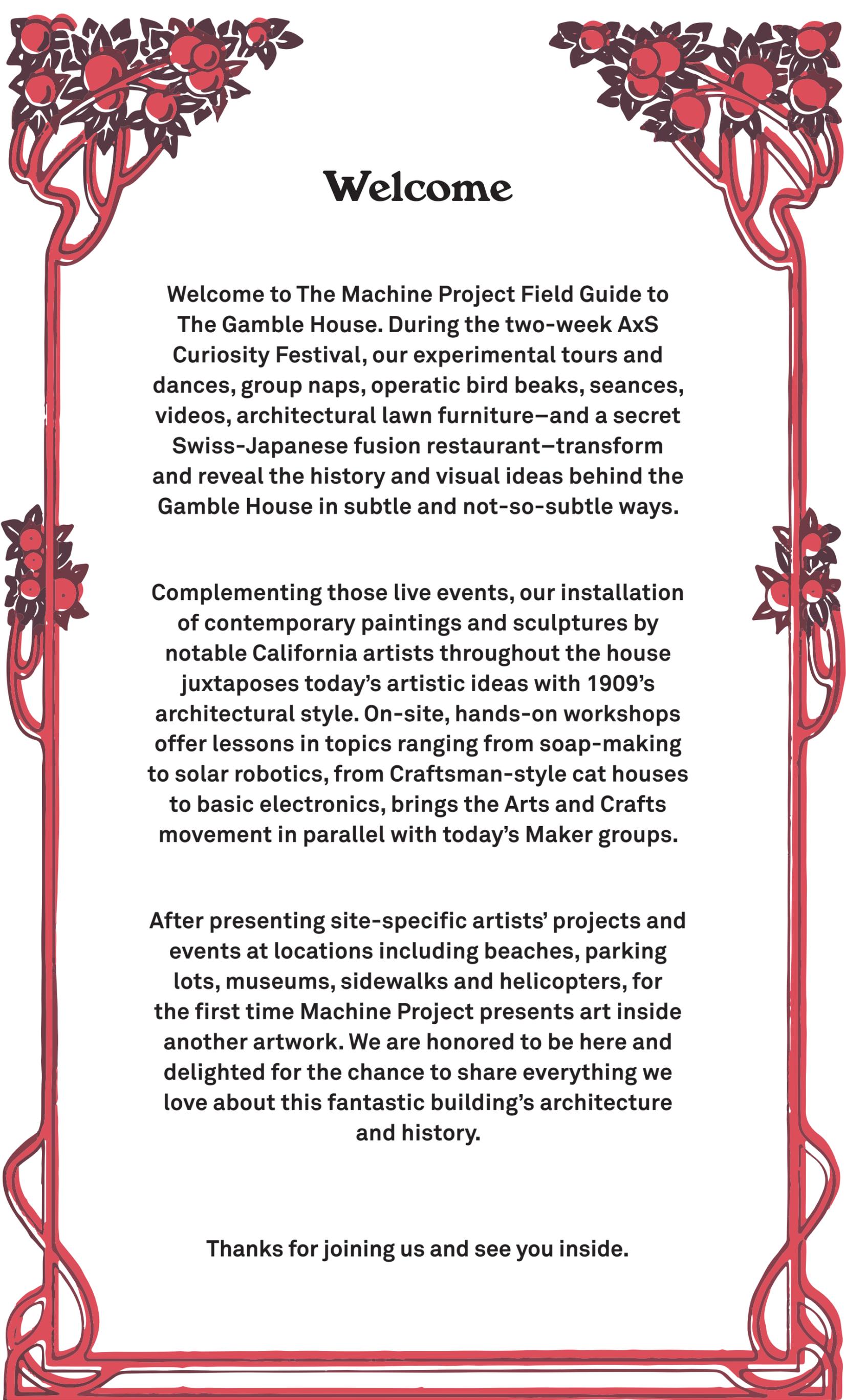


**The Machine Project  
Field Guide to  
The Gamble House**



# Welcome

Welcome to The Machine Project Field Guide to The Gamble House. During the two-week AxS Curiosity Festival, our experimental tours and dances, group naps, operatic bird beaks, seances, videos, architectural lawn furniture—and a secret Swiss-Japanese fusion restaurant—transform and reveal the history and visual ideas behind the Gamble House in subtle and not-so-subtle ways.

Complementing those live events, our installation of contemporary paintings and sculptures by notable California artists throughout the house juxtaposes today's artistic ideas with 1909's architectural style. On-site, hands-on workshops offer lessons in topics ranging from soap-making to solar robotics, from Craftsman-style cat houses to basic electronics, brings the Arts and Crafts movement in parallel with today's Maker groups.

After presenting site-specific artists' projects and events at locations including beaches, parking lots, museums, sidewalks and helicopters, for the first time Machine Project presents art inside another artwork. We are honored to be here and delighted for the chance to share everything we love about this fantastic building's architecture and history.

Thanks for joining us and see you inside.

## UNWARRANTED APOLOGY

In a world more humanely disposed, and more conscious of where the prime human responsibilities of architects lie, the chapters that follow would need no apology, and probably would never need to be written. It would have been apparent long ago that the art and business of creating buildings is not divisible into two intellectually separate parts – structures, on the one hand, and on the other mechanical services. Even if industrial habit and contract law appear to impose such a division, it remains false.

If there is any division at all that can be tolerated in a humane consideration of architecture, it might be between those parts of structure that combine with certain mechanical services to provide the basic life support that makes a viable or valuable environment, and those parts of structure that combine with certain other mechanical services to facilitate circulation and communication – of persons, information, and products.

The fact that the outpourings of a radio may be understood as information or environmental background, that the flow of hot water through a pipe may be seen as contributing to the maintenance of an environmental condition or the transmission of a useful product, should warn us that the making of even the division proposed above is open to serious questioning, though the validity of this division for the purposes of the present book, which discusses the architecture of environments, should emerge as the argument proceeds. Yet architectural history as it has been written up till the present time has

seen no reason to apologize or explain away a division that makes no sense in terms of the way buildings are used and paid for by the human race, a division into structure, which is held to be valuable and discussible, and mechanical servicing, which has been almost entirely excluded from historical discussion to date.

...

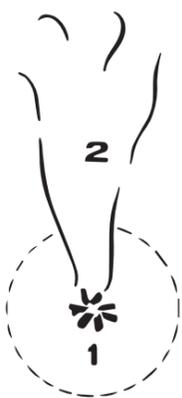
The surviving archaeological evidence appears to suggest that mankind can exist, unassisted, on practically all those parts of the earth that are at present inhabited, except for the most arid, and the most cold. The operative word is 'exist'; a naked man armed only with hands, teeth, legs, and native cunning appears to be a viable organism everywhere in land, except in snowfields and deserts. But only just; in order to flourish, rather than merely survive, mankind needs more ease and leisure than a bare-fisted, and barebacked, single-handed struggle to exist could permit.

A large part of that ease and leisure comes from the deployment of technical resources and social organizations, in order to control the immediate environment: to produce dryness in rainstorms, heat in winter, chill in summer, to enjoy acoustic and visual privacy, to have convenient surfaces on which to arrange one's belonging and sociable activities. For all but the last dozen decades or so, mankind has only disposed of one convincing method for achieving these environmental improvements: to erect massive and apparently permanent structures. Partial solutions to these problems have always been offered by alterna-

tive methods such as wearing a coat in the rain: getting in a tent out of the sun, or gathering around a camp-fire in the cool of evening. But a coat is an unsociable solution, a tent is short on acoustic privacy even though it may be adequate to keep off prying eyes, and a camp fire, while it can provide heat and light enough to make a useful area of ground habitable, is short on all sorts of privacy and offers no protection against rain.

