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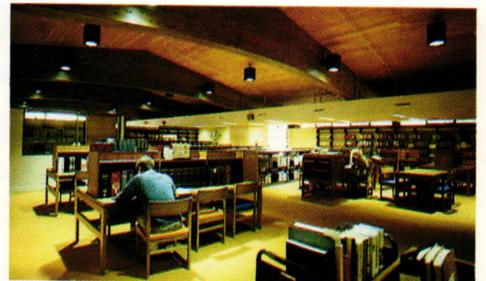
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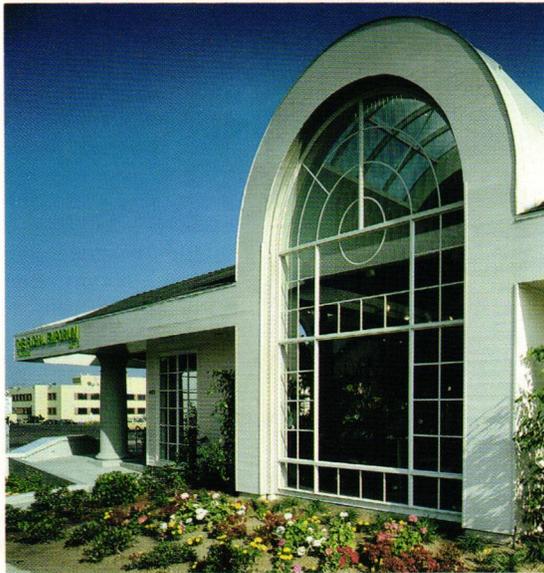
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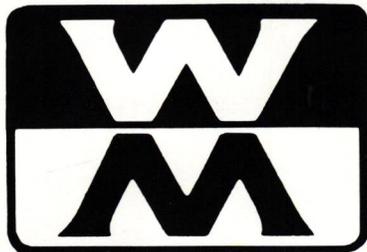
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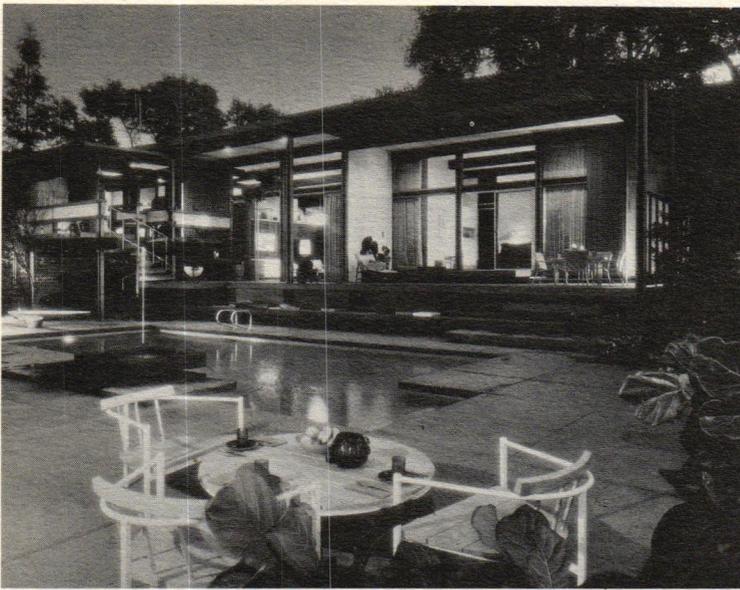
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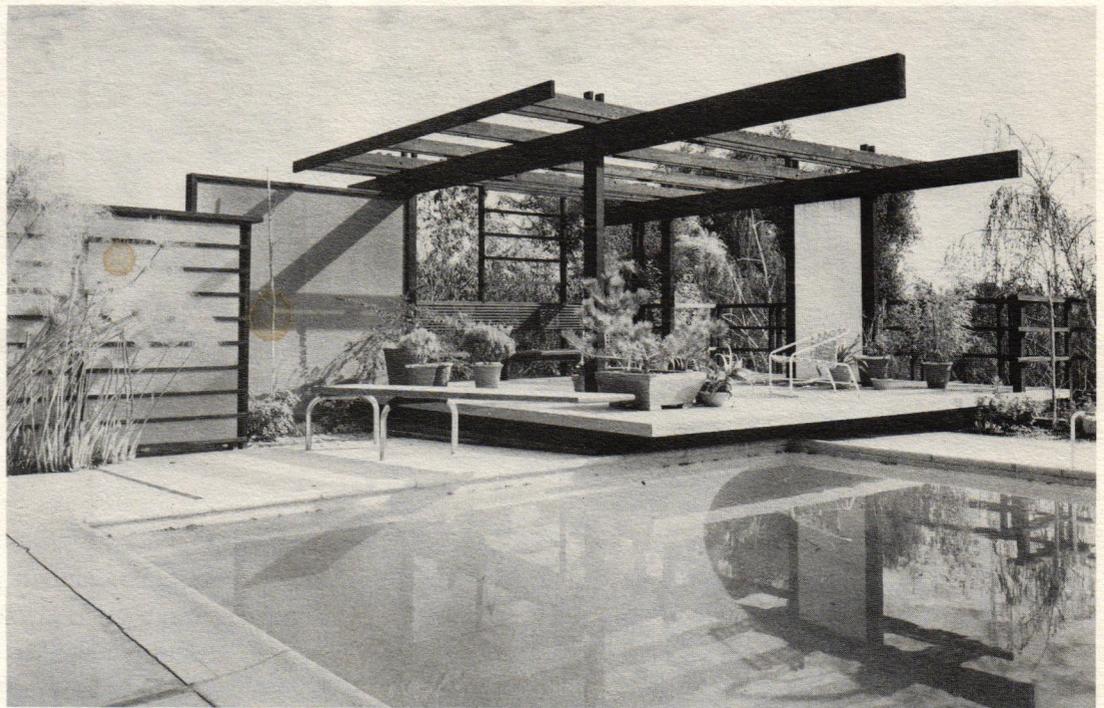
Handman House, Sherman Oaks, 1963. Architect: Raymond Kappe, FAIA.



Goldwater Apartments, Gardena, 1963. Architect: Carl Maston, FAIA.



St. Ives House, Los Angeles, 1962. Architect: Carl Maston, FAIA.



Frank House, Pasadena, 1955. Architect: Buff Straub & Hensman.

IN THIS ISSUE/L.A. CIRCA 1950

15 Idiom of the Fifties, by Shelly Kappe

COVER

Sherwood Residence, Beverly Hills, 1963. Architect: A. Quincy Jones Associates. Photographer: Marvin Rand.

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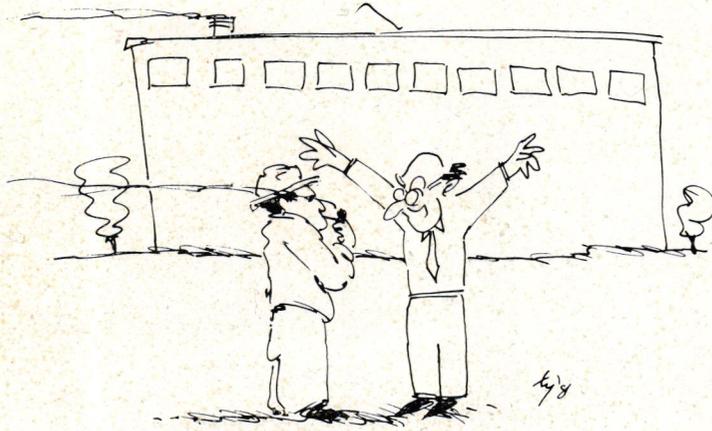
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For the Record



"Of course it's not perfect, but what house without doors ever is?"

Nobody's perfect. Even though California is the largest construction industry in the country, has more architects registered to practice here than any other state, and is the number one market for architectural products and services, we only rank seventh in the global economy. Right between the United Kingdom and Italy.

Since the architecture and architectural culture of Italy and the U.K. are the subject of a host of periodicals, one might expect California to receive similar coverage in this country's architectural press. Curiosity being a hallmark of an editor, I recently analyzed six issues (1985) of *Architecture*, *Architectural Record* and *Progressive Architecture* to see what percentage of their total editorial content was about California architecture. Considering that 25 percent of all architects in the United States are located in California, the amount of coverage given to their work was surprising. The average coverage for California architecture was 8.1 percent of the total editorial content in *Architecture*, 6.6 percent in *Architectural Record*, and 6.7 percent in *Progressive Architecture*.

The ideas and images circulated through magazines have a powerful impact on architecture in this country. Yet more is going on in California architecture than

is recorded in the national magazines. That's a main reason why the California Council, The American Institute of Architects (CCAIA) publishes *Architecture California*: to preserve and communicate a unique body of architecture and architectural thought.

Architecture California is the journal of record for architecture, design, urban planning, construction and architectural culture in California. This issue on "L.A. Circa 1950" is a good example of how we tackle such a huge charge within our limited resources. Since certain architectural directions of the time, such as the Case Study Houses program, are well documented, our focus is on a largely unexplored design direction that continues to have influence. Architectural historian Shelly Kappe, Hon.-AIA traces the application of the post and beam construction system in a palette of natural materials to architecture designed in response to a specific microclimate and to the social psychology of a postwar culture. This article marks the beginning of an extensive examination of the period in two forthcoming books, one by Shelly Kappe and the other by architectural photographer Julius Shulman who, along with Marvin Rand, Leland Lee and Wayne Thom, documented most of the work of the period.

Architecture is built history, so it's logical for *Architecture California* to treat the past along with the present. But architectural history is just one of many issues that the magazine covers. The magazine's editorial content for 1987 will feature issues on:

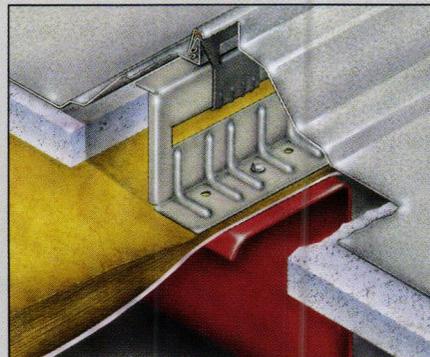
- Small Towns—an exploration of how small towns maintain their individual identity while continuing their development, and how architects interface with local leaders to encourage place-making;
- The California Dream—an overview of housing forms developed or adapted in California and the economic and social forces that spawned them;
- Art Space—a selective analysis of museums in California from the point of view of both the client and architect;
- Review of California Architecture—case studies of the projects recognized in the Design Awards Program sponsored by CCAIA in 1987 (to submit projects, contact Brook Ostrom, [916] 448-9082; submission deadline is December 19, 1986);
- Human Factors—an update on the ways in which research in the fields of behavioral psychology and sociology can affect architecture, based on the proceedings of the Monterey Design Conference (to make a presentation at the Monterey Design Conference, contact Brook Ostrom, [916] 448-9082, before October 30, 1986); and
- Pedestrian Los Angeles—an examination of the new pedestrian districts emerging in Los Angeles and of the projects that created them.

If you have any ideas of projects that relate to these issues, be sure to let me know as soon as possible.

