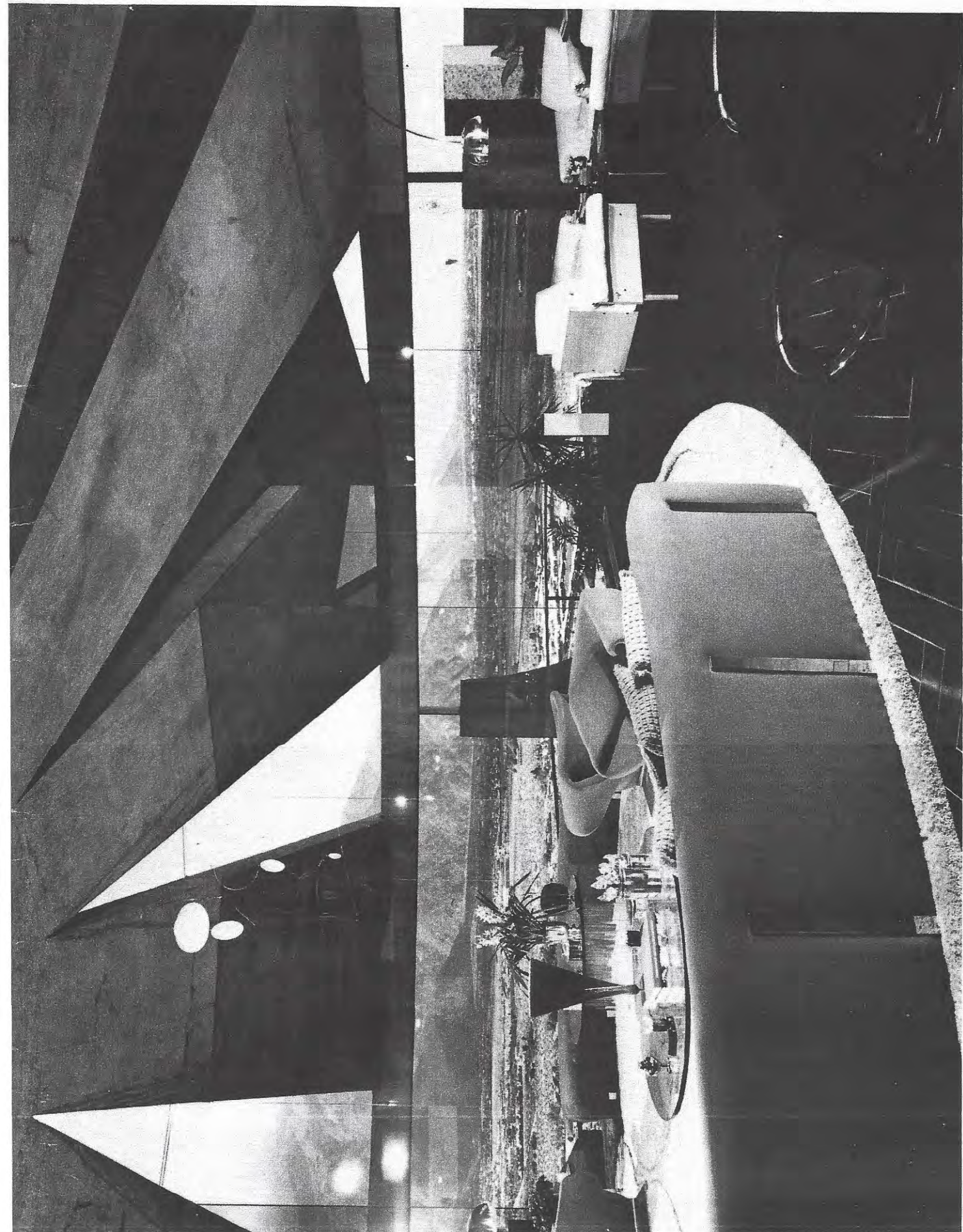
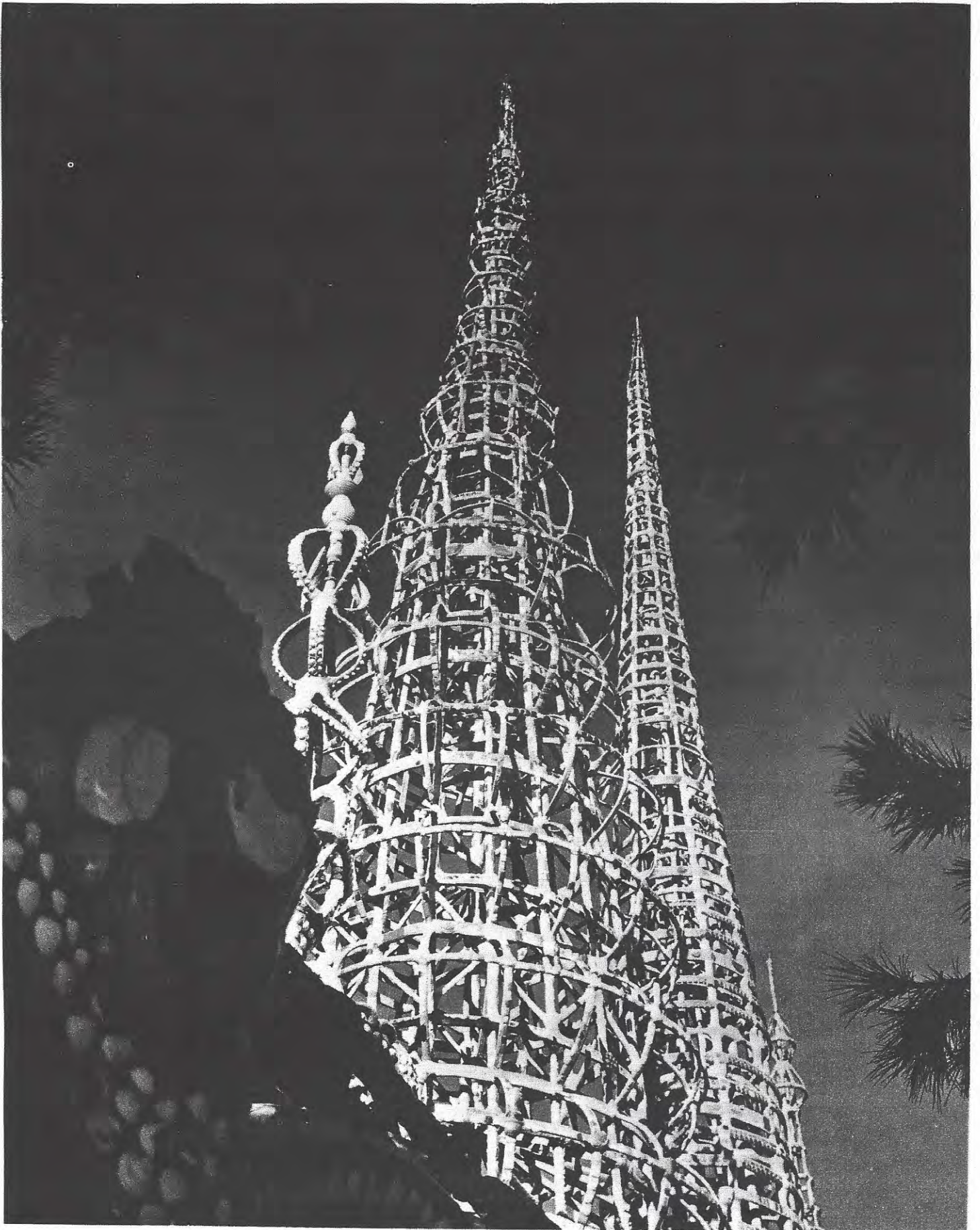


The Three Worlds of Los Angeles





Front Cover
Arthur Elrod house, Palm Springs, California
John Lautner, Architect, FAIA
Interior Design: Arthur Elrod
Photo: Leland Y. Lee

Simon Rodia's Towers in Watts

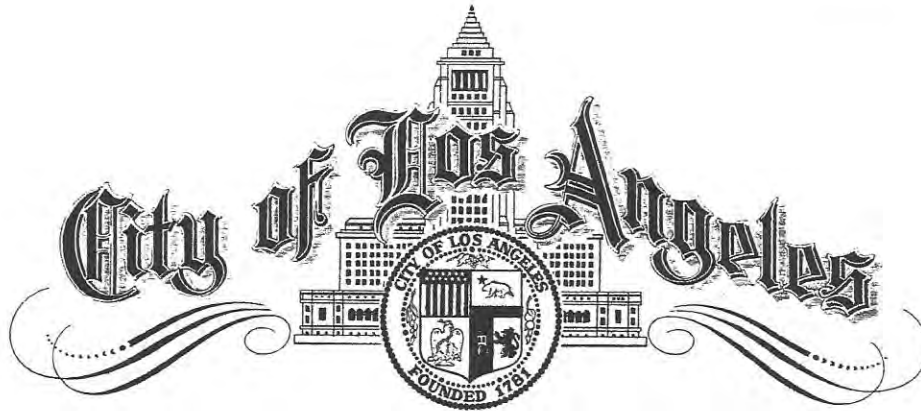
The Three Worlds of Los Angeles

Architectural Exhibit

**Sponsored By United States Information Service
and Cultural Centers in Europe**

Organized By Beata Inaya

1974



CITY HALL
LOS ANGELES

OFFICE OF THE MAYOR
January 22, 1974

TOM BRADLEY
MAYOR

Beata Inaya
7060 Franklin Avenue
Los Angeles, California 90028

Dear Beata:

The exhibit, "The Three Worlds of Los Angeles," presenting the diversity of Los Angeles architecture, and, in particular, the contribution of black architects to the cityscape, is both topical and timely.

As the collection travels throughout the world, many people will be able to view for themselves what an interesting and marvelous city Los Angeles is.

Of special interest to those who will see the exhibit are the photographs of what has been happening in the Watts area since 1965. The buildings by the black architectural firm of Kennard and Silvers include the Watts Community Center (Mafundi Institute), the 102nd Street School, the Bank of America, the Redevelopment Plan for the Watts Community and the Central City Mental Health Facility. Others are Carey Jenkins' Martin Luther King, Jr. Hospital, the Los Angeles County House and John Williams' Ujima Village Housing Development in Compton. All are outstanding examples of architecture.

The other "two worlds" of your exhibit, the works of the great Los Angeles architect John Lautner and the architectural firm of Daniel, Mann, Johnson and Mendenhall, are also of considerable value to all who will see the exhibit.

I commend and admire your superb personal vision in assembling this exhibit. I hope it will come home to stay in Los Angeles, the city the exhibit so well depicts.

Sincerely,

A handwritten signature in cursive script that reads "Tom".

TOM BRADLEY
MAYOR

TB:fc

**The Three Worlds of Los Angeles
Architectural Exhibit
conceived and produced by
Beata Inaya**

It all started with one World—the wonderful world of John Lautner. I have known him for many years and have the greatest admiration for him. And I consider him one of today's greatest architects in the field of residential design. I have seen almost all of his houses. They are very different each from the other, and yet immediately recognizable as Lautner 'originals.' I have often asked myself, "How can one man have so much imagination? Where do all these marvelous ideas come from?" John Lautner is truly a creative genius of the greatest magnitude.

Kenneth Reiner's 'Silvertop' is surely the most beautiful of all the Lautner houses. But then so is the Sheats House in Beverly Hills. There is the famous Malin Pedestal House and the magnificent Arthur Elrod House in Palm Springs—the latter, no doubt being the most beautiful of all the Lautner houses. Its spectacular beauty, its originality, its setting are overwhelming to behold. Arthur Elrod, himself an outstanding Interior Designer, has in this home a most wonderful showcase for his own designs. Never has there been such a rapport between the architect and the owner.

When I find something of beauty, something great, I want to share it with others. I travel extensively, another of my passions. And I like my travels to be purposeful—more than just sightseeing. So it was only natural for me to want to organize an exhibition of Lautner's work in Europe and wherever my travels should take me.

My first attempt at putting together the exhibit was in Paris in 1971. I presented Lautner's promotional material to Mr. McLaughlin, the Deputy Cultural Attache with the U.S. Embassy. He shared my enthusiasm and introduced me to Mr. Donald A. Foresta, the Director of the American Cultural Center. Mr. Foresta liked what he saw. He agreed to schedule the exhibit. However, he asked me to organize a show consisting of the work of two architects instead of only one, thereby presenting the viewer with more variety and contrast. I agreed—and that is how the 'Second World' was conceived.

I returned to Los Angeles (in November '71) to finalize the project.

Slowly at first, it started to grow on me, but soon, with increasing velocity, it began outgrowing me... A voluminous correspondence between Los Angeles and Paris ensued. And so the 'Second World, The World of Daniel, Mann, Johnson & Mendenhall (DMJM) was born.

Designers of Shopping Centers, Hospitals, Urban Developments, New Cities, Tunnels, Freeways, Condominiums, Rapid Transit Systems and even a Nuclear Research Laboratory. This was an exceptionally intriguing architectural and design panorama, contrasting as a fine balance the Lautner "Jewels" of individual dwellings with large-scale developments, those glittering technological marvels created by Anthony J. Lumsden, DMJM's Chief Designer since 1968 (1964-1968 Caesar Pelli), enhanced by the landscape architecture of Armstrong & Sharfman.

In November '72 I departed again for Europe, my first stop was London, where I met Mr. Bernard Lang, Exhibitions Director with the U.S. Embassy. Mr. Lang was enthusiastic. He introduced me to the fabulous Reyner Banham, whose book 'LOS ANGELES: The Architecture of Four Ecologies' and the 50-minute BBC-TV film REYNER BANHAM LOVES LOS ANGELES make him the man having a Love Affair with a City. Reyner Banham, when he is not teaching at University of California Los Angeles (UCLA) or University of Southern California (USC) every year since 1965, is a Professor of Architectural History at the University College in London. He knows both Lautner and DMJM and thought the idea of an exhibit in London was an excellent one. He referred me to the Royal Institute of British Architects (RIBA) and to Maurice Culot, Director of "Archives de l'architecture Moderne" in Brussels.

By the time I reached Paris in January '73 there were three 'homes' for the exhibit: London, Paris and Brussels—all under the auspices of the USIS Offices.

