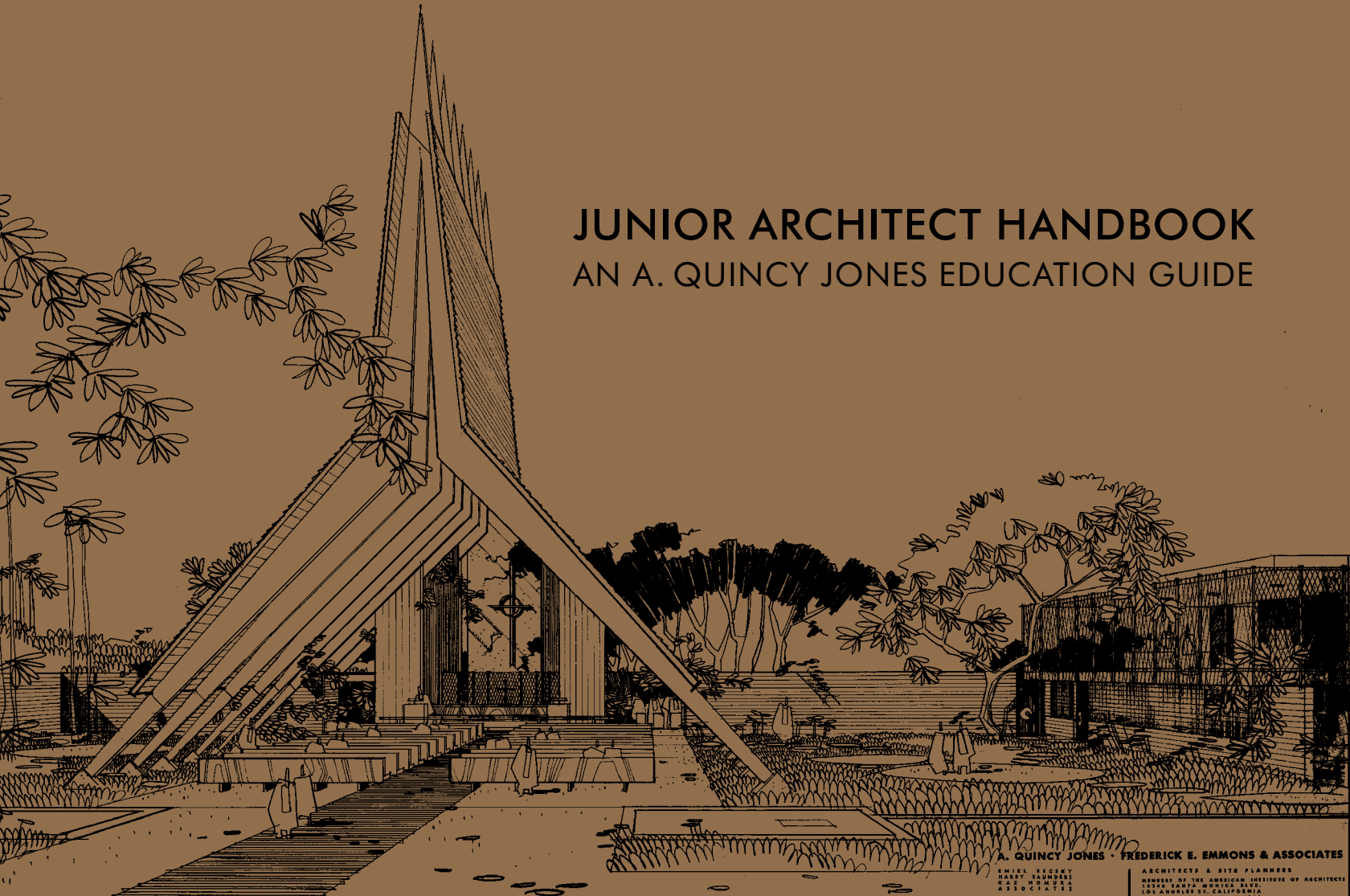


JUNIOR ARCHITECT HANDBOOK
AN A. QUINCY JONES EDUCATION GUIDE



ALL RIGHTS RESERVED. NO PART OF THIS PUBLICATION MAY BE REPRODUCED OR TRANSMITTED IN ANY FORM OR BY ANY MEANS, ELECTRONIC OR MECHANICAL, INCLUDING PHOTOCOPYING, RECORDING, OR BY ANY INFORMATION STORAGE AND RETRIEVAL SYSTEM, WITHOUT PERMISSION IN WRITING FROM THE PUBLISHER.

DRAWN
CHECKED
DATE

JOB NO.

ST. MICHAEL AND ALL ANGELS

A. QUINCY JONES • FREDERICK E. EMMONS & ASSOCIATES
EMIEL RECHAY
BARRY SAUNDERS
KAC NOMUSA
ASSOCIATES
ARCHITECTS & SITE PLANNERS
MEMBERS OF THE AMERICAN INSTITUTE OF ARCHITECTS
12744 SANTA MONICA BLVD.
LOS ANGELES 2, CALIFORNIA
PHONE: BRADSHAW 5-8828

