Design Awards Evening: Monday, October 12

LA/AIA cordially invites you to enjoy its 1981 Design Awards evening, Monday, October 12, Pacific Design Center, Sequeo Room. Reception is scheduled for 6:00 p.m., followed by buffet dinner at 7:00 p.m., and the Design Awards presentation at 8:30. Tickets are $14.50 per person, no-host bar. And the Oregon Land Conservancy will be only by advance, paid reserva­ tion. The Design Awards are open to the public at 8:30 p.m. at the Biltmore Hotel. The dinner, which begins at 6:00 p.m., will be held in the Galleria Room. The cost is $17.00 per person and seating is limited. Please send reservations to the LA/AIA Chapter Office.

Stump Recognition Dinner

One of the CCAIA Convention’s special events is the Stump Recognition Dinner, Sunday, an architectural tour through parts of Los Angeles. The day will begin with a walking tour of historically significant downtown buildings, guided by members of the Los Angeles Conservancy. This tour will be followed by a visit to the Wilshire Boulevard to the Los Angeles County Museum, a major project which will include a museum plan of design that will be selected from the four existing buildings with the new gallery. Response to our 1981 Design Awards has been most rewarding, with 149 entries having been received. Frank Dimster, Chair of the LA/AIA 1981 Design Awards Committee, has announced that the jurors will appear in person to pre­ sent the awards. The first group of winners are revealed on October 12th. Don’t miss this exciting even­ ing. Send in your reservations early.

Architect’s Sunday

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LA Architect

Inside:

October 1: A Critique of Architectural Criticism since 1945, David Dunster, UCLA School of Architecture, 8:00 p.m.
October 6: Business of Design, John Miller, Assistant Director, Pacific Design Center, 3:00, 6:00 p.m.
October 15: Recent Work, Morphosis, Thom Mayne and Michael Rotondi, U.C.L.A. School of Architecture, 8:00 p.m.
October 22: Form and Color, Malibu Tile, 8:00 p.m.
October 29: Paul MacCready, lecture on aerodynamics, the Condor, The Solar Challenger and other inventions, CCAIA Convention, Biltmore Hotel, 8:00 p.m.
October 30: Stanley Tigerman, Dean, University of Illinois at Chicago. Architecture, 8:00 p.m.
November 4: Herman Hertz­ licht, Lecture, 8:00 p.m.

Events:

October 6: Third Floor Open House, Pacific Design Center, 10:00-6:00 p.m.
October 20: Product Day, new product display, Pacific Design Center, 9:00 a.m.-6:30 p.m.
October 22: LA, a "celebra­tion of the auto­ mobile urban environment," sponsored by the Los Angeles Architects Conservancy, self-guided tour beginning at the Auto Club of Southern California, further information: 623-CITY.
It is there anything good to be said about the decade that brought Southern California's railway interchanges to life in the urban landscape? It's not difficult to find reasons to dismiss ten years that saw the death of the affordable single-family home, the spread of plagues and the proliferation of the locked-security gate condominium complex with its public places cut off from the public. In the downtown Los Angeles Community Redevelopment Agency continued to build the General Electric City of the Future—40 years late. The only good urban design in L.A. exists in the Leo C. Tommassoni 1971-1981.


For the public-at-large, while still providing the maximum area creation of empty plazas and unused "pedways." The limits to the possibilities of the curtain wall were explored by Alvar and his colleague Pelli in a series of buildings in the early and mid-1970s. After the concept of the tall building as international Style box, the next logical step in the development of the skyscraper would seem to be to some Southern California architects and carefully scaled buildings. Unfortunately, the only examples are small, the skyscrapers which some of the big firms contributed to the public. In downtown the Los Angeles property and to respect the privacy of the inhabitants of the buildings in this guide.

Once embarked upon the venture, we selected 102 projects, unpatronizable of the continued vitality of the city's architecture. One hopeful sign is the emergence of small-town condominiums for the suburbanite. As has been true in projects by Urban Forms, A Design Group, and Jonnetta Breasia Associates, these townhouses are packaged in a New Wave vernacular.

LA ARCHITECT: readers are cautioned not to trespass on private properties and to respect the privacy of the inhabitants of the buildings in this guide.

Because this is Los Angeles, there can continue to be architectural buildings that are reassuringly parodic, whether of the East, the past, or the present. The maps are compiled by the Los Angeles County Department of City Planning and are copyright by the Automobile Club of Southern California, and are used by their permission.

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Architecture and Design Support Group

The Architecture and Design Support Group began in March 1980 as an informal support group for the new Museum of Contemporary Art, aimed at assuring a place for architecture and design in that museum. Architectural critic Joseph Giovannini was the group's first Chair, and the first event was a major symposium held in September 1980 on the role of architecture and design in the new museum. Speakers at the symposium included Artur Drevler, Director of Architecture and Design at the Museum of Modern Art, Las Taylor, Director of the new Museum of Contemporary Art, and Michael Pittas, Director of the Design Arts Program at the National Endowment for the Arts.

