

SurveyLA

Los Angeles Historic Resources Survey

LOS ANGELES CITYWIDE HISTORIC CONTEXT STATEMENT

Context: Architecture and Engineering, 1850-1980
Theme: Postmodernism, 1965-1991



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PREFACE

This theme is a component of Los Angeles' citywide historic context statement and provides guidance to field surveyors in identifying and evaluating potential historic resources relating to Postmodern architecture from 1965 to 1991. Refer to www.HistoricPlacesLA.org for information on designated resources associated with this theme as well as those identified through SurveyLA and other surveys.

CONTRIBUTOR

Daniel Paul is a senior architectural historian with the global consulting firm of ICF. He holds a Master's Degree in Art History from California State University Northridge. The subject of his Master's Thesis was the advent and early context of the Late-Modern glass skin, a common motif in western world corporate architecture from 1970 to 1990. Daniel has presented this subject on multiple occasions, including recent lectures at the Architectural Association in London, and the École nationale supérieure des Beaux-Arts in Paris. His work completing landmark nominations includes City of Los Angeles Historic-Cultural Monument listings for the Capitol Records building and the entirety of Griffith Park, National Register of Historic Places nominations for the first post-World War II Ranch tract listed in California (Pegfair Estates, Pasadena), the desert ufology site known as the Integratron, and all U.S. Border Inspection Stations constructed between 1931 and 1943. Daniel recently edited and co-authored a successful city of New York landmark listing for public interior spaces of the UN Plaza hotel (Roche Dinkeloo Architects, 1976-1983).

INTRODUCTION

Postmodernism was an internationally significant architectural movement that consciously applied traits, approaches, and concepts unassociated with Orthodox Modernism to move twentieth century architecture away from it. A highly communicative architecture, Postmodernism employed irony, ornament, play, symbolism, and historic or vernacular references to contextualize buildings to their setting, location, or users.

Documented in architectural press across the Western world, Los Angeles School Postmodernism is an internationally significant Postmodernism subtype. The pre-1980 examples of these highly visual designs often possess an eclectic, unanticipated, and ephemeral mix of forms, details, materials, implied perspectives, and references.¹ Unlike other Postmodern expressions, Los Angeles School Postmodernism does not reference the past, classical or otherwise. Rather, its mix of features communicated specific, then-present condition of decenteredness, art, pluralism, and heterogeneity in Los Angeles, and its neighborhoods where this work is made. Los Angeles School Postmodernism will inform the aesthetics of Deconstructivism – a later architectural design system of international

¹ SurveyLA's end date for the period of significance is 1980, although the end date for this theme is 1991. Most examples identified for SurveyLA date from 1980 and earlier. More may be identified over time to encompass the entire period of significance. See the Period of Significance justification for further information.

significance. Pre-1980 examples of Postmodernism in Los Angeles are primarily residential architecture, commercial architecture, small building additions, and all-over renovations of existing buildings.

HISTORIC CONTEXT

Postmodernism often uses materials seen in a Postmodern building's immediate physical setting, even if these materials are extremely mundane and vernacular, or unorthodox to a given building type, such as applying corrugated metal to a house. In Southern California Postmodernism, particularly in a variant referred to as the "Santa Monica School," or "Los Angeles School" as it will be referred in this narrative, elevations often incorporate an assembled and artistic handling of radically eclectic, juxtaposed, and contrapuntal design elements, materials, ideas, and forms. In doing so, many Los Angeles Postmodern buildings referenced a highly eclectic and heterogeneous city and its built environment. According to architect Fredrick Fisher, "When you are six feet away from neighboring buildings on both sides which might have been built decades apart you can either ignore the context or enter into it through a dialogue of contradictory pieces."²

Postmodern Precursors

In architecture, the term "Postmodernism" was first used by the writer Joseph Hudnut in a 1945 article entitled "The post-modern house," which was not about architectural Postmodernism as is presently understood, but rather about the possibility of mass-produced factory housing, akin to housing tracts across the postwar U.S. landscape.³ During the postwar era, the term "Postmodern" was primarily applied to literature. Cataclysmic events such as the Jewish holocaust, the use of atomic bombs, and World War II itself led to the questioning and critical reassessment by Postmodern writers such as Jean-François Lyotard and Geoffrey Barraclough of the



Triplex Apartments addition by Eric Owen Moss Architects, 1976-1977. 6672-6674 Vista Del Mar (SurveyLA)

² Frederick Fisher, FAIA, interview in Jeffrey Inaba & Peter Zellner, *Whatever Happened to LA? Architectural and Urban Experiments, 1970-1990* (Los Angeles: SCI-Arc Press, 2005), 17. It might also be noted that though the term "Los Angeles School" is used throughout this context statement, most of the individual practitioners have explicitly identified themselves as not being of a shared "school" of any sort, yet others are loathe to refer to the work as Postmodern. Though in retrospect the buildings clearly exhibit shared design features, including various that answer to Postmodernism, this context statement will also elucidate some conceptual and approach differences among certain architects.

³ Joseph Hudnut, "the post-modern house," *Architectural Record* 97 (May 1945): 70-75.

Modern world, and its supposed understandings and benefits.

Postmodernism's architectural precursors first appear in the 1950s, where Le Corbusier's late works, the work of Louis Kahn, plus that of Italian architects of "Classicist" and "Rationalist" camps move from and transcend International Style Modernism for a variety of reasons. Unlike his earlier work, Corbusier's Chappelle Notre Dame du Haut (Ronchamp France, 1950 -1955) was "non-orthogonal, non-standard."⁴ Corbusier himself intended for the building to be a sculptural response to its site, a "visual echo in the realm of shape" to its landscape and therefore contextual to it.⁵ Additionally, the expressive, triangular shaped building appears to be rife with something else not seen in earlier Modernism: symbolism, via a building interpreted praying hands, a nun's cowl, or a billowing sail, among other items.⁶ Though the building is a Catholic church, Corbusier, in discussing the design with the local bishop has said, "some things are sacred and others are not, regardless of whether or not they are religious."⁷



Le Corbusier. Notre Dame du Haut, Ronchamp, France 1950-1955 (Flickr, Robert Voors)



Le Corbusier, Maisons Jaoul, 1951-1956, Neuilly-sur-Seine, France. (Flickr, seier+seier)

Contemporaneous to Chappelle Notre Dame du Haut, a similarly brutalist and jarring shift away from his earlier, machine-inspired works was Corbusier's Maisons Jaoul (Neuilly-sur-Seine, France, 1951-1956). This project, a weekend house, was in part inspired by his friendship with the artist Jean DuBuffet, whose own rough-hewn work was highly influenced by the *Art Brut* ("Raw Art"; "Outsider Art") of self-taught makers that DuBuffet advocated. Maisons Jaoul, "introduced into Modern architecture forms that had no technological explanation for their presence, but

⁴ Charles Jencks, *The Story of Post-Modernism: Five Decades of the Ironic, Iconic and Critical in Architecture* (New York: John Wiley & Sons, 2011), 218. [Google Play download edition], available:

<https://play.google.com/books/reader?id=feos6PnLyKEC&printsec=frontcover&pg=GBS.PT24>

⁵ Danièle Pauly, *Le Corbusier: The Chapel at Ronchamp* (Berlin: Springer Science & Business Media, 1997), 62.

⁶ Charles Jencks, *The Language of Post-Modern Architecture* (London: Academy Editions, 1978), 48-49.

⁷ Leland Roth and Amanda Roth Clark, *Understanding Architecture: Its Elements Meaning and History* (Boulder, CO: Westview Press, 2013), 596.

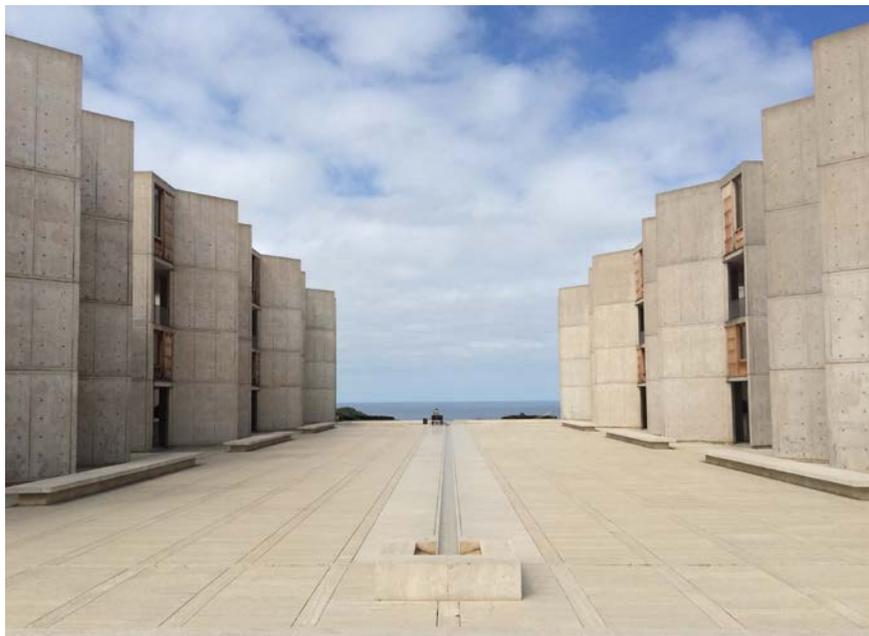
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were instead utilized because of their atavistic qualities and sense of specific, local belonging.”⁸

Corbusier’s Chandigarh, India General Assembly building (1963) is designed around symbolism – of the larger celestial cosmos, and local nature – flora, fauna, and animals depicted in murals that Corbusier himself designed. The building’s rooftop was designed to open at summer solstice, where it would beam upon a speaker’s platform once a year, to remind man that he is the “son of the sun,” in Corbusier’s words.⁹

Louis Kahn’s Salk Institute has been referred by the architectural historian Charles Jencks as “one of the first cosmic landscapes of Postmodernism.”¹⁰ So that research scientists might feel connected to nature as they contemplated human disease cures, the classically symmetrical and abstract grouping of research buildings is acclimated toward the ocean’s horizon lines and the axis of the sun, rather than machine semantics. According to Frank Gehry, “the Modern movement was all mechanical, and that is why the Post-Modern thing happened...and Lou Kahn was kind of a breath of fresh air of that [new movement] in America and my first works come out of my reverence for him.”¹¹



*Louis Kahn. Salk Institute for Biological Studies, San Diego (La Jolla), CA. 1959-1965
(Andrew Goodrich, 2015)*

⁸ Sir Terry Farrell and Adam Nathaniel Furman, *Revisiting Postmodernism* (London: RIBA Publishing, 2017), 124. Relative to this quotation, Furman also mentions two Alvar Aalto projects: the Villa Mairea (1939) and the Muuratsalo holiday home (1953).

