## Architect's Calendar

### June 1985

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<tr>
<td>Roots and Architectural Odyssey Lecture by Phyllis Poper, Cabrillo Chapter, AIA, Long Beach. Call (213) 432-9917.</td>
<td>CCAIA Delegates Meeting in chapter boardroom, Suite M-62, Pacific Design Center, 4:30 p.m. Call (213) 659-2282.</td>
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<th>Friday 7</th>
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<td>AIA Convention Delegates Meeting in chapter boardroom, Suite M-62, Pacific Design Center, 4:30 p.m. Call (213) 659-2282.</td>
<td>A/E Systems '85 Exhibit Sponsored by Orange County Chapter, AIA, North Hall of Anaheim Marriott, 1:30 p.m., $10. Call (714) 557-7796.</td>
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<td>June 2-12, German Home Textiles Exhibition on theme of &quot;Beauty and Quality,&quot; Design Center of Los Angeles. Sunday to Wednesday, 10 a.m. to 6 p.m. Call (213) 625-1000.</td>
<td>June 9-13, AIA Convention: &quot;Value Architects&quot; The best of San Francisco with an unparalleled selection of tours, trips, special events and the convention. Call (202) 626-7396.</td>
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<td>June 16-21, Perception as the Basis for Design Theme for 35th annual Design Conference in Aspen, Co. $375. Call Deborah Murphy, (303) 925-2257.</td>
<td>June 22, Professional Liability Call LA/AIA for seminar details. (213) 659-2282.</td>
<td>June 22, Survival 85 Pro-practice seminar, Davidson Conference Center, USC. Call (213) 659-2282.</td>
<td>June 23, Reception For Newly Licensed Architects To be held in a Pasadena home, 5-3:30 p.m. Call Val Griffiths (818) 981-4926.</td>
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<td>La/AIA Eo-Day Meeting, 6:30 p.m. Call (213) 659-2282.</td>
<td>Pro-Practice Committee Meeting in chapter boardroom, Suite M-62, Pacific Design Center, 5:15 p.m. Call (213) 659-2282.</td>
<td>CCAIA Board Meeting in San Diego. Call (213) 659-2282.</td>
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**WEEKEND**

*June 2, ARE Preparation Morning seminar on construction documents and services, afternoon seminar on building design, Hyatt Regency, Los Angeles. $35 for each seminar, 8-30 a.m. registration.*
Monuments

Books

The Federal Presence
by Lois A. Craig and the staff of the Federal Architecture Project

One of the most representative pieces of Americana in _The Federal Presence_ is a 1976 photograph of a show in a Japanese park, displaying models of the US Capitol, the Supreme Court and the Statue of Liberty—all sculpted in ice. The dollhouse renditions of Washington buildings manage to carry a lot of symbolic freight—the ice is a campy and apt allusion to the chaste white grandeur of government buildings in the early days of the republic—and may remind readers that classical buildings remain symbols of the American government.

Yet classical architecture, a continuous feature throughout US history, has not remained continuous in meaning. "The classic past becomes all things to all men," wrote Hugh Morrison in his _Early American Architecture_, and at different times classicism in government buildings has stood for Roman republican virtue, bourgeois grandeur, pragmatism and glowering world power.

Thomas Jefferson established classicism as the style of the new nation's architecture, consciously drawing upon the association of republican virtue. Commissioners of the District of Columbia collectively wrote in a letter of the 1790's, "We wish to exhibit a grandeur of conception, a Republican simplicity, and that true Elegance of proportion which corresponds to a tempered freedom excluding Frivolity, the food of little minds."

Unlike France or Germany, where the symbolism of Roman buildings also took hold in the late 18th century, classicism came to dominate America. While Jefferson's own approach was archaeological and would use nothing without precedent, the resulting Federal style evolved a makeshift classicism that grazed Greco-Roman elements onto 19th-century building types. "We build little besides temples for our churches, our banks, our taverns, our court houses, and our dwellings," says Aristobulus Bragg in _James Fenimore Cooper's Home as Found of 1828_. "A friend of mine has just built a brewery on the image of republican virtue gave way to Gothic. Egyptian and the burly Romanesque piles of H. H. Richardson. These newer buildings, including James Renwick's Norman towers and battlements for the Smithsonian Institute, were the expression of a self-confident society with a rapidly ascending middle class. Romantic imagination had supplanted Roman sobriety.

When classicism returned to government buildings and the American landscape, it carried new connotations. In Chicago's Columbian Exposition of 1893, the plaster confections of Charles McKim and Daniel Burnham won the day, routing the hopes of another exposition architect, Louis Sullivan, for an architecture that would be "plain, valid and livable." With the ascendancy of Lyman Gage, who had served as president of the exposition, to the government post of chief architect, the triumph was complete.

In the conscientious hands of Paul Cret, Beaux Arts was adapted in the 1920's to modern building types. Architecture, Cret said, is "never better when there is a whole lot of nature [i.e. function] and only a pinch of architecture." Cret ingeniously maintained the fine line between the imagery of public virtue and architectural honesty, and his "starved classicism," as seen in the Folger Shakespeare Library, achieves an unfigned dignity through its trueness to purpose.

But Cret's procedure, while workable and rational, was not easily imitated. By the 1930's and 40's, oversized white buildings filled Washington with the idiom of empire that Lewis Mumford discerned and criticized so bitterly in the Lincoln Memorial. Only a thin line divides the works of John Russell Pope, architect of the moribund National Gallery, from the works of Albert Spear.

