Chapter Programs

The Big Boys
Four Los Angeles architects, whose distinguished careers extend back into the 1930s, will share their thoughts on "Making It Big," Tuesday, March 15, in the Conference Center (Suite 259) of the Pacific Design Center. Participating in the program will be John Lautner, FAIA; Albert C. Martin, FAIA; William Pereira, FAIA, and a senior officer from the American Institute of Architects, President Franklin P. Fitzpatrick, who will be representing the California Institute of the Arts, will act as moderator. The program will start at 6:30 p.m., with a wine and cheese reception, which will be followed by the speakers at 7:30. Admission to the program, which includes the wine and cheese reception, is $5 per person. No advance reservations are required.

Stern Remarks
Robert A. M. Stern, AIANY, an award-winning designer whose most recent creation is the Shaw Walker Showroom in the Pacific Design Center, will speak and show examples of his work on Wednesday, March 16, at the Sea Furniture Showroom in Long Beach. The program is jointly sponsored by the Los Angeles, Orange County and Cabrillo Chapters. Tours of the showroom, a continuous audio-visual presentation and a complimentary buffet are no-host bar style and scheduled from 7 to 8 p.m.; Stern's talk will start at 8.

Advance reservations are not required and there is no admission charge.

Additional information is available from Connie Scheer at (continued on page 3)

Five Architects to Trade Views on Interiors during West Week

Fred Fisher, Raymond Kappe, FAIA, Michael Ross, FAIA, of Ross/Wou International, and Edward Friedrichs, AIANY, of Gensler and Associates, are scheduled to participate in "Interiors by Architects," a panel discussion moderated by Johannes Van Tilburg, AIANY. The program is co-sponsored by LA/AIA and the Interior Architecture Committee, and will take place during West Week at the Pacific Design Center. The entire group of architects will be discussing their interior work and philosophies, of which the following is a sample.

Frederick Fisher: Ambient geography makes reference to nature as a model for tone. The Venice Shale, within the confines of extreme economy, is an interior desert: spareness, softness, and light.

Raymond Kappe: The additive process of Japanese architecture versus the subtractive process of western, modern architecture has formed the basis for most of my architectural philosophy.

My attitude about what a house is and what it should be is sympathetic with the notion of respect for nature, minimum aspiration from the elements, and emphasis upon space perception.

At present I am exploring computer-controlled kinetic environments, the expansion and contraction of the formal body. It seems to me that the ultimate would be to tune spaces to our sense of being and state of mind through a process of pre-programming.

Richardson of USC. 5 p.m. in Annenber 205, USC. Lecture preceded by reception and followed by buffet. Call 743-2264.

March 8: Lecture by Mark Cigolle of USC, 5:30 p.m. in Harris 101, USC. Call 743-2723.

March 9: Lecture by Cigolle. 5:30 p.m., in Harris 101, USC. Call 743-2723.

March 10: Lecture by Williams of SCI-ARC, 8 p.m. in Architecture Extension at 825-9414.

March 12: "The Magic of Neon," with Black-Ruym design consultant. Lawton Paul and Larry Hayden, 9:30 p.m., in Faculty Center, UCLA. Call UCLA Extension at 825-7886.

March 13: "The Manufactured Home and Its Setting," with various speakers, 5:30 p.m., at Sea Furniture Showroom in Long Beach. Call Orange County Chapter at (714) 557-7796.

March 15: "1102, UCLA, Call 825-9414.

March 20: "The Manufactured Home and Its Setting," with various speakers, 5:30 p.m., in Harris 101, USC. Call 743-2723.


March 30: Lecture by Ralph Crump, 5:30 p.m. in Harris 101, USC. Call 743-2723.

March 30: "Memphis: Concept and Redecoration," panel sponsored by Arctomet, 2 to 3:30 p.m. in West Hollywood Auditorium. Call SCI-ARC at 829-3484.

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March 31: "Downtown Los Angeles: The Urban Revival," second program dealing with early redevelopment. Call SCI-ARC at 829-3484.

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Other Opinions: A Proper Marriage

"We design buildings for what goes on inside them." How often have I heard architects make this statement? Having said this, many of them will ignore their own words and put interior design "decorating" (pronounced with much disdain) into full effect after the building is finished. To these architects, the interior of a building seems to consist of unreasonable things, makes unnecessary changes, throws throwaway, throwaway a schedule or budget, and above all doesn't seem to make sense (pronounced with great reverence) is all above.

