

DESIGN IN LOS ANGELES

DESIGN AS PRODUCT

Inter-City 

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Please submit any text in Word along with a hard copy of same. Images must be submitted in transparency (35mm, 2.25 or 4x5) format. Prints are acceptable but not preferred. E-mail text to dr@rharchitects.com and send any hard copies or other information to:

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Mitzi March Mogul is a historian specializing in the architecture and social history of the 19th and 20th centuries. Ms. Mogul is the president of the Art Deco Society of Los Angeles and serves on the board of various historic/preservation organizations in Los Angeles.

Deborah Richmond has her own practice in Los Angeles and co-teaches a course in design theory at the Art Center College of Design in Pasadena.

Ann Videriksen is the president and owner of Design Communications, a public relations firm specializing in architecture and design.

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The mid-century at the end-of-the-century.

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TRANSITIONS

Kim Day, AIA has joined Gensler as a member of its aviation group. Day was the project manager for the recently completed Ontario International Airport while a Vice President of DMJM. SMP/SHG Architects has announced the appointment of David Noferi, AIA, Bill Roger, AIA and Bill Rostenberg, AIA as principals of the firm and Alex Ward, AIA, Byron E. Bronston III, AIA, as new associates. Recent hires include S. Ross Bogen,

AIA. Leo A. Daly has expanded its aviation group with the addition of LaVern D. Rollet, AIA. Bovis Construction is pleased to announce the appointment of Donald W. Dreusike (formerly with Dinwiddie Construction Co.) to head its LA office. Morris Architects with offices in Houston, Orlando and Los Angeles, has added William Maxwell Taylor, AIA as Director of Design in its L.A. office.

HONORS

The Los Angeles Conservancy recognized seven exceptional historic preservation projects as well as the contributions of council member Jackie Goldberg and the IACMA Board of Directors at its 18th Annual Preservation Awards. The Egyptian Theatre in Hollywood; Fire Station No. 30/African American Firefighter Museum; Living Urban Museum of Electric and Neon Signs; Los Altos Apartments;

big soft orange

New Dutch Architecture Exhibition

Hailed by Robert A.M. Stern as the first major exhibit in America of new Dutch architecture, big soft orange will be exhibited at Form Zero Architectural Gallery from September 10 through November 7, 1999. Big: How do you build a single community of 30,000 houses? Soft: How do you keep the drug dealers from the schoolyards? Orange: How do you trademark the result? Big soft orange showcases a select group of young Dutch architects whose daring and innovative approach is redefining the practice of architecture itself. The projects presented are challenging to be sure, but they are also a delight. Opening reception: 9/10/99 at 7:00 p.m. Contact Angela Benson 310.450.0222 for more information.

1999 DESIGN AWARDS

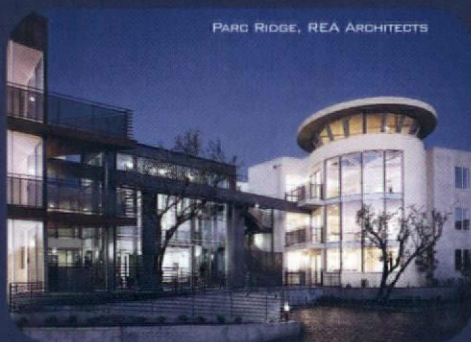
This year's Design Awards program jury includes Hugh Newell Jacobsen, Peter Pran and Lars Lerup. The Next LA jury includes Margaret Crawford; Wes Jones; Greg Lynn; Michele Sae and Greg Walsh. The Design Awards and Next LA program have been organized by Tim Vreeland, FAIA; Chris Coe, AIA; Bill Cornelli, AIA; Peter Grueneisen, AIA; Michael Lehrer, AIA; Chris Martin, FAIA; Edmund Einy, AIA; Ilaria Mazzoleni; Duke Oakley, AIA; Nick Roberts; Nick Seierup, AIA; Stephanie Smith; and Randall Stout, AIA.

1999 DESIGN AWARDS AND AWARDS GALA OCTOBER 28, 1999

The AIA/LA Design Awards Gala will be held on October 28, 1999 at the new LA Center Studios in downtown Los Angeles (former Union Bank Building)

Honorees include:

Pierre Koenig, FAIA – AIA/LA Gold Medal
Bernard Zimmerman, FAIA – Lifetime Achievement Award
Richard Koshalek, Director of MOCA – Contribution to the Community Award
Andy Lipkis, President, Tree People – Educator of the Year
NBBJ Sports & Entertainment, PCL Construction, and the Los Angeles Arena Company – Building Team of the Year
Los Angeles Center Studio/Smith Hricik & Munselle – Certificate of Recognition



PARC RIDGE, REA ARCHITECTS

PROJECT UPDATE

Kanner Architects will design three projects for the City and County of Los Angeles Department of Parks and Recreation: Pacific Palisades Gym, Community Child Care Center in Eagle Rock, and a Children's / Senior Center in North Hollywood. Lee Burkhart Liu announced groundbreaking on the new Gateway Building and Bettingen Surgery Center at Children's Hospital in Hollywood. MCG Architecture announced the groundbreaking for

Studio Plaza, a \$32 million shopping center in Studio City.

REA Architects announced the completion of Parc Ridge, an apartment complex in Northridge. The Jerde Partnership announced the opening of a 3.5 million square foot urban resort complex on Hokkaido in Northern Japan. The Nadel Partnership and Tishman Construction have

Rancho Los Alamitos Interpretive Tour and Educational Program; Royce Hall at UCLA and the Union Center for the Arts in Little Tokyo were the projects recognized. This year's jury included William H. Fain, Jr. FAIA, Kevin Starr, Laurie Olin, Julia M. Bloomfield and Elizabeth Goldstein.

SUMMER ACTIVITIES

The Annual Sandcastle Competition will soon be held. Organized by the Associates Committee, this competition contributes its proceeds to local scholarship programs in architecture. It is a fun day at the beach and aside from a little friendly competition, scholarship programs are always a good cause for support. For further information including date and entry fee contact the Chapter at 310.785.1813 extension 78.



1998 FIRST PLACE - LARGE TEAM CATEGORY BY THE JERDE PARTNERSHIP - "WHO NEEDS RESERVATIONS FOR THE GETTY." PHOTOGRAPHY BY GREG PAPAZIAN

AMERICAN ACADEMY OF ARTS AND LETTERS 1999 AWARD IN ARCHITECTURE

Eric Owen Moss, FAIA has been selected to receive the Academy Award in Architecture – given to an American architect whose work is characterized by a strong personal direction. Mr. Moss has created a body of work lauded for its provocative design, exuberant sculptural compositions and bold, idiosyncratic spaces. It was in the mid-1980s that Moss came to national recognition when he teamed with developers Frederick and Laurie Samitaur Smith to rebuild a series of vacant warehouses in Culver City which had become an urban wasteland. In over 20 projects, Moss has managed to transform these dilapidated warehouses into exciting office spaces for graphics, entertainment, film and computer software companies. Moss is currently working on projects in Vienna, Spain, Germany, New York, Los Angeles and Culver City. Additionally, the Academy awarded the 1999 Arnold W. Brunner Memorial Prize to Fumihiko Maki.



RONALD ALTOON, FAIA: USC'S 1999 DISTINGUISHED ALUMNUS



BOB TIMME, RON ALTOON AND GRANT KIRKPATRICK

The USC Architectural Guild recently honored Ronald A. Altoon, FAIA for his work in strengthening the profession's role in shaping and enhancing the Los Angeles community. Specifically, Altoon was founding president of the Friends of the Gamble House and founding director of Friends of the Schindler House. He led the design efforts to convert the historic Bullocks Wilshire building into a library for the Southwestern University School of Law – thus preserving a cultural landmark for future generations of Angelenos. A leading alumnus of USC's School of Architecture, Altoon received the 1999 Distinguished Alumnus Award during the May 18th ceremonies. Altoon is a fellow of the American Institute of Architects and an honorary fellow of the Royal Architectural Institute of Canada and the Royal Australian Institute of Architects. His work has garnered more than 60 awards for design excellence. Altoon established the USC School of Architecture's student intern fellowship program in 1977.

announced the completion of the Junipero Serra Building renovation (formerly the Broadway Department Store building) for the State of California.

SCHOOL NOTES

UCLA School of the Arts and Architecture has named three new members to its Board of Visitors. They are Aubrey Chernick, Jerry Moss and Paul Reiser. SCI-Arc's Children's Architecture Workshop

has designed and built a play structure which Director Alla Kazovsky says will be donated to a local preschool. Information on the program may be obtained by phoning 310.655.4028 or via email to: kids_studio@juno.com.

FAIA

The Los Angeles Chapter Nominating Committee is presently considering fellowship nominations. A

letter of consideration should identify the principal category for the consideration and verification of 10 consecutive years of membership in the AIA. Send letters to John V. Mutlow, FAIA, Chair of the AIA/LA Nominating Committee.

OF NATIONAL IMPORTANCE...

Continuing Education Units

Time is running out for completing your 1997 AIA CES Learning Units Requirement. AIA National has not strictly enforced the CES requirements over the past two years, giving members a lot of leniency with regard to completing required units on time. National has finally said ENOUGH! According to all information coming from our national office, members who have not completed their 36 units for 1997 (which must include 8 units of Health, Safety and Welfare studies) by September 1999 will in fact be dropped from membership. These units should have been completed by 1997 year end. The AIA/LA has no control over making exceptions for anyone since this is a national mandate monitored by AIA National in Washington DC and the University of Oklahoma.

We hate to see any of our members dropped so we are providing numerous opportunities for you to earn your units before it's too late. You can attend home tours, many different committee meetings, lectures provided by AIA or non-AIA providers, self-study (reading books, watching instructional videos, engaging in interactive computer tutorials for CADD, etc.), or by attending AIA designed structured courses. We will have a fascinating half-day seminar on Friday, October 1 on Exiting Requirements. By attending, you can earn an additional 8 units, all of which qualify for Health, Safety, Welfare (HSW) units. This program has been offered at several other Chapters including San Diego and Orange County and has sold out, receiving wonderful reviews from attendees. Look for information and sign up in your next AIA mailing. We will also offer an instructional seminar on most often used AIA documents A201 and B141. This half-day course will earn attendees 8 units and will be taught by Mehrdad Farivar, AIA Esq., a licensed architect and practicing attorney. Look for information and sign up in the next AIA/LA mailing.

Additionally, Senergy, a leading manufacturer of Exterior Insulation and Finish Systems (EIFS) is registered with the AIA to provide Continuing Education units. Sessions can be arranged and general information is found at 800.221.WALL or at www.senergeifs.com.

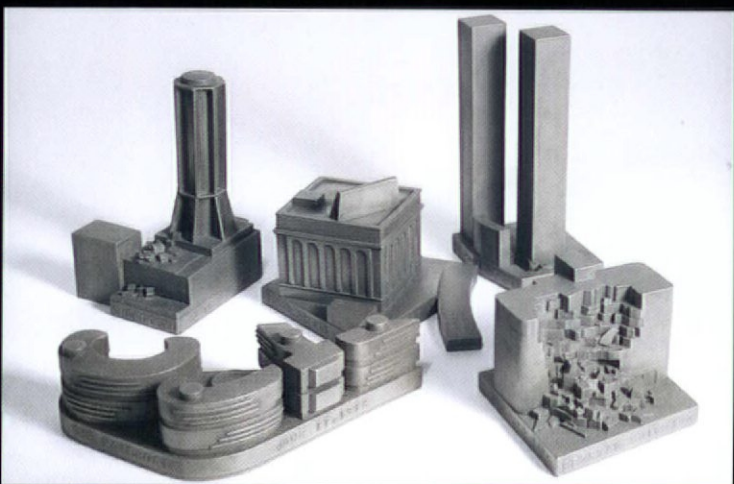
In Case You're Wondering What the AIA has done for you lately...

Though it may be of little consolation next time you're writing a check for your annual AIA dues, the organization's dues are among the lowest in the professional world. This is not to say that you should not get benefits for your contributions and hopefully the latest effort on the part of National AIA will ensure your return on investment. On March 8, 1999, the AIA launched a multimedia campaign, including television, print and Web strategies to enhance the image of architects. Richardson, Myers & Donofrio, an integrated marketing communications agency in Baltimore, MD, developed the \$12 million dollar multimedia campaign set to run for an initial three-year period. The AIA worked with RM&D and Director Paul Vos of European production company Premiere Heure to produce two, 30-second television spots. Vos is known for his Mobil and Volkswagen campaigns.

