



**1978 SCC/AIA Board of Directors:** (left to right) Frank Bernard, Ken Newman (Associates), Stanley M. Smith, Harry D. Newman, Robert Tyler, Thornton M. Abell, Norma Merrick Sklarek, James Pulliam, Lester Wertheimer, Bernard Zimmerman, Louis Naidorf. Photo by Larry L. Logan.

## INSTALLATION DINNER-DANCE ON JANUARY 21

Installation of the 1978 officers and directors of the Southern California Chapter/AIA will be celebrated at a dinner and dance at the landmark Biltmore Hotel on Saturday evening, January 21. The evening's festivities will also include installation of officers and executive board members of the Women's Architectural League.

The program will begin at 6:30 p.m. in the Music Room with a reception, no-host bar, dancing, and buffet dinner. Installation ceremonies are scheduled to begin at 8:45, after which dancing will resume and continue throughout the evening. Members and guests who cannot attend the dinner are welcomed to join the festivities for the remainder of the evening.

A. Quincy Jones, FAIA, will serve as installing officer for the incoming Chapter officers and board members, including Thornton M. Abell, FAIA, President; James Pulliam, FAIA, Vice-President/President-Elect; Stanley M. Smith, Secretary; Robert Tyler, Treasurer; Louis Naidorf and Harry D. Newman, Directors; and Frank Bernard, San Fernando Valley Section President serving on the Board. Continuing Directors include Norma Merrick Sklarek, Lester Wertheimer, and Bernard Zimmerman.

David Martin, outgoing SCC/AIA President, will serve as installing officer for WAL officers and executive board members. (See Chapter News and Notes for complete listing.)

The fifty-year-old Biltmore Hotel has recently undergone a much-heralded thorough and authentic restoration by its new owners, architects Phyllis Lambert and Gene Summers. The vintage craftsmanship and rich decorative detailing of the hotel's interior public spaces have been painstakingly renewed — in some instances, by the original craftsmen who worked on the Biltmore when it first opened its doors.

The Biltmore Hotel is located on Olive at 5th Street in downtown Los Angeles. Parking is available in the Pershing Square garage for \$1.00, with a Biltmore validation. Invitations and RSVP cards will be mailed directly to Chapter members and guests.

## CONTINUING EDUCATION: AN UP-DATE

Nothing recently has created more of a stir in the California architectural community than the subject of mandatory continuing education as a prerequisite for license renewal. Even the once red-hot issue of relocating our CCAIA office pales by comparison. To paraphrase an old saw, "Hell Hath No Fury Like An Architect Scorned."

Opinions, couched in no uncertain terms, range from sheer outrage: "how much more bureaucracy can we take?" — through qualified endorsement: "we'll go along with this, if you'll get us that." — to a cautious acceptance: "easy now, let's first work out the details." Some feel that continuing education is too simplistic an attempt to solve the matter of competence, accountability, and the age-old problem of responsibility vs. authority — that CCAIA was precipitate in authoring and offering to the State Assembly a bill (SB 10) supporting such a system. Others agree that it's "in the cards," and we're better off doing it in-house rather than having it done for, or to, us.

This past November in Monterey, CCAIA adopted a new resolution. In essence, it states that more time is needed to research, evaluate, and coordinate the variety of programs now being considered by the AIA, NCARB, CCAIA, and the State Board of Architectural Examiners. However, CCAIA will "continue to maintain its interest in legislation requiring mandatory continuing education for recertification of architects in California, and support its introduction to the Legislature if the CCAIA Board deems it appropriate."

At the same Conference, the California Board of Architectural Examiners also passed a resolution which, boiled down, states that they believe there is no chance for mandatory continuing education law to be adopted by the Legislature and Governor in the foreseeable future. Therefore, they will support efforts by NCARB and AIA to develop strong voluntary educational programs and will, themselves, continue to study the

matter through a special committee. Meanwhile, back on the farm....

- AIA and NCARB seem unable to resolve their differences: AIA concerned mainly with professional standards; NCARB worried about maintaining control of reciprocity.

- At least two States have already enacted more or less stringent continuing education legislation, and others are formulating programs.

- An informed source at Senator Alan Sieroty's office said that, to the best of his knowledge, some form or other of the proposed SB10 will be introduced to the State Assembly early next year.

Janice Axon

## GEORGE NELSON AT PDC ON JANUARY 10

Noted architect, author, and 'concept thinker' George Nelson, FAIA, will speak on "Civilized Cities" at the SCC/AIA Chapter meeting on Tuesday, January 10 at 8 p.m. in the Sequoia Room of the Pacific Design Center. The program is free of charge and open to the public.

Nelson, who has variously described himself as an editor, industrial and furniture designer, and social gadfly, originally developed the influential "Grass on Main Street" concept, which later became the pedestrian mall.

He has designed furniture for Herman Miller, written books and articles, including *Problems of Design* and *Tomorrow's House* (with Henry Wright), and is designer of the highly innovative New York town house for Sherman-Fairchild. He is president of his own design and planning firm in New York City, and is a partner in the architectural firm of Nelson and Chadwick.

Nelson's most recent book, *How To See: Visual Adventures in a World God Never Made*, published in 1977, is based on the premise that "Fixing up deteriorated environments cannot possibly come to anything until the people involved learn to see them first..." — an observation the Los Angeles design community should find of particular interest and relevance.

## LANE REVIEWS CCAIA CONFERENCE

Early this year, I asked Russ Levikow what he thought of marketing as the theme for the 1977 CCAIA Annual Conference. He enthusiastically replied that it was a terrific idea. That's when I turned to him and said, "Great, Russ, that should make your job as chairman much easier." After getting over the shock, he took the ball and, at the Conference many months later in November, I think everyone would agree Levikow had done a fantastic job.

The Annual Conference in every aspect is of the President's personal choice — theme, location, social functions — with the sole restriction of staying within the allocated budget. I wanted something that the members could really take home and put to work. It seemed to me that the common denominator all architects in practice could profit from was marketing.

This year's exceptional response, 525 registrants, was the best attended CCAIA Conference in many years. I believe this was due to three factors: an attractive and tangible theme, improvement in the economic position of the profession allowing more members to afford to attend, and finally, the location itself. Monterey provided many diverse pleasures in dining, sightseeing and recreation.

The tone of the Conference was set by Tom Lawrence's stimulating and animated keynote address. From there every workshop throughout the day was packed... standing room only.

(continued on Perspective page)

## CCAIA RECOGNITIONS

- A. Quincy Jones, FAIA, was awarded the CCAIA's highest honor, the Distinguished Service Citation, at the CCAIA Annual Conference for his significant contributions to the profession as an architect, educator, and as an international planner and urbanist.

- The late J. R. Davidson was chosen to receive posthumously the CCAIA Special Award in recognition of his unique contributions as a pioneer in the development of architectural design in California. Davidson's work was featured in the May 1977 *L.A. ARCHITECT*.

- A. Jeffrey Skorneck, AIA Associate and *L.A. ARCHITECT* Editorial Board member, was elected CCAIA Associate Director.