Of course, *Architecture California's* not perfect—what magazine ever is? But we do open many windows onto the rich and diverse world of architecture in California. Thanks to the support of our readers and the members of the CCAIA, the accomplishments of California architects are now a matter of record.

—JF

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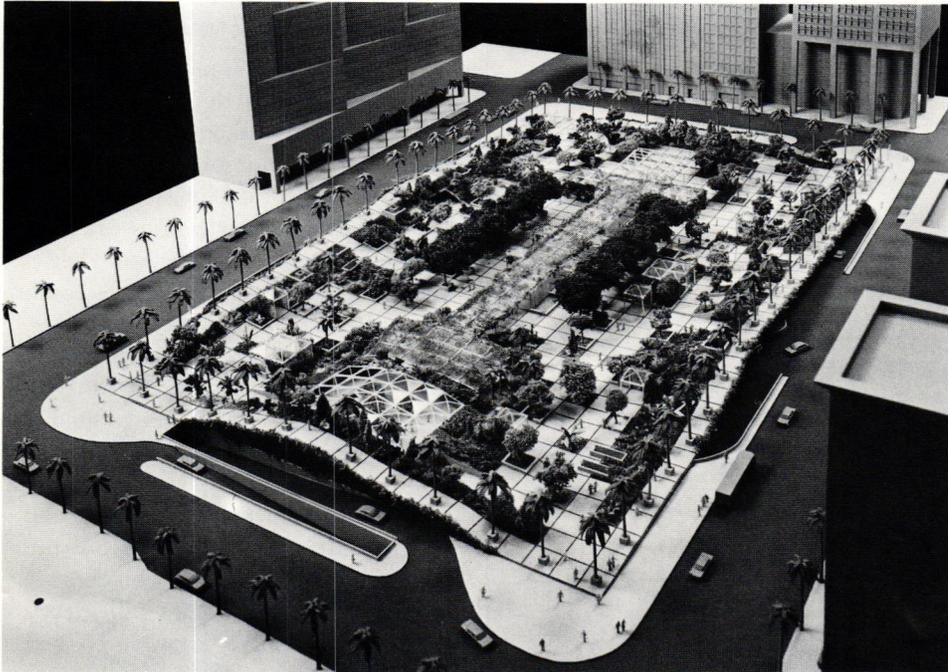
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SITE Projects, Inc., design for Pershing Square.

NEW IDENTITY FOR PERSHING SQUARE

Pershing Square, the historic heart of Los Angeles' central business district, will receive a bold, new identity as the result of an international design competition. Pershing Square is located on a three-level, 1,800 space parking structure that occupies five acres. Financed by a \$40,000 grant from the National Endowment for the Arts, the competition was conceived as a way to restore the park as a central gathering place, preserve its historic values and create a lush, green area for the city center.

New York-based SITE Projects, Inc. won the competition with an innovative design inspired by the Los Angeles basin topography. Team consultants to SITE included Charles Kober Associates, Architects; Delon Hampton & Associates; EDAA, Inc.; and Burton & Spitz. Among the competition finalists were Bone/Levine Architecture, New York City; Phelps/Son Architects, Los Angeles; Frank Welch & Associates, Dallas, Texas;

and the SWA Group, Sausalito.

The SITE solution is organized on a grid system, with an undulating perimeter that elevates the edge of the square, symbolically evoking the surrounding mountains. Park grids contain floral displays reflecting the city's cultural roots. At night the grids will be lit. A trellis-covered processional makes up the central spine of the square with a Crystal Palace Restaurant at one end of the plaza and an outdoor performance area at the other.

The jury said that SITE's plan "creates a profound statement about the ambience of the city. The idea of the illusion is fantastic—this is not a real park sitting on top of a parking structure. The public's civic needs will be well served by this park. There would be community pride in designing, building and using the new square. SITE has done a miraculous job of working out the contradictions that are inherently a part of this problem. It's almost a miracle to come up with a new idea in the design and art fields—but they have done it!"

Jurors for the competition were Charles W. Moore, FAIA; David C. Martin, AIA; Angela Danadjieva; Garrett Eckbo; Robert Graham; Craig Hodgetts; Hideo Sasaki; Dollie Chapman; Frank Kuwahara; Dennis Luna; Wayne Ratkovich and Alan Sieroty. The project was sponsored by the Pershing Square Management Association, the City of Los Angeles through the Mayor's office, the Community Redevelopment Agency, the Department of Recreation and Parks and the Cultural Affairs Commission.

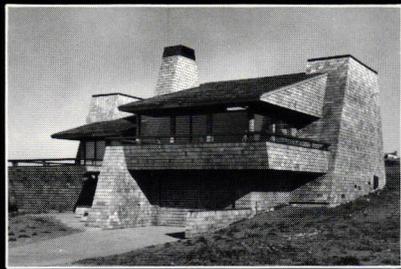
AFFORDABLE HOUSING IN HARLEM



SITE B, WEST 117th STREET

A design competition for affordable housing in Harlem was won by California architect Michael Pyatok, AIA of Oakland. The New York State Council on the Arts awarded a first prize of \$15,000 to the Oakhattan Group (Michael Pyatok & Associates with architects William Vitto and Ira Oaklander of New York City). The jury commented that the design scheme displays "exuberance and celebrates the Central Harlem neighborhood. It is solid and functional, illustrating a flexible, workable solution to the competition program."

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was co-sponsored by NYSCA, the Harlem Urban Development Corporation, Manhattan Community Board #10, and the New York Landmarks Conservancy. Competition sponsors are working with Harlem community organizations and New York City's Department of Housing Preservation and Development to define forms of public assistance available to make the winning design a reality.

RUBBER ROOFING COMPETITION

An awards program recognizing excellence in architectural design using Du Pont "Hypalon" synthetic rubber roofing systems is being sponsored by Du Pont Company. Cash awards of \$10,000 will be given in each of two categories—new construction and reconstruction. The awards program, open to all United States and Canadian registered architects, is limited to buildings completed within the past five years. Modeled on The American Institute of Architects' suggested guidelines for awards programs, entries will be judged on aesthetics, function, harmony with the environment, and economy and budget control. Entry forms are due by February 2, 1987. Submission binders are due by May 1, 1987. Du Pont will select a panel of five nationally known architects to judge the entries. Winners will be announced in June. For further information and to obtain an entry form, contact Bill Onderick at Du Pont (302) 774-9471.

FACE LIFT FOR JACK LONDON SQUARE

A \$25 million facelift for Jack London Square is clearing the way for a \$325 million redesign of public areas in the popular 12-block enclave of shops, restaurants, hotels and offices. Under the jurisdiction of the Port of Oakland, the square extends along the Oakland Estuary south of the Embarcadero from Clay Street to the Lake Merritt tidal channel.

The centerpiece of the renovation is a landscaped plaza atop a new 91,440 square foot underground parking garage designed by International Parking Design Group and estimated to cost \$4 million. The plaza, designed by Sat Nisita, ASLA, includes a tree-shaded expanse of flowers, benches, open-air dining areas, fountains and colorfully-paved walkways.

Existing shoreline amenities will be modified with an unbroken quarter-mile stretch of new shoreline promenades and

observation piers, a decorative tidal staircase to the estuary, expanded guest docking for pleasure craft and a special berth for regular use by visiting "tall ships." The Port anticipates spending \$6 million on the public area improvements.

The construction will lay the foundation for an additional \$100 million private sector development activity in the northwest quadrant of the square. On the drawing boards are a 300 room hotel, a five story office building, 128,000 square feet of new retail space, and a food pavilion. Architect Robert Gianelli of Beland, Gianelli is responsible for design of the shoreline hotel and midrise office and retail structures.

The Port plans to build a second, 1,000 car parking structure. A subsequent development phase proposes an additional 400 hotel rooms and 6,000 square feet of office/retail space. Two developers, Portside Properties and Jack London Square International, were selected by the Oakland Board of Port Commissioners to undertake the project's first stage.

PROFITS UP FOR A/E FIRMS

A strong economy overpowered a 33 percent hike in the cost of professional liability insurance last year leaving architects and engineers with higher profits, according to a 1986 survey conducted by Birnberg and Associates/The Profit Center. Strong business activity was reflected in a declining overhead rate of 151.2 percent of direct labor in 1985 to 142.6 percent currently, the Financial Performance Survey for Architects and Engineers stated. Profits increased from 6.84 percent last year to 7.86 percent now, when measured before tax and discretionary distributions based on total revenues. Marketing expenses also rose slightly for architects and engineers.

The survey showed that respondents have nearly 52 percent of their current assets tied up in accounts receivable, while cash represents only 5.24 percent. The average collection period on accounts is up from 60 days last year to 72 days currently. The study also cross-referenced nearly 30 ratios by factors such as firm size, disciplines offered, primary location and client base, and included historical comparisons. The survey costs \$38 and is available from Birnberg & Associates/The Profit Center, 838 West Altgeld Street, Chicago, Illinois, 60614.

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Frankie Hatfield, CCAIA Administration Analyst

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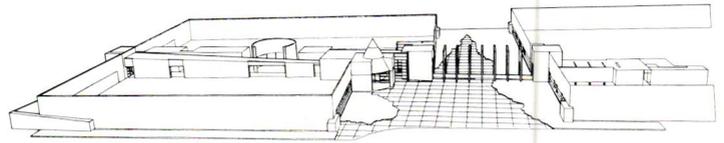
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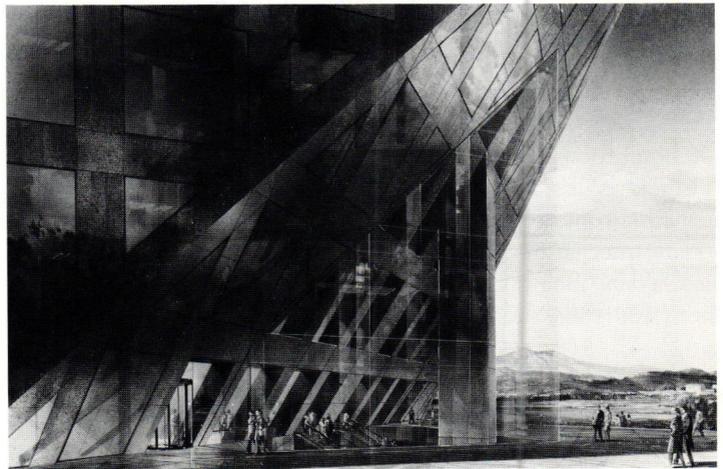
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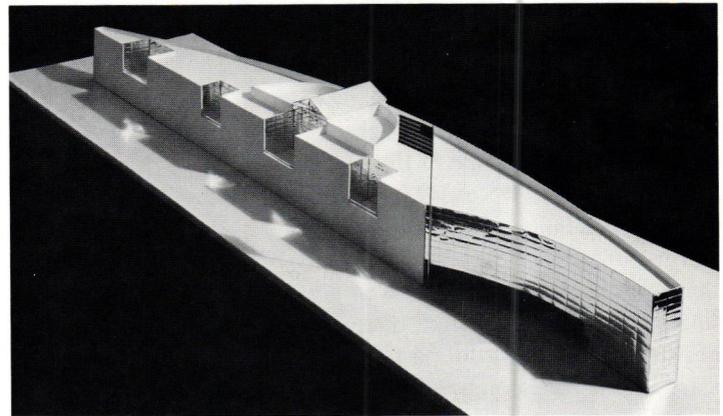
CALMAT CORPORATE HEAD-QUARTERS, Los Angeles. Architect: Leason Pomeroy Associates. Jury comments: "This project nearly escaped the jury's attention because of its low-key, unassuming nature. Only after careful scrutiny did we find that this project, largely an interior renovation, was the work of a master hand."



