

MAY/JUNE 2002



ARCHITECT

THE MAGAZINE OF DESIGN IN SOUTHERN CALIFORNIA




eco **Built**
Collaborating with Nature

U.S. \$5.95 / CANADA \$7.95

29





Dallage Manoir - Pierre de Nod

CLOVIS COLLECTION, INC.
LIMESTONE • GLAZED LAVA • CERAMIC TILES • ANTIQUE TILES

1527 Wilshire Boulevard, Santa Monica, California 90403 • Telephone: 310.319.6104 • Fax: 310.434.1576



For a literature request or to make
an appointment to visit our showroom,
please contact Purcell Murray
Company or visit our website at:
www.purcellmurray.com.

Northern California Showroom
185 Park Lane
Brisbane, CA 94005
800.892.4040

Southern California
15400 Graham Street, Suite 102
Huntington Beach, CA 92649
800.294.0644



For more information
about dealers in other
countries: call La Cornue France
011 33 1 34 48 36 36

A full color 36 page La Cornue
Brochure is available for \$10.00



ARTISAN CRAFTSMEN OF EXCEPTIONAL STOVES



→ **OUR EXCLUSIVE CM DOUBLE OVEN. HOW WE TOOK OUR OLD CLASSIC AND TURNED IT INTO A NEW CLASSIC.** This is combination cooking at its best with convection/microwave on top and thermal convection below • With our exclusive CookSmart™ technology, the CM automatically determines correct cooking mode, temperature and time • It also reduces cooking time by 50% • Both ovens are self-cleaning and include our advanced third element convection system • Extra large oven capacity accommodates up to six racks at once • The CM features our Sens-A-Touch™ control panel with full graphic display • Available in 30" single or double configuration, in black, white or stainless steel • **DEFINITELY THOUGHT FOR FOOD.**

For a literature request or to make an appointment to visit our showroom, please contact Purcell Murray Company or visit our website at: www.purcellmurray.com.

Northern California
185 Park Lane
Brisbane, CA 94005
800.892.4040

Southern California
15400 Graham Street, Suite 102
Huntington Beach, CA 92649
800.294.0644

create.

Thermador®



GAGGENAU

STEAMING TOWARD PERFECT RESULTS -
WITHOUT PRESSURE.

Gaggenau's new combination steam oven is the first built-in appliance in the world to combine the advantage of non-pressurized steaming and convection. It brings professional-style steam cooking into your home. Thanks to the precise regulation of moisture levels, meat and poultry remain tender and succulent inside while browning crisply on the outside. Vitamins and natural flavors of vegetables are preserved during cooking. And professional chefs agree there is no better way to prepare fish. If you would like to find out more about Gaggenau's new steam and convection oven, or other unique appliances in the Gaggenau collection please contact the showroom in your area:

Northern California Showroom
185 Park Lane
Brisbane, CA 94005
800-892-4040

Southern California Showroom
15400 Graham Street, Suite 102
Huntington Beach, CA 92649
800-294-0644

www.purcellmurray.com

In-Home Cooking School

PURCHASE THREE SELECT
GAGGENAU PRODUCTS:

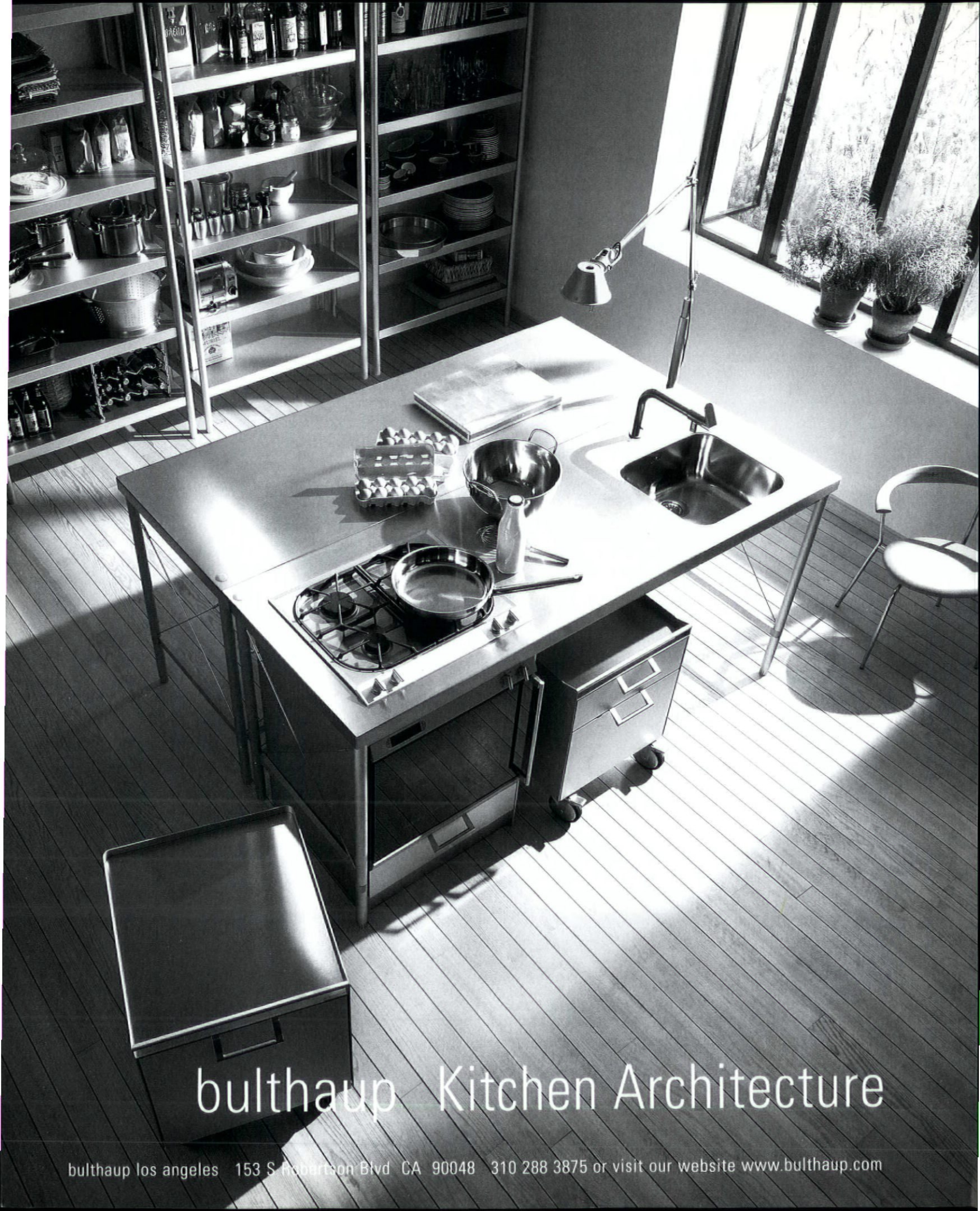
*An Oven, Cooktop or
2 Varios and a Hood,
or Dishwasher and receive an
In-Home Gaggenau Cooking
School Session.*

COMPLIMENTS OF

GAGGENAU

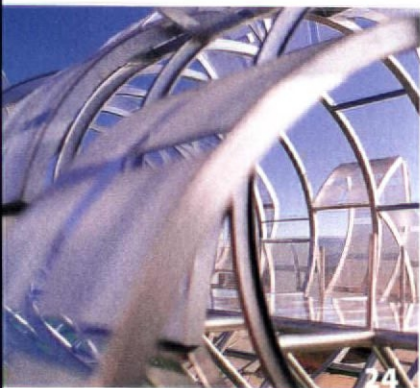
AND PURCELL MURRAY CO.

Purcell Murray Company • Gaggenau Cooking School
www.purcellmurray.com
See redemption form for details.



bulthaup Kitchen Architecture

bulthaup los angeles 153 S Robertson Blvd CA 90048 310 288 3875 or visit our website www.bulthaup.com



New Work

- 34 **Keeping it Simple**
Luce et Studio
- 38 **Sustaining in Sweden**
Moore Ruble Yudell
BY MORRIS NEWMAN

Features

- 42 **Cells in the City**
BY LEIGH CHRISTY
- 46 **Reclaiming Our River**
BY LISA ROSEN

Departments

- 11 **A MESSAGE FROM THE EDITOR**
- 12 **UP FRONT**
- 24 **PROFILE**
Michael Janzten
- 26 **NEIGHBORHOOD**
Tucson
BY SUZI MOORE MCGREGOR
- 18 **BOOK REVIEW**
BY MICHAEL WEBB
- 22 **MATERIALS & TRENDS**
Product Watch



anti-clutter.