## 1978 PROGRAM PREVIEW

The SCC/AIA Program Committee has announced a much-expanded program of speakers and events for 1978, drawing on the high degree of interest and participation generated by the 1977 programs, organized under the able leadership of Bernard Zimmerman. The schedule now calls for twice-monthly events (in general, the second and fourth Tuesdays of each month), as follows:

**January 10:** George Nelson, FAIA  
**January 21:** Installation Dinner-Dance  
**February 14:** Valentine's Day Party  
**February 28:** Crombie Taylor, FAIA  
**March 14:** Architectural Critics  
**March 28:** Panos Koulermos  
**April 11:** Richard Saul Wurman, FAIA  
**April 25:** Peter Pearce  
**May 9:** John Hejduk, AIA  
**May 23:** Film Festival  
**June 13:** Charles Gwathmey, AIA  
**June 27:** Young Architects  
**July 11:** Building Tour  
**July 25:** Perception and Design  
**August 19:** Designers' Picnic, DYOB (Do Your Own Banner)  
**September 12:** Political Event  
**September 26:** Architectural Education  
**October 3:** Awards Program  
**October 17:** Awards Symposium and Exhibit  
**October 24:** Allied Artist Colloquium  
**November 14:** Edward Killingsworth, FAIA  
**November 28:** Peter Eisenman, AIA  
**December 12:** Cesar Pelli, AIA

## EAMES HOUSE WINS AIA 25 YEAR AWARD

In October 1977, *L.A. ARCHITECT* ran a special retrospective piece on the Eames house in celebration of its twenty-eighth year and in support of the Chapter's nomination of the house for this year's National AIA Twenty-Five Year Award which goes annually to "a project considered outstanding and deserving recognition for its architectural excellence, its sense of place, of time and of continuity a quarter of a century later." Last month we learned that in fact the Institute had awarded this year's Twenty-Five Year Award to the house in Santa Monica Canyon over some formidable competition from the East Coast (the Lever House). Congratulations, Charles and Ray.

And congratulations to Ray Kappe, Chairman of last year's Awards Committee which made the nomination, and to the Northern California and East Bay Chapters for their perspicacity in promoting this treasured part of our California heritage. It brings great honor to our Chapters and to our State.

Thomas R. Vreeland, Jr., AIA

## BRITONS SHARE DESIGN EXPERIENCE

Back-to-back talks by Ron Herron and Richard Rogers in November, at SCI-ARCH and UCLA respectively, highlighted a monthful of stimulating architectural programs. Both were visitors from Britain and shared a sardonic wit in recounting both professional anecdotes and the public's reaction to some of their work. But the courses they have charted in their respective careers could hardly be more different.

Herron was associated with the Archigram group in its prime and has since served as a commentator on popular architectural tastes, an educator, and an infrequent practitioner. He is obsessed with facades, particularly those that conceal the kinky and unexpected with a veneer of propriety. Rather than the usual cry for honesty and truthful expression, Herron delights in contrasts between the container and the contained.

At different times he has proposed a scheme for maximum row-house appeal (a literal movie set of mundane, respectable facades behind which anything can happen); an assertively ordinary estate addition for rock star Rod Stewart (heralded for its "sensitvity" to its historic mother-building by environmental review officials, though adorned by off-the-shelf shock trim); and a new residence for the Queen, the ultimate in architectural stage sets for in Herron's view, the greatest actress ever. Her royal digs would cater to a fantastic range of imperial urges, many of them unspeakable, revealing to the public only those activities deemed to be suitably stately. One of Herron's few built projects is a children's playground in Milton Keynes.

(continued on Perspective page)

## PRESIDENT'S MESSAGE: A CALL FOR PARTICIPATION

I suppose it is customary for incoming presidents of any organization to say the usual things and make the usual promises. As far as I can see, this is not a one man operation. It is a 'team' effort — the President, the Board, and the Committees.

Our Board is made up of many members from last year, as well as some new members — it is a good Board. The Chapter Committee chairmen are important, and we have a fine group, with knowledge, interest, and enthusiasm. I am most encouraged that, with this 'team,' we can move along and do some of the things that need to be done.

Our lives seem to become more and more complex — too many opinion surveys, too many questionnaires, too many multi-copy forms and, most disturbing, too much recording and filing of business and personal information by heaven-knows-whom, and for no apparent reason.

We can't do much, but we can certainly try to simplify things in our field of activity, go on to CCAIA and, if necessary to AIA. This is a cooperative effort that involves each member. The Board needs your help.

Thornton M. Abell, FAIA  
 SCC/AIA President

## DRAWINGS HUNG, ARCHITECTS GO FREE

There has been a resurgence of architectural exhibits across the country recently and Los Angeles is beginning to show signs of catching up with the rest of America's major cities. "A View of California Architecture: 1960 - 1976," curated by David Gebhard and Susan King (reviewed in *L.A. ARCHITECT*, January 1977), first appeared in the San Francisco Museum of Art in December 1976, then reappeared in the Santa Barbara Museum of Art in September 1977, and was exhibited most recently in La Jolla, but regrettably the Los Angeles museums were too booked to find space for this important show of contemporary California architects. The Pacific Design Center has had architectural displays and we are grateful for this, but let's face it, no museum in Los Angeles has made a meaningful commitment to the research and display of architecture and design. But there is hope.

Two exhibits are opening this month which indicate a shift in values that we must welcome, applaud, and support. The commitment of human and financial resources by both the Otis Art Institute and the Los Angeles Institute of Contemporary Art (LAICA) has brought two stimulating and noteworthy exhibits of architectural drawings to our angelic city.

The Otis Art Institute Gallery, directed by Hal Glicksman, will feature "Drawing Towards a More Modern Architecture" which originated at the Drawing Center in New York. Also included in the show of more than forty architects' work from across the country will be additional drawings from the Cooper-Hewitt Museum. The exhibit includes the pristine, yet elegant, drawings of such notables as Michael Graves, Stanley Tigerman, Charles Moore, Robert Stern, John Hejduk, Venturi and Rauch and more. The presence of the show in Los Angeles is due in large part to the efforts of Frank Israel. The exhibit opens to a members-only reception on Thursday, January 5, from 6-9 p.m., and to the public from January 6 through February 5, Tuesday through Saturday, 10:30 to 5, at 2401 Wilshire Boulevard. A marvelous catalogue of the exhibit appeared in the June 1977 issue of *Architectural Design* and is available at Otis.

The exhibit at LAICA, curated by Coy Howard, has been labeled, coyly, "Five Architects." Any similarity to the famous white book published by Oxford University Press, and to the contents therein, is purely coincidental. The "Five Architects" at LAICA include: Richard Aldridge, Fred Fisher, Craig Hodgetts, Coy Howard, and Eugene Kupper. Howard explains that the concept behind the show is to exhibit, "architecture as ideas." Howard conceives of the drawing medium "as a means to extend our perceptions, to

(continued on Perspective page)

## JANUARY 1978

### Inside:

Santa Monica Mountains Study  
 Ventura Boulevard Study

### Calendar:

**January 7:** San Fernando Valley Section/AIA Installation Dinner-Dance, Braemar Country Club.  
**January 10:** George Nelson, FAIA, on "Civilized Cities," Chapter program, Sequoia Room, Pacific Design Center, 8 p.m.  
**January 21:** SCC/AIA and WAL Installation Dinner-Dance, Biltmore Hotel, 6:30 p.m.



