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Publisher Ann Gray
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Art Direction + Design Fuse Design
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Printing Navigator Press
Advertising/Sales Jerri Levi 818•551•1073

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

Subscription: Rates are as follows: \$30/year. (AIA/LA and AIA/PF members subscription included in membership. Single copy price \$5.95.

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.

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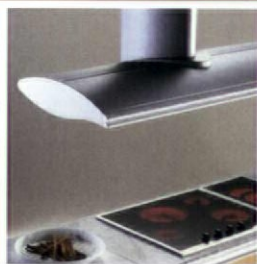
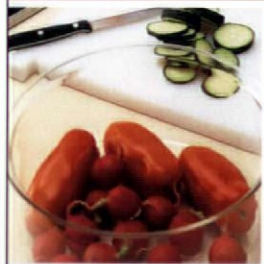
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Elizabeth Martin is the founder of ALLOY Design & Technology, a design research office working with the integration of cultural trends, new technologies and media concepts. She is the editor of *Pamphlet Architecture 16: Architecture as a Translation of Music* which won the 1995 AIA International Book award in design theory. She writes extensively on design media and architecture.



MARY-AUSTIN KLEIN

Mary-Austin received her BFA from Otis/Parsons in 1991. In 1995 she established "Memoria", a design and production company for cremation urns. A 12 year resident of Echo Park, she contributed photographs and graphic design to the new "Ghosts of Echo Park" book.



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Lisa is a freelance writer living in Los Angeles. Born in Singapore and raised in Maryland, Australia, and New York, Lisa considers herself an LA native because she's resided here for the longest time. Lisa is currently at work on a series of children's books, the requisite screenplay, and a chronicle of her experiences as an election monitor in East Timor.



MICHAEL WEBB

Michael was born in London and has lived in Los Angeles for more than twenty years. He is the author of sixteen books including *Through the Windows of Paris*, *New Stage for a City*, *Architecture/Design LA*, and *Architects House Themselves: Breaking New Ground*. Michael is a regular contributor to *LA Architect*, the *Los Angeles Times*, *Architectural Digest*, *Metropolis* and many other European and US publications.



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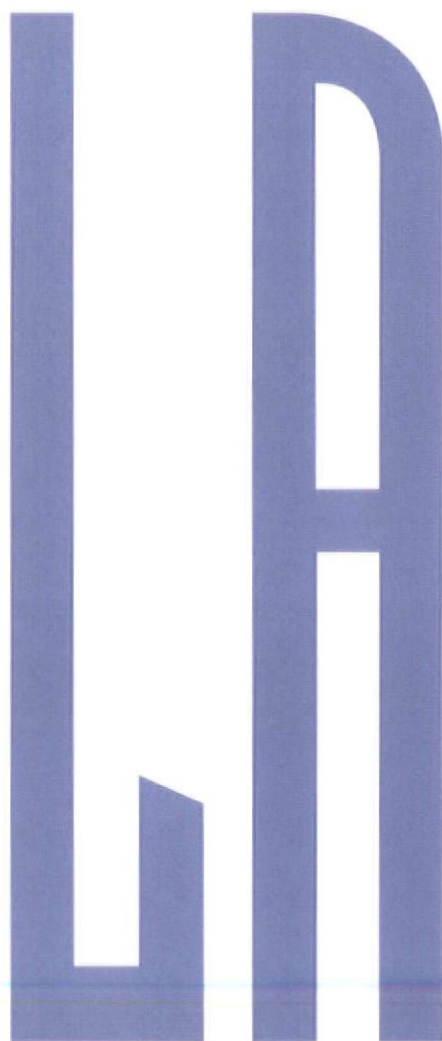
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THE TOPIC OF THIS ISSUE IS A PERSONAL FAVORITE—ARCHITECTS WHO HAVE LEFT THE COMFORT OF larger firms or renowned practices for independent practice. This is one of the positive contributions that I believe LA Architect makes to the profession—encouraging newly established architects. Over the past few years, I am happy to say that being published in our magazine has generated work for some of the featured young firms or has resulted in attention for them in other media. This year, several of those featured in Liz Martin's story, "Finding a Voice: Eight Architects," won AIA/LA awards for their work shortly after we had assembled the story—Chu + Gooding, Patrick Tighe, and Griffin/Enright.

One of the great pleasures of working on the "emerging talent" issue has been the humility, camaraderie, and appreciation that has characterized this group of architects. This has become more important in view of the chaos in the world, and it is particularly rewarding to recognize design talent when that talent hasn't been compromised by a lack of human skills.

In contrast, someone commented recently that much of the work published today, in our magazine as well as others, is no more than "eye-candy" by of-the-moment architects. This critique can't be farther from the truth, and misses the point of championing the profession in general. Publications tend to reflect the cultural concerns of any given time. If projects are evaluated on a purely visceral level, the aforementioned criticism might be true; but, with more thought, how people design, what materials they use, how space is considered or not considered; what attention goes into detail and construction—all of this is demonstrated in popularly published architecture.

We have chosen to highlight projects in this issue that span the spectrum from large corporate environment, to medium-sized high school gymnasium, to small residence. This cross section of the work by mid-career architects in both large and small firms in Los Angeles—DMJM's LA studio for BMC; Pica & Sullivan for the Grisanti Gym; and Patrick Tighe for the Collins Gallery—exhibits skill in design as well as the maturity needed to forge meaningful relationships with clients and colleagues.

The broad base of talent in Southern California guarantees a wealth of subject matter for LA Architect's coverage of design in the region, including the wide variety of personalities and ability that makes up the local architectural scene. ■



R.M. Schindler Exhibition by Chu + Gooding Architects

Awards

The AIA/Los Angeles Chapter honored several individuals and projects at its 2001 President's & Design Awards Gala. President's Awards recipients include Eric Owen Moss, FAIA — Gold Medal; Francesca Garcia-Marques — Honorary AIA/LA; Building Team of the Year — AC Martin Partners, Brenda Levin Associates, City of Los Angeles, Bureau of Engineering, Clark Construction; Educator of the Year — Marvin Taff, FAIA and Kathi Littmann, LAUSD; Contribution to the Community — SCI-Arc; Art in the City — Frederick & Laurie Smith; and President's Citation to Chris Tosdevin of bulthaup (LA). Winners in the AIA/LA design awards program for 2001, which will be featured in the January/February issue of *LA Architect*, include the following. Design Awards program (built work): Sant Architects — honor award for the Conference Barn,

Middleburg, Virginia; Angelil/Graham/Pfenniger/Scholl Architecture — merit award for the Waschanstalt Zurich in Zurich, Switzerland; Rios Associates — merit award for the 3rd & Benton Primary Center, Los Angeles; Eric Owen Moss Architects — merit award for Stealth, Culver City; Ellerbe Becket/Mehrdad Yazdani — merit award for the Santa Monica/Vermont Metro Red Line Station; Randall Stout Architects — merit award for Cognito Films, Culver City; Gruen Associates — merit award for the Interline Baggage Facility, Los Angeles; (M) Arch. — merit award for the Growing Place, Santa Monica; Tolkin + Byram & Associates — merit award for Saladang Song, Pasadena. Interior Architecture Awards: Chu + Gooding Architects — merit award for The Architecture of R.M. Schindler exhibition at MOCA; Pugh + Scarpa — merit award for XAP Corporation, Los Angeles; Shubin + Donaldson Architects — merit award for Ogilvy & Mather, Culver City; John Ralek/Stew — citation award for the Strata Chair; Griffin/Enright Architects — citation for the California Institute of the Arts Student Lounge Café & Bookstore, Valencia. NEXT LA Awards program: Perkins & Will — Ansan Technopark, South Korea; Eric Owen Moss Architects — Ten Towers, Culver City; Daly/Genik — Camino Nuevo Charter Academy Clock Plan, Los Angeles; Paul Murdoch Architects — UCLA Plant Growth Center; Tighe Architecture — 2300 Live Oak, Los Angeles; Kanner Architects — Sagaponic Residence, Long Island; Griffin/Enright Architects — Chicago Public Schools Design Competition; NBBJ — Hiroshima Ballpark; Lorcan O' Herlihy Architects — Palos Verdes Art Center Competition. On a national level, Thom Mayne received one of two awards in architecture in the Chrysler Design Awards program. Other winners were Studio Works (architecture); Susan Kare (interface graphic design); Stefan Sagmeister (graphic design); Daniel Rozin (new media design); and Kathryn Gustafson (landscape architecture).

Events

Otis College of Art & Design presents James Corner, Landscape Architect on March 28, 2002. Corner is the Chair of the Department of Landscape Architecture and Regional Planning at the University of Pennsylvania. The lecture, "Field Operations," will be held at 7 pm in the Kathleen Ahmanson Building on Otis' Goldsmith Campus and is open to the public.

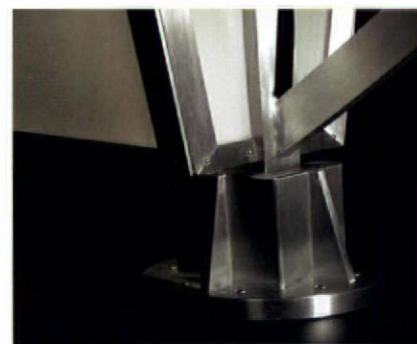
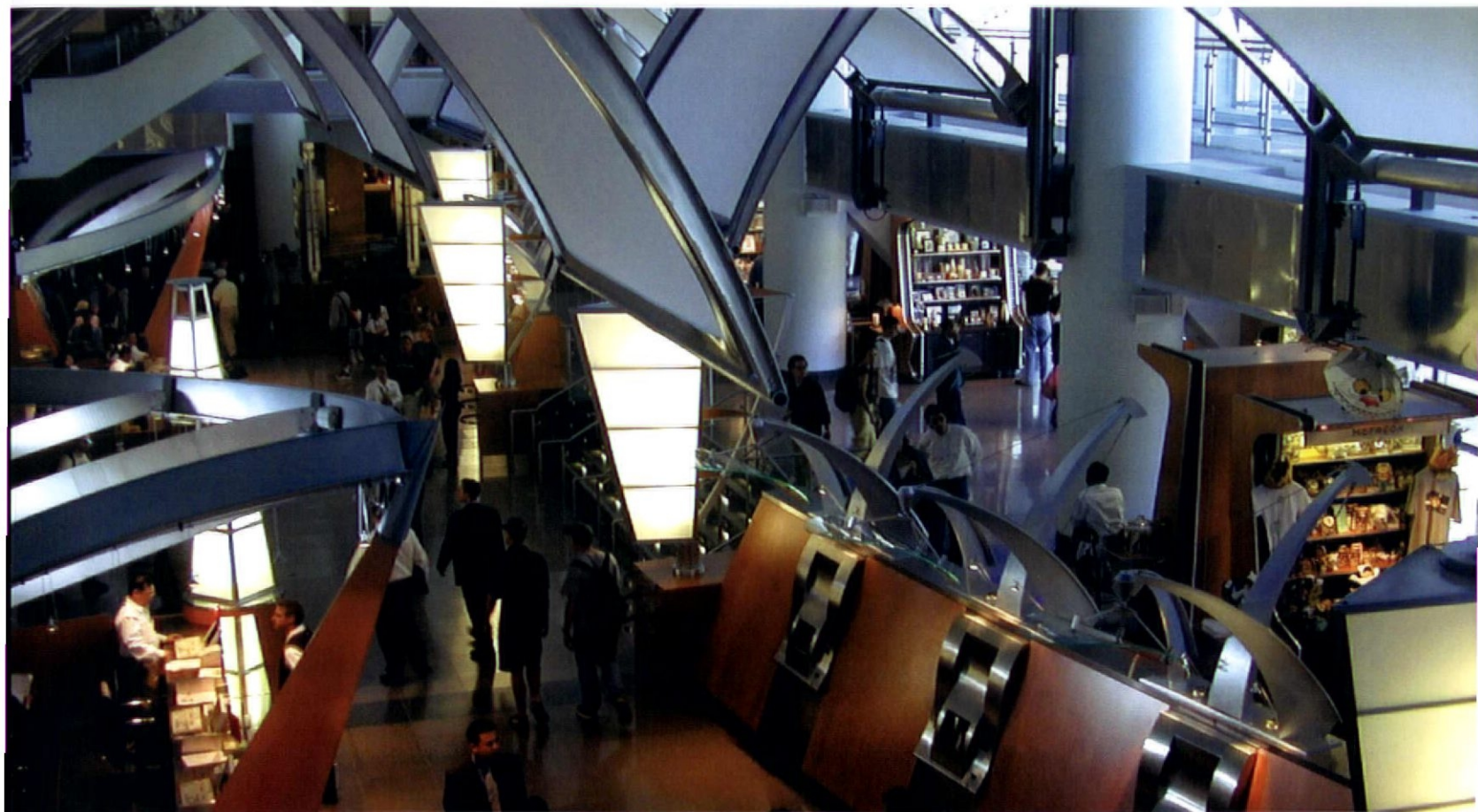
NeoCon West will present its annual conference for commercial interiors at the LA Convention Center on November 29th and 30th from 10 am to 5 pm. Registration is possible at www.merchandisemart.com.

The UCLA Architecture Lecture Series will feature Marc Angelil/Sarah Graham on November 26th and Lars Spuybroek (NOX, Rotterdam) on December 3rd. Lectures begin at 6:30 in 1302 Perloff Hall.

In Memory

Pat Allen Naidorf, landscape architect and wife of dean Emeritus of Woodbury University School of Architecture, Lou Naidorf, has died. Pat developed and headed the landscape design program at UCLA Extension and Otis Art Institute. She later became co-director of special postgraduate studies at SCI-Arc. We will miss her.

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Professional Update

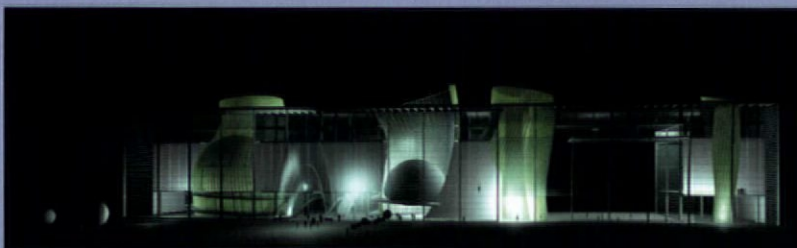
Building Code On-line. The nation's first system to put the Uniform Building Code on-line—along with the capability to analyze a building design for code compliance—was recently unveiled by Santa Monica based B-Code. "The new time saving software enables users to input information about a building and reviews the building for compliance, thereby making the plan check process easier and far less costly than conventional methods," states Joel McLafferty, B-Code CEO. www.b-code.com for information.



