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 hastily planned for a brief stop over on a round the world study flight. Jencks was in a whirlwind of activity and architectural style can only be described as jet-setting historism. Always one step ahead of the rest of architectural history. Jencks has astonished us since 1977, with the rapid successes of Post-Modernism, Late Modernism, and now Post-Modern Classicism. Charles Jencks, Charles Jencks will present the LA/AIA Chapter Program, a lecture and slide presentation titled Post-Modern Classicism: The New Synthesis. He described this lecture as the world's first in which he presents his theory of Post-Modern Classicism to Los Angeles. His lecture is planned for a brief stop over on a round the world study flight ahead of the rest of architectural history. Jencks has astonished us since 1977, with the rapid successes of Post-Modernism, Late Modernism, and now Post-Modern Classicism. Charles Moore, Tim Vreeland and Morphosis.

West Week '81: Name Brands Come to LA

West Week '81, the annual Pacific Design Center sales jambeere 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.

"House Tour—My Turn," is an all day event on Saturday, March 21, sponsored by PDC Two, the association of contract furniture showroom owners 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 shop. PDC Two has invited 34 internationally famous designers to meet each other and talk shop, all day. Wurman has also organized an exhibition of house designs by eight local architects—Bruce Burdick, Donald Chadwick, Niels Diffrient, Michael Graves, Robert Venturi, John Hejduk, Tadao Ando, and Massimo Vignelli, moderated by Richard Saul Wurman. FAIA.

-. 12:30-12:45 p.m.: Glossary, a Charles Eames Foundation introduction to computer language.

4:45-5:00 p.m.: Computer Graphics and Design in the Eighties.

2:15-3:30 p.m.: From Fire to Fire Safety, a discussion of trends in fire-safe interior design.

6:30-7:00 p.m.: West Coast View: A Dialogue with Ward Bennett, Bruce Goff, John Hare, Niels Diffrient, Michael Graves, Tadao Ando, and Massimo Vignelli, moderated by Richard Saul Wurman, FAIA.

10:00-11:00 a.m.: Your Turn—My Turn, a dialogue with Ward Bennett, Bruce Goff, John Hare, Niels Diffrient, Michael Graves, Tadao Ando, and Massimo Vignelli, moderated by Richard Saul Wurman, FAIA.

March, 1981 VOLUME 7 NUMBER 3

Inside:

Houses for Sale: A travelling exhibition of house designs by eight renowned architects opens at the James Corner Design. Michael Graves: The west coast governorship, Michael Graves, including his winning submission to the San Juan Capistrano library competition and display at the USC University Art Gallery.

Lectures:

March 10: The Work of Studio Per, Cristian Cinc, USC School of Architecture, Room 101, 1:00 p.m.

March 10: Post-Modern Classicism, Charles Jencks, Sequoia Room, Pacific Design Center, 9:00 p.m.

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

March 12: Structure and Intuition: The Work of Reiser + Umemoto, UCLA School of Architecture, Room 1102, 11:00 a.m.

March 16: The Work of Reisbar, Nick McNeal, USC School of Architecture, Harris 101, 1:00 p.m.

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

March 19: Megastucture—the Railroad Run Through the Middle of the House, Reyer Bangham, UCLa School of Architecture, Room 1102, 8:00 p.m.

March 20: The Work of Torell, Bohigas, Mackay, David McCullough, USC School of Architecture, Harris 101, 1:00 p.m.

March 23: Michael Graves, Donald Chadwick, USc, 8:30 p.m., admission $2.00. Reception: Fisher Room, 11:00 p.m.

April 6: The Work of Mass & Form, Erich Marcus, USC School of Architecture, Harris 101, 1:00 p.m.

Courses:

Western Safety Congress, March 10, 11, Anaheim Convention Center, 8:00 a.m.-5:00 p.m., Admission $2.00.

Design Lighting Forum Semi­nar, March 14 and 21, General Electric Sales District Center, 2474 S. Western Ave, Los Angeles, CA 90040, (213) 725-2643.

West Sun, solar workshops on various building types, March 20, held on campus, 8:30 a.m.-4:00 p.m.

Plant Identification, from March 21 to July 7, 7:00 p.m., UCLA Extension, (213) 825-1901.

Introduction to Horticulture, Saturdays, 7:00-9:00 p.m., UCLA Extension, (213) 825-1901.

General Botany for Gardeners, Saturdays, 7:00-9:00 p.m., UCLA Extension, (213) 825-1901.

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


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

Southern California Architecture: From Pueblo to Post Modern, with Robert L. Tavernor, from April 6, Mondays, 7:00 p.m., fee $15, UCLA Extension, (213) 825-9061.