Mr. Foresta was wonderful. Without him it would have been extremely difficult if not impossible, to make all the contacts. His letters of introduction were invaluable in opening many doors for me. The fact that my name appeared in the first paragraph of David Gebhard's SCHINDLER CATALOG (1968) opened the hearts of people

who were in sympathy with my efforts on behalf of great architecture.

During the month of February ('72) I had occasion to take a trip into West Africa. With my mind still on the exhibition, naturally I took along all promotional material. Of the twelve countries I visited, only four of the more developed and sophisticated ones expressed an interest in displaying it.

Again I returned to Paris in June '73, just in time to see Mr. Foresta before his departure for Washington, D.C. I then undertook a personal contact tour, to arrange for additional exhibit locations. With Eurailpass in hand I started on the craziest, fastest (one month) trip of my entire life early in the morning of June 25, crisscrossing Europe in all directions.

My first stop was Zurich where I would visit with Andre and Theresa Studer. Andre is one of the leading architects in Zurich. He introduced me to Professor Heinz Ronner, Director of exhibitions of the School of Architecture (ETH), who sponsored the SCHINDLER exhibit in 1969. Professor Ronner wanted 'my' exhibit but insisted that he could not show his students a form of architecture designed for millionaires ONLY. He asked me to add lowcost housing and public buildings to the display. So I offered him Watts—The story in pictures of WHAT HAPPENED IN WATTS SINCE THE 1965 RIOTS. He was most enthusiastic. And that is how the "Third World" the World of Watts was conceived. Watts is the setting in which Simon Rodia created his now world famous Towers. It was here that the bloody riots of 1965 took place, where, in the infamous charcoal Alley, the slogan "BURN, BABY, BURN" originated.

Now suddenly I had a project of major proportions on my hands... Public response was overwhelmingly enthusiastic.

My involvement with Watts dates back as far as 1959, the time when the Los Angeles Building and Safety Department was going to tear down Simon Rodia's Towers in Watts because they were 'abandoned and constituted a safety hazard'. The affaire became a *cause celebre*. Suddenly the whole world knew about these beautiful and unique works of folk art. Surveys today show that there are two things Los Angeles tourists want to see. Disneyland and Simon Rodia's Towers in Watts.

For weeks, attorney Jack Levine

pleaded the cause of the Towers at the hearings. Engineer Bud Goldstone, another member of the 'Committee to Save the Towers', devised an engineering test to prove that the Towers were structurally safe. Then came the moment.

Hundreds of people gathered at the Towers including Press and Television breathlessly to watch the outcome . . .

A hydraulic cylinder was mounted on a scaffolding with Half-an-inch steel cables attached to steel beams which were then attached to additional cables and wrapped around the 99½ foot Tower at four different elevations. The cylinder was then pressurized in ten different levels of pressure leading to a 10,000 pound horizontal load . . . and it held splendidly as the Committee Engineers predicted it would. What a cheer arose from the crowd when the test proved successful! I will never forget it.

As the Finance Chairman for the Committee I co-ordinated several fund raising events to pay for the engineering test. One such event was a delightful garden party at the home of Elizabeth and John Lautner, with overflowing crowds in attendance. The rest is history. The Towers are still standing. In 1970 the new Art Community Center was built in the shadow of the Towers. It was sponsored mostly by private donations. Wonderful things have happened there. Children and adults of the Watts Community have experienced the delight of discovering their artistic and creative abilities.

In 1962 I organized an event "The Negro in Creative Arts". It was then that I discovered several outstanding Black Artists. (I own the largest collection of works by black artists in Los Angeles.) As part of the Festival there was a Tour of Contemporary Homes all designed by black architects. The works of these same architects are now become a part of the THREE WORLDS OF LOS ANGELES ARCHITECTURE.

In 1969 I was invited to be the Finance Chairman of the Watts Summer Festival Art Exhibit, an annual event to commemorate the Riots of 1965, with the promise and hope that nothing like that should ever happen again.

The Federal Government and the People of Los Angeles know that change and improvements are necessary. Mr. Gordon R. Phillips of the Los Angeles Times supplied this exhibit with the 1965 photographs of destruction, clean-up and initial reconstruction. In return, he requested that other photos of con-

tinuing construction be shown which are clearly indicative of the spirited rebuilding efforts of a dedicated citizenry working for a New Watts and a New Way of Life.

Portrayed in this exhibition is the MIRACLE OF UJIMA VILLAGE HOUSING DEVELOPMENT - ('72) 300 units - Townhouses - with beautiful kitchens equipped with modern built-ins, one and two bathrooms, wall to wall carpeting, drapes, childcare center, playground, all kinds of activities and programs and recreational facilities for young and old, where healthy children are growing up in a healthy and wholesome environment. Rents are based on financial ability to pay. For the same apartment one family may be paying \$200 per month and another only \$75. The architects of this development are John D. Williams and Kinsey, Meeds & Williams. Another project just about to start is the KEDREN COMMUNITY MENTAL HEALTH CENTER designed by John D. Williams.

Carey K. Jenkins is the architect for the new, very large and attractive MARTIN LUTHER KING, JR. HOSPITAL (1969) and the Department of Public Social Services (1971), and presently under construction the SOUTH EAST COMPREHENSIVE HEALTH CENTER.

The third participant in the "World of Watts" are Kennard & Silvers, Architects/Planners. Theirs are the WATTS NEIGHBORHOOD CENTER (1970), The Watts Branch of the BANK OF AMERICA (1970), the beautiful 102nd STREET SCHOOL (1972) - all three in the heart of Watts' Charcoal Alley. The CENTRAL CITY COMMUNITY MENTAL HEALTH FACILITY - still the area of riots - was completed in 1973.

All these new developments are the integral part of Watts and the periphery. And one wonders how the people living there could have gotten along without them . . .

All the projects listed above are very important from a sociological point of view.

Organizing an exhibit of this magnitude necessitated the support and assistance of many people. I wish to express my deepest gratitude for their help in all the forms it came.

To the Staff of the Centre Culturel Americain in Paris and to Madam Beatrice Clive.

To Attorney Marco Minoli and his wife Maria Theresa of Turin for introducing me to Mr. Luca M. Venturi, Chief Editor of Bolaffi Arte, an architectural magazine, to Padre Alessio Saccardo, Director of Galleria San Fedele in Milan. Also to Gian Franco and Ines Moneta. Gian Franco Moneta is a leading architect in Rome. He introduced me to Sr. Nicola de Risi, Director of the Istituto Nazionale di Architettura in Rome.

In Vienna, Mr. Norris D. Garnett, Cultural Attaché and Dr. Hildegard Weidinger, the Cultural Advisor with the U.S. Embassy and to Professor Hans Hollein, Architect and Sculptor of great talent and integrity - for his friendship and hospitality and good advice.

In Munich, to Edward J. Hinker, the Director of the AMERIKA HAUS, for his understanding and belief in 'my' exhibit and wanting it for his beautiful Amerika Haus.

In Frankfurt a/M, thanks to the artist Joachim Hiller.

In Wuppertal my gratitude goes to my friends Ulli, Toscha, Ulrike and Brigitte Walter for their repeated hospitality and advice. Ulli Walter is a very well-known attorney.

In Hamburg, to Brita Weber-Bakema, daughter of the famous Dutch architect Joseph Bakema.

In Copenhagen, Holger Fog and the architect Aage Porsbo gave invaluable assistance, as did Chris Platin in Stockholm. Chris is a legendary Public Relations Wizard who is singlehandedly trying to bring culture to Sweden.

In Los Angeles my undying gratitude is due in the first place to David Gebhard, whose principal contribution to this catalog made the THREE WORLDS OF LOS ANGELES logical. Steve Allen, Arthur Elrod, Garry Familian, deserve my very special thanks.

Eddie Atkinson (Carnation Company), Bernard Hafner, John Nicholais, Marion Sampler, Julius Shulman, Jim Walden I am very grateful for all their efforts on behalf of the THREE WORLDS OF LOS ANGELES Exhibit.

Many times I have been asked about my background, knowledge and interest in architecture. I AM NOT AN ARCHITECT. But I learned a great deal about architecture from my close friendship and association with R. M. (Michael) Schindler, that Great Architect, during the many years prior to his untimely death in 1952. To Michael, then a very special thank-you.

**The Three Worlds of Los Angeles
Architecture
Lautner, DMJM and Watts
By David Gebhard**

Throughout the U.S., and certainly on the West Coast, architecture has tended to cleave itself into separate and at times hermetically sealed worlds. Three of these worlds are represented in this exhibition. The designs of the Southern California architect John Lautner beautifully represent the high art world of specific, individual art objects. Lautner personifies the architect-artist, who through the media of architecture transmutes a segment of our natural environment into a man-made art object. In Lautner's work we are continually made aware of the presence of the designer, as a single determining personality. In contrast the buildings of the large Los Angeles planning and architectural firm of DMJM (Daniel, Mann, Johnson and Mendenhall) goes out of its way to elegantly establish an anonymous "corporate" image. No matter what DMJM touches, whether a private research facility, a building to house federal bureaucrats, or a city hall, the product turns out to be one which symbolically and factually expresses the general as opposed to the specific (even though, it should be noted, each of their designs is in fact as individual as a Lautner project).

Anyone who lives in an urban environment is all too aware that the real everyday world of the 20th century West Coast city is hardly dominated by a few, usually hidden, high art buildings; nor is its actual personality established by expensive highly refined corporate architecture. In the north, in San Francisco, the sense of place is still the result of the play between the great bay, the land form around it, and man-made gridiron of streets and the up-and-down rows of small scaled housing. In the Los Angeles Basin the play is more complex—dominant elements being the Hollywood hills and the Santa Monica mountains, the serpentine form of the freeways and their greenery, the acres upon acres of housing, and finally the bland world of the flat land which spreads from the center of the city to Long Beach and San Pedro. In the center of this dreary scene lie such communities as Watts and Compton. These places do in fact exist, but for the outsiders they are a symbol rather than a geographic locale with a specific personality. Neither man nor

nature has provided these communities with anything which is recognizably distinct (with the exception perhaps of Simon Rodia's Towers in Watts). The sense of place of Watts and other of these South Basin L.A. communities is to be found in the people who live, shop and work in them. The harsh dissipating blandness of these communities, much more than their poverty, dereliction and poor planning is what really casts an oppressive gloom over them. Here we enter the third of these distinct worlds of U.S. architecture, the small to medium sized architectural firm which often finds itself involved with the inner city and with various plans of what could loosely be called "urban renewal." In the case of Watts and several other of the South L.A. Basin communities, much of the new planning and the scattering of new buildings has been accomplished by black architectural firms. Ever since the Watts riots of 1965, black firms such as Kennard and Silvers, Jenkins and Fleming and others have been engaged in extensive replanning projects, few of which have been realized in whole or part. The social, economic and symbolic elements which characterize this sphere of the L.A. architectural scene are as different as one could ask from that of the corporate architecture of DMJM or of the high art architecture of Lautner.

John Lautner arrived in Los Angeles in 1939—at a moment when the early high art movement of modern architecture on the West Coast was reaching its height in the work of Schindler, Neutra, Ainslie, Soriano and Harris. Lautner brought with him some difficult to manage baggage, above all the experiences of having worked and studied for six years with Frank Lloyd Wright in the Taliesin Fellowship. For most young designers such an intense exposure to Wright generally led to complete destruction of whatever creative ability they may have had. Lautner was one of the few who was able to extract himself from this monastic experience and go his own way unencumbered by Wright's design idiosyncracies. Even Lautner's early house for himself (1939-41) in the hills overlooking Silver Lake could not be thought of as purely Wrightian: its imagery was drawn from a mixture of structural necessity, mixed with a personal version of Modern architecture and some very loose interpolations of Wright's late 1930s Usonian house. A similar combination of elements is present in his Bell house in the

Hollywood hills of 1940, and in his Springer house of the same year overlooking Elysian Park. All three of these pre-World War II houses are woodsy, marginally International Style mixed with just a small pinch of Wright, and all tend to be dominated by one or another structural theme. Immediately after the war Lautner's work dramatically changed. While he continued to use structural systems for aesthetic purposes, these technological systems became a means to assert a close to unbelievable Buck Rogers imagery of the future. His large and palatial house "Silvertop" (1957-64) was composed of a series of layered curved and angular volumes which like a Flash Gordon city on the moon hover over but are not really attached to the steep hill top site. His eight sided Malin house ("Chemosphere," 1960) precariously balanced on its central support, poses as a flying saucer from outer space which by chance has momentarily alighted in the Hollywood hills.

The most surprising aspect of Lautner's work during the decades of the 50s and the 60s is the sheer richness of his architectural images. In several of his designs he employed the cylinder as an abstractly, highly-contained motif. The wood sheathed Foster house in Sherman Oaks (1950) was composed of wood cylinders, one placed within the other; while the Perlman weekend house near Idyllwild (1954-8) was a single cylinder whose outer surface angled back and forth between the supporting upright log poles. The circle, segments of circles and the dome were his dominant concerns during the 60s and now on into the 70s. His Garcia house of 1962 consists of a rectilinear volume placed beneath a thin hovering concrete shell. The theme of a central domed space also underlies two of his most recent highly publicized works: the Elrod house (Palm Springs, 1967-68) and his current Bob Hope house in Palm Springs, which burned in the summer of 1973 before completion but which will be rebuilt.

The character of these late buildings of Lautner like his earlier work of the 50s is theatrical to a high degree and they are extravagant, not only in their materials and complexity of structure, but in terms of space, volume and sculptural quality. What is remarkable is that this agitated flamboyance has been achieved through a logical use of materials, of structure, by the varied use he

has made of natural lighting, and finally by the way he has related the building to its site and views. These buildings by Lautner turn out to be a remarkable union of current technology with 19th century romanticism; two qualities it should be pointed out which we often closely associate with our image of L.A.

