

It could well be argued that the high point of California's stance as the land of the unique was directly tied to the emergence of California as Automobile-land. In addition to providing the means of realizing suburbia, that greatest of American ideals, the automobile encouraged an entirely new response to how on a day-to-day basis, we could experience our built or planned environment. California's mildness of climate, with the resulting ability to cheaply and quickly erect structures encouraged a nonserious view of not only architecture but symbolism and salesmanship as well.

David Gebhard, *California Crazy and Beyond*

A Road to Reason :

Abstract notes on the way from Car-lifornia to California.

What type of adventure?

What type of story, what type of thrill: scary, funny, ironic, witty, frightening.

A What if?

A chase.

A mystery?

Just what happens in Kooky Car-lifornia? Strange, larger than life people, grotesques, caricatures.

What stories do the buildings hold? Any really scary characters?

A story of deterioration

A story of the emergence and then the disappearance - making it a narrative of time? A story of characters. Large ladies with headscarves...

What of a long journey narrated?

A family car ride - talking going on around you, as though there were four other people in the car with you - a mum, a dad, two kids.

"I remember when this used to be nothing but... oh, look..."

"Hey kids, nail it in down back there. You see kids, gotta show you this place, they wanna change it..."

Like a reveal, a slow reveal. The guy talks about these things and the buildings appear - purely fictional - even make reference to the Pier.

"You gonna learn a little history tonight."

Its night. Street lamps are on. On the road.. sounds of other cars... shouting in the distance. Create real sound atmosphere.

These bizarre shapes and buildings appear out of the darkness. They loom larger than life. New buildings to old, and dad becomes the historian.

and so the road changes...

"Another curious element to the streetscape was the miniature golf courses, which sprouted up almost overnight in a craze that started in 1930. Bringing a whole new level of zaniness to the Los Angeles area..."

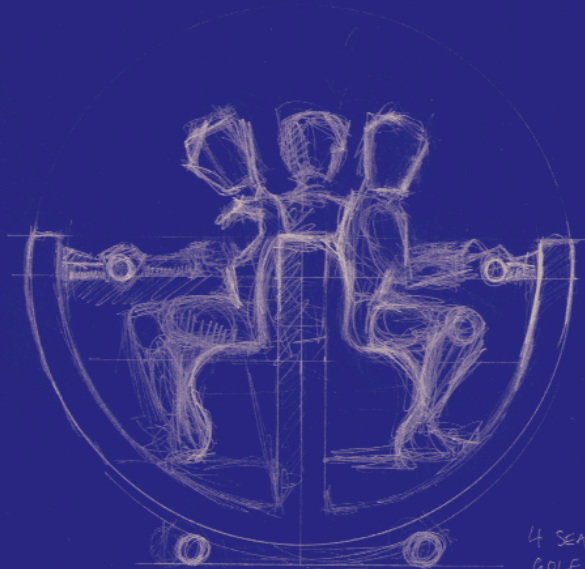
Jim Heimann, California Crazy and Beyond

Imagine being a golf ball on the weirdest miniature golf course... the 'holes' could be the 'Crazy' architecture - make it narrative and informative - the 'car' could be whacked with a club and spins, then goes on its course - when it hits the hole, the car could plunge down and then rise again... or pull away at the last minute of each hole...

The car becomes a ball. Car-lifornia becomes California.

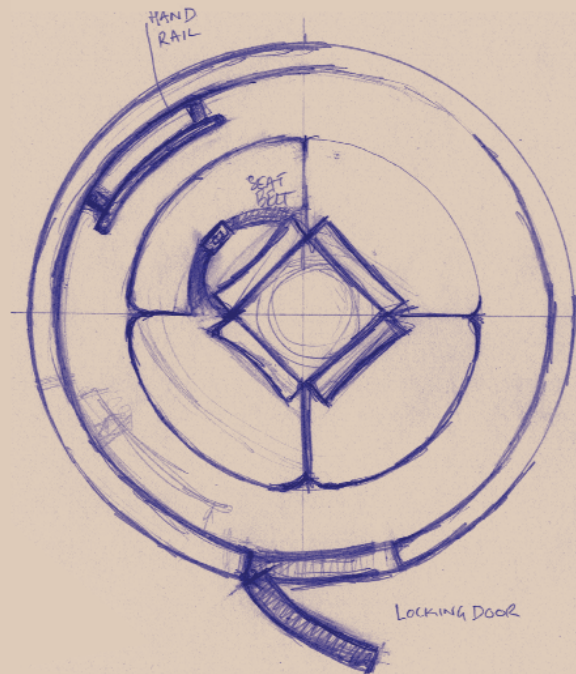


Like some bad B-movie? Out of these giant buildings comes the craziest golf course on the planet!

