

LA

ARCHITECT

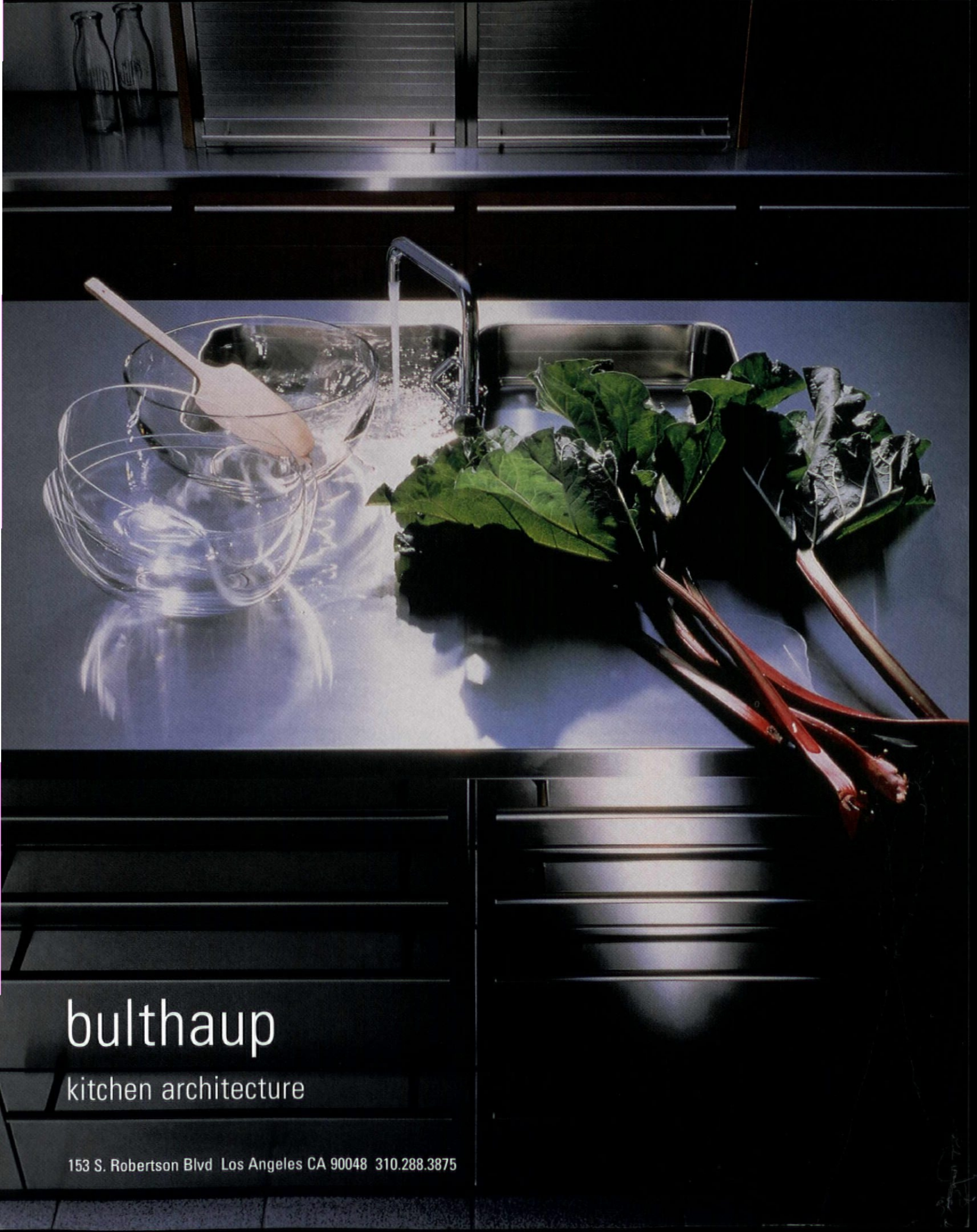
IN YOUR
FACE

UNAVOIDABLE
ARCHITECTURE

U.S. \$4.95 / CANADA \$6.95



6 86345 97698 1



bulthaup

kitchen architecture

153 S. Robertson Blvd Los Angeles CA 90048 310.288.3875

MODERNICA

LOS ANGELES

7366 Beverly Blvd. 323/933-0383 fax: 323/933-0159

CHICAGO

555 N. Franklin St. 312/222-1808 fax: 312/222-1815

NEW YORK

57 Greene St. 212/219-1303 fax: 212/219-1699

WAREHOUSE

distribution center 2118 E. 7th Pl. 213/683-1963
fax: 213/683-1312 email: ModernicaLA@earthlink.net



THE BUBBLE LAMP

by

GEORGE NELSON

Now, once again you can enjoy the soft, warm glow of the George Nelson Bubble Lamp. As the exclusive worldwide distributor, Modernica is reissuing more Bubble Lamp models that have long been out of production. All lampshades are produced to exact original specifications using the original Howard Miller tooling. All hanging lamps are UL rated. Most models available for immediate shipment.

MENZIE international

PACIFIC DESIGN CENTER

8687 Melrose Avenue

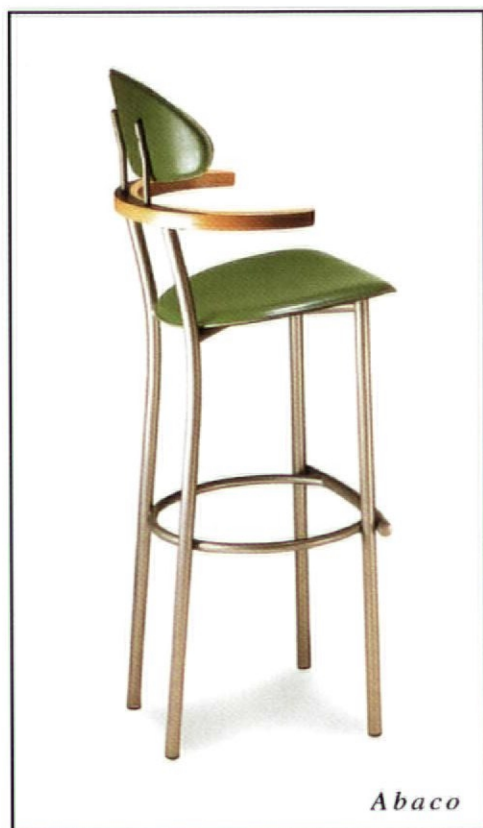
S u i t e B 2 7 5

Los Angeles, CA 90069

Phone 310.475.2331

Fax 310.475.0241

w w w . m e n z i e . n e t



TURES FEATURES **FEATURES** FEATURES FEATURES FEATURES FEATURES



- DIANNE BATES

- BEATRIX BARKER AND JULIE SILLIMAN

- DANETTE RIDDLE

- LEXTON/M_{AC}CARTHY RESIDENCE

34 Patina: Belzberg Architects

T S DEPARTMENTS **DEPARTMENTS** DEPARTMENTS DEPARTMENTS DEPA

- 48
- OPINION**

Alessi
Arcade
Carlo Moretti
Stelton
Salviati

Flos
Pallucco Italia
Santa & Cole
Technolumen

Cassina
Living Divani
Matteograssi
Paola Lenti
Porro
Zanotta

ModernLiving



8775 Beverly Blvd
Los Angeles
310.657.8775

Pacific Design Center
Space B209
Los Angeles
310.652.3009

www.modernliving.com

Publisher Ann Gray

Editor Danette Riddle

Design Director Jim Matcuk

Contributors Beatrix Barker
Dianne Bates
Julie Silliman
Michael Webb
Dave Wyman

Book Editor Michael Webb

Printing Navigator Press

Advertising/Sales 818.956.6133

Editorial Board

Denise Bratton, Teddy Cruz, Tom Gilmore, David Gold,
Robert Hale, Michael Hricak FAIA, Mia Lehrer,
Richard Koshalek, Richard Keating FAIA,
Linda Pollari, Allyne Winderman

Editorial Offices: 818.956.5313; Fax 818.956.5904. E-mail:
danette@balconypress.com. Address: 512 E. Wilson, Suite 306,
Glendale, CA 91206.

Subscriber Service: Tel 800.956.7734; Fax 818.956.5904.
E-mail: subscribe@balconypress.com

Inquiries & Submissions: danette@balconypress.com

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 self-addressed, stamped return envelope. The publisher will not be responsible for damage or loss.

Opinions expressed in LA ARCHITECT are solely those of the author, not LA ARCHITECT, Balcony Press or AIA/LA.

The American Institute of Architects/Los Angeles Chapter, Board of Directors: Christopher C. Martin FAIA, President; Nick Seierup AIA, Vice President/President Elect; Robert G. Hale AIA, Treasurer; Gordon N. Park AIA, Secretary. Directors: John Dale AIA; Bill A. Holland AIA; Scott Johnson FAIA; Charles W. Oakley FAIA; Mark Rios FAIA; Michael Rotondi FAIA; Tim Vreeland FAIA; Heather Kerr, Assoc. AIA; Michael B. Lehrer AIA; Merry Norris, Hon. AIA/LA; Daniel Rosenfeld; Clifton P. Allen AIA. Chapter Staff: Nicci Solomons, Executive Director; Thomas Mann, Associate Director; Maria O'Malley, Membership; Steve Tanner, Assistant

www.laarch.com

Cover: DWP Pollock Wells Treatment Plant. Architect: Scott Fajack, DWP
Photography: Kelly Fajack



WITHOUT THE BENEFIT of a public education system that incorporates the arts and architecture, convincing the public to care about design is challenging. The “archispeak” we are so used to in the profession is so arcane that the human aspects of architecture get lost. The equation is simple: if better architecture is the goal, then a public that understands and demands it is necessary. If only the public school system included architectural history and appreciation, we might have more sensitive developers, everyone would have a better understanding of design, and the result might include public and private decision makers that demand good buildings.

The topic of this LA ARCHITECT is public architecture, but what is it? In LA, it is probably best represented by the freeway system—it’s the one thing we collectively use on a regular and frequent basis. Luckily, our freeway system is overall quite beautiful—the sweeping curve of the 105 at the intersection with the 110; or any of the giant knots of concrete that make up the interchange stacks. Public architecture is everything we drive by in our car-oriented city, not just buildings with a public functional imperative. I spend more time driving by pink stucco, badly designed and constructed shopping centers than I do circling the Civic Center. With the advent of the Internet, this holds more true since nearly all of my government business can be handled by *bureaucracy-du-jour.com*. Our homes seem to be public architecture as well, just ask Eric Owen Moss whose design for a Calabasas residence can’t get built thanks to homeowner groups who oppose its size and style.

There was a moment in U.S. history when government support enlightened and encouraged the general population’s relationship to the arts, including architecture. Too bad it took a Depression to achieve this. The WPA (Works Progress America) generated enormous creativity—the photography of Walker Evans and Dorothea Lange; the incredible Hoover Dam; the murals of Thomas Hart Benton, to name a few. Someone told me recently, “What we need is a good Depression.” Someone else reminded me that while it was a creative time, it was also the time we incurred the National Debt.

Angelenos did enjoy a period in recent memory when local government seemed to care about art and architecture. In the mid-80s, the CRA and Cultural Affairs Commission emerged as strong players in shaping public policy. Of course, Mayor Riordan restructured these agencies once he took office (one of several losses was the influence of Merry Norris). Riordan’s decision-making often leaves me scratching my head, including the latest fiasco of proposing County land to Art Center without the approval of the County.

If we can’t rely on the government to support the kind of education that generates a design-sensitive public, then we can’t expect to have decision makers who champion good design. The fact is that too many city planners and policy makers are people without architectural training, leaving political and economic agendas as the primary motivators. More architects should be in public service, and education should make the arts a public priority. ■

We recently received an issue of LA ARCHITECT and it was a pleasure to discover that publication. The articles are well written and very interesting. At last, a non-boring-up-to-date information dispenser. We are looking forward to the next issue.

CH.BEGUIN, GAUTHIER PIERRES ET MARBRES
PARIS, FRANCE

Editor's note—The limestone for the 9420 Wilshire Building featured in our July/August issue came from Gauthier's quarry and was incorrectly credited as Buxy Lam-bere rather than Buxy Goulot.

First off, Kudos to the magazine for the wonderful new format! I'm totally impressed at the way you've transformed what used to be a plain paper newsletter into a first rate 4-color glossy! And the quality of the writing is excellent in the issue "Save Me?"! (July–Aug. 00)

Chris Madrid's piece on our Cyclorama Center [p.11] lists me as executive consultant 'of the firm'. I'm president of the firm and consultant to the Institute for Survival through Design, whose website together with Christine's presides over the e-mail program to save the Gettysburg Cyclo-rama Center. This effort continues as we speak at www.neutra.org, and we invite preservationists the world over to join in, to rain as many as possible additional support letters onto desks in the east! We are working up to another hearing on this in October in the east.

Her article also states "Its days are numbered, however..." I choose to take a more determinative tack; "We can still

act to salvage this building by supporting its nomination for Historic Landmark Status and advocating support to save it by the National Trust for Historic Preservation, whose annual convention meets here in October. Would you believe the director of that organization favors the current plan which destroys this building? To our knowledge his board has never been afforded an opportunity to vote on this issue!"

DION NEUTRA, AIA-E LOS ANGELES
RICHARD AND DION NEUTRA, ARCHITECTS
AND ASSOCIATES

Congratulations for the visual improvements of LA ARCHITECT—they are almost as good as the content and I have no qualm that your leadership will bring remarkable results which are already perceivable.

NATHAN SHAPIRA, PROF. DESIGN
BOLOGNA, ITALY

Congratulations on the continued quality of your publication. The change to magazine format and the upgrade of editorial content begun a couple of years ago has continued in fine style.

A "constructive" comment: I believe that you and the editorial board should consider crediting the builder who moves the designs and documents into material reality. This is particularly appropriate for those projects which include the contractor as an early member of the team, evaluating alternative possibilities and developing practical means and methods.

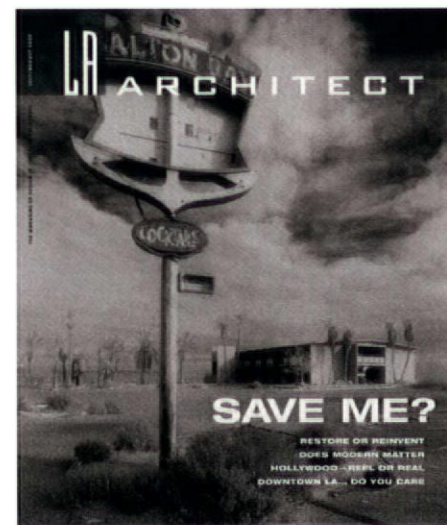
Many projects these days are collaborative from the very early stages (including the Cathedral of Our Lady of the Angels where I now work).

Such a case is the excellent article in your July/August issue, about the Westwood Gateway or "Monty's" building. Judging from the credits given, it would appear that construction there was the done without a builder, when indeed our company spent many months in creative preparation with the owner and his design team.

Such a change in editorial practice would broaden the interest in your fine publication.

TERRY DOOLEY
SENIOR VP, MORLEY CONSTRUCTION COMPANY

Editor's note: Each architect featured in LA ARCHITECT is asked to provide a comprehensive list of team credits which we then print.





More than anything, we love building...

teams. We're known around the world as architects, designers, and planners.

But more than that, we'd love to be known as the world's best team builders. We find talented people and surround them with the resources they need to build their dreams. Then we help them team with our clients to create projects that manage to turn heads and solve problems.

Along the way, we manage to build a lot more than teams—we build relationships.

Gensler  *American Institute of Architects Firm of the Year*

www.gensler.com



up front

JELLIES: PHANTOMS OF THE DEEP

Long Beach Aquarium



They have no eyes, no brain, no heart. They are made up of 95% water and the rest mineral salt and protein. These creatures pulsate and drift through coastal waters and icy ocean trenches. They are graceful and delicate, yet wield a powerful sting to protect themselves or capture prey. Sea-jellies, popularly known as jellyfish, are not fish of course, but invertebrates that are related to sea anemones and corals. They range in size from the size of a pencil eraser to a Jules Verne-esque version longer than a basketball court.

A new venue for sea-jellies has been created by the SmithGroup at the Long Beach Aquarium of the Pacific and consists of a 2,500 square foot gallery within the aquarium designed by HOK and Escherick Homsey Dodge and Davis. The jellies exhibition features over a dozen species for the next 20 months, after which other sea creatures will be showcased every few years. Like the ocean, the exhibit space was designed to feel as though it has no boundaries, amplifying the visitor experience through signage, lighting and organization. The walls and floor are deep, rich ocean hues with an overhead metallic mesh ceiling of floating planes. Lit from beneath, the ceiling shimmers with a rippling effect evoking the sensation of water or the movement of the jellies themselves. Exhibit tanks are arranged in a sequence that takes visitors through the warm and cold water ocean regions and the many species of jellyfish that inhabit them. The tanks are called Kreisels (German for carousel) and have circular currents that act as a buffer between the jellies and the tank walls. This design prevents the jellies from getting stuck in corners and tearing. Since Krieisel tanks are round with a gentle current, the fragile creatures cannot be caught up or "jammed" inside the water treatment vents. Toward the end of their journey through the exhibition, visitors come upon a freestanding wet lab where they can view the behind the scenes care that is necessary for these ethereal creatures.

So, take a trip to the Aquarium of the Pacific and see the awesome Lion's Mane jelly, a creature whose tentacles can reach more than 100 feet in the wild. If nothing else, a valuable architectural lesson might be drawn from the simple design yet complex beauty of the sea-jelly which has managed to endure for 650 million years in all ocean climates.—DR

PEOPLE

It wasn't too surprising to recently find Barbara Bestor in *Vogue* magazine's "Next Establishment: Women to Watch" issue. Bestor's portfolio is peppered with projects for hip music industry clients as well as residences and popular retail spots in Los Angeles.

Also making the national publications is Greg Lynn, who's listed in *TIME* magazine's July 17th edition as one of the 100 innovators of the new century and one of seven people changing the face of design.

HNTB has relocated its offices to One Bunker Hill, expanding the firm's design capabilities in Los Angeles.

Instrumental in founding Arquitectonica's Los Angeles office, Chris W. Coe has been promoted to Vice President of the 23 year old firm.

Fields Devereaux Architects & Engineers has opened an Inland Empire branch under the direction of Emad Hamdy.

PROJECTS

Marmol and Radziner has been awarded several new commissions including new offices for TBWA/Chiat/Day in San Francisco after a five-month competition. Currently in design are the new General Motors Los Angeles Design Studio in North Hollywood and new facilities for Propaganda Films in Hollywood.

Zimmer Gunsul Frasca Partnership is designing the new, 80,000 sq. ft. U.S. Consulate in Istanbul, Turkey on a 23-acre hilltop site 20 km from downtown Istanbul, overlooking the Bosphorus River..

WWCOT has been selected to renovate the World Cultural Center for Soka Gakkai, a Buddhist cultural organization, in Santa Monica.

Gonzalez/Goodale Architects of Pasadena recently announced the completion of the San Fernando Health Center and groundbreaking for the expansion of Santa Teresita Hospital in Duarte.

