NPS Form 10-900
(Oct.1990)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Neutra Studio and Residences

other names/site number Richard and Dion Neutra VDL Research House II

2. Location

street & number 2300 Silver Lake Boulevard ☐ not for publication N/A

city or town Los Angeles ☐ vicinity N/A

state California code CA county LA code 037 zip code 90039

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register Criteria. I recommend that this property be considered significant ☒ nationally ☐ statewide ☐ locally. (☐ See continuation sheet for additional comments.)

Signature of certifying official/Title — Date: 23 MAR 2009

California Office of Historic Preservation
State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See continuation sheet for additional comments.)

Signature of commenting or other official — Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

☑ entered in the National Register
☐ See continuation sheet.
☐ determined eligible for the National Register
☐ See continuation sheet.
☐ determined not eligible for the National Register
☐ removed from the National Register
☐ other (explain): _____

Signature of the Keeper — Date of Action: 5/8/09

5. Classification

Ownership of Property
(Check as many boxes as apply)

- ☐ private
- ☐ public-local
- X public-State
- ☐ public-Federal

Category of Property
(Check only one box)

- X building(s)
- ☐ district
- ☐ site
- ☐ structure
- ☐ object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
2		buildings
		sites
		structures
		objects
2		Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC SUB: multiple dwelling
COMMERCE/TRADE SUB: professional
EDUCATION SUB: research facility

Current Functions
(Enter categories from instructions)

EDUCATION SUB: education-related
DOMESTC SUB: single dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

MODERN MOVEMENT SUB: International Style
OTHER: Mid-Century Modern

Materials
(Enter categories from instructions)

foundation CONCRETE
roof WOOD AND METAL
walls WOOD AND STUCCO
other METAL/Steel
GLASS/Reflective

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- ☐ A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B Property is associated with the lives of persons significant in our past.
- X C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations
(Mark "X" in all the boxes that apply.)

Property is:

- ☐ A owned by a religious institution or used for religious purposes.
- ☐ B removed from its original location.
- ☐ C a birthplace or a grave.
- ☐ D a cemetery.
- ☐ E a reconstructed building, object, or structure.
- ☐ F a commemorative property.
- X G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance
(Enter categories from instructions)
ARCHITECTURE

Period of Significance
1939; 1966

Significant Dates
1939
1966

Significant Person
(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder
Neutra, Richard Joseph
Neutra, Richard and Dion, Architects and Associates

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):
- ☐ preliminary determination of individual listing (36 CFR 67) has been requested.
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # _____
- ☐ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data
- ☐ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- X Local government
- XUniversity
- ☐ Other

Name of repository: Los Angeles Office of Cultural Affairs; Cal Poly University, Pomona; University of California, Los Angeles

10. Geographical Data

Acreage of Property
4, 200 square feet

UTM References
(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	11	383800	3773700	3			
2				4			

☐ See continuation sheet.

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Lauren Weiss Bricker, Ph.D., Laura Vanaskie and Jenna Lisl Bondsmith and

organization College of Environmental Design, Cal Poly University, Pomona date July 2008

street & number 3801 West Temple Avenue telephone (909) 869-2666

city or town Pomona state CA zip code91768

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items
(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Paul Storey, Executive Director, Cal Poly Pomona Foundation, Inc., a recognized auxiliary of California State Polytechnic University.

street & number 3801 West Temple Avenue telephone (909) 869-2951

city or town Pomona state CA zip code 91768

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

Summary Statement:

The Neutra Studio and Residences is located at 2300 Silver Lake Blvd., in the heart of the Silver Lake district of Los Angeles. The property spans the period of 1932-1966, the years when Richard J. Neutra made his greatest impact on world architecture. The original 1932 studio/residence – a monument to the impact of European Modernism on American soil – was partially destroyed by fire in 1963. The lower level survived, leaving the garage, darkroom, bedroom-study, and storage, as well as the prefabricated concrete joists that supported the first floor. In 1939-40 Neutra introduced another dwelling on the property – a garden house/garage (that briefly masqueraded as a garage) reflective of the architect's adaptation of the machine aesthetic to the mild southern California climate. At the same time, he created a patio between the two houses that continues to function as an extension of the living space.

The patio is bisected along an east-west axis by a storage and bedroom wing between the main house and the garden house, essentially creating two separate spaces. The southern patio functions as an outdoor room and includes a low concrete wall which provides seating around a small reflecting pool. The northern patio is more utilitarian in nature, containing a brick barbeque and access to an exterior staircase leading directly to the second floor of the main house. Mature trees are planted in both patios, as well as in the front yard setback, partially screening the house from the street.

Following the fire in 1963, Neutra worked in collaboration with his son Dion, a professional architect who was in partnership with his father, to rebuild the

studio/residence on the footprint of its predecessor; today this is known as VDL II. Their project incorporated experimental techniques and design elements characteristic of the mature Neutra's interest in bringing nature indoors and indicative of his vision of the house as a laboratory where innovative materials and theories and could be tested.

The property consists of two contributing buildings: a mixed-use two-story above partial basement that faces west toward Silver Lake Reservoir; and a one-story garden house that is sited near the eastern edge of the property. The mixed-use building housed the architect's residence and studio, and later, when it was partially rebuilt housed the Institute for Survival Through Design. The site has three periods of construction. The first, in 1932, included the construction of the original VDL I Research House, which was later damaged by fire in 1963. The second period took place in 1939 and included the construction of a garden house and two outdoor patios. The third and final period of construction consisted of the reconstruction of the main house after the 1963 fire and resulted in the completion of VDL II. The new wood frame structure was built on top of the original concrete foundation and concrete joists of the 1932 sub-floor, which survived the fire. The garden house and its bedroom and storage wing also survived the fire.

The contributing buildings retain a high degree of integrity from their respective periods of construction. Among the changes to the contributing buildings are a rehabilitated reflecting pool adjacent to the penthouse of the main building (ca.1998), and wall partitions within the bedrooms of garden house (late 1960s).

Site / Setting:

The Neutra Studio and Residences is located in the Silver Lake district, a suburban, largely residential neighborhood in northeast Los Angeles, approximately 4 miles northwest of downtown. .The centerpiece of the Silver Lake district is the Silver Lake Reservoir, established by the Los Angeles Department of Water and Power in 1906. The topography surrounding the reservoir rises sharply, with narrow streets winding up steep hillsides. The house is located on the east side of Silver Lake Boulevard, which runs along the east side of the reservoir and functions as the major north/south axis through the area. Silver Lake Boulevard is a two-lane commuter street with bike lanes and wide parking spaces along the curb.

The entrance façade of the Neutra Studio and Residences faces west toward the Silver Lake Reservoir. When the house was first built in 1932, the edge of the reservoir was only 100 feet west of the house. In the 1950s, the reservoir was partially filled, separating it from the house by another 500 feet. To the east, or rear, of the property is Edgewater Terrace, a quiet, tree-lined, residential street.

VDL I:

The property and its buildings reflect three major phases of Neutra's interpretation of Modernism. The first of these phases included the construction of VDL I. Designed and built by Neutra in 1932, VDL I was situated on the west side of the modest 60' x 70' lot on Silver Lake Blvd. The lot was purchased with the financial assistance of Cornelius Van der Leeuw, a Dutch industrialist and acquaintance of Neutra's. Van der

Leeuw loaned Richard $3,000.00 toward the cost of designing and building his own studio/residence, a project in which he would be free to test new ideas and theories. As such, the house became known as the Van der Leeuw, or VDL, Research House. Soon after VDL I was designed and completed, it received worldwide recognition as one of the earliest "modern" houses in the United States and an outstanding example of the International Style.

The house was constructed using a combination of traditional and progressive construction techniques. Its concrete foundation utilized pre-fabricated, vibrated, concrete floor joists and a suspended, poured-in-place slab. These materials and methods were considered innovative in the 1930s. The upper floors and roof deck of the house (added c. 1950), by contrast, were constructed of traditional wood balloon framing with stucco sheathing. The stucco was incorporated into the façade in horizontal bands between rows of continuous, metal casement windows. The size of the prefabricated windows was used as the module for both the aesthetic design and structural frame of the house. The windows also reflected Neutra's appreciation for standardized, mass-produced materials.

VDL I, a two-story structure with a basement and roof deck, was designed to reflect the dual purpose of the building as both a residence and studio. The entry level plan included a reception space, a large room for an office/studio, a studio apartment, bedroom, small bathroom, and its own entrance, separate from the entrance to the upper floors. There were originally two entrances: one that led directly into the studio and another that led into the rear apartment and to the living quarters above. The office space housed Richard's practice for many years until he moved it to a new building he

designed on Glendale Blvd. The first floor living spaces housed the family's many guests, as well as some of Richard's draftsmen; over time, these included Gregory Ain and his wife, and later Harwell Hamilton Harris. Other office associates were housed in the basement. The primary living space for the Neutra family was located upstairs on the second floor. North of the stairwell, the living room and dining room were combined into a large, communal space that was adjacent to a small kitchen. Two bedrooms and a bathroom were located to the south of the stairwell. A sleeping porch was incorporated into the second floor plan to the south of the living/dining room. From the sleeping porch, a ladder extended to the rooftop deck, which provided panoramic views of Silver Lake. The house's basement included a garage, bedroom-study, laundry room and utility room.

To emphasize the research theme of the house, Neutra solicited experimental building materials from manufacturers in exchange for publicity. For example, aluminum foil was used to line the exterior walls as insulation, and the roof was finished with aluminum capsheet and wood slat decking. On the interior, Masonite pressed wood paneling was used extensively for doors and built-in furnishings. The use of such experimental materials turned the house into a demonstration piece of both function and economy.

Due to the compressed size of the house, Neutra employed several visual and design techniques to open up the interiors and to create a sense of space. These techniques included the incorporation of mirrored surfaces to reflect views and large windows to extend the spaces visually to the outdoors. He also used built-in furniture extensively in the house, which opened up the floor space and created unique spatial efficiency.

Although VDL I was greatly damaged by fire in 1963, many of the key characteristics of the house from this first phase of Richard Neutra's interpretation of Modernism were perpetuated in the design of the new house and are still evident today. In particular, these characteristics include: the main building's overall footprint; the basement, foundation and concrete floor joists, all of which survived the 1963 fire; the use of innovative materials and finishes; the incorporation of mirrored surfaces, large panes of glass and built-in furniture; and the overall organization of spaces and functions within the house.

The Garden House:

The garden house reflects the second phase of Neutra's interpretation of Modernism. Built in 1939-1940 on the eastern side of the lot with direct access from Edgewater Terrace, the garden house incorporates many design elements typical of the International Style in the 1930s and are indicative of Neutra's design philosophy during this period. In particular, these include features designed to blur the distinction between interior and exterior space, emphasis on horizontality, integration with the landscape and climate, and lack of ornamentation. The garden house blurs the interior/exterior distinction through the use of large sliding glass doors that are sheltered by the deep overhang of a nearly flat roof; a tall parapet sheathed in crimped steel screens the roof and conveys the illusion that it is flat. The desire to blur the interior/exterior distinction was directly related to Neutra's appreciation for and understanding of the Southern California climate; the sliding glass doors are very large, almost the size of the wall itself, which enables inhabitants to open up the interior

almost completely to the exterior, providing natural cooling and ventilation. Standardized casement windows and bands of ribbon windows also emphasize the building's horizontal form and convey the machine aesthetic of the day. The absence of decorative ornament further conveys this aesthetic.

The footprint of the single-story garden house is a nearly north/south oriented rectangle. It is set back six feet from the eastern property line and three feet from the southern property line. North of the garden house is a carport and driveway that leads from Edgewater Terrace to the garage portion of the basement. The building sits at an elevation three feet lower than the ground floor of the main house.

The garden house plan is simple and efficient. The building is accessed either through sliding glass doors that open onto the southern patio or from its front door on Edgewater Terrace. Both entrances lead into the southernmost space called the "main room," a large living room that is naturally lit throughout the day by extensive glazing on both the eastern and western walls. Built-in furniture, such as low couches, bookshelves and a dining room table, are situated around the perimeter of this room, leaving the center of the room clear. A small kitchen is located in the building's center, to the north of the main room. Stainless steel counters form a "U" around the north, east and south walls of the room, with tall windows rising above the counters on the east wall. Two bedrooms are located north of the kitchen at an elevation two feet lower than the rest of the garden house. There is a wing linking the garden house and the main house; it is oriented east-west and can be accessed through the garden house. Its program includes another bedroom and storage space. The wing divides the outdoor space into a southern patio and a smaller, northern patio. The lushly

landscaped southern patio serves as an outdoor living room, promoting the integration of the indoor and outdoor spaces between the two buildings. The northern patio is a more functional space which includes a barbeque and an exterior staircase. These spaces were designed at approximately the same time as the garden house and wing. A mature bougainvillea vine climbs from the south end of the garden house onto the roof, demonstrating Richard Neutra's belief that architecture must be integrated with the landscape.