While the two 30-second spots were filmed at award winning buildings in Chicago, the focus was not on the buildings themselves. Instead the spots emphasize how collaboration between a client and architect produce environments that positively affect human behavior. The first spot, shot at The Little Village Academy, a Chicago elementary school designed by Ross Barney + Jankowski, features children learning and exploring in a variety of classroom spaces. The voiceover says: "As an educator, I wanted our architect to see this school with an 8-year-old's wonder. Could he create a launching pad for imaginations? Where the environment itself is a teacher. And boredom has nowhere to hide. This is more than a building. Miracles happen here."

The second spot, filmed at the Blue Cross/Blue Shield headquarters designed by Lohan Associates Inc., features people working in a business setting. The voiceover says: "I told my architect we wanted a place that reflects the direction our business is heading. Could she design a space where ideas can't help but collide? Where the tech and the artist both feel at home. And work is what you escape to, not from. Bottom line, we consider this place our secret weapon." In addition the final screen on both commercials directs viewers who want to build on their vision with an AIA architect to the AIA Web site as well as to their local Yellow Pages.

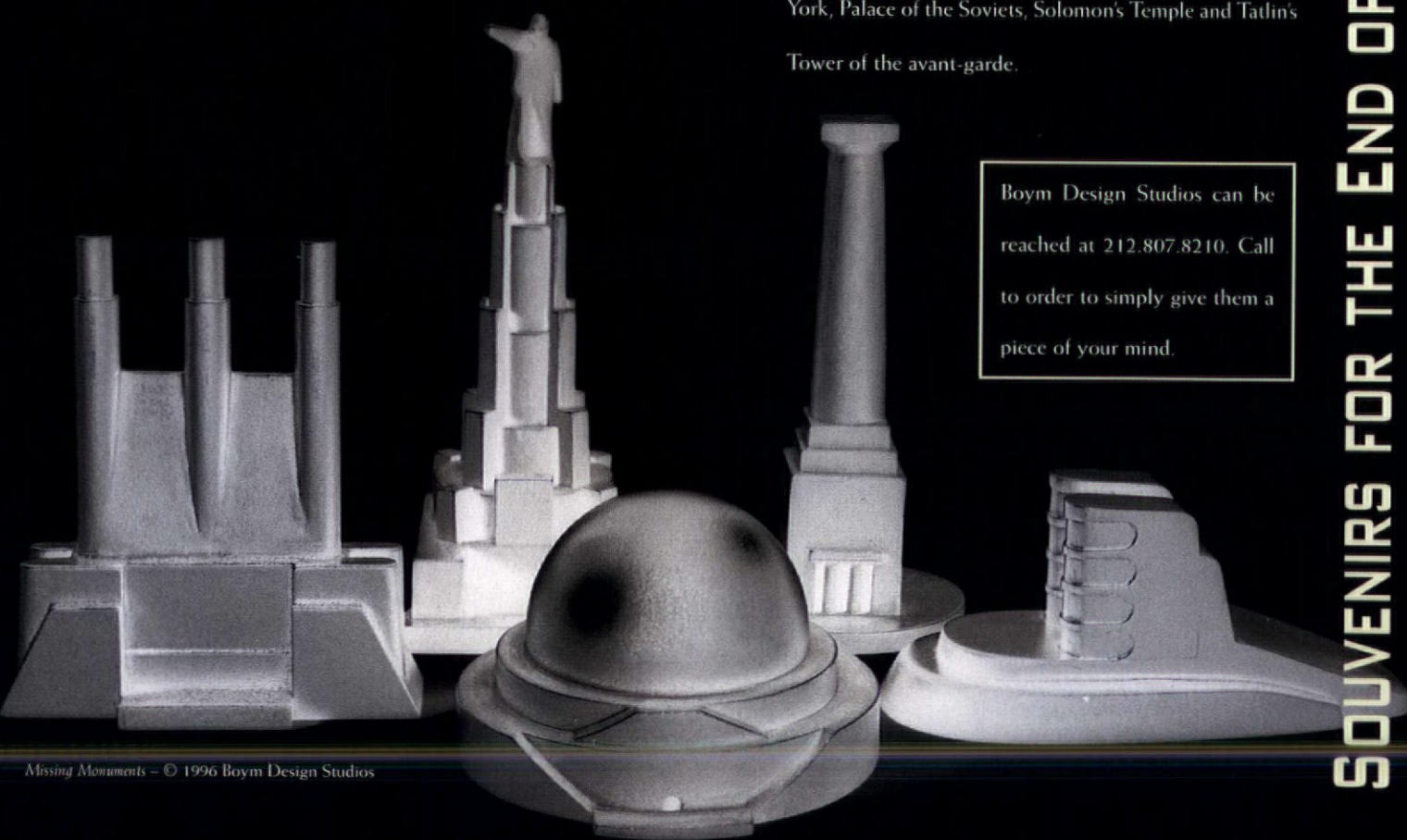
The spots air on national programs including *NBC Nightly News* with Tom Brokaw, *ABC Evening News* with Peter Jennings, *ABC Nightline*, *CBS Sunday Morning*, *The Today Show* and NBC's *Today Saturday* and CNN's *Larry King Live*. The commercials run in set time blocks with the first series airing in May and the next in the fall. The print campaign will share the same theme as the television spots and will appear in *Business Week*, *Forbes* and *Newsweek*.



New York City's Boym Design Studios claim their miniature replicas of sites of tragic events, "Buildings of Disaster," present a different, populist history of architecture - one based on emotional involvement rather than on a scholarly appreciation. In a media-saturated time, world disasters stand as people's measure of history and sites of terrible tragedy often become involuntary monuments. The consecutively numbered collection of bonded nickel models of such notorious edifices as the Oklahoma City Federal Building, the Unabomber Cabin and the Watergate weigh over 1.5 pounds and retail for \$95.

Less Boym is accused of bad taste, the firm also sells a collection of miniature bonded marble busts of "The Fathers of Modern Art" which includes Mies van der Rohe and "Missing Monuments," bonded replicas of visionary architecture and historic structures that have been destroyed. The collection includes Singer Tower in New York, Palace of the Soviets, Solomon's Temple and Tatlin's Tower of the avant-garde.

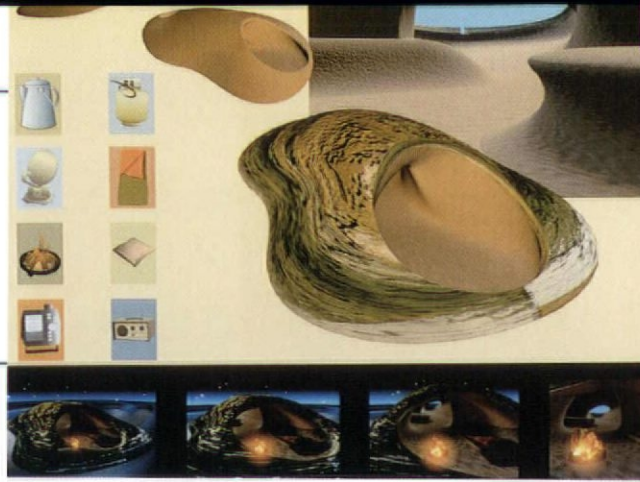
Boym Design Studios can be reached at 212.807.8210. Call to order to simply give them a piece of your mind.



A to Z Pocket Property

Andrea Zittel/Jonathan Williams

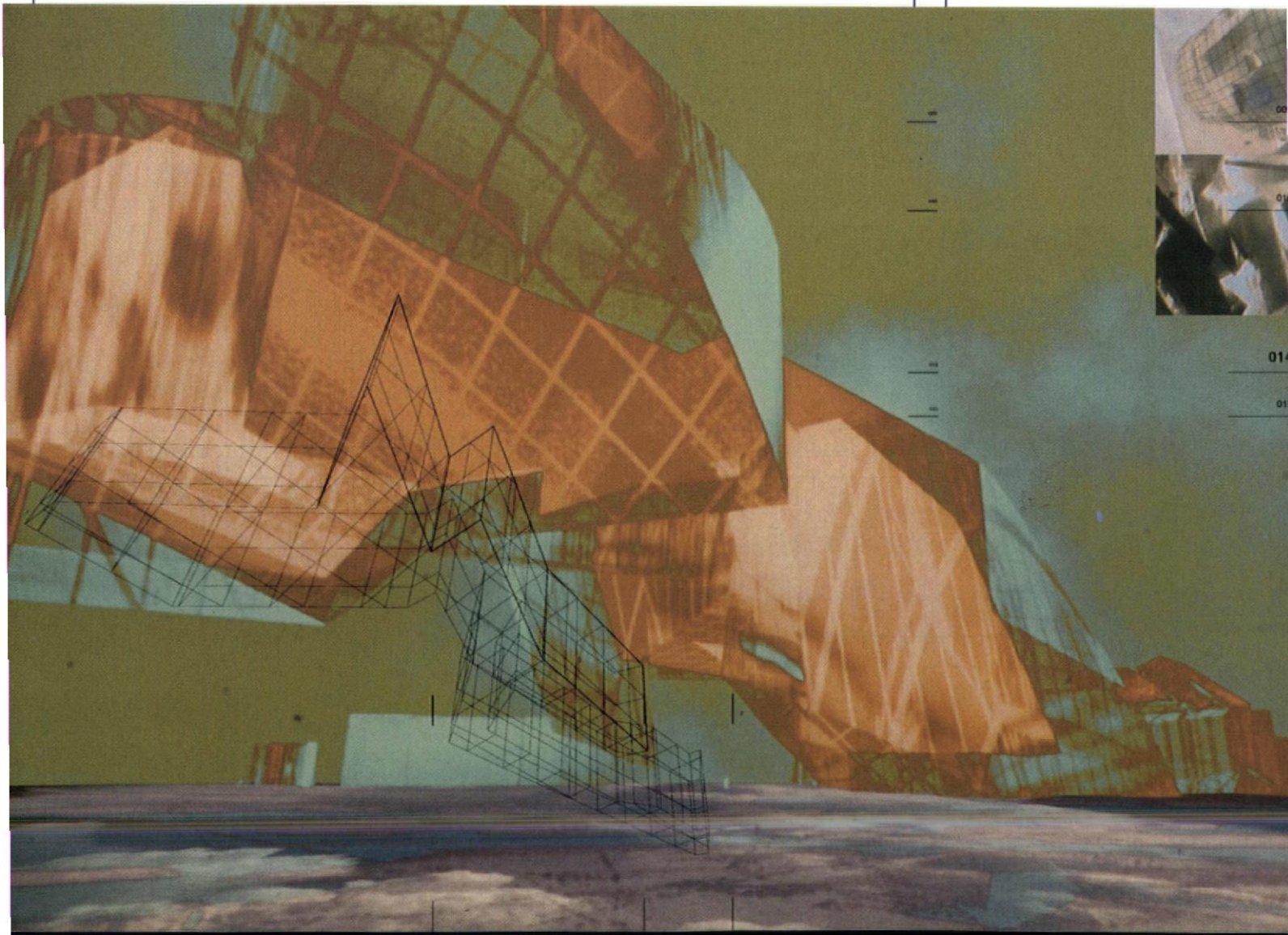
Conceived of a piece of land, a habitat and a vehicle all combined into a compact and consumable package. Similar to a series of identical plots that compose a suburban neighborhood, the pocket property can be mass-produced and identical units can be customized to meet individual needs.