After the Second World War, the government style kept the classical metaphor without the language—or confidence. The long road from Thomas Jefferson ends in the corporate classicism of Edward Durrell Stone's Kennedy Center, in which the allusion has been sublimated to modularity and whiteness.

_The Federal Presence_ at 600 pages is an over-generous compilation of everything built by the American government, including national park buildings, hydroelectric dams—these deserve a coffee-table book to themselves—as well as the hidden fortresses of national security. The text is well-researched and clearly written, if pedestrian. The feast of 900 photographs and drawings, however, that devotes as much space to humble and oddball buildings as it does to stately monuments, makes _The Federal Presence_ the best single source of all that is noble, nostalgic and troublesome about government architecture.

Morris Newman
ommends that the board continue to express some concern about the amount of built space on the west lawn versus the amount of green space.

Guest Jeff Skornek presented and discussed a scale model of the library property. He stated that this solution is trying to make the west lawn responsive to both current concepts and the needs of the community. The acting director for the state historic preservation society has seen this concept and approves it. Hall polled the board members and guests and remarked that obviously there was a difference of opinion.

Skornek stated that one of the reasons the historic preservation officers are willing to lend their support is that they do plan on restoring the historic elements nearly as they were originally. They are also planning on saving the trees that are still there.

Phipps stated that if the board does not support this concept, the developer might just go ahead without us and we will have no input. They might even go back to their original concept, which was unacceptable.

Hall asked Scott Cardie to put together a draft of what he thought the board’s response should be. LA Prize. Guest Bougie Bernkopf discussed “Interarch 85,” an international competition in which architects will contribute entries on concepts for 25 years from now. Harris stated that there were elements of the competition that he would strongly support and other things, including the budget, that have not been detailed. If we really intend to launch the “LA Prize,” we should make sure we have the best jury available for an international event. Harris said that the work involved in putting it together would require a full-time staff person. Hall suggested that the entire program be reviewed by a specialized person. Harris suggested that we address the budget issues and the timetable next month.

Treasurer’s Report. Bob Harris reviewed the treasurer’s report as distributed to the board members. At present we have 72.2% of the dues collected, and the headquarters fund has reached $23,000.

Moved Axon/Second Phelps, the following: that the treasurer’s report be accepted. Carried.

Janice Axon distributed the 1984 financial statement. Harris explained that while the statement is unaudited, it is actually a review, which is an abbreviated version of an audit.

Moved Axon/Second Phelps, the following: that the financial statement be approved. Carried.

Executive Director’s Report. Janice Axon reported that the chapter received a note from Al Dorman expressing his appreciation for our support in achieving his fellowship. Four of our members were so honored this year, as opposed to nine in New York, seven in Boston, and five each in San Francisco and Houston. There was standing room only for the chapter-sponsored Venturi lecture at Westweek.

Associates’ Report. Voyage is tentatively scheduled for October 19. The Professional Affiliates are offering three programs this year on insurance, office management and marketing.

WAL Report. Sally Landworth reported that WAL is still looking for houses for their home tour. The newly licensed party will be held in June.

**Chronicler of Architecture**

Continued from page three

introduced Schindler to the public, giving greater exposure as well to Bernard Maybeck, Greene & Greene and Irving Gill, who had practiced in California during the first quarter of the century.

Characteristically, Miss McCoy portrays the buildings she discusses in the broader context of California and the personal lives of the architects. Taken as a whole, her half-dozen books thread their way through a half-century's history of Southern California's avant-garde.

In her new book, Miss McCoy writes of this milieu with great intimacy, because, for more than 50 years, it has been her own. She describes Ain’s 1949 Shairer house in West Los Angeles: “The 30 years’ growth of trees now casts a deep shadow on the Ain house and produces a curious mood. In the living room, occupied temporarily by three generations of Shairers, the activities of all were spread on desk and sofa, piano and tables. There was a sense of continuity as strong as in a morning room scene in a Chekov play. Women gathered, their lives unrolled in idle talk. For the first time I saw how an Ain house shaped lives.”

If she portrays the time, place and people surrounding a building, it is, she said, “because architecture comes out of the attitudes of a period.” The author found that the attitudes prevailing when the second generation architects practiced were “their hunger to build” during the 1930’s and their dissatisfaction with the type of work they had during the war. “After the war, all this pent-up energy just poured out,” she said.

Miss McCoy also considers the floor plan a major indicator of social attitudes: “In the 1930’s architects were still designing for the family of the 1920’s. Around 1933, Gregory Ain did the first floor plans aimed at a non servant household. You entered the kitchen from the front entrance rather than from the side.” As she noted, also designed the first house where mothers working in the kitchen could watch their children in a nearby playroom.

Miss McCoy’s writing is as much social history as architectural history. “I wanted in The Second Generation to give the feel of the period,” she said. “It’s a California book. Most of the messages sent West to East get jumbled at the Rockies.”

Joseph Giovanni

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Honors Awards

An attempt to incorporate the spirit of architecture from bygone eras in contemporary and efficient designs is a common thread running through the diverse winners of the 1985 AIA Honor Awards, to be presented at this month's national convention. This year the jury selected 12 designs from more than 600 entries—five residential projects, two office buildings, a visitor's center, a library, an art museum, a market and a school. Among the residential projects was one by Rebecca Binder, whose design maximizes interior space and outdoor decks, providing views from the elevated living and dining rooms. "This is a high-tech, industrial images," said the jury. Pacific Townhouses "offer a new vision of postindustrial housing."