Projects & People

ROTO Architects with **FMSY Architects** have designed a new Play Development and Educational Center (shown at left) for the La Jolla Playhouse and UCSD Department of Theatre and Dance. The project consists of a flexible "Black Box" theatre, a lab theatre, two large classroom/ rehearsal spaces, technical support and warehouse spaces, restaurant and cafe, and offices to provide a permanent artistic and administrative home for the Playhouse. **Hodgetts + Fung's** new garden pavilion at Art Center is under construction, with a construction web-cam providing real time video of the project—

<http://admin.artcenter.edu/webcamtest.html>. **UCLA** has opened its new Extension Program building, 1010 Westwood Center, a 48,000 square foot classroom facility near the corner of Westwood and Weyburn in Westwood Village. The Beijing Science Institute recently announced the results of a multi-phased, international competition to design a planetarium for the City of Beijing, China. According to Nonchi Wang, principal of Los Angeles based **Amphibian Arc**, the program encompasses 21,000 square meters, and includes a 200-seat digital planetarium, two observatories, a 150-seat IMAX theater, a 48-seat IWERK theater, 7,000 square meters of exhibition space, and classroom and administration facilities. The planetarium is located in the West quarter of the Beijing, bordering on the traffic loop which separates the old Imperial Beijing (the city's core) and the new metropolitan Beijing. The Beijing Zoo is across the street to the north of the site. **Douglas Gardner** has been named Vice President of the recently opened Los Angeles office of the Colorado Springs architectural firm **The Larson Group**. **Studios Architecture** has promoted Christopher Mitchell to Associate Principal and Sandra Page Mitchell to Associate. Both work in the firm's Beverly Hills office. **CannonDworsky** has promoted Dean St. Clair to Associate Vice President. **Austin Veum Robbins Parshalle**, a San Diego based architecture and interior design firm has established a Los Angeles presence through the acquisition of **Siegel Diamond Architecture**. **Katherine Diamond, FAIA**, former partner in charge of Siegel Diamond, has joined **Lennar Communities Urban Development Group** and will continue to work with AVRP on several projects. **WATG** acquired **Pamela Temples Interiors** and its affiliated procurement company, **Interiors Purchasing Group**. **Killefer Flammang Purtil Architects** will design a new 12,500 sq. ft. library in Echo Park on Sunset Boulevard at Alvarado.



Beijing Planetarium by Amphibian Arc of Pasadena



ARCHITECTURE AND DESIGN MUSEUM • LOS ANGELES

New Space dedicated to Architecture in the Bradbury Building

At long last, Los Angeles will have an exhibition space dedicated to architecture and design. The new museum will be located within the renowned Bradbury Building. Through exhibitions, publications, public programs and special events, the Architecture + Design Museum will have a national impact, while playing a prominent role in the artistic and civic life of Los Angeles. The museum will provide a forum to nurture and enrich a creative public dialogue, exposing the LA's rich architectural culture and stimulating awareness of contemporary issues in architecture and design. The museum will open with speaking engagements by Frank Gehry and Thom Mayne along with its inaugural exhibition *L.A. Competitions and St. Vibiana's Cathedral*. Gehry & Mayne, scheduled for early December 2001. Rebeca Mendez Communications created the as yet undisclosed identity package, and an official website and telephone information number will soon be available. In the meantime, email lizmartinusa@netscape.net to be placed on the mailing list.

Luc Leestemaker

Selected Collections & Commissions:

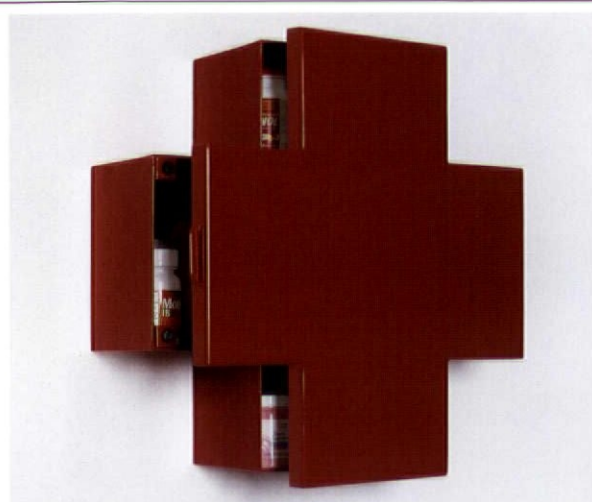
- Bellagio Hotel & Casino, Las Vegas
- City Yoga, Los Angeles
- Desert Horizons Country Club, Indian Wells, CA
- Fidelity Financial, Newport Beach, CA
- Mad Macs Computer Services, Los Angeles
- Matrix Design Group, Los Angeles
- Messina-Baker Inc., Los Angeles
- MGM Grand Casinos and Hotels, Las Vegas
- MicroNomics, Inc., Los Angeles
- Miramax Films, New York, Los Angeles
- Mitsubishi-Shiodome Project, Tokyo, Japan
- National Airlines, VIP Lounge, International Las Vegas Airport
- Nortel Telecommunications, San Ramon, CA
- Ruth's Chris Restaurants, Del Mar, CA
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- St. Regis Monarch Beach Resort & Spa, Dana Point, CA
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"INNER LANDSCAPES 01/16," detail: 65" x 20" (each panel 12 x 9 inches) Acrylic on Canvas

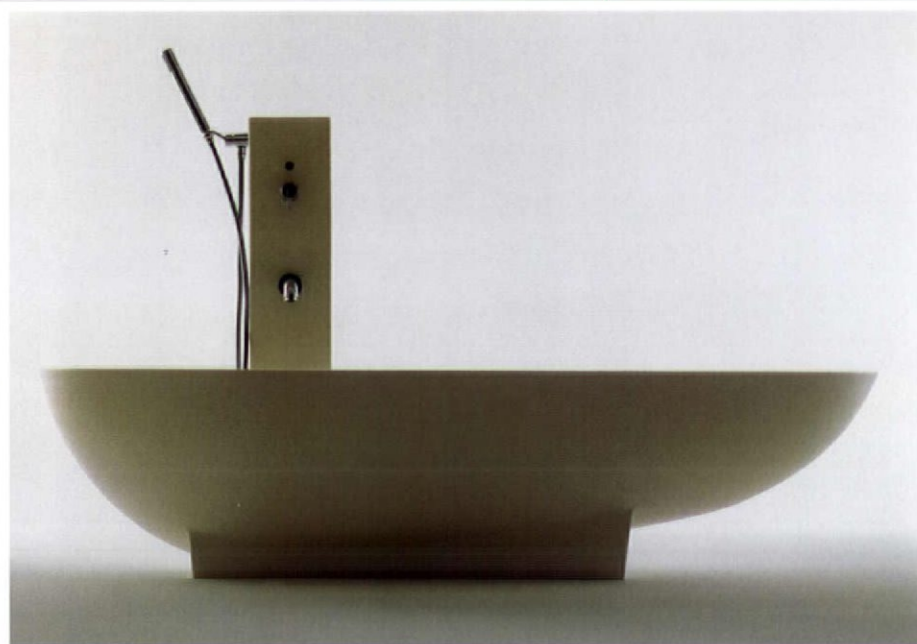
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The Cross Medicine Box, designed in 1992 by Thomas Erickson, takes a lighthearted and iconic approach to a real need and adds a dose of color and character to an otherwise traditional context. Designed for Cappellini, the box is constructed of heavy-duty, hand forged steel and lacquered a bright fire engine red or a cool white. Its quality of craftsmanship is undiminished by the humor it brings to any environment. The box opens to reveal a fixed shelf for bath goods and personal items. Price: \$450; Cross Medicine Box: H 17" x W 17" x D 6"; Material: Enameled steel.



With the help of Lucci Orlandini Design, Snaidero USA once again pushes the limits of luxury kitchen design. Introducing **SISTEMA ES** — a provocative new kitchen that blends man and machine. The flowing curves borrow from nature the most functional of all forms, the letter S. From the curve of a smile to the arch of a foot, from a gently winding stream to a flickering flame, the S is not merely an aesthetic form. It is instead purely functional. The uniquely modular design of SISTEMA ES speaks to a new generation of consumer who molds his surroundings to suit personal desires, no matter what pop culture has to say. Coming Spring 2002. 1-877-Snaidero. www.snaidero-usa.com



Designed by G.P. Benedini for AGAPE, **"SPOON" Bathtub** is constructed of "EXMAR" which is a composite of resin and quartz powder available in White or Sand finish. The distinctive aesthetic design of this tub drives from the lightness of its shape which appears to float over its base with its unique cantilevered ends. Functionally, an inclined concave inner shell distributes water rationally around the body to allow maximum relaxation. "SPOON" bathtub could be equipped with a column in the same material to house the plumbing fixtures. AGAPE, which "SPOON" bathtub belongs to, is a comprehensive collection of bathroom sinks, tubs, cabinetry, accessories, mirrors and lighting. The AGAPE collection including the "SPOON" bathtub is on display at IN_EX in Santa Monica at the following address: 1431-B Colorado Avenue, Santa Monica, CA 90404 - Ph. (310) 393-4948.

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"In many respects you could very well be in Los Angeles, but then you see the mountains are right there and it is drier, funkier, with a feeling of rustiness,"

modern preservationist John English aptly describes the differences between the neighboring vicinities of Los Angeles and the Inland Empire.

THE BOUNDARIES OF THE INLAND EMPIRE INCLUDE MONTCLAIR TO THE west, Banning to the east, Victorville to the north and as far south as Temecula. The counties of San Bernardino and Riverside joined together and labeled themselves the Inland Empire to better compete with Los Angeles. In the late 1800s, the region became known for its orange groves. When WWII started, the large expanses of land became perfect for military bases, heavy industry and the associated housing—tract homes rapidly multiplied, the lush landscape evaporated, and the clean air became polluted. The Cold War continued to sustain the region, but the 1980s recession hit hard, and the economic recovery has been slow. As Los Angeles continues to burst at its seams, the Inland Empire has become an affordable bedroom community, adding more housing to its shrinking open landscape.

The Smiley Brothers shaped the development of Redlands (founded in 1888) into a destination for wintering wealthy easterners by donating land for a civic center. The heart of Redlands still contains the Smiley Public Library and Park. The 1898 library is a brick Moorish/Mission style building that seems unchanged from its appearance on a 1900s postcard. Behind the library, Smiley Park is shaded by mature trees, and the Lincoln Shrine adds to the park's beauty. Designed by Elmer Grey in 1932, the shrine is a petite, octagonal limestone building with two small courtyard fountains. Across the street is the Redlands Bowl, a classic 1930s cast concrete shell amphitheatre and to the north is the U.S. Post Office, designed by Stanley Wilson. The 1934 WPA building is Spanish Revival with a tiled-domed tower. An entire block of the business district (19th century)

was sacrificed to urban renewal in the early 1970s and made into a split-faced concrete block mall. Residents ignore it and continue to make what is left of the commercial district, with its brick commercial "blocks" and pedestrian-oriented storefronts, an active downtown core.

Redlands' turn-of-the-century residential neighborhoods edge the civic center to the south and continue up Smiley Heights. The homes range from modest craftsman bungalows to grand Victorian follies. Modernist Harwell Hamilton Harris was born in Redlands in 1903. His father, Fredrick Thomas Harris, was also an architect and left his imprint with the Holt House at 405 W. Olive Avenue, a 1903, elaborate Moorish revival. One can see how the son and father had very different design sensibilities. Harwell Harris did not add anything to Redlands, but he did complete projects in San Bernardino.

Settled by the Mormons who left within 6 years of its founding in 1851, San Bernardino became known as a railroad and logging town. San Bernardino became the county seat, but the civic center, like so many other towns, has been decimated by urban renewal. Nothing remains of the turn-of-the-century downtown, and parking lots and civic projects are scattered among a few older buildings. Two Cesar Pelli designs from 1972 are part of this center, the San Bernardino City Hall and the Security Pacific National Bank building. Many aerospace companies developed around Norton Air Force Base to the east, which helped support the commercial districts that arose on the outskirts of the old downtown. Route 66 has

Mary-Austin Klein

1. The Orange Pavilion, San Bernardino.
2. Kimberly Crest, Redlands.
3. Holt House, Redlands.
4. South corridor of the Orange Pavilion, San Bernardino.
5. National Orange Show Headquarters, San Bernardino.
6. UC Riverside Arts Building, Riverside.
7. Mission Inn.

become Foothill Boulevard and Highland Avenue, sad strips of abandoned restaurants and shops, which although decaying, are fine examples of roadside and "Googie" architecture styles.

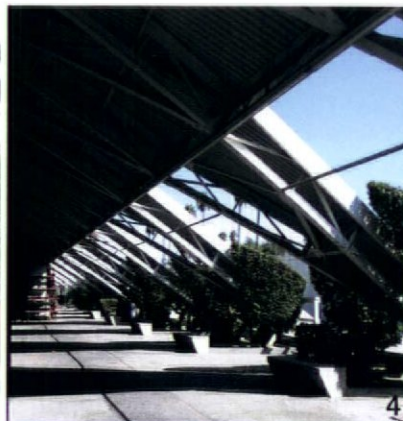
One source of historic civic pride for San Bernardino is the National Orange Show. In 1948 Harwell Harris designed the entrance mall and the feature exhibit buildings at the fairgrounds. Completed in 1954, the Orange Pavilion is a 225' long concrete masonry and steel building with a Lamella domed roof. Graceful exposed steel arches create a covered walkway along the length of the building. The entrance mall office building has a Wright feel to it. There are low horizontal wings on each side of a large second story cantilevered stucco box that projects over the entrance. Harris also designed two other buildings in the area: the Telex Office (1948-49) and the Phillips X-Ray & Clinical Laboratory Professional Building (1949). Richard Neutra designed the sedate San Bernardino Group Clinic (1955) on Waterman Avenue and the Goodman House (1962) located in the foothills.