ModernLiving

showroom:
8775 beverly blvd
los angeles
310.657.8775

contract:
pacific design center
space b209
los angeles
310.652.3009

www.modernliving.com

CEO/Publisher Ann Gray AIA

Editor in Chief Laura Hull

Art Direction + Design Fuse Design

Editorial Assistant Jennifer Volland

Book Editor Michael Webb

Printing Navigator Press

Advertising/Sales Jerri Levi 818•551•1073

Editorial Board: Edward C. Friedrichs, FAIA, CEO, Gensler; Robert G. Hale, AIA; Lauren Rottet, FAIA, DMJM Rottet; Larry Scarpa, AIA, Partner, Pugh + Scarpa; Nick Seierup, AIA, Design Director, Perkins and Will; Chris Tosdevin, Vice President, bulthaup; Mehrdad Yazdani, AIA; Design Principal, CannonDworsky

Editorial Offices: 818•956•5313; Fax 818•956•5904. E-mail: laura@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

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.

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

2002 AIA/LA Board of Directors

Robert Hale, AIA, President; Tim Vreeland, FAIA, Vice President; Douglas Robertson, AIA, Secretary; Nick Roberts, AIA, Treasurer; Hagy Belzberg, AIA, Director; Charles Bernstein, AIA, Director; Annie Chu, AIA, Director; Jeff Daniels, AIA, UCLA Extension; Paul Danna, AIA, Director; Neil Denari, SCI-Arc; Stephen Kanner, FAIA, Director; Peter Di Sabatino, AIA, Art Center; Alice Kimm, AIA, Director; Heather Kurze, AIA, Woodbury; Michael Maltzan, AIA, Director; Sylvia Lavin, UCLA; Nick Seierup, AIA, Past President; Linda Pollari, AIA, Otis College; Merry Norris, Hon. AIA/LA; Linda Sanders, FAIA, CalPoly, Public Member; Robert Timme, FAIA, USC; Wayne Ratkovich, Public Member; James Ehrenclo, AIA, AIA/CC Delegate; Christopher Martin, FAIA, AIA/CC Delegate

www.laarch.com

Cover: 8001 Housing Development, Malmö, Sweden
Photography by Werner Huthmacher



Espace closet system by MOVE

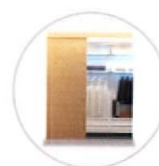


LIFE. STYLE.

FLAGSHIP SHOWROOM 8790 Beverly Blvd. West Hollywood, CA 90048 Tel: 310.360.9858 info@doma-usa.com

Birmingham Chicago Cleveland Dallas Greenwich Honolulu Laguna Niguel Long Island Madison Marin Maui Miami Morristown Naples New York
Philadelphia San Francisco Sarasota San Juan Scottsdale Seattle South Jersey Shore Tampa Vancouver Washington D.C. West Hollywood

For more information or a location nearest you, call toll free: 1-877-DOMA-USA or visit www.doma-usa.com. Dealership opportunities available.





IMAGINATION. ACCOMPLISHED.

Experienced Talent.

Committed to Design.

Proven Success.

TECTONICS

c o n s t r u c t i o n

tectonics.net

LA - 310.354.0004

SF - 415.648.0100

Innovative Construction Solutions

contributors



SUZI MOORE MCGREGOR was born and raised in Tucson, Arizona. She is now dividing her time between Tucson and Los Angeles as a freelance writer and photographer for Woodfin Camp. She is the author of two architecture books including *Under the Sun: Desert Style and Architecture* and *Living Homes: Sustainable Architecture and Design*. Suzi is currently working on two book projects. One is a guide to sustainability, and the other, in a very different direction, is a guide to making smarter babies, a collaboration with her husband Dr. James McGregor and Dr. Cal Hobel of Cedars Sinai Hospital.

MICHAEL WEBB was born in London and has lived in Los Angeles for 24 years. He is the author of 18 books, including *Modernism Reborn: Mid Century American Houses*, *Richard Sapper*, *Through the Windows of Paris*, *Architecture + Design LA* and *Architects House Themselves*. Besides reviewing books and exhibitions for *LA Architect*, Michael is a regular contributor to *Architectural Digest*, *The New York Times*, *Domus* and other American and overseas magazines.

LISA ROSEN is a freelance writer living in Los Angeles. She is a regular contributor to *LA Architect*.