AWARDS

SmithGroup, Inc., Los Angeles has been awarded the Excellence in Design Award from the City of Claremont Architectural Commission for the design of the new Andrew Science Building at Pomona College.

The American Academy in Rome has announced the winners of the prestigious Rome Prize for 2000-2001. Among the winners of the fellowships is Michael Palladino of Richard Meier & Partners. As a partner of Richard Meier & Partners, Palladino has been the principal designer on numerous high profile projects including the High Museum of Art in Atlanta, the Museum of Television & Radio in Beverly Hills and of course, The Getty Center.

Horton Lees Lighting Design has captured a number of awards for lighting the way at the Colburn School of Performing Arts (Hardy Holzman Pfeiffer); Ground Zero Advertising (Shubin & Donaldson); Safeco Field (NBBJ); and the Vermont/Santa Monica Metro Station (Mehrdad Yazdani).

DEVELOPMENT NEWS

Eastman Kodak has announced that it will be the naming partner of the theater component of TrizecHahn's Hollywood & Highland entertainment complex. The Kodak theater, designed by architect David Rockwell, will be the future home of the Academy Awards. Ehrenkrantz Eckstut & Kuhn are the overall project architects for the \$547 million project which includes a new hotel by Wimberly Allison Tong & Goo.

J.H. Snyder Co. has contracted communications company Netlink to supply broadband to nearly 1 million square feet of commercial real estate in the Miracle Mile section of Wilshire Blvd. Snyder Co. has also teamed up with Lexington Commercial Holdings to develop more than \$1 billion in projects over the next four years including Valley Plaza in North Hollywood and The River in Rancho Mirage designed by The Jerde Partnership; the West Hollywood Gateway mixed use center; and The Point office campus in Agoura Hills.

E-UPDATE

Heads up to the profession: MBH Architects in Alameda, California recently settled \$100,000 in claims relating to unlicensed copies of Adobe, Autodesk, Microsoft, Symantec and Visio software programs installed on office computers. Visit www.nopiracy.com to obtain software management tools.

HEY, NICE RACK

SCI-ARC'S "THE BIKE STOPS HERE"

The U.S. Department of Transportation selected SCI-Arc's project for bicycle racks in downtown Los Angeles for a Design for Transportation National Merit Award. To put a creative focus on the dilemma of where to park a bicycle in downtown Los Angeles, students at SCI-Arc designed and made 10 site-specific racks that unite public art with functionality. The program was created by Randall Wilson, shopmaster at SCI-Arc, and supported by Los Angeles' Community Redevelopment Agency and Department of Transportation.

In awarding the project, the national jury commented: "This project demonstrates how a fresh new way of designing an ordinary streetscape element can transform it into something extraordinary, and gives the cityscape beauty, surprise and a new sense of identity." The popular program continues this year with an installation of 32 bike racks along Hill Street in downtown LA, and another set to be installed along Vermont Avenue in Hollywood.

1. ARCO PLAZA

Paul Benigno designed four banner like elements imprinted with bicycle shapes to accommodate the numerous bicycle messengers that frequent Arco Plaza. (Flower between 5th and 6th)

2. LA POLICE DEPARTMENT, CENTRAL DIVISION STATION

Nick Gillock and Jeffrey Eyster designed racks that "incarcerate" a bicycle between a concrete wall and cast steel plate, protecting the frame and both wheels of the bicycle. (Corner of Maple and 6th)

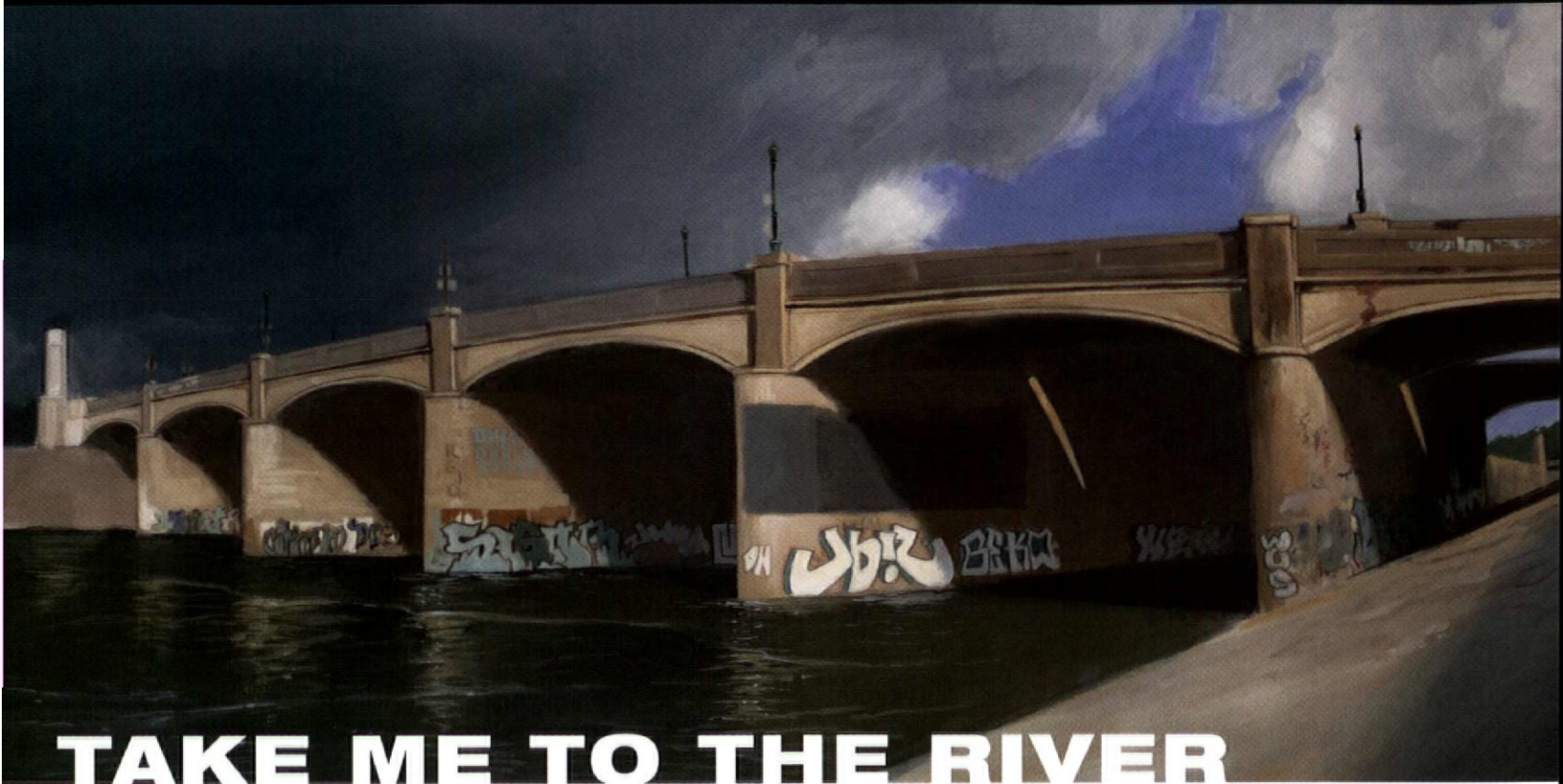
3. GRAND HOPE PARK

Four cacti adorned with cast-steel lizards were designed by Arlene Lee. The tubular steel evokes the traditional bike rack, while the shape playfully responds to the park's theme of LA as a desert and the shapes of playground apparatuses. (Hope St. between 9th and Olympic)

4. GRAND CENTRAL MARKET

The bike rack serves as a testament to Grand Central Market's role as a purveyor of a broad and unique array of goods. Louis Molina designed the rack as an archway, setting on the keystone a pair of cast-steel pigs heads from the market itself. (Broadway, near 3rd).





TAKE ME TO THE RIVER

by Dianne Bates

IT'S NOT ENOUGH that Los Angeles had to pave almost every square inch of land in the basin. The city also had to pave its major river. In our insufferably egotistical way, Americans spent much of the last century trying to tame Mother Nature. So, Ms. Nature packed up and left.

"LA River? What river?" That's the response of most Angelenos when the subject arises. At its calmest, the LA River is nothing but a dry ditch of concrete with seemingly no useful purpose, save for the quicker-than-usual suicide jump from one of its many bridges. At worst, it is a raging flood cavity bereft of tree branches or large rocks, making rescue of livestock and careless humans almost impossible.

There was a real river once. A lovely meandering green place around which the Los Angeles pueblo sprang up in the late 1700s. The location was perfect for farming and provided the main water source until Mulholland opened his aqueduct in 1913. According to Arthur Golding, AIA, Vice President of the Los Angeles and San Gabriel Rivers Watershed Council, rail lines were needed to connect LA to the city's harbor at San Pedro, and the river provided a natural route with minimum grade

change. Industry and freeways followed the railroads, and after some misguided attempts at flood control, the river was reduced to nothing more than ugly storm drains. More concrete was added mid century in an attempt to control mosquitoes. Most locals think the river is dried up; but, it is there, *under* the concrete.

The desolate concrete banks were not lost on Hollywood as a location for film shoots. At a recent screening of a rough cut of "Hollywood Looks at the River," the director apologized for the down-and-dirty shots about to be shown. Her research turned up few appealing views of the river, and at the end of the screening, even Robert Towne, director of "Chinatown," was a bit put off by shot after shot of car chases, drug deals, drag races and murders. In the late 80s, a movement began to study the possibilities of restoring the Los Angeles and San Gabriel Rivers. Heal the Bay's founding president, Dorothy Green, is president of the non-profit Watershed Council and, true to her name, is a relentless promoter of greening the river. A somewhat daunting task, at least there is little public opposition to the Council's work. This town can always use

more public recreation areas, bike paths, trees and parks. Oxygen is a good thing.

To date, the Council has adopted a strategic plan, forged alliances with the Army Corps of Engineers and organizations including the Tree People, the California Coastal Conservancy, and the Santa Monica Mountains Conservancy. The Council, with Friends of the LA River, has worked to increase public awareness and put pressure on government agencies to address the issue. On March 4, 2000, the Los Angeles River Center and Gardens, housed in the former Lawry's corporate headquarters, was opened after a year of renovation, providing a focal point for individuals and organizations interested in the various river projects.

Not to be ignored are the 10 architecturally significant highway bridges that were built between 1910 and 1934. According to Eric DeLony, author of *Landmark American Bridges*, the bridges are "very masterful. Very very elegant, major multiple spans." In the early 20th century, new poured concrete techniques made it possible to create bridges using decorative design elements from almost any historic period. Thus, bridges in the Beaux Arts tra-

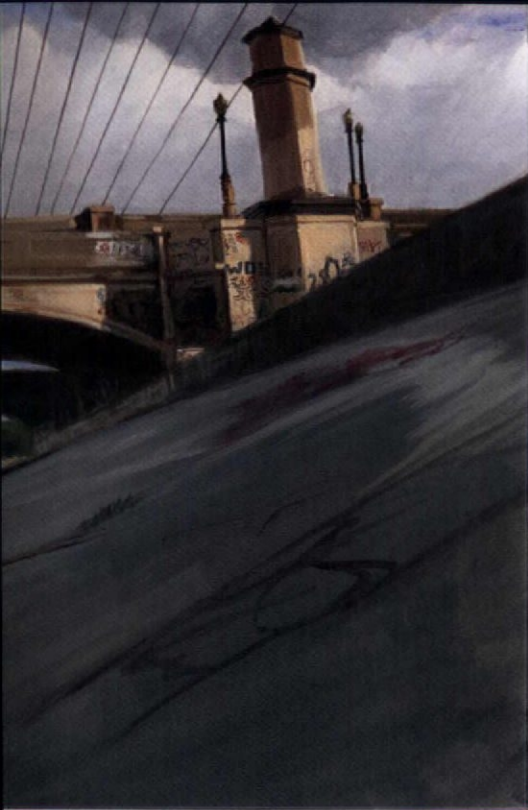


ILLUSTRATION: GABE LEONARD

dition, Gothic Revival, and Neoclassical are all represented. Most of these beautiful bridges, long ignored and surrounded by urban blight, have been seismically strengthened while maintaining as much of the design integrity as possible.

Those interested in obtaining more information about the history and current restoration movements should read *The Los Angeles River. Its Life, Death, and Possible Rebirth* (John Hopkins University Press) by former *Los Angeles Times* reporter Blake Gumprecht. Gumprecht, who now teaches geology at the University of Oklahoma, has included many excellent maps and photos to accompany his well-researched text. The restoration of the Los Angeles River will provide work for architects, landscape architects, builders, and urban visionaries. Rather than reflecting the decay of the Los Angeles urban core, it will provide an inviting space where people can gather to enjoy the natural beauty of a city that lost its way once and is eager to make amends. Hollywood filmmakers looking for a scabby location to shoot the goings on of unsavory people will have to go elsewhere. ■

Who's your favorite **ARCHITECT?**

TENNIS ANYONE? Andre Agassi was a no-show at this year's opening gala for the 74th annual Mercedes-Benz Cup at UCLA, but plenty of other celebrities were on hand to quiz about our favorite subject. Not one of them mentioned Frank Lloyd Wright. We think this group was more informed than the Grammy Awards crowd; or, the PR folks warned them we were coming. Or, LA ARCHITECT is becoming so hip that it's only a matter of time before celebrities and their agents start calling us to promote their favorite architects. We hope not. We like being the only architecture magazine with backstage passes to swell events. We like the surprised looks on celebrity faces when we ask a smart question. Aw, shucks—we like the free food and drink. —DB

DUSTIN HOFFMAN

"Charles Gwathmey"

Good answer!

"No, really! I really really like his work!"

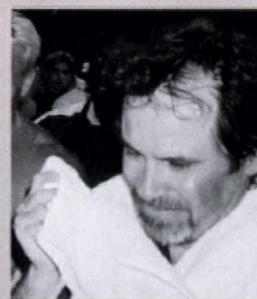
(For the record, we think Gwathmey did Dustin's house.)



DENNIS MILLER

"Mies van der Rohe"

Miller has made many references to the architect on his late night show. Will Mies be the first architect to get a mention on Monday Night Football?



RICHARD LEWIS

"If that guy....if that guy, what's his name?"

That guy who did the museum in Spain..."

Frank Gehry?

"Yeah, if Frank Gehry ever gets a half hour in Vegas, I wanna close for him!"

(Have you heard the one about the shrink who....) ■



PHOTOS BY ALLAN WERNICK



SOUTH CARTHAY

by Dave Wyman

EACH MORNING PEGGY BOYLAN WALKS along the wide, palm-lined blocks in the Los Angeles neighborhood known as South Carthay. Mrs. Boylan knows her neighborhood is no Shangri-La; for unlike the residents of that mythical Himalayan valley, people in South Carthay do age normally. But, Mrs. Boylan does know her neighborhood has changed little since 1934, the year she moved into her South Carthay home with her parents, and where she lives today.

Peggy and her walking companion, Jo Keirman—a relative newcomer (since 1948) and next door neighbor on Olympic Place—take a route through South Carthay which is bounded by La Cienega Boulevard on the west, Crescent Heights on the east, Pico Boulevard on the south, and Olympic Boulevard on the north.

During their circumnavigation of the neighborhood, the two friends pass several of the approximately 200 single-family homes, 100 duplexes and apartments in the neighborhood. Many of the homes

are decorated with red tile roofs, arched entryways, courtyards, stuccoed walls, ironwork, small round and square towers and decorative tiles. Flower and cactus gardens line front yards, and bougainvillea creeps silently up walls and pillars and over tile roofs to create colorful hanging gardens.

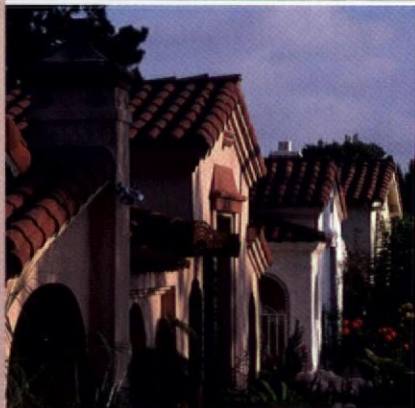
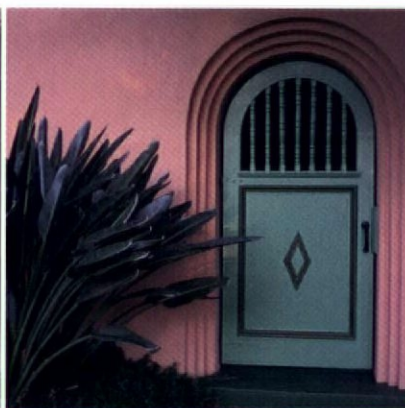
More than half of the homes in the neighborhood were designed and built by Spiros Ponty in the mid-1930s. Ponty, a Greek immigrant, first worked in the movie business, but turned to home construction during the Depression. The homes he built are prime, if late, examples of the popular Spanish Colonial Revival style of architecture. The desire of neighborhood residents to preserve these homes led to the creation of the South Carthay Historical Preservation Overlay Zone (HPOZ) by the city of Los Angeles in 1984.

Although South Carthay is primarily composed of single family homes, there are many large and ornate duplexes on Crescent Heights and on the 1000 block of

Alfred Street, just south of Olympic. More duplexes and apartments coexist peacefully in the 1200 blocks of La Jolla, Orlando and Alfred, north of Pico—their architectural styles making up an eclectic mix. Whitworth Avenue has several two-story homes between La Jolla and Orlando, although only three are Spanish Colonial Revival.

As they make their way through the neighborhood, Peggy and Jo pass by the home of Fred Naiditch. It was Mr. Naiditch, as president of the South Carthay Neighborhood Association, who became the

Naiditch notes that people in the movie and entertainment industry have always liked living in South Carthay, as the neighborhood is convenient to Paramount Studios in Hollywood, 20th Century Fox in West Los Angeles, and Columbia in Culver City. The actress Susan Hayward reputedly lived in a second floor apartment on Orlando for a time. Friz Freling, the *Looney Tunes* director and animator who first drew Porky Pig, lived on Alfred Street until his death in 1995. More recently, a member of the Rolling Stones purchased a home on Alvira Street.