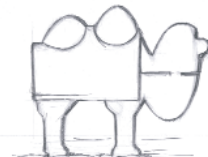
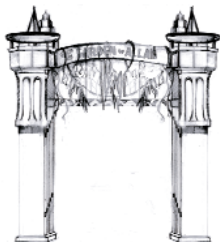
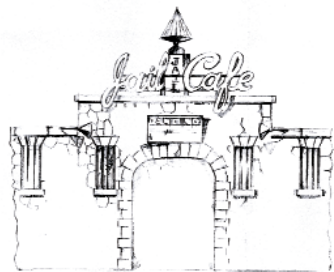
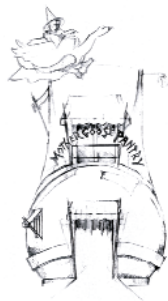
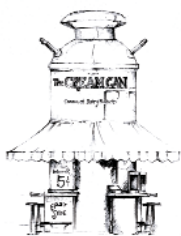
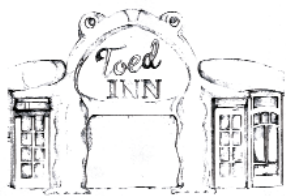


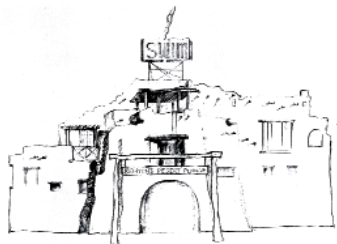
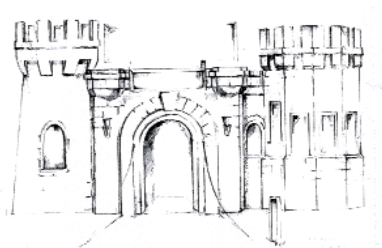
4 SEATER
GOLF BALL
"ALL ROUNDER"

The All-Rounder 4 seater ball - working with a continuous gentle rotation allowing for a full 360 experience of the course. Faster spins occur at several points.



BUILDINGS OF CHOICE





Jim Heimann's book **California Crazy and Beyond**, has been the main guiding inspiration behind this project. Without his excellent research I would have spent a far greater time gathering information in relation to pieces of Californian Crazy architecture.

Choosing what pieces to use on the course was very difficult, as I wished to limit the duplication of similar styles of business. The majority, were of course, restaurant or food and beverage related. The realty office was also quite a popular theme.

I tried to use many obscure pieces and avoid the really well known (which may just mean they were the most photographed). Saying this, some chosen are classed in the styles' Golden Age of 1924 -35, (e.g. Mother Goose Pantry, Jail Cafe and Toed Inn).

Some had been in the design from the start, but changed their role. The Sphinx Realty office was going to be a ride -thru' in my original intention, but due to the narrowness of the doorway, the structure would be too enormous to ensure a sufficient safe gap when the ball passed through. The Sanderson's Stocking (Nylon) was to be used as part of the end spiral sequence (much like a Helter Skelter), but I had a feeling that the idea of running around a large stockinged female leg might upset over half the guests!

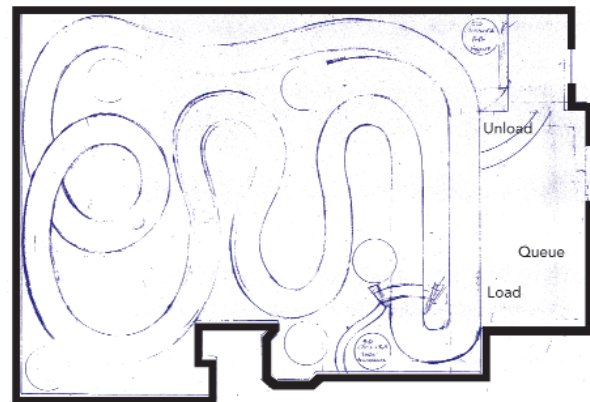
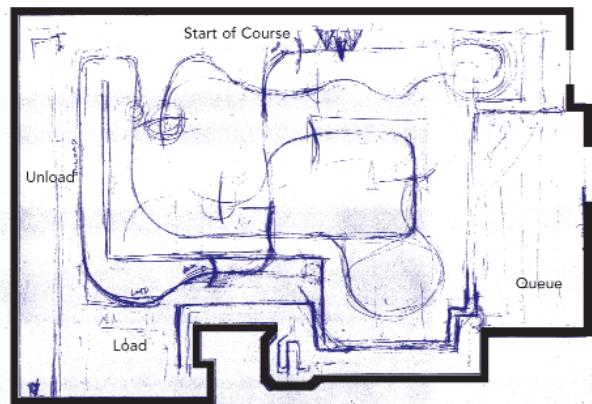
The Garden of Allah section can and would accommodate many more signs.