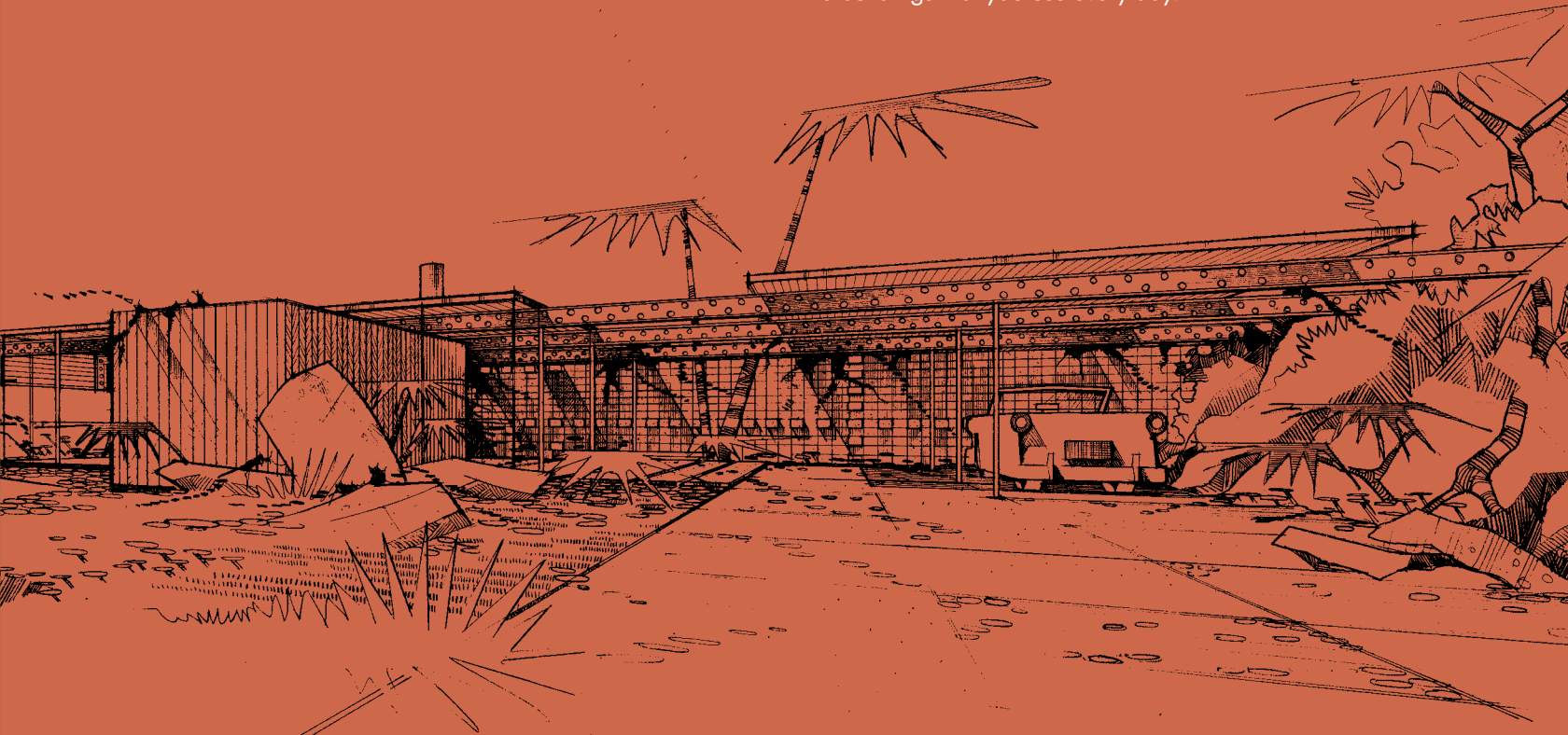
MAP OF PROJECTS

- 
- 1 **Congregational Church of Northridge**
1959–62
 - 2 **Mutual Housing Association (Crestwood Hills)**
1946–50
 - 3 **University Research Library, UCLA**
1961–71 (now Young Research Library)
 - 4 **Jones & Emmons office building**
1961–71
 - 5 **Shorecliff Tower Apartments**
1961–63
 - 6 **St. Michael & All Angels Episcopal Church**
1960–62
 - 7 **Warner Bros. Records**
1971–75
 - 8 **USC Annenberg School for Communication and Journalism**
1972–76
 - 9 **California State University, Dominguez Hills**
1971–79

WELCOME

A. Quincy Jones designed buildings with people in mind. He thought about how people would move in them and use them. By looking at different projects he worked on and drawings and photographs in the exhibition, you can explore how he designed buildings that are both ahead of their time and responsive to how people use them.

This guide includes activities to help you think differently about the buildings that you use every day.





WHO WAS A. QUINCY JONES?

A. Quincy Jones was born in 1913 in Kansas City, Missouri. He moved to Southern California when he was seven, and started working in an architecture office when he was in high school. After he studied architecture at the University of Washington in Seattle, he moved to Los Angeles. In 1945, he opened his own firm and worked with several other architects on many of his projects. Jones designed large custom homes for wealthy clients, affordable housing for middle-class clients, and many large buildings for the public, including churches, schools, and libraries.