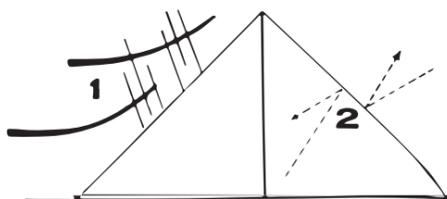
But, over and above considerations of this kind, one must observe a fundamental difference between environmental aids of the structural type (including clothes) and those of which the campfire is the archetype. Let the difference be expressed in a form of a parable, in which a savage tribe of the sort that exists only in parables) arrives at an evening camp-site and finds it well supplied with fallen timber. Two basic methods of exploiting the environmental potential of that timber exist: either it may be used to construct a wind-break or rain-shed – the structural solution – or it may be used to build a fire – the power-operated solution. An ideal tribe of noble rationalists would consider the amount of wood available, make an estimate of the probable weather for the night – wet, windy, or cold – and dispose of its timber resources accordingly. A real tribe, being the inheritors of ancestral cultural predispositions would do nothing of the sort, of course, and would either make fire or build shelter according to prescribed custom – and that, as will emerge from this study, is what Western, civilized nations still do, in most cases.

– texts from Reyner Banham's *The Architecture of the Well-Tempered Environment*, 1969  
illustrations by Mary Banham



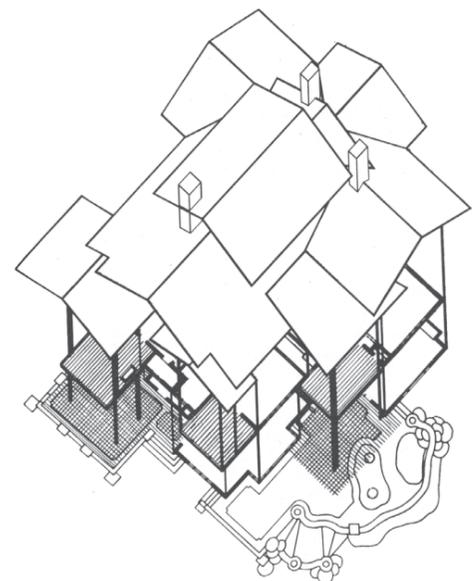
Environmental conditions around a camp fire.

1. Zone of radiant heat and light
2. Downwind trail of warmed air and smoke



Environmental behaviour of a tent.

1. Tent membrane deflects wind and excludes rain.
2. Reflects most radiation, retaining internal heat, excluding solar heat, maintaining privacy.



Gamble House; diagram of a system of roofs, porches and terraces.

-  Shaded external areas of sleeping porches
-  Shaded areas of terrace at ground level.

# Schedule

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
14 6					19 1	20 1, 56, 57, 58
21 1, 59	22	23 1, 2, 3, 4	24 5	25 1, 7, 8, 15,	26 1, 12	27 12, 15, 16, 17, 18, 20, 21, 22, 24
28 1, 60, 61, 62	29	30 1,	1 5, 63	2 1, 21, 22, 24, 26	3 1	4 1, 64, 65
5 25, 27, 28, 29, 31						

**The Machine Project Field Guide to The Gamble House runs from Friday, September 19th – Sunday, October 5th**

Performances, activities and self-guided tours, free and open to the public:

**Saturday, September 27th**  
12pm – 10pm (last entry 9pm)

**Thursday, October 2nd**  
8pm – 10pm (last entry 9:30pm)

**Family Day**  
(Free for kids 17 and under)  
Sunday, October 5, 12-4pm  
Tours noon to 3pm (last tour begins at 3pm)

## TOURS

Please visit [www.gamblehouse.org](http://www.gamblehouse.org) to purchase tickets for tours in advance

### 1. One-Hour Guided Tours

During the festival, the Gamble House is open to the public for one-hour guided tours between following dates:

Sept 19, 20, 21 (Friday, Saturday, Sunday)  
– Tours noon to 3pm (last tour begins at 3pm)

Sept 23 (Tuesday)  
– Tours at 12:15pm and 12:45pm

Sept 25, 26, 28 (Thursday, Friday, Sunday)  
– Tours noon to 3pm (last tour begins at 3pm)

Sept 30 (Tuesday)  
– Tours at 12:15pm and 12:45pm

Oct 2, 3, 4, 5 (Thursday, Friday, Saturday, Sunday)  
– Tours noon to 3pm (last tour begins at 3pm)

### 2. Materiality and Signification Tour

September 23, 10am

Using a scale model of the staircase and samples of different species of woods, artist Ryan Taber leads a house tour focusing on the front entry hall, back terrace and upstairs hallway.

### 3. Joinery and Decoration Tour

September 23, 2pm

Using samples of timber frame joinery from various cultural traditions along with different species of wood. Artist Ryan Taber leads a house tour focusing on the Attic “Billiards” room, the crawl spaces, the upstairs guest bedroom and the master bedroom.

### 4. Tone and Cadence

September 23, 7:30pm

This tour will take place after dark and

will feature content from the Materiality and Signification Tour and Joinery and Decoration Tours, as well as information about the houses artificial lighting and leaded art glass. A component of this tour will be conducted in the dark, with flashlights.

### 5. Curator Tour

Wednesday, September 24 & October 1, 10am

Machine Project Executive Director Mark Allen leads a tour of The Machine Project Field Guide to The Gamble House

## EVENTS

All events on exterior of house are free of charge, no reservations required

### 6. Audience Apparition

*Nate Page*

Sunday, September 14, 8–10pm

Exterior

In this nighttime event, visitors participate in an exterior architecture tour using only flashlights for illumination. Images capturing this ghostly exchange will be on display in the house for the remainder of the show.

### 12. Gamble House Archaeological Dig

*Annie Danis*

September 26, 12–4pm and September 27, 12–4pm

South Kitchen Yard

Using both the analog and high tech methods of historical archaeology this interactive field-work will engage the material and immaterial culture of the Gamble House.

## 15. Secret Restaurant

*Bob Dornberger*

Saturday, September 27, noon

[South Kitchen Yard](#)

A conveyor belt delivers small bites of Swiss-Japanese fusion cuisine from the Gamble House's basement. The menu features some of original owner Mary Gamble's recipes as well as a few other "secret" menu items.

## 16. Bed Conversations

*Sasha Archibald*

Saturday, September 27, 6–8pm

[Downstairs Guest Bedroom](#)

A rotating cast of thinkers, talkers and storytellers animate the Gamble House with bedtime chatter, in a rambling exchange that swiftly shifts in topics and tones. Inspired by *Bed Conversations*, a form of public theater starring pajama-clad intellectuals created by *Cabinet* magazine.

## 17. Waterfall

*Nick Duran*

Saturday, September 27 (intermittently)

[Main Stairwell](#)

Duran embodies falling water in a solo dance for the staircase, inspired by the hallway's framed embroidery.

## 18. The Hour of the Cat

*Johanna Kozma*

Saturday, September 27, 9–10pm

[Living Room](#)

A reading of the work of Clarice Lispector, in the form of a tableaux vivant. Performed by a pair of cat-women, as portrayed by Johanna Kozma and Justin Streichman, and accompanied by projected video.

## 20. Deco Tech Sunshine

*Animal Charm*

Saturday, September 27, 8pm

[Dining Room](#)

A late 19th century lightshow simulating an extreme and completely artificial sunset ablaze through the dining room patterned glass windows.

## 21. Projected Shadows Video Installation

*Raphael Arar and Chris Weisbart*

Saturday, September 27 and October 2, 8–10pm

[Exterior](#)

This nighttime installation transforms the Gamble House's exterior through video projected on various surfaces, mimicking the interior's bas-relief wood carvings.