Other Distinctions

Robert Harris, AIA, dean of the USC School of Architecture, and Charles Moore, AIA, professor at UCLA and the University of Texas, are two of five prominent educators who have been named Association of Collegiate Schools of Architecture Distinguished Professors. Dean Harris and Professor Moore were selected on the basis of "sustained creative achievement in the advancement of architectural education through teaching, design, scholarship, research or service."

Charles Luckman, AIA, has been appointed by President Reagan to the President's Council on Physical Fitness and Sports. The 15-member council serves as a catalyst in developing and promoting national programs.

New Members


Reinstatement to AIA, E. Jerome Tremen, E. Jerome Tremen, A.I.A.

SCAN: The Southern California Associates News was started in 1978 when Ken Newman, AIA, was the Associates president. SCAN's predecessor was the newsletter created when Jeffrey Skorneck, AIA, and Susan Peterson were co-chairpersons of the Associates in 1977. SCAN's first issue was in February 1978 with its first editors, Greg Cloud and Cheri Brantner. The main focus was still is to communicate to all LA Chapter members information regarding programs, events, seminars, lectures and issues that concern Associates needs. SCAN has had one special feature, the calendar, which informs members of all the activities related to architecture each month.

SCAN has gone through several evolutions and changes: when Ron Takaki, AIA, was editor in 1981-82, it changed from "Newsletter" to "News." SCAN reported more on the Associates Board by getting reports printed from each director's activities. The last major change that SCAN experienced was printing with the LA Architect in September 1983, when Philip Yankey was the Associates president and Mark Mikolavich was editor.

In 1981, the Southern California Associates was dissolved into smaller chapters organized by major cities and regions, but SCAN is still identified by the "Southern California" Associates News Emblem. The 1985 Associates Board has decided to change our heading to a graphic image introduced in 1984, when Tod A. Miller, AIA, was president, and now we are adding the word "news." This think we represents the Associates as an emerging group of individual dedicated to becoming architects.

I have been SCAN's editor since January 1984 and it has been a wonderful and enriching experience—getting involved in the mechanics of this newsletter, experimenting with ideas, communicating with architects, best of all keeping with the tradition of addressing issues that concern Associates. I have been immensely impressed tremendously with the help from LA Architect—in being organized every month by Bruno Giberti and prepared by Lisa Landworth, Associates Board secretary. In 1985 we have decided to expand SCAN's coverage by including IDP, Professional Affiliates, and Student Associates News.

It takes a lot of effort and energy to organize once a month articles for SCAN and, since it is done on a voluntary basis, we have encountered difficulties, mostly because of scheduling and writer participation. On behalf of the 1985 Associates Board, I congratulate all the past and present editors, writers, assistants and contributors who have made SCAN, now the LAIAA Associates News, successful. I'm happy to report that other chapters look into the Associates columns to see what we are doing, as a guideline for their activities.

Carlos R. Alonso

LA Chapter

Board of Directors Meeting #2228
Tuesday, April 2, 1985

BAE Procedures: Guest Morris Verger stated his belief that the design awards program for architects, now being prepared by the BAE staff, focuses on activities of limited importance to the architectural profession; that the contractor's manual, whose procedures are being patterned as an enforcement manual for architects, who are being guaranteed of products, rather than services. Verger believes that the specific liabilities of architects should be defined on the basis of primary responsibility.

Verger stated that the duties of the newly appointed architect to the BAE staff have been diffused; rather than this qualified person determining whether a complaint against an architect is cause for citation or other measures, the complaint, and its eventual resolution, rests solely with a BAE clerk, who has the power to interpret and administer the law.

Hall stated that what Verger was discussing was to be an issue for CCAIA.

moved Reed/Second Jordan, the following: that the board send a proclamation to CCAIA, that LA AIA requests CCAIA to exert every effort to eliminate the current direction of BAE that equates architect/services with contractor/products. Carried.

Proposed Competition Rules: Guest Ernest Marjoram discussed Attachment C and added an item that in the submittal format five slides of each entry be provided, and that these slides be kept in the chapter office and not returned to the applicant.

moved Widom/Second Landworth, the following: that the board adopt all of the rules presented by Ernest Marjoram including the requirement for the five slides.

Don Axon stated that he was against Item 1; he did not believe the design awards programs should be open to non-AIA architects. Moved Axon/Second Landworth, the following: that Item 1 (b) be deleted and 1 (a) be revised.

Marjoram reported that the committee felt very strongly in favor of that item. Harris stated that the committee had done a spectacular job on all of the items, but he was concerned that, by implication, anyone who wins an AIA award has seemed to be a member of the AIA. Moved Reed/Second Apell, the following: that the first motion be divided and that items 1 (a) and (b) be voted on separately. Carried. The motion to reverse Item 1 (a) and Item 1 (b) was carried. The motion to reverse Item 1 (a) and drop 1 (b) carried.

The design awards program will be limited to AIA architects. There was some discussion on the fact that the board had mandated that there be categories listed. There was a resolution on the committee's recommendation that there be no categories; not carried.

Not a resolution last year suggesting that the resolution passed at convention should be mandatory to the board. That was defeated, for the chapter made an attempt at CCAIA to bring it up again this year, which was sustained.