THE TOWERS AT BRINDERSON PLAZA, Irvine. Architect: A.C. Martin Associates. Jury comments: "The jury was taken by the boldly dramatic statement of gateway, framing the view toward Upper Newport Bay, as well as the careful and studied integration of parking and arrival sequence of all the users of these speculative office buildings. The jury applauded the use of basic geometric forms, and the daring use of the slice at the building's base."



HAMILTON OFFICE BUILDING, Costa Mesa. Architect: Architects Orange. Jury comments: "The firm, Architects Orange, should be given an award just for accepting this very difficult problem. On an extremely awkward, left-over parcel, the designers have created a bold foil, clad in black granite. By complying with code restrictions and working with the amazing site constraints, a devastating building is the result."



ORANGE COUNTY

Projects "on the boards" were recognized by the Orange County Chapter/AIA in its 11th annual design awards program. Honor Awards were presented to Architects Orange for the Hamilton Office Building, Costa Mesa; Albert C. Martin and Associates for the Towers at Brinderson Plaza, Irvine; and Leason Pomeroy Associates for the CalMat Corporate Headquarters, Los Angeles.

Merit awards were given to Minoru Chan, AIA for Custom Single Family Home (new), Palo

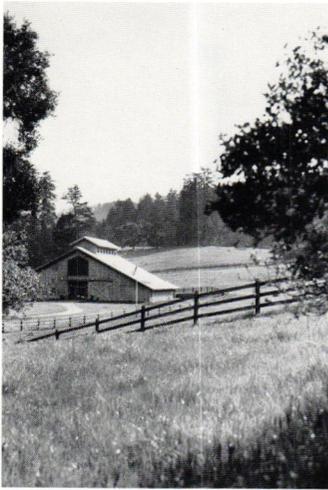
Alto; Langdon Wilson Mumper Architects, Inc. for Taco Bell, Irvine; Coleman/Caskey Architects, Inc. for UCI/CCM Clinical Facility, University of California, Irvine Campus; and WZMH Group Inc. for Volt Corporation Headquarters, Orange.

Two honorable mentions were awarded to IBI Group/L. Paul Zajfen, AIA for University Park, Dallas, Texas and for Heritage Village Recreation Center, Fontana. An honorable mention also was given to Marca Weston Whitfield for remodel and addition to the Laguna Beach Water District.

Two commendations were awarded to Stewart Woodard & Associates, AIA for Glenkirk Presbyterian Church, Glendora and Saddlebrook Village, Pasco County, Florida. Other commendations went to McLarand, Vasquez & Partners, Inc. for Big Canyon Villas, Newport Beach; IBI Group/L. Paul Zajfen, AIA for University of California, Santa Barbara Faculty Housing; Klages Carter Vail and Partners/CRS Serrine, Inc. for Irvine Civic Center; Dougherty & Dougherty for P.O.D., Inc. Headquarters, Santa Ana; and Ron Yeo, FAIA Architect, Inc. for Temple

Sharon, Costa Mesa.

Jurors were Jon Jerde, AIA; Mohinder Datta, AIA; and Martin Wander, AIA.



BEAR VALLEY VISITORS' CENTER, Point Reyes National Seashore. Architect: Bull Volkmann Stockwell and Daniel Quan Design. Jury comments: "This project is most laudable in its siting, its character and its suitability to its site. The building is highly appropriate to its use and fully accessible in a very sympathetic manner. This building is always very comfortable, when it's crowded or empty. This is the outstanding new project that we saw among the entries."



VAN NESS AVENUE NORTH WALKWAY, San Francisco City Hall. Architect: Bureau of Architecture, Department of Public Works. Jury comments: "In this project, the architects paid close attention to materials and scale, and created an access design solution to a pre-existing condition that looks as though it had grown with the original design. This is evident within and without the building. In addition, the new door is well-crafted and compatible with the rest of the building."

STATE AGENCY FOR DISABLED HONORS ARCHITECTURE

Improving the environment for the disabled through architecture was the objective of the California Department of Rehabilitation's first architectural design awards program, "Building a Better Future." The state agency presented awards to eight projects.

"Today's handicapped accessibility standards evolved after many years of deliberation among and between the design and construction industries, all levels of government and community organizations, and

other interests in disability," said P. Cecie Fontanoza, director of the California Department of Rehabilitation. "Building a Better Future" is our way of giving well-deserved recognition to design that complements the environment and improves the life and character of a community for all of its residents, including people with disabilities."

Honor awards went to Bull Volkmann Stockwell and Daniel Quan Design for the Bear Valley Visitors' Center at Point Reyes National Seashore, and to the San Francisco Bureau of Architecture for the wheelchair access ramp at

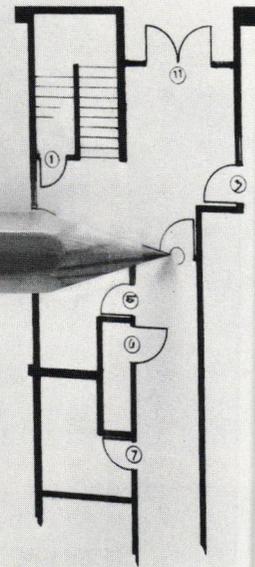
San Francisco City Hall's Van Ness Avenue North Walkway.

Merit awards were given to Delawie/Bretton/Wilkes Associates, AIA and Van Dyke/Halsey Design Group, Landscape Architects for Phase I of the Louis A. Stelzer Regional Park, San Diego; Fisher-Friedman Associates for Villa Vasona, a multi-unit housing development for senior citizens, Los Gatos; Bureau of Architecture, City and County of San Francisco, for handicapped entrance ramps at San Francisco's Main Public Library; Del Campo and Maru, Architects for the redesign of a

building for the Mission Recreation Center, San Francisco; Vickerman Zachary Miller for design of the handicapped access ramp at the Alcatraz Island passenger landing; and Esherick Homsey Dodge and Davis for the remodel of the Life Science Building at Mills College, Oakland.

Jurors were Rebecca Binder, AIA; James Lewis; and Cathy Simon, FAIA. An exhibit displaying the eight award-winning projects will tour throughout the state.

DOOR SCHEDULE							
DOOR NO.	TYPE	MATERIAL	DOOR SIZE			DOOR FINISH	REMARKS
			W	H	T		
1	A	H.M.	30"	80"	1 3/4"	PAINT	'B' LABEL
2	A	H.M.	30"	80"	1 3/4"	PAINT	'B' LABEL
3	B	WOOD H.C.	30"	80"	1 3/4"	PAINT	'B' LABEL
4	C	WOOD H.C.	36"	80"	1 3/4"	PAINT	'B' LABEL
5	B	WOOD H.C.	30"	80"	1 3/4"	PAINT	'B' LABEL
6	B	WOOD H.C.	30"	80"	1 3/4"	PAINT	'B' LABEL
7	B	WOOD H.C.	30"	80"	1 3/4"	PAINT	'B' LABEL
8	CLD	ALUM.	30"	80"	1 3/4"		
9	B	H.M.	30"	80"	1 3/4"		
10	B						
11	O.H.						
12	O.H.						



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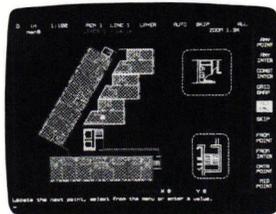
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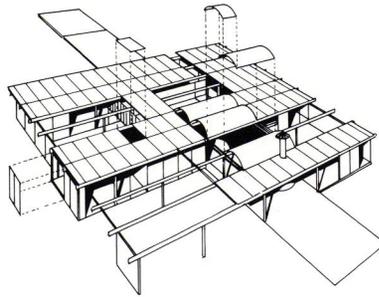
WHAT REALLY HAPPENED IN LOS ANGELES

BY SHELLY KAPPE

The building explosion that followed World War II offered a fertile opportunity for a group of young, eager, mutually-supportive architects in Los Angeles to develop a new architectural language for southern California. These architects—the fourth generation—drew upon work done in California and Europe, filtered these ideas through a social consciousness that was the legacy of the Modern movement, and interpreted them with a sense of the potential inherent in the southern California lifestyle. Their concern for landscape and site relationships, and their use of natural materials, was expanded by an excitement about new building technology. These architects had a single purpose. Polemically, it was simple and void of stylistic overtones. The goal was not to change society. It was to present a new, more appropriate alternative to the architecture that existed. The result was a design direction and a construction system that continue to influence architecture today.

Los Angeles always has been hospitable to creative architects. The lack of an existing architectural tradition in Los Angeles offered an unfettered laboratory for architects to explore a variety of influences and materials. The cosmopolitan character that defines Los Angeles is reflected in the work of the first generation of Los Angeles architects: the adaptation of the Japanese vernacular by Greene and Greene and Frank Lloyd Wright, and the development of a cubist idiom by Irving Gill in California that preceded the work of Adolf Loos in Europe. The European connection was enhanced by the second generation—Richard Neutra, FAIA and Rudolph M. Schindler—who synthesized international ideas through a regional application in Los Angeles' diverse micro climates. The third generation—Harwell Hamilton Harris, FAIA, Raphael Soriano, FAIA, Gregory Ain, FAIA, and J.R. Davidson—drew upon the ideas of the preceding generations, and made them accessible to the fourth generation, the architects who are the subject of this article.

Postwar architects began to move away from the Beaux-Arts approach that had started to break down with the Great Depression, and from the cubist European influence of the 1930s. They looked back to the work of Greene and Greene, re-interpreted by Harris in the Wyle House (1949) in Ojai, and the Johnson House (1950) in Beverly Glen. Another strong influence was Neutra's 1940 houses, in which he gave up concrete and steel for non-strategic war materials. In the Nesbitt house in Brentwood, Neutra used redwood brick and glass. As glass became available in larger pieces, Neutra used it to achieve his concept to "bio-



SAUL BASS HOUSE, 1958. Architect: Buff Straub & Hensman. This experimental, prefabricated residence was the only project constructed of wood in the 1958 Case Study House program.



NESBITT HOUSE, Brentwood. Architect: Richard Neutra, FAIA. Neutra's development of the house as a pavilion that extended into the landscape had great impact on the architecture of the 1950s.

JULIUS SHULMAN

logical realism." The transparency of glass walls made it possible to merge interior and exterior space, incorporating nature as an integral part of architecture. Neutra's development of the house as a pavilion that extended into the landscape had great impact on the architecture of the 1950s. These influences, combined with the Wright-inspired admiration for the simple Japanese country house, with its meticulous joinery and sensitive use of wood, resulted in the evolution of post and beam construction, so widely and creatively used in California during the 1950s and 1960s.