In reality, interior design is a profession requiring special training, expertise, and experience. It is possible of performing a service to an architectural project in the same manner as landscape architecture, engineering, or any other specialty. Whether architecture and interior design are executed by separate or correlative firms, the most successful architects are those who can produce results when both are considered equal partners at the outset of a project.

The difficulties start when architects identify what they think is the role of interior design. In many respects, the profession is divided into those who only allow for architectural and design sensitivity in the selection of furniture, and the rest. In either case, the architect must carefully consider the implications of the choice made. In many cases, the choice of furniture and finishes will have a significant impact on the overall design concept of the building.

The most successful architects have the ability to work in harmony with the architect. They will listen to the architect's vision and incorporate it into their design. They will also provide input on the design, suggesting ways to improve it. In this way, the architect and designer work as a team to create a successful project.

In conclusion, it is important for architects and designers to work together as a team. This will ensure that the final product is a successful and satisfying space for all who will use it.
Additions and Deletions: Friend or Faux?

In the heart of West Hollywood, the giant columns of the Los Angeles County Savings, which uses an understated, consistently modernist vernacular for its message of "prosperity through unity." By using an understated, consistently modernist vernacular for its message of "prosperity through unity." By standing in defiant contrast to its surroundings, the building is a testament to the power of design. It stands as a reminder that even the most mundane objects can carry a message of hope and progress. In the heart of West Hollywood, the building is a symbol of the city's vibrant and diverse culture. It is a celebration of the role that design can play in shaping our world. In the heart of West Hollywood, the building is a testament to the power of design. It stands as a reminder that even the most mundane objects can carry a message of hope and progress. In the heart of West Hollywood, the building is a symbol of the city's vibrant and diverse culture. It is a celebration of the role that design can play in shaping our world.
**Perspectives**

Ezra Stoller in his foreword to Interiors by Architects, it contains and enhances them. "Architecture is the framework of man's activities, it contains and enhances them. There is no aspect of this containment which is not the concern of the architect." —Ezra Stoller

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Further creative movement in architecture shifted from Chicago to the Old World. In 1919, Gropius issued a manifesto which emphasized two major ideas: the unity of all creative arts under the primacy of architecture and the reconsideration of crafts by the artist. In Holland, the De Stijl movement began. In 1919, Gropius issued a manifesto which emphasized two major ideas: the unity of all creative arts under the primacy of architecture and the reconsideration of crafts by the artist. In Holland, the De Stijl movement began. Its proponents advocated the creation of harmony through abstract means: they sought beauty in purity of design and strove to eliminate any reference to nature in their work.

In the mid-eighteenth century, however, an intellectual effort was begun to describe and classify data of all types. All fields were affected by this pre-scientific turn of mind, and the relentless analysis and separation of styles and components led to a fragmentation of architectural elements. Archeological data was studied and classified, and styles of previous cultures defined. As this process became more and more refined, artistic disciplines were also separated and circumscribed.

In the late 1930s, the provings ground for architecture again moved to Chicago, where Gropius and Mies established a school. Their design criteria became of primary importance in the architectural profession and reflected both Bauhaus and De Stijl holistic approaches to design. In the fifty years between that philosophical high point and now, however, the prestige of modern architecture has focused primarily on exterior shapes and forms. Gradually architects have turned their attention to the overall structure and left the development of interior spaces to the related professions of interior design. The possibilities for creating human—even romantic—spaces have been neglected or not explored adequately. The ideals of cohesiveness between interior and exterior design advanced by the modern theoreticians have rarely been fully realized.

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**Current Projects**

**Project: Wine pavilion, Los Angeles County Fair, Pomona**
Architect: Barbara Coffman, AIA
A demountable lattice and column system was Barbara Coffman's solution to the problem of creating a cheerful, family-oriented, garden-like atmosphere in an agricultural building at the Los Angeles County Fair. The architect opened the space by removing an existing central wine booth and adding a new wine-tasting area at one end of the space. The result is a light and airy environment where people could relax and enjoy themselves without feeling crowded.

**Project: Office interior for BBZ Films Ltd., Venice**
Architect: Steven David Ehrlich, AIA
Making the most of a 17-foot high, skylit industrial space, Steven Ehrlich designed a group of linked offices and meeting rooms for a Venice film company. Creating enclosed volumes at either end of the large open space, the architect provided his clients with two offices below and a mezzanine office and lounge area above. A metal-grating bridge joins the two mezzanines and casts ever-changing shadow patterns on the reception area and conference room which fill the void between downstairs offices.