The issue of licensing other individuals, such as interior designers, is still very low in the number of members it has on committees and we have a splendid opportunity to get more people involved in the National organization.

Lyman stated that the most important matter he came to discuss was the request of the SFV Section for separate chapter status. That request was not approved by the LA Chapter, but was forwarded to CCAIA, where it was tabled in order to allow the appointment of a National task force to look into it. The task force, comprised of the four California directories, is to meet during the board meeting in San Francisco. Lyman requested that the chapter board undertake a task force to study that matter.

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Center Stage

House in Los Angeles

glass houses. The modern movement's new vision, especially planar dissections of de Stijl, continues in the work of Paul Rudolph. A new direction has also evolved through the influential and suggestive art forms of Frank Gehry and the diverse images of Morphosis, whose unexpected juxtapositions are provocative. These projects do not defy the order of modernism, but enhance it by additional layering, and consciously or unconsciously redirect the movement.

In assembling this small representational group of houses, the power of the single-family house as the center of architectural theory and the predominant experimental form is apparent. All of the architects have evolved a stance, a vision and an interpretation of the nature of architectural meaning in the Los Angeles environment: a form of regionalism. The building that was once the stage backdrop has now moved center stage to become the play itself, and the city has become the stage set. Each new project becomes an artistic set piece, an additional part of the same play, as the film crew moves around from one project to the next.

John Mutlow is an associate professor at USC's School of Architecture and chairman of LA Architect's Editorial Board.

Norton Residence

Venice
Frank O. Gehry and Associates

The house is built on a narrow lot fronting the beach. The first floor consists of a studio, two bedrooms and a garage. The main mass of the house is set back from the busy beachfront walk, increasing privacy and allowing for a deck on the second level. With the glass doors open, the kitchen, dining and living areas are continuous with the deck. A stair leads from the western edge of the deck to the freestanding study, which is used as an office by the client. The study's form echoes those of the nearby lifeguard stations and the adjacent apartment building.

Morris Residence

Bell Canyon
Martin B. Gelber, AIA

This is a residence for a family of five on a hilly three-acre site with panoramic views. The central spine which gives the house its form is three stories high, and is accentuated by clerestory transom windows which allow for natural light and ventilation. The smaller surrounding volumes are defined by sloping the main roof down from the tall volume, thus anchoring the building to the site. The organization was generated by the east-west axis which separates the living spaces from the children's areas. The family room is situated at the pivot point of the L-shaped plan to emphasize it as the focal point of the house and to permit direct access to the pool terrace for frequent entertaining. The master suite is located on the second floor to exploit the east view.

Lawrence Residence

Hermosa Beach
Morphosis: Thom Mayne,
Michael Rotondi Architects

The house is located on a 30x85-ft site, approximately 300-ft. from the Pacific Ocean and within a community characterized by a mix of single-family houses and apartment blocks. The approach evolved out of a response to these two heterogeneous building types, achieved by developing a building conceived in two parts. The "house" accommodates entry, provides the basic service functions and is the conceptual and spatial center of the building. The "block" slicing diagonally through the site provides the datum and organizational framework. The expression of the two pieces is purposefully banal, combining the nature of the interior which is spatially diverse, unpredictable and idiosyncratic. Because of the ocean view over the roofs of existing houses, the major living spaces are located on the fourth floor and the remaining uses are organized top to bottom.
Glazer Residence

Los Angeles
Paul Rudolph, FAIA
Peter de Bretteville, Supervising Architect

The house is characterized by a clear organization of spaces. A walled-in motor court forms the entrance; an open-plan public section has a two-story living room and dining room, which are visually overlapped through level changes. In the private section of the house, a guest room, bathroom, kitchen and other planned service facilities are located on the north. A distinctive characteristic is the structural frames that extend the interior spaces to define and include the exterior, similar in intention to the walls of the brick-house project by Mies van der Rohe.

Kenter Residence

Brentwood
Frank Dimster, AIA

This house is on a steep, irregularly shaped lot that enjoys spectacular views of the Pacific Ocean, downtown Los Angeles and the Santa Monica Mountains. Three terraces were cut from the sloping site, and the resulting earth was used to fill the adjacent ravine, acting as a buffer zone against brush fires. As the residence grows from the hillside in a stepped form, it is anchored to the retaining wall. Interior spaces are opened to channel the views and establish connecting transitions between the exterior and interior of the house. The eroded corners in plan, section and elevation are a response to the need for spatial transitions, experiential sequences and views. In plan, the spaces are separate, responding to the need for privacy. Common areas connect the parts.

Residence Addition

Mandeville Canyon
Pierre Koenig, FAIA

When the owners decided to expand this house designed in 1959, the only direction to go was up. In order to preserve the integrity of the existing space and allow the clients use of the house during construction, a completely independent second story was designed to drop over the existing 37-ft.-long living area. The second-story addition has its own roof and floor system—the new span is 38-ft.—supported by four steel-lube columns that are immediately outside of the four existing wide-flange columns.
The Persistence of Pragmatism

The Single Family House in Los Angeles

As soon as railroads linked the region to the rest of the country, a benign climate and an undeveloped landcape brought a flood of immigrants to Southern California. Not "huddled together in Southern Europe seeking a bare subsance in crowded tenements, but submitted to the small-town America descended upon Los Angeles. Thus was born a metropolis which was not metropolitan, one of its singularities being the use of the single-family house, the most expensive form of shelter, as the characteristic residential form for a whole region. This fact tells us that there is still the building type for which Los Angeles is best known shows the persistence of tradition.