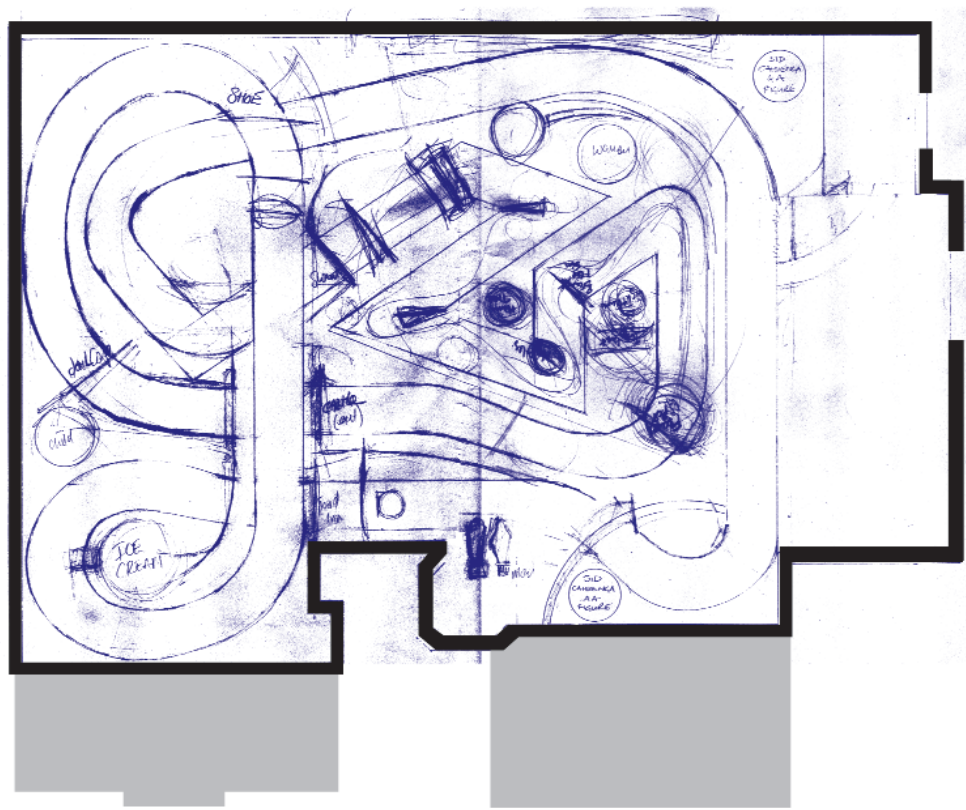
In the initial designs for the layout of the course, I had utilised the area down the front side of the building to move the queue to the loading area at the back. When entering the building the environment would have the look of a regular motel reception. Quite bland, a few photographs - of the original Motel, a leaflet rack, a coffee machine, a few plant pots and basket trays full of biscuits. There would also be signage to indicate that this was a museum - prices for entrance, racks of Museum Guides, signage to both the attraction and other areas of the Museum. Each guests would receive a small printed sheet which would show the buildings featured in the attraction, and act as their Museum Guide.

The loading area would have a Garden appearance to give the indication of going outside to the Museum grounds.

The guests would get into their ball and then move through a launching shoot which took them underground to the far side of the building and the start of the course.

The next development brought the load area into the back of the 'reception' and cut the queue area down. I decided to utilise as much of the building area as I could for the attraction. This stage saw the introduction of Sid Cahuenga as a 'welcome' and 'goodbye' character.



