

Los Angeles Chapter, American Institute of Architects  
3780 Wilshire Boulevard, Suite 900  
Los Angeles, CA 90010

December 1989  
\$2.00

# L. A. ARCHITECT



H O U S I N G D E S I G N

Obituary:  
Cliff May

Page 8

Case Study  
House Issue

Begins Page 5

Cover artwork generously  
donated by Vianu Design.



## VOMITORY, ESCUTCHEON, & ASTRAGAL.

ARE THESE WORDS PART OF YOUR CAD DEALER'S VOCABULARY?

NIKKEN DESIGN SYSTEMS, your 'total solution' computer dealer, is also an architect! We pride ourselves on understanding the business of architecture as well as computer hardware and software. From stand alone wordprocessing computers to complete turnkey CAD, desktop publishing, and information networks, NIKKEN DESIGN SYSTEMS provides your firm with concise and accurate solutions to your AEC computer needs. Authorized for practically all leading manufacturers, we offer competitive pricing while eliminating all grey market and mail order liabilities. For your next computer acquisition, call on NIKKEN DESIGN SYSTEMS, your 'total solution' computer dealer.

AUTHORIZED DEALERS FOR:



Call today for a price quote or to see a demonstration of our products.

Roy H. Yoshino, AIA  
J. Roger Marsh  
2116 Arlington Ave. Suite 209, Los Angeles, California 90018  
(213) 734-9433  
(714) 640-0401



## STAY ON TOP!



Are you in need of top quality, prescreened design and production assistance? Call ARCHITEMPS, INC., your source for temporary architectural, interior design and project management personnel. Our skilled professionals are well qualified for these and other tasks:

- Drafting: CAD and manual
- Data gathering: as-built drawings and furnishings inventories
- Presentations: perspectives, elevations and site plans
- Construction documents: drawings, specifications and schedules

In addition, our professionals are qualified for preliminary design, design development and space planning. We invite your inquiries, and welcome the opportunity to be of service. Please call and ask about our guarantee.

ARCHITEMPS, INC.  
5150 East Pacific Coast Highway  
Long Beach, California 90804.3312  
213.494.1202

ARCHITEMPS, INC., a Chicago based corporation now serving locations coast to coast. ©ARCHITEMPS, INC., 1989



# DECEMBER

## Friday 1

**Study tour of Frank O. Gehry's Works**  
UCLA Extension two-day seminar, 7:30-9:30 pm Friday, 8:30 am-6 pm Saturday, \$150. Call (213) 825-9061.

**Contrasts: Contemporary Provincetown**  
Exhibit continues through December 13 at the Murray Feldman Gallery, Pacific Design Center. Call (213) 657-0800.

## Weekend

**Saturday 2**  
**Board/Committee Winter Retreat**  
Chapter conference room, 9am-12pm. Call (213) 380-4595.

**Little Tokyo**  
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

**Terra Cotta**  
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

**Broadway Theaters**  
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

**Pershing Square**  
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

## Monday 4

**Focus on LA Architects**  
7:30 pm. Call (213) 380-4595.

## Tuesday 5

**Executive Committee Meeting**  
Chapter conference room, 4:45 pm. Call (213) 380-4595.

**Board of Directors Meeting**  
Chapter conference room, 5:45 pm. Call (213) 380-4595.

**Management Skills for Architects**  
AIA Seminar, Airport Hyatt. Call (202) 626-7353.

## Wednesday 6

**Holiday Open House**  
Chapter Office, 4-8 pm. Call (213) 380-4595.

**Housing Committee**  
Chapter conference room, 6 pm. Call (213) 380-4595.

**K. Michael Hays**  
SCI-ARC lecture series, SCI-ARC Main Space, 8 pm. Call (213) 829-3482.

## Thursday 7

**CSI Seminar Series**  
Chapter conference room, 7 pm. Call (213) 380-4595.

**Hollywood Exposition Awards Luncheon**  
Announcement of First Annual Legacy Awards. Call (213) 468-5469.

## Friday 8

## Weekend

**Saturday 9**  
**Art Deco**  
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

**Broadway Theaters**  
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

**Pershing Square**  
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

**Sunday 10**  
**Bullocks Wilshire**  
LA Conservancy walking tour, 2 pm and 3 pm. Call (213) 623-CITY.

## Monday 11

**NCARB Graphic Exams**  
Continues through December 12. Call (202) 783-6500.

**Minority and Women Resources**  
Roundtable discussion on 1990 programs, Chapter conference room, 6 pm. Call (213) 380-4595.

## Tuesday 12

**Urban Design Committee**  
Chapter small conference room, 6 pm. Call (213) 380-4595.

**Associates Board Meeting**  
Chapter conference room, 6:30-9:30 pm. Call (213) 380-4595.

**Architecture for Education**  
LAUSD, 1425 S. San Pedro, conference room #404, 4:30-6 pm. Call (213) 380-4595.

## Wednesday 13

**LA Architect Editorial Board Meeting**  
Chapter conference room, 7:30 am. Call (213) 380-5177.

**Installation Committee**  
Chapter conference room, 5 pm. Call (213) 380-4595.

## Thursday 14

**Health Committee**  
Chapter conference room, 3:30-5 pm. Call (213) 380-4595.

**Professional Practice Committee**  
Chapter conference room, 5:15-6:30 pm. Call (213) 380-4595.

**CSI Seminar Series**  
Chapter conference room, 7 pm. Call (213) 380-4595.

## Friday 15

**Network of Women in Hospitality**  
Fifth Annual Gala featuring Phyllis Diller, International Ballroom at Beverly Hilton Hotel, \$100/person, \$1000/table. Send check to: NEWN, 6614 Melrose Avenue, Los Angeles, CA 90038.

## Weekend

**Saturday 16**  
**Spring Street: Palaces of Finance**  
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

**Broadway Theaters**  
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

**Pershing Square**  
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

**Sunday 17**  
**Romance of the Taj Mahal**  
Exhibit continues through March 11 at the LA County Museum of Art. Call (213) 857-6111.

## Monday 18

## Tuesday 19

**Executive Committee Meeting**  
Chapter conference room, 5 pm. Call (213) 380-4595.

## Wednesday 20

## Thursday 21

**The Paintings of Ito Jakuchu**  
Exhibit continues through February 18 at the LA County Museum of Art. Call (213) 857-6111.

**On the Art of Fixing a Shadow: 150 years of Photography**  
Exhibit continues through February 25 at the LA County Museum of Art. Call (213) 857-6111.

**CSI Seminar Series**  
Chapter conference room, 7 pm. Call (213) 380-4595.

## Friday 22

## Weekend

**Saturday 23**  
**Seventh Street: Mecca for Merchants**  
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

**Broadway Theaters**  
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

**Pershing Square**  
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

## Monday 25

**Christmas**  
Chapter Office closed.

## Tuesday 26

## Wednesday 27

## Thursday 28

**Los Angeles AutoCad User Group**  
260 N. Pass Avenue, Burbank. Call (818) 762-9966.

## Friday 29

**Codes Committee**  
Chapter conference room, 5 pm. Call (213) 380-4595.

## Weekend

**Saturday 30**  
**Broadway Theaters**  
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

**Pershing Square**  
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.



## READING BLUEPRINTS

*Blueprints for Modern Living: History and Legacy of the Case Study Houses*, The Museum of Contemporary Art, Los Angeles, The MIT Press, Cambridge, Massachusetts, and London, England, 256 pages, \$50.

Produced in conjunction with the Museum of Contemporary Art's exhibition of the same name, this ambitious catalog provides a tremendous body of information about mid-twentieth century architecture, culture, and society. The models, drawings, photographs, and scale reproductions in the exhibit depict the buildings as beautiful objects devoid of social implications. Although the viewer is most certainly impressed, it is difficult to comprehend the novelty of these ideas and buildings when they were conceived and built. Significant chunks of information, provided in the essay portion of the catalog, have been pared down to a few drawings and photographs in the exhibition, leaving big gaps in the storyline. The catalog establishes, through an excellent collection of essays and photographs, the historical context in which the Case Study program was able to flourish, and is, in many ways, more satisfying than the exhibition.

The first part of the catalog contains one introduction by Elizabeth Smith, curator of the exhibit, and another by Esther McCoy, an intimate and knowledgeable reminiscence which is a delight to read. McCoy sets the stage for the Case Study program by providing introductions to: John Entenza (who published a magazine "as flat as a

tortilla and as sleek as a Bugatti"), the architectural scene in Los Angeles in the 1930s and 1940s, the program's European precedents, its nine contributing architects, and their Case Study work.

The second part of the catalog presents individual entries for all 36 of the Case Study projects, realized and unrealized. Succinct and well written, by Elizabeth Smith and Amelia Jones, the entries sometimes lack a comprehensive floor plan.

The third part of the catalog is comprised of seven essays. "Case Study Trouve," by Thomas S. Hines, establishes the modernists working in Los Angeles in the 1920s and 1930s (Rudolph Schindler, Richard Neutra, Gregory Ain, and Raphael Soriano), as setting architectural precedents for the work that came out of the Case Study program. Helen Searing's article, "Case Study Houses," explores the programmatic precedents to the Case Study program, from the model house projects of popular and professional magazines at the turn of the century to the European demonstration dwellings built between the two World Wars.

Kevin Starr's article "The Case Study House Program and the Impending Future," places the Case Study program in the context of Los Angeles in the 1930s and 1940s. Elizabeth Smith's article, "Arts & Architecture," describes the intellectual avant-garde community in Los Angeles in the 1930s and 1940s and the importance of the magazine as a means of perpetuating the discussions about modernism.

Thomas Hine's article, "The Search for the Post War House," compares the Case Study program to other post war housing competitions sponsored by the popular shelter magazines, such as *House and Garden* and *House Beautiful*, revealing the "narrow social and cultural context within which the program operated."

Reyner Banham's article, "Klarheit, Ehrlichkeit, Einfachheit...And Wit Too!," explains how the young European architects of the 1960s were influenced by the

work of the Case Study architects, and how this influence impacted the development of high tech architecture seen in the work of architects such as Richard Rogers, Norman Foster, and Renzo Piano.

Dolores Hayden's article, "Model Houses for the Millions," is the most critical of the Case Study program. Hayden analyzes the Case Study program in the context of the housing issues facing the United States in the post war years. She suggests that while successful in their aesthetic aspirations, the Case Study architects were not as successful in solving the social or economic concerns of the population at large.

