INTERIORITY COMPLEX

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RIOS ASSOCIATES MARMOL AND RADZINER LOH ARCHITECTS **PUGH + SCARPA CLIVE WILKINSON** GENSLER

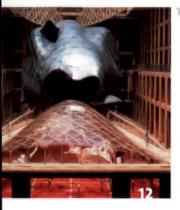


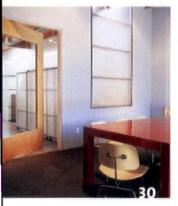
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bulthaup the architectural kitchen

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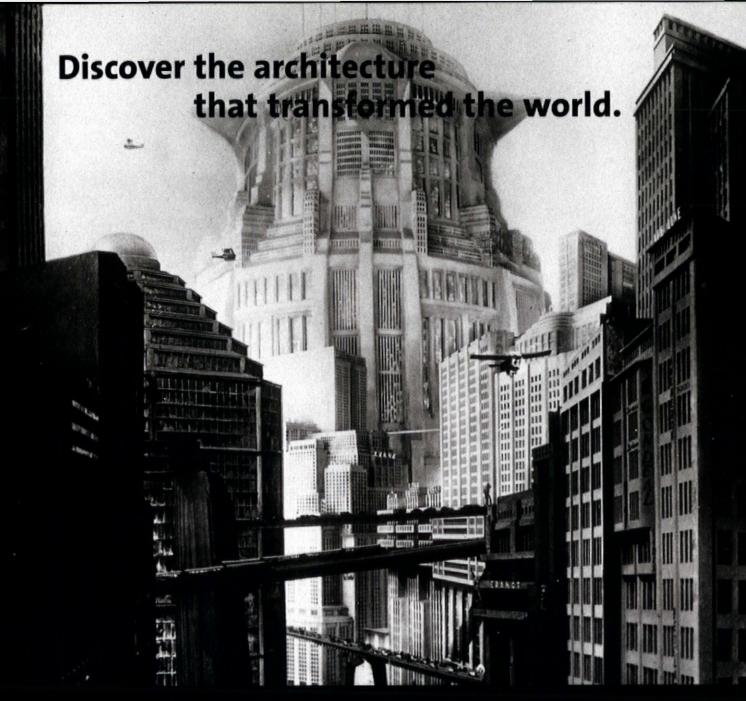
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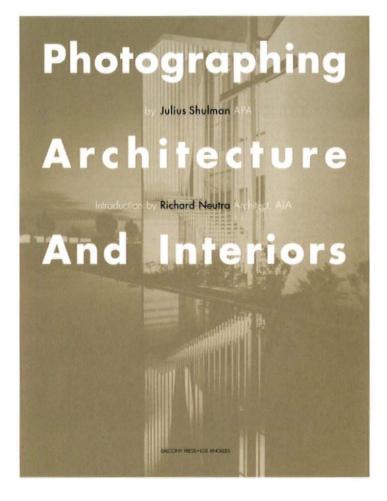
LA ARCHITECT (ISSN 0885-7377) is published bi-monthly by Balcony Press, 512 E. Wilson, Ste. 306, Glendale, CA 91206. Postmaster: Please send address changes to LA ARCHITECT, 512 E. Wilson, Ste. 306, Glendale, CA 91206. All rights reserved.

Subscription: Rates are as follows: \$24/year. (AIA/LA members subscription included in membership—contact the AIA/LA Chapter 310•785•1809 for membership information.) Single copy price \$4.95.

Submissions: Every effort will be made to return material submitted for possible publication. Please enclose a selfaddressed, stamped return envelope. The publisher will not be responsible for damage or loss.

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OVER THE PAST TWO YEARS, TWO EVENTS

have altered the way I view and use interior space: I found a puppy and I bought a computer for home. Both have rearranged my residence and the way I conduct my life. A plethora of dog toys makes the modernist principles to which I aspire simply impossible; my computer has generated the frenzied purchase of so many gadgets, books and programs that my dining room has become a place only Bill Gates could love—as long as he wasn't looking for dinner. My home is my workplace and vice versa. My desk is chock full of pets.com literature, and catalogs and deliveries from all my e-shopping threaten to overtake every inch of available office space.

Is everyone living the same kind of life that I am, crossing over between the professional and the personal zones at all times? How will design professionals address the blurring of work/home beyond the need for technology infrastructure to accommodate computer connection? More and more architectural descriptions and programs for wormlike or amoeba-shaped office buildings and homes presuppose a future where we'll all run around with computer chip brain implants. I can only think, "Oh god;" the idea of one more thing to log on to or have a password (passthought?) for is just overwhelming. I guess it would be nice to start the coffee pot from bed with a mere mental command or have my dog walk herself because she, too, has a chip in her brain.

Unlike the 50s when the work ethic and economy created a white collar working class with cocktail hours marking the passage from work to home life, specific leisure time just doesn't exist today. Perhaps because we simultaneously work and conduct personal lives, the need to be social and to interact has become a means to enhance productivity and make work "fun." The open plan system with its cubicles and private offices at the perimeter is obsolete. Concepts that blur boundaries-sliding walls, filmy scrim, accordion partitions, half walls, glass walls, and furniture on wheels-seem to be far more appropriate to the modern workspace and home. As our feature article, "Interiority Complex," discusses, it is no longer enough to plan interiors in two dimensions; the space plan must give way to the section-to the relationship of bodies in space. 📱



URBAN SAVIORS

Many good things have happened to put a "there" in Downtown LA, the latest of which is the formal SCI-Arc announcement that it is moving to 3rd and Santa Fe. The school will occupy a quarter-mile long railroad freight building constructed nearly a century ago for the Atchison Topeka and Santa Fe Railway. SCI-Arc will be one element of an overall development that includes commercial and residential space. According to an *LA Times* article, SCI-Arc hopes that its location will encourage the city to use it as a resource for studying urban issues. Of course, the relocation of SCI-Arc to its new site means a surge of activity for the surrounding loft district. An even greater energy flow into downtown is possible if the prestigious Art Center College of Design moves its campus downtown.

While we're extolling the virtues of our downtown saviors, Tom Gilmore has been honored with the City of Angeles Cornette Award presented by St. Vincent Medical Center, LA's first hospital. The award is given every two years at a fundraiser that supports programs devoted to St. Vincent patients and their families. This year's gala was held at the Park Plaza Hotel. Gilmore was recognized for "transfusing Los Angeles' downtown historic district with hope and a vision of becoming one of the country's great urban living, working, and entertainment centers."

HOME TOURS

Spend three Sundays visiting homes designed by various architects in various neighborhoods around LA. On June 4th, July 9th, and August 6th, the AIA/Los Angeles will present its "Homes for a New Millennium" series. Each day of the series will feature four houses designed by Los Angeles architects. Houses are open for viewing on self guided tours. Each will have a docent/guide or the architect available to answer questions about the house and its design. Tours will include work by Antoine Predock, David Hertz, Ron Goldman, John Staff, Glen Irani, Richard Landry and many others. June 4th tour: Malibu; July 9th tour: Venice; August 6th tour: Westside.

Tickets are \$45 for one tour in the series, \$75 for two tours and \$105 for all three tours. Reduced ticket prices are available to AIA members. To make your reservations and order tickets, please call 310/785-1809.



HOWLAND CANAL RESIDENCE, GLEN IRANI

UPDATE • PEOPLE

Delirious Rem • Pritzker Architecture Prize 2000

Rem Koolhaas has been named the Pritzker Architecture Prize Laureate for 2000. Koolhaas has a number of major commissions in the US that will come to fruition within the next two years. According to Pritzker Prize Jury chairman, J. Carter Brown, "Rem Koolhaas is widely respected as one of the most...original talents in world architecture today. The leader of a spectacularly irreverent generation of Dutch architects, his restless mind, conceptual brilliance and ability to make a building sing have earned him a stellar place in...contemporary design."

Dan Meis has been promoted to Partner of NBBJ.

Breaking away from the pack of US architects officing in London, Altoon + Porter has opened its first European office in Amsterdam.

Johnson Fain Partners has appointed Neil M. Kaplanis as senior designer of its interior design group.

Brenda Levin was recognized for her crucial work in revitalizing Los Angeles by the Commercial Real Estate Women/Los Angeles Chapter. Other recipients of CREW honors include Irene Hirano of the Japanese American National Museum; Carol Schatz of the Central City Association; and Jerri Perrone of Gilmore Associates.

Chester A. (Chet) Widom, FAIA has been appointed by Mayor Riordan as a Commissioner on the Board of Building and Safety.

SmithGroup has announced several personnel changes in its Los Angeles office: Steven Marc Drucker has been named Director of Design for Interior Architecture; Philip Jaffarian has been named Director of Operations; Edmund Einy and Mark McVay have both been hired as senior designers.

Anastacio Martinez has joined JBZ Architecture + Planning as Director of Operations.

HONORS

Yet another award for the Kaufman House restoration and Marmol + Radziner. This round of honors was given by the California Preservation Foundation which also recognized Johnson Fain Partners' rehabilitation of the Junipero Serra State Office Building in downtown Los Angeles and Hodgetts + Fung's American Cinematique at The Egyptian Theater in Hollywood.

The Los Angeles Conservancy recently announced its 2000 Preservation Awards which included Pierre Koenig's Case Study House #21. The San Fernando Valley Chapter of the AIA gave design awards to WWCOT for its Culver City Senior Center and American Hebrew Academy in North Carolina.

The USC Architectural Guild awarded the Los Angeles Conservancy its 2000 Parkinson Spirit of Urbanism Award. Presented by the Honorable Joel S. Wachs, Councilman, and Robert F. Maguire III, the award ceremony was preceded by a discussion between Tom Gilmore, Pierre Koenig, Roberta Deering and Brenda Levin who presented the opportunities and challenges of preservation in Los Angeles.



BLUFFTOP GARDEN - LISA GIMMY

Lisa Gimmy Landscape Architecture received an award for outstanding professional achievement from the Southern California chapter of the ASLA for its Blufftop Garden project in Corona del Mar.

PROJECT UPDATE

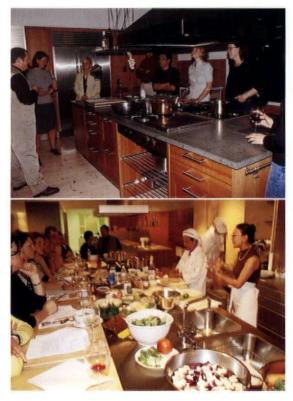
RTKL recently completed the expansion of the Chadstone Center in Melbourne Australia.

Wirt Design Group has completed interiors for GoTo.com in Pasadena.

Godfredsen-Sigal Architects recently completed the Butterfly House in the Hollywood Hills.