Part of the modern movement sought to discard the past and saw Los Angeles as the place where there was no history, where creative talent might work unfettered. Thus, we have the oft-told story of Irving Gill, who dispensed with ornament without having read Loos, and of the brothers Greene, who put their MIT training to good use by building "ultimate bungalows" for the wealthy in Pasadena. Gill, who saw Los Angeles as the place where architecture would have the good fortune to wander for over a year in Italy after finishing his stint at MIT. He also was wise to join the Steinway Hall group in Chicago and participate in cultural bull sessions which led him to understand what 20th-century architecture was about. He arrived in Pasadena in 1906, and by the next year he thoroughly understood the possibilities of developing a unique approach to house design that his partner Elmer Greer could write of the Guy Cochran house in Los Angeles, which they designed that year.

The best California bungalow schemes involve a garden or large outdoor living space, incorporated as an integral part of the plan. By this we mean that the main rooms of the house are arranged to face this out-of-door living space. It was once considered absurd to plan a house with the kitchen toward the street, but now not so in California. Here the house and the enclosed garden, planned as one, constitute a man's private retreat, and the street side of his domicile is merely the side through which he enters.

Greer had described a way of planning which Los Angeles architects used for the next two generations. The Craftsmen magazine, published in New York, called Hunt and Grey "pioneers in the development of the new American architecture." The American Architect, the leading periodical of the day, published work regularly.

What is contradictory about Hunt's approach is that the architect did not care about the past but couldn't escape it. The Cochran house is a well-handled but somewhat complex variation of an English cottage with Japanese overtones. Hunt was more convincing in his 1906 beach cottage for Henry Huntington, which the Los Angeles Times described as a "beautiful cottage." The house had no ornament and the round columns of the arcade were like those Hunt had seen along the Amalfi coast in Italy rather than anything copied from the California Missions. In this astylar house Hunt had for a brief moment anticipated Gill, whose breakthrough came a year later. Hunt later went on to use in his residential work a system of reinforced concrete construction—more satisfactory than Gill's, but the technology was contradicted by the Mediterranean imagery which Hunt employed.

Within a few years a group of Beaux-Arts-trained architects, who were less concerned than Hunt with an expression which was consistent with the 20th century, produced residential work which was more extravagant. The houses were built to take advantage of the climate and had little to do with the Mission Revival which, at the turn of the century, had produced conventional boxes adorned with details borrowed from Franciscan chapels. By 1927 the Mediterranean school of residential architecture was so well-known that the perspective Chicagon Thomas A. Tallmage could write, in his book The Story of Architecture in America, "We must approach the work of a group of men on the Pacific Coast with respect... certain architects have bandied together in a common high ideal of beauty and fitness, have evolved a style so personal and so Californian that we sometimes a fear it is hardly American."

One of the most successful architects of this era was Gordon B. Kaufmann. His 1925 Estner house, on a comparatively small corner lot, was one of the most urban single-family houses built in Los Angeles during that time. The main entrance was in the back, off a stone-paved driveway which entered the site from one of the streets and exited on the other, making the plot even smaller. Take away the compulsory setback and the house becomes a town palace in a Mediterranean country.

The house was essentially planned around three courtyards—one for service, one in the center, and one in the garden with a reflecting pool.

This house and the others that Kaufmann built were beautifully crafted, solidly constructed of masonry, and tastefully decorated by artists/craftsmen such as the Italian, John B. Smeraldi, or the Dutchmen A. T. Ksinsbergen, whose descendents carry on the business today, busily creating the creations of the 1920's. Speculative builders produced affordable "Spanish" houses just as they had produced affordable bungalows, but the production of grand mansions virtually ceased with the onset of the Great Depression.

One of the approaches to the problem of building single-family houses which has been with us from the beginning and which persists to this day is the pragmatic. Gill girded out the little shack that dotted the landscape for faint praise and local watercolorists usually included them in pastoral scenes. Of course the master of this school was Schindler, but Esther McCoy has recently brought to our attention the work of the second-generation creative pragmatists. Architects like Gregory Ain and Harwell Harris gained national reputations, and their work, as well as the ranch house work of first Roland E. Coate, Senior, and then Cliff May, was copied (mostly badly) by speculative builders all across the country. Pragmatism survives today, although the best examples of this genre seem to have been built on tight lots in the most urban of neighborhoods, Venice.

Mr. Clark is head librarian of the Architectural and Fine Arts Library, USC.
The Watts Towers undergoes intensive exploration this June during the International Forum for the Future of Simon Rodia’s Towers in Watts. Sponsored by the Los Angeles Herald Examiner, the Museum of Contemporary Art and the Watts Towers Community Trust, the three-day conference brings together leaders in design, preservation, development and politics. The Forum will take place June 13-15 in the Davidson Conference Center at USC; call Watts Towers Community Trust at 744-8000.

New Museum

The regents of the University of California have formally approved architectural plans for UCLA's new Fowler Museum of Cultural History. The 95,500-sq.-ft. facility will house the entire collection of UCLA's Museum of Cultural History, which now includes more than 170,000 objects. Design architect for the Romanesque-style museum is Arnold C. Savrany, AIA, in association with John Carl Warnecke & Associates, executive architects. Groundbreaking is slated for this fall: anticipated completion date is December 31, 1986.