The fourth part of the catalog, "Extending the Case Study Concept," appears almost as an afterthought, presented "in order to evaluate the legacy of the Case Study House program." The Museum should be commended for being instrumental in realizing the construction of forty units of housing, for that is no small feat. However, what is lacking is some analysis of what has happened in the housing field since the end of the Case Study program, as well as any kind of analysis of the new work. As the number of homeless continues to rise and the overall population grows older, we need to examine the current housing crisis with the same vigor and intensity with which we have just examined the housing shortages that faced us some forty years ago.

*Blueprints for Modern Living* presents a broad view of the Case Study program and its architectural and social significance. It is a cohesive and well-written historical document with the exception of the final part, in which the "Case Study concept is extended." The quality of writing is not consistent with the rest of the catalog, and while the idea of "extending the concept" is a good one, it is too large a jump without a connection between the end of the Case Study program and current housing issues.

**Sabra White**

Ms. White is an architectural historian and freelance writer.

### Jobs Offered

**Notice of RFP.** San Fernando Valley Neighborhood Legal Service, Inc. (SFVNL), a non-profit corporation, is seeking bid proposals from licensed architects. SFVNL is renovating its current offices and converting two adjacent commercial storefronts into usable community law offices. The project will be funded through the City of Los Angeles neighborhood facility matching grant program. Interested architects should make an appointment to visit the offices of SFVNL during the week of December 4-December 8, 1989. During the appointment, architects will be given the request for proposal form, have the opportunity to inspect the prospective job site, review preliminary plans regarding the project, and describe their qualifications and experience to SFVNL management. Bid proposals should be submitted to SFVNL at its offices located at 13327 Van Nuys Boulevard, Pacoima, CA, no later than by Friday, December 15, at 5 pm. To make an appointment to visit the programs offices, architects should call Laurene Harrison or Jim Carroll at (818) 896-5211, (818) 896-7709 or (213) 875-2854.

**Administrative Assistant** with Interior Design/Architectural Office Experience, utilization of computer menu driven programs relating to purchasing, expediting, bookkeeping & tracking (design matrix), word processing, answer phones, filing, utilize fax and xerox. Available immediately. Please call Sharon at (213) 937-4170 for interview.

**City of Pasadena, California.** Our Planning Division has expanded. We are looking for: an **Assistant Planner**, salary \$2614-3268/month, DOQ, filing deadline 12/15/89; **Associate Planner**, salary \$2823-3529/month, DOQ, filing deadline 12/15/89; **Senior Planner**, salary \$3310-4138/month, DOQ, filing deadline 1/5/90; **Principal Planner**, salary \$3739-4674/month, DOQ, filing deadline 1/2/90. All of these require application and resume. Apply at City of Pasadena, Personnel Department, Room 146, 100 North Garfield Avenue, Pasadena, 91109, (818) 405-4366.

**Architect "Californian licensed."** Prefer experienced/background in food markets, light industrial. Call (714) 770-4437.

**University of Southern California** seeks Architecture faculty. **History and Theory:** Two foundation level courses and two advanced seminars each year and research in the area of specialization. Ph.D. or equivalent experience required, plus several years of teaching, and a beginning record of publication. **Two Design Positions:** Two studio courses and one seminar each year, plus research or practice in the area of specialization. Qualifications include advanced professional degree, prior experience in teaching and practice, licensure or eligibility for licensure. Apply to Robert S. Harris, Dean, School of Architecture, University of Southern California, University Park, Los Angeles, California 90089-0291, (213) 743-2723.

**The Withee Malcolm Partnership** is an architectural firm involved in a wide range of exciting residential, commercial, and industrial projects. This expanding firm is seeking highly qualified, motivated, result oriented individuals capable in all areas of project involvement. Five years of professional architectural experience required with license and architectural education desired. Submit resume, with cover letter and samples of recent work, to: 2200 Pacific Coast Highway, Suite 304, Hermosa Beach, California 90254.

### Services Offered

**Residential Title 24 Consulting** and Compliance documentation. Architect with background in passive solar design. Title 24 software can be a design tool for sizing overhangs and glazing. Multiple runs with Micropas software in design phase allows maximum glazed areas balanced by conservation measures. Robert Nicoles (213) 939-1477.

**Group de Ville.** Passive and Active Solar Design. Energy Consulting. Title 24 Code Compliance. (213) 829-2738.

**Migraine Relief?** Save time, effort and aggravation keeping up with Title-24 regulations. Call the experts at Title-24 Energy Consultants 1-day service, architectural drawing reproductions, blueprinting, pickup and delivery and reasonable rates. (818) 955-8702.

### Space Available

**Office space**, great location off Robertson on Washington near 10 Freeway, newly refurbished interior/exterior, architect designed, air conditioning/heating, 850 sq. ft., \$1.33/sq. ft. (213) 204-3323.



## Hartich mechanical

### TITLE 24 DOCUMENTATIONS & H.V.A.C. DESIGNS

#### 818-905-0222

4523 Van Nuys Blvd., Suite 201 • Sherman Oaks, CA 91403 • Fax (818) 905-0822

Heating •  
 Ventilation •  
 Air Conditioning •  
 Design Engineering •  
 Title 24 Consultants •  
 Lic. # 508714

Have you been receiving your *LA Architect* late? The Post Office only guarantees that they will try to deliver bulk rate packages in 3 to 10 days, and some stations are worse than others. If you have been receiving your copy consistently late, we may be able to correct the problem. Please clip this form and send to: *LA Architect*, 3780 Wilshire Boulevard, #900, Los Angeles, CA 90010.

Name \_\_\_\_\_ Zip code \_\_\_\_\_  
Issue usually arrives \_\_\_ days late.

### COMPLIMENTARY

**CAD SEMINARS**  
• POINTLINE CAD  
• DATACAD

PIONEER COMPUTER

ASK FOR FRANCIS

• AUTOCAD  
• VERSACAD

(818)285-8880 RSVP



## BEYOND POSTMODERNISM

The Beckman Center in Irvine was a singularly appropriate location for the conference entitled, "Postmodernism and Beyond: Architecture as the Critical Art of Contemporary Culture," held on October 26-28. Scheduled participants Jean-Francois Lyotard, author of "The Postmodern Condition," and Jacques Derrida, whose thinking introduced deconstructivism to the world, both hold faculty appointments at UC Irvine. J. Hillis Miller, a major influence in deconstruction theory in the United States, was recruited to the Irvine faculty by conference director and former Executive Vice Chancellor William J. Lillyman. Conference co-director David J. Neuman, FAIA, former Associate Vice Chancellor-Physical Planning, guided development of UC Irvine's campus--16 new buildings, nine more under construction, and four planned.

Against this backdrop, the conference sponsors--the UC Humanities Research Institute, the National Endowment for the Humanities, the UC Irvine School of Humanities and the Program in Social Ecology, with the AIA/Orange County, and others--staged an event that was a coup for any university.

The planners intended that besides deconstruction, other aspects of the conference would deal with consumption, conventions, and the limits of structure. But this breadth may only have complicated the issue. Barton Phelps, AIA, was a witty guide through the fireworks generated on

Saturday morning by critic Diane Ghirardo's discussion of Fascist architecture, and concluding speakers rounded out this larger goal of the program. Yet the sheer weight of Derrida's name on the program tipped the balance so that everything was heard in the context of deconstruction, as that was understood.

Following Frank Gehry's amiable slide presentation on Thursday evening, Roger Kimball, writer and editor of *New Criterion* magazine drew the battle lines on Friday morning. Introduced as a "pertinent, impertinent critic of architecture in the embrace of literary theory," Kimball did not disappoint. He declared postmodernism's critical function to be non-existent, and its relation to literary theory an "unmitigated disaster." He denounced postmodernism as "a sham" whose creators didn't believe in it. He condemned their abandonment of "meaning, unity, truth, conventions" in favor of the "pop art" approach to architecture which is cynical towards "the past, their clients, architecture, and the health of our culture." He warned that such deeply entrenched attitudes might finally disable the postmodernists, leaving them helpless "to discern meaning, even when it exists."

The well educated and expectant audience (half of them from Yale, guessed speaker Aaron Betsky) was eager for rebuttal. But none came. Except for Robert Stern's apologia for postmodernism and beyond, subsequent speakers referred to Kimball chiefly in passing, and stuck to their prepared remarks.

The remaining dialogue left many unanswered questions: If architecture is *the* critical art of contemporary culture, are there no others? Why architecture? In what sense is it critical? What, in fact, *is* deconstruction, and how does its interpretation in architecture differ from its interpretation in literature?

Unfortunately, Derrida, who could have answered the questions most authoritatively and was scheduled for a one-on-one with Peter Eisenman, did not appear. The program planners were too kind in accept-

ing his apologies, for there is little question that many of the 225 who had come were attracted by the opportunity to hear him.

Despite the coy and graceful word play of Derrida's letter to Eisenman, which Hillis Miller read to the group, there was no Jacques-and-Peter dialogue. Thus Eisenman was left alone and vulnerable on the stage in avowed perplexity over Derrida show stoppers like these: "My question not only has to do with absence, but with God." "What is there of glass in your work? What do you say about it?" "Your listeners...will perhaps like to hear you speak about the relations between architecture today and poverty...homelessness' today in the United States and elsewhere."

Eisenman acquitted himself well. But his statement that "architecture has nothing to do with homelessness," while theoretically correct, did nothing to allay the suspicion that deconstructivist thinking in architecture is socially irresponsible and arbitrarily opposed to traditional notions.

Deconstruction was the conference topic, intended or not, and it never failed to be interesting. But something like a Quaker meeting, a deconstructivist happening that would permit people to speak as the spirit moved them, might have been more congenial to the deconstructivist program. It would have eliminated no valid possibility and might have allowed for incorporation of the unexpected truth.

The excellent symposium booklet, edited by Marilyn F. Moriarty, and the 93-page bibliography were fine additions to the program package. Proceedings of the conference are to be published in the near future. If the standard set by the planning for the conference itself means anything, it will be an important volume. The definitive volume in deconstruction's confrontation with architecture, however, is yet to come.

### Ann Moore

Ms. Moore, a writer for Gensler and Associates, was formerly an associate professor of English at the University of Tennessee at Chattanooga.