The east façade of the garden house functions as the entry façade from Edgewater Terrace. It is very similar to the façade of VDL I in that a horizontal band of steel-casement windows stretches, uninterrupted, across the east part of the facade and wraps around to the south façade. On the north side of this facade, three large, glass panels allow the bedroom to open up to the outdoors. A large hedge provides total visual privacy from the street.

As the oldest remaining structure on the property, the garden house is an extremely important, lasting example of Neutra's work in the late 1930s and early 1940s. The exterior of the garden house retains a high level of integrity. The facades appear today as they did at the time of the building's construction, and the materials are still intact. Though some minor changes have been made to the interior, these changes have not significantly altered the original design and do not diminish the building's integrity. Partitions were added to one of the bedrooms in the late 1960s, and some changes appear to have been made to the built-in bookshelves and to other surface finishes in the main living space.

VDL II:

In March of 1963, a fire, possibly of electrical origins, destroyed the main house of VDL I. Luckily, the garden house, landscaped southern patio, northern patio, linking wing and concrete foundation and basement of the main house all survived, and the family soon decided to rebuild. Thanks to the efforts of Dion Neutra, an architect, member of the Neutra office and Richard's son, the local building department granted the Neutras permission to rebuild on the surviving foundation, as long as the building envelope generally conformed to that of the original house. Hence, in 1964 the collaborative effort between father and son began.

The rebuilding of the main house from 1964 to 1968 represents the third period of Neutra's interpretation of modernism on the VDL site. It sought to perpetuate many design concepts introduced in the first house, while conveying Richard's changing aesthetic which emerged in the post-war period. The former impulse was expressed through the maintenance of the same building footprint and some of the spatial and organizational decisions found in the original building interior. However, by the time the main building was rebuilt in the 1960s, Neutra's design aesthetic emphasized a more complex, constructivist integration of interior and exterior spaces, and a visual network of reflective and transparent planes that included pools of water, as well as mirrored and transparent surfaces. This new design aesthetic was the result of both Neutra's own evolving thoughts on architecture, as well as of the unique circumstances of collaborating with his son Dion. Neutra's commitment to efficient, multi-functioning space is evidenced throughout the property which, despite its modest 60'x70' lot, conveys a spacious, meticulously planned living and working environment.

The new building was built on the original, 1932 foundation and concrete joists, yet it incorporated contemporary innovations and materials on its upper floors that were considered experimental at the time of construction, reflecting the same research spirit embodied in the VDL I house. Also like VDL I, the VDL II house serves as the main building on the property and includes a mixed-use program. VDL II retains the same relationship with the existing garden house as its predecessor, and as such preserves the northern and southern patio spaces.

The VDL II main house spans the lot in the north-south direction. It is set back 12 feet from the western property line, yet built right up to both the northern and southern property lines. Lush vegetation on the west side of the house provides shade and helps to create a natural barrier between the house and the busy street. Mature lemon-scented gum trees (*eucalyptus citronella)* grow in the parkway strip, framing the west façade when viewed from Silver Lake Boulevard and the reservoir.

VDL II retains the same relationship to the garden house and linking wing as VDL I: The garden house is situated at in a north-south direction along the eastern boundary of the property along Edgewater Terrace. The linking wing connects VDL II to the garden house by spanning between them in the east-west direction, essentially forming an H-shaped plan.

The southern patio created by the linking wing continues to function as an outdoor living space. Paving across the patio connects the main house to the garden house, and a low, concrete wall provides seating around a small reflecting pool. Low plants provide a

separation of space between the lower sitting area and a raised wooden deck that is located against a masonry wall. I'd avoid any repetition of earlier description of the patio since as far as we know it didn't change one the garden house was constructed.

The northern patio still functions largely as a circulation space which includes three staircases, a planter box that contains a mature blue gum tree (*Eucalyptus globulus*), and part of the driveway. A brick barbeque is located at the foot of a spiral staircase, which allows access to the second floor of the main house. This barbeque is accessible from the driveway, which runs east along the northern property line from Edgewater Terrace, through the carport, into the garage.

VDL II, Main House Description, Exterior:

The main building is a two-story structure with a penthouse and partial basement. Similar to the 1932 house, balloon framing was used as the structure for the house. The framing adheres to the 3'-3" module, which had been used in VDL I to accommodate standard 3'-0" steel casement windows. This module, used in the garden house as well, gives the VDL II complex a consistent visual order. However, steel casements are absent from the VDL II design, making the module strictly commemorative.

A concrete path along the edge of a reflecting pond leads to the centrally positioned, recessed entrance to the main house on its western façade. Rather than treating the entrance as a protective barrier between the public and private realms of the dwelling, it is defined by large panes of transparent glass that allow visibility from Silver Lake

Boulevard through the main house to the garden house. This commitment to transparency is carried throughout the design of the entrance façade, though the overall effect is one of separation from the busy street context of the house. This is achieved through a constructivist composition of fixed sash, glazed volumes that reduce the noise and air pollution from the street, recessed outdoor spaces that interlock with roof overhangs and structural elements, and six steel louvers that rise from the reflecting pool to the roof. These louvers, first used by Richard Neutra in the early 1940s, are designed to block the hot, westerly sun and to create a semi-transparent barrier in front of the actual building façade.

Throughout the façade, structural members, such as roof beams, extend beyond the building envelope. This is especially evident on the building's east façade in which narrow beams are dramatically cantilevered to support planting strips. These details are similar in concept to Richard Neutra's "out-riggers," which he used from the late 1940s until his death. He believed that these elements could cause the viewer to feel that the building was larger than it actually was, due to the illusion that it extended infinitely into space. A stucco band stretching across the entire facade visually distinguishes between the ground and second floors.

The west façade, or entry façade, is composed of bands of ribbon windows, horizontal stucco, and a louver system. Sheltered by an overhanging balcony, two entry doors exist in the recessed center of the façade, one facing east and one facing north. The east-facing door is glass, while the north-facing door is redwood. To the north and south of the entrances, the facade is composed of a grid pattern created by the building's structural framing and window systems. This 3'-3" grid is completed with

glass and stucco, creating horizontal bands across the surface. Six, large louvers are positioned in front of the grid pattern to the south of the entrances to provide shade. To the north, the second story roof creates a deep overhang over the fixed sash windows of the first and second floors.

Located on the property line, the south façade is obscured by the neighboring property's structures and landscaping. It is a fully stuccoed façade on which no differentiation is made between floors. The only exception is a vertically oriented, reflective window in the upper left corner, which provides light and a view for the bedroom located there. The north façade, likewise, is not commonly viewed due to its proximity to neighboring structures and landscape features. On this façade, the second floor is articulated with a horizontal band of windows within a stucco fascia. Similarly, the ground floor is articulated with one window, located on the west end of the façade.

The east façade of the main house faces the southern and northern patios that separate the main house from the garden house. Similar to the west façade, the east façade is composed of horizontal bands of stucco and glazing. Volumes and planes are collaged on this façade, causing it to read as a three-dimensional composition, rather than as a single plane. As a result, the east façade appears more animated than the west. Two major projections animate the east façade: Both the kitchen on the second floor and the balcony off of Richard's bedroom project beyond the first floor into the patio spaces. While these features addressed specific functional requirements, they effectively project the exterior of the house into the open space above the patio. The light, fragile nature of these elements blurs distinctions between indoor and outdoor space. The center portion of the east façade's first floor is a transparent void which

corresponds to the entry. The visually ambiguous relationship between interior and exterior spaces is underscored through the use of mirrored surfaces just outside the glass leading to the patio, and the selection of flooring and ceiling materials that continue from the interior to the exterior landing, leading to the patio. In contrast with these layers of transparency, the south end of the ground floor is nearly covered by small, partially dressed stones laid vertically. This was the same material Neutra used to sheath the exterior wall of his Garden Grove Community Church (1962).

The penthouse's west facade consists of four floor-to-ceiling glass panels, two of which are sliding doors. These panels do not utilize the same 3'-3" module as the rest of the house, though the structure, which is set back from the west façade, is consistent with the module. The east façade contains the same arrangement of four glass panels, while the north and south facades contain two glass panels each. Crowning the penthouse is a circular utility enclosure.

VDL II, Main House Description, Floor Plans and Interior Spaces:

The building's plan contains three major elements: the central circulation core, the northern wing, which is occupied by public spaces, and the southern wing, which contains private spaces. The ground floor of VDL II functions differently from that of VDL I, because by the late 1960s, Neutra's architecture office had relocated to Glendale Blvd. Consequently, the new plan reflects the changing needs of the Neutra family and includes a seminar/music room, kitchenette, and guest room. The northern end houses the seminar/music room, which was used for Dione's musical performances, as well as for meetings for Richard's Institute for Survival Through

Design. The kitchenette is also situated in the northern end. The southern portion of first floor houses the guestroom and bathroom.

The second floor houses the residence of the Neutra family and includes a living/dining room, kitchen, outdoor patio with reflecting pool, two bedrooms – one with a balcony, and a bathroom. A penthouse occupies the top level of the dwelling which includes a sunroom and small storage room. A wood deck and large reflecting pond is situated on the roof of the penthouse floor to extend the living space outdoors.

Since VDL II was designed to function as both a residence and a workplace, careful attention was paid to the layout of the interior spaces. Entry to the seminar room on the first floor can be obtained from Silver Lake Boulevard through the redwood door that is perpendicular to the entry path. This door is hidden in a redwood sheathed wall that creates continuity between the exterior and the interior. While entry to the residential space is possible through this door, a separate, glass door at the terminus of the entry path functions as the main residential entrance. This entry opens to a small reception space that contains a suspended staircase leading to the second floor. The existence of these two separate entries is directly related to the 1932 design for VDL I, which specified a separate entrance for each function of the house with no direct access between the two. The 1964-66 design maintains the two entry concept, though the two functions inside the building are no longer physically separated.

North of the first floor studio entrance, a wall of floor-to-ceiling windows and sliding glass doors bring the outdoors into a large, L-shaped seminar and recital room and admit abundant natural light. Telescoping sliding doors at the north end of the room

allow it to be subdivided for smaller gatherings. A kitchenette adjacent to the seminar/recital room faces out to the northern patio. It is intact with its original 1960s equipment, including a steel, multi-purpose kitchen unit made by Crane Chef. White linoleum is used as flooring throughout these rooms. South of the entry is a powder room and a large, carpeted bedroom used to accommodate guests. Two large mirrors are used to create the illusion that the space is larger than it really is.

The stairs climbing to the second floor are suspended from a balustrade of thin, steel rods and supported by a steel stringer. The stairs are open to the seminar room, as well as to a small, outdoor terrace.
The treads, solid slats of wood covered in carpet, lead to the residential part of the house.

On the second floor, the living/dining room is located in the northwest corner of the house, directly above the seminar room and music room. It is an "L" shaped room that turns the corner from the west façade to the north façade. A band of windows creates views of the reservoir and surrounding hills. Beneath these windows, a low, built-in bookcase runs the length of the room, terminating at a built-in, south-facing couch. Lighting at the base of the bookcase has the effect of making it appear to float at night. The dining area is located in the northeast corner of the room and also includes a built-in couch; a surviving curtain track suggests a means of separating the living and dining spaces; however, there is no evidence that a curtain was ever hung between the spaces. Rosewood Formica is used on the walls in the living/dining room and the floors are carpeted. In addition, a pass-through with fold-back doors allows food to be easily transported from the kitchen to the dining area. These design features allow the house

South of the kitchen, an open circulation area houses a breakfast nook and provides access to other parts of the second floor. A low, birch-laminate cabinet serves as a barrier between the breakfast nook and the stairs, allowing the stairs to be open to the room, while preventing an accidental fall into the stairwell. This extensive of use of built-in cabinetry is indicative of Neutra's ability to creatively and efficiently maximize space. A large window in the nook faces east toward the southern patio, creating a panoramic view of the Chinese elm (*Ulmus parvifolia*) in the courtyard and the distant hillside. On hot days this window can slide along a runner to the south which spans between the cantilevered kitchen and a cantilevered balcony. The exposed screen allows fresh air, as well as sounds and aromas from the outdoors, to enter the house. This feature was added by Dion Neutra in response to his mother's desire to have a porch where she could sit.

Beyond the breakfast nook is a corridor leading to two bedrooms and a bathroom. The east side of this corridor is composed of a ribbon band of windows which cause the corridor to feel like a tree house with intimate views of the southern patio. At the terminus of the corridor is Richard Neutra's bedroom. The bedroom contains built-in furnishings, including a desk, bed and closet. Above the bed a sizeable control panel from which he could control the sun louvers, lighting and speakers throughout the house. His western window provides a close-up view of the six large louvers, as well as the reservoir beyond. A cantilevered balcony extends eastward from Neutra's bedroom, over the southern patio. A steel-framed, glass wall to the south protects the patio from the southern sun and provides some privacy from the neighbors. This wall also causes the patio to feel more like an outdoor room than a mere balcony, because it gives the space a sense of enclosure.

to function well for both casual and formal purposes and reflect the Neutras' interest in entertaining guests in the house.