To a degree, the visual world conjured up by DMJM is also caught up in the world of machine technology, but its romantic, idealized view of the machine is a cleaned-up version of the Italian Futurist of the teens and of the American Immaculist painters of the 20s and 30s. If one can use an analogy in these two cases, Lautner's vision of the machine is via Buck Rogers and Flash Gordon (products of the 30s) while DMJM's is really a turn-of-the-century Captain Nemo or perhaps derived from the imagery found in H. G. Well's novels. It should be emphasized DMJM's version of Captain Nemo's machine imagery is thoroughly and convincingly updated. They have thrown aside the ponderous moral righteousness of Internationalists of the 20s and 30s. They have as well abandoned the intellectually empty and neutral corporate imagery of the glass box of the 50s and 60s. Each of DMJM's productions ends up being programmatic, i.e., symbols are rejected into each design which (perhaps too subtly) declare what the whole thing is supposed to be about. The DMJM products (especially those designed by Anthony J. Lumsden and Caesar Pelli) are elegant and refined, but the overall form and the detailing of this elegance suggests something light and even flamboyant. The curved corners and other elements of the West Coast Headquarters of the Federal Aviation Agency (Lawndale, 1973) or of the Lawrence Welk Plaza (Santa Monica, 1973) represent a sophisticated very knowing return to the architectural imagery of the Streamline Moderne of the late 1930s. Even more self-conscious in its streamline imagery is DMJM's rocket-ship styling for their projected Prototype Stations for the Los Angeles Rapid Transit District. Though DMJM has often gone back to the imagery of the 30s, their symbolism of the machine ends up strikingly different from that of

the earlier period. They use the past as elegant packaging and they end up boxing their products (whether corporations, themselves or bureaucracy) in a manner identical in spirit to the packaging (from "Yellow Zonkers" on) which one encounters on the shelves of any well-equipped supermarket. Their productions are expensive and "fun."

Finally, we come to those architectural and planning firms, particularly black L.A. firms, who are seeking to establish their professional and business identity and at the same time to meaningfully contribute to the planning and architectural needs of the inner city. Following the Watts riots of 1965, there seemed to be general agreement that Watts and much of the urbanized area of southern L.A. was indeed a ghetto (though of a particular sort) and that much of the area should be replanned and rebuilt. Industry was to be encouraged to locate in the area and extensive schemes of new housing, schools, libraries and cultural centers were proposed. Through funding from the Federal Government innumerable studies were made, one following the other; but as is generally true of such planning they turned out to be "heap big smoke, but no fire." The studies were made, recommendations were forthcoming, but by the late 60s and early 70s the federal funds which would be necessary for such projects to be realized were no longer available.

The black firm of Kennard and Silvers (Robert Kennard and Arthur H. Silvers) along with Pollak, Marsocchini and Associates prepared in 1969-70 an extensive redevelopment scheme for Watts which consisted of a city within a city, for it provided for all the needs of a self-contained community ranging from housing, schools, a medical center to a large scale retail commercial center. This still remains as a plan. There are slight glimmers of hope thinly scattered here and there: Kennard and Silvers, Central City Community Mental Health Center (1972-73); the same firm's Watts Community Center (1970); John Williams and Associates' UJIMA Village (1972); Jenkins-Fleming Architects, Inc. (Carey K. Jenkins and Charles Fleming) Independent Square

Senior Citizen's Home (1961-65) and their Martin Luther King, Jr., General Hospital (1969).

As to their design most of these realized projects are reasonable solutions, when one takes into account the parsimonious budgets which were normally made available especially for low-cost housing. Even though there was talk of developing an Afro-American architectural style, the imagery employed by these black firms is not distinguishable from that utilized by any other U.S. firms. The imagery ranges from an open expressive use of thin vertical concrete slabs, as seen in Jenkins-Fleming Architects, Inc., five-story Martin Luther King, Jr., General Hospital, to the flowing use of concrete in Kennard and Silver's Central City Community Health Center. In the realm of housing John Williams and Associates and the other black firms have worked out numerous variations of the L.A. stucco box, sometimes with a touch of Charles Moore and the Sea Ranch, sometimes with more of a resemblance to the shed-roof forms of Edward L. Barnes.

The present values of our society are well and openly expressed by the current situation which these three architectural worlds are now facing. After a hiatus during the late 50s and 60s John Lautner (like Wright in the mid and late 30s) is enjoying a new renaissance. Clients have appeared that seem to understand what he is about, are sympathetic to his point of view, and end up commissioning him to design their buildings. During the last decade L.A. has simply exploded with an overabundance of new corporate images with the apparent result that L.A. will at long last realize its heart-felt desire—to become a skyscraper city in league with San Francisco and other large U.S. cities. But while all of this has been going on little has happened in the inner city. If somehow L.A. can dramatically revamp the flat lands between its downtown center and its harbor at San Pedro then its vitality as a city will be assured. Regrettably though, L.A. cannot make this decision itself, such a decision must be a Federal decision—for only in this way will the necessary resources be available.

**Remarks and Observations on
Architecture in Los Angeles
By Reyner Banham**

It must seem strange that Los Angeles is so often hailed as 'The City of the Future,' yet its architecture is usually discussed in the past tense. Admittedly, the heritage of Southern California architecture is a great one—as a reading of *Architecture in Southern California* by Gebhard and Winter will soon make clear. The wooden houses of the Greene Brothers before 1914, the concrete block houses of Frank Lloyd Wright after the War was over, the pioneer International Style buildings of Schindler and Neutra in the Twenties and Thirties, the steel and glass Case-Study houses by Koenig, Ellwood or Eames in the programme sponsored by *Arts and Architecture* magazine in the Fifties.

It is a body of work that any other city could envy—especially when it is seen in company with the sustained inventiveness of succeeding generations of 'pop' architects, and the unique and solitary achievement of Simon Rodia's do-it-yourself towers by the railroad in Watts. But it can only be regretted that this historical wealth should distract attention from the fact that designers of international stature, like—say—Cesar Pelli or Frank Gehry, are alive and working in Los Angeles now, or that a great and beloved teacher like Konrad Wachsmann is still active there.

The continuing paucity of information about the architects and buildings of Southern California is still—as ever—due primarily to the fact that the main publishing houses, magazines, professional organizations, and architecture schools are all still based the width of a continent away on the East Coast. This may well bring the accidental benefit that West Coast architects can get on with their work without being distracted by the fashionable follies, academic intrigues and political in-fighting that flourish 'back East'—the relaxed attitudes and concentration on the buildings-in-hand in California are a welcome change from the professional atmosphere elsewhere in the USA, to be sure, but as things stand at present, it is only certain Japanese magazines such as *Architecture + Urbanism* that give

balanced coverage to the architects and buildings of the immediate present time in California.

There is also a factor of incredulity involved. All the media without exception, from the most conservative of European newspapers, through liberal commentators and academic contributors to magazines of opinion, to the most uninhibited organs of the Alternative Culture, have combined in presenting the environment of Southern California as an unplanned wasteland of heedless ecological exploitation. The truth or falsity of the picture thus presented has almost ceased to be a point of discussion; the myth of smog and freeways has an independent life of its own, as a normal part of 'the furniture of a cultured mind.' If the truth were even half as bad as the myth, it would indeed be a miracle if any architecture of quality flourished there, since a landscape so deprived of beauty or design would surely drive away any architect of sensitivity or talent. The alternative would be to suppose that 'architects will do anything for money'—which may be true of some, but not those whose work deserves international exhibition and discussion.

The environments in which a Southern California architect has to work are good and bad, idyllic or traumatic, like the environments of any other prosperous industrial metropolis. If nothing there can equal the splendours of Rome or Paris, it cannot anywhere equal the sustained squalor of some of the older manufacturing areas of the Old World. It is a widely variable setting for the Angeleno architect to work in—at one point his proper response might be to remedy the horrors that only man has wrought. It is a measure of the variety and vitality of Los Angeles that it offers the sites and opportunities for the architecture of John Lautner, and the social and environmental emergencies that demand the attention of the Black architects of Watts.

But both Lautner's one-off dream-houses, and the remedial architecture of community care must depend, by one channel or another, on the continuing and growing prosperity of the city—and this economic support seems guaranteed for the foreseeable future by the Los Angeles' sustained growth toward becoming, apparently, the financial

capital of the USA. If it is still far from displacing Wall Street from its traditional, its movement toward a position of conspicuous rivalry means that an increasing number of concerns from elsewhere are now bidding for office-space in a city which, in the past, has built proportionately fewer office buildings than other metropolitan centres of comparable size.

There is, visibly, an office-building boom in progress in L.A., and this has swept into the field of office-design organizations and talents who are new to the game (by New York or Chicago standards). As a result the best and the worst of current office-architecture are going up simultaneously, with most of the best coming from the offices of Craig Ellwood and of Daniell, Mann, Johnson and Mendenhall (Dimjim, to the initiated), though older firms like the Gruen Organization or Albert C. Martin Associates will doubtless fight back in this rich and expanding market.

Yet, even to survey the relatively restricted possibilities open to the architect of an office tower on an urban site, will reveal yet again the third factor that makes the architecture of Southern California difficult for the rest of the world to grasp—the absence of an easily distinguished Los Angeles style. No style has ever been unique to the city, few have had their main domicile there, and distinctive local idioms have often proven short-lived. The freedom to pursue one's own architectural ends, undiverted by even a concensus of one's fellow professionals, let alone the usages of an established public style, is one of the treasured traditions of building in Southern California. It attracts a distinctive kind of architect and demands an equally distinctive type of client, but it cannot produce a distinctive style of architecture, and therefore nothing that the world, in its quest for short-hand categories and instant judgments can either praise or decry as 'Los Angeles Style.'

This will always make the total Los Angeles achievement difficult to appreciate, and means that no exhibition, however vast or copiously researched, can ever do justice to it. All it can ever do is to illuminate the unrepeatable works of unclassifiable individual designers . . . which is the point. Precisely.

Yona Friedman, Paris 1973

Quand Madame Beata Inaya m'a demandé d'écrire cette introduction — j'ai hésité d'accepter son invitation pas seulement parce que je suis opposé à cette espèce d'architecture mais aussi parce que je n'ai jamais vu l'oeuvre de John Lautner qu'au travers de diapositives, mais, d'après les photos et l'opinion de plusieurs de mes amis Américains très admiratifs envers l'oeuvre de Lautner et j'estime que son exposition en Europe sera très intéressante et très instructive, car Lautner semble être un excellent représentant d'une époque importante en architecture.

En effet, je considère que l'architecture est digne d'intérêt, quand il s'agit d'une architecture 'quotidienne' qui reflète l'expression collective d'une époque. Je pense que l'exposition d'oeuvres d'architectes représentatifs de leur époque est plus intéressante qu'une exposition de chefs-d'oeuvres hors contexte. L'exposition des oeuvres de John Lautner est donc intéressante en cela qu'elle illustre une époque 'révolue' de l'architecture—celle de l'architecture des gens 'riches', de gens riches de Californie.

Les maisons de riches construites autrefois ont tout d'abord été surdecorées, lourds pastiches de n'importe quel style. Ces horreurs finissent par être de nouveau dans nos goûts. L'éloignement dans le temps embellit les choses,

Puis, légèrement en retard, sont arrivées les influences d'une avantgarde. Les gens riches ont commencé à vouloir des maisons personnalisées. Simples, bon marché d'apparence mais aussi coûteuses que discrètes ces maisons simples doivent être conçues par un architecte 'psychoanalyste', par un architecte qui 'comprend' toutes les pensées secrètes de son client, et qui travaille en collaboration avec ce client des mois et des mois pour une seule petite maison... qui n'est pas seulement fonctionnelle, mais qui se doit d'extérioriser "l'âme et la personnalité" du propriétaire en la transformant en oeuvre d'art.

Cette operation prenant beaucoup de temps, les architectes - artistes - psychoanalystes ne peuvent servir qu'une très petite minorité des usagers, habitants de Californie par exemple. C'est une minorité plutôt bien aisée. Cette architecture est donc l'architecture d'une élite, qui ne peut devenir populaire sans perdre ses qualités. Les oeuvres de John Lautner font partie des exemples les plus éminentes de cette attitude architecturale. La différence entre cette attitude et celle vers laquelle nous tendons est due à une appréciation différente du rôle de l'architecte. L'attitude de Lautner et de ses collègues est basée sur l'importance de "l'acte de l'architecte qui fait une oeuvre d'art" et sur le rôle passif du client, qui doit être reconnaissant de l'oeuvre d'art reçue. Le client doit avoir confiance en l'architecte et, si ultérieurement se manifeste une erreur dans son utilisation de la maison, celle-ci sera due à l'incompréhension et à l'ignorance du client, et non pas de l'architecte.

Cette image du rôle de l'architecte, quant à mon opinion, perd de son actualité. L'architecte en effet, ne peut pas comprendre le client. Il ne peut pas le faire par manque de temps (à moins que son client soit suffisamment riche pour payer le temps "gaspillé" en tentatives de communications) et par manque de méthode car il n'a pas été préparé à communiquer avec lui. Et quand bien même pourrait-il communiquer, il n'aurait pas le droit moral de vouloir imposer son oeuvre d'art *aux dépens de quelqu'un* d'autre qui pourrait ne pas aimer y vivre. Selon l'alternative à cette tendance, le client devient son propre architecte et considère que le rôle de celui-ci est de préparer sa propre disparition en tant qu'intermédiaire professionnel — un rôle passif.

Peut être ai-je dépassé le cadre d'une préface, mais je ne l'ai pas fait par hostilité à l'oeuvre de Lautner — je l'ai fait plutôt afin de souligner que je considère son oeuvre comme une des dernières manifestations de *bonne architecture* d'une époque révolue.

John Lautner est un des derniers bons architectes qui pratiquent consciencieusement la profession d'architecte-artiste-psychoanalyste avec honnêteté, sans prétendre faire autre chose que ce qu'il sait faire. Contrairement à beaucoup d'autres, plus jeunes, qui font leur oeuvre "d'art" aux dépens du futur utilisateur, mais sans l'honnêteté morale de le faire ouvertement, et sans faire aucun effort pour comprendre leur client — même si cela doit s'avérer impossible.

Le deuxième participant de cette exposition, la firme de Daniel, Mann, Johnson & Mendenhall, DMJM, illustre par son oeuvre, oeuvre techniquement brillante, l'impasse à laquelle a mené la sur-évaluation du rôle de l'architecte: ici "l'architecte" est remplacé par une entreprise industrielle, laquelle ne s'occupe plus de client individuel, mais qui invente des solutions optimisées (DMJM a un département d'informatique) pour un utilisateur "moyen." Les oeuvres de cette firme ne sont donc plus motivées par la "bonne volonté" d'architectes comme John Lautner, mais elles sont caractérisées par une attitude "technocratique."