⁹ Le Corbusier, *My Work [Creation is a Patient Search]* (London: Architectural Press, 1960), 219, as quoted in Jencks, *The Story of Post-Modernism*, 328.

¹⁰ Jencks, *The Story of Post-Modern Architecture*, 9.

¹¹ *Ibid.*

Both Louis Kahn and his student Robert Venturi were University of Pennsylvania students and later instructors who both stayed at the American Academy in Rome at slightly different times during the 1950s.¹² Both seem to have been influenced by Italy's ongoing interest in historicism, in part through a seeking of *Romanità* (Romaness) as a root of Modernism on the part of Classicist architects such as Marcello Piacentini.¹³ Notable among the Italian works, the 1958 Torre Velasca located in Milan by BPRR (Ernesto Rogers) is a Postmodern bellwether – a raised Lombardian belvedere that mocks the skyscraper's predominance in Modernism. According to the architectural historian Adam Nathaniel Furman, the building “looks simultaneously ancient and of-its-place, and incomparably distinct and contemporary [...] here was a building that followed many Modernist precepts – it expressed its structure; was functional and efficient; was an unrepentant new tower in the city; utilized the latest construction technologies – and yet its design strained every single one of its elements to be as expressive as possible of characteristics the architects felt derived from regional vernacular.”¹⁴

The Congrès Internationaux d'Architecture Moderne (CIAM) was founded by Le Corbusier, the art historian Sigfried Gideon, and others in 1927 and became the most influential organization for the spread



BPRR (Ernesto Rogers), Torre Velasca, Milan, 1958.
(Flickr, David Orban)

of Modernist ideas. The focus of CIAM includes a desire to formulate and advocate modern architecture, resolve architectural problems, and to “forcefully introduce [modern architecture] into technical, economic, and social circles.”¹⁵ By 1959, many in the CIAM had begun to question its founding principles. It was that year, at the Otterlo Norway conference, that Torre Velasca architect Ernesto Rogers, along with fellow architects Giancarlo De Carlo and Ralph Erksine, demanded – as shown by the Torre Velasca – that Modernism explore an overt and manifest, rather than latent, sense of regional identity.¹⁶ The Torre Velasca was seen as the lightning rod of this debate, which rapidly tore apart the last vestiges of any Modern consensus CIAM had prior possessed. CIAM would disband the following year.¹⁷ Outside of the U.S., the Viennese Hans Hollein stands as the other important early figure of what was to become

¹² Farrell and Furman, *Revisiting Postmodernism*, 128.

¹³ *Ibid.*, 124.

¹⁴ *Ibid.*, 125-127.

¹⁵ Eric Paul Mumford, *The CIAM Discourse on Urbanism, 1928-1960* (Cambridge, MA: MIT Press, 2002), 10.

¹⁶ Farrell and Furman, *Revisiting Postmodernism*, 124.

¹⁷ *Ibid.*, 125.

Postmodernism. Through the early 1960s Hollein critiqued Modernism, consumerism, and technology through two dimensional collages and other smaller-scale works akin to, but different from, pop art or the British collective Archigram (to be discussed shortly).¹⁸

In 1966 Hollein completed the Retti Candle Shop, which portrayed a contemporary but anti-modern sentiment subtly hinting at turn of the century Symbolism and Art Nouveau. Inside and out, the design expresses a refined and meticulous, but “arbitrary” – if not collagist – handling of design elements and implied, contrapuntal symbolism. Its all-over futuristic metal façade is overtly symmetrical with flesh-like implications from its cleft-like entranceway and window openings akin to shifted skin.¹⁹ Articulated looseness, the Retti Candle Shop is an early, conceptually deliberate and courageous abandoning of Modernism informed by Hollein’s thoughts that “A building is itself. Architecture is without purpose. What we build will find its usefulness.”²⁰



*Hans Hollein, Retti Candle Shop. Vienna, 1966
(Flickr, David Kasperek)*

As demonstrated through the above-mentioned works, in Postmodernism there is often an attempt to contextualize and ground a building in historical precedents, such as pre-existing local vernaculars or Classicism itself. Similarly, other Postmodern works may also reference something bigger – such as cardinal points, magnetic north, or the cosmos. The late works of Corbusier, along with those of Kahn, have a consistent reference toward cosmological, celestial contexts. Though it is seemingly a lesser known facet of Postmodernism, celestial contexts are present in many examples of pre-1980 Los Angeles School designs. As Hollein’s Retti Candle shop demonstrates, such symbolism could occur in a collagist manner Modernism may have perceived as loose, ad-hoc, or arbitrary. But nonetheless, at the Candle Shop and in Postmodernism’s best works, this approach is highly considered, conceptualized and contemplated upon articulated, masterfully handled designs.

¹⁸ Ibid., 144.

¹⁹ Ibid., 145.

²⁰ Hans Hollein and Walter Pichler, “Forms and Designs,” *Arts and Architecture* 80 (August 1963): 14, as quoted in Farrell and Furman, *Revisiting Postmodernism*, 145.

Writings that Influenced Architectural Postmodernism

Two years after CIAM's dissolution, the April 1962 issue of *Architectural Record* featured "The Case Against Modern Architecture" written by the noted historian and literary critic Lewis Mumford.²¹ In this article, Mumford rails against Mies' glass and steel "elegant monuments to nothingness," and Modernism in general as "the apotheosis of the compulsive, bureaucratic spirit."²² Much of what Mumford called for as a solution seems to predict Postmodernism: a style, albeit functional, that reintroduces decoration, symbolism, and expression, in human-scaled cities organized around regional environments. The latter part of this wish is similar to that of another highly influential New York-based writer: Jane Jacobs.

Jacobs' *The Death and Life of Great American Cities* (1961) is a lauded, significant work urging municipalities to reconsider Modernist development patterns. Jacobs lamented the wholesale destruction of cities brought on by "urban renewal" – a popular mid-century planning device in which entire city blocks of older, pre-existing building stock were destroyed for the sake of redevelopment. In her work, Jacobs addressed the instant loss of community and the intrinsic natural social relationships that urban renewal destroyed. Along with this sentiment, Jacobs argues that new development – or better preserved older development – should focus upon pedestrian rather than automobile circulation. Jacobs' ideas were the seed of "New Urbanism," a city planning concept embraced by Postmodernism emphasizing human scale and the pedestrian experience. Initially referring to the life sciences but referencing cities, in this book Jacobs uses the term "organized complexity" – a "sizeable number of factors which are interrelated into an organic whole."²³ This organized complexity, if not in a general sense alone, will come to inform architectural Postmodernism. The early 1960s appear to have presented a new concern with the life sciences in general, and Jacobs' work was but one manifestation of it. Jacobs' seminal book falls in line with other sentiments of the 1960s and focused upon starting from, rather than denying, the existing city and the vernacular architecture which often comprises it. Other similar works of this era include architect Aldo Rossi's *Architecture in the City* (1966), and *Gourna: Tale of Two Villages* (1969). The latter became a key document of "Critical Regionalism." This movement shared aims with Postmodernism, and advocated traditional vernaculars and their technologies as right for the locale and climate in which they initially developed, sometimes thousands of years ago.

Originally published in the March 1947 issue of the *Architectural Review*, English architect and professor Colin Rowe's "Mathematics of the Ideal Villa," compared the highly similar proportions systems of Corbusier's Villa Stein (Garches France, 1927) elevations to the plan ratios of Andrea Palladio's Villa

²¹ Jencks, *The Story of Post-Modernism*, 30.

²² Lewis Mumford, *The Highway and the City* (London: Secker & Warburg, 1964), 156, as quoted in Jencks, *The Story of Post-Modernism*, 31.

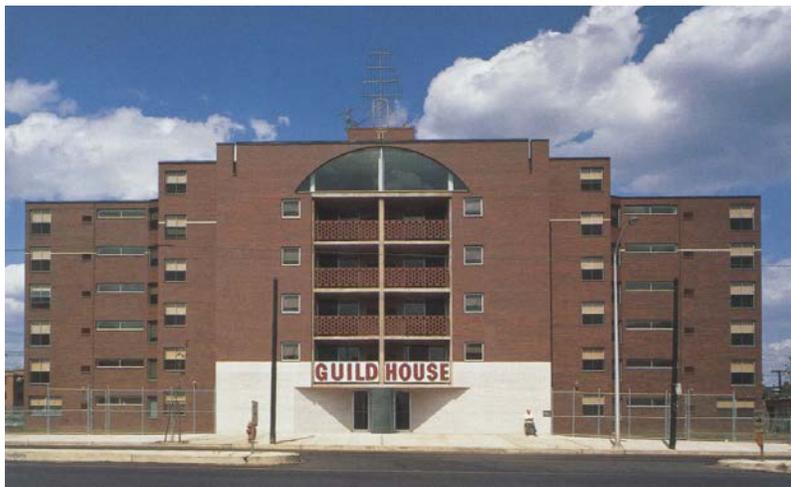
²³ Jane Jacobs, *Death and Life of Great American Cities* (New York: Random House, 1961; New York: Knopf Doubleday, 2016). 432. The overview of Jane Jacobs and her work is included as a means to understand Postmodernism's broad currents. It might be noted that Jane Jacobs was rather indignant about Los Angeles itself, calling Pershing square "Perhaps America's biggest skid row park," and accusing the city of "vast, blind eyed reservation," Jacobs, *The Death and Life*, 46, 100.

Foscari (Mira, Italy, c. 1560). In doing so Rowe's analysis historicizes Corbusier, brings Palladio into modernity, and implies a continuum rather than a break between the Modern and the pre-Modern, regardless of what Modernism posited in 1947.²⁴

If not only within the U.S. alone, the best known architectural writing directly associated to what would later be called "Postmodernism" was Philadelphia architect Robert Venturi's *Complexity and Contradiction in Architecture*. Originally released in 1966, the work is a manifesto against orthodox Modernism, aka "Literal Functionalism," where Venturi presents ornamental and spatially complex Mannerist, Baroque, and Rococo examples to explain the abilities of decorative architecture to delight. Conversely *Complexity and Contradiction* argued that Orthodox Modernism, with its emphasis on undecorated abstract forms, fails to "delight" in the Vitruvian sense. Whereas a Modern master such as Mies van der Rohe stated "Less is more," in *Complexity and Contradiction* Venturi states "Less is a bore."²⁵ Decoration and variety in architecture were encouraged rather than shunned. Buildings were to have decoration in the form of referents to building users or the surrounding community. Good architecture to Venturi need not convey meaning to either the serious critic or the everyday public ("either/or"). Instead good design conveyed meaning to both the critic and the everyday public ("both/and") through context, applied decorative referents and their symbolism. This "both/and" approach to conveying meaning, which is a critical element of Postmodernism, is called "pluralism," "double coding," or "multivalence," and it led to a more complex, albeit often vernacular, architectural expressions.