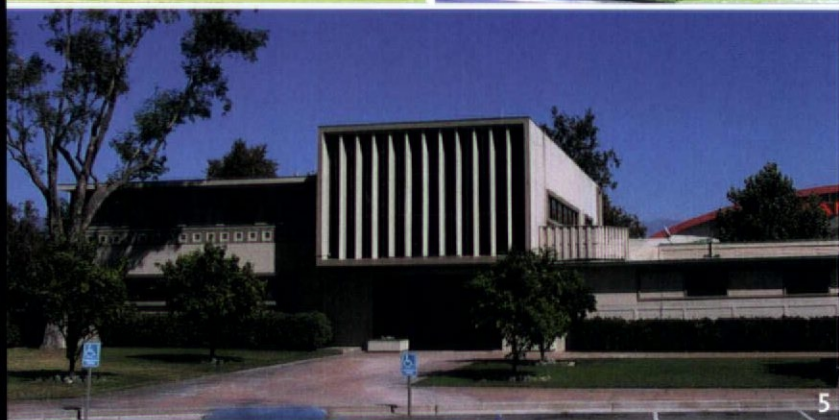
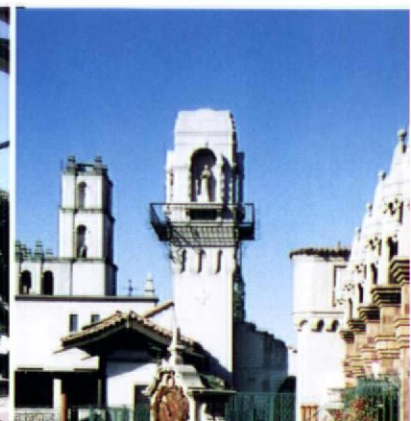
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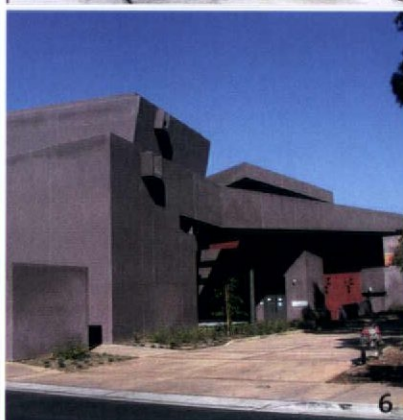
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Riverside also became a destination for the wealthy thanks to citrus farming. In the late 1890s, city boosters wanted Mission Revival buildings for their civic architecture. A shrine to this style is the Mission Inn, which was built in 1902 by Architect Arthur Benton (who designed the first two stages). Myron Hunt, Elmer Grey and Stanley Wilson contributed to expansions, the last of which occurred in 1931. The Inn takes up an entire city block with its maze of complex spaces that resemble the organic architecture of the unplanned. The blocks around the Inn have other examples of this style: the Riverside Municipal Auditorium (1926-29) and the First Church of Christ Scientist (1900) are both by Benton, and the Mediterranean Y.W.C.A by Julia Morgan (1928). If this revival architecture is too much, one can visit U.C. Riverside to see the new, somber 90,000 square foot UC Riverside Arts Building. Originally designed by Frank Israel before his death in 1996, the building was finished by Chu + Gooding Architects.

On a clear winter day with the snow capped mountains as a back drop, one can see why the Inland Empire was once a destination. Towns with different degrees of architectural interest such as Redlands, San Bernardino and Riverside are just a few examples in this enormous region. ■



project update



DONUTS WITH

Style



Nardi + Corsini/Architram

Strip malls are one of the convenient evils of urban life. Few are well designed, and associated traffic problems are unavoidable. When someone improves the typical corner mall, it seems noteworthy, as is the case with Christy's Donuts. The shop is a 1,400 square foot retail donut store built as part of the city of Santa Ana's efforts to redevelop a blighted residential and retail corridor into a parkway and transit spine. The design takes roadside strip architecture to a more pleasant level—nice to look at from the car or when walking by. A large architectural frame with integral signage makes the shop visible to passing automobiles, while the high parapet wall is scaled to define the space of the arterial roadway. Palm trees and seating planters define the public pedestrian plaza along the street and parkway. ■

CLIENT: CITY OF SANTA ANA REDEVELOPMENT AGENCY, JD PROPERTY MANAGEMENT; **PROJECT MANAGER:** EASTON PACIFIC; **ARCHITECT:** NARDI + CORSINI ASSOCIATES, RICHARD CORSINI AIA, DALLAS DANSBY, JOB CAPTAIN; **STRUCTURAL ENGINEER:** STRUCTURAL DESIGN PLUS; **KITCHEN CONSULTANT:** ELSTER AND ASSOCIATES; **CONTRACTOR:** LOGE CONSTRUCTION; **PHOTOGRAPHY:** ANTHONY PINTO

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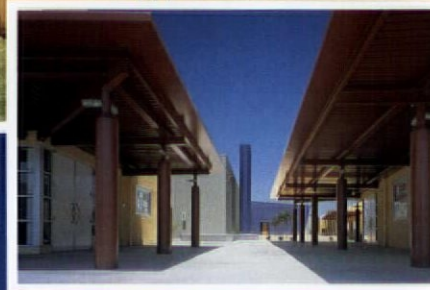
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project update

Art and Design Center at CSUN



Fields Devereaux

One of two new facilities by Fields Devereaux at Cal State Northridge, the Art & Design Center adds 32,000 sq. ft. around an existing 23,000 sq. ft. building at the north end of the campus. The new additions contain an administrative wing, art gallery, traditional art studios and classrooms, a graphic design studio, computer and video labs and substantial space for student critiques. The five “annex” structures create a series of courtyards for instruction, work, and display—a driving force behind the project concept. ■

PROJECT TEAM: J. PETER DEVEREAUX, AIA; GEORGE KELLY, AIA; OWEN CHANG; JAMES BANKS; SHIVA RAO; JOHN A. MARTIN & ASSOCIATES; PEARL DEVELOPMENT; CALVIN ABE & ASSOCIATES; HECTOR CORELLA



model	Alea
designer	Paolo Piva
countertop	Wilsonart frosty white with oak border
front finish	oak veneer and high gloss white lacquer
handle	Incassata

Varenna Los Angeles - The Pacific Design Center - 8687 Melrose Avenue G-280 - West Hollywood, CA 90069 - Tel 310-360-1451

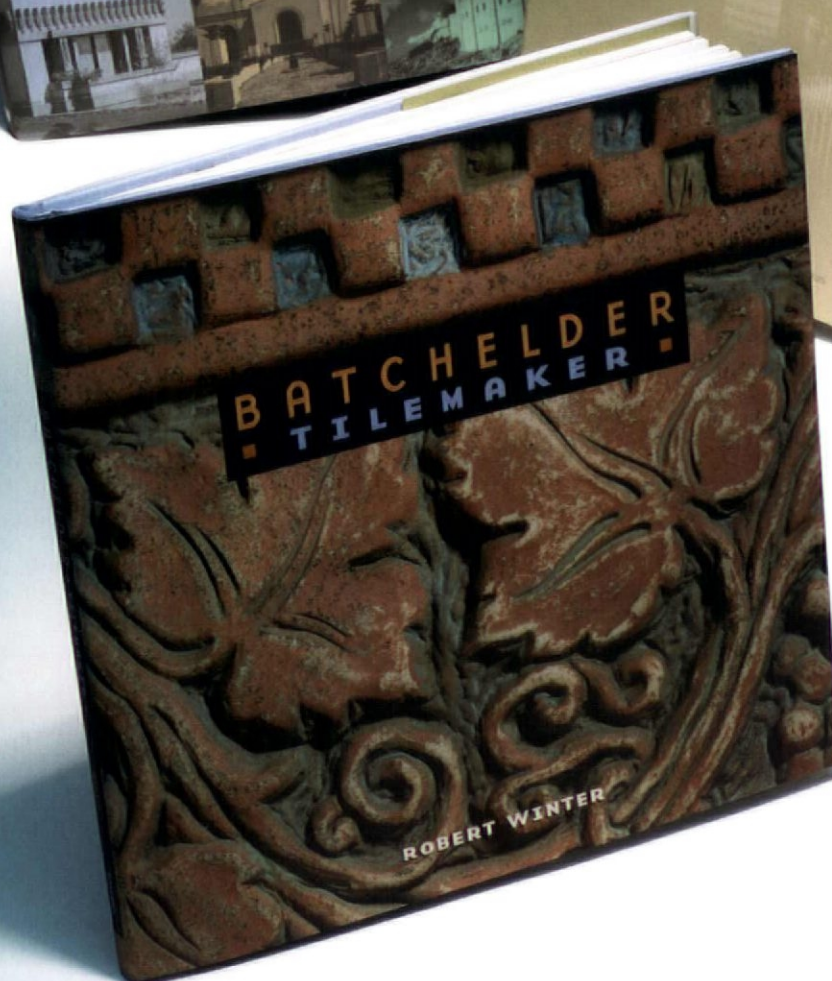
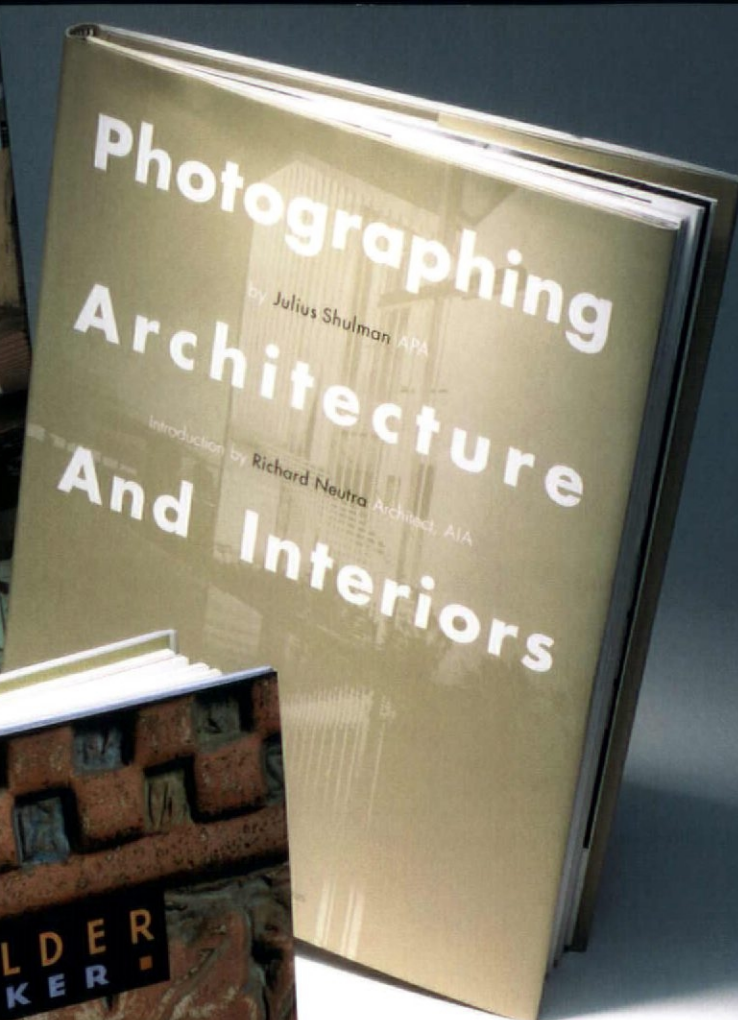
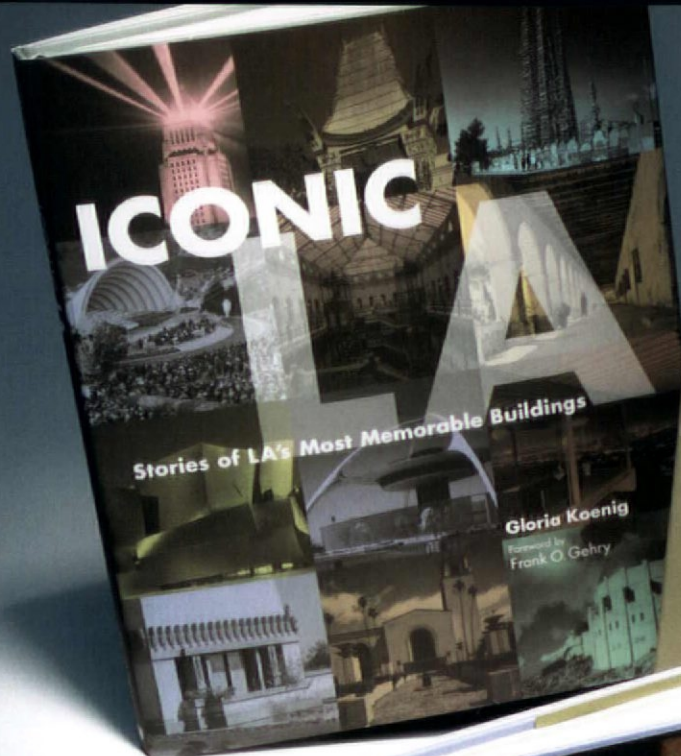
Varenna Poliform



David Thompson/Assembledge

Proving that good things can be done in a very short amount of time with limited resources, The Pixel Liberation Front space on Abbot Kinney Boulevard in Venice was completed in about three weeks. Designer David Thompson created a new storefront, conference room finishes and furniture for the 1,300 sq. ft. space. PLF is a digital animation and previsualization company with a great need for flexibility. The furniture (other than that which is built in) is mobile, allowing the space to adapt as required. The ubiquitous contemporary, low-budget palette of plywood and steel in combination with the custom designed furniture creates a professional and stylish work environment. ■

DESIGNER: DAVID THOMPSON; **CLIENT:** THE PIXEL LIBERATION FRONT; **PHOTOGRAPHY:** MICHAEL WESCHLER; **STYLIST:** LAUREN ROSENBLOOM



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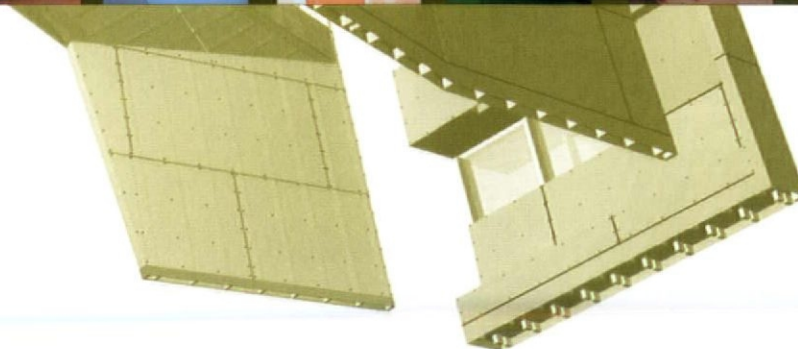
by Elizabeth Martin

Upon entering the R.M. Schindler exhibition, Chu + Gooding's 40' high entry gallery served as a preparation threshold to view a chronological survey of Schindler's work. The temporary space acknowledged Schindler's experimental work without mimicry or melodrama.