## 22. Poets in Closets

*Evan Burrows, Dolores Dorantes (en español), Doug Kearney, Aaron Kunin, Anthony McCann, Kirsty Singer, Emerson Whitney, and friends.*

Saturday, September 27, 1–5pm

Thursday, October 2, 8–10pm (intermittently)

[Downstairs Guest Bedroom Closet](#)

Poets read a single poem to one audience member at a time in the Gamble House's walk-in closet.

## 24. MASS (at home)

*Milka Djordjevich*

Saturday, September 27, 12–6pm and

Thursday, October 2, 8–10pm (intermittently)

[Various Rooms](#)

In this ambulatory dance, dancers become sculptures that move through the house and evolve over time. Oscillating between action and inaction, the dancers' bodies evoke shape, architecture, landscape, matter, machine, animal, robot, and alien.

## 25. Landslide

*Rafa Esparza*

Saturday, October 5th, 2–4pm

[Rear Terrace](#)

In a durational work engaging the body with a nearby hill, Rafa will slide down and climb up the hill continuously both altering the natural landscape and exacting his movement through repetition. The work will be visible only on the Rear Terrace via telescope.

## 26. Necessary Interruption

*Jibade-Khalil Huffman*

Thursday, October 2, 8–10pm (intermittently)

[Various Rooms](#)

Two figures enter and exit rooms of the Gamble House, interrupting the conversations of the assembled crowd and each other.

## 27. Drawing With Ghosts

*Gail Swanlund and Emily Luce*

Sunday, October 5, 2–4pm

[Attic](#)

In this event, the Gamble House's ghosts (may) express themselves to the living world through drawing machines and tools created by the drawing team: Emily Luce, Gail Swanlund, Anita Cooney, Denise Gonzales Crisp, Arzu Ozkal, and JeanAnn Guette.

## 28. The Hand is the Window onto the Mind

*Sara Roberts*

Sunday, October 5, 12–1pm

[Various Rooms](#)

The soft sounds of the B&W Readers Chorus travel throughout the Gamble House, while choreographed readings and repeated body movements in each room explore how the human hand and mind interface in the making process.

## 29. Group Naps

*Paul Fraser*

Sunday, October 5, 12–4pm

[Aunt Julia's Sleeping Porch](#)

Take a nap on the Aunt Julia's sleeping porch while Paul quietly serenades you with arrangements of Ivory soap jingles.

## 31. Omen Avis Choir

*Carmina Escobar*

October 5, 1–2pm

[Attic](#)

This motion-activated bird choir sings to visitors, with vocal accompaniment by the artist on October 5th.

### WORKSHOPS

*Workshop spaces are limited, advanced registration is required. Sign up at: [www.machineproject.com/gamblehouse](http://www.machineproject.com/gamblehouse)*

## 56. Solar Sun Chime Workshop

*David Casey*

Saturday, September 20, 11am–2pm

[Basement](#)

Participants learn to build a small solar sun chime and learn basic soldering, electronics, and solar power in the process.

## 57. Plant Preservation and Natural Perfumery Workshop

*Divya Anantharaman*

Saturday, September 20, 1–4pm

[Rear Terrace](#)

Participants learn the basics of preserving plants and creating natural perfumes, leaving the workshop with a salting/drying box, a 3oz bottle of their own fragrance, printed recipes and guides, as well as a newly grown fascination with plants.

## 58. Paper Cutting Workshop

*Kaitlynn Redell*

Saturday, September 20, 4–7pm

[Attic](#)

Participants learn techniques for template design and paper cutting in styles drawn from intricate architectural and interior design motifs found throughout the Gamble House.

## 59. Letter-Writing Workshop

*Mercedes Texido*

Sunday September 21, 4–7pm

[Attic](#)

Using correspondence examples from the Gambles when they were first living in their Pasadena home, participants learn letter-writing techniques through both the form (script, paper, envelopes) and content of early twentieth-century letter-writing conventions.

## 60. Annunciator Workshop

*Raphael Arar and Chris Weisbart*

Sunday, September 28, 2–5pm

[Basement](#)

Participants learn how primitive concepts of wireless technology paved the way for modern technologies, such as WiFi signals, by studying Gamble House examples. After touring the house and exploring the Gamble House's Annunciator, participants build their own doorbell complete with electromagnetic circuit.

## 61. The Gamble Birdhouse Workshop

*Scout Regalia*

Sunday, September 28, 11am–2pm

[Back Lawn](#)

Participants build their own gingerbread birdhouse inspired by the architectural elements and detailing of the Gamble House with nuts, seeds, bird feed brittle, and other aviary accommodating accommodations.

## 62. Afternoon Tea with The Women of the Gamble House

Sunday, September 28, 3–6pm

[Rear Terrace](#)

The Women's Center for Creative Work (WCCW) presents an Afternoon Tea hosted by Pasadenans of 1909. Featuring light musical entertainment and a presentation of the history of Women's Organizations in Southern California, early twentieth-century female household staff will serve iced tea and snacks based on Gamble-family recipes. A special tour focuses on womens' spaces and work by female artisans.

## 63. The Urban Cat Architecture Workshop

*Keith Rocka Knittel*

Wednesday, October 1, 7–10pm

[Attic](#)

Learn how to design a cat dwelling by examining historical references, construction techniques and designs.

## 64. Soap Making Workshop

*Lisa Anne Auerbach*

Saturday, October 4, 2–5pm

[Back Lawn](#)

Learn how to make cold process soap with a reusable mold. Participants take home their own citrus soap inspired by the Gamble House—that is, the "House That Soap Built"—off of Orange Grove Boulevard.