BULTHAUP: THE ARCHITECTURE OF FOOD

It is easy to be seduced by the stripped down, clean, elegant look of a bulthaup kitchen. The seduction is complete when one sees the kitchen at work. bulthaup has cleverly begun a series of cooking demonstrations to illustrate the way an efficient kitchen functions. While Chef Michael Baumgart and several assistant chefs from the Los Angeles Culinary Institute could probably turn out wonderful dishes in any kitchen, the ease of movement and organization in a bulthaup kitchen makes the whole multi-dish experience seem quite effortless.



bulthaup's philosophy is based on a kitchen that works. To that end, they have enlisted the aid of professional chefs to provide input throughout the development process. For **bulthaup**, design is not merely superficial decoration, but serves to enhance the use of the kitchen in specific tasks, which are defined as meal preparation, storage and retrieval of utensils and food, waste disposal and seating. Each of these tasks is simplified through components that are accessible, removable for cleaning, adjustable and ergonomically appropriate.

Proving that good design transcends professions, one group to recently request a cooking demonstration at **bulthaup** was Ford Motor Company's identity and marketing division, a group of young, enthusiastic Europeans (this could bode well for American car design). It was not difficult to find common interest between **bulthaup** and these designers as **bulthaup**/Los Angeles president, Chris Tosdevin, demonstrated the well-made modular system and interchangeable components. Perhaps the best statement was one made by Tosdevin regarding **bulthaup**'s strategy—a focus on quality and durability rather than quantity in production. **bulthaup** quality is undeniably its greatest asset—these are kitchens for a lifetime.—DR

NEW FELLOWS

Two Los Angeles architects were elevated to the prestigious College of Fellows of the American Institute of Architects, an honor recognizing significant contributions to the architectural profession. Hak Sik Son, FAIA trained at UCLA and Seoul National University and has worked on numerous projects in Los Angeles and Korea. Prior to establishing his firm in 1981, Mr. Son worked with Frank O.



WILTON PLACE ELEMENTARY HAK SIK SON, FAIA

Gehry and Associates for ten years, designing major projects such as the Loyola Law School, Santa Monica Place Shopping Center and Gemini Gallery.



CALIFORNIA SCIENCE CENTER • R. DOSS MABE, FAIA (ZGF)

R. Doss Mabe, FAIA, a partner of Zimmer Gunsul Frasca, attended Rice University for his MA in Urban Design and Yale for a Master of Philosophy in Social Anthropology degree. His projects include the California Science Center in Exposition Park. Nationally, 83 architects received Fellowship designation this year, all of whom were formally inducted to the College of Fellows on May 4, 2000.

MOCA AT THE PDC

The Museum of Contemporary Art and the Pacific Design Center have announced the opening of The MOCA Gallery at the PDC in the fall of 2000. Through a unique arrangement with the PDC, the new auxiliary facility will enable MOCA to generate a more ambitious exhibition program that emphasizes architecture and design. The MOCA Gallery at the PDC will occupy over 3,000 square feet of exhibition space in the Feldman Gallery. In addition to architecture and design, MOCA will present new work by emerging and established artists as well as ancillary programs based upon its major exhibitions and renown permanent collection. Operating costs will be underwritten by the PDC. MOCA at the PDC represents another step in Charles Cohen's efforts to move the PDC away from its albatross-like state

Mia Lehrer and Associates with Walter Hood will collaborate on a 700-acre plan for Baldwin Hills. The goal of the Community Conservation Institute is to inspire the community to maintain the land as an urban wilderness.



UCLA STAGING · EHRLICH

UCLA has begun to implement its southwest campus master plan with a new staging building by Steven Ehrlich Architects. The building will accommodate various departments while their permanent locations are seismically retrofitted. The first tenants of the new 75,000 sq. ft. building will be the World Arts and Culture Department.



BRIDGE PROPOSAL· KEATING/KHANG

Will the Marina have a new landmark? A proposal by Keating/Khang LLP suggests building a monumental pedestrian bridge over the Marina del Rey jetties to connect the existing bike path from north to south.

Studio bau:ton recently completed a new audio control room for LAUNCH.com, a unique music and entertainment website.

Marmol and Radziner completed the new Costume National store which occupies a 3,000 square foot corner building in the heart of the busy Melrose shopping district that includes Miu Miu, Liza Bruce and Fred Segal.

REMEMBERING

Morley Benjamin, founder of Santa Monica based Morley Builders, one of California's largest construction firms, died on February 2, 2000. Benjamin spearheaded the growth of the company that has built over 700 buildings in Southern California with current commissions that include the new Cathedral in downtown and the Getty Villa restoration.

DEVELOPMENT NEWS

The Urban Land Institute Los Angeles has formed a Hospitality Product Council headed by noted hospitality and real estate attorney Jim Butler. The Council was formed in response to the explosion of mixed use projects incorporating hotel components.

The Laguna Design Center has been acquired by Linda Colton of the Colton Company.

The Hollyhock House has been officially closed for the next 2-3 years for a complete restoration/renovation of the house and grounds.

SCHOOL NEWS

This summer, SCI-Arc will begin a new graduate program entitled the Metropolitan Research + Design Program. The MR+D program provides qualified students the opportunity to develop advanced research and design expertise in pursuit of the most pressing technological, cultural, theoretical, and market-driven issues facing contemporary architects. Each year a theme or issue such as "Aesthetic Urbanism" or "Globalization and the City," will be developed to help focus student research and design.

The NewSchool of Architecture in San Diego has announced its new GroupMasters Program. The program is available to experienced, licensed architects and meets on alternate weekends over a thirty week course. The NewSchool of Architecture offers fully accredited undergraduate and graduate degree programs.

CALL FOR NOMINATIONS

The AIA's Chapter Nominations Committee will meet in July to compile a list of nominated and solicited names for the following offices for the 2001 AIA/LA Board of Directors: Vice President/President Elect, Treasurer, three Directors positions and AIACC delegate. Properly executed nominations are due by July 7, 2000. Call 310/785-1809 for further information.



WINNING ISN'T EVERYTHING

WHEN YOU LOOK THIS GOOD • TEAM PRADA AND THE LUNA ROSSA Leave it to the Italians to lose with such style. Not only a sporting event but also a great technological challenge, the America's Cup is held between yacht clubs not countries, with races sailed between one Defender—the current holder of the Cup and one Challenger. A series of Round Robins with each boat racing each other an equal number of times, determines who will race the Defender. After a semi-final and a final, the Louis Vuitton Cup, a winner advances to race against the Defender for the prized Americas Cup. The whole process takes months—the 2000 Challenge lasted from October through February. By the time Italy's Luna Rossa lost their quest for the America's Cup, they had out-sailed four US teams and teams from Switzerland, Spain, France, Japan and Australia.

Architects have a particular fascination with yacht design, and it is easy to appreciate why. Yachts have progressed from schooners and cutters to the J-Class, the 12-meter and currently the International America's Cup Class (IACC) yacht. Materials have evolved from wood, steel, aluminum alloys, fiberglass and advanced composite materials to new construction—a sandwich system with skins of unidirectional carbon fibers in an epoxy matrix with cores of honeycomb planes of either aluminum alloy or aramid fibers soaked in resin. Masts, once made of aluminum, are now made of carbon and sails, formerly made of Dacron, now employ many different materials including carbon fibers. Prediction tools are integrated with CAD during the design process to include information such as the propulsion force of the sails and hull resistance.

Patrizio Bertelli, husband of the famous Miuccia Prada, headed Italy's Prada Challenge, and the boat was designed by Los Angeles native Doug Peterson along with German Frers, David Egan, German Frers Jr., Claudio Maletto, Andrea Avaldi, Giovanni Belgrano and sails designer, Guido Cavalazzi.

Though they lost their bid for the Americas Cup, Team Prada wins our award for best "aesthete." Could we expect anything less from the Prada influence? After all, rumor has it that Miuccia Prada has chosen Rem Koolhaas to design two new Prada boutiques including one in Beverly Hills. —*DR*



THE FAINT BREW OF INSPIRATION

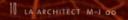
Wonsun Choi

As Los ANGELES SINKS INTO THE NIGHT and darkness shrouds the area nestled in the Moulton Avenue cul-de-sac near Avenue 21 and Main Street, the city flashes its toothy smile in an unpolished, rather hard-edged welcome. This austere setting matches its history: until 20 years ago, zoning laws allowed for the heaviest of industrial use including animal slaughter, freight yards and the more gentle art of brewing beer.

The Brewery has become the largest live/work artist colony in the world today. Carlson Industries bought the 20-acre lot including the beer factory and the adjoining Edison Building. To think: Pabst considered razing the brewery structures because a vacant lot would possibly sell for a higher amount. To think: Carlson Industries considered converting the property into an automobile shredding plant. True to form, artists unknowingly saved these concrete structures from a tragic end by approaching Carlson Industries with the potential of a loft conversion.

The Brewery was legally made into a live/work facility with the adoption of the Artist in Residence (AIR) ordinance in 1981. The company made upgrades to meet safety standards including the addition of fire escapes, exits and earthquake retrofitting. Carlson gutted the interiors, sandblasted the walls and put lofts in the spaces with ceilings greater than 17' in height. Two-thirds of a rented space must be used for work and one-third for living. Minimum requirements include a full bathroom, kitchen and sleeping area, and only licensed artists are permitted as legal Brewery tenants. "We create the empty space; they fill it with their dreams," Richard Carlson said.

Architects Rick Gooding and Annie Chu of Chu + Gooding Architects, settled their practice in the former loading dock. "You can still see the equipment and bolt marks on our floor," Gooding said. The success of the colony seems to be based almost entirely on the live/work ideal. Kelly Reemptson, an artist in her 30s, said that

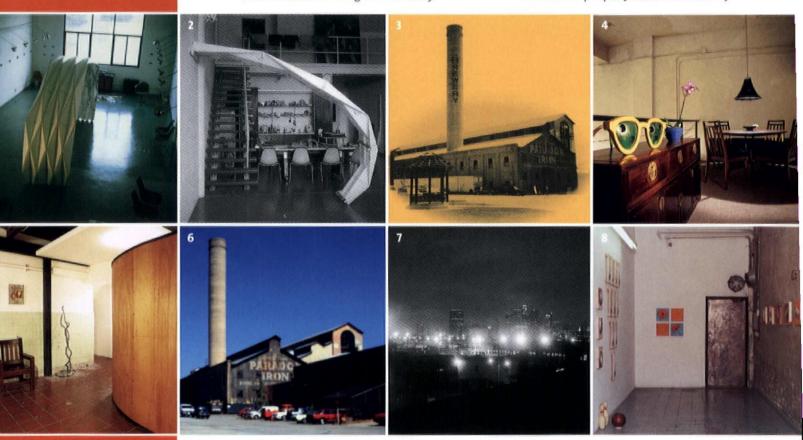


- 1, 2 SWIFT LEE STUDIO
- **3** THE BREWERY, THEN
- 4, 5 IVA HLADIS, ARTIST
- 6 THE BREWERY, NOW
- 7 LA FROM SWIFT LEE
- 8 KELLY REEMTSEN, ARTIST

there is a sense of "compassion for each other" at The Brewery. "I stood on the rooftop patio one night and could feel the energy rising up toward me," said Jim Suelflow, a digital media designer and former president of The Art Association.