Introduction to the Rental 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 displayed at the LA AIA Bicentennial Timeline in the Western Safety Congress, March 19, 7:00-9:00 p.m.

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 by the AIA sponsored lecture held at SCI-ARC featuring Messers. Friedman, and Pastier, the subject of which was suggestions for directions for architecture in the 1980's. One can only wonder if the audience 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 pithy and erudite comments he endeavored to communicate his personal opinion of what the profession is or is not accomplishing. Notwithstanding, he is remarkably unimpressed with the mediocrity of architecture. He is, in the best literary tradition, "I predict...." In a presump-tuously sophomoric display of naivete, he offered a three page hand-out of a format he adopted: speak with the audience who have apparently not read-and his delivery had the sympathy that it deserved. Mr. Pastier's primer was "shot from the hip" and was primarily a rebuttle to Mr. Friedman. Though not a debate, this was the real point of such an exercise. And. I was dismayed and embarrassed by his performance. Mr. Pastier is foundry after the name Victor Gruen. As for Mr. Pastier....his opening mockery of the futurist F. M. Edifor diary set the tone.... His ensuing irreverent, rambling comments were "what might have been." The AIA continues as generous contributor to the bankruptcy of its already peddling image by putting on such cattle shows. Perhaps a more appropriate presentation could have been an advance showing of The Right Stuff. 

David C. Weisbarg, Playa del Ray.

Tough Cookie

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 come 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" of 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.

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 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 gables, and thick polychromatic masonry walls.

In March, Angelinos will have the 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 Services 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 Jacky Ferrera. Fisher Gallery is open from Tuesday through Saturday 12:00-5:00 p.m.

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 the 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 Angelino "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 luminous drawings, the show is worthy of inspection for the many significant and amusing ideas it addresses. From the straights of client and site, the architects explored issues ranging from the pure metaphor to flexibility through technology. Context, of course, was hardly addressed.

The exhibition 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.

Ted Reynolds, Long Beach.

Zachary Rines, San Bernardino.

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 come 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" of 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 concern.

He sent his researchers to the library of writings on California architecture. They assembled a book for him. It was called The Dream Dome 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 come out of memory of cash, or as a come-on for cash."

Zachary Rines, San Bernardino.


House in a House. Toward the Metropolis of Images.
Safdie Speaks in San Diego

Moise Safdie, internationally renowned architect and urban planner, will present his views to a gathering of profession­als at the daytime sym­posium to be held at the California Science Center in Los Angeles on April 24. The symposium will be presented by the Western Los Angeles Regional Chapter of the American Institute of Architects.

Safdie is responsible for the design of a number of important buildings, including the National Gallery of Canada, the Museum of Science and Industry in Chicago, and many landmark projects in his native country, Israel. He is also the author of "Architecture as an Art," which was published in 1977.

The symposium will open with an introduction by W. Robert Anderson, president of the Southern California section of the American Institute of Architects. Local professionals who, as a part of their professional affiliations, have been invited to attend the symposium are William L. Good­win, chairman of the Board of Directors of the Central Valley Chapter of the American Institute of Architects; and Paul R. Lindsay, president of the Los Angeles Chapter of the American Institute of Architects.

The symposium will be held from 10 a.m. to 5 p.m., with the first session scheduled to begin at 10:30 a.m. The symposium will conclude with a luncheon for registrants at noon.

For further information, write to the American Institute of Architects, 1800 Century Park East, Los Angeles, CA 90067.
Announcements: CCAIA Board meeting is scheduled in San Diego 18 and 19 January.

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 talk 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 Secretary to 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 efforts, and active participation and involvement of women.

A catered dinner will be served for $5.00. Please send your reservations by Friday, March 6, to the attention of the ASA. 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 membership and that CCAIA send copies to LA/AIA Board members. He also notes that the AIA Journal has a feature article about the Architectural secretaries and their benefits of membership.

President's Report:
Mr. Peter F. Lanendowrth reported that Zipperstein and Center 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 Michael Robin reported that this is the newly elected 1981 Co-Chairmen of the Associates.


LA/AA offices are located in Beverly Hills near Alvarado. There is a Coordinating Board meeting 16 and 17 January. The Board met in Los Angeles 18 and 19 January.

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Bill Lightfoot
(213) 874-5807
The doorway competition was developed as a means of introducing the separate sections of the exhibition for those coming to LA by 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 virtue worthy of permutation here.

Certainly Josee Iann Starell, Director of the exhibition, could not have been less than enchanted by the competition entries. A good number of entries called for salt or sand setting conditions, conditions for salt or sand setting, conditions for salt or sand setting.