LAST APRIL, THE LOS ANGELES TIMES MAGAZINE'S FASHION SPREAD, "ARCHITECTS AND HEROES: DRESSING DOWN WITH SEVEN OF L.A.'S Hottest Young Design Talents," (April 8, 2001) implied that architects should know about space as well as fashion, furniture, and food—design in its totality. If the story was correct, the up-and-coming architects shown reflected the primacy of the visual in contemporary architecture and a preoccupation with style—namely, the idea that life is a performance and architecture is a site for seeing and being seen and for playing out off-the-rack personas. As brand-conscious as Angelenos are, I would like to think that—flickering dimly in our consciousness—fulfilling our humanity is directly linked to a desire for quality in every aspect of life, particularly in the built environment.

Los Angeles is never short of new talent, and many architects would agree that "new" is a relative term considering the experience most architects must amass before getting noticed. Several architectural practices in LA bear this out, revealing a dynamic and intriguing collection of work. Among these are Chu + Gooding, Warshaw Architect, Tighe Architecture, Push, Griffin Enright, Shimoda Design Group, Escher Gunewardena, and Tom Farrage. If there is a common thread weaving through this diverse group, it is an obsession with exploring and finding an individual tectonic expression. Each has, for the most part, made his or her way after passing through, or collaborating with, successful architectural practices, and many have been inspired by the vanguard of LA architecture. Their mentors have influenced their work and have, quite often, helped with their obtaining their first commissions. Each is now undertaking the difficult path toward finding an independent architectural voice.

There is a distinct humility in the architects profiled in this story, even though most have an impressive portfolio of work that predates the establishment of their own firms. With experience ranging from six months to over six years, each has a growing interest in exploring the diversity of contemporary manufactured materials as well as organic and recycled materials. Many are exploring issues of assemblage, lavishing much attention on the connection between elements and devising flexible systems for standardized pieces. Representing just a portion of Los Angeles' emerging talent, this group reflects not only a proactive approach to work, but also the healthy economic environment the region has enjoyed for the past several years.

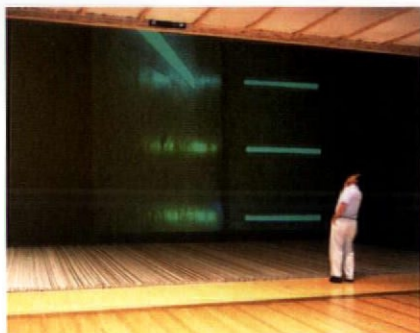




The Gabbert house in Santa Monica maximizes the volume of one large indoor and outdoor space as the center of the 1,500 sq. ft. house. Photo by Benny Chan.

Chu + Gooding

RENOWNED FOR THE MUCH-ACCLAIMED WORK SHE PRODUCED IN COLLABORATION WITH FRANK ISRAEL, BARBARA CALLAS, AND RANDY Shortridge, Annie Chu established a practice with her husband, Rick Gooding, in 1998. From 1994-97, Gooding was the project architect for Richard Meier's Research Library/Administration building at the Getty Center, and prior to that, he worked with Morphosis and Frank Israel. Chu and Gooding met while attending SCI-Arc (graduating in 1983 and 1984, respectively) and subsequently moved to New York where Gooding attended Columbia, and Chu worked for Todd Williams and Billie Tsien. After earning his masters in architecture, Gooding then went to work for Williams and Tsien, and Chu went to Columbia to earn her masters.



R.M. Schindler Exhibition. Photo by Linda Pollack.

In 1996, Chu and Gooding were commissioned to follow through on the remainder of the design for UC Riverside's Fine Arts/Surge building, a project inspired by Frank Israel and Barbara Callas and begun at Israel Callas Chu. The project consists of a 100,000 sq. ft. Fine Arts facility for music, dance, studio art, film, art history, and a creative writing department. Chu and Gooding were the exhibition designers for the recent R.M. Schindler show at MOCA. Collaborating with Kay Kollar on colors, they constructed the simple architectural elements of floor, roof and wall out of materials that are typically concealed, acknowledging Schindler's influence and work without mimicry or melodrama. Chu + Gooding's recent work also includes the Gabbert house in Santa Monica.

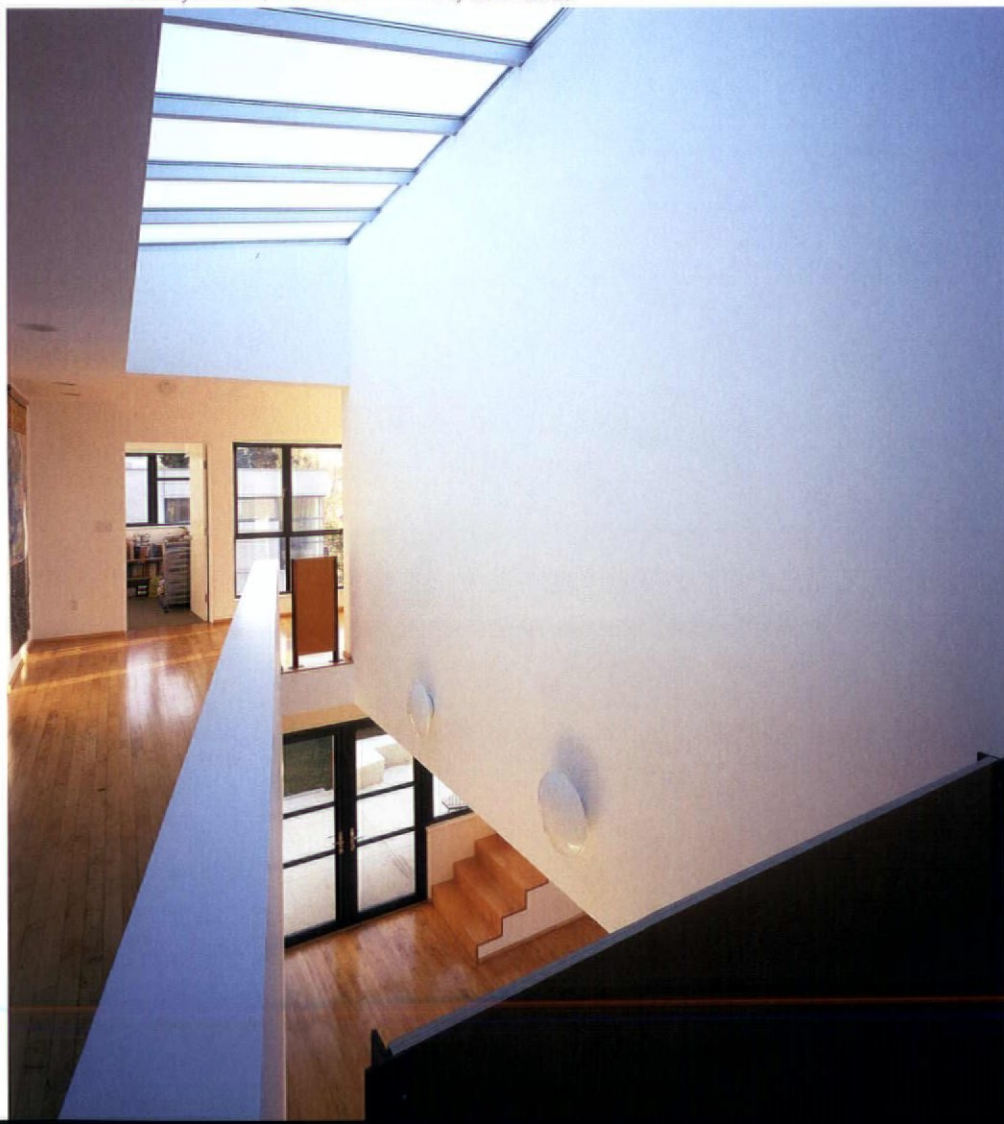
Warshaw Architect

WHILE WALKING THROUGH CHU + GOODING'S SCHINDLER EXHIBITION, ONE MIGHT HAVE NOTICED ONE OF THE AUSTRIAN ARCHITECT'S unfinished projects: the Warshaw residence in Santa Barbara. Given her family's involvement in the innovative California arts community of the mid-Century, it was only natural for architect Sara Warshaw to be influenced by her grandmother's friendship with Schindler and the interesting mix of artists, writers, and musicians that made up his circle.

Sara Warshaw opened her firm, Warshaw Architect, in 1996 after working as an associate in Dean Nota's office for five years. Warshaw studied design at the Parson School of Design in New York and earned her master's degree in architecture from SCI-Arc in 1991. Throughout her education and later in her practice, Warshaw was influenced by many of her past instructors — Steven Holl, Todd Williams, Billie Tsien, Laurie Hawkinson, Ray Kappe, Peter Zumthor, and Mangurian + Ray.

After renovating several homes, Warshaw embraced the opportunity to design a 3,000 sq. ft. house from the ground up. Her intent with the Flourney residence is straightforward: she wanted to make a simple box. She cleverly created an open living space that places the occupants in a sophisticated relationship with the landscape. As visitors to the house discover, the trick lies within the walls of the box, and their ability to allow the house to fade away. The simplicity of form is reinforced in a monochromatic palette. Warshaw installed recycled wood floors, which were taken from a building slated for demolition. Built on a fairly long lot, the two-story house is oriented in alignment with the incredible coastal horizon, allowing the ocean breezes to gently flow through the house. A detached, 280 sq. ft. studio is also part of the program. In the main house, the private bedrooms are organized on the second level with a "parent" wing and two rooms for children. Warshaw designed a stairway leading up to a view landing, which provides a glimpse of the various living functions of the house. Perhaps the most intriguing quality of the interior is a kind of spatial fluctuation. Once this house was built, word-of-mouth brought Warshaw another commission, a beachside residence on a walk-through street.

Flourney Residence, Manhattan Beach. Photo by Grant Mudford.



The Jacobs Subterranean project, a 1,200 sq. ft. excavation beneath an existing house on a hillside, received national AIA honors. Photos by Art Gray.



Tighe Architecture

Tighe Architecture opened its doors in 2000 and was immediately honored with a national AIA award for its Jacobs Subterranean project. The project, a 1,200 sq. ft. excavation beneath an existing house on a hillside site, reconsiders the traditional idea of the basement, transforming it into an oasis, escape and refuge. The “moment” upon entering the subterranean is serene, and the lofty, graceful space is a surprise.

In his work, Patrick Tighe—who studied at UCLA and worked with Thom Mayne for over seven years—uncovers the underlying order within a specific condition, while addressing function, detail and the needs of his clients. Just completed, the Collins Gallery is referred to as “a small grand house.” According to Tighe, “The project questions residential architecture by blending the public function of an art gallery with the domestic components of a house.” It is the fusion of the two distinct functions that gives the structure its flavor. Such an eclectic combination would ordinarily create tension between the autocratic workplace and the comforts of home, yet Tighe resolved this dichotomy with a palette of honed surfaces, folding forms, inviting landscape elements, and careful planning strategy. What makes the house so memorable, are the architectural interests that play against established notions of domesticity.



Cornubert's Palos Verdes Art Center competition entry sought to establish a crossroads for education and art.

PUSH

PUSH is a design research office working to integrate cultural trends, new technology, and media concepts. Founded in 1999 by Christophe Cornubert, PUSH operates akin to a production company, forming unique collaborations with diverse professionals for each project. Similar to Cornubert's mentor, Rem Koolhaas early in his career, PUSH's work grows out of the culture of avant-garde teaching and large-scale competitions. After graduating from UCLA's Graduate School of Architecture and Urban Planning, Cornubert moved to Rotterdam and joined the Office of Metropolitan Architecture (OMA), learning the ins and outs of architecture, the European way. He not only worked with Koolhaas as partner-in-charge of an academic building—Educatorium—but in the book *S,M,L, XL*, Koolhaas graciously acknowledges Cornubert as leaving his individual mark on OMA's work.

Although tectonics and craft have long interested Cornubert, he has become captivated by the potential of new digital technologies. His designs do not erase what exists; instead, they provide a potent counterpoint. Cornubert entered three competitions over the past year, offering solutions for the future of art space. Collaborating with Ove Arup, Cornubert created a performance exhibition space sandwiched within an existing building. In Copenhagen, he designed the Hotel Pro Forma, which included 8,000 square meters of performance/exhibition, hotel, restaurant, research labs, and offices. His entry for the Palos Verdes Art Center competition proposed the art center as a cultural destination and crossroads where education, exhibition, and art overlapped. To date, PUSH has yet to realize any of its designs. The young firm is going through that awkward phase—too conceptual to be trusted for big work, too young to compromise.

PUSH designed the Hotel Pro Forma, an 8,000 sq. m. performance, exhibition, hotel, restaurant, research and office building in Copenhagen.





The Rustic Canyon residence is essentially open in plan, employing a large loft-volume of space containing the living, kitchen, and dining areas.