On the basis of this symposium, the group felt that it would be useful to arrange two or more such membership meetings. These were a major lecture and exhibition by Michael Graves, organized by Fred Fisher, and held at U.S.C. and a lecture by Arata Isozaki, architect for the Museum of Contemporary Art, co-sponsored by the LA/AIA.

Currently the ABDG is planning several other events, including a series of programs on interior design and a special exhibition on the work of Frank Gehry which will be jointly sponsored by the San Francisco Art Institute and the Max Protetch Gallery. Future plans include programs on graphic and industrial design.

In addition to its public programs, the ABDG has begun discussions with Eli Broad, Chairman of the Board for the Museum of Contemporary Art, about initiating a funding drive for an architecture and design endowment fund. The group is hosting a large reception for the design community to welcome Museum Directors Pontus Hulden and Ian Swift from Los Angeles, and to announce the inception of this fundraising drive. The reception will be held from 6 to 9 on November 18 at the Getty Museum on November 19, in consultation with that museum.

The honorary welcoming committee includes Ray Eames, Charlotte Perriand, Frank Gehry, Esther McCoy and Saul Bass. When the energy and ambitions of the people in the architectural community in Los Angeles, the group feels it can act as a catalyst to the new museum and the city in general. The Architecture and Design Support Group welcomes the support of fellow professionals. For further information, write to the Architecture and Design Support Group, the Schindler House, 835 North Kings Road, Los Angeles, CA 90069; or call Janette Ellis at 683-1900, or Barbara Goldstein at 651-3112.

Kahn Exhibition

Louis I. Kahn was always considered to be a great architect, thinker and teacher, but his reputation has grown, and there is renewed interest in both his architecture and his writings. Therefore, it is particularly exciting to get a glimpse of this man’s work this month and next.

The Osaka Parsons Gallery, together with the Max Protetch Gallery of New York, is mounting an exhibition on the Drawings of Louis Kahn which will take place between October 22 and November 22 at the Otis/Parsons Gallery, 2401 Wiltshire Boulevard. The exhibition includes drawings of major projects such as the Salk Institute and the City Tower Municipal Building study for Philadelphia, as well as travel sketches from all over the world.

The exhibition is accompanied by a beautifully produced catalogue, the cover of which is reproduced here. The catalogue, assembled by Richard Saul Wurman and Max Protetch, includes 65 drawings and 20 color plates. It will be available for $10 at the exhibition or directly from Access Press Inc., P.O. Box 30706, Los Angeles, CA 90030.

Schindler House

The Friends of the Schindler House hope to sponsor a public tour of the house for the last six months, and are now planning to initiate a series of free public lectures on Wednesday, November 4, at 8:00 p.m. in the SCI-Arc Studio Auditorium. There will be no admission charge, and free parking will be available. For further information call (213) 459-2643.

Schindler Drawings Exhibition

Architecture and Design Course

UCLA Extension will offer "The Business of Design", a course covering graphic, industrial, interior, fashion and exhibit designers, as well as illustrators, set designers, photographers and others who operate their own business, or conduct consumer or professional practices or full service agencies. Topics include "Sources-Know Your Market" and "Pricing-Go Ing Rates and Convivialities." Complete course fee is $106. L. A. Workbook: "Pricing," $25. W. "Promotion-The Marketing Tool," $16, and L. A. Workbook: "The Proposal-It's a Project Management Tool;" Dick Huppertz, project manager, Bass-Yager and Associates.

Other topics and speakers include "Copywriting," Susan Grode, attorney; "Records and Taxes," Alvin Friedkin, CPA; "Contracts and Patents," Linda Lee, attorney; "Prepartory Consultant," "Presentation," "Markets," "Distribution," etc. For additional information call the American Institute of Architects, 1200 South Figueroa St., Los Angeles, CA 90015; or call (213) 738-2322 or Ron Gagnon at (213) 825-7031.

Business of Design Course


By Dolores Hayden, The MIT Press, 384 pp., $19.95.

Dolores Hayden, historian, Associate Professor of Architecture and urban planning at UCLA, and author of Seven American Utopias, in her new book, The Grand Domestic Revolution, writes on defining a locally based, non-sexist planning and design.

"The 19th century slogans: 'A woman's place is in the home,' and 'Good homes make contented workers' no longer apply to the 1970's," she says. "Today one out of two women, both married and single, are in the paid labor force, and over two-thirds are in the labor force out of economic necessity. As a result, these working women have two jobs: one at the factory, or office, for forty hours or more a week, and a second unpaid job at home. Not only are women unpaid for domestic labor, but are victims of the isolated household. As early as 1869, feminists Susan B. Anthony, Mary Livermore, Charlotte Perkins Gilman, and many other reformers campaigned for payment of women's household labor, day-


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CSBA/ACSA Joint Annual Conference December 11 & 12, 1981

Brooks Hall San Francisco

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Notes on Landscape Design in Southern California
by Regula Campbell

