Lecture Review: LUMSDEN ON DESIGN

So polished are Anthony Lumden's projects that the unappreciated might guess them to have been executed under dictatorial drums for extravagant clients. But this DiMaggio-like design director's talk at the July 8 CAA-Architects meeting knew better. Dogma, platitudes, and jargon were all refreshingly absent. In their place was Lumden's generous explanation of a thoughtful and broad design philosophy that encompasses a good deal more than architecture. Lumden approaches design as an attitude that is at once pragmatic and idealistic. Design is a budget and client conscious office, he acknowledges, and he "trades off" only within the bounds of what will work for the client. While this occasionally involves arguing over client reconception or ego, it has nevertheless produced a remarkably innovative body of work from whose forms, materials, and details little has been yanked second. Lumden's ideals is demonstrated by his "sense of place" as well as purity to be so practical. In fact, the Hancock Park Historical Society's slide show that accompanied Lumden's talk consisted as much of a presentation about the Phases and Variations of Platonic Processess as of a architecture. That a Picasso portrait does not look like an Impressionist painting is as true as is subject is fine; the result is after all, a painting and not a person. So it is with Lumden and buildings: a building should look like a Picasso painting and not like a Roman temple to its designer's aesthetic and the modernist Modernist Lupinden contends that the history of the forms should be implicit rather than continued. Although he recocts from the artificial impositions of historical values on the world. Instead, he believes that we have nothing to lose by embracing the technology we need. What we are lacking is an understanding of how to use it and a commitment among the public to recognize the functional and aesthetic needs of the age.

So charming was Lumden's delivery that some question raises about his previous words, "Design at DMJM begins with logic."

...or even a bad Chippendale, but to something better. So it is with Lumsden and the world. So it is with the Los Angeles Times, who most likely would appreciate the Los Angeles Times, who most likely would appreciate the architectural history in these pages, even if they do not agree with every word of it. And so it is with the architectural history in these pages, even if they do not agree with every word of it.

Sandi Holland

Lecture Review: Reborn: New Uses, Old Places; the Architect as Artisan

Reborn: New Uses, Old Places; the Architect as Artisan, a lecture by Anthony Lupinden, was a rarity in a world where the average architect is more interested in solving technical problems than in aesthetic ones. Lupinden, however, is an exception. He believes that the architect's role is not just to design buildings, but to help shape the world.

Lupinden began his talk by discussing the history of his firm, DMJM, which was founded in 1963. The firm is known for its innovative use of materials and technology, and for its commitment to social responsibility.

Lupinden emphasized the importance of the architect's role in society. "The architect," he said, "is not just a designer, but a social activist. We must use our knowledge and skills to help solve the problems of our time." Lupinden cited several examples of projects that DMJM has worked on, including a school for the deaf in Los Angeles, and a community center in the inner city.

Lupinden also discussed the role of the architect as teacher. "We must educate our clients," he said, "so that they can make informed decisions about the design of their buildings. This requires a deep understanding of the materials and technologies we use, as well as an appreciation for the aesthetic qualities of our work." Lupinden emphasized that the architect's role is not just to create beautiful buildings, but to create buildings that are functional and that meet the needs of their users.

Lupinden concluded his talk by stating that the architect's role is not just to create buildings, but to create a better world. "We must use our knowledge and skills to help solve the problems of our time," he said. "This is the true meaning of architecture."
AALTO