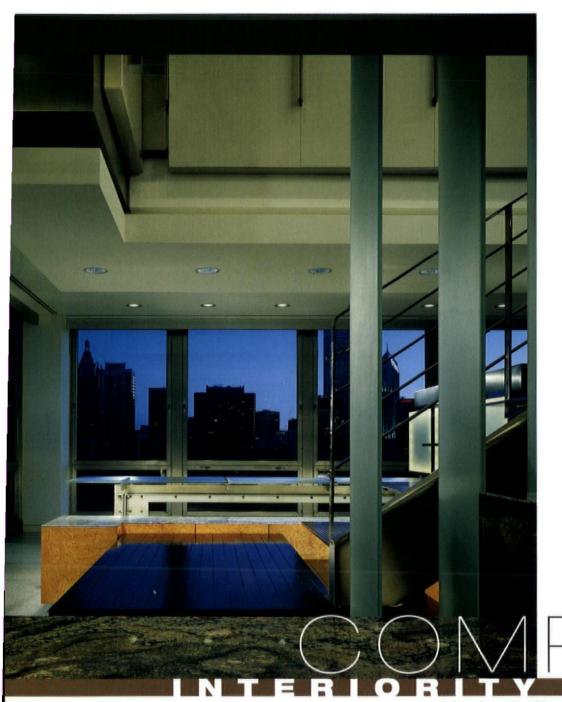
Perhaps these inspired emotions come from the tenants' clear sight of LA's signature skyscrapers. Or, they could stem from being at the center of the city's urban web: minutes from downtown, Chinatown and Little Tokyo; Interstate 5 and Lincoln Heights are just beyond arm's reach to the east; Glendale and South Pasadena are each a ten minute drive on a good traffic day. their futures from within the juxtaposition of elements that are the very makings of art, drama and passion.

Gloria Lee, a Korean born, architect/ furniture designer, delved into the "inclusive use of space and architecture in every day life" for her thesis at the Harvard Graduate School of Design. Today she lives it. Her 1,200 square foot loft is where she and partner Nathan Swift work. It is also home to their carpentry station, studio and living space. According to Swift, "What drew people [modern architects]



Perhaps it is because the cliché and the everyday continue to gain new meaning at The Brewery. Through the window of one of the spaces, the view of the two-way commute on the Golden State Freeway becomes a piece of living art. Where beer was once loaded onto trucks—architects, photographers, cabinetmakers and toy designers now coexist. Individual lofts are converted into galleries twice a year for The Brewery Art Walk. The grounds contain several art galleries, a restaurant, a small garden and 300 trees amidst the rough of asphalt. Residents of The Brewery envision to LA and continues to draw them, is the spirit of invention and innovation. We can still tap into this spirit."

Joyce Aysta, a Minnesota-born origami architect in her 50s, shared the most memorable reflection of them all. She has been at The Brewery for only one year. "I'd lived in Los Angeles for a long time and then moved to Charleston, NC. There, I was different: a single woman, an artist. There wasn't a lot of common ground. But here—I don't need to explain myself to anyone." 📽



As THE TERRITORY OF THE INTERIOR INCREASES, the crush of experts asserting authority over it accelerates. Within this surge, it is not surprising that the location of interior architecture is difficult to discern, lost somewhere between the claims of both interior designers (for whom it is an unwanted interloper) and architects (for whom it is an unnecessary if not suspect specialization). Between usurpation and minor specialty, however, there may be an emerging domain for interior architecture with its own unique traits and problems.

The anxiety toward the consolidation of interior architecture as a distinct field is more immediately understood on the part of the interior designers, who have been engaged in a protracted struggle for identity with their alter egos, the interior decorators, and in a battle for turf with architects. Historically, interior design has sought to enforce its distinction from decorating by turning to "science" in its claim to provide for public health and welfare against the mere exercise of "taste" by decorators. Judging by the current status of interior design educational organizations (e.g., FIDER), this attempt to "professionalize" the field has had mixed results; and, the schizophrenic impulses that constitute interior design remain evident in the maintenance of decorating components among the mandated criteria for design curricula. More generally, the work of the vast majority of

Linda Pollari and Robert Somol

PICTURED ABOVE AND RIGHT: KRUECK AND SEXTON'S STAINLESS STEEL APARTMENT, CHICAGO, PHOTOGRAPHY BY HEDRICH BLESSING.



interior design programs today is simply flat: two-dimensional, pictorial, compositional, limited by a logic of extrusion. In contradistinction, interior architecture is preoccupied with the problem of the corner, the turn toward space, the material points of inflection between horizontal and vertical surfaces.

Traditionally, architecture has been the discipline of the corner, an obsession that was transformed into a fetish with Mies van der Rohe and Carlo Scarpa: the corner as object. Perhaps this explains architecture's recent attempts to avoid the problem of the corner entirely, to mimic the smooth envelopes and rounded edges now fashionable in industrial and graphic design, or to engage in the free massing of the informe, à la Frank Gehry. Yet the resolution of the inside corner has always been a more difficult trick than the outside corner, and it remains a persistent problem for interiors: if for no other reason than that the exterior does not have to confront the demand of the occupiable floor. In this disjunction between practices of the interior and exterior, one may find a clue as to the anxiety architects feel over the status of interior architecture. The simple fact may be that interior architecture reveals the bad conscience of architecture: that much of what passes for architecture today is no more than exterior decorating.

Increasingly, architecture has turned into a commodity-object, where archi-

the eager embrace of theming, which not long ago would have been dismissed as the territory of the residential interior, has eliminated material and programmatic experimentation in favor of a quiescent representation of the client's lowest expectations for its target market. Themfrom the design of its habitable space. The scale and economics of a speculative office or residential building usually require that the interior be developed by the tenant, rather than built-out by the owner. The building owner speculates on raw space, location and exterior image,



BELOW: GARAFALO, LYNN AND M'INTURF KOREAN PRESBYTERIAN CHURCH, NEW YORK ABOVE: DG BANK, BERLIN • FRANK O. GEHRY & ASSOCIATES



tects are hired as skin consultants or engage in producing more monumental objects with which to accessorize the landscape. For all the talk of forces and movement in advanced architectural circles, architectural design still moves from the outside-in, as a problem of massing. Meanwhile, within commercial practices, ing turns space into a species of product design. In this context, interior architecture may be architecture's last, best hope. The issue

today then, is not what architecture can do for interiors, but what a reorientation to the interior can do for architecture.

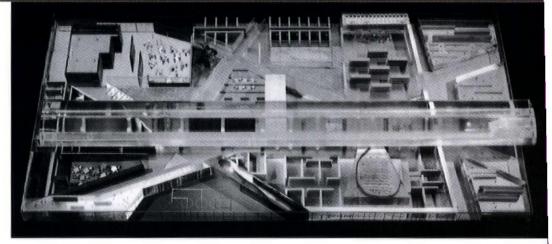
The emergence of interior architecture as a distinct field results in part from the twentieth century phenomenon of buildouts and renovations, where the design of a building's skin and core is separated not the specificity of the designed, habitable space. Meanwhile, the size of leased space may vary from tenant to tenant, with some large tenants occupying multiple floors and often developing their own spatial microcosm. The scope of interior development might extend to structure and section either during (with prior leasing) or after construction. An intervention like that by Krueck and Sexton-cutting a two story residence out of a signature Mies tower in Chicago-operates in this domain of interior architecture. To a potential list of interior architecture reno-



ABOVE:INTRACENTER, LEXINGTON • WITT AND WHITING ARCHITECTS BELOW:IIT STUDENT CENTER • OMA REM KOOLHAAS

vations in this vein, one would have to add Mecanoo's now classic blob insertion for a corporate headquarters in Budapest (1995); Garofalo, Lynn, and McInturf's recently publicized conversion of a Oueens laundry factory into the New York Korean Presbyterian Church (1999); and Gehry's famous "horse head" office atrium for the DG Bank in Berlin, in that case set off from his own historicist. limestone shell (1995-2000).

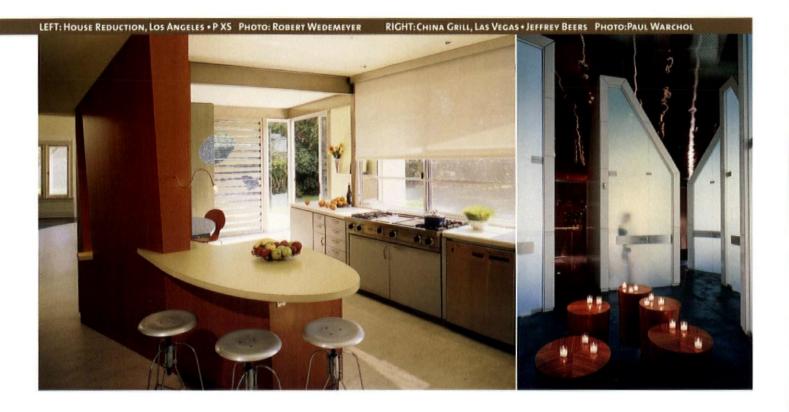
Taking into account geographical differences of scale and type, one can understand ROTO's Carlson-Regis House-even Gehry's own house-as similar manifestations of interior architecture. In fact, the early reputation of the entire Santa Monica School (Morphosis, Eric Owen Moss, Frank Israel, etc.) was built, and continues to expand (think of Moss in Culver City), through the medium of interior architecture. Given this high canon of recent projects, one would have to say that interior architecture is everywhere, practically absorbing the entire domain of advanced architectural production. The question remains, however, what effect this new site has had on



architecture. More often than not, this interior milieu has not fundamentally changed architectural or conceptual ambitions. Projects generally continue to express the heroic placement of objects on a field, rather than intensifications or perturbations within (or as) a field. The territory of the interior is colonized, but with the traditional values of architecture left intact.

The economic and organizational fact of the fissure between interior and exterior, however, produces other possible cri-

teria for a renewed practice. If one axis of an interior architecture agenda is to emphasize section over plan (unlike the space planning of designers), another is to orchestrate relations between bodies. space and events in a dispersed field, rather than promote the selection and placement of objects (against the re-sale licensing of decorators). In addition to the displacement of object in favor of field, this reorientation liberates architecture from the conceptual priorities of the ground datum as well as from the



obligation for a legible vertical interface or façade. The historical identification of Architecture with "The Wall" is dispersed in favor of the grafting of alternative organizations within an existing structure.