Le troisième participant de cette exposition est un groupe d'architectes noirs qui ont fait les nouveaux bâtiments à WATTS, le "ghetto noir" de Los Angeles, après la fameuse révolte de Watts en 1965. Kennard et Silvers. Jenkins et Flemming. John Williams et Kinsey, Meeds & Williams.

Voilà la morale de cette intéressante exposition: La bonne volonté naïve et sélective (réservée à une "élite"), d'une génération d'architectes conduit une génération plus tard, au traitement massif et inconscient de l'utilisateur futur. Ces deux attitudes peuvent expliquer l'émergence d'une troisième — toujours en Californie: celle qui clame "résolvez vos problèmes Vous même," attitude qui provoque un désintérêt de la jeunesse pour le métier de l'architecture et qui, peut-être fera revivre l'architecture pure et simple.

Dan MacMasters
Appeared on February 14, 1971
Los Angeles Times—
Home Magazine

Last year the local chapter of the American Institute of Architects announced that four of its members had been raised to the rank of fellow. The names of three were followed by impressive lists of offices held and jobs completed. Of the fourth, it said simply: "John Lautner, for excellence in design." To his fellow architects no more was needed. He is an architect's architect.

John Lautner, FAIA, is a big man physically, and he is also stubborn and a loner. Yet he is soft-spoken, almost diffident, and without a trace of rancor. He does not preach. His work speaks for him and it is astounding in its variety and ingenuity. He has never had a big office and big contracts. "I'm not a traveling salesman or a politician, so I don't get much commercial work," he explains. In other words, he does mostly houses, and that today is architectural heresy. Residential design involves too much hand-holding, many architects protest, and anyway, they add, the single-family dwelling is becoming almost a thing of the past.

Lautner also swims against the stream in another sense. His houses are never "pretty." He first solves the problem as he sees it, then looks to the esthetics. And because of his emphasis on problem-solving, he has never developed a "style." There is no "Lautner look" and there could scarcely be three more dissimilar houses than the one for Marco Woolff, the domed concrete house he did for Arthur Elrod, and his "flying saucer" Chemosphere on a pedestal. This, of course, is also a tribute, and all the more so in view of the six-year apprenticeship he served with Frank Lloyd Wright.

Lautner grew up in Marquette, Michigan, and got an A.B. in English from Northern Michigan University, where his father was a professor. "My father and I had built a cabin and that got me interested in architecture, but after some drafting courses I could see I wasn't going to make it that way. Then I discovered Mr. Wright's 'Autobiography.' He was just organizing a fellowship program, so I went over to Spring Green and was accepted." That was in 1933. Lautner went out to Chandler, Arizona, and worked on the models of

Broadacre City, and he was with Wright when he chose the site for Taliesin West near Phoenix. "Those were great times, even if there wasn't much work on the drawing boards. I was in charge of a house being built in Northern Michigan and later of the Johnson House in Racine, and we all worked at building Taliesin West."

This was a heady experience, one that left many apprentices pale imitators of Wright. But Lautner's work shows few outward signs of the master. "I think it is because I purposely concentrated on his ideals and philosophy and didn't do anything on my own until I got away. I didn't even take photographs of Taliesin because when I left I wanted to attack a problem freshly and independently. And that's what he intended. I am one of those who think Mr. Wright was one of the greatest architects in several centuries, and it all came from basic thinking. "If a design does not have an idea behind it," he always said, "it's nothing."

In 1939 the action was in Los Angeles, so Lautner opened an office here and built three or four houses before the war intervened. He then went to work as superintendent for a contractor in the Bishop area. "That was where I really learned construction. Later, when a builder said something couldn't be done, I could show him how it could be." After the war he again opened an office here and has been in practice since then. For a long time he experimented with various roof structures, using plywood sheets and steel trusses. His aim was to apply factory systems to the structure, then handle the balance of it in an informal, friendly way to make it feel like a home.

Lautner has also eagerly explored the uses of new products, designing a structure of fiberglass suspended on cables, exploiting epoxies, experimenting with prestressed concrete and a host of mechanical innovations. Of all his houses, he feels, the one for Arthur Elrod was most significant, both in the degree to which it developed and its appropriateness for its desert site. This is a variation on a dome, made up of sloped segments arranged like petals and so distributed as to let in light and view.

And yet this explorer and innovator is, in one sense, still a traditionalist. "I spent a week at Cal Poly at San Luis

Obispo last year, talking to the fourth and fifth year students. They asked me if traditional architecture was out of date, if the architecture of the future would depend on the systems approach and on the computer. I told them somebody had to run the computer; it can't think for us. So somebody has to have an idea, otherwise our structures are simply going to be pigeonholes.

"I believe the young architect and designer should start his career on his own from basics, devising as creative and human a solution as possible. And he should realize that 'big' in itself has nothing to do with architecture and with quality in living. Otherwise the young architect compromises his design, and then he'll keep repeating those compromises."

But does the voice of the individual still influence design? Lautner thinks so. "The thing is, a few people know about architecture. Not all architects know about it. When they discover what it can do, then they can achieve architecture in the home environment. From there it could penetrate whole cities, and cities would become places people would want to go to, not escape from. And remember, nobody else but the architect has a primary interest in improving the environment. The doctor or the lawyer just maintains it."

If Lautner is pessimistic about anything, it is the present climate for architecture in Los Angeles. "I don't know where people would find good architecture outside cities such as Paris and Rome. Even when an architect of standing is brought here to do something, he doesn't seem to bring it off as well as in other cities. There is still a hangover from the entertainment industry here. The approach is superficial and we don't get the guts of a building, the main idea. For example, 20 years ago some new housing next to slums in Italy stood idle because it was so badly designed the people wouldn't leave the slums for it. But nobody here seems to refuse bad design. What we should do is make it plain we won't tolerate it.

"Actually, it's quite simple. A lot of trends today are forced by the so-called economics, by expediency. Yet if you want a thing badly enough, it's feasible. So good design requires an individual owner, and an architect, who want a thing so much they'll fight for it."

Dan MacMasters

Hans Hollein
Vienna, October 1973

I first went to L.A.—many years ago—to see (besides the general scene, of course) in particular the buildings of R. M. Schindler (not yet rediscovered then), the Watts towers by Sam Rodilla (not yet publicized then and the information given to me as secret hint by Joe Esherick), Baldwin Hills, Disneyland (subsequently propagandized by me as a great planning feat) and Hollywood. I loved the super highways as well as the strip, the motels and drive-ins, the palm trees and the beach, etc. I saw—besides the Schindler work—some great houses by Wright, by Neutra (and himself), by Gill, Swiss chalets by Greene and Greene and lots of buildings in Spanish, Moorish and what-have-you styles by unknown architects, which I enjoyed equally—maybe in their whole setting even more.

I am reminiscing about that because I think the work of *John Lautner* (examples of which I first ran into also at that time) has something of all of the mentioned aspects, and maybe he is the most “Los Angelian” of all the known, the conscious, architects—there are unknown ones who are probably even more. Lautner seems to accept Los Angeles (the town and the people) for what it is rather than having a message for how Los Angeles could be transformed, changed, improved. It also seems to be natural to him that Los Angeles is a

very big city, a city which you can hardly cover with your involvement, that you might have areas of emphasis, and this emphasis is clearly Hollywood and not Watts—if you want to speak in locational metaphors. From this very heterogeneous points of departure Lautner is able to come up with results which have the same kind of strange homogeneity Los Angeles as a whole has. However strange an isolated part may seem, nothing appears strange in the altogether, in the total context of this city. This assimilative property makes him interesting as an architect. This is no clearly discernible attitude, no fundamental approach, more maybe a gesture or a response to some spontaneous impulse, to wishes rather than needs.

Here is a situation and you create around it—or you attempt to stimulate, to create a situation by the environment, an “extraordinary” environment for “extraordinary” people.

However, when the exception is the rule, what is ordinary and what extraordinary?

Lautner lacks inhibition and uses formality in a way that leads him to some surprising solutions, be they structural or in the choice of the materials, be they in the setting on the site or in the spatial layout. His houses—mostly private residences—seem not to be intended to be prototypical or a condensed statement, a germinating cell of more wider consequences and possibilities, as with so many other architects. Each of them

wants to be an end in itself but by the very freedom of approach it opens up new avenues—hopefully also in the mind of the visitor of the show of Lautner’s work.

To a Viennese, Los Angeles has special interest and it seems not to be entirely accidental that there are special ties, ties through people from Vienna in many fields who opted to live and work there, from Schindler to Schoenberg, Billy Wilder, Neutra, Gruen and many others.

When in the late fifties, I was doing my research on R. M. Schindler, and any information—on the man and his buildings—was minimal and hard to come by, I had the good fortune to run into Beata Inaya who helped me a great step further in enthusiastically showing me houses, leading me to possible material and give me recollections of the Los Angeles scene.

With equal enthusiasm she has now started this venture to show aspects of the Los Angeles architectural scene, among them the work of John Lautner—of Daniel, Mann, Johnson & Mendenhall and developments not connected with one single individual—in Watts and the immediate area—developments and projects designed by black architects—Kennard and Silvers, Jenkins and Fleming, John Williams & Associates, Harold Williams and others.

If I not always agree with her approach, I agree with her commitment for architecture and people.



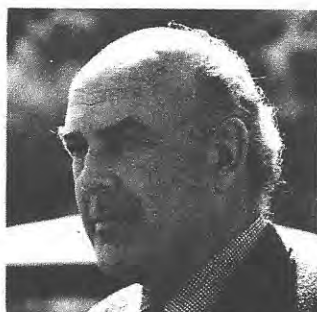
Honorable Doris A. Davis
Mayor of Compton



Honorable Tom Bradley
Mayor of Los Angeles



John D. Williams



John Lautner



Carey K. Jenkins



Robert Kennard



Arthur H. Silvers

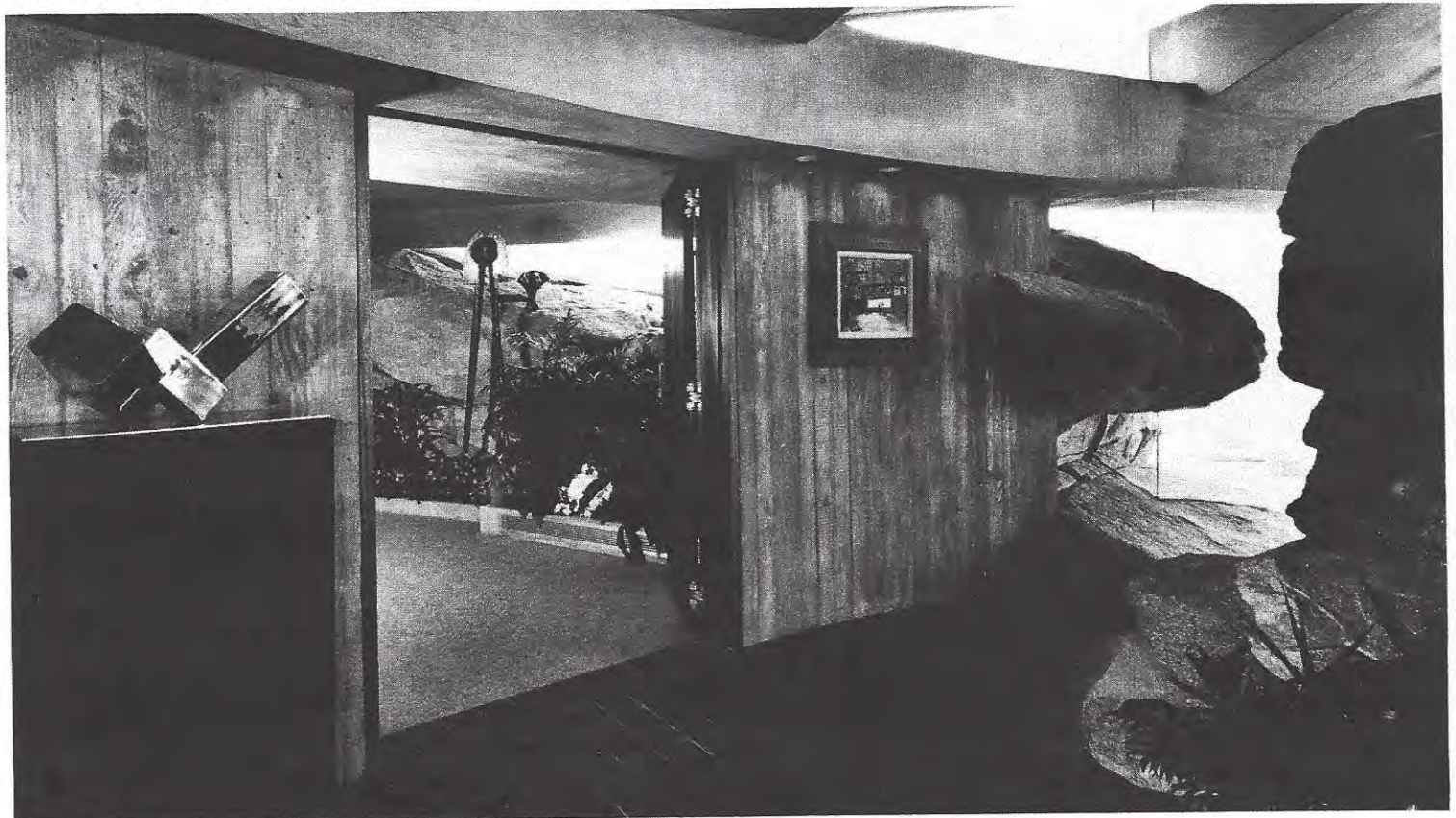


Anthony J. Lumsden

John Lautner, Architect, F.A.I.A.