Like Adam and Eve, the Gabriellenos and Chumash Indians of southern California enjoyed their garden wilderness in its natural state. The benevolent climate precluded the need for elaborate shelter; and, the surrounding abundant and fruitful comestibles of foodstuffs. Since building and gardening were superfluous to a comfortable existence, the Indians were more concerned with the selection of sites of habitation than in the modification of their environment. Within the charapall, riparian woodland and grassy plains, they sought out areas with a range of special amenities—most importantly year round water, then views, breezes, proximity to food supplies, temperate microclimates and particular powers of place. Unfortunately, most of their remarkable sites have been severely altered: First the Spaniards and then the Americans were intelligent enough to recognize a well-endowed location when it was pointed out to them; so missions and ranchos, farms and cities replaced the Indian villages. The new immigrants found the native landscape lacking, so they quickly set about transforming the Indians’ Garden of Eden into their own versions of terrestrial paradise.

The missions and early ranchos, whose primary purpose was to claim California for Spain, later Mexico, were designed as oases of Spanish-Mexican culture within an un civilized territory. They followed models of architecture and garden design which were suited to a mild Mediterranean climate; models which could be traced back from the Spaniards to the Moors to the Byzantine Greeks, Romans and Persians. The Californian descendants of these buildings were improvised, frontier versions of their sophisticated forbears. They were ordered around courtyards, outdoor rooms which were formal arrangements of distinct plantings, fountains and walks. Arcades bordered the courts, acting as outdoor corridors, extensions of the interior, and filters of light and air from the outside in.

The Garden as an Outdoor Room
The Avila Adobe (now concrete), originally constructed as a townhouse for Los Angeles Alcalde Francisco Avila in 1818, is a fairly accurate reconstruction of a house and garden of the Spanish-Mexican period (1771-1877). The single-story structure wraps around a square courtyard which is approximately the same size as the house. The wings are one room deep and open onto a wide arcade which rings the court. To promote the flow of space from inside to out, the floors of the house are only slightly raised above the level of the arcade and court.

Originally, the semi-enclosed arcade was as well used as any other space in the house. As water supplied by Zanjaz or the bucketful was scarce and expensive, plants were a luxury. Each was treated as a special feature in the raked earth of the patio court, and each one was selected for more than one purpose: shade, food, seasoning, fragrance, medicinal, religious offerings or symbols, mementos of a faraway homeland. One or two trees, usually citrus, locust or pepper dominated the court; vines—grapes, jasmine, roses, draped the arcades and small flower beds and earthware pots were planted with lilies, herbs, carnations or alyssums. Native California plants were rarely used, instead most plant materials were obtained from the trading ships or from the mission gardens which acted as lending libraries for cuttings, bulbs and seeds.

The Garden as a Setting
The next wave of immigrants, the Americans or Yanquis, were also intent on grafting their traditional landscaping and architecture onto the California terrain. In general, their design models, British, Northern European and American Colonial, were originally developed to withstand and temper a much harsher climate. Instead of using the garden spaces as functional parts of the buildings, their structures were meant to be havens from the landscape. Thus, their gardens were settings rather than rooms.

The Greek Revival Banning House, built in 1864 for General Phineas Banning, an early Los Angeles transportation magnate, and the Queen Anne Cottage, E. J. "Lucky" Baldwin’s entertainment pavilion constructed in 1881, are both of the American pioneer era (1850–1900). The three story, rectangular gabled roof volume of the Banning House is plopped down on its flat site like a Monopoly game’s plastic hotel on a playing board. It is an aloof, self contained object. The first floor is raised high off the ground plane atop red brick foundation walls. A two-story portico on the front elevation provides shelter for the entry and a porch and balcony from which to view the garden, but its primary intent is to impress visitors. The cupola rising from the roof is a protected observation platform providing distant views of Los Angeles harbor, once the property of General Banning.

The gardens, open to the public since 1927, unfortunately have been stripped of their water features and most of their flower beds and shrubbery; but the underpinnings of the landscaping are still evident. These were formal gardens popular during America’s colonial days, modeled after English, French and Dutch gardens. A greensward scattered with individually placed specimen trees surrounds the house. A remnant of an alley of huge trees borders the front drive. The flower garden to the south of the house is symmetrically arranged in parterres which were once planted with colorful annuals, perennials and roses. These cutting and strolling gardens are linked by ornate wooden arbors supporting great wisteria vines.

Pavilion in Arcadia
The Queen Anne Cottage built 17 years later, is a little more integrated with its surrounds. Its L-shaped plan partially encloses a special bit of garden. A deep veranda runs all the way around the house. The floor level of this porch is only a couple feet above the ground plane and its balustrade is made of only two horizontal boards so the foundation plantings spill freely through. This veranda is not so much an extension of rooms within, rather it has special uses of its own. It is a promenade, a viewing terrace, a sitting room, and an entry.

The cottage is located in the present day Los Angeles County Arboretum which was once part of Lucky Baldwin’s fabulous Rancho Santa Anita. Baldwin acquired the rancho in 1875 and immediately began planting trees, shrubs and vines gathered from all over the world in order to create in his own words: “a fairy spot.” The County Arboretum has replanted much of its 111 acres according to its own desires, but has left the grounds around the cottage much as Lucky envisioned, in a hybrid of the English naturalistic style and the Victorian gardenesque fascination for the bizarre.