South of the living room is a tiled sitting porch with a pebble-lined reflecting pond. The living room is completely open to the porch through two sliding glass doors, and historic photographs indicate that the tiles of the porch are similar in color to the original carpeting in the living room, further emphasizing that the porch is a continuation of the living room. Outdoor lighting on the sitting porch and throughout the exterior of VDL II is provided by soffit lights, which are concealed in the outer edge of the roof overhang. These lights serve three purposes: they provide diffused outdoor lighting, eliminate reflective glare on the inside of the windows caused by interior lighting, and create reflections on the outside of the windows at night, which in turn create a visual barrier from outside of the house.

The kitchen is located along the east side of the house. Providing views to the north and east, clerestory windows rise above built-in birch cabinets. Many of the original, 1960s appliances are built into the kitchen. In order to expand the kitchen area beyond the dimensions of the 1932 kitchen, the new kitchen cantilevered beyond the basic building envelope to provide additional square footage. This also has the effect of pushing the kitchen further into the landscape.

Just south of the kitchen, a glass door opens onto a bridge, which leads to a spiral staircase, providing access to the carport and Edgewater Terrace. The bridge is bordered on the south by a wide planter box which functions both as a planter and as a railing for the elevated bridge.

Dione Neutra's room is also located off of the second floor corridor. Like her husband's bedroom, it contains built-in furniture - a bed that is hinged to the wall enabling it to swing outward for ease of maintenance, and a desk. The height of the built-in bed was calculated with care, so that when lying down, one has an eye-level view of the reservoir through a large window on the west wall. This window also provides a view of the second floor reflecting pool. A floor-to-ceiling mirror on the north wall at the foot of her bed also serves as a hidden door to the adjacent patio space between her room and the living room. Expansive closet space in both bedrooms allows the modest-size rooms to remain uncluttered.

A bathroom is located between Richard's and Dione's rooms. The bathroom is small, with a pedestal sink, mirror and toilet on its south wall and a sunken shower on its north wall. It also houses additional closet space. The shower is sunk into the floor, so its user does not have step over the typical low tub wall. The elimination of this tub wall helps ameliorate the confined feeling of the room. The bathroom's west wall includes a large window with views of the reservoir and louvers. The rest of the walls are sheathed in tile.

The penthouse is accessed from a staircase located in the sitting porch between the living room and Dione's room. The penthouse is a small room enclosed almost entirely of glass. It is a carpet-covered space in which the visitor is encouraged to sit on the floor, lean against backrests and look out toward the reservoir. The backrests are mounted on the window mullions at heights that correspond to heights of the lower back. The only other furnishings are floor pillows and low stools. A small storage room

and elevator shaft is located in the northeast corner of the sunroom. Two of the large glass panels on the west side of the sunroom are sliding glass doors, which, when open, allow the sunroom to be swept with fresh air.

To the west of the sunroom, a wood deck permits outdoor visiting or seating. Surrounding this deck is a low planter box that serves as a railing, without blocking the panoramic views of the reservoir, San Gabriel Mountains and surrounding area. A two-inch-deep, reflecting roof pond starts south of the wood deck and continues around the sunroom to the south and east, creating the illusion that the sunroom is actually floating on the water. This reflecting pond is a particularly important feature of the house, as it was incorporated to compensate for the movement of the reservoir's edge an additional 500 feet away from the house. It was established to recreate the visual connection the original VDL I house had with the reservoir in the 1930s, '40s and '50s. As such, it has become a character-defining feature of the VDL II design.

VDL II, Changes/Alterations:

Few changes took place to the property after Richard Neutra's death in 1970. One minor change that occurred was the installation of an elevator into the main house, which Dion accomplished for his mother in the mid-1980s; the shaft was original to the 1964-66 design. Then, in the late 1990s the director of VDL II, Kevin O'Brien, an architect and lecturer in the Architecture Department, Cal Poly Pomona, designed and oversaw the rehabilitation of the roof ponds adjacent to the penthouse. Any other work on the property has been in the form of maintenance and repair. Dione Neutra continued to live in the house until her death on September 1, 1990. She willed the property and its contents to the California State Polytechnic University, Pomona.

Summary Statement:

The VDL Neutra Studio and Residences is eligible for listing in the National Register of Historic Places under Criterion C at a national level of significance, and under Criteria Consideration G, as an exceptionally significant work in the context of Richard Neutra's practice. The property was the residence and studio of Richard J. Neutra, a seminal figure in the Modern movement of architecture, along Alvar Aalto, Le Corbusier, Walter Gropius and Mies van der Rohe. Along with fellow-Viennese native R.M. Schindler, Neutra introduced avant-garde European Modernism to Los Angeles in the early twentieth century. His architecture rapidly evolved under the influence of the mild southern California climate, giving primacy to the linkages between the house and its natural setting. It was at the VDL House, that Neutra designed most of the works that brought him international renown. It also figures prominently in that rare but highly important set of buildings – as the studio and residence of a great architect. Analogous works are Frank Lloyd Wright's Studio/Residence in Oak Park, Illinois and the two Taliesen facilities, as well as Henry Hobson Richardson and Frederick Law Olmsted's studio residences in Brookline, Mass.

Neutra was associated with the VDL House from the time he designed the house in 1932 until his death in 1970. The site represents three distinct periods of Neutra's evolving concept of modernism. The first period began in 1932 with the construction of VDL I, the second occurred in 1939 when the garden house and adjoining outdoor patios were constructed, and the third period of construction began in 1964 with the construction of VDL II following a fire in 1963. Although VDL I was heavily damaged in

that fire, the basement and concrete floor joists of the main house, as well as the garden house and pair of patios survived. These surviving elements still stand today as physical manifestations of the meaning of the International Style and its key concept of outdoor living space within Neutra's own live/work environment specific to the 1930s period. Not only is the property significant as a physical demonstration of Neutra's shifting ideas about modern design, it should be recognized as a training ground in modern design for national and international architects of merit and as a pilgrimage site for architects and architectural critics worldwide. The first two phases of the development of the property were exclusively the work of Richard J. Neutra; the third and final phase was the work of the Neutra office, with architect Dion Neutra, collaborating with his father Richard J. Neutra. This represents a unique, unrepeatable collaboration of father and son. The rebuilding that was completed in 1966 was conceived as an homage to the memory of the earlier studio/residence and as an expression of the design trends and architectural theories that emerged in Neutra's practice in the 1950s and 1960s unrestrained by the demands of an outside client. The highly personal nature of Richard Neutra's association with the property makes this a unique work of exceptional significance, reflective of a long engagement with the modern aesthetic, in the context of a remarkable career of international scope.

The significance of the property has been recognized by the City of Los Angeles with its designation as Los Angeles Cultural Monument Number 640. The property was listed by the World Monuments Watch as one of the 100 Most Endangered World Monuments in 2000. It was also the subject of a Preserve L.A. Grant awarded by the Getty Foundation in 2002. Additionally, the property has been widely published in books and magazines internationally, such as Architectural Digest, Architectural

Record, Barbara Lamprecht's Richard Neutra, Complete Works, and Thomas Hines' Richard Neutra and the Search for Modern Architecture.

Historical Background:

A native of Vienna, Austria, Richard Joseph Neutra (1892-1970) had familial ties with the scions of the city's avant-garde community; Ernest Freud, son of the famed psychologist, was a childhood friend, and his parents were acquainted with the artist Gustav Klimt and famed composer Arnold Schonberg. Neutra received his architectural training at the Technische Hochschule in Vienna, where he studied under Adolph Loos, graduating in 1917. His early work experiences included a brief stint in the office of Berlin architect Erich Mendelsohn (1921-22), and later, in the United States, in the Chicago firm of Holabird and Roche (1924). This professional training exposed him to design values associated with the machine aesthetic and the potential of technological innovation. Coupled with this perspective was a fascination with natural phenomena, which was nurtured during brief employment (Summer 1919) at Otto Froebel's Zurich-based nursery and landscape firm. There, Neutra came under the tutelage of Gustav Ammann, who encouraged his interests in botany, landscape and site planning. Neutra retained these interests throughout his career.

The young architect's attraction to the United States was closely linked with his fascination for the work of Frank Lloyd Wright, with whom he briefly worked at Taliesin (1924). He also received considerable encouragement to venture further west from his friend and fellow Austrian architect, R.M. Schindler. In 1925, Richard and his wife Dione moved to Los Angeles. Their arrival further strengthened the region's direct

contact with Austrian and Germanic Modernism, which Schindler had initiated since his 1917 arrival in California as supervising architect on Frank Lloyd Wright's Hollyhock House. Richard and Dione moved into the Schindler residence located on Kings Road in present-day West Hollywood. Schindler and Neutra formed a partnership that lasted until 1930, when the two had a falling out.1 While they were associated, Neutra provided the landscape design for a number of Schindler's architectural projects.2 These included the How and Lovell Beach houses. As partners and independent practitioners, each designer contributed greatly to the development of modern architecture in Southern California. Los Angeles' mild climate, appetite for experimental lifestyle and sizeable population of European émigrés made it the center of European modernism in the United States during the inter-war years. As a key player in this episode, Neutra's many works of architecture, his numerous lectures, and voluminous written documents, including articles and books in the 1920s and 1930s, made him into "one of the world's best and most influential moderns,"3 according to a 1949 issue of *Time Magazine,* in which he was pictured on the cover.

The Neutras' move to Los Angeles was significant for Neutra's work as he recognized that the moderate climate was conducive to an architecture that was integrated with the landscape and in harmony with nature. His son, architect Dion Neutra, has stated, "California gave him [Neutra] a chance to get close to nature. It was a closeness which

1 Judith Sheine. R.M. Schindler. New York and London: Phaidon Press, Limited, 2001, n.9: page 280.

2 Judith Sheine. R.M. Schindler. New York and London: Phaidon Press, Limited, 2001, n.9: page 66.

3 Time Magazine, August 15, 1949: cover.

stimulated him until the end of his life."4 This closeness with nature is apparent throughout the body of Neutra's work. According to landscape historian David Streatfield, "Neutra merged his acute sensitivity to the local landscape with the European modernist tradition of treating nature as mere backdrop to man-made architecture... with the soft forms of nature proving a contrast to machine-age materials." 5 In the Lovell Health House (Los Angeles, 1929), for example, Neutra took advantage of the site's steep terrain by designing a multi-level home that clung to the hillside, creating extensive valley views. Its numerous balconies and terraces further expanded the living space to the outdoors.

VDL I:

In 1931, Neutra was visited by Cornelius Van der Leeuw, a Dutch industrialist whom he had met the year before while on a European tour. Van der Leeuw loaned Neutra $3,000.00 toward the cost of building his own residence tailored to his own tastes and needs. Neutra immediately began an extensive search for a suitable lot. At the end of 1931, he found a modest 60' x 70' lot in the Silver Lake district of Los Angeles, on the east side of Silver Lake Reservoir. The Silver Lake district, which was promoted largely for its proximity to downtown Los Angeles, was also known for its free, "bohemian" character. 6 R. M. Schindler had already designed houses in the area, such as the How house (1925), which contributed to Neutra's attraction to the area.

4 Excerpt from intro by Dion Neutra from "The Legacy of Richard Neutra." Design and Environment. Winter, 1970. v. 1, # 4: page 39.

5 David C. Streatfield. California Gardens: Creating a New Eden. New York: Abbeville Press, 1994, page 220.

Neutra soon began to develop a concept for the VDL Research House. "He wanted to throw new light upon the preconceived cliché of 'architecture as a space art' with applied biology, by measuring and observing human responses to various biological and physiological stimuli. The VDL Research House was conceived as a laboratory to demonstrate that restriction of space need not mean a restriction of well-being.7 It was conceived as a multi-functioning space, accommodating a family residence, a working office and a guest apartment -- a space in which architects could live and work under the same roof. To this experimental quality was added Neutra's desire to incorporate the latest, most innovative building materials into his house. In exchange for the anticipated donation of materials Neutra would allow the house to be used to publicize new products. He named the house the Van der Leeuw (VDL) Research House to recognize the generosity of his patron and to call attention to his experimental concepts for the building.

On the small lot Neutra intended to design a residence and studio which would demonstrate that privacy and a sense of spaciousness did not require extensive property. The house was completed in 1932 and immediately received worldwide recognition as one of the earliest modern houses in the United States and "epitomized what came to be known as the International Style."8 The architect maximized his use of the site by building virtually on the northern and southern property lines, and leaving a minimal 12'-0" front yard setback. The two-story structure with basement and roof

6 David Gebhard. Los Angeles in the Thirties, 1931-1941. Los Angeles: Hennessey & Ingalls, Inc. 1989: page 33.

7 Fredrick Koeper. The Richard and Dion Neutra VDL Research House I and II. California State Polytechnic University, Pomona, 1985: page 9.