Sheats House (1963) Beverly Hills Present Owner: James Goldstein—Photo: Julius Shulman



**Arthur Elrod Residence (1969)
Palm Springs, California—Photo: Leland Y. Lee**



Daniel Stevens Residence (1970)
Malibu Beach—Photo by: Julius Shulman



Marco Wolff Jr. Residence (1961)
Hollywood Hills—Photo: Julius Shulman

John Lautner



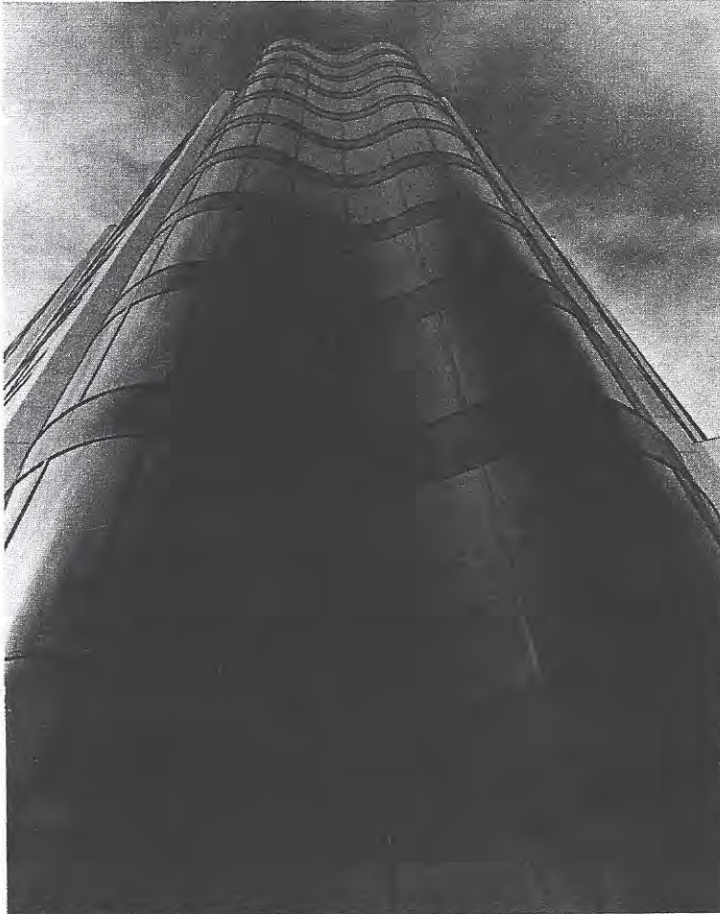
"Silvertop" Kenneth Reiner, Owner (1960) Photo by: Julius Shulman



**Arthur Elrod Residence (1969)
Palm Springs, California—Photo by: Leland Y. Lee**



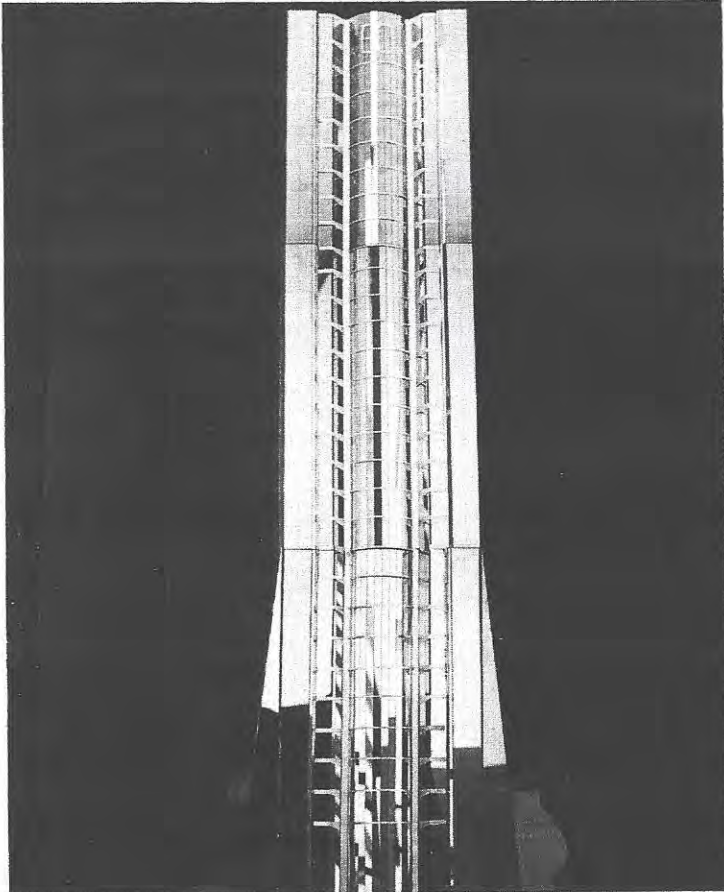
**The Famous "Chemosphere" House (1960)
Leonard Malin Residence, Los Angeles—Photo: Julius Shulman
Present Owner: Dr. Richard Kuhn**



Las Vegas City Hall. Designer A.J. Lumsden. Photo Terry Todd.



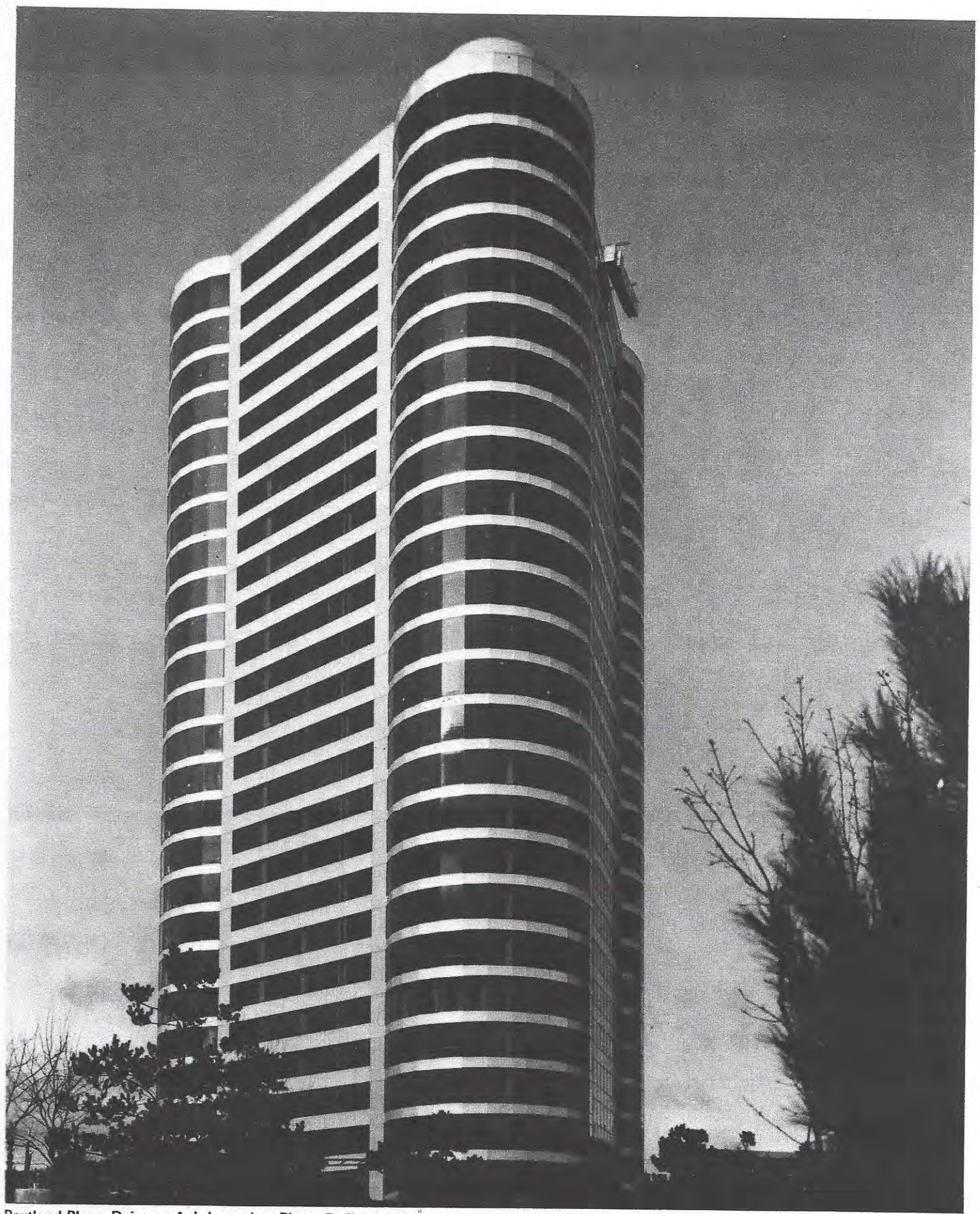
Century Bank. Designer A.J. Lumsden. Photo Dale Lang.



Bank Bumi Daya. Designer A.J. Lumsden. Photo Dale Lang



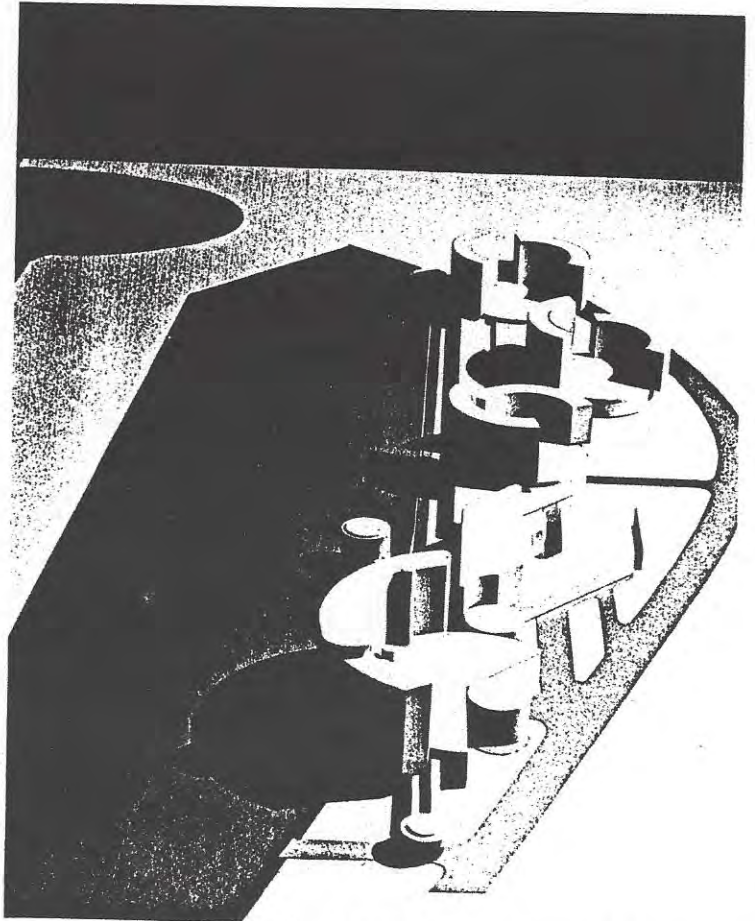
Roxbury Plaza. Designer A.J. Lumsden. Photo Dale Lang.



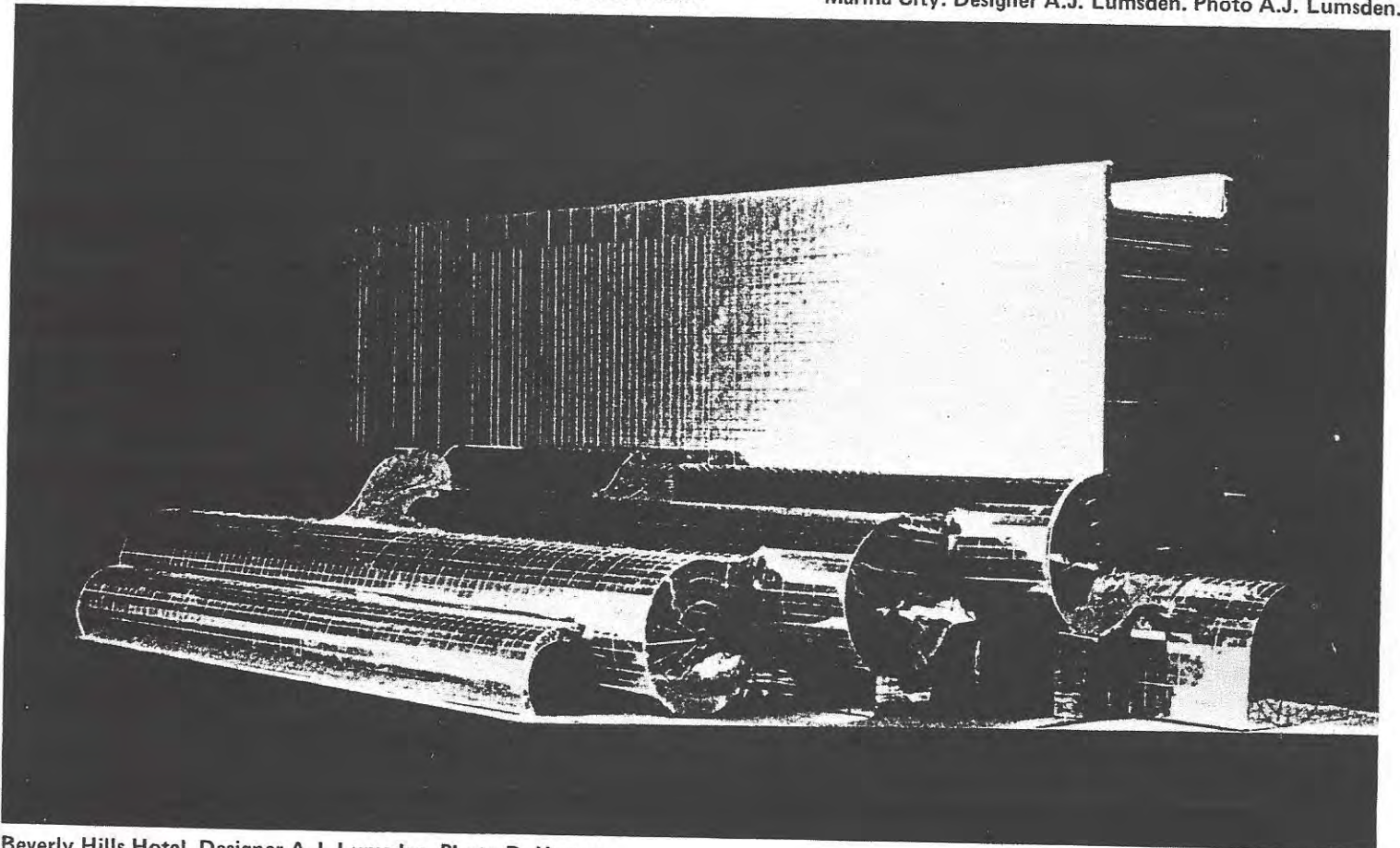
Portland Plaza. Deisgner A.J. Lumsden. Photo D. Edmunson.