A hand-drawn map of the Los Angeles area and surrounding regions. The map shows the Mojave Desert to the northwest, the Pacific Ocean to the south, and the Santa Monica Mountains to the east. Key locations marked include Santa Monica, Los Angeles, and Santa Barbara. The map also shows the Santa Monica Bay, the Santa Monica Peninsula, and the Santa Monica Islands. A compass rose and a scale bar are included in the bottom right corner.

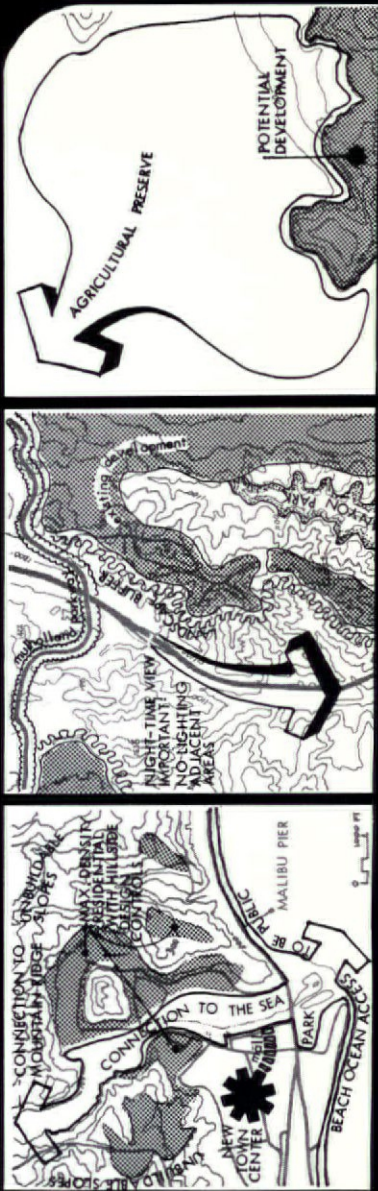
If one were to drive along the ridge of the Santa Monica Mountains, beginning near Griffith Park and the Los Angeles Central Business District, and head west along Mulholland Highway, one would see intensive development on either side of the road along the roadway until approximately its intersection with the San Diego Freeway. Past that point, west to Point Mugu, the mountains remain in a relatively natural condition. What will become of this important section of Southern California? The mountains are ripe for development. Typically, a scenic view adds from \$10,000 to \$50,000 to the value of a residential lot. Pressures for development are increasing daily despite the generally difficult building conditions in the mountains. Should the Santa Monica Mountains, west of the San Diego Freeway, be developed as an urban area, or can we consider alternatives providing a better use?

In 1976, the CCAIA Land Use Committee selected the Santa Monica Mountain area as a focus for land use planning issues on a regional level. In view of the urban development strategies evolving on a state level, and in view of the concern for the future of the Santa Monica Mountain area, an Ad Hoc Committee was formed composed of architects, planners, engineers,

D. In keeping with the primary nature orientation of the mountains, recreational opportunities should be offered and enhanced.

[illegible]

Proposed Patterns



## Concept Plan For The Santa Monica Mountains



## HERRON/ROGERS

(continued from front page)

a large tunnel under an earth berm that acknowledges children's simultaneous needs for fantasy and privacy by offering an operable garage door at either end. Consistent with Herron's philosophy, what goes on inside is only for those inside to know.

Herron was even considerate enough to offer his listeners a chance to indulge their fantasies during his talk. Those who preferred to revel in Herron's Archigram period could tune out his words and groove instead on the far-right slidescreen, which flashed the popular 60's Archigram montages.

Rogers' work has been oriented a little more to real building programs, though much of it is no less fantastic than several of Herron's propositions. Rogers has devoted a good deal of his life to the practical and aesthetic qualities of modular panel construction, and listeners were guided through one elegant lightweight panel building after another. The inevitable climax of Rogers' slide tour was Place Pompidou (nee Beaubourg), the new architectural and cultural mecca in Paris.

Rogers has never been one to shy away from adversity, enduring contractors' desertions in mid-construction and other early-year near-disasters. But his perseverance in bringing Beaubourg to fruition required almost superhuman mettle. First, there was animosity toward a British/Italian team winning a French competition; upon taking office, Giscard d'Estaing changed the project's name to pay tribute to his predecessor, but also mandated that all surface hardware be put somewhere inside; finally, Piano and Rogers had to buck the entire French building industry establishment in order to maintain some role in construction supervision — French architects normally bow out after the conceptualization phase — entailing several years' labor with no pay and a good deal of trouble with contractors, the government, and a segment of the public loudly denouncing Beaubourg's assertive presence in its traditional Parisian milieu.

Rogers' talk was remarkable in that his dedication to principles and its reflection in the evolution of his projects came through clearly and with no strident tone, a rare phenomenon particularly when one's projects are currently the most published in the

world's architectural press. Curiously, even that publicity has not insulated Rogers from the English building industry slump. His warm Los Angeles reception hopefully provided some relief.

A. Jeffrey Skorneck

## LANE

(continued from front page)

The panel discussion winding up the marketing workshops given by three representative clients discussing what they look for when selecting an architect was very informative and, in some cases, quite surprising.

Realizing that marketing did not necessarily concern all architects, we also planned three workshops based on issues of prime importance as they developed through the year: Upcoming Energy Legislation, Continuing Education, and the Intern Development Program.

On a personal level, I was truly overwhelmed by the warm and spontaneous plaudits extended to me, by the Convention, at the Awards Luncheon. That recognition was the most unanticipated and appreciated reward I could have received.

Bill Hawley, 1976 CCAIA President, left the burning issues of Energy and Location Headquarters in my hands. This year, George Bissell, the 1978 President, is being handed the Energy issue, the Intern Development Program, and the one issue I will probably be most remembered for...Continuing Education. Actually, the entire Conference in itself was a continuing education experience.

The most gratifying response I had came a few days after the Conference. I received a call from a member who said he'd been on an interview and had applied the techniques he learned from the marketing workshops. Incorporating the upcoming energy legislation discussed at the Conference, he was able to emphasize how it would affect the project this client had in mind. He *got the job* and attributes it absolutely to what he learned at the Conference.

Now, that is exactly what the program was aimed to do — and that's what it did.

Howard R. Lane, AIA  
1977 Past-President, CCAIA

## DRAWINGS

(continued from front page)

clarify ideas, and to communicate ideas." These drawings are meant to crystallize an architectural idea, in two-dimensional form, rather than to represent the actual building the way a traditional rendering might attempt to do.

The introduction of "Five Architects" into the stimulating, avant-garde exhibit calendar at LAICA was possible because of the interest and energy of its director, Bob Smith. The show will be on exhibit from January 10 to February 16, Tuesday through Saturday, 12-6 p.m., at 2020 S. Robertson Boulevard. An abridged catalogue of the exhibit will appear in the February issue of *L.A. ARCHITECT*.

