1977 PROGRAM HIGHLIGHTS

Last year's Program Committee, under the spirited leadership of Bernard Zimmerman, spearheaded a number of innovations in Chapter meetings in an effort to provide more meaningful programs to promote the growth of the profession in the Chapter and the community.

Modest changes were favorably received by the membership. The CCAIA Art Bus in May was encouraged as well as the meeting held in conjunction with the American Institute of Architects in April to take part in the Chapter meetings and, perhaps, more importantly, all the meetings were open to the public. As a result, the 1977 program of Chapter meetings saw record turnout.

Highlights included James Stirling's historic and popular appearance last April; the transfor- mation of the Bradbury Building into a five floors of festivity for last January's Balloon; and the appearance of Charles and Ray Eames at the Institute for Associateship before a crowd of over 150 people.

The 1977 program promises to be just as busy and well attended. Here's a preview of upcoming meetings:

- 5 November (Tuesday): First Bi-monthly meeting — a group instructional meeting to the membership. This year we want to seek ways to communicate with the membership and the community.
- 1 December (Tuesday): Second Bi-monthly meeting — the most relevant issues for 1977 are those that I have just mentioned as priorities. This is where we want to begin or to conclude the program. It is where the membership will be responsible for the coordination of related committees, as well as group quarterly committee meetings. The categories of committees are in order of priority: Legislation, involving buildings and the environment; Communication; Professional Practice, Ethics, Fellowship and Education; and Reserve Funds.
- 19 December (Thursday): Holiday Party — a political event.
- 16 January (Tuesday): A political event.
- 12 February (Tuesday): A political event.
- 29 February (Tuesday): A political event.
- 27 March (Tuesday): A political event.
- 17 April (Tuesday): A political event.
- 15 May (Tuesday): A political event.
- 12 June (Tuesday): A political event.
- 10 July (Tuesday): A political event.
- 8 August (Tuesday): A political event.
- 6 September (Tuesday): A political event.
- 4 October (Tuesday): A political event.
- 2 November (Tuesday): A political event.
- 30 November (Thursday): A political event.
- 29 December (Thursday): A political event.

ARCHITECTURAL HISTORIANS' CONFERENCE

The historic Biltmore Hotel in downtown Los Angeles will host the 1977 Annual Meeting of the Society of Architectural Historians, as their annual meeting February 2, a full program of social and educational events will highlight the program, which begins at 9:00 a.m. and ends at 9:00 p.m. December 1, registration fee and students ($13; $55 for nonmembers and students) is ($25)(25). The Arthur Ross Committee has made arrangements for five floors of festivity for last January's Balloon; and the appearance of Charles and Ray Eames at the Institute for Associateship before a crowd of over 150 people.

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...Architecture, with a capital 'A', is alive and well in California...

(Continued from front page)

Hoppo of the Smithsonian, an old-time architect and Sculpture in California: The Modern Era, a show that ran from mid-November to early January, to the same two hundred artists over a seventy-year period. “A View of California architecture is a notoriously brief and confusing covering only a sixteen-year period, they have not even selected projects by 22 California architects.

The show was organized by David Gebhard of the University of California at Santa Barbara, and Susan King, architect, with assistance from the San Francisco Museum of Modern Art. The show is an attempt to establish the first major exhibit of modern architecture in the state of California in as long as the great San Francisco Golden Gate Building of 1915. As We Are, A Century of San Francisco (Museum of Modern Art, 1976), which contains some beautiful photographs of Victorian homes by Carol Owell, and a pleasant review essay of twenty modern houses organized by Sally Goettler, one can attempt to address the question of "where is the great San Francisco architecture in California now?, which is the focus of the show at SFOMOA.

Of the 22 architects whose work appears, the exhibit highlights the work of Joseph Esherick, William Turnbull and Donald Bunim from the north, Frank Gehry, Cesar Pelli, and John Lautner from the south, as well as the impresarios, known-no-holds-barred-talents of Charles Moore. Also of note are projects by Craig Ellwood, Anthony Lumsden, Tim Vreeland, and Warren Callister. There is a great impact of the sumptuous display reifies the place of architecture among the fine arts.

Original drawings and models combined with color and black and white photographs illustrate the projects as the architects envisioned them as they are in reality. Short of touring the entire state, it is the only way to appreciate the level of architectural design that exists today in California.

Beyond the joy of seeing fine work displayed well in the halls of a museum, one searches in vain for an underlying theme, a unifying method of approach which unites the work, but it cannot be found. Perhaps this is how it should be. There is no style, no label, no new ideas. The post-modernist movement as described by Robert Stern reacts "the high art of architecture of the orthodox modernists" and replaces it with "a post-modern architecture, exemplified by the work of Charles Moore and William Turnbull," is defined by Robert Stern as seeking, "to move toward the middle ground of diversity; it prefers hybrids to pure forms; it envisions multiplicity and simultaneous readings in its effort to heighten expressive content. A layering of space characteristic of "gray" architecture finds its complement in the overlay of cultural and anti-historical references. "This awareness of the "self-awareness of historic imagery" is demonstrated as the fundamental philosophy unifying the projects on exhibit. This concept is clearly valid in much of the work from Northern California. The wooded shed roots of the Sea Ranch condominiums and houses by Moore and Turnbull (MAL) and later Esherick's Hornby Dodge and Davis evoke Images of the early twentieth century, when redwood was plentiful and barns were hand hewn with square-edged timber. These skilful interpretations of the past have inspired a nation of Seax Ranch knock-offs, without the spatial surprises of the original.