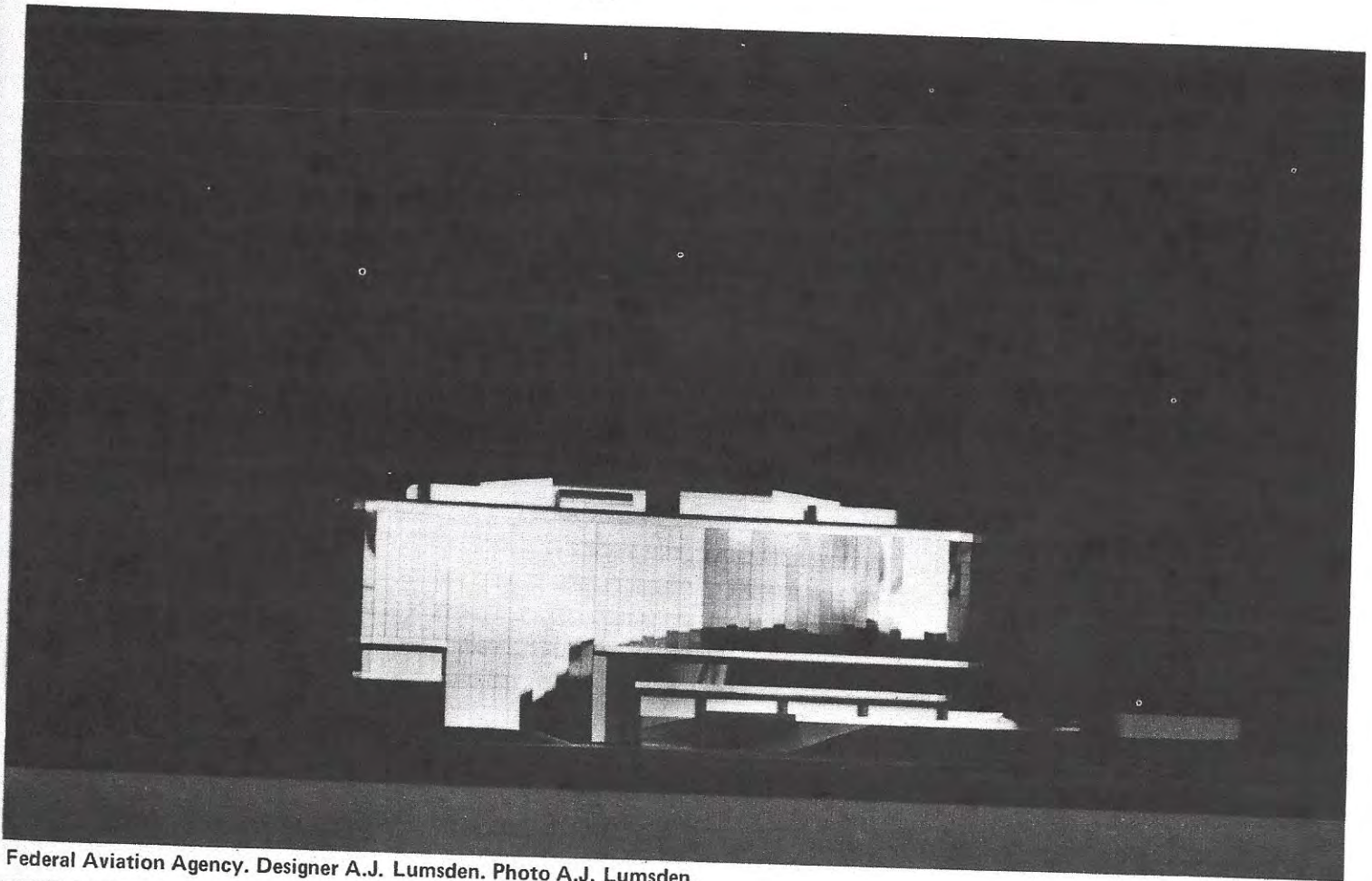
El Monte Bus Terminal. Designer A.J. Lumsden. Photo A.J. Lumsden.



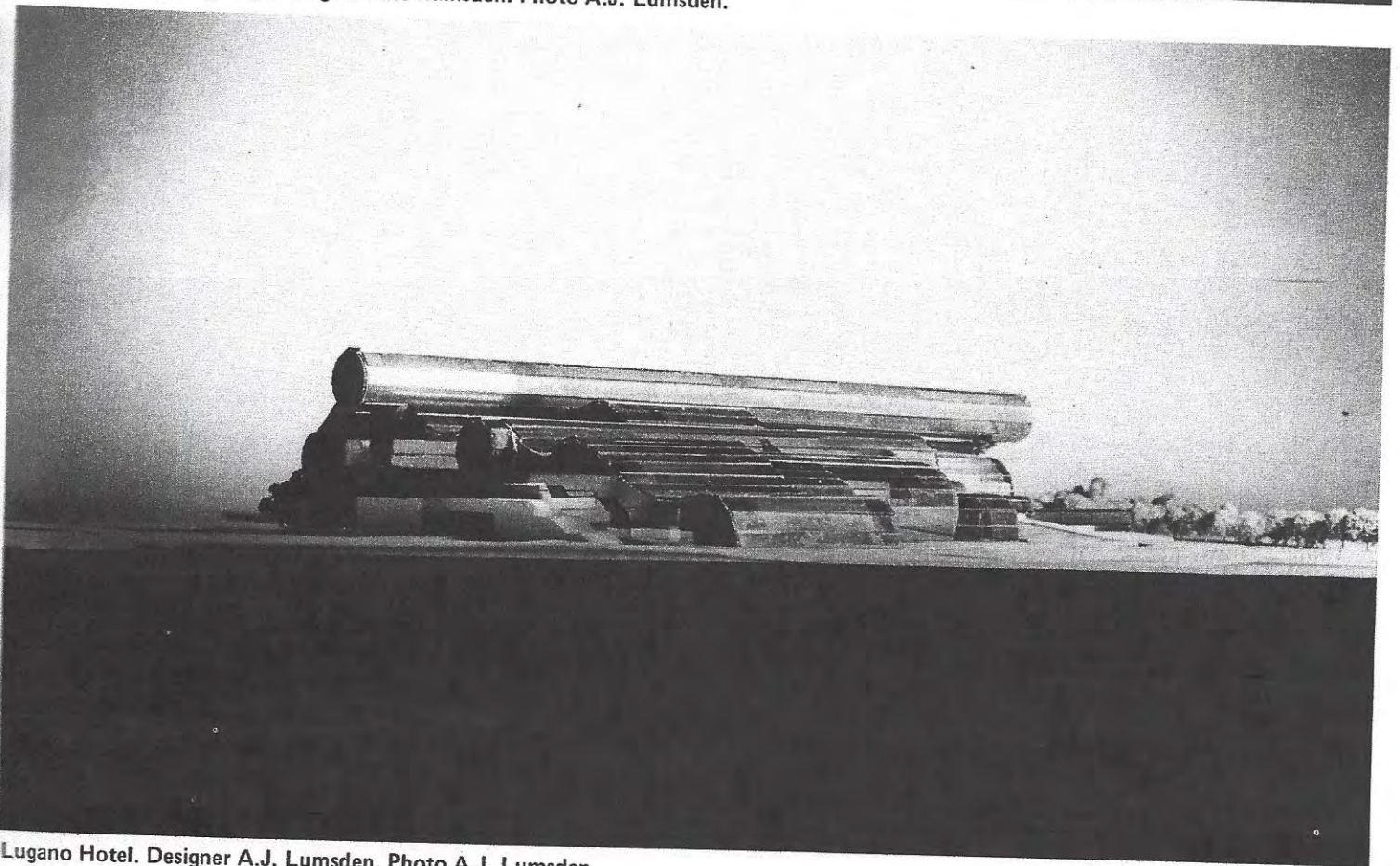
Marina City. Designer A.J. Lumsden. Photo A.J. Lumsden.



Beverly Hills Hotel. Designer A.J. Lumsden. Photo D. Herren.

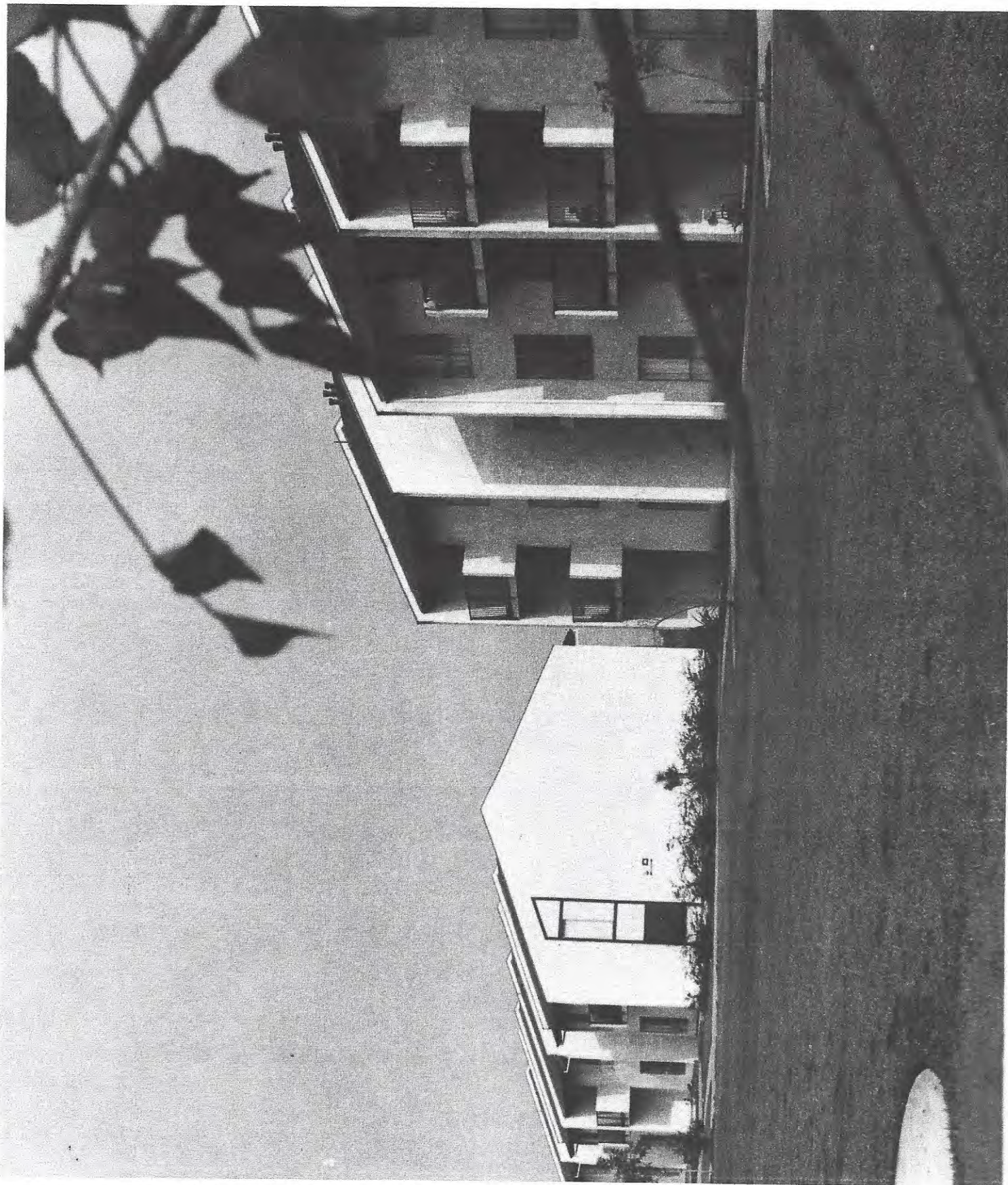


Federal Aviation Agency. Designer A.J. Lumsden. Photo A.J. Lumsden.