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**Interiors by Architects:**

A Historical Perspective

The notion of the architect as concerned with the total environment, with the interaction between design and environment, and with artistic completeness is not a new one. Seen from the standpoint of cultural history, architecture is more than the construction of an exterior form, a shell. Extending back through the romantic period, architects have consistently advocated an integration of the arts and architecture. Artistic principles were viewed as universal, and architecture was regarded as having primacy over other types of artistic expression.

In the mid-eighteenth century, however, an intellectual effort was begun to describe and classify data of all types. All fields were affected by this pre-scientific turn of mind, and the relentless analysis and separation of styles and components led to a fragmentation of architectural elements. Archeological data was studied and classified, and styles of previous cultures defined. As this process became more and more refined, artistic disciplines were also separated and circumscribed.

Between 1870 and 1895, American architecture seemed to be free from esthetic prejudices. For example, industry produced an array of appliances that were designed only to serve a specific purpose and not to represent some intellectual design concept. Engineers achieved designs of a technical, utilitarian nature, such as bridges, silos and warehouses, which illustrated new architectural principles and expressed a frank approach to technology.

After the Chicago fire, the rebuilding of the city from 1871 on was guided by such gifted men as Henry Hobson Richardson and Louis Sullivan, and their ability to turn the achievements of engineers to constructive architectural use anticipated the new architecture of Gropius, Mies van der Rohe and Le Corbusier.

Simultaneously, archeological excavation was making possible the recycling of numerous types of architectural detail. Gothic, Classical, Romanesque, Egyptian and Chinese styles were all studied, emulated and discarded. The passion for stylistic imitation became pronounced in Europe, and it invaded the U.S. in the 1890s. The significance of material honesty and functional forms was overshadowed by European historicism.

In the late 1930s, the provings ground for architecture again moved to Chicago, where Gropius and Mies established a school. Their design criteria became of primary importance in the architectural profession and reflected both Bauhaus and De Stijl holistic approaches to design. In the fifty years between that philosophical high point and now, however, the prestige of modern architecture has focused primarily on exterior shapes and forms. Gradually architects have turned their attention to the overall structure and left the development of interior spaces to the related professions of interior design. The possibilities for creating human—even romantic—spaces have been neglected or not explored adequately. The ideals of cohesiveness between interior and exterior design advanced by the modern theoreticians have rarely been fully realized.

Warren Platner's fine work, of course, is an exception to be noted, it embodies an architectural synthesis, a unity. Though most of his projects are modest in scale—no great civic buildings, no churches, no museums—they demonstrate a creative wholeness of purpose.
personality, an image. The Galleria of the upper level further enhances the conceptual connection between interior and exterior. Its existence is expressed in the exterior form but is experienced as only a small part of this enormous center. This is the major disappointment of the Galleria: it does not quite live up to its external promise.

Some architects working in the modern tradition are still looking for a technology that will symbolize progress and modernity. They look to high technology to provide a truly new direction for architecture, but that time is not yet upon us. Presently technology is architecture used mostly for the expression of stylistic purposes.

Two philosophical threads run through the fabric of architectural practice today: the principles of modernism and the incorporation of historicism into design. Interestingly enough, this on-going situation is clearly in the best of the modern tradition.

Oddly enough, criticism of the Hauserman showroom by architects and interior designers has focused on somewhat mundane concerns. (For an example, see Interior Design, 7/82.) It is called "environmental sculpture" and "lighting graphics" and is accused of "lacking purpose and order." The most positive statement about the space stressed its "magical aspect" and speculated that "maybe it is right that art takes first place sometimes." These and other similar place statements reflect a lack of integration in thinking, a failure to recognize conceptual unity, and a fragmentation and separation of art and architecture.

Michael Graves' Sunar showroom is the second example to be considered at PDC. The spectacular success of the project as a commercial venture and as corporate image-making is too obvious to belabor. Graves and Sunar are exercised on the consciousness of every architect, interior designer and furniture specifier in this country and beyond.

Michael Graves' idiosyncratic classical idiom incorporates a variety of signature affluence, metaphors, references and symbols; the result is a series of memorable images. These images, superficially considered, seem to be historically inspired, it takes more careful attention to Graves' underlying and unifying philosophy to discover other, more modernist influences. The fundamental source of influence in Graves' work is that of Corbusier. Graves echoes Corbu by exploiting the tension between figuration and symmetry. To pursue this emphasis is not an act of nostalgia but a singular reaffirmation of the basic foundation of modern architecture. It is a rejection of functionalism alone and a return to the formal and semantic possibilities of modernism. In terms of purely historical analogies it is not important to note that the allusioristic success of his designs depends often upon the work of eighteenth-century sensationalists such as Ledoux. Jenkins uses the term "decontextualized" to describe Graves' posture of keeping one foot in the historic past and the other in the modern architecture of the present.