Griffin Enright

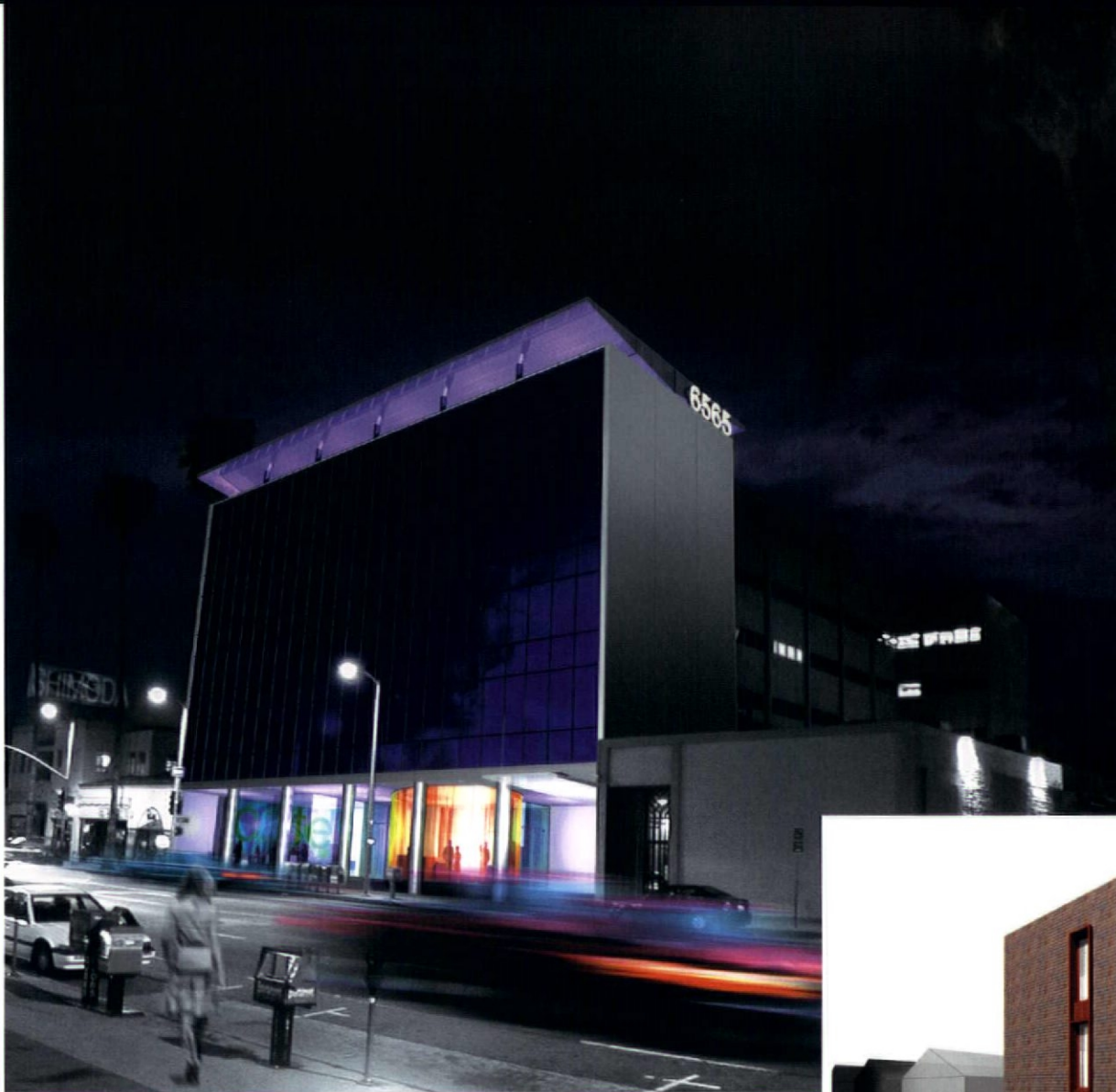
Margaret Griffin and John Enright met at Syracuse University where both attended architecture school. Margaret stayed on at Syracuse in a tenure-track teaching position, but eventually moved west to head up the 2nd year design studio at the University of Southern California and to work in the offices of Narduli/Grinstein. Prior to landing in Los Angeles, John studied at Columbia University with Thom Mayne, focusing his master's thesis on education and architecture. Enright continued his working relationship with Mayne at Morphosis for over ten years, collaborating on award-winning residential, commercial and school projects.

In association with Elyse Grinstein, Griffin Enright started their firm in 1999 with a major renovation of a French country-style house in Rustic Canyon. The design results from an inside-out process—from the character of the clients and their living preferences and then from the existing house and exterior landscape, which includes a 300-year old sycamore tree. The architects' solution is eclectic, but as a renovation, understandably so. In fact, the house quickly reveals an underlying modernist approach. Essentially open in plan, it employs a large loft-volume of space with the kitchen, living and dining area as one big (1,100 sq. ft.) room with a fireplace as the focus. The strong green-grays of the sycamore tree, the sound of the stream trickling by, and the warmth of the evening sun, all break down the project's stark gestures and firmly lock the building into its canyon landscape.

Griffin Enright won a AIA interior architecture award in 2001 for another recently completed project, the Tatum Student Lounge and Café at Cal Arts in Valencia.

The tripartite program of student center, bookstore and café at Cal Arts in Valencia was quickly done within a modest budget. By sculpting the top and extending the walls, the assemblage becomes a series of furniture pieces within the space.





6565 Sunset Boulevard Renovation, Hollywood

Shimoda Design Group

SDG is the only firm of the eight profiled in this story with extensive corporate experience. Joey Shimoda opened his office in February 2000, with the goal of bringing quality design, innovation and technical expertise to projects of any scale. Shimoda spent a brief time at Morphosis as an intern while attending California Polytechnic University in San Luis Obispo, and later some time at Frank Gehry's office. He joined KMJR, working with that group (KMJR was later acquired by DMJM) for nine years.

Based on Shimoda's combination of design and technical experience in architecture and interiors, he won the commission to renovate the façade, motor court and interior spaces for Paramount Contractors and Developers' 6565 Sunset Boulevard building. As part of the Hollywood Redevelopment Zone, SDG performed a successful facelift, upgrading the 1950s mid-rise building so that it would have a stronger presence on Sunset Boulevard. As a new firm with very limited resources, Shimoda had to find a way to simplify this type of construction and challenged himself to document a curtainwall package on two sheets, rather than the typical thirty sheets, while retaining the same technical and aesthetic quality. SDG is also collaborating on the design of a duplex in Venice, the Waisler residence, with a client who was trained as an architect and currently works in visual effects at renowned Digital Domain. SDG is also designing a new lobby for Channel One Studios and a fertility clinic in Los Angeles.



Waisler Residence, Venice



Jamie Residence living room.
Photo by Todd Hido.



Jamie Residence. Photo by Gene Ogami.

Escher Gunewardena

Frank Escher grew up in Switzerland and studied architecture in Zurich at the well respected ETH. Originally from Sri Lanka, Ravi GuneWardena studied under Craig Ellwood at the California State Polytechnic University. Both partners admire the work of John Lautner, and not only did Frank Escher edit a Lautner monograph (1994), but serves on the Board of Directors for the John Lautner Foundation. Escher GuneWardena recently completed renovating and refurbishing Lautner's Chemosphere house, recapturing the spirit of the original while adding some interesting touches of their own. According to GuneWardena, "People often identify our firm with Lautner. Angelika and Benedikt Taschen hired us because we have knowledge and appreciation for Lautner's work. But, I think Lautner himself would not really like our view of right angles." In contrast to Lautner's work, the young architects love the "box," distilling the complexities of their projects, as in the Jamie house, to arrive at spare, elegant

spaces that are often more influenced by the minimal work of Donald Judd or Ad Reinhardt rather than any specific architect's work. True to their inspiration, the architects designed Electric Sun, a tanning salon, as a space defined by light and volume.



The renovated Lautner Chemosphere house.
Left: Electric Sun tanning salon. Photo by Debra Dipaolo.



HSI Productions, Culver City. Photo by Tom Bonner.



Tom Farrage

Imagine this Scene: Frank Gehry invites you over to his office to discuss ideas for a fireplace that needs to be more of an object than a heater. You sit down and he says, "We want something not just contemporary, but sculptural, unique; we want to redefine the fireplace, we like concrete, we like titanium." Young architect is stunned. Gehry continues, "Oh, and we want you to not only design it, but make it. Can you have it ready in a week?" For some architects this would have been a dream job, which is similar to the way Tom Farrage felt when he set-up his metal fabrication shop in 1987.

Always known as the guy that makes things, his clientele has consisted, primarily, of award-winning architects like Thom Mayne, Eric Owen Moss, Franklin D. Israel, Michael Rotondi, Gehry, and Coop Himmelblau. Over a decade later, Farrage was approached by Smashbox Studios to design soundstages, photo studios and corporate offices. Along with his long time friend Scott Nakao, Farrage established an architectural firm. Most recently, Farrage has been converting an existing 17,000 sq. ft warehouse to house H S I Productions, the largest producers of TV commercials and music videos in the nation.

Based on a design/build concept, Farrage was able to use the techniques and details he refined over fifteen years as a collaborator and 'Maker.' Farrage co-designed and fabricated much of H S I's architectural finish work, a process that allowed him to give in to spontaneous on-site design modifications as well as add in movable and built-in furniture (which he co-designed with Coy Howard and constructed or had built). Farrage was able to work through—genuinely create—every part of the building from the street façade, to the interior organization, to the freestanding furniture and connect it all with a unified strategy.

In talking to Farrage about his own personal practice, he graded himself with an "A" for effort and a "B" for result. For him, the scoring scale is based on the "SCI-Arc tradition of 'Making & Meaning,' 'Do it so you can understand it,' and quite simply—just work like hell."





1713
**CROSSROADS
SCHOOL**
FRANK AND DOROTHY
GRIMMITE GYMNASIUM

Crossroads School for Arts & Sciences

The New Grisanti Gym by Pica & Sullivan Architects

Crossroads School for Arts & Sciences has a penchant for thinking “outside of the box;” however, it is understood that this is based on practical issues of cost and function. With the design of the Grisanti Sports Center, the process of evaluating cost saving construction methods was the first item on the agenda. With the contractor on-board at the beginning of the project, it was possible to evaluate conventional construction, tilt-up, prefabricated metal structures and myriad possibilities. The least expensive method for the construction of the long-span gymnasium portion of the building was an off-the-shelf prefabricated metal building (Butler Manufacturing product). This is the same kind of building used to house manufacturing plants and warehouse facilities. The challenge was to create a design that could transcend the common appearance that pre-fab metal buildings evoke.

In addition to the gym proper, the program contained accessory spaces and a 4,000 sq. ft. community room housed in a two-story adjacent building. Pre-fabricated buildings are not available in two-story varieties, so this portion of the project was designed using conventional construction.

Pica & Sullivan discovered that the pre-fab building was actually a kit-of-parts with interchangeable wall types and roof types. The design became a compositional challenge of rearranging and interspersing the “parts” to create a more festive, event-oriented appearance. They furthered



the concept by extending the “skin” materials from the pre-fab building to the conventionally framed sister — wrapping the material in a cloth like fashion and reinforcing the non-structural quality by bringing the exterior materials through to the inside.

The project included a double gymnasium with exhibition volleyball and basketball courts, retractable bleacher seating, six team locker rooms, entry, reception and concession areas, storage, toilet facilities, extensive display for trophies (the school has an extremely successful sports programs), and the community room. The project also encompassed a six-lane, 25-yard competition pool with a shallow portion for elementary school swimming education programs. The pool incorporates a wave-reduction gutter system.

The second phase of the Grisanti Sports Center project was the design of a new multi-purpose playing field. Pica & Sullivan developed an environmentally responsible approach, aware that a significant percentage of Southern California water use is for landscape and gardens — mostly to maintain water-demanding lawns. To compound matters, lawn irrigation is inefficient and grossly overdone, causing excessive run-off which increases the danger of leeching nutrients, especially nitrogen, deep into the soil and increases the chance of groundwater pollution.

Such could have been the case at the Grisanti Sports Center where the client wanted an exhibition level sports field for its soccer program and for use by other team sports. Originally, the architects worked with the City of Santa Monica Water Department to investigate incorporating “reclaimed” water irrigation in the design. While this would be a sensitive re-use of a valuable resource, the issues of leeching, run-off, re-planting and expensive on-going maintenance remained. The Facilities Manager of Crossroads came across an artificial turf product while surfing the web. Within days, the architect and decision-makers of the school were standing in a 2'x3' box of “grass.” Well, it looked like grass.

The field design incorporates an artificial turf product that is composed of polyethylene and monofilament nylon fibers embedded in a fiberglass-backing sheet. It was installed like carpeting and “filled” with recycled rubber granules. The material does not require watering, therefore avoiding the previously mentioned ramifications of excessive irrigation. The long-term maintenance involves a monthly “brushing” and occasional redistribution of the rubber fill. The field can be played on when wet and several CIF play-off contests were re-scheduled to Crossroad’s field due to a very heavy rainfall that occurred at an inopportune time last season.

Top right: The field’s artificial turf product is composed of polyethylene and monofilament nylon fibers embedded in a fiberglass-backing sheet. It was installed like carpeting and “filled” with recycled rubber granules. Top left: An off-the-shelf Butler prefab building was used for the long-span gymnasium portion of the project, with other program elements housed in a two-story component of conventional construction (prefab is not available in two-story varieties).