## ARCHITECT/ PROJECT MANAGER

Celebrating a 25 year track record of success, PBS Building Systems, Inc. has emerged as an innovative leader in the field of modular construction. We offer specialized design/build services for major corporate clients, correctional institutions, higher education facilities as well as the government and military. You could become a part of our success as an Architect/Project Manager, responsible for managing and coordinating architectural projects nationwide.

The selected candidate must have a BA/BS degree in Architecture, plus 10 years of experience including project administration, design coordination, code compliance, construction interface, and supervisory experience.

We offer a competitive salary, a superior work environment, and excellent benefits. Please send resume with salary history to: **Manager, Employment, Dept. DC, PBS Building Systems, 155 N. Riverview Dr., Anaheim, CA 92808.**



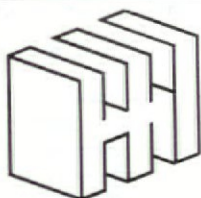
Equal Opportunity Employer Principals Only

TITLE 24 CONSULTANTS

ENERGY ANALYSIS

# math/tec

118 SOUTH CATALINA/REDONDO BEACH, CA 90277 (213) 374-8959



**HENNESSEY  
+ INGALLS**  
ART + ARCHITECTURE  
BOOKS

### BOOKS ON ART · ARCHITECTURE · DESIGN

NEW · OUT-OF-PRINT · IMPORTED

PERIODICALS FROM AROUND THE WORLD · PUBLISHERS' CLOSEOUTS

ON 3RD ST. MALL BETWEEN WILSHIRE & ARIZONA

1254 SANTA MONICA MALL, SANTA MONICA 90401

(213) 458-9074

Visa and Mastercard

# WOOD

### OUR ONLY RENEWABLE NATURAL RESOURCE

### DESIGN & BUILD WITH WOOD

Design Possibilities Limited Only  
By Your Imagination

Call us for Information on any Specie

Grade Rule Books, National Design Specs & Other Information

**LUMBER ASSOCIATION OF SOUTHERN CALIFORNIA**

(818) 965-4344

# STAFF INC.

Providing you CHOICES for  
TEMPORARY PROJECT STAFFING  
or our assistance in finding that  
KEY PERSON TO JOIN YOUR FIRM.

The Design Professionals Employment Source Center

213/829-5447



## CLIFF MAY (1908-1989)



Mandalay interior (photo by Julius Shulman).

Throughout almost six decades of a remarkably prolific career, Cliff May developed the modern American ranch house from thick walled, enclosed structures into elegant light filled pavilions that flowed into gardens which became outdoor living rooms. He wove together the warm and natural elements of the California adobe with the innovations and structural freedom of modern architecture.

Cliff May was born in San Diego in 1908. He designed and built his first homes in 1933, when he was 25 years old. Without architectural training, he called himself a "building designer." He learned his craft on the job, surrounding himself with master workers in every facet of the home building industry, motivated by his deeply felt convictions of how a home should look, feel and function. From the beginning his distinctive homes, recognizably different from anything that had been available before, were in demand by discriminating buyers. Even in the depths of the Depression, his homes sold easily. Their functional plans, romantic imagery, thoughtful use of building sites, well appointed kitchens and baths, integrated landscaping complete with outdoor lighting, and thorough understanding of the California climate and way of life made them particularly attractive to naval officers whose tastes had become sophisticated through years of travel around the world. Soon, land developers invited the young May to participate in building ventures in San Diego, La Jolla and Los

Angeles.

Cliff May was a sixth generation Californian whose mother was a descendant of the Estudillo and de Pedrorena families, and whose American father came from the east to make his home in San Diego. May always felt that this combination of Spanish romanticism and Yankee pragmatism created the basis for his modern ranch houses, themselves a blend of past and present, imagery and practicality. The solid construction, simple materials, and time honored forms of these early California buildings influenced his work throughout his life. His first houses were based on the nineteenth century ranch houses. They were one story, with low sheltering roofs of thick tile or wood shakes. The entrances from the street opened directly into interior gardens or patios, with the hand-made and easily maintained quarry tile flooring flowing seamlessly inside and outside. The rooms of the houses surrounded the patio. A covered "corridor" eliminated interior hallways and provided a link to the garden. Windows to the street were small or non-existent, contrasting with the huge openings to the interior garden, the living area of the home. Since the interior courtyard was the main living area of the house, May designed that, too. These interior gardens, planted with olive trees, enriched with tubs of fragrant geraniums, made comfortable with outdoor seating, enlivened with the sound of water splashing in brilliantly colored tile fountains, were illuminated from the beginning with masterfully designed garden lighting.

Cliff May came to Los Angeles in the mid-thirties, settling in the Mandeville Canyon area. He was instrumental in developing the Riviera Ranch area, where one of his own homes, now owned by actor Robert Wagner, drew national attention through its publication in *House Beautiful* magazine. *Sunset* magazine published two books on May's ranch houses, and both *House Beautiful* and *House and Garden* financed model homes designed by May and then devoted whole issues to the new American style. May, who had been

involved with the creation of low-cost prefabricated homes during the war, began to experiment with these off-the-shelf materials for luxury homes. Using a home he built for his family as a design laboratory, he began to eliminate some of the solid walls of his earlier homes and replaced them with great areas of glass, and opened up sections of the roof with skylights fitted with movable canvas "sky-shades." Interior walls, no longer needed for support, stopped short of the ceilings, and became interior baffles, directing traffic patterns and eliminating the need for almost all interior doors. In 1953, May began to build Mandalay, his fifth and final home for himself and his family, and the design laboratory for all his later years.

Cliff May designed and built over a thousand structures, residential and commercial, all of them based on his ranch house concept. Among his many projects, he listed Saga Foods and *Sunset* magazine complexes in Menlo Park, Mondavi Winery in Napa Valley, the J.A. Smith house in La Habra, Mandalay in Sullivan Canyon, and the unbuilt Reagan Library at Stanford as his most important. He was honored throughout his long career with extensive publication of his work in newspapers and periodicals, but was little known or appreciated in academic architectural circles until the last decade of his life. He received his architectural license in 1987.

Cliff May was brilliant, energetic, charismatic, creative and productive, large in stature and large in spirit. He was interested in everything and his lively intelligence infused everything he did. He was an accomplished horseman, a licensed pilot, a talented musician, a husband and father, as well as an architect. When Cliff May died last month at 81, he left a rich legacy, not only of a remarkably original style of architecture, but an expansive vision of how fully life can be lived.

**Jody Greenwald**

Ms. Greenwald is head of the UCLA Extension Interior and Environmental Design Program.

### R. D. Crowell Insurance Agency

professional liability insurance  
for architects & engineers

insurance professionals serving  
design professionals

2 1 3 / 6 2 0 - 1 7 7 5  
7 1 4 / 5 5 7 - 5 2 3 4



Stephen Woolley and Associates,  
Architects

is looking for experienced, technically skilled project manager/architects. Excellent management and client relation skills are required, as well as the ability to juggle many responsibilities, and comprehensive knowledge of construction methods and building codes. Our project managers handle projects from start to finish, and are required to use AutoCAD and word processing extensively. If you are interested in joining our team, please call (213) 578-7307.

## QUADPLEX®

### A Quantum Leap Forward in Receptacle Design

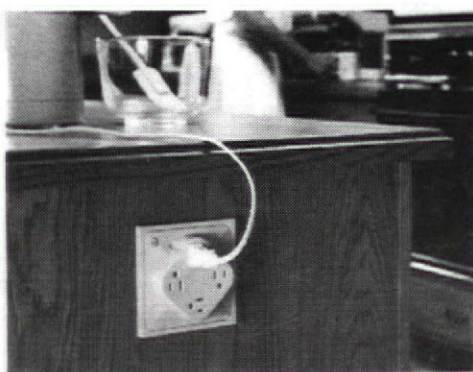
**Saves Space:** Four outlets in one compact unit

**Appealing Appearance:** Innovative design with a high-tech look. Available in eight attractive colors with matching or contrasting adapter plates for flush mounting

**Easy Installation:** Three terminations energize all four outlets. Cuts 50% in installation time

**Versatile:** Ideal for kitchens, home entertainment centers, plus commercial, institutional and industrial applications. Fits a variety of standard boxes

**Saves Costs:** Eliminates the need for covers and wall plates

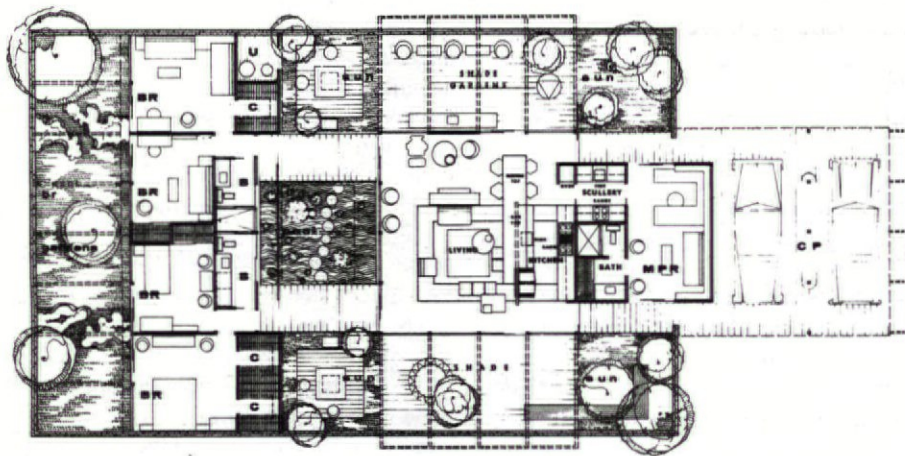


No other receptacle offers the convenience, versatility or cost-efficiency of Quadplex. And only Bryant has it! For a brochure, call Ted Borda or George Wilding at (714) 970-5212. Fax: (714) 970-6214.

**BRYANT**

Bryant Electric,  
A Division Of Westinghouse Electric Corporation  
Milford, CT 06460-2465





The plan of Case Study House #24 shows the arrangement of indoor and outdoor rooms (photo courtesy of Elaine K.S. Jones).

ity of the architecture. A row of containers designed by Architectural Pottery originally separated the kitchen terrace from the carport to create a visual screen. Nothing breaks above the plane of the roof. The emphasis on the horizontality of the garden may be partially attributed to the 95% soil compaction required by the building codes.

