



Photos: Volker M. Welter

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Modern Patrons: Moore in LA

SAH/SCC Tour & Talk, West Los Angeles
Saturday, October 20, 2012, 2-4PM

Join SAH/SCC for the latest in our popular Modern Patrons salon series, as we celebrate the work of Charles Moore with a visit to the David Rodes Residence (Moore Ruble Yudell, 1978-9). This exclusive event features a dialogue with the owner about the process of engaging and building a modern home with one of the most charismatic and influential architects of the late 20th Century.

Charles Willard Moore is best known for his groundbreaking residential design work at Sea Ranch. Moore, moreover, was also an active educator. From his recruitment by William Wurster to teach as an Assistant Professor at the University of California, Berkeley, in 1959, to posts at Yale, UCLA, and lastly, the University of Texas, Moore was an influential teacher and nurturer of young architects. Moore practiced architecture individually and in several important partnerships throughout his career, including with Moore Ruble Yudell in Santa Monica.

David Gebhard and Robert Winter described the Rodes Residence as "...a two-story convex façade that acts as a stage set for the owner's amateur theatrical productions." According to Gebhard, Moore said he drew inspiration for the design from "modernized



Symmetrical front façade of Moore's Rodes residence.



Rodes living room featuring scaffolding by Frank Gehry.
Photos: Volker M. Welter

18th-Century houses in the south of France." The house has been widely published in *Architectural Record*, *Architecture and Urbanism*, and *GA Houses*.

The Rodes Residence was designed for David S. Rodes, a professor of English at UCLA. A Recipient of a Ph.D. from Stanford University, Rodes has been a driving force at UCLA since he began as an assistant professor of English in 1966. He is a Fulbright and Stanford fellow, and has chaired numerous UCLA campus committees. In 1972 he was given the university's Distinguished Teaching Award, and in 1995 was decorated by the French government. He is the former director of the Grunwald Center for the Graphic Arts at UCLA.

Modern Patrons—Moore in LA: October 20, 2012; 2-4PM; \$15 each for SAH/SCC Patron and Life Members; reservations required; space is limited; seating will be made available to general membership should the opportunity arise, on a first-come first-served basis; registration—see order form on Page 6, call 800.972.4722, or go to www.sahscc.org; waiting list—email info@sahscc.org.

SAH/SCC President's Letter

City Beautiful, Again

This past July, the first two blocks of Downtown Los Angeles' Grand Park opened to the public; the third and fourth are due to open in October. The transformation of what has long been a dead space (where you wait for jury duty) into a lush, vibrant, and active community crossroads was long overdue.

Like 100 years overdue. As early as 1900, there was talk of creating a City Beautiful movement-inspired civic center for the City of Angels. By 1917, landscape architect J.S. Rankin had developed a comprehensive scheme. A Beaux-Arts plan was established in the 1920s, populated with civic buildings during the 1950s, bisected with The Music Center complex in the 1960s, then neglected during the last decade of the 20th century. The broken and dysfunctional Arthur J. Will Memorial Fountain stood as an ironic tribute (Will was chief administrative officer of the multi-million dollar Civic Center Mall project).

But now the fountain has been beautifully restored by Rios Clementi Hale Studios, which also created the park's landscape, architecture, and furniture as a homage to the diverse populations that call Los Angeles home. The Music Center is also now in charge of programming, which will give people a reason to go to Grand Park other than traversing it on the way get a copy of a birth certificate.

In fact, much of the transformation seems to be associated with developing active or passive programming activities for visitors. Throughout the park, there are plazas and lawns for large public gatherings or small picnics, an interactive water feature around the fountain, performance stage, colorful seating, and a dog run. An additional improvement is the new terraced entry to the park that immediately engages the public from Grand Avenue.

Looking west, another Southern California city, Santa Monica, is taking on its own downtown park/mall exercise—linking that city's assets (the pier, downtown, and the civic center) for the first time.

So, what's behind all this civic pride? The renewed attractiveness of urban (vs. suburban) places for living calls for city parks as destinations. This is especially true in Southern California where our weather makes parks attractive year round.

Unlike the City Beautiful movement, which espoused that beautification could promote a harmonious social order that would increase the quality of life, Grand Park seems to draw its inspiration from the people themselves rather than the imposition of moral virtues through design. At long last, perhaps Los Angeles finally got it right.

—Sian Winship



Restored historic fountain is more efficient and interactive.

Tour and Event Information:

1.800.972.4722



SOCIETY OF ARCHITECTURAL HISTORIANS
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SAVE THE DATE!

UCSB Faculty Club, Study Day, Santa Barbara
Saturday, December 1, 2012

But wait, there's more Moore. Mark your calendars for this opportunity to participate in a field study day of the University of California, Santa Barbara (UCSB), Faculty Club (1967-8) by Charles Moore. SAH/SCC has secured a limited number of member tickets for this event.

Led by UCSB professor, author, and SAH/SCC member, Volker M. Welter, the day will include a walk-through of this hard-to-access building, presentations about Moore's work and post-modernism, and discussion about the Faculty Club by architects, former Moore colleagues, experts, and historians. Lunch will also be provided.

Read more about the club as written by David Gebhard at <http://www.faculty-club.ucsb.edu/about/architecture.html>.