LEIGH CHRISTY graduated with a B.S. in Architecture from The University of Michigan and obtained her M.Arch from The University of California, Berkeley. She has worked for architectural firms in New York City and San Francisco before moving to Los Angeles, where she is now a Designer for John Friedman Alice Kimm Architects.

MORRIS NEWMAN, former editor of *LA Architect*, is currently writing about business, design and planning for numerous publications, including *GRID*, *Landscape Architecture*, *Los Angeles Times*, *The New York Times* and *California Planning & Development Report*. He lives in Studio City with his wife, *LA Times* reporter Sharon Bernstein, and their four children.

Form Follows Life

Sistema ES / Lucci Orlandini Design / Made In Italy



snaidero
KITCHENS + DESIGN

For more information or to order the multi-volume Snaidero Design Portfolio (\$25 US) please call toll free: 1-877-SNAIDERO or visit www.snaidero-usa.com

SNAIDERO LOS ANGELES Pacific Design Center 8687 Melrose Avenue, Suite G176
West Hollywood, CA 90069 Tel: 310.657.5497 Fax: 310.657.2742 Email: kitchens@snaidero-la.com
EXCLUSIVE DEALERSHIPS AVAILABLE

SNAIDERO USA KITCHENS
24
OVER TWENTY YEARS IN AMERICA



Turnberry Place
The place to live
in Las Vegas

BROWN JORDAN

Tamiami



brownjordan.com
800.743

4252



EDITORIAL

Ecology, sustainability, environmental concerns—the language we use to describe our relationship to Nature has become so common it renders itself mute. In a culture that exalts the new, the uniform, the predictable, we have slowly reduced the human need for individuality and simplicity to trendy gestures that carry shallow solutions. Our relationship to Nature is 'somewhere one might go on the weekend', oblivious that the steps we take from our front door to our car are on solid ground. As a culture we have become complacent and convenience-oriented, somehow thinking that natural resources are eternally bountiful, like the displays of produce at the local grocery.

We destroy our air, our water, our soil, and our diversity, yet in this information age, we are deceptively cut off from the consequences we create. We cannot go back to a more primitive time, nor should we. The technologies we have created hold ample possibilities for a new collaboration between Nature and Man, but for this to happen, there must be a melding of disciplines, a new communal dialogue that talks in terms of global rather than regional. Ecology must come to the built environment on a deeper level than simply airflow, site orientation and solar hot water. What is needed is a fundamental shift in philosophy on all levels.

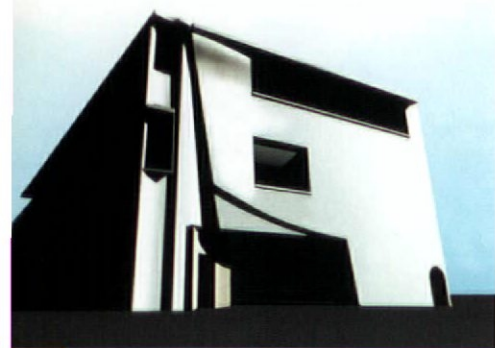
Architects, designers, filmmakers and artists hold one of the key tools for changing the way we think about our world—the visual icon. The power of visuals is the very tool mass marketing uses to deaden our minds. As a creative community, we have the ability to slowly infiltrate and transform this mass visual iconography and begin burning a deeper sense of ecological respect into the collective consciousness. This goal is attainable, however, only if we are willing to accept a broader political and economic role, becoming more responsible for code regulations, civic design, community business and real estate assessments. Los Angeles, with its Modernist tradition of inside/outside living, already holds community sensibilities toward eco-consideration. We have a timely opportunity to set new ideals; to invent, evaluate, examine and explore. We have the power to demand more from our clients.

Of course, none of these issues are new. Why then, does the inability to comprehend the urgency of ecological policy continue to plague us? Is it that the statistics and predictions are so cataclysmic, so terrifying, that we shut them out of our minds? Or is it simply procrastination? I leave you with this image: You have a stack of papers on your desk that you are working through. One task is small, but difficult for you to confront. You decide to place the task in a 'tomorrow' box, to be dealt with another day. A week, a month, a year goes by and suddenly, as if without warning, that buried task is due. By this time what was once small and easily resolved is now in crisis mode.

This issue of LA Architect reflects on infill projects, adaptive re-use, solar energy and land re-appropriation. Get involved.

