there has to be such a thing as a “vehicle turnaround facility,” it is better for the sure-footed proficiency displayed in this project. The esthetic is not only appropriate, but beautiful in its own right.

Category: Commercial
Project: Business Education Vocational Building, Santa Monica College
Address: 1900 Pico Blvd., Santa Monica, CA
Architect: Daniel, Mann, Johnson and Mendenhall
Jury Comments: This is a straightforward classroom building connected to a college, with a small courtyard and a very interesting and carefully detailed metal skin.

Category: Commercial
Project: School for the Blind
Address: 500 Walnut Ave., Fremont, CA
Architect: Daniel L. Dworsky, FAIA, and Associates
Jury Comments: This is a school for handicapped children, 10 to 16 years old. The site plan is designed to achieve a village-like character. There is great variety in the exterior elevations and much color to stimulate the students. The interior is especially lively.

Category: Commercial
Project: Theatre Workshop, Ahmadu Bello University
Address: Zaria, Nigeria
Architect: Steven D. Ehrlich, AIA
Jury Comments: This remarkable project combines indigenous forms, methods of construction, and decorative details, with an imaginative site plan. Inside the walled compound, a flexible theatre space has been created between round huts used for drama instruction.

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Category: Multiple Family
Project: Larrabee Condominiums
Address: 1201 Larrabee St., Los Angeles, CA
Architect: John Siebel Associates Architects
Jury Comments: This example of a local building type fits eight units on a narrow lot and does it very well. The basic forms, through harking back to an earlier version of modern architecture, are well proportioned. The balconies are carefully detailed. The units are ingeniously planned with a diagonal thrust and arranged around an attractive open court.

Category: Drawings and Fantasies
Project: Design for an Artist’s Center
Address: Santa Monica, CA
Architect: Panos Koulermos
Jury Comments: This unbuilt scheme has a unique raised plaza that captures the romance of an ocean view and responds to the context of the urban fabric.

Category: Single Family, Restoration
Project: Lewin Residence Renovation: 1938
Address: Pacific Coast Highway, Santa Monica, CA
Architect: Gwathmey Siegel and Associates, Architects
Jury Comments: A very sensitive remodeling, in keeping with Neutra’s spirit, but which adds a new color scheme and furnishings to the interior. Minor changes have been made to the garden front and landscaping has been added to the pool area; both have enhanced the building.

Category: Government
Project: Brea Civic and Cultural Center
Address: One Civic Center Way, Brea, CA
Architect: Daniel L. Dworsky, FAIA, and Associates, and John Carl Warnecke and Associates
Jury Comments: What the jury appreciated about this project was the liveliness of the formal scheme, as well as the proficiency displayed in the execution of the work.
The Architecture of Richard Neutra: From International Style to California Modern," an exhibition assembled by Arthur Drexler and Henry Russell Hitchcock and housed at the Museum of Modern Art, New York City, seems to be a necessary complement to the museum and collection, and the museum's reductionist machine aesthetic. Exploratory drawings of three versions of the design, housed in the Los Angeles County Museum, Neutra's original drawings are arranged around the model to present an idea of Neutra's thought process. Most of the rest of the show consists of black and white photographs, two-dimensional and overblown, including unnecessarily psychological background studies. VDL Research, Board, von Sternberg, Koblin, Neutra, Trevor. Trevor's photographs are seen at their most abstract. One has some sense of the Exuberance of the earlier Neutra in his drawings: his energy and drive, sensitivity, aggression, and probing intelligence. But here is too little sense of the dynamic of the architecture and the life of the architect, no probing and sincere drawings that might bring the frozen photographs to life. One wants an insight into the process of the architecture. Neutra's thought processes visualized, and those of his office. There is no indication of how these houses were appreciated and lived in. And of course there is no indication of the troubling complexities and problematic nature of these houses. There are several reasons for Hines and Drexler's decision to include only black and white photographs of the later work. First, the show was intended by the curators to be a formal presentation, to be appreciated in conjunction with both catalog and book which supply the rich cultural, social, and psychological background. Second, according to Drexler, after the Lovell House, Neutra's best work was mastery; his drawings were omitted because they were not representative. Finally, Neutra's ideals best lend themselves to presentation in two-dimensional photographs. The abstracting eyes, as Susan Sontag called it, was the ideal mean. Modern Movement's reductionist machine aesthetic is seen in Trevor's monochrome, over black and white, Hines points out. Silver gray, which Schindler and Neutra juxtapose, suggests industrial production. The photograph can also force us to read Neutra's work both and dematerialize it.

"No picture (should be) taken without the consent of the Neutra's original works. Neutra's own drawings are arranged around the model to present his thought process. Most of the rest of the show consists of black and white photographs, two-dimensional and overblown, including unnecessarily psychological background studies. VDL Research, Board, von Sternberg, Koblin, Neutra, Trevor. Trevor's photographs are seen at their most abstract. One has some sense of the Exuberance of the earlier Neutra in his drawings: his energy and drive, sensitivity, aggression, and probing intelligence. But here is too little sense of the dynamic of the architecture and the life of the architect, no probing and sincere drawings that might bring the frozen photographs to life. One wants an insight into the process of the architecture. Neutra's thought processes visualized, and those of his office. There is no indication of how these houses were appreciated and lived in. And of course there is no indication of the troubling complexities and problematic nature of these houses. There are several reasons for Hines and Drexler's decision to include only black and white photographs of the later work. First, the show was intended by the curators to be a formal presentation, to be appreciated in conjunction with both catalog and book which supply the rich cultural, social, and psychological background. Second, according to Drexler, after the Lovell House, Neutra's best work was mastery; his drawings were omitted because they were not representative. Finally, Neutra's ideals best lend themselves to presentation in two-dimensional photographs. The abstracting eyes, as Susan Sontag called it, was the ideal mean. Modern Movement's reductionist machine aesthetic is seen in Trevor's monochrome, over black and white, Hines points out. Silver gray, which Schindler and Neutra juxtapose, suggests industrial production. The photograph can also force us to read Neutra's work both and dematerialize it.