In spite of their chaste austerity, the house and its garden are surprisingly sensual. The sound of gravel crunching underfoot, and the sound of water splashing from the rain scuppers into the pool combine with the filtered light of the sun screens, the glimmer of sunlight on the water, and the rustle of bamboo leaves, to create a rich landscape that beautifully integrates this house with its site.

*Case Study House #20, Buff, Straub and Hensmann, with landscape design by Garrett Eckbo, 1958*

The Saul Bass house is an anomaly. With no garage or apparent front door, the streetfront presents only a rectangular plane of plywood which masks a composition of roofed and unroofed rooms beyond.

The plan, a rhythm of alternating atriums, gardens and rooms, was generated by an existing monumental stone pine (*Pinus pinea*) tree, since demolished. Like a tic-tac-toe board of outdoor and indoor space, the house is extended into the garden by means of the structural grid. The grid extends beyond the perimeter of the house and punctuates a landscape room focusing on the stone pine. The presence of the structural beams and posts in the landscape blurs the usual distinctions between enclosure and open space. This composition of positive and negative spaces is punctuated by a tiled axis leading from the entry garden straight through the house, and out to the cabanas on the rear lot line.

The distinction between interior and exterior is blurred vertically as well. The umbrella-like canopy of the pine is perceived as the roof of the house. The actual roof—a series of vaults over the living room—is elevated on metal brackets, appearing to hover over the beams. The resulting clerestories allow glimpses of the San Gabriel mountains, making the distant landscape an immediate part of the house.

The house is influenced by the landscape and visual arts traditions of Japan. Landscape is layered—from the clerestories down to the walls of glass, and is horizontally perceived as planes, walls of glass, and posts implying walls, much like the organization of a wood block print. Moreover, the distinct order of the grid and the translucent glass panels are reminiscent of the shoji screens and post and beam construction of Japanese architecture.

Although much of the original planting has been altered, the sense of the entire site as a private world remains intact. The specific plant material is less important here than its function: to provide varied landscape spaces within walls.

The garden takes on many forms. The pool, in a powerful gesture by Garrett Eckbo, is egg-shaped—idiosyncratic in plan, but effective in perception. From the house, it is seen as a blue plane dividing foreground and middle ground. From the garden, it creates an exaggeration of perspective which visually enlarges the space.

*Case Study House #25, Killingsworth, Brady and Smith, 1963*

The Frank House addresses the problem of creating a landscape in a dense, urban neighborhood. The site is a narrow lot, approximately 40' x 80', facing a canal in the Naples area of Long Beach. The main entrance faces the canal, since many visitors arrive by boat, or by the paths and bridges along the canal. Stepping stones across a shallow pool lead to the 17' tall front door. Within the building envelope, an 18' tall stucco and glass box, 32' wide by 61' deep, the architects chose to create a private outdoor space, a two story open court (15' x 36') inserted into the box. All major rooms focus into the courtyard with floor to ceiling glass walls.

The minimal composition of the atrium—stucco walls, water and light—is the landscape, and is the heart of the house. Water is the key feature of the plan; it forms a still pool at the entry, then slides under the front wall into the courtyard to unite the public and private worlds. It also recalls the canal at the front of the house to symbolically tie the house to the larger harbor environment.



A view from the Frank House courtyard through the front door to the canal (photo by Julius Shulman).

The second major landscape element is the lath ceiling over the courtyard, which allows filtered light to enter the court and adjoining rooms year round. The shape and quality of the light changes daily and seasonally, actively involving the house with the larger landscape and nature. At night, the glowing lights of the house illuminate the atrium. The living room and atrium are posed as equal opposites, mass and void. Both spaces function as subject and object.

Plant materials are limited. The original "front lawn" of English ivy is punctuated by a mature olive tree, which creates delicate patterns animating the planar walls of stucco and glass. It also modulates the light, and provides some privacy to the front of the house.

*Case Study #24, A. Quincy Jones and Frederick E. Emmons, 1961, unbuilt*

Case Study #24 was a scheme for 260 houses on 142 acres in the San Fernando Valley, to be developed by Eichler Homes. This highly innovative plan made several bold suggestions including seeking zoning variances to reduce individual lot size, in order to create community owned greenbelts; adjusting house placement to the contours of the land; preserving the majority of existing mature trees; and providing community owned recreational facilities. None of these principles were common practice in Southern California at the time, although Eichler Homes had successfully applied them several times in Northern California. Ultimately, the variances were denied and the scheme was never built.

The project sits at the opposite end of the landscape spectrum from the Koenig house. Of the Case Study Houses, it is the most physically integrated with its site and landscape. Paradoxically, these pavilions, rather than resting lightly on the land, were nestled into the earth, partially below grade in a 50' x 80' slot with seven foot retaining walls. The entry would have been at grade for vehicular access, and any excavated earth deposited outside the retaining wall. This earth was intended to provide acoustic and visual privacy, reduced soil export, and to allow for landscape coherency. The walls enclose 4000 square feet of space, of which 1750 square feet are enclosed and covered living space, opening to the remaining 2250 square feet of garden space.

Similar to the Bass house, there is a tic-

tac-toe arrangement of atrium, room and garden. Light is modulated by overhead shade trellises, captured in sunny courts, or intensified by a small pool. All rooms open out to gardens through floor to ceiling walls of glass. Like the Bass house, each exterior garden space had a distinct character. Drawings show lush gardens outside the bedrooms, with side yards divided into more formal sun and shade courts, showing concrete paving and permanent seating.

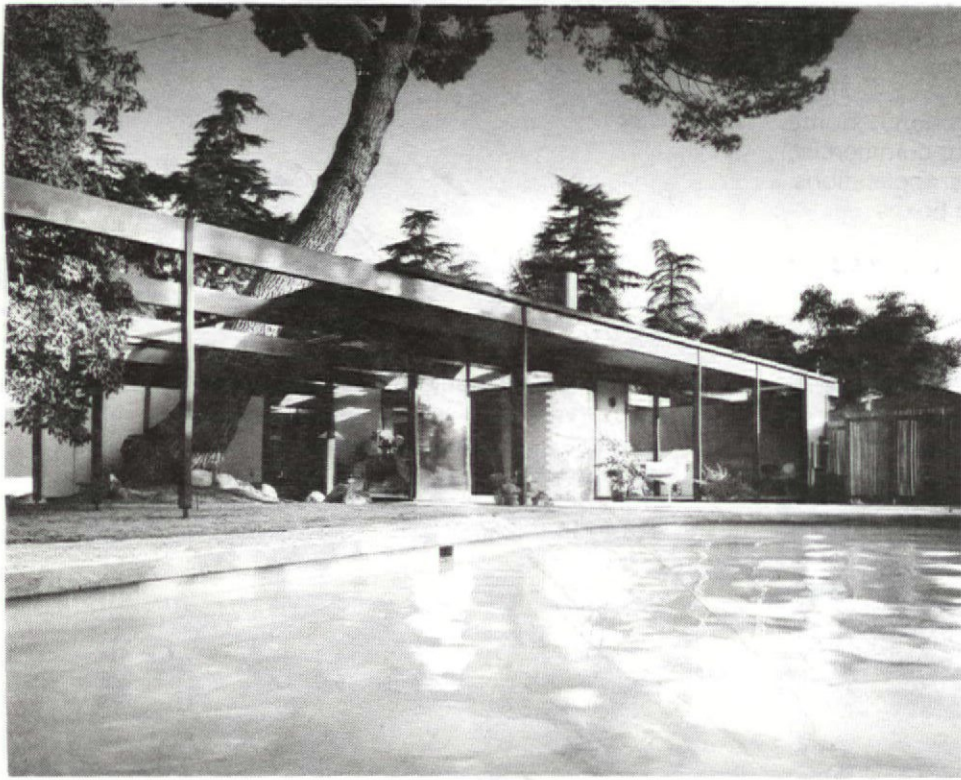
Here the house and site have become one. In retaining the openness of a more rural environment, the landscape (rather than the architecture) is the dominant element of the plan. The privacy of the family domain was balanced by the amenity of public landscape spaces. Like the Frank House, Case Study House #24 makes a virtue out of the lack of privacy and views in suburbia, by creating its own internal landscape.

#### Conclusion

The Case Study House Program provided an avenue for architects and designers to examine many aspects of the single family home, including landscape. The increasing migration to the warmer western states also gave landscape architecture a new vitality and importance. In Southern California, designers were able to explore the relationship of indoor and outdoor space, and to fully exploit the architectural potential of the landscape and the specific characteristics of a given site. Each Case Study house reflects a specific attitude toward its landscape: the Eames House discreetly bows to the natural landscape, while Case Study House #21 stands heroically upon it. The Bass House and Case Study House #24 merge landscape and architecture in a series of rooms that blurs our conception of inside and outside. The Frank House creates a distinct urban prototype in its atrium courtyard. The premise that landscape is living space unifies all the projects. As a result of the Case Study program, landscape could never be treated as just a front or backyard again.

**Katherine W. Rinne**  
**Katherine Spitz**

Ms. Rinne is Director of Research at Johnson Fain and Pereira Associates. Ms. Spitz is a partner at Burton and Spitz, Landscape Architects.



The structural grid of the Bass House extends into the garden to create an outdoor room focused on the existing stone pine tree (photo by Julius Shulman).



In January 1945, Editor John Entenza announced the Case Study House program sponsored by *Arts and Architecture* magazine. Eight architects' offices were commissioned to design houses on a "plot of God's green earth and create 'good' living conditions for eight American families." Although unique, each house was to be "capable of duplication and in no sense be an individual 'performance.'" While Entenza clearly spelled out the architect's responsibility in terms of materials and standardization, there was no specific mandate to relate the houses to their sites, except that work should begin with the "analysis of the land in relation to work, schools, neighborhood conditions and individual family need." Thus, architects were free to experiment with the relationship between a house built of standardized parts and the specifics of an individual site.

## The Legacy of Landscape



A view across the "artificial meadow" to the Eames House and Studio. The retaining wall is seen between the two buildings (photo by Julius Shulman).

Each of the following projects is unique, but they are all united by an attitude of mutual respect between landscape and architecture. The first two projects focus out towards the greater landscape, while the other three focus into a designed environment. However, all five projects share the basic premise that a building and its site are one, and that each informs the design of the other. The boundaries of the building are the same as the boundaries of the site, and therefore there is a balance rather than a hierarchical relationship.

