

209 never completely disappears, however, but serves as a constant reminder of the house's distinctive setting, directing one's eyes toward the covered porch and out onto the terrace beyond. The richness of the Toole house shows an architect in full command of his medium, orchestrating a range of architectural concerns toward a fully integrated whole. In this project, Schindler simultaneously addresses site conditions, the evocative power of metaphor and fantasy, and the organizational potential of geometric gamesmanship, not to mention material expression and client taste (Miss Toole had a penchant for non-Western aesthetics) (fig. 44) to achieve an exuberantly multi-lingual structure.

By the time of the Toole house, Schindler had explored a wide range of architectural imagery not, it would seem, as practice for gratuitous exoticism or sloppy pastiche, but in an effort to engineer thoughtful harmonies between a building and its environment without regard for prevailing architectural taste. In early works such as the projected Thomas Paul Martin Residence and Log House, he drew upon local, yet widely divergent, traditions for houses in the



44 "Carpenter Toole," photograph of Maryon E. Toole, date unknown

Southwest and Midwest, respectively. Once in California, he dedicated himself to addressing its enormously varied topography. During this quest he built such idiosyncratic structures as the Kings Road, Von Koerber, Bennati, and Toole houses in suburban, mountain, and desert locales, in addition to beach houses, hillside homes, and numerous urban buildings. Schindler tried his hand at such Californian typologies as the bungalow court [Jacob Korse Bungalow Court (project), 1921–22] (fig. 45), motor hotel [Highway Bungalow Hotels (project), 1931] (fig. 46), beach club [A. E. Rose Beach Colony (project), 1937], and auto trailer (Trailer Project, 1941–46) (figs. 47, 48), even going tropical with the projected Aloha Hotel (1944–46). His vulnerability to regional exigencies led him far afield to find appropriate architectural solutions, and because of his purposeful meandering his oeuvre can appear erratic. Closer study of some of his most stylistically disparate buildings shows just the opposite: a determined and sustained effort to understand and respond to given conditions. Schindler knew full well that what he had accomplished ran against the grain of the most celebrated movements of contemporary architectural practice, but also that he had created a uniquely regional body of work that could be considered the paradigmatic, classical type for California. While in the hospital being treated for the cancer that would kill him one year later, Schindler reflected on his peculiar relationship to his adopted region, as compared to such peers as Neutra and Wright:

*I came to live and work in California. I camped under the open sky, in the redwoods, on the beach, the foothills and the desert. I tested its adobe its granite and its sky. And out of a carefully built up conception of how the human being could grow roots in this soil—unique and delightful—I built my house.*

*And unless I failed it should be as Californian as the Parthenon is Greek and the Forum Roman. In fact the beginning of a new "classic" growth drinking California sap.<sup>27</sup>*