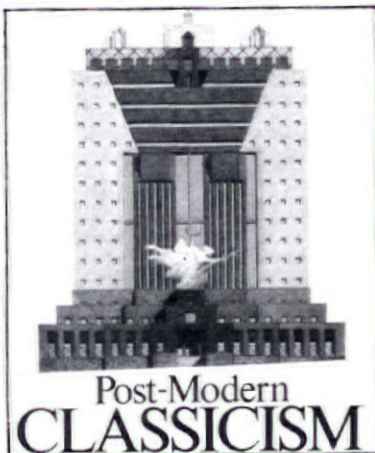


Charles Jencks Lectures on Post-Modern Classicism: March 10 at the PDC

Last November, Charles Jencks first presented his theory of Post-Modern Classicism to Los Angeles at SCI-ARC, in a lecture hurriedly planned for a brief stop over on a round the world standby flight. Somehow, this whistle stop lecture seemed appropriate, as Jencks' rapid categorization of architectural style can only be described as jet-lag historicism. Always one step ahead of the rest of architectural history, Jencks has astounded us, since 1977, with the rapid succession of Post-Modernism, Late-Modernism, and now Post-Modern Classicism.

In March, Charles Jencks will present the LA/AIA Chapter Program, a lecture entitled "Post-Modern Classicism: the New Synthesis." He defines PMC, as he affectionately calls it, as the first shared architectural movement since the International Style of 1922. He characterizes it in his recent AD monograph as being symmetrical or asymmetrical, balanced, ornamented, polychromatic, ordered and containing anthropomorphic references. Michael Graves is a highly revered practitioner of this style; but there are also some local Post-Modern Classicists, including Charles Moore, Tim Vreeland and Morphosis.



Charles Jencks is one of the best known architectural commentators in the world today. A graduate of Harvard and London University, he currently teaches at the Architectural Association in London, and UCLA School of Architecture and Urban Planning. His many publications include *Meaning in Architecture*, *Modern Movements in Architecture*, *The Language of Post-Modern Architecture*, and many others. He presents his theories about Post-Modern Classicism at the Pacific Design Center on March 10, at 8:00 p.m. in the Sequoia Room.



World Savings & Loan Association, Kamnitzer Cotton Vreeland.



Rodes House, Moore Ruble & Yudell.

West Week '81: Name Brands Come to LA

West Week '81, the annual Pacific Design Center sales jamboree and open house begins on March 19. Apart from the usual opportunity to visit showrooms and inspect new lines of furniture and furnishings, this year there will be a special event aimed specifically at architects and designers.

"Your Turn, My Turn" is an all day event on Saturday, March 21, sponsored by PDC Two, the association of contract furniture showrooms located on the second floor of the design center. Organized by Richard Saul Wurman, the event will provide a unique opportunity for designers to meet each other and talk about their work. PDC Two has invited 34 internationally famous designers to be present for the day to explain their ideas and answer questions in the showrooms. Among the designers represented are Emilio Ambasz, Joe D'Urso, Michael Graves, Ron Rezek, Tobia Scarpa and Massimo Vignelli. The event will be lively and entirely free. It will include free parking, and a continuous feast on the second floor consisting of ethnic and native foods. Many of the showrooms are being redecorated specifically for the occasion.

"Your Turn, My Turn" is also the name of a symposium which begins immediately after the 8:00 a.m. registration. Moderated by Richard Saul Wurman, this will take the form of a casual dialogue. Designers will be posted in the Sequoia Room next to their creations. Here, each will tell an anecdote related to the design—the saga of selling the idea, the woes of production, failures, successes and odd places where the design has been spotted.

"Your Turn, My Turn" is open and free to all designers and architects

attending West Week '81. Because of the anticipated response to the event, reservations are necessary. For further information call Shelley Black (213) 659-8303.

LA by LA Opens

The Los Angeles Chapter of the American Institute of Architects is hosting a private reception for the opening of the LA by LA exhibition at the Municipal Arts Gallery at Barnsdall Park, on Thursday, March 19, from 6:00 to 9:00 p.m. The reception is co-sponsored by the Womens Architectural League and the Los Angeles Municipal Arts Gallery Associates. The party will honor 200 years of Los Angeles architecture with champagne and cake. The Hollyhock House will be open for view; and in the North Gallery there will be an exhibition of drawings of architectural landmarks by Mae Babitz.

LA by LA is the LA/AIA's official salute to the Bicentennial. The exhibition, which runs through April 12, is documented inside this month's issue of *LA ARCHITECT*. In addition to four separate exhibitions on public, private, landscape, and fantasy/visionary architecture of Los Angeles, LA by LA will feature four theme doorways, selected in competition, and acting as the entries to the individual sections of the exhibition. The best drawings submitted for the competition will also be on display.

The Municipal Arts Gallery is located at 4804 Hollywood Boulevard, Hollywood, CA 90027. Gallery hours are Tuesday through Sunday, 12:30 to 5:00 p.m.

If you plan to attend the opening reception, RSVP (213) 345-9765, or 659-2286.

March, 1981

VOLUME 7 NUMBER 3

Inside:

Houses for Sale: a travelling exhibition of house designs by eight renowned architects opens at the James Corcoran Gallery.

Michael Graves: The west coast work of Michael Graves, including his winning submission to the San Juan Capistrano library competition, goes on display at the USC University Art Gallery.

Lectures:

March 9: **The Work of Studio Per**, Cristian Cirici, USC School of Architecture, Harris 101, 1:00 p.m.

March 10: **Post-Modern Classicism: the New Synthesis**, Charles Jencks, Sequoia Room, Pacific Design Center, 8:00 p.m.

March 10: **The Work of SITE**, John Pastier, Baxter Auditorium, Caltech, Pasadena, 8:00 p.m.

March 12: **Structure and Intuition**, Peter McCleary, UCLA School of Architecture, Room 1102, 8:00 p.m.

March 16: **The Work of Reibsaamen, Nickels & Rex**, Jay Nickels, USC School of Architecture, Harris 101, 1:00 p.m.

March 17: **The Work of SITE**, Tony deLap, Baxter Auditorium, Caltech, Pasadena, 8:00 p.m.

March 19: **Megastructures—the Railroad Runs through the Middle of the House**, Reynier Banham, UCLA School of Architecture, Room 1102, 8:00 p.m.

March 23: **The Work of Martorell, Bohigas, Mackay**, David Mackay, USC School of Architecture, Harris 101, 1:00 p.m.

March 23: **Michael Graves**, Bovard Auditorium, USC, 8:30 p.m., admission \$2.00. Reception: Fisher Gallery, 6:30 p.m.

April 6: **The Work of Moss & Stafford**, Eric Moss, USC School of Architecture, Harris 101, 1:00 p.m.

Courses:

Western Safety Congress, March 10, 11, Anaheim Convention Center, (213) 385-6461.

Design Lighting Forum Seminar, March 14 and 21, General Electric Sales District Center, 2747 So. Malt Ave., Los Angeles, CA 90040, (213) 725-2643.

Western Sun, solar workshops on various building types, March 20, health clubs, community centers, spas, March 27, coin-op laundries, April 10, hospitals. The workshops take place in various western cities, including Los Angeles. For further information: (402) 339-2420.

Plant Identification, from March 31, Tuesdays, 7:00 p.m., UCLA Extension, (213) 825-1901.

Introduction to Horticulture, Wednesdays, from April 1, 7:00 p.m., UCLA Extension, (213) 825-1901.

General Botany for Gardeners II, from April 2, Thursdays, UCLA Extension, (213) 825-1901.

Plant Materials, from April 6, Mondays, 7:00 p.m., UCLA Extension, (213) 825-1901.

Conservation and Recycling of the Historic Environment, with Nancy Sandquist, from March 31, Tuesdays, 7:00, fee \$135, UCLA Extension, (213) 825-9061.

Major Monuments of Western Civilization, with Herbert Stothart, from April 2, Thursdays, 7:00 p.m., UCLA Extension, (213) 825-9061.

Southern California Architecture: From Pueblo to Post Modernism, with Robert L. Coombs, from April 6, Mondays, 7:00 p.m., fee \$135, UCLA Extension, (213) 825-9061.

Writing for Landscape Architects/Architects, Robert Coombs, from March 31, Tuesdays, 7:00 p.m., fee \$150, UCLA Extension, (213) 825-9414.

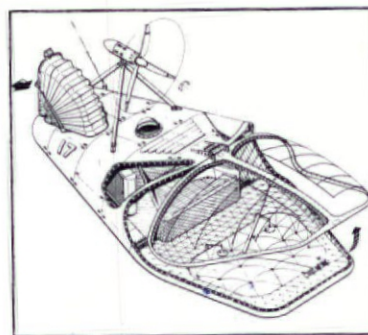
Historical Survey of Graphic Design, with Louis Danziger, from April 1, Wednesdays, 7:00 p.m., UCLA Extension, (213) 825-9413.

Exhibits:

LA by LA, LA/AIA Bicentennial exhibition, Municipal Arts Gallery, Barnsdall Park, (213) 660-2200, March 20 through April 12.

SITE: Buildings and Spaces, Caltech Baxter Art Center, Pasadena, (213) 356-4371, through March 22.

Flower Fields and Forests, tapestries by Carolyn Dyer, Four Oaks Gallery, San Marino, (213) 441-2567, March 13-April 18.



Exhibition of projects by Jan Kaplicky continues through March 13 at UCLA School of Architecture and Urban Planning.

Photographic Survey: UCLA and Westwood in the 20's, through April 3; and **Jan Kaplicky-Projects**, through March 13, UCLA School of Architecture and Urban Planning, (213) 825-4619.

Houses for Sale, James Corcoran Gallery, 8223 Santa Monica Bl., Los Angeles, CA 90046, through March 28.

Michael Graves, Fisher Gallery, University of Southern California, March 23-April 17.

200 Years/Images of Los Angeles, a Bicentennial Timeline in the dome at Pershing Square, through September 4, 1981.

Events:

LA by LA, exhibition opening party, Municipal Arts Gallery, Barnsdall Park, Thursday, March 19, 6:00-9:00 p.m.

West Week '81, Pacific Design Center, March 19-April 22, Thursday, March 19

5:30-6:30 p.m.: **Design Under Fire**, a technical workshop on trends in fire-safe interior design.

6:30-7:00 p.m.: **Westcoast Where Partners Meet**, industry's role with the American Society of Interior Designers.

Friday, March 20 11:00 a.m.: **Merchandising: Its Impact and Influence on the Designer**.

3:30 p.m.: **90 Years in 90 Minutes**, LA's interior and architectural design history.

6:00-9:00 p.m.: **Commuter Ticket Promenade**, a walk through PDC showrooms.

Saturday, March 21 9:00-11:00 a.m.: **Your Turn—My Turn**, a dialogue with Ward Bennett, Bruce Burdick, Don Chadwick, Niels Diffrient, Michael Graves, Tobia Scarpa, and Massimo Vignelli, moderated by Richard Saul Wurman, FAIA.

12:30-12:45 p.m.: **Glossary**, a Charles Eames film which is an introduction to computer language.

12:45-2:00 p.m.: **Computer Graphics and Design in the Eighties**.

2:15-3:30 p.m. **Computer Graphics and Return on Investment**.

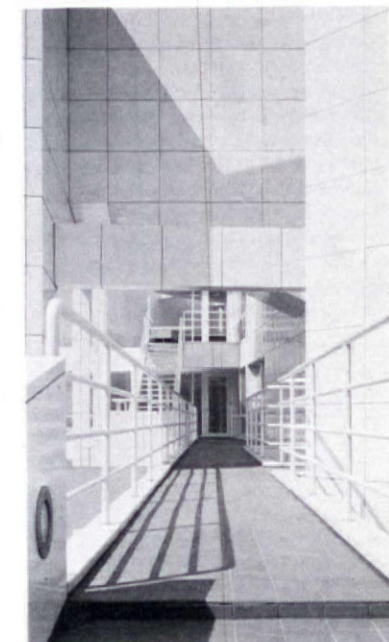
3:45-5:00 p.m.: **Computer Graphics and Human Creativity**.