### *Case Study House #8, Charles and Ray Eames, 1947-1949*

The Eames House is sited on a five acre meadow overlooking the Pacific Ocean. It shares its spectacular site with Case Study House #9, designed by Charles Eames and Eero Saarinen for John Entenza. The houses were designed in concert to share the meadow and views, while allowing complete privacy for each owner. The Eames complex includes a separate studio building and private terraces. A last minute decision by the architect changed the design and siting of the house from a cantilevered structure in the meadow, to two separate structures set into a natural ledge behind an existing row of mature Eucalyptus trees, at the edge of the meadow. A pad was graded for the house, studio, and terraces, while the rest of the site was left undisturbed. The excavated soil was moved to create a planted berm between the houses.

An eight foot retaining wall forms the western edge of the project. The buildings are simple 17-foot tall steel frame boxes, spanned by steel open-web joists. There are thirteen structural bays; eight for the house and five for the studio, separated by a four bay terrace. The terraces incorporate a variety of paving materials, including brick, wood, marble, and grass, in a grid reminiscent of the structure of the house.

At first glance, the berm, open meadow and terrace appear to be the extent of the

landscape design, but there are three additional areas of intervention: the redwood plank path at the front of the house; the area behind the house at the top of the retaining wall; and the interior plantings. The redwood path and a row of potted perennials mediate between the rigid structure of the house and loose line of trees. They impose a level of casual formality near the house, in contrast to the informality of the meadow. Hidden behind the house is a path at the top of the retaining wall. Like a cottage garden there is a rustic bough fence, and dozens of roses and delicate perennials planted in terra cotta containers. As with the redwood path, they are of the earth, but have been controlled with artful intent. The delicacy of these plants suggests an intimate scale in contrast to the machine-made structure of the house, while the bold character of the interior planting forms a different counterpoint to the steel structure. The structure itself becomes delicate and lacy in contrast to large form of Philodendron and rubber plant (*Ficus elastica*) leaves.

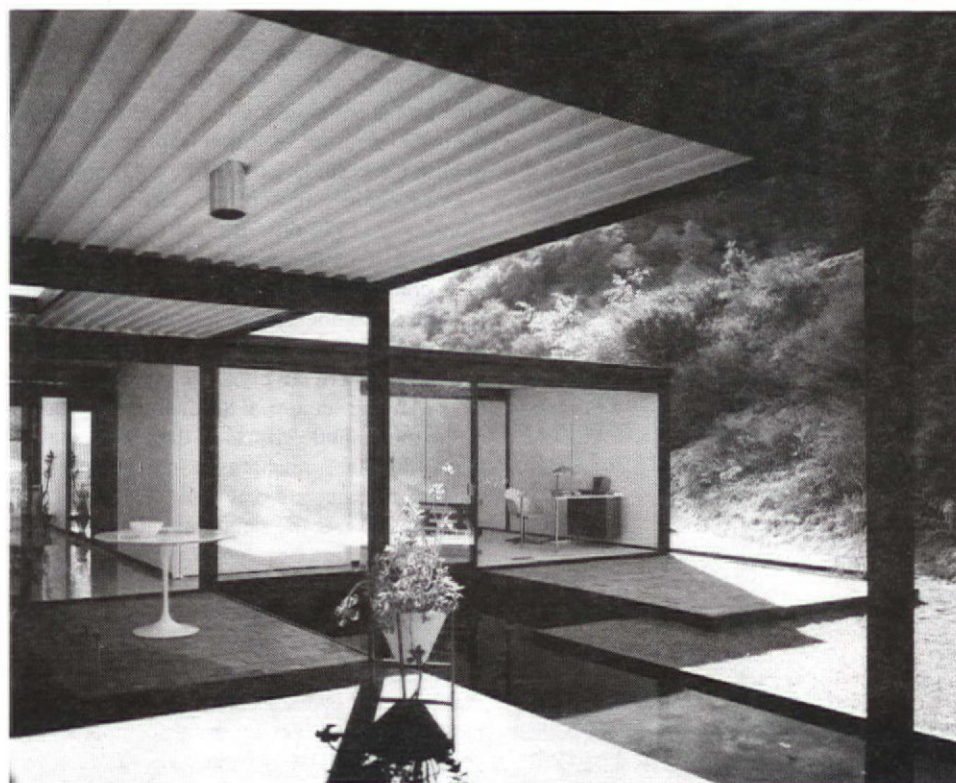
Even in the meadow there has been intervention; without it, a meadow will become a forest or chaparral. The absence of change after 40 years suggests that even the meadow has been vigilantly groomed. The image is not that of a house in the forest, but a house at the edge of the forest, in control of and in harmony with its site.

### *Case Study House #21, Pierre Koenig, 1958*

Case Study House #21 is located on a small graded hillside lot in a planned development designed by landscape architect Garrett Eckbo. The compact, one-story steel frame and glass house sits on a podium with terraces bridging over a surrounding pool. The north and south walls of the house are entirely of glass, yet the house makes little effort to gather in the views of Los Angeles. Rather, it is content with small glimpses between the tall border of Japanese pine (*Pinus thunbergiana*) trees separating it from the next house. Originally this wall was composed of Golden bamboo (*Bambusa multiplex*), which would have limited the view even more.

Like the Eames House, Case Study House #21 is in complete harmony with its site. But instead of tucking itself gently into the site, the Koenig House sits squarely in the middle of it. And rather than surrounding itself with sheltering trees, it separates itself from the plant materials on the site.

The sense of serenity and repose is achieved with a limited palette of landscaping materials: water, gravel, brick, and plants. Koenig explains the house and its site as a study in horizontal planes. The house shimmers above a thin sheet of water that expands its boundaries through reflection. The floor extends through the glass, to brick terraces, and out to the gravel floor of the "garden." Only at the edge of the site, where the natural grade meets or falls away from the building pad, are the hillsides planted with chaparral and trees. The hillside to the west thus becomes a wall of the house. Bamboo plants were originally placed in ceramic containers as a vertical counterpoint to the taut horizontal-



Case Study House #21 is a study in horizontal planes: gravel, brick, water, and steel (photo by Julius Shulman).



Blueprints for Modern Living is a seminal show of the Case Study House program, now on exhibition at the Museum of Contemporary Art. Curated by Elizabeth Smith, with exhibit design by Craig Hodgetts and Ming Fung, the show occupies most of MOCA's Temporary Contemporary space through February 18.

The Case Study House program was conceived and directed, for most of its life, by the publisher of *Arts and Architecture* magazine, John Entenza. Designed between 1945 and 1966, the demonstration buildings were intended to give young architects a chance to show just how appealing modern houses could be. The program was also an opportunity for these architects to experiment with new products and methods of construction, at a time when acceptance of modern homes was still so limited that banks were reluctant to make loans on them.

## Rehabilitating Modernism

The timing of the show is particularly appropriate. Just at the moment when the press and the public are equally satiated with both postmodern irony and post-industrial de-con obfuscation, the modernist glass and steel pavilions of the Case Study house era appear refreshingly direct. One of the earliest houses to be built was probably also the most important—Charles and Ray Eames's home in Santa Monica Canyon. Constructed between 1945 and 1948, the Eames house is renowned for the ingenuity with which modular components were used to make an environment that was fresh, light, and creative, rather than industrial. The earlier houses in the Case Study program reflected the building technology available after World War II. They were often relatively straightforward, assembled from box-like wings with shed roofs and wide overhangs, and were oriented towards the outdoors. Later Case Study houses, such as those by Craig Ellwood, Raphael Soriano and Pierre Koenig, used steel to open up walls and reduce the house frames to elegant Miesian boxes.

The Case Study houses represent some aspects of architecture that seem to have become lost in current practice. The integration of indoors and outdoors, the interest in how buildings are made, and the integration of new materials as an integral part of construction seem to have been replaced by the search for new ways to use pieces of broken marble, or for veneers made from progressively more obscure species of tropical hardwoods. In photographs, the ultimate Case Study houses by Koenig and Ellwood look like the final chapter in the evolution of domestic architecture; their restful balance of horizontal and vertical planes and expanses of glass seem to be unsurpassable.

Mounting architectural shows is a dreadful conundrum. How do you convey the integrated experience of being in and passing through a building without actually going to see the building, let alone depict the complex forces that affect its design? The answer, of course, is that you cannot. All systems of representation for architecture in a museum show distort what they portray to some degree.

At *Blueprints for Modern Living*, this dilemma is embodied in full scale, walk-through mock-ups of Ralph Rapson's unbuilt Case Study House #4 (1945) and Pierre Koenig's masterpiece Case Study House #22 (1959-60). It is difficult to conceive of another way the Museum could have conveyed so viscerally what it is like to be in these houses, nor how they could have conveyed the total unity of furnishings and house as effectively. The mock-ups have a movie set appeal all their own. One of the more subtle effects of the representation is that the furnishings assume great importance; they are real while the buildings are sets. At the same time, the landscape setting becomes less important because there is no real outside. Consequently, the indoor/outdoor relationships are skewed as well. The recreation of the Koenig house is particularly fascinating. Placed at loft level, it barely clears the quite real, massive steel beam of the Temporary space. The fantasy it suggests is a *Blade Runner* Los Angeles in the year 3000. It

could be a token private house left on a hillside when a giant megastructure was built over it.

The actual exhibition design is stunningly effective visually, right down to the brilliantly conceived mounting details. Photos and information sheets are mounted between plexi sheets that have little L-shaped corner mounts, which in turn fit in round holes in huge suspended sheets of plexi. The real tour de force of the exhibit design is a constellation of television sets hung from the ceiling against a curving backdrop of black painted corrugated metal. The multi-screen format has the panache and presence of a 1964 New York World's Fair exhibit; the screens make the show simultaneously intimate, while allowing for the presentation of multiple images.

The organization of the show's models and photographs places a premium on appearance over communication. A set of exquisite wood models are shown, alongside photographs of them without their roofs, which present the floorplans in an obtuse, abstract way. It would be much easier to understand the buildings if the photographs, floor plans and models were organized according to the building being discussed rather than the media being presented.