## 65. Embroidering in Architecture Workshop

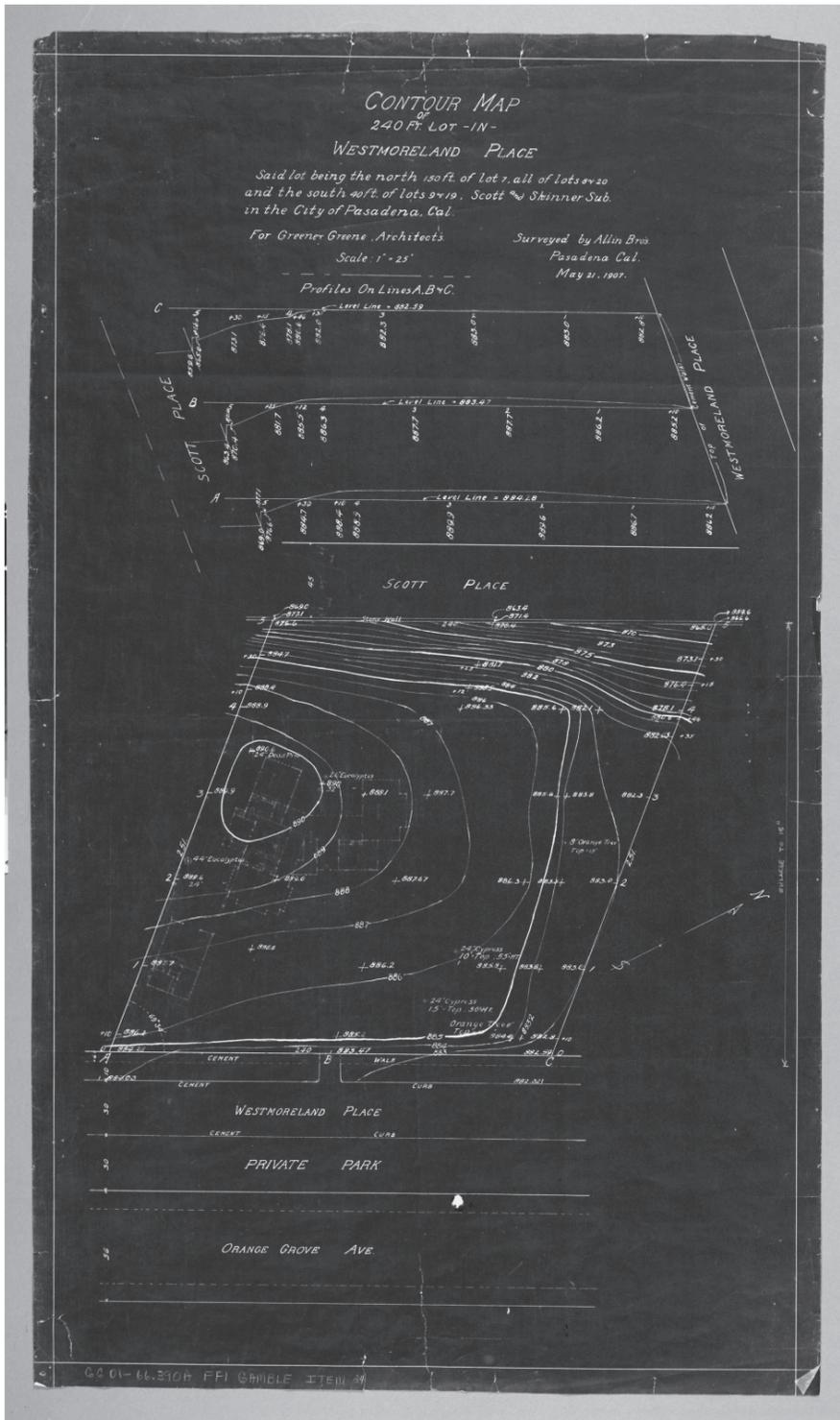
*Jenny Hart*

Saturday, October 4, 4–7pm

[Aunt Julia's Sleeping Porch](#)

Participants learn the basics of hand embroidery as they stitch an Art Nouveau design onto a throw-pillow cover they can keep.

# Features - Grounds



WORKSHOPS, INSTALLATIONS,  
PERFORMANCES, FEATURES

## 6. Audience Apparition

*Nate Page*

Sunday, September 14, 8–10pm

Exterior

In this nighttime event, visitors participate in an exterior architecture tour using only flashlights for illumination. Images capturing this ghostly exchange will be on display in the house for the remainder of the show.

## 7. Prevailing Winds

Greene & Greene were unusually precise in the siting of the Gamble House due to both the flexibility afforded by the large lot, and the specificity of their task - to create a home environment that would combat tuberculosis. It was believed at the time that exposure to fresh air was critical to the treatment and prevention of the disease. To create maximum ventilation, Greene & Greene mapped the house's prevailing winds by time of day, rising from the South in morning, and from the North in the evening.

## 8. ULTIMATE BUNGALOW!

*Jessica Cowley*

Front lawn

The style in which Greene & Greene designed many of their houses came to be known as "ultimate bungalow" -- inspired by the smaller structures with which they share a typology but, as the adjective implies, of a different order of magnitude in

size, materials, craftsmanship, and attention to detail. ULTIMATE BUNGALOW! is a hand-painted sign, a tribute to the ultimate ultimateness of the Gamble House.

## 9. Shade

The architectural historian Reyner Banham, noted the Gamble House as a particularly good structural solution to the problems posed by the Southern California climate. That solution is shade. In *The Architecture of the Well-Tempered Environment* (1969), he hails the architects of the Prairie and California schools as the first, and almost the last architects to design a structural (as opposed to services-based) solution to making a thin-walled house habitable in the heat of summer. The Gamble House is called upon as a chief example of this approach -- produced by widely projecting roofs over most gables "joined by an elaborate system of external roofed sleeping galleries on the upper floor and terraces at ground floor level, until external covered floor-space is almost equal to the floor-space inside the walls," creating an architecture that seems at times to be all roof. This roof-oriented design takes advantage of Southern California's light breezes and protects the walls from direct solar heating.

## 10. Lawn Drawing (Gamble House Interior Detail)

*Ken Ehrlich*

North Lawn

The intricately detailed woodwork of the staircase is scaled up and transposed into

a two-dimensional image that is etched onto the landscape of the back lawn.

## 11. Gamble House Roof Sculptures

*Matthew Au*

Exterior

Half-scale replicas of the Gamble House's famous roof sit upside-down at various points around the lawn. Allowing for a close-up inspection of the roof's complex construction out of beams, joists and shingles, these inverted mock-ups also double as lawn furniture for lounging.

## 12. Gamble House Archaeological Dig

*Annie Danis*

Friday, September 26, 12–4pm and Saturday, September 27, 12–4pm

South Kitchen Yard

Using both the analog and high tech methods of historical archaeology this interactive field-work will engage the material and immaterial culture of the Gamble House.

## 13. Vents to Fresh Air Room

If you stand in this location, you'll become aware of a heavy whirring sound. That's the AC compressor and fan system pumping out air from the Gamble House's "fresh air room," an unfinished chamber that vents dank air from the basement of the house. The museum's operations are now conducted largely from the basement and several air conditioning units have been added to regulate the basement climate. This outdoor vantage point lets you hear the machine in the garden, the groaning system required to maintain life in the house.

## 15. Secret Restaurant

*Bob Dornberger*

Saturday, September 27, 12pm

South Kitchen Yard

A conveyor belt delivers small bites of Swiss-Japanese fusion cuisine from the Gamble House's basement. The menu features some of original owner Mary Gamble's recipes as well as a few other "secret" menu items.

## 21. Projected Shadows Video

Installation

*Raphael Arar and Chris Weisbart*

Saturday, September 27 and October 2, 8–10pm

Exterior

This nighttime installation transforms the Gamble House's exterior through video projected on various surfaces, mimicking the interior's bas-relief wood carvings.

## 25. Landslide

*Rafa Esparza*

Sunday, October 5th, 2–4pm

Rear Terrace

In a durational work engaging the body with a nearby hill, Rafa will slide down and climb up the hill continuously both altering the natural landscape and exacting his movement through repetition. The work will be visible only on the Rear Terrace via telescope.

## 27. Drawing With Ghosts

*Gail Swanlund and Emily Luce*

Sunday, October 5, 2–4pm

Attic

In this event, the Gamble House's ghosts (may) express themselves to the living world through drawing machines and tools created by the drawing team: Emily Luce, Gail Swanlund, Anita Cooney, Denise Gonzales Crisp, Arzu Ozkal, and JeanAnn Guette