One version of this program can be seen in Mark Wamble's Gardiner Symonds Teaching Laboratory, a multimedia polyp trapped within the bowels of Rice University's main library. The custom, serpentine work surfaces instigate flow and collaboration, while directing views to two large projection screens which act as virtual windows to a generalized "outside." This attempt to develop flexible programmatic surfaces and volumes as space rather than rely on furniture disposed in space is similarly pursued in both commercial and residential applications, as with Jeffrey Beers's China Grill at the Mandalay Bay in Las Vegas and the Christa-Jackson "House Reduction" in Los Angeles by P XS. In the Restroom Garden at the China Grill, one of the most basic elements, the public

restroom, emerges as an event field, a pack of figural units loosely contained by a collective modesty curtain formed of ball-chain. In addition to its network of storage figures and multi-task surfaces, a primary aspect of P XS's House Reduction is the juxtaposition of similar materials in different states or phases, suggesting material plasticity as an alternative to narrative theming.

Perhaps the "maturity" of interior architecture (or an architectural practice now directed by the imperatives and opportunities of the interior) will only manifest itself once its traits come to inform totally "new" construction. This revaluation has become evident in several projects over the last ten years, perhaps beginning with OMA's entry for the National Library of France (TGB) in 1989, where the public, or served spaces, were imagined as scraped away from the pre-existing "programmatic wallpaper" of the book stacks. More literally, OMA's recent IIT Student Center is all interior, a field of stuff, a thick material soup, cut by statistical pathways of least resistance. A related sensibility can be apprehended in Ron Witte and Sarah Whiting's proposed IntraCenter for Lexington Kentucky, where a molded wood screen opportunistically exchanges function as exterior and interior envelope. Similarly, one can look to the "carpet types" or mat buildings of MVRDV or Stan Allen, who locate their historical predecessors in the endless interiors of Pompeii or the serial extensions to the Mosque at Cordoba. It is not without significance that the vocabulary of the interior-"wallpaper," "carpets," excessive "material palettes"-has come to inform these projects and practices. Finally, interior architecture is no longer limited by a medium or location (the interior), but is now characterized by a more pervasive disciplinary agenda. It has leaked to the exterior, into those institutions and discourses that had previously been known simply as "architecture."



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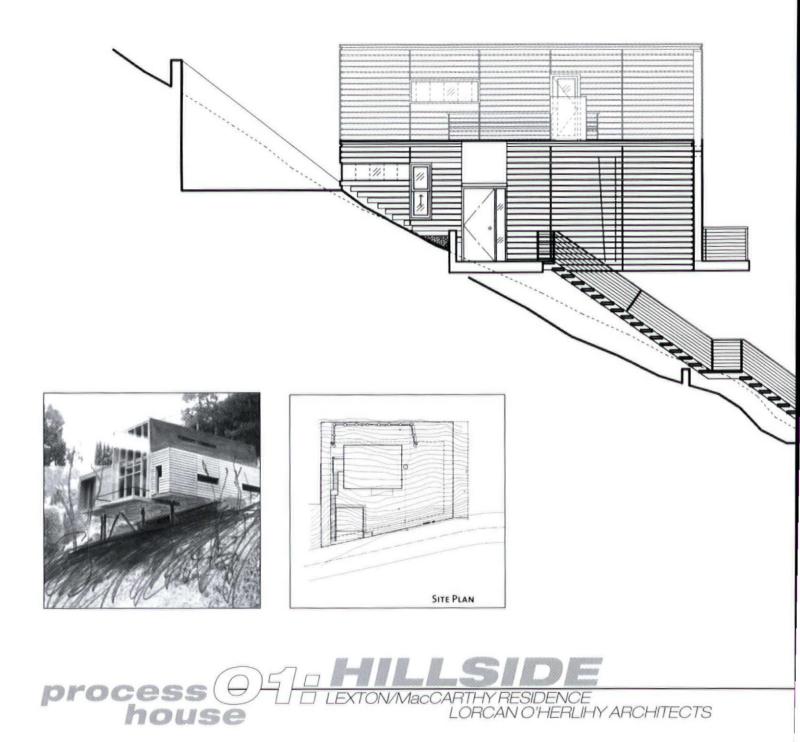
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INSPIRED AND EVER ENCOURAGED by the example set by *Arts & Architecture*, LA ARCHITECT is pleased to begin its Process House series. Our first project isolates the hillside house as a building type crucial to the architectural discourse. Historically, sloping sites offered California modernists—Wright, Schindler, Neutra, Lautner and others—the opportunity to invent new forms and construction methods, transforming the house. Today, newer code requirements and changes in the modern lifestyle are providing new challenges for LOH Architects in their design for the Lexton/MacCarthy site on Fernwood Street in Silverlake.

The steep vertical slope of the site does not lend itself to an easy solution. Overall, the concept is a formal strategy of an abstract geometrical form conceived as a play of positive and negative volumes. The siting of the house, carport and stair is a "straight dislocation"—the carport breaks away from the house, its path traced by a connecting stairway. Retaining walls, excavation and site grading are typically a major portion of the construction cost for hillside houses so attempts were made to minimize the heights of retaining walls and the amount of grading.

Given the limited square footage of the house (due to budget constraints), the free plan of the primary floor allows for flexible use. The second story accommodates the master bedroom suite and traces the area of the first floor that

LEXTON/MACCARTHY RESIDENCE

LOCATION 3228 Fernwood Avenue, Silverlake

PROJECT SIZE 2,000 sq. ft.

OWNERS Lauren Lexton and Kevin MacCarthy

ARCHITECT

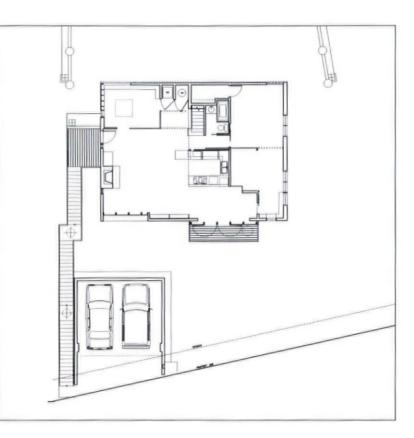
LOH ARCHITECTS Lorcan O'Herlihy, AIA, Principal in Charge; Michael Poirier, Project Architect; Project Team—Mariana Boctor, Ricardo Diaz, Jose Fontiveros, Danika Baldwin, Kuo Tsai

STRUCTURAL ENGINEER

Paul Franceschi

GENERAL CONTRACTORS

A&B Construction



NORTH ELEVATION

includes the kitchen, stair, bathroom and closet. The internal plan and distribution of the program is suggested in the treatment of the exterior skin. The idea of the house is to establish a horizontal layer on the primary floor and vertical volume on the second floor.

Fenestration on the west wall at the living room recedes, and fenestration at the core of the house reinforces the vertical line through the glu-laminated columns. The house is wrapped in 1' \times 6' Douglas Fir horizontal siding which floats away from the structure with 2" x 2" vertical spacers. The second floor siding is stained blue.

A new vocabulary for wood structures is proposed. The formal simplicity allows for a greater focus on materials, proportions and details. The abstract geometrical forms stripped of superfluous detailing reinforce the modernist reticence, but warmth is found through the use of wood and its interaction with light. According to LOH Architects, the research for this project identified Frank Lloyd Wright's Usonian houses and wood houses by Mies van der Rohe as a point of departure. As opposed to the idea that a building should reveal its construction at first glance, this solution blurs that criteria and allows the skin to wrap structure, glass, concrete or plywood.

by Dianne Bates

"TAKE THIS DOWN. My name is Phillip Marlowe. My address is 615 Cahuenga Building, Hollywood. That's on Hollywood Blvd. near Ivar," says Raymond Chandler's private detective over the phone to a secretary. Yeah, pal. We're talking LA here. Make no mistake. *Farewell*, *My Lovely* (1942) just wouldn't have worked if it had been set anywhere else.

The sun-drenched landscape of Los Angeles was always a magnet for the steady stream of escapees who came here looking for anything better than Detroit or Kansas City or Baltimore. A person could reinvent himself in LA by getting a new shirt and some new pals. A new dame with a nice pair of legs wouldn't hurt either.

The clawing-their-way-to-the-middle types that inspired the mystery writing of James M. Cain and Raymond Chandler lived in craftsman bungalows in Glendale and neat apartments along Wilshire Boulevard. They shopped at Bullocks Wilshire and ate at Musso and Frank's. They took the Red Line to the beach on weekends. Sometimes, they murdered their husbands.

Cain didn't fictionalize his Los Angeles locales. Waitress-turned-restaurant owner Mildred Pierce lived in Cain's favorite neighborhood:

"Glendale is now an endless suburb, bearing the same relation to Los Angeles as Queens bears to New York, but at that time it was a village..." Mildred's "house...was like the others of its kind: a Spanish bungalow with white walls and red-tile roof."

Chandler, on the other hand, freely mixed real LA location names with fictional ones. Santa Monica became Bay City, Big Bear Lake was named Puma Point. In a June 6, 1912 essay written for the London literary weekly, *The Academy*, Chandler stated, "There remains only to set down the man thus portrayed in a milieu, the dullness, sordidness, and stuffiness of which is 'reproduced' with a monotonous and facile elaboration hitherto unknown in art, and a masterpiece of realism is obtained." Chandler decried the "realism" in the literature of the time, calling it "dull" and misunderstood for the "truth". "To be an idealist, one must have a vision and an ideal; to be a realist, only a plodding, mechanical eye," wrote Chandler. "The most unimaginative or uneducated person in the world can describe a scene dully, as the worst builder can produce an ugly house."

So if Cain and Chandler excelled at anything, it was the ability to take the sad tales of Everymen and, through metaphor and circumstance, make the reality larger than life. Cain wrote in Baltimore, and the grit didn't wash off when he got to Los Angeles. Both looked past the obvious beauty of the region to focus on the less savory visuals. "The stores along Hollywood Boulevard were already beginning to fill up with over priced Christmas junk..." comments Phillip Marlow in *The Long Goodbye*.

Strangely, although both Cain's and Chandler's names are synonymous with Los Angeles, the local descriptions in their novels are often defined by the imagery of the characters visiting those destinations. In Chandler's *The Big Sleep*, a familiar building is the background for a late-night conversation:

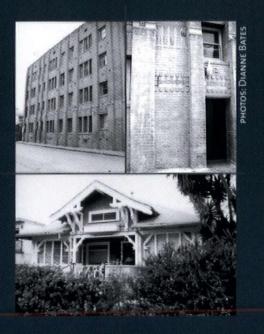
"The motor of the gray Plymouth throbbed under her voice and the rain pounded above it. The violet light at the top of Bullocks' green-tinged tower was far above us, serene and withdrawn from the dark, dripping city. Her black-gloved hand reached out and I put the bills in it. She bent over to count them under the dim light of the dash. A bag clicked open, clicked shut. She let a spent breath die on her lips. She leaned towards me."

Also in *The Big Sleep*, we learn much about a certain District Attorney by Chandler's description of his house:

"Taggert Wilde...lived at the corner of Lafayette Park, in a white frame house the size of a carbarn, with a red sandstone porte-cochere built on to one side and a couple of acres of soft rolling lawn in front. It was one of those solid old-fashioned houses which it used to be the thing to move bodily to new locations as the city grew westward. Wilde came of an old Los Angeles family and had probably been born in the house when it was on West Adams or Figueroa or St. James Park."

