

I. EXHIBITION SUPPORT:

A. Project Summary

This proposal seeks funding for the second phase of an initiative of the Getty Foundation. Following their very successful Pacific Standard Time program, the Getty requested proposals from several southern California institutions for research and planning for exhibitions focusing on post war architecture in southern California to be held in the spring of 2013. Cal Poly Pomona's College of Environmental Design received \$140,000 for the first phase of the initiative and we are now seeking \$250,000 to fund the implementation of the exhibition "Light and Space: Ten Southern California Houses, 1940-1975" to be held at the W. Keith and Janet Kellogg University Art Gallery, April 13-July 20, 2013. The proposed exhibition would occupy the entire 4,000 square foot gallery as well as a large enclosed patio at the entrance to the gallery. It will include approximately 140 objects, as well as two digital interactive displays, one environmental interactive display, and two video displays. The co-curators of the exhibition are Lauren Weiss Bricker and Judith Sheine. The exhibition will be accompanied by a catalog with essays written by ENV faculty members Lauren Weiss Bricker, Judith Sheine, Pablo La Roche and Philip Pregill and will be designed by Timothy Sakamoto, who will also be the exhibition designer. Additionally, public programs will be offered April-May 2013; these entail a tour of a selection of the houses, a workshop on energy sustainability directed to middle school children, and another on the preservation of modern houses.

Post war southern California was the land of the single-family house, with an emphasis on private, not public, architecture. This view of the region's lifestyle was captured in photographs of people at cocktail parties held around swimming pools that appeared in *Life* and other popular journals. This image was promoted by *Arts + Architecture*, with a focus on a specific architectural aesthetic – the modern flat-roofed houses with glass walls and doors providing continuity with private gardens. In fact, that aesthetic was largely not adopted in the housing tracts that proliferated in the 1950s and 60s. Even within the small world of southern California modern architects, the houses they designed varied widely in their approaches to aesthetics and material usage. The myth of the modern house came up against the reality of tastes, economics and even comfort. Today the nostalgic focus on "mid-century modern" points to a group of issues that are just as relevant to today's architects as they were to the architects of the post war era; energy conservation and the environment; mass-produced low cost housing and the promise and limits of a middle class lifestyle. An examination of these issues in the post war house can help to illuminate these contemporary concerns.

In order to assess the range and complexity of factors associated with the post war southern California house, our study focuses on ten sites– nine residences and a residential landscape. Material on four of these sites is housed in ENV's Archives-Special Collections and will be included in the exhibit. These are

the VDL Garden House - Richard J. Neutra , Los Angeles, 1939-40; Schrage House – Raphael Soriano, Los Angeles, 1952; Case Study House 17 - Craig Ellwood, Beverly Hills, 1954-55; Koerner house garden – Francis Dean/ Garrett Eckbo, Palm Springs, 1955. Material for the other six houses will be drawn from collections at the Getty Research Institute and other institutions. These houses are the Kallis house – R.M. Schindler, Los Angeles, 1946; Carling house – John Lautner , Los Angeles, 1948; Case Study House 21 – Pierre Koenig , Los Angeles, 1959; Kappe house – Ray Kappe, Pacific Palisades, 1966-68; Ron Davis house – Frank Gehry, Zuma Beach, 1968-72, and Leland Burns house – Charles Moore, Santa Monica, 1972-74.

The ten chosen sites represent a broad range of the most significant architectural developments in post war southern California residential architecture, starting with the two of the most significant of the region’s modern architects, Richard J. Neutra and Rudolph M. Schindler, who established two distinct aesthetic directions. Neutra brought a European aesthetic of taught, flat roofed white boxes contrasting with the landscape that evolved in the late 1930’s into houses with large glazed surfaces opening to the landscape; the 1939-40 VDL Garden House was a crucial example of this work. Neutra’s aesthetic and his interest in steel construction (where budget allowed) was very influential on the next generation of architects practicing primarily in the 1950s and ‘60s. This group included Raphael Soriano, Craig Ellwood and Pierre Koenig, all represented in the influential post war building program promoted by *Arts + Architecture*. Contemporary with these advances was the emergence of a group of modern landscape architects whose work complemented these houses; chief among this group was Garrett Eckbo and his partners, including Frances Dean. The exhibit includes key examples of the work of these architects and landscape architects.