Indeed, taken as things in them­selfs, these houses are strangely beautiful. They emphasize the heroic aspect of Neutra's archi­ tecture, rather than its intimate, warm, sunfilled qualities. What we see is the architect's vision of the ultimate in space and light, in deserts, commands you to touch in mystical with the desert. However, despite their haunting beauty, these are not houses that are all alone, it is a delight. It is unlikely that many fine drawings will read either catalog or book to complete their understanding of Neutra's architecture. In their frozen per­ fection, the photographs falsify the life of the buildings; the ~ collusion with the architect to present an ideal that never did exist.

The revival of the tenets of early modernism not only centered in the work of contemporary archi­ tects but also in the restoration of long-neglected modernist periods such as the Fagus Shoe Fac­ tory (1911-1913) and the Savorit at Poissy (1929-1931), and in the study of lesser-known figures of early modernism. Peter Behrens, who is an acknowledged leader in the early years of twentieth-century architecture, is most known for his designs of industrial buildings for Malevich and his paintings of the Grasslands (entitled "Great Architectura," prior to World War I, and for the fact that Gnips, Mies and Le Corbusier worked in his office at the beginning of their careers. His career was actually much more diverse, and Alan Windsor and Alan Beardsley of Behrens is a helpful survey of his work. The book is, the author says, the "most comprehensive book on Behrens' career in English. The book is, the author says, the "most comprehensive book on Behrens' career in English. Behrens was trained as a painter and had achieved a position as a well-known designer by 1907 when he became the "artistic advisor" for AEG. His early painting was in the modernist academic art, but he participated in the first "Exhibition of Industrial Art" in 1907. He developed an interest in graphic art and "industrial design," in the modernist theories of the time, and he designed designs for glassware and porcelain plates which were manufactured by Villeroy-Boch. He lived and worked in Darmstadt and became a master of his own design in his house in 1901. By 1907 he had designed several temporary exhibit buildings, and small architectural projects in addi­ tion to his continuous involvement with furniture, graphic and product design. He also directed theater projects while at Darmstadt.

Behrens' House, Darmstadt, 1901.

Before he was involved with large-scale architectural projects for AEG, Behrens designed arc lamps and exhibits. The architect's work for AEG and well known Turbinehallue was designed in 1909, but he also designed works for AEG and other large projects in a private practice, including the German Embassy in St. Petersburg and the Gas Works for Frankfurt which Rey- ner Banham has described as the "most formally inventive industrial architecture of the 20th century." After World War I he continued to be active, completing buildings for AEG and working with the Bauhaus (1924), the Good Hope Company, and the Blue Cross Company. Behrens' House, Darmstadt, 1901.

The book, in spite of its faults, does provide a more complete picture of an architect who is most known for his work on a few buildings, buildings which housed and housed and housed companies for AEG. And it does suggest the diversity of a man who was an important figure in the history of German art and who, as such, served as sources for the develop­ ment of architecture which led to the Bauhaus and later movements.

*For those of you who only know us as a source for long term, permanent employees or for those of you that know us only for our search and selection services as a source for specialized/consulting office management services: arrangements for mergers, partnerships or even for our development, we take on (contractually) part of the project - don't forget that*

We can also find you for good short-term/temporary drafters, specialists, designers to help you out of a bind without making a long-term commitment.

(There are even some offices that will hire out their regulars through us - even principals.)

New Ways, Northampton, 1923-25. Before he was involved with large-scale architectural projects for AEG, Behrens designed arc lamps and exhibits. The architect's work for AEG and well known Turbinehallue was designed in 1909, but he also designed works for AEG and other large projects in a private practice, including the German Embassy in St. Petersburg and the Gas Works for Frankfurt which Rey- ner Banham has described as the "most formally inventive industrial architecture of the 20th century." After World War I he continued to be active, completing buildings for AEG and working with the Bauhaus (1924), the Good Hope Company.

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Chapter News and Notes

LA/AIA Board of Directors

219 Meeting, April 5, 1982.

President's Report: Lynham
reported on an article in Sunday's paper which mentioned a building which had been restored. lynham
was torn down over the weekend before it could be designated an Historic Landmark. Not even the windows were saved. A discussion was
planned in October to discuss the restoration of this historic building.

Lynham also thanked everyone on the Board for their help.

Choose to come to the Design
Allocate $250.00 to the Associates Awards Dinner.

The Associates' bringing their guests to the
6 LA Architect December 1982

Wortheimer stated that he was on a Jury for CCAIA Awards and was very disappointed that this Chapter did not submit any nominations for the Awards:

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• WAL Report;

• Treasurer's Report: Landworth Landworth

• Executive's Report: Axon

• New Members: Moved Wortheimer

• New Business: Cyril Chern presented a proposal for Chapter Membership, to be approved. Eric Hal- lenback put together a group of 8-10 people for the San Francisco chapter. Lynham indicated that he had asked for more fundraising.

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