The plants immediately surrounding the house are a mixture of old fashioned favorites such as roses, honeysuckle, Sweet William; and exotics, agave and jasmine, which are contained in rock borders studied with giant clam shells collected on Baldwin’s travels in the South Pacific. A naturalistic grove of huge Mexican and California fan palms, weeping willows, blue gum eucalyptus and ginkos, nestles up to the house almost enveloping it in foliage, making the highly decorated belvedere look like a treehouse. The ornamental woodwork of the house—lattice fringes, star-studded brackets and filigreed eaves, is echoed by the profusion of branches and textures in the surrounding foliage.
CLASSES

UCLA Extension

Landscape Design in Today’s Urban Environment,” OCTOBER 14 -16 at the Miramar Hotel, 101 Wilshire Blvd., Santa Monica. Keynoting the lectures is Calvin Hamilton FASLA. A guided tour of the Getty Museum gardens will be conducted by Getty landscape designer Denis Kurutz. Speakers include: Francis Dean ASLA, Jere French, Fred Lang, Yssabeau Sakamoto, and Ken Smith, or a brochure and complete details, write Bonnie Groch, Professional Development Unit, P.O.B. 24901, LA, CA 90024, or phone (213) 825-9414.

Julius Shulman’s World of Design,” Saturdays, October 24 to November 7, am to 4 pm, Room 760 Extension administration Building, 10995 Le Conte Ave., Westwood. This program will focus on photography as a design and presentation tool for the designer. 6th scheduled visits to the Shulman house and the Pacific Design Center.

As to Mr. Siobowicz technical questions:

1) The solar collectors track horizontally and vertically, rotating and tilting throughout the day, tracking the sun. In the rendering they are pointing northwest on the longest day of the year, at sunset (a rendering mistake).

2) Three-quarters of the Green Machine site is devoted to a community vegetable garden, a children’s play area, fruit bearing trees, and berming. One fourth of the site is a parking lot under the structure. The building is raised 17 feet above grade to allow partial sun, augmented by light wells on each side of the interior corridor of the first floor. The parking area is turf block, allowing for growth and drainage. The ground plane will read green, despite being a parking lot – a very beautiful one at that, with earth mounding on longitudinal sides, the 17 foot roof, and views of the park on both sides. Parking and cars are still an integral part of city life.

To the site plan being uninspiring – the park will be delightful to be in, as well as combining a number of complex functions, including crane lifting pads, berming barriers, compost bins, and surveillance requirements. The activity/children’s park is not a left-over corner but one-half of the site. The parking acts as a separation, to give control of a serious vegetable garden to the adults. The building is sited on a north-south axis to give a half-day of direct sun, and a half-day of filtered light to both sides.

As to Mr. Siobowicz’ statement that the corridors are inadequate for social interaction is absurd. He’s lost all sense of scale. The corridors are big – 17’ x 142’ on the first level, 17’ x 108’ on the second, and 17’ x 70’ on the top. The planters take up about 10% of the corridor area on the first and second levels, and 20% on the top, where an intensive gardening experiment will take advantage of the excellent sunlight.

4) Mr. Siobowicz feels that the project was not motivated by any aesthetic feelings. Siting, massing, detailing, modular design, material selection, spatial articulation, movement patterns, the structure as greener-covered trellis, etc. – all were aesthetically manipulated. Maybe what he is saying is that he doesn’t like the aesthetic selection.

5) As to Mr. Siobowicz’ quip that the Green Machine does not attempt to be anything more than a challenging zoning proposal for a four-story trailer park – nasty, nasty, nasty, Mr. Siobowicz. The Green Machine addresses the issue of ecological preservation (an issue he ignored completely), and how this can be accomplished using the technology of our age (including modular housing and kinetic studios). It is a social living experiment, dealing with low and moderate income residents reflecting the varied age and ethnic mix of Venice; and it has pizzazz, a lot of fun and a joy to be in.

6) Mr. Siobowicz questions the siting in Venice. The site is between two major boulevards, 60’ right of ways, each on axis to the ocean – the perfect spot for a monument to living. The building sits diagonally on the site with the high point in the middle and tapering to the streets on both sides, the kind of shape a solar rights advocate dreams of. The Venice Boulevard median strip is being gobbled up for beach parking, so the Green Machine – a living trellis – should act as a welcome relief in the parched and tree-scarce area. It doesn’t embrace the rather banal building characteristics of its surroundings, but it will pep up the scene.

In a time when research and development is lacking, especially in the United States, the Green Machine pushes the barriers of standard construction. It needs all the encouragement it can get to become a reality. Being different, it is going to provoke discussion, but it is a valuable experiment to learn from and it is important that it gets built. Any letters of support to Mayor Tom Bradley would be appreciated.