ALL PHOTOGRAPHY BY DAVE WYMAN

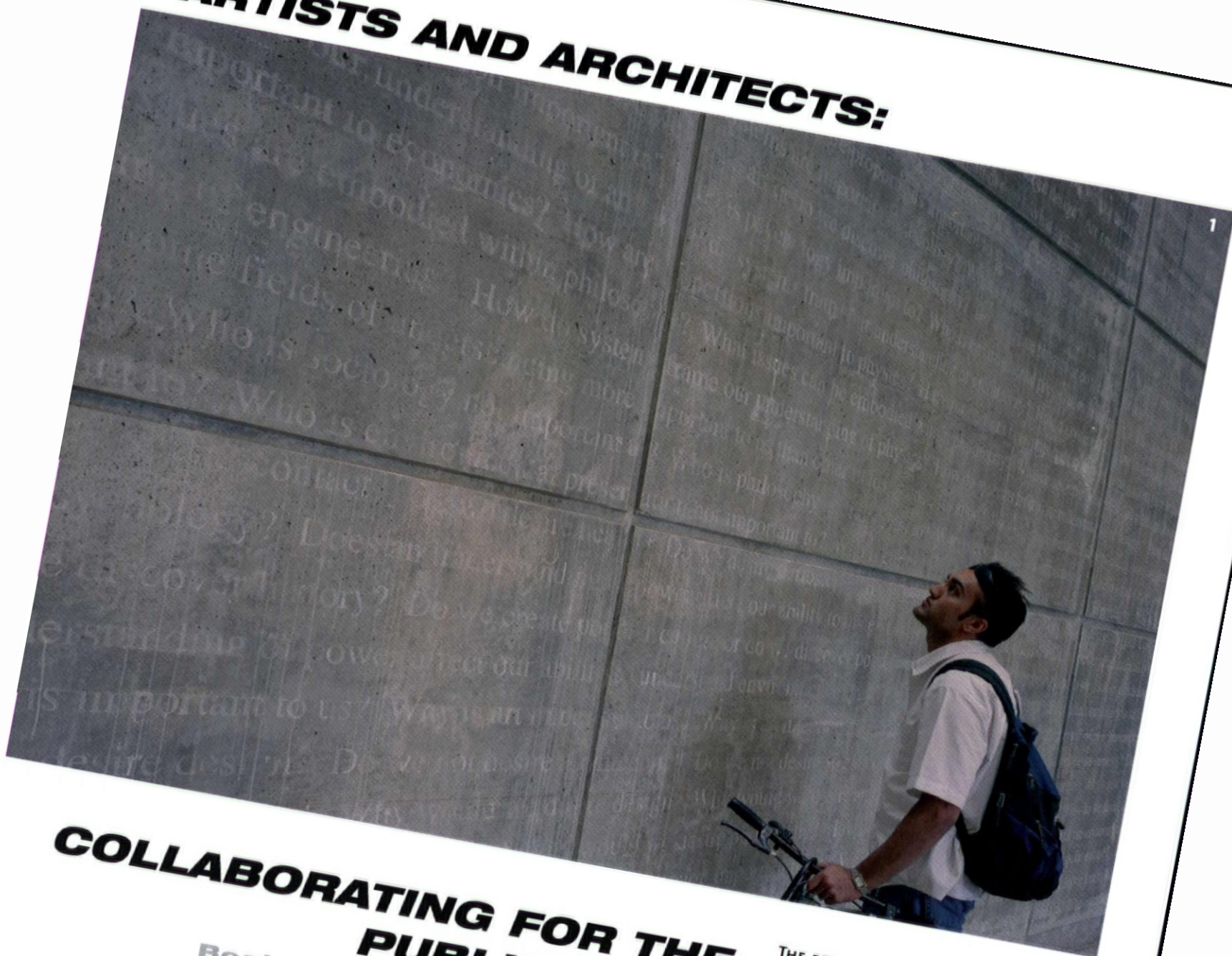
Photographs show typical South Carthay design elements of alcoves, arches, tile roofs, stucco facades, iron gates and gardens.

moving force behind the creation of the HPOZ. The interior of Mr. Naiditch's home is a veritable catalog of architectural details that help define the neighborhood: sky lighting in the center hall, windows with stained glass insets, intricately inlaid hardwood floors, elaborate ceiling moldings, and colorful tile work in the bathroom and kitchen. "We have nine HPOZs in Los Angeles now," Mr. Naiditch said recently. "We were the second, after Angelino Heights near downtown with its Victorian mansions. It was a lot of hard work but it's been worth it."

Known for saying, "I'm going to have to be carried out of here feet first!", Jo Keirman adds, "I love it here. We're half way between downtown and the ocean; Hollywood, West L.A. and Beverly Hills are next door."

Of course, the architecture of those neighborhoods, like so many others in Los Angeles, has dramatically changed over the years. But as Jo Keirman, Peggy Boylan, and their neighbors know, South Carthay has and will remain, if not precisely Shangri-La, a neighborhood unaltered by time. ■

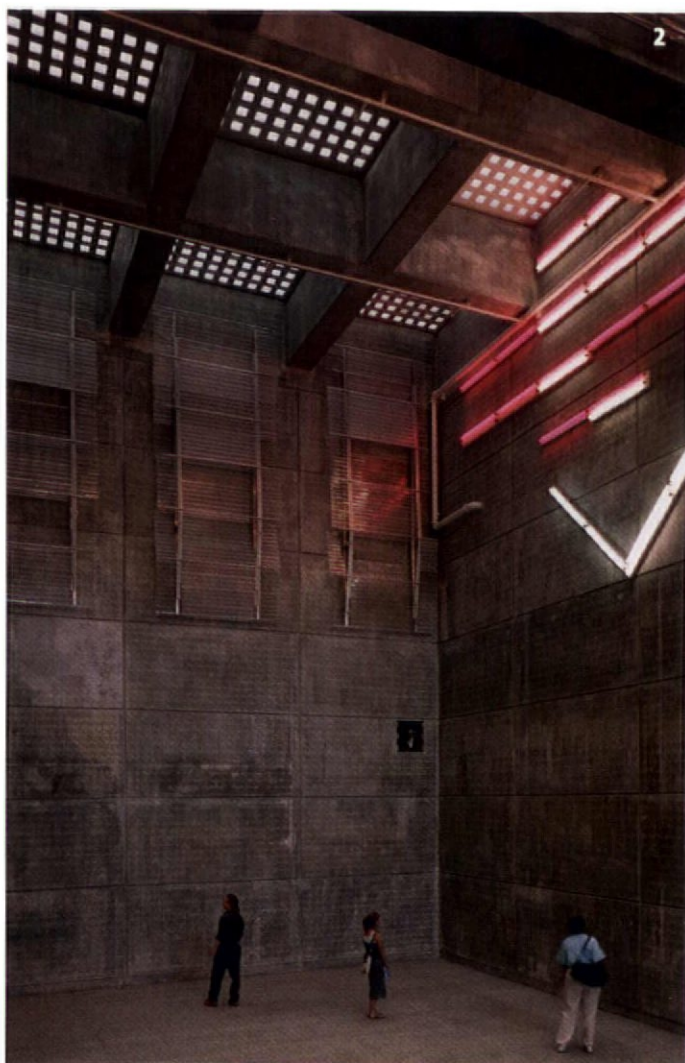
ARTISTS AND ARCHITECTS:



COLLABORATING FOR THE PUBLIC GOOD

Beatrix Barker and Julie Silliman

THE RELATIONSHIP OF ARCHITECTURE AND ART changed with the shift from modern to postmodern styles, eventually leading to an expanded focus and function for public sculpture. No longer considered an adjunct to architecture or an aesthetic Band-Aid, the movement has been toward a truer integration of art and architecture. Beyond the mandated percentage of construction budgets reserved for art, architecture and public art have much in common. The obligation of both is accountability to the community, not the creation of a discrete object to be appreciated by a few. Currently, the emphasis is on involving artists who have a strong conceptual approach, sense of purpose and a desire to work through past controversies and encourage better projects. At its best, art is a public event.



1 & 2. VERMONT/SANTA MONICA
METRO STATION
PHOTOGRAPHY: TOM BONNER

3. CALIFORNIA STATE UNIVERSITY
LONG BEACH
ADMINISTRATION BUILDING

4. E.P. FOSTER LIBRARY, VENTURA
PHOTOGRAPH: S. WEBER

5. STAPLES CENTER
PHOTOGRAPH: JAY VENEZIA

6. "EVIDENCE WALL"
NO. HOLLYWOOD POLICE STATION



Design team selection is a crucial component of the design process. On the Vermont/Santa Monica/LA City College Metro Rail Station, artist Robert Millar likens his collaboration with Mehrdad Yazdani to role reversal, or perhaps more precisely, to role liberation. Yazdani typically explores his designs by use of paint on canvas, and in this case, he had already brushed out a dramatic elongated canopy when Millar joined the design team. As Millar recalled, "This canopy, although it may be viewed as the traditional "art object" within the space, is by the architect." Thus, as he began to collaborate, Millar was freed to bring a different kind of thinking to the table. He began analyzing pedestrian use of the plaza, ultimately proposing a row of low-scaled, neighborhood shops and contemplating the arrival experience during

the minute-long escalator ride into the station. Millar shaped the grand entryway, pushing the ceiling up, adding a glass block ceiling, and laying out a series of colored fluorescent lights (an homage to Dan Flavin); finally adding his own paintings—questions impregnated into the raw concrete walls, as well as undulating polycarbonate sheets that reflect the ever-changing ambient light.

Artists often contribute narratives addressing a site, neighborhood, history or the function of the institution that occupies the building. Michael Davis found himself intrigued by forensics, evidence gathering and the LAPD's colorful history. For the North Hollywood Police Station, Davis and architects Meyers & Allen Associates wove a narrative through the entrance threshold, into the

lobby and courtyard. Granite bands repeat police credos such as "To Serve...To Protect." The glass portal projects an image of the former 1940s police station onto a specially paved walk etched with giant "fingerprints," creating a unique identity and signature. The lobby glass wall encases "evidence blocks" that recreate and reference some of Hollywood's most notorious crimes—fictitious and historic. LAPD's Scientific Investigation Division was engaged throughout the development of this project, consulting on such areas as accuracy, forensics and community liaison.

The City of Ventura recently commissioned artist Sally Weber to create a digital glass installation for a 1960s library undergoing renovation and expansion. "Matrix," Weber's artwork, uses advanced technol-



ogy that enables digitally designed, colored images to be laminated within the glass panels of the library's new main entrance. Architects Oshima and Yee gave the artist total freedom to choose a site and come up with ideas. They also accepted the artist's recommendation to change the color of the exterior, and involved Weber in discussions about the interior design. The collaboration also involved the community and the staff at the library who submitted quotes investigating numerous roads to quest and discovery. These personal statements, poems and prose are incorporated into the abstract patterns derived from textile, ceramic and architectural designs from around the world. Reminiscent of stained glass, Weber's installation was inspired by looking at an integrated circuit of a computer chip through a microscope. The digital pathways and structures

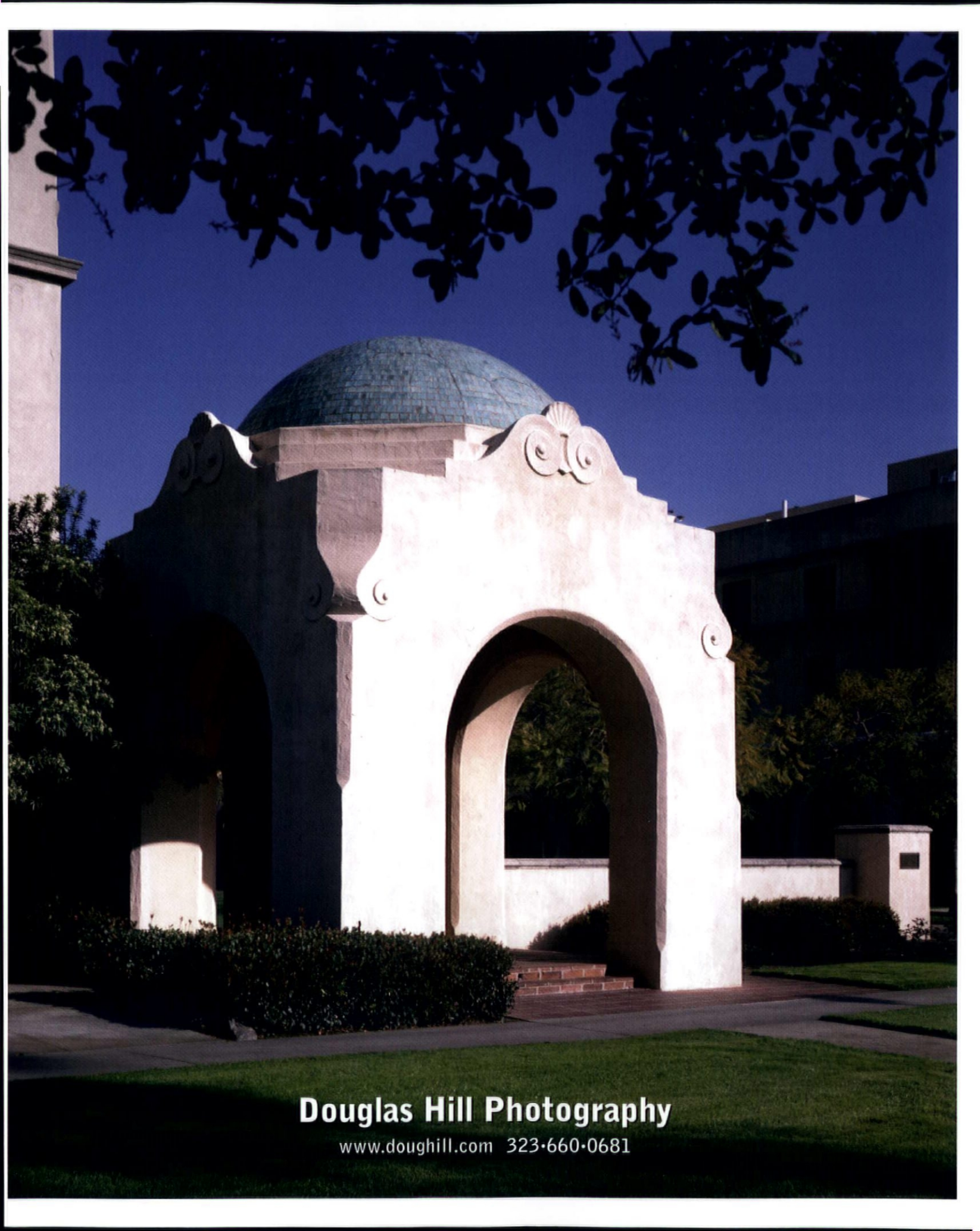
within the chip are the road maps for information and parallel a library's traditional function to order information for research and retrieval.

Text is also an element of art in BJ Krivanek's work at Cal State Long Beach. Krivanek came to public art through environmental graphics and a commitment to social justice and naturally uses exquisitely designed text to communicate his charged message. For the CSULB administration building, Krivanek joined forces with political historian Lillian Jones, environmental designer Joe Breaux, and landscape architect Joseph Yee to create "Strands of History," containing illuminated timeline walls with text representing social, economic and commercial forces that have shaped California history.

At Staples Center, Los Angeles' new downtown landmark, media artist

Jennifer Steinkamp responded to NBBJ's architecture and the entertainment function of the venue as inspiration for her work. Three 15-minute abstract computer animation loops are projected onto the tip of the building's signature super-truss to playfully signal events. "X-Ray Eyes" is the first architectural use of moving light imagery in Southern California.

Collaboration can make for vital dialogue and debate between the professions. When common ground cannot be found, the juxtaposition of differences can have profound results. We are inspired when artists impact the structure, materiality and overall perception of the building or space. Most liberating are the role reversals when artists and architects are allowed to do what a project most needs, often going beyond the traditional definitions of art and architecture. ■



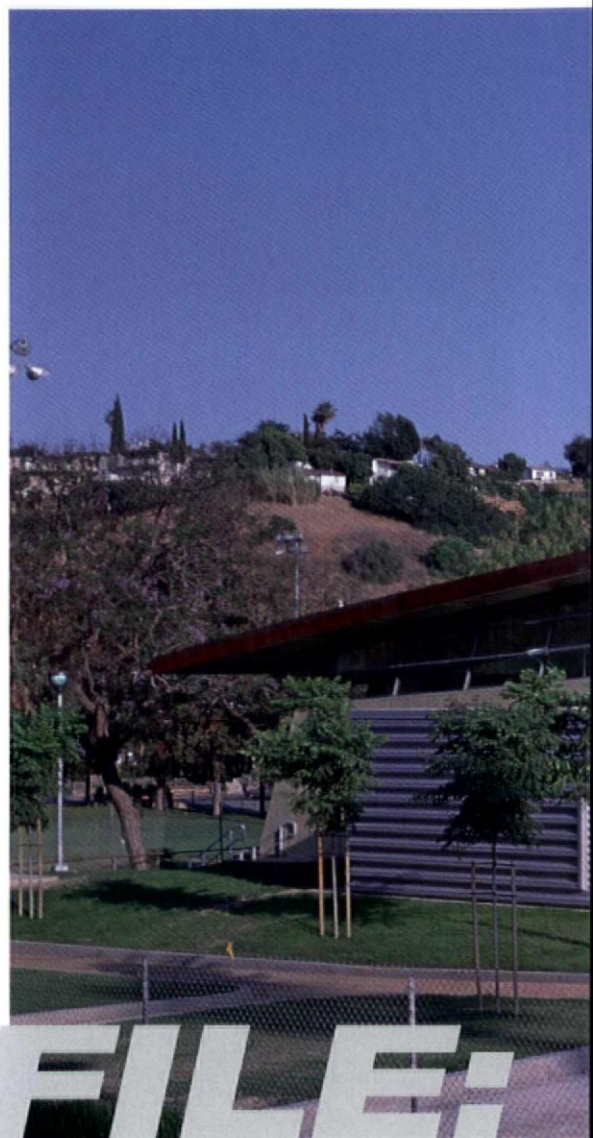
Douglas Hill Photography

www.doughill.com 323•660•0681

OVER THE PAST DECADE, ARCHITECTURE HAS FOLLOWED THE BUSINESS TREND of mergers, acquisitions and startups. Architecture constitutes a relatively small professional world with people regularly shifting from firm to firm and city to city, making it seem more intimate than chaotic. One of the inevitabilities of such change is the difficulty architects have sustaining an identifiable body of work. This is critical in the world of design. One can talk about teamwork and collective effort, but the truth is that, like fashion, film or art, people prefer to find a singular genius behind good work. Just think of the old advertising concept that has infiltrated our lives—branding.

Mehrdad Yazdani is among few architects who have managed to keep their design persona intact despite the winds of change blowing through the workplace. In fact, his career has advanced with each round of office musical chairs. After working with Michael Graves, Yazdani joined the Santa Monica office of Welton Becket in 1987 as a senior designer. After Becket became Ellerbe Becket (1989), Yazdani was appointed design principal in 1992. The Los Angeles office of Ellerbe Becket did not withstand the tough work climate of the mid-90s and closed its Los Angeles architectural operation in 1994, at which point Yazdani became Design Director at Dworsky Associates. Dworsky recently became CannonDworsky with Yazdani as Design Principal. CannonDworsky has astutely decided to form an internal design practice called Yazdani Studio.