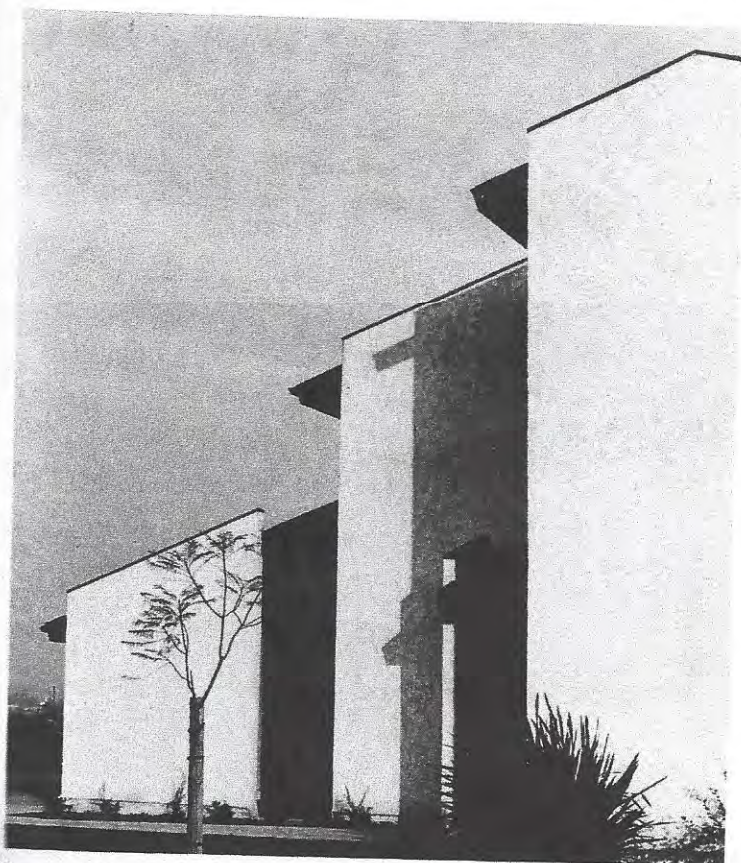
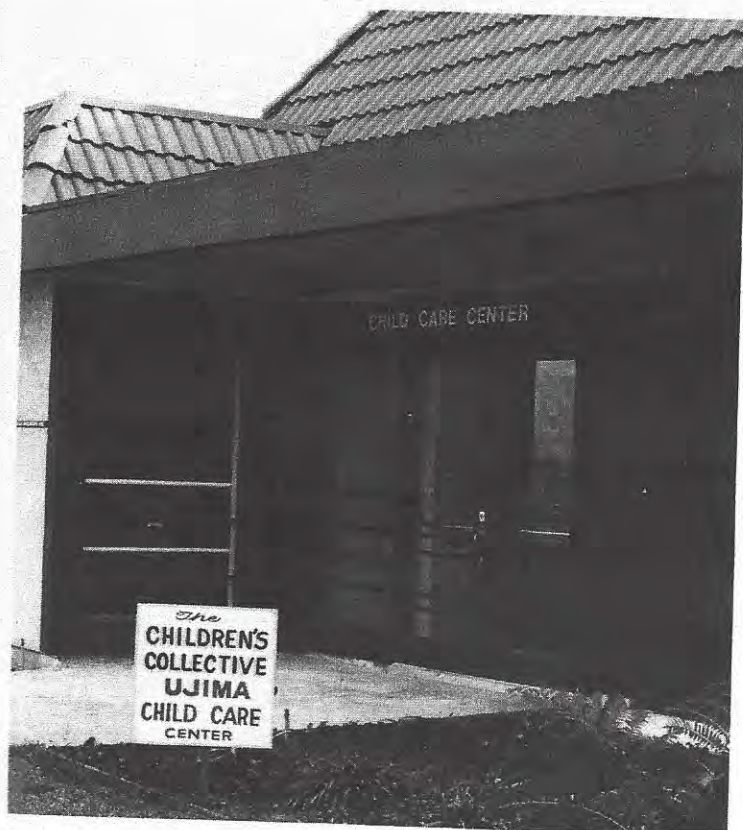


Lugano Hotel. Designer A.J. Lumsden. Photo A.J. Lumsden

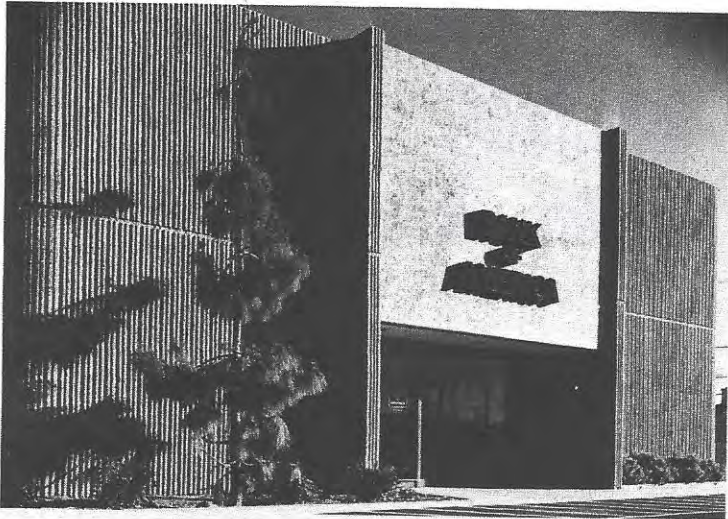
John Williams, Architect, A.I.A.



Ujima Village Compton 1972—Low Cost Housing Development
Photos: John Nicolais



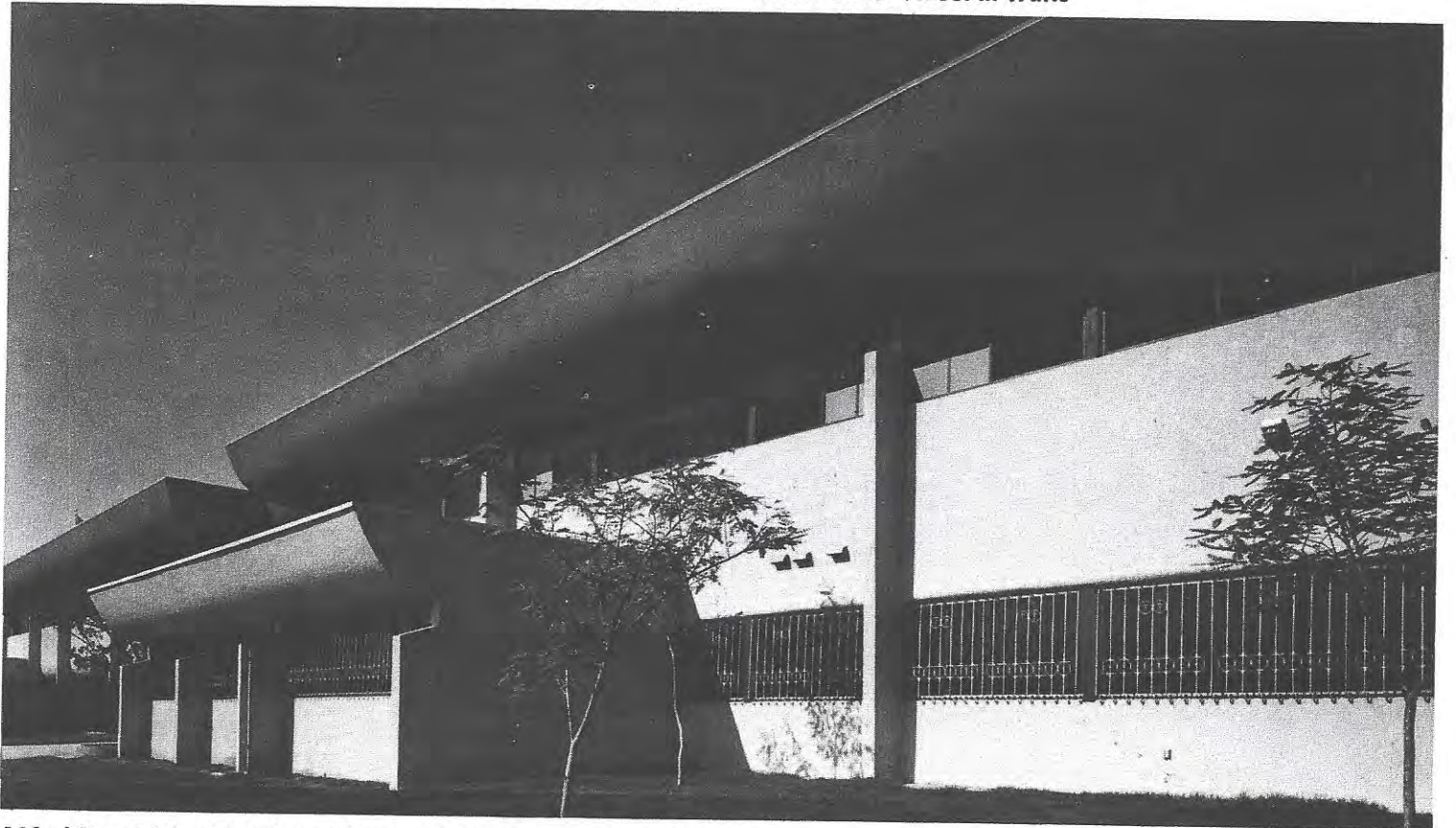
Ujima Village Compton 1972—Low Cost Housing Development
Photos: John Nicolais



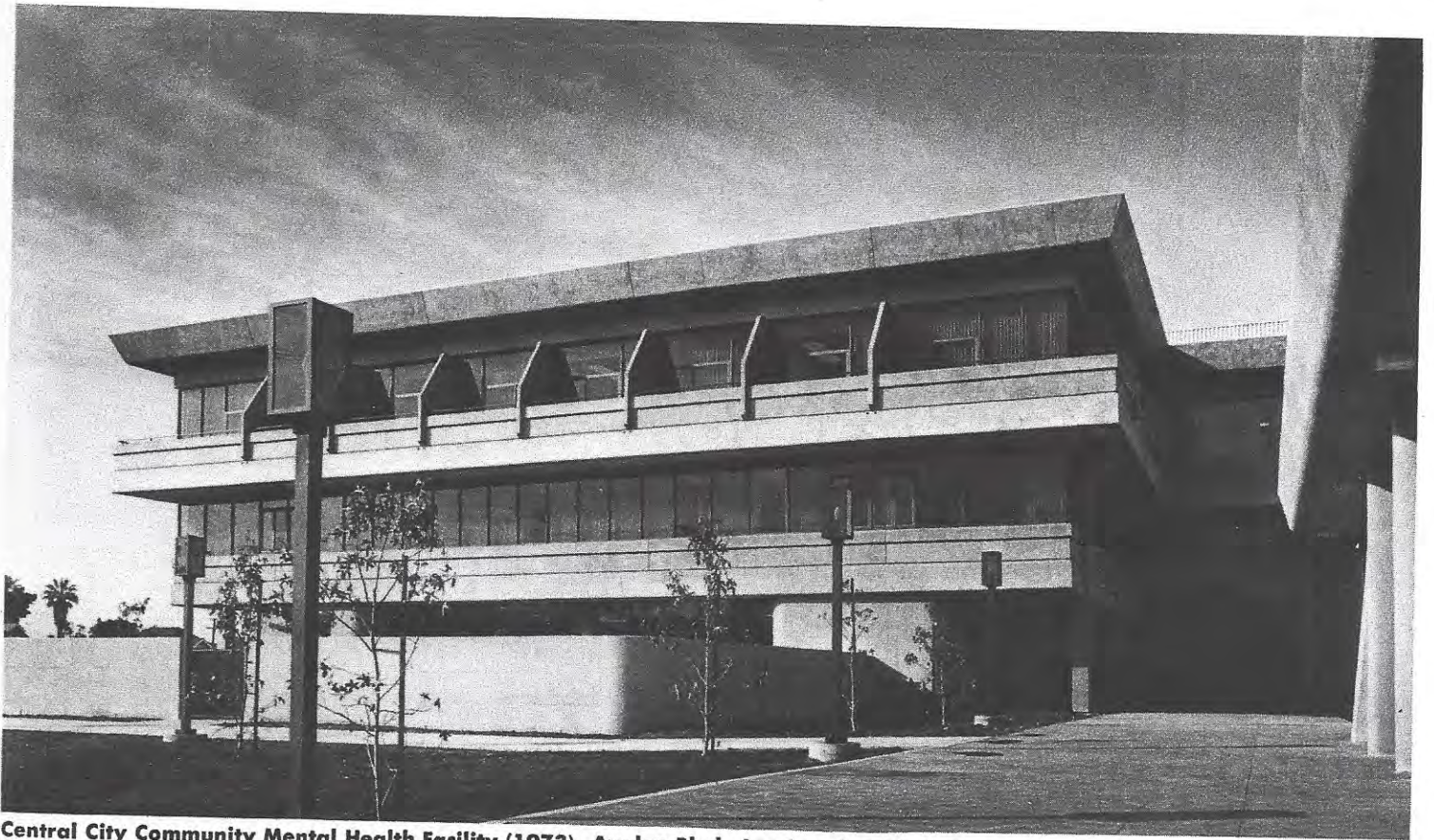
In Watts—Former Scene of the 1965 Riots, 1970—Photo: Jossman



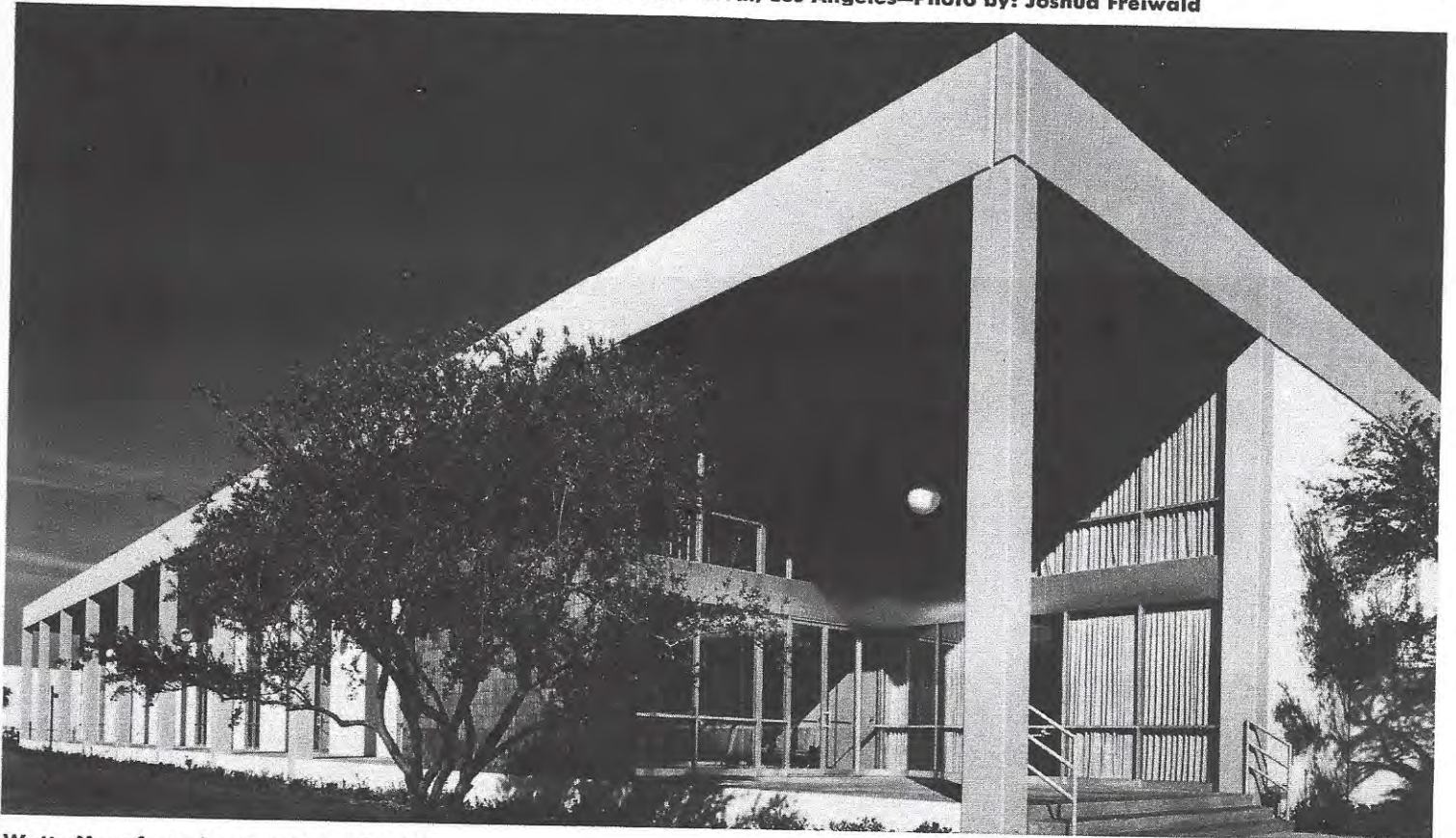
102nd Street School in Watts



**102nd Street School in Watts—Charcoal Alley, Scene of First 1965 Riots
School Completed in 1972—Photo by: Bruce Barnbaum**



Central City Community Mental Health Facility (1973) Avalon Blvd., Los Angeles—Photo by: Joshua Freiwald



**Watts Manufacturing Company (1972)
Photo: Bruce Barnbaum**

Carey K. Jenkins, Architect, A.I.A.