The imagery in Cain's and Chandler's work was a natural for Hollywood movies, and both writers saw their versions of Los Angeles make it to the big screen. In fact, Chandler, along with Billy Wilder, wrote the screenplay for Cain's steamy testament to sex and bad timing, *The Postman Always Rings Twice*. Both the novel and the movie, set in a roadhouse outside of Los Angeles, caused Catholic Church outrage and confirmed the notion that LA was a corrupt and sinful place.

Ironically, the tale of beautiful waitress Cora and the drifter Frank, who "had to have her" could have been set in any locale. Lust, it would seem, can happen anywhere. >



Who's your favorite ARCHITECT?

CELEBRITIES ARE CONSTANTLY ASKED about their favorite clothing designer, favorite restaurant, favorite director. Some favorites are never discussed, however. Face it, you never hear Joan Rivers ask, "Who's your favorite architect?" So our plucky and inquisitive (dare we say pesky?) reporter has been showing up at this year's Grammys, film premieres, and art openings and asking the ubiquitous question. LA Architect wants to know. Will architects soon be scrambling to line themselves up with celebrities to get that important mention at the pre-Oscars show? Probably not. - DB

DAVID DUCHOVNY:

"Uh...wait...I know the answer. Help me out here. It's...it's the guy from Chicago. Frank something." *Frank Lloyd Wright?* "Yeah! That's him! Whew! Thanks for helping me out there."

DENNIS FRANZ:

"Hey! Great question! Actually, my answer is Frank Lloyd Wright, because I'm from his hometown in the Midwest!"

JENNIFER LOPEZ:

"Huh?"

BILLY JOEL:

"Well, I can't tell you who my favorite is, but I can tell you who my *least* favorite is!" *Who*?

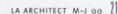
"I can't tell you."

Was it someone who worked on your house? "Worked on it?! He didn't even show up for our first meeting.

I can't tell you his name. He's a very famous architect."

DENNIS HOPPER:

"Well, it used to be Le Corbusier, but now it's Frank Gehry."





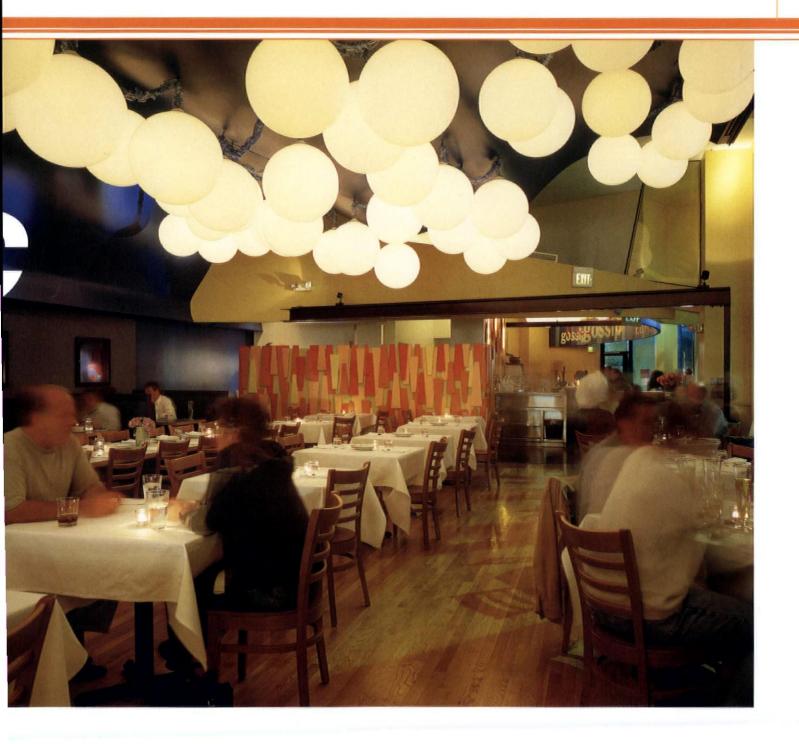
Rios Associates' Röck Café



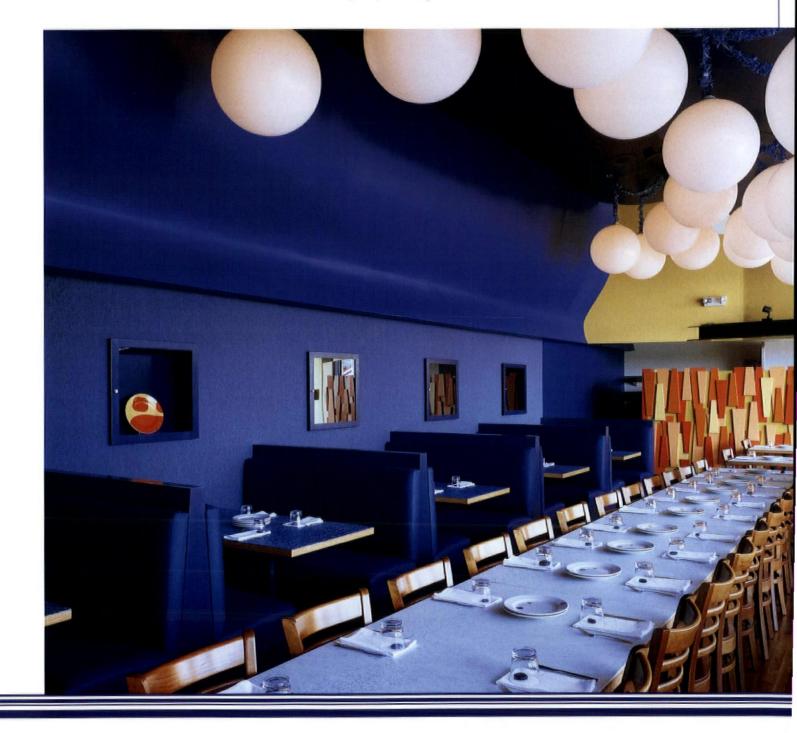


PHOTOGRAPHY: TOM BONI

ONE CAN'T HELP BUT NOTICE the gargantuan shopping complex that stretches between Lincoln Boulevard and Glencoe along Maxella Avenue in Marina del Rey. Nothing about the shopping center is interesting in terms of design except for the new Röck Café by Rios Associates. This restaurant is a conversion of a space (previously occupied by Angeli Mare) for local chef Hans Röckenwagner.



Among the problems with this particular space were poor acoustics and a high ambient noise level. The new program called for doubling the amount of seating while abating interior noise. The design is a graphic extravaganza: from the street to the bar, to the menus, to signage and to dinner plate design, graphics were cleverly and successfully used to help keep the budget to its \$200,000 maximum.





The restaurant is planned with the most public side (Orange) progressing to a more private area (Blue) which employs the nostalgic concept of curtained booth. The cloth for the hanging panels is actually an exterior shade material of iridescent blue which creates dark and intimate spaces that stand in contrast to loud, bright, family-style dining tables that are adjacent.

A variety of bright orange hues running the length of the exterior wall present themselves in a two-dimensional pattern reminiscent of shimmying exclamation points. This rambunctious emphasis wraps around into the interior where, utilizing cast shadows and back lighting, the pattern begins to stand out in relief, creating a sound baffle that helps with the poor acoustics. Once in the dining room, the pattern pulls further away, encloses itself and becomes a three dimensional wine cabinet.

The undulating ceiling, leftover from the predecessor, required some modification. Dusky blue paint and a profusion of 24" globe lights suspended in a "cumulus" field complete the transformation into a unique and provocative ceilingscape. The large spheres of the light fixtures hang low enough to dissipate the noise of conversation. The bar area takes on a physical dimension as an existing overhead wall is co-opted to become the clever "Word Bar." Bold graphic text, exemplary of things you might overhear at a bar, appears to have floated up from the mouths of patrons to the vertical wall above.

Röck is a hip signature space that is as fun and delicious as the food turned out by the talented Hans Röckenwagner. After dark, the space glows with promise, piquing the curiosity and appetite of usually unfazed motorists zipping by **G**

CLIENT

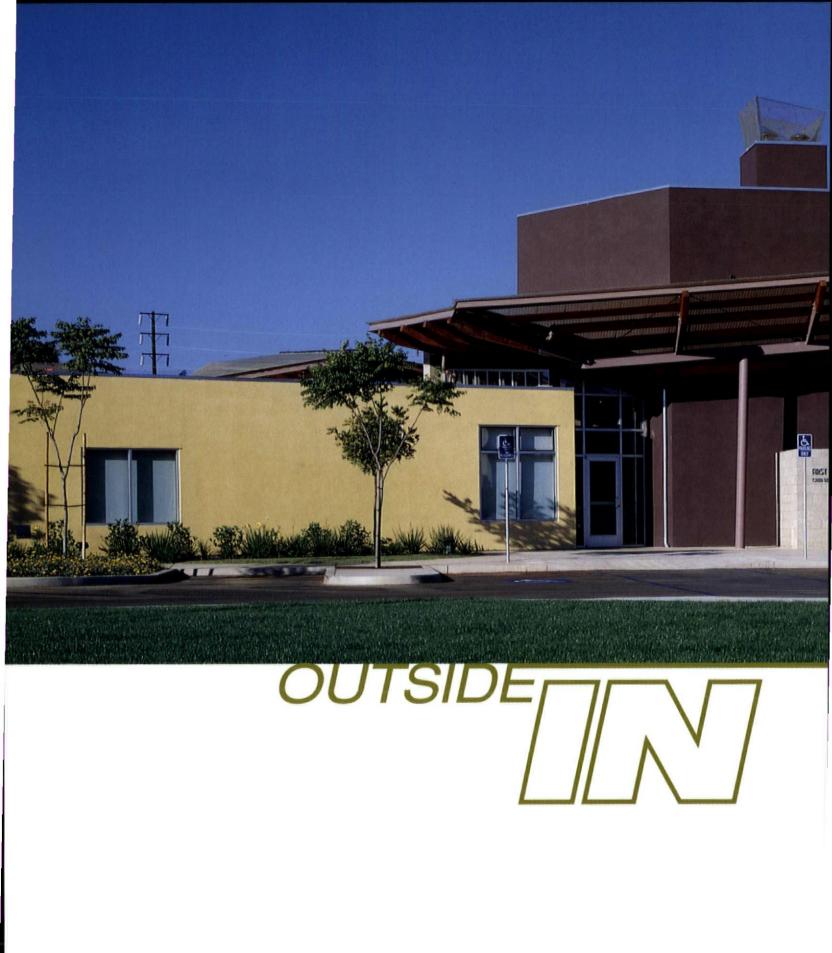
Hans & Patti Röckenwagner

ARCHITECT

Rios Associates Mark Rios, FAIA Frank Clementi Melissa Rodgers

CONTRACTOR

Asterisk, Inc.