Continued from front page

other major U.S. design, the massive functional primarily from the human the whole field of human life, truly architect is to humanize the machine the main duty of the thing, is not likely to be saved whatever we try to do, the main duty of the Alvar Aalto, as catalog: the double glazed Functional objects. Enamel, and an extensive array of Aalto facade facing its neighbors around the dormitory at MIT, this building seems a rough-textured bulk of the Baker House monks in 15 And in contrast to his Knoll in rural Oregon, and preserved in the library that Aalto designed for the Municipal Art Gallery, and will take place from March 10 to April 5, 1981. LA by LA has been designed with a simple, clear 'do-able' framework to allow diversity of content within a coherent overall structure. It will examine Los Angeles from different viewpoints, and will involve many segments of the community. The central theme of the exhibition is the threshold, symbolizing L.A. as a gateway to the world. The exhibition is divided into four main rooms, each with a different theme. Surrounding the rooms and forming gateways to them is a continuous exhibition of "Los Angeles doors"—doors designed by Angelines to symbolize their city. The first room depicts Los Angeles architecture as seen through its homes. Here, the display will examine all periods and styles of Los Angeles residences. The second section of the exhibition is devoted to landscape and gardens. Curated by landscape architect and USC Professor Emmett Wemple, this section will illustrate model and photographs different styles of gardens, the topography, and the many types of exotic vegetation found in Los Angeles. The third room is devoted to L.A. as a city of fun—the fantasy environment. This will examine total fantasy environments such as Disneyland, and the fantasy makers—the movie studios. It will also examine fantasy lifestyles. Barbara Goldstein will curate this section. Lastly, there will be a room devoted to technology, the aspect of the charles aronovich photographer

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1941-1943 Channel Heights Housing
Richard J. Neutra
Coralvista Dr. off Western Ave., San Pedro

1946-1971 Waveland
Lloyd Wright
W. Pakos Verdes Drive
west of Bunker Ridge Rd., Patos Verdes

10 1947-1949 Eames House
Charles Eames
230 Chautauqua, Pacific Palisades

1948 Miniature Golf Course
Avalon, Santa Catalina Island

1953 Mandalay/May House
Cliff May
220 Old Ranch Rd., Brentwood

1957 Silver Top
John Lautner
2138 Michoacana, Silverlake

8 1958 Case Study House #27
Koenig
9038 Wonderland Park Ave.

1958 Shunt Pharmaceutical Company
Edward D. Stone; Thomas D. Church, landscape architect
5. side of 300 Blvd.
E. Foothill, Pasadena

c. 1959 Delta Wing Gas Station
Corner Little Santa Monica Blvd. and Crescent Ave., Beverly Hills

1960 Chemosphere
John Lautner
776 Foothill Dr., Hollywood

1961 Walk of Fame
Hollywood Chamber of Commerce
Hollywood Blvd. and Vine Streets, Hollywood

1939-1939 Canoga Mission Railway
Francis Lederer
2130 Sherman Way, Canoga Park

1939 Texas Factor Building
S. Charles Lee
Highland at Hollywood Blvd., Hollywood

1939 Griffith Park Planetarium and Observatory
John Austin and P. F. Ashley
Los Feliz Blvd. and Riverside Drive, Hollywood

1939 Crossroads of the World
Robert V. Oerrab

1939 Von Starnberg House (P.J.)
Richard Neutra
Tampa Ave., Northridge

1937-1938 C.B.S. Building
William Lescaze and E. T. Helsloot
6121 Sunset Blvd., Hollywood

1938 Quincy Jones House and Studio
A. Quincy Jones
9661 Nacoh, Hollywood

1944 Bithlehem Baptist Church
R.M. Schindler
4000 S. Compton Ave., Compton

1948 Prudential Building
Wardman and Beckett
5757 Wilshire, Wilshire District

1950 General Panel House
Peoria and Luckman, addition by
Koenig

1952 Courtyard Apartments
Crag Edwch
1570 La Vaig, Hollywood can’t read at all

1954 Capitol Record Building
Winton Becket and Associates
1750 Vine Street, Hollywood

1954 Housing Tract
Smith and Williams
Casa, Darby and Rathburn Streets, Northridge

1954 A. Los Angeles Theatre
Charles Lee
G. Broadway, Hollywood
Bell Ave. at Bear Ave., Bel

1939-1939 Farmers Market
James Dolena
ter Exchange and 3rd, Wilshire District

1939-1939 Union Station
John and Donald S. Parkinson, J. H. Christie, R.L. Gilman, R. W. Worth
landscape architect, Tommy Tamayo

1950 North Alameda Street, Downtown

1935 Pan Pacific Auditorium
Wardman and Beckett
7620 Wilshire Blvd., Wilshire District

1935 Clifton’s Broodlale Cafetaria
Plummer, Wardman and Beckett
648 S. Broadway, Downtown

1935 Fellowship Park Pavilion
Herscham Hamilton Harris
2311 Fellowship Park Way, Echo Park
Wurman's plan for the "LA by LA" was investigating the allegation against the proposal for the establishment of a center in the Bradbury Building. The motion was defeated.

