

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2015-2719-HCM
ENV-2015-2720-CE**

HEARING DATE: August 6, 2015
TIME: 9:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 1650 N. Queens Road
Council District: 4
Community Plan Area: Hollywood
Area Planning Commission: Central
Neighborhood Council: Bel Air – Beverly Crest
Legal Description: Tract TR 8500, Block None, Lot
135

PROJECT: Historic-Cultural Monument Application for the
POLITO HOUSE

REQUEST: Declare the property a Historic-Cultural Monument

**OWNER/
APPLICANT:** Jared Stein
1650 N. Queens Road
Los Angeles, CA 90019

**APPLICANT'S
REPRESENTATIVE:** Charles J. Fisher
140 S. Avenue 57
Highland Park, CA 90042

RECOMMENDATION That the Cultural Heritage Commission:

1. **Take the property under consideration** as a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.10 because the application and accompanying photo documentation suggest the submittal warrants further investigation.
2. **Adopt** the report findings.

MICHAEL J. LOGRANDE
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Shannon Ryan, City Planning Associate
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

SUMMARY

Built in 1940, the Polito House is a Bauhaus-influenced, single family residence of the International Style. The house is set into the Hollywood hillside, with a three-story elevation built to the lot line facing Queens Road. Since the home backs onto the hillside, a cantilever bridge was included in the design to connect the uppermost floor to an elevated garden. A pool was added in 1983, replacing a former grassy area in the backyard.

The exterior of the building exhibits many character-defining features of the International Style, including a stucco exterior, flat roofs, steel casement ribbon windows, flush-mounted windows without trim, and an overall absence of ornamentation.

The subject property was designed for residents Anthony and Carmella Polito by prominent architect Raphael S. Soriano. Other designs by Soriano include:

- Ross House (1938), HCM #964
- Glen Lukens Home and Studio (1940), HCM #866
- Shulman House (1950), HCM #325
- "El Paradiso" (1964), HCM #638

Born in Greece, Soriano immigrated to Los Angeles in 1924 where he earned his Bachelor of Architecture from the University of Southern California. While completing his degree, he interned for local master architect Richard Neutra, later opening his own firm in 1936. The Grove Encyclopedia of American Art includes Soriano, and recognizes Polito House as one of his earlier designs featuring banded glass and stucco walls. Polito House is also featured in David Gebhard and Robert Winter's *An Architectural Guidebook to Los Angeles*, as well as in a February 1946 issue of *Architectural Record*.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

FINDINGS

Based on the facts set forth in the summary and application, the Commission determines that the application is complete and that the property may be significant enough to warrant further investigation as a potential Historic-Cultural Monument.



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name: **Polito House** First Owner/Tenant

Street Address: **1650 Queens Road** Zip: **90069** Council District: **4**

Range of Addresses on Property: **1650-1654 Queens Road & 8578-8582 Franklin Avenue** Community Name: **Hollywood Hills West**

Assessor Parcel Number: **5558-022-014** Tract: **8500, Hacienda Park Tract No 2** Block: **N/A** Lot: **135**

Proposed Monument Property Type: Building Structure Object Site/Open Space Natural Feature

2. CONSTRUCTION HISTORY & CONDITION

Year Built: **1940** Factual Estimated Threatened?: **None**

Architect/Designer: **Raphael S. Soriano** Contractor: **Raphael Soriano**

Original Use: **Single Family Residence** Present Use: **Single Family Residence**

Is the Proposed Monument on its Original Site?: Yes No Unknown If "No," where?:

3. STYLE & MATERIALS

Architectural Style: **Bauhaus** Stories: **2** Plan Shape: **Square**

	PRIMARY	SECONDARY
FEATURE		
CONSTRUCTION	Type: Wood	Type: Select
	Cladding Material: Stucco, textured	Cladding Material: Select
ROOF	Type: Flat	Type: Select
	Material: Rolled asphalt	Material: Select
WINDOWS	Type: Casement	Type: Fixed pane
	Material: Steel	Material: Steel
ENTRY	Style: Off-center	Style: Select
	Material: Glass	Material: Select

4. HISTORIC-CULTURAL MONUMENT CRITERIA

- The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):
- Reflects the broad cultural, economic, or social history of the nation, state or community
 - Is identified with historic personage(s) or with important events in the main currents of national, state, or local history
 - Embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style or method of construction
 - A notable work of a master builder, designer, or architect whose individual genius influenced his or her age



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

5. ALTERATION SUMMARY

List **date** and write a **brief description** of work done for major alterations. This section may also be completed on a separate document. Be sure to include copies of building permits in the nomination packet (see Section 9. SUBMITTAL).

1. 1983 Swimming pool added to site.
2. 1990 Retaining wall added in front of pool.
3. 1992 Roof replaced in kind.
4. 2005 Kitchen remodeled, some deteriorated windows replaced in kind, doors added to rear facade, chimney rebuilt.
- 5.
- 6.
- 7.
- 8.

6. EXISTING HISTORIC RESOURCE IDENTIFICATION (If known)

- Listed in the National Register of Historic Places
- Listed in the California Register of Historical Resources
- Formally determined eligible for the National and/or California Registers
- Located in a Historic Preservation Overlay Zone (HPOZ)
 - Contributing feature
 - Non-contributing feature
- Determined eligible for national, state, or local landmark status by a historic resources survey(s)

Survey Name(s):

Other historical or cultural resource designation(s):

7. WRITTEN STATEMENTS

*This section allows you to **discuss at length** the significance of the proposed monument and why it should be nominated as a Historic-Cultural Monument. Type your responses on a separate document and attach sheets to the back of this form.*

- A. Proposed Monument Description** – Describe the proposed monument’s physical characteristics and relationship to its surrounding environment. Identify and describe any character-defining elements, structures, interior spaces, or landscape features.
- B. Statement of Significance** – Address the proposed monument’s historic, cultural, and/or architectural significance by discussing how it satisfies the HCM criteria selected in Section 4 (on the previous page). You must support your argument with substantial evidence and analysis.



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

8. CONTACT INFORMATION

Applicant

Name: **Jared Stein** Company:
Street Address: **1650 Queen Road** City: **Los Angeles** State: **CA**
Zip: **90069** Phone Number: **415-990-2205** Email: **jaredrstein@gmail.com**

Property Owner

Is the owner in support of the nomination? Yes No Unknown

Name: **Jared Stein** Company:
Street Address: **1650 Queen Road** City: **Los Angeles** State: **CA**
Zip: **90069** Phone Number: **415-990-2205** Email: **jaredrstein@gmail.com**

Nomination Preparer/Applicant's Representative

Name: **Charles J. Fisher** Company:
Street Address: **140 S. Avenue 57** City: **Highland Park** State: **CA**
Zip: **90042** Phone Number: **323-256-3593** Email: **arroyoseco@hotmail.com**

9. RELEASE

Please read each statement and check the corresponding boxes to indicate that you agree with the statement. Then, electronically or physically sign the bottom portion. Either the applicant or the preparer may sign.

I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.

I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.

I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Charles J. Fisher
Name:

11-19-14
Date:

Charles J.
Fisher
Signature:

Digitally signed by Charles J. Fisher
DN: cn=Charles J. Fisher, o, ou,
email=arroyoseco@hotmail.com, c=US
Date: 2014.11.20 15:31:06 -08'00'

HISTORIC-CULTURAL MONUMENT NOMINATION FORM



10. SUBMITTAL

When you have completed preparing your nomination, compile all materials in the order specified below. Although the entire packet must not exceed 100 pages, you may send additional material on a CD or flash drive.

APPLICATION CHECKLIST

- | | |
|---|--|
| 1. <input checked="" type="checkbox"/> Nomination Form | 6. <input checked="" type="checkbox"/> Copies of Building Permits for Major Alterations
(include first construction permit) |
| 2. <input checked="" type="checkbox"/> Written Statements A and B | 7. <input checked="" type="checkbox"/> Contemporary Photos |
| 3. <input checked="" type="checkbox"/> Bibliography | 8. <input checked="" type="checkbox"/> Historical Photos |
| 4. <input checked="" type="checkbox"/> Two Primary Photos of Exterior/Main Façade | 9. <input checked="" type="checkbox"/> ZIMAS Parcel Report |
| 5. <input checked="" type="checkbox"/> Copies of Primary/Secondary Documents | |

*Mail the Historic-Cultural Monument Submittal to the Office of
Historic Resources or email PDF to lambert.giessinger@lacity.org*

Office of Historic Resources
Department of City Planning
200 N. Spring Street, Room 620
Los Angeles, CA 90012
Phone: 213.978.1200
Website: preservation.lacity.org



City of Los Angeles Department of City Planning

7/13/2015 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

1650 N QUEENS ROAD
8580 W FRANKLIN AVE

ZIP CODES

90069

RECENT ACTIVITY

None

CASE NUMBERS

CPC-1986-831-GPC

Address/Legal Information

PIN Number	148-5A173 367
Lot/Parcel Area (Calculated)	5,816.0 (sq ft)
Thomas Brothers Grid	PAGE 592 - GRID J4
Assessor Parcel No. (APN)	5558022014
Tract	TR 8500
Map Reference	M B 92-88/89
Block	None
Lot	135
Arb (Lot Cut Reference)	None
Map Sheet	148-5A173

Jurisdictional Information

Community Plan Area	Hollywood
Area Planning Commission	Central
Neighborhood Council	Bel Air - Beverly Crest
Council District	CD 4 - David Ryu
Census Tract #	1942.00
LADBS District Office	Los Angeles Metro

Planning and Zoning Information

Special Notes	None
Zoning	R1-1
Zoning Information (ZI)	None
General Plan Land Use	Low II Residential
General Plan Footnote(s)	Yes
Hillside Area (Zoning Code)	Yes
Baseline Hillside Ordinance	Yes
Baseline Mansionization Ordinance	No
Specific Plan Area	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
POD - Pedestrian Oriented Districts	None
CDO - Community Design Overlay	None
NSO - Neighborhood Stabilization Overlay	No
Streetscape	No
Sign District	No
Adaptive Reuse Incentive Area	None
CRA - Community Redevelopment Agency	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at zimas.lacity.org
(*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Assessor Information

Assessor Parcel No. (APN)	5558022014
Ownership (Assessor)	
Owner1	STEIN,JARED
Address	1650 QUEENS RD LOS ANGELES CA 90069
Ownership (City Clerk)	
Owner	STEIN, JARED
Address	1650 QUEENS RD LOS ANGELES CA 90069
APN Area (Co. Public Works)*	0.132 (ac)
Use Code	0101 - Single Residence with Pool
Assessed Land Val.	\$1,191,336
Assessed Improvement Val.	\$297,834
Last Owner Change	12/11/13
Last Sale Amount	\$1,460,014
Tax Rate Area	67
Deed Ref No. (City Clerk)	87599
	3118559
	1745450
	1157597
	1-404
Building 1	
Year Built	1940
Building Class	D65C
Number of Units	1
Number of Bedrooms	2
Number of Bathrooms	2
Building Square Footage	1,496.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5

Additional Information

Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Very High Fire Hazard Severity Zone	Yes
Fire District No. 1	No
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	Yes
Oil Wells	None

Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	Within Fault Zone
Nearest Fault (Name)	Hollywood Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Poorly Constrained

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at zimas.lacity.org
 (*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Down Dip Width (km)	14.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	70.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	Yes
Liquefaction	No
Tsunami Inundation Zone	No

Economic Development Areas

Business Improvement District	None
Promise Zone	No
Renewal Community	No
Revitalization Zone	None
State Enterprise Zone	None
Targeted Neighborhood Initiative	None

Public Safety

Police Information

Bureau	West
Division / Station	Hollywood
Reporting District	632

Fire Information

Division	3
Batallion	5
District / Fire Station	41
Red Flag Restricted Parking	YES

CASE SUMMARIES

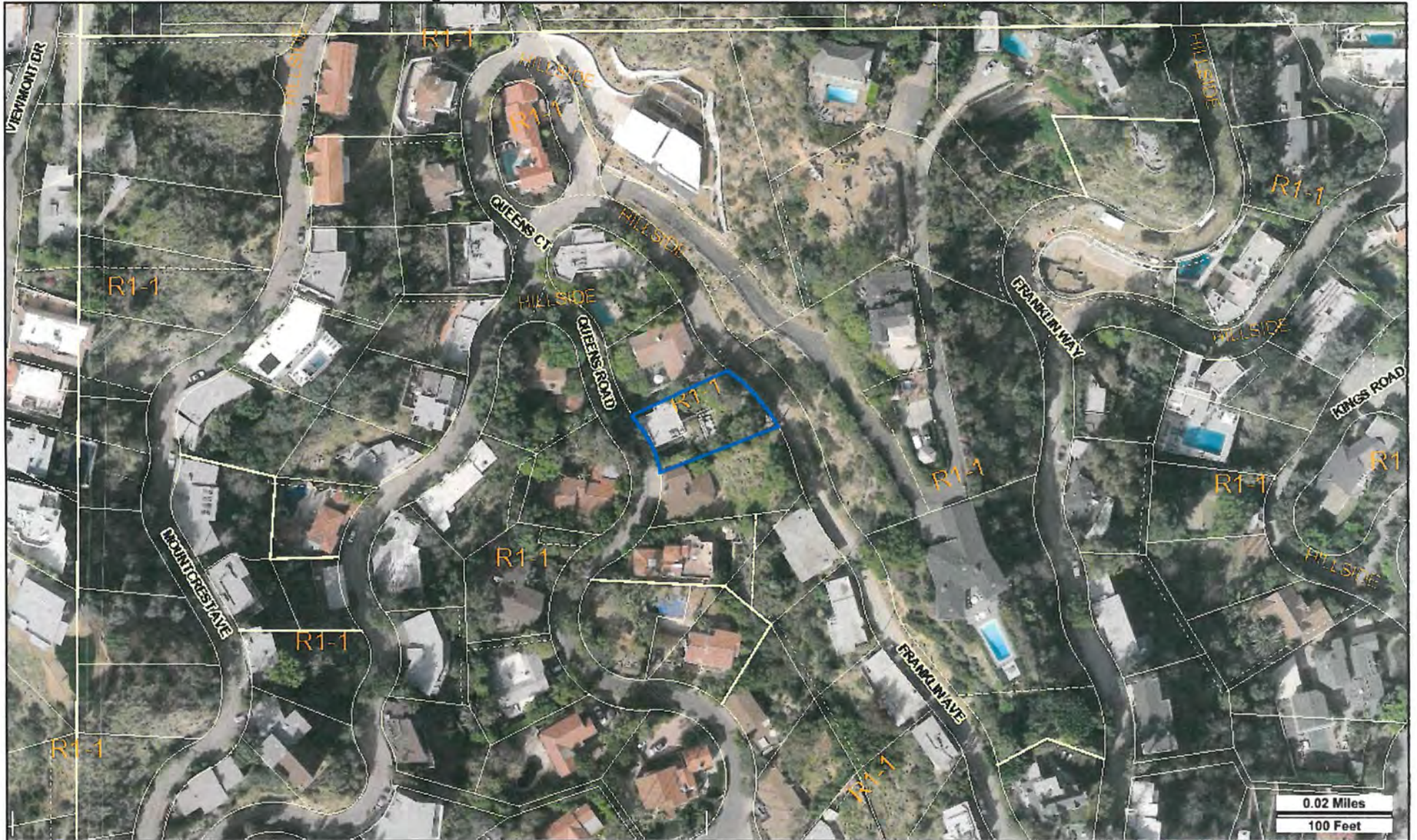
Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

Case Number: CPC-1986-831-GPC

Required Action(s): GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)

Project Descriptions(s): HOLLYWOOD COMMUNITY PLAN REVISION/GENERAL PLAN CONSISTENCY PLAN AMENDMENT, ZONE CHANGES AND HEIGHT DISTRICT CHANGES

DATA NOT AVAILABLE



Address: 1650 N QUEENS ROAD
 APN: 5558022014
 PIN #: 148-5A173 367

Tract: TR 8500
 Block: None
 Lot: 135
 Arb: None

Zoning: R1-1
 General Plan: Low II Residential



Polito House

Architectural Description

This Bauhaus Style residence is set into a hillside, which gives it a three story facade at the street level, consisting of two stories of living space over a two car garage at street level. The front facade is squared, punctuated by two bands of windows at the second and third story levels. A two-story multi-light opaque window is along the West facade stairwell. The facade is covered in smooth stucco. The L-shaped second story opens to a large balcony, which sits atop the first floor living room. This (East) side of the house has large window bands across at both floor levels. The large quantity of windows makes the interior well lit and airy.

A wooden bridge connects the rear of the balcony with the rear of the steep lot. The balcony as well as a narrow patio area under part of it at the first floor both have solid stucco covered railings. There is also a similar designed parapet surrounding the flat roof of the house. A thin wall at the front of the house hides the balcony and patio area from the street. All exterior doors have a single large window light. The front door has opaque glass. A double set of steel folding doors on the East facade open to the garden. A triple set of tall single light wooden and glass double doors are at the rear of the house, under bridge (not original).

The front of the house is directly on the street with no setback. The West side is close to the lot line, heavily sloped. The wider East side yard had a grass or garden area that is now occupied by a rectangular swimming pool. The back yard is terraced up to the rear street (Franklin Avenue).

Interior features an open floor plan for the first floor living and dining rooms, including hardwood floors, built-in cabinetry with no railing at the top of the staircase, which is mostly enclosed between the glass window wall on the West side and a wall. The kitchen and bathrooms have been remodeled in the basic style of the house.

Polito House

1650 Queens Road

Significance Statement

Designed by Modernist architect Raphael S. Soriano in 1940 for Anthony and Carmella Polito, this cubic shaped hillside residence could also be considered to be built in the International Style, which is frequently used as an alternative name for the Bauhaus Style is given to more variation in design. The Polito House is pure in its Bauhaus regimen. The concept originated in Weimar Germany under the Bauhaus design school founded in 1919 by German architect Walter Gropius. Initially, the Bauhaus did not have an architecture department. Nonetheless, it was founded with the idea of creating a "total" work of art in which all arts, including architecture, would eventually be brought together. The Bauhaus style later became one of the most influential currents in modern design. The Bauhaus was to have a profound influence upon subsequent developments in art, architecture, graphic design, interior design, industrial design, and typography.

The school existed in three German cities: Weimar from 1919 to 1925, Dessau from 1925 to 1932 and Berlin from 1932 to 1933, under three different architect-directors: Walter Gropius from 1919 to 1928, Hannes Meyer from 1928 to 1930 and Ludwig Mies van der Rohe from 1930 until 1933, when the school was closed by its own leadership under pressure from the Nazi regime. The Nazi government claimed that it was a centre of Communist intellectualism. Though the school was closed, the staff continued to spread its idealistic precepts as they left Germany and emigrated all over the world.

The Bauhaus movement had a major impact in the Modernism of the United States, especially in Los Angeles, with the Austrian-born architects Rudolph Michael Schindler and Richard Josef Neutra. Probably the earliest pure Bauhaus design in Los Angeles was Neutra's Lovell Health House (HCM 123), built in 1929, which was followed in 1934 with Schindler's Buck House (HCM 122), which were both declared in 1974 under the International Style description. Soriano, along with Gregory An and Harwell Hamilton Harris, worked for both Neutra and Schindler after graduating from the University of Southern California School of Architecture in 1934.

Born on the island of Rhodes in 1907, Soriano had come to the United States from his native Greece in 1924 and became a U S citizen five years later. His earliest work, after his internships with Neutra and Schindler, was for several Works Progress Administration (WPA) projects, which were never built. His first project to actually be constructed was a house in Silver Lake for Emanuel M. Lipetz (HCM 967), in 1936, followed by the short-lived Dodie Priver House the next year. The William Ross House (HCM 964) also in Silver Lake was built in 1938.