- Glenn Small, Architect of the Green Machine
THE STATE OF LICENSING

As you, who are beginning or in the midst of fulfilling the licensing requirements, are all aware, there is a great deal of confusion about what exam is going to be given, when, and what the reciprocations will be. It is a long and complicated story but briefly this is what has happened in the past and what is proposed for the future — and most importantly what will be the state of the licensing exam for this December.

The NCARB [National Council of Architectural Registration Boards] was founded sixty years ago to assist the state licensing boards in licensing procedures that would be similar and coordinated across the nation. Today it is still a private organization but with tremendous influence over the development and format of the exams.

In the past few years it has become apparent to all concerned [the NCARB, CBAE [California Board of Architectural Examiners], CCAIA, and the profession] that the existing examination is not adequately testing the license applicants in all areas deemed important for basic competency for practicing Architecture and protecting the public. Therefore the NCARB started a two year study of the problem and formed the 1979 Resolution Five Committee [R5C] to do so. Meanwhile in California the CBAE, dissatisfied with the NCARB for numerous reasons, was modifying the NCARB exam results and conducting its own accelerated study. When the study was completed, a new exam for California was written.

Inevitably matters came to a head when the CBAE announced that it was relinquishing its membership in NCARB. The main reciprocation of such an action would be the loss of reciprocity. Newly licensed California architects would not have reciprocity in other states using the NCARB exam; plus the added problem that current certificate holders in California would not be permitted to continue their certification. Of course, the CCAIA wanted to see the CBAE and the NCARB work together to improve the licensing exams immediately and insure reciprocity at the same time.

WHERE WE ARE NOW

It looks now as if this is actually happening. Thanks to the CCAIA and the AIA, who were instrumental in solving the conflict, the NCARB and the CBAE met on August 24th and arrived at the following decisions:

[1] Both intend to preserve the national examination system and accept the R5C report and implement it.

[2] The CBAE will submit its proposed examination and study findings for the development of a national exam.

[3] The California BAE will give the NCARB exams in December 1981 and June 1982. The new application deadline for the December 1981 Professional Exam is OCTOBER 1. All materials must be submitted by that date.

The SCAN Staff

DEADLINE

CCAIA Convention
OCTOBER 5 — Registration Forms and checks to the CCAIA Office. After this date call CCAIA (916) 448-9082 for space availability.

PROGRAM

LA/AIA Design Awards Evening
OCTOBER 12 — Pacific Design Center, Sequoia Room. Reception begins at 6 pm, Dinner at 7 pm, $14.50 per person.

CONVENTION

"Reality & Fantasy" — CCAIA 38th Annual Convention. See other side for details.

TOUR

"CRUISIN' L.A." — A driving tour sponsored by the Los Angeles Conservancy.
OCTOBER 25 — See other side for details.
**GALLERY EXHIBITION — WATERCOLORS**

William Shinderman AIA, Architect-Artist

Recent works of Nassau and the Model of Life Class on view in the Gallery of Art & Architecture, 2867 South Robertson, LA 90034 (213) 204-6220.

Champagne Reception, Sunday afternoon, October 18, 2 to 5 pm.

Pictured, "Victorian Age," 1980, watercolor, 29" x 21" Carroll Avenue, L.A.

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**CONVENTION**

"Reality & Fantasy" — CCAIA 36th Annual Convention

OCTOBER 22 thru 25 — Biltmore Hotel, Los Angeles. See other side for details.

"Reality & Fantasy" — CCAIA 36th Annual Convention. See other side for details.

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**CONVENTION**

AIA Designing for Energy Conference.

OCTOBER 31 thru November 3 — See other side for details.
Saturday, October 24

Caucus

Programs, Thursday Guest Night Part,

Sunday, October 25 — LA Downtown

Awards............................................ $12.50

Host Party, Associates’ Breakfast

REGISTRATION INFORMATION -

Drawings. John Pastier/Paul

Convention Opens; Exhibits and Mini

Lunch for the Arts/Sunset Home

[includes postage, tax and handling.]

Lunch for the Arts/Sunset Home

Host Party,

Demonstrations / A-V Programs. Ray

Friday, October 23

Guest Night Party / Door Prize

Houses

OCTOBER 22 thru 25 — Associates’

Highlights include:


CONVENTION

CCAIA 36th ANNUAL

Sacramento, CA 95814

Suite 320

payable and mail to:

1981. All checks must be accompanied

Conference October 31 thru November

and instructors to teach you the latest

include down-home barbeque, country

FUN at the Western Rodeo Dinner

LA CONSERVANCY DRIVING TOUR

“Cruisin’ LA”

October 26 — Afficionados
equipped with self-guided tour

LA/ACCESS (Richard Saul Wurman’s

Friday LA/AIA and Masonry Industry

Host Chapter Monday Night Part –

Architectural League, 8867 Melrose, LA 90066.

For further information, please phone

381-7851, 788-6700 or 659-3602.