Wurman:运动月日, AIA Board of Directors, July 11, 1980: 
Wurman presented his proposal for the establishment of a...  
His statement of denial of any knowledge of, or involvement in the alleged political contributions was accepted by the Board unanimously.

Smith responded that he had not made of the meeting of alleged political contributions to membership positions in connection with the award of the design contract. The Board unanimously accepted his statement of denial of any wrongdoing.

Zimmerman reported on increased operating costs and raised questions about supplemental dues. He requested that the matter be assessed to cover the cost of the chapter move. To date, $3,756 has been received.

Wurman presented his plan for the "LA by LA" exhibit, which was designed by nationally recognized architects to show how Los Angeles is changing. The panel will include Frank O. Gehry, Charles W. Moore, Eric Moss, Michael F. Ross, Christopher T. Vreeland, and Tigerman and Thomas R. Treadwell Jr. The museum is located at 700 Prospect Ave, LA, J90.

Vienna to Los Angeles: Two Journeys by Esther McCoy

Mrs. McCoy sheds clarifying new light on the complex and controversial relationship between R. M. Schindler and Neutra. Through publication of many heretofore unreported photographs and documents, she gives the reader a faciliating view of the private and professional lives of Schindler, Neutra, Frank Lloyd Wright, their clients, and the event guide of Los Angeles. Mrs. McCoy, in the words of architectural critic John Pastier, "clarifies those early years with an objectivity that seems miraculous."

"My book is one to be read slowly, with patient enjoyment, and it will repay you with a lifetime of satisfaction."—John Pastier, New York Magazine

"This very important book is a treasure trove of insights into the design process that made architecture and architecture..."—Charles O. Dyer, Yale University School of Architecture.

Clear away the romances and uncover the design process by establishing the facts surrounding the figures of the early modern movement, and revealing how may in architecture history, with so much damage to what remains..."—Jon Giovanetti, Los Angeles Herald Examiner

"Marvelously precise and accurate...the best piece of architectural history I have ever read..."—Robin Golden, Architect and Critic, University of Pennsylvania School of Architecture, State University of New York.

Preparing Design Office Brochures: A Handbook by David Travers

This down-to-earth, practical handbook removes uncertainties and clarifies the process of producing top-notch, effective general capabilities brochures. It takes the reader confidently through every step of planning, budgeting, scheduling, organizing, designing, and producing a brochure.

"Excellent manual."—AIA Journal

Late Entries to the Chicago Tribune Competition. The exhibition featured in the July issue of L.A. ARCHITECT will be shown at the La Jolla Museum of Contemporary Art from September 13 to October 13. On September 17 at 8:30 p.m., in the museum will sponsor a symposium moderated by John Diefendorf. The panel will include Frank O. Gehry, Charles W. Moore, Eric Moss, Michael F. Ross, Stanford Tigerman, and Thomas R. Treadwell Jr. The museum is located at 700 Prospect Ave, LA, J90.

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A concentrated four short-course day, "Building Energy Analysis Using the DOE-2 Computer Program," will be presented Sept. 15-18, 1980, at the University of California, Berkeley. The course will include lectures and hands-on exercises on the use of the DOE-2 energy analysis computer program to predict the potential of new buildings. The course will be presented this fall at a number of locations. The various installations will run concurrently at Cal Tech, Cal State, Northridge, Cal State, Dominguez Hills, Cal State L.A., Chapman College and LAICA's Robertson Blvd. and Traction Ave. galleries from early September through November. In addition to the exhibit, LAICA will sponsor guest lectures, artist's lectures and additional events. For further information contact: LAICA, 2020 S. Robertson Blvd., (213) 559-6033.