These early homes were pure Bauhaus in their design and execution, following the design regimen laid out by Walter Gropius, who had influenced both Neutra and Schindler. The Polito House was built with the concept that "form follows function", in that the layout of the house was dictated by what each part of it was to be used for. There was also the challenge of building the house on a steep slope that more conventional designers at the time would have

considered unbuildable. The house was built on Lot 135 of Tract No. 8500, which was the second tract marketed as "Hacienda Park" in the mid 1920s. The name has fallen into disuse and the area is today referred to as "Hollywood Hills West". The neighborhood has a few homes from that early period, mostly on the more accessible lots. The rugged nature of the hillside properties delayed much of the development and the Polito House was one of the first built on a near vertical lot in the neighborhood.

Soriano used the windows along the South and East sides of the house to capture the views of the city and the Hollywood Hills, respectively. On the West, he designed a large three story window to bring the afternoon light into the house, but had the glass sandblasted to provide privacy. The kitchen was placed at the rear with the living and dining rooms sharing an open floor plan. A bridge was placed at the rear of the house, connecting the second story office to the terraced gardens at the rear. When looking at the house from the end of the bridge, one is reminded of the front view of Neutra's Lovell Health House in the Los Feliz Hills. The house was clearly designed for entertaining guests.

Not much has been found Anthony (aka Antonio) J. Polito or his wife Carmella (Constella). Prior to building the house, they were living on East 37th Street with her family. The 1940 Census lists Anthony as a bookkeeper for a wholesale food company and Carmella as a stenographer for Title Insurance an Trust. Anthony was born in California on November 26, 1910 in California to Italian immigrants Giuseppe "Joe" and Domenica (Sansone) Polito. His father died when he was 3 and his mother raised him and his three brothers until her death in 1929, after which Anthony lived with his older brother, Joseph, for several years. He passed away in San Diego on March 1, 1993. Carmella had died in 1962.

The original building permit for the Polito House does not list an architect, engineer or contractor, however, the document was filled out and signed by Soriano, who had not yet been granted his architects license. Most likely the architect served as the general contractor for the project as well. This did not keep him from being recognized for the Polito design after he obtained his license by several architectural publications.

On June 25, 1945, the Politos sold the house to Viktor R. Benesch, who added Jon L. Layman to the title on August 9th of the following year. It was transferred to William I. Noel on April 29, 1949 and then to Vernon J. Alves on October 26, 1953. Alves deeded it to Louis Fox on February 26, 1957. It was sold to Philip and Edna Teal on April 9, 1959. It was acquired by Kay Nelson on April 6, 1960 and then by Alex and Helen M. Alexander on June 24, 1963, who transferred it to Conrad V. Feia on November 17th of the following year.

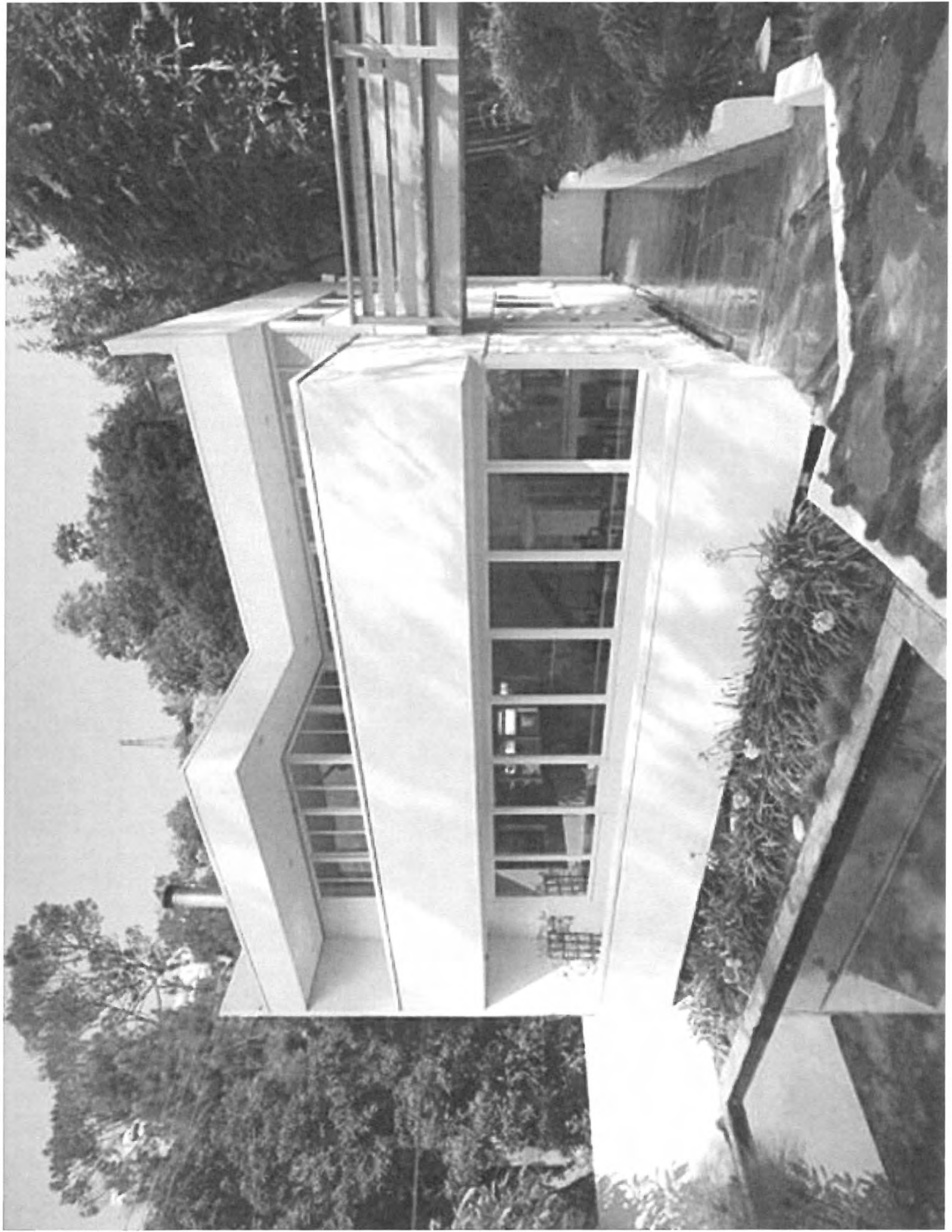
Feia remained in the house until January 29, 1978, when he transferred it to William R. and Annette Taylor, who lived there until the sold it to Helene Hahn on September 30, 1983. She added the swimming pool to the property in 1984 and stayed there until December 2, 2004, when it was deeded to Steven D. Hamilton who renovated the house the following year, while retaining its original design and floor plan.. Hamilton sold it to the current owner on December 11, 2013.

The Polito House is noted in several books on Soriano, as well as Gebhard and Winter's architectural guide for Los Angeles (page 137 in the 1994 edition). The house was also profiled in the February 1946 issue of *Architectural Record*>

Unlike many of Soriano's houses, the Polito House has retained its integrity by not undergoing any major remodeling, in spite of the many transfers between 1945 and 1964. The most significant work was done in 2005, when the kitchen was remodeled and an additional door was added to the rear of the dining room.

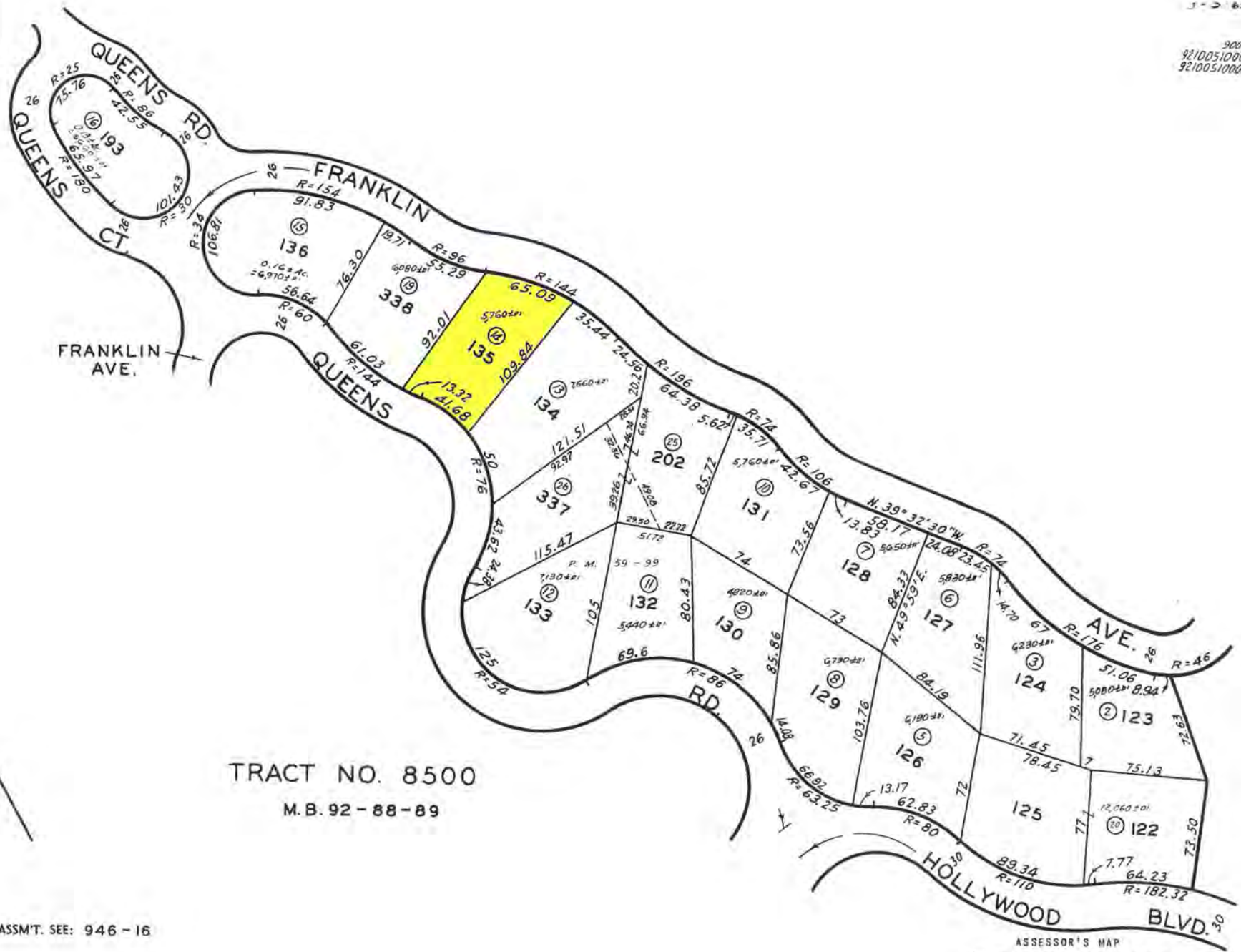
The Polito House meets two of the criteria for a Los Angeles Historic Cultural Monument. First, it is a representative of the Bauhaus (AKA International) Style of Modernist architecture. The use of the original German term "Bauhaus" due to its purity of design. Second, as a significant surviving work by the architect Raphael S. Soriano, a pioneer of the Modernist movement in Los Angeles.





1993

REV: 68031
70.12.1
90041101003001-2
92100510003002-09
92100510003004-09



TRACT NO. 8500
M.B. 92 - 88 - 89

CODE
67

FOR PREV. ASSM'T. SEE: 946 - 16

ASSESSOR'S MAP
COUNTY OF LOS ANGELES, CALIF.



**City of Los Angeles
Department of City Planning**

**10/31/2014
PARCEL PROFILE REPORT**

PROPERTY ADDRESSES

1650 N QUEENS ROAD
8580 W FRANKLIN AVE

ZIP CODES

90069

RECENT ACTIVITY

None

CASE NUMBERS

CPC-1986-831-GPC

Address/Legal Information

PIN Number	148-5A173 367
Lot/Parcel Area (Calculated)	5,816.0 (sq ft)
Thomas Brothers Grid	PAGE 592 - GRID J4
Assessor Parcel No. (APN)	5558022014
Tract	TR 8500
Map Reference	M B 92-88/89
Block	None
Lot	135
Arb (Lot Cut Reference)	None
Map Sheet	148-5A173

Jurisdictional Information

Community Plan Area	Hollywood
Area Planning Commission	Central
Neighborhood Council	Bel Air - Beverly Crest
Council District	CD 4 - Tom LaBonge
Census Tract #	1942.00
LADBS District Office	Los Angeles Metro

Planning and Zoning Information

Special Notes	None
Zoning	R1-1
Zoning Information (ZI)	None
General Plan Land Use	Low II Residential
General Plan Footnote(s)	Yes
Hillside Area (Zoning Code)	Yes
Baseline Hillside Ordinance	Yes
Baseline Mansionization Ordinance	No
Specific Plan Area	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
POD - Pedestrian Oriented Districts	None
CDO - Community Design Overlay	None
NSO - Neighborhood Stabilization Overlay	No
Streetscape	No
Sign District	No
Adaptive Reuse Incentive Area	None
CRA - Community Redevelopment Agency	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at zimas.lacity.org
 (*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Assessor Information

Assessor Parcel No. (APN)	5558022014
APN Area (Co. Public Works)*	0.132 (ac)
Use Code	0101 - Single Residence with Pool
Assessed Land Val.	\$1,191,360
Assessed Improvement Val.	\$297,840
Last Owner Change	12/11/13
Last Sale Amount	\$1,460,014
Tax Rate Area	67
Deed Ref No. (City Clerk)	87599
	3118558
	1745450
	1157597
	1-404

Building 1

Year Built	1940
Building Class	D65C
Number of Units	1
Number of Bedrooms	2 ¹
Number of Bathrooms	2
Building Square Footage	1,496.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5

Additional Information

Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Very High Fire Hazard Severity Zone	Yes
Fire District No. 1	No
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	Yes
Oil Wells	None

Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	Within Fault Zone
Nearest Fault (Name)	Hollywood Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Poorly Constrained
Down Dip Width (km)	14.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	70.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	Yes

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at zimas.lacity.org
 (*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Liquefaction	No
Tsunami Inundation Zone	No
Economic Development Areas	
Business Improvement District	None
Renewal Community	No
Revitalization Zone	None
State Enterprise Zone	None
State Enterprise Zone Adjacency	No
Targeted Neighborhood Initiative	None
Public Safety	
Police Information	
Bureau	West
Division / Station	Hollywood
Reporting District	632
Fire Information	
Division	3
Battalion	5
District / Fire Station	41
Red Flag Restricted Parking	YES

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at zimas.lacity.org
 (*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

CASE SUMMARIES

Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

Case Number: CPC-1986-831-GPC

Required Action(s): GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)

Project Description(s): HOLLYWOOD COMMUNITY PLAN REVISION/GENERAL PLAN CONSISTENCY PLAN AMENDMENT, ZONE CHANGES AND HEIGHT DISTRICT CHANGES

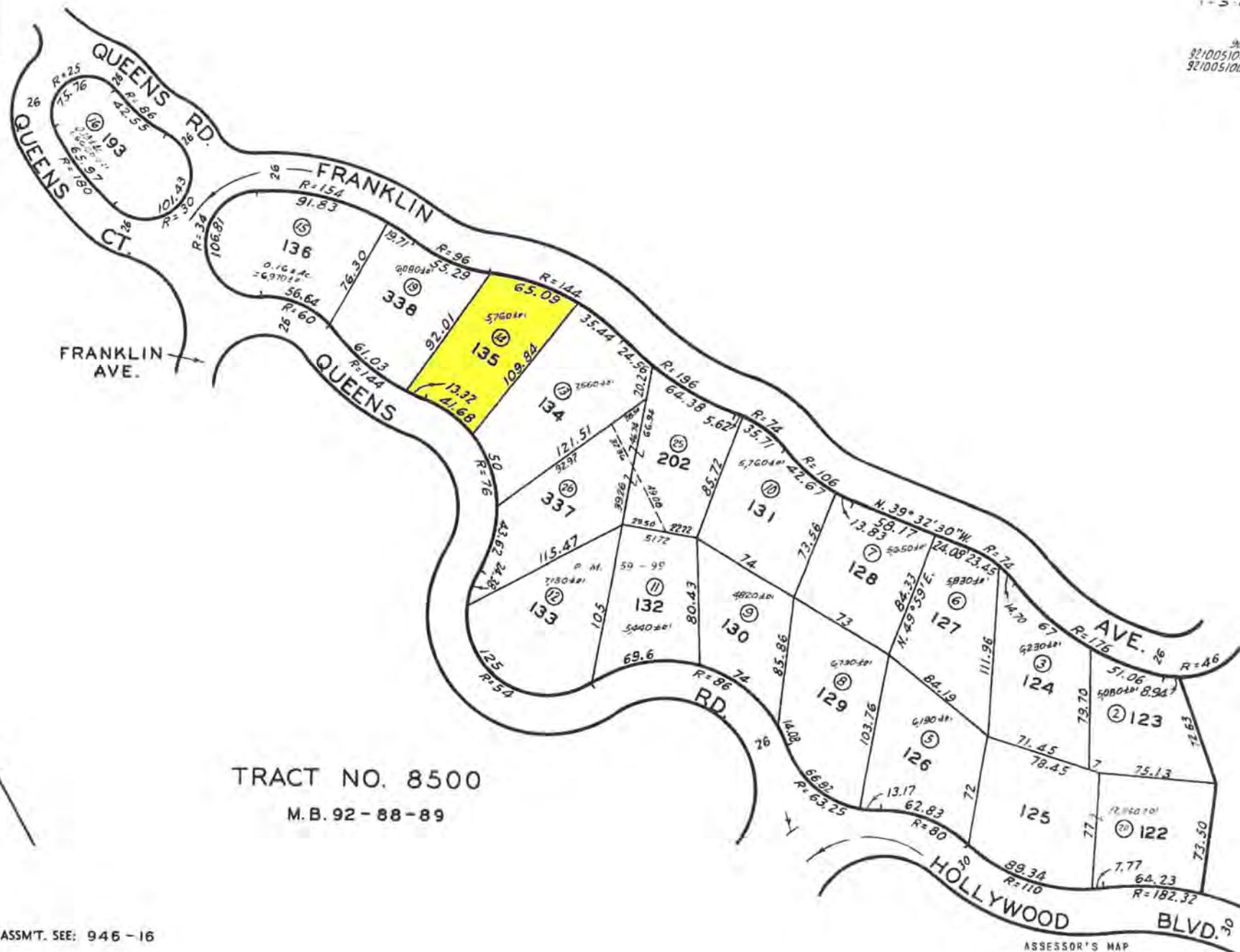
DATA NOT AVAILABLE

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at zimas.lacity.org.
(*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

zimas.lacity.org | cityplanning.lacity.org

1993

REV: 6803/ 7012, 90041121633001-6 92100510003002-09 92100510003004-09



TRACT NO. 8500

M.B. 92-88-89

CODE 67

FOR PREV. ASSMT. SEE: 946-16



**City of Los Angeles
Department of City Planning**

**10/31/2014
PARCEL PROFILE REPORT**

PROPERTY ADDRESSES

1650 N QUEENS ROAD
8580 W FRANKLIN AVE

ZIP CODES

90069

RECENT ACTIVITY

None

CASE NUMBERS

CPC-1986-831-GPC

Address/Legal Information

PIN Number	148-5A173 367
Lot/Parcel Area (Calculated)	5,816.0 (sq ft)
Thomas Brothers Grid	PAGE 592 - GRID J4
Assessor Parcel No. (APN)	5558022014
Tract	TR 8500
Map Reference	M B 92-88/89
Block	None
Lot	135
Arb (Lot Cut Reference)	None
Map Sheet	148-5A173

Jurisdictional Information

Community Plan Area	Hollywood
Area Planning Commission	Central
Neighborhood Council	Bel Air - Beverly Crest
Council District	CD 4 - Tom LaBonge
Census Tract #	1942.00
LADBS District Office	Los Angeles Metro

Planning and Zoning Information

Special Notes	None
Zoning	R1-1
Zoning Information (ZI)	None
General Plan Land Use	Low II Residential
General Plan Footnote(s)	Yes
Hillside Area (Zoning Code)	Yes
Baseline Hillside Ordinance	Yes
Baseline Mansionization Ordinance	No
Specific Plan Area	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
POD - Pedestrian Oriented Districts	None
CDO - Community Design Overlay	None
NSO - Neighborhood Stabilization Overlay	No
Streetscape	No
Sign District	No
Adaptive Reuse Incentive Area	None
CRA - Community Redevelopment Agency	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at zimas.lacity.org
(* - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Assessor Information

Assessor Parcel No. (APN)	5558022014
APN Area (Co. Public Works)*	0.132 (ac)
Use Code	0101 - Single Residence with Pool
Assessed Land Val.	\$1,191,360
Assessed Improvement Val.	\$297,840
Last Owner Change	12/11/13
Last Sale Amount	\$1,460,014
Tax Rate Area	67
Deed Ref No. (City Clerk)	87599
	3118559
	1745450
	1157597
	1-404

Building 1

Year Built	1940
Building Class	D65C
Number of Units	1
Number of Bedrooms	2
Number of Bathrooms	2
Building Square Footage	1,496.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5

Additional Information

Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Very High Fire Hazard Severity Zone	Yes
Fire District No. 1	No
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	Yes
Oil Wells	None

Seismic Hazards**Active Fault Near-Source Zone**

Nearest Fault (Distance in km)	Within Fault Zone
Nearest Fault (Name)	Hollywood Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Poorly Constrained
Down Dip Width (km)	14.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	70.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	Yes

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at zimas.lacity.org
 (*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Liquefaction	No
Tsunami Inundation Zone	No
Economic Development Areas	
Business Improvement District	None
Renewal Community	No
Revitalization Zone	None
State Enterprise Zone	None
State Enterprise Zone Adjacency	No
Targeted Neighborhood Initiative	None
Public Safety	
Police Information	
Bureau	West
Division / Station	Hollywood
Reporting District	632
Fire Information	
Division	3
Battalion	5
District / Fire Station	41
Red Flag Restricted Parking	YES

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at zimas.lacity.org
 (*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

CASE SUMMARIES

Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

Case Number: CPC-1986-831-GPC

Required Action(s): GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)

Project Description(s): HOLLYWOOD COMMUNITY PLAN REVISION/GENERAL PLAN CONSISTENCY PLAN AMENDMENT, ZONE CHANGES AND HEIGHT DISTRICT CHANGES

DATA NOT AVAILABLE

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at zimas.lacity.org.
(*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

zimas.lacity.org | cityplanning.lacity.org

Raphael Soriano

From Wikipedia, the free encyclopedia

Raphael S. Soriano, FAIA, (August 1, 1904–July 21, 1988) was an architect and educator who helped define a period of 20th-century architecture that came to be known as Mid-century modern. Soriano pioneered the use of modular prefabricated steel and aluminum structures in residential and commercial design and construction.