Robert Venturi's Early Buildings

As part of multivalence, the use of ornament and symbolism advocated by Venturi and Postmodernism was to be simultaneously contextual to its landscape, the buildings in it, the building user, and the community. Among Venturi's earliest works to [only later] be considered Postmodern, the Guild House (Philadelphia, 1963) and the Vanna Venturi House (Philadelphia, 1964) reference, but do not blindly replicate, classical elements such as broken pediments, moldings, symmetry, and arches. To the critic,



Venturi, Scott Brown and Associates. *Guild House, Philadelphia, PA. 1960-1963* (Robert Venturi, Denise Scott Brown and Associates Architecture Philadelphia Museum of Art, <http://invisiblecity.uarts.edu/?from=1960-12-27>)

²⁴ Farrell and Furman, *Revisiting Postmodernism*, 147.

²⁵ Robert Venturi, *Complexity and Contradiction in Architecture* (New York: Museum of Modern Art, 2008), 17.

Venturi was making a statement shunning Modernism, and to the general public such elements were familiar; both buildings were constructed in Philadelphia which has a long, meaningful history of classical references in architecture. Venturi also incorporated design elements of everyday vernacular architecture that he called “honky-tonk elements,” taken from roadside and other vernacular architecture. He would often do so in a manner purposely thin and cheap – a method of distance allowing a self-aware, but not blindly copied or revivalist reference. For example, perfectly centered above the Guild House entrance is a generic plastic backlit sign that reads “Guild House” and perfectly centered above that, atop the façade, is a television antenna. The backlit sign and the antenna are honky-tonk elements also seen on nearby buildings. The composition’s strict symmetry is obvious, humorous, and overt, and most definitely not the asymmetry mandated by the International Style.

To simultaneously convey meaning to the everyday public and the astute critic, Venturi’s use of ornament, Classical, honky tonk, or otherwise, is often treated with irony and humor. In a decidedly unclassical handling, he modernized or abstracted many of his applied classical elements. For an architect known as a progressive, at first glance the Guild House seems almost dull, remarkably like nearby vernacular buildings, especially in its



Venturi, Scott Brown and Associates. Vanna Venturi House, Chestnut Hill, PA. 1962-1964 (Library of Congress)

brick construction and its tall, orthogonal massing. The centered, gold-painted antenna atop the building is non-functional. In its very non-functionality, to Venturi it is therefore ornament that doubled as a symbol. The Guild House was built as a senior citizen rest home, and to Venturi the antenna symbolically alluded to the elderly in the building who spend their free time watching television.

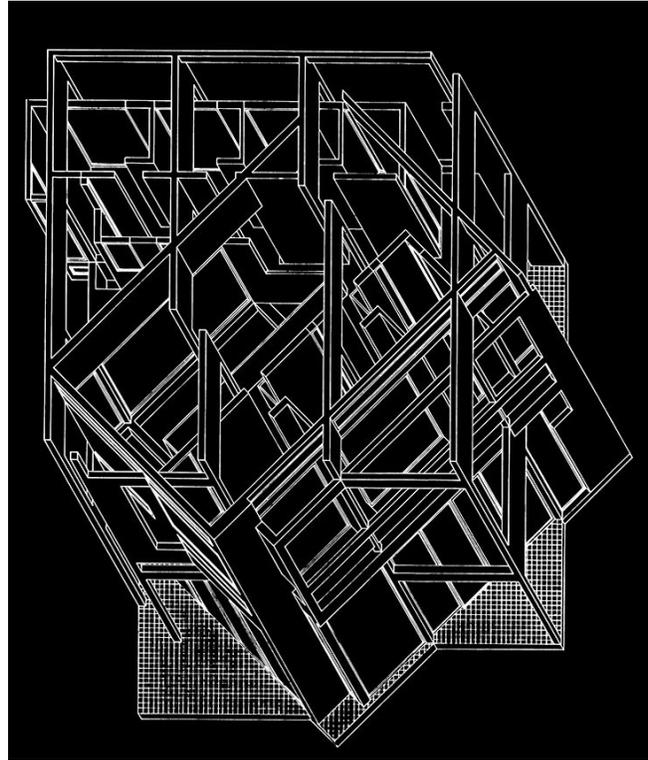
The Term “Postmodernism”

As it is commonly applied today to architecture, the term “Postmodernism” was first used in 1975, ten years after the completion of Venturi’s above-mentioned buildings, by the architect and writer Robert A.M. Stern, and the architectural historian Charles Jencks. Stern divided architectural Postmodernism into two basic categories: “Traditional” Postmodernism and “Schismatic” Postmodernism.²⁶ Generally, traditional Postmodernism provides a clean break with Modernism and a reintegration into the Western humanist tradition. This type of Postmodernism was well represented in the 1980 Venice Italy Biennale exhibit titled “The Presence of the Past” which appears to have firmly placed Postmodernism on the

²⁶ R.A.M. Stern., “The Doubles of Post-Modernism,” in *America Builds: Source Documents in American Architecture and Planning*, ed. Leland M. Roth (New York: Harper & Row Publishers, 1983), 649.

map for a larger population. Traditional Postmodernism would become more ubiquitous after 1980. Many of the pre-1980 Postmodern works referencing past western architecture did so with a degree of “ironic classicism,” in the words of Stern, that over time seems to fade away as Postmodernism matures through the 1980s and 1990s.

Stern’s “schismatic” Postmodernism is a break with both Modernism, in the more general sense of the present condition, and with the Modern design period. But unlike traditional Postmodernism, it does not reference the past Western Humanism. At its most extreme, schismatic Postmodernism proposed a “Postmodern breakthrough to Postmodernity” that is “a new state of consciousness insisting on the obsolescence of modernism and the entire Western humanist tradition.”²⁷ Whereas traditional Postmodernism more overtly references the past, to Stern “schismatic” Postmodernism represents the “construction of the present and future not on the foundations of the past but on the ruins of time.”²⁸ As an example of schismatic Postmodernism, Stern references the 1970s-era work of architect Peter Eisenman, who would go on to become a leader of Deconstructivism once that movement gets codified in the late 1980s. The schematic Postmodern of Eisenman’s work of this time is self-referential to the point of asserting its own new hermeneutics. Novelist and literary critic William Gass called “the world” of Eisenman’s 1975 House VI “Copernican.”²⁹



Peter Eisenman. House III (Axonometry). 1969-1971. An early example of planar shifting that will become common among Los Angeles School architects and inform Deconstructivism, which will not be formally codified until the late 1980s. (Eisenman Architects, http://www.eisenmanarchitects.com/images/04_houseiii_intro1.jpg)

Los Angeles School Postmodernism – the primary, pre-1980 version of Postmodernism in the city, shares certain design features with Stern’s “schismatic” category. However, the local architects do not appear

²⁷ Ibid., 656-657. Stern then subdivides (“doubles”) Traditional and Schismatic Postmodernism into less versus more extreme if, not complicated, versions of themselves based off how readily each embraced or rejected modernism, how each perceived modernism as an extension of or reaction to the Western Humanist tradition, and how readily each embraced or reject the Western Humanist tradition itself,

²⁸ Ibid., 649.

²⁹ Richard E. Palmer, “Postmodernity and Hermeneutics,” *Boundary 22* (Winter 1977): 363-393 as quoted in Stern, “The Doubles of Post-Modernism,” 657; William Gass, “House VI,” *Progressive Architecture* 58 (June 1977): 60.

to have designed in context to Stern's discourse, and their Postmodernism does not exhibit Eisenman's theoretic preconceptions. Wherein traditional Postmodernism is truly manifested at the 1980 Venice Biennale, Los Angeles School Postmodernism is manifested before 1980 in another Venice: Venice Beach, California.

More than Stern, the writer with the direct take on Southern California Postmodernism is Charles Jencks, who taught at UCLA during the 1970s. Jencks' 1977 book *The Language of Post-Modern Architecture* has become a standard text for understanding and quantifying the design system.³⁰ Among Postmodernism's many qualities, to Jencks it is a "communicative" architecture of "layering, elision and surprise."³¹ Though the individual architects appear to loathe being identified with any one movement or even Postmodernism for that matter, it is Jencks that gives them the moniker "The Los Angeles School."

Los Angeles Post-1965: Context in a Changing Design Culture

Within Los Angeles, Postmodernism begins in 1965. By the late 1960s Los Angeles had become a global city of world renown with a massive economy and a busy port conducting trade with nations across the planet. During this period, Los Angeles was the global capital for the aerospace and high-tech industries, and innumerable materials of the local industry such as certain resins, plastics, vacuum coated glass, would find their way into a variety of new Los Angeles art and architecture: Postmodern, Late-Modern, or otherwise.³²

In Venice Beach, a well-documented and important art scene developed during this time where artists such as Larry Bell, Robert Irwin, Ed Moses, Billy Al Bengston, and others had studios. These artists fell into categories of "Light and Space," "Pop," or "Finish Fetish" – the latter inspired by hot rods and glossy surfboards to make artworks that likewise had a high gloss quality.

Additionally, Los Angeles junk and assemblage artists such as Ed Kienholz were already a presence, exhibiting at venues such as the Ferus Gallery at 736-A N. La Cienega Boulevard. Indeed, later Postmodernism will take on the assembled, eclectic quality of Ferus Gallery assemblage. Creative liberty inspired by the local art scene, not to mention some of their materials and motifs, all done within a set of codes latently defined by the local practitioners, appears to have been a substantial part of Los Angeles School Postmodernism.

Los Angeles through most of the 1960s and before was indeed an environment creatively and physically wide open, if not isolating. The city would not have its first full time architectural critic until 1969, when

³⁰ Charles Jencks hyphenates the term "Post-Modern," yet common usage in most other instances and publications there appears to be no hyphen, one word: "Postmodern."

³¹ Jencks, *The Story of Post-Modernism*, 53.

³² For an informative overview of post-World War II technologies industry Los Angeles see: Alan J. Scott, *Technopolis: High Tech Industry and Regional Development in Southern California* (Berkeley, CA: University of California Press, 1993).