Summer Jobs

The Los Angeles Area Chamber of Commerce and the Los Angeles Unified School District, in an effort to reduce high summer youth unemployment, are sponsoring First Break, a privately funded youth employment program. For this summer, First Break will seek commitments from more than 5,000 large and small companies to employ 10,000 students in various positions ranging from dishwasher to computer operator. To place a job order, call (213) 625-6688.

Salary Survey

The 1985 executive management salary survey shows that compensation levels for managers in design have risen by 4.9% over the levels of a year ago; the survey is sponsored by Professional Services Management Journal. Bonus increases indicate that design firms are doing better, and fewer firms report salary freezes or increased funding for retirement plans, particularly optional plans like profit-sharing. Fringe benefits for managers remained relatively consistent with previous survey results.

Competition

Builder magazine issues a call for entries to the 1985 Builder's Choice competition. Open to all architects, builders, planners, designers and developers, the competition will recognize excellence in design and planning of new and remodeled housing and commercial buildings. There are 22 entry categories, as well as an award for single best residential project. Projects completed between June 1, 1983 and June 1, 1985 are eligible. Fee for each entry is $525. Competitors must deliver completed entry notebooks by June 21, 1985. Call Builder at (202)733-0717.

Housing the Homeless

Jeff Gordon of Westport, Ct., a fifth-year student at the Rhode Island School of Design, has won the 1985 Reynolds Aluminum national prize for his design of housing for the homeless, and will share the $5,000 prize with his school. This is the 25th anniversary of the prize, sponsored by the AIA. The jurors noted, "The surprising juxtaposition of the lout, curving plane of the project with the existing alleyscape gains power through the contrast of the shiny aluminum with the dark brick and stone of the older city buildings." Ed Jenkins, a third-year student at Louisiana State University, and Mark S. Klaric, a sixth-year student at the University of Wisconsin, Milwaukee, received honorable mention awards.

Call For Papers

The Institute for Urban Design issues a call for papers for the seventh international conference on design to be held in Chicago, Oct. 23 to 26. Papers are being solicited on strategies for implementing development in time of economic constraints, new approaches to public/private participation, high-technology parks and tax-increment financing. The theme of the conference, "City Limits: Economic Challenges and Urban Design Opportunity," has evolved in response to increasing federal assistance for urban development. Abstracts of no more than 250 words should be submitted before July 12 to the Institute for Urban Design, Main PO Box 105, Purchase, NY 10577.

Correction

The author’s name, Richard Katkov, was not credited in the article, “Additions and Deletions: Court Case,” published in the May issue of LA Architect. Mr. Katkov is a member of LA Architect’s Editorial Board and an architect with Steven Ehrlich, AIA, Architect.
Architecture writer Esther McCoy has been selected to receive an Institute Honor from the American Institute of Architects for chronicling the history of architecture and architects in Southern California. The award, which recognizes distinguished achievement influencing the environment or the architecture profession, will be presented during this month's AIA National Convention in San Francisco.


With her white, severely cut hair, direct gaze and the ever-present cigarette, she holds like a pencil, the Los Angeles writer and architectural historian Esther McCoy looks to many people who see her for the first time like a person they are not quite sure, however, who. At a recent lunch in Venice, Ca., a waiter serving Miss McCoy mistakenly asked her to autograph two books by Lillian Hellman. Several weeks ago, at a Fifth Avenue bookstore—where her new book on Southern California architects, The Second Generation, had just been placed on the shelves—Miss McCoy was asked if she was not Georgia O'Keeffe. Esther McCoy might have the presence of Lillian Hellman and Georgia O'Keeffe, but she is in fact very much her own figure, "the pre-eminent writer of California architecture," according to Cesar Pelli, dean of the Yale School of Architecture. "Our knowledge of Southern California architecture had been primarily formed by her research, her first-hand knowledge and her writing, which is so precise and passionate."

A researcher and assistant for Theodore Dreiser in the late 1920's and the 1930's and an associate of the eminent Los Angeles architect R. M. Schindler in the 40's, Miss McCoy first pursued a career in writing, then in architecture, and finally in writing about architecture. Since the late 1940's, she has written Five California Architects, Richard Neutra and Vienna to Los Angeles, a study of Schindler among other books, and hundreds of articles on architecture for publications including Domus, Progressive Architecture and Progressive Architecture. Her latest work is based on the careers of J. R. Davidson, Harwell Harris, Gregory Ain and Rafael Soriano, modernist architects in Southern California during the second quarter of the century. Interviewed recently in her Santa Monica home, furnished with paintings, drawings and chairs made by many of the artists, architects and designers she has known, Miss McCoy, now in her 70's, retracted her career and spoke of her new book.

She recalls that as a young woman "I knew exactly what I wanted to do." She said: "I was going to work in publishing in New York, save up enough money, go to Paris, sit there and write." On her 21st birthday, she set out for New York from Ann Arbor, Ml., after her undergraduate studies. In New York, she freelanced for many publishers, including Vanguard Press and Horace Liveright. "I did reviews, I did editing. I was the youngest of the young," she said. "I 'van all eyes and ears. My life was down in the Village with the strikers, on Patchin Place—among many people who would walk or be written about, like Katherine Ann Porter, Josephine Herbst, E. E. Cummings and John Cowper Powys."