Another path in southern California modern architecture, initiated by Schindler, focused on an aesthetic in which designs were made to directly relate to a specific site and client and used a variety of materials in their construction. Beginning with Schindler’s 1946 Kallis house, with sloping walls and roofs constructed using an innovative method of wood framing, and followed by John Lautner’s 1947 Carling house displaying a tripod of steel pylons and Ray Kappe’s own house, 1966-68, constructed of concrete towers supporting glued laminated wood beams, these houses explored a range of approaches to relating to topography, client and climate. This work, with its variety and spatial complexity, influenced post-modern developments in southern California, in which architects including Frank Gehry and Charles Moore embraced a re-examination of vernacular and historic traditions while moving away from specific technological advances, as seen in the 1968-72 Davis and 1972-74 Burns houses.

The exhibit will focus on how these houses and landscapes were designed, constructed, represented to clients and in the media and how well they performed in the southern California environment. The ideal of blending with the landscape will be examined in light of actual performance of these houses in terms of energy use and daylighting, changes over time in the landscapes surrounding them, and the lifestyles they accommodated over time.

Museum exhibitions on architecture pose a special challenge in that they lack the ability to exhibit the buildings themselves. In order to communicate the experience of these houses, the exhibition will employ innovative approaches including interactive digital displays showing virtual reality and

demonstrating spatial characteristics and environmental performance, full-scale models showing the underlying technology of the houses and time-lapse videos of the changing landscapes outside them, along with more traditional original and reproduced drawings, sketches and photographs.

Our colleague in Spain, Jose Manuel Almodóvar of the University of Seville, has been in contact with two venues in Spain that have expressed interest in hosting a portion of this exhibit subsequent to its tenure at the Kellogg Gallery. The Institute of Building Sciences Eduardo Torroja (IETcc), in Madrid, Spain is a center of Spain's National Research Council, part of the Department of Science and Technology of Materials. Its basic function is to conduct scientific research and technological developments in the field of construction and materials. The Foundation for Research and Information Architecture in Seville is an initiative of the Official College of Architects of Seville, created to foster the development and dissemination of Architecture in all nations. Its focus is in the areas of technology, policy and legislation, cultural activities, and maintaining a library and archive. If this funding proposal is successful, we will finalize the dates and funding for the exhibition to be held in these venues.

Project Budget:

Funds Requested from Getty Foundation	\$250,000.00
Funds Requested from HMC Designing Futures Foundation	\$ 5,000.00
TOTAL EXHIBITION BUDGET	\$255,000.00

B. Walkthrough of Exhibition

Concept

The challenge of exhibitions on architecture is the limitation of exhibiting the objects – the buildings themselves. For practical reasons, exhibitions are limited to showing the artifacts of designs - sketches and drawings and the technological analyses of construction and function. However, our ability to see, feel, and experience architecture in time and space is not only fundamental to our understanding and appreciation of architecture, but essential. To this end, the exhibition will include innovative approaches that will simulate the fundamental experiences of architecture. Virtual reality panoramas will demonstrate the experience of spatial volumes as a person walks through a space (room). Full size models of walls details, made of tangible materials, will demonstrate construction methods and also convey our tactical relationship to various materials. Time-lapse video will compress the passage of time to show the growth of the living gardens.

The technical nature of architecture – whether communicated through construction documents or analyses of environmental factors are difficult to understand and appreciate. We plan to construct displays that will help explain them and make them more relevant to a general audience. For example, digital overlays will be utilized to deconstruct construction drawings and explain their function and also reference three-dimensional representations to bring them to life. Scientific graphs such as those which chart solar gains in a house will be re-imagined as interactive displays in which scaled models can be rotated to see the changing effects of the sun throughout the day. The ability of the users to actively interact with the displays will play an important role in engaging them.

Representational artifacts that are traditionally included in architectural exhibitions can be fully appreciated as they are. Thus, archival photographs taken during construction as well as those staged for publications, concept sketches, and advertising will be framed and mounted on the walls and architectural models (smaller than full-size) will stand on pedestals. Video interviews with home owners discussing their own experiences with their house will play on television screens in an enclosed room.

Organization

Entrance to the Kellogg Gallery is through an enclosed paved patio; an installation conceptualizing the relationship between indoor and outdoor spaces in southern California modern residential architecture will fill this space. Within the gallery, a wall facing the entrance will contain graphics and text introducing the major themes of the exhibit. From there, graphics will lead the visitor through the exhibit, with material depicting the ten residential sites organized chronologically. Explanatory text, artworks, archival drawings, information graphics, and photographs, will be wall-mounted with the intent of leading the visitors in a clear path through the galleries. Full-size construction installations, small-scale models, video displays of changing landscapes, the interactive environmental display and interactive digital displays will occupy the central spaces allowing visibility on all sides. The digital displays will consist of large flat screen television monitors controlled by iPads made available to gallery visitors. The video interviews will be screened in a separate room toward the end of the path through the exhibit and will serve a critical role in articulating the fundamental premise of the exhibit to a general audience, as they will be about owners of these houses, many of whom are outside the academy and architectural profession.