Coop Himmelblau

Wolf Prix / Helmut Swiczinsky

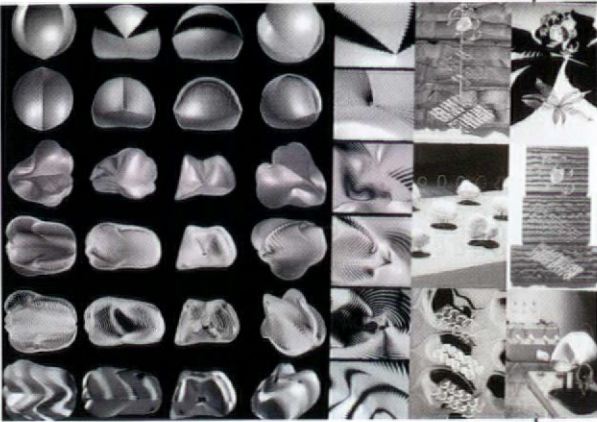
There is no solution for the city. The vocabulary of urban planning should be in an architectural antique shop replaced by phantasms still to be defined, which fluctuate and flicker like a television screen after broadcast. The development of architecture is also furthered by strategies, which are comprised by searching for lines and fields of possibilities tied together by chance, anti-logic and anti-authority. But the coincidence of systems – both as built space and as media space – becomes the basis for new designs and projects.



Untitled

Greg Lynn

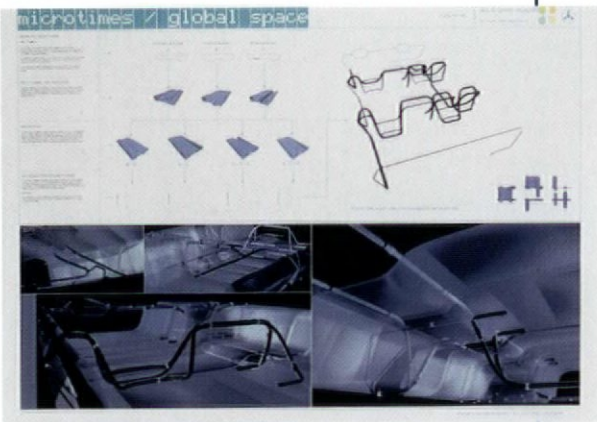
Embryological Space domestic and office space has been conceived as an assembly of independent parts or a kit. This interior is enclosed in a surface composed of over 2,048 panels that are individually networked to one another.



Extruded Envelopes

Neil Denari

With the whole panoply of ideas about the debilitating and enabling aspects of contemporary technology as a backdrop, our proposal has become a modest one, a diagrammatic one, a search for an idea between here and there, and indeed, between here and now. It could only become an idea about time and place, not a place in time.



World in your Bones

Vito Acconci

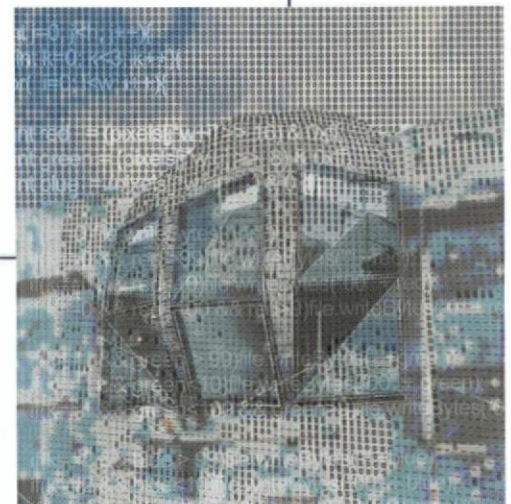
The understructure of the microenvironment is screwed into your bones, like a prosthetic skeleton. It lives on your back, on your limbs, on your head; it moves as you move. When you feel some need, the plot thickens: the tubes slide, pivot, and telescope out – you become your own chair, your own bed, your own vehicle, your own house, or your own office.



What Wall?

Eric Owen Moss, FAIA

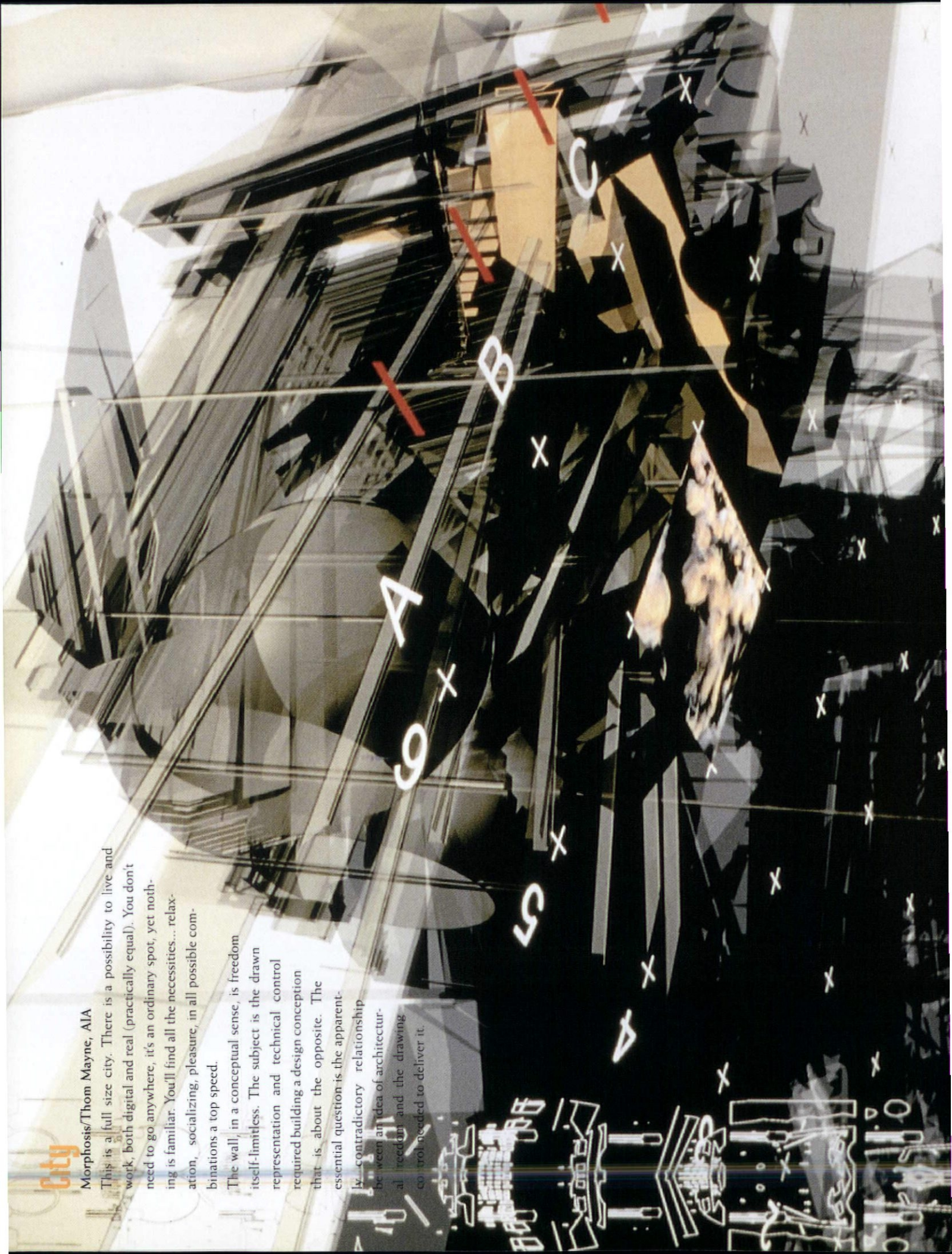
The wall, in a conceptual sense, is freedom itself – limitless. The subject is the drawn representation and technical control required building a design conception that is about the opposite. The essential question is the apparent contradictory relationship between an idea of architectural freedom and the drawing control needed to deliver it.



Morphosis/Thom Mayne, AIA

This is a full size city. There is a possibility to live and work, both digital and real (practically equal). You don't need to go anywhere, it's an ordinary spot, yet nothing is familiar. You'll find all the necessities... relaxation, socializing, pleasure, in all possible combinations a top speed.

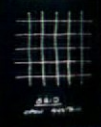
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Urban Revisions:
"Current projects for the public realm."
April Greiman, Exhibition Designer

NEW NEIGHBORHOODS IN URBAN AND EXURBAN CONTEXTS

To encounter the new World War II housing and suburban development, the exhibition is organized by transportation by automobile, a number of transportation plans, the new neighborhoods and recent that districts in both urban and exurban contexts have been recently generated. The projects presented here for new neighborhoods in Montreal, Los Angeles, Portland, Oregon and Eugene, Switzerland reflect a common emphasis on density and increased orientation to the pedestrian and to public transportation, as well as a complex mixture of housing types and residents. Despite the apparent formal and ideological dissimilarities among them and their disparate geographical and contextual identities, they embody significant new models of social ecology in their dependence upon transformation of existing, rather than newly created, infrastructure and their opposition to the phenomenon of suburban sprawl and to the automobile-oriented urban form.



Out of Bounds

by Deborah Richmond

"I experience the object never in itself - in relations through light, through color... in this way I experience something much greater than the object." These words of Ray Kaiser, a painter, sculptor and later the famous Ray Eames, perfectly summarize the cross-disciplinary approach that searches beyond the limits of designing individual objects to get at the nature of design.

From the small fiberglass chair to the Big Blue Bus, Los Angeles has witnessed the creation and proliferation of unique design products and services that blend design practices, push beyond limits, raid other disciplines and invade the fortresses of architecture. In the late '50s and '60s, Los Angeles' alternative design community began to reconfigure the boundaries of design to suit its various interests and strengths. Today, with new professions like "environmental design," "lighting design," and interior architecture, the boundaries have been breached by the cross-disciplinary approach to creativity, materials and technology. Conventional architecture labors under the transience and thinness of Los Angeles' inorganic growth patterns. However, these 'peripheral' practices have gathered bits and pieces of Los Angeles' fragmented landscape of inspired moments into manageable and repro-

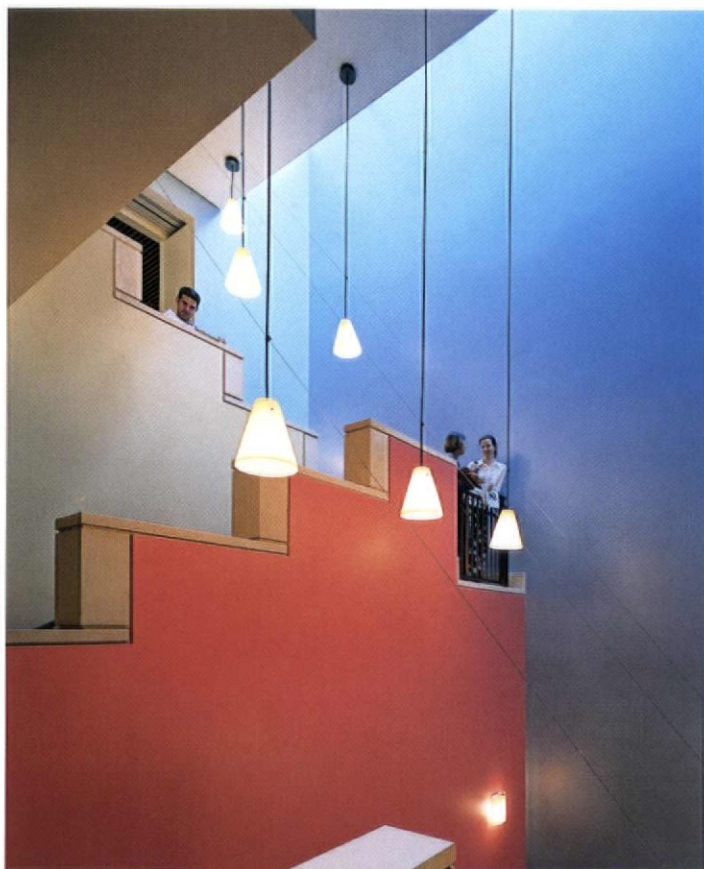
ducible elements: swimming pools, patios, road markers, theatrical follies, brilliant color, heat and legendary sunshine.