ARCHITECTURAL VOCABULARY

Architects and architectural historians have their own vocabulary to describe parts of buildings or ideas related to buildings. Take a look at the vocabulary terms below and see if you can spot any of them in wall labels of the exhibition or later in this guide.

- ▶ **Engineer:** A trained professional who uses math and science to make sure the structural systems of a building will work properly.
- ▶ **Landmark:** A building that is listed by a city, state, or country as being an important part of history.
- ▶ **Modernism:** A style of architecture that uses simple forms, often exposed structures, and industrially produced materials.
- ▶ **Open floor plan:** a floor plan with large interconnected spaces.
- ▶ **Post-and-beam construction:** A simple building method in which vertical posts support horizontal beams.
- ▶ **Prefab (or prefabrication):** A construction method where building components are made in a factory and put together at the construction site.
- ▶ **Preservation:** The process of working to protect a building so that it is not damaged or destroyed.
- ▶ **Siting (or site):** The area surrounding a building, including its placement near other buildings, and its relationship to the ground and environmental factors such as wind and sun.
- ▶ **Skylight:** An opening in the roof of a building that allows light into the interior.
- ▶ **Threshold:** A transition between two spaces. Sometimes these are indicated by building elements like doors and windows, while other times, a threshold is indicated by material or color choice.