Michael Franklin Ross, AIA  
Chairman, SCC/AIA Exhibits Committee

## LOS ANGELES 12 LECTURE SERIES ANNOUNCED

"Twelve Architects/Twelve Months" is the title of a lecture series sponsored by the Architectural Student Forum of the Student Chapter/AIA, Cal Poly Pomona. Each of the twelve monthly programs will feature one of the twelve designers from the original 1976 Los Angeles 12 Exhibit and Program. The lectures will be held in the Knoll Showroom at the Pacific Design Center, 8 p.m., on the third Tuesday of each month. The schedule is as follows: January 17, John Lautner, FAIA; February 21, Leroy Miller, AIA; March 21, Raymond Kappe, FAIA; April 18, Craig Ellwood; May 17, Bernard Zimmerman, AIA; June 20, Anthony Lumsden, AIA; July 18, Frank O. Gehry, FAIA; August 15, Roland Coate, FAIA; September 19, Gerald Lomax, AIA; October 17, James Pulliam, FAIA; November 21, Daniel Dworsky, FAIA; December 19, Cesar Pelli, AIA.



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## FEEDBACK

"...Vocal Minority..."

Could it be blissful, wishful thinking to claim the support of one's position by a "silent majority," to assume that those architects who were too busy, too preoccupied, out-of-town, or too apathetic to answer a questionnaire constitute a large "silent majority" who are in favor of legislation requiring mandatory continuing education as a condition of architectural recertification?

At the National AIA Convention and at a CCAIA Board Meeting early this year, the pro-side of this proposal was forcefully presented — in fact, so forcefully and convincingly presented that the CCAIA Board voted almost unanimously to support enactment of such legislation in California. After several months of study of the *con*-side as well as the *pro*, many of us have plain changed our minds and are now opposed to the concept of mandatory continuing education as a prerequisite of license recertification. Howard Lane, who has been working statewide to gain and keep support for such legislation, considers any change of position as untenable, embarrassing, and a collective loss of face. I believe it is honest and intelligent to admit a previous error and a change of position, and also that the prerogative that women have long been acknowledged to have, "to change their minds," should be extended to men.

A few years ago a powerful president claimed, in similar fashion as Lane, to have the backing of a silent majority, which indeed he did for a period of time. Suddenly an entire nation changed its mind. In the current case of mandatory continuing education, I do not believe Lane has the support he claims of a majority, silent or otherwise.

The majority of California architects who responded to the CCAIA questionnaire on the subject were against such legislation. Instead of accepting the written majority opinion as the wishes of the membership, Lane undauntedly contends that those written *con* votes represent merely a vocal minority!

Norma Sklarek, AIA

"...competent to practice..."

Harry Newman, AIA completely expressed my own viewpoint, as I stated in the "Questionnaire On Continuing Self Development" (License Renewal): "...Each time I submit plans for approval to a regulatory agency I have to prove to a governmental official that I am competent to practice architecture. Codes of the various agencies in most cases are not interpreted as to intent but verbatim, similar to a cop issuing a traffic ticket. Additional mandatory education will not change this status quo...."

Ernest A. Jacobs, AIA

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## RECERTIFICATION, ITALIAN STYLE

As any tourist will tell you, the name Leonardo da Vinci is as Italian as Gucci, Pucci, or Fettucini Alfredo. The greatest genius of 15th century Italy almost single-handedly created the notion of the Italian Renaissance Man — the universal fountain of wisdom who was at once a great artist and a far-ranging intellect. It has always been a curious mystery, therefore, that Leonardo spent his last years in France — not Italy — where he died in the year 1519. How is it that a national Italian treasure like Leonardo could end up in a small chapel tomb at Amboise, hundreds of miles from his homeland? The popular story, of course, was that Leonardo, ignored and without work in Rome, accepted the invitation of Francis I to come north and lend his brilliant aura to the young king's French court. The real story, however, involved quite another issue.

The scene is the Vatican Palace; the year, 1510; the speaker, Pope Leo X:

"My dear Leonardo, the laws of Rome are quite clear on this point; your eminent position cannot be maintained unless you have a sufficient number of continuing education units. Why is that so difficult for you to understand?"

"I do understand, your excellency, but the ruling committee has rejected so much of my work that certainly should have counted towards my professional development. Why just the other day I invented the submarine and it was repudiated. The same thing has been happening with my work on war machines, wave motions, birds in flight — you name it, it's been rejected."

"We all admire the universality of your interests, old fellow, but you simply don't have enough contact hours, and that is the only acceptable way we can measure your professional development. All the rest is very nice, to be sure, but you know we cannot count it."

"But how about my poetry, doesn't that mean anything? Or my sculpture or my paintings — what about the Mona Lisa, for example?"

"There is something you fail to see, my dear Leonardo. The Italian consumers have become a mighty powerful group, and they are demanding accountability from all professionals. You are not being singled out; the same rules hold true for Rafael, Bramante, and yes — even Michelangelo. But they, at least, see the wisdom in attending seminars. Why is it you refuse to take a night school course? Eighty hours out of your life — it surely wouldn't hurt you."

"How about my helicopter invention — isn't that worth something? And my work in city planning, anatomy, biology, optics, architecture, civil engineering,...."

"I am truly sorry, Signor da Vinci, but no professional development credits — no license renewal. I'm afraid that's the way it is."

"That may be the plebeian way, your excellency, but it is not the way of universal reason, nor it is — I regret to say — my way. I have no other recourse but to take myself and my work elsewhere. By a fortunate coincidence, I have heard that Francis I is looking for a new court architect — even as we speak here today. Perhaps I will pay the young Frenchman a call...."

The rest, of course, is history.

Lester Wertheimer, AIA

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# VENTURA BOULEVARD STUDY

PREPARED BY A COMMITTEE OF THE SAN FERNANDO VALLEY SECTION OF THE SOUTHERN CALIFORNIA CHAPTER/AIA

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### INTRODUCTION

The San Fernando Valley first appeared in the history books in August of 1769, when a party of men under Gaspar de Portola crossed the Valley on an expedition to Monterey Bay. They named the Valley "El Valle de Santa Catalina de Boronia de los Encinos." For many years after, it was known as Los Encinos Valley, or Valley of the Oaks.

Father Juan Crespi, in his diary of the trip, described the valley as a "pleasant and spacious valley." Little was he aware that this spacious valley of 300 square miles and several hundred Indians would grow within 200 years to a sprawling metropolis of 1.5 million in-

habitants. Twenty-eight years after Father Crespi's visit, the San Fernando Mission was established and by 1882 more than a thousand Indians lived under the tile adobe roofs of the mission complex.

The initial development of the San Fernando Valley occurred in communities located along San Fernando Road and Ventura Boulevard, now the two major traffic arteries leading into the Valley from the Los Angeles Central City. The the 1880s a real estate boom was starting in Los Angeles, and the completion of the Los Angeles Aqueduct in 1913 accelerated development pressures in the Valley. M.H. Sherman, who was a director of the Los Angeles Suburban Home

Company which was subdividing the area, helped develop Sherman Oaks — a community whose name pays tribute to its founder as well as to the trees that have been preserved as landmarks. It wasn't until June of 1915 that the Encino Ranch owned by the Amestoy family appeared in the Los Angeles Times Real Estate Section under "New Subdivisions."