5:00-5:10 p.m.: **Chicago**, a film of a computer-simulated flight through downtown Chicago.

Sunday, March 22 1:30 p.m.: **Cities of the Future**, a lecture and slide presentation followed by a dialogue with Paolo Soleri.

Next Month:

The recent work of **Richard Meier** will be the subject of the Chapter Program on the evening on April 14. Meier will present his *Atheneum* in New Harmony, Indiana, along with several other of his projects.



Correction:

All of the photographs in the February 1981 *LA ARCHITECT* feature on Santa Monica Place should have been credited to Tim Street Porter.

Letters to the Editor

LA ARCHITECT welcomes letters concerning the AIA and architectural concerns generally. Space is limited, however, and we reserve the right to edit any letters received.

Future Shlock?

I was dismayed and embarrassed at the AIA sponsored lecture held at SCI-ARC featuring Messrs. Friedman and Pastier, the subject of which suggested directions for architecture in the 1980's.

One is most concerned here with the content (or lack thereof) presented onstage and thus under the auspices of the AIA. Mr. Friedman spoke first. In a series of pathetic and ill-chosen slides he attempted to communicate his personal opinion. Professional accomplishments notwithstanding, he is remarkably unenlightened, misinformed, and poorly read—and his delivery had the conviction of a celebrity astrologer, "I predict. . . ." In a presumptuously sophomoric display of naiveté, he offered a three page hand-out of a 133 name "Actuary Table of Architects" for the coming decade (presumably those with some of the "Right Stuff"). The list is simply amazing, if only for the impressive omissions. What of such diverse talents as: Gunnar Birkerts, Hugh Hardy, Paul Kennon, Barton Myers, John Johansen; not to mention Los Angeles' own favorite son, Cesar Pelli? One can only wonder at the real point of such an exercise. And, if one is so interested in these things, there should be an asterisk after the name Victor Gruen.

As for Mr. Pastier. . . his opening mockery of the futurist F. M. Esfandiary set the tone. . . his ensuing irreverent, rambling comments were "shot from the hip" and were primarily a rebuttle to Mr. Friedman. Though not a debate, this was the format he adopted: speak with authority and laugh at your own jokes. This may indicate the only symptomatic trend that can be predicted for the 80's. I walked out after he paused, found no thoughts, and escaped by dropping the floor back to Friedman.

It won't be necessary to pursue "what might have been." The AIA continues as generous contributor to the bankruptcy of its already piddling image by putting on such cattle shows. Perhaps a more appropriate presentation could have been an advance showing of The Fountainhead.

David C. Weisberg, Playa del Rey.

Editor replies:

The following letter was forwarded to us by Rodney Friedman:

Ted Reynolds writes: I enjoyed your presentation at SCI-ARC but, more importantly, I applaud your dialogue with those in the audience who have apparently chosen to remain in their "ivory towers" or who are still idealistic students. Your perspective and, thus, your comments are right on target with respect to planning and architecture. It's a shame that those people who attempted to castigate you have not themselves experienced the complexity inherent in the real world of architecture. I believe that given that opportunity they will see things your way. This does not mean that you do not see architecture as "art" or that you are not making such a statement in your work. I think you and "they" both see architecture as such; however, they do not yet understand the complexities because of their present idealistic perspective.

Ted Reynolds, Long Beach.

Tough Cookie

Brendan Gill was having trouble with the cash flow.

He sent his researchers to the library of writings on California architecture.

They assembled a book for him. He called it The Dream Come True.

The word dream in the title refers back to Brendan Gill's statement in The New Yorker of Feb. 16, 1957:

"In real life, great architects are tough cookies, and when they dream, it is strictly for cash, or as a come-on for cash."

Zachary Niles, San Bernardino

Michael Graves Exhibition: Fisher Gallery USC

After years of critical acclaim generated on the East Coast, Michael Graves is finding his largest commissions in the West. Until now, his only built project here has been the highly acclaimed, recently completed Sunar showroom on the second floor of the Pacific Design Center. However, he has two major West Coast projects, both commissioned as a result of competitions, currently on the drawing board. The first is his controversial design for the Portland Public Services Building. A highly stylized, symmetrical composition evocative of art deco civic architecture, this building forms a cornerstone for Charles Jencks' thesis on Post-Modern Classicism.

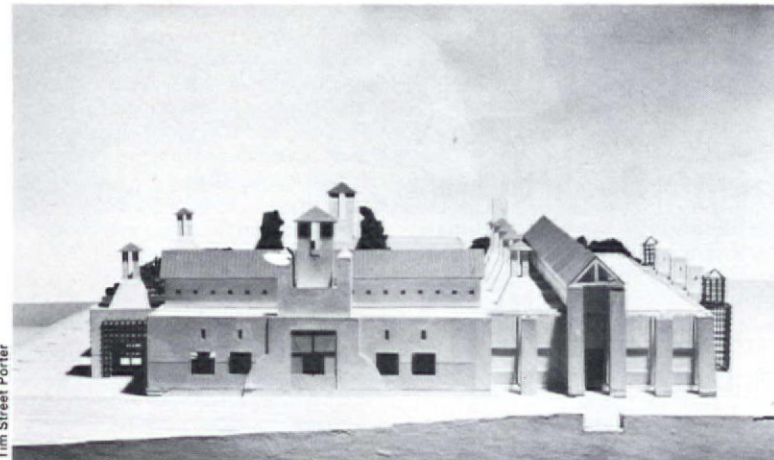
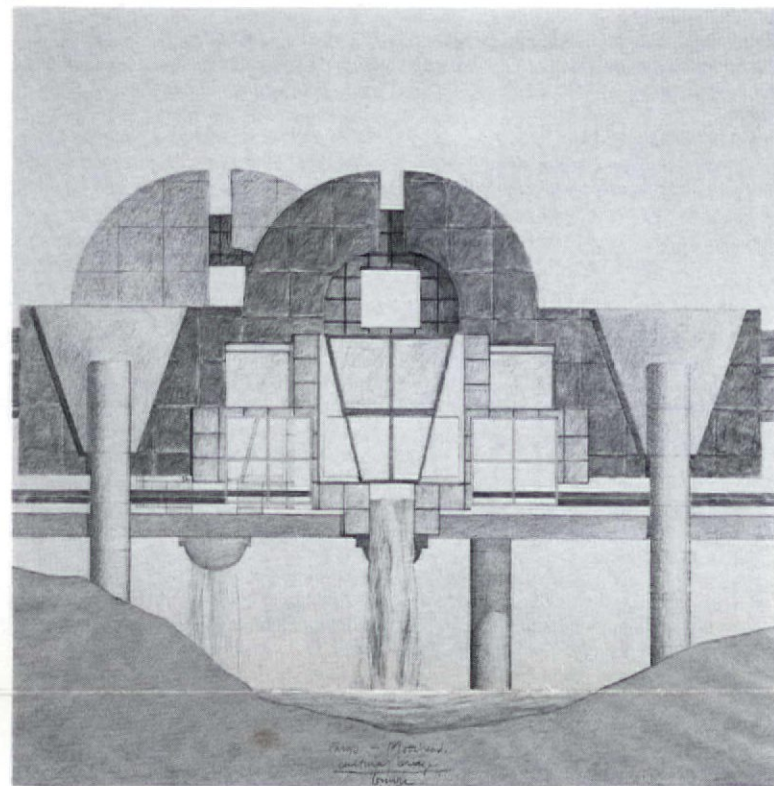
Closer to Los Angeles, Graves was recently awarded the commission for a new branch library in San Juan Capistrano. His masterful design is closely related in spirit to the historic Mission San Juan Capistrano, which is a stone's throw from the library site. The library features a central landscaped courtyard, pyramid shaped towers and gazebos, and thick polychromatic

masonry walls.

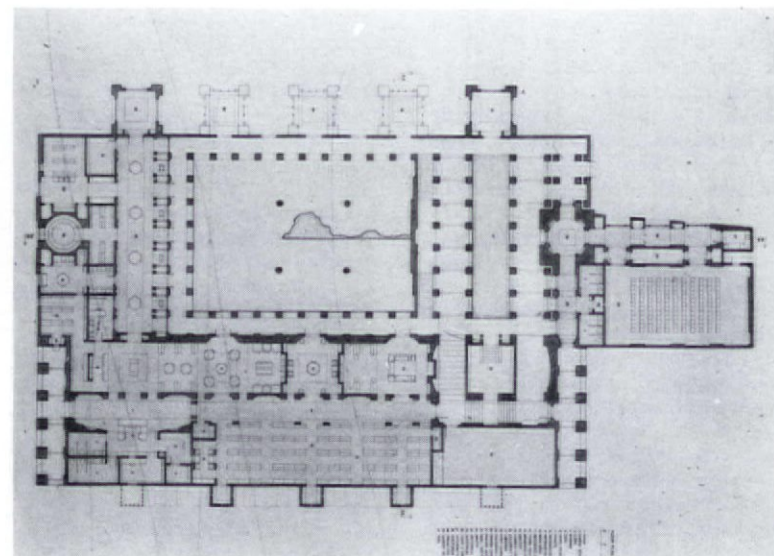
In March, Angelenos will have an opportunity to see Graves' work first hand. A show of his drawings and models will be presented at Fisher Gallery, University of Southern California. Jointly sponsored by the Architecture and Design Support Group for the Museum of Contemporary Art and the University Art Gallery, the show opens on March 23 with a lecture by Michael Graves (see Calendar).

The exhibition was coordinated by Fred Fisher of the Architecture and Design Support Group and organized by Bruce Hiles, Interim Director of Fisher Gallery. It contains 40 drawings and three models, and includes the Fargo-Moorhead Cultural Center, the Portland Public Service Building, and the San Juan Capistrano branch library. Most of the show was loaned by the Max Protech Gallery of New York.

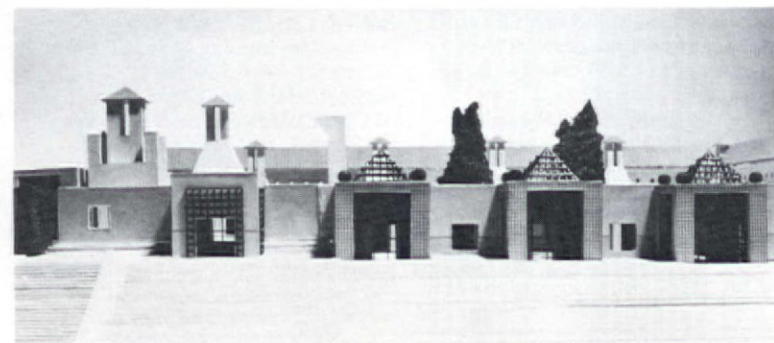
Concurrent with this exhibition is a show of architectural sculpture by Jackie Ferrara. Fisher Gallery is open from Tuesday through Saturday, 12:00-5:00 p.m.



Model, branch library, San Juan Capistrano.



Site plan, San Juan Capistrano branch library, Michael Graves.