C. Preliminary Checklist

Organized by Selected Residential Sites

1. Richard and Dion Neutra VDL Research House, Garden house - Richard J. Neutra, Los Angeles (Silver Lake District), 1939-40

4-6 Historic photographs: views of VDL before construction of garden house and after its construction; interior of garden house.

Sources: ENV Archives-Special Collections; Julius Shulman Collection, Getty Research Institute

2 Contemporary photographs, Tim Sakamoto, Photographer

Perspective rendering by RJ Neutra, Source: ENV Archives-Special Collections

Text and graphics demonstrating shading of garden house

Digital display: Sun/daylighting animations for winter and summer; plans, sections, photos, panoramas

2. Mischa Kallis house – R.M. Schindler, Los Angeles (Studio City), 1946

Presentation drawing with overlays of floor plan and sections, one construction document illustrating Schindler's drawings, one site plan

3-4 Historic photographs documenting evolution of house and its landscape

Source: Architecture and Design Collection, Art, Design & Architecture Museum, UCSB

3-4 Contemporary Photographs, Tim Sakamoto, Photographer
Full-size sectional wood-frame model
3 GIS images conveying the landscape context of the site
Digital display: Sun/daylighting animations for winter and summer; plans, sections, photographs, panoramas
Time-lapse photography of landscape on video
Video interview with owners

3. Foster Carling house – John Lautner, Los Angeles (Studio City), 1948

Exterior perspective presentation drawing of house.
Floor plan presentation drawing -illustrating floor plan prior to 1991 addition
Site plan with plantings identified
3 Historic photographs of site before and during construction
4-6 Historic photographs illustrating parties inside and outside the house.
Sources: John Lautner Collection, Getty Research Institute; *Life Magazine*
2-3 Contemporary photographs, Tim Sakamoto, Photographer
Small-scale model illustrating special construction system – steel pylons to hold up roof
Time-lapse photography of landscape on video

4. David and Riva Schrage House – Raphael Soriano, Los Angeles, 1952

3-4 Presentation drawings illustrating early concepts for exterior elevations, and floor plan with furnishings
Site plan with planting details
4-6 Historic photographs
Sources: ENV Archives-Special Collections; Julius Shulman Collection, Getty Research Institute
2-3 Contemporary Photographs, Tim Sakamoto, Photographer
Model of steel framing ($1/2'' = 1'-0''$)
3 GIS images of site
Text and graphics documenting comfort conditions of house and energy use over time.
Digital display: plans, sections, photographs, panoramas
Heliodon with physical model of the house and direct beam of light- can be adjusted by exhibition viewers (interactive environmental display).
Time-lapse photography of landscape on video
Video interview with owners

5. Case Study House 17 (Hoffman House)- Craig Ellwood, Beverly Hills, 1954-55

4-6 Historic photographs of exterior and interior of house
3-4 images from magazines, journals
Series of images of house under construction mounted together with text
Source: ENV Archives-Special Collections
Re-drawn plans and sections
Aerial photo
Time-lapse video of house under construction

6. Koerner house garden – Francis Dean/ Garrett Eckbo, Palm Springs, 1955 for E. Stewart Williams house

1 exterior perspective sketch showing pergola connecting garden to house

1 construction drawing of garden

4-6 Historic photographs

Source: ENV Archives-Special Collections; Environmental Design Archives, UCB;

Julius Shulman Collection Getty Research Institute

1 Site plan of house and garden, Source: Stewart Williams Collection, Palm Springs Art Museum

3 GIS images

Time-lapse photography of landscape on video

7. Case Study House #21 (Bailey house) – Pierre Koenig, Beverly Hills, 1959

2 Sectional perspective presentation drawings; aerial perspective of steel construction (print); floor plan presentation drawing (print)

4-6 Historic photographs showing exterior and interior of house, and views of changing landscape, and taste in automobiles (lifestyle theme).