It is difficult to categorize this broad group of practitioners, even if their fields of expertise are now recognized. One such field is colors and materials. Often linked to and supported by other services, colors and materials experts tend to be multi-faceted, offering graphic design, interior design, landscape design and even Web site design. Gere Kavanaugh of Gere Kavanaugh / Designs, Tina Beebe working with Moore Ruble Yudell and April Greiman of Greimanski Labs are notable examples. Deborah Sussman and Cleo Baldon are examples of individuals who have cobbled together unique practices to accommodate their particular interests. Leslie Wheel of WGS/LDA (Wheel, Gersztzoff, Selles/Lighting Design Alliance) was a founder and former

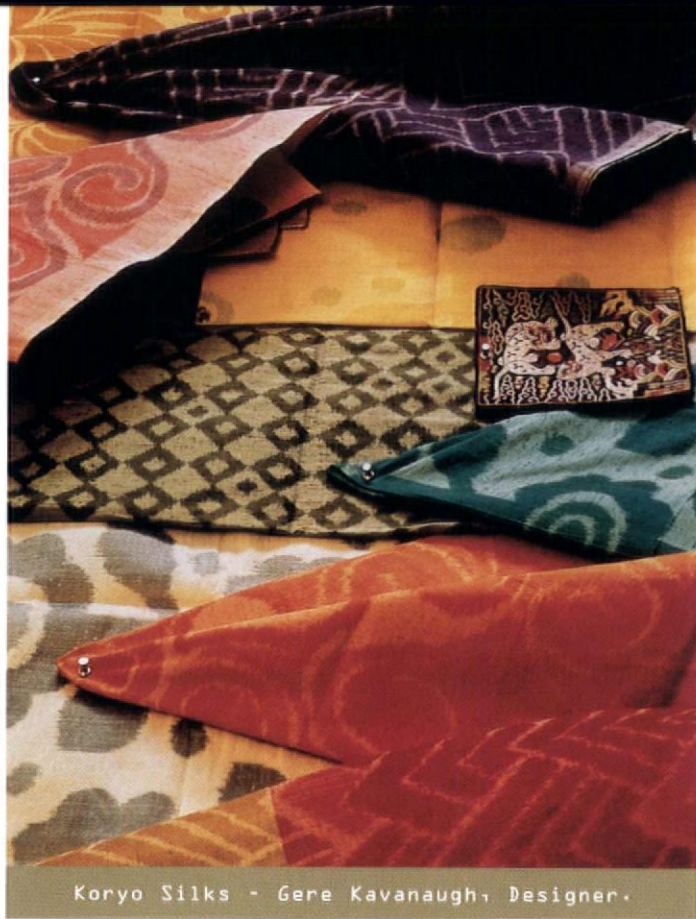
president of the International Association of Lighting Designers, a group of fifteen friends that grew into an organization of 600 members worldwide. Elsie Crawford was another designer who was influential in bringing together diverse interests in large-scale sculpture, architectural pottery, light fixtures, and furniture and store design to form a coherent practice. Each of these designers brings a diverse background to a field that could be described as "interior and exterior architecture."

APRIL GREIMAN

"No thinking. If thinking, think nothing." This is April Greiman's statement as found on her Web site at www.aprilgreiman.com. The site begins with six images: Greiman, a snake, a hand, a backlit cityscape, a backlit desert scene and a flickering fire. There is a minimum of text to lead into the site, allowing the mind to wander through an alternative symbol set. Greiman likes to speak in riddles at times. When asked to elaborate on her statement (if this were possible without thinking), she explained her search to understand the connections between theoretical physics and spiritual paths. Through her readings of physicist David Bohm and spiritual leaders like the Dalai Lama, Greiman has come to believe that life's problems are a result of too much thought. Greiman strives to move beyond the constraints of conventional thinking: "I'm most interested in Buddhist practice, but not practicing Buddhism." This may be an evolution of an earlier influence, Ludwig Wittgenstein who said "If you give it a sense, it makes sense." Greiman has always been motivated by the study of two threads: space and emerging graphics technology. She has also carefully and thoughtfully



Hugh & Hazel Darling Law Library
Tina Beebe, Moore Ruble Yudell.
Photography by Timothy Hursley.



Koryo Silks - Gere Kavanaugh, Designer.

ly explored the connections between graphic design and space. She has worked with many architects including ROTO Architects, Barton Myers, Morphosis and Kaplan McLaughlin Diaz. She was recently honored by a commission to design a commemorative stamp for the 19th Amendment for the U.S. Postal Service.

TINA BEEBE

Tina Beebe worked with Charles Moore as a student and later joined his firm in Essex, Connecticut. She received her MFA from the Yale School of Art and Architecture and came to California in 1976 (with Moore). She also worked in the office of Charles and Ray Eames, learning much from her great friend and mentor, Ray Eames. Beebe combines influences from all of these experiences with her own fascination with color as a resident colorist for Moore Ruble Yudell. She also consults for distinguished U.S. and international architecture firms. Recently, Beebe has combined her love of gardening with her design and color abilities to create gardens, both residential and commercial. She finds plants inspire her color palette and colors evoke ideas for whole gardens. According to Deborah Sussman, "There were only a few people that got into that particular world [Ray's private home world of beauty and harmony], and Tina was definitely one of those people."

GERE KAVANAUGH

The fourth woman to pass through the Cranbrook Academy of Art, Gere Kavanaugh graduated in 1954 after designing her own program, a standard practice at the school. Upon graduation, Kavanaugh worked for General Motors Interiors, working on a design for one of the "Kitchen of Tomorrow" exhibits. In 1960, with offers from both Saarinen and Victor Gruen, she decided to head west. During her three

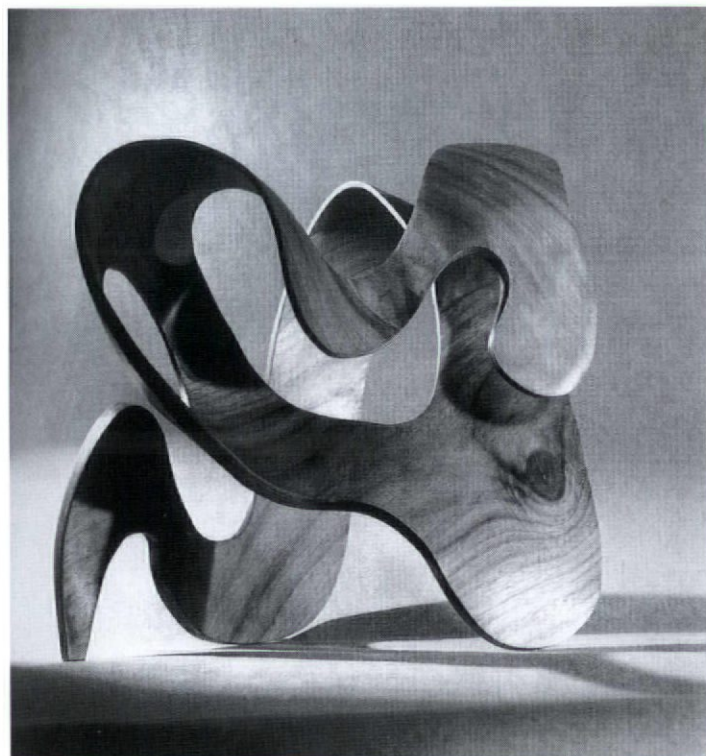


Sussman/Prejza for the city of Santa Monica.

and a half years at Gruen's office, she became acquainted with Frank Gehry and Greg Walsh who encouraged her to start her own firm. From 1965 to 1973, the three of them shared space on San Vicente, occasionally collaborating on projects such as the Joseph Magnin department stores. Kavanaugh recalls that Deborah Sussman also participated in this collaboration, doing signage and graphics. Throughout the '70s, Kavanaugh pursued commissions which allowed her to travel and explore other cultures' arts and crafts. Working at a South Korean factory near the DMZ, Kavanaugh developed a method for achieving 52" wide, handwoven materials (previously only 36" widths were possible) which earned her the International Textile Award in 1970. The Koryo Silks were the first of several projects in which Kavanaugh was commissioned by large companies and even U.S. and foreign governments to design not just the product, but also the process as a means to modernize local craft cultures for foreign export. Kavanaugh continues a busy and productive practice: "Presently, we are working on designing an art gallery for the city of Beverly Hills; architectural color, interiors, sales/showroom and product development for a major carpet company here in Southern California, and on two major furniture lines."

DEBORAH SUSSMAN

Sussman's education reads like a litany of esoteric and ground-breaking programs in applied arts. After her time at Bard (where she received an honorary Doctor of Humane Letters in 1998), she attended Black Mountain College in North Carolina (started by Joseph Albers), taking classes with John Cage among other luminaries of the



Plywood Sculpture by Ray Eames from The Work of Charles and Ray Eames: A Legacy of Invention. Santa Monica.

'50s art world. It was at Black Mountain that she became interested in the visual arts and ultimately attended the Institute of Design founded by Lazlo Moholy-Nagy (now IIT). It was here that the Eames' came to lecture in 1953 and asked Conrad Wachsmann to recommend someone to help them with graphics for a summer. That recommendation was Sussman.

On July 4, 1953 Sussman arrived in LA and she never left. Sussman "hated LA for the first two years... it was like a graveyard compared to what it is now." Tempted to head back to Chicago, Sussman changed her mind when Charles and Ray asked her to house sit while they were in Europe. After four years with the Eames', she applied for a Fullbright scholarship and traveled to Paris, but not before taking a trip to Mexico which proved very influential. Upon her return to LA, she worked with the Eames' office on the New York World's Fair, the Herman Miller Showrooms and IBM. On her own, she pursued interiors work and then did work for Bernard Zimmerman for Standard Shoes. In 1968, she rented office space in the office on San Vicente shared by Frank Gehry, Greg Walsh and Gere Kavanaugh. During the '70s, Sussman did a lot of "dimensional graphics," or graphics as objects for retail projects including the Magnin stores with Kavanaugh and Gehry. She started doing way-finding, environmental graphics and signage, and even a Rolling Stones installation for one of their tours. By 1980, Sussman established Sussman/Prejza with her husband, Paul Prejza. In a discussion about the work of Sussman/Prejza, Sussman stated that "The Eames opened my eyes to the culture of everyday life. What we [at Sussman/Prejza] strive to do, is to do the language and the physical sign."

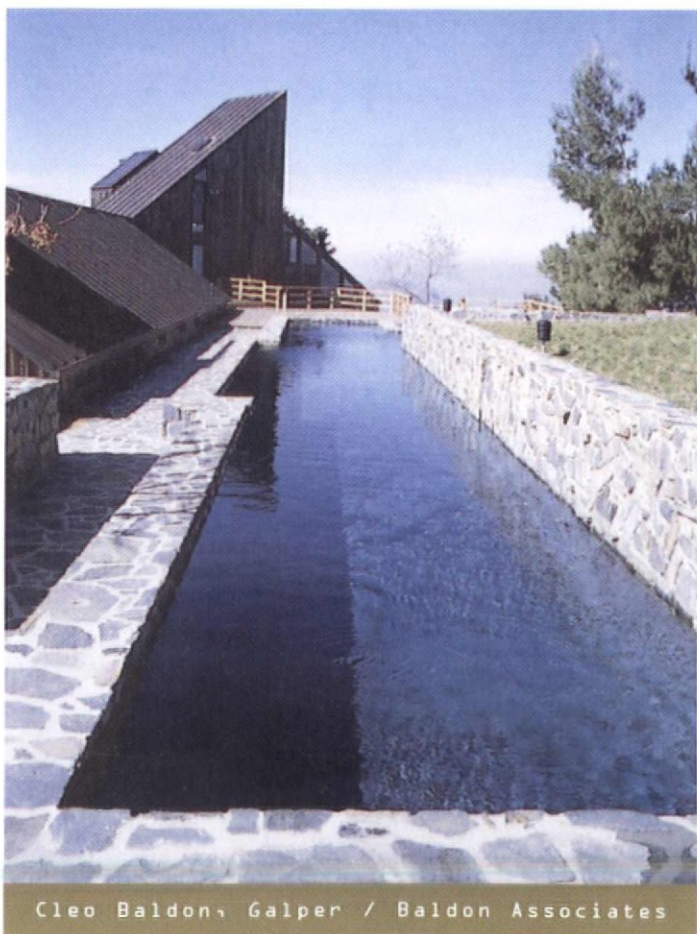
CLEO BALDON

"It used to be that only rich people could afford swimming pools, until the invention of gunnite. Pools used to be constructed like basements and built the same way. With gunnite, you could just make a hole any shape you wanted, line it with rebar and spray on the gunnite. Maybe we were better off before..." If anyone would know, the co-author of the recently published *Reflections on the Pool: California Designs for Swimming* (with I.B. Melchior, Rizzoli, 1997), can certainly offer some insights into the history of pool design. Her first design for a lap pool, one lane 83'x6' long, (half an Olympic length) emerged from a childhood memory of an irrigation channel coursing through the landscape and her thinking "how great it would be to swim for a whole day in it." As a graduate of Woodbury University in interior design, Baldon has always had "this tremendous belief in the home." It has been one of her greatest pleasures to imagine someone waking up and seeing her garden, or children growing up in spaces she had created. She eventually added landscape design to her repertoire because "when I did the houses in my head, I didn't know they were done by three different people. I did them all." One day, Baldon proposed a concept for a client's yard. The client showed the idea to the landscape architect he had hired who in turn was so impressed, he not only agreed to do it but also became Baldon's partner.