BEYOND THE STEEL HOUSE

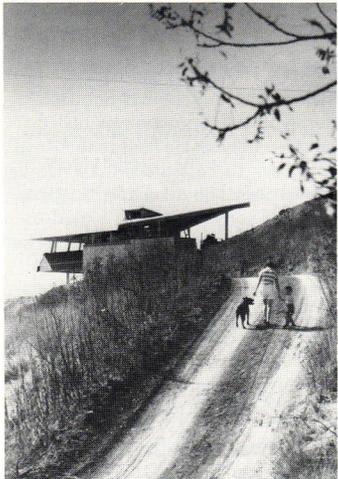
Architectural accounts of Los Angeles in the 1940s and 1950s emphasize the success of the steel framed Case Study Houses, and overlook the parallel development of post and beam architecture. The Case Study House (CSH) program (1945-1962) was sponsored by *Arts & Architecture* magazine, under the direction of editor-publisher John Entenza, an idealistic and intelligent champion of Modern architecture. The CSH program addressed the existing housing shortage and anticipated the building boom that would occur at the end of the war. Small, low-cost single family houses were designed using standardized elements and a prototypical approach to open planning

Julius Shulman's photographs appearing in this article are from a forthcoming book by Julius Shulman. The book will thoroughly explore the vital directions of the design vernacular exercised during this unique period.

MUTUAL HOUSING ASSOCIATION, West Los Angeles (1946). The Mutual Housing Association (MHA) commissioned Whitney R. Smith, A. Quincy Jones and Edgardo Contini as the architecture-engineering team to develop a housing community on 835 acres in Kenter Canyon in Brentwood. Using a "take-part" approach to participatory design with the 500 families in the cooperative association, the team developed prototypical plans for houses from 1,100 to 3,000 square feet and assisted each family in choosing the model that best fit its needs and site. In spite of enormous financial difficulties due to FHA integration regulations, some 100 houses were built along two ridges, looking out at the city. Crestwood Hills Park was placed on a prime site between the hills, for all to enjoy. The houses were of post and beam construction, organically growing out of a base of concrete block, and had gently pitched roofs and trellis-covered patios. Landscaping by Garrett Eckbo further enhanced the houses.



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GARRETT STURGIS

**WHITNEY R. SMITH, FAIA
SMITH & WILLIAMS**

Whitney Smith was born in Pasadena, where he was exposed to the work of Greene and Greene at an early age, since his parents were friends of the Gamble family. He attended USC (1929 to 1934), and worked briefly in the office of Harwell Harris, FAIA, who taught at USC. Smith also studied with Kem Weber. During the Depression,

Smith went to work at Universal Studios. He also worked on war housing with John Lautner, FAIA in San Diego. For a time, Smith shared an office with William Pereira, FAIA and Frank Gruys, AIA. In 1941, he opened his own office. After the war, Smith designed two houses for the Case Study House program (1945, 1946) that were not built. In the first house he used a flexible central living area concept that he called the "loggia," onto

which the other rooms could open by use of sliding glass panels. The second house featured two lath house elements. This concept of lath house and its interpretation as trellis became an important part of Smith's architectural language.

Smith formed a partnership with Wayne Williams, FAIA in 1946. The firm practiced in Pasadena for 27 years on such diverse projects as medical buildings, churches, tract houses, offices, service stations, a

car wash, recreation facilities, schools, restaurants and houses. The houses were constructed using post and beam and column and wall systems with infills of plywood and glass, sliding glass doors to catch the summer breezes, adobe brick and other natural materials. Smith and Williams amicably ended their partnership in 1973; Whit Smith continues to practice in Pasadena.

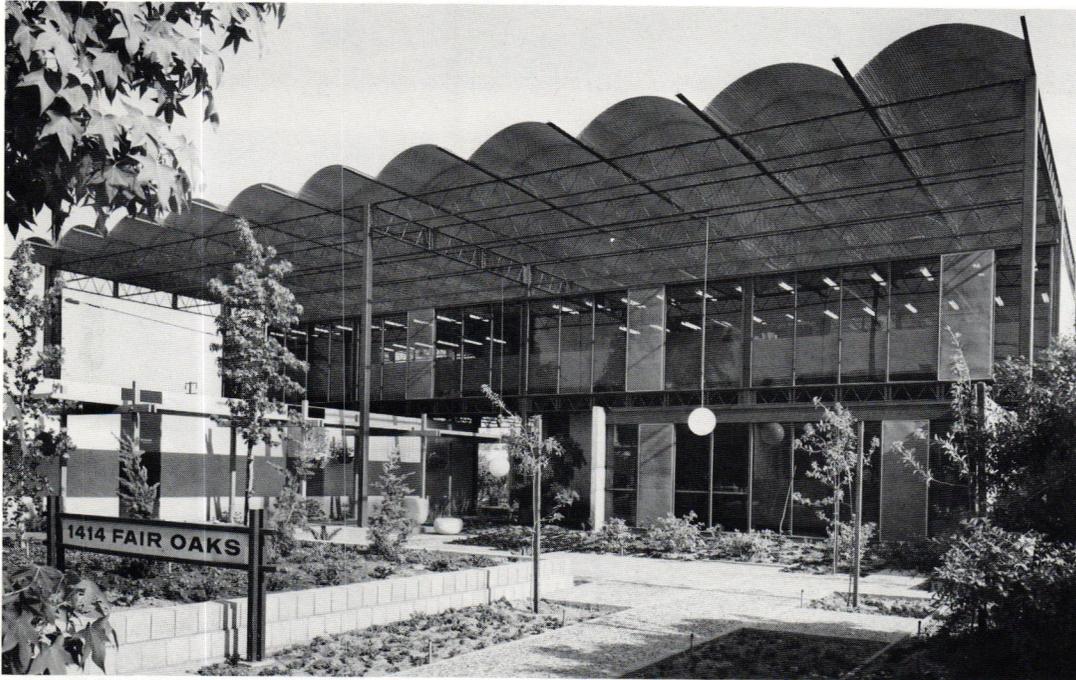


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GRIFFITH PARK GIRLS CAMP, Los Angeles (1949). The camp, the second collaborative project of Whitney R. Smith, A. Quincy Jones and Edgardo Contini, was created to provide permanent facilities for sleeping, group activities and recreation for 120 children, 8 to 15 years old. The complex, set in the park hills, was built of wood post and beam construction, and handled in almost the same pattern as the Mutual Housing Association. A group of eight-person cabins were designed as open air shelters. A large lounge and dining room with high glass walls offered views of the surrounding hills. The AIA Honor Award given to the project lauded "the skilled use of the dramatic site" and "an emphasis on human scale" as appropriate for use by children.

"It was easy to tell when the Depression started, The Crash. But it was difficult to tell when it ended. It just kept going on and on. We got used to it after awhile. Then, just as you opened your office and began to do some architecture—wham!—Pearl Harbor. Depressions and wars are absolutely no good for architects."

—Whitney Smith, FAIA

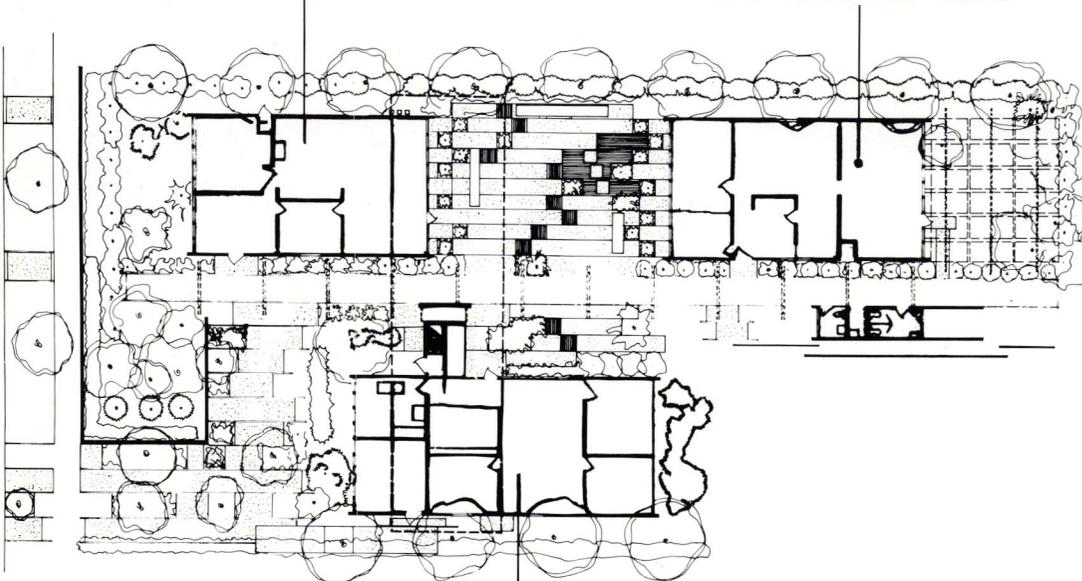


MARVIN RAND

1414 FAIR OAKS BUILDING, South Pasadena (1957). This office building housed landscape architects Eckbo, Dean, and Williams; city planners Si Eisner and Lyle Stewart; and architects Smith & Williams. The proximity of design professionals fostered a collaboration between the principals, called Community Facilities Planners, that produced plans for 40 major projects. A tongue-and-groove Douglas Fir spine connects the three discrete office buildings. The large, central courtyard is covered by a lath house canopy of specially-developed vaulted armor-weave metal panels that control the south sun.

LANDSCAPE ARCHITECT'S SUITE

CITY PLANNER'S SUITE



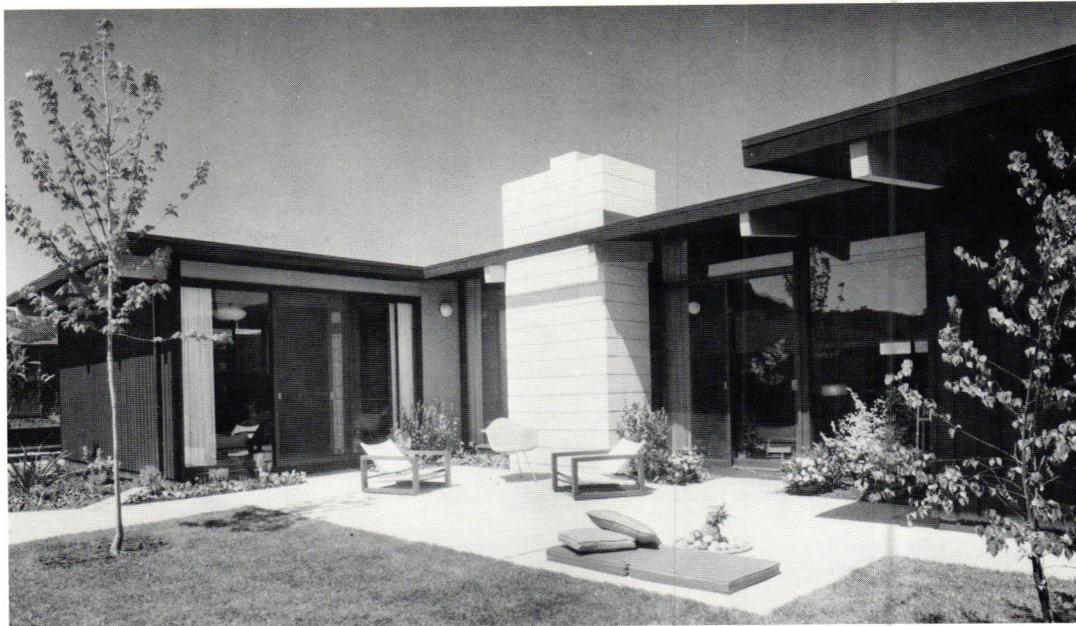
ARCHITECT'S SUITE



BEN SERAR PHOTOGRAPHY

EICHLER TRACT HOMES (1951-64).