2 Drawings showing 3D construction system and details.

Source: Pierre Koenig Collection, Getty Research Institute

3-4 Contemporary photographs, Tim Sakamoto, Photographer

Photos of house in *Arts + Architecture*, Source: ENV Archives-Special Collections

Full-size wall construction detail model

Digital display: thermal performance, Sun animation/daylighting for winter and summer; plans, sections, photographs, panoramas

8. Ray and Shelly Kappe house – Ray Kappe, Pacific Palisades, 1966-68

1- Presentation drawing of house section.

Source: Ray and Shelly Kappe.

4-6 Contemporary photographs – exterior and interior view, Tim Sakamoto, photographer

Re-drawn plans and sections

Model showing structure (1/2' = 1'-0")

Text and graphics showing day use keyed to energy use and daylighting

3 GIS images

Digital display: plans, sections, photographs, panoramas

Heliodon with physical model of the house and direct beam of light- can be adjusted by exhibition viewers (interactive environmental display).

Time-lapse photography of landscape on video

Video interview with owners

9. Ron Davis house – Frank Gehry, Zuma Beach, 1968-72

2-3 Sketches of house.

Axonometric sequence of drawings.

4-6 Historic photographs of house

Source: Frank Gehry and Associates

1-2 Photographs of current interior of house, Source: to be identified

Re-drawn plans and sections

Model showing section of house (1/2" = 1'- 0")

10. Leland Burns house – Charles Moore with Richard Chylinski, Santa Monica, 1972-74

1- Presentation drawing showing elevations and floor plan.

2-3 construction drawing prints

4-6 Historic photographs

Series of images of house under construction mounted together with text

Source: Richard Chylinski

2-3 Recent photographs, Tim Sakamoto, photographer

3 GIS Images

Re-drawn plans and sections

Model showing section of house (1/2" = 1'- 0")

Time-lapse video of house under construction

Time-lapse photography of landscape on video

Video interview with owners

D. Status of Loan Requests

Drawings and photographs for the proposed exhibit from our own ENV Archives-Special Collections have been identified and reserved for the exhibition. Materials from the Getty Research Institute and the Architecture and Design Collection, Art Design and Architecture Museum, University of California, Santa Barbara and the Environmental Design Archives, UCB have been identified and will be requested formally if this proposal is funded.

Steve and Marian Dodge, the owners of the Schrage house, have agreed to lend us drawings and photographs of the house in their possession. The Palm Springs Art Museum has been cooperative in gaining access to and permission to use material from the E. Stewart Williams Collection; additionally, Andy Linsky, a local realtor has offered to loan a presentation the Williams house. Ray and Shelley Kappe have given approval for the use of a presentation drawing of a section of the house and Richard Chylinski has given permission for us to use historic photographs, original presentation drawings and prints of construction drawings in his collection for the exhibit. Frank Gehry's office has agreed to the use of materials relating to the Ron Davis project.

New photography has already been partially completed by Tim Sakamoto, who will complete the photography and videography in the coming months (see Project Timeline). Other graphic material, digital displays and models will be constructed during the next year (see Project Timeline).

E. Marketing/Outreach Strategy

Both the College of Environmental Design (ENV) and the University Art Gallery will handle publicity for the exhibit. ENV's Outreach and Data Coordinator will contact architecture publications, publicize the exhibit and public programs on Facebook and Twitter and will e-mail our extensive alumni network. The University Art Gallery will pay for the costs of printing and mailing the exhibit announcements and a banner announcing the show to the campus community.

F. Public Programs

We are planning three public programs: a house tour of five of the houses included in the proposed exhibit, a workshop on sustainability designed for middle school children, and a workshop on the preservation of modern houses. We are planning to hold these between the middle of April and the middle of May.

We are proposing that the house tour include five of the houses in the exhibit: VDL Garden House - Richard J. Neutra, Los Angeles, 1939-40; Kallis house - R.M. Schindler, Los Angeles, 1946; Schrage House - Raphael Soriano, Los Angeles, 1952; Kappe house - Ray Kappe, Pacific Palisades, 1966-68; and Leland Burns house - Charles Moore, Santa Monica, 1972-74. We are working with a very experienced house tour organizer who has organized numerous tours for the MAK Center for Art and Architecture at the Schindler House and our students will act as docents. We can accommodate several hundred people on this tour, both architects and non-architects, who are interested in modern architecture. The tour is planned for a Saturday or Sunday in early May.