8 Thomas Hines. "Architecture: The Neutras at Silver Lake, A Living Landmark of Early California Modernism." Architectural Digest. May, 1990, v. 47. page 64.

deck was constructed on a concrete foundation, using prefabricated, vibrated concrete floor joists and a concrete slab as the base for the ground floor. To provide flexibility in the case of an earthquake, wood balloon framing was used for the upper floors, following a 3'-3" module designed to accommodate standard 3'-0" steel casement windows which permitted gentle breezes from the reservoir to naturally cool the house. The facades were wrapped with horizontal bands of stucco and ribbon windows. The house had an extremely low-pitched roof, a portion of which projected beyond the building envelope, providing shade from the hot, California sun. Fast-growing trees, such as pittosporum and acacia were planted to provide additional protection.

The plan of the house was conceived to accommodate multiple functions. The basement housed a garage, laundry room and utility room. While originally utilitarian in nature, Neutra eventually used the garage space to house some of his employees. The ground floor, which had its own separate entry from Silver Lake Boulevard, served as Neutra's office and architectural studio and as a studio apartment. This apartment was located on the north side of the ground floor and was designed to house Neutra's guests. Like the basement space, it also housed some of his draftsmen and collaborators, including Gregory Ain. In addition, a small maid's room and personal office/ bedroom were located on the first floor. The second floor served as the family's private residential space.

Two separate entrances were provided for the second floor residence: A ground floor entry on the wall perpendicular to the studio entry led to an indoor staircase, and an exterior diagonal staircase on the east side of the house, allowed access from Edgewater Terrace at the eastern edge of the property. In keeping with Neutra's

commitment to the efficient use of space, the living and dining rooms were combined into one, large room that occupied the northern half of the second floor. A broad band of windows offered extensive views of the reservoir and San Gabriel Mountains. South of the living room was an open-air sleeping porch that integrated indoor and outdoor space. Adjacent to the dining area were the kitchen and breakfast nook. These included space-saving devices, such as an insulated drawer in the kitchen which was used to pass prepared food into the dining area and a washstand in the breakfast nook that also functioned as the base for a folding table. "Everything had to double for something else to yield increase and elasticity of use."9 At the south end of the second floor were two small bedrooms and a bathroom where mirrors and expanses of glass created the illusion of space. By the 1940s the connection with nature was intensified with the addition a wood-sheathed penthouse which can best be described as a semi-enclosed space with a built-in lounge. This was accessible via a narrow staircase located on the sleeping porch to the south of the living area. Adjacent to the penthouse was a deck surrounded by lush plantings.

The VDL Research House functioned as an atelier – or school of Modern architecture in Los Angeles. Young designers, disillusioned with the late strains of Beaux-Arts education available at the University of Southern California or University of California, Berkeley, gravitated to the Neutra studio. Neutra was generous with the opportunities he presented his "collaborators," many of whom became the leaders of the next generations of Modern designers in southern California, e.g., Gregory Ain, Harwell Hamilton Harris, Raphael Soriano.

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9 Richard Neutra. Life and Shape. New York: Appleton – Century Crofts, 1962: page 267.

The Garden House:

In 1939, the VDL Research House was expanded to include a garden house along the eastern property line. This significant, enduring structure was initially labeled as a "garden house with tea kitchen and adjoining garage,"10 though a hedge was immediately planted in front of the garage door to block views into the house from the sidewalk. This was noted by a county building inspector in 1940, who, perplexed by the vegetation, noted, "Garage door here, but completely hidden by a shrub, used as a room."11 The continual stream of clients and office activity called for a separate space where the Neutras' young sons could play without interrupting the professional atmosphere. It was later used as a separate living space, as well as communal area enjoyed by the entire family.

The garden house employs the architectural vocabulary of the International Style utilized in the design of the original main house, and yet it displays distinct differences and indications of Neutra's evolution of thought. Its near-flat roof, simple wall treatment and bands of casement windows, including those across the former garage door, reflect the machine aesthetic of avant-garde design of the 1930s. Large sliding glass doors, facing the patio, blur the boundaries between the indoors and the landscaped surroundings. This blurring effect remains as a lasting, physical example of Neutra's design ideals during the late 1930s.

10 City of Los Angeles Department of Building and Safety, Permit # 37327, September 22, 1939.

Also in 1939, a wing was constructed to link the main house to the garden house. This wing divided the patio between the two buildings into a northern patio, which was used primarily for circulation purposes, and a southern patio. This southern patio was designed to create an outdoor room that visually and physically connected the main house to the garden house. Through the use of paving and thoughtful plantings, this patio allowed both buildings to be integrated fully with their landscaped surroundings, a characteristic feature of Neutra's designs, which blurred the indoor/outdoor distinction even further.

VDL II:

In March of 1963, while Richard and Dione were away lecturing in the Midwest, a fire, possibly of electrical origin, destroyed most of the main house, leaving only the basement intact. Though firefighters, under Dion's guidance, worked throughout the night of March 21st to save the main house and the numerous valuable documents inside, only the concrete foundation, basement and concrete floor joists and charred structure remained. The garden house luckily survived the fire; however, mature trees and landscaping west of the house burned, leaving the site exposed to busy Silver Lake Boulevard and the afternoon sun. Upon his return home, Neutra was devastated, commenting, "It is all over, there will be no way to reconstruct this ruin."12

11 Gabrielle Schlesinger. "Richard Neutra: VDL I through VDL II Code Compliance." Paper for Historic Preservation course (ARC 499). California State Polytechnic University, Pomona, 1998.

12 Fredrick Koeper. The Richard and Dion Neutra VDL Research House I and II. California State Polytechnic University, Pomona, 1985: page 24.

In the months following the fire, the Neutra family considered whether or not to rebuild. Both Dion and Raymond, Richard and Dione's youngest son, as well as many of their family and friends, encouraged them to rebuild the house in which they had lived and worked for three decades.13 Raymond encouraged his father, writing, "If a new building goes up, it will be you who does it, and this small, intimate and intense project would well be your most interesting and imaginative, far more characteristic of what you have to offer, then the Karachi Embassy or the Kaufmann House (even)."14

Within nine months the family decided to rebuild using the same concepts that had been the basis for the design of the first VDL Research House, which would become generally known as "VDL I". In 1967, Neutra wrote The Senses and the Setting, a monograph about the 1964-66 reconstruction project, which would then become known as "VDL II." In this manuscript, he comments on the similarities between the two versions of the VDL Research House:

> The idea of the Research House, facing Silver Lake, Los Angeles, has hardly changed in the more than thirty-five years of its existence. After the fire disaster, it has been re-erected by us mostly as it was, and with exactly the same program of studiously investigating and demonstrating what can be observed. The idea has always been: TO SERVE THE HUMAN SETTING and its probable future potentials. 15

13 See the numerous letters from friends and family following the fire, 1963. California Polytechnic University, Pomona: Special Collections, ENV Archives.

14 Quote from a letter to Richard from his youngest son, Raymond on April 3, 1963 in 1963 yearly letter by Dione Neutra. 1963 yearly letters to friends and family of the Neutras. California Polytechnic University, Pomona: Special Collections, ENV Archives.

15 Richard Neutra. The Senses and the Setting. (Final version: March 21, 1967) A manuscript on the VDL II Research House. UCLA Special Collections: Archives, Collection 1179: The Richard Neutra Papers.

The "resurrected version"16 of the VDL Research House was built atop the original 1932 foundation and basement, and followed the same envelope. Dion, who had been a member of the Neutra office since the 1940s, served as Neutra's collaborator on the project, living in the garden house with his family throughout construction until 1966. In speaking about the opportunity to collaborate with his father on the project, Dion states that he was excited to be given the opportunity for the kind of "'second chance' which architects rarely have, namely the opportunity to improve on what had served well for a generation of use."17

Indeed, VDL I had served its purpose well during its 30 years of existence. The reconstruction, therefore, was respectful of the spatial and organizational success of the original plan, as well as of the overall formal qualities of the structure. The new design also incorporated some improvements, including greater spatial efficiency, which was made possible through an "intimate knowledge of 'the way the spaces worked.'" 18 This personal knowledge permitted the collaborators Richard and Dion to "realistically discuss...whether [they] wanted to make some change in that regard, and if so how [they] wanted the change to work."

Through negotiations with the City of Los Angeles Building Department, Dion convinced the building department to permit him and his father to rebuild on the original

16 Dione Neutra. 1966 yearly letters to friends and family of the Neutras. California Polytechnic University, Pomona: Special Collections, ENV Archives.

17 Ken Tadashi Oshima,. "The Modern House in the Post-War Period. Part 8: Continuing Survival Through Design: VDL Research House I and II by Richard and Dion Neutra." A + U. August, 1998, #8 (335): page 156.

foundation, which had no set-backs on the north and south property lines, as long as the new building adhered to the original building envelope. This was the result of a liberal interpretation of the 1963 building code, which permitted non-conforming buildings to be rebuilt in accordance with the original code requirements if no more that 50% of the original project had been destroyed; the approved permit to build VDL II from October 1963 reported only 38% damage to the original project. The building department's willingness may have been due to significant pressure to allow reconstruction of the VDL Research House. This theory is supported by Dion, who reported, "The colleagues in Richard Neutra's profession, the City's Commission for Historic Monuments, even the mayor and council took a helpful interest in this commemoration of an early pioneering effort; it would be renovated and restored."19

While VDL II rests on the original 1932 foundation and follows the same envelope, it is clear that VDL II is not an exact replica of VDL I. Richard and Dion decided to take "appropriate cognizance of the changes in Neutra's style and ideas since he built the first house thirty years before."20 In the post-war period, the residential designs produced by the Neutra office were characterized by a fully integrated relationship between the dwelling and its site. This attitude was expressed in the floor plans, which typically wrapped around outdoor spaces, as well as in the extensive use of mirrored and glazed wall surfaces and sliding glass doors that opened onto protected open spaces. The notion of the dwelling as a part of the environment was made literal

18 Dion Neutra. Introduction to book on rebuilding the Richard and Dion Neutra VDL Research House no title? This is how it is cited in the existing bibliography; I assume it is unpublished and there is no title. Maybe you can look for this document in the archives?. January 27, 1978. California Polytechnic University, Pomona: Special Collections, ENV Archives.

19 UCLA Special Collections: Archives, Collection 1179: The Richard Neutra Papers.

through the use of shallow, landscaped ponds that either extended from the exterior to the interior or were reflected into the interior through the use of mirrors.

Since the construction of VDL I, the Neutra philosophy of design had become much more refined and focused. This evolved philosophy eventually became known as "biorealism."

> Neutra intended this term, [biorealism], which incorporates ideas from life sciences, biology, psychology, behavioral studies and modern sociology, to ultimately create an architecture that would stimulate one's awareness of the environment and include a sense of calm.21

Neutra had discussed his approach in several books including Survival through Design (1954), the most complete written expression of his views, as well as World and Dwelling (1962), Life and Shape (1962), The Senses and the Setting (1967) and Nature Near (1989). In the early 1960s, Richard and Dion Neutra established the Institute for Survival through Design. This organization was promoted the application of scientific insights to the built environment, with a special emphasis on responsiveness to the needs and health of the user.22 In fact, by the early 1960s, experimentation and research regarding the built environment's effect on human existence was the *raison d'être* for the Neutra Office, and it was through an exploration of these ideas that Neutra projects developed.

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20 Thomas Hines. Richard Neutra and the Search for Modern Architecture. Berkeley, CA: University of California Press, 1982: page 295.

21 Ken Tadashi Oshima. "The Modern House in the Post-War Period. Part 8: Continuing Survival Through Design: VDL Research House I and II by Richard and Dion Neutra." A + U. August, 1998, #8 (335): page 154 and 156.

> His forms have a unique style precisely because they are derived from a comprehension of the relationship of materials and technology in making meaningful forms for human accommodation...To Neutra, a home is the vantage point from which one views the world, and it is through a consciousness of the world that we realize ourselves and our desires. In this way, a house becomes our "anchor" in reality. 23

Richard Neutra's personal anchor was the home and workspace in which he lived for 30 years. It was here that he was most free to explore his theories and to test his hypotheses. In the design of VDL II, Neutra was given the chance to collaborate with his son and co-occupant in an articulated response to the changed surroundings of the VDL site. Over the years, the Silver Lake district had continued to grow in popularity, causing the hillsides to be densely covered with dwellings and resulting in a significant increase in traffic and pollution from Silver Lake Boulevard. In addition, the reservoir, which had previously been 100 feet from the west entrance to VDL I, was now 600 feet away due to the infill of the reservoir in the mid-1950s; the sense of dislocation from nature was exacerbated by the loss of the front yard landscaping in the fire. As a result of these environmental changes, the design for VDL II included a more protected west façade and consequently, a "resolute connection to the interior garden."24

The entrance façade was conceived as a composition of fixed sash glazed volumes that reduce the noise and air pollution from the street, recessed outdoor spaces that

22 http://www.neutra.org/75remarks.html.