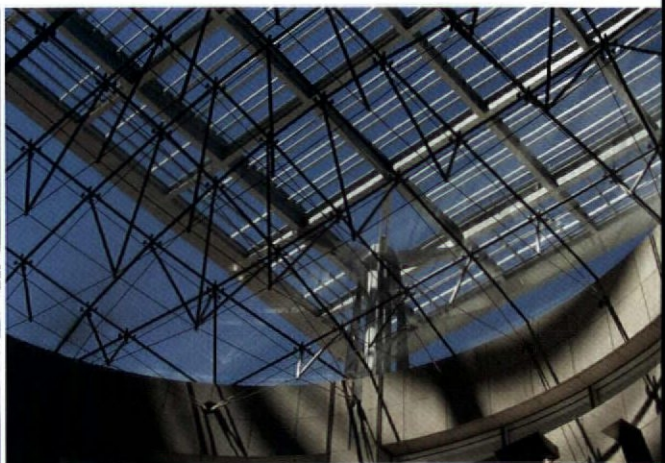
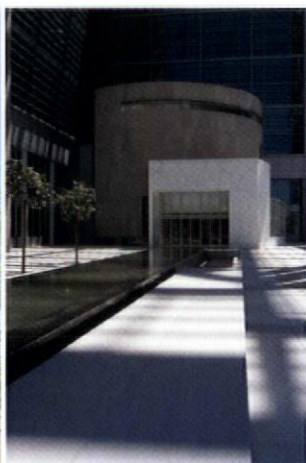
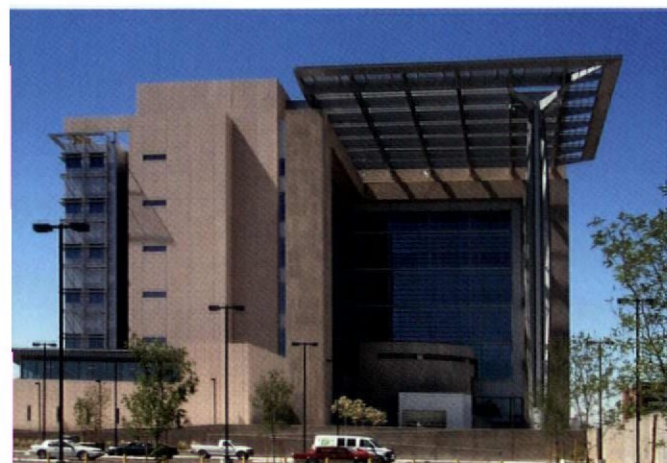
Throughout the professional shifts, Yazdani's work has remained oriented toward public architecture. The MTA station at Vermont and Santa Monica is the only station to consistently survive critical volleys. Yazdani diplomatically noted in our discussion of the MTA design process that critics may be too quick to denigrate the stations considering the minimal percentage of the overall budget that was actually allocated to architectural design. Yazdani's diplomacy has certainly worked for him in dealing with the myriad public agencies who have been his clients. The public realm is not an easy milieu. What is truly remarkable is that he ENJOYS finding ways to make his designs survive the unavoidable criteria and



PROFILE:

MEHRDAD YAZDANI

by Danette Riddle



LOYD D. GEORGE FEDERAL BUILDING AND COURTHOUSE, LAS VEGAS, NV. PHOTOGRAPHY: M. YAZDANI

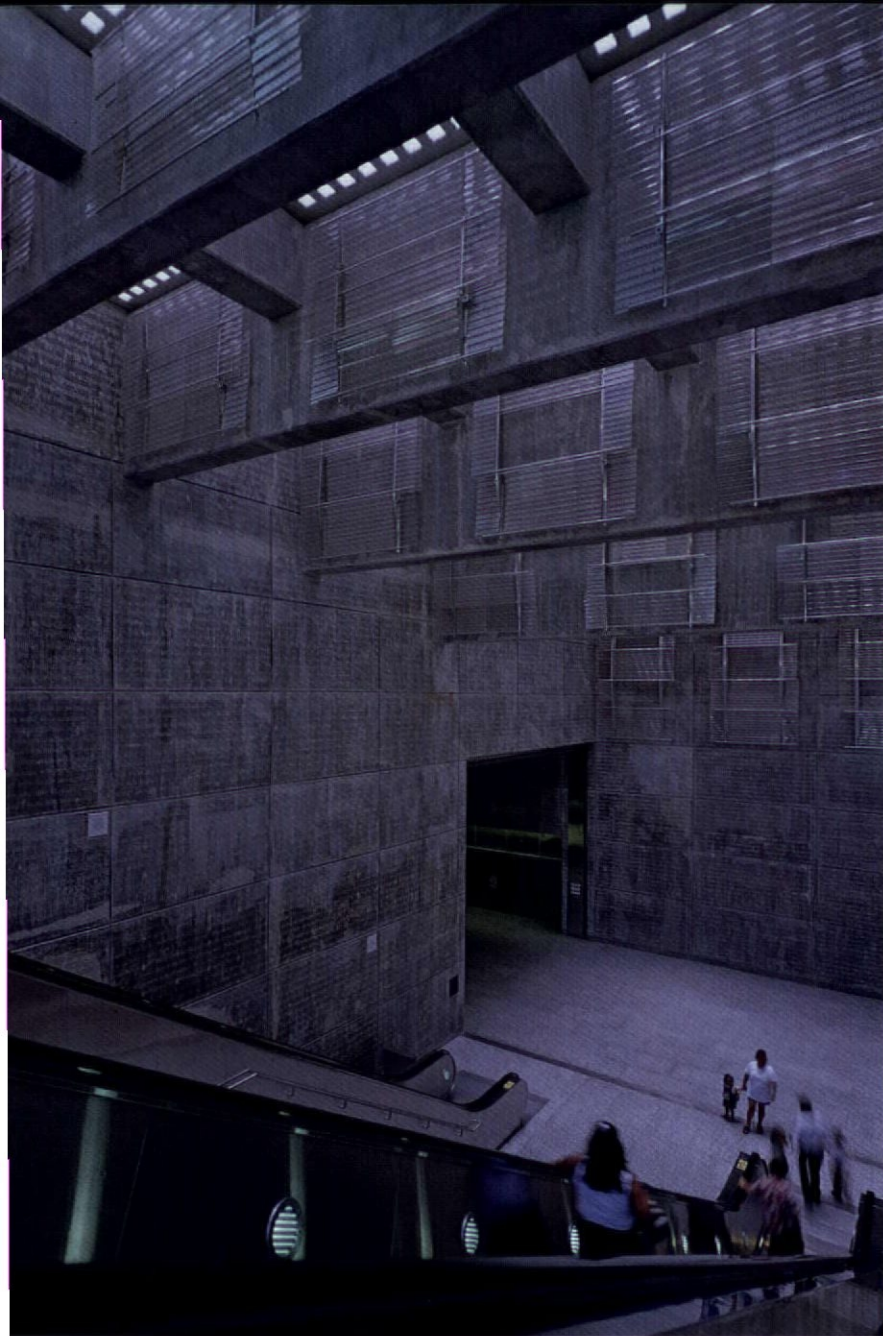


PHOTOS THIS PAGE: RICHARD ALATORRE INDOOR POOL, EL SERENO, CA. PHOTOGRAPHY: TOM BONNER



guidelines. Yazdani's Iranian heritage may provide a clue to his ability to maintain his composure and vision in the face of mountains of red tape, presentations and interest group agendas. It is a uniquely American expectation that government should not impede the creative process. Everywhere else, it is simply a part of doing business, and working the system is an art.

Diplomacy is not enough however, and will only continue to work if reinforced by talent. Yazdani is nothing if not gracious, and he fully credits his clients as partners in achieving great results. He also acknowledges the significant contributions of the staff who work with him. In a profession that is fraught with overwhelming ego, it is indeed to Yazdani's credit that not one of the past or present collaborators interviewed had a negative comment about their experience in his studio. Instead, each noted his ability to inspire while expecting great work. With the public sector currently providing more architectural work than the private sector, the outlook seems bright for Yazdani Studio at CannonDworksy.



LLOYD D. GEORGE FEDERAL BUILDING AND U.S. COURTHOUSE LAS VEGAS, NEVADA

Client: General Services Administration

Area: 437,000 sq. ft.

Design Architect: CannonDworsky/HCA – Mehrdad Yazdani, Lead Designer; Daniel Dworsky, Harry Campbell, Principals-in-Charge; Robert Rosenberg, Robert Levine, John Frane, Craig Booth, James Braam, Bung Ko, Ken Rossi, Ira Mann, Rey Sacilioc, Hadrian Predock, Marios Nimitz, Project Team. Architect: Langdon Wilson – Asad Khan, Partner-in-Charge; Niall Kelly, Project Director; Wai Ki Fong, Project Architect; Reginald Head, Interiors.

Design/Build Contractor: J.A. Jones Construction. Construction Manager: Chanen/Sverdrup. Structural: Martin & Peltyn; John A. Martin (design phase). Civil: Kimley-Horn & Associates; Martin & Martin (design phase). Mechanical: Southland Industries; Eli Silon & Associates (design phase). Electrical: Sasco; Rosenberg & Associates (design phase); Lighting: Lighting Design Alliance; Horton.Lees Lighting Design, Inc. (design phase). Acoustical: Veneklasen Associates. Landscape: JW Zunino Associates

RICHARD ALATORRE INDOOR POOL/EL SERENO RECREATION CENTER EL SERENO

Client: Los Angeles Department of Recreation & Parks

Area: 18,500 sq. ft.

Architect: CannonDworsky – Mehrdad Yazdani, Design Principal; Steven Ruef, Principal-in-Charge; Eddie Nishi, Project Architect; James Braam, Paciencia Castelo, Alan Morishige, Robert Rosenberg, Lamer Walker, Vlod Wasielewski, Project Team.

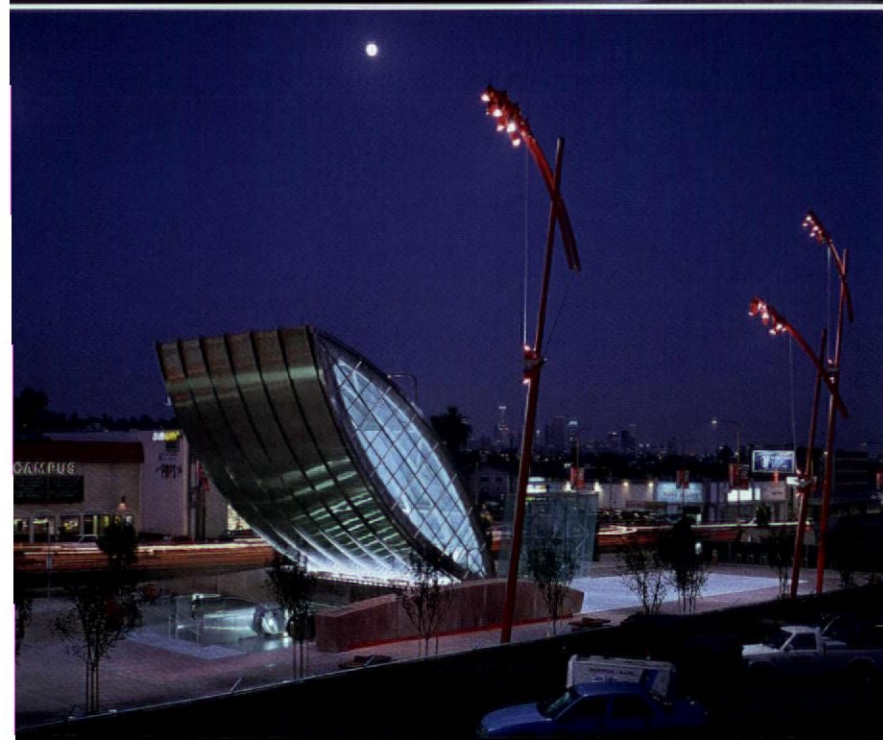
General Contractor: FTR International. Landscape: Calvin R. Abe Associates. Structural: Matti Prabhu & Associates. Mechanical: Eli Silon & Associates. Electrical: Patsaourous Associates. Pool Engineer: Rowley International. Cost Estimating: Iskander Associates. Specifications: Chew Specifications.

VERMONT/SANTA MONICA/LA CITY COLLEGE METRO STATION LOS ANGELES (PICTURED LEFT)

Client: Los Angeles Metropolitan Transportation Authority

Area: 92,200 sq. ft. (underground station); 26,000 sq. ft. (public plaza)

Architect: Ellerbe Becket, Inc. – Mehrdad Yazdani, Design Principal; Louis Naidorf, Principal-in-Charge; Ignatius Chau and Tom Goffigon, Project Managers; Andrew Wong, Katherine Demetriou, Iris Steinbeck, Gary Friar, Greg Lombardi, Jim LeFever, Vernon Pounds, Craig Booth, Yassi Vafai, Project Team. General Contractor: Kewit-Shea, A Joint Venture. Landscape: Lynn Capouya Associates. Lighting: Horton.Lees Lighting Design Inc. Structural: Martin & Huang International. Mechanical: STV/Seelye Stevenson Value & Knecht. Electrical: STV/Seelye Stevenson Value & Knecht. Civil: STV/Seelye Stevenson Value & Knecht; Consultants: Robert Millar (Artist); Fraser (Utility Planning), Engineering Management Consultant (General Engineering Consultant and Project Manager)



PHOTOGRAPHY THIS PAGE: TIMOTHY HURSLEY

After MATH

www.after-math.com

e-mail: julio@after-math.com

*photo-realistic 3d visualization
virtual environments & computer animation
quicktime vr panoramas & web streaming
cd-rom/dvd/video presentations*

Background image based on Archigram's "Plug-In City" and "Montreal Tower". Copyright © 1995 Peter Cooke. AfterMATH name and logo Copyright © 1996-2000 AfterMATH Julio L. Lopez. All rights reserved.

2555 South Sepulveda Boulevard Suite #3 Los Angeles, California 90064 Voice: (310) 479-4258 Fax: (310) 479-1189



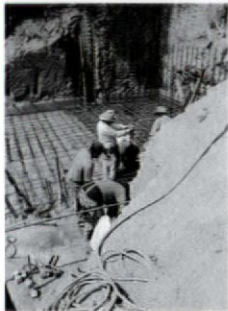
Saab of Santa Monica

Proudly serving the Westside since 1999

SANTA MONICA BOULEVARD AT BERKELEY • 310.453.4282 • saabsantamonica.com



EXTRAORDINARY CARS.
EXTRAORDINARY DRIVERS.



LEXTON/ MACCARTHY RESIDENCE

3228 Fernwood Ave

Silver Lake

Kevin MacCarthy and Lauren Lexton, Owners

process house 01-HILLSIDE

LEXTON/MacCARTHY RESIDENCE
LORCAN O'HERLIHY ARCHITECTS

SIX MONTHS FROM THE START of construction and the first time *LA ARCHITECT* published *Process House: 01* (May/June 2000), the siting of the house, carport and stair has proven to be the most critical aspect of the construction process. The house is placed at the ideal position based on a number of studies examined during the design process. The owners, Kevin MacCarthy and Lauren Lexton, as well as the architect, are happy with the

solution. It is apparent that the carport and stair play a big part in the overall scheme as they are the first spaces one experiences, and the exposed concrete block and the concrete stair were built with great care.

Aside from the dramatic view of Los Angeles, from the Getty to the north to Palos Verdes to the south, the first thing one notices on the site is a sense of sitting on a perch, achieved by the architect



ARCHITECT

Lorcan O'Herlihy Architects, 5709 Mesmer Avenue,
Culver City, CA. Lorcan O'Herlihy, AIA, Principal in
Charge; Michael Poirier, Project Architect; Mariana
Boctor, Ricardo Diaz, Jose Fontiveros, Danika
Baldwin, Kuo Tsai, Project Team

STRUCTURAL ENGINEER

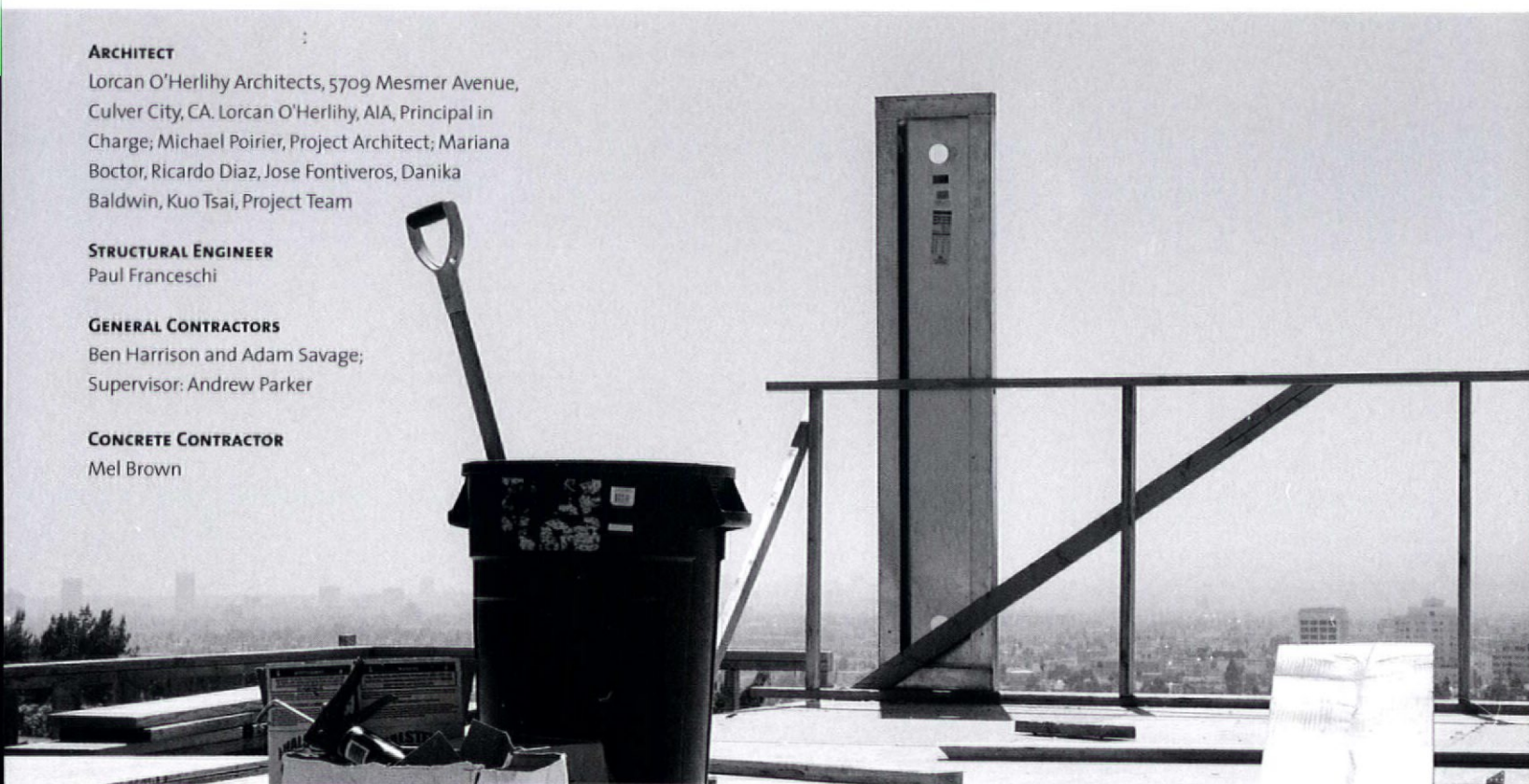
Paul Franceschi

GENERAL CONTRACTORS

Ben Harrison and Adam Savage;
Supervisor: Andrew Parker

CONCRETE CONTRACTOR

Mel Brown



pushing the master bedroom and dining area to the edge of the house. The interior 'free plan' works well, with the kitchen, study, dining and living room open onto each other. The alternative would have been to separate the program into individual zones which would have made the modestly sized house appear smaller.