Richard Saul Werman, FAIA
Exhibition Coordinator
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 at 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 unauthorised commercial buildings which line the streets. Here are buildings which advertise the presence of the past with neon signs, and other times with their shapes and designs. This is the home of the Charles Moore designed grand restaurant in a hat. In a city where people are mostly car-born, buildings must be obvious to attract the attention of the speeding motorist. The Los Angeles is another perpetrator of architectural fantasy. Here the art director creates every conceivable myth, from Cleopatra's barge to the O.K. Corral. The studios, with their movable facades, overhead cables, property warehouses and painted houses, have created a surreal reality where any dream glimpsed beyond high studio walls.

At Disneyland, however, anyone can pass through the gate to partake in a world of illusion. In 1955 Walt Disney disclosed a prize-winning formula—he allowed the public to experience his dream from an archetypal quartet: Fantasyland, Frontierland, Tomorrowland and Adventureland. He linked the areas together with a touch of nostalgia, a Victorian 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 unmetalled acres of open space, people could build homes which expressed their fondest dreams. They built Norman cas­tles, natch houses, fortresses and cottages. The great houses of Lloyd Wright, and 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 pastiches to the technologies, lifestyle 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 create 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 unbridled imagination. John Lautner's futuristic houses prove that almost any­thing the creative mind can envision can be built. These are the homes of the future, bringing together plants and styles that fulfilled a nostalgia for home until, now, nearly 95% of our ornamental plants and styles are left behind. Asia, South Africa and Europe are well represented and have been with us long enough that certain species like the Eucalyptus 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 drenched many until calculated efforts through greed, ambition, and political prowess brought water from the Owens Valley in 1913. For miles of aqueduct and engineering skill supplied the region, which began the ride of the San Fer­nando Valley and later still the renowned feast of capturing much of the Owens River gave Los Angeles the additional resource for growth and development.

The occasional earthquakes led to a disquieting notion about its future, but the promise of gold futures from the gold rush sent 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 1910s, others hoping to enjoy the fruits of the 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 agents 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 early growers organized a new advertising program sponsored by the Sunkist Growers and captioned "California, contains almost 2,500 species.

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.

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. The land now is part of the Santa Monica and San Gabriel Mountains. It is here that one can still see the land as it was 200,000 years ago. Such places become the only source of study of the plant and animal communities providing the last remaining image of the area before the various immigrations of the people. The Los Angeles region and foothills have been modified and eroded by the technology of man. Its modern Cheap asphalt and concrete and a diverse array of architectural form and then decorated with utility of key buildings introduced from nearly every part of the world. Each new technology has brought with it new plants and styles that fulfilled a nostalgia for home until, now, nearly 95% of our ornamental plants and styles are left behind. Asia, South Africa and Europe are well represented and have been with us long enough that certain species like the Eucalyptus are thought by many to be indigenous.

The Huntington's 12-acre desert garden, one of the world's largest, contains almost 2,500 species.

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Glen Small's Biomorphic Biosphere.

Pinball House, Eric Moss.

Glen Small's Biomorphic Biosphere.

The Huntington's 12-acre desert garden, one of the world's largest, contains almost 2,500 species.
Los Angeles has become shaped by social, political and economic concerns. Our urban environment is the result 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 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 qualities of the high speed movement.

Moving through the city at high speeds changes our perception of the city. The ability to make out buildings; the people as participants in 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.

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 separate city in the middle of an experiment. It is possible to observe but not to draw conclusions. That is the point of this exhibit.

The attitude of freedom led naturally to the large number of elements in the freeway. Moving through the city at high speeds changes our perception of the city. The ability to make out buildings; the people as participants in the public environment is a reflection of the geographic and the freeway.

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 of urban land 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 genius 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 urban buildings of great aesthetic perfection.

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

1880-1930 saw the intense development of revivialist houses, some custumizations and others (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 the city. The flamboyant Queen Anne houses of the 1880's and 90's are equaled in quality by the great revivalist houses of the 20's and 30's especially the Spanish Revival houses which are matching the wonderful prototypes of Southern Spain. The bulk of the city is composed of various revivalist houses. Part of its anarchic and also vital visual quality comes from the ever-surprising juxtaposition of divergent styles. The architectural history of Southern California both before and after the wonderful prototypes of Southern Spain.

In Los Angeles are the participants in the public sector that make Los Angeles as unique an as the freeways, its geography, or the movie industry. Los Angeles is a melting pot for people of many nationalities, and it has also become a melting pot for people from all parts of the United States. This is the land of opportunity and at the same time, a grand social experiment. The significance of Los Angeles can be complete without some thought about its people and their definition of the public sector.

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

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LA by LA Doorway Competition

LA by LA Exhibition

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

*Winner.

Fantasy

Landscape

Public

Private

Fantasy doorway, Catherine Basset, Seattle, Washington.

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

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

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.