A Personal Perspective

I am not altogether comfortable with the catch-all term of "post-modern" as a means to describe the architectural situation today. As I have tried to illustrate within this brief essay, some of the benefits of modernism are realized in the work most often described as post-modern. This new articulation of old principles is clearly posing a serious challenge to mainstream architecture in both America and Europe. Recently, Skidmore, Owings and Merrill, as well as several other firms, have called for a design conference chaired by the Harvard Architectural Review and involving Graves, Stern and other post-modern architects. Mainstream architects are now heavily rooted in their personal interpretations of the Modern Movement, but SOM is suggesting that the examination of post-modernism should take place within the profession.

Here in Los Angeles, the LA/AIA Interior Architecture Committee has a central purpose to advance the proposition that architects should consider interior design as a logical extension of exterior design, and that the best designs throughout the history of the profession have done just that.

If we are, as we seem to be, within a transitional period in design philosophy: the interior architecture seems to be taking the lead in illustrating a new direction which is firmly rooted in the best principles of former practice.

In the coming decade, we will probably see a tremendous variety in styles, patterns and directions. Some of these new directions may appear quite ornamental, as there seems to be a general need to decorate and embellish architectural design. Clearly, we must all take the new experimentation in design seriously, examine it carefully and perhaps even integrate it into our own personal styles.

As the 1980 Venice Biennale, Austrian architect Hans Hollein described his work as "an architecture of memories, memories not only in the sense of architectural history, but memories of one's cultural heritage and of one's personal past." This personalized introspection as part of formulating professional direction is an important process, a significant challenge to contemporary practice. As an architect educated in Europe and steeped in the principles of De Stijl and Bauxs, I find the new directions challenging.

Exchange of ideas within the profession is a vital process, and the LA/AIA Interior Architecture Committee has been engaged in that process this year in the following ways:

"Fa Stijl": A lecture, co-sponsored by SCI-ARC, by Milbert Friedman, Curator of Design, Walker Art Center, Minneapolis.

"The Grand Avenue:" A presentation by Sussman/Prejza and Company which dealt with their work at this Milwaukee shopping center.

"Interiors by Architects:" A panel discussion to take place Saturday, March 19 during the LA/AIA 1983 Convention.

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Johannes Van Tilburg
Exterior Decoration: Hollywood's Inside-Out Houses
John Chase, Hennessey and Ingalls, 123 pages, 199 black and white illustrations, $19.95 paperback.
The "anxieties of Los Angeles' loose social structure" as John Chase—describes them—have produced more than the remodelling documented in Exterior Decoration, they have produced the book itself. This energetic and well-intentioned effort, an attempt to deal intellectually with a body of work that has no intellectual value, is nothing more than yet another catalogue of architectural adornments. Mr. Chase lets his anarchic wit run wild through the flowery fields on the fringe of design, finishing his romp on the cover which does to the book what the remodels do to the houses. Inside he parades what he describes as "architectural ornamentation and misunderstood traditional styles" in the hope that the resultant discussion of architectural values will provide its own rewards. On the contrary, serious treatment of this work serves only to produce confusion and therefore demands a critical review of those values that the book strives to address.

Ornament may be defined as those features that are designed to improve the appearance of that object of which they are a part or to which they apply. Integral ornament is an essential component of that which it adorns; decoration is ornament that is merely applied or added. The use of integral ornament has been a fundamental aspect of the making of meaningful space and experience. It is not only to modulate space and surface but can and must represent and manifest the symbolic dimensions of integral ornament.

In De architectura, Alberti declared that there are but two areas; the aesthetic dimension of buildings: beauty and ornament.

Book Review: On the Outside Looking In

The second part of Ornamentalism examines the decorative arts and the designers who work in ceramics; glass makers, wrought-iron workers, furniture designers, weavers, and those doing "brushware." A directory of craftspersons and organizations completes the section. Many illustrations of fine craftsmanship fill the text which describes each of the crafts. The authors write an introduction which puts ornamentation into historical context; Paul Goldberger provides a brief forward.

This book was signed by Herman Strohbach in an appropriately ornamental style.