23 Raymond Lifchez. "Five Recent Houses by Richard Neutra." Architectural Record. May. 1968, v. 143, #5: page 173.

interlock with roof overhangs and structural elements, and six steel, solar louvers that rise from the reflecting pool to the roof. These louvers, first used by Richard Neutra in the 1940s, are designed to protect the west-facing rooms from the direct, afternoon sun. Similar to those used in the Kaufmann House (Palm Springs, 1947), the Tremaine House (Montecito, 1948), and most recently the Los Angeles County Hall of Records (1962), these steel louvers, donated by their manufacturer, stretched from the ground to the roof, and were designed to rotate in response to the motion of the sun.

In contrast with the glazed barrier to the outside world, the southern patio was conceived as an atrium between VDL II and the garden house.25 This space was developed into a protected, outdoor room, in which lush landscape, a reflecting pool and fresh air demonstrated the true essence of biorealism. Its space easily flowed into the garden house through the sliding glass doors on its western façade. The new, predominantly glazed eastern façade of VDL II embraced the patio to much more significant extent than was true of VDL I. This was expressed through the inclusion of enlarged windows and the addition of many sliding glass doors. For example, a large, sliding glass window was incorporated into the breakfast area, which, when open, exposed a screen that allowed the space to open up to the east. In addition, the kitchen was cantilevered an additional three feet east, and a glass-railed balcony which opened from Richard Neutra's bedroom at the rear of the second floor was added over the southern patio.

The Neutras' decisions to open up the eastern façade and integrate it with the concept

24 Barbara Lamprecht. Richard Neutra, Complete Works. Koln: Taschen, 2000: page 442.
25 Dion Neutra interview with Lauren Bricker. July 10, 2002.

of the protected patio are characteristic of a shift in attitude in Neutra's post-war practice. The inclusion of outdoor space as part of a living environment had been a hallmark of the architect's Southern California works from the late 1920s. Indicative of the impact of the favorable local climate on his work, this tactic was first evident on the property in the construction of the garden house and linking wing in 1939. The garden house's large sliding glass door to the southern patio created an extreme openness to the outdoors. Through the early 1940s, the spatial flow in Neutra's work became bi-directional with access to the outdoors from only one façade of a building. Then in the post-war period, the protected patio became the heart of the living space, with multiple facades and interior spaces radiating around the outdoor area. Many of Neutra's houses across the country included this feature. Among them are the Perkins House in Pasadena (ca.1955), Hasserick House in Philadelphia (1958), in which the meandering house wraps itself around a landscaped patio, and the Pickering House in Newport Beach (1960). Due to the existence of these outdoor rooms, the houses feel as though they are fully integrated with the landscape, rather than placed on or adjacent to it. Their outdoor rooms become extensions of the indoor spaces; they create a sense of expansiveness, blur indoor and outdoor boundaries, and make reference to the VDL site's 1939 garden house addition.

Central to the design of VDL II was a significant change in program. Whereas VDL I had functioned as a residence and office studio in which a distinct separation between the two functions was necessary, by the time VDL II was constructed, the Neutra office had relocated to a nearby site on Glendale Blvd. Neutra continued to design in the house, but most office functions were relegated to the Glendale Blvd. space. As a result, the ground floor of VDL II would have new purposes: to serve as the

headquarters for the Institute for Survival through Design and as a performance space for Dione's musical recitals. This change in program led Richard and Dion to desire more openness between the ground and second floors. To achieve this desire, a vertical communication core was treated as a transparent passageway, with partially suspended stairs providing easy visibility to the southern patio through glazed doors. Though both entrances from Silver Lake Boulevard from VDL I were maintained, once inside VDL II, there was little visual separation between the ground level and the residence above.

Throughout the VDL project (1932-1966), a strong attempt was made to create a sense of spaciousness within a physically restricted area. This goal was clearly articulated by Neutra in Life and Shape, when he recounts his vision for VDL I:

> I wanted above all to demonstrate that future, ever greater populations on our earth, who would have to be housed with land economy, could have plenty of privacy, interior variations, and refreshing richness of daily visual experience almost in a nutshell - at least on a lot unusually small.26

The focus on creating a sense of spaciousness led to an efficient use of space inside and outside of the house in the design of VDL I. The floor plan of VDL II reflects this focus while demonstrating the more informal designs produced by the Neutra office in the 1950s and 1960s. This informality included more horizontal flow between spaces on a single floor level. The insulated drawer between the kitchen and dining room, for example, was replaced by a fold-away pass-thru that permitted the hostess to visit with

26 Richard Neutra. Life and Shape. New York: Appleton – Century Crofts, 1962: page 265.

her guests while in the kitchen. This feature became a hallmark of efficient space-planning in post-war architectural design that can be found in the work of many of Neutra's younger contemporaries.

The extensive use of large windows and sliding glass doors, as opposed to the ribbon windows of VDL I, contributed to the sense of expansiveness in VDL II. Neutra believed that this transparency permitted space from outside of the building to be "borrowed," allowing small interiors to feel widened.**27** An increased use of thoughtfully placed reflective and transparent surfaces further enhanced VDL II's spaciousness and openness to its surroundings. Mirrors, often placed above eye level, reflective glass and reflecting pools on all three levels of VDL II create deliberate views of nature and the distant landscape. These views brought "nature indoors," 28 thereby blurring the distinction between indoor and outdoor space.

This blurring of boundaries became more and more evident in house designs by the Neutra office from the 1950s on. In the Perkins House (Pasadena, 1955) for example, a curved reflecting pool winds in and out of the house through glass walls. This design feature is particularly clear on the top level of VDL II, where the sunroom of the penthouse appears to float on the roof pond. Due to the transparent walls of the sunroom, it is difficult to distinguish where the sunroom ends and the roof pond begins. Furthermore, when seated in the sunroom, the surface of the roof pond, which reflects the nearby hills and sky, matches the reflective surface of the reservoir, 600 feet away.

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27 Richard Neutra. The Senses and the Setting. (Final version: March 21, 1967) A manuscript on the VDL II Research House. UCLA Special Collections: Archives, Collection 1179: The Richard Neutra Papers.

In fact, it is intentionally very difficult to determine where the roof pond ends and the reservoir begins. Thus, not only are the boundaries of indoors and outdoors blurred, but the property limits are also made obscure. In reference to this visual phenomenon, Neutra stated, "It will have to be studied very carefully, otherwise one fails to see how that water-roof, or the water mirror on the balcony rim, is, so to speak, 'psychologically pulling close' the lake, and seems to bring together, indeed practically to combine its far away waters with those nearby."29

Technically, the transformation of the roof into a pond was made possible by the introduction of a "true" flat roof, a distinctive feature of the Neutras' work in the 1950s.30 Prior to that time, Neutra projects were designed to give the appearance of being flat, but had slightly pitched roofs. The new, flat roof designs had better construction quality and could be engineered to function as shallow basins. Among the earliest projects that had the true flat roofs were the Hansch House (Claremont, CA, 1955) and the Chuey House (Los Angeles, 1956).

Neutra believed that, through the use of an open design system, he could create the illusion that the building extended infinitely into space. As a result, VDL II would appear much larger than it actually was. In its design, roof beams extend beyond the building envelope, occasionally terminating in support columns that touch the ground outside the house. The flat roof also has deep overhangs. These elements are similar in concept to Neutra's "out-rigging," which he began using in the late 1940s. In a lecture

28 Harriet Morrison. "The Mirror Mystique." Herald Tribune. April 10, 1966.

29 Richard Neutra. The Senses and the Setting. (Final version: March 21, 1967) A manuscript on the VDL II Research House. UCLA Special Collections: Archives, Collection 1179: The Richard Neutra Papers.

30 Dion Neutra interview with Lauren Bricker. July 10, 2002.

on VDL II, which he gave to architecture students from California Polytechnic University, Pomona in 1966, he explained how this differed from VDL I. "A closed system turns rather into an open system, if you have the beams sticking out beyond the roof edge - All of a sudden, you have lost the feeling that you know where the property lines are!"31 The underlying concept of these design features is that "Space is not to be measured with a yardstick or figured in square feet, but by the richness of what one experiences in that space."32

VDL II, due to its experimental nature, allowed Richard and Dion to fully explore new ways in which they could enrich the experience of space. As had been done for the construction of VDL I, innovative new materials were solicited from manufacturers for VDL II, contributing to its experimental nature and further enhancing its value as a "demonstration" space that would attract visitors and provide publicity for the material donors, as well as for the Institute for Survival through Design. Dion recalls that this effort was aided by the fame of VDL I, the publicity resulting from the fire, ongoing coverage of the reconstruction by the L.A. Times, and a sign in front of house listing all participants/donors.33

Given the history of VDL I, great attention was placed on incorporating fire resistant products and systems within the design of VDL II. For this reason, chemically treated wood from Koppers Company, which had a 2-hour fire rating and were stated to repel

31 Richard Neutra. Notes regarding a discussion with students from California Polytechnic University, Pomona at the Richard and Dion Neutra VDL Research House. January 15, 1966. California Polytechnic University, Pomona: Special Collections, ENV Archives.

32 Hon. Thomas M. Rees. "Proceedings and Debates of the 90th Congress, First Session." Congressional Record. v. 113, # 47, March 23, 1967.

flame, termites and fungus were used for most of the structure. Other innovative materials included rosewood Formica, which was reminiscent of the polished Masonite in VDL I, and gold tinted, reflective glass, which was created by laminating a thin layer of plastic between two sheets of glass.

VDL II reflected Neutra's mature interpretation of biorealism, advocating the design of environments that are in tune with nature and man's innate need for harmony and sensorial stimulus. For Neutra, there was a "profound connection between architecture and life,"34 in fact the boundary between the two was hard to distinguish. It was difficult, therefore, to separate the concept of architectural research from the program for VDL II. The project was conceived as a demonstration of biorealism that Neutra believed would reach, "way beyond the mere visual, and as pointed out, into an offering to ALL human senses, intimately fused in their reaction."35 Neutra further explained:

> We are attempting and approaching research in this building at Silver Lake, hoping for evidence of many observations. They were to lead to remedial and creative progress. . . All the sensorial input and intake, whether this is now audative [sic] or whether it is visual, whether it is movement of the air to become a tactile stimulus on the skin, whether it is a thermal radiation loss or whether it is a contact heat gain from direct touch by surrounding air, - all of it needs our

33 Dion Neutra interview with Lauren Bricker. July 10, 2002.

34 From the introduction, written by Dion Neutra, to Barbara Lamprecht's volume, Richard Neutra, Complete Works. Koln: Taschen, 2000: page

35 Richard Neutra. The Senses and the Setting. (Final version: March 21, 1967) A manuscript on the VDL II Research House. UCLA Special Collections: Archives, Collection 1179: The Richard Neutra Papers.

active, productive attention to organic economy and health. This is BIOREALISM, as I tried to instill it for many years into my building design. 36

One of the most significant aspects of VDL II is that it offered Richard and Dion the ability to fully incorporate their theories of biorealism, without the imposition of client demands and requests. This meant that they were completely free to investigate and experiment with what Neutra considered the "Ever more refined ways to aid the now precariously impaired tonus of life under urban conditions, to ever better serve the human setting through all our senses."37 This opportunity was further emphasized by the ground floor's dedication to the Institute for Survival through Design, an organization dedicated to the precise theories that generated the design for VDL II. The architectural community recognized this unique design opportunity. For example, in a 1965 publication entitled "Five Recent Houses by Richard Neutra," the author writes that "Most important, rebuilding the Research House gave Neutra an opportunity to once more explore the relationship of technology and human comfort."38 He was able to revive the sense of design freedom that he'd experienced when designing VDL I, of which in 1951, Neutra noted, "My own place ...has given me the best chance of testing my theories."39

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36 Richard Neutra. The Senses and the Setting. (Final version: March 21, 1967) A manuscript on the VDL II Research House. UCLA Special Collections: Archives, Collection 1179: The Richard Neutra Papers.

37 Richard Neutra. The Senses and the Setting. (Final version: March 21, 1967) A manuscript on the VDL II Research House. UCLA Special Collections: Archives, Collection 1179: The Richard Neutra Papers.