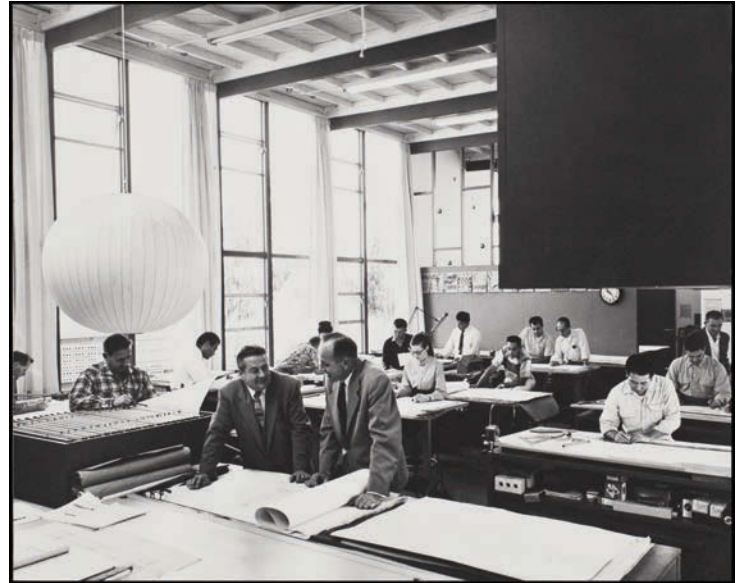
PRACTICING ARCHITECTURE

Jones's practice was a collaborative effort that involved several people working together. His designs emphasized how people move through and occupy a building. Historical photographs help us to understand how people lived and worked in Jones's buildings.

The historical photographs in the exhibition tell stories about how people used buildings beyond what we can know from architectural drawings and plans. What do you see in each of these photographs? What stories might they tell?

Circle items that give clues to the date of this picture. When do you think it was taken and how can you tell?

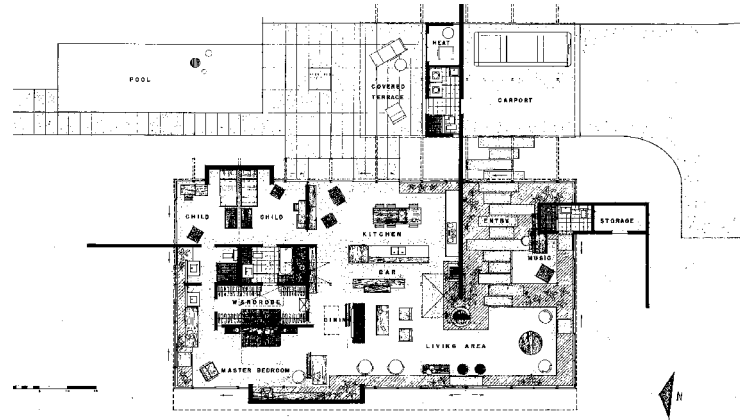
**Above right: A. Quincy Jones & Frederick E. Emmons in drafting room.
Below right: Griffith Park Girls Camp dormitory building.**



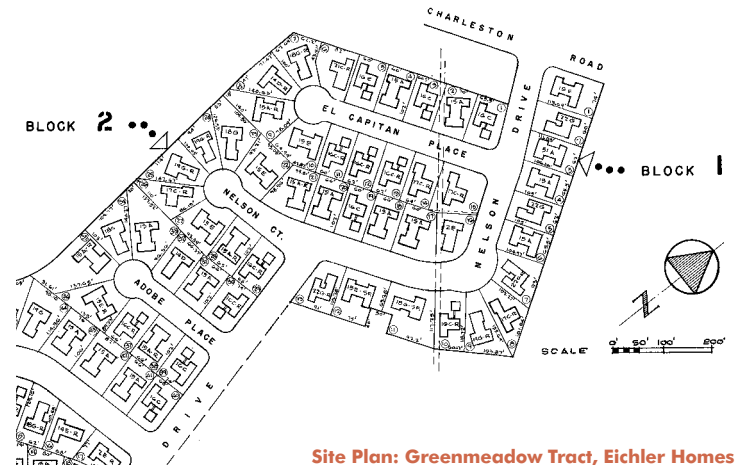
TYPES OF IMAGES

There are five main types of images in the exhibition. Each one is used to communicate different information about a building. **What does each tell you about a building, especially if you've never been there?**