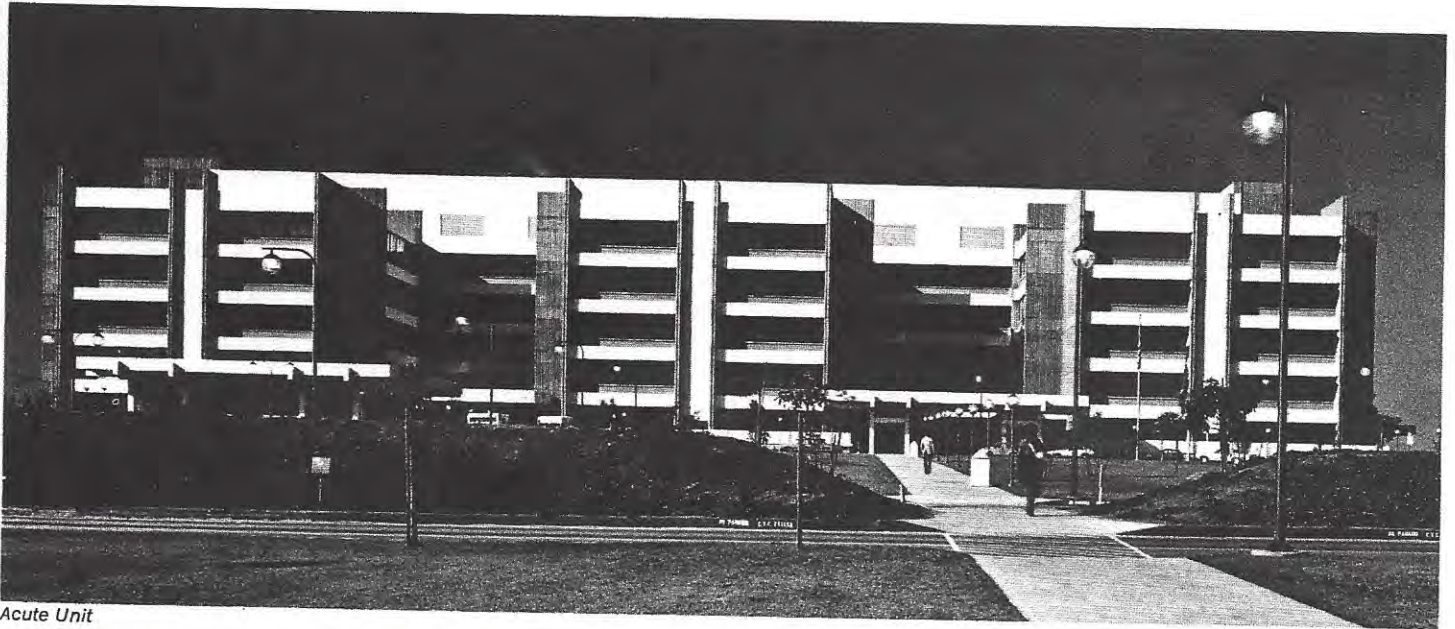
Independent Square Senior Citizen's Home - Los Angeles, California



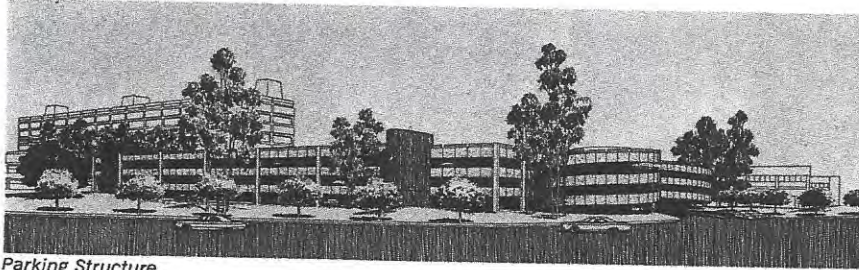
Department of Public Social Services Interior Court



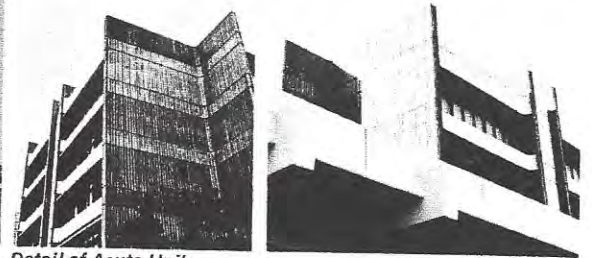
Department of Public Social Services, 107th and Central, Watts (1971)



Acute Unit

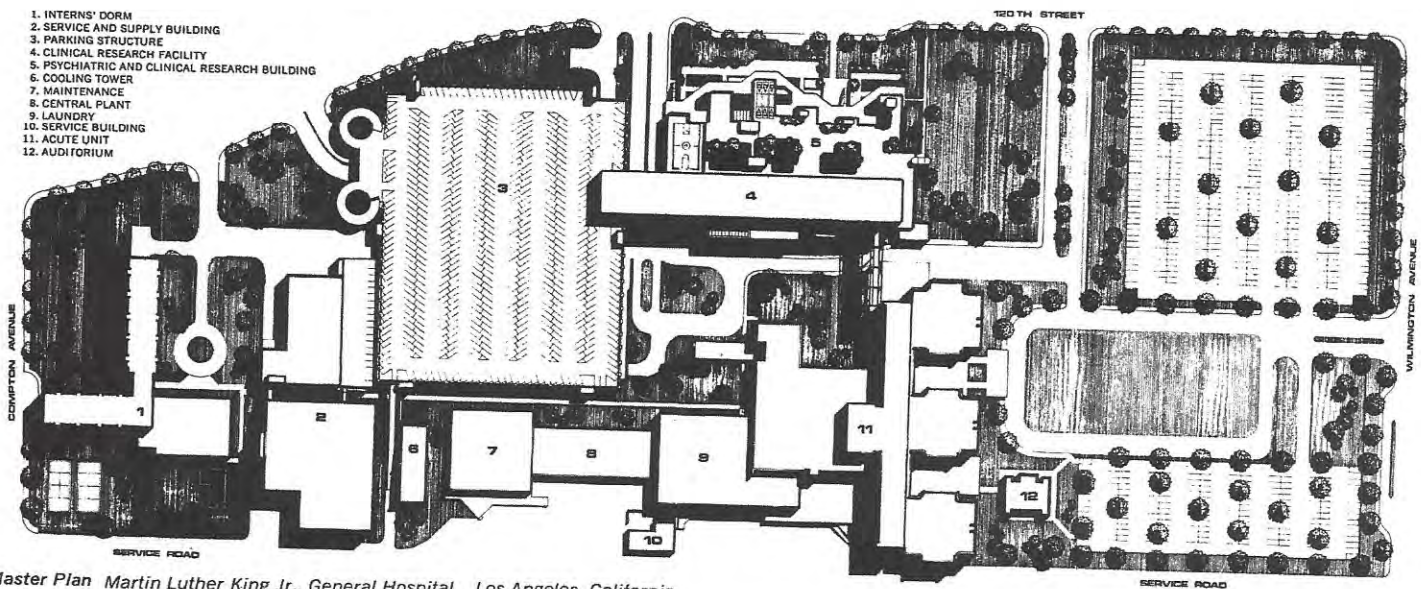


Parking Structure



Detail of Acute Unit

1. INTERNS' DORM
2. SERVICE AND SUPPLY BUILDING
3. PARKING STRUCTURE
4. CLINICAL RESEARCH FACILITY
5. PSYCHIATRIC AND CLINICAL RESEARCH BUILDING
6. COOLING TOWER
7. MAINTENANCE
8. CENTRAL PLANT
9. LAUNDRY
10. SERVICE BUILDING
11. ACUTE UNIT
12. AUDITORIUM



Master Plan Martin Luther King Jr., General Hospital Los Angeles, California

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Projects in the Exhibit**John Lautner, Architect, F.A.I.A.**

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Arango Residence, Acapulco, Mexico	1973

DMJM Projects in the Exhibit**Designer**

ROXBURY PLAZA	Anthony J. Lumsden
ONE PARK PLAZA	Anthony J. Lumsden
SUNSET MOUNTAIN PARK	Cesar Pelli - A. J. Lumsden
PORTLAND PLAZA	Anthony J. Lumsden
CENTURY BANK	Anthony J. Lumsden
HILL RISE	Anthony J. Lumsden
MARINA CITY	Anthony J. Lumsden
BUMI DAYA BANK	Anthony J. Lumsden
LUGANO HOTEL	Anthony J. Lumsden
CENTURY CITY MEDICAL PLAZA	A. J. Lumsden - Cesar Pelli
SEPULVEDA WATER RECLAMATION PLANT	Anthony J. Lumsden
EL MONTE BUS STATION	Anthony J. Lumsden
COMSAT	Cesar Pelli - Philo Jacobson
LAS VEGAS CITY HALL	Anthony J. Lumsden
KUKUI GARDEN APARTMENTS	Cesar Pelli - A. J. Lumsden
WORLDWAY POST OFFICE	A. J. Lumsden - C. Pelli
JACKSONVILLE COMMUNITY COLLEGE	Anthony J. Lumsden
HOLYOKE COMMUNITY COLLEGE	Gerd Ernst - A. J. Lumsden
TELEDYNE SYSTEMS RESEARCH & MANUFACTURING FACILITY	Cesar Pelli - A. J. Lumsden
SEARS WAREHOUSE	Anthony J. Lumsden
LOCKHEED SUNNYVALE	Cesar Pelli - A. J. Lumsden
IMMOBILIARE APARTMENTS	Anthony J. Lumsden
LAWRENCE WELK PLAZA	Cesar Pelli - A. J. Lumsden
BALTIMORE COMMUNITY COLLEGE	A. J. Lumsden - Gerd Ernst
BENEFICIAL FINANCE	Anthony J. Lumsden
LOS ANGELES TRANSIT	Anthony J. Lumsden
ALA WAI PLAZA	A. J. Lumsden - R. Tipping
BEVERLY HILLS HOTEL	Anthony J. Lumsden
BEVERLY HILLS JEWELRY STORE	Anthony J. Lumsden
DOUGLAS RESEARCH FACILITY	S. K. Johnson - Steve Oppenheim
TEMPE MALL	Anthony J. Lumsden
THIRD STREET TUNNEL	A. J. Lumsden - C. Pelli
VAN NUYS HOUSING	Anthony J. Lumsden
BEVATRON ACCELERATOR	Alan Rider

Contributors to the Catalog

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is director of the Art Galleries of the University of California in Santa Barbara. He organized the major exhibit of Schindler's work held there and in Los Angeles County Museum of Art (1967) and as a traveling exhibit in European Capitals under the Auspices of the USIS. (1968). In 1972 he has published a comprehensive book on SCHINDLER. He is professor of History of Architecture at the U.C. Berkeley. He has published a guide to ARCHITECTURE IN SAN FRANCISCO & NORTHERN CALIFORNIA and a guide to ARCHITECTURE IN LOS ANGELES AND SOUTHERN CALIFORNIA.

YONA FRIEDMAN

is a scientist of Architecture. He lectures all over the World at important symposiums by invitations of the Heads of States. He is a Consultant to MIT. Thousands of articles in as many magazines and architectural reviews have been written about him and a great number of articles and essays he has written appear on the pages of important Reviews. He is a Legend . . . Yona Friedman is known for his projects of modular space grids to be constructed over existing Cities. Elevated on piers these grids are to be filled in with prefab structures at the discretion of the owners. Dr. Justus Dahinden writes about Yona Friedman's dreams and theories in his URBAN STRUCTURES FOR THE FUTURE published in 1972.

BEATA INAYA

has organized several important and very successful art festivals, shows, contemporary architecture home tours, symposia, dinners and parties for worthwhile causes. She is a well-known art collector and works of art from her collection are on loan at the Los Angeles County Museum of Art and the Graphics Council, Museum of Natural History and the Pasadena Museum of Art. She is a world traveler. Her interest in architecture is more than casual. She is a true catalyst.

Dr. REYNER BANHAM

is professor of History of Architecture at University College, London. His involvement with Los Angeles began when he was invited to participate in a symposium at UCLA in 1965, and has taught either at UCLA or the University of Southern California for part of each year since. He joined the Architectural Review in 1952 and left in 1964 to undertake the research for his book 'Architecture of the Well-tempered Environment.' Other books include 'Theory and Design in the First Machine Age', 'The New Brutalism' and 'LOS ANGELES, The Architecture of Four Ecologies.' He is the start of 'REYNER BANHAM LOVES LOS ANGELES' a fifty minute film made by BBC-TV, London.

HANS HOLLEIN

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