At Woodbury, Baldon learned a variety of design skills and applied arts but opted to take life drawing classes elsewhere in order to learn more about the body. She felt this was essential to good furniture design. She also drew on her domestic skills as a seamstress to "tailor" furniture, allowing her to experiment with "overstuffed" pieces to create the "two-hour sofa." When asked to design a spa, Baldon naturally conceived of the spa as "furniture under water," and succeeded in



New Jersey Performing Arts Center
Lobby carpet & graphic design,
Sussman Prejza



Cleo Baldon, Galper / Baldon Associates



POTATISAKERN HOUSING IN MALMÖ, SWEDEN - MOORE RUBLE YUDELL. PHOTOGRAPHY BY LARS FINNSTRÖM

patenting the contour spa. Baldon has worked with Galper/Baldon Associates for over thirty years. Although working with both commercial and residential clients, Baldon seems most satisfied with her achievements in residential design. She recently completed a pavilion for a backyard in La Canada which uses layer upon layer of wood details inspired by a recent trip to Finland and Russia.

ELSIE CRAWFORD

Speaking candidly about her mentors and influences, Gere Kavanaugh remembers Elsie Crawford, the wife of Victor Gruen, as a woman with "an insatiable appetite for doing things and a European sensibility for arts and crafts." Crawford applied her talents wherever they led her, from large-scale architectural planters to furniture and light fixtures. Crawford's career began in the 1930s where she established herself as an exhibit designer for the World's Fair. She worked on store interiors and has designed light fixtures that are currently

being manufactured by Zumaluma, Inc. Crawford's chair designs, though never mass-produced, have nonetheless found their ways into museum collections around the country from the Whitney Museum and Pratt Institute to the California Design Shows curated by Eudorah Moore at the Pasadena Museum of Art. Crawford's work was included in the "L.A. Modern and Beyond" exhibit at the Pacific Design Center in 1998, and her lamps and furniture are held in the permanent collection of the Los Angeles County Museum of Art.

LESLIE WHEEL

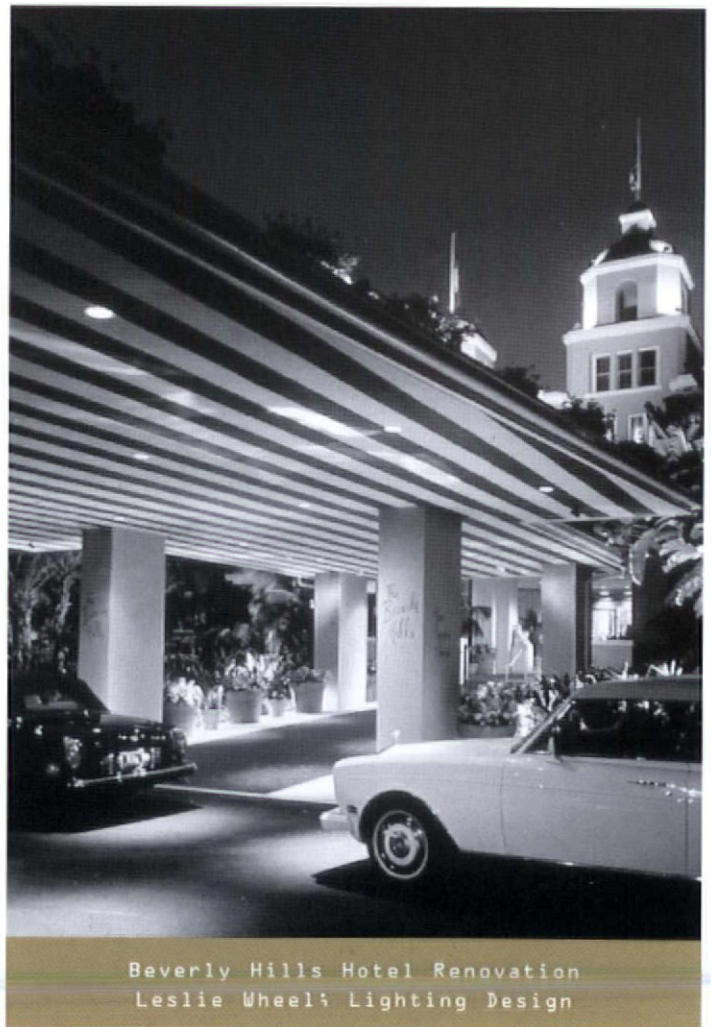
In 1957 after eight years struggling in New York's theater scene as a lighting technician and trying to become a stage manager, Leslie Wheel was offered a consulting job for Hilton Hotels Corporation for their substantial interiors work. Wheel continued to pursue both the theater and what was not yet known as "lighting design" until her mentor at Hilton asked for her as a full time assistant instead of a raise, a



19th Amendment Commemorative Stamp -
April Greiman; Designer.

move which set her lighting career in motion. "I have always had the ability to see light as opposed to light fixtures. Light is the most fluid medium. My work is about sculpting and painting with light; it is many-sided. On the exterior it is like painting a facade with light." In 1961 Wheel left Hilton to start her own practice as a lighting designer - still considered a luxury by most architects. By this time Wheel was one of about 15 people in the U.S. who were working in lighting design. Together they founded the International Association of Lighting Designers which now numbers over 500.

Wheel has worked for every major hotel chain in the world and on every continent. WGS has also worked on a variety of other project types, ranging from the Gemini Learning Center in New Jersey (with ROTO Architects) to the Paramount Studios Screening Theater in Hollywood (with Gensler). By 1973 when the oil embargo jolted the U.S. into a repentant cower vis-a-vis energy consumption, "lighting design" became a necessity for any large scale architectural endeavor. According to Wheel, the advent of artificial lighting coincided with that of air-conditioning, which required plenum space above the ceiling plane and thereby allowed for recessed light fixtures. Lighting design is also frequently confused with electrical engineering which deals exclusively with the technical aspects of lighting loads and calculations and fixture selection based purely on quantitative needs. Wheel moved to California eleven years ago and has worked on the renovation of the Beverly Hills Hotel and a forthcoming project for Union Station in downtown Los Angeles. Both projects have drawn heavily on her theatrical background, creating dramatic effects to light up these landmarks at night. At Union Station, Wheel uses high-pressure sodium lamps to create the deep rich blues and ambers that contrast and intensify the building's historic facade. In 1998, WGS merged with the Lighting Design Alliance and Wheel has since retired.



Beverly Hills Hotel Renovation
Leslie Wheel; Lighting Design

Design as Product

Prior to World War I, architectural design revolved around a basic plan. The floor plans could vary, even the height, because the essential structural technology was understood. Whether the material was wood or brick, the design was for the most part found in applied ornamentation rather than construction. Even the most ambitious buildings were traditional in layout, window placement and, of course, fabrication.

Innovative products are often developed out of the special needs of war—everything from killing to medical attention of soldiers. Researchers work overtime to create more economical, more durable, more practical items. When the conflict is over, these ideas are adapted for more ordinary domestic affairs. Aside from its horrific results, the Great War produced many new concepts, materials, technologies. It also produced an international wave of relief that the terrible conflict was over and a joy in having survived. Big Business (always the real winner) expanded its empire and prosperity reigned. In Europe there was a need to rebuild. In America, a population boom demanded it. In particular, women became more active consumers and participants in business life. The new affluence and optimism, combined with these socio-economic factors called for a new means of expression. Architects, artists and designers leaped at the opportunity to serve a new, receptive audience.

The new art was pure style. It was unencumbered by philosophical platitudes or vestiges of morality or tradition. It had no ulterior motives—its main statement was "Ain't We Got Fun!" We now refer to it as Art Deco, a diminutive of the longer title *Exposition des Arts Decoratifs et Industriels Modernes*—the French trade fair at which this form made its grand entrance. It is telling—but no accident—that the Exposition was intended to showcase and promote new products and that the name specifically refers to Decorative Arts and Modern Industry. Never before had these themes been so inextricably linked. Simply put, Art Deco was where art and everyday life coalesced.

Exotic woods, stainless steel, chrome, aluminum and glass brick were commonly used materials. New plastics and synthetics found their way into jewelry and home appliances. Fabrics with opulent designs could be found on furniture and floor coverings, as well as draping the forms of the well-dressed Flapper. Lush ornamentation utilized flora and fauna, stylized figures, sunrise patterns, strong geometric shapes and foreign influences were hallmarks of the style.

Architecture at the Exposition was essentially intended to showcase the art pieces, and were

by Mitzi March Mogul



Ceiling mural, Porte-Cochere.

The Interwar Years

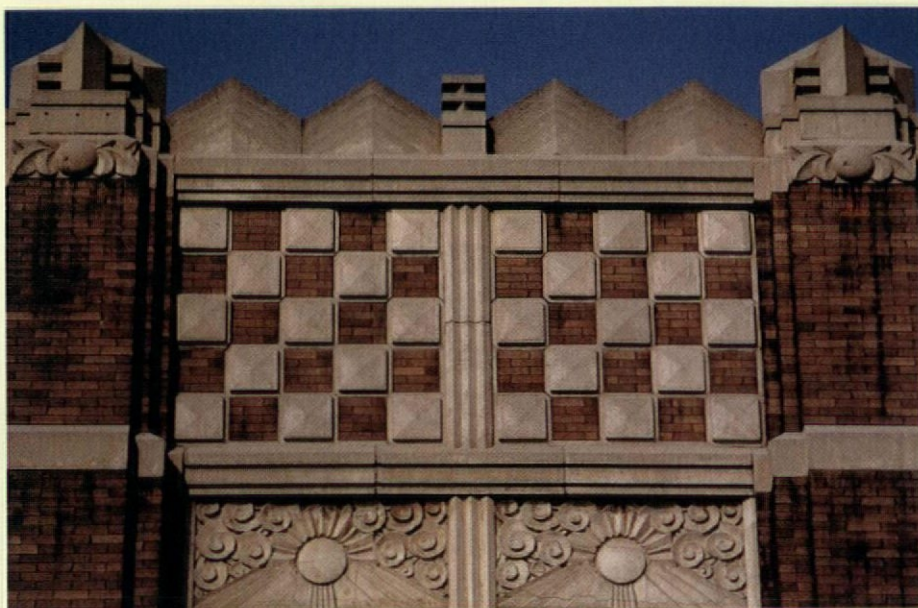


Bullocks Wilshire, 1929.

themselves sculptural, unbound by the practical considerations of the real world, but it was the Americans who literally took architectural design to new heights. Perhaps the most important creation of the era was the skyscraper and that too, was a design born of need – the need for light to penetrate the canyons of crowded cities. Thus, the recessed, ziggurat designs which soon took on a stylistic life of their own, even where there was no practical need. The skyscraper symbolized the literal soaring to great heights in the modern age.

The relationship between art and industry is complicated. Everyday products of industry – automobiles, vacuum cleaners, toasters, dishes – became small works of art. Mass production made it all affordable, and industrial design became part of the popular sensibility. Manufacturers had architects design their administrative headquarters to reflect a sensitivity to the new fashion. They hoped that the public would see the company, and therefore its product, as modern and stylish. Architects were encouraged to be inventive. One architectural consequence was Programmatic Architecture, in which the business or product itself was expressed by the architecture. Because of the affiliation between architects, artists and their use of the new products and techniques which were often supplied by their clients, it is difficult to know whether architecture took its cue from the objects or the other way around. Advances in technology so permeated Society's psyche that Science Fiction became part of the popular culture and became synonymous with modern architecture.