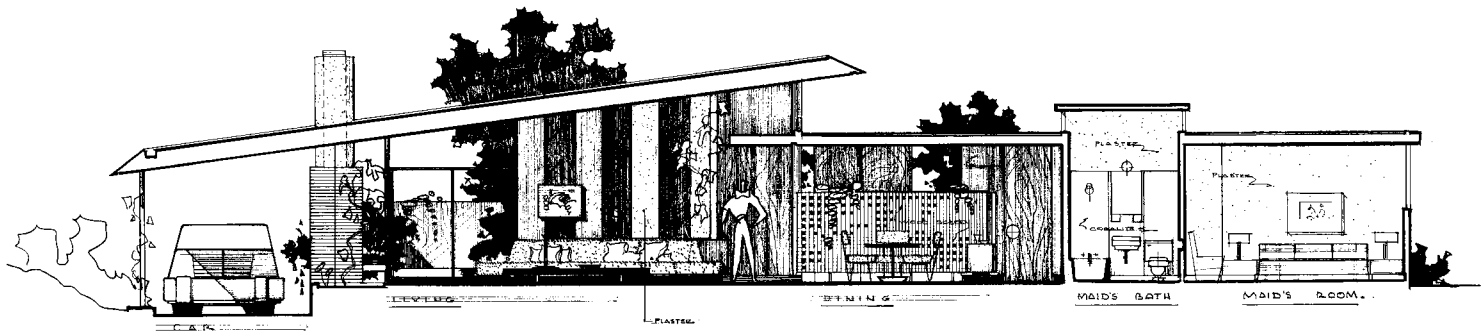
- ▶ **Floor plan:** Floor plans are a top down view of each floor of a building. They show interior and exterior walls, doors, windows and furniture.
- ▶ **Site plan:** Similar to a floor plan, a site plan is a top-down view, but it includes more of the surrounding context, including other buildings, plants, driveways, and streets.
- ▶ **Section:** A section is a view of the inside of a building from the side, like a dollhouse.
- ▶ **Perspective Drawings:** Architects use perspective drawings to show what a building might look like after it is constructed. These drawings usually include items that would fill spaces, such as furniture and plants. Often sketches include people.
- ▶ **Historical photograph:** These photographs show buildings as they were used in the past. These are different from current photographs, which show the present condition of a building.