Contents

- 1 Biography
- 2 Works
- 3 References
- 4 External links

Biography

Born in Rhodes to a Sephardic Jewish family, Soriano attended the College Saint-Jean-Baptiste there before emigrating to the United States in 1924. After settling with relatives in Los Angeles, Soriano enrolled in the University of Southern California's School of Architecture in 1929, from which he graduates in 1934. In 1930 Soriano became an American citizen and in 1931 he secured an internship at the practice of Richard Neutra, working alongside fellow interns Gregory Ain and Harwell Hamilton Harris. This was followed by a brief internship with Rudolph Schindler in 1934, but Soriano quickly returned to his unpaid position at Neutra's office.

With America in the midst of the Great Depression, upon graduation Soriano managed to find work with the County of Los Angeles on several WPA projects such as the famous "Steel Lobster" located in the county and with a local architect's office. By 1936 he had completed his first commission — the Lipetz house, which was included in the 1937 International Architectural Exhibition held in Paris.

With U.S. residential and commercial construction largely curtailed by America's involvement in the World War II, Soriano took up lecturing at USC and contributing designs to various competitions and publications featuring proposals for post-war housing. Of these, Soriano received Third Prize in the Postwar Living Competition sponsored by Arts & Architecture magazine in 1943 with his "Plywood House" prototype. With the end of the war Soriano found no trouble in securing commissions, and now it was his built houses receiving the awards, with his Katz house in Studio City picking up an award from the American Institute of Architects (AIA) Southern California Chapter Three in 1949. In 1950 Soriano completed a residential design for friend and renown architectural photographer Julius Shulman one of the few Soriano structures still standing

Raphael S. Soriano

Born	August 1, 1904 Rhodes, Greece
Died	July 21, 1988 (aged 83) Claremont, California
Nationality	American
Alma mater	University of Southern California
Awards	AIA Distinguished Achievement Award (1986) USC Distinguished Alumni Award (1986)
Buildings	Lipetz House Shulman House Case Study House 1950 Colby Apartments Eichler House Adolph's Laboratory and Office Schrage House Kooisis House
Projects	Plywood House All Aluminum Homes Soria Structures World Peace Island Alcatraz

today, and along with the 1964 Grossman House, the last that was occupied by the original commissioning party.

Invited by John Entenza of Arts & Architecture magazine to participate in the Case Study Houses program, Soriano completed his entry in 1950. It marks a turning point for the program with its pioneering use of steel in residential construction, culminating in Pierre Koenig's Case Study Houses #21 and #22. Soriano's Colby Apartments of 1951 were distinct not only for their modern design but also for their extensive use of steel, and were recognized, receiving the National American Institute of Architects Award for Design, the VII International Pan American Congress Award, and the AIA Southern California Chapter One Honor Award.

In 1953 Soriano relocated from Los Angeles to Tiburon, in Marin County, across the bay north of San Francisco, where he lived with his wife Elizabeth Stephens (Betty) and her two daughters Margaret and Lucille Coberly. By 1955 Soriano designed the first mass-produced steel house, built by developer Joseph Eichler in Palo Alto. His work with Eichler would garner two awards from the Northern California Chapter of the AIA.

Soriano was made a Fellow by the American Institute of Architects (FAIA) in 1961. In 1965 Soriano started a venture to design and build prefabricated aluminum houses called Soria Structures, Inc.; the structures were marketed as "All Aluminum Homes." The last designs of Soriano's to be realized were eleven All Aluminum Homes on the island of Maui, Hawaii, built in 1965.

From 1970 to his death in 1988 Soriano focused on traveling the world as an architectural lecturer, writer and researcher. Soriano was recognized by the AIA with a Distinguished Achievement Award and by USC with a Distinguished Alumni Award, both in 1986. Shortly before his death he served as a Special Sessions Instructor at the College of Environmental Design at Cal Poly Pomona.^[1]

Works

Of the 50 buildings of Soriano's built, only 12 remain standing, the others having suffered from southern California's wildfires, earthquakes, and demolition. Of those remaining, a number had to endure unsympathetic make-overs and additions. The several that remain intact and unmolested now benefit from municipal preservation codes. A collection of Soriano Documents is kept at the College of Environmental Design Resource Center at the California State Polytechnic University, Pomona (Cal Poly Pomona).

References

- Wagener, Wolfgang (2002). *Raphael Soriano*. Phaidon. ISBN 0-7148-4063-7.
- Richardson, Sara. *Raphael Soriano. A Bibliography*. Vance Bibliographies, 1987. ISBN 1-55590-196-4
- Soriano, Raphael. *Substance and function in architecture*. Oral History Program, University of California, Los Angeles, 1988. ASIN: B00072EGNI
- Smith, Elizabeth & Goessel, Peter. *Case Study Houses*. Taschen Verlag, 2002. ISBN 3-8228-6412-9
- McCoy, Esther (1984). *The Second Generation*. Gibbs Smith. ISBN 0-87905-119-1.

1. ^ http://www.sahscc.org/site/index.php?function=architect_details&id=2

External links

- Society of Architectural Historians - Southern California Chapter (http://www.sahscc.org/site/index.php?function=architect_details&id=2/)
- Raphael Soriano (<http://digital.lib.washington.edu/architect/architects/125/>)

Retrieved from "http://en.wikipedia.org/w/index.php?title=Raphael_Soriano&oldid=619745845"

Categories: Raphael Soriano buildings 1904 births 1988 deaths American architects Jewish architects American Sephardic Jews Modernist architects Fellows of the American Institute of Architects University of Southern California alumni Architects from California California State Polytechnic University, Pomona faculty

- This page was last modified on 4 August 2014 at 00:34.
- Text is available under the Creative Commons Attribution-ShareAlike License; additional terms may apply. By using this site, you agree to the Terms of Use and Privacy Policy. Wikipedia® is a registered trademark of the Wikimedia Foundation, Inc., a non-profit organization.



Architects
Structures
Images
Partners
Exhibits
Publications

Architects

Soriano, Raphael

ID: 125

Full Name: Raphael S. Soriano

Occupation: Architect

Gender: M

Nationality: Greece/US

Birth Date: 1907-08-01

Death Date: 1988-07-16

Family: Parents: Soriano's mother's maiden name was Codron;
Relocation: Born on the island of Rhodes, Greece, Soriano migrated to Los Angeles and then to Northern California, and finally back down to Southern California. His last residence was in the 91711 zip code of Claremont, CA;

Biographical Information: Work History: Draftsman, Richard J. Neutra, Architect, Los Angeles, CA; Principal, Raphael Soriano, Architect, Los Angeles, CA; Principal, Raphael Soriano, Architect, Belvedere, CA.
Miscellaneous: The California Death index had the following dates for Soriano: b. 08/01/1907, d. 07/16/1988; SSN: 563-52-4868.

Archives: All of Soriano's drawings are housed at the Archive Special Collections at the California State Polytechnic University, Pomona, College of Environmental Design, Pomona, CA. His slide collection, numbering more than 6,000 images, is also housed at Cal Poly Pomona.

Countries: Greece
United States

Structures: [20 Longfellow Road House, Mill Valley, CA - 1952 \(11047\)](#)
[24 Longfellow Road House, Mill Valley, CA - 1952 \(11048\)](#)
[Adolph's Office Building, Burbank, CA - 1951-1953 \(9942\)](#)
[Austrian, Spencer, House, Los Angeles, CA - 1937 \(12877\)](#)
[Bachelor's House, Los Angeles, CA - 1940 \(6339\)](#)
[Case Study House 1950, Pacific Palisades, Los Angeles, CA - 1949-1950 \(5335\)](#)
[Colby Apartments, Los Angeles, CA - 1950 \(10991\)](#)
[Curtis-Noyes House, Los Angeles, CA - 1950 \(545\)](#)
[Doric Column \(Student Project\) - 1929 \(213\)](#)
[Erectheum \(Student Project\) - Erectheum \(212\)](#)
[Facade of a Private Aquarium \(Student Project\) - 1929 \(214\)](#)
[Gogol House, Los Angeles, CA - 1938-1939 \(2246\)](#)
[Hallawell Seed Company Garden Center, San Francisco, CA - \(1517\)](#)
[Krause, Edwin, House, Whittier, CA - 1950-1952 \(6717\)](#)
[Lipetz, Helene and Emanuel M. House, Silver Lake, Los Angeles, CA - 1935 \(210\)](#)
[Long Span House, Belvedere, CA - \(15888\)](#)
[Los Angeles Jewish Community Center, Boyle Heights, Los Angeles, CA - 1937 \(8056\)](#)
[Lukens House, Los Angeles, CA - 1939-1940 \(15338\)](#)

Polito House, Los Angeles, CA - 1939 (418)
Priver, Mr. and Mrs. Dodie, House, Los Angeles, CA - 1936
(12879)
Ross House, Los Angeles, CA - 1938 (5287)
San Pedro Community Hospital, San Pedro, Los Angeles, CA -
1958-1960 (18009)
Schrage-Hallauer House, Los Angeles, CA - 1951 (833)
Shulman, Julius, House and Photography Studio, Hollywood
Hills, Los Angeles, CA - 1947 (5428)
Strauss House, Los Angeles, CA - 1940-1941 (211)
Touriel Medical Building, Los Angeles, CA - 1950 (15339)

Partners: Neutra, Richard J., Architect (143)
Soriano, Raphael S., Architect (202)

Publications: "Modern California Houses", *Architectural Record*, 133: 1, 62B,
01/1963.
"6 Houses 2. A Bachelor's Home in California", *Architectural
Record*, 92: 5, 48-49, 11/1942.
Gebhard, David, Winter, Robert, "Ross House, 1938",
Architecture in Los Angeles A Complete Guide, 192, 1985.
Gebhard, David, Winter, Robert, "Shulman House and Studio,
1950", *Architecture in Los Angeles A Complete Guide*, 174, 1985.
Mock, Elizabeth, *Built in USA, 1932-1944*, 108-109, 1945.
Hitchcock, Henry-Russell, Drexler, Arthur, *Built in USA: Post-War
Architecture*, 108-109, 1952.
Wells, Ted, "Modern Patrons", *Echoes*, 35, 56-57, 84, 02/2001.
"Sunset and AIA pick the seven best houses in the West: This
house marks a big step", *House and Home*, 104-107, 10/1957.
Gebhard, David, Winter, Robert, *Los Angeles An Architectural
Guide*, 321, 1994.
Gebhard, David, Winter, Robert, *Los Angeles An Architectural
Guide*, 103, 1994.
Gebhard, David, Winter, Robert, *Los Angeles An Architectural
Guide*, 260, 1994.
Gebhard, David, Winter, Robert, *Los Angeles An Architectural
Guide*, 176, 1994.
Gebhard, David, Winter, Robert, *Los Angeles An Architectural
Guide*, 86, 1994.
Gebhard, David, Winter, Robert, *Los Angeles An Architectural
Guide*, 309, 1994.
Gebhard, David, Winter, Robert, "Lukens House, 1940", *Los
Angeles An Architectural Guide*, 266, 1994.
Gebhard, David, Winter, Robert, "Touriel Medical Building, 1950",
Los Angeles An Architectural Guide, 266, 1994.
Gebhard, David, Winter, Robert, *Los Angeles An Architectural
Guide*, 137, 1994.
Gebhard, David, Winter, Robert, *Los Angeles An Architectural
Guide*, 164-165, 1994.
Eckardt, Wolf Von, "Raphael S. Soriano", *Mid-Century
Architecture in America*, 200, 1961.
Eckardt, Wolf Von, "Raphael S. Soriano", *Mid-Century
Architecture in America*, 214, 1961.
Ford, James, Ford, Katherine Morrow, "House for Spencer
Austrian, Los Angeles, 1937", *Modern House in America*, 105,
1940.
Ford, James, Ford, Katherine Morrow, "House for Mr. and Mrs.
Dodie Priver, Los Angeles, 1936", *Modern House in America*,
106-107, 1940.
McCoy, Esther, "Raphael Soriano", *Second Generation (The)*,
146, 1984.

TRACT OPENS TODAY

Unsold Land in Hacienda Park Taken Over by Local Subdivision Company

Hacienda Park, destined, it is believed, to be a showplace of Southern California, will be formally opened today by John A. Evans Corporation. It will be a \$5,000,000 development at its completion and improvements to cost more than \$200,000 are being installed now. The Hacienda Park Land Company, owners of the hills for fifteen years, received \$500,000 for the land from John A. Evans, head of the subdividing firm, it is reported.

Franz Herding, famous Swiss engineer and landscape expert, responsible for many of the great showplaces in the mountains of Switzerland and Germany and who was recently brought to the United States by the government for development work, has been retained to act as chief engineer of the Hacienda Park project.

For fifteen years, Hacienda Park has been a landmark. Its development has been slow, due to retarded improvements, but there are several fine homes erected upon its heights, and others are being planned.

Work on the \$300,000 improvements is already under way, under the supervision and direction of Mr. Evans and Chief Engineer Herding.

A pumping station of enormous power has been installed to force city water to one thousand feet above sea level. These hills have hitherto been without water service which has been one reason why development of this territory has been retarded.

Modern electroliners will be installed along the winding drives. Among the innovations will be sidewalks for pedestrian traffic along the rear of the lots. The streets will be wide, curving and surfaced with concrete or gravel as the case requires. Gas, electricity, telephones, and all neces-

sary improvements are now being installed by the Evans Corporation.

Acquisition of Hacienda Park marks an ambition which Mr. Evans has had ever since he entered the real estate profession in Los Angeles. For some time he has been a member of the firm of McCarty, Vaughan & Evans, Inc., subdividers and sellers of Beverly Vista.

Due to the fact that over 400 acres of Beverly Vista have been sold, leaving only a comparatively small amount of unsold land, Messrs Evans and Walter G. McCarty have arranged with John A. Vaughan, the third member of the firm, to care for the remainder of the sales, leaving Mr. Evans free to take over Hacienda Park, in which there will be 325 small estates. An innovation at Hacienda Park will be night selling. An attractive little patio is being erected on the hill at Mr. Evans's home, where salesmen and inquirers may meet.



'What I Believe...'

A statement of architectural principles by Raphael Soriano

by Esther McCoy

LIKE the island of Rhodes, where Raphael Soriano was born in 1907, his architectural longitude and latitude are recorded but too seldom celebrated. Less seems to be known about him than most of the major California architects, in spite of the fact that he's been winning awards since the 30s.

He's the kind of man around whom legends accumulate. The younger architects who heard him lecture at the University of Southern California have a raft of stories about his outspokenness and his intensely serious approach to design.

As the legends have grown, he's been developing a substantial body of fine work both here and in San Francisco. His office has been in Tiburon for several years, but he commutes between north and south as his work requires.

His career has always had direction and in his earlier houses can be found the seed for his later ones. His virtuosity is evident, not in a variety of points of view or a multitude of materials but in the sym-

pathetic exploitation of a very few.

Soriano pioneered the steel house; in fact he brought to it a conviction that did much to turn the tide in its favor. When he built his first steel house in 1936, there was strong prejudice against the material. He might easily have ingratiated himself by disguising the steel, but since it was there he chose to recognize it.

The material at that time seemed not only cold to the public but seemed wrong to the eye. We were accustomed to seeing walls or heavy posts supporting a roof load and, in spite of steel's strength, the slender columns or I-beams did not seem up to the job. Soriano could have eased them in with wood, but steel is steel and it was silly to pretend it was wood.

Soriano was intrigued with the many advantages of steel over wood framing. The major one was that the house is freed from its floor plan. Interior walls are non-structural and indeed may be eliminated. Walls are used only to obtain privacy; they do no work.

Continued on Page Forty-two



Julius Shulman
Openings for trees and vines add natural look to the covered passage

What I Believe

Continued from Page Forty

There were also disadvantages. Steel can become mechanical except in the hand of one with a highly developed architectural sense. There were no guideposts to the steel house when Soriano set to work. Except for Richard Neutra's Love house, 1927, the material was thought fit only for industrial use.

There were two reasons for delay in the development of the material. In the depression years there was little building at all, and minimum was experimental. Also the steel companies had not brought out sections for other than industrial use and to integrate the industrial sections into residential architecture required more time than most men would have wanted to expend.

This waited for Soriano. He did a great deal of thinking about the nature of the material itself. What he arrived at was a new scale—one which had nothing to do with the wood house but expressed the special properties of steel—lightness and strength.

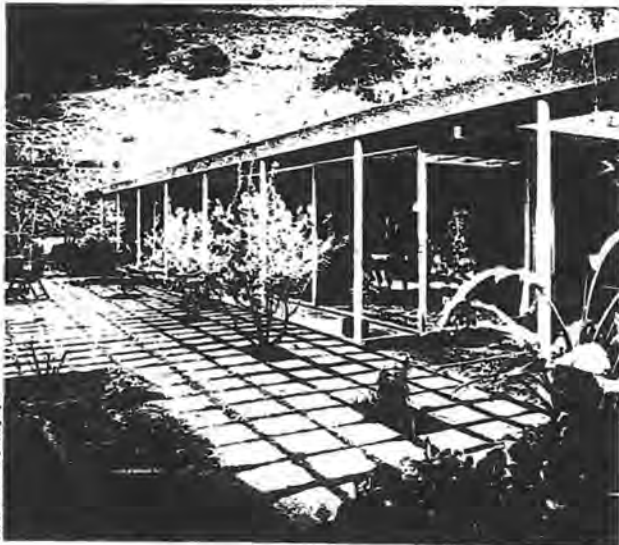
The eye abhors something that appears ready to collapse, but one structure that may look fragile but is invariably loved is the pavilion. Because of its grace we don't question its stability. The pleasure it gives us is enough.