CLIENT: CROSSROADS SCHOOL FOR ARTS & SCIENCES; **ARCHITECT:** PICA & SULLIVAN ARCHITECTS, LTD., V. JOSEPH PICA, STEVE KLAUSNER, MAUREEN SULLIVAN, ARNOLD SWANBORN, SARAH HEYENBRUCH, PAUL WHANG, ANNE WONG, JO DRUMMOND; **GENERAL CONTRACTOR:** DEL AMO CONSTRUCTION, INC.; **STRUCTURAL ENGINEER:** ENGLEKIRK & SABOL CONSULTING ENGINEERS; **CIVIL ENGINEER:** THE ARPEN GROUP; **MECHANICAL ENGINEER:** JOHN DENTON & ASSOCIATES; **ELECTRICAL ENGINEER:** G&W ENGINEERS; **PLUMBING ENGINEERING:** WSDG; **ACOUSTICAL CONSULTANT:** ARTNTEK; **COMMUNITY ROOM WINDOW ARTIST:** LADDIE JOHN DILL; **POOL CONSULTANT:** ROWLEY INTERNATIONAL, INC; **CONSTRUCTION MANAGER:** JACK GERMAIN; **PHOTOGRAPHY:** RANDALL MICHELSON

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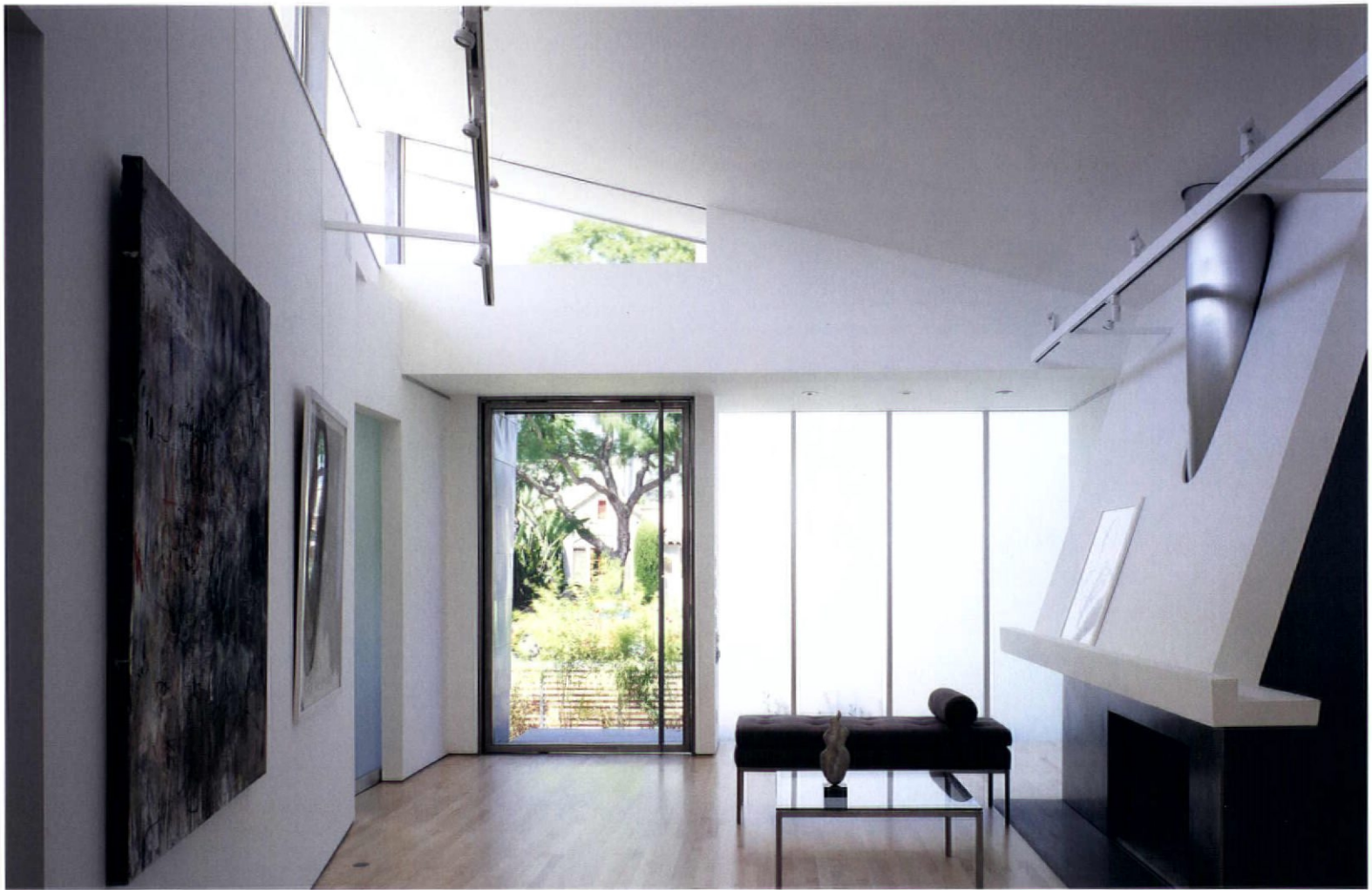


The Collins Gallery by Tighe Architecture

This project is a remodel of an existing, 1,400 sq. ft. residence in West Hollywood; the conversion transforms the small structure into a residence and art gallery for public exhibitions and gatherings. The project joins the public function of the gallery with the domestic needs of the residents gracefully. Its forms and materials are clearly contemporary, but it is restrained and well-executed enough to avoid being called "trendy."

Patrick Tighe considers the challenge to have been creating a spacious gallery within the small building envelope. The existing conditions were a 4,000 sq. ft. lot and 1,400 sq. ft. house. The existing structure was of substandard construction and was architecturally unremarkable. The square footage





and footprint of the existing building had to be maintained to meet city regulations, which also stipulated that 50% of the existing walls remain intact.

Tighe introduced a new load-bearing wall that diagonally bisects the building. Two distinct zones create separate spaces for the public gallery and the private residence. The roof plane of the gallery was lifted, allowing natural light to enter. The clerestory serves as the main light source, eliminating the need for windows and maximizing wall surface for displaying art.

A forced perspective was created within the gallery. The space tapers in plan and section out to the garden courtyard. A reflecting pool extends the floor plane of the gallery, expanding the perspective beyond the building envelope. The front of the fireplace is a continuation of the tilted roof plan and provides an easel for viewing art. Floating steel bars, supported by cantilevered steel arms, provide an armature for lighting. An aluminum track is mounted at the top of all walls for cable attachments. The five foot wide steel frame, glass pivot door acts as the threshold at the wide entrance to the building.

The domestic zone of the residence/gallery consists of two bedrooms, two bathrooms, and a kitchen. All components are accessible from the main gallery space. Sliding partitions of opaque laminated glass separate the rooms when necessary.

The storefront curtainwall of laminated opaque glazing allows north light to filter into the gallery space, and the zinc-clad façade is a heavier piece, clearly defining the residence. ■

OWNER: MICHAEL COLLINS; **ARCHITECT:** TIGHE ARCHITECTURE, 171 PIER AVENUE, PATRICK J. TIGHE, JEFF BUCK, MIKE YEE, JASON YEAGER; **CONTRACTOR:** TSO & ASSOCIATES; **STRUCTURAL ENGINEER:** JOSEPH PERAZZELLI; **STEEL FABRICATION:** TOM FARRAGE; **PHOTOGRAPHY:** ART GRAY

Defining a Corporate Culture



The BMC Visitor/Training Center (foreground) forms the gateway to the campus. The executive building (background) is one of two mid-rise towers.

Top left: The 30-acre campus includes 1.7 million square feet of office and support space (with an additional million square feet of parking). Bottom left: Gardens and walkways provide scale and order as well as informal activity areas. Right: BMC's cafeteria, the "Dot.Commissary," uses its adjacent garden area to grow herbs for its culinary needs.



DMJM creates a modern, human-oriented campus for BMC Software in Houston

Los Angeles and Houston are similar in more ways than one might think, sharing the urban realities of gridlock, a maze of freeways (expressways in Texas), and sprawl. Both also became home for high technology companies who chose to remain outside the Silicon Valley. One of these companies, BMC Software, Inc., has been working with DMJM's Los Angeles architecture group over the past ten years to create a new multi-building complex in a Houston suburb.

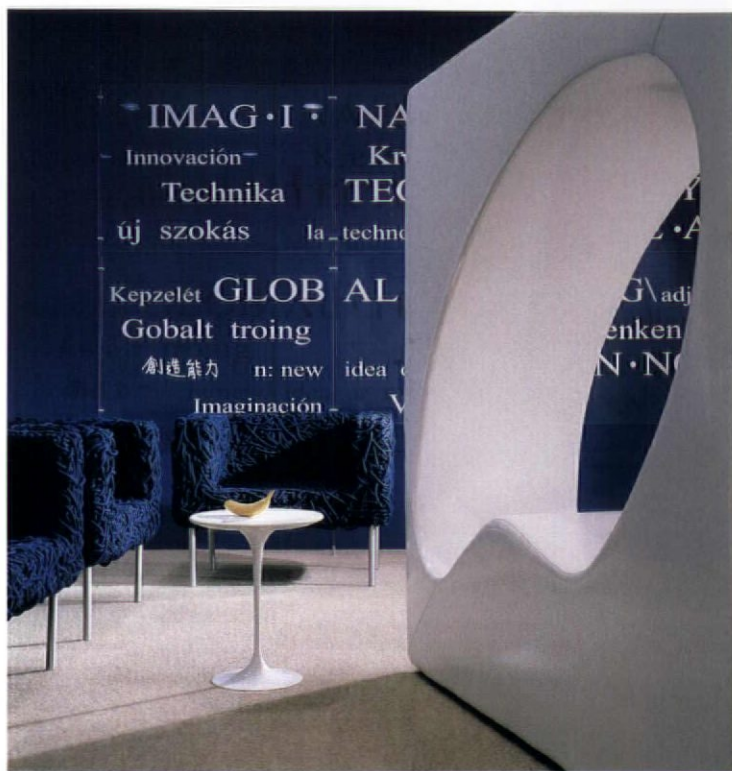
Established in 1980, BMC began its building campaign in 1991 after success made building its own workplace a necessity, not a luxury. The BMC design team has been challenged to interweave real estate and business strategies with more typical architectural concerns of land use, space needs, appropriate aesthetics, materials, timing and budget. When the project began, BMC had approximately 400 employees and revenues of \$93 million. Over the ensuing ten years, the company became one of 7,000 employees with revenues in excess of \$1 billion. The volatility of the software industry, and economy in general, made it necessary for the architects

to incorporate exit strategies while creating a distinct identity—floorplates were kept flexible and adaptable should leasing space to others ever become necessary.

BMC knew that Houston was a tough sell in the highly competitive technology marketplace; however, client and architects have achieved a suburban workplace that is an exceptional employee benefit. The key to BMC was creating and sustaining a 'sense of place;' and, this has remained the guiding principle for DMJM's work, which now encompasses four buildings and two parking structures. According to architect Paul Danna, "We believe in the ability of modern architecture to go beyond the study of form, to create places in the tradition of humanism, and the work at BMC supports that belief." Sense of place was also critical for addressing the suburban Houston location and for reinforcing the company's corporate culture. The other pieces of the design framework were visual elegance, simplicity, and organization, all of which are manifest in the order, form, detail and materials of the project.



The Visitor Center lobby is the point of arrival for all guests to the campus including software trainees. (The table was custom designed by DMJM's architects.)



Top: The marketing pre-function area of the Visitors Center is whimsically sophisticated with its sculptural polyurethane chaise and cotton cord chairs by Edra and the graphic wall by DMJM Rottet.
Bottom: "Dot.Commissary" interior.

The 30-acre site is bordered on one side by a freeway and on the other by a residential neighborhood. A site strategy was developed that uses the domestic approach of "front yard/back yard" to define the campus' public and private zones and to provide employees with a variety of outdoor spaces and amenities. The campus is planted with a grid of deciduous trees, while garden walls at the center of the site provide security and guide circulation between buildings. The landscape shifts to the pedestrian scale with gardens providing a tranquil oasis for employees to gather and meet. The garden area also accommodates outdoor recreation space for volleyball, bocci ball, etc.

BMC's Phase I building (which was originally brought in to DMJM by Keating Mann Jernigan Rottet when the latter was acquired by the former) contains twenty stories and 600,000 square feet. It set the tone for the project: a straightforward, functional form that uses land efficiently and maximizes internal planning; detailing and materials provided opportunities for creative expression. The buildings that ensued—Phases II, III, and IV—continue those precepts, but exhibit an evolution and refinement that reflects the growth of BMC and the architects as a team over the course of their decade-long effort.

One of two recent completions on the campus is the Phase III visitor center, a six-story building of approximately 300,000 square feet. As the "heart" and "front door" of the campus, the building's materials, which are from the same palette as the other buildings, as well as its low-rise form, distinguish it from the other buildings in the complex. The front lawn of the building orients it outwardly, in contrast to the other campus buildings and landscape which are inwardly oriented. The visitor center building is also the integrator of the campus, linking other buildings and planned future phases to the south. Visitors—who are users of BMC's products and arrive by the bus load for week long training—are visually connected to the campus, getting a glimpse of the grounds, though they remain outside security checkpoints. Entering on the second level, visitors never get in an elevator in this building; they escalator down one floor to the briefing center or one floor up to a training center. The lobby is basically an information center, providing an instant message about the company. The building is also the central location of BMC's administrative functions, housing departments that are needed by all staff such as human resources. Each floor has a special space for employee gathering and casual meeting within the framework of the very efficient floors. Those spaces are expressed in the exterior architecture, an idea that is also evident in the Phase IV tower where the spaces are transposed onto the expression of the main façades—the inside campus façade and freeway façade. ■ —DR

CLIENT: BMC SOFTWARE, INC.; **ARCHITECT:** DMJM (PHASES II, III & IV ARCHITECTURE) PAUL DANNA, MICHAEL MANN, JOSE PALACIOS, STEVE ZIMMERMAN, ERNIE BALLADA, DANILO GALLARDO, DAVID GONZALEZ, JONATHAN HAYNAL, JOHN HESS, THOMAS HSIEH, ALVIN HUANG, GLORIA LEE, CARLOS MADRID, KATHRYN MAREK, ANNE SEOUL, AKI SHIMIZU, ERIC SMITH, KRISZTINA TOKES, BRIAN TURNER, ED VILLENUEVA, LI WEN, AUDREY WU, JENNIFER WILLIAMS; **INTERIORS:** DMJM ROTTET – LAUREN ROTTET, FAIA; RICHARD RIVEIRE, TODD RUNKLE, VANESSA WHITLEY; WAYNE SCHLOCK, MICHAEL AU, ANGELICA SOLIS, LUCI IWASAKI, VENKE BLYBERG, KELIE MAYFIELD, GENEVIEVE MICHELIS; **CONTRACTOR:** W.S. BELLOW CONSTRUCTION; **STRUCTURAL:** HAYNES WHALEY & ASSOCIATES; **MECHANICAL:** WYLIE & ASSOCIATES; **MILLWORK:** WIGAND; **FURNITURE:** MCCOY INC.; **LIGHTING:** HORTON LEES BROGDEN; **MILLWORK:** BROCHSTEIN'S; **AWC:** **GRAPHICS/SIGNAGE:** FULLER DYAL STAMPER; **LANDSCAPE:** DANIEL WEINBACH PARTNERS; **ART CONSULTANT:** MERRY NORRIS CONTEMPORARY ART; **PHOTOGRAPHY – ARCHITECTURE:** AKER/ZVONKOVIC; **INTERIORS:** NICK MERRICK, HEDRICH BLESSING