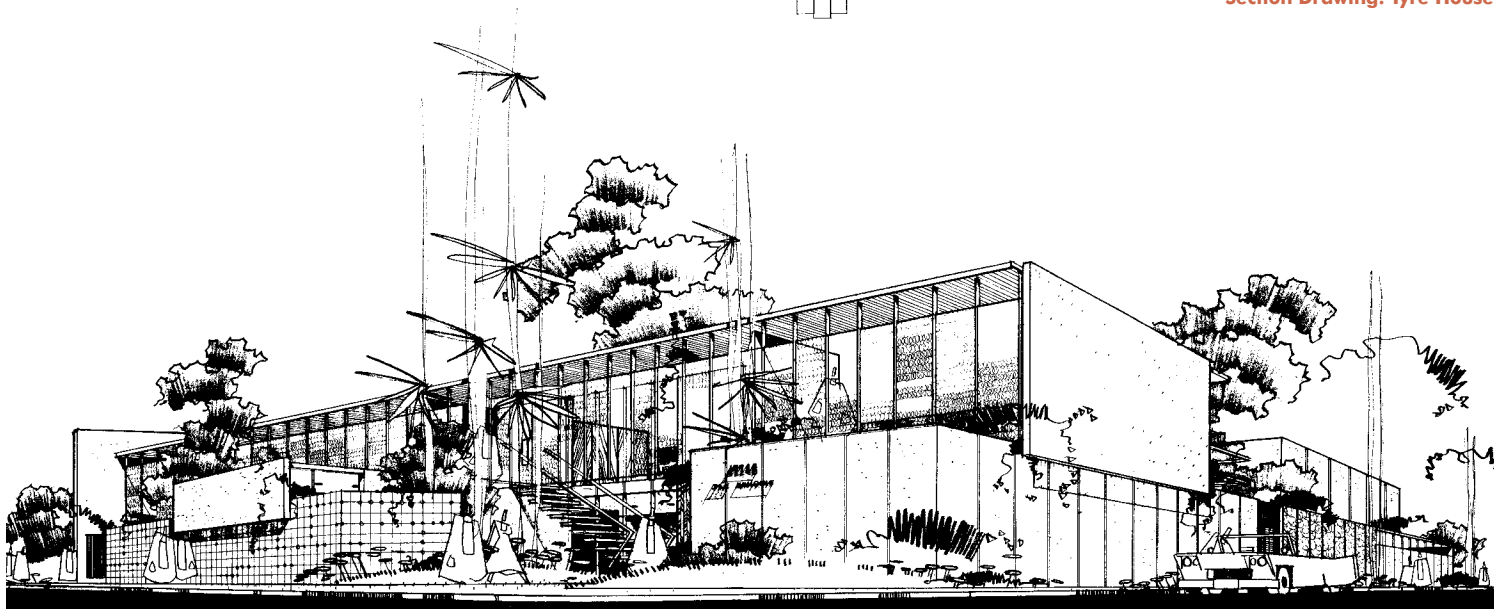
Floor Plan: A. Quincy Jones House #2



Site Plan: Greenmeadow Tract, Eichler Homes



Section Drawing: Tyre House



Perspective: Jones & Emmons office building

BUILDING COMMUNITY

A. Quincy Jones worked on several community spaces throughout his career. These are well-designed neighborhoods that share open landscapes.

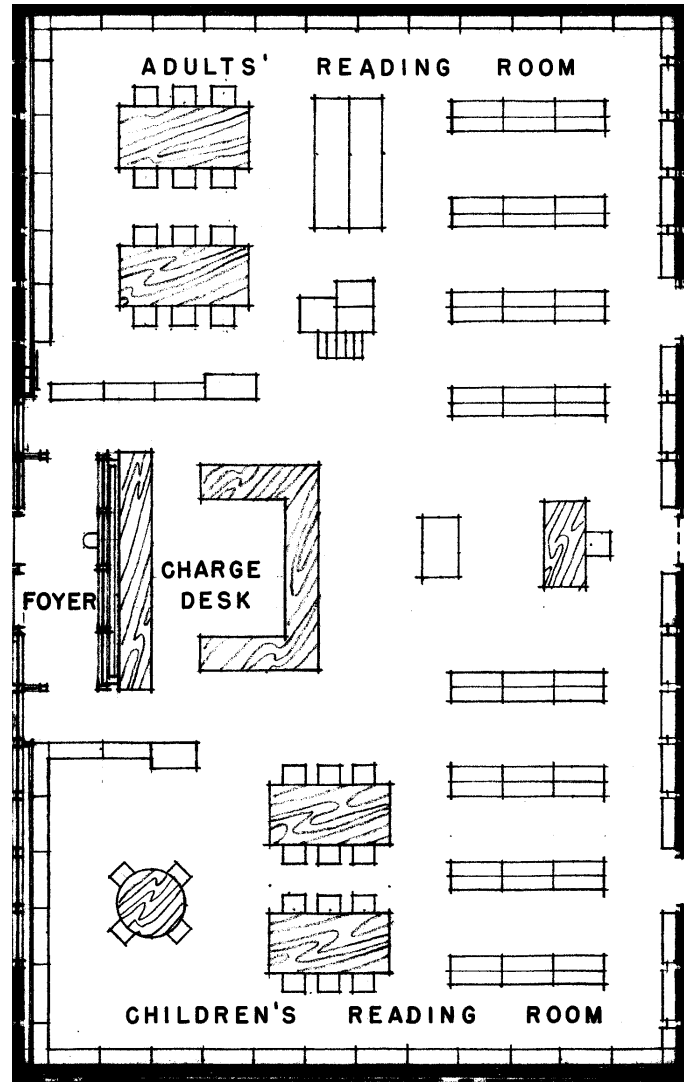
What would you want in a community like this? List the parts of a neighborhood that are important to you, or draw a neighborhood in the space to the left.