John Pastier joined the *Los Angeles Times*. Pastier's hiring was but one key change signaling a new consciousness relative to local architectural endeavors. Concurrent during the late 1960s, locally three new architecture schools were established, so that Los Angeles no longer had just one major school in the University of Southern California. The UCLA School of Architecture and Urban Planning was founded in 1964 by Henry Liu, with Tim Vreeland as its first MA degree program chair. Local architect Ray Kappe founded the California Polytechnic University (Cal Poly) Pomona School of Architecture in 1969, and in 1972 Kappe left Pomona for Santa Monica where he founded the New School of Architecture later known as the Southern California Institute of Architecture (SCI-Arc). Early on, the new schools shared design studios, further allowing for a shared discourse. The establishment of the three new schools expanded the local discourse, and through teaching positions also allowed practitioners a degree of financial stability to both pursue and share the more envelope-pushing avenues of their work. Many of these professors, including Craig Hodgetts, Thom Mayne, Michael Rotondi, and Eric Owen Moss, would go on to become primary figures of Los Angeles School Postmodernism. According to Hodgetts, "The Schools offered the architects a platform for their unique visions, a vision that was, in retrospect, intransigent, iconoclastic, and – shudder – doomed to be regional, but was, in fact, solidly grounded in a fresh appraisal of the unexplored material potential unfettered by European antecedents."³³

Though the local style may have been unfettered by Europe, Europe, and in particular Great Britain, became increasingly interested in Los Angeles. Concurrently to the advent of the above-mentioned new schools, this overseas interest begins in the late 1960s and grows stronger through the following decade. The cities newly emigrated Brits included UCLA professor Warren Chalk of "Archigram," a conceptually focused art and technology collective; Peter Cook and Ron Herron of Archigram, who followed Chalk to UCLA; the writer Derek Walker; and the London Architectural Association's Reyner Banham, whose 1971 book *Los Angeles: Architecture of Four Ecologies* was an early attempt, albeit boosterish and flip in certain parts, to nomenclate and understand the city's built environment.³⁴

Charles Jencks would study under Banham at London's Architectural Association and, in character, his writing often mirrors that of Banham. The new British interest in Southern California during this time fostered a substantially higher level and frequency of discussion about Los Angeles architecture in global publications, making 1970s Los Angeles an "it" city in the architectural world.

Outside of Los Angeles, the 1960s were, of course, a well-documented time of social change and upheaval. Following on the heels of John F. Kennedy's assassination, paralleling the advent of architectural Postmodernism, were the assassinations of Robert F. Kennedy and Martin Luther King Jr., the Vietnam War, and late 1960s student uprisings. None of these events reasserted Modernism's promises. In discussing the practice at his own office, Eric Owen Moss, Director of SCI-Arc from 2002 to 2015, stated the "Strongest and most enduring recollection that forecast the office tone was hanging

³³ Craig Hodgetts and Robert Mangurian, "Architect's Statement," in *A Confederacy of Heretics*, ed. Todd Gannon and Ewan Branda (Los Angeles, CA: SCI-Arc Press in Association with Getty Publications, 2013), 84.

³⁴ Reyner Banham, *Los Angeles: Architecture of Four Ecologies* (New York: Harper and Row, 1971).

out on the Berkeley street corners in 1968; strikes and sit-ins and marches and Hendrix and Dylan and Joplin and Bobby and Vietnam, and realizing it was impossible for me to know where and with whom to sign-up, to join, and to march lock step.”³⁵ To Los Angeles architect Coy Howard, “Dylan started it.”³⁶

A distinctly Los Angeles-born Postmodernism was codified beginning in the early 1970s in the flat areas on the city’s Westside, particularly within the coastal area including the Los Angeles neighborhood of Venice and the city of Santa Monica, the then-gritty area where these two areas conjoined that has commonly been called “Dogtown.” Articles in various architectural journals referred to this group of Postmodernists as the “Los Angeles School” or occasionally the “Santa Monica School” – the monikers are used interchangeably. Regardless, as previously mentioned, it should be noted that in quantifying this group of architects, most of them seem to truly loathe identifying with any group whatsoever.

Charles Moore and the Influence of Sea Ranch

Based on work finished well before the movement was named, Charles Jencks has referred to the architect Charles Willard Moore as the first significant figure of Los Angeles Postmodernism.³⁷ Particularly through a northern California “Sea Ranch” condominium project (Charles Moore designed in conjunction with Donlyn Lyndon, William Turnbull, and Richard Whitaker (MLTW), Sonoma County, 1965), Moore appears to have applied a variety of design approaches influential upon young local architects, even before he arrived to Los Angeles in 1975 as chair of the UCLA School of Architecture. Sea Ranch condominiums, with their redwood siding, irregular geometric massing, and long, sloping, mono-pitch roofs were copied in Los Angeles and across the nation throughout the 1970s, most commonly on residential designs. Of Sea Ranch Jencks has stated, “The L.A. Style was born 500 miles north of the City.”³⁸ Environmentally contextual, at Sea Ranch the roof angles are pitched to acknowledge the wind off the seashore to which the complex is adjacent, and the highly contextual but vernacular shed aesthetic of Sea Ranch was borrowed from Mendocino area barns. The possibility of borrowing from local vernaculars as demonstrated at Sea Ranch excited and influenced a wide array of young Los Angeles architects. In the interiors as well, Moore’s Sea Ranch “Condominium 1” which he lived in himself, influenced Los Angeles architects with its playful but complex arrangement of layered structure, exposed studs, and a jarring mix of colors, textures, and supergraphics upon interiors.

³⁵ Eric Owen Moss, “Architect’s Statement,” in *A Confederacy*, ed. Todd Gannon and Ewan Branda, 91.

³⁶ Coy Howard, “Roar” [Architect’s Statement], in *A Confederacy*, ed. Todd Gannon and Ewan Branda, 96.

³⁷ Charles Jencks, *Heteropolis: Los Angeles, The Riots, and the Strange Beauty of Hetero Architecture* (London, Academy Group Ltd., 1993), 38.

³⁸ *Ibid.*, 24.

Later Los Angeles Postmodern buildings would incorporate such features onto exteriors. Beneath the pronounced, mono-pitch angled roofs of Sea Ranch, exterior massing featured sharp, drastic lines with unadorned and angled edges that cut across entire elevations. Jencks refers to this as the “woodbutcher’s aesthetic,” and it too appears in 1970s Los Angeles Postmodernism.



*Condominium 1 by MLTW (architects Moore, Lyndon, Turnbull, and Whitaker) Sea Ranch, CA. 1963-1965
(National Register of Historic Places)*

Charles Moore in Pre-1980 Los Angeles

Though his Sea Ranch Condominium was highly influential upon the Los Angeles School, as loose as the Los Angeles “School” definition often is, Moore has always been considered apart from rather than of it. Moore was, however, a definite presence in the 1970s Los Angeles architectural world, though he only completed a handful of works in the city during this time. From 1975 to 1985 Moore taught architecture at UCLA and briefly chaired the department. In 1977 he went into partnership with former students John Ruble and Buzz Yudell, an architect from Yale previously practicing in Connecticut, to form Moore Ruble Yudell Architects & Planners, which would serve as his primary firm during the remainder of his time in Los Angeles before he moved to Texas in 1985.

Charles Moore had spent a substantial portion of his childhood in Southern California, and his knowledge of the region’s themes and architecture, particularly its vernaculars, consistently weave their way into his Los Angeles work and writings. Moore, along with Regula Campbell and Peter Becker, authored *The City Observed, Los Angeles: A Guide to its Architecture and Landscapes*, a sizeable Southern California architectural guidebook that did not ignore vernaculars, particularly playing up the importance of Disneyland and, akin to Reyner Banham, the experience of “riding” (in Moore’s phrase),

to understanding regional design and planning sentiments. Riding occurs not just across the region's vast freeway system, but at Disneyland itself.³⁹

Charles Moore's earliest Los Angeles work, The Psychoanalytic Building (1800 Fairburn Avenue, Century City), was designed in 1969 with architect William Turnbull. The condominium-like office building has a box-massed portion capped with the sloping monopitch roof – a massing that Moore often used and calls a “saddlebag.” The entrance has a graphically layered, Op art sensibility, with its shifted spaces and elevated, punch-out openings that imply perspective, the sectional layering of planes, and dimensionality. At upper levels, balconies double as passageways and Moore's penchant for including picture windows at non-ground levels is present. Street-facing elevations are similarly punched out and layered, with multiple step backs and additional picture windows. Despite these features, the stucco-clad Psychoanalytic Building is visually contextual if not unassuming relative to its surroundings, with an intentionally muted palette so as to support the therapeutic on-site function of the offices.



Charles Moore (MLTW), Psychoanalytic Building, 1969-1971. 1800 Fairburn Avenue, Century City (Google Streetview, September 2017)

The same year Charles Moore began teaching at UCLA (1975), he designed, in conjunction with Richard Chylinski, a three-unit condominium located near the university campus that served as his living place: the Moore/Rogger/Hofflander Condominium (1725 Selby Avenue, Westwood). The property features highly distinctive, artistically handled fenestration and massing. A dominant and substantial monopitch roof slopes down toward the public right-of way, and side elevations feature a graphically treated arching fenestration intended to reference sunbursts. The freestanding walls seen upon his other works are also used here, providing a sectional layering of space, and are thinly handled in the previously mentioned set-like manner. A primary component of Moore's condominium within this complex is a substantial and

³⁹ Charles Moore, Peter Becker, and Regula Campbell. *The City Observed, Los Angeles: A Guide to its Architecture and Landscapes* (New York: Vintage Press, 1984).

prominent interior stairway, along which Moore kept his massive collection of books. In this instance the sloping, mono-pitch roof on the outside signals the substantial stairway within. As Moore's work progressed throughout the 1970s, it increasingly used elements of the Shingle style, and appears to be a reworking of it, particularly in its roof lines, picturesque volumes, use of dormers, and plain surfaces.⁴⁰ The Moore/Rogger/Hofflander Condominium integrates all of these qualities, but does so in a manner, on its own terms, accommodating to Southern California. David Gebhard and Robert Winter have described this property as a wholly new expression of the traditional Southern California auto court; the property is of white stucco with a Spanish tile roof, with its unit entries facing away from the street.⁴¹



Moore/Rogger/Hofflander Condominium, 1725 Selby Avenue, Westwood (SurveyLA)

Progressive Architecture featured the Moore-designed Lee Burns house (230 N. Amalfi Drive, Pacific Palisades, 1974) in its April 1975 issue in an article written by Robert Stern.⁴² At the time of its completion, Moore was beginning to be identified as an architect who acknowledged “place” as an identifiable distinct, specific, and contextual location. The Burns House was designed at a time that was considered light work-wise for Moore, and upon the house he lavished substantial attention. Just as Sea Ranch, through design reference, acknowledged its location, so too did the Burns house, which in various ways is the Southern California version of Sea Ranch. Featuring the picturesque, sloping monopitch roofs and sharp angles present at Sea Ranch, the Burns House is intended to read as a small bungalow from the public right-of-way, then becoming akin to a Spanish Villa as its massing expands and descends downward the hillside. Stucco is used contextually to reference both the Spanish tradition and Southern California vernacular architecture. The house has multiple transitional, indoor-outdoor spaces

⁴⁰ Ibid., 72.