Jones was given the opportunity to design extensive developer housing by Joseph Eichler, a far-sighted builder who had the courage of his convictions. He worked with innovative architects: Anshen & Allen and Claude Oakland of San Francisco, and Jones & Emmons of Los Angeles. His association with Jones began in 1951, and lasted until Eichler's death in 1974. Jones was able to maintain the balance between cost and design quality that enabled Eichler to give people competitively priced living environments that incorporated ideas and options which, up until that time, were available only in architect-designed single family dwellings. Eichler made good design and planning affordable, and proved that there was an appreciative audience for them. The large Eichler developments were numerous and successful in both northern and southern California.



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The rectilinear framing system created non-load bearing walls for modular panel infill. The desire was to design for the advent of the perfect infill panel.



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A. QUINCY JONES, FAIA

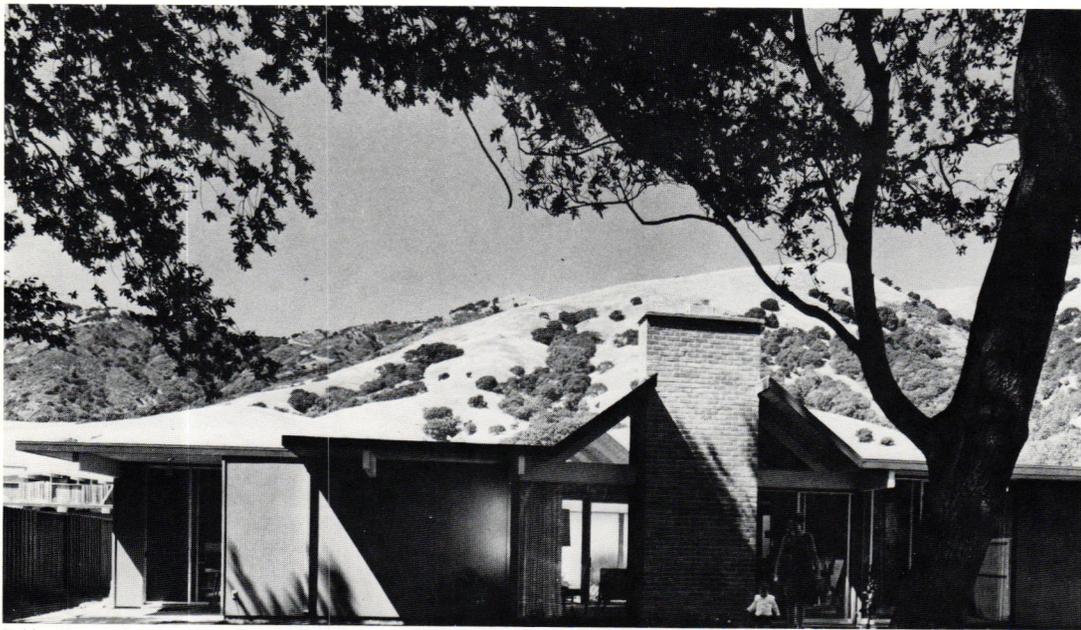
Archibald Quincy Jones was born in Kansas City, Missouri. In school during the Depression, he graduated from the University of Washington in 1936 with a sense of social responsibility. He apprenticed in Los Angeles (1936 to 1940) working for Douglas Honnold, FAIA and Burton Schutt. In 1938, he designed two buildings on his own. The first was a retail nursery. The second was a house for himself on a difficult

hillside site composed of two adjacent structures: the house of redwood, the garage of reinforced concrete. Just before the war, he worked with Allied Engineers on the architectural development of local naval bases. He served in the Navy during World War II, and opened his office the day after his release from active duty.

Jones' reputation in housing began with the Mutual Housing Association project done in a joint venture with Whitney R. Smith and

engineer Edgardo Contini. Their site-sensitive approach produced a landmark community. Jones formed a partnership with Frederick Emmons, FAIA (1950) that continued successfully until 1969, when Emmons retired. The diversified practice included houses, apartments, factories, laboratories, government buildings, churches, and university and college work. The firm was recognized by The American Institute of Architects as Firm of the Year in 1969.

Always interested in education, Jones taught at USC as fifth year design critic (1951 to 1967) and served as Dean of the School of Architecture (1975 to 1978). After Fred Emmons retired, Jones continued in private practice until his death in 1979. The firm continues as A. Quincy Jones Associates, headed by Louis Liets, AIA and William Laffin, AIA.



ERNEST BRAUN

Eichler Homes: Fairview. The design vocabulary was formally adapted to respond to the site's landscape and orientation.

"Architecture is an inherent correctness of scale, structure, proportion, oneness of space between building and site, and simplicity of expression, combined with seriousness of thought that enables architecture to withstand the reactions of today and the test of tomorrow."

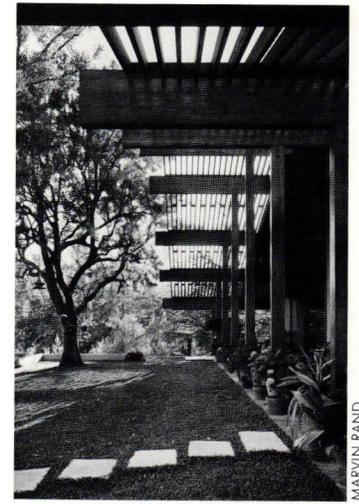
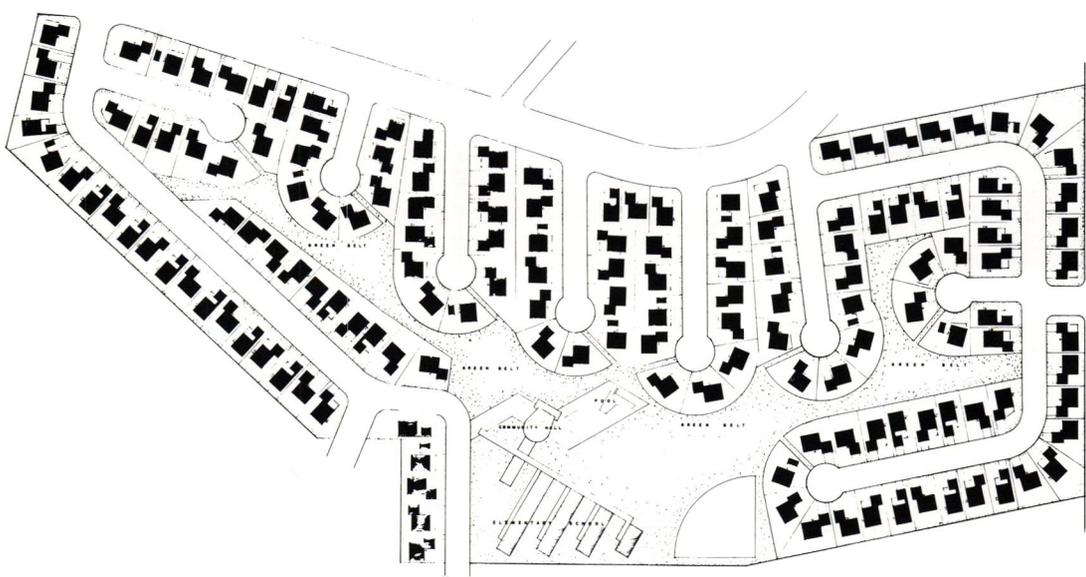
—A. Quincy Jones, FAIA



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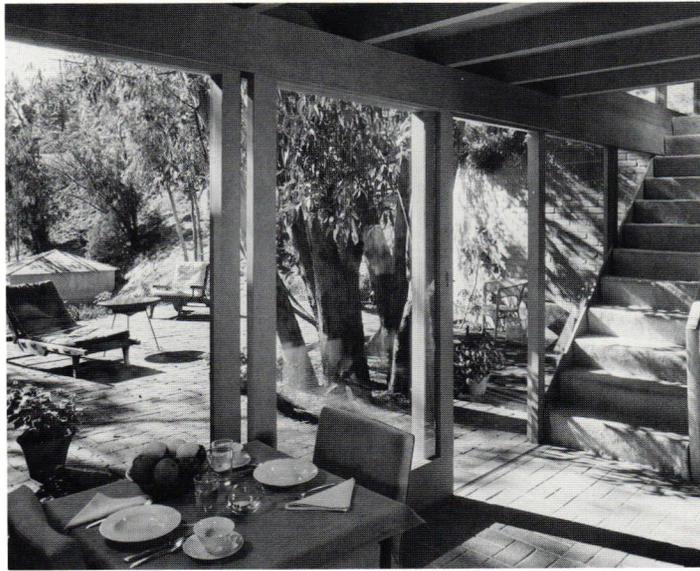
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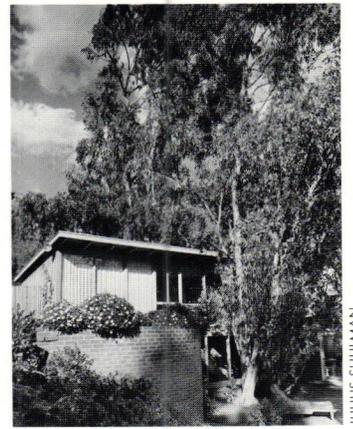
MARVIN RAND

SHERWOOD HOUSE, Beverly Hills (1963). This house gave Jones the opportunity to relax his approach to simple detailing that he developed in tract housing. The house contained 5,000 square feet, four times the size of an Eichler house. Constructed with a large scale post and beam system, the house had a high gable roof, trellis to the garden, and glass walls to the view.