Miss McCoy did save up and move to Paris, but the Depression interrupted her stay, and in 1938 she returned to the United States and went to Key West, Fla., writing short stories and a novel. She remembers Ernest Hemingway there: "He took up the whole cigarette in the room."

After Key West, she returned to New York and in 1932 went to Los Angeles for what was supposed to be only a winter. She stayed. "The difference between Los Angeles and New York was even greater then," she said. "There was no tension in Los Angeles; in New York you had to do something." In 1940 she married Herbert Tobey, whom she described as "a literary person, great chess player, radical and bon vivant."

Although she had been interested in architecture in New York—"I instinctively found and lived in places that are now historic landmark buildings or streets," she said—"it was in California that she first began drafting, working at the Douglas Aircraft Company during World War II. "I decided to go into architecture after Douglas and went to the University of Southern California to get into architecture school," she said. "But they discouraged me because I was a woman, and because, by the time I finished, I'd be older than most other draftsmen."

She worked as a draftsman in the Hollywood office of R. M. Schindler from 1944 to 1947. "I liked working so much at Douglas and for Schindler," she said, "because there, you were with people. You talked. Writing is a confining sort of work." Still, working with Schindler discouraged her from becoming an architect. "He went from A to H in an instant," she said, "while I was going from A to B." Meanwhile, she read what was available about architecture, "but," she said, "there wasn't too much to read published," even though Los Angeles had been much more receptive to the architectural modernism from Europe than had the East Coast.

In the late 1940's, local and national magazines began to ask her to write about West Coast architecture. In 1960 Five California Architects was published, a work that continued on page nine.
The Leader of the Pack

The Listener

We heard you, Charles Jencks, and you gave us brilliant and very witty lecture. But you were a little nervous, and we were at first puzzled as to why. There was standing room only at UCLA's Dickson Auditorium; the crowd was yours even before your introduction was finished. You got the first laugh when you invited the overflow in back to come down and sit on the bare floor in front, and "even lie down later, if need be!" And plenty of laughs later, some coming a split second before your joke was finished—the crowd had read your books all right.

But the nervousness! On page 25 of your Third Revised Enlarged Edition we remember you saying, "In any case, before we finish with this modern architecture bashing (a form of sadism which is getting far too easy)...." Do you feel that you have been typecast and that your fans are here just for the repeat laughs? And the sadistic thrills? Mies-mangling and Wright-ripping and SOM-socking and Saarinen-savaging arouses more than giggles. Perhaps you are enduring a metaphorical morning-after, staggering out to see the dawn lighting the blood-soaked field of yesterday's battle—not an enemy in sight, just bodies, and some of your early awakening troops out wandering among them and on some of their cheeks you are shocked to detect tears? Well try to relax—you're the general—and just concentrate on the victory march you've been anticipating.

We do share your distaste for the elitism of the Bauhaus crowd—Tom Wolfe picked that up too—but we were troubled by your plea for what sounded like schizophrenia—one set of symbols for the elite, gross ones for the masses. Some of us believe that there exists a commonality of symbols of a serious nature not to be confused with those of either the elite or the gross. One of our greatest humanists, Carl Jung, described so eloquently the package of our greatest humanists. Carl Jung, of either the elite or the gross. One of our greatest humanists, Carl Jung, described so eloquently the package of archaic memories, and we demean them at our peril.

In the process of describing your own work—a "Thematic House" with four rooms labelled Spring, Summer, Fall and Winter, all clustered around a skylit stairhall labelled Sun—you pointed to some symbols representing the 12 months of the year. Inadvertently, we thought you pointed to one in the picture and said, "That's December, I think. I'm never sure—they're hard to remember." Perhaps this lapse helps explain your nervousness: symbol overload.

Your own house as we saw it in a recent House and Garden issue is in our estimation the work of a brilliant but hyperactive creativity. There is literal, obvious symbolism which you have with incredible precocity saturated its rooms, spaces which, while not small, are made to seem so—like a crowded Victorian parlor. This is Gilbert and Sullivan architecture with accompanying texts for the literate stencilled in large letters on wood friezes, immortalized for posterity like d'Oyly Carte program notes. There is extravagant eclecticism with such a multitude of symbols elbowing each other for space as to create an actual psychic sensation of heat. Could the overall symbol be the phenomenon of those too closely crowded molecules, described by our nuclear physicists?

It seems that you almost invented postmodernism, Mr. Jencks, as a catchword, at least—you and Tom Wolfe. The world was angry with the modernists, for good reasons, but it couldn't envision an alternative. You and Tom sensed all this and invented a new orthodoxy; the trouble is that what you two created is a revival-teen orthodoxy with its customary stridency.

Perhaps you are understandably nervous, trying to stay in the lead of a pretty vicious pack baying down the field, pursuing the little fox. Don't be upset, Mr. Jencks; fox-hunters understand that the chase is the thing—catching the fox is not. Just relax in the assurance that there is a good length of course left; the fox is tough and clever and the dogs may tire and lose the scent.