So instead of striving for an appearance of solidity, Soriano made a virtue of the lightness of steel and designed houses that have a family resemblance to the pavilion. His roofs have a floating quality and the thin supports seem to disappear. He has found many ways to emphasize the lightness. Using an 8-foot door throughout the house or reducing the space between door top and ceiling, it gives rooms an added effect of height.

When the bedroom's sliding glass wall is open, as above, the garden and terrace seem a part of the indoor setting. Roofed terrace affords a sheltered outdoor lounging space, while the opening in the terrace roof brings sky and tree tops closer to the indoor living areas



This office at home opens through two glass walls to a partially roofed terrace as above. Steel framing makes such lightly poised structures possible today



Absence of strong horizontal lines below roof level gives to a Soriano steel house the look of a pavilion with indoors and outdoors integrated



In creating flexible space, Soriano makes the steel his servant, subordinate to the design

Architect Soriano Gets Neutra Medal
Dreyfuss, John
Los Angeles Times (1923 Current File: May 10, 1981)
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. K6

Architect Soriano Gets Neutra Medal

By JOHN DREYFUSS,
Times Architecture and Design Critic

Architect Raphael Soriano, 73, of Tiburon, received the Neutra Professional Medal for Design Excellence Saturday at Cal Poly Pomona.

Soriano, who was born in Greece, graduated from USC's School of Architecture and practiced in Southern California for about 20 years before moving to the Bay Area in 1952.

He is best known and most admired for his elegant, spare metal and glass residences built since World War II.



Raphael Soriano

In 1967 a single-story office building he designed was selected by the City of Los Angeles and the American Institute of Architects' Southern California chapter as "one of the most significant buildings erected in the Los Angeles area since 1947." The structure is at 1800 W. Magnolia Blvd., Burbank.

The Neutra medal, named for the late architect Richard Neutra, is sponsored by the department of architecture at Cal Poly Pomona, where Neutra taught in 1970, the year before he died. The award is given annually to an architect whose work and philosophy reflects many of Neutra's ideals.

"Soriano was a highly logical choice," said Marvin Malecha, chairman of Cal Poly Pomona's department of architecture and a member of the jury that selected Soriano.

"As a follower of Richard Neutra, Soriano advocated the concepts of survival through design: the theory that architecture strongly and positively affects attitudes about life," Malecha said.

Thomas S. Hines, architectural historian at UCLA, and also a jury member, said, "Soriano's architecture of the late 1930s and early 1940s was, for the time and place (Southern California) daring and courageous. He was a pioneer in developing metal and glass structures that did not become widely accepted until the 1950s."

Soriano, who worked for Neutra in the 1930s, first drew attention in that decade with his white, rectilinear houses that were highly responsive to their climate and landscape. In the '40s, he began working with the metal and glass style for which he is best known.

Soriano is vehemently opposed to "art for art's sake" in architecture. "Art does not enlighten, but creates confusion and enslavement," Soriano has written.

"If you carve or paint anything on your buildings," the architect said, "then you have to say what you are doing with these non-architectural things. At best they become decorative aspects or an applique. Alain, the French thinker, said that women will usually put trinkets on, especially the older they get, to detract from their creases. That is exactly what is too often happening in architecture."

Members of the jury that selected Soriano were Mrs. Richard Neutra, widow of the late architect; Jere S. French, dean of Cal Poly Pomona's School of Environmental Design; Bernard Zimmerman, who teaches architecture at Cal Poly Pomona; Malecha, and Hines.

Pioneering Architect R. Soriano
Los Angeles Times (1923-Current File), Jul 19, 1988.
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. C16

Pioneering Architect R. Soriano

Raphael Soriano, an architect best known for his pioneering use of steel framing in a series of homes and office buildings across Southern California, was found dead Saturday at his Claremont home.

His longtime friend, Richard Chylinski, said the Greek-born engineer and planner was 83 and had been in apparent good health. A specific cause of death has not been reported.

Sam Hall Kaplan, *The Times'* architecture critic, last May called attention to Soriano's "reasoned marriage between architecture and engineering." The comment was occasioned by Cal Poly Pomona's School of Environmental Design paying tribute to Soriano, who had returned to the Los Angeles area from Northern California three years ago.

He since had been teaching at Cal Poly.

A 1934 graduate of the University of Southern California, which honored him in 1986 with its Distinguished Alumnus Award, Soriano was admired for his elegant homes designed since World War II.

Designs for which he is best known here include the Case Study House in Pacific Palisades, the Shulman House in the Hollywood Hills (declared a historical-cultural monument last year) and the Colby apartment complex on Beverly Green Drive in Palms that has since been demolished.

Rock 'n' Roll Architect

Los Angeles Times (1923-Current File): Feb 19, 1989;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. F20

Rock 'n' Roll Architect

What misbegotten muse, I wondered could have driven Austrian architect Wolf Prix to come up with his unearthly junk pile pictured in the story "Dramatic Dwelling 'That Says 'I Love L.A.''" (by Leon Whiteson, Feb. 5).

The answer came in the telling of how Prix shuts his eyes—"literally"—and begins scribbling out his phantasmagoric concoctions with the nerve-fraying blare of Jimi Hendrix and the Beatles filling his Vienna workplace.

Influenced by such aural dissonance, little wonder Prix is drawn bizarre, cacophonous images. In computer parlance, "garbage in garbage out."

A far—and sad—cry from the nightmares of this "deconstructivist" were those of the late Raphael Soriano. This architect's residential and commercial structures reflected a highly refined discipline that were always sensitively tuned to be in harmony with the challenges of site and client.

The difference between Prix's ephemeral novelties and Soriano's timeless concepts is that the latter sought his inspiration from the sounds of J. S. Bach in his studio.

ED MITCHELL,
Los Angeles

The Polito House by Raphael Soriano

Sun, 2013-02-10 10:08 -- David Kubiczky



The Polito House by Raphael Soriano., 1940. 1650 Queens Road, Los Angeles, CA 90069 – List Price: \$1,895,000

Long before there was Gangnam Style, there was International Style. And a few days ago another fine specimen from one of L.A.'s International Style architect posse hit the market. The Antonio Polito House by Raphael is a restored three-level Bauhaus cube, located on a street-to-street lot in the hills above the Sunset Strip.

Rece

[Unique L](#)

[Public St](#)

[The Nigh](#)

[GLOW –](#)

[Never Bu](#)

Cont

[David Kut](#)

[Real Esta](#)

[Peter Lor](#)

[DRE# 18](#)

[Office: \(3](#)

[Fax: \(424](#)

[Email Dav](#)

Follo

[Share](#)

Rece

[Hollyv](#)

[Bungalow](#)

[Mediterra](#)

[Contem](#)

[Architect](#)

Archi

[and Eve](#)

[Celebrity](#)



The residence, which was highlighted in the February 1946 issue of *Architectural Record* and also noted in *An Architectural Guidebook to Los Angeles*, features cantilevered balconies, a continuous horizontal band of steel casement windows, stucco walls, a swimming pool, sunning platforms and a bridge to terraced gardens.



All rooms other than the kitchen and bath faced south and an immense band of windows took advantage of the views of the Hollywood Hills and downtown Los Angeles.



Master suite and adjacent office or additional bedroom with select city views. 20' high by 10' opaque glass wall washes light – threading the staircase through each volume.





The urbane kitchen, living and dining zones are surrounded by a continuous band of windows and doors leading to the outside.





1650 Queens Road, Los Angeles, California 90069

Listing Price: \$1,895,000

Bedrooms: 2

Bathrooms: 2

Square Feet: 1,496

Lot Size: 5,816 sf

Price Per SF: \$1266.71

Year Built: 1940

Pool: Heated And Filtered, In Ground

Air: Air Conditioning, Central

Floor: Hardwood

Parking: Garage

Views: City

Fireplace: Gas

MLS #: 13-650605

For complete listing information and current market status, [click here](#).

If you would like to see this or any other property, call me to make an appointment. David Kubiczky,
PLG Estates – 323.497.7555

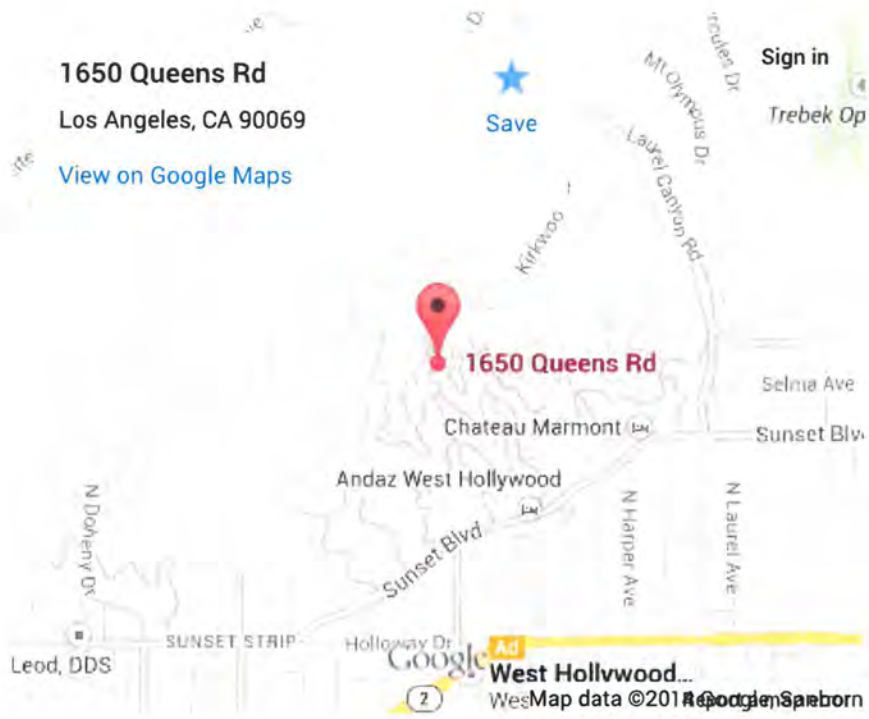
Listing courtesy of Joshua Gaunya of Deasy Penner & Partners. 310-275-1000

[View larger map...](#)

1650 Queens Rd
Los Angeles, CA 90069
[View on Google Maps](#)

 Save

[Sign in](#)
Trek Op



Share Tweet 3  0 Like

[log in](#) to post comments

Copyright 2012. Website developed by [Marlin Lyzun](#). Logo design by [Special Modern Design](#).

Bauhaus

From Wikipedia, the free encyclopedia

■ **Staatliches Bauhaus**, commonly known simply as **Bauhaus**, was an art school in Germany that combined crafts and the fine arts, and was famous for the approach to design that it publicised and taught. It operated from 1919 to 1933. At that time the German term ■ *Bauhaus* - literally "house of construction" - was understood as meaning "School of Building".

The Bauhaus was first founded by Walter Gropius in Weimar. In spite of its name, and the fact that its founder was an architect, the Bauhaus during the first years of its existence did not have an architecture department. Nonetheless, it was founded with the idea of creating a "total" work of art in which all arts, including architecture, would eventually be brought together. The Bauhaus style later became one of the most influential currents in modern design, Modernist architecture and art, design and architectural education.^[1] The Bauhaus had a profound influence upon subsequent developments in art, architecture, graphic design, interior design, industrial design, and typography.

The school existed in three German cities: Weimar from 1919 to 1925, Dessau from 1925 to 1932 and Berlin from 1932 to 1933, under three different architect-directors: Walter Gropius from 1919 to 1928, Hannes Meyer from 1928 to 1930 and Ludwig Mies van der Rohe from 1930 until 1933, when the school was closed by its own leadership under pressure from the Nazi regime. The Nazi government claimed that it was a centre of communist intellectualism. Though the school was closed, the staff continued to spread its idealistic precepts as they left Germany and emigrated all over the world.^[2]

The changes of venue and leadership resulted in a constant shifting of focus, technique, instructors, and politics. For instance: the pottery shop was discontinued when the school moved from Weimar to Dessau, even though it had been an important revenue source; when Mies van der Rohe took over the school in 1930, he transformed it into a private school, and would not allow any supporters of Hannes Meyer to attend it.



The Bauhaus Dessau.



1921/2, Walter Gropius's Expressionist Monument to the March Dead



Typography by Herbert Bayer above the entrance to the workshop block of the Bauhaus, Dessau, 2005

Contents

- 1 Bauhaus and German modernism
 - 1.1 Bauhaus and Vkhutemas
- 2 History of the Bauhaus
 - 2.1 Weimar
 - 2.2 Dessau
 - 2.3 Berlin
- 3 Architectural output
- 4 Impact
 - 4.1 The White City
- 5 Bauhaus artists
- 6 See also

- 7 Footnotes
- 8 References
- 9 Bibliography
- 10 External links

Bauhaus and German modernism



The Bauhaus Museum - Tel Aviv

Germany's defeat in World War I, the fall of the German monarchy and the abolition of censorship under the new, liberal Weimar Republic allowed an upsurge of radical experimentation in all the arts, previously suppressed by the old regime. Many Germans of left-wing views were influenced by the cultural experimentation that followed the Russian Revolution, such as constructivism. Such influences can be overstated: Gropius himself did not share these radical views, and said that Bauhaus was entirely apolitical.^[3] Just as important was the influence of the 19th century English designer William Morris, who had argued that art should meet the needs of society and that there should be no distinction between form and function.^[4] Thus the Bauhaus style, also known as the International Style, was marked by the absence of ornamentation and by harmony between the function of an object or a building and its design.

However, the most important influence on Bauhaus was modernism, a cultural movement whose origins lay as far back as the 1880s, and which had already made its presence felt in Germany before the World War, despite the prevailing conservatism. The design innovations commonly associated with Gropius and the Bauhaus—the radically simplified forms, the rationality and functionality, and the idea that mass-production was reconcilable with the individual artistic spirit—were already partly developed in Germany before the Bauhaus was founded. The German national designers' organization Deutscher Werkbund was formed in 1907 by Hermann Muthesius to harness the new potentials of mass production, with a mind towards preserving Germany's economic competitiveness with England. In its first seven years, the Werkbund came to be regarded as the authoritative body on questions of design in Germany, and was copied in other countries. Many fundamental questions of craftsmanship versus mass production, the relationship of usefulness and beauty, the practical purpose of formal beauty in a commonplace object, and whether or not a single proper form could exist, were argued out among its 1,870 members (by 1914).

The entire movement of German architectural modernism was known as Neues Bauen. Beginning in June 1907, Peter Behrens' pioneering industrial design work for the German electrical company AEG successfully integrated art and mass production on a large scale. He designed consumer products, standardized parts, created clean-lined designs for the company's graphics, developed a consistent corporate identity, built the modernist landmark AEG Turbine Factory, and made full use of newly developed materials such as poured concrete and exposed steel. Behrens was a founding member of the Werkbund, and both Walter Gropius and Adolf Meyer worked for him in this period.

The Bauhaus was founded at a time when the German zeitgeist had turned from emotional Expressionism to the matter-of-fact New Objectivity. An entire group of working architects, including Erich Mendelsohn, Bruno Taut and Hans Poelzig, turned away from fanciful experimentation, and turned toward rational, functional, sometimes standardized building. Beyond the Bauhaus, many other significant German-speaking architects in the 1920s responded to the same aesthetic issues and material possibilities as the school. They also responded to the promise of a "minimal dwelling" written into the new Weimar Constitution. Ernst May, Bruno Taut, and Martin Wagner, among others, built large housing blocks in Frankfurt and Berlin. The acceptance of modernist design into everyday life was the subject of publicity campaigns, well-attended public exhibitions like the Weissenhof Estate, films, and sometimes fierce public debate.

Bauhaus and Vkhutemas

The Vkhutemas, the Russian state art and technical school founded in 1920 in Moscow, has been compared to Bauhaus. Founded a year after the Bauhaus school, Vkhutemas has close parallels to the German Bauhaus in its intent, organization and scope. The two schools were the first to train artist-designers in a modern manner.^[5] Both schools were state-sponsored initiatives to merge the craft tradition with modern technology, with a Basic Course in aesthetic principles, courses in color theory, industrial design, and architecture.^[5] Vkhutemas was a larger school than the Bauhaus,^[6] but it was less publicised outside the Soviet Union and consequently, is less familiar to the West.^[7]

With the internationalism of modern architecture and design, there were many exchanges between the Vkhutemas and the Bauhaus.^[8] The second Bauhaus director Hannes Meyer attempted to organise an exchange between the two schools, while Hinnerk Scheper of the Bauhaus collaborated with various Vkhutein members on the use of colour in architecture. In addition, El Lissitzky's book *Russia: an Architecture for World Revolution* published in German in 1930 featured several illustrations of Vkhutemas/Vkhutein projects there.

History of the Bauhaus

Weimar

The school was founded by Walter Gropius in Weimar in 1919 as a merger of the Grand Ducal School of Arts and Crafts and the Weimar Academy of Fine Art. Its roots lay in the arts and crafts school founded by the Grand Duke of Saxe-Weimar-Eisenach in 1906 and directed by Belgian Art Nouveau architect Henry van de Velde.^[9] When van de Velde was forced to resign in 1915 because he was Belgian, he suggested Gropius, Hermann Obrist and August Endell as possible successors. In 1919, after delays caused by the destruction of World War I and a lengthy debate over who should head the institution and the socio-economic meanings of a reconciliation of the fine arts and the applied arts (an issue which remained a defining one throughout the school's existence), Gropius was made the director of a new institution integrating the two called the Bauhaus.^[10] In the pamphlet for an April 1919 exhibition entitled "Exhibition of Unknown Architects", Gropius proclaimed his goal as being "to create a new guild of craftsmen, without the class distinctions which raise an arrogant barrier between craftsman and artist." Gropius' neologism *Bauhaus* references both building and the Bauhütte, a premodern guild of stonemasons.^[11] The early intention was for the Bauhaus to be a combined architecture school, crafts school, and academy of the arts. In 1919 Swiss painter Johannes Itten, German-American painter Lyonel Feininger, and German sculptor Gerhard Marcks, along with Gropius, comprised the faculty of the Bauhaus. By the following year their ranks had grown to include German painter, sculptor and designer Oskar Schlemmer who headed the theater workshop, and Swiss painter Paul Klee, joined in 1922 by Russian painter Wassily Kandinsky. A tumultuous year at the Bauhaus, 1922 also saw the move of Dutch painter Theo van Doesburg to Weimar to promote De Stijl ("The Style"), and a visit to the Bauhaus by Russian Constructivist artist and architect El Lissitzky.^[12]

From 1919 to 1922 the school was shaped by the pedagogical and aesthetic ideas of Johannes Itten, who taught the *Vorkurs* or "preliminary course" that was the introduction to the ideas of the Bauhaus.^[10] Itten was heavily influenced in his teaching by the ideas of Franz Cizek and Friedrich Wilhelm August Fröbel. He was also influenced in respect to aesthetics by the work of the Blaue Reiter group in Munich as well as the work of Austrian Expressionist Oskar Kokoschka. The influence of

UNESCO World Heritage Site

Bauhaus and its Sites in Weimar and Dessau

Name as inscribed on the World Heritage List (<http://whc.unesco.org/en/list>)



Bauhaus building in Dessau

Type	Cultural
Criteria	ii, iv, vi
Reference	729 (http://whc.unesco.org/en/list/729)
UNESCO region (http://whc.unesco.org/en/list/?search=&search_by_country=&type=&media=&region=&order=region)	Europe and North America

Inscription history

Inscription	1996 (20th Session)
--------------------	---------------------

and a visit to the Bauhaus by Russian Constructivist artist and architect El Lissitzky.^[12]

German Expressionism favoured by Itten was analogous in some ways to the fine arts side of the ongoing debate. This influence culminated with the addition of Der Blaue Reiter founding member Wassily Kandinsky to the faculty and ended when Itten resigned in late 1922. Itten was replaced by the Hungarian designer László Moholy-Nagy, who rewrote the *Vorkurs* with a leaning towards the New Objectivity favored by Gropius, which was analogous in some ways to the applied arts side of the debate. Although this shift was an important one, it did not represent a radical break from the past so much as a small step in a broader, more gradual socio-economic movement that had been going on at least since 1907 when van de Velde had argued for a craft basis for design while Hermann Muthesius had begun implementing industrial prototypes.^[12]

Gropius was not necessarily against Expressionism, and in fact himself in the same 1919 pamphlet proclaiming this "new guild of craftsmen, without the class snobbery," described "painting and sculpture rising to heaven out of the hands of a million craftsmen, the crystal symbol of the new faith of the future." By 1923 however, Gropius was no longer evoking images of soaring Romanesque cathedrals and the craft-driven aesthetic of the "Völkisch movement", instead declaring "we want an architecture adapted to our world of machines, radios and fast cars."^[13] Gropius argued that a new period of history had begun with the end of the war. He wanted to create a new architectural style to reflect this new era. His style in architecture and consumer goods was to be functional, cheap and consistent with mass production. To these ends, Gropius wanted to reunite art and craft to arrive at high-end functional products with artistic merit. The Bauhaus issued a magazine called *Bauhaus* and a series of books called "Bauhausbücher". Since the Weimar Republic lacked the quantity of raw materials available to the United States and Great Britain, it had to rely on the proficiency of a skilled labor force and an ability to export innovative and high quality goods. Therefore designers were needed and so was a new type of art education. The school's philosophy stated that the artist should be trained to work with the industry.