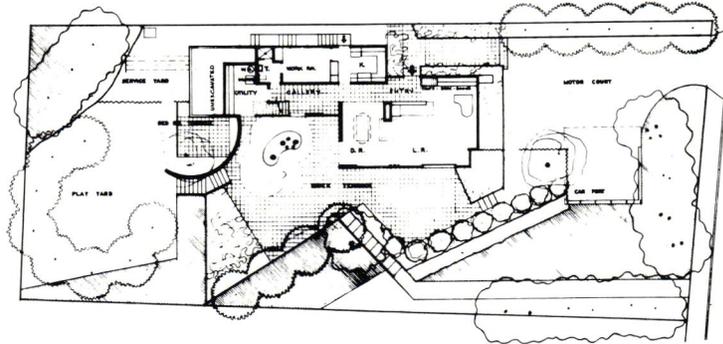
MASTON HOUSE, Hollywood (1947). Since the site sloped in two directions, Maston took advantage of the contours and designed the house on two levels. The kitchen, dining room, gallery and living room were on the lower level, open to the lower terrace. The bedrooms and baths related to the upper terrace. The house was constructed in a wood post and joist system, on a 4' module. On the living room side, an 8' module accommodated the glass. Maston said that this house "represented a reconciliation of the Modern movement with the California lifestyle, tradition and construction practices."



JULIUS SHULMAN



JULIUS SHULMAN



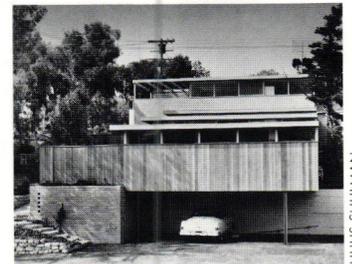
"The role of the architect in preserving the human values of our environment frequently is overlooked. It is not enough for the architect just to solve utilitarian problems. He also should create those qualities that affect the mind and heart and influence behavior. This involves integrating the social and psychological aspects of a structure, as well as the physical."

—Carl Maston, FAIA

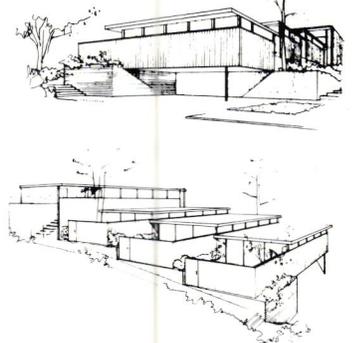
NATIONAL BOULEVARD APARTMENTS, West Los Angeles (1954). A fairly large lot was divided to accommodate two separate apartment projects. One was executed by Maston, the other by Raymond Koppe, who had worked with Maston for two years. The main challenge was to design each project to reflect the architects' individual design philosophies while producing two compatible entities. Both architects were concerned with achieving harmony without monotony in urban design. The Maston apartments were developed as a series of five units, one placed behind the other, moving up a hillside slope. Each unit had a private garden and a strip of clerestory windows to bring in the south light. Entrance to the three one story units was through a door in the redwood enclosure that separated the garden court from the street. A sliding glass wall opened the units to the gardens. The fourth and fifth units were located in a two story element in the rear.



JULIUS SHULMAN



JULIUS SHULMAN



CARL MASTON, FAIA

Carl Maston did not know if he wanted to be an architect or a concert pianist until his fourth year of college. While he attended USC (1932 to 1937), Maston worked for Gordon Kaufman as a junior draftsman. After graduation, Maston worked with Floyd Rible,

FAIA, and also did naval base work for the Allied Engineers with A. Q. Jones, FAIA, Fred Emmons, FAIA, Phil Daniel and Arthur Mann, FAIA. In 1939, he built the Kerwood house for himself. Maston was licensed in 1941 and served in the Marine Air Force (1942 to 1945).

Following the war, Maston opened his first office in Beverly

Hills. In 1946, he was commissioned to design and build the Pandora apartments. This project was the beginning of his innovative garden apartment design. Maston's practice grew to include apartments and houses, as well as college buildings, libraries, low-cost housing and commercial work. He continued to search for unique structural solu-

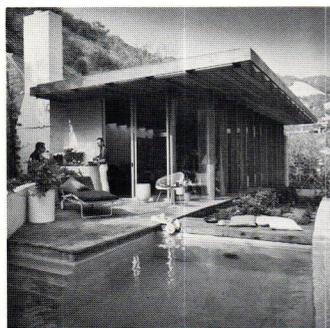
tions to each project.

Maston taught for 15 years at USC (1954 to 1968). He also served for five years on the Los Angeles Board of Zoning Appeals, and for five years as vice president of the Los Angeles Planning Commission. Maston is one of only three architects in Los Angeles in such public service since the war.



JULIUS SHULMAN

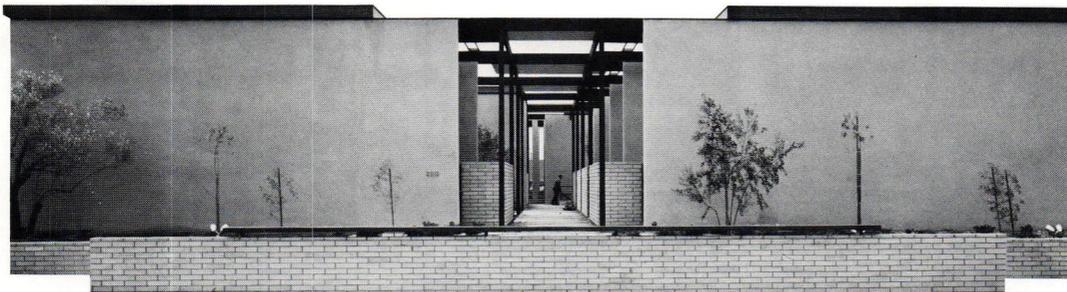
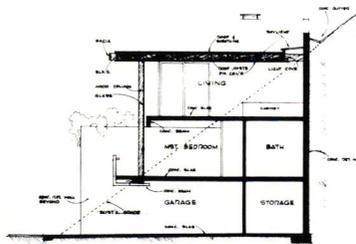
ST. IVES HOUSE, Los Angeles (1962). The house was sited on a steep lot overlooking Los Angeles. The program called for an urban house with a private terrace and pool. The innovative and economic solution to the difficult site was a three story concrete structure set into the hill. The walls of the house were designed to serve as a retaining wall. The plan was influenced by the need to make the concrete walls and floor slabs buttress each other, forming simple spans. The garage was on the ground level. The bedrooms, on the middle level, opened onto a balcony. The upper level extended from the living area, rose a few steps to the dining area, and flowed around a teak divider into a studio and then into a kitchen. The living room offered views of the city and opened onto the terrace and pool, which anchored the front wall.



JULIUS SHULMAN

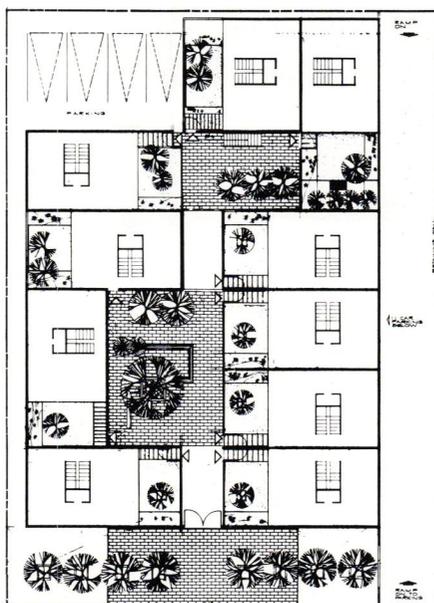


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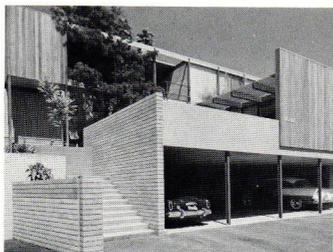
GOLDWATER APARTMENTS, Gardena (1963). Maston attempted to achieve maximum privacy for each unit, while maintaining a strong visual and structural unity for this complex of 14 two bedroom apartments. The private patios were treated as an integral part of each 1,120 square foot unit, giving every apartment ground floor living areas inside and out. The units are clustered around two public courtyards. Attention was given to the elegant quality of the spaces from which the apartments were entered. The construction was of wood post and beam; the materials were stucco, brick, redwood and glass.



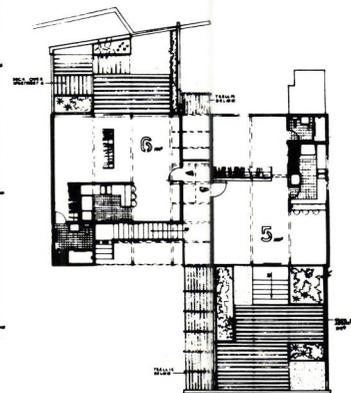
JULIUS SHULMAN

NATIONAL BOULEVARD

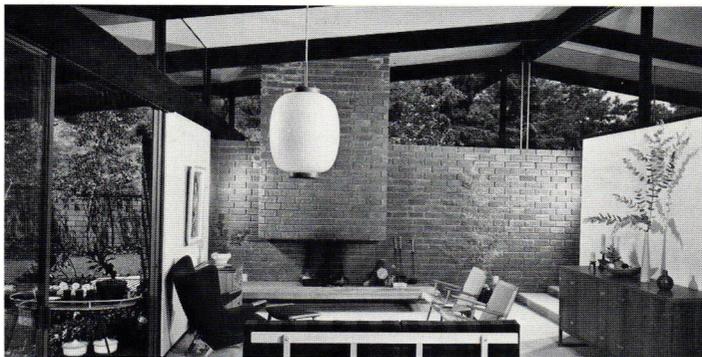
APARTMENTS, West Los Angeles (1954). Located on a hillside, the six-unit apartment building of post and beam construction had outdoor terraces for the first floor occupants, and used the roofs of the first floor units as sun decks for the second floor apartments. Sliding glass walls provided deck access. Rotating orientation, trees, plants and wood screens provided privacy, giving the tenants the convenience of small home living. In all units, the wardrobe between the living room and bedroom was movable, enabling the tenant to adapt the space.



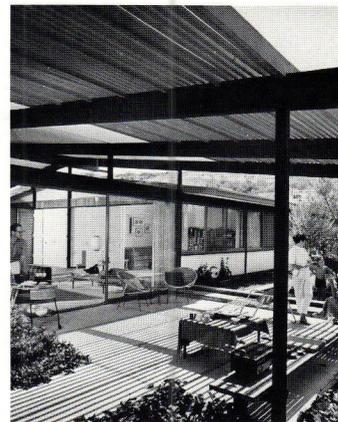
RENE SHERET



HAYES HOUSE, Sherman Oaks (1959). Reflecting a Japanese quality, the 2,000 square foot post and beam house took inspiration from Harwell Harris in the use of gable roof and trellis. Here, the trellis was used as a dramatic visual extension of the house, as well as a climate control element to shade the patio and cool the house.



JULIUS SHULMAN



JULIUS SHULMAN



RAYMOND KAPPE, FAIA

Raymond Kappe began his architectural practice in the early 1950s. During his school years at the University of California, Berkeley, Kappe worked with the San Francisco firm of Anshen and Allen on Eichler homes. After graduation (1951), he spent two years working with Carl Maston. Licensed in 1953, Kappe opened his office in 1954 in Brentwood Village.

Concerned with housing that was site and climate responsive, Kappe expanded interior space by reaching for the outside, as well as reducing room separations where practical. Most of his early work was modular, using post and beam construction. Solid panels were used only for privacy. Glass was used to embrace garden patios and take advantage of existing trees and views. These houses were usually small, containing 1,500 to 2,000 square feet. They

were priced competitively with conventional housing. During his first 10 years in practice, Kappe completed some 50 custom houses.