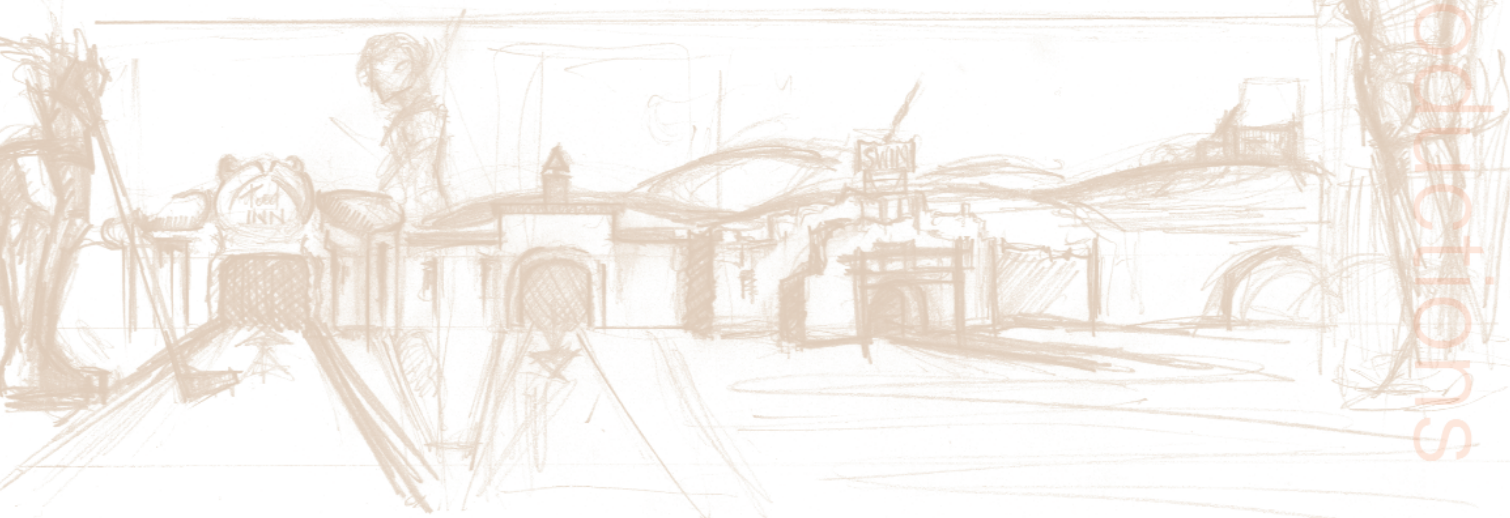


Final layout with the shaded area showing the external edges to the front side of the building

became very conscious of the height I was trying install in the attraction and how to fit that into what was a relatively low level building. The queue area is to be sloped down towards the 'reception' and the load area, then there is a gentle gradient on the initial drive of the course. There are three large figures. The 'father' who is the initial striker of the 'ball', shows only to leg height, i.e. he is not full-bodied. The roof of the building mimics the sky. He stands into the tallest section of the building - the tower. The boy who threatens to drop his ice cream is kneeling down to create some character relationship with the guests in the ball. The 'mother' stands at the edge of the 'Garden of Allah' section. From the ball, you will only see the legs of the two adult figures, along with their golf putters.

There will be an audio system inside the 'balls' which play 'outside' noises, talking, cars passing (indicating the road aspect), birds, the large figures will be heard to talk to each other - including the 'mother' shouting at the boy to not drop his ice cream. An alternative soundtrack, could run as a series of radio adverts, which promote each business which was housed in each of the California Crazy buildings. as the course is supposed to act as some form of history lesson.