Weimar was in the German state of Thuringia, and the Bauhaus school received state support from the Social Democrat-controlled Thuringian state government. The school in Weimar experienced political pressure from conservative circles in Thuringian politics, increasingly so after 1923 as political tension rose. One condition placed on the Bauhaus in this new political environment was the exhibition of work undertaken at the school. This condition was met in 1923 with the Bauhaus' exhibition of the experimental Haus am Horn.^[14] In February 1924, the Social Democrats lost control of the state parliament to the Nationalists. The Ministry of Education placed the staff on six-month contracts and cut the school's funding in half. On 26 December 1924 the Bauhaus issued a press release and setting the closure of the school for the end of March 1925.^{[15][16]} At this point they had already been looking for alternative sources of funding. After the Bauhaus moved to Dessau, a school of industrial design with teachers and staff less antagonistic to the conservative political regime remained in Weimar. This school was eventually known as the Technical University of Architecture and Civil Engineering, and in 1996 changed its name to Bauhaus-University Weimar.

Dessau

Gropius's design for the Dessau facilities was a return to the futuristic Gropius of 1914 that had more in common with the International style lines of the Fagus Factory than the stripped down Neo-classical of the Werkbund pavilion or the *Völkisch* Sommerfeld House.^[17] The Dessau years saw a remarkable change in direction for the school. According to Elaine Hoffman, Gropius had approached the Dutch architect Mart Stam to run the newly founded architecture program, and when Stam declined the position, Gropius turned to Stam's friend and colleague in the ABC group, Hannes Meyer.

Meyer became director when Gropius resigned in February 1928, and brought the Bauhaus its two most significant building



The main building of the Bauhaus-University Weimar (built 1904–1911, designed by Henry van de Velde to house the sculptors' studio at the Grand Ducal Saxon Art School. Designated as a UNESCO World Heritage Site in 1996).



Foyer of the Bauhaus-University Weimar



The Bauhaus Dessau

commissions, both of which still exist: five apartment buildings in the city of Dessau, and the headquarters of the Federal School of the German Trade Unions (ADGB) in Bernau. Meyer favored measurements and calculations in his presentations to clients, along with the use of off-the-shelf architectural components to reduce costs, and this approach proved attractive to potential clients. The school turned its first profit under his leadership in 1929.

But Meyer also generated a great deal of conflict. As a radical functionalist, he had no patience with the aesthetic program, and forced the resignations of Herbert Bayer, Marcel Breuer, and other long-time instructors. Even though Meyer shifted the orientation of the school further to the left than it had been under Gropius, he didn't want the school to become a tool of left-wing party politics. He prevented the formation of a student Communist cell, and in the increasingly dangerous political atmosphere, this became a threat to the existence of the Dessau school. Dessau mayor Fritz Hesse fired him in the summer of 1930.^[18] The Dessau city council attempted to convince Gropius to return as head of the school, but Gropius instead suggested Ludwig Mies van der Rohe. Mies was appointed in 1930, and immediately interviewed each student, dismissing those that he deemed uncommitted. Mies halted the school's manufacture of goods so that the school could focus on teaching. Mies appointed no new faculty other than his close confidant Lilly Reich. By 1931, the National Socialist German Workers' Party was becoming more influential in German politics. When they gained control of the Dessau City Council they moved to close the school.^[19]

Berlin

In late 1932, Mies rented a derelict factory in Berlin to use as the new Bauhaus with his own money. The students and faculty rehabilitated the building, painting the interior white. The school operated for ten months without further interference from the Nazi Party. In 1933, the Gestapo closed down the Berlin school. Mies protested the decision, eventually speaking to the head of the Gestapo, who agreed to allow the school to re-open. However, shortly after receiving a letter permitting the opening of the Bauhaus, Mies and the other faculty agreed to voluntarily shut down the school.^[19]

Although neither the Nazi Party nor Hitler himself had a cohesive architectural policy before they came to power in 1933, Nazi writers like Wilhelm Frick and Alfred Rosenberg had already labeled the Bauhaus "un-German" and criticized its modernist styles, deliberately generating public controversy over issues like flat roofs. Increasingly through the early 1930s, they characterized the Bauhaus as a front for communists and social liberals. Indeed, a number of communist students loyal to Meyer moved to the Soviet Union when he was fired in 1930.

Even before the Nazis came to power, political pressure on Bauhaus had increased. The Nazi movement, from nearly the start, denounced the Bauhaus for its "degenerate art", and the Nazi regime was determined to crack down on what it saw as the foreign, probably Jewish influences of "cosmopolitan modernism." Despite Gropius's protestations that as a war veteran and a patriot his work had no subversive political intent, the Berlin Bauhaus was pressured to close in April 1933. Emigrants did succeed, however, in spreading the concepts of the Bauhaus to other countries, including the "New Bauhaus" of Chicago.^[20] Mies decided to emigrate to the United States for the directorship of the School of Architecture at the Armour Institute (now Illinois Institute of Technology) in Chicago and to seek building commissions.^[a] The simple engineering-oriented functionalism of stripped-down modernism, however, led to some Bauhaus influences living on in Nazi Germany. When Hitler's chief engineer, Fritz Todt, began opening the new autobahn (highways) in 1935, many of the bridges and service stations were "bold examples of modernism"—among those submitting designs was Mies van der Rohe.^[21]

Architectural output

The paradox of the early Bauhaus was that, although its manifesto proclaimed that the ultimate aim of all creative activity was building, the school did not offer classes in architecture until 1927. During the years under Gropius (1919–1927), he and his partner Adolf Meyer observed no real distinction between the output of his architectural office and the school. So the built output of Bauhaus architecture in these years is the output of Gropius: the Sommerfeld house in Berlin, the Otte house in Berlin, the Auerbach house in Jena, and the competition design for the Chicago Tribune Tower, which brought the school much attention. The definitive 1926 Bauhaus building in Dessau is also attributed to Gropius. Apart from contributions to the 1923 Haus am Horn, student architectural work amounted to un-built projects, interior finishes, and craft work like cabinets, chairs and pottery.

In the next two years under Meyer, the architectural focus shifted away from aesthetics and towards functionality. There

were major commissions: one from the city of Dessau for five tightly designed "Laubenganghäuser" (apartment buildings with balcony access), which are still in use today, and another for the headquarters of the Federal School of the German Trade Unions (ADGB) in Bernau bei Berlin. Meyer's approach was to research users' needs and scientifically develop the design solution.

Mies van der Rohe repudiated Meyer's politics, his supporters, and his architectural approach. As opposed to Gropius's "study of essentials", and Meyer's research into user requirements, Mies advocated a "spatial implementation of intellectual decisions", which effectively meant an adoption of his own aesthetics. Neither van der Rohe nor his Bauhaus students saw any projects built during the 1930s.

The popular conception of the Bauhaus as the source of extensive Weimar-era working housing is not accurate. Two projects, the apartment building project in Dessau and the Törten row housing also in Dessau, fall in that category, but developing worker housing was not the first priority of Gropius nor Mies. It was the Bauhaus contemporaries Bruno Taut, Hans Poelzig and particularly Ernst May, as the city architects of Berlin, Dresden and Frankfurt respectively, who are rightfully credited with the thousands of socially progressive housing units built in Weimar Germany. The housing Taut built in south-west Berlin during the 1920s, close to the U-Bahn stop Onkel Toms Hütte, is still occupied.

Impact

The Bauhaus had a major impact on art and architecture trends in Western Europe, the United States, Canada and Israel in the decades following its demise, as many of the artists involved fled, or were exiled by, the Nazi regime. Tel Aviv in 2004 was named to the list of world heritage sites by the UN due to its abundance of Bauhaus architecture;^{[22][23]} it had some 4,000 Bauhaus buildings erected from 1933 on.

In 1928, the Hungarian painter Alexander Bortnyik founded a school of design in Budapest called Miihely (also "Muhely"^[24] or "Mugely"^[25]), which means "the studio".^[26] Located on the seventh floor of a house on Nagymezo Street,^[26] it was meant to be the Hungarian equivalent to the Bauhaus.^[27] The literature sometimes refers to it—in an oversimplified manner—as "the Budapest Bauhaus".^[28] Bortnyik was a great admirer of Moholy-Nagy and had met Walter Gropius in Weimar between 1923 and 1925.^[29] Moholy-Nagy himself taught at the Miihely. Victor Vasarely, a pioneer of Op Art, studied at this school before establishing in Paris in 1930.^[30]

Walter Gropius, Marcel Breuer, and László Moholy-Nagy re-assembled in Britain during the mid 1930s to live and work in the Isokon project before the war caught up with them. Both Gropius and Breuer went to teach at the Harvard Graduate School of Design and worked together before their professional split. Their collaboration produced The Aluminum City Terrace in New Kensington, Pennsylvania and the Alan I W Frank House in Pittsburgh, among other projects. The Harvard School was enormously influential in America in the late 1920s and early 1930s, producing such students as Philip Johnson, I.M. Pei, Lawrence Halprin and Paul Rudolph, among many others.

In the late 1930s, Mies van der Rohe re-settled in Chicago, enjoyed the sponsorship of the influential Philip Johnson, and became one of the pre-eminent architects in the world. Moholy-Nagy also went to Chicago and founded the New Bauhaus school under the sponsorship of industrialist and philanthropist Walter Paepcke. This school became the Institute of Design, part of the Illinois Institute of Technology. Printmaker and painter Werner Drewes was also largely responsible for bringing



Bauhaus building in Chemnitz



A stage in the Festsaal



Ceiling with light fixtures for stage in the Festsaal



Dormitory balconies in the residence

the Bauhaus aesthetic to America and taught at both Columbia University and Washington University in St. Louis. Herbert Bayer, sponsored by Paepcke, moved to Aspen, Colorado in support of Paepcke's Aspen projects at the Aspen Institute. In 1953, Max Bill, together with Inge Aicher-Scholl and Otl Aicher, founded the Ulm School of Design (German: Hochschule für Gestaltung—HfG Ulm) in Ulm, Germany, a design school in the tradition of the Bauhaus. The school is notable for its inclusion of semiotics as a field of study. The school closed in 1968, but the "Ulm Model" concept continues to influence international design education.^[31]

The influence of the Bauhaus on design education was significant. One of the main objectives of the Bauhaus was to unify art, craft, and technology, and this approach was incorporated into the curriculum of the Bauhaus. The structure of the Bauhaus *Vorkurs* (preliminary course) reflected a pragmatic approach to integrating theory and application. In their first year, students learnt the basic elements and principles of design and colour theory, and experimented with a range of materials and processes.^{[32][33]} This approach to design education became a common feature of architectural and design school in many countries. For example, the Shillito Design School in Sydney stands as a unique link between Australia and the Bauhaus. The colour and design syllabus of the Shillito Design School was firmly underpinned by the theories and ideologies of the Bauhaus. Its first year foundational course mimicked the *Vorkurs* and focused on the elements and principles of design plus colour theory and application. The founder of the school, Phyllis Shillito, which opened in 1962 and closed in 1980, firmly believed that "A student who has mastered the basic principles of design, can design anything from a dress to a kitchen stove".^[34]

One of the most important contributions of the Bauhaus is in the field of modern furniture design. The ubiquitous Cantilever chair and the Wassily Chair designed by Marcel Breuer are two examples. (Breuer eventually lost a legal battle in Germany with Dutch architect/designer Mart Stam over the rights to the cantilever chair patent. Although Stam had worked on the design of the Bauhaus's 1923 exhibit in Weimar, and guest-lectured at the Bauhaus later in the 1920s, he was not formally associated with the school, and he and Breuer had worked independently on the cantilever concept, thus leading to the patent dispute.) The single most profitable tangible product of the Bauhaus was its wallpaper.

The physical plant at Dessau survived World War II and was operated as a design school with some architectural facilities by the German Democratic Republic. This included live stage productions in the Bauhaus theater under the name of *Bauhausbühne* ("Bauhaus Stage"). After German reunification, a reorganized school continued in the same building, with no essential continuity with the Bauhaus under Gropius in the early 1920s.^[35] In 1979 Bauhaus-Dessau College started to organize postgraduate programs with participants from all over the world. This effort has been supported by the Bauhaus-Dessau Foundation which was founded in 1974 as a public institution.

Later evaluation of the Bauhaus design credo was critical of its flawed recognition of the human element, an acknowledgement of "...the dated, unattractive aspects of the Bauhaus as a projection of utopia marked by mechanistic views of human nature...Home hygiene without home atmosphere."^[36]

The White City

The White City of Tel Aviv (Hebrew: העיר הלבנה, *Ha-Ir HaLevana*) refers to a collection of over 4,000 Bauhaus or International style buildings built in Tel Aviv from the 1930s by German Jewish architects who emigrated to the British Mandate of Palestine after the rise of the Nazis. Tel Aviv has the largest number of buildings in this style of any city in the world. In 2003, the United Nations Educational, Scientific and Cultural Organization (UNESCO) proclaimed Tel Aviv's *White City* a World Cultural Heritage site, as "an outstanding example of new town planning and architecture in the early



Mechanically opened windows



The Mensa (Cafeteria)



Typewriter *Olivetti Studio 42* designed by the Bauhaus-alumnus Alexander Schawinsky in 1936

20th century."^[37]

Established in 2000, The Bauhaus Center in Tel Aviv is an organization dedicated to the ongoing documentation of the architectural heritage.^[38] In 2003, it hosted an exhibition on preservation of the architecture that showcased 25 buildings.^[39] To further the architectural culture in the city, a Bauhaus Museum opened in Tel Aviv in 2008, designed by Israeli architect Ron Arad.^{[40][41]}

Bauhaus artists

The Bauhaus was not a formal group, but rather a school. Its three architect-directors (Walter Gropius, Hannes Meyer, and Ludwig Mies van der Rohe) are the names most closely associated with it.

Furthermore a large number of outstanding artists of their time were lecturers at the Bauhaus:

- Anni Albers
- Josef Albers
- Herbert Bayer
- Max Bill
- Marianne Brandt
- Marcel Breuer
- Avgust Černigoj
- Christian Dell
- Werner Drewes
- Lyonel Feininger
- Naum Gabo
- Ludwig Hilberseimer
- Ludwig Hirschfeld Mack
- Johannes Itten
- Wassily Kandinsky
- Paul Klee
- Otto Lindig
- Gerhard Marcks
- László Moholy-Nagy
- Piet Mondrian
- Oskar Schlemmer
- Lothar Schreyer
- Joost Schmidt
- Naum Slutzky
- Gunta Stölzl

See also

- Bauhaus University Weimar
- Bauhaus Museum, Weimar
- Bauhaus Archive
- Bauhaus Dessau Foundation
- Bauhaus in Budapest
- New Bauhaus
- Form follows function
- New Objectivity (architecture)
- International style (architecture)
- Constructivist architecture
- Expressionist architecture
- Ulm School of Design

Footnotes

- ^a The closure, and the response of Mies van der Rohe, is fully documented in Elaine Hochman's *Architects of Fortune*.

References

1. ^ Pevsner, Nikolaus, ed. (1999). *A Dictionary of Architecture and Landscape Architecture* (Paperback). Fleming, John; Honour, Hugh (5th ed.). London: Penguin Books. p. 880. ISBN 0-14-051323-X.
2. ^ [...], [contributors Rachel Barnes (2001). *The 20th-Century art book*. (Reprinted. ed.). London: Phaidon Press. ISBN 0714835420.
3. ^ Evans, Richard J. *The Coming of the Third Reich*, p. 416
4. ^ *Funk and Wagnall's New Encyclopaedia*, Vol 5, p. 348
5. ^ ^{a b} (Russian) *Great Soviet Encyclopedia; Bolshaya Sovetskaya Entsiklopediya, Bxymemac* (<http://www.cultinfo.ru/fulltext/1/001/008/007/304.htm>)
6. ^ Wood, Paul (1999) *The Challenge of the Avant-Garde*. New Haven: Yale University Press ISBN 0-300-07762-9, p. 244
7. ^ Tony Fry (October 1999). *A new design philosophy: an introduction to defuturing* (<http://books.google.com/books?id=yEc7UGv2xQEC>). UNSW Press. p. 161. ISBN 978-0-86840-753-1. Retrieved 15 May 2011..
8. ^ Colton, Timothy J. (1995) *Moscow: Governing the Socialist Metropolis*. Cambridge MA: Harvard University Press ISBN 0-674-58749-9; p. 215
9. ^ Pevsner, Nikolaus, ed. (1999). *A Dictionary of Architecture and Landscape Architecture* (Paperback). Fleming, John; Honour, Hugh (5th ed.). Penguin Books. p. 44. ISBN 0-19-860678-8.
10. ^ ^{a b} Frampton, Kenneth (1992). "The Bauhaus: Evolution of an Idea 1919–32". *Modern Architecture: a critical history* (3rd ed. rev. ed.). New York, NY: Thames and Hudson, Inc. p. 124. ISBN 0-500-20257-5.
11. ^ Whitford, Frank, ed. (1992). *The Bauhaus: Masters & Students by Themselves*. London: Conran Octopus. p. 32. ISBN 1-85029-415-1. "...He invented the name 'Bauhaus' not only because it specifically referred to bauen ('building', 'construction')—but also because of its similarity to the word Bauhütte, the medieval guild of builders and stonemasons out of which Freemasonry sprang. The Bauhaus was to be a kind of modern Bauhütte, therefore, in which craftsmen would work on common projects together, the greatest of which would be buildings in which the arts and crafts would be combined."
12. ^ ^{a b} Hal Foster, ed. (2004). "1923: The Bauhaus ... holds its first public exhibition in Weimar, Germany". *Art Since 1900: Volume 1—1900 to 1944*. Rosalind Krauss, Yve-Alain Bois, Benjamin Buchloh. New York, NY: Thames & Hudson. pp. 185–189. ISBN 0-500-28534-9.
13. ^ Curtis, William (1987). "Walter Gropius, German Expressionism, and the Bauhaus". *Modern Architecture Since 1900* (2nd ed.). Prentice-Hall. pp. 309–316. ISBN 0-13-586694-4.
14. ^ Ackermann et al., *Bauhaus* (Cologne: Könemann, 1999), 406.
15. ^ Michael Baumgartner and Josef Helfenstein At the Bauhaus in Weimar, 1921–1924 (http://www.paulkleezentrum.ch/ww/en/pub/web_root/act/wissenschaftliches_archiv/werkphasen/am_bauhaus_in_weimar_1921_1924.cfm), at Zentrum Paul Klee
16. ^ Magdalena Droste (2002) [1990] *Bauhaus, 1919–1933* (<http://books.google.ie/books?id=ZXB8rX5AsgUC>) p.113
17. ^ Curtis, William (2000). "Walter Gropius, German Expressionism, and the Bauhaus". *Modern Architecture Since 1900* (2nd ed.). Prentice-Hall. p. 120. ISBN 0-13-586694-4.
18. ^ Richard A. Etlin (2002). *Art, culture, and media under the Third Reich* (<http://books.google.com/books?id=MTYQuQ2g36MC>). University of Chicago Press. p. 291. ISBN 978-0-226-22086-4. Retrieved 15 May 2011.
19. ^ ^{a b} David Spaeth (1985). *Ludwig Mies van der Rohe*. Rizzoli New York. pp. 87–93. ISBN 0-8478-0563-8.
20. ^ Jardi, Enric (1991) *Paul Klee*. Rizzoli Intl Pubns, p. 22
21. ^ Richard J Evans, *The Third Reich in Power*, 325
22. ^ "Unesco celebrates Tel Aviv" (http://news.bbc.co.uk/2/hi/middle_east/3777385.stm). *BBC News*. 8 June 2004. Retrieved 26 April 2010.
23. ^ White City of Tel-Aviv – the Modern Movement – UNESCO World Heritage Centre (<http://whc.unesco.org/en/list/1096>)
24. ^ Edward Lucie-Smith, *Late modern: the visual arts since 1945*, London: Thames & Hudson, 1976, p. 164.
25. ^ William Chapin Seitz, Marla Price, *Art in the Age of Aquarius*, Smithsonian Inst Press, 1992, p. 92.
26. ^ ^{a b} Gaston Diehl, Vasarely, New York: Crown, 1972, p. 12
27. ^ Jean Luc Daval, *History of abstract painting*, Paris: Hazan, 1989, p. 199.