LA HOME TOUR

“Inner Visions/Outer Views”

October 11 – Five fascinating

homes will be open to the public for

the first time during the 1981 Annual

Home Tour of the Women’s Architectural

Institute of Architects. These homes

include the residences and work of

Paul Sterling Hoag AIA, Eric G. Moss

AIA, Mary B. Giller AIA, Carl

Maitton FAIA, and Raymond Kappe

FAIA. Tickets for the tour, at $10
(tax-deductible) per person, may be

obtained by sending a self-addressed,

stamped envelope along with your

dollars. The National Women’s Architectural

League, 8867 Melrose, Los Angeles 90066.

For further information, please phone

381-7851, 788-6700 or 659-3602.

TOURS

The Gamble House — Charles & Henry

Greene, Architects

The Gamble House, 4 Westmoreland

Place, Pasadena, is open for public

tours - Tuesday & Thursday, from

10:00 am to 3:00 pm and the first

Sunday of each month, noon to 3:00

pm. Admission is $3.00 for adults,$2.00

for senior citizens & students,

free for members of The Friends of

The Gamble House. For further

information, 681-6427 or 793-2723 or

743-2386.

ARCHITECTURAL EXHIBIT

Smithsonian Institution’s — “Early

Chicago Architecture”

Thru OCTOBER 25 — Friends of

The Gamble House and USC’s

School of Architecture host an
 inexpitiby sponsored by the Smithsonian

Institution and the Historic American

Buildings Survey featuring early

Chicago architecture — the rise of

the modern movement in architecture

in this country.

The exhibit consists of photographs,

plans and drawings of structures that

attained importance in the Chicago

School of Architecture between

approximately 1880 and 1910. The

exhibition traces the School’s unique
development from the early

pragmatic design of commercial

buildings to the renowned

ornamental work of Louis Sullivan,

and to the development of the

domestic “Prairie Houses” by Frank

Lloyd Wright and his followers.

The work of many prominent

Chicago architects is depicted in the

exhibit, including William J. Jenney,

Adler & Sullivan, Burnham & Root,

H. H. Richardson, S. S. Beman,

Frank Lloyd Wright, Richard E.

Schmidt, Holabird & Roche, and

George W. Maher.

There is no admission charge.
The exhibit is housed in the unique

Annenberg School of Communications, on the U.S.C. Campus. The Annenberg School was

one of the last works of the late A.

Quincy Jones, former Dean of the

USC School of Architecture. For

viewing hours and directions to the

Exhibit “Early Chicago Architecture,”
call 681-6427, 743-2723 or

743-2386.

CARL STERLING HOAG

Architect

Architect AIA

November 1

$50.00

$5.75

$2.00

$12.50

$25.00

Registration Deadline — October 5,

1981. All checks must be accompanied

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1981 CCAIA CONVENTION

1414 K Street

Suite 320

Sacramento, CA 95814

CONFERENCE

“Designing for Energy Conference”

October 31 thru November 3 —

Denver, Colorado. Highlights:

SPEAKERS are architects nationally

and internationally known for design

excellence — and for their innovative

design approaches to the energy

challenge.

AUDIENCE PARTICIPATION is

guaranteed with at least one-third of
each session reserved for interaction
between speakers and audience.

OPEN MEETINGS of the AIA’s

national committees will be held

Saturday before the conference opens.

TOURS of energy-efficient projects in

the Denver area and further afield
will be offered Sunday.

EXHIBITS, featuring the most

advanced energy-saving building
products and technology, will be open
Saturday with an exhibitor-sponsored
reception.

FUN at the Western Rodeo Dinner

Dance, sponsored by the Denver

Chapter/AIA Sunday evening, will
include down-home barbeque, country
and western music, three dance floors
and instructors to teach you the latest
cowboy steps.

REGISTRATION INFORMATION –

Associates (Includes all the Professional
Fees, CCAIA Convention and
tours). Costs are $5.00 per

person. Deadline for reservations is October 15. Return Registration forms and

payment payable to the AIA to:

Designing for Energy Conference, AIA

Accounting, 1375 New York Avenue


Registration Deadline — October 5,

1981. All checks must be accompanied

by a registration form. Make checks

payable and mail to:

1981 CCAIA CONVENTION

1414 K Street

Suite 320

Sacramento, CA 95814
The Styles Merge

Thus, by the turn of the century, three basic approaches to the relationship between architecture and landscaping were in evidence in Southern California: The building wrapped around gardens to become one design, the pristine building/object in the landscape, and the romantic pavilion in Arcadia. Between 1850 and 1900, 80% of all the exotic plant species adaptable to the Mediterranean climate, and many more that were not, were introduced into Southern California. Nurseries stocking and raising an extensive array of ornamental plants from all over the world began to supply local, national, and international markets. With these riches at hand, garden designers began to merge and layer the three basic landscape styles into more significant forms. Yet, the original three approaches are still apparent as can be seen in the following early and later contemporary pairs.