As the era progressed, architecture evolved in response to world events. Attitudes, and with them the world of design, became conservative overnight. The opulence and ornamentation was stripped away, along with references to foreign cultures. Architectural shapes gave way from vertical to horizontal; buildings became heavy and blocky, with a monumental volume, evidence of the change in decorum from frivolous and decorative to confidence and stability. Modern modes of transportation, many developed through the war, became inspirational metaphors; buildings took on the appearance of modern age machinery: automobiles, airplanes, trains, zeppelins and ocean liners. The use of imagery from industry and technology connoted strength, speed and importance. Nautical imagery, aerodynamic curves and industrial materials created an effect of movement. The technology of a steamship sailing across the ocean became a building shaped like a steamship sailing down the street. Part of the reason for this change was the lack of one crucial product – money. After the Wall Street Crash, Big Business became more cautious and architects had to create ways to build distinctive structures on ever-shrinking budgets.



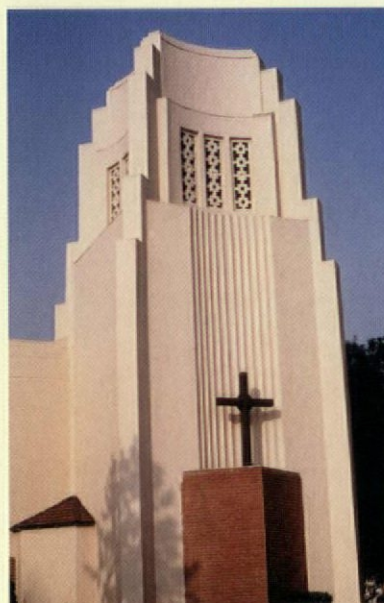
Colorado Boulevard, Pasadena.



Amber glass vase and blue glass perfume bottle circa 1930.



Savoy Theatre, London.



Methodist Church, Burbank.



Athletics from a 1932 high school annual.

Perhaps the product which had the most significant – and lasting – impact on architecture was The Movies. Many architects, designers, and artists worked at times for the studios, so cinematic quality became part of their creative working process. The line between “reel life” and “real life” became obscured as architects moved between the world of make-believe and the structures which catered to the illusion that the world was make-believe. Movie Palaces, designed by some of the most important architects of the Twentieth Century, were the ultimate showcase for the product of the studios – wholesale dreams.

In architecture, fantasies became realities. In Los Angeles, architects employed a variety of designs and devices which they felt reflected the romance of the city. Exotic foreign, vernacular and fantasy idioms were employed, dominating the streetscape with illusion. Elegant, sophisticated, glamorous buildings fostered the ambiance. Because of its rich combination of qualities and characteristics, Los Angeles provided the

perfect backdrop, and before long, the city itself became the product.

The relationship between architecture, commerce and consumers remains complex, but despite the increasing sophistication of technology and tools in recent years, there is no longer a visual, material relationship between industry and architecture. Computers, and advances in construction, have directed attention on the science of building rather than the art of building. Although there are fine contemporary structures, objectively, it has been years since architecture reflected a shared point of view, expressed a unity of design, or symbolized human ambition and progress.

Part of the job of a historian is to analyze what buildings say about society. As the millennium approaches, perhaps we will all examine our goals and ideals so that we might redefine what we produce. That would surely mark A Century of Progress.

Calvin Straub, FAIA: A Tribute

By Shelley Kappe

Calvin Straub, FAIA, one of the most prolific and influential practitioners in Los Angeles in the 1950s, died at his home in Scottsdale, Arizona on October 21, 1998 at the age of 78.

Straub used an exposed wooden post and beam construction system in his buildings that was very popular among L.A. architects in the '50s and '60s. Not only did he help evolve the system, but he also was a popular professor of design at the School of Architecture, University of Southern California from 1946 to 1961. His influence on the work of a generation of students and graduates was felt in the hundreds of wooden post and beam houses built throughout the Southwest region.

Straub began his study of architecture in 1938 at Pasadena City College. In 1941, he went to Texas A&M and studied with William Caudill, FAIA. He learned about function, user's needs, and contemporary design methodology, not just form and facade, as taught in the Beaux Arts system, out of which architecture programs were just emerging. Straub returned to Los Angeles and USC in a Navy V12 program, finishing in 1943, where he received his degree.

He began working in the office of Arthur Gallion, the Dean at USC. Dean Gallion invited Straub to teach a class, and thus began his life long involvement with architectural education. With his strong, positive spirit, enthusiasm, sense of humor, charisma and love of architecture, he became a persuasive advocate for modern design.

In 1955, Straub formed a partnership with Conrad Buff III, FAIA and Donald Hensman, FAIA, two of his former students. Together, they did some 50 houses including the well-known experimental prefabricated wood Case Study House, the only wood house of the 1950's CSH program in 1958. Their work received numerous design awards and local, national and international publication.

Straub accepted a professorship at Arizona State University in 1961 and subsequently the Chairmanship of the Architecture program. He also continued to have a busy practice, as did Buff and Hensman in Los Angeles.

In later years, he inaugurated a class called "World Architecture," open to non-Architecture majors. It became a large lecture class with several hundred students. Straub showed slides from his travels and talked about great architecture of the world with his usual enthusiasm. It soon became the most popular class on campus. A Chair has been endowed in his name to continue this class in his memory.

Straub came to MOCA to keynote the conference which accompanied the exhibit, "Blueprints for Modern Living, History & Legacy of the Case Study Houses." While reminiscing for an appreciative audience, he gave evidence that he still had great memories and enthusiasm and for having practiced here and that L.A. in the 1950's was an exciting place to do architecture.

In 1994, Cal Straub and his partners, Conrad Buff III and Don Hensman were honored as distinguished alumni by USC. People came from all over Southern California to honor them. A memorial brought together hundreds of people at ASU after Straub's death. Speaker after speaker told how their lives had been enriched or changed by having known Calvin Straub. He was a masterful architect, educator and human being who will be long remembered by those who were touched by him.

Currently, the Friends and Students of Calvin Straub are joining together to raise the funds necessary to create a memorial for Cal and Sylvia Straub at the Phoenix Desert Botanical Garden. The plan is to build a seating area for contemplation and reflection in the beautiful environment that Cal loved so much. The memorial will be designed in the tradition of "making cities good places for friends and lovers," one of Cal's lifelong goals.

All friends and colleagues of Cal Straub are invited to make this Memorial Garden project a reality by making a tax deductible contribution of \$50 or more to receive a 30 minute video recording of Cal's talk entitled "The Beginning of Civilization and the Birth of Cities." For a contribution of \$500 or more, you may receive all three tapes of the series. Checks should be made payable to The Desert Botanical Garden and mailed to 1201 N. Calvin Parkway, Phoenix, AZ 85008.



"making cities good places for friends and lovers"

KNOWLEDGE BASED DESIGN

By Edmund Einy, AIA and Lou Zaharopoulos

Designing the physical environment lays patterns for living – pathways on which a civilization moves, stagnates or soars. A business or institution may value design because of function or revenue achieved. But in a fast paced commercial milieu, design can fall into a rut of merely trying to out-fashion one's competitors – hurriedly concocting schemes that will be forgotten in a few seasons. Society as a whole then pays the price for fleeting, throw-away results – where even builders themselves may try to get away from what they create rather than live and work in it.

KNOWLEDGE BASED DESIGN

What is it? It relies more on fact, experience and enduring precedents than on personal intuition, aesthetic fashions and transient economic formulae of the moment. In most areas of societal development, experience and research often lead the way toward greater progress. Think of transportation, medicine, law, manufacturing or information and science. The medical practitioner reaches solutions and builds a knowledge base on previous discoveries and experience, continually advancing the achievement level. The attorney uses precedent to inform clients of past results and to test legal validity. But architecture can be more rootless, refashioning itself every 10 to 20 years – yet recycling and thereby seducing itself into a strange stasis or even antiquity. It's here today, gone tomorrow, back to yesterday – and then stuck again.

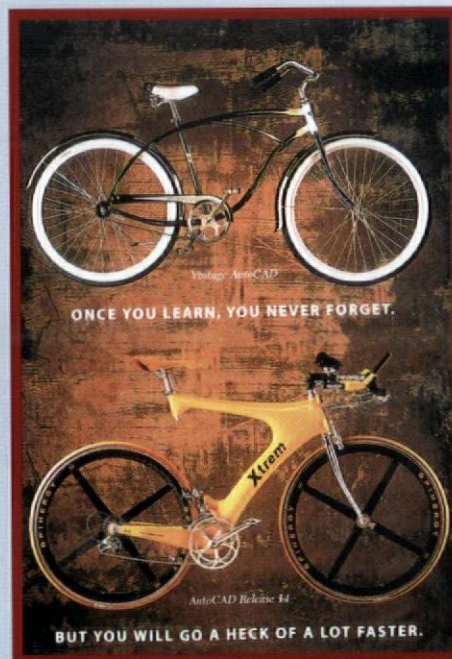
INVENTION The history of invention illustrates human creativity as a great and ever expanding continuum where innovations follow those that have come before. The bicycle today is lighter, faster, and easier to ride than ever. Air travel in 60 years went from Kittyhawk to the moon. Such progress came from continually building on more primitive knowledge, pyramiding our capabilities. Imagine such steady, focused, factual and integrated effort in architecture and building.

APPLICATIONS The surgeon removing cartilage from an injured knee has ever improving methods to correct the problem and reduce recovery time. Growing and proven skill earn more respect and trust. What has been unknown, risky and subjective is now more known, and that knowledge is constantly refined using previous conditions and experience. If we look at how buildings are made, the new windsurfing boards are far more

advanced in their materials use, shape and development than any building constructed in the past 10 years. Metropolises like Los Angeles and San Francisco, where so many advanced technologies abound, quite often seem less inclined to apply these technologies to building designs – tending instead to substitute trendy cosmetics for time-tested architectural know-how.

WHAT CAN WE DO?

Unlike fashion, architecture and building are meant to overcome temporal differences and create environments that serve well and bridge across time. The better architecture and construction succeed at this, the longer our buildings live, the more value they produce and the more they secure, support and improve our quality of life. This evolving process actually encourages and rewards imagination and creativity, rather than constructing them, because it produces results that our more likely to succeed and thereby inspire. Recalling the words of Louis I. Kahn: "Poetics come from the assimilation of all the requirements of building, site, program, structure, sun and psychological concerns... A great building must begin with the unmeasurable and go through the measurable act... because in physical nature everything is measurable – even that which is yet unmeasurable."



Cycling Development from an Auto CAD 14 advertisement.



Ferrari Testa Rosa, 1950

TRADITION AND CREATIVITY

"Don't fence me in with tradition! Don't rob me of my creativity!" comes an outcry. In fact, it's the traditional base of knowledge that nurtures and accelerates our creativity, mushrooming the possibilities because of what's already known. Great automobiles like Ferrari's Testa Rosa of the 1950s to its new 550 Maranello are not conceived from scratch each time; they are designed from what came before, advancement by advancement. J.S. Bach's music sprang from generations of family composers, and Bach went on to teach his sons, J.C., C.P.E., and W.F. Beethoven was trained by Haydn and Mozart; Mozart by his composer father and by Haydn; Stravinsky by Rimsky Korsakov; and John Williams and Bill Conti have built their contemporary compositions upon the foundation

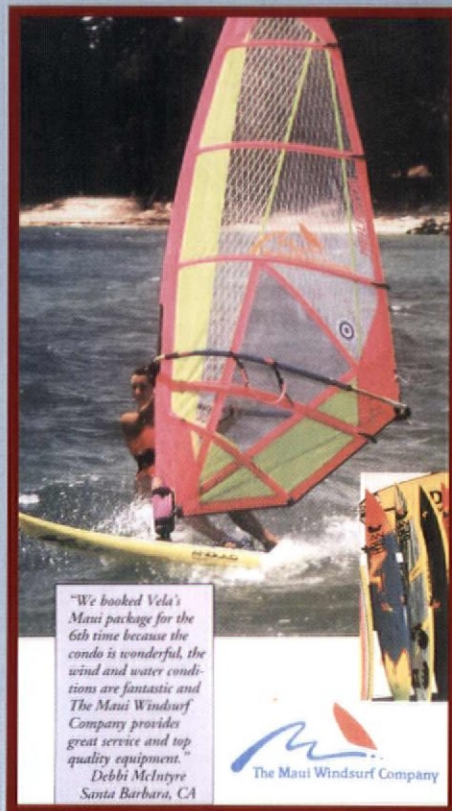
of the classical greats. Or take inspiration from science: "I have stood on the shoulders of giants," declared Isaac Newton. Ignoring tradition squanders energy in senseless rediscovery – and our creativity typically falters and can even regress.