⁴¹ David Gebhard and Robert Winter, *An Architectural Guidebook to Los Angeles* (Salt Lake City: Gibbs Smith, 2003), 142.

⁴² Robert A. M. Stern, “Towards an architecture of symbolic assemblage,” *Progressive Architecture* 56 (April 1975): 72-77.

SurveyLA Citywide Historic Context Statement

Architecture and Engineering/Postmodernism, 1965-1991

seen in early California architecture, that the local climate made possible, which include a prominently placed pool that is a signature design element, wholly integrated into the house design. The design includes a striking color scheme designed by a Moore associate, the architectural colorist Tina Beebe, using a wide array of oranges and terra cotta colored hues upon the stucco, accented with sky blue to give the effect of Mediterranean architecture within a clear California late afternoon. Even the rolled asphalt, an intentionally contextual if not ironic roof material, is off white – the color of glare, and of traditional stucco clad Spanish architecture being hit by the California sun. Such maneuvers make for an intentionally contextual architecture, distinctive, but also deferential to its surroundings in a manner that later Los Angeles School works would be less so.

Just as he had done with earlier works, Moore once again incorporates the freestanding wall, providing a degree of privacy and shade, along with the sectional layering handled in a manner thin enough to stage set-like.



Lee Burns Residence as seen from the public right of way, 230 N Amalfi Drive, Pacific Palisades (SurveyLA)

Similar design features can be seen in the Eugene Kupper-designed house for the experimental folk-rock musician Harry Nilsson, (Nilsson House, 10549 Rocca Place, Bel Air, 1977). Like the Burns House, the Nilsson House contains a variegated, clustered massing unified by all-over stucco cladding and a distinct color palette (unknown if still present), monopitch roofs, sectional layering including sectional walls, and elevated punch-out openings. Architect, educator, and artist, Yale-educated Eugene Kupper is a notable but forgotten figure in Los Angeles Postmodernism. Kupper was the only Southern California architect besides Frank Gehry – for whom he once worked – to present in the 1980 Venice, Italy Architecture Biennale (“The presence of the Past”/“La Strada Novissima”) that confirmed Postmodernism as a design system of note across the Western World. Kupper won the Progressive Architecture First Design Award in 1972, and while working for Frank Gehry during the 1970s, every project he designed in Gehry’s office won an AIA Award, including the 1977 AIA National Honor Award for the Concord Pavilion. In 1983 Kupper won the American Academy of Rome “Rome Prize,” the same traveling fellowship given to Luis

Kahn and Robert Venturi in the 1950s that fostered their interest in ancient architecture, germinating the seeds of U.S. Postmodernism.⁴³



Eugene Kupper. Nilsson House, 1977. 10549 Rocca Place, Bel Air (Flickr, OfHouses)

Charles Moore’s influence upon regional architects appears to have been immediate. Other pre-1980 works by Moore, done in collaboration with John Ruble and Buzz Yudell, include the Robert Abel House (747 Latimer Road, Pacific Palisades, 1978-1979), which Ruble has mentioned is stylistically most like Sea Ranch of any of Moore’s Southern California works, and the Rodes House (1406 N. Kenter Ave, Brentwood, 1978-1980).⁴⁴ Though Moore was highly noted for his openness to, and abilities with client



Robert Abel House as seen from the public right of way, 747 Latimer Road, Pacific Palisades (SurveyLA)

collaboration, the Rodes House was particularly informed by client wishes and design vision. David Rodes was a professor of English at UCLA and desired a small but “formal, imposing, and indeed a little grand” house in which he could both entertain and host indoor or outdoor theater productions.⁴⁵ The Rodes House, with its formal, undressed, highly symmetrical

⁴³ ArtSlant, Inc., “Eugene Kupper: Profile” Los Angeles: ArtSlant, Inc., 2011, available: <https://www.artslant.com/global/artists/show/191431-eugene-kupper?tab=PROFILE>

⁴⁴ Michael Ruble, telephone conversation with author, July 27, 2016.

⁴⁵ “Moore Ruble Yudell: Rodes House, Los Angeles, California,” *Architectural Record* 169 (May 1981): 126.

curved façade and fairly subdued gray and blue color palette, is restrained compared to Moore’s other era works. Upon closer detail the evidence of Moore’s hand remains – the second level picture windows, a bay-like bump-out dining room, monopitch roofs at the rear portion, double height spaces, upper level passageways, and a playful use of a vestigial truss, straight and flat against the curved wall, then symmetrically echoing on either exterior side as a curved trellis. The house expresses the client’s interest in the classics in a multi-faceted manner. The front elevation is proscenium-like and Palladian while simultaneously referencing Ledoux’s 1794 Barrière de la Villete, and the oval patio upon which outdoor productions would occur seemingly references Bernini. The building is placed at an orchard; in Classical Greece groves doubled as religious sanctuaries, and it is from the rituals conducted within them that Classical drama is believed to have first developed. Additionally, the grove was intended to give the



Rodes House, 1406 N Kenter Ave, Brentwood (Courtesy of Moore Ruble Yudell Architects & Planners)

house the impression of a pavilion at the end of a grand procession within a larger estate.⁴⁶ Intentionally or not, the Rodes house expresses the more restrained Classicism increasingly seen in Postmodernism after 1980. It should be noted that from 1976 to 1978, the Moore Ruble Yudell office also designed and completed the New Orleans Piazza d’Italia, another classically inspired, set-like structure that is one of the best-known examples of Postmodernism worldwide, credited for its “placemaking” abilities.⁴⁷

Sea Ranch and the Los Angeles School

To return to the Los Angeles School and the influence of Moore’s Sea Ranch design, Los Angeles School Postmodernism expresses what Charles Jencks refers to as “radical eclecticism” – a collagist arrangement of parts, colors, forms, and materials upon a building that are divergent, if not jarring, in relation to one another and to traditional architecture.⁴⁸ It is, to Jencks, the prescient Sea Ranch Condominium One interior space that foretells this Los Angeles School design tendency – a heterogeneity of prescient parallels to 1970s Los Angeles itself, perceived and written by architectural scholars as unorthodox, heterogeneous, and eclectic without cultural hierarchies.

⁴⁶ Ibid.

⁴⁷ Farrell and Furman, *Revisiting Postmodernism*, 27.

⁴⁸ “Radical Eclecticism, the First Response to Homogeneity,” in Jencks, *The Story*, 63-77; Jencks, *Heteropolis*, 38.



Sedlack Residence exterior and interior views, 910 Superba Avenue, Venice (Courtesy of Morphosis Architects)

Financial resources were spare for both clients and most of the local architects, who were hungry to experiment and build. Many of the completed 1970s era works were small-scale and included art studios, beach-side cottages, and room additions usually above alley-facing garages. To convey a Postmodern contextuality, and/or because of a lack of resources, architects used inexpensive, industrial materials that were readily seen on other industrial buildings in the area. These materials included wood board, exposed beams, asphalt shingles as wall cladding, cinder blocks, corrugated metal, and a little later in the case of architect Frank Gehry, chain link fencing. Gehry referred to all of these commonly used materials and the buildings made from them as “cheapskate.”

Constructed at the time in neighborhoods that were still perceived as somewhat dangerous, some of these designs appear industrial and defensive. The use of industrial materials, specifically the use of corrugated metal, lend many of these designs a fortified and defensive quality, which is not to say that the materials and designs were heavy or monumental.⁴⁹ Because of their assemblage styling, artistic influences, and thin, non-typical building materials, many of the designs have a lightweight, ephemeral quality, which is also seen in Moore’s work. John Morris Dixon compares Moore’s Los Angeles work to stage sets, and the work of Los Angeles School practitioners to the exposed and contingent backstage assembly of state sets.⁵⁰

⁴⁹ Niles Corwin, “COLUMN ONE: Buildings That Say ‘Back Off’,” Los Angeles Times, June 19, 1992.

⁵⁰ John Morris Dixon, “The Santa Monica School: What’s Its Lasting Contribution?” *Progressive Architecture* 76 (May 1995): 68.



Coy Howard. Ellen and Jay McCafferty Studio House, 1017 Beacon Street, San Pedro (Google Street View)

WET Magazine and *Wabi-Sabi*

An important cultural bellwether for late 1970s Venice Beach was *WET Magazine*, founded in 1976 and published until 1981 by former UCLA architecture student Leonard Koren. The subject of WET was ostensibly “gourmet bathing” which was, albeit ironically, to be handled like the traditional Japanese tea ceremony. With this, WET featured numerous articles on recent Venice Beach architecture and groundbreaking graphic design – the two-dimensional equivalent of Los Angeles School Postmodernism – by the likes of April Greiman, Tom Ingalls, and Gary Panter, among others. The magazine, according to Koren, had an aim for “upping readers’ tolerance for ambiguity and contradiction, i.e., fostering a greater appreciation of the reality of reality.”⁵¹ It was, to Koren, an approach that is right for where we are: “In California, we mainline contradiction, subsist on incongruity.”⁵² Such ideas seem to have also informed Los Angeles School architecture itself, and the conceptual underpinnings that Koren calls “*wabi-sabi*” of the traditional Japanese tea ceremony.

⁵¹ Leonard Koren, *Making WET: The Magazine of Gourmet Bathing* (Point Reyes, CA: Imperfect Publishing, 2012), 3.

⁵² *Ibid.*, 65.



WET Magazine, with cover art by April Greiman. September October 1979. (Image Courtesy Leonard Koren)

Koren, who was first exposed to Japanese aesthetics in 1964, authored two books on *wabi-sabi*, combining what were originally two separate terms: *wabi* (“content with the simple,” “unmaterialistic,” originally also translated as “forlorn”) and *sabi* (“the bloom of time,” “a pleasure in things old and faded”).⁵³ Taken together, *wabi-sabi* emphasizes the imperfect, the transitory, and the fleeting. Seventeenth-century Japanese tearooms were constructed in a vernacular, ad-hoc approach using raw, irregular, aging, and imperfect natural materials – all undertaken in a highly informed and self-aware manner. *Wabi-sabi* also applied to the various utensils used in the ceremony, which could be cracked, pocked, inexpensive, or commonplace. Los Angeles school architects did not deliberately approach their designs from the philosophy on paper of *wabi-sabi*, but were instead what Koren has called “action intellectuals.”⁵⁴ “They made concrete things – buildings, etc. – that seemed to express deeper concepts. But the actual concepts were never articulated in words, written or

spoken.”⁵⁵ Nonetheless, *wabi-sabi* appears to inform numerous aspects of their design approach, following a longer tradition of Japanese concepts informing Southern California architecture.