In 1867 the Butterfield Lines made stops in Encino on the way to Calabasas and the Santa Susana Pass. That once picturesque trail now known as Ventura Boulevard moves many thousands of vehicles across the Valley today.

This "El Camino Real" of today can be best described as a fifteen-mile continuous stretch of gas stations, car

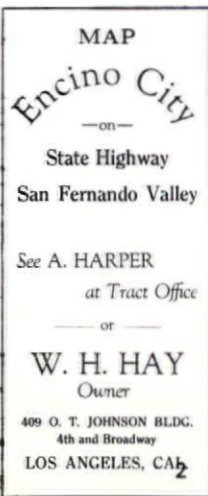
washes, bowling alleys, restaurants, auto repair garages, antique shops, high- and low-rise office buildings, car dealerships, mini-shopping complexes, and billboards — built to maximum capacity with little if any value given to open space, convenience, and pleasant appearance.

### PHOTOS AND MAPS:

Encino Chamber of Commerce: 1, 2, 3  
Los Angeles City Planning Dept.: 4, 5  
Rudolph De Chellis, AIA: 6, 7, 8, 9



IN THE BEGINNING



THE SETTING — EXISTING SCENES OF BOULEVARD





# CHAPTER NEWS AND NOTES

**The 2,139th meeting of the SCC/AIA Board of Directors:** On November 1, 1977, officers, directors, and guests gathered at the Chapter office to hear reports by the following: President **David Martin** reported on a CCAIA Continuing Education Survey; **Ron Goldman** reported on the Awards Committee; **Robert Tyler** reported on the Chapter budget; A discussion ensued regarding membership on the State Board of Architectural Examiners.

**Please Note:** Additional copies of the December issue of *L.A. ARCHITECT*, with its **Special Energy Insert**, are available from the Chapter office at \$ .50 each.

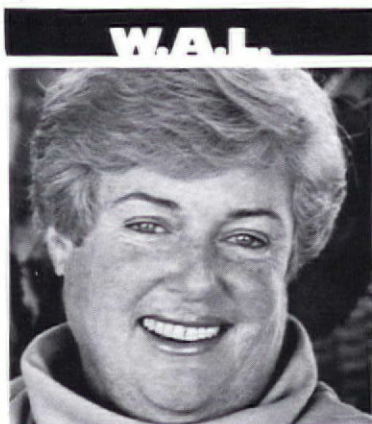
"San Francisco Architects" is the title of the Winter 1978 Monday Night Lecture Series at the Department of Architecture, School of Environmental Design, Cal Poly Pomona. The speakers are: **Robert Mittelstadt**, Department Chairman, on January 9; **Robert Marquis**, FAIA, January 16; **Joseph Escherick**, FAIA, January 23; **Rodney Friedman**, FAIA, January 30; **Pafford Clay**, FAIA, February 6; **Henrick Bull**, FAIA, February 13; and **William Turnbull**, FAIA, February 21. The series is in preparation for a Departmental program and exhibit by students on San Francisco architecture. The programs will be held at 7:30 p.m. in the Multipurpose Room of the University Union. For further information, call (714) 598-4182.

The **Western Los Angeles Regional Chamber of Commerce** is now accepting nominations for its **Beautification Awards**. Submit entries by February 2. For entry forms and further information, contact the WVARCC, 10880 Wilshire Boulevard, Los Angeles, CA 90024, 475-4574.

**Positions available at Cal Poly Pomona:** **Dean of the School of Environmental Design.** Send resume and applications or letter of intent, in confidence, by January 31 to Dr. Kenneth H. Anderson, Dean for Academic Affairs, attn: Sylvia Thompson. **Teaching positions for 1978-79** in architectural design, structures, environmental controls, history, and human factors. Undergraduate and graduate programs. Send resume by March 1 to Chairman, Department of Architecture, California Polytechnic University, Pomona, CA 91768. An equal opportunity/affirmative action employer.

**Correction:** In the article on Thornton M. Abell in the December *L.A. ARCHITECT*, the name of Mr. Abell's former professor at the University of Michigan is correctly spelled Knud Lonberg-Holm.

**Jerry L. Pollak, AIA**, will have an exhibit of his bronze sculptures at the Hollywood Gallery of the University of Judaism, 6525 Sunset Blvd., January 18 - March 17, 9:30 a.m. - 4:30 p.m., Monday - Friday.



**Mrs. William (Sally) Landworth** has been elected 1978 President of the Southern California Chapter Women's Architectural League. Born in Portland, Oregon, she is a graduate of UC Berkeley, and also studied at the Rudolph Schaeffer School of Design in San Francisco. Mother of two talented daughters, Sally also manages her own Interior Design firm.

Elected to the Executive Board were: **Mesdames Victor (Carol) Newlove**, Vice-President; **W. Frazier (Marge) Overpeck**, Recording Secretary; **David (Diane) Duplanty**, Corresponding Secretary; **Peter (Gretchen) Creamer**, Treasurer. **Mrs. Stanley (Kathy) Brent**, immediate past-president, will serve as a Director.

Committee Chairpersons are: **Mesdames Donald (Janice) Axon**, Public Relations; **Ralph (Martha) Bowerman**, Los Angeles Beautiful; **Richard (Maureen) Dodson**, Hospitality; **Frank (Sarah) Smizer**, Historian; **Robert (Kay) Tyler**, Girls' Week.

Installation of the new Board will take place January 21 in conjunction with the SCC/AIA installation.

**Harry W. Harmon, FAIA**, was installed last month as a member of the Board of the American Institute of Architects, on which he will serve a three-year term as AIA Regional Director for California. Harmon, a former SCC/AIA Director, is executive vice-chancellor of California State University and College system.

**William A. Kelly, AIA**, will offer a course entitled "Backgrounds of Architecture" at two tuition-free local colleges, East Los Angeles College (phone 265-8650) beginning January 31, and West Los Angeles College (phone 836-7110) beginning February 1. The course is designed for State Exam Candidates, students, and travellers.

**UCLA Extension: "Fire Protection in Building Construction"** January 5 - March 23, Thursdays, 7-10 p.m., Room 310 Downtown Center, call 825-1047. **"Incorporation for the Professional: Tax Advantages vs. Costs,"** January 28, 9 a.m. - 4 p.m., Holiday Inn, Westwood, call 825-7031.

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"Case Study Houses Re-Studied," is the theme of the **Southern California Chapter/Society of Architectural Historians** tour and talk, featuring **Esther McCoy**, on Saturday, January 28, 1978, 10 a.m. to 2 p.m. For program information, please contact Janann Strand, 799-3153, or Elizabeth McMillan, 487-4663.

## ASSOCIATES

The 1978 Board is: President **Ken Newman**, Vice-president **Michael Rachlin**, Secretary **Jim McDonald**, Treasurer **John Poindexter**, and Member-at-Large **A. Jeffrey Skorneck**.