STUDY, RESPECT AND GROW

Excellent buildings vitalize our spirits and better fulfill our lives. Designers and builders bring value to our commerce and communities by flexing their knowledge. Architects, builders, developers, public officials, marketers – we can all benefit by seriously studying the past; by building on a steady base of proven principles. A traditional approach? To be sure. Like learning, tradition should be respected rather than disregarded or apologetically tacked on.



"The Bicycle" – lighter, faster, easier to ride. Performance based - knowledge based.



Maui Windsurf Company provides "state of the art" sail design, board lamination and material technology windsurfing boards.

Cumulative progress actually accelerates our learning, since the more we know, the more new knowledge we can accept and integrate into an ever expanding whole – even when our growing knowledge may reshape or transform tradition itself.

HOW TO STAY MODERN What does "modern" mean? One compelling interpretation is that it's something that satisfies human needs better and better as time progresses. In design and construction, the 20th century's Modern movement opened the door to a new way of thinking. Yet that movement also flourished by building upon previous discoveries and principles, enhancing those principles and even holding on to past constants of structure, technology, order and materials.

By grounding ourselves in the rich cornucopia of hard won truths, we can avoid the blindness and waste of whim, and build better environments of physical, economic and emotional support. Fashions wither. Knowledge endures.

Finnish Design: Mastering the Art of Design as Product

By Ann Uideriksen



Ristomatti Ratia's creations available at Design Finland at the Pacific Design Center.

© Jarmo Hietaranta, Helsinki.

The Finns appear to have their fair share of design icons. Or one could argue that they have more than their fair share considering the size of Finland's population, which at last count was somewhere in the neighborhood of 3 million scattered among the clear icy lakes and endless fir and pine forests.

Just imagine, an architect from this small country would have celebrated his 100th birthday last year and the world rushed to celebrate him with lectures, retrospective exhibitions, books and other written accounts praising his genius and influence on world architecture and design. So mad was the dash for celebrations that the country of Finland had difficulty supplying enough knowledgeable speakers, fellow architects and historians to fill the requests for speakers to cover the history of this one man's life.

Alvar Aalto gained worldwide notoriety and, in fact, is revered in Finland even today. He set a difficult precedent for other Finnish architects who may or may not ever receive this level of appreciation. Examining Aalto's influence is the subject of a recent monograph written by Dr. Pekka Korvenmaa, research director and head of the doctoral program in design research at the University of Art and Design in



Alvar Aalto's lounge chair - ICF Group.

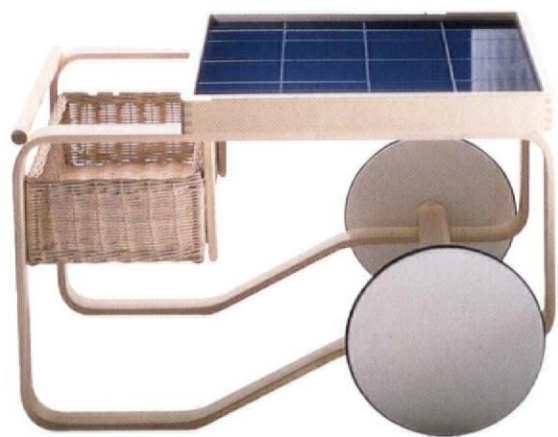


Alvar Aalto's chaise – ICF Group.

The adulation of Alvar Aalto was akin to the kind of attention given to rock stars in America.

Helsinki. The book, *Alvar Aalto: Between Materialism and Humanism*, was published for the Museum of Modern Art's Centennial Aalto Exhibition and complements Korvenmaa's other book *Finnish Modern Design*, published last year by the Yale University Press. Dr. Korvenmaa considers Aalto's position unique in Finnish design history.

There is of course the obvious to consider: Aalto's superb design aesthetic, purity of form, the timeless quality of his furniture and architecture, and the exquisite marriage of modernism with the natural elements of the craftsman movement. All of this is clear to most students of architecture and design. What is perhaps not so obvious is the influence of the political situation in Finland at the time Aalto was at the height of his reputation, and the effect that politics would have on his life and his work. Finland, under the heavy yoke of war with Russia and Sweden, fought to gain independence and world recognition and to free itself from the dominance of two super powers. Part of Finland's plan to build up its international currency after the war with these two foes was a partnership the Finnish government formed with the country's major industrialists to back, produce and export superior design. Finland's designers thus became its ambassadors – adversity had chal-



Alvar Aalto's tea trolley with basket – ICF Group.



Arne Jacobsen chair

lenged them into the world market. Among this small group of architects and designers were Saarinen and Aalto. They provided new building blocks for Finland and their importance equaled that of the Prime Minister. In fact, the adulation of Alvar Aalto was akin to the kind of attention given to rock stars in America. The Finns of course were and remain much too civilized to raise their voices at the appearance of their idols, instead they would rise to their feet when Aalto entered a restaurant and remain standing until the master was seated. Dr. Korvenmaa is convinced that no other Finn will ever again receive this kind of recognition. Legendary cultural heroes of Finnish design are a thing of the past – no longer required to bring the country to its economic feet.

Ristomatti Ratia, son of the founder of that other famous Finnish Institute of Design, Marimekko, shed light on the unique position in which Aalto found himself. Indeed, on the unique position which all talented Scandinavian architects and designers find themselves today. To have the image of their products appear on postage stamps is an example of the respect with which design is treated in the northern countries. Aalto's famous Savoy vase has been the object of a Finnish Stamp as has Timo Sarpaneva's unique cast iron pot with the removable teakwood handle, and Marimekko's striped t-shirt. Alvar Aalto himself appears on the Finnish 50 mark and in Denmark, the chairs of Arne Jacobsen, Finn Juhl and Hans Wegner have appeared on stamps of that country and in fact, so have entire architectural projects.

How has this appreciation and understanding of good design come about by the general public? The answer is so simple it boggles the mind! Manufacturers had the good sense, or were perhaps encouraged to hire the best designers to create everyday objects thus producing well-designed, quality objects at relatively low costs. It's a built-in design education for the general public and one which clearly set a precedent.

Perhaps there was something of a savvy businessman in Aalto as well. In 1927, he recognized that he needed to be on the spot where the furniture was made for his sanitarium in Turku. He was 29 years old then,



E&D Design's Nokia cellular phone



Arne Jacobsen chair



**Alvar Aalto's three legged stacking stool.
The Museum of Modern Art New York Design Store.**

and had allied himself with a furniture company in Turku willing to work with him on the experimentation of his bentwood furniture. Luck was clearly on his side as well, when he connected with Maire and Harry Gullichsen. The Gullichsen's became his clients for the much publicized Villa Maire, but more importantly, Maire Gullichsen's family background was one of wealth and power. A family bent on modernizing Finland, and a family who commissioned Aalto to design a number of factory projects. He found himself in the unique position of benefiting from client wealth, supportive industrialists, and manufacturers willing to experiment with his designs. Moreover, the manufacturers handled the marketing of his products and made sure they appeared on the world market. Aalto's furniture is still produced and distributed by Artek OY Finland, although the crown jewel of Finnish furniture manufacturing (much to the chagrin of the Finns of course) is now owned by the Swedes.

It is Ristomatti Ratia's opinion that Aalto's great ambition to develop his career as an architect took away what would clearly have been a promising career as a furniture designer. Aalto's architecture, never the less, became a grand platform for his furniture. Ratia has expressed concern at what he considers the over-protection of Aalto-designed furniture. He poses the question: why this strict adherence to the original materials? And, why not add some colored textiles to those famous chairs?

Ristomatti Ratia has served as creative director and vice president for Marimekko, designing numerous award winning home products. In 1977, *Fortune Magazine* selected a Ratia-designed tote bag as one of the 25 best-designed products in the world. A heady endorsement for any designer. After Marimekko was sold in 1985, Ratia helped establish E&D Design, the largest industrial design group in Northern Europe, known primarily for the Nokia cell phone which is now the largest selling cellular phone in the world. In 1991, Ratia established a studio in the U.S. to enable him to be near the production of designs which he developed for Crate & Barrel and other major U.S. companies. He may have been keeping in mind that Aalto too found it wise to move close to the production of his work.



GOOD DESIGN ON SMALL PACKAGES

DIANNE BATES

In 1971, Ayn Rand, author of *The Fountainhead*, wrote an essay on "Why I Like Stamp Collecting." "In stamp collecting," she wrote, "one experiences the rare pleasure of independent action without irrelevant burdens or impositions."

Little did she realize at the time, that she herself would be featured on a U.S. postage stamp issued earlier this year. A copy of her essay is available from the Ayn Rand Institute in Marina Del Rey which was established in 1985 to promote her philosophy of Objectivism. Also available for study at the Institute are the Ayn Rand Archives – which includes much of Rand's early writing and correspondence. Of special interest are letters between Rand and Frank Lloyd Wright, Rand's inspiration for the Rourke character in *The Fountainhead*. Rand persuaded Wright to design a residence for her and her husband, but the project was never built.

The Ayn Rand Institute

4640 Admiralty Way
Suite 406
Marina del Rey, CA 90292
310.306.4925



1. California Chair

7023 1/2 Melrose Avenue
Los Angeles, California 90038
Specializing in vintage Herman Miller and Knoll furniture and California Chair original designs.
7 days 1-6.

2. Dragonette Decorative Arts

750 N. La Cienega Boulevard
Los Angeles, California 90046
A shop dedicated to 20th century design, with an emphasis on "Hollywood Style." Specializing in home furnishings, accessories, art and vintage photographs. Rentals available.
Mon-Fri 10-6, Sat 12-5.

3. Downtown

719 N. La Cienega Boulevard
Los Angeles, California 90069
20th century furniture and lighting.
Mon-Fri 10-6, Sat 12-5.

4. Emmerson Troop

7957 Melrose Avenue
Los Angeles, California 90046
Eclectic mix of mid-century and Danish modern, Japanese antiques, vintage steel and original designs.
Mon-Sat 11-6:30.

5. Fat Chance

162 N. La Brea Avenue
Los Angeles, California 90036
20th century modern furniture, lighting and decorative arts. Est. 1978.
7 days 11-6.

6. Futurama

446 N. La Brea Avenue
Los Angeles, California 90036
Fun store featuring furniture from the '50s, '60s and '70s. Specializing in sofas.
7 days 12-7.

7. Liz's Antique Hardware

453 S. La Brea Avenue
Los Angeles, California 90036
Original antique hardware and lighting 1850-1970. Contemporary Hardware Gallery.
7 days 10-6.