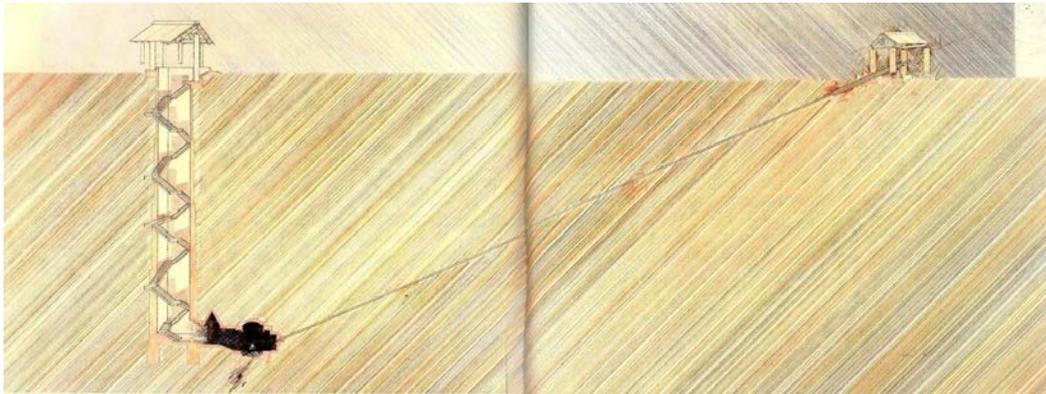
⁵³ See Leonard Koren, *Wabi-Sabi for Artists, Designers, Poets & Philosophers* (Point Reyes, CA: Imperfect Publishing, 1994 and 2008); and Leonard Koren, *Wabi-Sabi: Further Thoughts* (Point Reyes, CA: Imperfect Publishing, 2015).

⁵⁴ Leonard Koren, e-mail correspondence with author, May 13, 2015.

⁵⁵ *Ibid.*

The Cosmic and Celestial

As previously mentioned, both Le Corbusier and Kahn, in their later work, appear to be referencing vast contexts that could be considered cosmological, celestial, or planetary. Los Angeles-based architect Fred Fisher, for one, has called architecture “a cosmological art that establishes the relationship between man and nature.”⁵⁶ Unbuilt works by Fisher include a solar crematorium, inspired by his father’s passing, where the corpse would be cremated by sunlight reflecting off a large mirrored half dome, and another project – *Observatory* – an extraordinarily long, primarily underground telescope permanently fixed on Polaris, rendering it visible in day or night.



Frederick Fisher. *Observatory*. 1979. Colored pencil on paper. Two panels, each 28”x 22” ([n.p.] [in] John Crosse, <https://socalarchhistory.blogspot.com/2010/04/frederick-fisher-and-venice-rat-pack.html>)

In the 1979 Caplin House (229 San Juan Avenue, Venice), Fred Fisher’s first completed work, (with Thane Roberts), Fisher purposely acclimated interior tiles to magnetic north, as a way of giving the house’s collagist-like design placement and context. Roland Coate Jr., an early Los Angeles school Postmodernist who would later quit architecture altogether to devote his life to painting, constructed the “earth sheltered” Alexander house (1974, Montecito, CA), which reads as a primitive brutalist temple half submerged into its hill, and the unbuilt Leland House (1979), a “sun temple of individual man [...] having a symbolic relationship to the Griffith Observatory due three miles east.”⁵⁷ Former UCLA instructor and Los Angeles based architect Eugene Kupper’s 1976 UCLA extension building is a metaphor, in the words of *Los Angeles Times* critic John Dreyfuss, for the unchanging earth and the ephemeral sky.⁵⁸

⁵⁶ John Dreyfuss, “Showing How to Mix Metaphors,” originally published in *Los Angeles Times*, Oct. 24, 1979, republished in *A Confederacy*, ed. Gannon and Branda, 48.

⁵⁷ John Dreyfuss, “Mystery in Roland Coate’s Work.” Originally published in *Los Angeles Times*, October 17, 1979, republished in *A Confederacy*, ed. Gannon and Branda, 42.

⁵⁸ John Dreyfuss, “Kupper Employs Dual Process.” Originally published in *Los Angeles Times*, October 11, 1979, republished in *A Confederacy*, ed. Gannon and Branda, 36.



L: Caplin House, 229 San Juan Avenue, Venice (SurveyLA); R: Studioworks. Gagosian Gallery, 51 Market Street, Venice (LA Conservancy, Robert Mangurian)

Perhaps the most expressive of the celestial context in local architecture is the Gagosian Gallery and Apartments by Studioworks (Craig Hodgetts and Robert Mangurian, 1982) located on 51 Market Street in Venice. From the outside the building is subtly classical – symmetrical with a broad, blank monumental panel of gray stucco. Simultaneously, the building is vernacular in its styling, sharing rooflines and side walls to its adjacent pre-war commercial buildings. Inside, the building contains a giant, open rotunda that is its own oculus, subtly akin to L.A. light and space artist James Turrell’s large scale, ocular art work constructed within a desert cinder cone called “Roden Crater” (1972- present, Coconino County, AZ). Both use an oculus to frame the sky. During winter solstice, the sun moves across the Gagosian oculus at a rate of two feet per hour. Entry and window fenestration, in addition to a stairway that appears to be constructed of exposed wood in a somewhat unfinished and casual manner, are treated as “willful bricolage,” eccentrically appearing around the rotunda’s edges. Within this swirl is the ocular void, is nothingness. This appears to be a subtle reference to the concept of decenteredness that is analyzed and frequently discussed in theoretical Postmodernism.⁵⁹

Morphosis, Eric Owen Moss, and Frank Gehry

The Morphosis architecture firm, founded by Thom Mayne, James Stafford, and Michael Rotondi; the practice of Eric Owen Moss (Eric Owen Moss Architects); and the office of Frank O. Gehry (Frank O. Gehry and Associates, today Gehry Partners) appear to be the early leaders of this non-school that is the Los Angeles School. The works of these practices pre-1980 are, even for Gehry who had been already practicing for 18 years, early and pivotal works. Morphosis co-founder Thom Mayne, along with Frank

⁵⁹ Paulette Singley, “Wicked Architects,” in *A Confederacy*, ed. Gannon and Branda, 202-206.

Gehry, would each go on to win a Pritzker Architectural Prize. Often called the Nobel Prize of architecture, the Pritzker Prize is presented annually to one living architect or active firm, “whose built work demonstrates a combination of those qualities of talent, vision, and commitment, which has produced consistent and significant contributions to humanity and the built environment through the art of architecture.”⁶⁰

Thom Mayne is one of the very few of this group of Los Angeles School architects who spent his childhood in Southern California. His mother moved his family from Gary, Indiana to Whittier, California when he was 10, and Mayne would later enroll to study architecture at Cal Poly Pomona, though he graduated from USC with his bachelor’s degree in architecture. After working as a planner at the large Los Angeles firm of Gruen Associates for two years, Mayne taught at Cal Poly Pomona and later SCI-Arc in the 1970s before going back to school to earn his master’s degree in architecture from Harvard in 1978. In 1972, Mayne, along with James Stafford (and joined by fellow SCI-Arc alum Michael Rotondi one year later) would establish Morphosis – a now globally significant architecture firm that Mayne continues to oversee, based out of Culver City. All of Mayne’s work pre-1980 is through Morphosis, and consists of small houses and house additions, often located off alleys in Venice Beach.

The early works of Morphosis often read as a kit of assembled parts that at first glance may seem incongruous, contingent, and ad-hoc. This body of work often features extreme articulation given to a smaller-scale component, be it a window frame such as at the 2-4-6-8 house (932 Amoroso Place, Venice, 1978-1980), or an exposed hardware system such as the cable suspension/rigging assembly as seen at the Venice III House (920 Victoria Avenue, Venice, 1982-1986).⁶¹

The articulated component garners focus, and stands in for the whole, though it may not read as part and parcel of the rest of the design.⁶² Michael Rotondi has discussed the interest on his part in the precise – if not complex – hand-assembled element, and the precision of industrial assembly. Both ideas are conceptually and aesthetically manifest in Morphosis’ early work. Related to this, Rotondi has also acknowledged an interest in the



Morphosis Architects. Venice III House addition, 920 Victoria Avenue, Venice (Courtesy of Morphosis Architects)

⁶⁰ The Hyatt Foundation. *The Pritzker Architectural Prize, 2018*, available: <https://www.pritzkerprize.com/about/purpose>

⁶¹ Jencks, *Heteropolis*, 61.

⁶² *Ibid.*



Jean Prouvé with Henry Prouvé, prefabricated petrol station, 1953; Relocated to Vitra Museum in 2003 (Flickr, smow blog)



Morphosis Architects. 2468 house, 932 Amoroso Place, Venice (Courtesy of Morphosis Architects)

work of French metalsmith, designer, self-taught architect Jean Prouvé (1901-1984), whose work, which was predominately in metal, was highly engineered with an aesthetic itself informed by industrial production. His designs, which include many for furniture and housing, straddled a line between prefabrication and handcraft, and often incorporated a character-rich contingent quality – features seen in Morphosis’ early work.⁶³

Additionally, many early Morphosis works (in a manner similar to the 1978 Gehry house to be discussed) exhibit planar shifts, where walls, rooflines, or patterns are often at disjuncted angles within a given design. Early Morphosis design components appear to be “off the shelf” – an idea earlier applied by Charles and Ray Eames to their 1949 house in Pacific Palisades, and used by other regional architects during the 1970s such as Peter de Bretteville. Upon the 2-4-6-8 house, Mayne appears to use these components in an ad-hoc manner – “ad-hocism” being a significant design feature of 70s-era Los Angeles architecture according to Charles Jencks. Additionally, the 2-4-6-8 house exhibits a degree of systems assembly akin to building a car or anything mechanical for that matter.⁶⁴ The house reads as model-like with bright colored window frames that appear to be snap-in components. An exploded diagram that Morphosis developed for this design conceptually reiterates the idea of this house as an assembled thing. The quality of the articulated, assembled, and virtuous – if not wrought – technical detail will be seen in other Morphosis works.⁶⁵

⁶³ “Biography,” Le Musée Jean Prouvé (1901-1984), available: <http://www.jeanprouve.com>

⁶⁴ Ewan Branda, “Howard Hughes’s Column,” in *A Confederacy*, ed. Gannon and Branda, 179.