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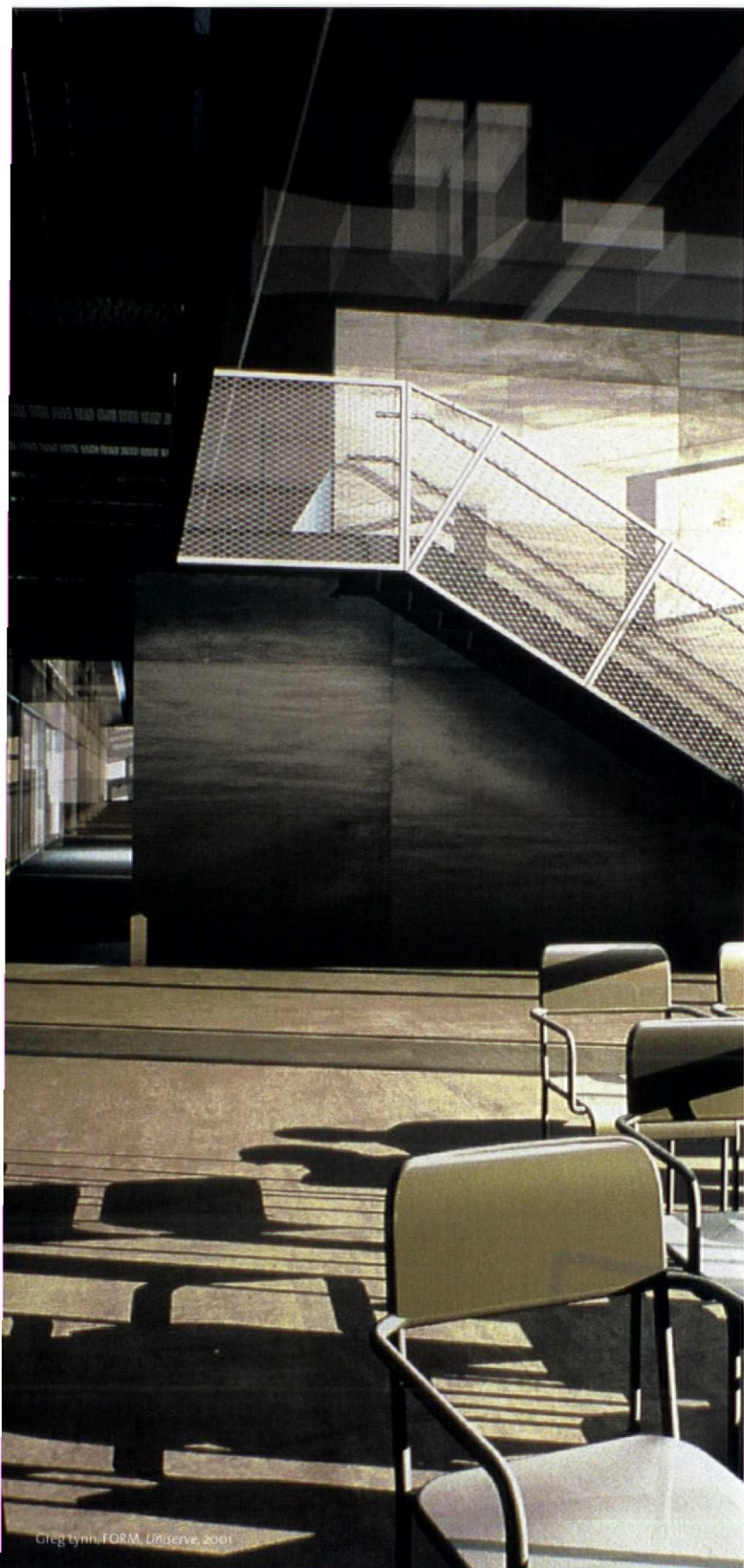
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by Michael Webb

What's Shakin': NEW ARCHITECTURE IN LA

ARCHITECTURE PRESENTED IN AN ART GALLERY OFTEN FEELS AS confined as do animals in a zoo. The scale is too large for most sketches, too small to convey the amplitude of real-life structures. The models look like toys and one misses the materiality as well as the context to which the buildings respond. Often, the installation is more a barrier than a bridge, as is evident from many of the illustrations in the Netherlands Architecture Institute publication, *The Art of Architecture Exhibitions* (noted in Book Reviews, this issue). An exhibition with a silly lead title, *What's Shakin': New Architecture in LA*, overcomes those limitations and captures the sense of adventure in some of the city's coming attractions. The debut show of Brooke Hodge, the new MOCA architecture curator, it presents six varied projects at the Geffen Contemporary in Little Tokyo, and a showing of Walt Disney Concert Hall and the new Cathedral of our Lady of the Angels in MOCA's satellite gallery at the Pacific Design Center in West Hollywood. The first continues through January 20; the second closes on December 30.

Hodge mixed work by emerging firms and international stars, emphasizing innovation, urbanity, and (aside from the headline projects at the PDC) unfamiliarity. She wisely limited her choices to give each project room to breathe, and encouraged the architects to engage visitors with displays that feel entirely at home in the loft-like spaces that Frank Gehry created from a former police garage. Plans and models are set on trestle tables as though in a drafting office—an ideal metaphor for works in progress—with a backdrop of poster-scaled computer renderings. Marmol & Radziner's Accelerated School of Learning in South-Central is a stand-out for its monochromatic computer-generated images that have the luster and clarity of vintage Ezra Stoller prints. The structure is a brilliant resolution of contradictory requirements: to provide a safe K-12 learning environment for 870 disadvantaged kids on a 4.5 acre site (an eighth of the norm) as well as an accessible community center; a place that is welcoming yet secure. A translucent screen of bamboo and polycarbonate softens the hard edge that faces a commercial district; behind, classrooms extend into a protected garden, stepping down towards a residential neighborhood on the opposite side. The architects describe it as an urban village that puts every surface, including roof terraces, to productive use. In the gallery it confronts a 50-foot-long model of another tough urban solution: the conversion of a 1250-foot-long reinforced-concrete freight depot fronting a downtown rail siding, which is now the home of SCI-Arch. A faculty and alumni team, headed by Gary Paige, has treated it as an interior street with a succession of spaces opening off and upstairs. It's a horizontal building for a hori-



Greg Lynn, FORM, Uniserve, 2001

zontal city; a non-hierarchical expression of the school's emphasis on individual autonomy.

The Pterodactyl is one of the latest structures in the ongoing redevelopment of several decaying blocks of warehouses in Culver City, designed by Eric Owen Moss for developers Frederick and Laurie Smith. Over the past 12 years, this collaboration has yielded some of the boldest geometries in LA—a lure for cutting-edge media companies—that has begun to achieve a critical urban mass. Pterodactyl is located to the rear of a courtyard, surrounded by Moss structures and remodels, and fronted by Stealth. Nine elevated rectangular boxes with extensive glazing erupt from four parking decks to create a cluster of attic spaces that separate and merge. Michael Maltzan, who has recently completed the temporary home of MoMA in Queens, NY, presents his ambitious build-out of the UCLA Hammer Museum in Westwood, a dysfunctional art gallery originally designed as a vanity project and never completed. Working with graphic designer Bruce Mau and landscape designer Petra Blaisse, he has added spaces and circulation routes that seem to flow like water through the courtyard.

The remaining projects are notable for their materiality. Gregg Lynn, best known as the computer whiz who took his UCLA architecture students to the Venice Biennale to demonstrate their skills, has designed an undulating glass and molded plastic enclosure as the centerpiece of new offices for Uniserve, a high-grade building maintenance firm, on the lofty ground floor of a downtown high-rise. The Prada store in Beverly Hills—one of three that Rem Koolhaas has designed—will utilize a range of soft and rigid plastics, anodized aluminum and expanded metal that the firm developed in-house. Samples of these are piled on a table; behind is a section of the three-level extravaganza that opens its ground floor to Rodeo Drive, employing a warm-air curtain in place of glass, and a shutter at night. If the momentum indicated in this exhibition can be sustained through the impending recession, LA may finally fulfill its potential as a Mecca of architectural innovation, in categories other than single-family houses. ■



Super Z-Chair, Paul Tuttle, Artist

Paul Tuttle's UNIQUE VISION

IN 1950, PAUL TUTTLE LAUNCHED HIS CAREER AS A MAVERICK furniture designer with an elegant wooden coffee table he built himself, because, as he explains, "I needed it." He is still designing unique pieces, which are fabricated by others and eagerly acquired by collectors, not to satisfy a need but for the joy of creativity. Now the long-time resident of Santa Barbara is being honored in a retrospective, Paul Tuttle Designs, at the UCSB Art Museum through January 13. Curated by museum director Marla C. Berns (who has recently taken the reins at UCLA's Fowler Museum), the exhibition comprises 62 pieces, mostly chairs and tables, from 30 private collections. That alone makes this show a must-see. It was handsomely installed by Robin Donaldson, AIA, of Shubin + Donaldson, who used industrial materials to create abstracted domestic settings, and the furniture is complemented by photographs of the five Santa Barbara houses Tuttle designed early in his career. Tuttle stands out from his contemporaries, says Berman, "in his avoidance of trends and styles and his uncompromising commitment to solving design problems in an original way. An elegance of line, purity in materials, fascination with structure, and delight in small details" characterize his work.

He was born in St Louis in 1918, 11 years after Charles Eames, who became a good friend after they had both moved to southern California. Expelled from Art Center for his lack of formal training, he taught himself while working for graphic designer Alvin Lustig and the architects Thornton Ladd and Welton Beckett, before setting up his one-man studio. Unlike the Eameses, who embraced mass production as a way of making good design available to the greatest number, Tuttle never found his Herman Miller—though he did design a diversity of plastic and metal seating for the Swiss firm of Straessle over a period of 25 years. Seventeen of those manufactured pieces are on show, and they include the sleek steel and leather Arco chair, and the Nonna rocker, a hybrid of tubular steel and beech that is more graceful and comfortable than the Thonet classic. Elegant as the Straessler work is, the designer will be chiefly remembered for his quirky one-offs. "Each piece was a learning experience—I refuse to repeat myself," he declares. Though he wishes he could have been a sculptor and many of his pieces double as art works, he insists their primary role is furniture, providing the user with comfort and support. His clients give him a free hand, but he considers their personalities and environments as well as relying on his own intuition and the inspiration of nature to create a new work. Over the past 20 years, he has remained in Santa Barbara, forging a productive relationship with master craftsman Bud Tullis, and exploring variations on a few recurring themes of form and structure.

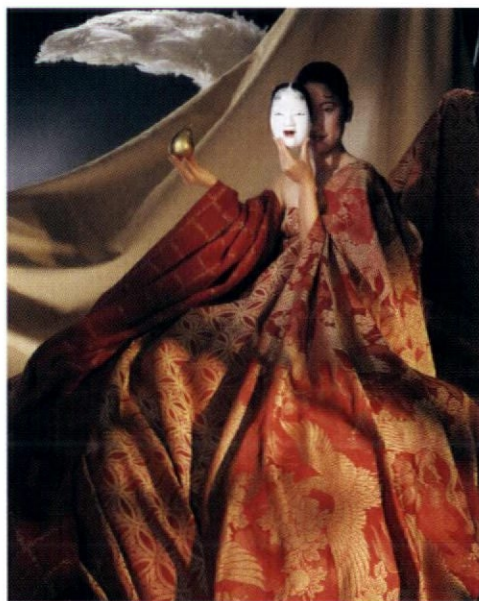
Berns has grouped eight pieces made over the last six years in a section called "Culminating Moments." This includes the Pisces coffee table with its free-form glass top and curved appleply base, and the Super Z chair with its linear steel frame and pearwood seat and back. Like many veteran designers, Tuttle is distilling a lifetime of creativity in what may prove to be his last and most artistically rich decade. "For me, it's about getting to the truth, a bare minimum, where there is just no excess at all," he explains.—M.W. The University Art Museum (805 893 2951) is located on the UCSB campus, a 15-minute drive north of Santa Barbara off the 101 freeway, and is open Tuesdays noon-8pm, Wednesdays-Sundays noon-5pm, except for public holidays. Park in lots 3, 22 or 23. ■

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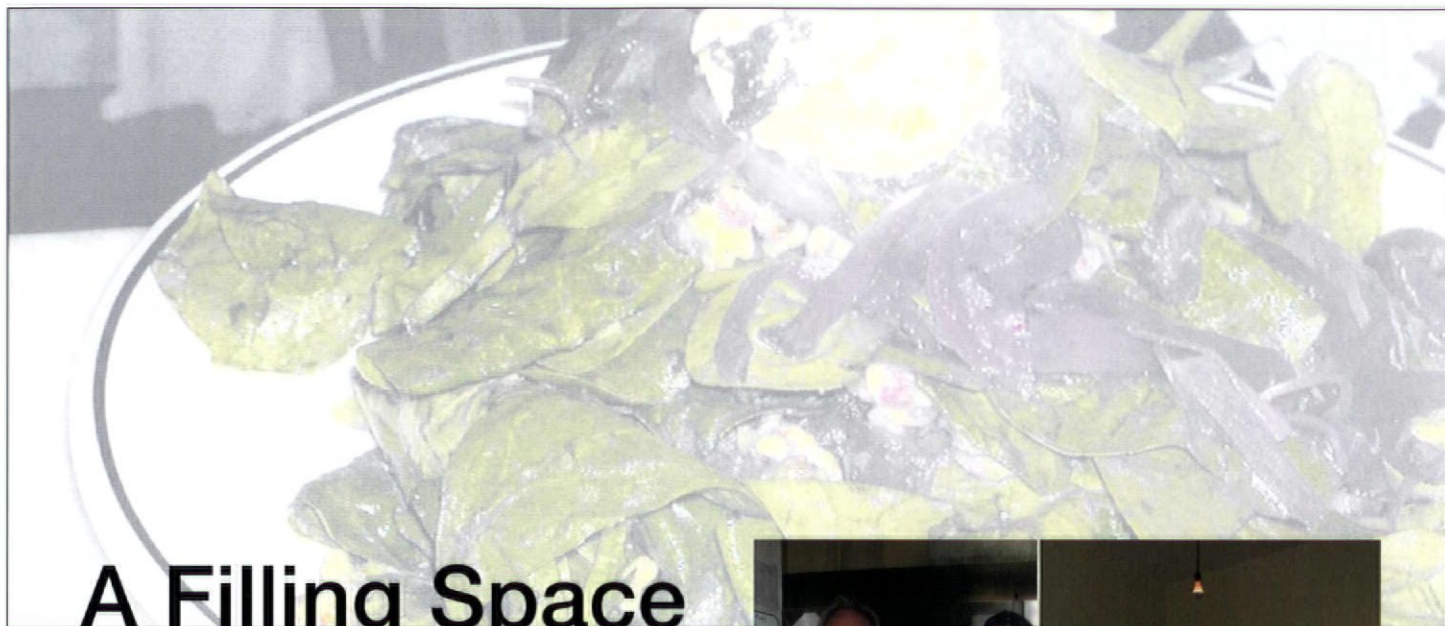
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A Filling Space

AN ARCHITECT AND OTHERS CREATE AN AFFABLE EATERY IN SILVER LAKE

PARTNERS MARK MOTONAGA, JEFFREY WYLIE AND FRED SCHLIECHER set out to create a restaurant in their Silver Lake neighborhood that was open late, had great food at reasonable prices, and where customers would feel comfortable, even coming in to eat alone. Though less than a year and a half into the business, they have met their goals with such ease that *The Kitchen* is well on its way to becoming a local institution. The space is informal and welcoming. The service is friendly, but not hovering. And, the food has garnered raves from just about every major L.A. publication, including a spot on *Los Angeles Magazine's* latest list of the city's ten best inexpensive eateries.