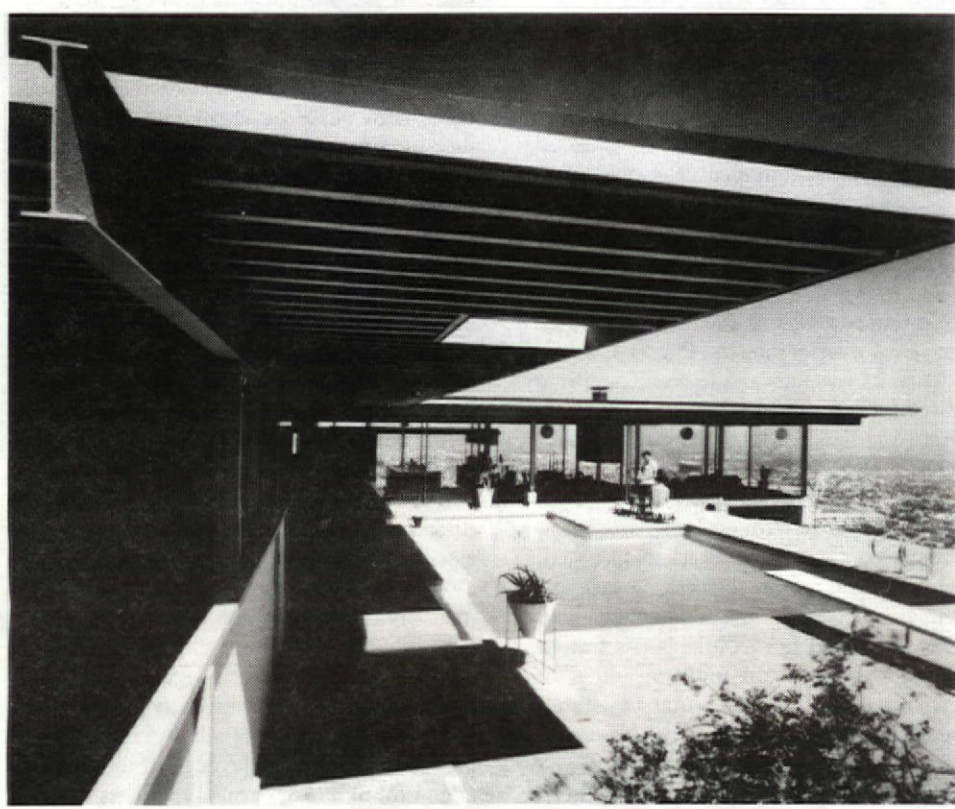
Ultimately the Case Study House program became a torchbearer for high art. Those houses looked the way they did, not because they would be cheaper or simpler to build, but because they represented an aesthetic of paring down, of lightness and openness, of newness and modernness that had the force of moral clarity about at the time, even if it wasn't driven by a moral system in the conventional sense. As Dolores Hayden notes in the show's catalog, the program was largely elitist. After all, what other program for the public good operated by building deluxe single family houses with pools in Beverly Hills under the pretense that this was somehow a prototype for the public at large?

MOCA attempted to correct this historical oversight by reviving the Case Study House program in a new guise—multiple family houses. The original program had included apartments, but only in its last declining years. If the original Case Study House program was ambitious, this new program is geometrically more complex, due to the amount of money, time and red tape such a project requires. MOCA revived the program by arranging for a site in Hollywood through the Community Redevelopment Agency. The limited competition included Hodgetts & Fung, Eric Owen Moss and winner Adele Naude Santos. Renderings and models for each project are on display at the museum.

The show is a magnificent tribute to the program, and MOCA is to be congratulated. One can only hope that the museum will continue to put this kind of effort into producing architectural shows.

### John Chase

Mr. Chase is a designer and writer working in Los Angeles.



Case Study House #22, Los Angeles, 1959-1960, by Pierre Koenig (photo by Julius Shulman).



## EARTHQUAKE RELIEF

Following the October 17 earthquake, presidents and staff of the San Francisco, Santa Clara, East Bay, San Mateo, and Monterey Bay Chapters met with staff members of the CCAIA to organize emergency relief activities. Names of architects volunteering to assist in damage assessment were collected by the chapters and forwarded to the East Bay AIA Chapter, which served as the single contact for the California Office of Emergency Services (OES). Once contacted by OES, architects were teamed with an engineer and a building official to engage in damage assessment. Volunteers registered with OES were provided liability and workers compensation coverage. The CCAIA resolved to maintain a roster of volunteers for pre-registration with OES in order to provide a more timely response during the next emergency.

The CCAIA offered to assist chapters in providing CEDAT's (California Emergency Design Assistance Teams). Individual chapters agreed to establish task forces, and place high priority on the need to maintain historical structures. Members wanting to assist in damage assessment, or in the CEDAT phase of recovery, should contact David Crawford at the CCAIA office.

### Projects and Architects

Dworsky Associates and Antoine Predock Architect were recently selected to design a \$32 million project which includes a government center, an 1,800-seat civic

auditorium, a five-acre park, conference center and parking structure, on the 24-acre Jungland site in Thousand Oaks. The project is expected to be complete in 1992.

Widom Wein Cohen was recently commissioned to do the seismic upgrade and interior design of the Bouvard Auditorium and Administration Building at the University of Southern California campus. The three-story structure with its six-story tower, approximately 80,000 square feet, is one of the oldest buildings on the USC campus. The firm has also been commissioned by the Office of the State Architect to do remodeling and alterations to the Los Angeles State Office Building in downtown Los Angeles. Project consultants include: John A. Martin & Associates, structural engineering; Store, Matakovich & Wolfberg, mechanical engineering; Cohen & Kanwar, electrical engineering; and Construction Management Resources, cost estimating.

The official dedication for the new Beckman Institute at the California Institute of Technology in Pasadena, designed by Albert C. Martin & Associates, took place October 26. The 148,000 square foot building will house wet and dry laboratories, offices, conference rooms, and an auditorium.

### Letter to the Editor

(Regarding the LA 2000 roundtable published in the September issue of LA Architect.)

I share the concern of at least one of your roundtable members that there is a certain distance between the plan and reality. This is not only because the report lacks an implementation strategy but also because there were far too few members of the real public involved in its drafting. The LA 2000 Committee was composed of a group of eminent professionals from throughout the region, but it also resembled somewhat of an "insider's club" dominated by people who, no matter what importance they placed on the need to solved the sticky problems we share as a

region, have a vested interest in preserving the old ways of doing business.

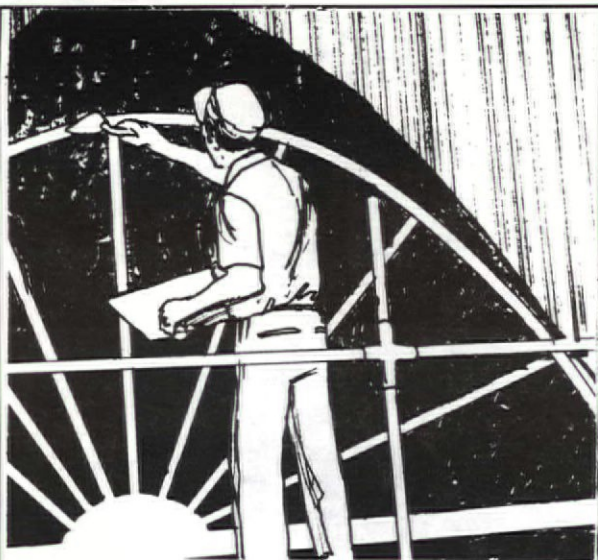
For this reason, my office has used LA 2000 as a catalyst for discussion with groups of constituents who have traditionally been excluded from the City's planning processes. On October 28, 1989, I staged the first "Crenshaw 2000" forum, co-sponsored with the Crenshaw Chamber of Commerce. This event, attended by more than 100 citizens and community leaders, was an unprecedented step toward involving the grassroots communities in a future too long left to power brokers and distant institutions.

For the most part, the Chapter's positions regarding the LA 2000 recommendations were reasonable. When viewing the matter of overall growth management and the possible creation of an interjurisdictional growth management agency, I urge you to consider that perhaps the greatest planning need we have as a region is for either a means or an incentive, or both, to move away from revenue generation-based land use decisions and toward a more rational basis. Such a basis would allow jobs/housing balance, air quality, traffic, compatibility of land uses, sewer capacity and other key issues to take primacy.

As long as individual jurisdictions, be they cities or counties, feel compelled to base at least part of their decisions on a need to generate local revenues, they will be inclined to compete with each other rather than cooperate when it comes to these decisions. If the increasing discussion of regional growth management does no more than lead to a serious attempt to make it simple and desirable for adjacent jurisdictions to more easily share revenues from commercial development, it will have been a success. To that end, the state legislature has begun looking at bills to accomplish this and I have encouraged those legislators with whom I share constituents to pursue the topic aggressively. I hope you will join me in doing so.

Ruth Galanter

Councilwoman, Sixth District



## If You Have a Question Regarding Plaster ... CALL US!

The technical staff of the Plastering Information Bureau can provide you with performance data on every kind of plastering application. They can show you how to meet critical standards for sound control, fireproofing, and abrasion resistance with specifications that can be understood and followed by every contractor and journeyman in the industry.

Our experts can show you how to specify the more creative products of the plastering trades ... coves, arches, molds and special designs.

The Plastering Information Bureau can show you how to specify the job so that it can be done exactly as you want ... at the lowest possible price.

The Bureau is not associated with or operated by any manufacturer or group of manufacturers. It is wholly supported by the union plastering contractors and journeymen who are the direct suppliers of your plastering needs.

Why not call us today? There is never a charge or obligation.



Contact Dick Gorman  
**plastering information bureau**

a division of the Southern California Plastering Institute, Inc.  
3127 Los Feliz Boulevard, Los Angeles, CA 90039

(213) 663-2213

## Bannatyne Gallery



Photography Sixth Street Studio, S.F., CA.

FRANK LLOYD WRIGHT MIDWAY GARDENS  
C 1914

Tues-Sat  
Ten to Six  
or by appt.

604 Colorado Avenue  
Bannatyne Gallery is located

Santa Monica, CA 90401  
adjacent to John Thomas and

213.396.9668  
Michael Maloney Galleries



1988 UBC, 1987 NEC, 1988 UMC, 1988 UPC, and California amendments to UBC, electrical, mechanical and plumbing codes.

At the October meeting, speakers Gary Pettigrew, Deputy Director, and Neal Hardman, Principal Architect, representing the Office of Statewide Health Planning and Development, addressed issues and concerns raised by the AIA committees. The Office of Statewide Health Planning and Development started a new policy of rejecting plans which are incomplete or contain many deficiencies. This policy is implemented by quick review teams functioning in both the north and south offices. The teams also screen and expedite small projects for a review within the frame time of three to four weeks.