⁶⁵ 2-4-6-8 house exploded diagram, House as a kit assembly, can be found on Morphosis’ webpage: <https://www.morphosis.com/architecture/30/>

Through the 1980s, Morphosis would develop a specific kind of techno-poetic futurism commonly called “Dead-Tech” – masterfully articulated, exposed technology as imperfect/decaying (*Wabi-Sabi*) and post-apocalyptic.⁶⁶ Morphosis’ use of materials, and that of the Los Angeles School as a whole, has been described as “impertinent” with an “indulgent complexity.”⁶⁷ Such approaches are present on a wide variety of Los Angeles School designs.

Similar approaches to that of Morphosis are seen in the late 1970s era work of Eric Owen Moss: a theorizing and vocal figurehead of Los Angeles Postmodernism. Moss’ all-over 708 House remodel (708 El Medio Avenue, Pacific Palisades, 1980-1982) was originally a 1948 James H. Caughey Case Study House that in 1980 Moss drastically changed.⁶⁸ Serving as the house for his young family, Moss’ design presents the graphic, contrapuntal layering, with “flying grids” in the words of Moss, like those seen upon the Morphosis Sedlack House, the quality of an assembled and toy-like kit seen upon the 2-4-6-8 House, and a prominently featured, graphically treated buttress rod that parallels the high tech reference later seen at the Morphosis Venice III House.⁶⁹ Through its coloration, exaggerated elements, “Little Bo-Peep” false front gable with false front chimney, and overall animated feeling, the 708 House conveys fun and humor typically associated with Postmodernism, albeit less boldly handled by other architects.⁷⁰ It might also be noted that beginning in the first half of 1976, when the initial building permits are issued a couple of months apart for Moss’ Playa Del Rey Triplex Apartments Addition, and then Morphosis’ first Venice Beach house addition (the Delmer Residence, 32 19th Street), Moss’ work is wholly contemporaneous to that of Morphosis, not modeled after them. Eric Owen Moss is also the primary architect of the Culver City Hayden Tract, (Ince Blvd., Lindblade St., National Blvd., and Hayden Ave., Culver City, CA, 1986-present) the most significant grouping of Deconstructivist architecture in Southern California.

⁶⁶ Jencks, *Heteropolis*, 53.

⁶⁷ Michael Franklin Ross, “Young, Los Angeles and Possibly Post-Modern, Architects.” *Architecture + Urbanism* 90 (April 1978): 83-154. As quoted in Todd Gannon’s “A Confederacy of Heretics,” in *A Confederacy*, ed. Gannon and Branda, 23.

⁶⁸ Los Angeles Conservancy, “708 House.” Los Angeles, CA: Los Angeles Conservancy, 2016, available:

<https://www.laconservancy.org/locations/708-house>

⁶⁹ Eric Owen Moss Architects, “708 House: Description” (Culver City: Eric Owen Moss Architects, 2018), available:

<http://ericowenmoss.com/project-detail/708-house/>

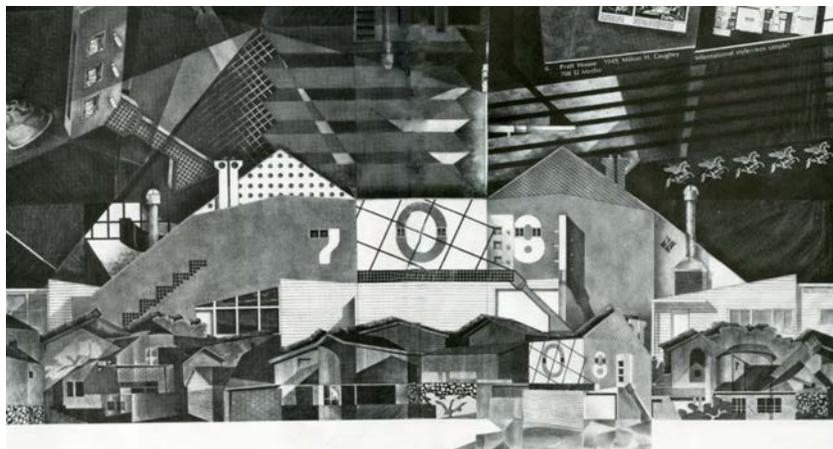
⁷⁰ Ibid.

Frank Gehry

For his intuitive, artistic form making capabilities and the ease with which he used industrial, vernacular, non-orthodox materials, Frank Gehry is a major—if not *the* major – and substantial figure within this group. A former student at USC, while there Gehry, who contemplated any variety of majors early in his schooling, studied ceramics under Glen Lukens before changing his major to architecture and graduating with his degree in 1954.⁷¹ Gehry served in the U.S. Army special services division for one year, then worked for the Los Angeles firms of Gruen Associates and Pereira and Luckman, before establishing his own practice 1962 with partner Gregory Walsh, Jr. Gehry’s family raised him with exposure to the arts, and he would later develop friendships with many notable west coast artists of 1960s Venice and Santa Monica.



Eric Owen Moss Architects. 708 House, 1980-1982. 708 El Medio Avenue, Pacific Palisades (SurveyLA)



Eric Owen Moss Architects (Eric Owen Moss). 708 House concept drawing, n.d. (<http://ericowenmoss.com/project-detail/708-house/>)

⁷¹ The Glen Lukens House is Los Angeles Historic-Cultural Monument No. 866.

Frank Gehry's signature work often features, in his words, "a concern for the synthesis of a uniform photogenic coherence," akin to the all over coherence of Finish Fetish artworks, but, especially during his early years, without their slick, glossy finish.⁷² In fact, Gehry has talked of his earlier work as being finished, though it may not look so – a descriptor that could fit to a variety of Los Angeles School pre-1980 designs, including those of Morphosis and many others. Much of Gehry's signature work reads as "aesthetic" in the manner often used for sculpture or other fine art forms.

Whether using exposed wood stud, corrugated metal, chain link fencing, or any variety of other "cheapskate" materials, double-coding aside, Gehry has an uncanny ability to see the medium as the thing it is, taken on its own formal merits. In this regard, chain link fencing or exposed wood studs, in a certain light, are striking materials, regardless of their previous associations or use. Gehry's use of exposed unfinished wood, according to him, came from the many hours of his youth building small cities out of scrap wood from his grandfather's hardware store.

Gehry, along with partner Walsh, completed numerous early, lesser-known buildings, primarily residences, in Los Angeles and across Southern California prior to 1965. His first work to garner a degree of press was a gallery made for a local arts dealer on Melrose Avenue in Hollywood. Gehry and Walsh's

1964-1965 Danziger Studios building is probably Los Angeles' first building to purposely employ vernacular design elements in similar irony to how Venturi incorporated honky tonk. Like many other street-side buildings near it, Danziger Studios is at first glance a rather basic stucco box. Upon closer inspection, the design features subtle modeling, composed massing, and clean, punch-out openings, a considered minimalist sculpture similar to the artworks of the 1960s that were influential on a variety of Los Angeles architects.



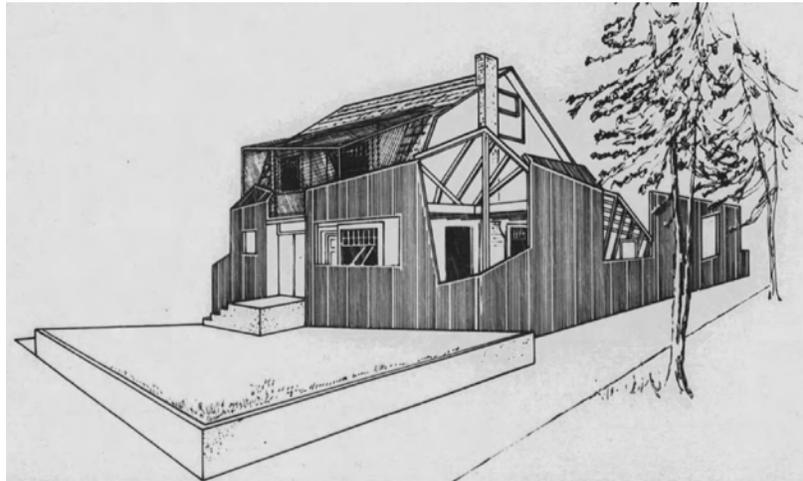
Frank Gehry and C. Gregory Walsh Jr. Danziger Studios, 7001 Melrose Avenue (SurveyLA)

Though still thoroughly functional, as time passed, Gehry's forms became increasingly ambitious and different. Coupled with his unorthodox materials, his forms not only broke apart the Modernist box, but clearly and confidently asserted that architecture is art. In these works are seen the "willful sculptural

⁷² Branda, *Howard Hughes's Column*, 185.

forms, colliding or aggressively juxtaposed” that writer John Morris Dixon would identify as the primary character defining feature of the Los Angeles School Postmodernism.⁷³

Gehry’s specific and distinctive version of architecture as art appears to have evolved quite naturally from his earlier interests, and that of his friends who would in their own right go on to become globally significant fine artists.⁷⁴ Gehry completed a grouping of works between 1978 and 1980 that was well documented in the architectural press and highly regarded. Perhaps none more so than the first of these: the combinatory 1978 additions and renovation work conducted his own Santa Monica residence. Gehry’s residence was a 1920s Dutch Colonial bungalow he purchased in 1977. The work conducted upon it in 1978 “deconstructs” the house through contrapuntal gestures, forced perspectives, and the stripping away some of the original facades to their now exposed, glass-clad woodwork. Gehry provides sectional layering through corrugated metal-clad additions that both attach to and envelop the bungalow while still revealing it through various openings akin to picture framing, where the corrugated metal is itself the museum wall.⁷⁵ Additionally, Gehry applies a liberal use of chain link fencing, elevated off the ground to create three-dimensional forms, and employs exposed wood board, including as a blank, full-height sidelight at the house’s main entrance. These materials and design elements swirl around the bungalow – a low, sharp-edged composition with the occasional exposed wood frame skylight, including a larger one as a perspectival full cube jutting to the street off the side of the property’s corner lot. Though his work had long been covered in architectural journals, Gehry’s house



Frank Gehry (with Paul Lubowicki). Gehry Residence, 1978. (Drawing by Russ Arasmith, John Dreyfuss, “Gehry’s Artful House, Offends, Baffles, Angers his Neighbors.” Los Angeles Times, July 23, 1978: Part VIII, 1)

⁷³ Dixon, “The Santa Monica School,” 65.

⁷⁴ After the advent of Computer Aided Design in the 1980s, Gehry’s forms would become even more “aesthetic,” and verge into Deconstructivism, without that movements conceptual underpinnings. Gehry was one of the first to fully embrace the potential of CAD, his firm developed their own computer programs relative to it, and it is Gehry’s post-CAD work that would bring him to global prominence.

⁷⁵ John Dreyfuss, “Gehry’s Artful House, Offends, Baffles, Angers his Neighbors,” *Los Angeles Times*, July 23, 1978.