## 31. Omen Avis Choir

*Carmina Escobar*

Sunday, October 5, 1–2pm

Attic

# Features - Attic

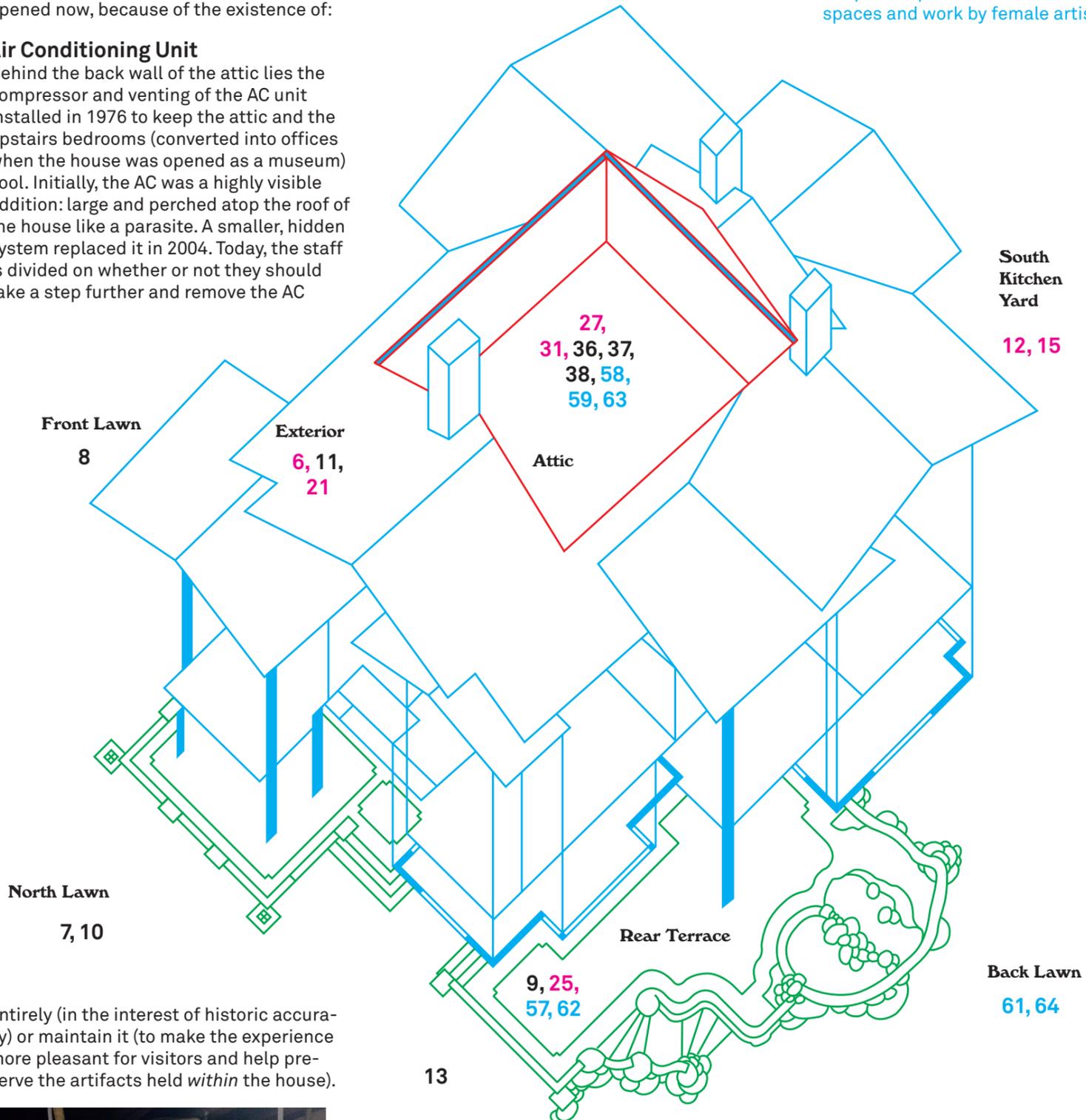
This motion-activated bird choir sings to visitors, with vocal accompaniment by the artist on October 5th.

## 36. Attic Windows

The Gamble House was designed with a gravity-fed heating system. A series of stoves in the basement pump heat through the house from the bottom up. Hot air rises to penetrate each level of the house, theoretically exiting from the attic which is surrounded by windows and vents. Of course, these windows are not frequently opened now, because of the existence of:

## 37. Air Conditioning Unit

Behind the back wall of the attic lies the compressor and venting of the AC unit installed in 1976 to keep the attic and the upstairs bedrooms (converted into offices when the house was opened as a museum) cool. Initially, the AC was a highly visible addition: large and perched atop the roof of the house like a parasite. A smaller, hidden system replaced it in 2004. Today, the staff is divided on whether or not they should take a step further and remove the AC



entirely (in the interest of historic accuracy) or maintain it (to make the experience more pleasant for visitors and help preserve the artifacts held *within* the house).



## 38. Vents

The wooden AC vent covers in the attic were designed in 1977 by Eugene Kazor (who also designed the lectern in this room). They strike an interesting balance between a modern utilitarian vent design and the Gamble House's intricate woodwork.

## 57. Plant Preservation and Natural Perfumery Workshop

*Divya Anantharaman*  
Saturday, September 20, 1–4pm  
[Rear Terrace](#)

Participants learn the basics of preserving plants and creating natural perfumes, leaving the workshop with a salting/drying box, a 3oz bottle of their own fragrance, printed recipes and guides, as well as a newly grown fascination with plants.

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## 61. The Gamble Birdhouse Workshop

*Scout Regalia*  
Sunday, September 28, 11am–2pm  
[Back lawn](#)  
Participants build their own gingerbread birdhouse inspired by the architectural elements and detailing of the Gamble House with nuts, seeds, bird feed brittle, and other aviary accommodating accoutrements.

intricate architectural and interior design motifs found throughout the Gamble House.

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*Keith Rocka Knittel*  
Wednesday, October 1, 7–10pm  
[Attic](#)  
Learn how to design a cat dwelling by examining historical references, construction techniques and designs.

## 64. Soap Making Workshop

*Lisa Anne Auerbach*  
Saturday, October 4, 2–5pm  
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Learn how to make cold process soap with a reusable mold. Participants take home their own citrus soap inspired by the Gamble House—that is, the “House That Soap Built”—off of Orange Grove Boulevard.

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Sunday, September 28, 3–6pm  
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The Women’s Center for Creative Work (WCCW) presents an Afternoon Tea hosted by Pasadenans of 1909. Featuring light musical entertainment and a presentation of the history of Women’s Organizations in Southern California, early twentieth-century female household staff will serve iced tea and snacks based on Gamble-family recipes. A special tour focuses on womens’ spaces and work by female artisans.

# Features - Second Floor



## 14. Sleeping Porches

Much of the architecture that Pasadena is best-known for was developed as a kind of fresh air spa for wealthy people living with (or in fear of contracting) tuberculosis. The most well-known treatment for the disease was simply living and sleeping out of doors. The above advertisement from the tuberculosis patients' "Journal of Outdoor Life" suggests the prevailing attitude of the time. This treatment was developed by Dr. Hermann Brehmer who established a sanitarium in Germany in 1859. This style of therapeutic architecture formulated in the German sanatorium was reflected in the prevalence of outdoor sleeping porches in California. Many homes of Pasadena contain such porches (though they are more frequently held in the rear of the house rather than the front). This architectural feature lost popularity with the invention of tuberculosis vaccines (and perhaps the rise of the air conditioner). Tuberculosis is once again on the rise in Southern California (though perhaps, not so much in Pasadena). 666 cases were reported in 2013 in Los Angeles County (up 7% from 2012). Recent research suggests that the active ingredient in the outdoor cure may have been sunlight (and the spurred production of Vitamin D) rather than air.

## 17. Waterfall

*Nick Duran*

Saturday, September 27, intermittently

[Main Stairwell](#)

Duran embodies falling water in a solo dance for the staircase, inspired by the hallway's framed embroidery.

## 23. Bedroom vents

Perhaps the clearest moment of period discontinuity in the Gamble House is provided by these ceiling vents located in the two upstairs bedrooms. Inserted with seemingly total disregard for the notional "period" of the Gamble House, these metal vents disclose the fact that these two rooms were converted for several years to be offices for the gamble house staff once the house was turned over to become a museum. The vents pump cooled air from the Air Conditioning System (37) installed in the attic.