Some of Jones's priorities included positioning houses for increased privacy, and providing communal spaces such as parks and pools.

INSTITUTIONAL SPACES

Institutional spaces, such as libraries or places of worship, are unique building types, because they serve large numbers of people each day. Architects need to be aware of how people move through the spaces of these buildings to be sure they accommodate different types of uses. For example, in a library some people might want to stay and study while others might just be looking to check out a book.

Use the floor plan below to show how someone might move through this library space. What path would you take to check out a book? Do you think the design is a good use of the space? What else might you do in this space?

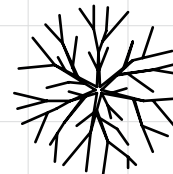
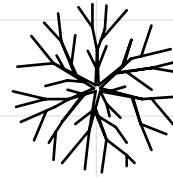
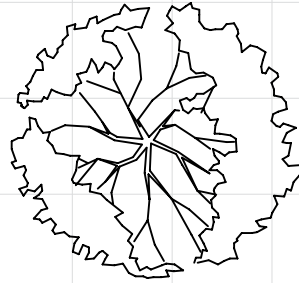


Right: Floor plan, Los Angeles Public Library, Brentwood Branch.

X-100 EXPERIMENTAL EXHIBITION HOUSE

Jones's X-100 Experimental Exhibition House project pulls together many of the ideas talked about in this guide. In this project, Jones used a steel frame that allows for a very open floor plan and large walls of glass. This let him bring together the indoors and outdoors and combine different types of spaces, such as the eating and living areas, by not using interior walls. The X-100 Experimental Exhibition House also has skylights and interior gardens, providing light and plant life inside the building.

Using what you've learned about architecture from Jones's work in this exhibition, how would you design your ideal home? Think about the story you would want your building to tell. How would people use the spaces? What would they do? How would they feel? Use a floor plan to convey this. Be sure to pay attention to the landscape of your building's site by looking at the trees already on your site plan. Use the furniture elements on the last page to complete your plan!



WORK PLACE + SOCIAL SPACE

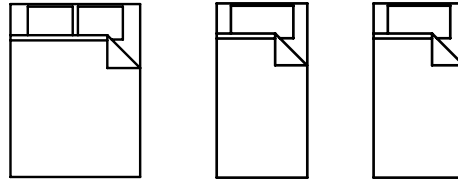
Jones's own office reflected his ideas about working in a comfortable environment. It includes a large courtyard that allows the employees to be connected with the outdoors.

Think about your school, a place where you spend time working and playing. What changes would make school a more comfortable place to work and learn? How would you include nature or places for hanging out with friends? Use the space below to draw or write about your ideas.

DESIGN ELEMENTS

As seen in Jones's drawings, architects use aerial views of furniture and everyday objects to help their floor plans come to life. You can experiment with these on the floor plan provided on page ten and then incorporate these objects in your site plan on the previous pages.