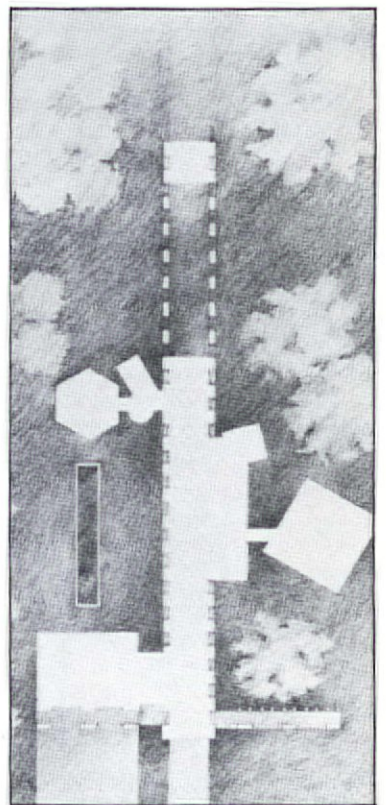
The Gallery as Patron: Houses for Sale in Los Angeles

Last fall, Barbara Jakobsen was curator for a unique exhibition at the Leo Castelli Gallery in New York. She invited eight prominent architects to design individual houses for unspecified sites, clients and budgets. Their house designs would subsequently be sold to anyone with the inclination or means to build them. The resultant exhibition, "Houses for Sale," is currently on view at the James Corcoran Gallery in Los Angeles.

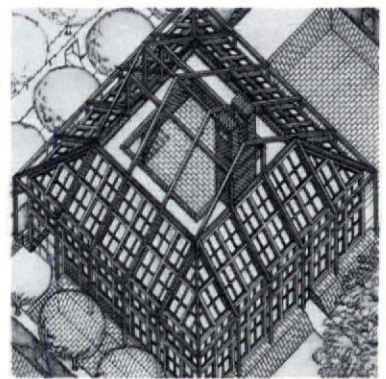
The architects who designed houses for the show were Emilio Ambasz, Peter Eisenman, Vittorio Gregotti, Arata Isozaki, Charles Moore, Cesar Pelli, Cedric Price and Oswald Mathias Ungers. On display is a truly fascinating collection of drawings and models, which in themselves reveal a great deal about their authors' thoughts. The exhibition also includes "practical information" about construction methods and costs. Both the drawings and the commissions for the houses are for sale: it will be interesting to see whether there is an Angeleno "art house" collector out there.

Of course, the value of such an idealistic exercise is that it encourages the architect to use it as an occasion to explore a particular avenue of interest. As a result, apart from the luscious drawings, the show is worthy of inspection for the many significant and amusing ideas it addresses. Freed from the constraints of client and site, the architects explored issues ranging from pure metaphor to flexibility through technology. Context, of course, was hardly addressed.

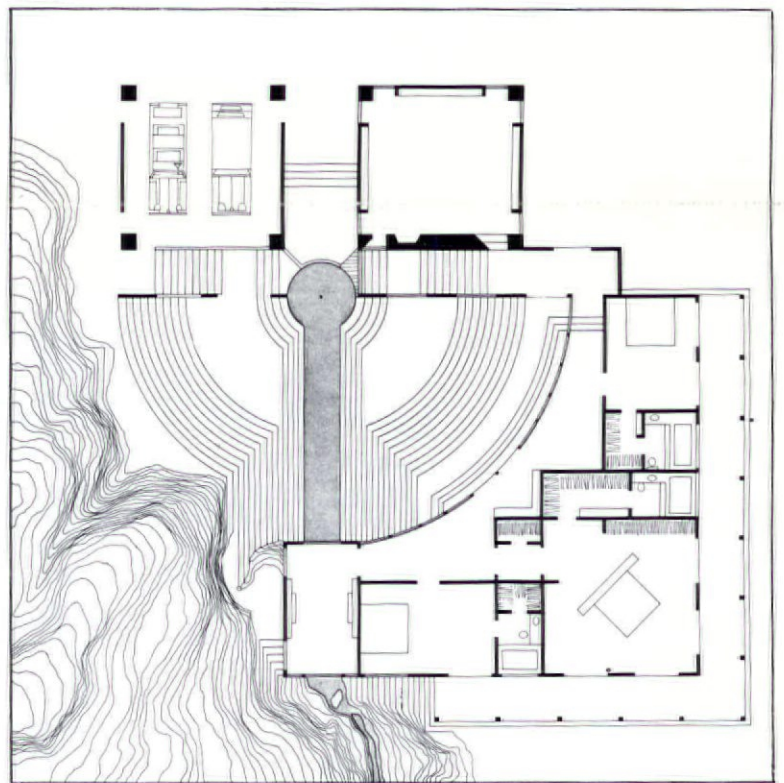
The show continues through March 28 at the James Corcoran Gallery, 8223 Santa Monica Boulevard, Los Angeles, CA 90046. It is illustrated by a beautiful catalogue, published by Rizzoli, and available for \$15.00.



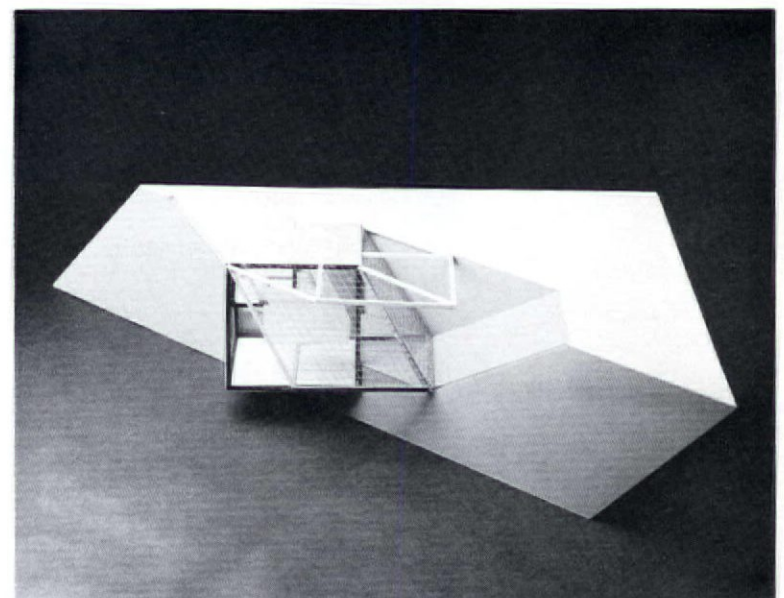
Long Gallery House, Cesar Pelli.



House within a House, Oswald Mathias Ungers.



Plan, Hexastyle Texas Style House, Charles Moore.



House El Even Odd, Peter Eisenman.

Safdie Speaks in San Diego

Moshe Safdie, internationally renowned architect and urban designer, will be among the speakers at the day-long symposium "Design: San Diego," which will be presented Saturday, April 4 by UC San Diego Extension. Joining Safdie will be local professionals from the design, planning and development fields. Together they will look at design in the 1980s and possible applications of international trends and ideas to San Diego's individual circumstances.

Time and location for the symposium are 9 a.m. - 4:30 p.m. in Copley Auditorium, Balboa Park. There is a \$45 fee which includes a box lunch and beverage.

The symposium will open with an introduction by Dr. Richard Farson, president of Western Behavioral Sciences Institute, San Diego, and past president of the International Design Conference at Aspen.

Local professionals who, as a panel, will respond to the concepts raised by Safdie are: R. Gary Allen, AIA, designer of the San Diego Jack Murphy Stadium and the Theater Arts Building at San Diego City College; Marshall Brown, President of Marshall Brown Interior Designer, Inc., a multidisciplinary design firm specializing in space planning, color coordinating, and interior design; Ward W. Deems, FAIA, President of Deems/Lewis & Partners, who is Past President of the San Diego Chapter, American Institute of Architects and of the statewide California Council, and currently serving on the Mayor's Advisory Task Force of the San Diego Economic Development Corporation; Sanford R. Goodkin, Chairman of the Board of Sanford R. Goodkin Research Corporation which, in the past 25 years, has gained national prominence for their analyses of economic and marketing factors in the real estate industry; Hamilton Marston, Director of the Chamber of Commerce, San Diegans, Inc. and the San Diego County Water Authority; Hal Sadler, FAIA, Principal with the firm Tucker, Sadler & Associates and currently principal architect for the joint venture team responsible for the San Diego Convention Center; and Michael Stepner, AIA, AICP, Deputy Director of long range planning for the City of San Diego Planning Department.

In addition to the presentations of Safdie and the panel, there will be a slide presentation by the San Diego Chapter, American Institute of Architects which will further tie the concerns of the day into local architectural and planning activities. The San Diego Museum of Art is cooperating by providing the facilities for this event.

For additional details and registration information, write or phone Marlene Nava, UCSD Extension, X-001, La Jolla, CA 92093; (714) 452-2320.

Computer Graphics Course

"Applied Interactive Computer Graphics," a five-day short course intended for users, educators, systems designers, programmers, analysts and managers, will be offered by UCLA Extension May 11-15, 8:30 a.m. to 4:30 p.m., in Room 6266 Boelter Hall, UCLA.

The course covers the most important facets of graphics that are necessary to develop general graphic applications. Specific topics include generic applications; CAD; distinction between design and drafting; interfacing new graphic applications to existing applications; and characteristics and applicability of the latest hardware including raster graphics, turnkey systems and computer networks.

Coordinator and lecturers are Sylvan H. Chasen, Lockheed-Georgia Company; Lansing Hatfield, Lawrence Livermore National Laboratory; Bertram Herzog, consultant, Boulder, Colorado; and Carl Machover, Machover Associates, White Plains, New York. The fee is \$750, including the textbook, *Geometric Principles and Procedures for Computer Graphics Applications*, Sylvan H. Chasen, Prentice-Hall, 1978.

For additional information write Continuing Education in Engineering and Mathematics, UCLA Extension, P.O. Box 24902, Los Angeles, CA 90024 or call (213) 825-1047.

Obituary: Louis McLane

Noted architect Louis McLane, AIA, who designed the Phoenix Convention Center and Symphony Hall, the Hyatt Regency Phoenix and the First National Bank Plaza, died Friday, Jan. 16 in St. Joseph's Hospital, Phoenix, Arizona from a cerebral hemorrhage. Born June 23, 1935 in Colorado Springs, Colo., McLane had his own architectural practice in Phoenix since 1976. He formerly was vice president in charge of Southwest operations for Los Angeles-based Charles Luckman Associates from 1970 to 1976. Prior to that, he practiced with Castle & Cooke Co., San Francisco as staff architect and planning director for the company's Sea Ranch planned development north of San Francisco. He won numerous AIA awards for design excellence for the Sea Ranch development Lodge. He had a private architectural practice in Los Angeles from 1964 to 1966, during which time he designed the world renowned Balboa Club in Mazatlan, Mexico.

Reading Room

In addition to a variety of books, reports, and magazines, the following publications are available for members to read at the LA/AIA Chapter office.

A/EGIS: a quarterly report on insurance for AIA from Victor O. Schinnerer & Co., Inc.

AIA Government Alert for Components: state by state legislative news.

American Program Bureau Brochure: information on lecturers available through this bureau.

The Bulletin: monthly newsletter of the San Diego Chapter AIA.

The Bulletin: monthly newsletter of the Central Valley Chapter AIA.

Chapterletter: publication of the Boston Society of Architects.

Design Professional Liability Insurance: A Survey.

Hotline: monthly updates on developments that affect tourism in Mexico including lectures and exhibits.

Industrial Design Magazine: emphasis on the process and influence of product, graphic, and environmental design.

LACSJ News: a monthly publication of the LA Chapter of Construction Specifications Institute.

Orange County Architect: a bi-monthly publication of the Orange Co. Chapter AIA.

SCSAE Newsletter: bimonthly publication of the Southern California Society of Association Executives.

Southern California Business: weekly news from the L.A. Area Chamber of Commerce.

State of the Arts: a monthly from the California Arts Council.

Ethics Disclaimer

The following statement supersedes the declaration required under Item #7 on applications for AIA and Associate Membership:

Members are no longer required to subscribe to or comply with the Code of Ethics. In August 1980, the Board of Directors repealed the AIA Code of Ethics and Professional Conduct and terminated all enforcement proceedings. This action was taken to implement the decision at the 1980 AIA Convention that AIA should adopt a voluntary system of ethics. A new voluntary statement of Ethical Principles will be presented to the Board of Directors for adoption in early 1981.