Overriding design concerns are to preserve the view and to incorporate as much

climate mediation as possible. The sun hits the site intensely, but Silver Lake and this site in particular, enjoy a dependable breeze. The exterior of the house will be wood siding, and after considering pine and Douglas fir, research indicates that pine is the better choice as it is kiln dried and will last longer. The grade of Douglas fir being considered was not of equal quality to the pine, and since the wood will 'wrap' the whole house, the choice is cru-

cial. The second level of the house (master bedroom and deck) will be stained a grey blue or crimson color. Sunlight will affect the color so a color that works for both shade and direct sunlight is being investigated. The module is critical, therefore the siding must be coordinated with the windows, doors and lighting, as they will be installed before the siding. ■





follow the bouncing ball

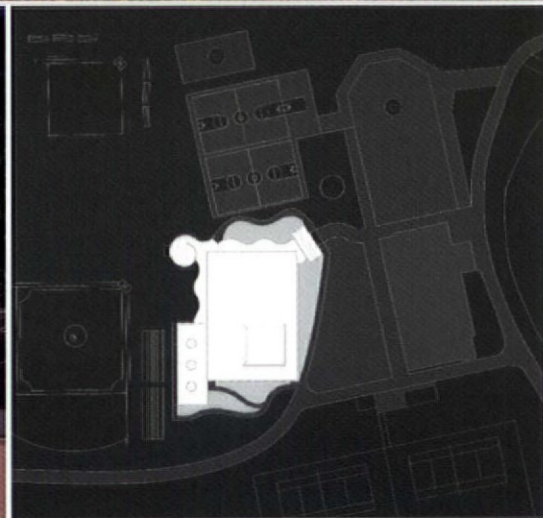
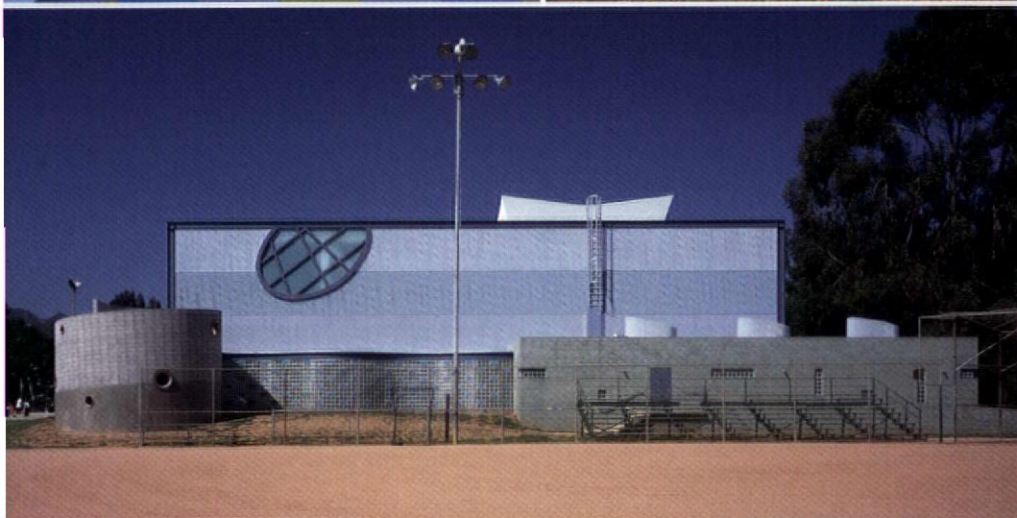
Palisades Gymnasium by Kanner Architects

PUBLIC/PRIVATE PARTNERSHIPS are often challenging as communities must often augment available public funds. Not that fundraising in the Palisades should be too difficult. In addition to working with a community actively involved in a public project, Kanner Architects was able to find a strong modernist connection for its approach to the new Palisades Gymnasium. The Eames, Neutra and John Entenza all worked in the Palisades and provided a perfect reference

point in contrast to the more conservative and traditional neighborhood architecture.

The gymnasium is a bold building that is simply and graphically comprehensible. Located behind a smaller, outdated gym amid outdoor basketball courts, baseball fields and a children's play area, the new gym provides facilities for park offices and NCAA regulation courts for indoor basketball and volleyball. The older gym is now used for dance, yoga and theater arts.





ARCHITECT

Kanner Architects, 10924 LeConte Ave., Los Angeles, CA
Stephen Kanner, FAIA; Brant Gordon; Kelly Kish; Susana Guzman;
John Mebasser

CONTRACTOR

BEGEL Construction, Inc.

STRUCTURAL ENGINEER

Jun Sung Chung

MECHANICAL ENGINEER

Brown & Holland. Geotechnical Engineers: Ralph Stone & Co.

PHOTOGRAPHY

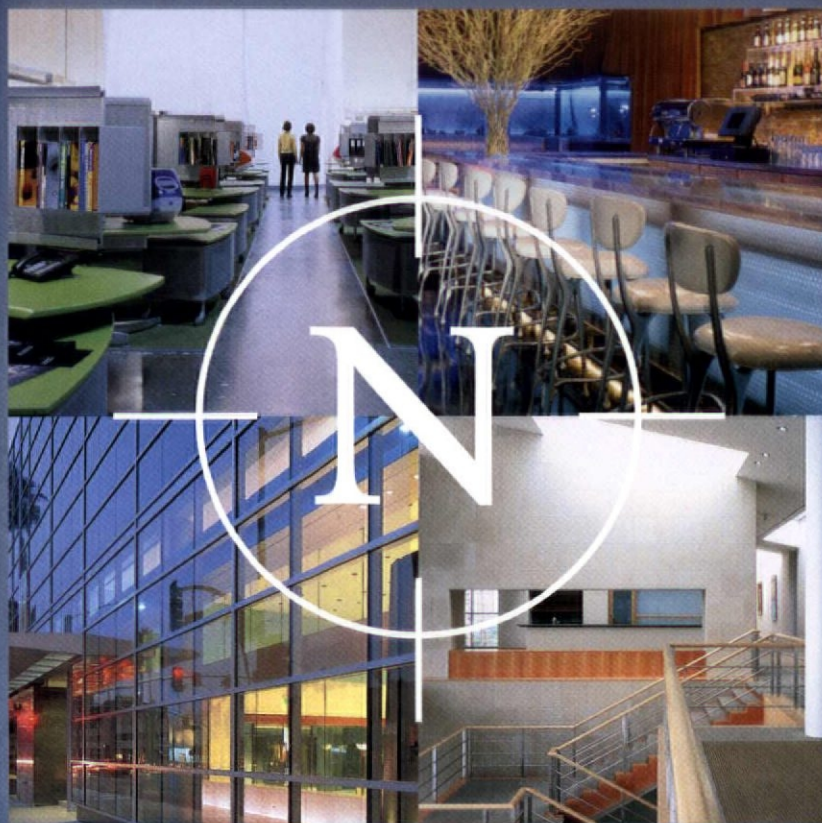
Benny Chan, Fotoworks

Among the many conditions of designing for the Los Angeles Department of Recreation and Parks are the obvious concerns of durability and low maintenance. Kanner's inventive use of corrugated metal includes horizontal silver and gray banding to reduce the scale of the building and to add to the visual interest inherent in corrugated metal. Six large elliptical window openings located on the gym's perimeter are abstract expressions of balls compressing against a surface. The bouncing ball metaphor seen in the

glazing has a dual function, allowing light and views from inside to out and vice versa. At night, these backlit oval windows reverse from dark to light, further emphasizing their effect. The gymnasium offices are located in a spiral element that is created by simply setting concrete masonry blocks on an inclined concrete stem wall. The whimsical round windows in this element are cleverly made of sewer pipe sections that are filled with glass.

Around the perimeter of the gym, glazed turquoise concrete blocks are

suspended in the sinuous glass block corridor walls which draw in light during the day and glow from within at night. The gym's entry is also articulated from the whole and incorporates natural light through an overhead skylight and large glass panes at the front and back. Other materials include factory finished storefront, vinyl tile, stainless steel bathroom fixtures, mosaic tiled bathrooms, exterior concrete flatwork, tempered glass and Lexan panels. ➤



PHOTOGRAPHY: BENNY CHAN

ARCHITECTURE IN PRINT

Give your firm a publishing advantage. Cheap scanners and untrained operators are not the way to preserve your important work and can make your projects look dull and grainy in print. A professional scan will optimize color, highlights, and shadows to convey depth and emotion.

Digitize your project images the right way. Call us about scanning your portfolio.

NAVIGATOR*press*

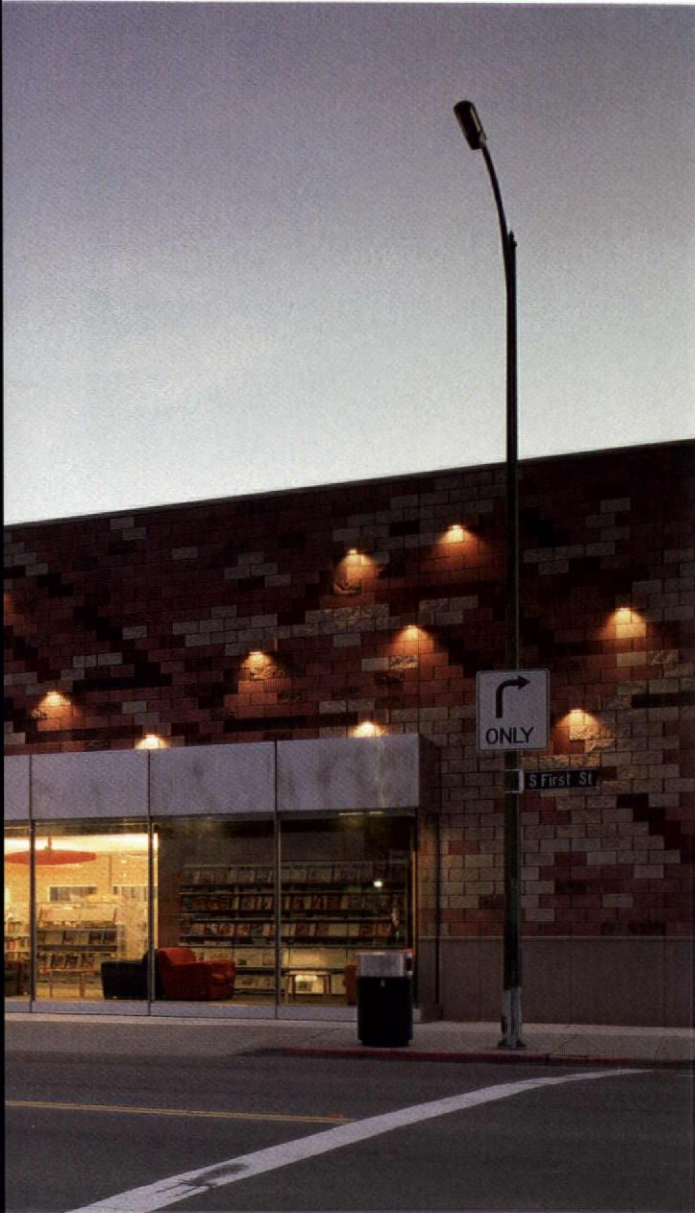


516 NORTH fair oaks avenue, pasadena, california 91103 PHONE: 626-793-7844
fax: 626-793-7862 www.navigatorpress.com e-mail: webmaster@navigatorpress.com



BIBLIOTECA LATINOAMERICANA

STEVEN EHRLICH ARCHITECTS WITH GARCIA TEAGUE ARCHITECTURE

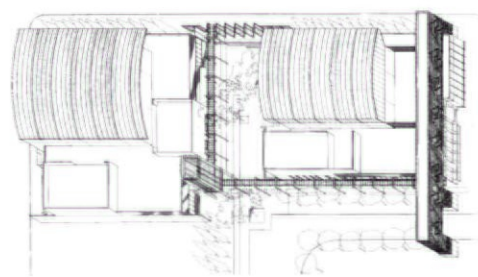


WHEN IT COMES TO PUBLIC ARCHITECTURE, good intentions are often thwarted by a jumble of bureaucratic opinions; lack of funding; community disinterest or too much interest; or, by architects who become frustrated by the process. San Jose enjoyed several years of an administration intent on bringing good architecture to the community. Under the leadership of Frank Tayler, former director of San Jose's Redevelopment Agency, and Tom Aidala, FAIA, consultant to the agency, Ehrlich Architects' new Biblioteca Latinoamericana in San Jose shows that when every party maintains their commitment to a project, the result is a piece of architecture that works, is well designed and built, and one that politicians can hold up as an example of responsible administration.

This project consists of two components, the Biblioteca Latinoamericana and the Washington Area Youth Center which share a site in a redevelopment area south of downtown San Jose. One side of the project is part of a commercial strip, and the other sits amid houses and a school yard. The buildings are setback from the residential neighborhood giving the modest program (15,000 sq. ft. for the library and 17,000 sq. ft. for the youth center) a more substantial and integrated appearance. Both buildings are pushed to the commercial and school property lines to strengthen those relationships.

The library plays a central role in the quality of community life by housing one of California's largest collections of Latin American literature and is an important Spanish language resource in the region. A massive concrete block and clay brick "tapestry" wall is the primary architectural element of the project creating a strong presence along the commercial side of the site. A floor to ceiling glass and stainless steel element emerges from the façade and showcases the technology and environment available inside. The stainless steel and glass "box" contrasts the textured wall with its Aztec and Mayan inspired abstract patterning. At night, the wall and its artful design come alive with lighting, and to quote the San Jose Mercury News, it offers "another example of how the building takes a typical commercial form and elevates it into effective architecture."





The two buildings share a relationship of similar materials and form with each being composed of tall masonry masses of concrete block and brick, unified by the lower, metal and glass element. The highest of these masses designates the central space for each of the two buildings with a gently vaulted metal roof and north facing clerestory windows.

The Youth Center is located at the western edge of the site in close proximity to the elementary school which allows for joint after school activities. Athletic facilities include a gymnasium, boxing, weightlifting, and a multipurpose room. The entry to the Youth Center is marked by a tall tower off the courtyard that is clad in metal grillage—a covered “front porch.”

The plaza between the two buildings invites passersby and neighbors in to explore and enjoy its amenities including patterned paving, trellises and a fountain by Elsa Flores. Cultural events and everyday use extend the complex to the community and reinforce the fact that a civic building maintains a greater degree of dignity by embracing its surroundings and involving the entire neighborhood in its existence.

CLIENT

City of San Jose, Redevelopment Agency

DESIGN ARCHITECT

Steven Ehrlich Architects—Nick Seierup, Principal in Charge; Steven Ehrlich, FAIA; Thomas Zahlten, Project Architect; Brent Eckerman, Project Manager; Team—Scott Hunter, Cecily Young, Mohamed Sharif, Yuki Murata, John Gerard, Susanne Proesl, Jonathan Riddle, Todd Flournoy, Juergen Zimmermann, Tina Hollenbacher

EXECUTIVE ARCHITECT

Garcia Teague Architecture + Interiors, San Jose—Gilbert M. Garcia, Principal in Charge; Wendy Teague, Interior Design Principal; Eddie Ketner, Project Manager; Team—Denise Chew; Dan Patterson; Karen Jamieson

CONSULTANTS

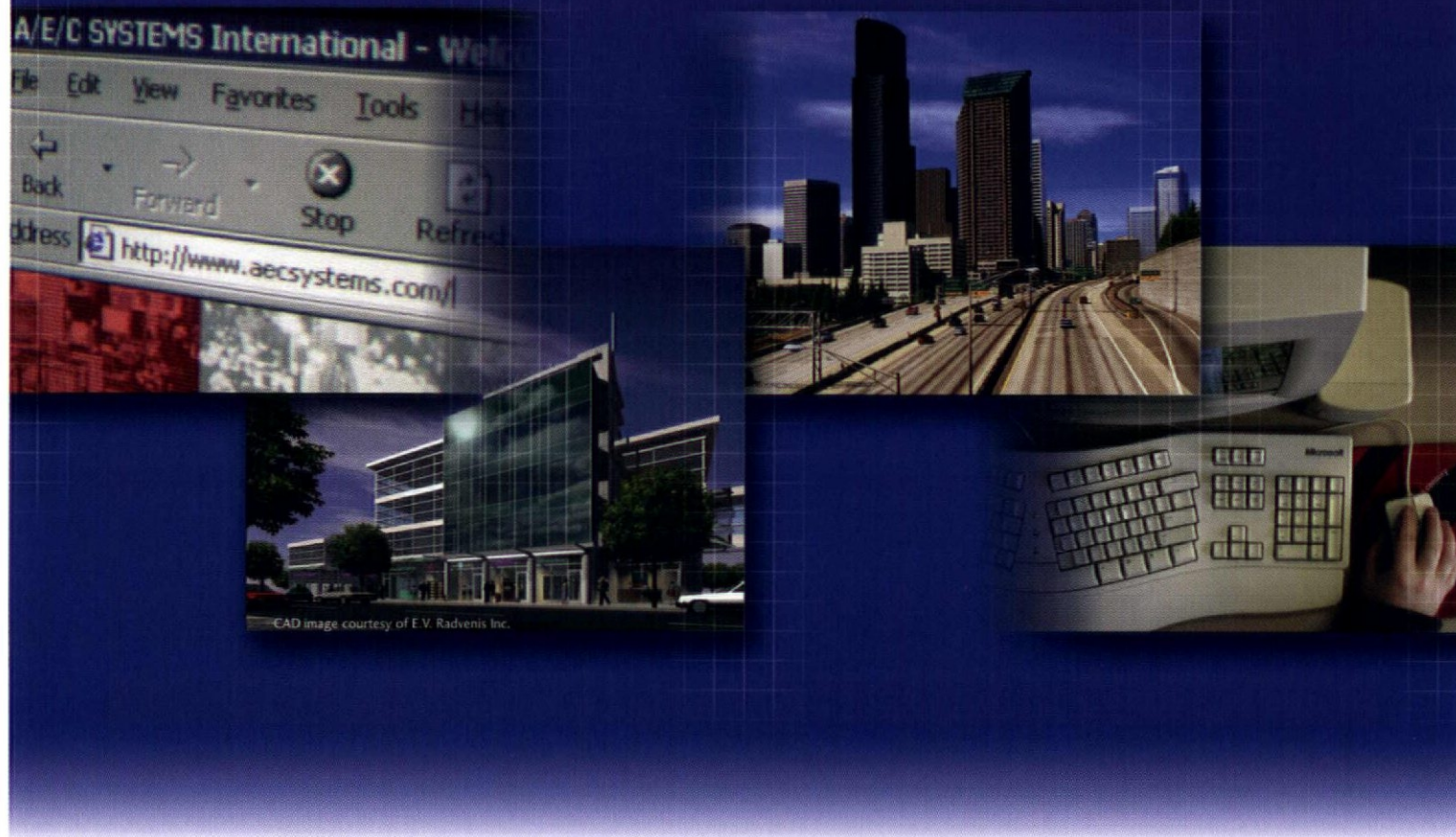
Landscape—Patricia O'Brien Landscape Architecture; Structural—Biggs Cardosa Associates, Inc.; MEP—Alfa Tech; Civil Engineer—Kier & Wright; Cost Estimator—Adamson Associates

PHOTOGRAPHY

Tom Bonner

INTEGRATING THE AEC INDUSTRY

On-line and On-site



EXHIBITS & CONFERENCE: NOVEMBER 7-9, 2000

Anaheim Convention Center, Anaheim, CA


The explosion of new technology, particularly the Internet, is transforming the way design and construction professionals transact and interact.