Frank Gehry Residence, 1002 22nd Street, Santa Monica (Flickr, Moritz Lino)

additions were the first project to bring his name to the wider public. More than any other of his early works, his residence would become extremely influential upon Los Angeles School practitioners. Arguably, all local work in this context statement from 1978 or after is informed by it. Forty years later, the project still reads as aesthetically bold.

In 1979 Gehry completed his second Los Angeles art gallery – for Gemini G.E.L. (8365 Melrose Avenue, Hollywood) – and in 1980 he completed two Venice projects, The Arnoldi Triplex and the Spiller House. The Arnoldi Triplex (326 Indiana Ave.), consists of three separate, standalone condo buildings that share similar massing albeit different cuts and faceting details. Each of the units is thoroughly clad in a rather basic and vernacular material: green asphalt roof shingle on one, exposed wood board upon another, and pale blue stucco upon the third building. The three, taken together, are of a collagist “ad-hoc composition” but still read as one cohesive composition of, once again, “uniform photogenic coherence.”⁷⁶



Frank O. Gehry and Associates. Arnoldi Triplex, 326 Indiana Avenue, Venice (Flickr, William Veerbeek)

⁷⁶ Jencks, *The Language of Post-Modernism*, 128.

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In his Venice Beach Spiller House of 1980 (39 Horizon Ave.) Gehry employs a generous use of corrugated metal accenting with plain wood board and unfinished wood studs at various openings. These materials, along with its abundance of off the shelf aluminum sliding windows, are all rather commonplace and vernacular. Yet through Gehry's sure-handed and aesthetic handling, they become part and parcel of a house doubling as a contemporary object. The Spiller House property consists of two block shaped parts – one taller than the other – topped with shifting and overlapping roof angles and rows of exposed wood members that support large skylights that, based off pre-existing photographs, flood the house with natural light.



Frank O. Gehry and Associates. Spiller House, 39 Horizon Ave, Venice, CA (SurveyLA)

Frank Gehry would go on to complete the 1991 Chiat/Day headquarters (340 Main St., Venice), a significant Postmodern work, and would international recognition through completion of the 1997 Guggenheim Cultural Center in Bilbao Spain. In 2003 Gehry completed the Los Angeles Walt Disney Concert Hall (111 S. Grand Ave., Downtown), a sister building to his Bilbao project. On a global level, Frank Gehry is widely considered one of the most important architects of the last 50 years.



Chiat/Day Headquarters 340 Main Street, Venice, CA (Google Street View)



Disney Concert Hall, 1115 Grand Avenue (SurveyLA)

Postmodern Exhibitions and Articles

Postmodernism in general, the Los Angeles School, Charles Moore, and selected other locally practicing architects were the subjects of numerous articles throughout the 1970s. Early theoretical articles about Postmodernism appear in *Oppositions* magazine – a publication that ran from 1973 to 1984 published out of New York by the Institute for Architecture and Urban Studies (IAUS), and overseen by East Coast architect and Professor Peter Eisenman. Eisenman himself was a primary figure of Postmodernism and later Deconstructivism.

The first major international exhibit specifically devoted to Postmodernism was “The Presence of the Past” at the 1980 Venice Biennale. This exhibit was organized by architect and writer Paolo Portoghesi, who invited 20 Postmodern architects worldwide, including Los Angeles Postmodernists Frank Gehry and Eugene Kupper, to design classically inspired artificial facades on a walkable *faux* street (“La Strada Novissima”) inside an industrial building. “The Presence of the Past” is credited with making Postmodern classical references once again acceptable in contemporary architecture. It is after 1980 that traditional Postmodernism, with its more overt classical references, would become more ubiquitous.

Curated by Philip Johnson, in 1980 the Museum of Modern Art presented a hypothetical competition for innovative “Best” merchandise mart store designs. Many of these works featured various Postmodernists including Charles Moore, whose mirrored elephants entry plays off earlier World’s fair theming. In 1982 the IAUS presented “California Counterpoint: New West Coast Architecture,” an exhibit of Los Angeles Postmodernism, built and unbuilt, of the 1970s and early 1980s. But perhaps for Los Angeles School Postmodernism, the most important early local show was a series of ten weekly 1979 exhibits and lectures called “The Architecture Gallery” (“Current L.A. : 10 Viewpoints”) that was held at Thom Mayne’s Market Street house. Stemming from Mayne’s role as lecture director of SCI-Arc, the Architecture Gallery was Los Angeles’ first gallery devoted exclusively to architecture. As the name implies the Architecture Gallery asserted, among other things, the possibility that architecture could be

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art. In Mayne's words, it was "important for people to experience artistic types of activities that lead to fine architecture."⁷⁷

Each week exhibits featured work by one of ten separate architects or firms: Peter DeBretteville, Roland Coate Jr., Eugene Kupper, Frank Dimster, Eric Owen Moss, Morphosis (Thom Mayne and Michael Rotondi), Frank Gehry, Frederick Fisher, Studio Works (Craig Hodgetts and Robert Mangurian), and Coy Howard. The exhibits were thoroughly covered by *Los Angeles Times* Architectural Critic John Dreyfuss. The Architecture Gallery exhibits, and Dreyfuss' coverage of them, played a substantial role in sharing Los Angeles School designs with the larger general public. More recently in 2013, SCI-Arc presented "A Confederacy of Heretics," a retrospective of Architecture Gallery participants. The SCI-Arc gallery presented a smaller scale exhibit in 2005 called "Whatever Happened to LA?, Architectural and Urban Experiments 1970-1990" that also featured many of the above-mentioned architects along with prominent regional Late-Modernists.

⁷⁷ John Dreyfuss, "One-Week Shows by 11 Architects," *Los Angeles Times*, Oct 11, 1979, republished in *A Confederacy*, ed. Gannon and Branda, 35.

ELIGIBILITY STANDARDS FOR POSTMODERNISM, 1965-1991

Summary Statement of Significance:

A resource evaluated under this theme is significant in the area of Architecture as an excellent example of the Postmodern architectural style. Most examples are the work of noted Postmodern architects, including two winners of the Pritzker Architectural Prize, who went on to international acclaim.

Postmodernism was an internationally significant architectural movement that consciously applied traits, approaches, and concepts unassociated with orthodox modernism as a means to move twentieth-century architecture away from it. A highly communicative architecture, Postmodernism employed irony, ornament, play, symbolism, and historic or vernacular references to contextualize buildings to their setting, location, or their users.

Documented in architectural press across the Western World, Los Angeles School Postmodernism is an internationally significant Postmodernism subtype. The pre-1980 identified examples of these highly visual designs often possess an eclectic, unanticipated, and ephemeral mix of forms, details, materials, implied perspectives and references. Unlike other Postmodern expressions, Los Angeles School Postmodernism does not reference the past – classical or otherwise. Rather, its mix of features communicates specific, then-present conditions of decenteredness, art, pluralism, and heterogeneity in Los Angeles, and its neighborhoods where this work was made. Los Angeles School Postmodernism will inform the aesthetics of Deconstructivism – a later architectural design system of international significance.

Period of Significance:

1965 – 1991

Period of Significance Justification:

The period of significance starts in 1965, the date of Frank Gehry and Gregory Walsh Jr.'s *Danziger Studios* – Los Angeles' earliest known example of Postmodern architecture. Postmodernism's citywide period of significance continues until 1991, the completion year of

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the Frank O. Gehry and Associates Chiat/Day building in Venice. Completed once the design system had gained wide acceptance, the Chiat/Day is an internationally lauded Postmodern masterwork. Despite the extended period of significance, the end date for SurveyLA is 1980, and most examples identified for SurveyLA date from 1980 and earlier.

It might be noted that a group of later, local practitioners practicing in the 1980s and into the mid-1990s incorporated many of the approaches and influences herein discussed. Though this context/theme may be used to understand their work to a degree, the latter group warrants further study. Work of this “Second Generation” of Los Angeles School Postmodernism is more diverse than assumed by shared moniker alone, and this moniker may itself may ultimately change pending further research. Additionally, further research may expand this theme and its period of significance. Not to be taken as an inclusive list of prominent 1980s to mid-1990s Los Angeles architects, a preliminary list of Second generation practitioners includes: Franklin D. Israel, Grinstein/Daniels Architects, Brian Murphy (DAM Construction/Design Inc.) Koenig/Eisenberg, Steven Ehrlich, and Michael Tolleson, among others.

Geographic Location:

Citywide with concentrations in coastal areas that include Venice, Pacific Palisades, and San Pedro.

Area(s) of Significance:

Architecture

Criteria:

NR: C

CR: 3

Local: 3

Associated Property Types:

Residential – Single family residential, Multi-family residential; including residential property additions and exterior renovations

Commercial

Institutional

Industrial

Property Type Description: Property types identified for SurveyLA date mostly from 1980 and earlier and include single and multi-family residences and residential property additions and exterior renovations. Some commercial and institutional properties were also identified. No industrial properties were identified for SurveyLA. More examples of all property types may be identified over time to include the full period of significance for this theme.

Property Type Significance: See Summary Statement of Significance above.

Eligibility Standards:

- Was constructed during the period of significance
- Is an excellent example of the Postmodern architectural style
- Exhibits quality of design through distinctive features

Character-Defining/Associative Features:

- Retains most of the essential character-defining features from the period of significance
- May have dramatic rooflines, including shed-like or mono-pitch
- Selectively references earlier era vernacular or classical design features, but not as a revival style
- Typically incorporates an unorthodox use of industrial material such as cinder block, asphalt, corrugated metal, or chain link fencing
- Displays eclectic, starkly contrasting, or colliding materials, colors, graphic patterning, or massing, and sculptural forms, among other elements
- Loosely-assembled, lightweight, or unfinished in appearance
- Ephemeral, smaller -scale details often informed by high tech or art that “stand in” for the whole
- Use of exaggerated or abstracted ornamentation
- For the National Register, a property must possess exceptional importance if less than 50 years of age
- Also for 1980 and earlier residential properties:
 - Bold and highly visual in design, often using bright colors and industrial materials
 - May resemble commercial or industrial property types on a smaller scale
 - Displays eclectic and starkly contrasting elements, materials, colors patterns, or massing, often resulting in a loosely-assembled or unfinished appearance
 - May read as art objects that may include graphic design, sculptural, or assemblage elements.

Integrity Considerations:

- Should retain integrity of Location, Design, Materials, Workmanship, and Feeling from the period of significance
- Must retain majority smaller-scale details if such details were known to exist
- Must retain eclectic mix of design elements if known to originally exist
- Original color scheme may have been altered
- Setting may have changed (adjacent land uses)

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