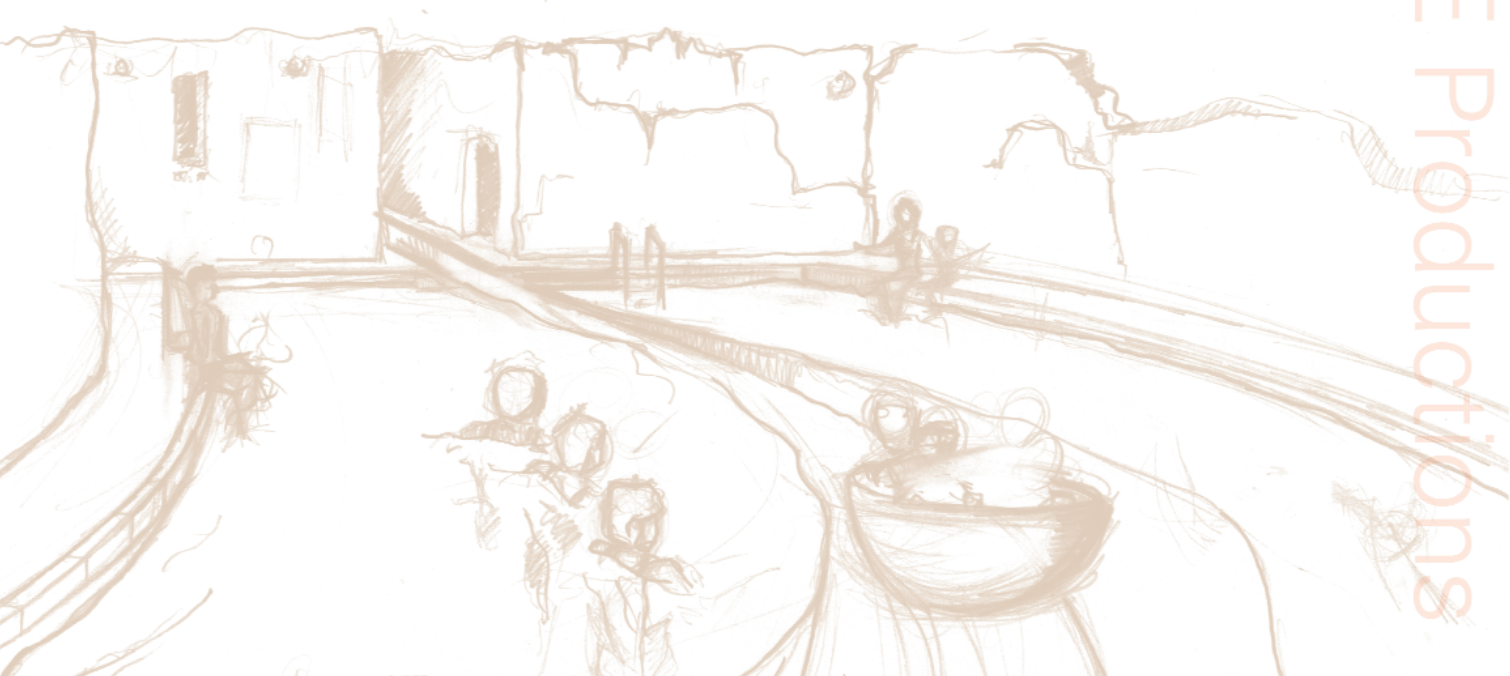
Adding the structure of a hill (with bunny hops) enabled four of the buildings to have show scenes. In the first, the Toed Inn, there are characters sitting down to lunch, when the 'ball' passes through, heads turn, and a commotion is caused. There is a little speed here, as the 'ball' will have just come



out of the first big spin caused by the 'hit' of the putter. Ascending into the Jail Cafe, the environment features restaurant seating inside cells, and people dancing to a jazz band. There are 'uniformed' waiters - one of which blows his whistle at you to stop as you pass on by into an office area with images of properties for sale - this is now the inside of Ray L. Hommes Realty which on exiting you see the exterior of a castle. The final full scene takes place at Kenyon's Desert Plunge, where you encounter 'going through' a swimming

pool. There will be water held in front screens of the 'pool', and the character figures would not get wet.

The 'hole in one' is used only at the end of the attraction, instead of an initial idea of trying to indicate a hole with each building. As you follow on down through the Disneyland Marquee sign the course will spiral once before the track rises again towards the exit. Neon arrows will follow you around this area until you reach the Hole in One sign.



On the original building of the Milestone Inn there had been several shapes and sizes of signs used. As the Museum name was going to play a lesser role than the name of the attraction, the signs were only going to push the attractions' name. As the project developed and became much more about the need to promote this as something that could be real, the Museum became the main selling point. The round sign design adapted from a secondary sign became the initial logo style. This style was taken from postcards which promoted motels during the mid-twentieth century, where the name of the motel was often only shown by displaying the actual sign as a graphic. The ironwork frame sports the initials of the attraction (SC'sKC - Sid Cahuenga's Kooky California). Using the yellow dinosaur symbol as the signoff on this sign came last and bought the thought of using the distinctive shape of the Museum as the official logo.

One of the original signs which appeared above the reception of the motel will be retained in the same position. The very clever H in a M for Hotel and Motel.



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CRAZY

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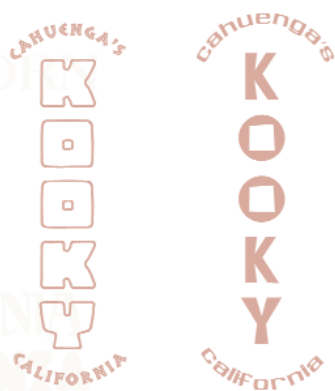
THE MUSEUM
OF
CALIFORNIA
CRAZY



Primary logo



Secondary logo - sign on the building



Cahuenga's logo originally worked on pushing the name Kooky up as the most relevant. When the portrait of Sid worked in flat colours, and I rejected that as the base of the posters, he seemed quite natural for the primary logo. This also enabled the name to be read clearer as Kooky California and the reduction of Sid's name became balanced with the use of his image.

The secondary logo was derived from the very first logo designed (below) - the roundel logos (above left) were designed to fit a golf ball or onto the sign which now houses the museum logo. This logo can be used with the full figure image of Sid.



Primary logo



Secondary logo