Find out why it's now critical to implement this emerging technology, and how to utilize it to complete higher quality projects under budget and within deadline. Test-drive and compare new products and services in Internet applications including project collaboration, e-business, wireless communication, financial management, 3D design and more!

...solutions designed to connect architects, designers, engineers, contractors, GIS professionals, facility managers, and owners.

**Computers
for
Construction 2000**
A/E/C SYSTEMS Fall

Sponsored by **ENR**
Engineering News-Record
McGraw-Hill Construction Information Group

Produced by A/E/C SYSTEMS International,
A Division of Penton Media, Inc. 

Register now on the web at www.aecsystemsfall.com or call (800) 451-1196.



DWP WATERSIDE

WITHOUT QUESTION, WATER HAS GENERATED some of the most incredible feats of architecture and engineering. In the United States, many were generated during the Depression when the arts enjoyed unprecedented government sponsorship through the WPA. The level of creativity supported and even expected by public entities on significant or more utilitarian projects has not been seen since.

This is not to say that Los Angeles is devoid of public agencies with a design conscience, and the Department of Water and Power comes to mind as one of them. A.C. Martin's luminous DWP headquarters building downtown and Mehrdad Yazdani's Central Service Station are recognizable examples. Yet, most

of us pay little attention to the numerous DWP facilities in our own neighborhoods—that is, unless you live in Silver Lake, Atwater or Echo Park where it is now hard to miss one such facility with its bright green paint making any passerby stop and take notice.

The Pollock Wells Treatment Plant sits along a bleak stretch of Fletcher Drive near the Golden State and Glendale Freeways. Within several hundred feet is a wonderful City Beautiful bridge that was designed as part of a "Great Fletcher Drive Improvement" plan that never materialized. Within one hundred feet in another direction, is an intersection of tired gas stations, auto repair shops, truck rental and construction supply yards. According to DWP staff archi-

tect Scott Fajack, many of his colleagues questioned the need to finesse this project given its surroundings and purpose. Fajack, a SCI-Arc grad who spent time working with Ray and Finn Kappe, says his overwhelming concern is to add well-intentioned structures to the fabric of the city, rather than plunking down yet one more concrete-block box. Taking its cues from its immediate surroundings, the structure's materials and details are industrial yet accessible to the pedestrians who pass the site frequently. The structure's 6"-tall sandblasted concrete block is raked horizontally and the sheet metal panels that sheath the building are pitched out and riveted for human scale. Additionally, the site fencing is set back slightly from

the sidewalk to allow the planting to migrate from inside to out, softening the harsh street edge that fencing can make for pedestrians.

Another of Fajack's projects is the Zone 1 Surge Tanks and Mechanical Control Building. Located adjacent to a park, the idea was to create a structure of interest to the park users. The hybrid structure consists of non-continuous, rhythmically scored sections of poured concrete varying from 16" to 3' 8" thick, topped and infilled with 6" tall sandblasted concrete block. Two-thirds of the way down the west elevation, a 2' 4" wide notch, 14' tall, provides a sliver of a glimpse inside the

structure and is filled with light from the interior at night. At the rear, steel panels disguise the transition in the structure, adding another layer to the corner.

The Van Norman Chemical Depot sits amid 1,600 acres of rolling, natural hills and the remnants of 95 years of structures related to the water history of Los Angeles: abandoned reservoirs, poured concrete spillways, diversion structures, rusted sluice gates, bridges and buildings of formed concrete. The VNCD is a container for the multitude of water treating chemicals indicating the need for an enduring, strong presence. The materials include poured concrete—

smooth at the extremes, board formed and inflecting at the central entrance—with the lines of parapets echoing the surrounding hills. Doors and louvers are recessed to create the perception of even thicker walls. The office/entrance reveal at the center of the structure is clad in steel plate.

Fajack's projects may not be of the grand scale or budget of Hoover Dam, but the DWP's willingness to give him the latitude to exercise his talent and make the unavoidable structures of infrastructure something interesting, is certainly in keeping with the aims of grand public programs. ■



FACING PAGE:

NORTH HOLLYWOOD PUMPING STATION

Zone 1 Surge Tanks and Mechanical Control Building

3,800 square foot cast-in-place concrete/concrete masonry unit enclosure

THIS PAGE:

POLLOCK WELLS TREATMENT PLANT, ATWATER VILLAGE

1,500 square foot concrete masonry unit building and site design elements



ZONE 1

DWP: Project Manager: Robert A. Fowlie, Civil Engineer; Designer: M. Scott Fajack; Design Team: Tewfik E. Abdelkerim; Project Team: Mitsuo Takasue, Civil Engineer; Sonny A. Monge, Drafting Technician

LANDSCAPE

Burton & Spitz Landscape Architecture

VNCD

DWP

Project Manager: Raul Banuelos, Mechanical Engineer; Eric Hartman, Civil Engineer; Designer: M. Scott Fajack; Design Team: Tewfik E. Abdelkerim; Project Team: Todd Erickson, Structural Engineer; Mitsuo Takasue, Civil Engineer; Kurt Wells, Mechanical Engineer; Sonny A. Monge, Drafting Technician

LANDSCAPE

Stephanie Psomas, Pamela Burton & Company

POLLOCK WELLS TREATMENT PLANT

Project Manager: Gregory Loveland, Mechanical Engineer; Designer: M. Scott Fajack; Design Team: Tewfik E. Abdelkerim; Project Team: Patrick Walker, Civil Engineer; Landscape: Stephanie Psomas, Pamela Burton & Company

PHOTOGRAPHY

Kelly Fajack



VAN NORMAN CHEMICAL DEPOT, GRANADA HILLS 11,000 square foot cast-in-place concrete storage structure

ALL-DIGITAL SERVICES

- Digital Duplicating
- Large-Format Bond
- CAD Conversions
- 50"-Wide Scanning
- Digital File Transfers
- ReproDesk/DocuWeb
- Docutech/Fiery Color
- Large-Format Color
- CD-ROM Duplication
- Variable-Data Printing
- Secured FTP Servers
- CGPRO Library
- Complete Reprographics Services



101 South La Brea Avenue, Los Angeles, California 90036

(323) 938-2511

www.cgxpress.com • info@cgxpress.com

Continental Graphics

The Right Services...The Right Place...The Right Time...



1 2
3 4



1. San Diego Padres Ballpark
San Diego, California
HOK Sport/Antoine Predock Architect
Mark Lohman Photography

2. Great America Plaza
San Diego, California
Murphy/Jahn Architects
James R. Steinkamp Photography

3. AIM Headquarters
Houston, Texas
Keating/Khang, LLP Architects
John Lodge Photography

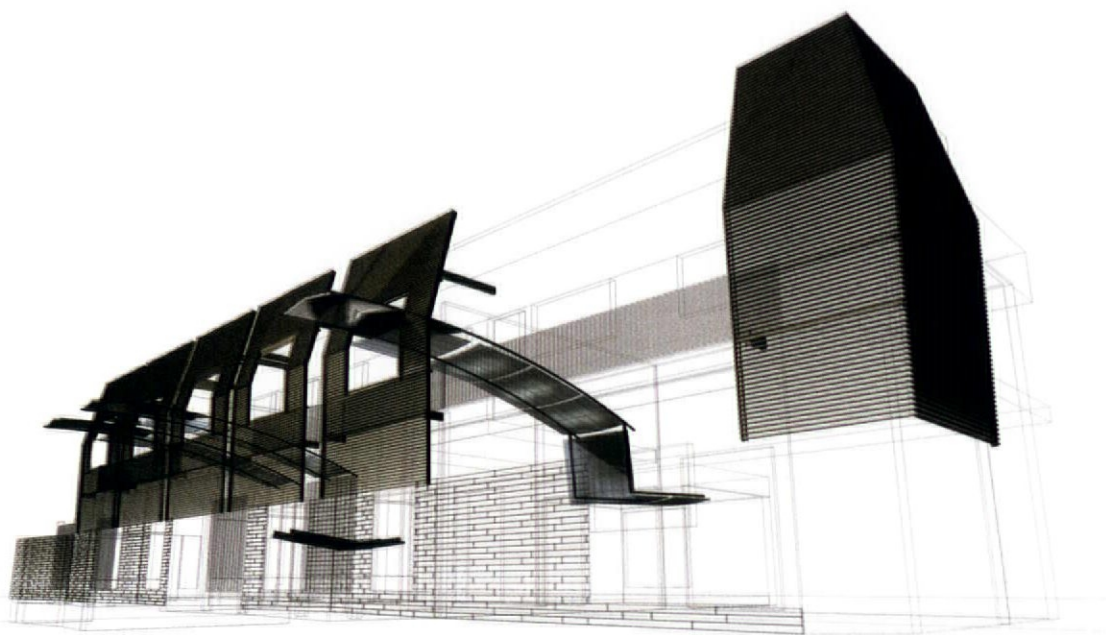
4. Cathedral of Our Lady of the Angels
Los Angeles, California
Leo A Daly/Rafael Moneo Architect
John Lodge Photography



MODELWORKS INC.

107 SIERRA STREET • EL SEGUNDO, CA 90245
310.322.3550 www.modelworksinc.com. Request brochure mw@modelworksinc.com





UPGRADING PATINA TO MATCH ITS CUISINE

By Michael Webb

GIVING ONE OF LA'S TOP RESTAURANTS an entirely new look and ambiance would be a challenge for anyone, but Belzberg Architects had to complete the transformation of Patina in just eight weeks. That was the maximum amount of time that owner Joaquim Splichal would shut down the flagship of his expanding culinary empire, and it required a meticulously planned, swiftly executed operation—a “Desert Storm” of architecture.

Having satisfied the demanding client with his work on Nick + Stef's steak house (LA ARCHITECT, M-A 00), Belzberg was given a free hand on this prestigious commission. The two-story stucco box that Cheryl Brantner had redesigned for the first incarnation of Patina 11 years before was stripped to its structural frame and a few exterior walls. A new Melrose Avenue facade was created by stripping ornamental ironwork and substituting bowed screens of cedar ribs that were assembled off-site and attached to the walls on steel frames. Backlit baffles of Lumaticite impregnated with rice paper provide soft lighting for the interior and extend out through

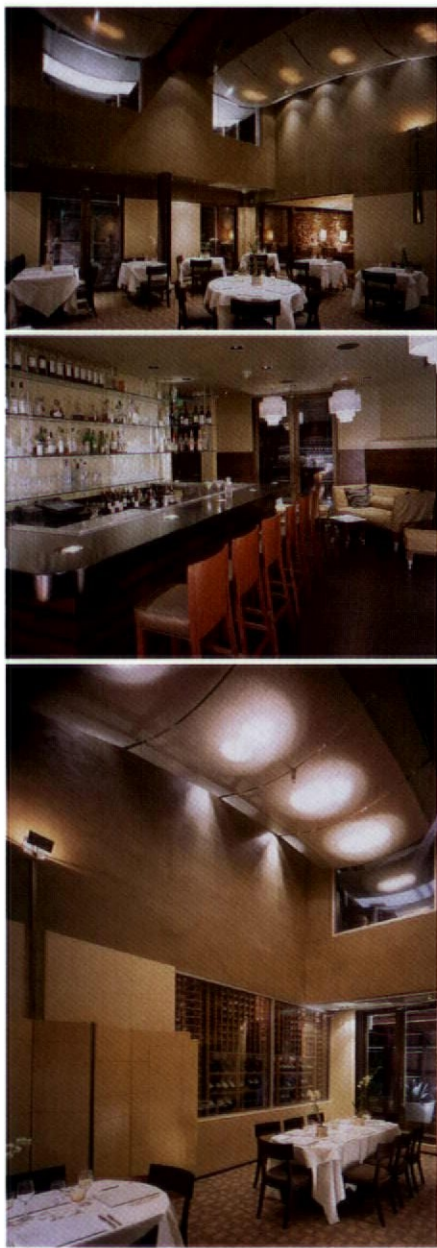
square openings in the walls and screens, drawing in natural light by day and serving as illuminated canopies at night. This repetitive layering of forms and the play of light and shade give the nondescript building a sense of rhythm and depth.

Another canopy of cedar ribs extends over the entry area which has been enhanced with concealed lighting and bluestone paving to create a sense of arrival. The interior, formerly an intimate, inexpensive conversion of a traditional red-plush restaurant, has acquired an understated grandeur and quiet sense of luxury to match the quality of the cuisine. The dining room has been enlarged and its ceiling raised to 20 feet by eliminating some of the upstairs offices. A deftly concealed steel moment frame has been inserted within the existing structure. Space flows out onto a new patio (a former service area) that is enclosed by a dry-stone wall and a retractable canvas awning with an all-weather canopy to come. Ivy will cover the back wall to strengthen the contrast between this alfresco space with its limestone flags

and teak slat chairs, and the carpeted dining room with its pearlwood-veneered paneling (of fire-resistant MDF) and suede-textured walls.

One of the two private dining rooms is a miniature of the main space; the other is intimate and clubby, with leather armchairs replacing the wenge-wood B&B side chairs. The bar also has a low ceiling and is accented with acid-washed steel doors, glass shelves suspended on steel rods, and a counter of wenge inset with low voltage lights to cast a halo around your glass. The kitchen has been expanded, and yet—since space is the ultimate luxury—the number of covers in the different eating areas has been cut from 90 to 80.

In New York, foodies wait weeks for a reservation at Ducasse, reportedly confront an excess of attitude, and pay as much for a single course as Patina charges for a six course seasonal tasting menu. Here, one can enjoy a warm welcome, as well as the inventive cuisine of chef Walter Manzke, and enough space between the tables to permit gueridon service—that



old-fashioned demonstration of a server's skill in boning fish or carving game. All that plus good acoustics and a glimpse of sky from the patio on a night when most of America is huddled around the air conditioner make this elegant eatery an ideal place to celebrate the advantages of living in LA. 🍷

PATINA, 5955 Melrose Avenue; 323 467 1108. Dinner: Monday-Thursday, last orders 9.30 pm; Friday-Saturday, last orders 10.30 pm; lunch Friday only, noon-2 pm. Tasting menus \$68-\$80; appetizers, \$14-18; entrees \$29-34; exemplary cheeses and desserts.

ARCHITECT

Belzberg Architects, 9615 Brighton Way, Ste. 320, Beverly Hills, CA – Hagy Belzberg, AIA; Manish Desai, Camilla Nielsen, Serene P. Lee, Project Team; Eric Stimmel, Bill Sarnecky, Dan Park, Project Assistants

LANDSCAPE

Nicholas-Budd-Dutton

STRUCTURAL

Risha Engineering

MECHANICAL

John Dorius & Associates

ELECTRICAL

A&F Electrical

PLUMBING

Tom Nasrollahi & Associates

KITCHEN

Lee Elster & Assoc./Ed Glass & Assoc.

GENERAL CONTRACTOR

Alfredo Annino Construction, Inc.

MILLWORK/FINISHES

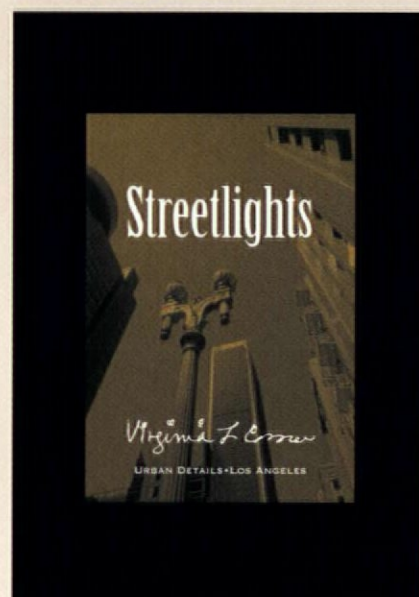
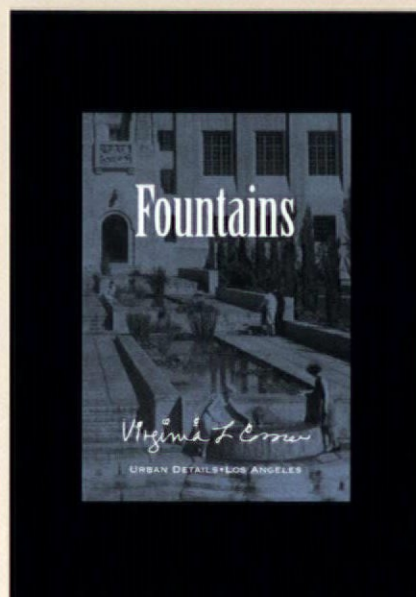
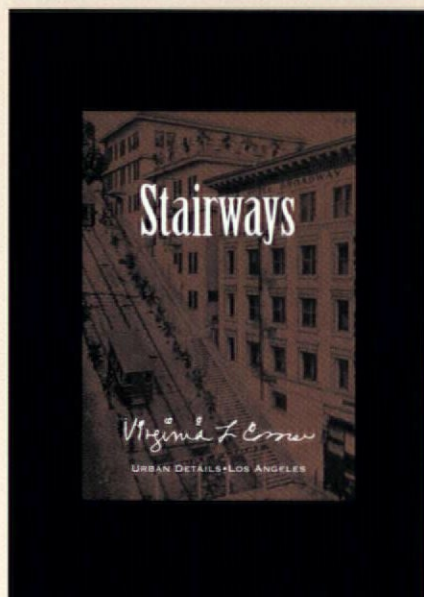
Spectrum Oak Products

PHOTOGRAPHY

Tim Street-Porter

Stairways, Fountains, and Streetlights


THE URBAN DETAILS SERIES • THREE BOOKS BY VIRGINIA COMER



Stairways, fountains and streetlights are among the many overlooked things that give character to our cityscapes. Seeing and appreciating them is the idea behind the URBAN DETAILS series. Many have significant histories, others are the result

of some functional requirement, but nearly all are the product of the loving hand labor of talented artisans.

These three delightful and informative gift books are designed as intimate photo albums, with color coordinated ribbon place holders.

Ornamental hand-written captions convey the sense of personal discovery the author felt while pursuing her research. URBAN DETAILS will inspire readers to rediscover the hidden treasures in their own communities. 

5 x 7, 64 pp, 40 b/w images • Hardcover, \$14.95 each

STAIRWAYS ISBN 1-890449-09-1 • FOUNTAINS ISBN 1-890449-11-3 • STREETLIGHTS ISBN 1-890449-10-5

The Perfect Corporate Holiday Gift



BALCONY PRESS

fine art and architecture publishing

800 956 7734

www.balconypress.com

The background of the entire page is a complex, layered architectural sketch. It features various geometric shapes, lines, and shaded areas that suggest a dense urban environment or a series of overlapping building plans. The lines are drawn in a light, sketchy style, while some areas are filled with fine cross-hatching or stippling to create depth and texture. The overall color palette is muted, consisting of various shades of gray, brown, and beige.