28. ^ See: William Chapin Seitz, Marla Price, *Art in the Age of Aquarius*, Smithsonian Inst Press, 1992, p. 92; Edward Lucie-Smith, *Late modern: the visual arts since 1945*, London: Thames & Hudson, 1976, p. 164; Jean Louis Ferrier, Yann Le Pichon, *Art of our century: the story of western art, 1900 to the present 1990*, London : Longman, p. 521.
29. ^ Guitemie Maldonado, "Une réception différée et relayée. L'Atelier d'art abstrait et le "modèle-Bauhaus", 1950-1953", in: Martin Schieder, Isabelle Ewig, *In die Freiheit geworfen: Positionen zur deutsch-französischen Kunstgeschichte nach 1945*, Oldenbourg Verlag, 22 Nov 2006, p. 100.
30. ^ Jean Louis Ferrier, Yann Le Pichon, *Art of our century: the story of western art, 1900 to the present 1990*, London : Longman, p. 521.
31. ^ Ulm School of Design | HfG Ulm Archive (http://www.hfg-archiv.ulm.de/english/the_hfg_ulm/)
32. ^ Bayer, H., Gropius, W., & Gropius, I. (Eds.). (1975). *Bauhaus 1919–1928*. London: Secker & Warburg.
33. ^ Itten, J. (1963). *Design and form: The basic course at the Bauhaus and later* (Revised edition, 1975). New York: John Wiley & Sons.
34. ^ O'Connor, Z. (2013). "The Shillito Design School: Australia's link with the Bauhaus", *The International Journal of Design in Society*, 6(3), 149–159.
35. ^ Current information : english : Stiftung Bauhaus Dessau / Bauhaus Dessau Foundation (<http://www.bauhaus-dessau.de/en/>)
36. ^ Schjeldahl, Peter, "Bauhaus Rules," *The New Yorker*, November 16, 2009
37. ^ UNESCO, *Decision Text* (<http://whc.unesco.org/en/decisions/718>), World Heritage Centre, retrieved 14 September 2009
38. ^ *The Bauhaus Center* (<http://www.haaretz.com/hasen/spages/965644.html>), Haaretz, 18 May 2008
39. ^ Esther Zandberg, *Exhibition on Preservation of Bauhaus in Tel Aviv* (<http://www.haaretz.co.il/hasite/objects/pages/PrintArticle.jhtml?itemNo=350188>), Haaretz, 15 October 2003
40. ^ Esther Hecht, *Bauhaus Museum Opens in Tel Aviv's White City* (<http://archrecord.construction.com/news/daily/archives/080421bauhaus.asp>), Architectural Record, 21 April 2008
41. ^ David Bachar, *Surroundings / Daniella Luxembourg's Bauhaus kiosk* (<http://www.haaretz.com/hasen/spages/949759.html>), Haaretz, 1 May 2008

Bibliography

- Oskar Schlemmer. Tut Schlemmer, Editor. *The Letters and Diaries of Oskar Schlemmer*. Translated by Krishna Winston. Wesleyan University Press, 1972. ISBN 0-8195-4047-1
- Magdalena Droste, Peter Gossel, Editors. *Bauhaus*, Taschen America LLC, 2005. ISBN 3-8228-3649-4
- Marty Bax. *Bauhaus Lecture Notes 1930–1933. Theory and practice of architectural training at the Bauhaus, based on the lecture notes made by the Dutch ex-Bauhaus student and architect J.J. van der Linden of the Mies van der Rohe curriculum*. Amsterdam, Architectura & Natura 1991. ISBN 90-71570-04-5
- Anja Baumhoff, *The Gendered World of the Bauhaus. The Politics of Power at the Weimar Republic's Premier Art Institute, 1919–1931*. Peter Lang, Frankfurt, New York 2001. ISBN 3-631-37945-5
- Boris Friedewald, *Bauhaus*, Prestel, Munich, London, New York 2009, ISBN 978-3-7913-4200-9
- Catherine Weill-Rochant, "*Bauhaus*": *Architektur in Tel Aviv*, Rita H. Gans. Ed., Kiriat Yearim, Zurich, 2008 (German and French)
- 'The Tel-Aviv School : a constrained rationalism' (Catherine Weill-Rochant) *DOCOMOMO* journal (Documentation and conservation of buildings, sites and neighbourhoods of the modern movement), April 2009.
- Peder Anker (1 January 2010). *From Bauhaus to ecohouse: a history of ecological design* (<http://books.google.com/books?id=pxCFWUWvHE4C>). LSU Press. ISBN 978-0-8071-3551-8. Retrieved 15 May 2011.
- Kirsten Baumann: "Bauhaus Dessau: Architecture Design Concept", JOVIS Verlag Berlin 2007, ISBN 978-3-939633-11-2
- Monika Markgraf (Ed.): "Archaeology of Modernism: Renovation Bauhaus Dessau", JOVIS Verlag Berlin 2007,

ISBN 978-3-936314-83-0

- Torsten Blume / Burghard Duhm (Eds.): "Bauhaus.Theatre.Dessau: Change of Scene", JOVIS Verlag Berlin, ISBN 978-3-936314-81-6

External links

- Tate art glossary definition for Bauhaus (<http://www.tate.org.uk/learn/online-resources/glossary/b/bauhaus>)



Wikimedia Commons has media related to ***Bauhaus***.

Retrieved from "<http://en.wikipedia.org/w/index.php?title=Bauhaus&oldid=634531632>"

Categories: Bauhaus Architecture schools Art movements Art schools in Germany Expressionist architecture German architectural styles German architecture Graphic design Industrial design Modernist architecture in Germany Modernist architecture School buildings completed in 1919 School buildings completed in 1926 School buildings completed in 1933 School buildings completed in 1937 Walter Gropius buildings World Heritage Sites in Germany

- This page was last modified on 19 November 2014 at 13:08.
- Text is available under the Creative Commons Attribution-ShareAlike License; additional terms may apply. By using this site, you agree to the Terms of Use and Privacy Policy. Wikipedia® is a registered trademark of the Wikimedia Foundation, Inc., a non-profit organization.

92-09

We hereby certify that we are the owners of, or interested in, the land included within the subdivision shown on the annexed map, and that we are the only persons whose consent is necessary to pass a clear title to said land, and we consent to the making of said map and subdivision as shown within the colored border line, and hereby dedicate to the public use all the avenues, roads, ways, courts, walks, and grant and dedicate to the City of Los Angeles for sanitary sewer purposes easements over the strips of land shown on said map within said subdivision.

JOHN A EVANS CORPORATION

HACIENDA PARK LAND COMPANY

HELLMAN COMMERCIAL TRUST AND SAVINGS BANK

SOUTHERN CALIFORNIA EDISON COMPANY

I, H. KASEYAMA, hereby certify that I am a Civil Engineer, and that this map, consisting of two sheets, correctly represents a survey made under my supervision March 1924, and that all of the monuments shown hereon actually exist and their positions are correctly shown.

Subscribed and sworn to before me this 16th day of April in the year one thousand nine hundred and twenty four

Notary Public in and for Los Angeles County, State of California

State of California }
County of Los Angeles } ss. On this 16th day of April in the year one thousand nine hundred and twenty four before me, *W. H. Hays*, a Notary Public in and for said County of Los Angeles, State of California, residing therein, duly commissioned and sworn, personally appeared *John A. Evans*, known to me to be the President, and *Harold J. Evans*, known to me to be the Secretary of the JOHN A EVANS CORPORATION, the corporation that executed the within instrument, and known to me to be the persons whose names are subscribed thereto, and acknowledged to me that such corporation executed the same. In witness whereof, I have hereunto set my hand and affixed my official seal the day and year in this certificate first above written.

W. H. Hays
Notary Public in and for Los Angeles County, State of California

State of California }
County of Los Angeles } ss. On this day of April in the year one thousand nine hundred and twenty four before me, *W. H. Hays*, a Notary Public in and for said County of Los Angeles, State of California, residing therein, duly commissioned and sworn, personally appeared *J. E. Helman*, known to me to be the President, and *A. B. Heulings*, known to me to be the Secretary of the HACIENDA PARK LAND COMPANY, the corporation that executed the within instrument, and known to me to be the persons whose names are subscribed thereto, and acknowledged to me that such corporation executed the same. In witness whereof, I have hereunto set my hand and affixed my official seal the day and year in this certificate first above written.

Notary Public in and for Los Angeles County, State of California

State of California }
County of Los Angeles } ss. On this 16th day of April in the year one thousand nine hundred and twenty four before me, *W. H. Hays*, a Notary Public in and for said County of Los Angeles, State of California, residing therein, duly commissioned and sworn, personally appeared *Emmanuel Colton*, known to me to be the Vice-President, and *H. B. Kelley*, known to me to be the Secretary of the HELLMAN COMMERCIAL TRUST AND SAVINGS BANK, the corporation that executed the within instrument, and known to me to be the persons whose names are subscribed thereto, and acknowledged to me that such corporation executed the same. In witness whereof, I have hereunto set my hand and affixed my official seal the day and year in this certificate first above written.

W. H. Hays
Notary Public in and for Los Angeles County, State of California

State of California }
County of Los Angeles } ss. On this 16th day of April in the year one thousand nine hundred and twenty four before me, *H. S. Pross*, a Notary Public in and for said County of Los Angeles, State of California, residing therein, duly commissioned and sworn, personally appeared *G. C. Ward*, known to me to be the Vice-President, and *T. F. Burke*, known to me to be the Secretary of the SOUTHERN CALIFORNIA EDISON COMPANY, the corporation that executed the within instrument, and known to me to be the persons whose names are subscribed thereto, and acknowledged to me that such corporation executed the same. In witness whereof, I have hereunto set my hand and affixed my official seal the day and year in this certificate first above written.

H. S. Pross
Notary Public in and for Los Angeles County, State of California

CALIFORNIA TITLE INSURANCE COMPANY
259944 APRIL 20th 1924
Hellman
Commercial Trust and Savings Bank, Southern
California Edison Company

April 16 24

April 16 24

TRACT NO 8500

127 APRIL 24

APR 18 1924
11 46 AM
82
89
M.A.P.S.

H. Mitchell
Frel Deputy

16 April 1924
H. Hays

1500
Tract 11

8500

April 18, 1924
H. Hays

4/18/24

Building Permit History
1650 Queens Road
Hollywood Hills West

- March 4, 1940: Building Permit No. 7815 for the construction of a 2 & 3-story, 6-room, 28' X 31' frame residence and garage (2 car) at 1650 Queens Road, on Lot 135 of Tract No. 8500.
Owner: Antonio J. Polito
Architect: Raphael S. Soriano (Not Listed, but signed permit)
Engineer: None
Contractor: None
Cost: \$5,000.00
- September 5, 1940: Building Permit No.35194, tile drain board and bath.
Owner: Polito
Architect: None
Engineer: None
Contractor: C. Van der Stad.
Cost: Not shown
- September 4, 1984: Building Permit No. LA95468 to construct a 10' X 25' private swimming pool.
Owner: Helene Hahn
Architect: None
Engineer: Kolodziej
Contractor: Professional Pool Builders
Cost: \$8,000.00
- March 29, 1990: Building Permit No. LA53813 to construct a new 21' retaining wall at the front of the property.
Owner: Helene Hahn
Architect: None
Engineer: Herman Goodman
Contractor: Nick Herrera
Cost: \$5,000.00

- March 29, 1990: Grading Permit No. LA53814 for retaining wall backfill.
Owner: Helene Hahn
Architect: None
Engineer: Herman Goodman
Contractor: Nick Herrera
Cost: 50 Cubic yards
- January 15, 1992: Building Permit No. WV20960 to remove existing roofing & apply
8.75 sq. b/p/c. Smoke detectors required.
Owner: Hahn
Architect: None
Engineer: None
Contractor: Champion Roofing
Cost: \$2,100.00
- May 25, 2005 Building Permit No. LA75402 for kitchen - replace cabinets & floor.
C/O windows & doors, same size. Re-roof with torch down. Re-stucco
& water proof as needed. Replace interior plaster with drywall.
Replace damaged framing members (less than 10%). Repair/replace
(E) fireplace per L.A. chimney detail.
Owner: Steven D. Hamilton
Architect: None
Engineer: None
Contractor: Owner
Cost: \$175,000.00

2

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

505

Application for the Erection of a Building
OF
CLASS "D"

To the Board of Building and Safety Commissioners of the City of Los Angeles:
Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:
First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof.
Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.
Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

Lot No. 135

Tract 8500

Location of Building 1650 QUEENS ROAD (House Number and Street)

Approved by City Engineer [Signature]

Between what cross streets QUEENS ROAD & FRANKLIN AVE.

USE INK OR INDELIBLE PENCIL

1. Purpose of building Residence 2 gar (car) Families 1 Rooms 6

2. OWNER (Print Name) ANTONIO J. POLITO Phone AD. 7161

3. Owner's address 1116 Amalia ave. L.A.

4. Certificated Architect none State License No. Phone.

5. Licensed Engineer none State License No. Phone.

6. Contractor none State License No. Phone.

7. Contractor's address none

8. VALUATION OF PROPOSED WORK 5000.00

9. State how many buildings NOW on lot and give use of each. none

10. Size of new building 28' x 31' No. Stories 2 and 3 Height to highest point 30' Size lot 65' x 110'

11. Type of soil granite Foundation (Material) concrete Depth in ground 12" x 18"

12. Width of footing 18"-21"-26" Width of foundation wall 8"-12"-6" Size of redwood sill 2 x 6

13. Material exterior wall Stucco Size of studs: (Exterior) 2x6 4x4 (Interior bearing) 2x4 x 2x6

14. Joist: First floor 2 x 14 Second floor 2 x 12 Rafters 2 x 12 Material of roof John Hancock 2-15" fall

15. Chimney (Material) none Size Flue x No. inlets each flue Depth footing in ground

I have carefully examined and read the above completed Application and know the same is true and correct, and hereby certify and agree that if a permit is issued all the provisions of the Building Ordinance and State Laws will be complied with whether herein specified or not; I also certify that plans and specifications filed will conform to all the Building Ordinances and State Laws.

Sign here ANTONIO J. POLITO (Owner or Authorized Agent)
By Raphael J. Soriano

Plans, Specifications and other data must be filed if required.

PERMIT NO. 7815
FOR DEPARTMENT USE ONLY 7017
Zone R-1 Fire District No. 700
Date 11/4/40
Inspector B.A. Potter

3

CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles: Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit: First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof. Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles. Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM Lot Tract Present location of building } 1650 Queens Road (House Number and Street) New location of building } (House Number and Street) Between what cross streets } Approved by City Engineer Deputy.

1. Purpose of PRESENT building Res Families Rooms (Store, Residence, Apartment House, Hotel, or any other purpose) 2. Use of building AFTER alteration or moving Families Rooms 3. OWNER (Print Name) Roberto Phone 4. Owner's Address 1650 Queens Road 5. Certificated Architect State License No. Phone 6. Licensed Engineer State License No. Phone 7. Contractor C. Van Der Sted State License No. 16858 Phone (6256)0 8. Contractor's Address 2255 Hillmore Ave (Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon) \$ 7800 9. VALUATION OF PROPOSED WORK 10. State how many buildings NOW on lot and give use of each. (Residence, Hotel, Apartment House, or any other purpose) 11. Size of existing building x Number of stories high Height to highest point 12. Class of building Material of existing walls Exterior framework (Wood or Steel)

Describe briefly and fully all proposed construction and work: Tile drain board & brick

Fill in Application on other Side and Sign Statement 100 (OVER)

PERMIT NO. 35184 FOR DEPARTMENT USE ONLY Plans and Specifications checked Zone Fire District No. Corrections verified Bldg. Line Street Widening Ft. Ft. Plans, Specifications and Applications rechecked and approved Application checked and approved (Price 9/21/40) Clerk SPRINKLER Required Valuation Included Specified Yes-No Inspector R.S. [Signature]

OF NEW SWIMMING POOL AND/OR SOLAR HEATER
AND FOR CERTIFICATE OF OCCUPANCY — PUBLIC RECORD

CITY OF LOS ANGELES
DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original

1. LEGAL DESCR	LOT	BLK	TRACT	COUNCIL DIST. NO.	DIST. MAP		
			2500	S.M.	7077		
2. PERMIT FOR	PRIVATE POOL	SPA	STD PLAN	CONSTR	ELECT	PLUMB	SUPPORT
(X)	<input checked="" type="checkbox"/>	<input type="checkbox"/>	(217)	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
3. JOB ADDRESS	1650 Queens Rd					FIRE DIST.	
4. BETWEEN CROSS STREETS	Hollywood Blvd					LOT (TYPE)	
5. OWNER'S NAME	Melene Pan					LOT SIZE	
6. OWNER'S ADDRESS	1650 Queens Rd					1 acre	
7. ARCHITECT OR ENGINEER	BUS LIC NO	ACTIVE STATE LIC NO	PHONE	ALLEY			
Kolodziej		17918					
8. ARCHITECT OR ENGINEER ADDRESS	CITY	ZIP	BLDG LINE				
12330 Mage St	Compton						
9. CONTRACTOR	BUS LIC NO	ACTIVE STATE LIC NO	PHONE	AFFIDAVITS			
Professional Pool Builders		311027	656-5755	CSO			
10. QUALIFIED ELEC INSTALLER	BUS LIC NO	ACTIVE STATE LIC NO	PHONE				
Contractor							
11. QUAL PLUMB INSTALLER	BUS LIC NO	ACTIVE STATE LIC NO OR CITY REG NO	PHONE				
Contractor							
12. MATERIAL OF CONSTRUCTION	NO OF EXISTING BUILDINGS ON LOT AND USE						
	1 house garage						
13. JOB ADDRESS	1650 Queens Rd						
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED POOL AND/OR SOLAR HEATER	\$ 8000						
SWIMMING POOL	SIZE	SURFACE AREA	DEPTH	GRADING	FLOOD		
X	10 x 25	250	all 4' 6"				
SPA	HEATER	POOL COVER REQUIRED	PLANS CHECKED	HWY DEN.	CONS.		
	SOLAR <input type="checkbox"/> GAS <input checked="" type="checkbox"/>	YES <input checked="" type="checkbox"/> NO <input type="checkbox"/>	John Keung				
SOLAR HEATING	SIZE OF COLLECTORS	TOTAL AREA	CONT INSP.	ZONED BY			
			LIC FAB	FRE W/PLT 1			
RR NO	PURPOSE OF HEATER	MATERIAL	INSPECTION ACTIVITY				
	SWIMMING POOL <input checked="" type="checkbox"/> HOT WATER <input type="checkbox"/> OTHER <input type="checkbox"/>	PLASTIC <input checked="" type="checkbox"/> METAL <input type="checkbox"/>	INSPECTOR				
			CAMP QFN MAJ B CONS				
35.00	BUILDING PERMIT FEE						
40.25	(0.75BP) FOR MECHANICAL						
95.25	PERMIT FEE TOTAL						
0.01	0.6675	Claims for refund of fees paid on permits must be filed:					
1.00	0.50	1. Within 1 year from date of payment of fee or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B & S. SEC. 110WS 22 12 & 22 13 LAMC.					
DIST OFFICE	0.056						
FEE	0.1259						
PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED							

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code and my license is in full force and effect.