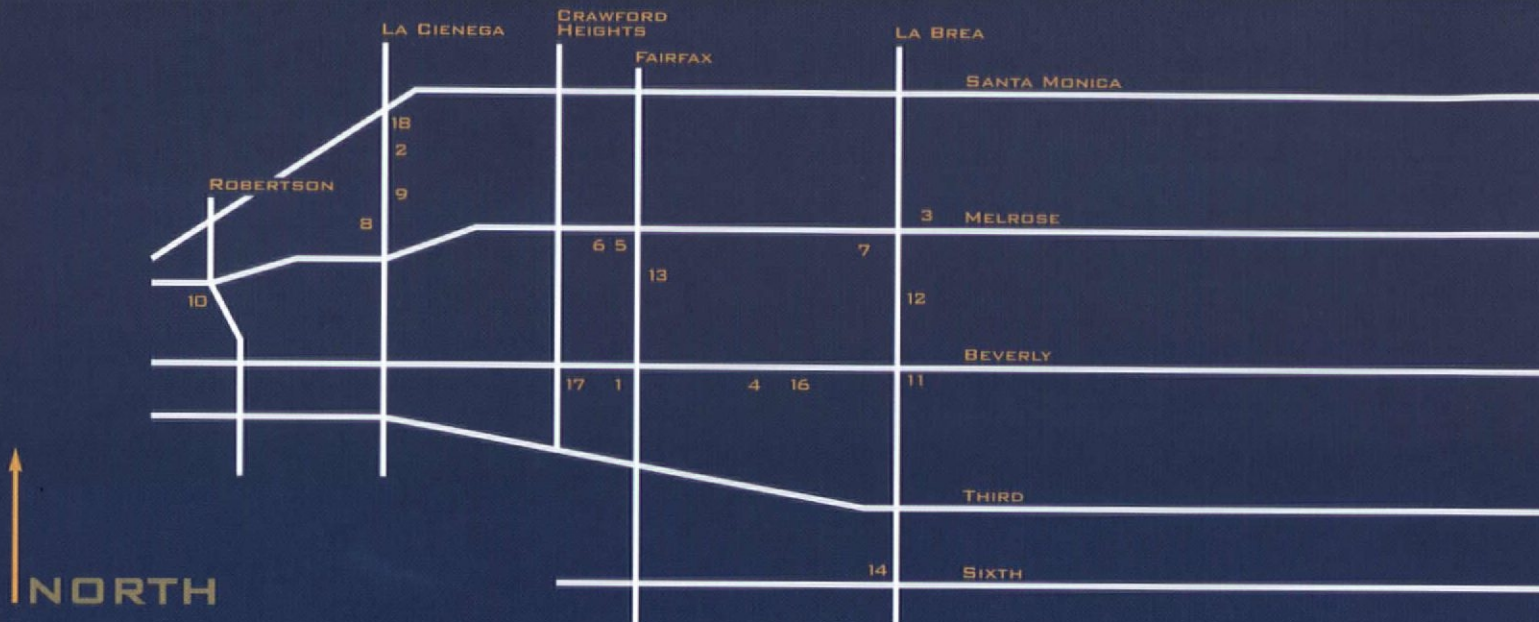
8. Off The Wall

7325 Melrose Avenue
Los Angeles, California 90046
Art Deco furniture and accessories, lighting, advertising, vintage toys, neon, Americana and memorabilia.
Mon-Sat 11-6 and by appointment.

9. Outside

442 N. La Brea Avenue
Los Angeles, California 90036
Patio and poolside furniture from the '30s to the '60s, with an emphasis on mid-century and modern design, all meticulously restored. Outside also carries traditional furniture for interiors and vintage pots/planters.
Wed-Sat 11-6.





10. Pat McGann

748 N. La Cienega Boulevard
Los Angeles, California 90069

Art, antiques and 20th century design. Very eclectic. Sales and rentals.

Mon-Fri 11-5, Sat 12-5.

11. Retro Gallery

524 1/2 N. La Brea Avenue
Los Angeles, California 90036

Art glass, mid-century accessories and furnishings. A truly immense selection.

Mon-Sat 11-7, Sun by appointment.

12. Russell Simpson Co.

8121 Melrose Avenue
Los Angeles, California 90046

20th century modern furnishings, lighting accessories and photography.

Mon-Sat 11-6 and by appointment.

13. Sonrisa

7609 Beverly Boulevard
Los Angeles, California 90036

Vintage American steel furniture for the home and office.

Mon-Sat 11-6.

14. Thanks for the Memories

8319 Melrose Avenue
Los Angeles, California 90069

Art Deco, streamline and mid-century design. We carry all the best names in furniture, artwork, accessories and jewelry.

Mon-Sat 12-6 and by appointment.

15. Skankworld

7205+7221 Beverly Boulevard
Los Angeles, CA 90036

'40s, '50s and '60s original vintage furniture by designers and architects. Est. 1980.

Tues-Sat 2-6 and by appointment.

16. Modernica

7366 Beverly Boulevard
Los Angeles, CA 90036

Vintage and new Mid-Century furniture. Also visit our 25,000 sq. ft. warehouse and shop where we represent Herman Miller for the home.

Mon-Sat, 11-6, Sun, 12-5

17. OK

8303 W. Third Street
Los Angeles CA 90048

Scandinavian ceramics, housewares and glass. Books on design and architecture.

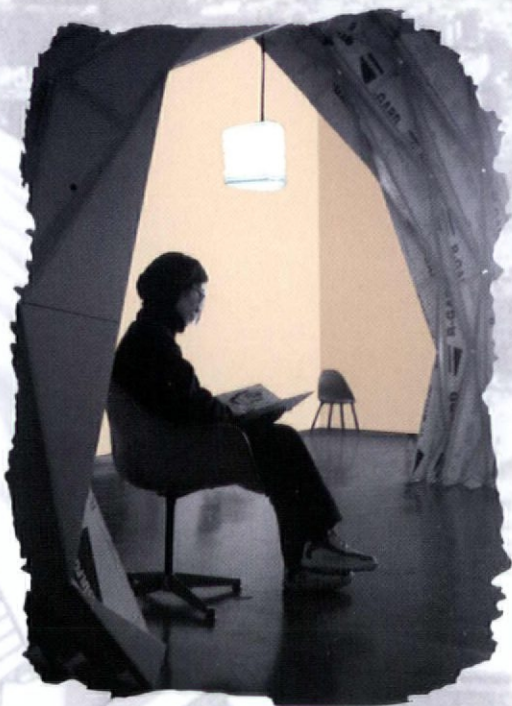
Tues-Sun.



R & D

MULTI-SCALAR MULTI-FUNCTIONAL ENCLOSURE

THE MULTI-SCALAR, MULTI-FUNCTIONAL ENCLOSURE WAS DEVELOPED AND CONSTRUCTED BY THE COLLABORATIVE OF GLORIA LEE, ASSOC. AIA; NATHAN SWIFT, ASSOC. AIA; KRISZTINA TOKES, ASSOC. AIA; AND BRYANT YEH, ASSOC. AIA.



PROBLEM

DESIGN A SMALL ROOM ENCLOSURE IN A WAREHOUSE SPACE FOR WARMTH AND INTIMACY. MAKE THE ROOM TRANSPORTABLE, LIGHTWEIGHT, DEMOUNTABLE, ECONOMICAL AND THERMALLY EFFICIENT. INITIAL STUDIES INCLUDED PNEUMATICS, TENSILE AND CONVENTIONAL STRUCTURES AS WELL AS A COMBINATION OF ALL THREE.

PROCESS

AFTER EXPLORING SEVERAL OPTIONS INCLUDING A PNEUMATIC STRUCTURE, A FOLDING STRUCTURE WAS CHOSEN FOR ITS ECONOMY OF MEANS, STRUCTURAL ELEGANCE AND SIMPLICITY. THE PROCESS BEGAN WITH FOLDING SHEETS OF PAPER AND GRADUALLY MOVING UP IN SCALE. FOCUS WAS ON READILY AVAILABLE, AFFORDABLE CONSTRUCTION SUPPLIES WITHIN A BASIC MEANS OF PRODUCTION. BASED ON RESEARCH, COMMERCIAL INSULATE FOAM OR R-GARD MET THE REQUIREMENTS OF AN INEXPENSIVE, HIGHLY INSULATIVE, STRUCTURAL SHEET ELEMENT. THE STRUCTURE MET INITIAL CRITERIA AND CONFIRMED THE BELIEF THAT IT COULD BE APPLIED TO MULTIPLE SCALES AND FUNCTIONS. THE STRUCTURE IS ESSENTIALLY AN OPPOSING SET OF FOLDED RIBS. BY ROTATING EACH ROW OF RIBS, A SERIES OF FOLDING STRUCTURAL PYRAMIDS IS FORMED. THIS ALLOWS THE STRUCTURE TO RESIST COLLAPSE AS A ONE WAY SERIES OF RIBS WOULD, AND MAKES THE RESULTING CURVED FORM WORK FOR ITS OWN STABILITY INSTEAD OF AGAINST IT. AT ANY SCALE, THE SYSTEM OFFERS THE SAME BENEFITS AND ADVANTAGES WHICH COMBINE TO MINIMIZE IMPACT ON THE ENVIRONMENT. THE LEAST AMOUNT OF MATERIAL IS USED TO DO THE MOST WORK STRUCTURALLY AND SPATIALLY. THIS NOT ONLY REDUCES THE NUMBER AND AMOUNT OF MATERIALS REQUIRED IN CONSTRUCTION, BUT ALSO SIMPLIFIES RECYCLING. THE STRUCTURE IS TRANSPORTABLE AND EXPANDABLE - IT IS ADAPTABLE TO CHANGING NEEDS, PROGRAMS AND USES.



USES

COMMERCIAL: RETROFIT FOR WORK AREAS, CONFERENCE ROOMS

LEISURE: CAMPING, BEACH

CIVIC: TEMPORARY HOUSING, EMERGENCY SHELTER

TRANSPORTATION: BUS SHELTER, TEMPORARY BUS STOP

MILITARY: PORTABLE BARRACKS; PORTABLE HANGAR AND STORAGE;

CAMOUFLAGE AS HILLSIDE





END PAPER

by Danette Riddle

On a recent visit to Oklahoma, I warned my family that I wanted to go "junking" for '50s furniture. The response was "whatever for?" and "you might look out in the garage." My grandparents' garage did hold a couple of treasures – mid-century pottery enjoying an end-of-the-century life as a container for nuts, bolts and screws, and an All-Steel desk chair sitting at my grandfather's workbench where he sat for hours dismantling everything he owned that was motor-driven.

It occurs to me that the preoccupation with all things mid-century is neither coincidental nor can it be attributed completely to normal consumer cycles. Rather, we seem to be looking in a technological, societal and economic mirror to find ourselves clearly reflected in the past. One could say that the '50s represented the American Renaissance. This was the time of boundless exploration and discovery – atomic energy, organ transplants, DNA discovery, the first computer, the first fiber optics, television, mass media, space exploration, rock and roll, abstract expressionism, suburbia, and the white collar worker. Socially, much boiled beneath the "happy backyard barbecue" surface. Race relations weren't, and politicians looked for communists under every rock and movie studio. The decade of the '50s was simultaneously full of optimism and impending doom. Sure, you could afford a house with a backyard and pool, and maybe there would be enough room for a nifty fallout shelter just a second's run from your back door.

Does any of this sound familiar? Our economy is healthy and we are living better than we have in years. Creativity is high and so is consumption. Today's home sales are up, babies are booming, a large workforce is actually working, telecommunications and computing are redefining the

world, and DNA is routinely replicated. Mass media has moved from television to Internet and soon (now even) we will be able to check our e-mail and receive faxes on our cell phones. Some things are slower to evolve. We still have social ills bubbling beneath and at the surface – racial intolerance, lifestyle intolerance, children shooting each other, biological warfare seems to have replaced nuclear holocaust as a wartime global threat and politicians are looking for interns in every corridor and oval office.

On the architectural front – nothing is hotter than a Case Study house if you can afford it. Among the best sellers at amazon.com are the reissued "Mid-Century Modern," by Cara Greenberg, "Contemporary," by Lesley Jackson, "Sourcebook of Modern Furniture," by Habegger & Osman and monographs for Pierre Koenig, Julius Shulman, and Albert Frey. Just try to find used copies of *Arts + Architecture* and if you do, you might raise an eyebrow at the prices.

It is not unusual for society to seek definition through the past and in fact that is how we build on lessons learned to move forward. As far as design is concerned, we should be grateful that everyone is captivated by the purity and simplicity of Scandinavian design and American mid-century design. (Okay, the threat of the Austin Powers' motif is there and I look horrible in Pucci patterned clothing, so let's not go there.) The iMac, Target, the new Beetle, and even Martha Stewart recall the market creation and mass production of design in the 1950s. Is it right to make consumption such an important part of our collective life? Probably not, but it is the way the economy works and we might as well make the products beautiful, affordable, functional and ultimately educational.



...ing inside your clothes; they get under your skin...
...on, everyone gets to see: your house is an X-ray...
...ide for free...

STAYTIGHT

like a turtle, you house
back-packs that fit onto your supplementary backbones
folded up into a

Pivot out your back-pack, and slide it down the pipes out, down to the ground—the back-p-

From the closed-up fan screwed to your temples,
a micro-shell splays out over your head...

...you sit, lean back,
and unlatch the wheels;
and give your own vehicle...

paid the gold in your hands;
 you could stand bartering
 you can sell your character,
 but not your honor.

Your back-pack,
you make a place

It moves with you as you move
like a shadow, a mirror, a dream