MARMOL + RADZINER / FIRST FLIGHT AT LAX

FIRST FLIGHT IS NOT the type of work most associate with Marmol and Radziner whose meticulous restoration projects have created an automatic connection of the firm to modern preservation. Awarded via a citywide competition, First Flight provides a home away from home for the children of LAX employees. A community of single story buildings makes up the U-shaped plan that focuses in on a central outdoor play yard. This organization provides a maximum width of play



area as well as a protective envelope to the outside world. Wide expanses of glass face the play yard, filling the classrooms with natural light.

From a child's viewpoint, the exterior shading device—tilted translucent canopies atop support poles—creates the illusion of a forest of trees and also recalls aircraft wings. The canopies provide a dynamic element for the project in contrast to the static character of the buildings. The tower rising above the canopies clearly defines and accentuates the Center's entry. At its core lies a hearth, a symbol of the heart of the community and a place for storytelling and guest reception. The exterior canopies fold around and through the tower, transforming the ceiling into broad interior skylights that open the building to the sky.

Given the criteria that the structures be modular "trailers," their inherent rectilinear form allows for floor to ceiling panels of glass that promote the animation of the children to flow from indoors to out and vice-versa. Ceiling heights are minimized and material changes define smaller spaces within larger rooms to create more intimate interior spaces. Low mullion heights on the glass panels frame views accessible only from a child's height. To provide visual interest for the children and to help keep costs down, elements of the structure are selectively exposed to reveal alternate layers of construction.

Environmental issues, material safety and budget were of particular concern in making



ARCHITECT

Marmol & Radziner Leo Marmol Ron Radziner Nicole Starr Paul Coleman Paul Benigno Anna Hill Stephanie Hobbs Iris Anna Regn Kari Richardson Christopher Shanley Nathan Swift

STRUCTURAL Benito Sinclair & Associates

Soils Geobase Inc.

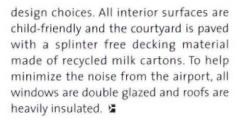
LANDSCAPE Lynn Capouya, Inc.

MEP William J. Yang & Associates

MODULAR CONSULTANT Joseph A. Oddo & Associates

CHILDCARE Mary Hartzell-Rota

MODULAR FOUNDATION ENGINEER Correia Consulting & Design



PHOTOGRAPHY Tom Bonner



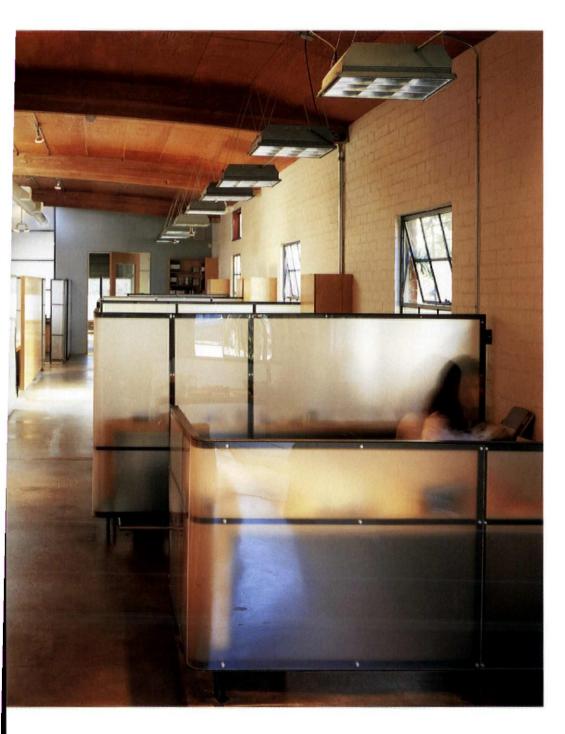
PRODUCTION OFFICES BY LOH ARCHITECTS





THIS LAYERED, TRANSLUCENT SPACE was designed for a progressive film production company in Santa Monica. The industrial building entailed a 2,400 sq ft renovation to accommodate four work areas, offices, conference room, cafeteria, and an audio/ visual room.

The smoky, translucent floating panels change with shifts in light throughout the day, seeming to evaporate at times and acting as radiant light sources at night. The acrylic and steel panels maximize available light in order to emphasize the open work environment. Each panel diffuses source light as it travels through the narrow (21') space allowing for evenly lit work stations and offices regardless of location. The seemingly weightless panels consist of two sheets of acrylic with an air gap and stand in contrast to the solid



planes of maple which serve as work surfaces. The cafeteria area, consisting of concrete floors, maple paneling, and crimson red tables, provides a point of visual difference from the work area through its color and materials. The conference room pulls light from the alley through the vertically sliding glass panel door and distributes it to the work area via a pivoting clear glass door and a 4' x 10' translucent acrylic window.

PHOTOGRAPHY Eric Staudenmaier

CLIENT Fusion Films Peter Abraham, Executive Producer

ARCHITECT

Lorcan O'Herlihy Architects Lorcan O'Herlihy Ricardo Diaz Michael Poirier Mariana Bocto Yuwen Peng

CONTRACTOR Oliver Garrett

education

Lesley Grant interviews Jeffrey Daniels, Director of the Interior Design Program, UCLA Extension

Since 1993, Los Angeles architect Jeffrey Daniels has served as Program Director for UCLA's Extension Program in Interior Design, one of only six such programs to be fully accredited by the Foundation for Interior Design Education and Research (FIDER). In his role as director, Daniels has focused his energy on promoting and enhancing the program's expanding interior design curriculum. Over inordinately large cups of coffee at the Kings Road café in West Hollywood, Lesley Grant of DMJM Rottet asked Jeff to share a few thoughts on the ever-evolving course of interior design education.

LG: Among interior design professionals and organizations, there is a constant effort to promote and support interior design education. Why is it that interior design programs are not more prevalent?

JD: You have to remember that interior design is a fairly new area of focus. It's only in the last 20 to 30 years that interior design has been recognized as an organized profession. In spite of that, interior design programs are far more prevalent than most architects realize. Most may not be aware of the fact that FIDER currently accredits 110 professional programs in the US as well as 4 in Canada. NAAB (The National Architectural Accrediting Board) current accredits 105 programs in the US and 10 in Canada.

LG: And prior to that, it was—what?

JD: It was viewed as a vocation rather than a profession. That was (and is) often the case for a practice of creative arts. Interior design first had to be defined as a field before it could be distinguished as a profession. From this definition then, a curriculum of study could evolve. Architecture went through a very similar history in the evolution of the profession. In fact on some campuses, architecture departments are still viewed as poor stepchildren compared to other academic disciplines in the sciences and humanities.

LG: What are the primary areas of study for an interior design education?

JD: They're not unlike those of an architectural education—the basics of form and composition, the history of architecture and design, design theory, and of course, the technical applications and CAD.

LG: If architectural education incorporates the same areas of study, why would there be a need for a client to engage the services of an interior designer separate from those of an architect?

JD: The main difference between architectural education and interior design education is the differing zones of intensification. Architects tend to feel that if a building's shell is sufficiently intense in its architectural form, then the interiors will sort of take care of themselves. However, the pressures and parameters of most projects tend to make this assumption very unrealistic. The idea of a specialist who can extend the exterior intensity of a work of architecture into the interior makes a lot of sense as long as the communication between architect and designer is at a sufficiently high level. Enhancing the quality of that communication is one of the key challenges for interior design education.

Architects like to think they can do everything. Some can. It may be hard to imagine a successful interior of Le Corbusier or a Frank Gehry building being designed by anyone but the masters themselves. But many architects regard the interior as relatively subservient to the exterior of a building. Schools of architecture often reinforce this implicit notion by devoting far less studio critique time to the development of interior spaces. If the shell of a building is a kind of mediation or physical interface between an exterior reality and a set of interior conditions, then interior design is yet another piece of that interface between the protective shell and our own bodies. It should not come as a big surprise for many people that the interior interface requires the most critical attention. The layers and textures that define interior space are in many respects the primary "text" of our everyday experience.

LG: What would you say are the most significant changes in the study of interior design over the last decade?

JD: In terms of philosophy and approach, it is definitely less conventional. In our program, we stress the importance of weaving together imagination and critical thinking. We're emphasizing theory and critical thinking—discovering unconventional solutions for conventional problems. In terms of the students, enrollment in our program has grown considerably in the last several years, and there is clearly an increase in the level of passion and commitment students are bringing to the program. They are more serious and more dedicated to pursuing interior design as a profession. ₪



DRIVING UP BEVERLY GLEN BOULEVARD, you recognize Lisa Krohn's studio by the tilted corner of the roof, a jaunty addition to a stucco box. Inside you can sit on a Tuffet stool of plywood and foam that moves with your body and watch a cat dash up a rope covered column, through a hole and onto a ledge—a contraption that's about to be marketed as "Kitty-Up." It is a departure for the designer who has won acclaim for her furniture, lighting and installations and ought to be on the short list for the the next round of MacArthur Foundation genius awards.

"Scratching posts were never meant to be a design," says Lisa, "but I had teenage cats that were tearing up the furniture. I didn't want them to get killed on the street so the creative challenge was to keep them indoors yet give them a good life." The stool and the cats gave something back. "I get way too serious when I'm stressed," she admits, "but the things around us can tease and wink at us and remind us that there's beauty in the world."

Like Charles Eames, Lisa takes her pleasures seriously, moving effortlessly from tactile to high tech, from swooping lamps to a futuristic cyberdesk that wraps around one's head and projects images onto the retina of an eye. A team of scientists at the University of Washington is working to perfect the device she imagined 14 years ago as "an elegant alternative to carrying lumps of PC board and plastic." The blue-sky cyberdesk project and a glove-like wrist computer alternate with products that find ready acceptance. The thread that links them is problem solving, and a good example is the steel rod bar stool she developed with her former partner, metalworker Greg Abbott. One Saturday night, they decided to pass on the movies and design a high chair. Each sketched independently and prototyped their designs. His had a steel shaft with a pointed end that hinted at impalement; hers employed S-curves of slender tubing with a

footrest in front. "Like an electron, it was mostly air, but it Michael Webb

'walked' until we realized that the footrest should be a

hoop to stabilize the legs and provide support for people standing around the user," Lisa explains. The stool is light in weight, responsive to the body and uses a minimum of materials. Walt Disney Imagineering ordered 150 for Encounter restaurant at LAX with one small change: the tubes that projected over the backrest to serve as coat hooks were eliminated as a safety precaution. "We chopped off the ears and called it Van Go," says the designer.

The artistic inventor was first inspired by a sewing teacher at school and by her ceramicist mother. Her first serious test, however, came as an undergraduate at Brown University. Tiring of art history courses, she slipped away to classes at RISDI and ran into a wall of prejudice. "I was female, couldn't draw a straight line and had no experience with tools," Lisa recalls. "But, I excelled at the 'ad hoc' test of recycling found materials—I was always a consummate trash picker." She took a year off in New York, reinventing herself as a journalist in order to meet her favorite designers. Then she graduated from Cranbrook and, again following the example of the Eameses, moved to LA.