Date: 8-15-84 License No: C 33 Contractor's Signature: [Signature] Contracting Mailing Address: 7711 W. Newton Ave, #2A, 90048

OWNER-BUILDER DECLARATION

I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code):

I, as owner of the property, am exclusively contracting with licensed contractors to construct a project (Sec. 7044, Business and Professions Code). The Contractor's License Law does not apply to an owner of property who builds or improves thereon and who contracts for such projects with a contractor licensed pursuant to the Contractor's License Law.

I, as owner of the property, am exclusively contracting with licensed contractors to construct a project (Sec. 7044, Business and Professions Code). The Contractor's License Law does not apply to an owner of property who builds or improves thereon and who contracts for such projects with a contractor licensed pursuant to the Contractor's License Law.

I am exempt under Sec. 7031.5, Business and Professions Code for this reason:

Date: _____ Owner's Signature: _____

WORKERS' COMPENSATION DECLARATION

I hereby affirm that I have a certificate of insurance or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 1000, LAC).

Policy No: 1522274 Company: State Farm

Certified copy is hereby furnished.

Certified copy is filed with the Los Angeles City Dept. of Building & Safety.

Date: 8-15-84 Applicant: Robert David (Pro. Pool Builders)

Applicant's Mailing Address: 7711 W. Newton Ave, #2A

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to be one subject to the Workers' Compensation Laws of California.

Date: _____ Applicant: _____

CONSTRUCTION LENDING AGENCY

I hereby affirm that there is a contract in lending agency for the performance of the work for which this permit is issued (Sec. 2097, Civ. C).

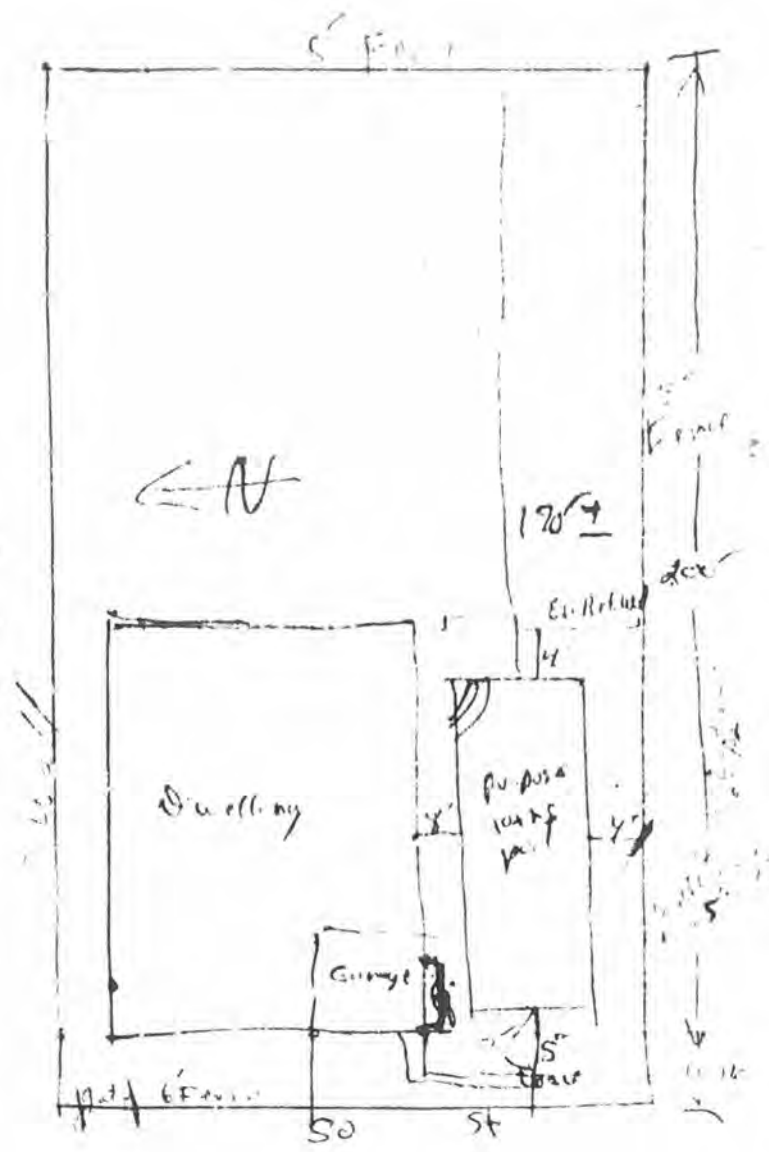
Lender's Name: _____

Lender's Address: _____

NOTICE TO APPLICANT If, after making the Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions of this permit shall be deemed revoked.

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described hereon, on the condition of the property or soil upon which such work is performed (See Sec. 91000, LAC).

L A 95468



10-2-2 101162

10-2-2 101162

FOR INSPECTION 7 9 0 0 1

OF NEW BUILDINGS AND FOR CERTIFICATE OF OCCUPANCY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Fee Plan Required on Back of Original.

1. LOT NO.	135	BLOCK	8500	TOWNSHIP	17	RANGE	17	SECTION	17
2. PURPOSE OF BUILDING	Retaining Wall								
3. JOB ADDRESS	1650 Queens Rd								
4. BETWEEN CROSS STREETS	FRanklin Av AND								
5. OWNER'S NAME	Holleen								
6. OWNER'S ADDRESS	same								
7. ENGINEER	Herman Goodman								
8. ARCHITECT OR DESIGNER	same								
9. ARCHITECT OR ENGINEER'S ADDRESS	same								
10. CONTRACTOR	Nick Herrera								
11. SIZE OF NEW BLDG	WIDTH LENGTH STORIES HEIGHT NO. OF EXISTING BLDGS ON LOT AND USE								
12. MATERIAL OF CONSTRUCTION	EXT. WALLS ROOF								
13. JOB ADDRESS	1650 Queens Rd								
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	5,100								
Retaining Wall									
PURPOSE OF BUILDING									
Retaining wall									
TYPE GROUP OCC FLOOR AREA TOTAL									
DWELL UNITS									
GUEST ROOMS									
PARKING REQ'D.									
PARKING PROVIDED									
INSPECTION DATE									
INSPECTION TIME									
INSPECTION BY									
INSPECTION NO.									
INSPECTION FEE									
INSPECTION FEE RECEIVED									
INSPECTION FEE RECEIVED DATE									
INSPECTION FEE RECEIVED BY									
INSPECTION FEE RECEIVED ADDRESS									
INSPECTION FEE RECEIVED CITY									
INSPECTION FEE RECEIVED STATE									
INSPECTION FEE RECEIVED ZIP									
INSPECTION FEE RECEIVED PHONE									
INSPECTION FEE RECEIVED FAX									
INSPECTION FEE RECEIVED EMAIL									
INSPECTION FEE RECEIVED WEBSITE									
INSPECTION FEE RECEIVED SOCIAL MEDIA									
INSPECTION FEE RECEIVED OTHER									

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

15. I hereby affirm that I am licensed under the provisions of Chapter 9 (beginning with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.

Date: 3/28/90 Lic. Class: C-8-116 No. HERRERA Contractor's Signature: Nick Herrera

Contractor's Mailing Address: 18644 REPUBLIC DR, MORTONVILLE, CA 94030

OWNER-BUILDER DECLARATION

16. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7015.5 Business and Professions Code):

I, as owner of the property, or my employees with wages as their sole compensation, will do the work, or the structure is not intended or offered for sale (Sec. 7044 Business and Professions Code). The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder still has the burden of proving that he did not build or improve for the purpose of sale.

I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044 Business and Professions Code). The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.

I am exempt under Sec. _____ B & P C for this reason: _____

Date: _____ Owner's Signature: _____

WORKERS' COMPENSATION DECLARATION

17. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy of the Los Angeles City Dept. of Public Works and Safety.

Policy No.: ST FUND.

Date: 3-28-90 Applicant's Signature: Nick Herrera

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

18. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner or to become subject to the Workers' Compensation Laws of California.

Date: _____ Applicant's Signature: _____

CONSTRUCTION LENDING AGENCY

19. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3007, Civ. C.).

Lender's Name: _____

Lender's Address: _____

20. I certify that I have read this application and state that the above information is correct. I agree to comply with all applicable laws and regulations and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.

I certify that this permit is an application for inspection, that it does not apply to or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof makes any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or job upon which such work is performed.

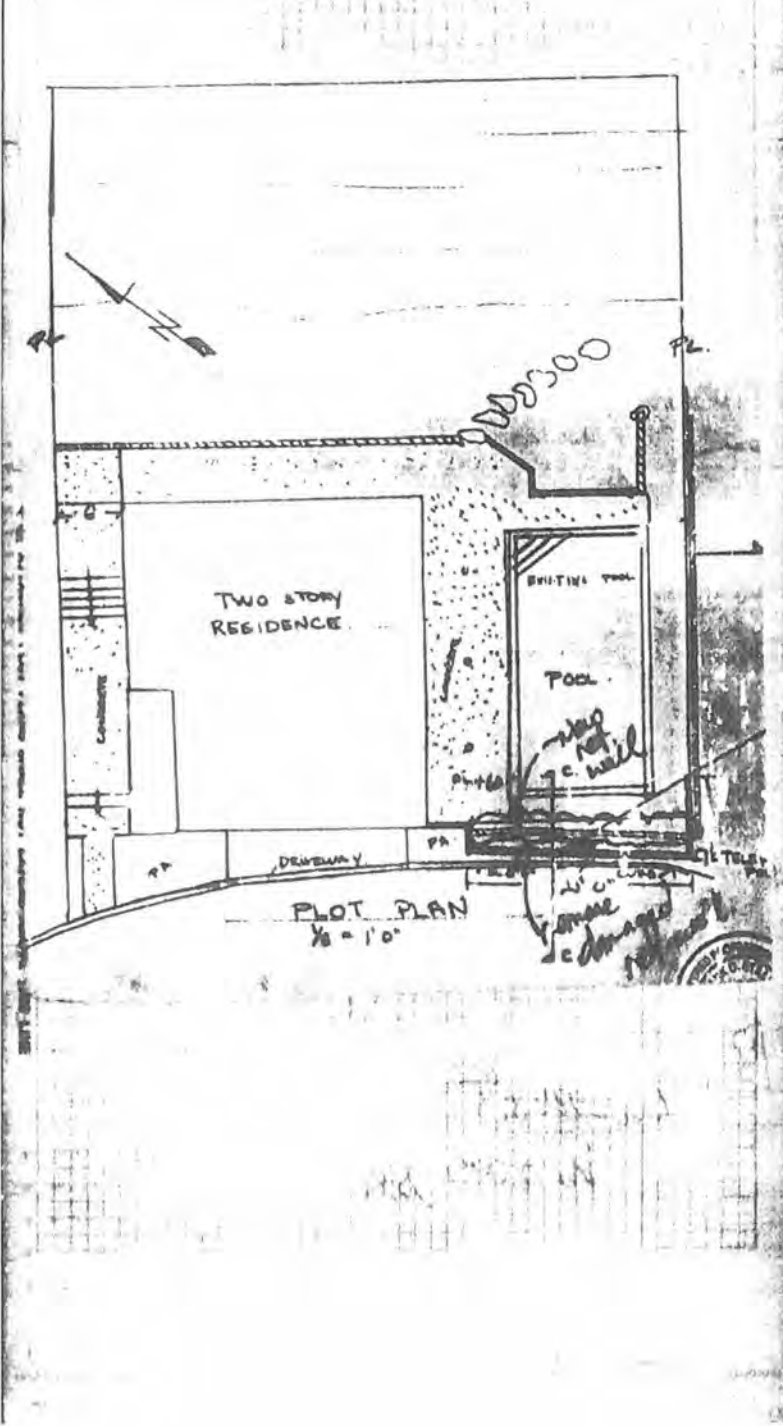
Date: 3/28/90

OK FOR SET WITH SUPERVISOR TO NW WITH PERMIT 3-21-90

Bureau of Engineering	ADDRESS APPROVED	
	DRIVEWAY	
	HIGHWAY DEDICATION	REQUIRED COMPLETED
	FLOOD CLEARANCE	
SEWERS	SEWERS AVAILABLE	
RES NO	NOT AVAILABLE	
CERT NO	SFC PAID	
	SFC NOT APPLICABLE	SFC DUE
Grading	PRIVATE SEWAGE SYSTEM APPROVED	
Comm. Safety	APPROVED FOR ISSUE <input type="checkbox"/> NO FILE <input type="checkbox"/> FILE CLOSED <input type="checkbox"/>	
Fire	APPROVED (TITLE 19) (L.A.M.C. 8700)	
Housing	HOUSING AUTHORITY APPROVAL	
Planning	APPROVED UNDER CASE #	
Transportation	APPROVED FOR	
Construction Tax	RECEIPT NO	DWELLING UNITS

LEGAL DESCRIPTION
 OSHA PERMIT - OSHA 2626 for 3/21/90

ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH



Bureau Engineering	ADDRESS APPROVED	1111 1111
	DRIVEWAY	
	FLOOD CLEARANCE	
	DRAINAGE TO WATERCOURSE APPROVED	
	GRADING IN WATERCOURSE APPROVED	
	GRADING ON PUBLIC PROPERTY APPROVED	
Grad./Plumbing	SEWER AVAILABILITY	
	PRIVATE SEWER SYSTEM APPROVED	
Planning	APPROVED UNDER CASE #	

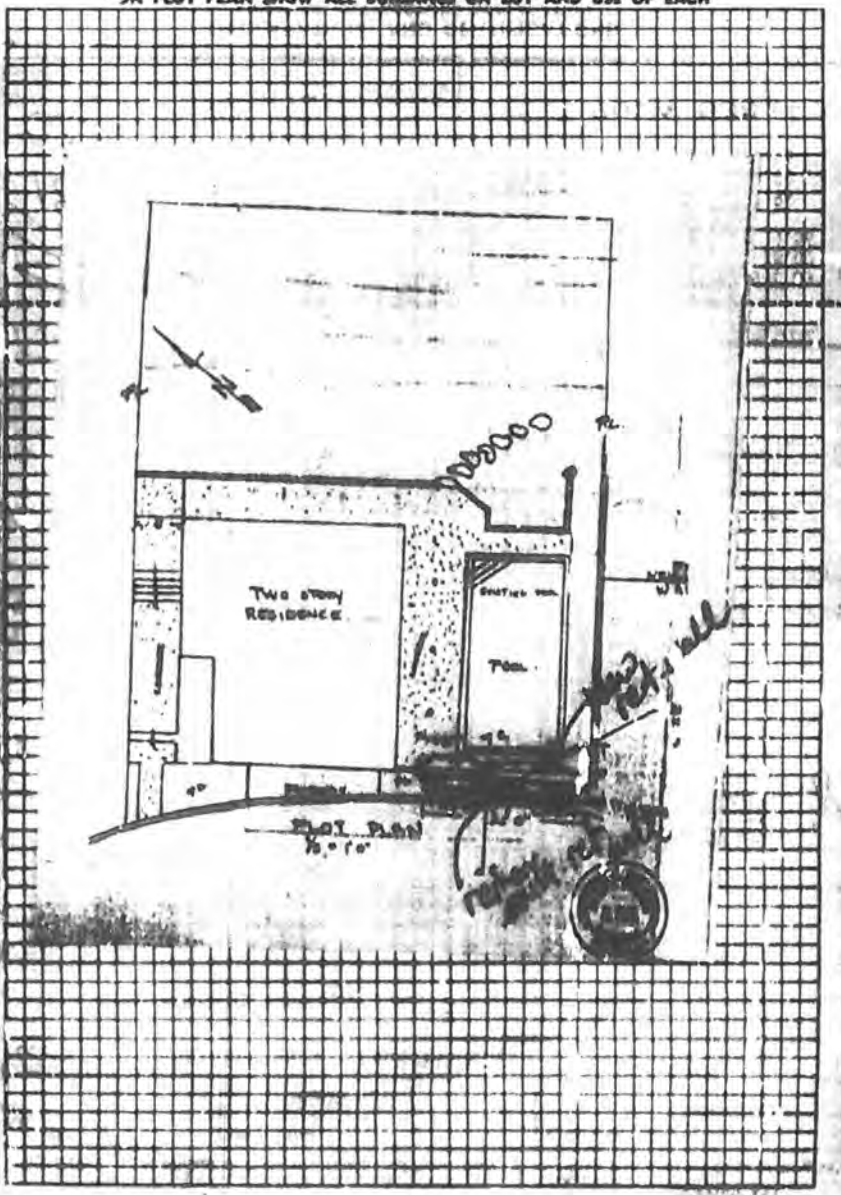
LEGAL DESCRIPTION

EASEMENT MAINTENANCE CERTIFICATION

UNDER PENALTY OF PERJURY I HEREBY CERTIFY THAT "THE PROPOSED GRADING WILL NOT DESTROY OR UNREASONABLY INTERFERE WITH ANY ACCESS OR UTILITY EASEMENT BELONGING TO OTHERS AND LOCATED ON MY PROPERTY. BUT IN THE EVENT SUCH GRADING DOES DESTROY OR UNREASONABLY INTERFERE WITH SUCH EASEMENT A SUBSTITUTE EASEMENT(S) SATISFACTORY TO THE HOLDER(S) OF THE EASEMENT WILL BE PROVIDED." (See Sec. 91.7002(l) (L.A.M.C.)

SIGNED *Mick B* DATE 3-28-90
(Owner or Agent having Property Owner's Consent)

ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH



INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original

1. LEGAL DESC	LOT 135	BLOCK R E R O O F	TRACT	SECTION	COUNTY REF NO ON L Y	DIST MAP 148,5A173
2. PURPOSE OF BUILDING	01: dwlg w/att gar () same					
3. JOB ADDRESS	1650 Queens Rd					
4. BETWEEN CROSS STREET	Franklin AND Hollywood					
5. OWNER'S NAME	Hahn					
6. OWNER'S ADDRESS	1650 Queens Rd Los Angeles 90046					
7. ENGINEER	RUS LIC NO ACTIVE STATE LIC NO PHONE					
8. ARCHITECT OR DESIGNER	BUS LIC NO ACTIVE STATE LIC NO PHONE					
9. ARCHITECT OR ENGINEER'S ADDRESS	CITY ZIP					
10. CONTRACTOR	Champion Rfg 397997 429481 768-8010					
11. SIZE OF NEW BLDG	STORIES	HEIGHT	NO OF EXISTING BUILDINGS ON LOT AND USE			
WIDTH	no change					
12. MATERIAL OF CONSTRUCTION	EXT WALLS	ROOF	FLOOR			
						STREET GUIDE

13. JOB ADDRESS: 1650 Queens Rd

14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING: \$ 1,100.00

15. New Work: Remove exist rfg; apply 8.75 sq b/p/c.

SMOKE DETECTORS REQUIRED.

PURPOSE OF BUILDING	dwlg/gar	size of addition:	none	STORIES	HEIGHT	FILE WITH
TYPE	nc	GROUP OCC	nc	GROUP AMIA	nc	MAAY CHECKED
DWELL UNITS	nc	MAX OCC	nc	TOTAL	nc	APPLICATION APPROVED
GUEST ROOMS	nc	PARKING REQ'D	nc	PARKING PROVIDED	nc	INSPECTION ACTIVITY
PC	GPI	CCM	MP	SYS	SSYS	INSPECTOR
SPC	PM					
BP	33.25	1.50	Credits for refund of fees paid on permits must be filed within one year from date of payment of fee, or 2. Within one year from date of expiration of extension for building or grading permits issued by the Dept. of B & S SECTIONS 22.12 & 22.13.1.A.C.			
SI	ONS					
SD	SBS	1.00				
ISSUING OFFICE	CID	SPRINKLER				
WV	FN	ENERGY	DAS			

UNLESS A PRIOR WRITING OF TIME HAS BEEN ESTABLISHED BY AN OFFICIAL ACTION PLAN CHECK APPROVAL EXPIRES ONE YEAR AFTER THE DATE OF ISSUE AND THIS PERMIT EXPIRES TWO YEARS AFTER THE DATE OF ISSUE UNLESS THE PERMIT IS EXTENDED OR OTHERWISE EXTENDED.