## 24. MASS (at home)

*Milka Djordjevich*

Saturday, September 27, 12-6pm and

Thursday, October 2, 8-10pm (intermittently)

[Various Rooms](#)

In this ambulatory dance, dancers become sculptures that move through the house and evolve over time. Oscillating between action and inaction, the dancers' bodies evoke shape, architecture,

landscape, matter, machine, animal, robot, and alien.

## 26. Necessary Interruption

*Jibade-Khalil Huffman*

Thursday, October 2, 8-10pm (intermittently)

[Various Rooms](#)

Two figures enter and exit rooms of the Gamble House, interrupting the conversations of the assembled crowd and each other

## 28. The Hand is the Window onto the Mind

*Sara Roberts*

Sunday, October 5, 12-1pm

[Various Rooms](#)

The soft sounds of the B&W Readers Chorus travel throughout the Gamble House, while choreographed readings and repeated body movements in each room explore how the human hand and mind interface in the making process.

## 29. Group Naps

*Paul Fraser*

Sunday, October 5, 12-4pm

[Aunt Julia's Sleeping Porch](#)

Take a nap on the Aunt Julia's sleeping porch while Paul quietly serenades you with arrangements of Ivory soap jingles.

## 30. Psychic Reading of the Gamble House

*David Fenster and Asher Hartman*

[Upstairs Linen Closet](#)

In this film by David Fenster, Asher Hartman psychically reads the Gamble House.

## 32. Objects for Plants

*Michael O'Malley*

[Various Locations](#)

Small wood sculptures echoing the Greene & Greene highly-crafted design appear throughout the house, replete with ikebana arrangements made by the house's Flower Committee.

## 33. The Swirling Mess Below the Sleeping Porch Soon Solidified into A Crest of Phantasmagoric Weight that Creaks Between the Doors, the Floors, and a Form that Could Never Be a House Again

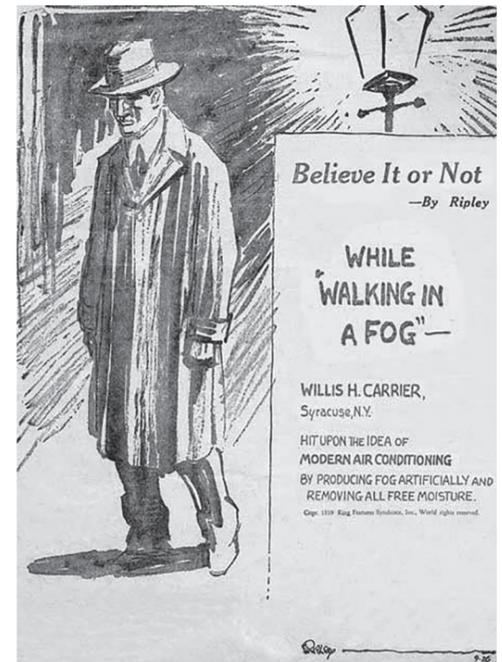
Patrick Ballard

Saturday, 9/27, Thursday, 10/2, Sunday, 10/5 (intermittently)

[Front Sleeping Porch](#)

A two-story puppet animates the crane

and rose of the Gamble family crest. Puppeteers activate the sculpture at regular intervals during Sept 27th, Oct 2nd, and Oct 5th

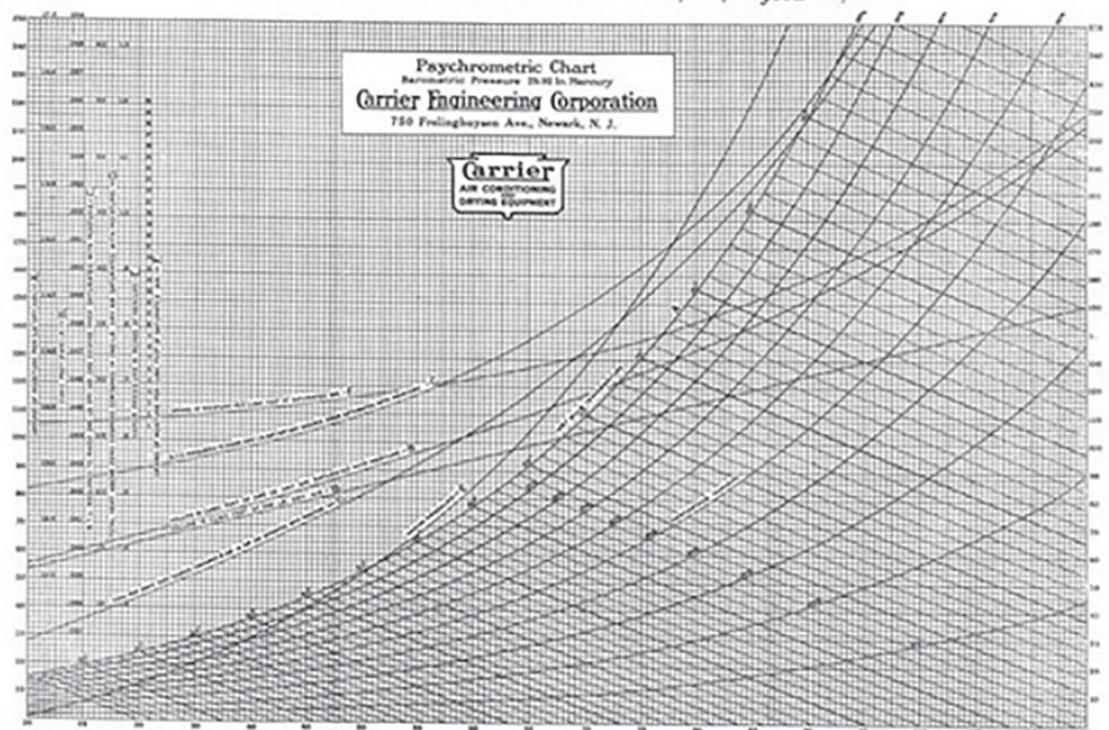


## 34. Cooled Air

If you are visiting the Gamble House on a hot day (which is to say most days in the summer) you will notice, distinctly, that cool air is blowing onto you when you are standing in or near the two bedrooms (see Feature #23) or the stairs that lead to the attic. Air Conditioning was brought to the Gamble House in 1976.

Air Conditioning as we know it today was brought into existence by William Carrier, a pragmatic inventor looking for a method to maintain a controlled climate to facilitate industrial printing. "I fish only for edible fish, and hunt only for edible game—even in the laboratory." Carrier called his invention "manufactured weather" and it turned on insights gleaned from observation of outdoor weather systems—the temperature of air can be manipulated by manipulating its water content. Saturating air with cold water, and then removing that water, returns cool air. The psychrometric chart at left (which plots dew point against humidity and temperature) is the foundation for most "manufactured weather" systems today.

MANUFACTURED WEATHER makes "Every day a good day"



(All references to temperature are in degrees Fahrenheit)

It is estimated that around 87% of US homes now have air conditioning (more homes than have dishwashers, garages or dining rooms). This is compared with only 11 percent of households in Brazil or 2 percent in India. Projections of future air-conditioning use are daunting, though AC is also perhaps unfairly maligned. Where home-heating is considered a natural/necessary use of resources, AC is often imagined as an aberrant luxury. In fact, Americans use far more energy heating homes than cooling them (41.7 million BTUs per year, on average, at a cost of \$631) than to cool them (7.8 million BTUs, at \$276).