Chef Grant Mitchell creates comfort food with finesse, where a humble tuna sandwich emerges transformed into perfectly grilled albacore on a country roll with wasabi mayo and thinly sliced asian pear. Invention is found in every entree, but the cleverness never overwhelms the food. And the enormous helpings guarantee nobody will walk away hungry. Mitchell, who had no formal schooling, came up through diners, worked at Röck, Red, and Ciudad, before ending up in *The Kitchen* a year ago. He appreciates the loose, casual *Kitchen* atmosphere. And though the *Kitchen's* kitchen is too small to even house a walk-in refrigerator, he finds creative ways to work with the space. "That's why the food is so fresh, because I have no place to store it—basically it comes in one day, and goes out by that night."

Like the menu, *The Kitchen's* architecture is innovative yet low key. For architect Mark Motonaga (of the Los Angeles/Switzerland firm of Angelil/Graham/Pfenniger/Scholl Architecture), the design, building, and running of the restaurant has been a living project. "Coming from a modern architectural



Architect/owner Mark Motonaga (right) with chef Grant Mitchell (left).

background, I always aspire to clean lines and all of that. Yet there's a component of living in what you build that architects usually don't get to take part in, unless you design your own house." He gutted the former Chinese restaurant, revealing a red brick wall that separates the two indoor dining areas. The tall, narrow inner room has a somewhat urban feel to it, while the larger adjoining room looks out onto the street. Artwork by Brian Grillo heightens the slightly different character of each area. The building's exterior features a mural by artist David Choe that's a veritable map of Silver Lake. Inside and out, the resulting space has a friendly, lived-in feel. "I could have done a lot more architectural things, but it doesn't mean the vibe would have been better," Motonaga points out. "It's the sound of the plates, the smells wafting out of the kitchen, the flames on the grill, the parade of people going in and out," the uncontrollable elements that make up that ineffable sense of the place. Add that to the quality of the food, and the vibe becomes irresistible. *The Kitchen* is located at 4348 Fountain Avenue, and is open Sunday to Thursday noon to 1 am, Friday and Saturday noon to 3 am. No liquor license; you're welcome to bring your own. ■

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Book Reviews by Michael Webb

I.M. PEI: A PROFILE IN AMERICAN ARCHITECTURE

(CARTER WISEMAN. ABRAMS, \$65 HC)

This is a splendidly old-fashioned portrait of a classic modernist who has become, like Kahn and Wright before him, a living legend. Wiseman devotes a chapter to several of Pei's major buildings, from the National Center for Atmospheric Research in Boulder to the Miho Museum in Japan, vividly evoking the personalities and problems associated with each. He traces the architect's mastery of form and space, so evident in the East Building of the National Gallery, to his upper-class roots in pre-revolutionary Suzhou: a world of culture and refinement that had endured for centuries and would soon be swept away. Pei's formative years as an architect were spent with the New York developer William Zeckendorf, for whom he designed a succession of commercial and residential towers, but he has remained an artist at heart and will be remembered for the handful of extraordinary buildings he was intimately involved with. Wiseman provides an engaging narrative and the only flaw in this revised edition of a book first published in 1990 is the publisher's failure to update the catalogue of works.

DANIEL LIBESKIND: THE SPACE OF ENCOUNTER

(UNIVERSE, \$35 PB)

The subject and presentation of this book are the antithesis of Pei: a challenge to the eye and the brain; a complex, tortuous, multi-layered labyrinth that conceals as much as it reveals. And yet, as one listens to Libeskind's sweetly reasonable explanations of his work, or walks through his Jewish Museum in Berlin and his Felix Nussbaum Museum in Osnabruck, one is swept away by the brilliance of his vision. What a pity that this perversely over-designed anthology of his writings and sketches, plus photographs of his few completed buildings, makes it so difficult to appreciate his genius.

THE ART OF ARCHITECTURE EXHIBITIONS

(EDITED BY KRISTIN FEIRESS. NAI, ROTTERDAM, \$29.50 PB)

The Netherlands Architecture Institute in Rotterdam presents some of the liveliest exhibitions in the world and eight are chronicled here, alongside essays and photos on shows elsewhere. In some, the installation is a hurdle to be scaled; others are wonderfully lucid. All seek to provoke public interest and underline the crying need for such an institution in this city.

MODERN TRAINS AND SPLENDID STATIONS

(EDITED BY MARTHA THORNE. MERRELL, \$39.95 PB)

Another thing we haven't got is an enlightened approach to public transit, and this ode to trains that look like planes and stations that resemble cathedrals shows how far we've fallen since the glory days of the Twentieth Century Limited and the Super Chief. America once led the world, now we lag far behind Europe and Japan, which have invested heavily in the latest technologies to mitigate gridlock on the highway and in the air.

ROUND BUILDINGS, SQUARE BUILDINGS & BUILDINGS THAT WIGGLE LIKE A FISH

(PHILIP M. ISAACSON. KNOFF, \$19.95 HC)

THERE GOES THE NEIGHBORHOOD: TEN BUILDINGS PEOPLE LOVED TO HATE

(SUSAN GOLDMAN RUBIN. HOLIDAY HOUSE, \$18.95 HC)

In good time for the holidays arrive these two absorbing introductions to architecture, recommended for kids of 12 and up. Isaacson is a sensualist who conjures the tactile and esthetic qualities of buildings around the world in his sumptuous photos and simple prose. Rubin has a more provocative theme, which should delight children: the wrong-headedness of most adults in judging innovative buildings. From the Washington Monument to the Eiffel Tower, the Guggenheim to the Pompidou Center, and the houses Philip Johnson and Frank Gehry built for themselves, every iconoclastic masterpiece was initially greeted by a chorus of "boos." Too bad she ended the book with the cancerous growth of the McDonalds empire. There, at least, the naysayers got it right.

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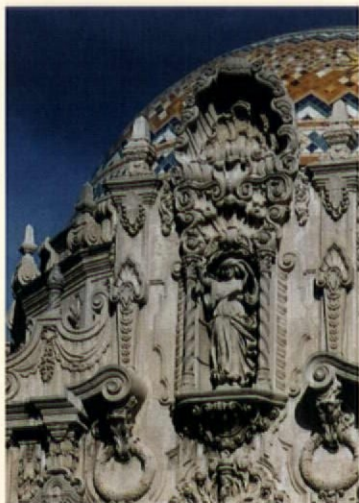
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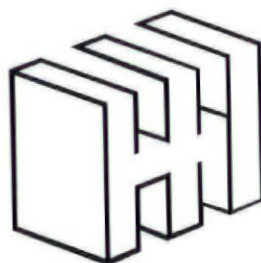
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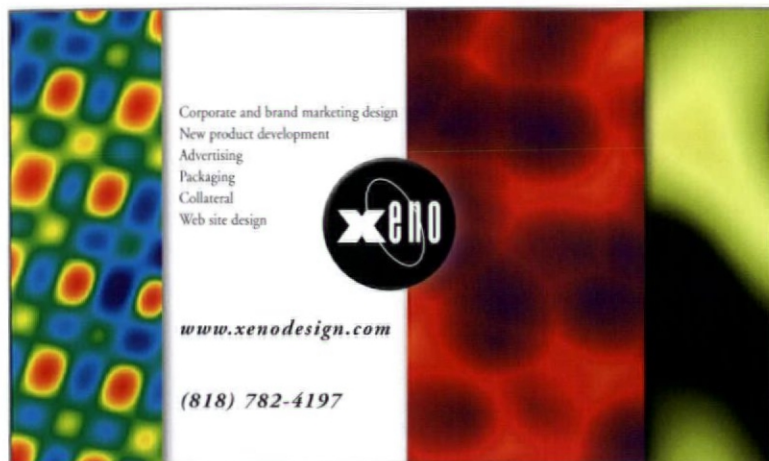
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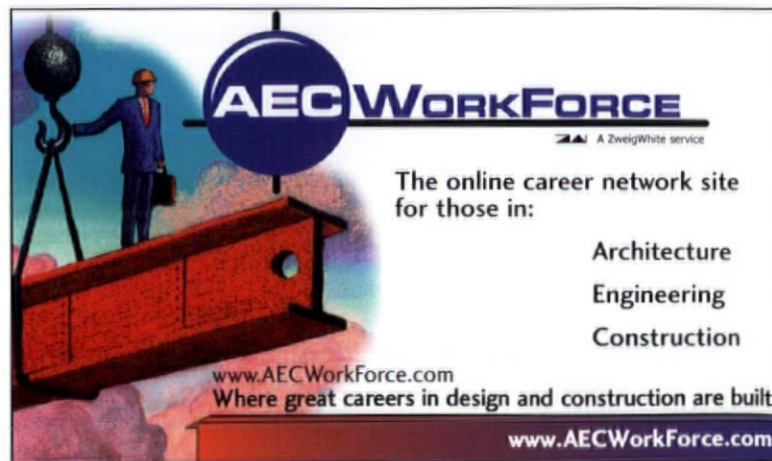
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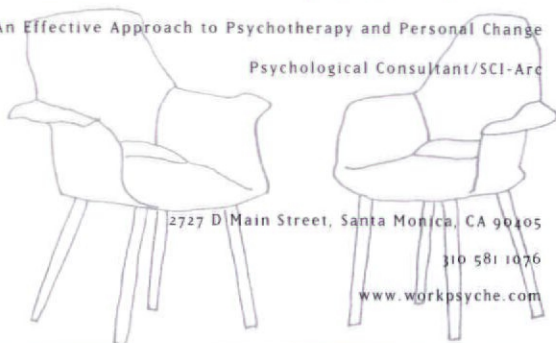
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A Complex Loss

By Michael Shaw, Ph.D.



Whether a loss is physical or symbolic, the effect we experience is known as grief. Grief is the emotional process involved in letting go of what was, and adapting to what is.

Every city establishes emotional ties with its landmark buildings. But, New York is a place that doesn't make physical or emotional distinctions between where the person leaves off and the town begins. If you know New Yorkers, everything in or about the metropolis that captures attention—the sports teams, the elected officials, the gangsters, the cops, the restaurants, the parks, the art, the theatre, everything down to the steel and concrete—becomes an extension of the self.

It has been widely explained that New Yorkers looked down on the World Trade Center when it was built. For the next fifteen years, or so, however, it is probably more accurate to say that New Yorkers' just didn't relate to the buildings very much. If the tourists were excited about them, or foreigners revered them, residents mostly took them for granted.

Then came the terrorist attack in 1993. All of a sudden, these "characterless" buildings became objects of attention. Where the towers had just been figures in the city skyline, they were now a part of its story line. At the age of twenty, the Trade Center had entered the city mind.

If all New York's landmarks function as psychological extensions of its residents, different buildings—by character and function—must represent different facets of the city psyche. For example, what would it mean to New Yorkers if terrorists had destroyed the Chrysler Building? Or the Metropolitan Museum? In the former case, the ensuing reaction might be considered an attack on New York's sense of elegance or history. In the latter instance, the blow would more likely be considered an assault on the city's cultural or artistic identity.

The Trade Center's destruction, however, is a broadside on other assumptions. Among other things, this loss collides headlong into the city's considerable ego, its sense of mystique and its image of steel strength.

New York is famous for its pride. In the eye of the New Yorker, it is the crown jewel of cities, the center of the universe in every significant field or trade. Narcissism is a treacherous thing however, because the profile makes no allowance for fallibility. When the ego is involved, especially in a big way, a loss has deeper, more insidious implications. To lose is to become "less than" in your self image, and, far worse, in your sense of how others see you. From this perspective, the destruction of your largest towers implies not

just construction failure, also suggests you can't take the heat. To the extent the loss is an ego blow, the conflict must be defended quickly and decisively: You can erase the buildings from consciousness, swap them with something superior or seek vengeance.

Another perception at risk in the grief process is the sense of New York as a "state of mind." In its own terms, New York is not a place but a narrative. It is a personal fantasy world where each inhabitant has his own "park," his own "garden," and the Trade Center is an Emerald City. The shattering of the towers leaves a gaping hole in the illusion. Without the varnish, New Yorkers are exposed to all that physical reality. Except it's not just the daily grit. It's the scar of downtown, the potential ecological damage, and the fact you are stuck on an island that's not easy to evacuate.

The buckling of the towers also brings into conflict the city's identification with strength. On the surface, the fact that New Yorker's are incredibly tough, confident and resilient would suggest a healthier outcome. The problem is, the more strongly one identifies with the will, the more one's self image becomes equated with invulnerability. (This is in contrast to the California psyche where disaster can bring trauma, but we don't take it personally.) As New York confronts enduring physical and psychological damage, the challenge is to understand the image of the weeping investment broker as something other than weakness. The tendency is to deny and suppress. The challenge is to fit these natural reactions into a more sensitive definition of what it means to be strong.

Not all New Yorkers, however, experience the same dynamics. Interviews with recent immigrants, for example, reveal a more "identity-affirming" relationship with the Trade Center, in which the majesty and strength of the towers is understood simply at face value. For these citizens, the World Trade Center is just the new Statue of Liberty, updating freedom in terms of overwhelming world power and economic might.

For the rest of the population, though, the relationship with the towers is more complicated, inhibiting the gentle passage of these buildings into memory. From this standpoint, it is interesting to hear the debate play out about whether the towers should be rebuilt. If such a thing should come to pass, certainly the structures will have to be reconstructed intrapsychically first before any physical work could begin. ■



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