AIA Policy

The AIA emblem may be used by individual members and components on their stationery, business cards, publications and purchased advertisements. Only those firms whose majority ownership or control is vested in members may use the emblem in these ways. Adaptation of the emblem is permissible as long as the basis image and relative proportions of the eagle and column are preserved. The official oval seal of The American Institute of Architects is reserved exclusively for official Institute and component use.

National AIA has the following reminder for firms and individuals regarding the use of AIA in connection with firm names:

Only individuals, not firms, are members of AIA. Firms are not members of the American Institute of Architects. Do not include AIA in the corporate name when incorporating a firm.

Louis Danziger at UCLA

Noted graphic designer Louis Danziger will lead UCLA Extension's "Historical Survey of Graphic Design" this spring starting April 1, 7 to 10 p.m., in Room 1260 Franz Hall, UCLA.

The 12-week course will survey the major graphic design movements from 1850 to 1920, with an exploration of relationships between the formal qualities of the work shown and political, social and economic conditions.

Topics include the arts and crafts movement, Art Nouveau, early French posters (Mucha, Lautrec, Chéret), early English posters (the Beggarstiffs, Hardy, Hassell), early American work (especially Will Bradley and advertising pieces); early Belgian, Italian, Swiss, and Japanese work; the German masters (Bernhard, Holwein); and posters from World War I. The art movements of Futurism, Dada, de Stijl, Russian Constructivism, and Suprematism, as well as the Bauhaus, Polish constructivism and Dutch pioneers, will be discussed. The fee is \$105.

For additional information write the Graphic Design Program, UCLA Extension, P.O. Box 24901, Los Angeles, CA 90024 or call (213) 825-9413.

Shingle and Shake Award

To recognize and honor designers of outstanding residential and light commercial structures, the fifth biennial architectural awards program of the Red Cedar Shingle & Handsplit Shake Bureau/American Institute of Architects will be conducted again in 1981. The jury for the program will consist of three eminent architects: Henrik Bull, FAIA, San Francisco (chairman); Thomas Payette, FAIA, Boston; and Fred Repass, AIA, Seattle. The program will recognize projects demonstrating significant functional or aesthetic applications of red cedar shingles or handsplit shakes. It has been approved by the Board of Directors of the American Institute of Architects and is open to all architects or teams of architects whose projects have been completed after January 1, 1976. Membership in the AIA is not a requirement.

Entries will be accepted in the following categories: residential single-family, residential multi-family, vacation homes, commercial/institutional, remodeling/restoration and interiors. First awards and merit awards will be available in each category.

Entry forms are due June 12, 1981 and the actual entries are due July 17. The winners will be formally announced in September. Entry forms, rules and attendant information may be obtained by writing: Red Cedar Shingle & Handsplit Shake Bureau, Suite 275, 515-116th Avenue, N.E., Bellevue, Washington 98004.

West LA Beautification Awards

The Western Los Angeles Regional Chamber of Commerce Beautification Awards Committee will officially recognize and honor the architects, landscape architects, contractors and owners of award-winning entries in new and major remodeled buildings and landscaping projects that improve and enhance the westside community, at a luncheon banquet on Tuesday, April 7, 1981, at the Hotel Bel Air.

To be eligible for an award, entries must be located within the westside area, which is bordered by Beverly Hills city limits on the east, Santa Monica city limits on the west, Culver City city limits on the south, and Mulholland Drive on the north.

The chamber seeks nominations for these awards. Projects can be nominated in the following categories: new community or public projects, new multi-family or single houses, new commercial or residential landscape, remodeled commercial, residential or landscape projects. Nominations should be submitted to the Western Los Angeles Regional Chamber of Commerce, 10880 Wilshire Bl., Los Angeles, CA 90024.

DIMENSIONAL PRESENTATIONS, INC.

would like to announce that we have recently expanded in order to better serve our rapidly growing clientele. We have tripled our production area and have added more sophisticated equipment which includes a new servo-operated industrial milling machine. This will allow us to manufacture model components at a more efficient level and decrease production time.

Our staff now includes nine full time skilled model builders and additional personnel able to handle short term deadline demands.

We hope that with our increased efforts we can extend our range of services and continue to provide architectural models of high quality at a reasonable cost.

Architectural Scale Models

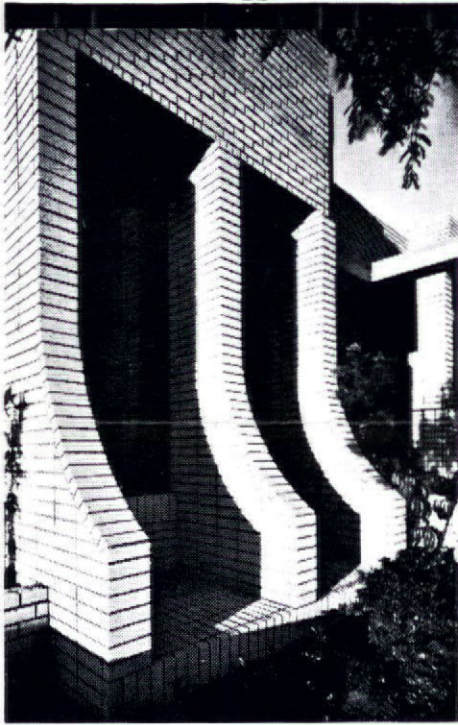


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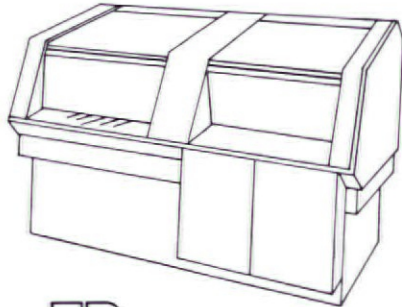
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Chapter News and Notes

LA/AIA The 2176th meeting of the Board of Directors of the Los Angeles Chapter of the American Institute of Architects, January 6, 1981.

President's Report: **Lester Wertheimer** introduced **Bernard Zimmerman** as his appointment to the Board to complete the term of **Fred Lyman**, who was elected in November to the office of Vice President/President Elect. This year each director will oversee a sphere of interest, establish sub-committees, and select chairpersons to manage the committees. The directors should have better control and coordination and operate at a broader, more conceptual level than the present system.

Treasurer's Report: **William Landworth** reported that Zipperstein and Canter have been hired to file 1980 taxes, set up an accrual accounting system, and handle all reports necessary for 1981.

Associates' Report: **Charles Lewis** and **Norma Lopez** were introduced as the newly-elected 1981 Co-Presidents of the Associates. Charles Lewis presented their 1981 programs: 1. Associates by Associates Speakers Program, 2. SCAN calendar, 3. registration seminars, and 4. elections. He also indicated that one of their goals for 1981 would be to increase membership. The Board indicated their willingness to co-sponsor fund-raising programs.

Student Affiliate's Report: **Robert Tyler, Jr.** stated he is working to define a comprehensive package describing the student programs and benefits of membership.

Unfinished Business: "Grassroots, January 28-31." **Lester Wertheimer** and **Fred Lyman** will be attending for LA/AIA. **Michael Ross** noted that the AIA Journal has an East Coast bias, and that this is one issue to bring to Grassroots.

New Business: A letter from **Jim Stevens** to LA/ARCH Board was presented which prompted the comment that better service is required from the mailing house. **Michael Ross**, Chairman of Communications/PR Committee was requested to solve the problem.

Harry Newman reported on the BAE's report at the CCAIA meeting on 12/10/80. He instructed **Steve Johnston** to send a letter to CCAIA to request that BAE send agenda, reports, and proposals to CCAIA, and that CCAIA send copies to LA/AIA so that BAE can be monitored at the local level.

A request for Capital Projects Appeals Board nomination given to **Cyril Chern** for consideration.

Fred Lyman moved to approve expenses for M. Farrell to come to the LA/AIA for a consultation. Motion failed.

Lester Wertheimer will request CATS (Component Affairs Analysis Team) visit the chapter at Grassroots.

William Landworth suggested a Board member be appointed as Parliamentarian. **Cyril Chern** volunteered and will provide abridged copies of Roberts' Rules of Order for distribution to the Board with the February agenda.

Mike Shotwell reminded the Board of the Monterey 101 Conference, and encouraged participation. He was directed to confer with **Michael Ross** on this subject.

Michael Ross inquired as to the response from the Olympic Committee. **Steve Johnston** reported that **Les Wertheimer's** letter was sent to **Stan Smith** for signature. **Martin Gelber** moved that **Lester Wertheimer** send a letter to **Peter Ueberroth** requesting a meeting with the Board to discuss Olympic plans. The motion passed.

Announcements: CCAIA Board meeting is scheduled in San Diego 16 and 17 January.

LA/AIA Membership, January 1981.

New Members, AIA: **Allen Crutcher**, Allen Crutcher, Architect; **Robert A. Schulze**, Young & Bannister; **Edwin Woll**, Gehry & Krueger, Inc.; **Charles Roy Rowe, III**, Langdon & Wilson; **Hayder H. Faraj**, Leroy Miller Associates.

ASA The Los Angeles Chapter of the Architectural Secretaries Association will meet Tuesday, March 17, at Welton Becket Associates, 2900 31st Street in Santa Monica at 6:30 p.m. to learn about building public relations into architecture.

The two-part program will begin with guest speaker, Jackie Reinhardt, Vice President in charge of public relations at Welton Becket Associates. Reinhardt has 16 years experience in PR and news reporting. She has served as Press Secretary to the late Senator Clinton Anderson and as Past President of the Los Angeles Chapter of Women in Communication. Her speech will present the value of PR in both large and small architectural firms.

The meeting will close with the film *Building Gund Hall* which covers construction of the building from ground-breaking to dedication. It is an educational, entertaining, unique and creative film, as well as a good example of the audio-visual capabilities of PR.

A catered dinner will be served for \$5.00/person. Contact Cathy Schoen of RSA Architects at (213) 702-9654 for reservations. Members and guests welcome. A new year is well underway for the Architectural Secretaries Association (ASA). Lester Wertheimer, President of the LA/AIA has suggested this be the year to promote and encourage the affiliation between ASA and AIA. One way is for AIA members to encourage their secretaries and administrative personnel to join ASA.

Gains are high for both the architect and the ASA member. Belonging to ASA presents an opportunity to be involved in an exciting organization designed to increase architectural knowledge, meet others in the field and learn from shared experiences.

The architect will benefit too. Better communication and understanding between the architect and administrative personnel, as well as increased ability of personnel to assist in all facets of architecture are some benefits. Also, it's just plain good PR!

Active participation and involvement in ASA will help keep today's administrative personnel professionally fit.

Mayumi Nakaoka, third year UCLA architecture student of West Los Angeles, has been awarded the Tommy Grant, a \$2,000 scholarship established by Thomas H. Landau, AIA, President of the Landau Partnership, Inc., in the UCLA School of Architecture and Urban Planning.

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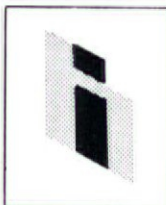


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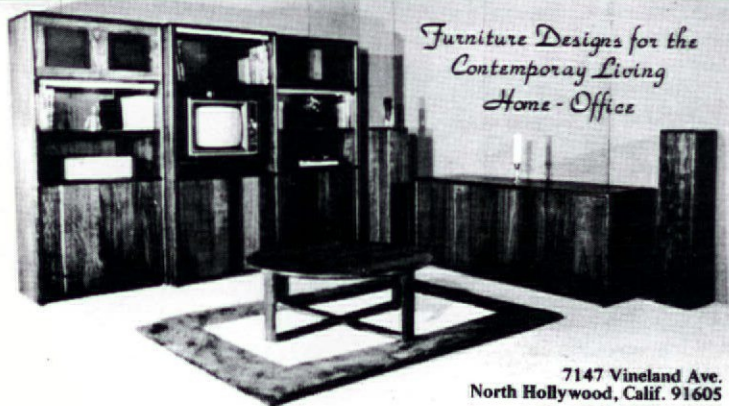
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A by LA is a special Bicentennial exhibition sponsored by the Los Angeles Chapter of the AIA. Initiated over a year ago by former Executive Director Deborah Feldman, the exhibition is funded by three generous and outstanding groups: the Design Arts Program of the National Endowment for the Arts, the California Arts Council and the Los Angeles Chapter of the American Institute of Architects. The exhibition takes place at the Municipal Arts Gallery, Barnsdall Park from March 20 through April 12, 1981.