On January 11, at 7:30 p.m., the first Associate board meeting will be held at the studio of Michael Rachlin and Brent Wolfe, 10312 Seabury Lane, Beverly Glen, 474-0719. This year's programs

and goals will be discussed. On February 8, at 7:30 p.m. a board meeting will be hosted at the studio of Milton Newell, 2502 W. 7th St., 383-4399. All board meetings are open to interested persons.

## ASA

SCC/AIA Board Member and Program Chairman, **Bernard Zimmerman**, will be the guest speaker at the Installation Dinner of the Southern California Chapter, Architectural Secretaries on Tuesday, January 17th at the Pike's Verdugo Oaks Restaurant at 1010 N. Glendale Avenue in Glendale. Social hour will begin at 6:30 p.m. followed by dinner at 7:30 p.m. AIA, ASA members and guests may make reservations at \$10 per person through Mrs. Cushing at 621 S. Westmoreland Avenue, Los Angeles, CA 90005, 386-7070.

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## WHAT WE HAVE TO DO TO IMPLEMENT

The Santa Monica Mountains include a wide variety of political jurisdictions:

Los Angeles City, Los Angeles County, Ventura County, various water districts, several school districts, and both public and private land. Because the development of the area is a regional issue, an entity which will enable the tremendous diversity of decision-making powers to converge for the purpose of providing beneficial change must necessarily manage the future of the Santa Monica Mountains. This entity must have sufficient authority to provide assurances to all interests that controls will be observed and enforced. Joint powers agreements, state legislation, and existing state enabling legislation should be explored for the establishment of this regional agency.

The following specific tools should be explored as potentials for implementing change:

1. Protection of sensitive areas and special resources by concepts of the public trust and special regulations
2. The concept of Transfer of Development Rights (TDR) will expedite the protection of the upper reaches of the mountains as a natural preserve while enabling landowners to profit from their property equity.

## WHAT WE HAVE EXISTING

The Santa Monica Mountains consist of 200,000 acres of diverse scenic, geological, biological settings located within a major urban complex. The mountains extend forty-five miles in an east-west direction from Elvian Park in Los Angeles to the Oxnard Plain in Ventura County and consist essentially

What we are recommending here for the Santa Monica Mountains is a microcosm of policies presently being considered in the State Office of Planning Research (OPR) as an Urban Development Strategy for the State of California. As architects we recognize the technological and financial capacity for development in the Santa Monica Mountain area. On the one hand, the mountains could be cut down and pushed into the Pacific Ocean, or be built upon from one end to the other with any type of structure one could choose. On the other hand, the mountains could be totally protected from any future human change at all and preserved for the plants and animals alone. Our responsibility to ourselves, our community and future generations, however, commits us to the concept of the highest and best human use of this major regional open space resource.

In order to determine what this use shall be, one must go beyond the expertise of technical specialists, straightforward landhold capacity diagrams or strictly ecological determinism. The widest possible public discussion and most representative forms of decision-making should be utilized. A time-line must be drawn, and the various steps outlined at an early stage so that all can understand the direction toward which we are moving. The time-line may change, but it is important that it be there at the beginning for all to understand and to make their creative contribution to the overall planning process. The political, social and economic institutions to which we all belong are essential components to such a planning process.

### HILLSIDE DEVELOPMENT PARAMETERS

In those areas of the Santa Monica Mountains below the 1,000 foot contour where the removal of density controls and the encouragement of more intensive use is recommended, controls uniquely related to hillside development must be established. The primary tool now in use is slope zoning. However, steepness is usually the sole criteria for arbitrary density assignments. Steepness is but one parameter that should be considered in zoning land uses and densities.

A multi-disciplinary team, headed by POD, Landscape Architects, has analyzed several existing hillside developments in the L.A. Angeles region in order to determine those elements which make a particular development pleasant and "successful." Each of these elements should be the basis for establishing "performance criteria" to be used in determining whether a particular development should be permitted. These elements are:

#### Views and the Viewer

A hillside structure becomes a sided element being viewed from the bottom and top as well as the four

beneficial use.

### FIVE ASPECTS OF THE PHYSICAL ENVIRONMENT TO CONSIDER

The word "scenic" is the key to development in the Santa Monica Mountains. Views of the mountains and views from the mountains must be considered as important in any future development.

Our second consideration is geology. Hazards include slope stability (landslides, rock falls, and mud flows, for in-

sides. With this exposure comes the responsibility of making the hillside visually pleasing (the private view versus the public view). Therefore, the following view parameters must be a part of hillside development controls:

- Blending of architecture into the hillside is basic to maintenance of hillside character.
- View corridors and easements to visually important elements must be planned for and preserved. Preservation of panoramic views from the road within a development are also important.
- Some privacy is sacrificed by the exposed quality of the hillside development. High walls or fences around the total perimeter of each lots breaks up the visual quality of the hillside and, therefore, should not be permitted. Privacy can be achieved via security fences (with vegetation screening) close to each home, and through careful design of individual facilities.

#### Camouflage

Quality hillside developments blend the man-made/man-introduced with the natural environment. Two approaches to this, which are used currently, are the blending of architecture into the environment and the blending of landscape into the environment. The following camouflage parameters must be a part of hillside development controls:

- Structures and landscape materials should parallel the slopes rather than

stance), flooding from natural water courses or from dam failures, and soil problems, including swelling, settlement, and erosion.

Seismic problems are a third consideration. Earthquake hazards may be considered in three main categories: ground motion, ground faulting, and sea wave activity.

The fourth consideration is microclimate. Because of their relationship to the Los Angeles basin and particularly

flatten them.

- Landscape must create the envelope for the architecture and blend the architecture into the environment.
- A policy of 50% landscape screening on three sides of every lot will provide: (1) the envelope for the architecture; (2) with selected plant material, a unifying theme and texture throughout the community creating a community image.
- Edge conditions must be defined clearly. The function of the edge should be twofold: (1) delineate the separation of the man-made from the natural; and (2) function as a fire break to protect structures from raging brush fires.
- Indigenous vegetation, rather than imported materials, should be used.
- **Compression**  
Hillside slopes tend to force development into a more vertical/diagonal living environment conforming to the gradient of the slope. This "compression" concept limits the utilization of many flat land development concepts and establishes the following basic parameters for a hillside area:
  - Limited flatland type home development; i.e., large flat pad lots, large front and back yards, etc.
  - Narrow "substandard" streets with no sidewalks and rolled curbs. Road gradient and road width re-evaluated to "fit" the slope condition.
  - No formalized street tree planting. Random planting of trees by each in-

- dividual developer on at least 50% of the street side of the lot to produce a rural character.
- Varying setback as per site, specific condition of the road, slope, view, etc.
- Utilities stacked into a single large trench to accommodate the compressed street, lot condition.
- Divided streets may be required to accommodate the gradient change.
- Contour grading; i.e., moving earth in such a way that the final earth form has a natural appearance.
- Revegetation of all cut/fill slopes with plant materials that will blend with the surrounding environment.
- Graded slopes limited to a maximum thirty-foot height in order to limit the amount visible behind a one- or two-story building.
- Road gradients and widths based upon requirements for fire-fighting equipment.
- Separation of hillside developments into a special fire district with special fire-fighting equipment.
- Use of fireproof/resistant materials and construction in all hillside construction.
- **Diversity**  
Diversity is an essential ingredient of good hillside development. The meandering streets conforming to the topography, varied setbacks of the structures, and the individual solutions to traversing the slopes add a quality not found in most flatland development.