In the early 1960s Kappe became interested in modular systems that could simplify construction methods and supervision. The body of work that continued until 1975 explored, through the custom house, the possibility of developing individual and differentiated space through use of a single modular base that

had the potential for prefabrication. Kappe's practice also included commercial buildings, low-cost housing, condominiums, city planning, hotel and college work.

Kappe was chosen founding chairman of the Department of Architecture at California State Polytechnic University (1969). He became founding director of the Southern California Institute of Architecture, SCI-ARC, in 1972.

"The major form-giving elements of architecture are a programmatic response to user needs, the development of space through visual perception and the sequencing of movement, the relationship to site and the surrounding environment, the ordering of structure and materials, and the exploration of construction techniques."

—Raymond Kappe, FAIA



LELAND LEE



LELAND LEE

HANDMAN HOUSE, Sherman Oaks (1963). The three level, 3,200 square foot house had, in addition to its interesting play of volumes, the added beauty of being nestled under spreading oak trees. The living room, dining room and study occupied one large two level space adjacent to the master suite. Due to careful siting, the trees were visible from all areas. A system of pad footings was used, in deference to the tree roots. Since the lot is below street level, a bridge was used as an entrance walk. The bridge crossed over a garden planted under the trees, and entered the houses at the middle level. The rear of the house was glass that opened up to the pool and terrace designed to complement the house.



LELAND LEE



JULIUS SHULMAN

PREGERSON HOUSE, Santa Monica Canyon (1966). The Pregerson house, on the bank of the brook in Rustic Canyon, was one of Kappe's last post and beam houses before he went on to larger and longer span systems that relied on towers to take seismic and vertical loads. The house is a true pavilion of redwood and glass, raised above grade (because of potential brook overflow) and supported by piles driven deep into stable soil, 16 feet on center. An overlapping beam system was used in response to the sloping site which produced several changes of level within the one story plan. The roof appeared to float above the structure due to the clerestory windows that brought in views of the magnificent giant sycamores. Large decks provided brook and canyon vistas and outdoor living opportunities.

NEW PRODUCT NEWS

'INTELLIGENT' HOME CONTROL



Unity Systems Inc. offers an "intelligent" home control system that manages security, heating and cooling, appliances, lighting and outdoor equipment with the touch of a finger. For more information about the completely integrated home control system ...

Circle 651 on reader inquiry card

TITILLATING TUB



American-Standard offers the Sensorium tub with electronic controls for total ambience in the bathroom. It can be controlled from a wall unit or by removable remote control from both inside and outside the room. For ordering information ...

Circle 652 on reader inquiry card

SKYLIGHT SHADING



Skylight shades designed to eliminate thermal conductivity of heat from glazing to a room's interior are offered by Bristolite Shading Systems. More than 40 standard sizes of fitted exterior covers for domes and skylights are available ...

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LIGHTING BY LANTERN



The Alexander Series of brass lanterns features brass rod cages appropriate for both interior and exterior settings. For information from Environmental Lighting for Architecture ...

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FORM FITS CODES



A lightweight composite form which meets insulation code requirements for slab on grade and raised wood floor construction has been introduced by Thermal Form. The product is composed of Dow Styrofoam partially wrapped with a galvanized steel skirt. For specifications ...

Circle 655 on reader inquiry card

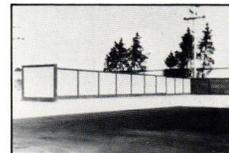
INSULATION REPLACES PEDESTALS



Ribbed extruded polystyrene insulation from Dow Chemical Company eliminates the need for costly pedestals in roofing systems ballasted with pavers or patio stones, the company reports. The product incorporates ribs on one surface. For further information ...

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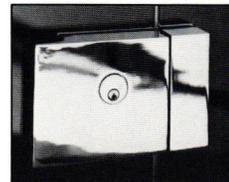
NOISE BARRIER



A noise barrier said to meet or surpass HUD and National Bureau of Standard codes has been developed by Sanspray Corporation. For more information on the system, which is designed for easy installation ...

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LOCKS FOR GLASS DOORS



Forms + Surfaces' new Center Lock/Doorpull systems provide locking mechanisms for tempered glass doors at an accessible height, and are integrated with a doorpull or push plate. For specifications ...

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FILES FOR ARTWORK



The Access Filing System is designed for use by architects to store drawings and artwork of all sizes and types in one compact unit. Optional bookshelves can be mounted on top of the cabinet. For more information from Easi File Corporation ...

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SOFTWARE IMAGES SOLID OBJECTS

Point Line Company has developed an interactive, solid modeling software program that allows microbased computer systems to image solid objects, the company reports. The images reflect natural light and cast shadows. For more details ...

Circle 660 on reader inquiry card

CONFORMING WINDOW CASINGS



Straight casings for use with standard double hung and casement style windows are being produced to match standard Western molding patterns by Webb Manufacturing. Upper and lower units can be matched within hundredths of an inch. For specifications ...

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LOW COST ROOFING

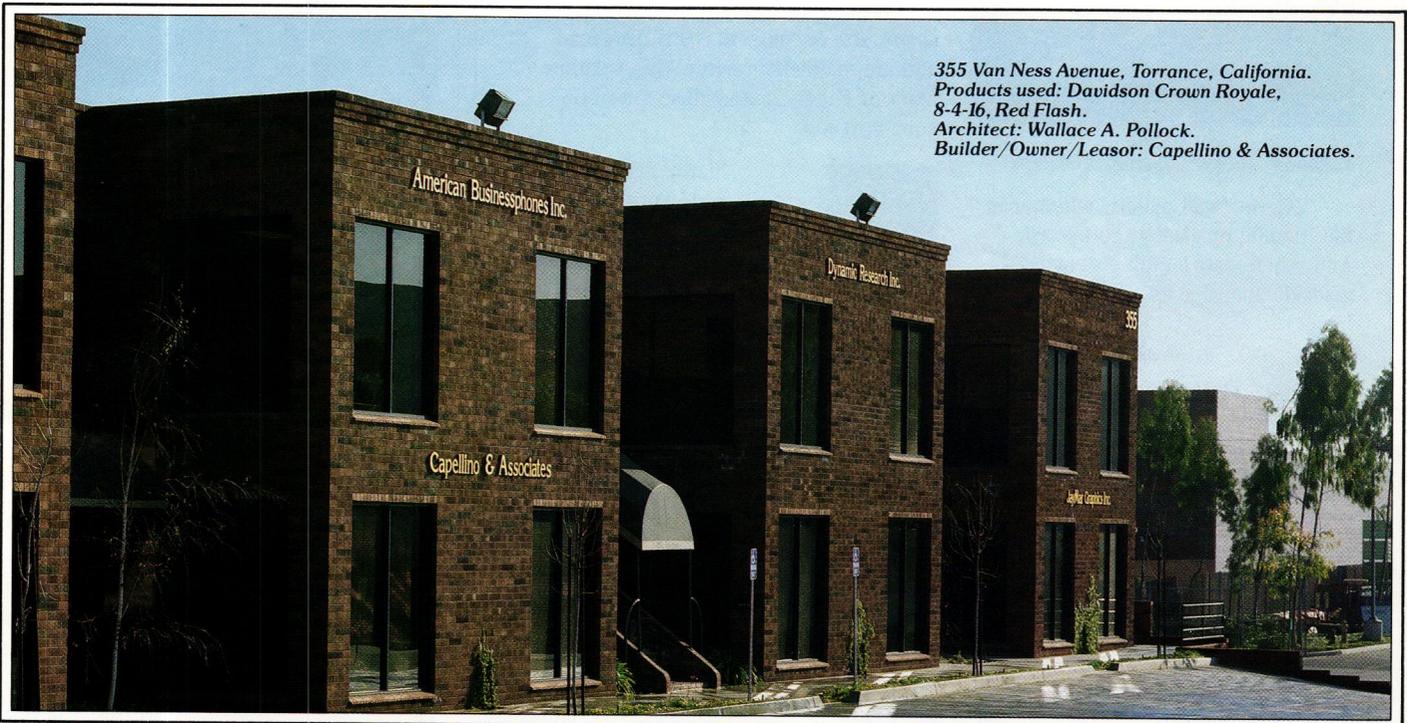


The Fireshield roofing system from International Permalite is reported to eliminate the need for a base sheet between insulation and membrane. It is said to require less labor and materials than other systems. For more information about the system guarantees ...

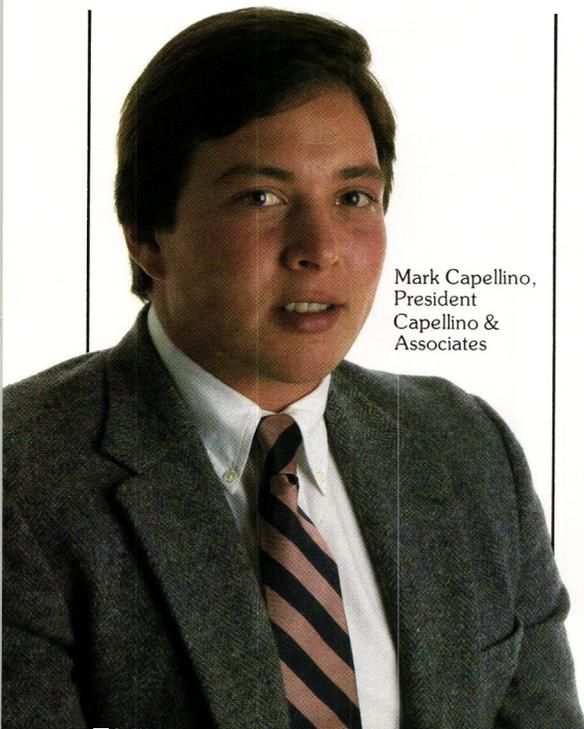
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Mark Capellino



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*Mark Capellino,
President
Capellino &
Associates*

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PRODUCT LITERATURE

DRAFTING ASSIST



Vemco Corporation manufactures the V-Track 520 drafting machine in eight sizes to fit boards from 24 by 36 inches through 39 by 60 inches. For a four page brochure describing the draft-

ing machine . . .

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CONSISTENT CONCRETE

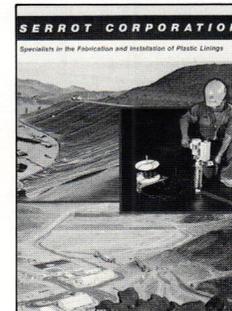


Hacker Industries, Inc. offers FORTA-FILL Gypsum Concrete, a self leveling cementitious floor underlayment that the company says is durable, lightweight, and crack resistant.

To receive a brochure . . .

Circle 671 on reader inquiry card

PLASTIC LINING SPECIALISTS

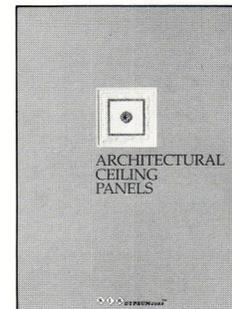


Fabrication and installation of plastic linings for anything from drop-in water and chemical tank linings to large leach pads and pond liners is the specialty of Serrot Corporation. For

further information . . .