Last year she did two installations—a cocoon of stretched lycra at UCLA's Perloff Hall, and a contribution to the Design Worlds project at the San Diego Children's Museum. The first was a womb with a (point of) view—using muffled sounds, soft surfaces and projections to dematerialize hard surfaces and orthogonal geometries. The second instilled in children of every age (and their parents) a sense of design through light, color and interactive play. For this intelligent, articulate woman, the challenge was to reach out and offer a non-verbal experience. "It's important," says Llsa, "to please everyone and have many answers and layers of meaning. Your idea or product should work all the time-not just when the unicorn is jumping over the green fence at full moon." 皆

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PUGH + SCARPA AND

CLIVE WILKINSON

by Elizabeth Martin

LEFT TWO IMAGES: REACTOR FILMS, PUGH + SCARPA+PHOTOGRAPHY: MARVIN RAND. BELOW RIGHT: BERGAMOT ARTISTS LOFTS, PUGH + SCARPA+PHOTOGRAPHY: MARVIN RAND

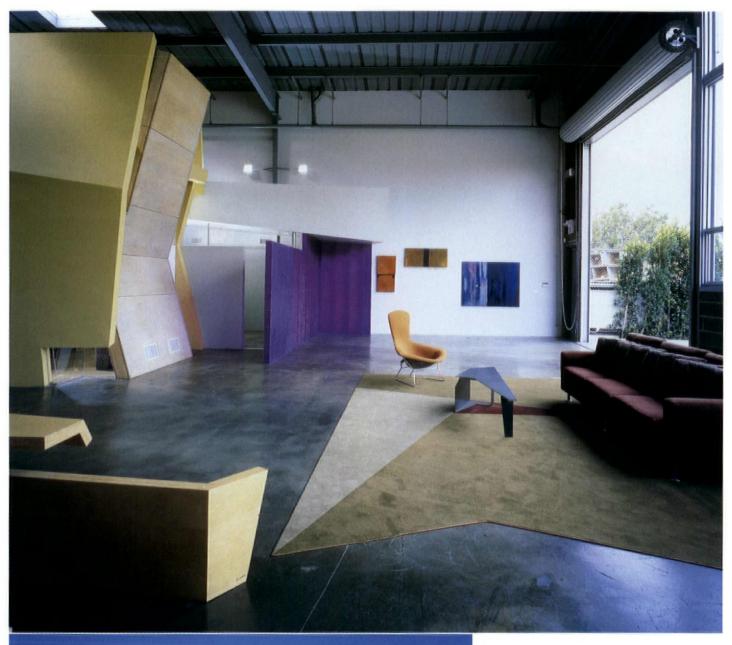


ALTHOUGH SOFTWARE NOW ENABLES architects to design and calculate projects that are increasingly complex, many contemporary interior architecture spaces are becoming more and more commonplace. Fortunately, a few approaches stand apart such as the work of Larry Scarpa and Clive Wilkinson. Both show that in a time of overall uniformity, it is still possible to design and build with simple means and produce architecture that is charged with emotion and innovation.

Surprisingly enough, both firms have used similar thematic elements in very different ways: freight containers; woodclad freestanding conference rooms; spaces organized in neighborhoods or as a city environment; custom designed workstations and conference tables.

The projects presented on the following pages are the type of innovative work environments—spaces designed to emphasize teamwork, technology, flexibility and creativity—that both the architects and their clients advocate. They inspire the creativity and social interaction that corporate America and Hollywood movie executives crave. However, the alternative workplace is not an endpoint. Instead, it is a constant evolution. Just when a given office is reconfigured, technology of business practices changes again. Faced with these variables, the goal of the architect is to create a building framework that supports ongoing change while continuing to embody today's business practices and values.

What is unique about Pugh + Scarpa is that the firm is both architecture and engineering with Larry Scarpa heading design and Gwynne Pugh structural engineering. Larry has assembled a team of collaborators that includes not only the people in his office, but also the craftspeople who execute the quality of work and his long time friend, architectural photographer Marvin Rand. Originally from Florida, Larry Scarpa met





THIS PAGE:CLICK 3XLA, PUGH + SCARPA • PHOTOGRAPHY:MARVIN RAND

Gwynne Pugh through the LA Times classifieds as he was looking for a place to land in Los Angeles while his wife went to graduate school at SCI-Arc. Gwynne was in a position to expand his engineering company to include architecture.

Six years later, Scarpa got his first interiors job, Bedfalls Production Studios, through hard work, endurance and luck by committing to deliver a built project in just ten weeks. By bringing in the contractor as part of the team, Scarpa developed a 'design-built [sic]' approach to interior architecture. Scarpa found that by jointly developing budgets and working out construction details directly with



craftspeople, he was able to eliminate the usual bi-polar opposition between building and designing because everyone was on the same team. Once it was out that Scarpa and his team could move that fast, create work with integrity **and** build it, the floodgates opened and a lot of entertainment work resulted.

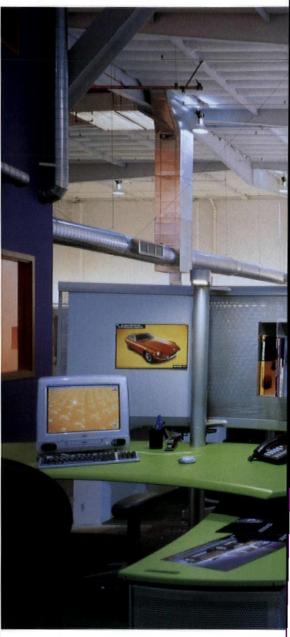
As Scarpa's work has become more complex, the process has undergone a paradigm shift by using computer modeling in a kind of sketch format that opens up a clear way to communicate a wider range of 'ready-to-build' intricate forms and details. "From a design perspective," explains Scarpa, "I've been interested in the idea of wrapping: materials that fold as opposed to distinct planes-the idea of dissimilar objects that strain together but are in balance; of one plane pulling hard one way, and two planes pulling half as hard the other way." In terms of project specifics such as Click 3X and Reactor Film Studios, Scarpa intentionally moves the reception desk deep into the space. When you arrive into an office, you are not confronted by a receptionist, but are allowed to come in, look around, and roam freely through an entry gallery approaching the receptionist on your own terms. The receptionist is strategically placed so that a visitor wandering in it is still controlled but also feels like he/she is able to interact with the spatial experience of the workplace.

When the process of counting heads to determine the number of offices needed progresses to the point of finding a way to creatively design a work environment, both Pugh + Scarpa and Clive Wilkinson have educated themselves to design a space that simultaneously accommodates the present, the future, their clients, and their own personal ambitions.

Clive Wilkinson's big break came with his 'advertising city' concept for TBWA Chiat/Day LA which was commissioned on the strength of his previous work done



BOTTOM LEFT AND RIGHT: BLUE SKY/VIFX • PHOTOGRAPHY:BENNY CHAN



as an architect for Frank Gehry in the Binocular Building, Chiat/Day's old Venice home. Wilkinson explains, "We felt like we were treading into a new world for design in that architects seldom deal with the idea of branding-of creating an image and an identifiable environment for a corporate client. In fact, in the past, architects did not deal with corporate clients beyond generating the skin of their buildings. Working with Chiat/Day, we felt that we were in a unique and creative arena." The ambitious program and the scale of the warehouse offered the chance to develop an environment of multiple levels, green park space, landmark



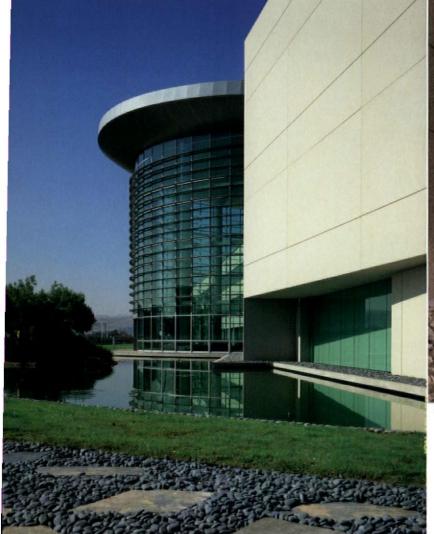
ABOVE AND TOP LEFT (OPPOSITE PAGE): TBWA CHIAT/DAY, CLIVE WILKINSON • PHOTOGRAPHY: BENNY CHAN

structures, an irregular 'skyline,' neighborhoods, light wells and so on.

A joint investigation between TBWA Chiat/Day and Wilkinson led to the development of a custom workstation. Based on TBWA Chiat/Day's experience with the virtual office, Wilkinson researched and developed 'Nest' workstations accommodating both individual and teamwork scenarios. Eventually, 500 workstations were manufactured and installed in the offices. Clive Wilkinson and TBWA Chiat/Day have not only branded, but also patented the workstation now available through Steelcase. Wilkinson continued on with TBWA Chiat/Day designing their offices in New York and developing initial concepts for their San Francisco offices. Other clients are 20th Century Fox Film Corporation, Blue Sky/VIFX and Ogilvy & Mather Worldwide. All are currently under construction.

Wilkinson has evolved his personal approach to the strategic and operational issues surrounding the contemporary workplace. It is about circumscribing a contemporary lifestyle, embracing a wide spectrum of daily needs and ensuring that these are reflected in both literal and metaphoric ways. An architectural work may tell stories, but the built product must convey a unified experience. The inspiration for Wilkinson is in creating an environment that reflects what a company is at heart and how its members see themselves. His work focuses on understanding businesses as highly evolved, integrated organisms—searching for new ways of organizing a company's workplace to make the 'organism' a perfectly balanced, socially and ergonomically refined entity. Wilkinson's experience working with some of the most creative minds in the business and media world has allowed him to extend his firm's services and offer a unique approach to interior architecture.

WHAT'S YOUR





LEFT AND ABOVE: NIKKEN CORPORATION • PHOTOGRAPHY: HEDRICH BLESSING

Right two images: Palm Spings Airport Photography: John Linden







Morris Newman

WINNING THE AIA NATIONAL "Firm of the Year" award would be a tonic experience for any architectural firm. For San Francisco based Gensler, however, the honor may have an additional meaning: the firm is finally getting some acknowledgement from the profession that it has fully graduated from an interiors shop to a fullservice firm with a global embrace.

It is odd to think that the firm that describes itself as the world's largest (HOK also claims this distinction) is dogged by a branding problem. Still, many people do not seem to know that Gensler's practice ranges over nearly every typology and geography. "We think of interiors (only) as one form of architecture," explains Andy Cohen, the partner in charge of Gensler's Santa Monica office. "We constantly refuse to draw a line between the two."