The following parameters are essential to the maintenance of diversity:

- Variety in housing and structure type, padding, and grading techniques
- Variety in lot size, shape, setback requirements according to the site specific conditions.

#### Accent/Image Elements

In contrast to the majority of facilities which will be built to blend with the natural environment, attention must be concentrated on a few specific visual image elements rather than strict controls of the total hillside. Examples of image elements might be: (1) the major ridge framing the skyline; (2) major vegetation stands; (3) unique rock outcrops; (4) man-made elements, i.e., the large structures on the ridges, and minimum or no structures in the valleys.

- In order to assure that accent/image elements will be a part of hillside development controls, the following parameters must be considered:
  - A master plan must be developed for the entire area first to establish the image elements and their priorities.
  - Concentrated effort must be put forth to preserve/enhance these elements.
  - Lesser controls over the remaining area must be tolerated to permit diversity.
  - View corridors/easements must be defined in plan and/or policy to maintain their access to the community.

START PROCESS

Concurrence On Inventory Of Resources And Time Schedule

Concurrence On Decision Making Process To Be Used And The Required Design Team

Visualization Of What We Can Have The Start Of An Open-Ended Learning Process That Will Enable Us To Concur On The Limits Of Regulatory Agencies And Limits Of Individual Perceptions

## Santa Monica Mountains Environmental Design Task Force Participants

Mark Hall, AIA, Chairman  
Santa Monica Mountains Environmental Design Task Force  
Southern California Chapter, AIA

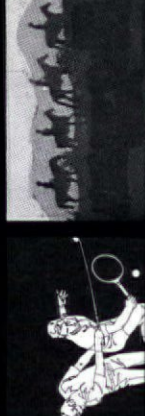
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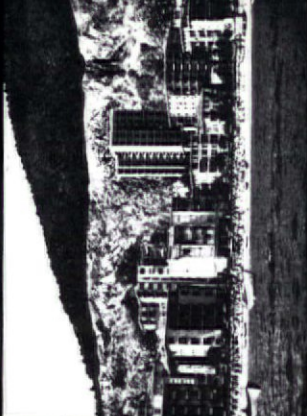
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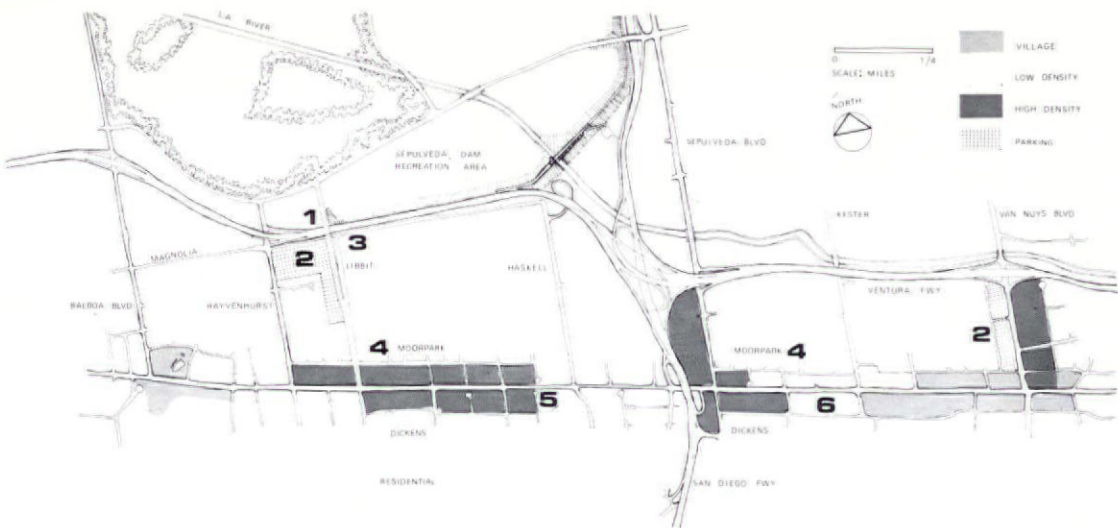
## Examples From Other Places And Other Times





LEGEND

- 1. New bridge over Ventura Freeway, providing access to Sepulveda Dam area and allowing for traffic dispersal.
- 2. Regional parking structure providing off-site parking and reducing on-site parking requirements.
- 3. Extension of Magnolia to Havenhurst to form a loop.
- 4. Moorpark to Dickens loop, providing egress to collector streets.
- 5. Dead-end streets to reduce number of intersections, offset intersections, and auto intrusion into residential areas.
- 6. Mini-bus system connecting parking structures in Encino and Sherman Oaks with stops along boulevard (see "Implementation").



ANALYSIS AND PROPOSALS

THE SETTING

Ventura Boulevard transverses east and west across the southern edge of the San Fernando Valley at the foot of the Santa Monica Mountains through communities of Woodland Hills, Tarzana, Encino, Sherman Oaks, and Studio City.

The portion of the boulevard under study, from Balboa Boulevard in Encino to Van Nuys Boulevard in Sherman Oaks, is surrounded generally by a stable and high quality residential community north and south of existing commercial strip development. The communities are also defined by Mulholland Drive to the south and the Ventura Freeway to the north.

To the north of Encino is the Sepulveda Flood Control Basin, owned by the U.S. Corps of Engineers and used by the Department of Recreation and Parks. The Basin creates large open spaces which one can experience entering the Valley from the Sepulveda Pass.

THE PROBLEMS

With the steady construction of office spaces, cluster shopping, and developments, traffic congestion is increasing as parking availability is diminishing. The Los Angeles Traffic Department Studies anticipate that within ten years no parking along Ventura Boulevard will be permitted in order to allow for traffic flow.

Traffic access from the residential areas conflicts with the boulevard's heavy east-west traffic causing congestion at intersections.

Left turns from office buildings and commercial developments compound traffic congestion with capacity-level traffic at mid-day and 5 p.m.

Although there is an abundance of retail shops along the boulevard, many of them are old and lack parking, making choice tenants hard to find.

Uneven depths of commercial buildings along the boulevard find residential buildings abutting the commercial buildings along Dickens and Moorpark, giving the residences little if any privacy.

Existing zoning tends to push the commercial development into a rigid wall-like pattern, without pedestrian spaces, at the Ventura Boulevard property line. The variety of building types, heights, and designs which gives

an area vitality is missing, and in its place is a series of low glass-front buildings or an occasional high-rise with similar ground floor treatments.

The San Fernando Valley Section of the American Institute of Architects has been abreast of this problem for many years and through several of its members in different chambers of commerce and community groups have tried to inform the Valley residents of guidelines for its growth pattern.

The AIA has a National Program encouraging regeneration of urban areas. It illustrates what is possible using imagination and a sensitivity to urban design. Recently, the Urban Design Committee of the SCC/AIA produced the "Hollywood Plan" using local community architects. The second target area selected for local study was the Ventura Boulevard commercial section between Van Nuys and Balboa Boulevards. This task was assumed by the San Fernando Valley Section of the SCC/AIA.