The Lummis House

The Lummis House, built between 1897 and 1910, is a romantic re-creation of the Southern California, mythical “Golden Age of the Ranchos.” It is part ranch house, part Craftsman, part castle ruin; and it is constructed from local materials: granite boulders from the Arroyo, hand hewn timbers of California oak, and cast-off telephone poles. The L-shaped plan of the main house and several tiny out-buildings enclose a picturesque Mexican style courtyard/entry.

A shaggy California sycamore with a sprawling twisting trunk and a simple circular lily pond are the only two elements rising from its carefully raked, decomposed granite floor. An arcade lined with terra cotta pots planted with geraniums runs along the south edge of this court, sheltering the entry and providing a sitting porch. Much of the surrounding 2½ acre grounds are planted with naturalistic clumps of native California plants—toyot, oaks, ceanothus; but there is a large cactus garden collection on the north side.

Hawks House

The Greene Brothers’ Craftsman architecture and gardens overturned the Victorian approach and knit the building and landscape together. In 1906 they designed the Hawkses House, a little bungalow chalet whose main feature is a huge L-shaped veranda wrapping around the entertainment rooms of the house. Its flat roof is a balcony for the second floor bedrooms. This porch is deeply shaded by great overhanging eaves while the balcony is exposed and sunny. Both are vantage points for dramatic views of the two most powerful elements in the natural Pasadena landscape—the Arroyo Seco and the San Gabriel Mountains.

Part of this native landscape has been incorporated into this garden—smooth granite boulders from the Arroyo’s creek-bed paved the swell of the driveway. At the rear of the house are screened sleeping porches, outdoor bedrooms, protected from insects and dew. The front setback lawn is minimal, allowing dense foundation plants, camellias and ferns, whose foliage blends with the rich brown-greens of the shingled walls. Hedges line the edge of the property creating privacy for outdoor activities. Large trees shade the yard, just as the overhanging eaves shade the house.

Garden Grove Community Church

The Garden Grove Community Church, designed by Richard Neutra Associates in 1951-61, is as intimately interwoven with its garden as the Avila Adobe. The church and its accompanying classrooms, commissary and offices are arranged in a U-shape around a landscaped courtyard. Open-air corridors enclose the court to allow access to the one room deep structures. The metal pipe columns of this corridor, set beyond the concrete edge of the walk, lean out into the landscaping. All the wings, except the church, face the court with floor to ceiling glass. The base of the U-shaped court, where a simple fountain splashes, is an outdoor dining area. The plant materials of the court were selected for their textures and shades of green—grey green, fine leaved olive trees; motiled, tangle ivy; a sweep of lawn; yellow-green, shaggy bamboo.

The church is essentially a rectangular prism. The west court wall is closed at ground level, but above the plane of the flat corridor roof outside a band of tinted windows stretches from one end of the building to the other. The opposite east wall is completely glazed, but protected from the sun by a deep overhang. A linear fountain with regularly placed fronts runs parallel to this wall just beyond the glass. Beyond that is a forecourt lawn and a low hedge of juniper which shields the congregation from views of the adjacent drive-in parking lot. A balcony pulpit behind the alter extends from inside the church out to allow the minister to address the mobile congregation in the lot. This parking lot is landscaped with rows of delicate, airy lemon gum eucalyptus which frame views of the church.

The new addition, the Crystal Cathedral and its surrounding landscaping (Johnson and Burgee, architects; Emmet Wemple and Associates, landscape architects), a pristine container resting lightly on a bed of green, bears a strong resemblance to the Banning House and its gardens. The mirrored glass cladding reflects the pale blue and occasional clouds of the southern California sky and the plane of lawn and occasional trees planted around the building. On the south, clumping palms are set on small mounds, surrounding the concrete walls which pass through the triangular ends of the structure, which act as open air entrances. A scattered grove of lemon gum eucalyptus along the north walk echoes the grove in the drive-in parking lot of the old church. A hedge of hibiscus along the north shields the church from this parking lot. The lawn is the only landscape element next to the building, but there is a reflecting pool at the east end. There is also a small pool, studied with jets d’eau where the tall, narrow doors open to allow the minister to preach to his drive-in congregation. Unlike the one in the old church, the pulpit does not extend outside. Although glass uniformly sheathes the walls and roofs, interior views are really directed indoors—to the pulpit and to the angled volume and complex, exposed structure.
Concrete Awards
The Concrete Reinforcing Steel Institute has announced its Awards Program for 1981. The program is open to site-cast reinforced concrete structure of all types. Criteria for the awards are aesthetic expression, engineering achievement, functional excellence and economy. Several awards will be presented, each acknowledging excellence of achievement. Each will consist of an engraved commemorative plaque or architect, engineer and owner of the winning entry in CRSI annual convention competition entries. The competition requires correspondence with the AIA Honor Awards Program, so entries to that program will be submitted in duplicate to the CRSI. For complete information contact the CRSI at (312) 372-5059. Complete submissions are due November 1, and should be sent to the Concrete Reinforcing Steel Institute, 180 N. La Salle St., Room 2110, Chicago, Illinois 60601, attention Vice President Victor Walthier, Jr.