38 Raymond Lifchez. "Five Recent Houses by Richard Neutra." Architectural Record. May. 1968, v. 143, #5. page 174.

39 Newsweek. May 28, 1951: page 54.

After its completion in 1966, the newly designed VDL II project was quickly regarded as an important building throughout the world. A September 1964 edition of L.A. Magazine heralded the new construction, stating, "Architectural ideas flowed from [the] famed Research House on Silver Lake; last year it burned to the ground - but Neutra rebuilds and from here, we continue to hear the voice of the humanities in architecture."40 Books and articles featuring the newly designed VDL Research House were published in a variety of languages and in many countries, including Spain and Germany.41 In 1967, VDL II was recognized as one of twelve "Top L.A. Landmarks," by a select group of architects and architectural critics.42 The same year, it received a "Grand Prix Award," recognizing it as one of the most significant buildings since 1947 in the Los Angeles area.43 This positive publicity resulted in wide-spread public interest in the house. In her yearly letters, Dione recounts that though only 60 invitees responded for VDL II's open house, 300 guests, from all over the world, attended the event.44 In 1990, Thomas Hines referred to the VDL Research House as a "modernist legacy," establishing the lasting respect and admiration the house has earned and maintained over the course of time.45 It figures prominently in the recent volume by Barbara Lamprecht, who describes the house as "a tree house with layered balconies,

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40 "Neutra: Phoenix from the Ashes." Los Angeles Magazine. September, 1964.

41 examples include: R.J. Neutra, published in Madrid, Spain, *by Instituto Edouardo Torroja de la Construccion y del Cemento*, 1968 and Paul Parey's Richard und Dion Neutra Bauen und die Sinneswelt, published in Berlin by Lizenzausgabe für die Bundesrepublik, 1980.

42 Critics included Esther McCoy, A. Quincy Jones, E.A. Killingsworth, C.M. Deasy, Sam T. Hurst, Kenneth Donahue, Kenneth Ross, Calvin S. Hamilton and George A. Dudley. Feature article written by Art Siedenbaum. L.A. Times, West Section. February 19, 1967.

43 List of Neutra awards. California Polytechnic University, Pomona: Special Collections, ENV Archives.

44 Dione Neutra. Yearly letters to friends and family of the Neutras. California Polytechnic University, Pomona: Special Collections, ENV Archives.

45 Thomas Hines. "Architecture: The Neutras at Silver Lake, A Living Landmark of Early California Modernism." Architectural Digest. May, 1990, v. 47. page 56.

pungent with the smell of eucalyptus, yet not a house, but an environment, a three-dimensional, interlocking puzzle."46

The historic significance of the Neutra Studio and Residences derives from its role as the residence and studio of Richard J. Neutra, a founder of the Los Angeles school of Modern architecture, whose evolving architectural theories were given shape and form in this remarkable work. It depicts three distinct phases of Neutra's work and embodies his evolving theories of modernism, from the construction of VDL I in 1932 to the garden house in 1939 and finally to the completion of VDL II in 1966. It is also significant as the product of the unique, serendipitous collaboration between Richard and his son Dion, which can never occur again and through which they were able to create their own live/work environment, free from the demands of an outside client. Over the course of its history, the house functioned as a laboratory in which many great architects could learn and cultivate their talents and in which Neutra could explore his biorealism ideas about the human experience of natural and man-made environments. The Neutra Studio and Residences is also important as an experimental structure in which the latest innovations in design could be incorporated into the building fabric. These numerous and varied factors all contribute to the exceptional significance of the Neutra Studio and Residences.

46 Barbara Lamprecht. Richard Neutra, Complete Works. Koln: Taschen, 2000: page 442.

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Verbal Boundary Description:

Richard and Dion Neutra VDL Research House II is located at 2300 Silverlake Boulevard, Los Angeles, California. The Assessor's Parcel Number is 5439004011.

Boundary Justification:

The boundary corresponds with the original property lines.

PHOTO 1) Item 3. Presentation drawing from the office of Richard and Dion Neutra Architects and Associates
Item 4. c.1964-65
Item 5. Archives-Special Collections, ENV, California State Polytechnic University, Pomona
Item 6. VDL II, west and south façades, looking northeast from Silver Lake Blvd.

PHOTO 2) Item 3. Presentation drawing from the office of Richard and Dion Neutra Architects and Associates
Item 4. c.1964-65
Item 5. Archives-Special Collections, ENV, California State Polytechnic University, Pomona
Item 6. VDL II, north and east façades, looking southwest.

PHOTO 3) Item 3. Photographer: Jenna Lisl Bondsmith
Item 4. July 9, 2002
Item 5. Archives-Special Collections, ENV, California State Polytechnic University, Pomona
Item 6. VDL II, west (entrance) façade, looking northeast

PHOTO 4) Item 3. Photographer: Julius Shulman
Item 4. c.1966
Item 5. Julius Shulman Photography, Los Angeles
Item 6. Silver Lake Boulevard entrance, looking northeast.

PHOTO 5) Item 3. Photographer: Jenna Lisl Bondsmith
Item 4. July 9, 2002
Item 5. Archives-Special Collections, ENV, California State Polytechnic University, Pomona
Item 6. Penthouse, looking north/northeast.

PHOTO 6) Item 3. Photographer: Julius Shulman
Item 4. c.1966
Item 5. Julius Shulman Photography, Los Angeles
Item 6. Richard J. Neutra sitting on deck adjacent to penthouse, looking south/southeast.

PHOTO 7) Item 3. Photographer: Jenna Lisl Bondsmith
Item 4. July 9, 2002
Item 5. Archives-Special Collections, ENV, California State Polytechnic University, Pomona
Item 6. South patio and west façade, looking northwest.

PHOTO 8) Item 3. Photographer: Jenna Lisl Bondsmith
Item 4. July 9, 2002
Item 5. Archives-Special Collections, ENV, California State Polytechnic University, Pomona
Item 6. South patio and west façade, looking southwest.

PHOTO 9) Item 3. Photographer: Jenna Lisl Bondsmith
Item 4. July 9, 2002
Item 5. Archives-Special Collections, ENV, California State Polytechnic University, Pomona
Item 6. Seminar room, located on the ground floor of VDL II, looking north.

PHOTO #10) Item 3. Photographer: Jenna Lisl Bondsmith
Item 4. July 9, 2002
Item 5. Archives-Special Collections, ENV, California State Polytechnic University, Pomona
Item 6. Seminar room, located on the ground floor of VDL II, looking north.

PHOTO 11) Item 3. Photographer: Jenna Lisl Bondsmith
Item 4. July 9, 2002
Item 5. Archives-Special Collections, ENV, California State Polytechnic University, Pomona
Item 6. View from the second floor showing staircases from the first floor and leading to the penthouse, looking south.

PHOTO 12) Item 3. Photographer: Jenna Lisl Bondsmith
Item 4. July 9, 2002
Item 5. Archives-Special Collections, ENV, California State Polytechnic University, Pomona
Item 6. Living/dining room on second floor, looking north.

PHOTO 13) Item 3. Photographer: Jenna Lisl Bondsmith
Item 4. July 9, 2002
Item 5. Archives-Special Collections, ENV, California State Polytechnic University, Pomona
Item 6. Pass-through between dining area and kitchen, looking southeast.

PHOTO 14) Item 3. Photographer: Jenna Lisl Bondsmith
Item 4. July 9, 2002
Item 5. Archives-Special Collections, ENV, California State Polytechnic University, Pomona
Item 6. Penthouse, looking north/northeast.

PHOTO 15) Item 3. Photographer: Jenna Lisl Bondsmith
Item 4. July 9, 2002
Item 5. Archives-Special Collections, ENV, California State Polytechnic University, Pomona
Item 6. Garden house, east façade, looking southwest.

PHOTO 16) Item 3. Photographer: Julius Shulman
Item 4. c.1966
Item 5. Julius Shulman Photography, Los Angeles
Item 6. Garden house, looking from south patio into main living space, looking northeast.

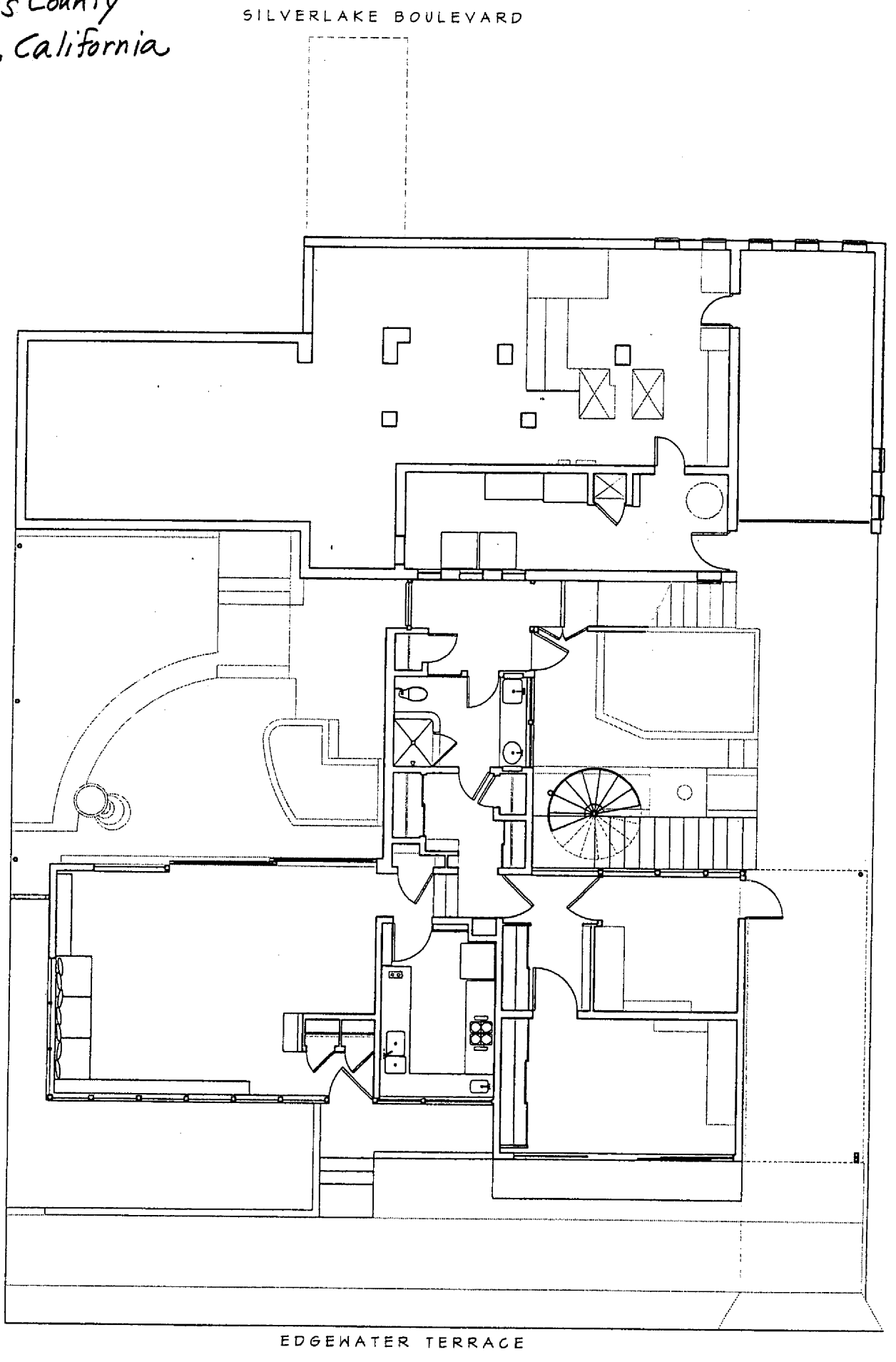
PHOTO 17) Item 3. Photographer: Jenna Lisl Bondsmith
Item 4. July 9, 2002
Item 5. Archives-Special Collections, ENV, California State Polytechnic University, Pomona
Item 6. Garden house, main living space, looking southeast.

PHOTO 18) Item 3. Photographer: Jenna Lisl Bondsmith
Item 4. July 9, 2002
Item 5. Archives-Special Collections, ENV, California State Polytechnic University, Pomona
Item 6. Garden house kitchen, looking southeast.

PHOTO 19) Item 3. Photograph from the office of Richard Neutra Architect.
Item 4. 1932
Item 5. Archives-Special Collections, ENV, California State Polytechnic University, Pomona
Item 6. VDL I, west façade, looking northeast from Silver Lake Blvd.

PHOTO 20) Item 3. Photograph from the office of Richard Neutra Architect.
Item 4. 1932
Item 5. Archives-Special Collections, ENV, California State Polytechnic University, Pomona
Item 6. VDL I, east façade, looking west from Edgewater Terrace (before construction of garden house).