The Valley Section feels that the purpose of this study is to influence and give life to the Boulevard's future growth pattern. However, the study is not intended as a tool to: increase or decrease the density along the boulevard, stop progress, freeze zoning or block high-rise development.

GUIDELINES FOR FUTURE DEVELOPMENT

As mentioned previously, the residential areas to the north and the hillside development along the south of the boulevard are stable communities in high demand. To complement these residential areas and to break up the monotonous commercial strip, multiple-family developments are proposed thus separating a series of identifiable commercial areas along the boulevard.

The concept is designed to encourage commercial developments such as Plaza de Oro and Town & Country in Encino. These retail centers are not only architecturally interesting, but they offer open garden spaces and create a pleasant shopping experience for the pedestrian.

The multi-residential break-up along the boulevard will also give much needed life to the area after business hours, and will assist in supporting local

merchants.

To alleviate traffic congestion, the lengthening of the distance between interruptions along the boulevard can be accomplished by dead-ending some north and south streets and straightening existing dog-leg intersections on others.

Although there has been much opposition in the past by property owners, the Committee recommends the extension of Moorpark Street on the north and Dickens Street on the south within the major development area in Encino. This would allow for east-west travel by the residential community along with some commercial developments. Also, this would enable proper landscape buffers to be created between commercial and residential parking.

The traffic problem can be alleviated by a major parking facility constructed on the U.S. Corps of Engineers' land east of Havenhurst, south of the Ventura Freeway, especially if combined with a bridge north to Burbank Boulevard over the Ventura Freeway. Development of parking facilities in Sherman Oaks on the west side of Van Nuys Boulevard is also recommended.

These parking facilities can be served by a mini-bus system in loops overlapping at Sepulveda Boulevard.

To improve the appearance along the boulevard revisions to established growth patterns have to be made. In lieu of existing conditions allowing construction to the property lines, incentives or guidelines have to be established to create adequate buffers at rear and side yards. These incentives, in the form of higher floor area ratios, are proposed for developers, who would incorporate in their project any or all of the following: underground parking levels, landscaping, bridge connections with developments on the opposite side of Ventura Boulevard, and special emphasis on buffering existing residential areas.

Automobile dealerships should provide a twenty-foot landscape buffer within a front set-back, and have ample trees planted throughout the property.

A "Scenic District" could be assigned to Ventura Boulevard improving the controls on the placement of signs, outdoor advertising, and billboards.

Landscaped median strips are

proposed along the boulevard to establish left turn lanes and the planting will complement the existing street tree programs encouraged by the Chambers of Commerce.

**IMPLEMENTATION**

The successful implementation of these guidelines requires the concurrence of two separate but equally important actions — the adoption of a Specific Plan by the City Council and the creation of a special district to handle parking and internal transportation.

The Specific Plan is a concept which is defined in the Los Angeles City Charter and provides for the establishment of detailed guidelines for the development of an area. Although this concept has been a part of the City Charter for many years, to date only two Specific Plans have been adopted by the City Council.

One Specific Plan was adopted to help revitalize a section of Los Angeles which at the time was deteriorating — Westwood. The other was designed to establish guidelines for the development of an area which had never been developed — Warner Ranch. The benefits these two areas have received from the adoption of a Specific Plan are obvious at a glance.

A few years ago the Los Angeles City Council adopted an overall general plan for the Encino-Tarzana area. This was a very general plan without specific details. The ordinance directed, however, that a Specific Plan for the Encino area be adopted. The boundaries for the plan were to be the property along both sides of Ventura Boulevard from the San Diego Freeway on the east to Balboa Boulevard on the west.

The City Council then caused the formation of a committee comprised of local residents to advise the City Planning Commission on how they think the area should be developed. This Community Advisory Committee, as it is called, will furnish the City Planning Commission with the fruits of their labors, and the Planning Commission will then make recommendations to the City Council, which will finally pass a Specific Plan Ordinance.

To date there has been no mandate for a Specific Plan for the Sherman Oaks area and, consequently, there is no Community Advisory Committee. Although Sherman Oaks and Encino are in different political districts, a Specific Plan which is closely coordinated with the Encino Plan should be developed for Sherman Oaks as well.

Equally important to the development of the area is the formation of a special assessment district to fund the construction of the parking structures and to establish a mini-bus system. The methods of accomplishing this are numerous.

One such plan would allow new developers along Ventura Boulevard to

substantially reduce the on-site parking requirements of their development so that they can maximize construction of the site for rental income. In exchange they would pay to the district a monthly payment for the maintenance of off-site parking and a connecting mini-bus system. This provides an incentive for new development to use the off-site parking and relieves the heavy traffic load on Ventura Boulevard.

The AIA Ventura Boulevard Study is not a Specific Plan. It is a compilation of suggestions and recommendations for ideas, concepts, and guidelines for inclusion in a Specific Plan. These ideas will be aired at the public hearings at all levels leading to the final adoption of a Specific Plan Ordinance by the City Council.

**PRESENTATIONS TO COMMUNITY**

Public commentary on the Committee's proposals began in February 1977 with the plan's unveiling at a regular San Fernando Valley Section/AIA meeting.

"Why didn't you do something spectacular, like bulldozing and starting over?" "Why are you proposing Moorpark and Dickens as collectors when residents fought that action during the Community Plan hearings?" These questions were only a few of those asked. (Incidentally, one of the purposes of the study was to propose solutions which have a chance of actual adoption.)

A different kind of audience listened to the second Committee presentation in March. The occasion was the first combined meeting of the officers and directors of the Encino and Sherman Oaks Chambers of Commerce. The local businessmen had a different although understandable frame of reference: "What are you doing to my property?" A variety of reactions were expressed by the fifty people attending. "Perhaps this portion of Ventura Boulevard ought to be considered a grand shopping area with traffic diverted away from it!" was one comment. It was at this meeting a definite interest on the part of businessmen to upgrade the area emerged.

The third Committee presentation in May was made before the Encino Specific Plan Community Advisory Committee charged with drafting the Specific Plan Ordinance for Encino (see "Implementation" above). Here the SFVS/AIA Committee addressed people who were knowledgeable on the issues as well as having more than a passing interest in urban design. Most members of the Advisory Committee were receptive to the concepts described. In fact, some of the recommendations have been included in the draft Specific Plan Ordinance.

Future presentations will be given when the Encino Specific Plan public hearings are held.



DESIRABLE DEVELOPMENT

PROPOSED SECTION THROUGH VENTURA BOULEVARD

LEGEND

- 1. Existing residence.
- 2. Landscape buffers between residential and commercial.
- 3. Medium-rise buildings using the total site for development, with required plazas and setbacks. Parking provided underground or at off-site regional parking structure.
- 4. Required landscaping and frontal setbacks giving more variety to the boulevard.
- 5. Center median strip with trees, for traffic control.
- 6. Low-rise buildings with setbacks and plazas. Existing buildings to have landscaped parking areas, new buildings may park subterranean or use the regional parking structures.
- 7. Collector streets, (Dickens/Moorpark) parallel to Ventura Boulevard.