LAURA HULL
EDITOR





Pasadena Museum of Art

Dedicated to the exhibition of California art, architecture, and design from 1850 to the present, the Pasadena Museum of California Art is scheduled to open in June 2002. The 30,000 square foot mixed-use structure designed by Johnson Favaro Architecture and Urban Design will be the latest addition to the vibrant urban redevelopment area. Influenced by environmental artist James Turrell, the elemental nature of art and its connection to light and space is a theme repeated throughout the building. Features include a 6,000 square foot main gallery, a community room, and a bookstore, as well as a 5,000 square foot private residence for the museum founders, Robert and Arlene Oltman.

www.pmcaonline.org
or 626-568-3665

Art on the Outside

Whether stuck in traffic or walking on foot, prepare to be entertained on Santa Monica Boulevard in West Hollywood beginning April 27, 2002. As part of the City's new Art on the Outside program, the famed thoroughfare will be stage to "Edges and Hedges," the first of several public art installations, featuring seven renowned artists from across the country. Displayed for seven months, the project includes three pieces by Los Angeles-based artists: a giant lawn chair upholstered in artificial grass by Blue McRight, a freeform structural bamboo installation by Stephen Glassman, and an 8-foot tall dining table and chairs constructed from real and artificial plants by Keith Sklar.



MoMA's New Queens Satellite

The Museum of Modern Art is scheduled to open a multi-use facility and temporary exhibition space on June 29, 2002. Housed in the former industrial site of the Swingline stapler factory, the four-level building encompasses 160,000 square feet, with 25,000 square feet of unobstructed exhibition space. For the project, MoMA partnered Los Angeles-based architect Michael Maltzan with Cooper Robertson & Partners of New York. The new facility will serve as the Museum's primary exhibition space until early 2005 while the midtown Manhattan location is expanded and redesigned by architect Yoshio Taniguchi. www.moma.org or 212-708-9431.



Left to right:

The Geometry of Seeing: Perspective and the Dawn of Virtual Space

Tommaso Laureti
Italian, 1530-1602
Design for a portion of an illusionist ceiling, 1583
Engraving
8 3/8 x 12 5/8
(21.3 x 32.3 cm)
Getty Research Institute
85-B16211

The Sacred Spaces of Pieter Saenredam

Pieter Saenredam
The nave and choir of the Dom in Utrecht seen to the east, 1651
Oil on panel
Collection: Los Angeles, Mrs. Edward W. Carter

events

Two complementary exhibitions focusing on architecture will be on view at the **Getty Center**. Presenting a broad range of materials including books, prints, drawings, and paintings spanning a period of roughly four centuries, *The Geometry of Seeing: Perspective and the Dawn of Virtual Space* examines the multifaceted nature of perspective science and its applications. *The Sacred Spaces of Pieter Saenredam* examines a series of drawing and paintings made of the churches of Utrecht during a stay in the summer of 1636. Presented at the Getty Research Institute and the J. Paul Getty Museum respectively, both exhibitions will be on view until July 7, 2002.

www.getty.edu or 310-440-7300.

Vitra Design Museum of Weil am Rhein, Germany, in conjunction with the Centre George Pompidou, Paris, and the Centre International de Recherche et d'Education Culturelle et Agricole, will offer a series of summer workshops conducted by internationally famous designers and architects. Held at Domaine de Boisbuchet, an historical county estate in the southwest of France, the courses will address both practical techniques and theoretical issues. Two workshops per week will take place in the period from July 7 to September 21, 2002.

www.design-museum.de
or 011-49-7621-702-3574.

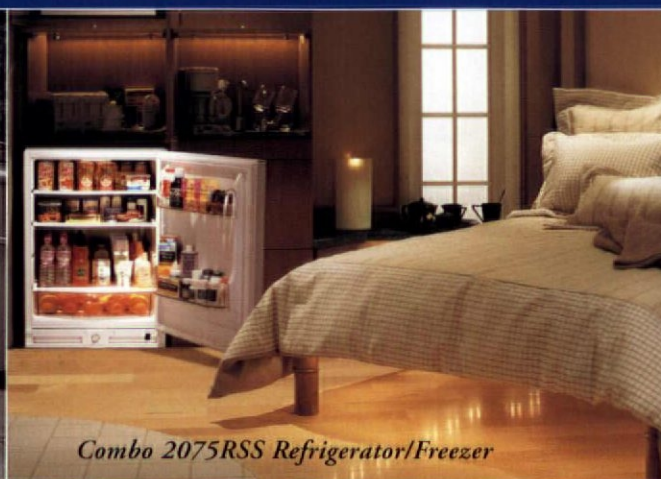
Something New is Taking Shape

INTRODUCING ÉCHELON™ U-Line's new Échelon series is in great shape both inside and out. Graceful interiors feature encapsulated spill-proof shelves and stylishly contoured adjustable in-door storage. Elegant exterior options include full overlay doors which blend seamlessly with cabinetry and full wrap stainless steel doors that are ideal for both indoor and outdoor environments.