Much credit should go to the exhibition committee, headed by Jerry Lomax, for their understanding and enthusiasm. Their task has been to act as creative critics of the exhibition strat-

egy, and to work constructively with the Coordinator in narrowing and sharpening the theme.

LA by LA was not conceived as encyclopedic, or as a simple listing or display of major architectural projects completed over the last 200 years. Instead, the spirit of this exhibition has been to develop individual design responses which evoke unique aspects of LA's built environment. Therefore, there are four categories in the exhibition, each curated by a separate team:

Private—The history of Los Angeles architecture reviewed through a look at its domestic buildings, curated by Stefanos Polyzoides, James Tice and K. Paul Zygas, of USC School of Architecture.

Public—The commonly-owned spaces of the

city—its freeways, public buildings, beaches and piers, curated by Marvin Malecha, Dane Krogman and Michael McCarthy, of Cal Poly Pomona.

Landscape—The indigenous, the prodigious, the native, the natural and the imported plant life of Los Angeles, where and how it has been developed, cut and filled, curated by Emmet L. Wemple, ALSA, and David Meckel.

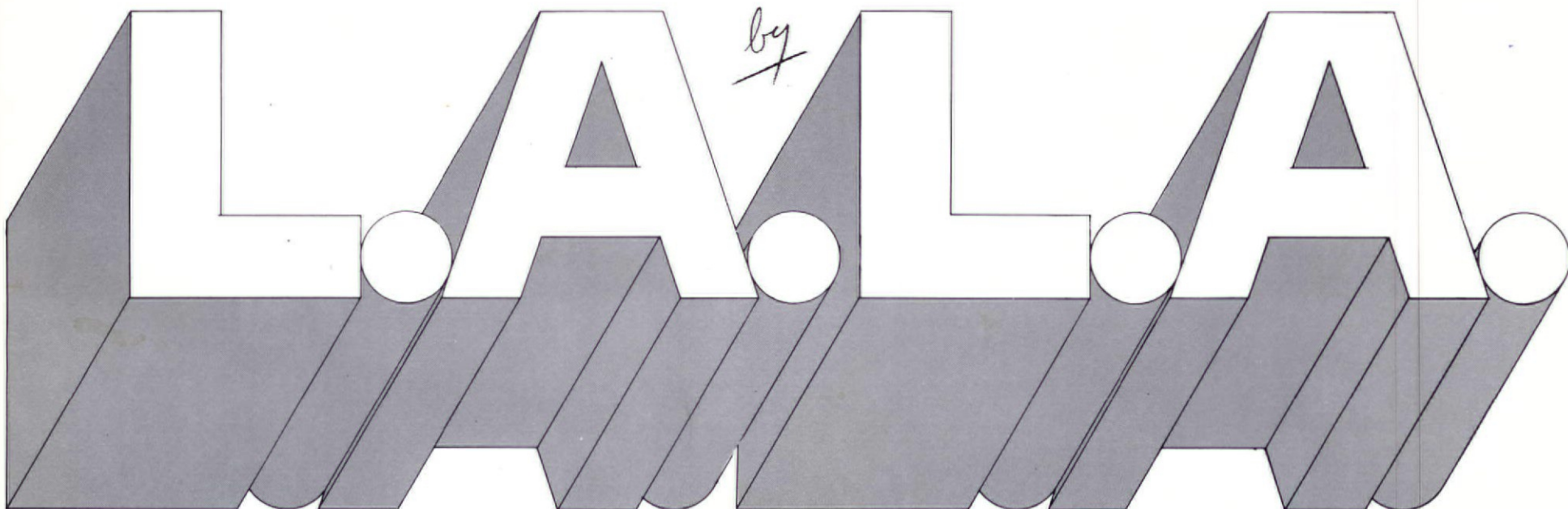
Fantasy/Visionary—The many worlds of exotic architecture—some designed by architects, some home-grown, some as sets and some as settings, curated by Barbara Goldstein and Michael Franklin Ross, AIA.

The budget has been small, the time constraints narrow, but the enthusiasm of the curators and committee is apparent in the work displayed.

The doorway competition was developed as a means of introducing the separate sections of the exhibition and to announce LA by LA to the entire design community. We received more than 200 entries; and we believe that the idea of a modest and happy competition like this is a venture worthy of permutation and replication.

Certainly Josine Ianco Starrels, Director of the Municipal Arts Gallery at Barnsdall Park, should be singled out for thanks. Her early belief that LA by LA could happen enabled us to organize this ambitious exhibition and make it a reality.

Richard Saul Wurman, FAIA
Exhibition Coordinator



Municipal Arts Gallery, Barnsdall Park, March 20-April 12

Outwitting Change, Surviving Progress

by Esther McCoy

The Veterans Administration as a unique environment is little known—either in its early wood or later stucco period. I had passed it on Wilshire a thousand times without curiosity. In the 1930s I had met two or three permanent patients, gassed in World War I, who liked to sit around the fireplace at Needham's Book Shop and startle the browsers with stories of Joe Hill and the methods the Wobblies used to sabotage farm machinery—pour sugar in the gas tank; throw a deck of cards into the moving blades of a reaper. They never spoke of the VA complex.

In the late 1950s I had even done some research there for Historical American Buildings Survey on the 1880-1900 buildings of wood. At that time many of them were attributed to McKim, Mead and White; someone was always saying, "But everyone knows Stanford White did them." I didn't. And finally after being assured many times that no drawings existed I met an oldtimer in the engineers' office who knew where they were stored.

That killed two birds with one stone. The domiciliaries were designed by Peters and Burns of Dayton, Ohio. And George Wyman who designed the Bradbury Building was the nephew of Luther Peters and worked in his Dayton office. Moreover, Dayton had a history of fine cast iron work, a springboard to the cast iron columns and rails and elevator cages.

At any rate, my eye was too fixed on the early VA buildings to notice that I was walking on grounds that were handsomely laid out or to observe that contours were preserved, that buildings were fitted to them and nicely spaced. The curved pleasant walks under full grown trees were obviously beneficial to the ambulatory patients.

The graceful domiciliaries which Peters and Burns had built between 1890 and 1901 were fast disappearing in the late 1950s. Their stacked verandas, supported on slender columns, served better for bringing patients in visual contact than double-loaded corridors. They had the comfortable scale of a small town hotel across from a railway station—a scale that William Wurster would have known from his childhood in Stockton, for it crept into the high verandas of his Polk house. No, the domiciliaries could not have been Stanford White's, their genesis was in a provincial eye.

A delightful tiny building of the wood period is the 1890 architects' office designed by J. Lee Burton. Subsequently it was used as a trolley, then bus station, and finally as a newsstand. Now it has no use—except as a delightful toy. It is four bays long, each bay framed with pilasters which end as semicircles for roundheaded windows. A few loving touches of the jigsaw in the brackets remain, but the once oriental upsweep of the roof is gone.

The chapel is well known because it faces

Wilshire; designed also by Burton, in 1900, it was originally of brown shingles. Many of the directors' and officers' houses still exist, set back on green lawns and sheltered with trees. No two are alike but all are gabled, are raised above a basement and have porches facing the street. Many are used now as offices, and the military has no hesitation in mutilating them aesthetically by adding on or cutting up.

The wood period was bureaucratic, but a benevolent one which held out great hope to veterans. After World War II there was more pomp and circumstance in the buildings north of Wilshire. Of stucco, in Post Office Art Deco style, they were symmetrical and the ornament was concentrated around impressive portals. They did not detract from the environment simply because in such a vast acreage they could be spaced. The original loose planning scheme was non-axial, and if an axis showed up it was unnoticed because of the over-generous planting fifty years earlier. One can only call the landscape plan over enthusiastic—possibly done by an eastern eclectic who was so impressed by the fact that anything would grow that he chose one of everything. And for years the grounds were well tended.

Patient rooms north of Wilshire used to be in three-story buildings; they were well lighted by tall windows and faced onto a wealth of green. Recovering patients could wheel themselves out to sit under the trees. It was a joy to see a patient pushing his IV rack in front of him as he strolled past buildings whose entrances dripped with icicles of plaster ornament. Some of the patients managed to get their IV racks up the steps to the cafeteria where there was an atmosphere of a leisurely chess club, except for the spirited conversation and the laughter.

The concrete period started tentatively enough south of Wilshire, with the Wadsworth Hospital, deep among the trees. When a new hospital was planned the doctors had their eye on a green knoll. But it was traffic patterns that determined the site, the eastern edge near Wilshire and the freeway exit. The concrete period had taken over.

As the new hospital was opening there was an article in *Architectural Review* (London) predicting that the day of the large centralized hospital which catered to doctors and staff was passing, and the interests of the patients were beginning to determine the form. What was described as the ideal situation for patient care already existed on the VA grounds north of Wilshire in the old art deco buildings. Fifty years too early.

I asked a doctor what would happen to those old buildings. "You start up some research and you grab yourself some space in one of them," he said. Medical squatters rights may keep them around for some time.

Structuring the third century

by John Pastier

Optimism and self-confidence have been hallmarks of Los Angeles and its people during most of their 200 year history. The urban patterns and architectural forms that have been built up over that period stand as irrefutable testimony to those sanguine attitudes, and to a certain fearlessness in undertaking the unprecedented: Angelenos have repeatedly rushed in at freeway speeds where other civic angels feared to tread.

The results have been astounding—a three pronged system of water supply reaching nearly a thousand miles, a manufactured harbor that is one of the nation's busiest, an urbanized area that rivals any on the planet in sheer extent, and a transportation system as atomized and far-flung as the city itself. In its technological boldness and urbanistic innocence, Los Angeles has elicited delight and puzzlement, in roughly equal parts, from students of the world's cities. That innocence and boldness have molded Southern California's singular physical and social forms, and encouraged a polyglot architecture equally receptive to the most fearless modernism and the most sentimental eclecticism. Its residents are more comfortable with horticulture than with buildings, and here the aboriginal semi-desert, once irrigated, welcomes the gamut of native and imported flora and the full range of landscape composition.

Whatever can be imagined about Los Angeles is probably true to some degree; if not, it will quite likely become so eventually. Above all, this is a city of possibility, a place where opportunities seem ubiquitous and rules seem meant to be broken.

All this is true, but at the same time trite and part of an almost official mythology of the region. Granted, auto-suggestion and boosterism have been effective stimuli for creative energies and technical ingenuity, but they have also fueled the engines of materialistic striving and naked ambition. For every Gill, Schindler, Wright or Neutra that benefitted from Los Angeles' unique opportunities, there have been dozens of land speculators or insensitive designers who have left a far more visible architectural imprint upon the city. And the same economic vigor that has allowed architects to build more easily than they could in older cities has also truncated the life span of their creations: real estate progress, urban renewal, and new freeways have little regard for art, whimsy, or context. Arguably, the number of good buildings standing is matched by the sum of those that have been altered beyond recognition or demolished outright. Inarguably, the best urban ensembles—streetscapes, building groups and coherent neighborhoods that have been destroyed far outnumber those that still survive. As a social art, architecture must inevitably suffer in a city where economic determinism and individual gratification take precedence over community values.