The other half embraces the technology, and reality of the later half of the twentieth century exploring new formal concepts and investigating alternate methods of enclosing and shaping space. This group Susan King has invested with the label: "New ideas." It includes the smooth, reflective surfaces prevalent among the buildings by Cesar Pelli, and the extruded, membrane-enclosed designs of Anthony Lumbadon, both of whom came west to Daniel, Mann, Johnson & Mendenhall from the office of the late Eero Saarinen and then Roche and Dinkeloo. In 1964, Pelli joined Gruen Associates in 1964, while Lumbadon has remained with DAMM. Also prominent among Ma. King's "New ideas" are the unique designs of John Lautner and the continuing innovative work of Frank Gehry and Associates.

The skin enclosures pioneered by both Lumbadon and Pelli offer some challenging and imaginative avenues of exploration as demonstrated in Pelli's streamlined blue Pacific Design Center and carefully detailed Wells Fargo Bank in Oakland. The rolling surfaces of Lumbadon's Beverly Hills Hotel and the Manufacturers Bank at Roxbury Plaza are further innovative investigations into a non-gravitational enclosure that can change in scale, in scale and in program requirements. Frank Gehry's long association with the modern movement in art has been incorporated into his approach to design. Just as Rauschenberg has developed in line meaning in mundane objects such as old blueprint paper, a stuffed bird, or a broken umbrella, by the special context he creates for them, so Gehry explores new uses for common materials. Notable examples of this include his laminated, corrugated cardboard furniture, his use of giant sonotubes in the Hollywood Bowl remodeling, his corrugated aluminium enclosure in the oblique, quadrangular volume that is Ron Davis' award-winning studio, and in his recent studies for chain-link fences as a conceptual means of enclosure.

Along with Bruce Goff, John Lautner remains one of the few living practitioners who worked closely with Frank Lloyd Wright and has since developed his own extraordinary vocabulary of sculptural, architectural space. His residence for Bob Hope, reminiscent of Saarinen's TWA terminal, and the Stevens residence, and the Stevens residence are all spatial studies that expand the potential palette of every architect.

As a total entity, "A View of California Architecture: 1960-1976" is a joy to behold. Everyone who is remotely interested in the state of architectural design today has another terrific reason to visit San Francisco between December 18 and February 6. On January 18, Susan King and David Gebhard, curators of the exhibit, will debate "Historicism in Modern Architecture: Do We Need It?" On January 22, a symposium on "The State and Future of Architecture in California", will be held, including participants whose work is on exhibition. The catalogue of the exhibit is available with essays by both Mr. Gebhard and Ms. King, which raise some potential issues regarding the seriousness, or lack thereof, in today's California architecture. If there are any trends to be discovered by viewing the exhibit, it is that Northern California architectural architects are better at detailing wood buildings and their southern counterparts are better at glass and metal, while concrete goes both ways. There is probably also greater concern for the past in San Francisco and much more interest in the future in Los Angeles.

One always wonders about choices for a show like this and perhaps some of your favorites didn't make it. For one am muted how Perry's triangular eyesore could be included and the consistent high quality of the San Francisco office of Skidmore, Owings and Merrill is absent. The competition-winning work of Elsasami, Logan and Sewart or Backen, Arrigon and Ross (no relation) of San Francisco, or the exquisitely detailed wood and glass houses of Ray Kappe in Los Angeles, clearly represent work on a par with most of the projects included in the exhibition. It is always easy to second-guess curators, but each of us has our own preferences and with the limited space available, the show is unquestionably a success. As for the excellent work which isn't included, it should be part of the next major architectural exhibit on the West Coast, which, with a little luck, might be held in Los Angeles.

Michael Franklin Ross, AIA

L.A. ARCHITECT January 1977
1976 SCAIA/President Henry Schwartz, was elected to a second term as President of the Southern California Architectural League, located in Los Angeles, and to also the Board of the CGAIA.

A Conference and Exhibition of the L.A. 12 architects will be held on February 12 at Cal Poly Pomona's University Union. Participants will include the twelve members as well as visiting dignitaries, students, and other members of the architectural community. The event is organized by the students of Cal Poly Pomona's Department of Architecture, School of Environmental Design, and sponsored by the Architecture Students Forum of the SCAIA. For further information, call (714) 598-4182.

California State University, Pomona announced a vacancy in the position of Dean of the School of Environmental Design. The Dean is the harmonizing force and projects the philosophical leadership in the School for the three disciplines of Architecture, Landscape Architecture, and Urban Planning. The School offers both baccalaureate and master's degrees in these disciplines. Candidates must have a professional master's degree and possess teaching and professional experience in one of the disciplines, preferably in more than one. Three years responsible administrative experience is also required. Full membership in at least one professional society is desirable. Send resume and application or letter of intent, in confidence, before February 1, 1977, to Dr. Kenneth H. Anderson, University Dean of the Academic Affairs, California State Polytechnic University, Pomona, 3801 W. Temple Ave., Pomona, CA 91779, attention: Charlotte Bray. An equal opportunity/affirmative action employer.

PC 77 (Professional Consultants 77) is a new program of the Producers' Council of Southern California. A preview of this program was presented to incoming SCAIA members last November at the Ambassador Hotel in Los Angeles. A description of PC 77—what it is, how it works, etc.—is contained in a six-page booklet that's being mailed directly to Chapter members.

“Graphic Techniques in Landscape Architecture” is one of several courses now being offered by Cal Poly Pomona's Continuing Education Program. Call (714) 598-4391 for further information.