**40. Painting Katie Herzog**  
Gambles' Bedroom

**41. Painting Sandeep Mukherjee**  
Upstairs Bathroom

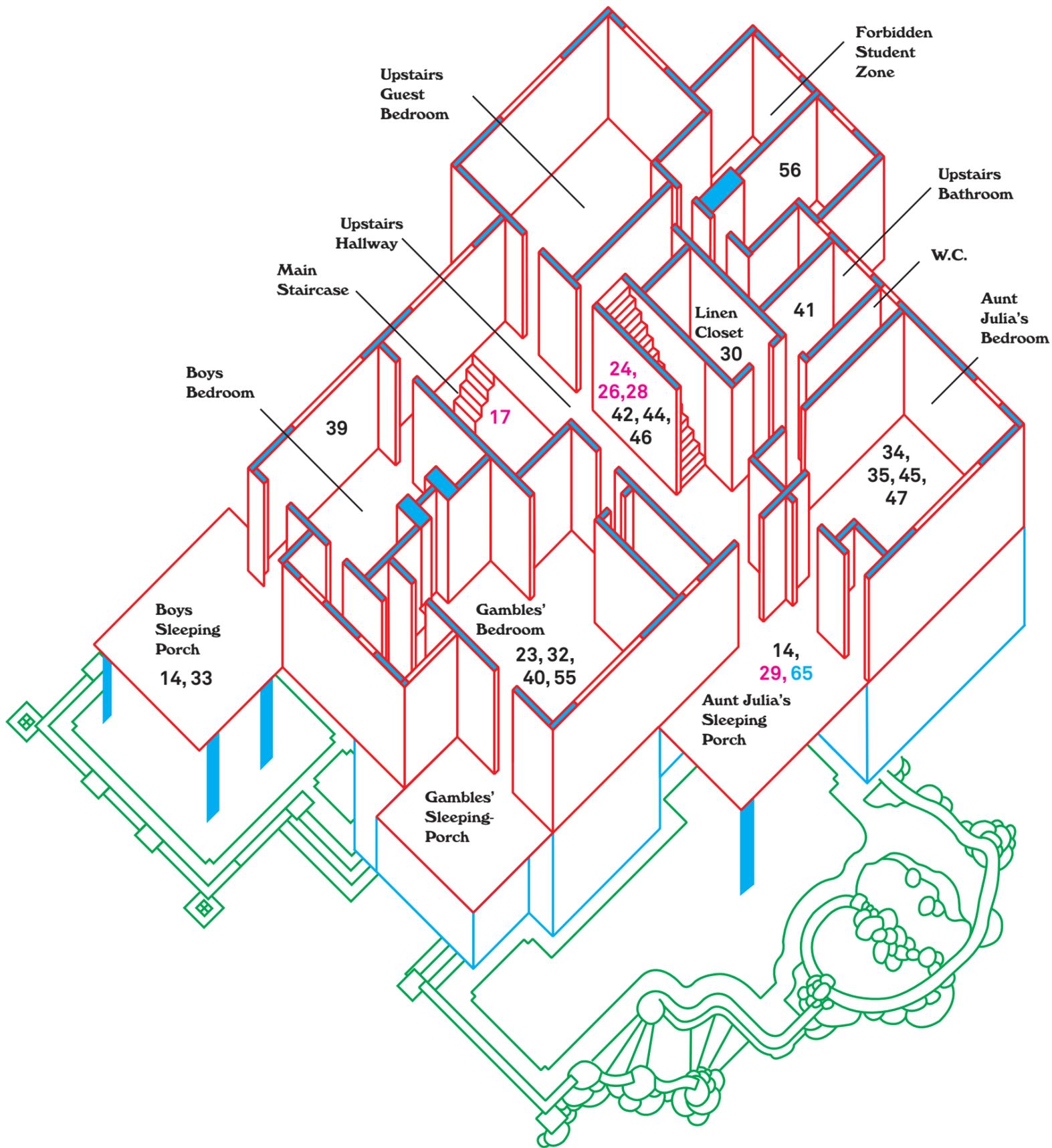
**42. Painting Laura Owens**  
Second Floor Hall

**44. Painting Jennifer Rochlin**  
Second Floor Hall

**45. Sculpture Ricky Swallow**  
Aunt Julia's Bedroom

**56. Servants/Students Quarters**

This relatively hot and unadorned part of the house is closed off to tourists and is today the exclusive domain of two fifth-year USC architecture graduate students selected each year. This area is equipped with a special series of vents and openings to diffuse the heat generated by the kitchen below. This is also where Reyner Banham likely stayed while writing *Los Angeles: the Architecture of Four Ecologies* and *The Architecture of the Well-Tempered Environment*. In his introduction to Randell Makinson's *Greene & Greene: Architecture as a Fine Art* (1977), he writes "...I have lived in the Gamble House, on and off, in fair



**35. Aunt Julia's Control Switch**

The Gamble House bedrooms feature electronic switches that control the basement furnaces. Aunt Julia, who served as a kind of house administrator, was equipped with a master switch that could control heating in not only her own room, but the first floor as well.

**39. Painting Jeff Elrod**  
Boys' Bedroom

**46. Painting Henry Taylor**  
Second Floor Hall

**47. Photographs Nate Page**  
Various Locations

**55. Closet vents**

Each of the Gamble House's closets contains an upwardly directed vent that connects to the attic. The clearing of air and purification of the linens was considered important for health, and, in an era of infrequent washing, odor control.

weather and in foul, for longer and shorter periods over the last eight years....Live in it you must...Such intensely residential architecture is not truly to be known otherwise."

**65. Embroidering in Architecture Workshop**

*Jenny Hart*

Saturday, October 4, 4-7pm

[Aunt Julia's Sleeping Porch](#)

Participants learn the basics of hand embroidery as they stitch an Art Nouveau design onto a throw-pillow cover they can keep.

# Features - First Floor

## 16. Bed Conversations

*Sasha Archibald*

Saturday, September 27, 6–8pm

[Downstairs Guest Bedroom](#)

A rotating cast of thinkers, talkers and storytellers animate the Gamble House with bedtime chatter, in a rambling exchange that swiftly shifts in topics and tones.

Inspired by Bed Conversations, a form of public theater starring pajama-clad intellectuals created by Cabinet magazine.

## 17. Waterfall

*Nick Duran*

Saturday, September 27, intermittently

[Main Stairwell](#)

Duran embodies falling water in a solo dance for the staircase, inspired by the hallway's framed embroidery.

## 18. The Hour of the Cat

*Johanna Kozma*

Saturday, September 27, 9–10pm

[Living Room](#)

A reading of the work of Clarice Lispector, in the form of a tableaux vivant. Performed by a pair of cat-women, as portrayed by Johanna Kozma and Justin Streichman, and accompanied by projected video.

patterned glass windows.

## 22. Poets in Closets

*Evan Burrows, Dolores Dorantes (en espanol), Doug Kearney, Aaron Kunin, Anthony McCann, Kirsty Singer, Emerson Whitney, and friends.*

Saturday, September 27, 1–5pm

Thursday, October 2, 8–10pm (intermittently)

[Downstairs Guest Bedroom Closet](#)

Poets read a single poem to one audience member at a time in the Gamble House's walk-in closet.