The proposed sustainability workshop is aimed at middle school children (and their parents). The workshop, led by Professor Pablo La Roche, will be directed to middle school children and will communicate to them a worldview perspective of environmental awareness, using examples taken from Southern California post-war homes. The activity-based pedagogy will emphasize a means to cohabitate with the environment, using examples from these houses, while conserving and preserving natural resources for future generations to enjoy. The workshops would combine interactive activities and games with age-appropriate presentations and animations developed by trained illustrators and animators using examples from the exhibit.

The third public program we are proposing is a workshop on the preservation of modern houses. Professor Lauren Bricker will conduct the workshop with Associate Professor Luis Hoyos of our faculty and a noted historic preservation architect and State Historic Preservation Officer M. Wayne Donaldson. They will discuss various issues including the types of historic designations and easements available for modern houses, tax advantage programs, other legal and regulatory issues and conservation issues specific to the preservation of modern residences. We will coordinate the planning of this workshop with the Getty Conservation Institute, and hope to involve members of their staff in the program. We expect that the audience for this workshop will be modern house owners and prospective modern house owners, who are also likely to be interested in the exhibit and house tour.

G. Project Team Members and Roles

Lauren Weiss Bricker

Lauren Weiss Bricker, Ph.D., Professor of Architecture and Director of the ENV Archives-Special Collections at California State Polytechnic University, Pomona, is the co-curator, with Judith Sheine, of the proposed exhibit. She will be writing text and assisting in the preparation of graphic materials for the exhibit, as well as working in coordination with exhibit designer Timothy Sakamoto. She will also be writing an essay for the catalog and co-authoring an introduction with Sheine and the two of them will be editing the catalog and coordinating the usage rights for the illustration. In addition, Bricker will coordinate the loan agreements with institutions from which we propose to borrow materials. She will also coordinate the proposed workshop on historic preservation.

Judith Sheine

Judith Sheine, Professor and Chair of Architecture at California State Polytechnic University, Pomona, is the co-curator, with Lauren Bricker, of the proposed exhibit. She will be writing text, assisting in the preparation of graphic materials and designing and supervising construction of the models in the exhibit, as well as working in coordination with exhibit designer Timothy Sakamoto. She will co-design the installation in the patio outside the Kellogg Gallery with Philip Pregill, in coordination with exhibition designer Timothy Sakamoto. She will also be writing an essay for the catalog, co-authoring an introduction and editing the catalog with Bricker. In addition, she will coordinate the proposed house tour

Timothy Sakamoto

Timothy Sakamoto is an architect, filmmaker and producer of documentary films and interactive virtual tours of contemporary and modern architects and their works. As exhibition designer, Sakamoto will be responsible for the design and construction supervision of the exhibition as a whole and of many of the specific installations within it. As part of this work, he will organize the archival pieces, drawings, text, graphics, models, videos and virtual displays produced for the exhibit. He will also complete new photography of some of the selected houses, as well as videography of the house owners and create the interactive digital displays for the exhibit. In addition, Sakamoto will be the graphic designer for the exhibit, catalog, brochures and materials associated with the public programs.

Pablo La Roche

Pablo La Roche, Ph.D., Professor of Architecture at California State Polytechnic University, Pomona, will be writing an essay for the catalog and will coordinate the proposed workshop on sustainability. He will be responsible for the text and design of graphics for the environmental displays on daylighting, energy use and thermal comfort. These include the interactive heliodon and computer animations to be incorporated in the digital displays.

Philip Pregill

Philip Pregill, Professor of Landscape Architecture at California State Polytechnic University, Pomona, will be writing an essay for the catalog. He will be responsible for the text and graphics relating to the landscapes of a number of the houses in the exhibit, and will also coordinate the time-lapse photography/videography. With Sheine, he will co-design the installation in the patio outside the Kellogg Gallery and is also writing an essay for the catalog.

Jose Manuel Almodóvar

Jose Manuel Almodóvar, Ph.D., Professor of Architecture at Universidad de Sevilla will be responsible for detailed analysis of the daylight levels inside the Schrage, Kappe and Kallis houses and will coordinate with La Roche on the presentation of these materials.

Quinton Bemiller

Quinton Bemiller is the Director/Curator of the W. Keith and Janet Kellogg University Art Gallery at California State Polytechnic University, Pomona. He will be responsible for overseeing the installation and de-installation of the exhibit, as well as the marketing and publicity and the security for it.

Marc Treib

Marc Treib, UC Berkeley Architecture Professor Emeritus, will continue to serve as project advisor. Bricker and Sheine plan to meet with him several times in the coming months and to send him materials to review text and graphics prepared for the exhibit and to serve as an external reviewer for the essays in the catalog.