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SPLENDOR ON THE CEILING



Fireproof architectural ceiling panels by SIR Gypsum Corporation are molded to insure precision, perfect incision and sharpness of the bas-relief. The panels are said to be nontoxic,

nonallergenic and odorless.

For further information . . .

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please turn to page 30

Now you can build strictly to the codes . . .

without looking like you have.



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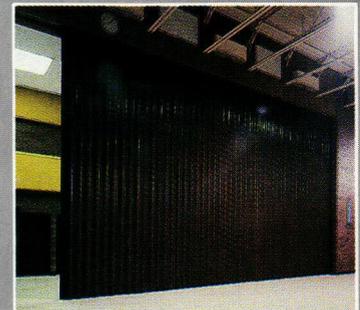
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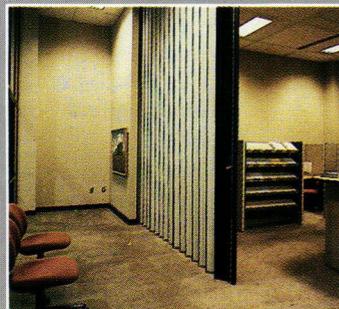
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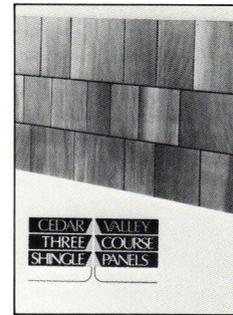
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PRODUCT LITERATURE

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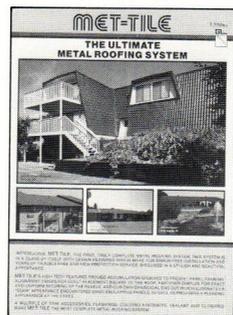
SHINGLE SIDING SYSTEM



A technical data kit from Cedar Valley Shingle Systems contains specifications and application data on its new three-course cedar shingle panelized siding system. To receive the kit ...

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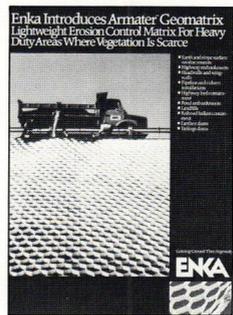
METAL ROOFING MATERIAL



MET-TILE Incorporated offers a metal roofing system for high visibility, low maintenance applications. It is blemish resistant and has hidden overlapping features. For a brochure containing specifications ...

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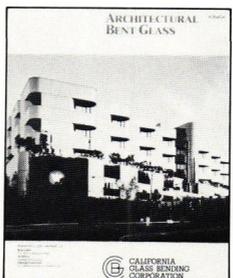
SAVE SOIL SLOPES



Enka Armater, a three-dimensional semi-rigid geomatrix, anchors difficult surfaces where natural or mechanically reinforced vegetation is scarce or unavailable. It provides an alternative to rip-rap and concrete. For further information ...

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BENT GLASS GUIDE



California Glass Bending's full color catalog covers the basics of bending glass for architectural applications. Technical design also is detailed. For a free catalog ...

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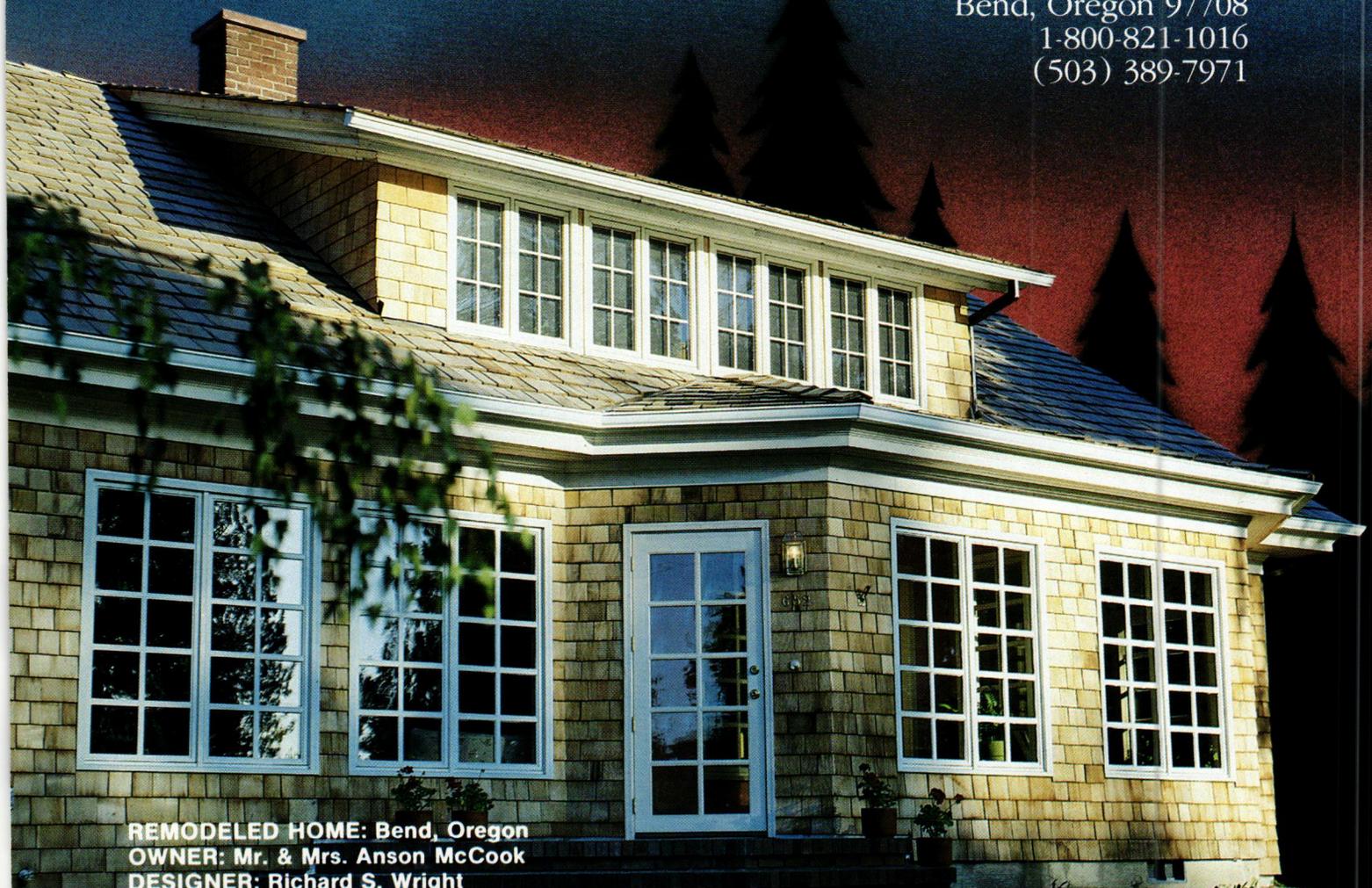
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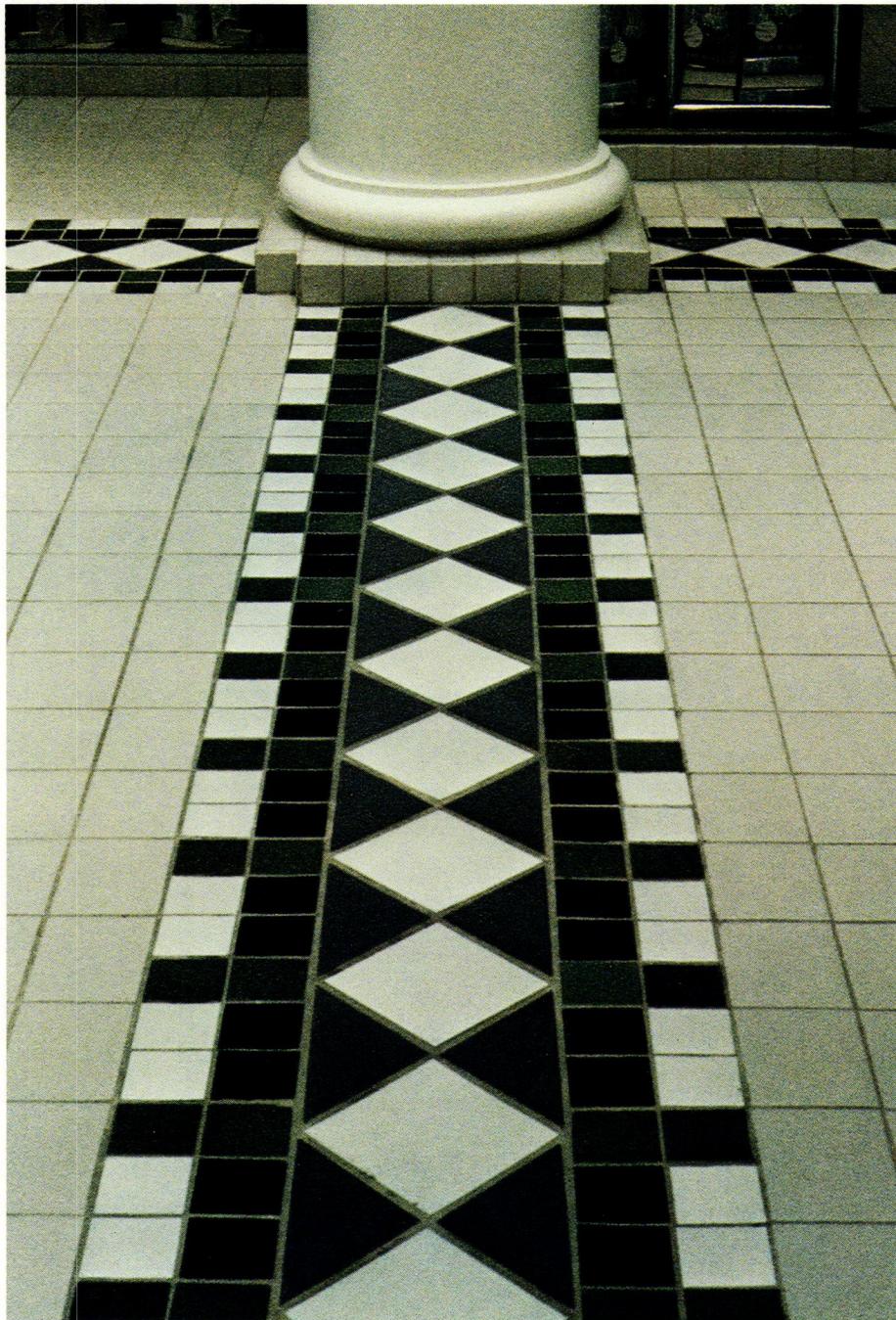
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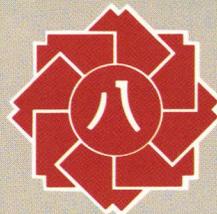
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