CANNON DWORSKY

80 years of commitment to LA Architecture

310.445.5800
213.380.9100

Robert Newsom, FAIA
Mehrdad Yazdani
Dan Dworsky, FAIA
Doug Dworsky, AIA
David Body, AIA, RIBA
Roy Marshall
Laurie Salmore
Robert Levine, AIA
Tim Rommel, AIA

**10 x 10** (Phaidon Press, \$59.95 hc)

A lenticular plastic cover alternately flashes the names of 100 emerging architects and the 10 critics and curators who have nominated them for this massive survey of contemporary building and design. The showy facade is apt. Though hardly "one of the most important architectural landmarks of the new millennium" as the publisher claims, it does provide a kaleidoscopic impression of what's happening around the world. In contrast to most surveys, this includes a generous representation of Latin American and Australian architects, as well as Japanese, American and European. "Emerging" is a questionable definition: Hodgetts + Fung, Rob Wellington Quigley, and Koning Eizenberg have been around for a couple of decades; other nominees are still firmly glued to their computer screens and seem unlikely to emerge anytime soon. In between is a plethora of talent designing elegant boxes and pregnant blobs, conceptual cityscapes and hand-crafted houses. The ten nominators explain their choices and reveal their bias to the traditional, cutting-edge or unbuildable—or a mix of all three. The book has added value: drop it on an intruder and that person will be squashed as flat, if not as square, as an IBM ThinkPad.

WORDS AND BUILDINGS: A VOCABULARY OF MODERN ARCHITECTURE (Adrian Forty, Thames & Hudson, \$50 hc)

A riveting, immensely readable account of how words used freely in architectural discourse—such as flexibility and function, space and transparency—have changed their meanings and acquired new significance over the past century. Forty is a pro-

fessor of architectural history at the Bartlett School of Architecture in London, and he wears his learning lightly, citing examples of how buildings have been analyzed in different eras by critics as varied as Vitruvius and Venturi. Even those who believe, with Mies, that one should "build, not talk," and analyze buildings without reading a text, this wonderful history should stimulate fresh understanding.

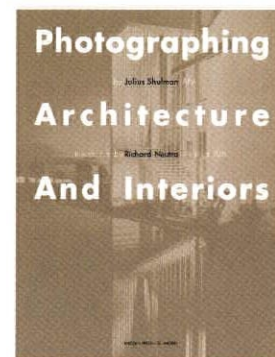
THE ORAL HISTORY OF MODERN ARCHITECTURE (John Peter, Abrams, \$34.95 pb)

A paperback edition of a collection of interviews recorded between 1953 and 1989 by a former editor of *LIFE* and network television reporter. (Hard to imagine anyone from today's CBS undertaking such serious conversations with the greatest names in modern architecture). Here are Mies and Wright, Le Corbusier and Aalto and 50 more in their own words and—on an attached CD, in their own voices—explaining their ideas, their goals and the buildings that inspired them. A fascinating, though tantalizingly scrappy compilation.

PHOTOGRAPHING ARCHITECTURE AND INTERIORS (Julius Shulman. Introduction by Richard Neutra. Balcony Press, \$39.95 hc)

A reprint of a book first published in 1962, in which the grand old man of architectural photography explains and shows how he achieves his effects. It's a fascinating period piece, evoking the heyday of modernism and a standard of patient craftsmanship in set-ups and lighting that has largely disappeared. It's unlikely that many contemporaries would go to the extreme lengths to secure an iconic image as Shulman did at Neutra's Kaufmann house or in the classic night shot at Pierre

Koenig's Case Study house #22—an image that is shown here in the rare color version, side-by-side with the classic black and white. Aesthetic tastes and equipment have changed over the past 40 years, but this presentation still has the power to inspire architects and photographers alike.

**THE PROVISIONAL CITY** (Dana Cuff. The MIT Press, \$40 hc)

This carefully researched history of the rise and fall of public housing in LA focuses on five large-scale developments, beginning with Aliso Village and ending with Playa Vista. Cuff, a UCLA professor of architecture and urban planning, shows how well-intentioned plans to replace slums were derailed by private homebuilders or hijacked by developers. It's a deeply depressing tale of how good intentions were portrayed as "communistic" and how idealistic public officials were pilloried and hounded from office. Ignorance, greed and naiveté are recurring themes, but the author lets the facts speak for themselves and maintains a dispassionate tone, in contrast to the rabble-rousing of a Mike Davis.

5 FIVE TAKES ON MODERN

reviews by Michael Webb



GLASSMAKING, AS WE KNOW IT, HAS BEEN A PART OF HUMAN HISTORY for about 5,000 years with earlier application as glazes and enamels on pottery dating back to 12,000 BC. Since the time the first glassmaking handbook was compiled in about 650 BC, the basic recipe for glass hasn't changed much, though we no longer (one hopes) enslave glassblowers on Italian islands in order to protect trade secrets.

The ancient art of glassmaking was immediately appealing to artist Gordon Huether whose father encouraged him to work in the medium. That encouragement turned out to be a tremendous gift, as Huether has built a successful studio, Gordon Huether & Partners, of 20 artists, architects and craftspeople who win commissions all over the country. Huether is quick to point out the artistic talent and skill of his partners, including Director of Design and firm principal Christine Stone, who Huether describes as a gifted painter, illustrator and sculptor.

Recently, Huether's studio was selected via an invited competition, to design an installation for the Teachers Insurance and Annuity Association (TIAA) in North Carolina. The competition included the vanguard of glass artisans, including Dale Chihuly. In talking with Huether, one senses that his joy at competing among such company is almost equal to winning the commission. His accomplishments have resulted from a lot of hard work and determination.

Huether began his career by accident really, becoming interested after his father took up stained glass as a hobby. A bit of a maverick and somewhat of a "troublemaker," he was not comfortable with

SAND, SODA & LIME:

THE ART



1 • J WINE, HEALDSBURG, CA: SCULPTURE ; STEEL AND GLASS

2 • ONTARIO INTERNATIONAL AIRPORT, CA: 4' x 10' GLASS PANELS; OPTICAL RODS AND DICHOIC LAMINATED GLASS

3 • ARTESA WINERY, NAPA, CA: ARTIST IN RESIDENCE EXHIBITION

4 • ELIHU M. HARRIS STATE OFFICE BUILDING, OAKLAND, CA: 5'x5'x5' INTERIOR RAIL PANELS; LAMINATED RONDELS AND DICHOIC GLASS

5 • KPMG, LOS ANGELES, CA : WALL SCULPTURE; CURVED LAMINATED AND DICHOIC GLASS

the idea of going to college like many of his peers. Huether decided to spend several years as an apprentice in glass studios, including some time in the small German community of Niederhausen where his father had been raised. Huether spent two years working for a glazing company in Germany where he learned the ins and outs of glazing, a skill he would later put to use in architectural glass. "It's not just about the physical act of producing art. It is also knowing a subject, distilling it, and interpreting its meaning."

It was in Germany that Huether discovered a stained glass artist who would become one of his major influences. Calling Johannes Schreiter one of the most significant figures in 20th century glass art, Huether organized a trip for Schreiter to teach his techniques and philosophy to local artists in Napa Valley. Huether credits Schreiter with redirecting him in his artistic pursuits, making him realize that glass was a great vehicle for expression in contemporary art.

That idea is what guided Huether to incorporate artistic solutions into the work his studio was doing for architectural clients. One of these projects, art glass for Stanford's Biomedical Research Center, had to meet stringent building codes and fit standard construction methods. The result was a multi-paned combination of thermal insulating, tempered, laminated and blown glass within a single unit. This breakthrough process, INNER-LITE, earned a patent for the studio. The panels of INNER-LITE arrive at a jobsite ready for installation into standard construction glazing systems. The various combinations of mouth-blown, hand-rolled, dichroic and beveled glass yield a play of light and color unavailable in other glazing systems.

Among Gordon Huether & Partners' current work is the TIAA's Glass Forest in Charlotte which consists of a grove of glass trees made from thick Pyrex rods and large curved panels of glass that form a translucent canopy. Recent honors include the U.S. Department of Transportation's prestigious Design for Transportation award for an installation at Ronald Reagan National Airport in Washington, D.C. This project consists of a 440-foot glass mural designed by painter Al Held, using 55 uniquely configured art glass panels. The panels feature mouth-blown glass carefully selected to match more than 100 different colors displayed in the original work. Each of the 55 art glass panels measures 8 feet by 2 feet.

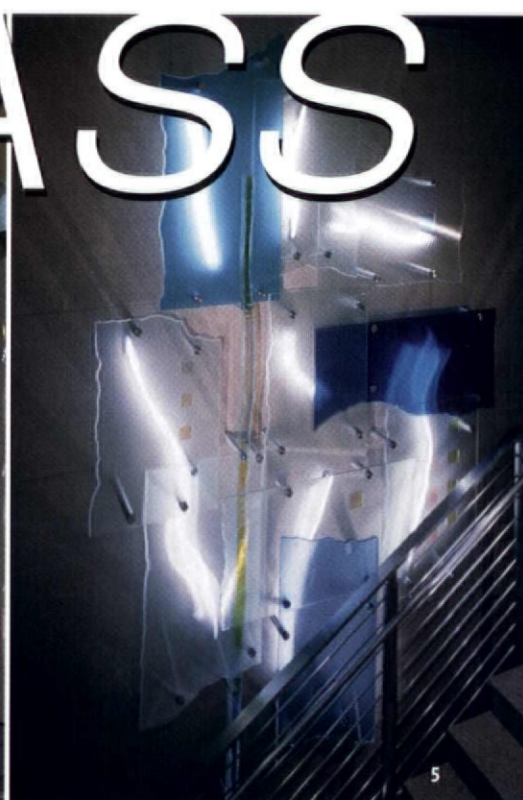
Huether's work has been installed in numerous publicly oriented projects such as the new California State Office Building in Oakland; Ontario International Airport in Southern California; UCSD Medical Center; LAX; and the Getty Center; where his studio developed a unique glass treatment for the Museum directors' office doors. Private projects range from luxurious residences for heavy hitters like Larry Ellison (CEO of Oracle Corp.) and author Dean Koontz to more spiritual places such as the Tendo Chapel in Japan or the Sisters of St. Dominic Motherhouse in northern California.

Aside from a successful art studio, Gordon Huether is also now the artist in residence at Artesa Winery, a privately owned vineyard in the lush Carneros region of the Napa Valley. The winery's tasting center is an open, spacious showroom gallery for both wine and Huether's art. ■

GORDON HUETHER + PARTNERS

by Danette Riddle

OF GLASS



BACK IN PRINT
FROM
HENNESSEY + INGALLS

WALLACE NEFF

ARCHITECT OF CALIFORNIA'S GOLDEN AGE

Compiled and Edited by Wallace Neff, Jr.



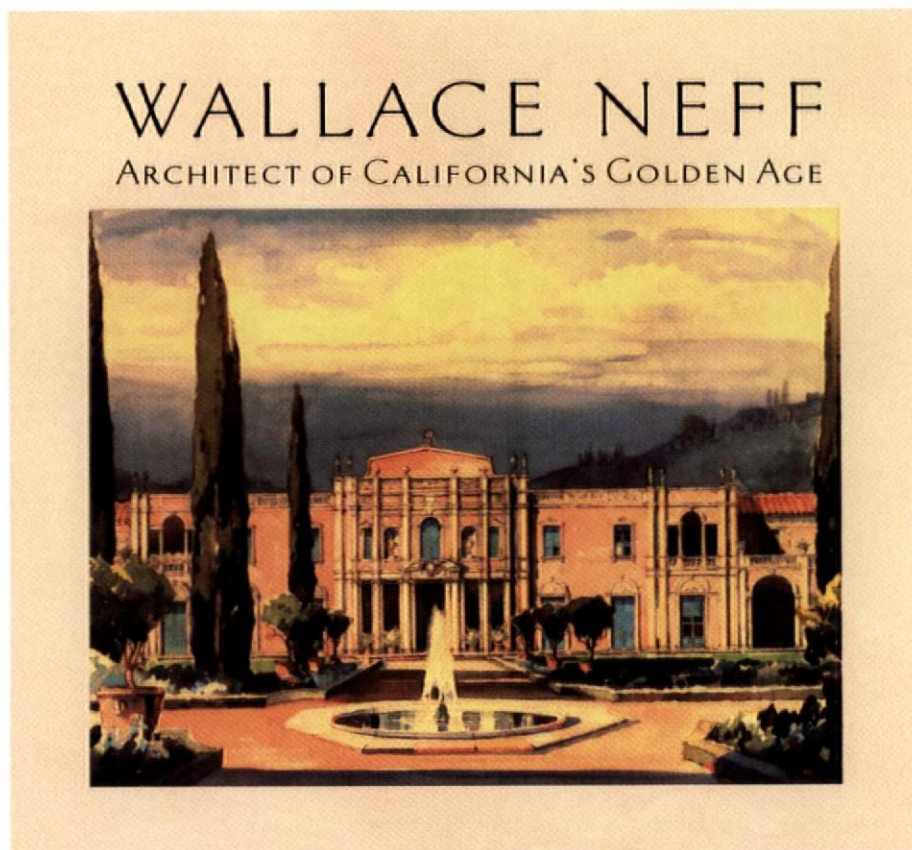
At last, a reprint of the major monograph on one of California's most influential architects. Neff's Mediterranean-style houses have become icons of Southern California domestic architecture.

232 pp, cloth, dust jacket, illustrated with color and black and white photographs, renderings, and plans. ISBN 0-940512-24-6 \$50
Available from your local bookstore or from

HENNESSEY + INGALLS, 1254 3RD STREET PROMENADE, SANTA MONICA, CA 90401

Phone: 310-458-9074 Fax: 310-394-2928 www.hennesseyingalls.com

Once again, come visit Hennessey + Ingalls for our ANNUAL SALE — 20% off all books November 4th through 11th



Jeffrey Schneider



RENDERING
CONCEPT ILLUSTRATION
DETAIL DESIGNS
CONSULTANT
COLORIST
SIGNAGE & GRAPHICS
TEL. 323.666.8992

PORTFOLIO AT:
www.JeffreySchneider.com



ciudad de la luz

public/private partnerships

Debra Merrill, Vice President at Jones Lang LaSalle Americas, Inc., was project executive for the development of DreamWorks SKG's proposed studio campus in Playa Vista, California. She recently coordinated a pre-development study for a 700-acre mixed-use "entertainment city" in Valencia, Spain. LA ARCHITECT spoke with her about the public/private partnership process.

LA ARCHITECT: It seems like we hear a lot about new government-sponsored studio projects in Europe.

DEBRA MERRILL: Due to the political and economic climate in Europe, many countries are venturing into public/private partnerships with a focus on entertainment related projects. These countries have a strong background in film and strong audiences; but, outside of London, Europe doesn't have many studio facilities. Spain is the second strongest market in Europe, but the majority of Spanish films are shot on location. The concept of a mixed-use filmstudio/school/hotel/cultural center was developed by a group of well-known Spanish filmmakers who formed the partnership with the Spanish government.

LAA: How is a public/private partnership structured?

DM: Each partnership is slightly different. Typically, the government provides land and seed money, and the filmmakers bring their relationships and expertise to the table. In Valencia, there are already several public/private partnership projects structured this way. The most impressive one is the Valencia Science and Arts Center, a \$500 – 700 million project designed by Santiago Calatrava. The Valencian government provided the land and initial capital and then organized a company to develop and operate it. This project will open this year, and you will hear a lot more about it

in the coming months. The second project, also in the Valencia district, is a cultural theme park called Terra Mittica. Again, the Valencian government provided the land, initial capital and then formed a company to develop and run it. Since its inception, the government has sold about 85% of the shares to different operators within the park, so they're getting a return on their investment. The projects also have a political aspect to them. We had to time the presentation for an election because the president of Valencia was running for reelection and he had promised this project. It was part of his political platform.

LAA: In the US, stand-alone film studio developments are really "iffy" financially. Is that the case in Europe as well and the reason they add the other program components?

DM: Yes. They don't work because in film production, real estate is not where you make your money, so it never pencils out. Should you invest in real estate with a longer payback or invest in a film that will pay back much faster? Without major commitments from the government, I doubt these entertainment-related projects in Europe would be developed.

LAA: Who was your direct client?

DM: The Fundacion De La Ciudad Audiovisual De La Comunidad Valenciana. It is a foundation created to develop the project. The head of it is Luis Berlanga, a Spanish film director. He is 78 and very well known—when you walk down the street with him he is always recognized.

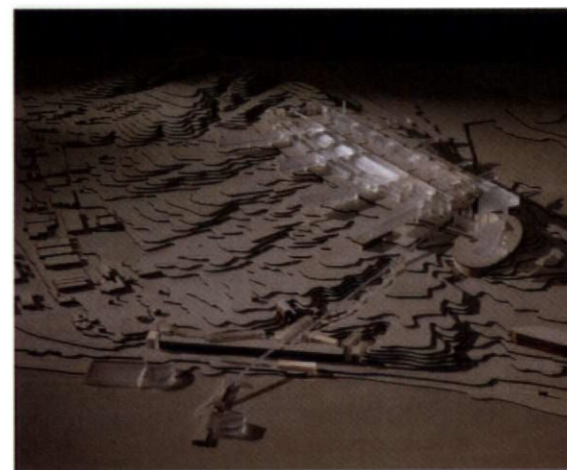
LAA: Who is involved in the Spain project?

DM: Jones Lang LaSalle put a predevelopment study together that was quite involved. We needed a master planner and a nuts-and-bolts studio architect.

I brought in Richard Orne, Orne Associates—he had worked on a German studio project and had worked with The Jerde Partnership for 15 years. Bastien Associates, one of the most experienced studio design firms, was brought in, and it worked out well. Bovis Construction was asked to do construction cost estimating. We used FTP sites, and video conferencing. Our office in Madrid is near the Foundation headquarters, so we were able to have meetings there.

LAA: What is next for the project?

DM: The President of the Valencian government and the Foundation board members approved the project at our formal presentation to them in Valencia. The Foundation is setting up a company to run the project and is working on getting funding for the initial development. Then we'll figure out the phasing of the various components.



CIUDAD AUDIOVISUAL DE LA COMUNIDAD VALENCIANA

DEVELOPMENT MANAGER: Debra Merrill, Jones Lang LaSalle.

ARCH/ URBAN DESIGN: Orne & Associates with Bob Cloud, AIA, CSI.

STUDIO ARCHITECTS: Bastien & Associates

MODEL BUILDERS: The Model Shop.

MODEL PHOTOGRAPHY: Tom Bonner.

RENDERING: Scott Lockard, Lockard Creative.