Bedroom Furniture



Rocking Chair



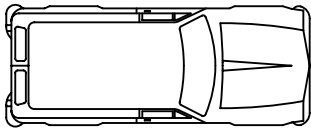
Couches



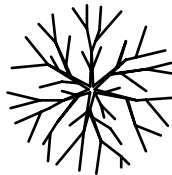
Coffee Table



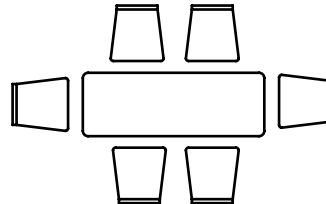
Station Wagon



Tree



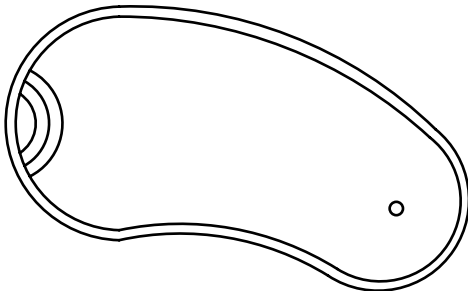
Kitchen Table



Potted Plants



Swimming Pool



Bathroom Fixtures



Kitchen Equipment



WHY PRESERVE BUILDINGS?

Looking at a building through the images in an exhibition (such as photographs, floor plans, or elevations) is very different than experiencing these same buildings in person. Preservationists work towards keeping these buildings around so that people can experience them in person instead of just in pictures.

The National Register of Historic Places is a list of the most important buildings, structures, and even boats in the country. The criteria for this list includes:

- A. association with an event or pattern of history
- B. association with significant people in the past
- C. significant architect or architectural style

What makes a building important to you?

Appreciating and understanding architecture starts by becoming more aware of the buildings you see or interact with. On your way home from the Hammer Museum, ask yourself these questions:

1. **Observe:** what does the building look like?
What shapes do you see?
2. **Make guesses:** what do you think happens in the building? Is it an office? A store?
3. **Form opinions:** do you like the building?
What would you change?
4. **Imagine:** how would you use the building?
5. **Draw:** draw the building from your memory.

MORE MIDCENTURY MODERN

- ▶ **Downtown LA:** A.C. Martin's Department of Water & Power
- ▶ **Mid-City:** Raphael Soriano's Glen Lukens House
- ▶ **Hollywood:** Frank Lloyd Wright's Hollyhock House
- ▶ **West Hollywood:** Rudolph Schindler's Schindler House
- ▶ **Silver Lake:** Richard Neutra's VDL House
- ▶ **San Fernando Valley:** Pereira & Luckman's Sinatra Fox Residence
- ▶ **Beverly Hills:** Charles & Ray Eames's Herman Miller Store
- ▶ **Harbor Area:** Killingsworth, Brady & Smith's Case Study House #25 (The Frank House)
- ▶ **Santa Monica:** Jones & Emmons's Shorecliff Tower Apartments
- ▶ **Mar Vista:** Gregory Ain Tract Housing

All drawings and photographs in this guide are from the A. Quincy Jones Papers at the Charles E. Young Research Library, UCLA Library Special Collections, with the exception of the The Griffith Park Girls Camp, photograph by Julius Shulman. ©J. Paul Getty Trust. Used with Permission. Julius Shulman photography archive, Research Library at the Getty Research Institute.



AN INITIATIVE OF THE GETTY



Major support for *A. Quincy Jones: Building for Better Living* has been provided by the Getty Foundation. The exhibition received significant funding from Alice and Nahum Lainer.

Generous support has also been provided by The Brotman Foundation of California; Ronnie Sassoon; The Fran and Ray Stark Foundation; Chara Schreyer; and the UCLA Library Special Collections; with additional support provided by the Graham Foundation for Advanced Studies in the Fine Arts; and Lewis Baskerville.