## 50. Sculptures *Anna Sew Hoy*

[Downstairs Guest Bedroom](#)

## 51. Print *Emily Joyce*

[First Floor Hall](#)

## 52. Sculpture *Candice Lin*

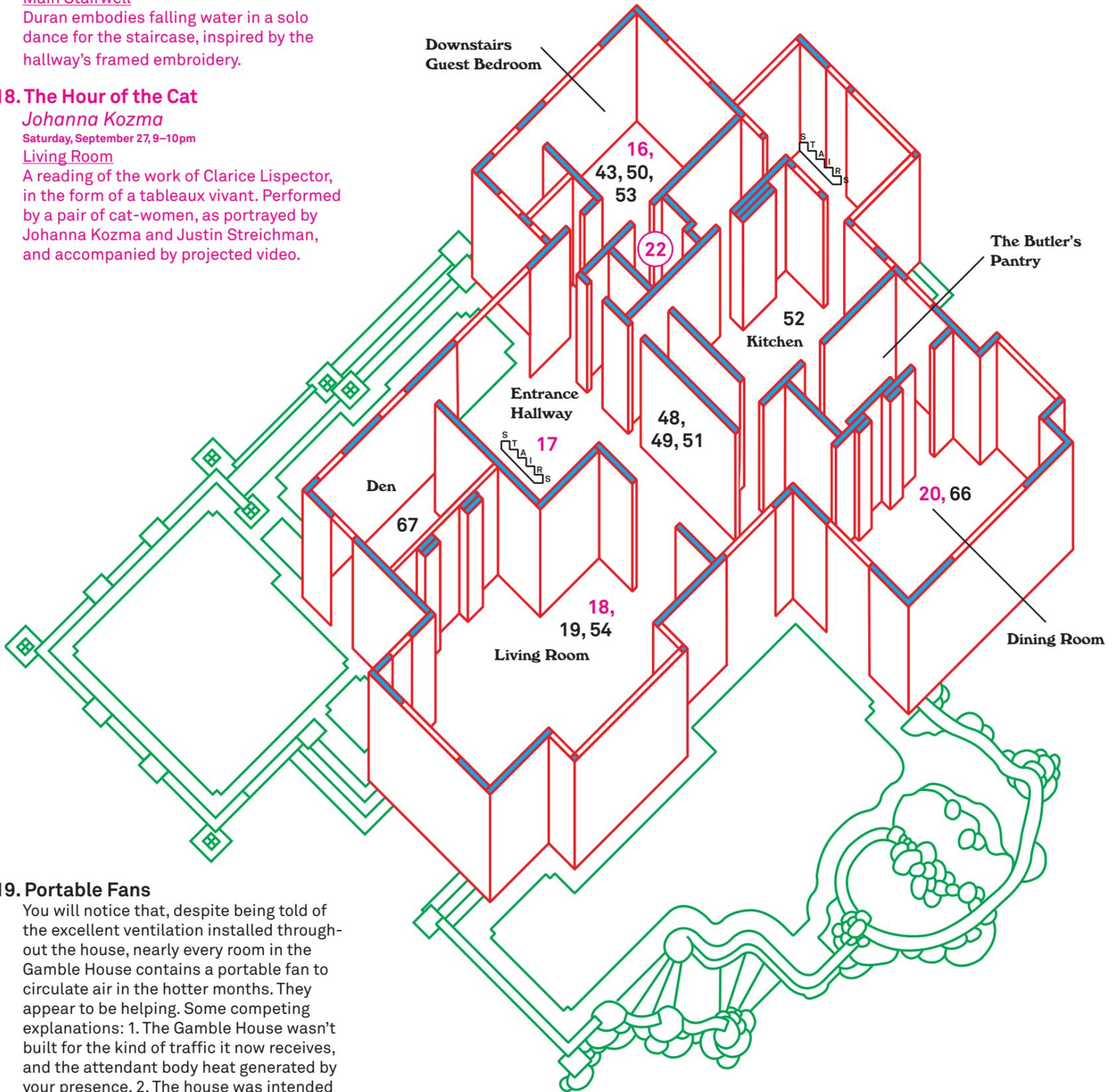
[Kitchen](#)

## 53. Painting *Rebecca Morris*

[Downstairs Guest Bedroom](#)

## 54. Sculpture *Sterling Ruby*

[Living Room](#)



## 19. Portable Fans

You will notice that, despite being told of the excellent ventilation installed throughout the house, nearly every room in the Gamble House contains a portable fan to circulate air in the hotter months. They appear to be helping. Some competing explanations: 1. The Gamble House wasn't built for the kind of traffic it now receives, and the attendant body heat generated by your presence. 2. The house was intended only as a summer residence. 3. Contrary to what you may have been told, the ventilation is simply not that good. 4. Global warming 5. In order to accommodate the AC, the attic windows are closed, disrupting the designed flow of heat up and out of the house.

## 20. Deco Tech Sunshine

*Animal Charm*

Saturday, September 27, 8pm

[Dining Room](#)

A late 19th century lightshow simulating an extreme and completely artificial sunset ablaze through the dining room

## 43. Painting *Lauralee Pope*

[Downstairs Guest Bedroom](#)

## 48. Crane Baron

*Becky Uchtman and Holly Vesecky*

[Entrance Hallway](#)

A rosette shaped North American waterfowl found in coastal wetlands and high desert regions made from succulents.

## 49. Tile *Cayetano Ferrer*

[First Floor Hall](#)

## 66. Video Installation *Animal Charm*

[Dining Room](#)

## 67. This Pamphlet

This guide to the features and services of the Gamble House is intended to help you evaluate the house as not just an exercise in style, but also an environmental solution. This guide was designed by Rosten Woo with illustrations by Tiffanie Tran. Texts about the Gamble House features that were not commissioned or presented by Machine Project were written by

# Features - Basement

Rosten Woo with critical assistance by Ann F. Scheid, Anne Mallek and The Gamble House staff.

## 56. Solar Sun Chime Workshop

*David Casey*

Saturday, September 20, 11am–2pm

[Basement](#)

Participants learn to build a small solar sun chime and learn basic soldering, electronics, and solar power in the process.

## 60. Annunciator Workshop

*Raphael Arar and Chris Weisbart*

Sunday, September 28, 2–5pm

[Basement](#)

Participants learn how primitive concepts of wireless technology paved the way for modern technologies, such as WiFi signals, by studying Gamble House examples. After touring the house and exploring the Gamble House's Annunciator, participants build their own doorbell complete with electromagnetic circuit.

## 68. The Octopus

The Gamble House employs a gravity-fed heating system. Hot air rises through vents installed throughout the house, eventually escaping through the vents and windows in the attic. The furnace systems (initially coal-burning but very quickly replaced by gas) live in the basement of the house. Typically hidden by a folding screen, This type of furnace, with its wide short ducts (best for conveying hot, rising air without forced circulation) is referred to as an octopus, for obvious reasons.





**The Machine Project Field Guide to  
The Gamble House is part of AxS  
Festival 2014, a two-week citywide  
festival produced by the Pasadena  
Arts Council that explores the nexus  
of artistic and scientific inquiry and  
promoting experimentation between  
these disciplines.**



**ABOUT AxS FESTIVAL 2014**

<http://www.axsfestival.org>

The Pasadena Arts Council presents the AxS Festival, a proving ground where ideas, scientific theories and leading-edge technologies converge with artistic innovation across a multidisciplinary platform of architecture, new media, visual art, music, theater, dance, educational programs and provocative conversation. The AxS Festival is a response to our contemporary cultural condition — a concentrated exploration designed to ignite and inspire the imagination of audiences and participants alike.



**ABOUT MACHINE PROJECT**

<http://www.machineproject.com>

Machine Project is a non-profit educational organization based in Los Angeles. Collaborating with diverse practitioners and thinkers—artists, scientists, poets, technicians, performers—and with local communities, we produce non-commercial projects that investigate art, performance, technology, science, music and literature as well as new ideas for creative engagement. We create and host events, provide space for exploration and experimentation, and give direct support to individuals and organizations developing ways to build new audiences, communicate new ideas, and create new content. We believe an organization can be a machine for thinking together.



**ABOUT THE GAMBLE HOUSE**

<http://www.gamblehouse.org>

An icon of the American Arts and Crafts movement, the Gamble House, designed by architects Greene & Greene, remains an outstanding example of architecture as a fine art. Owned by the City of Pasadena and operated by the University of South California, the house is a National Historic Landmark open for public tours.

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**Thank you!!**

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