The speakers indicated that, in the future, the method may extend to the review of minor change orders through Area Construction Advisors. It was emphasized that one of the causes delaying change orders is late submittal, sometimes after the construction is physically completed. The speakers also confirmed that any submittal to the Office of Statewide Health Planning and Development becomes a public document, and that any remodeling exceeding \$68,000 shall be designed as handicapped accessible.

The next meeting will be on January 17, 1990. Check the January *LA Architect* calendar for time and location.

**Maria Campeanu, AIA**

Chair, Architects in Government

#### Code Talk

**Single Family Height Ordinance (CPC Nos. 89-0475; 88-0627; 86-242CA):** On November 2, 1989, the City Planning Commission approved the following single family height and yard regulations in the R1, R2, RA, RS, RE9, RE11 and RE15 lots not located within a hillside area. Staff proposed a height of 28 feet which can be exceeded to a maximum height of 35 feet measured parallel to adjacent slope. The building portion exceeding 28 feet may not encroach

a line created by a 45 degree angle from the front yard setback at a height of 28 feet.

Side yard regulations were increased by increments of ten feet in lieu of nine feet. A building height of 28 feet would require two additional feet of side yard, where present ordinance would require one additional foot, because the structure was one foot over the threshold. Substandard lots will have relief similar to present standards. Additional height up to 45 feet may be allowed when compatible with abutting and surrounding properties.

The ordinance will be sent to City Council for adoption, with staff recommendation that it become operative 120 days after publication, in lieu of the standard 30 days. Many thanks to Gina Moffitt, AIA, and her subcommittee for attending Commission hearings and helping to formulate the ordinance.

**Newly Published Ordinances:** No. 165,041, effective August 17, 1989, requiring that the Department notify property owners by mail, and post a notice on the property of Grading Permits when within a "Hillside Grading Area" (hillside grading areas may extend down into areas such as Ventura Boulevard); No. 165,041, effective June 24, 1989, requiring protection of adjacent property with respect to excavation by developer, providing evidence that the adjacent property owner or owners have been given a 30 day written notice.

**Proposed Ordinance in Study:** Housing Linkage Fee. The City Council is about to enact an ordinance subjecting the recipient of any building permit to a fee not exceeding \$7.50 per square foot of the structure, to mitigate the need for affordable housing created by the project. The legislation presumes that any newly constructed project adversely affects the supply of, or demand for, affordable housing, and should be subject to a fee to offset this impact.

The city attorney is in the process of preparing this ordinance, which will take six to eight months before returning to City Council. In the interim, the city is in the process of creating another ordinance requiring the

Department of Building and Safety to stamp all building permits with a legend indicating that the City Council might enact an Affordable Housing Mitigation Fee Ordinance which would subject the structure to a fee not exceeding \$7.50 per square foot of the structure.

**Rudolph V. DeChellis, AIA**

Co-chair, Building/Performance and Regulations Committee

#### CCAIA Design Awards

In 1990, the CCAIA Design Awards will include honor and merit awards for individual projects, the CCAIA Firm Award for a consistently outstanding body of work by an individual firm for a period of ten years or more, and the 25 Year Award, honoring projects in California that were built between 1940 and 1965. A special seven-member Council Honors Jury will be convened to review nominations for both the 25 Year Award and the Firm Award.

The design awards jury includes Sarah Harkness, FAIA, of the Architects Collaborative, Massachusetts; Margaret McCurry, AIA, of Tigerman McCurry, Illinois; and James Stewart Polshek, FAIA, New York.

Entry fee for individual projects is \$110 each. For the 25 Year Award, special entry forms are available from CCAIA, and each entry must be accompanied by a \$50 entry fee. For the Firm Award, firms must be nominated by their local chapters, and there is no entry fee. All CCAIA members and firms are eligible to submit projects completed after January 1, 1983. The deadline for registration in all award categories is December 15, 1989, and binders must be returned to CCAIA by January 26, 1990. Call (916) 448-9082.

#### Urban Design Committee

At its November meeting, the Chapter Board of Directors adopted two resolutions prepared by the Urban Design Committee. The Board voted to recommend that the Los Angeles Planning Commission withhold

passage of the Site Plan Review Ordinance as it is presently drafted. While the Chapter supports the concept of Site Plan Review for proposed projects with significant environmental impacts, as it is currently written, the ordinance gives the city the right to reduce entitlements granted by the zoning code through a negotiated case-by-case basis. Managing growth by individual projects undercuts the basis of zoning, without creating a reasonable replacement system for predetermining property rights under law. We recommend that the upcoming Community Plan Revision process be used to resolve the current misfit between development rights and infrastructure capacity.

The Chapter Board of Directors adopted a resolution to support, with recommendations, "Los Angeles 2000--A City for the Future." The LA 2000 plan, developed by a Mayoral Committee and released in November 1988, was the subject of a roundtable presented in the September issue of *LA Architect*. In 1990, the Urban Design Committee will be discussing areas of mutual interest and potential projects with the 2000 Partnership.

The California State Department of Transportation, or CalTrans, is in the process of preparing a master plan for the year 2010. To accomplish this, CalTrans has established a working policy committee of representatives from the public and private sectors, including the AIA/LA, represented by Chapter President Fernando Juarez. In preparing for a draft release of the plan, Chapter President Juarez asked the Urban Design Committee to assist him in revising the plan's land use goals statement.

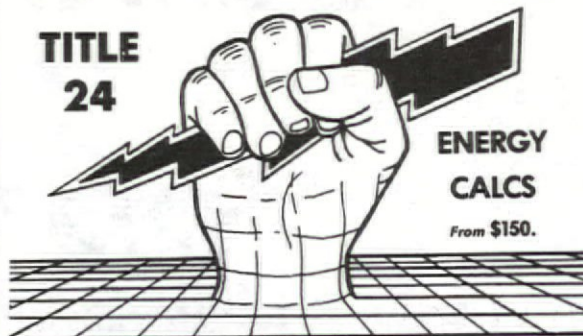
Based upon the direction established by the plan, the Committee recommended the goal of creating new regional land use decision making processes which would be empowered to implement a jobs-transportation-housing balance. The Urban Design Committee is in the process of preparing an article for *LA Architect* describing these ideas in detail. The Committee will continue to work with the Chapter President in the new year to provide input to the plan-making process.

### Repro-Graphic Supply

Serving Southern California Since 1965  
**Repro-Graphic Supply**  
 Complete line of drafting supplies & equipment  
 -sales & service  
 Title block printing-Vellums-Films-Diazo & Drafting-Light Tables-Precision Punches-Pin Bars-Pins-Vacuum Frames-Anhydrous & Aqua Ammonia.  
 Service on Blueprint Machines  
 Vacuum Frames-Drafting Machines  
 Supplies for Xerox 2510 & Electrostatic Copiers  
 Teledyne Rotolite  
 Blu-Ray  
 Kroy Clearprint  
 Mayline  
 Mutoh  
 Vemco Corporation  
 Borco  
 Plan Hold  
 Teledyne Post  
 Dietzgen  
 Ozalid  
 Neolt  
 Superdiaz 3000  
 Design Mates  
 (818) 890-2663  
 or Toll Free 800 345-2950  
 10537-B Glenoaks Boulevard  
 Pacoima, CA 91331

## RGA RICHARD GAGE ASSOCIATES

**TITLE  
24**



**ENERGY  
CALCS**  
From \$150.

- COMPUTER ANALYSIS AND POINT SYSTEM
- RESIDENTIAL AND COMMERCIAL
- HVAC SIZING INCLUDED
- OVERNIGHT SERVICE AVAILABLE

SANTA MONICA OFFICE  
213-828-3345

Membership is now available to engineering and architectural firms.

Once a firm becomes a member of Engineers Federal Credit Union full financial services will be available to their employees.

**Call today for information.**

**(213) 385-6111**  
 608 S. New Hampshire  
 Los Angeles, CA 90005

**Engineers Federal  
Credit Union**

## 1988 MASONRY CODES and SPECIFICATIONS NEW AND UP-TO-DATE

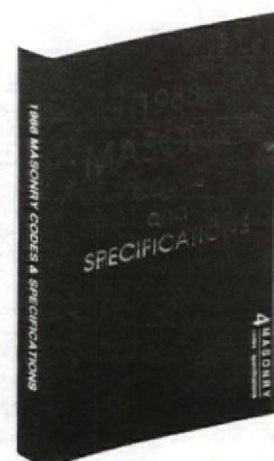
- 1988 Uniform Building Code.
- 1988 Uniform Building Code Standards.
- Building Codes for many cities and the State of California.
- Standard Specification for Public Works construction.
- ASTM Standards.
- Quality Control Standards.

This 480-page 5" x 8" manual is a ready reference for design professionals, construction inspectors and contractors.

**Masonry Institute of America**

2550 Beverly Boulevard, Los Angeles, California 90057  
 (213) 388-0472

**PRICE \$10.00 Total**  
 USA addresses only





## LICENSING TASK FORCE

In order to compile information and to address the concerns of both licensed and unlicensed Chapter members affected by the transition from CALE to ARE, the AIA/LA Associates formed a Special Committee on Architectural Licensing. In a letter to the California Board of Architectural Examiners dated November 11, 1989, Fernando Juarez, AIA/LA president and honorary chairperson of the committee, urged CBAE to work for the adoption and implementation of the following actions items by the NCARB/CBAE Transition Committee.

The letter requested that the NCARB/CBAE Transition Committee conduct a professional validation study of the CALE examinations. The validation study should determine compliance with the intent of the NCARB examinations as an assessment of the candidate's knowledge, skills and abilities, and should be made public.

Further, it urged that licenses issued by CBAE between 1987 and 1989 under CALE be judged equivalent to licenses issued prior to 1987 and after 1989. CALE-based licenses meeting NCARB Certification Standards should therefore be exempt from further examination to obtain NCARB certification.

The letter also requested that CBAE encourage NCARB participation in the California Oral interview process, to allow for coordination of the interview length and content during the transition. The interview could be expanded to a length of 45 minutes to allow for NCARB participation.