For decades Los Angeles has excused such

phenomena by insisting that it was the City of the Future. Under that rubric, whatever happened here was not only accepted unquestioningly in its own context, but was also regarded as a prediction, if not a prescription, for the rest of American society. In its own futuristic eyes, Los Angeles could do no wrong.

This penchant for self-congratulation has predictably mushroomed with the onset of the city's 200th birthday. To the extent that it adds amusement to the party, it is welcome, yet it also obscures an emerging reality just as interesting as the myth it perpetuates: Los Angeles is no longer the perennial adolescent of American cities, but is entering the company of its older metropolitan peers such as New York, Chicago, and San Francisco. Its long-time role of urban ingenue is now being played with far greater plausibility by Orange County, San Jose, Phoenix, and above all, Houston.

It is those cities that are experiencing the population gains, economic growth, physical sprawl, and predominantly Caucasian demographic mix that were once Los Angeles trademarks, while it is this city that is facing the issues of violent crime, white flight, deteriorating public education, aging neighborhoods, inadequate housing and impoverished local governments that eventually visit themselves on all large American cities.

The near-ubiquity of these conditions should dispel any alarming thoughts about Los Angeles' future: It has merely joined the mainstream of 20th century urban society. Of course such changes are not easily accepted in a city that prides itself on its uniqueness, particularly since the transition has been so sudden. Only a decade or so ago, the city's architects could confidently offer such stunning proposals as DMJM's Sunset Mountain Park or Gruen Associates' U.N. City, or soberly predict, as William Pereira did, an airport-dependent city of 2.5 million people in the Mojave Desert.

But now faith in the future seems weak. Robert Maguire's superlative Bunker Hill redevelopment proposal has been rejected by city officials in favor of a far inferior Canadian package, and the city is now seeking to raise money by sacrificing Bertram Goodhue's landmark Central Library. Behind all the Bicentennial rhetoric lies an unwritten operating policy currently based on short-term gain and indifference to community urban values.

Growing up is no easier for cities than it is for people, but Los Angeles really has no alternative. The Bicentennial represents a rare opportunity to survey the city's rapidly changing character and to develop a longer-range vision than has been in recent evidence. The design professions could very well play an important role in such a process, and indeed such a commitment would be the most effective way for architects to celebrate Los Angeles' first two centuries while laying the groundwork for the third.

Fantasy/Visionary

Barbara Goldstein, Michael Franklin Ross, AIA, Curators

Los Angeles is a city where everyone seems to be living some kind of dream; whether in public life or private retreat, everyone harbors a secret vision. Here people express their fantasies in the clothes they wear, their license plates, their custom cars and their individual houses. This is the home of the dream factories, the movie studios where buildings are often skin deep and one never knows what really lies beyond the facade. Even the streets are sometimes movie sets, leaving the incredulous passerby uncertain about the reality of the surroundings.

In Los Angeles, fantasy and visionary architecture have blossomed in many unusual forms. Here architectural styles are borrowed from every country and period of history, sometimes simultaneously. There are futuristic buildings, decorated facades and buildings which masquerade as other things. A drive along any street reveals the range of fantasy. To reflect this, the format of this exhibition is the Los Angeles street, with a billboard communicating a variety of fantasy buildings and visionary proposals. Settle into the passenger seat and enjoy the scenery.

Fantasy and visionary architecture begins in the marketplace, with the unauthored commercial buildings which line the streets. Here are buildings which advertise their content, sometimes with neon signs, and other times with their shapes and designs. This is the home of the hotdog shaped hotdog stand and the restaurant in a hat. In a city where people are mostly car-borne, buildings must be obvious to attract the attention of the speeding motorist.

The movie industry is another perpetrator of architectural fantasy. Here the art directors create every conceivable myth, from Cleopatra's barge to the O.K. Corral. The studios, with their movable facades, overhead cables, property warehouses and painted skies, have created a surrealistic architecture, a passing dream glimpsed beyond high studio walls.

At Disneyland, however, anyone can pass through the gate to partake in a world of illusion. Here Walt Disney discovered a prize-winning formula—he allowed the participant to choose his dream from an archetypal quartet: Fantasyland, Frontierland, Tomorrowland and Adventureland. He linked the areas together with a touch of nostalgia, a Vic-

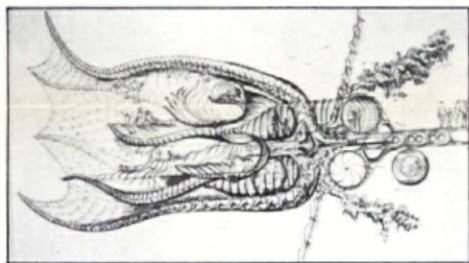
torian Main Street scaled down to an intimate size and enlivened by daily parades.

Outside Disneyland, fantasy and visionary architecture have often been the conscious product of architects. Here, where there were once almost unlimited acres of open space, people could build homes which expressed their fondest dreams. They built Norman castles, ranch houses, fortresses and cottages. The great houses of Lloyd Wright, Roland Coate Sr., Wallace Neff and Paul Williams embody the grandeur of every style and era. People continue building in the same eclectic tradition today, in tract houses and Bel Air mansions.

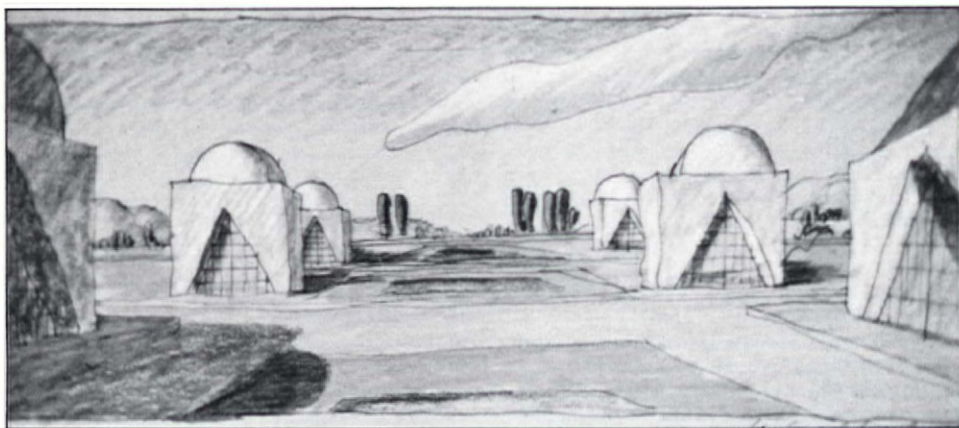
Los Angeles is also the home of visionary architects who have chosen to look beyond historical pastiche to the technologies, lifestyles and energy sources of tomorrow. These architects are also dreamers, but with a vision based on pragmatism and reality. Architects like Cesar Pelli, Tony Lumsden and Glen Small have created an architecture which challenges the imagination and anticipates the future.

In an environment as wealthy and permissive as Los Angeles, almost any fantasy can flourish. Frank Gehry's Wagner House, which seems to slide down a mountainside, and Eric Moss' Pinball House both testify to the potential for unrestrained imagination. John Lautner's futuristic houses prove that almost anything the creative mind can envision can be built. Charles Moore discovered the joy of realizing architectural fantasies and fulfilling visions in his 1965 essay about Disneyland in *Perspecta*. He has been expanding our perceptions and awareness of fantasy ever since.

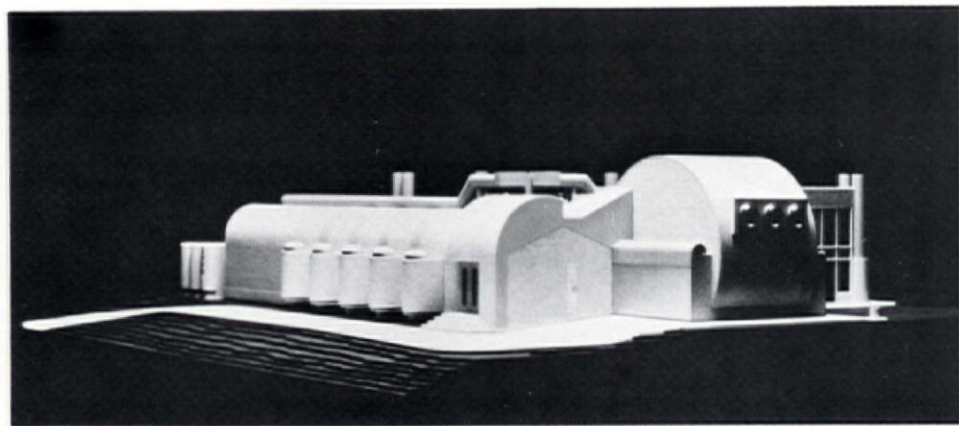
This exhibit is a testament to the creative thinking and imaginary designs which have been nurtured in the fertile soil of Los Angeles for the past 200 years; and which will undoubtedly continue flourishing in the future.



Glen Small's Biomorphic Biosphere.



Fantasy drawing, Roland Coate, Jr.



Pinball House, Eric Moss.



Theme Building, LAX, futuristic fantasy building.



Sunset Mountain Park, Anthony Lumsden, Cesar Pelli, DMJM.

Landscape

Emmet L. Wemple, ASLA, David Meckel, Curators

The Los Angeles landscape today gives little evidence of the original form and character of the land except in parts of the Santa Monica and San Gabriel Mountains. It is here that one can still see the land as it was 200 years ago. Such places become the only source of study of native plant and animal communities, providing the last remaining image of the area before the various immigrations of people. The Los Angeles basin and the foothills have been modified and eroded by the technology of earth movers, covered with asphalt and concrete and a diverse array of architectural form and then decorated with variety of plants introduced from nearly every part of the world. Each newcomer has brought plants and styles that fulfilled a nostalgia for home until, now, nearly 95% of our ornamental plants are strangers. Australia, Asia, South Africa and Europe are well represented and have been with us long enough that certain species like the Eucalypti are thought by many to be indigenous.

From the earliest time, the growth and development of the land was dependent on water and the meager sources deterred many until calculated efforts through greed, ambition, and political prowess brought water from the Owens Valley in 1913. Two hundred fifty miles of aqueduct and engineering skill supplied the region and made possible the rash development of the San Fernando Valley and later still the renowned feat of capturing more from the Colorado River gave Los Angeles the additional resource for growth and change.

The occasional earthquakes led to a disquieting notion about its future, but the promise of gold or riches from land speculation overshadowed doubt, and people came. Others arrived with the discovery of oil in 1904 and like the seekers of gold, few became rich but they remained to add to the growing population. In the late 1800s, others hoping to enjoy the benefits of the warm sun and promises of renewed health arrived by ship, transcontinental stage and, later, the newly founded Pacific Railroad. At the same time, promoters and commercial zealots sent colored picture postcards to the east depicting large mansions surrounded by flowering vines and shrubs and captioned "A typical California cottage in mid-winter." The orange growers organized and an advertising program sponsored by the Sunkist Growers and campaigned in the mid-west with the slogan "Oranges for Health, California for Wealth." Not until the end of World War II was there another significant surge of new arrivals. Now it was the young veterans who came in the late 1940s. They had experienced Los Angeles on their way to war, recalling on their return to the middle and eastern United States the soft winters and the receptive spirit of the place and its people, returned to raise their families to add still another kind of element, attitude and ambition.

Perhaps the best examples of landscape architecture are to be found in the residential gardens, for it is here that a new form developed. The original, larger gardens of the wealthy emulated Europe and the eastern seaboard estates and never really expressed or responded well to the land and the climate. By trial, need and recognition of the opportunity, architecture and garden became extensions of each other. Even today, one can see Angelenos enthusiastically transporting plants from place to place in the back of their vans, autos and pick-up trucks and avidly reading Sunset books and the various "How to do it" books published in the west.