Watch for SAH/SCC E-alerts and the November/December issue of SAH/SCC News for more information and the opportunity to order tickets. Since space is limited, orders will be filled on a first-come, first-served basis.



UCSB Faculty Club by Charles Moore.
Photo: Meredith L. Clausen, Courtesy of the
University of Washington Digital Archive

Architectones at VDL House

The iconic Richard Neutra VDL Research House (1964) will play host to artist Xavier Veilhan's sculptural installation, Architectones. On view through September 16th, the exhibition features sculptures by the noted French artist throughout the property, from the front garden through the ground floor and domestic quarters, to the rooftop reflecting pool. These monochromatic pieces, both abstract and figurative, will loosely trace the decades of the past century by focusing on the personal and professional history of Neutra, his times, and the ongoing life of his studio and residence. This installation continues Veilhan's practice of creating site-specific installations in important architectural settings.

In a move that echoes Neutra's domestic life, Veilhan lived at the VDL House with his family during the five-week installation of the exhibition. For the Architectones installation, the entry pool and roof reflecting pool will be refilled. Following the exhibition, Cal Poly Pomona will commence a major roof restoration with the help of architecture firm Marmol Radziner. Veilhan will donate a sculpture from the exhibition to support the restoration. For visitor info, go to www.neutra-vdl.org.



Photo: Joshua White

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continues

A Star is Resurrected

After years spent hiding in not-so-plain sight behind a jungle of overgrowth and a jumble of rusting cars and piled trash, the Glen Lukens House in Jefferson Park is once again ready for the spotlight. In July, SAH/SCC members enjoyed the chance to visit this international style masterpiece by Raphael Soriano that had almost disappeared forever. Despite its impressive pedigree—important early Soriano, documented by Julius Shulman, home and studio of noted ceramicist and USC professor Lukens, inspiration to Frank Gehry—recent decades brought the house close to the brink. Ongoing vacancy, vagrancy, and sundry nefarious activities led the City of Los Angeles to propose demolition to abate the “nuisance.” (Why does the *building* always get blamed?) CurbedLA aptly described the house as a “completely trashed mess of sadness.” It stands today due to the efforts of the West Adams Heritage Association and the Los Angeles Conservancy, whose successful 2006 emergency nomination to designate the property as a Los Angeles Historic Cultural Monument prevented its demolition and set the stage for its rebirth.

Our host for the afternoon was the new owner, who bought the property in late 2010 and recently completed its restoration and rehabilitation. Visitors toured the house and viewed displays featuring compelling before-and-after pictures. During the follow-up discussion, Chapman told of his search for a modern-style home and how, despite its blighted, boarded-up condition, he knew the Lukens House was the one. He also shared a story about how some neighbors, initially wary of the newcomer, started bringing by succulent cuttings for the garden once they realized he wasn't a flipper and wanted to become part of the neighborhood. For this reason, he plans to keep the view of the house open to the street, to be enjoyed by all, rather than plant perimeter hedges as initially planned. Barry Milofsky of M2A Architects explained the programming and design process that brought parts of the house back to their original condition while modifying others in the spirit of Soriano's design to meet contemporary needs. The success of their work was evident to all visitors who witnessed the all-too-rare resurrection of a great work of architecture that could easily have gone the other way.

—Jay Platt



Back façade of Lukens house.

Photo: Mark Piaia

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A Block in Glendale: pocket-size fandeck of cards featuring five diverse properties—including a Paul Williams residence—plus historical background information on the Brockmont Heights subdivision



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Rodney Walker 3 30 90: 12-page brochure featuring nine homes on five sites, as well as the architect's use of the three-foot module



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Space and Learning: eight-page, four-color brochure on the historical and contemporary legacy of LA school architecture, featuring projects by Richard Neutra, Thom Mayne, Rios Clementi Hale Studios, and others



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Rodney Walker: The Ojai Years: tri-fold, black-and-white brochure featuring Walker's important residences in Ojai, with pictures and article by historian David Mason



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Kesling Homes: bi-fold, two-color brochure from the "Kesling Modern Structures" tour



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Union Station and MTA Transit Center: bi-fold map for a self-guided walking tour including historical facts and photos



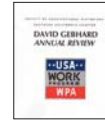
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Modernism for the Masses: tri-fold brochure with inserts of detailed floor plans of Eichler homes visited on the Orange County tour



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The Historic and Modern Spirit of Ventura: 20-page guide from Ventura tour



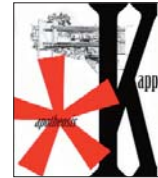
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David Gebhard Review: essays on the Works Project Administration by Robert W. Winter, Orville O. Clarke, Jr., and Mitzi March Mogul



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California's Designing Women, 1896-1986

The Autry in Griffith Park, Through January 6, 2013

As California's extraordinary role in American design is receiving the recognition it has long deserved, this exhibition organized by the Museum of California Design acknowledges the work of more than 50 women who helped make that distinction possible. These designers worked with the newest styles, materials, and technologies of their time. Many of the approximately 240 examples of textiles, ceramics, furniture, lighting, tapestries, jewelry, clothing, and graphics are being exhibited for the first time. These functional and decorative objects span almost a century of design movements, from Arts & Crafts to Art Deco to Mid-Century Modern and beyond, exemplifying California unrestrained creativity. www.theautry.org.