33.25 1.50 1.00

2.03 SSYS

10:42 02:21:25 PM W01 1-2382 (15

PLMS PERMITS R 23.25

RESIDENTIAL 0.50

DEV 2.02

NE STOP SURCH 1.00

LAMPY 04.81

TO TRAN 2383

20960

ASPI STYS NOTIFICATION

Signature: _____ Date: _____

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

16. I hereby affirm that I am a licensed contractor under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is not suspended or annulled.

17. I hereby affirm that I am a licensed contractor under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is not suspended or annulled.

18. I hereby affirm that I have a certificate of coverage for each employee of a certificate of Workers' Compensation for the term of a certified copy thereof (see Labor Code, Section 3800).

WORKERS' COMPENSATION DECLARATION

17. I hereby affirm that I have a certificate of coverage for each employee of a certificate of Workers' Compensation for the term of a certified copy thereof (see Labor Code, Section 3800).

18. I hereby affirm that I have a certificate of coverage for each employee of a certificate of Workers' Compensation for the term of a certified copy thereof (see Labor Code, Section 3800).

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

18. I hereby affirm that I am exempt from the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is not suspended or annulled.

CONSTRUCTION LENDING AGENCY

19. I hereby affirm that I am a construction lending agency for the purposes of the work for which this permit is issued.

20. I hereby affirm that I am a construction lending agency for the purposes of the work for which this permit is issued.

Bureau of Engineers	ADDRESS APPROVED		
	DRIVEWAY		
	HIGHWAY	REQUIRED	
	DEDICATION	COMPLETED	
	FLOOD CLEARANCE		
SEWERS RES NO CERT NO	SEWERS AVAILABLE		
	NOT AVAILABLE		
	SFC PAID		
	SFC DUE		
	SFC NOT APPLICABLE		
Grading	PRIVATE SEWAGE SYSTEM APPROVED		
Comm Safety	APPROVED FOR ISSUE <input type="checkbox"/> NO FILE <input type="checkbox"/> FILE CLOSED <input type="checkbox"/>		
Fire	APPROVED (TITLE 19) (L.A.M.C.-5700)		
Housing	HOUSING AUTHORITY APPROVAL		
Planning	APPROVED UNDER CASE #		
Transportation	APPROVED FOR		
Construction Tax	RECEIPT NO.	DWELLING UNITS	

LEGAL DESCRIPTION

ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH

N/C

← ATTACHED PLOT PLANS SHALL NOT EXCEED ABOVE THIS LINE

1650 N Queens Road



Permit #:
Plan Check #:
Event Code:

05016 - 10000 - 10103

Printed: 05/25/05 02:44 PM

Bldg-Alter/Repair
1 or 2 Family Dwelling
Express Permit
No Plan Check
City of Los Angeles - Department of Building and Safety
APPLICATION FOR BUILDING PERMIT
AND CERTIFICATE OF OCCUPANCY
Last Status: Ready to Issue
Status Date: 05/25/2005

Table with 6 columns: TRACT, BLOCK, LOT#, ABB, COUNTY MAP REF#, PARCEL ID # (PIN #), ASSESSOR PARCEL #. Row 1: TR 8500, 135, M B 92-88/89, 148-5A173 367, 5558 - 022 - 014

3. PARCEL INFORMATION
Area Planning Commission - Central
LADBS Branch Office - LA
Council District - 5
Certified Neighborhood Council - Bel Air - Beverly Cres
Community Plan Area - Hollywood
Census Tract - 1942 00
District Map - 148-5A173
Energy Zone - 9
Fire District - MFD
Hillside Grading Area - YES
Hillside Ordinance - YES
Earthquake-Induced Landslide Area - Yes
Near Source Zone Distance - 0.0
Thomas Brothers Map Grid - 592-J4

4. ZONE(S): R1-1 /

4. DOCUMENTS

5. CHECKLIST ITEMS

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION
Owner(s): Hamilton, Steven D, 1650 Queens Rd, LOS ANGELES CA 90069
Tenant:
Applicant: (Relationship Agent for Owner) Sean Gale - (310) 420-7887

7. EXISTING USE: (01) Dwelling - Single Family
PROPOSED USE:

8. DESCRIPTION OF WORK
KITCHEN - REPLACE CABINETS & FLOOR. C/O WINDOWS & DOORS, SAME SIZE. RE-ROOF W/ TORCH DOWN. RE-STUCCO & WATER PROOF AS NEEDED. REPLACE INTERIOR PLASTER W/ DRYWALL. REPLACE DAMAGED FRAMING MEMBERS (LESS THAN 10%). REPAIR/REPLACE (E) FIREPLACE PER L.A. CHIMNEY DETAIL N

9. # Bldgs on Site & Use:

10. APPLICATION PROCESSING INFORMATION
BLDG. PC By: OK for Cashier: Claudia Landrum
Signature: [Signature]
DAS PC By: [Signature]
Coord. OK: [Signature]
Date: 5-25-05

For information and/or inspection requests originating within LA County.
Call toll-free (888) LA4BUILD
Outside LA County, call (213) 482-0000 (LA4BUILD = 524-2845)

For Cashier's Use Only
W/O #: 5161013
LA Department of Building and Safety
LA 02 29 068151 05/25/05 03:07PM

11. PROJECT VALUATION & FEE INFORMATION
Permit Valuation: \$175,000
PC Valuation:
FINAL TOTAL Bldg-Alter/Repair 1,195.25
Permit Fee Subtotal Bldg-Alter/Reps: 1,007.50
Fire Hydrant Refuse-To-Pay
E.O. Instrumentation 17.50
O.S. Surcharge 20.90
Svs. Surcharge 62.70
Planning Surcharge 61.65
Planning Surcharge Misc Fee 5.00
Permit Issuing Fee 20.00
Sewer Cap ID:
Total Bond(s) Due:

Table with 2 columns: Description, Amount. Rows include BUILDING PERMIT-RES (\$1,007.50), BUILDING PLAN CHECK (\$20.00), EI RESIDENTIAL (\$17.50), ONE STOP SURCH (\$20.90), SYSTEMS DEVT FEE (\$62.70), CITY PLANNING SURCH (\$61.65), MISCELLANEOUS (\$5.00), Subtotal: \$1,195.25, Carry Over FROM Trans 068150 \$414.18, Total Due: \$1,609.43, Check: \$1,609.43, 05LA 75402

12. ATTACHMENTS



* P 0 5 0 1 6 1 0 0 0 0 1 0 1 0 3 F N *

0613200518507

14. APPLICATION COMMENTS

** Approved Seismic Gas Shut-Off Valve may be required. **

In the event that any box (i.e. 1-16) is filled to capacity, it is possible that additional information has been captured electronically and could not be printed due to space restrictions. Nevertheless, the information printed exceeds that required by Section 19825 of the Health and Safety Code of the State of California.

15. Building Relocated From:

16. CONTRACTOR, ARCHITECT, & ENGINEER NAME ADDRESS

(O) , Owner-Builder

CLASS LICENSE#

0

PHONE#

917.562.1610

PERMIT EXPIRATION/REFUNDS: This permit expires two years after the date of the permit issuance. This permit will also expire if no construction work is performed for a continuous period of 180 days (Sec. 98.0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by LADBS (Sec. 22.12 & 22.13 LAMC). The permittee may be entitled to reimbursement of permit fees if the Department fails to conduct an inspection within 60 days of receiving a request for final inspection (HS 17951)

17. OWNER-BUILDER DECLARATION

I hereby affirm under penalty of perjury that I am exempt from the Contractors' State License Law for the following reason (Section 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he or she is licensed pursuant to the provisions of the Contractors License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he or she is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500):

I, as the owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business & Professions Code: The Contractors License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or herself or through his or her own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year from completion, the owner-builder will have the burden of proving that he or she did not build or improve for the purpose of sale).

I, as the owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business & Professions Code: The Contractors License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractors License Law.)

18. WORKERS' COMPENSATION DECLARATION

I hereby affirm, under penalty of perjury, one of the following declarations:

I have and will maintain a certificate of consent to self insure for workers' compensation, as provided for by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.

I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are:

Carrier: _____ Policy Number: _____

I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California, and agree that if I should become subject to the workers' compensation provisions of Section 3700 of the Labor Code, I shall forthwith comply with those provisions.

WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL, AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS (\$100,000), IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 3706 OF THE LABOR CODE, INTEREST, AND ATTORNEY'S FEES.

19. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING

I certify that notification of asbestos removal is either not applicable or was sent to the AQMD or EPA as per section 19827.5 of the Health and Safety Code. Due to the possible presence of lead-based paint, lead safe work practices are required on all repairs in pre-1979 buildings that disturb paint. Failure to do so could create lead hazards that violate California Health and Safety Code Section 17920.10 and Section 105256 and may be subject to a \$1000 fine or criminal prosecution. For more information call LA County's Department of Health Services at (800)524-5323. In order to locate a Lead Certified Professional and obtain additional information, call California DHS at (800)597-5323 or go to the DHS Website at <http://www.dhs.ca.gov/childlead/html/GENclist.html>

20. FINAL DECLARATION

I certify that I have read this application INCLUDING THE ABOVE DECLARATIONS and state that the above information INCLUDING THE ABOVE DECLARATIONS is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein, and it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, neither the City of Los Angeles nor any board, department officer, or employee thereof, make any warranty, nor shall be responsible for the performance or results of any work described herein, nor the condition of the property nor the soil upon which such work is performed. I further affirm under penalty of perjury, that the proposed work will not destroy or unreasonably interfere with any access or utility easement belonging to others and located on my property, but in the event such work does destroy or unreasonably interfere with such easement, a substitute easement(s) satisfactory to the holder(s) of the easement will be provided (Sec. 91.0106.4.3.4 LAMC).

By signing below, I certify that:

- (1) I accept all the declarations above namely the Owner-Builder Declaration, Workers' Compensation Declaration, Asbestos Removal Declaration / Lead Hazard Warning and Final Declaration; and
- (2) This permit is being obtained with the consent of the legal owner of the property.

Print Name: SEAN GOMEZ

Sign: 

Date: 5/25/09

Owner

Authorized Agent

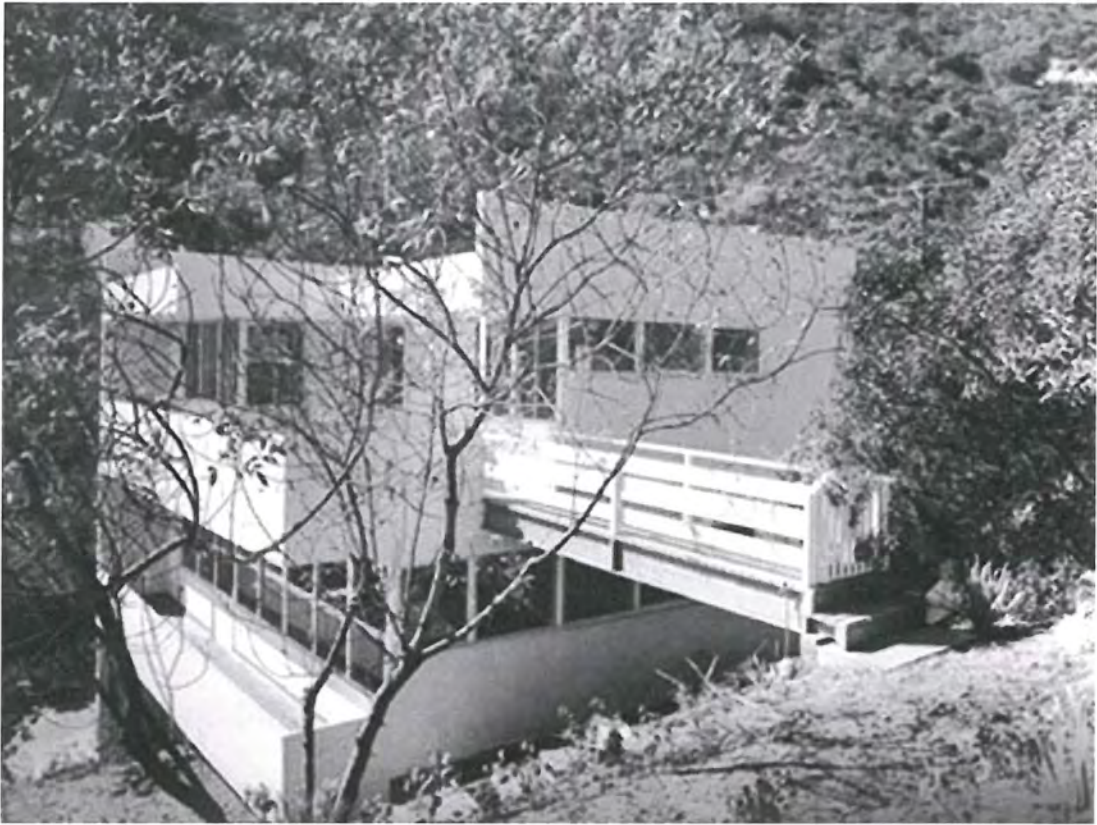
Polito House Photographs



Polito House, 1650 Queens Road April 14, 2014 (Photograph by Charles J Fisher)



Polito House, 1650 Queens Road, 2014(Google Earth Satellite View)



Polito House, 1650 Queens Road April 14, 2014 (Undated early photo)



Polito House, 1650 Queens Road, (Real Estate photo of same view, 2013)



Polito House, view from bridge reminiscent of Lovell Health House, 1650 Queens Rd April 14, 2014 (Photo by Charles J Fisher)



Lovell Health House by Richard Neutra, 4616 Dundee Drive, HCM 123 August 19, 1988 (Photograph by Charles J Fisher)



Polito House, East facade, 1650 Queens Road April 14, 2014 (Photograph by Charles J Fisher)



Polito House, West facade, 1650 Queens Road April 14, 2014 (Photograph by Charles J Fisher)



Polito House, front door and garage door, 1650 Queens Road February 10, 2013 (Photograph by David Kubiczky)



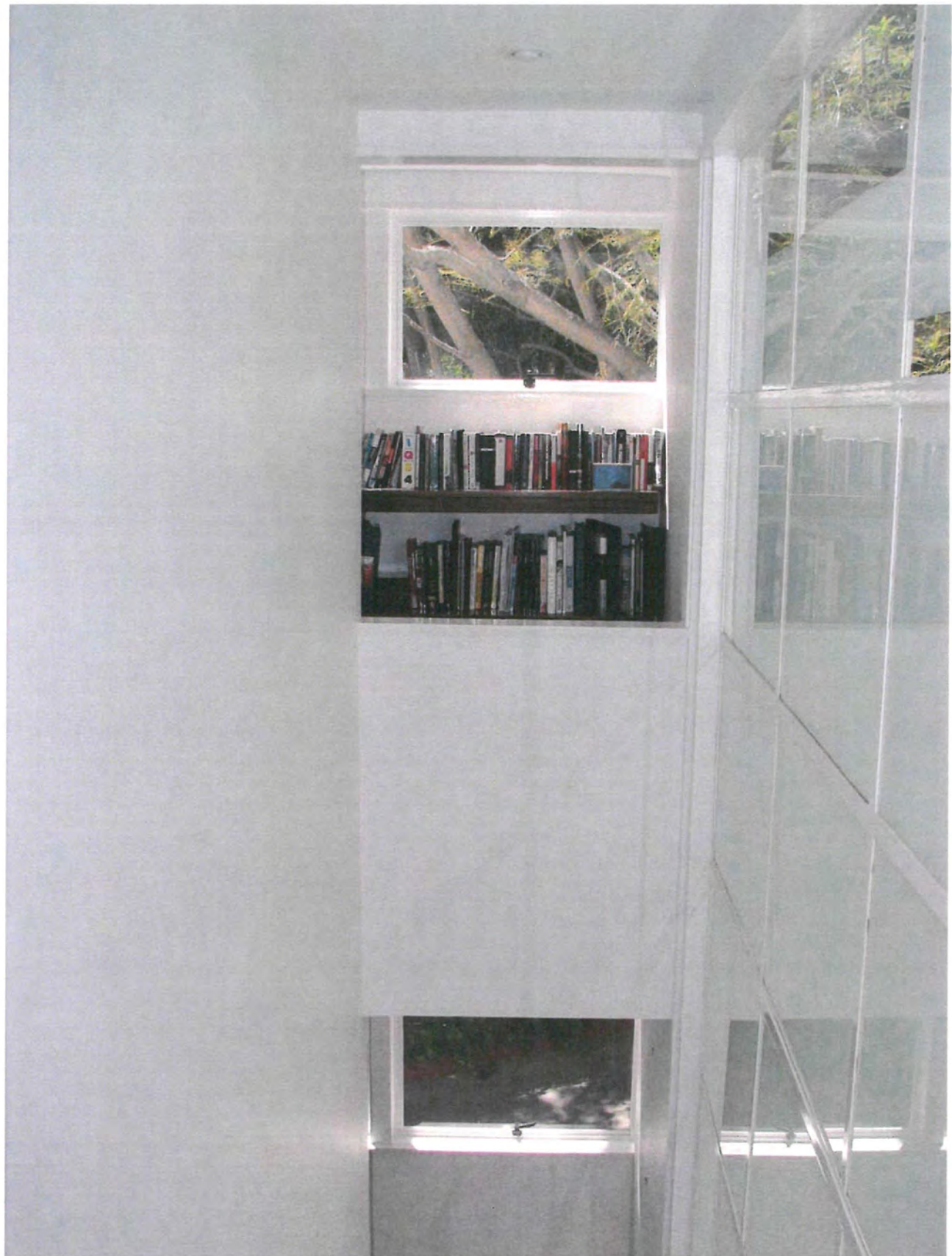
Polito House, street view, 1650 Queens Road February 10, 2013 (Photograph by David Kubiczky)



Polito House, 1650 Queens Road April 14, 2014 (Photograph by Charles J Fisher)



Polito House, 1650 Queens Road (Real estate photo, 2013)



Polito House, stairwell, 1650 Queens Road April 14, 2014 (Photograph by Charles J Fisher)



Polito House, stairwell from living room, 1650 Queens Road April 14, 2014 (Photograph by Charles J Fisher)



Polito House, dining room showing added doors, 1650 Queens Road April 14, 2014 (Photograph by Charles J Fisher)



Polito House, original folding doors on East facade, 1650 Queens Road April 14, 2014 (Photograph by Charles J Fisher)



Polito House, corner built-in, 1650 Queens Road April 14, 2014 (Photograph by Charles J Fisher)



Polito House, living room, 1650 Queens Road April 14, 2014 (Photograph by Charles J Fisher)



Polito House, fireplace, 1650 Queens Road April 14, 2014 (Photograph by Charles J Fisher)



Polito House, window band, 1650 Queens Road April 14, 2014 (Photograph by Charles J Fisher)



Polito House, opaque windows by staircase, 1650 Queens Road April 14, 2014 (Photograph by Charles J Fisher)



Polito House, master bedroom, 1650 Queens Road April 14, 2014 (Photograph by Charles J Fisher)



Polito House, bedroom windows, 1650 Queens Road April 14, 2014 (Photograph by Charles J Fisher)



Polito House, window hardware, 1650 Queens Road April 14, 2014 (Photograph by Charles J Fisher)



Polito House, swimming pool, 1650 Queens Road April 14, 2014 (Photograph by Charles J Fisher)

Los Angeles County Assessors Records, Los Angeles City Building Permits, Los Angeles County Subdivision Maps, United States Census Records, Social Security Death Index, California Death Index.