See what's new for **every room** from U-Line.



2075R Refrigerator



Combo 2075RSS Refrigerator/Freezer



Échelon™

S E R I E S



2075WC Wine Captain

F O R E V E R Y R O O M T H E R E I S A U - L I N E™

For a literature request or to make an appointment to visit our showroom, please contact Purcell Murray Company or visit our website at: www.purcellmurray.com.

Northern California
185 Park Lane
Brisbane, CA 94005
800.892.4040

Southern California
15400 Graham Street, Suite 102
Huntington Beach, CA 92649
800.294.0644

Memoria In Aeterna

The Maslon House

ARCHITECT:

Richard Neutra

CLIENTS:

Luella and Samuel Maslon

1963-2002

*...Perhaps there remains for us
some tree on a hillside, which
every day we can take into our
visions; there remains for us
yesterday's street and the loyalty
of a habit so much at ease when
it stayed with us that it moved
in and never left.*

—RILKE, THE FIRST ELEGY



Photos by David Glomb.

People and Projects

Lawrence Scarpa and Angela Brooks of Pugh+Scarpa have co-founded a new non-profit organization, **Livable Places**. The mission is to provide more livable and sustainable affordable housing on problematic urban sites and to influence and change the vision of urban policy makers and voters. With nearly one million dollars in grants already received, Livable Places expects to have its first project underway sometime this year.

Bob Blair retired from Blair Graphics on March 29, 2002. Bob's blueprinting skills, love of architecture, and convivial nature will be greatly missed. The company will continue in the good hands of Rick Porter, who has been with Blair Graphics for 18 years. Retiring to Durango, Colorado, Blair and wife Tricia will become architectural clients for a change as they design a mountaintop home.

Two new Senior Associates, **Edmund Einy, AIA**, and **Eyal Perchik, AIA**, have joined the team of Anshen+Allen Los Angeles, while two other staff members, Michael Gould, AIA, and Suzanne Jagers, received promotions for their outstanding contributions to the office. HHPA announced a new principal, Douglas Moss, AIA, and a new senior associate, John Fontillas, AIA. Zimmer Gunsul Frasca Partnership announced the promotion of Ted Hyman, AIA, to Partner, and the promotion of Lisa Padilla, AIA, to Principal. The following individuals have been appointed to Senior Associates at Widon Wein Cohen O'Leary Tersawa (WWCOT): Jeff Grodsky, Chris Sahlin, Stan Shipley, Dennis Tanida, Larry Taniguchi, and Dean Vlahos.

RoTo Architects has been selected as architect of the new Liberty Wildlife Center in Phoenix, Arizona. No stranger to ecological and environmental projects, RoTo's design for the 30,000-square-foot facility will feature a rehabilitation center for injured wildlife. The Center's commitment to community education will be emphasized with interactive display areas and a trail that meanders through the aviary and eagle feeding station.



Rendering by George Bungarda.

CHINATOWN STATION

Gold Line

Extending nearly 14 miles and linking dozens of neighborhoods, the Gold Line light rail will provide a much-needed public transportation alternative to city-dwellers residing near the Pasadena/Downtown corridor. In an effort to ensure that all of the stations enrich the surrounding communities, art and landscape are a vital component at all 13 Gold Line Stations. At the Chinatown station, for example, **Meléndrez Design Partners**, the project's urban designer, brought in Chinese-American landscape architect and Feng Shui expert **Shihli Liu** to review the landscape design for the plaza and collaborate with artist **Chusien Chang**. The Gold Line is scheduled to open in July 2003.

Dream in detail...



Cal Tech Fairchild Library

Moore Ruble Yudell

We can build it.

BUILDING
SMARTER

MORLEY BUILDERS

www.morleybuilders.com

contractors license no. 649432





Barton Myers Associates, Inc.