If confusion or out-dated attitudes persist despite Gensler's actual role, part of that confusion may stem from Gensler's extraordinary versatility. The mind grows numb when faced with the list of current projects: a new town in New Zealand, an airport in Austin, Disney theme parks in Tokyo and Chicago, a casino in Las Vegas, a film studio in San Juan, office buildings in Los Angeles, hotel renovations in Beverly Hills and Santa Monica, a Sony theater in New York. Nearly every major film studio is a client. After a while, you wonder whether Gensler has left anything for anybody else.

If Gensler struggles with branding, some of the fault may lie with Gensler itself—a firm that is hard to pin down to a distinct style or tendency. Part of that indeterminateness is by design according to Cohen, a Pratt Institute graduate who has spent most of his career in the firm and has been managing partner since 1994. "We don't believe in the star system," he said. If there is a style associated with Gensler he added, "It is timelessness as that relates to our clients' businesses."

Gensler likes to think of itself as a single firm that offers the same service and the same approach whether clients walk in the door in Tokyo or in Santa Monica. "We are one firm in many cities," Cohen said. Part of Gensler's design philosophy may reflect its carefully thought-out business strategy of positioning itself as a strategic consultant rather than a mere producer of construction documents. Gensler rejects the traditional, passive service model of architecture. "Frankly, we can't wait around for (an office) broker to give us business, or for a project to be developed," Cohen explained.

That philosophy puts Gensler in the vanguard of firms that are trying to reposition architecture as a knowledge profession. Gensler views itself as a consultancy that walks shoulder-toshoulder with its clients, advising them throughout the corporate lifecycle with "upstream solutions" that anticipate the need of growing firms. Gensler is a firm that is fascinated by business theory, trends and futurism; the firm also maintains a consulting service, Gensler Information Solutions, that analyzes the organizational needs of clients, and is staffed by non-architects. "We tailor our designs specifically to our clients' businesses," said Cohen, adding that prior to designing, "first we understand our clients' businesses."

The philosophy of give-the-customerwhat-he/she-wants, has been highly successful for Gensler, which claims that 80 percent of its business is from repeat customers. Skeptics might ask however, whether Gensler is sometimes too accommodating to its clients, or not providing the creative tension that results in the best possible projects. In any event, the firm turns out work in a bewildering number of styles, from developer-vernacular Mediterranean (Sunset Millennium shopping center in West Hollywood); kitschy historicist (new offices and a theater for Paramount Studios); and me-too Modernist (the AIA award-winning terminal for Lindbergh Field in San Diego with its faint echo of Eero Saarinen's Dulles Airport).

Gensler can show originality, even brilliance, when the client demands it: one noteworthy example is the newly finished airport in Palm Springs, which features a dome-like tensile structure with operable walls that slide away to give travelers a view of the mountains when weather and temperature permit. The work is purist, functional and memorable. Another example is the new Nikken Corporation headquarters in Orange County where Gensler has combined Japanese sensibility and American corporate cool in a convincing and poetic solution that does not rely on literal quotations from traditional Japanese design.

Those projects suggest Gensler can rise to the occasion when the occasion demands, and be a first-rate design firm as well as a super-smart consultancy. Perhaps the two goals are a precarious balance. Still, Gensler has proven that at its best, it can maintain its high-wire act.



v Michael Webb

IRVING GILL AND THE ARCHITECTURE OF REFORM (Thomas S. Hines. The Monacelli Press. \$75 hc)

This is the latest in a growing collection of handsomely produced Monacelli monographs on neglected architects, which also includes studies of Cass Gilbert, H.H.Richardson, and Eric Mendelsohn. Incredibly, Hines's carefully researched book is the first full-length account of this protégé of Louis Sullivan and near contemporary of Frank Lloyd Wright, who moved West and pioneered California modern. Like Adolph Loos, who was also born in 1870 and achieved much greater fame for his rejection of ornament, Gill was a minimalist a decade before the Bauhaus and Neutra embraced the machine-age aesthetic. But, on the evidence of this book with its mostly blackand-white archival photos, Gill was far more "modern" than Loos in his use of stucco and concrete and his blocky geometries-as contrasted to the Viennese architect's love of sensual materials and refined details. He paid the price for his audacity: southern California was hicksville in the years between the wars; he ran out of progressive clients; and he was ignored by the myopic Eastern critics. Only a handful of Gill's buildings survive, but they have finally achieved the respect that eluded their creator.

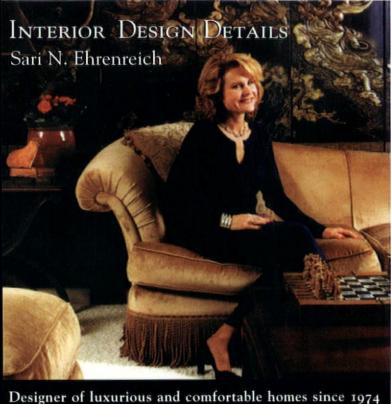
GEHRY TALKS: ARCHITECTURE + PROCESS

(Edited by Mildred Friedman. Rizzoli. \$65hc) No architect speaks as candidly and engagingly about his work, his clients, and his insecurities as Gehry, and one wishes this book had included much more of his talk. In contrast to architects whose talk is pompously self-serving, evasive, or inscrutable, Gehry was never corrupted by academic theory and has yet to be spoilt by fame. One can hear his voice as he brings the creative process alive. Knoll asked him to design a chair and he responded, "The only way I can work is if I have a little shop and I can go there on my coffee break and I can play for an hour, and I do it everyday, and at the end of two weeks you have something." It took six weeks, plus several years of development, during which time Knoll was sold to Westinghouse. "It was like going from an artist's studio to the army overnight," comments the architect. Over 30 buildings and projects are discussed, but on many the chats are tantalizingly brief. However, there is a generous selection of sketches and models to fill the void, and the book is superbly designed.

THE ARCHITECTURE OF JOHN LAUTNER

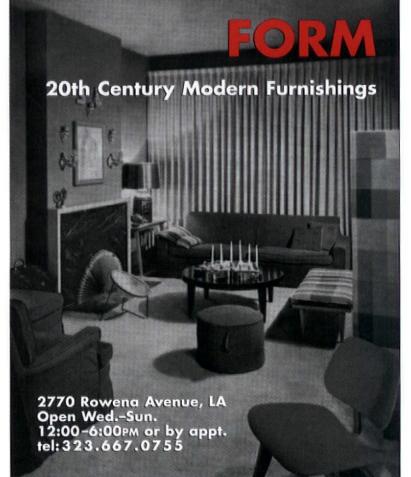
(Photographs by Alan Weintraub. Text by Alan Hess. Rizzoli. \$75)

"When I first drove down Santa Monica Boulevard, it was so ugly I was physically sick," recalled Lautner of his arrival in 1938. But, he spent his remaining six decades in L.A. creating extraordinary houses that are given their full due in Weintraub's glowing images. As an example, the cover image of the Arango house in Acapulco has an iconic quality to rival the best of Julius Shulman's. In contrast to the survey Frank Escher did with Lautner, this mainly pictorial survey focuses on 26 houses, dating from his own modest residence of 1940 to his 14-year transformation of the 1963 Sheats house which he completed in 1994, the year of his death. Hess explodes the myth that Lautner was sent to LA by Wright to supervise construction of the Sturges house; in fact, he broke with the fiercely intolerant master and the cozily self-congratulatory Taliesin Fellowship to find his own path. Hess explains how Lautner had no interest in restoring his early houses to their original condition, but "treated a remodeling as a new project, gladly changing walls and rooms to meet the needs of the new owners and move closer to his conceptual ideal... History meant nothing to him...His only allegiance, in his mid-century technological faith, was to today and tomorrow."



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LA ARCHITECT celebrated its first issue as a Balcony Press publication with a major bash at cover project and design award winner, Ground Zero. Thanks to the 200+ attendees for making it such a fun time and to Marie and Jim Smith of Ground Zero who made us all welcome. It wouldn't have been a party without our caterer Parsley Sage Rosemary & Wine's great food, and bartender Derrick Greiner's great Cosmopolitans.

LA ARCHITECT LAUNCHES AT

GROUND ZERO



46 LA ARCHITECT M-J 00

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At the End of the Century:100 Years of Architecture through 9/24 at the Geffen Contemporary 213/626 6222

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LACMA

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CALIFORNIA HERITAGE MUSEUM SANTA MONICA The Fabulous Fifties: Postwar Furniture, through 7/16

july

- 1 LA Conservancy Walking Tours Angelino Heights; Art Deco Los Angeles: Broadway Theaters, Terra Cotta Downtown, Little Tokyo and Pershing Square Landmarks 10 am; resv. and details—213/403-4211
- 3 AIA Chapter Office Closed
- 4 AIA Chapter Office Closed
- 5 AFLA Meeting 6:30 pm @ AIA/LA office Contact Michael Kaufman 310 306 2136
- 8 LA Conservancy Walking Tours Art Deco Los Angeles: Broadway Theaters, Marble Masterpieces Downtown and Pershing Square Landmarks; details—213/403 4211
- 9 AIA Home Tour VENICE reservations and details—310 785 1819

LA River Bike Tour 10 am from LA River Center; details—323/441 8634

- 11 Government Relations Committee Meeting 5-6:30 pm @ AIA/LA Office Contact: Victor Nahmias 310 930 8513
- 13 Building Performance & Regulation Codes Committee Meeting 5:15 pm @ AIA/LA Office Contact: John Petro 310 445 5800
- 15 LA Conservancy Walking Tours Art Deco Los Angeles, Broadway Theaters, Seventh Street and Pershing Square Landmarks resv. and details: 213 403 4211

- 16 Down by the River Tour: Long Beach Estuary 4:30 pm—meet at 25th Way and DeForest Ave. Sponsors: Sierra Club and Friends of the Los Angeles River Details—213 381 3570
- 18 Interior Architecture Committee Meeting 6 pm @ Leo A. Daly Contact: David Loyola 310 449 5707
- 19 Noche de Surrealismo: El Luis Bunuel, 1952 Orpheum Theater, 842 S. Broadway @ 8:00 pm tickets by fax 213 623 3909

Architecture for Health Care Committee Meeting 4 pm @ Lee Burkhardt Liu with Eric Burkhardt Contact: Al Roden 213 955 9775

- 20 COTE Presentation—"Performance Contracting" Time TBA @ AIA/LA Details: 213 617 1901
- 22 LA Conservancy Walking Tours Art Deco Los Angeles: Broadway Theaters, Seventh Street and Pershing Square Landmarks; 10 am, details—213/403 4211
- 23 Art Talks @ MOCA with Cara Mullio At the End of the Century Exhibition 3 pm @ The Geffen Contemporary
- 25 AIA/LA Ex Com Meeting @ 4pm AIA/LA Board Meeting @ 5 pm
- 29 LA Conservancy Walking Tours Art Deco Los Angeles: Broadway Theaters, Seventh Street and Pershing Square Landmarks; 10 am, details—213/403 4211

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