Neutra VDL Research House
Los Angeles County
Los Angeles, California



MAIN HOUSE BASEMENT AND GARDEN HOUSE FLOOR PLAN

SCALE: 1/4" = 1'-0"

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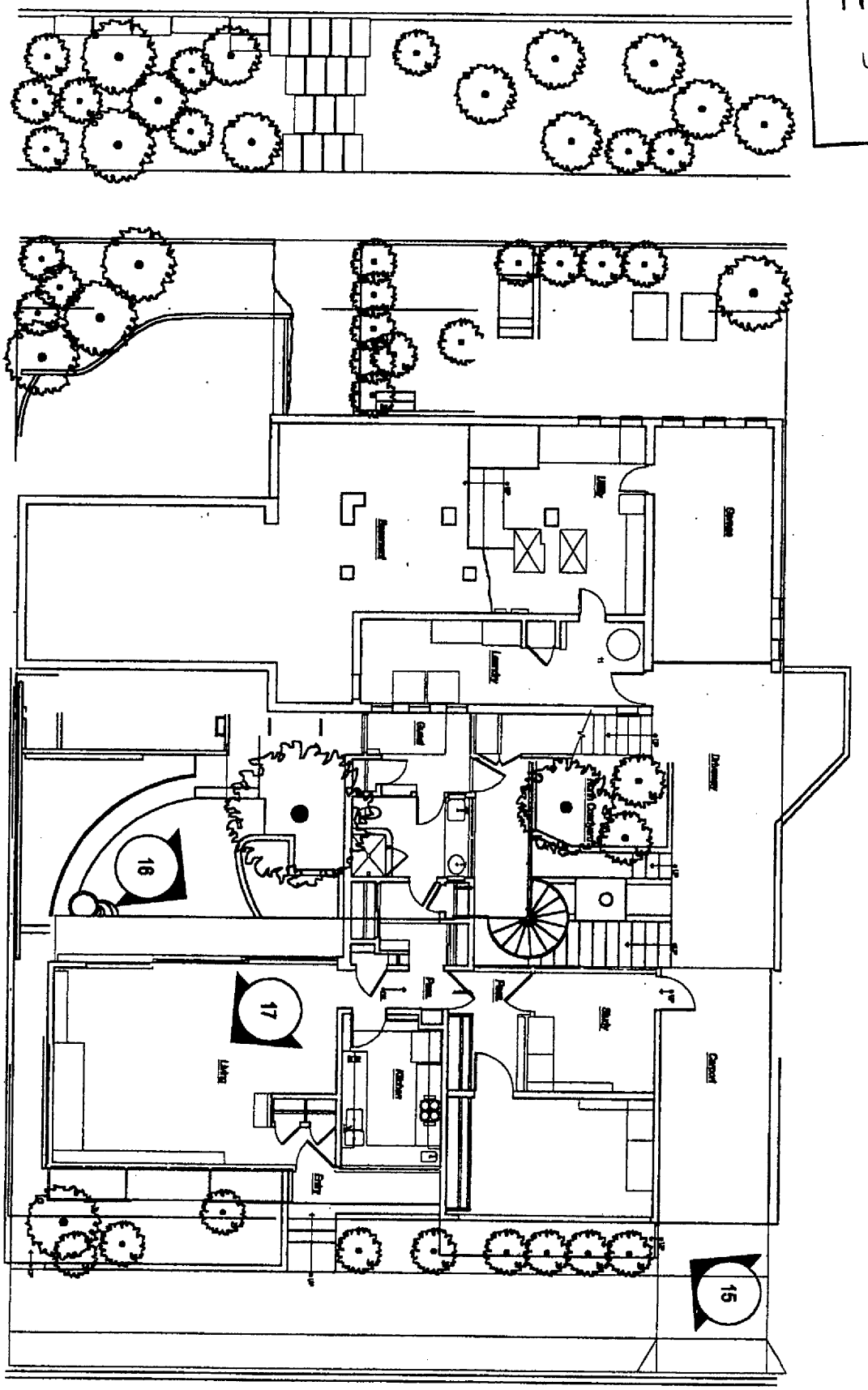
SILVERLAKE BLVD.

RECEIVED
OCT 10 2002
OHP

FIRST FLOOR



PHOTOGRAPHY LEGEND

0 2 5 10 20

Los Angeles Co., CA

EDGEWATER TERRACE

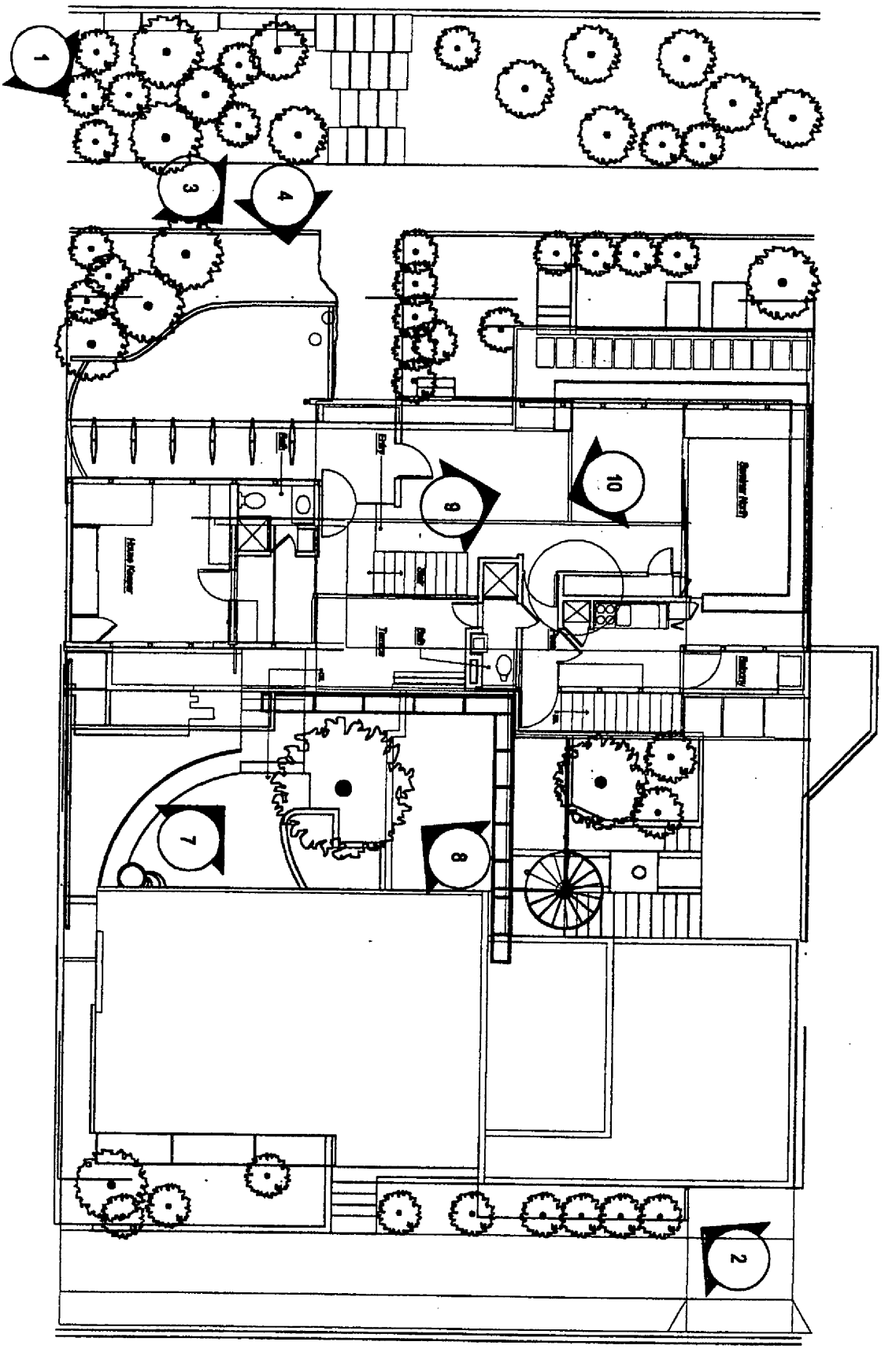
DRAWN BY: AZ

10/07/2002

NEUTRA VDL RESEARCH HOUSE II	RICHARD AND DION NEUTRA VDL RESEARCH HOUSE II 2300 SILVERLAKE BLVD./ 2351 EDGEWATER TERRACE LOS ANGELES CA		HISTORIC AMERICAN BUILDINGS SURVEY

SILVERLAKE BLVD.

SECOND FLOOR



PHOTOGRAPHY LEGEND

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Los Angeles Co., CA

EDGEWATER TERRACE

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10/07/2002

NEUTRA VDL RESEARCH HOUSE II

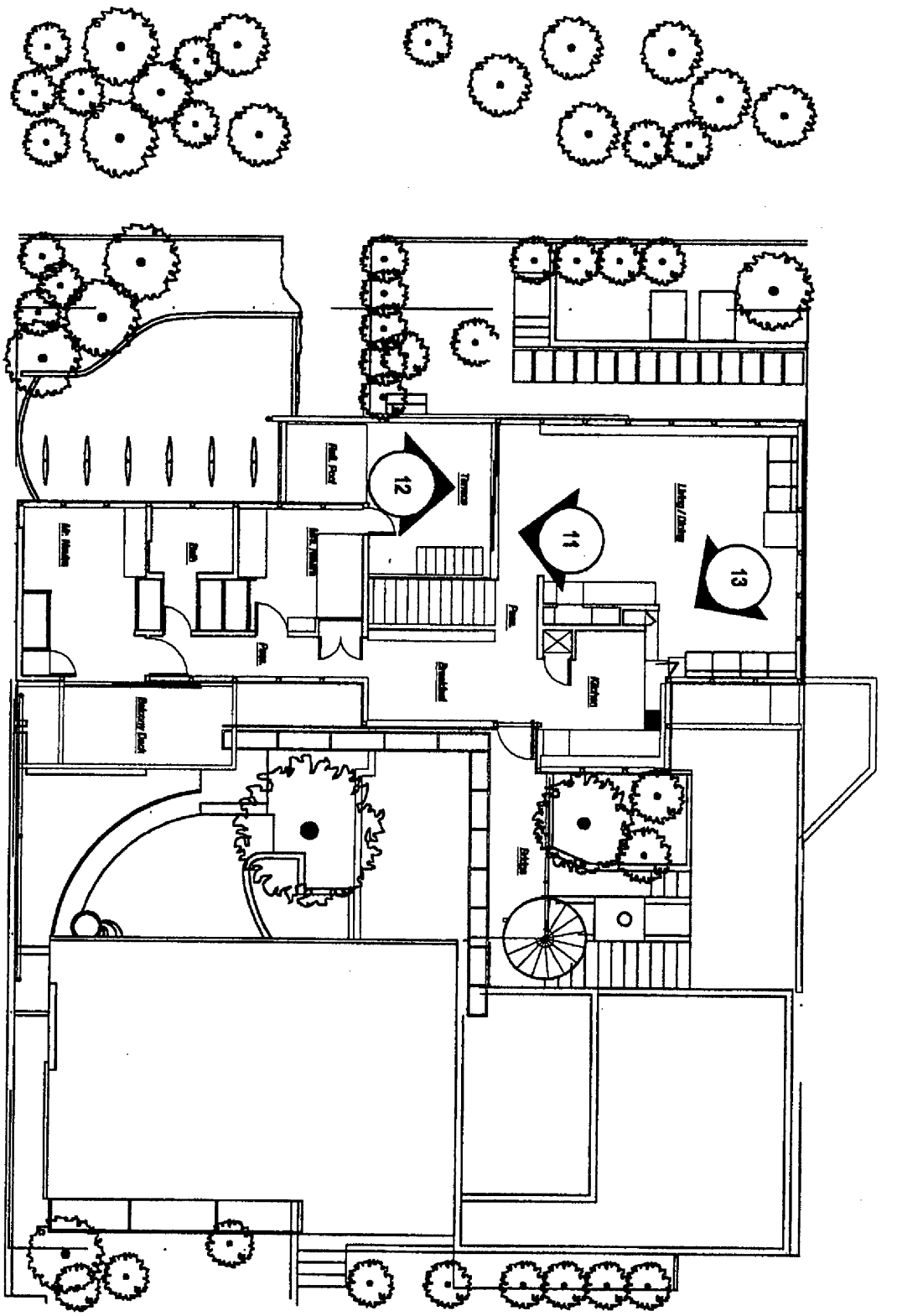
RICHARD AND DION NEUTRA VDL RESEARCH HOUSE II