Charles H. Wheatley
A passage in a *Palm Beach Life* article describes a representative Woolf client. A Woolf-designed summer home in Palm Beach is a "place to unwind, to realize peace and quiet" says the diminutive, vivacious Nina "Puddin" Neal Dodge de Witt, who divides her time between her Palm Beach Bay Club house, her condominium in New York City, her farm in Minnesota, and the ranch in Colorado Springs. Woolf's acquaintance with the famous is not a peripheral issue to his practice for two well-known women aided him in launching his career, the pioneering American interior decorator Lady Charles Mendel (aka Elsie de Wolfe) and comediennes Fanny Brice. Brice commissioned the young designer to build a small Georgian revival guesthouse, which led to a number of other entertainment industry commissions including a Georgian remodel for Ira Gershwin and another for Manhattan socialite Hugh Chisholm. Woolf remodelled Chisholm's small house at 520 Beverly Dr. in 1940, adding a mansard roof and window by wrought iron trim, inspired by the architecture of New Orleans' French Quarter. Interior decorator James Pendleton saw the Chisholm house and asked Woolf to design his at 1032 Beverly Drive. It was this house that established Woolf as a designer. Much larger than the Chisholm house, it has the archly elegant facade characteristic of Woolf's work, and bears the essentially detailed elements inspired by neoclassical and regency precedents that became his trademarks. As John Woolf designed a door that protruded above the roof in the same manner as train car doors. Although this Pullman door is only one of Woolf's variations on the theme of entrance, such as the pediment popping above the roof or the baldachin-like portico, it was by far the most popular. Its simple continuous line and its autonomous quality as an individually articulated component have contemporary associations, while its connection to period revival architecture (the eyebrow dormer) and palace gates is equally unmistakable. In a land in which domestic architecture often presents a blank front to the street and communicates only through its portals, it is not surprising that Woolf's symbol for entrance became so widespread. Woolf often used the arch in the same way as it had originally been used in France. In the Reynolds house of 1958 at 200 N. Rimpau, he combined the arch with a tent-like mansard roof popped above. The Reynolds house was no sooner completed than copies of it, and copies of copies, began to appear all over Los Angeles. The combination of the tall Pullman door and the added height of the mansard gave the strongest possible emphasis to the entry. The partial mansard was economical as well because only part of the roof needed to be covered, while the rest could be flat and hidden by parapet walls. Because most of the work produced by the Woolf office had a distinctive, instantly identifiable look, it lent itself to imitation. In this fashion the firm became a major influence in the emerging suburban style that spread throughout Los Angeles' popular architecture and cropped up in everything from Hamburger Hamlet restaurants to dingbat apartments. John Woolf died in 1980 and his firm now operates under the direction of his adopted son Robert Koch Woolf. While his office's work after 1970 does not seem to have the liveliness and wit it had before, it still represents that continuing tradition of mixing period revival forms and reinterpreting the past in terms of the present, in order to create symbols of social aspiration that are quintessentially Southern Californian. Mr. Chase is the author of the book, *Exterior Decoration: Hollywood's Inside-Out Houses*, reviewed in this issue. This article is based on material prepared for the book.
Chapter News and Notes

LA/AIA
Board of Directors meeting 2201, Los Angeles Chapter of the American Institute of Architects, January 4, 1983.
President’s Report: Tyler stated that the first order of the day was to elect a new member to the Ex-Comm. Jim Bonar was elected. Tyler said that the second order was to appoint a Parliamentarian and a Sergeant-At-Arms.

Moved Gelber/Second Harrison: the following: that Fred Lyman be appointed as Parliamentarian. Carried.

Moved Gelber/Second Chern: the following: that the post of户外 рекламирации be filled with Don Axon be appointed to serve as Sergeant-At-Arms. Carried.

Treasurer’s Report: Chern went over the financial report. Approximately $1,300 was carried over from last year. Widom complimented Axon and Landworth for their efforts in achieving the great start this year and said that it was true that the post of treasurer from last year when we were $20,000 in debt. Axon said that since the start of 1982, all new-member dues have been put into a “Reserve Fund” for emergencies. This practice will continue in 1983.

Chapter Executive’s Report: Axon reported that we are not writing this report this year. Hopefully there will be enough funds obtained to cover the expenses, for which there is no budget. Axon will be sending a report to the board regarding membership and financial requirements. There was a discussion on the advantages of having an office telephone number listed instead of a home number. Axon said that a form will be mailed out with the February mailing and a request will be made that members include their office telephone. Axon said that she will advise the members that the roster is available to people outside of LA/AIA in the event they desire to locate a new member. She added that the Chapter membership is going to be sold as a separate item.

Previous Examinations


text continues...