Finally, the letter requested a survey from CBAE to determine equivalence of CALE-based and ARE-based licenses for the purpose of clarifying reciprocity requirements of each state and jurisdiction.

attendees expressed a desire to secure either a tape or a transcription of the seminar. The cost of a transcription will be in the neighborhood of \$15 each, if the response exceeds 20 persons, and the cost of the tapes is, as yet, unknown. For information on receiving a transcription, call Suzanne Williams at (213) 380-4595.

### Allied Design Professions Meeting

On October 24, representatives from the allied design professions met at the Pacific Design Center to continue a dialogue initiated by Chapter president Fernando Juarez, AIA in early August. More than 60 attendees, representing 15 professional associations, discussed their respective organizations' objectives and issues, and programs of mutual interest and benefit.

Three weeks later, a task force met at the offices of Johnson Fain and Pereira to define their purpose and to identify activities in support of that purpose. Public awareness emerged as the number one objective, with consensus that any organized activity would in some way educate the public about good design and the value of hiring professionals. Ideas for collaborative programs ranged from a paid advertising campaign in consumer and trade press to a jointly-sponsored event which would benefit the homeless. The next meeting of the allied design professions task force is scheduled for January 18, 1990. Specific activity proposals will be reviewed at that time.

### Seminar Tapes

The "Architect-Practices and Law Options" seminar at USC had an excellent panel of knowledgeable speakers who gave attendees much needed information. Subjects covered included: "How can I minimize my exposure to litigation," "So you want to get paid," "What agreements can I use and how can I use them," "Who owns the construction documents," "What are liens, stop notices, bond claims, and how can I use them," and "What are my dispute settlement options." Following a question and answer session, several of the

### CSU Capital Outlay Program Available

Again this year, Jay Bond, principal architect for Cal State, has provided AIA/LA with the 1990-91 edition of the Capital Outlay Program for the California State University System. The document is available for review in the Chapter Office. For further information, call the AIA/LA at (213) 380-4595.

### Architects in Government

The Hospital Seismic Safety Act of 1982 (Senate Bill 961; Alquist) requires that the Office of Statewide Health Planning and Development under terms of a specified agreement with General Services (Office of the State Architect) will observe the construction or addition or alterations of any hospital building, and preempts from local jurisdiction the enforcement of building standards relating to hospital projects. Where local jurisdiction has more restrictive regulations for the enforcement of building standards, regulations, and construction supervision, such requirements shall be enforced by the state.

The legislature also requires that Office of Statewide Health Planning and Development contract the Office of the State Fire Marshal to analyze the fire safety of the above buildings, and designates Office of Statewide Health Planning and Development as the coordinator of hospital design review, in charge of the legal transmittal of the triagency-approved design documents to the applicant. Starting September 1, 1989 enforceable codes on SB 961 facilities are:

## LA ARCHITECT

**Editorial Board.** Barton Phelps, AIA, *Chairman*; Don Axon, AIA, *Treasurer*; Janice Axon; Kenneth Caldwell, *Books*; Carl Davis, *Critique*; Raymond L. Gaio, AIA; Arthur Golding, AIA, *LA/AIA Board*; Barbara Goldstein, *Arts*; Paul Sterling Hoag, *FAIA, The Listener*; Roger Holt, Esq., *Law*; Barbara Horton, *Associates*; Ann Moore, *Secretary*; John Mutlow, AIA; Ray Ryan, *Interviews*.

**Editorial Board Emeritus.** Peggy Cochrane, AIA; Thomas S. Hines; Frederick P. Lyman, AIA; Michael F. Ross, AIA; Thomas R. Vreeland, FAIA; Lester Wertheimer, AIA.

**Editor.** Noel Millea.

**Editorial Consultant.** Barbara Goldstein.

**Contributors.** Aleks Istanbulu, AIA; Norman Kaderian; John Kaliski, AIA; Christine Magar; Esther McCoy; Kevin O'Shea; Karin Pally; Ivan Preston, AIA; Christopher Restak; Ray Ryan; Fay Sultz; Ryuji Tsuyuki, AIA; Charles Wheatley, AIA; Nir Buras, AIA; Miguel Baltierra.

**LA/AIA Officers.** Fernando Juarez, AIA, *President*; Raymond L. Gaio, AIA, *Vice-President*; William H. Fain, AIA, *Treasurer*; Ronald A. Altoon, AIA, *Secretary*.

LA ARCHITECT is published monthly except for August by the Los Angeles Chapter, American Institute of Architects, 3780 Wilshire Boulevard, Suite 900, Los Angeles, CA 90010. Subscriptions are \$18 domestic, and \$28 foreign. Editorial submissions should be addressed to the editor and sent to LA ARCHITECT at the publisher's address, above. Except where noted, the opinions stated are those of the authors only and do not reflect the position of either the AIA or the Los Angeles Chapter. The appearance of names and pictures of products and services, in either editorial or advertising, does not constitute an endorsement by either the AIA or the Los Angeles Chapter.

## NEED FAST, ACCURATE TECHNICAL INFORMATION?

ON STEEL STUD FRAMING, LATHING, PLASTERING & DRYWALL

Free information on fire and sound rated systems, curtain walls and code requirements. Designing for quality with lathing accessories.

A service of the subcontractors who employ union craftsmen.

CALL OR WRITE:  
**INFORMATION BUREAU  
LATH, PLASTER & DRYWALL**

3127 Los Feliz Boulevard, Los Angeles, CA 90039 • Telephone: 213 / 660-4644



# L.A. ARCHITECT



Elena Couchmariova and Aleksandr Georgievsky visit the Hoover Intergenerational Center, where the Student Visions exhibit is currently displayed.

## Soviets Adopt Student Visions

In the three years since the AIA/LA Associates founded Student Visions for Architecture to promote architectural and environmental awareness within the primary and secondary schools, it has grown to become one of the largest city-wide environmental programs in the United States. Last August, the USSR Union of Architects and the Academy of Arts in Moscow accepted the invitation of the AIA/LA Associates to jointly develop the Student Visions for Architecture program for implementation in Los Angeles, Moscow, and Leningrad schools. Elena Couchmariova, vice-president of the Union of Architects, and Aleksandr Georgievsky, secretary of Art and Architecture at the Academy of Arts, arrived in Los Angeles last month to meet with the Student Visions for Architecture Committee, LAUSD officials, the City Council, and Mayor Bradley to establish the framework required for the venture.

Their week in Los Angeles included a visit to a Los Angeles Open School where they viewed fifth graders' architectural artwork completed through the City Building Program. They also visited USC, UCLA and SCI-ARC, and the offices of Skidmore, Owings & Merrill, Frank O. Gehry & Associates, the Jerde Partnership, and Gensler & Associates.

In March, two Student Visions for Architecture committee members will make a CCAIA-sponsored trip to Moscow in March to finalize an agreement for an exchange of ten architects in Los Angeles (May 1990) and Leningrad (September 1990). While in each other's countries, the delegations will teach children ages 9-14 how their cultures are interpreted through architecture.

In conjunction with the Los Angeles City Council's attempt to establish sister-cityhood between Los Angeles and Leningrad, the Council issued a resolution of thanks and support to the Associates for creating Student Visions, a program in which both cities could participate. The following individuals should be recognized for working more than a year to bring the Student Visions for Architecture program to fruition: Jeff Sessions, Student Visions co-chair; Andy Althaus; Tim Brandt; Lili Cheng; Tony Coscia; Diane Evans; Jon Jerde; Mike Kent; Robert Leach; Kathy McCloskey; Alex Medalje; Jan Muntz; and Dana Tacket.

### Mark Gribbons

AIA/LA Associates Past President and Student Visions co-chairperson

## Holiday Open House

Catch the holiday spirit early at the AIA/LA Chapter open house on Wednesday, December 6, from 4-8 pm. Members and friends are invited to see the new offices, meet the staff and exchange holiday cheer with fellow professionals. Music, exhibits, refreshments and a few surprises should keep the afternoon and evening lively. In this season of sharing, please bring a favorite dish, dessert or drink for our buffet table. Call (213) 380-4595.

## Election Report

In accordance with the bylaws, the election of officers and directors of the Los Angeles Chapter, American Institute of Architects took place on November 7, 1989.

As a result of that election, and provisions of the bylaws, officers for 1990 are as follows:

**President:** Raymond L. Gaio, AIA.

**Vice-President/President Elect:** Ronald A. Altoon, AIA.

**Secretary:** John V. Mutlow, AIA.

**Treasurer:** William H. Fain, Jr., AIA.

**Directors (terms ending December 1990):**

Fernando Juarez, AIA, Chairman of the Board; Margo Hebal-Heymann, AIA;

William R. Hefner, AIA; Richard Sol, AIA;

Robert Leach, Associates President;

Maureen Vidler March, WAL President.

**Directors (terms ending December 1991):**

Katherine Diamond, AIA; Seraphima

Lamb, AIA; Joseph M. Madda, AIA; and

Gregory Villanueva, AIA.

AIA/LA and associated organizations' officers and directors installation will be held on January 13, 1990 at the Pacific Design Center. Lou Naidorf, FAIA, will emcee the evening, with National AIA President Sylvester Damianos, FAIA, presiding as "Installing Officer." Highlighting the evening will be a talk by 1989 AIA Gold Medalist Joseph Escherick, FAIA. For more information, call (213) 380-4595.

## Focus on Architects

On December 4, 1989, "A Focus on Los Angeles Architects" will conclude with the last of six panel discussions between well-known accomplished local architects, discussing the practical aspects of architecture, influences on their design work, their personal and professional goals, and how each has achieved success. The series is being sponsored by the AIA/LA General Membership Committee, chaired by Herb Nadel, AIA.

The final program features Frank O. Gehry, FAIA. Preceding the 8:15 pm program, a reception at 7:30 pm will offer guests an opportunity to meet the speaker and other colleagues. The new location for the meeting is the Admiralty Room, Marina International Hotel, 4200 Admiralty Way, Marina del Rey. Free parking will be provided in the garage under the hotel.

To reserve a place, send \$10 to the AIA/LA, 3780 Wilshire Boulevard, Suite 900, Los Angeles, CA 90010. Seating is limited. Tickets will be held at the door, and no refunds will be given after December 1. Call (213) 380-4595.