2300 SILVERLAKE BLVD./ 2351 EDGEWATER TERRACE

LOS ANGELES

HISTORIC AMERICAN BUILDINGS SURVEY

THIRD FLOOR



PHOTOGRAPHY LEGEND

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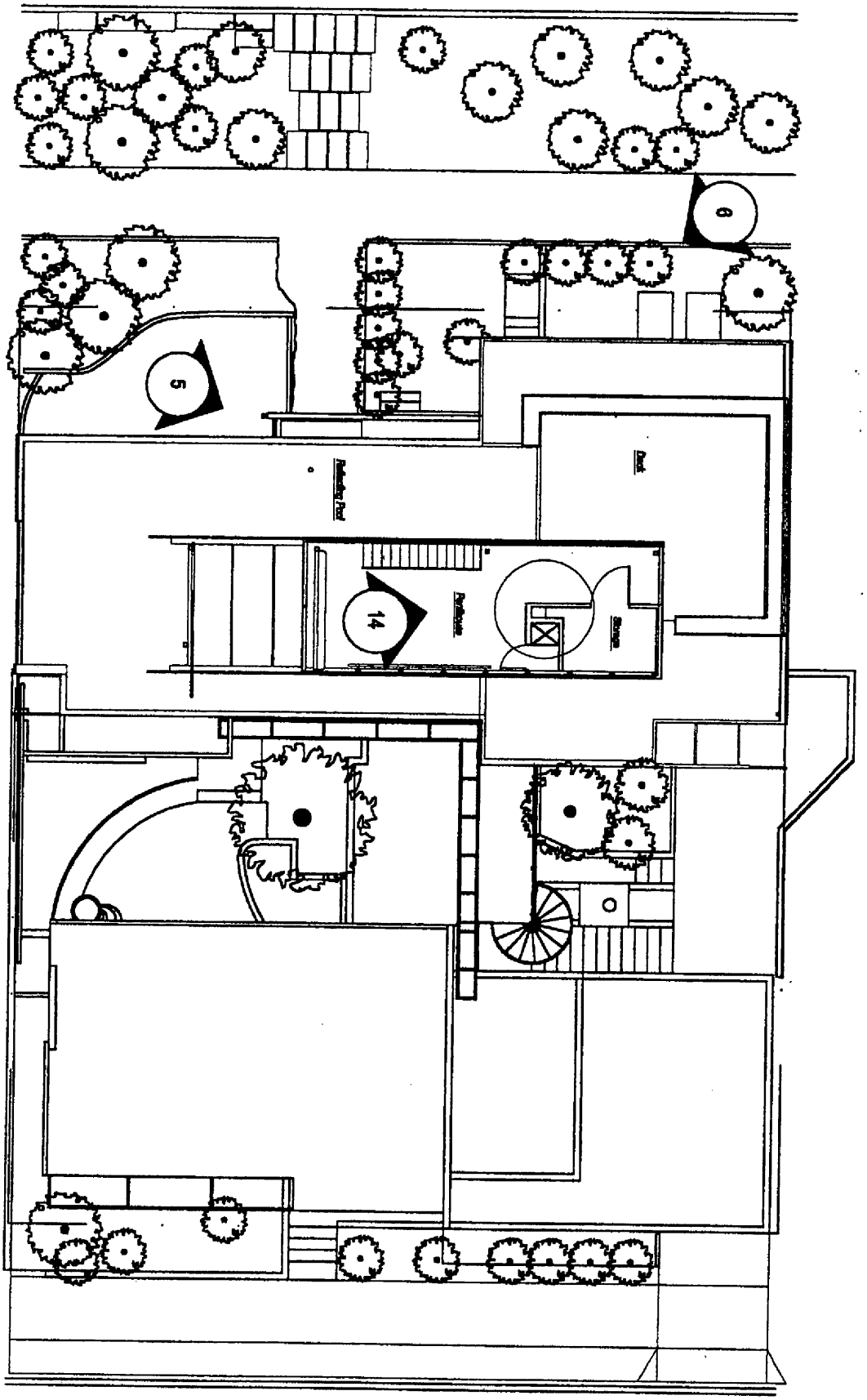
NEUTRA VDL RESEARCH HOUSE II

RICHARD AND DION NEUTRA VDL RESEARCH HOUSE II

HISTORIC AMERICAN BUILDINGS SURVEY

SILVERLAKE BLVD.

FOURTH FLOOR



PHOTOGRAPHY LEGEND

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EDGEWATER TERRACE

Los Angeles Co., CA

DRAWN BY: AS

10/07/2002

NEUTRA VDL RESEARCH HOUSE II

RICHARD AND DION NEUTRA VDL RESEARCH HOUSE II

HISTORIC AMERICAN BUILDINGS SURVEY

SILVERLAKE
RESEARCH HOUSE
for MIDDLE METROPOLIS
RICHARD NEUTRA

1. RICHARD AND DION NEUTRA VDL RESEARCH HOUSE II
2. LOS ANGELES, CA
3. OFFICE OF RICHARD AND DION NEUTRA ARCHITECTS AND ASSOCIATES
4. C. LATE 1960S
5. ENU ARCHIVES - SPECIAL COLLECTIONS, CAL POLY POMONA
6. PHOTOGRAPHIC PRINT OF A DRAWING OF THE WEST AND SOUTH FACADES OF VDL II, LOOKING NORTHEAST.
7. NUMBER 1

SILVER LAKE RESEARCH HOUSE
IN THE METROPOLITAN MIDDLE
RICHARD J. NEUTRA

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1. RICHARD AND DION NEUTRA VDL RESEARCH HOUSE II
2. LOS ANGELES, CA
3. OFFICE OF RICHARD AND DION NEUTRA **ARCHITECTS AND ASSOCIATES**
4. c. **LATE 1960s**
5. ENV ARCHIVES - SPECIAL COLLECTION, CAL POLY POMONA
6. PHOTOGRAPHIC PRINT OF A DRAWING OF THE EAST AND FACADES OF VDL II.
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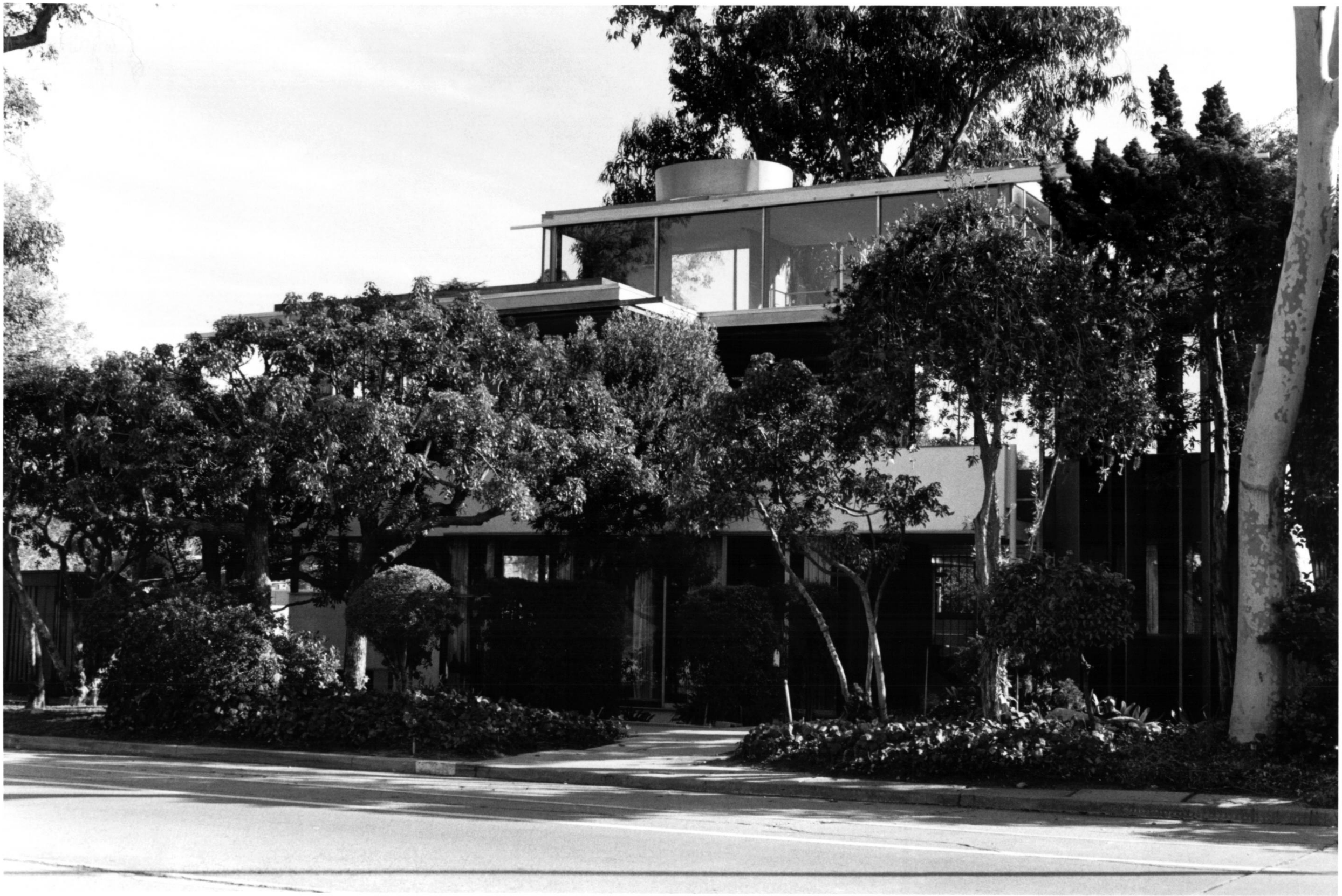

1. RICHARD AND DION NEUTRA VDL RESEARCH HOUSE II
2. LOS ANGELES, CA
3. PHOTOGRAPHER: AL ZEPEDA
4. NOVEMBER 2002
5. ENU ARCHIVES - SPECIAL COLLECTION, CAL POLY POMONA
6. PHOTOGRAPH OF THE SILVER LAKE BLVD. ENTRANCE TO THE GROUND LEVEL OF VDL II. STAIRS TO SECOND LEVEL ARE VISIBLE THROUGH TRANSPARENT ENTRY. OUTDOOR SITTING PORCH IS LOCATED ABOVE THE ENTRY. PENTHOUSE ON TOP LEVEL.
   LOOKING EAST
7. NUMBER 3

1. Residential Units Along Mulholland Drive
2. Los Angeles, CA.
3. Architect: Julius Shulman, FAIA
4. C. 1960s
5. 1815 Woodrow Wilson Dr. Los Angeles
6. Unless - Facade, Camera direction: northeast
7. November 4

3989-13

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Julius Shulman
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1. Richard and Dion Neutra UDL Research House II
2. Los Angeles. CA
3. Photographer: Al Zepeda
4. November 2002
5, SNU Archives - Special Collection, Cal Poly Pomona
6. Photo of Penthouse
   looking North
7. Number 5

1. [illegible] Research House
2. Los Angeles, CA.
3. Photographer: Julius Shulman
4. C. late 1960s
5. 7875 Woodrow Wilson Dr. Los Angeles
6. Photo of Richard Neutra on the [illegible] deck on top (penthouse) level. Direction: South
7. Number 6

3989-51

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NEUTRA
RICHARD DION DION

1. RICHARD AND DION NEUTRA VDL RESEARCH HOUSE II
2. LOS ANGELES, CA
3. PHOTOGRAPHER: ROLLIN HOMER
4. JULY 2002
5. ENV ARCHIVES- SPECIAL COLLECTION, CAL POLY POMONA
6. PHOTOGRAPH OF THE EAST FACADE AND SOUTHERN PATIO OF VDL II. PAVING BETWEEN MAIN HOUSE AND GARDEN HOUSE, INCLUDING STAIRS, IS VISIBLE. ELEVATED WOOD DECK AND STONE WALL LOCATED ON THE LEFT, CANTILEVERED BALCONY ON SECOND FLOOR, ABOVE. LOOKING NORTHWEST
7. NUMBER 7

1. RICHARD AND DION NEUTRA VDL RESEARCH HOUSE II
2. LOS ANGELES, CA
3. PHOTOGRAPHER: ROLLIN HOMER
4. JULY 2002
5. ENU ARCHIVES - SPECIAL COLLECTION, CAL POLY POMONA
6. PHOTOGRAPH OF THE SOUTHERN PATIO OF VDL II. EAST FACADE OF THE MAIN HOUSE IN BACKGROUND.
   LOOKING: SOUTHWEST
7. NUMBER 8

R.J. NEUTRA
ARCHITECT
H.R. KASIELKE
CONTRACTOR
LIBBEY-OWENS
FORD
Quality Glass
by
Raphael Glass Co

1. RICHARD AND DION NEUTRA VDL RESEARCH HOUSE II
2. LOS ANGELES, CA
3. OFFICE OF RICHARD AND DION NEUTRA ARCHITECTS AND ASSOCIATES
4. CA. 1932
5. ENV ARCHIVES - SPECIAL COLLECTION, CAL POLY POMONA
6. PHOTOGRAPH OF SILVER LAKE BLVD. ENTRANCE FACADE OF VDL HOUSE I. LOOKING EAST
7. NUMBER 19

1. Richard And Dion Neutra UDL Research House II
2. Los Angeles, CA
3. Office of Richard and Dion Neutra Architects and Associates
4. ca. 1932
5. ENV Archives - Special Collection, Cal Poly Pomona
6. Photograph of Edgewater Terrace entrance facade of UDL House I. Looking West
7. Number 20