The freeways, born in Southern California, provide another unique and important contribution, not only for their architectural forms but also in the manner in which their edges, interchanges and slopes are treated. The concrete ribbons divide the city into chunks as they weave and undulate and, at times, appear in man-made valleys and then rise above and provide unusual and dramatic views of the city. The plantings provide an arboretum of variety at every turn and pocket.

The two major urban parks totalling 4,683 acres are Elysian Park and Griffith Park. A part of the city, they provide a rare open space but only with extreme care and judicious planning will they be significant as a part of the urban structure. One can only hope that they be left alone and allowed to simply exist until

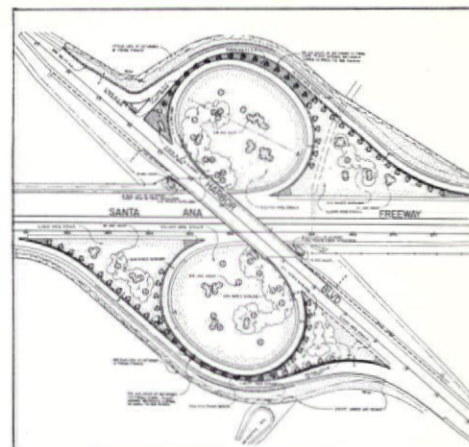
proper and careful planning be available before they are misused by poor development and naive ambitions. Both of these parks, and others as well, have been preserved by anxious and concerned citizens who have a greater sense of civic horizons than the departments and administrators whose responsibilities they are. Without citizen concern, these and other open spaces would be filled with convention centers, oil exploration and more Dodger Stadiums.

The urban spaces in the form of plazas, courts and streets are mere tokens to what they might be. The city streets respond primarily to the automobile as they should but are no more than paved paths for the pedestrian. Both public and private courts, plazas and malls do not respond well to the people they are meant to serve and seem to be only poor copies of other places. Most are furnished with "shelf items" from various manufacturers with little thought to scale or compatibility. One must walk down Broadway or Seventh Street or visit Olvera Street on Sunday to learn how people respond to each other and to the spaces they are in.

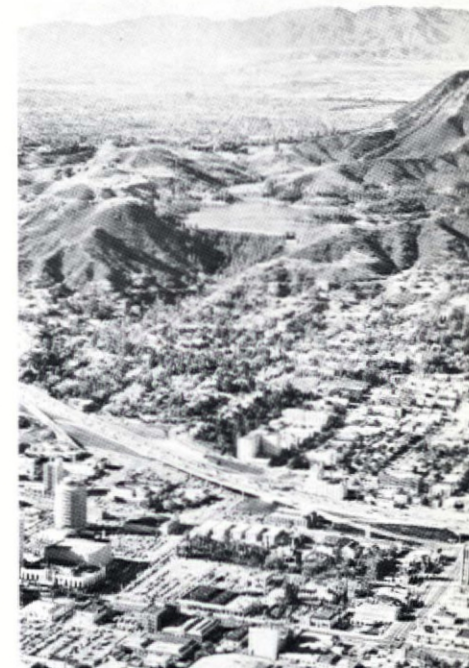
Los Angeles is fortunate, for in many ways, it is not too late. Bunker Hill and the City Center are still under development and salvation may not be in what is built but where it is built and what is left unbuilt.



The Huntington's 12-acre desert garden, one of the world's largest, contains almost 2500 species.



Typical planting plan for simple two-quadrant interchange on the Santa Ana Freeway in Los Angeles. Plan calls for almost 75,000 ice-plants, 250 jacaranda trees, 150 eucalyptus trees, and more than 1,500 shrubs.



The Santa Monica Mountains help form the fantastic landscape that separates the San Fernando Valley from the rest of Los Angeles.

Public

Marvin Malecha, Dane Krogman, Michael McCarthy, Curators

Los Angeles has been shaped by social, political and economic concerns. Our public environment is a reflection of the rapid growth, unique building styles and cultural notions of the past several decades. This is a city that has grown in the era of the automobile. To describe the public environment of Los Angeles requires a willingness to observe the city through its public art: the spaces between buildings as well as the buildings; the people as participants in the public sector, and the binding elements in the fabric of Los Angeles: the geography and the freeway.

Public art in Los Angeles is best exhibited in its murals, the ultimate public expression of the individual view of the city and the ability of the individual to make an impact upon our visual world. The mural is a vehicle for a public statement about the city. It is the city as it should be; it is the city exaggerated. The mural fills the void of public art in Los Angeles, and it must be represented in any discussion of the public sector.

The spaces between buildings are the most obvious component of the public sector for the architect and the urban designer. However, Los Angeles demands a new framework for observation. To attempt to compare Los Angeles with Paris or New York is to miss the dynamic qualities of the high speed movement system as it relates to more traditional spaces and places such as Olvera Street, Broadway, and Wilshire Boulevard. Much of what binds Los Angeles together is not its sequential spaces but its attitude of freedom of choice.

The attitude of freedom led naturally to the large scale binding element, the freeway. Moving through the city at high speeds changes our perception of the spaces and the buildings that form the fabric of the city. Equal to this new perception is the importance of the geography in the formation of the city. The mountains and the valley play an important role in how we place our city and its buildings into context; in some ways we have learned to depend upon these grand physical elements to overwhelm whatever we do.

The people of Los Angeles are the participants in the public sector that make Los Angeles as unique as its freeways, its geography, or the movie industry. Los Angeles is a melting pot for people of many nations, but it has also become a melting pot for people from



People.



Spaces between.

all parts of the United States. This is the land of opportunity and at the same time, a grand social experiment. No discussion of Los Angeles can be complete without some thought about its people and their definition of the public sector.

"Public (pub-lik) adj. 1. Pertaining to people as a whole. 2. Belonging to people at large; common. 3. Open to the knowledge of all; generally known." Webster

"The public sector is our government." "The public sector is the sewers and streets and things."

"The public sector is all the places between the buildings."

In the course of investigating what makes up our public environment, the role people play has become increasingly important to the exhibit. Each portion of the city has its characteristic inhabitants with their own special notions of the public sector.

The Public Sector exhibit represents an attempt to understand our built environment through the understanding of public art, public space, the land and the freeway, and the citizens.

Each individual has a private notion of what is public and what must remain private; nowhere is the difference between opinions more exaggerated than in Los Angeles. Many people believe Los Angeles represents the easy "laid back" life; to others it has become a horizontal New York. Los Angeles is a city in the middle of an experiment. It is possible to observe but not to draw conclusions. That is the point of this exhibit.



Freeways.



Public art.

Private

Stefanos Polyzoides, James Tice, K. Paul Zygas, Curators

These exhibits represent a fragment of an ideal exhibition on the history of Los Angeles architecture examined through its single family house forms.

"The house" holds a special place in the life of the city. The promise of "urban homestead" brought millions to Southern California. The entrepreneurial skill of the real estate industry transformed the virgin land into a grid of streets and repetitive lots. And the detached house fulfilled the dreams of most of those sufficiently enterprising to transform a dusty cattletown into a lively metropolis.

In the absence of significant public space and in the vastness of the city's dimensions, the house became the stage for the most important rituals of Southern life. It also came to symbolize the unique blend of our culture—half Yankee aggressiveness, half Latin softness and exuberance.

Designers and builders responded early on to the *genus loci* of the basin. New ways of life were forged with an exceptional sense of economy of means to give rise to house types and individual buildings of great aesthetic aspirations.

Houses became the laboratories for the development of new ideas and also for the re-establishment of the weight of tradition. They have been the typical kind of building that launches the practice of young architects, and as such have been and are still being used as polemical devices to communicate the architectural aspirations of the makers.

This Bicentennial exhibition is an opportunity to review the basic chronology of Southern California house production:

— The period 1780-1880 saw the building of farming homesteads, the ranchos and haciendas so typical of the early agricultural beginnings of California.

— 1880-1930 saw the intense development of revivalist houses, some custom made and others (as in the case of the California bungalows) mass-produced by the thousands. The eclecticism of this phase of Los Angeles architecture is evident in the range of styles still observable in the streets of our city. The flamboyant Queen Anne houses of the 1880's and 90's are equalled in quality by the great revivalist houses of the 20's and 30's especially the Spanish Revival houses which are modelled after the wonderful prototypes of Southern Spain.

The bulk of the city is composed in various revivalist houses. Part of its anarchic and also vital visual quality comes from the ever-surprising juxtaposition of divergent styles. The architectural historiography of the last 50 years has totally ignored these houses and the time has finally come to welcome them into respectability and to sing their praises without envy or embarrassment.

— The turn of the century marks the emergence of a modern sensibility that finds expression in the diverse works of the Modern Pioneers: the Brothers Greene, Gill, Frank Lloyd Wright, Lloyd Wright, Schindler, Neutra and others. These houses are not only significant to Los Angeles but they constitute a body of work fundamental to the understanding of Modern Architecture in the United States and the world. Through their wide publication beyond California they be-

came images of a preferred way of building and also a preferred way of life—the now notorious and demi-mythical "California Experience."

— The period since 1940 is marked by a multiplicity of directions, some imported, some indigenous but more often than not contradictory and ambiguous.

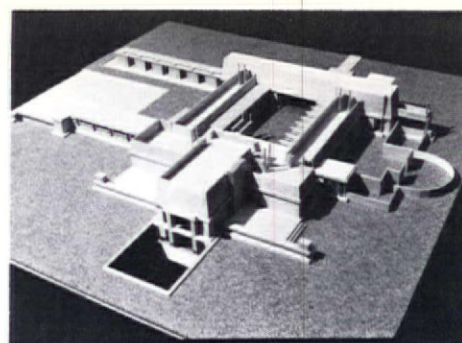
The houses that we chose to feature are tolerably of their time and place and constitute the clearest example of their kind. They are unique or influential or notorious or typical but always expressive of the deepest characteristic qualities of the four main periods of Los Angeles house production as outlined above.

The fragment exhibited here is a derivative of the educational process that generated it. 150 buildings were handed over to first and second year University of Southern California architectural students who constructed models of them as part of their course responsibilities for introductory classes in Architectural History and Theory.

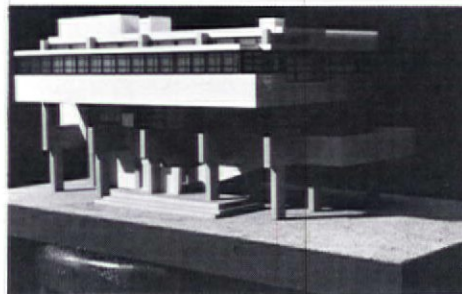
For many students this was the first model they have ever made. Model making is an important tool for students to conceptualize the nature of a whole building and the way in which the whole controls the nature of the parts. Skills that develop slowly and a variety of other limitations impose a heavy casualty rate among potential exhibition objects. Only the very best models are shown here. Perhaps at some point in the future, with more resources and access to greater level of skills, the "ideal" version of our exhibition will be presented.

The home is the Angeleno's castle and a city of hundreds of thousands of castles has all the strengths and weaknesses inherent in the lavish pursuit of privacy at the expense of a civic experience.

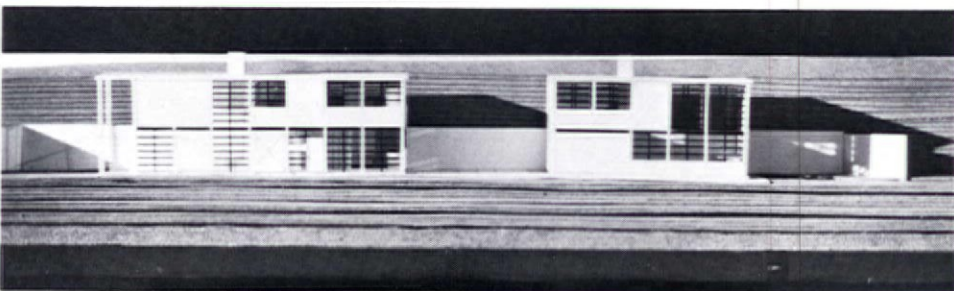
At the threshold of its third century the city and its citizens, in celebration, must ponder about how to maintain the sense of place and well-being associated with the house and transform it into urban form of the highest order.