SUNDAY	MONDAY	TUESDAY	WEDNESDAY
OCTOBER			• Eames House Teacher's Night Free but RSVP Req'd: 310/459-9663
1	2	3	4
• MAN IN THE STREET: Photographs of Eugene Atget @ the Getty Center—CLOSES		• Powers of Ten Day Info: the Eames Office 310/459-9663 • Hard Talking in a Soft Room Discussion 7:30 pm@Form Zero; Info: 323/935-7505	
8	9	10	11
		• Interior Architecture Committee 6 pm @ DMJM Rottet info: David Loyola, 310/449-5707	• Healthcare Architecture Committee @ 4 pm RSVP & Details: Al Roden 213/955-9775
15	16	17	18
• MODERNIST SILVER LAKE 2000 tour of residential masterpieces Tour: 9am-5pm/\$50—213/612-5271		• VOYAGES AND VISIONS Wilson Family Collection @ the GETTY CENTER through February 18, 2001	
22	23	24	25
29	30	31	



EXHIBITIONS

DOROTHEA LANGE: RARE PHOTOGRAPHS, 1930s—1960s
Rose Gallery, Bergamot Station, 08/16/00 through 11/25/00

MADE IN CALIFORNIA: ART, IMAGE, AND IDENTITY, 1900–2000
Los Angeles County Museum of Art, 10/00 through 02/01

THE UN-PRIVATE HOUSE, 10/04/01 through 01/07/01
UCLA Armand Hammer Museum
26 recently built homes by a roster of international architects

LIVE DANGEROUSLY, 10/04/00 through 01/07/01
UCLA Armand Hammer Museum
Featuring the work of Dana Cuff, Wes Jones, Greg Lynn, Thom Mayne,
Dagmar Richter, Robert Somol and Anthony Vidler, curated by Sylvia Lavin

MEDI(t)Ations: Adrian Piper's Videos, Installations,
Performances, and Soundworks 1968-1992"
MOCA at California Plaza through 11/05/00

2000 BC: The Bruce Conner Story, Part II
MOCA at California Plaza, 11/08/00 through 01/14/01

RAFAEL AND HIS CIRCLE: Drawings from Windsor
Castle; RAFAEL AND HIS INFLUENCE @ the Getty
Center through January 7, 2001

MODERNIST SILVERLAKE 2000—213/612-5271
Tour of Residential Masterpieces—10/22/00 (\$50)
Cocktail Reception @ Silvertop (\$125) 10/21/00

SUNDAY	MONDAY	TUESDAY	WEDNESDAY
	NOVEMBER		• AFLA Meeting @ AIA/LA, 6:30 pm Info: Michael Kaufman 310/306-2136
			1
			• PSYCHO Screening @ USC's Norris Cinema with Hitch's daughter, Patricia Hitchcock O'Connell Call: 213/740-2167 for reservations & a complete Hitchcock film screening schedule
5	6	7	8
		• AIA/LA Chapter Election Ballots Due @ 3 pm • AIA/LA Meeting ExCom @ 4 pm; Board @ 5 pm • Interior Architecture Committee Station X @ 6:30 pm Info: David Loyola 310/449-5707	• AIA/CC Board Meeting in Palm Springs
12	13	14	15
• Valley Modernism Tour (Self Guided) Sponsored & organized by MODCOM Details: 213/623-2489			• Healthcare Architecture Committee @ AIA/LA 4 pm, Info: Al Roden 213/955-9775
19	20	21	22
26	27	28	29

THURSDAY

- MASTERS OF ARCHITECTURE—HANI RASHID LACMA : 7 pm 323/857-6010/tickets & info.
- Urban Design Committee @ AIA/LA, 7 pm RSVP & Info—John Dale 213/617-1901

5

FRIDAY

- AIA/LA DESIGN AWARDS RECEPTION BGH Gallery@Bergamot Station, 6 pm. 213.639.0777 RSVP & info.
- 9th ANNUAL CRAFTSMAN WEEKEND—10/06–10/08 RSVP Req'd: Pasadena Heritage 626/441-6333

6

SATURDAY

7

12

13

14

19

20

21

- AIA/LA AWARDS GALA Wilshire Ebell Theatre @ 6 pm Info. & Tickets: 213/639-0777

26

27

28

Also on October 26th:

- TRIBUTE TO BRUNO ZEVI 7 pm @ Istituto Italiano di Cultura, Westwood Speakers include Frank O. Gehry, FAIA Resv. 310/443-3250

PHOTOS: DOROTHEA LANGE COURTESY OF ROSE GALLERY



THURSDAY

- MASTERS OF ARCHITECTURE 6:30 pm@LACMA KRISTIAN GULLICHSEN —323/857.6010/tickets
- Urban Design Committee—7 pm @ AIA/LA, Info: John Dale 213/617-1901

2

FRIDAY

- UCLA Public Policy Program—310/825-7885 Assessment District Financing

3

SATURDAY

4

- Building Codes Committee—5:15 pm @ AIA/LA, Info: John Petro 310/445-5800

9

10

11

- AIA/CC Board Meeting in Palm Springs

16

17

18

- AIA/LA CLOSED FOR THANKSGIVING

23

- AIA/LA CLOSED FOR THANKSGIVING

24

25

30

CALENDAR

Architect Search

Executive Search Specializing in Architecture

"I told Architect Search exactly what I wanted, and they found the perfect place for me."
- Karlton McMeans

"The people at Architect Search are very professional and are dedicated to help you find the right job to fit your qualifications."
- Erin Stone

Architect Search
323/ 588-4441

TOLL FREE 877/ 508-4441

FAX 702/ 259-4443

E-Mail archjobLV@aol.com

www.architect-placement.com

Shade Sails

Soaring Tensioned Fabric Structures

**Add These
Exciting Sculptural
Forms to Your
Next Project**



(714) 969-7628

**See our cyber-brochure
at:
www.shadesails.com**

CA Lic# 740569

EXPLORE NEW PERSPECTIVES.

UCLA Extension's Fall 2000 courses and programs in architecture and interior design offer challenging curricula, AIA learning units, flexible course scheduling, and more.

For details, call 310.825.9061 or visit our Web site.

FALL QUARTER BEGINS SEPTEMBER 23, 2000.

UCLA EXTENSION

Architecture and Interior Design Program

uclaextension.org/arc_id

Eric Owen Moss, Architect. Photo by Tom Bonner.

LAW OFFICES OF LISA E. KIRIAKIDIS

CERTIFIED SPECIALIST—FAMILY LAW
THE STATE BOARD OF LEGAL SPECIALIZATION

HANDLING:

**DISSOLUTION
CHILD CUSTODY
PROPERTY SETTLEMENTS
PREMARITAL AGREEMENTS
POSTMARITAL AGREEMENTS**

**301 E. COLORADO BOULEVARD, SUITE 500
PASADENA CALIFORNIA 91101
626.449.8804**

CALIFORNIA SOLAR

- Radiant Heating
- Solar Pool Heating
- In-Deck Pool Solar Heating
- Solar Electrical

(800) 287-9903

FUEL VAULT DESIGN STUDIO

(323) 667-3489
fuelvault-drawings.com

3-D • Form Z • AutoCAD • Photoshop
PRESENTATION DRAWING SERVICE

Architectural • Interior • Furniture • Product

Architecture
Planning
History and Theory
Landscape
Photography
Graphic Design

FORM ZERO
ARCHITECTURAL BOOKS + GALLERY



Edgemar 2433 Main Street
Santa Monica, CA 90405 USA
T: 310.450.0222
F: 310.450.0071
E: info@formzero.com
Mon - Thu: 10.30 - 7.00
Fri - Sat: 10.30 - 9.00
Sun: 11.30 - 6.00

SECURE ON-LINE SERVICE
www.formzero.com

Lectures

September 5
Mitchell Kane
artist, Tt

September 15
Greg Hise and
William Deverell
authors, *Eden by Design*

September 20
Neil Leach
architect & theorist

October 5
Catherine Mulholland
author,
*William Mulholland and
the Rise of
Los Angeles*

all lectures begin at 7 pm

Exhibition

September
*Wrapper: 40 Faces for
the Museum of
Jurassic Technology*
by Robert Mangurian
and Mary-Ann Ray

September 16
opening reception 6-8 pm

ART center college of design

● ART CENTER AT NIGHT

Explore new directions. Expand career horizons. Study with an outstanding faculty of professional artists and designers through the part-time evening program of Art Center College of Design.

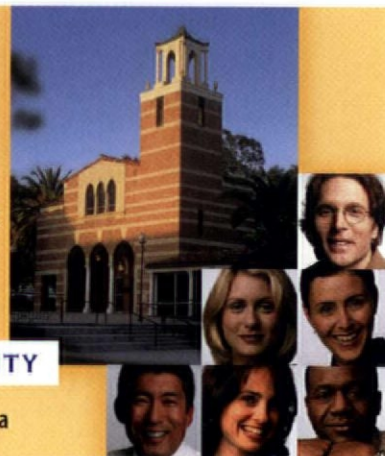
www.artcenter.edu/atnight
or call 626-396-2319 for a brochure.

An accelerated MBA for Professionals

Known for its school of Architecture, Woodbury University also offers an Accelerated MBA for working adults that can be completed in 48 weeks. To learn more about this unique opportunity, please call **888-791-0888**.

WOODBURY UNIVERSITY

Burbank / Santa Clarita / Pasadena





SALUTARY SHOCK OF THE NEW

Michael Webb

PROTESTING ARCHITECTURAL ORIGINALITY

(LAA, Opinion, J-A 00) is boringly familiar. Plans for the Eiffel Tower, the Sydney Opera House, the Louvre Pyramid, and Walt Disney Concert Hall outraged self-appointed arbiters of taste, but the hysteria soon subsided. The first three have achieved iconic status; the fourth may displace the tawdry Hollywood sign as shorthand for LA. Five years ago, the Victoria and Albert Museum in London selected Daniel Libeskind's jagged addition to its Victorian buildings and ran into a firestorm of criticism. Lord Rees-Mogg frothed in *The Times* that it marked the end of civilization. Within a few years, a score of conservative committees had approved the design.

If London and Paris can survive a few startling additions, Hollywood Boulevard could only gain from the introduction of the first thoughtful piece of architecture in the past 70 years (excepting only Hodgetts + Fung's interior remodel of the Egyptian). RoTo Architects' crystalline foil to the Chinese Theatre is a brilliant piece of urban design that will eventually take its place in the long and colorful history of the thoroughfare—which was first laid out as a sedate, tree-lined residential street and abruptly redeveloped in the 1920s as a commercial strip of shops, offices, and gaudy movie palaces. If anyone had been worrying then about historical heritage and contextualism, it's certain that the Egyptian and the Chinese would never have been built.

The heyday of Hollywood Boulevard was brief. The Depression halted new building, movie stars moved west, and the character of the neighborhood was always more Day of the Locust than *Singin' in the Rain*. Offenhauser correctly notes that Beaux Arts-trained architects knew how to stand politely in line while wearing fancy dress: there is an urban coherence and great character in some sections that survive from before the war, and these should be

cherished and restored. But almost everything built since 1945 has been mediocre or crass, and the boulevard was lucky to escape wholesale urban renewal.

Its survival, as a disfigured and decayed jewel of urbanism, owes much to the untiring efforts of activists like Offenhauser, who has labored for over 20 years in committees and on the sidewalks to save and upgrade. Sadly, she seems unable or unwilling to recognize the importance of the RoTo scheme—a bold look forward at a time when almost everyone else seems content with a trashy reprise of an imagined past. The heritage of Hollywood—both the place and the industry—is restless change, not stability; brash commercialism, not gentility. History does not stop in its tracks to satisfy the fantasies of preservationists and neighborhood watch committees. Ironically, there was no loud protest when the CRA installed its chrome-plated bauble at the La Brea intersection, or when the MTA foisted movie-related kitsch on the new metro station at Vine. The overbearing TrizecHahn development at Hollywood and Highland, with its ersatz Babylonian arch and stucco elephants, is a movie-still version of history—whatever its value as an economic generator.

Opinion is good, but it's also important to get the facts straight. Rotondi's faceted crystal is scaled to the pedestrian in the arcade that leads to its entrance, and to the Chinese and other neighbors, stepping back from the boundary line to create a public plaza. In its lightness and transparency, it is the antithesis of Rudolf Steiner's ponderous Expressionism. Its angled planes and lack of ornament set off the ornate stage set of Sid Grauman's movie palace, just as Norman Foster's glass dome complements the dinosaurian Reichstag. Nor, in contrast to the buildings of Times Square, is this newcomer to be "wrapped in top to bottom billboards." Plans call for two in front, one in back and

a jumbo video screen facing the plaza which together, according to Rotondi, will cover less than 10% of the building's surface. Frederick's may be out of business before it is able to move in, and anyway, risqué lingerie is squarely in the tradition of the boulevard which already features seedy wax and entertainment "museums." Yes, it would be nice for those of refined tastes if the space were leased to Diva, but that's hardly a realistic option.

After all the heated rhetoric and misinformation, Offenhauser's polemic boils down to a simple statement: "It looks wrong!" Rotondi has been here before. A few years ago, he was commissioned to build a dockfront promenade atop a warehouse in the Japanese port city of Nagasaki. It's what Offenhauser would dismiss as "sculptecture:" a torqued canopy of steel beams (built in the local shipyards) that frames a huge orange ball evoking the setting sun, the fireball of the nuclear bomb that destroyed the city in 1945, and the gas container ships in the harbor. Muscular and gritty, it reflects the true character of this industrial city. However, some local boosters would rather deny unpleasant realities, and show tourists a sanitized history of an exotic foreign settlement interacting peacefully with the land of cherry blossoms.

The city is a vital, messy thing, too important to be left to developers or preservationists. Hollywood Boulevard could regain its prosperity, only to become yet another theme park. Sentimentalists can always visit Orlando, where Disney has created a squeaky-clean version of tinsel town that's as pretty as it is sterile. Rotondi has captured the intangible magic of the movies and the fantasies it inspired, without mimicking its landmarks. His building may encourage other clients and architects to attempt audacious solutions that reflect the spirit of the past and add something for the future. ■



CONSTRUCTION LEADERS SINCE 1906

PROUD TO HAVE BUILT LA'S STAPLES CENTER



- *Commercial*
- *Retail*
- *Entertainment*
- *Hospitality*
- *Education*
- *Residential*
- *Parking Structures*
- *Health Care*
- *Institutional*



PHOTOS: JOHN LINDEN

PCL CONSTRUCTION SERVICES, INC. 818.246.3481 FAX 818.247.5775

DIAMOND



Foam & Fabric

611 South La Brea Avenue • Los Angeles, California 90036 • 323-931-8148

MOSSLER DEASY & DOE

345 N. Maple Dr., Suite 105 Beverly Hills, CA 90210
310.275.2222/architectureforsale.com

Real Estate

Services

Specializing in

Estates,

Architecture &

Historic Properties

Robert E. Bacon, AIA-E
Broker-Associate

PATTI GRANT

DECORATIVE SERVICES

ARTISTIC FINISHES • TROMPE L'OEIL
MURALS • COLOR CONSULTATION
HISTORICAL/CONTEMPORARY
RESIDENTIAL/COMMERCIAL

PHONE 213 250-8010
FAX 213 250-5962

NDH SEARCH

DESIGN SEARCH AND PLACEMENT SERVICE

8033 Sunset Blvd #117 LA 90046
T: 310.234.2944 F: 310.234.0944
e-mail: ndhorne@aol.com

form20

Specializing in 20th century modern furnishings of good design.
A wide selection of modern furniture, lighting, electronics, books,
and design objects from the 1950s-1970s. Buy, sell & rent.
2770 Rowena Avenue, LA 323/667-0755

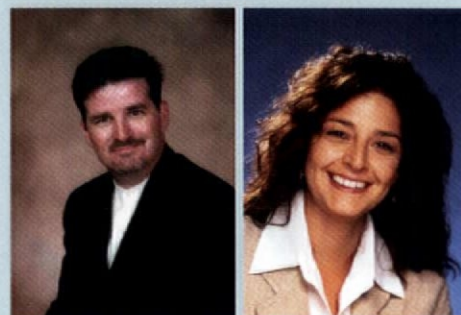


Keating/Khang is pleased to announce that it has named two new associates to the firm, Joseph O'Neill and Francine Mora.

"Recognition of trusted and competent colleagues is fundamental to a group practice and it is a special pleasure to be building our firm with this quality of individuals."
—Richard Keating

KEATING / KHANG LLP

227 BROADWAY #304 SANTA MONICA CALIFORNIA 90401 310 394 5959 310 394 2769 FAX



CLOVIS COLLECTION, INC.

Limestone, Glazed Lava, Antique Tiles, Ceramic Tiles



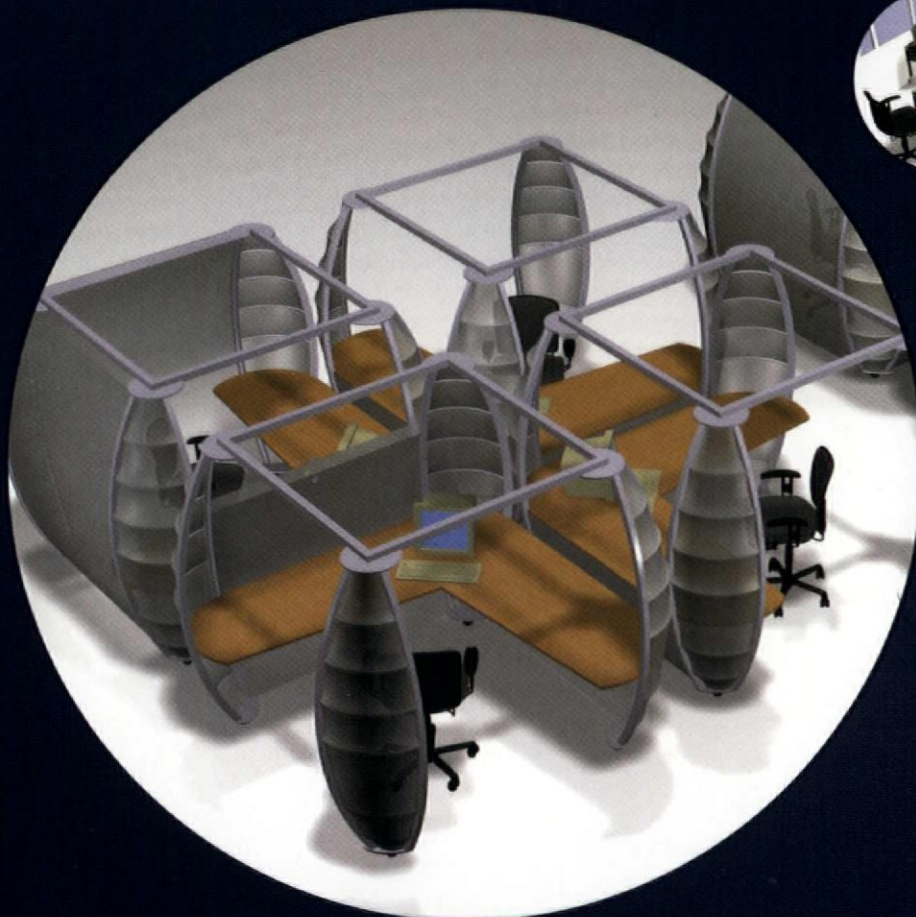
C

PHOTO: DOUG HILL

1527 Wilshire Blvd., Santa Monica, CA 90403 USA Tel: (310) 319-6104 Fax: (310) 434-1576



...you dream it, we make it!



- CUSTOM FURNITURE
DESIGN & PRODUCTION
- AFFORDABLE SOLUTIONS
- TURN KEY OPERATION
- IN-HOUSE CAPABILITIES:
 - WOOD & METAL SHOP
 - RTF FOIL TECHNOLOGY
 - FOAM MANUFACTURING
 - UPHOLSTERY



dTANK
912 E. Third Street #103
Los Angeles, CA 90013

888 925 8748
fax 213 626 6210
www.dtank.com


INNOVATIVE FURNISHINGS