Lumber Association of Southern California
We have available to you:
Design information
Technical assistance
Literature including:
Timber Construction Manual
Gulfing Books
Western Wood Use Book
National Design Specifications
Span tables

Concrete—The only renewable natural resource. If we can help to tell you, call or come by:
1915 Beverly Boulevard, 202 Los Angeles, Ca. 90057
(213) 246-0640

Implementing Solar Energy
The architectural constraints, building code laws, and financial implications of solar energy installations will be examined at UCLA Extension's one-day program titled "Using Solar Energy," on Saturday, November 14, 9 a.m. to 5 p.m., in 1260 Franz Hall, UCLA.

The in-depth program will cover meshing solar heating devices with existing water and space-heating systems; physical limitations; solar energy compared with more conventional systems; and energy-saving aspects. Emphasis will be on principles and installation information needed to make decisions and implement plans.

The instructor is Jack Schultz, BA, PE, solar consultant engineer and president, Solar Utilities Company. For additional information call (213) 825-7093.

Landscape Design Program
UCLA Extension's Professional Designation Program in Landscape Architecture, in cooperation with the California Garden Clubs, Inc., will present "Landscape Design in Today's Urban Environment," October 14-16 at the Miramar Hotel, 101 Wiltshire Blvd., Santa Monica. Keynote for the lecture series will be Calvin Hamilton, FASLA, Director of Planning, City of Los Angeles on "Shaping the Future of the Urban Environment." A guided tour of the Getty Museum gardens, conducted by Getty landscape designer Denis Kurzt, will highlight the three-day program.

Lecturers include: Francis Dean, FASLA, instructor, Cal Poly Pomona, formerly principal, Eckbo, Dean, Austin and Williams; Jane French, Dean, School of Environmental Design, Cal Poly Pomona; Fred Lang, principal, Law, Lyerly Wood and Eco-Criteria, advisory board member, Sunday Magazine, and instructor, UC Irvine Extension; Manabu Sako, senior landscape architect, CalTrans Project Development Branch B; and Ken Smith, principal, Environmental Design Consultants International, author, Western Home Landscaping.

This is the first in a series of four courses to be offered by Extension in conjunction with the California Garden Clubs Inc. The goal of the series is the development of a group of landscape design critics who might serve on park boards, highway commissions, school grounds committees, and collaborate with environmental designers. Critics are also trained to identify outstanding examples of landscape and urban design for awards of merit from the California Garden Clubs.

The program fee is $50 for the general public and $25 for garden club members. The single day fee is $30 for the general public. For a brochure and complete details, contact the Landscape Architecture Program, UCLA Extension, P.O. Box 24901, Los Angeles, CA 90024 or call (213) 825-9414.

Julius Shulman to Lead Study Program
Internationally renowned architectural photographer Julius Shulman will lead UCLA Extension's intensive four-session course "Julius Shulman's World of Design," Saturdays, October 16, October 23, November 6, 1-4 p.m., in Room 760 Extension Administration Bldg., 10983 La Conte Ave., Westwood.

Using the camera as a catalyst, Shulman will lead a group of architects, artists and other environmental design professionals as they learn the aesthetics of landscape design and how to document the design process. The course fee is $165. For additional information call The Arts, UCLA Extension at (213) 825-9061.

New Home in Glassell Park
An architecturally significant residence designed by internationally acclaimed architect Richard Neutra is being published in the Winter issue of Arts and Architecture.

Owned by an architect with a vision of European hilltowns, their scale, character and uniqueness . . .
Eight contiguous, unimproved lots, with a view and excellent potential for development...

On Mount Washington, near the Glendale freeway, ten minutes from downtown Los Angeles, and overlooking Glassell Park.

Willing to share $35,000.00 to an imaginative investor...

Contact the owner:
Gary Tasch, AIA
(213) 855-1471
(213) 680-6963

Contacts
In last month's interior article, we neglected to credit SCI-ARC students Rick Gooding, Jody Cukier, and Nancy Seier for the axonometric drawing of Vito Cetta and Associates' office.

We also inadvertently published the drawing of Fred Fisher's Jan House in Los Angeles. We print it correctly below.

Jan Horn Residence, Fred Fisher

Ten California Architects Exhibit To Be Held in La Jolla
The Graham Foundation for Advanced Studies in Fine Arts has donated $10,000 to the La Jolla Museum of Contemporary Art to assist the Museum with the 1982 exhibition of California Archi tects. The exhibition will be composed of corporations and presentations, models and presentation drawings of both built work and conceptual projects by ten contemporary California architects. It will open at the La Jolla Museum on June 12, 1982 and be curated by Chicago architect Stanley Tigerman and co-curated by Susan Grant Lewin, Senior Editor/Architecture, House Beautiful magazine. Exhibition runs in La Jolla.

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Land, the only thing that lasts...
Owned by an architect with a vision of European hilltowns, their scale, character and uniqueness . . .
Eight contiguous, unimproved lots, with a view and excellent potential for development...

On Mount Washington, near the Glendale freeway, ten minutes from downtown Los Angeles, and overlooking Glassell Park.

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