Paul Sterling Hoag, FAIA

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First Home Textile Exhibition
of the Federal Republic of Germany

Design Center of Los Angeles
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Sunday 9th June '85, 4:00 pm — 8:00 pm
Monday to Wednesday
10th — 12th June '85, 10:00 am — 6:00 pm

- beauty and quality
- German Home Textiles
- Bedding/bedclothes
- Carpets — carpet flooring
- Covers (blankets and rugs)
- Curtains/drapes
- Furnishing fabrics/drapery
- Furniture fabrics/upholstery
- Home accessories
- Household textiles

To the trade only
Public Welfare

We have all been hearing on the radio and television the cry for help from the American Red Cross. They need blood to save lives, one pint can save three to four. Think of it this way: what if you were in the hospital and needed blood and there was none? Join with the Structural Engineers Association, AGC and others in the Construction Industry Blood Drive, June 27. Please make a mental commitment and mark your calendar. This is another obligation we have to the public welfare and to the American Red Cross Blood Service. We are trying to break all records for a one-day Red Cross blood drive. Help us by calling Tom Jeffries or Howard Cuneo at the chapter. (213) 659-2282, or the American Red Cross task for Mikel, and signing up now. The place and time will be announced later.

LA/AIA 1985
Design Awards
Call for Entries

The Los Angeles Chapter announces the requirements and schedule for the 1985 design awards program, which includes a public exhibition of all entries during the month of September. The jury will make their selection from the exhibited work and the winners will be shown and honored at the awards presentation banquet in October.

Eligibility. Any built work of architecture by a member of the AIA and meeting the following requirements is eligible: work constructed anywhere by architects with offices within the LA Chapter area or work constructed within the LA Chapter area by architects with offices anywhere. All entries must have been completed since January 1, 1980, and cannot have previously received an LA Chapter award.

Entry Categories. Submitted entries must be built work including buildings, additions, remodels/renovations, historic preservation, interiors or urban design projects. The entries will be organized by the committee and exhibited in the following categories: residential, educational, cultural, health, religious, governmental and public, commercial, transportation, industrial, recreation and entertainment facilities. The jury will be encouraged to consider the categories individually but will be under no obligation to give an award in each category.

Submittal Requirements. The entrant shall provide sufficient drawings and photographs to adequately represent the project mounted on two flat 20x20-in. foam-core boards. Three-dimensional submittals will not be accepted. For additions, remodels/renovations and historic preservation, a photo of the project prior to the work is to be included. Also, a minimum of three or a maximum of five slides of each entry shall be submitted for use during the awards banquet. The boards will be available for pickup after the exhibit, but the slides will be retained as a permanent part of the LA Chapter library.

Closing Dates and Fees. A nonrefundable registration fee of $70 per entry must be paid at the time entry forms are mailed. The forms, enclosed in this issue, and fee must be mailed to the chapter office, postmarked no later than July 19. Checks or money orders should be made payable to LA/AIA. Submittal packages must be in the chapter office, 8687 Melrose Ave., Suite M-72, Los Angeles, Ca., 90069 no later than 2:00 p.m. on Friday, August 24.

LA/AIA Program: Business and the Arts

"Business and the Arts," the second panel discussion in the four-part series, "Architecture/Art: An Urban Renaissance," will be held Tuesday, June 18, at the Wiltern Theater in Los Angeles. The panel discussion taking place of the LA Chapter's regular June meeting will address image, financial and cultural benefits as incentives for implementing art in commercial development.

Wayne Ratkovich, president of Ratkovich, Bower & Peric Inc., will act as moderator and keynote speaker. Members of the panel will include William Jordan Lewis, manager of CRA's Bunker Hill Urban Renewal Project; Gary Frazier, development division, C.J. Segerstrom & Sons; and Michael Lewis, vice-president of development, the Koll Company.

The program will start with a wine and cheese reception from 6-7 p.m., followed by the panel discussion at 7:30. Cost at the door is $20 for AIA members and students and $25 for the general public.

Other panels in the four-part series will be held this fall. Scheduled are "Collaborations, from Concept to Completion," September 17 at the Design Center of Los Angeles, and "Fantasy and Function," November 11 on the Carri set at the Shubert Theater in Century City. Tickets for the final programs may be purchased only at the door.

Chapter Forms
Architectural Foundation

On April 15, the Los Angeles Chapter, AIA, formally adopted the articles of incorporation to form the Architectural Foundation of Los Angeles, a non-profit public-benefit corporation. This action culminates more than a year of effort on the part of the chapter foundation committee, which is comprised of Tom Holzbog, AIA, chair; Donald Axon, AIA; Jim Bonar, FAIA; Martin Gelber, AIA; Mark Hall, AIA; Teyfik Kuzat, AIA, treasurer; and Janice Axon, executive director.

Article II-B best describes the functions of the foundation: "The specific purposes of this corporation are charitable and educational in nature and are to solicit, receive, administer, manage and invest funds through contributions, grants, gifts, bequests, and legacies, and to expand such funds and the income therefrom by way of grants, loans, and scholarships for philanthropic programs aimed at benefiting both individual and community interest in advancing the study, appreciation, development, and cause of architecture and related disciplines."

In accordance with the foundation bylaws, a partial, interim board of directors has been appointed, consisting of Mark Hall, AIA, as president; Donald Axon, AIA, vice-president; Teyfik Kuzat, AIA, treasurer; and Tom Holzbog, AIA, secretary. Janice Axon serves as executive director; three public-member positions are yet to be appointed. This board will serve until the foundation's first annual meeting in November.

The first task at hand is to identify potential candidates for public-member director positions—persons who are influential in the community at large and whose contacts and expertise could benefit the foundation in ways such as effective fundraising. Suggestions are welcome; please submit to Tom Holzbog, (213) 477-1413. At the same time, the board will begin the task of formulating the foundation's goals and programs, in conjunction with a schedule and working budget.