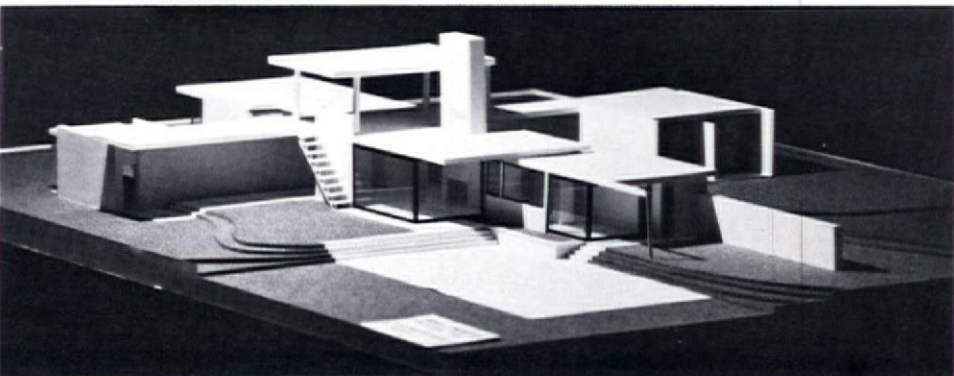
Model, Hollyhock House, Frank Lloyd Wright.



Model, Lovell Beach House, R. M. Schindler.



Model, Eames House, Charles Eames.



Model, Kaufman Desert House, Richard Neutra.

LA by LA Doorway Competition

LA by LA Exhibition

Pictured below are the drawings submitted by the semi-finalists in the LA doorways competition.

***Winner.**



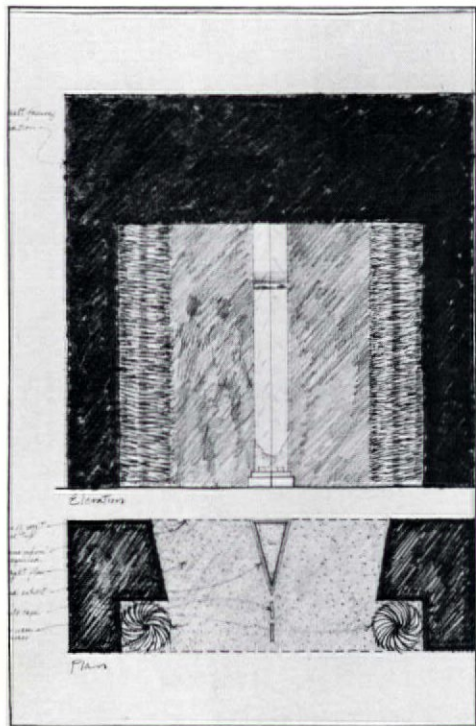
Competition Judges

From left to right: Jon Jerde, Ed Ruscha, Richard Saul Wurman, Michael Franklin Ross, Barbara Goldstein, Anthony Lumsden, and Lou Danziger.

Steering Committee

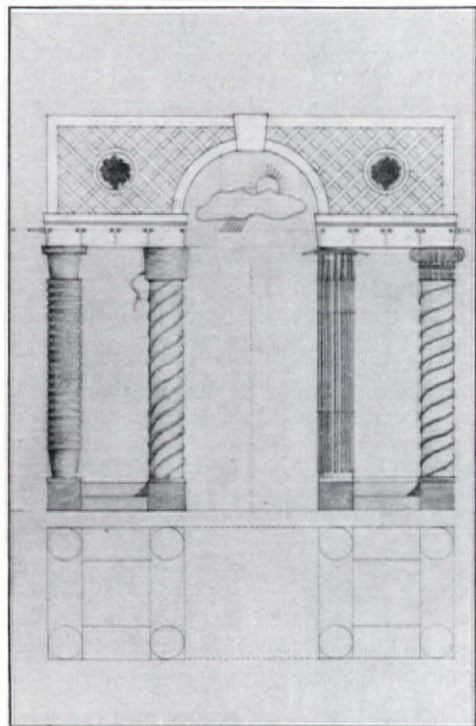
Deborah A. Feldman
Jerrold E. Lomax, FAIA, Chairman
David C. Martin, AIA
Jerry L. Pollak, AIA
James Pulliam, FAIA
Michael Franklin Ross, AIA

Fantasy



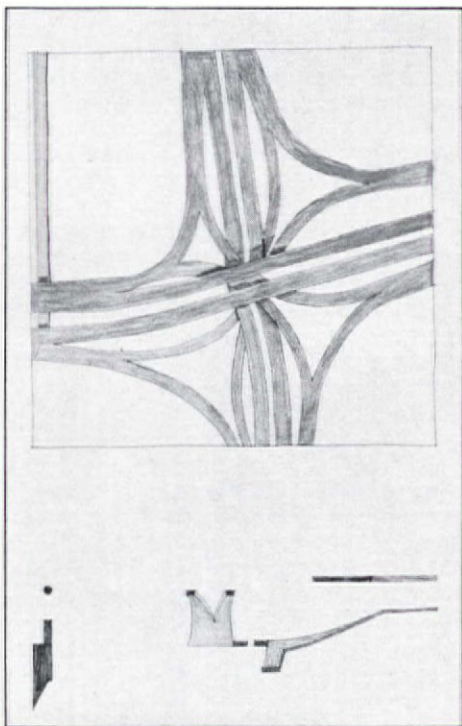
Fantasy doorway, Catherine Basset, Seattle, Washington.

Landscape



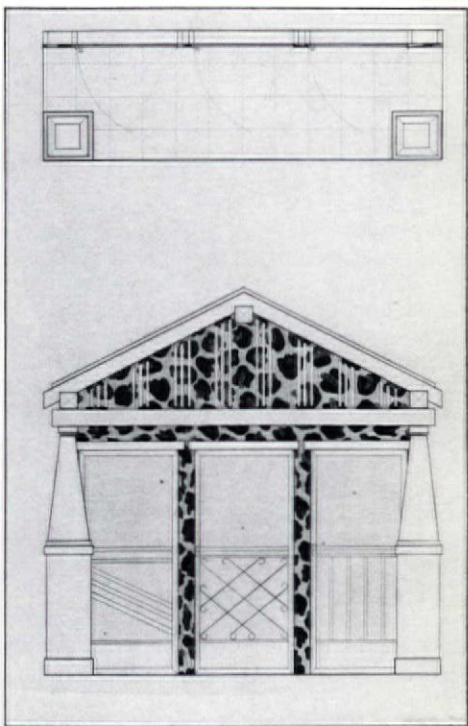
Landscape doorway, James Tice, Studio Seven, Los Angeles.

Public

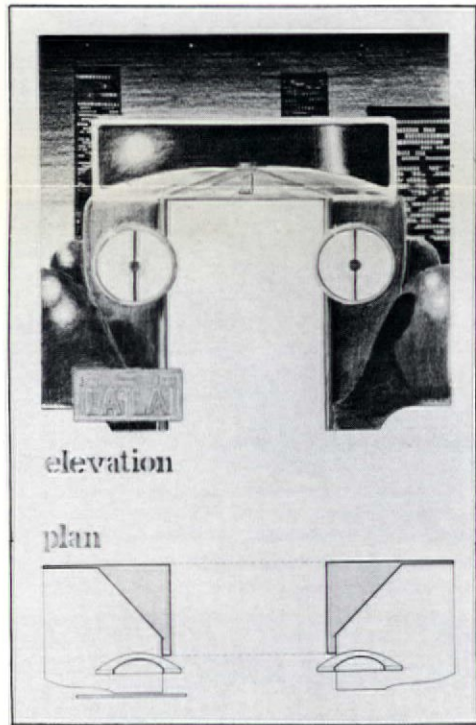


Public doorway, Victor Pacheco, student, Cal Poly Pomona.

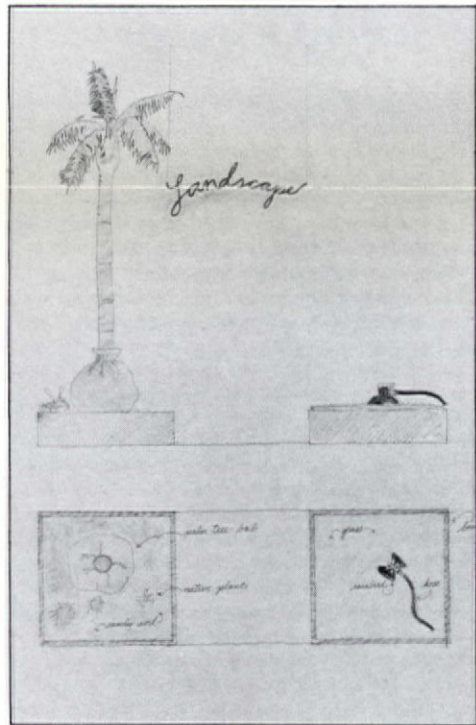
Private



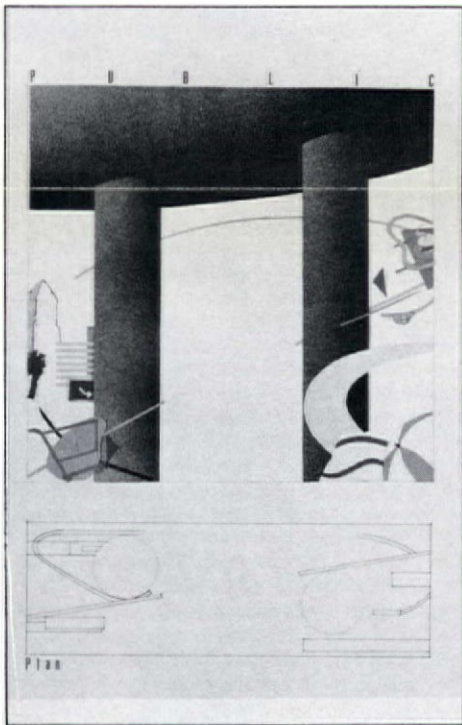
Private doorway, Jonathan Black, student, Cal Poly Pomona.



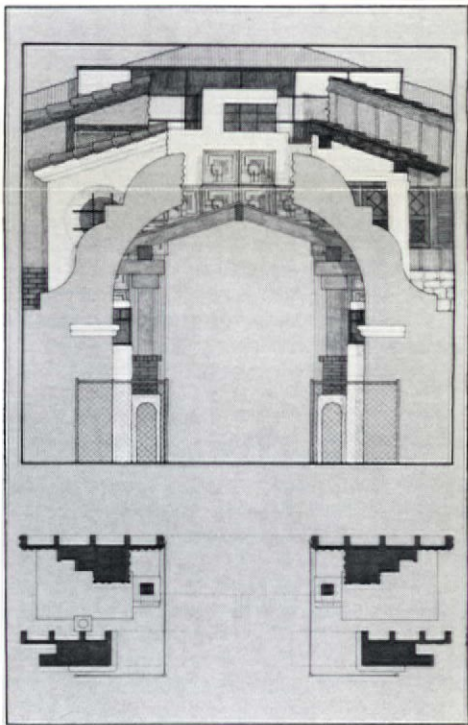
Fantasy doorway, Juan A. Nicolau, student, Cal Poly Pomona.*



Landscape doorway, Hans R. Herst, Los Angeles.*



Public doorway, John William Johnston, Venice.*



Private doorway, William Adams, Adams & Volante, Malibu.*

Plan of exhibition.