Old and new harmoniously coexist in the adaptive re-use of the Sacramento Hall of Justice. In an effort to keep the historic property alive and viable, Barton Myers Associates, Inc. remodeled the original 1917 structure, and added a new 15,100-square-foot wing. Employing steel, glass, and a smooth-troweled plaster skin, the addition complements the brick and terra-cotta building without resorting to mimicry. The Hall of Justice was awarded the Rehabilitation & Adaptive Re-Use Award by the California Preservation Foundation.



STOREHOUSE

Fellowship Award

The **Loeb Fellowship** was established by Harvard University in 1970 to nurture the leadership potential of individuals dedicated to the improvement of the built and natural environment. Based at the Graduate School of Design, the program offers ten annual postprofessional awards for independent study. Among the recipients for 2002-2003 are three Los Angeles-based women: Kathleen Bullard, Director of the Los Angeles River Center and Gardens for the Mountains Recreation and Conservation Authority; Josephine Ramirez, a program officer with the Getty Grant Program in Los Angeles, specializing in the cultural arts area; and Jennifer Siegal, the principal of the Office of Mobile Design, specializing in non-permanently sited structures.

The Storehouse project by Jennifer Siegal is being built for the Smithsonian Cooper Hewitt 2003 National Design Triennial.

Awards/Competitions

Mark Zuckerman and Monty Lawton of **In House** have been awarded the prestigious 2001 GOOD DESIGN® award, presented by the Chicago Athenaeum: Museum of Architecture and Design. The award was given to the pair for their design of the 'Pocket Chair', a polycarbonate and chrome café chair that sports a handy pocket for whatever suits your fancy. The award was founded in 1950 and has showcased some of America's greatest designers including Ray and Charles Eames, George Nelson and Florence Knoll.

Whittier's historic **Hoover Hotel**, originally built in 1930, recently received the National Association of Home Builders Best of Seniors' Housing Gold Award and Judges' Innovation Award. Converted earlier this year, this once upscale hotel now offers affordable living for seniors. Santa Monica-based Killefer Flammang Architects was selected by the developer to restore the original integrity of one of the best remaining examples of Spanish Revival architecture in the city.

Architecture for Humanity, founded in 1999, announces its 2002 international design competition. The non-profit organization promotes architectural and design solutions to global, social, and humanitarian problems. For this year's contest, architects are asked to develop designs for a fully equipped mobile medical unit and HIV/AIDS treatment center for use specifically in Africa. Beginning May 1, 2002, design criteria will be available at www.architectureforhumanity.org. The deadline for submissions is November 1, 2002, and finalists will be announced on World AIDS Day (December 1, 2002) at an exhibition held in New York.

Cooper Lighting is accepting entries for its 26th annual national lighting competition. Focusing on furthering the understanding, knowledge, and function of lighting as a primary element in design, the Cooper Source Awards will recognize the achievements of both professionals and students. The competition will take place in November 2002.

www.cooperlighting.com
or 770-486-4800.

Klaessons

Adam Chair
Design: Simo Heikkilä,
Yrjö Wäherheimo



Flok Chair
Design: Simo Heikkilä,
Yrjö Wäherheimo



Eva Chair
Design: Simo Heikkilä,
Yrjö Wäherheimo



LAMPA = MÖBLER

DET HANDLAR OM DIG
(IT'S ALL ABOUT YOU)

8317 BEVERLY BOULEVARD
LOS ANGELES CALIFORNIA 90048
TEL 323/852 1542 | FAX 323/852 1712
www.lampamobler.com

WARM EVENINGS. COOL FURNITURE.



The Classic Outdoor Furniture of Richard Schultz. Available exclusively at Jules Seltzer Associates, the finest in classic and contemporary furnishings.

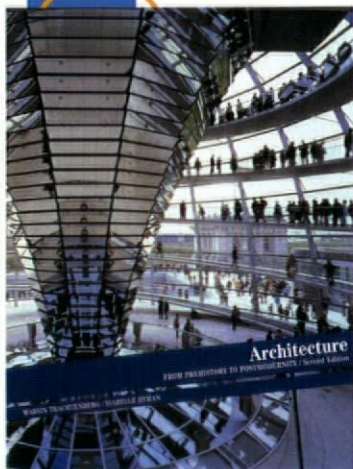

■ Jules Seltzer Associates

INVENTIVE DESIGN

Case Study Houses

(ELIZABETH A.T. SMITH, TASCHEN, \$150 HC) ISBN 3-8228-6412-9

Surprisingly, this massive tome is not bound in plates of steel as a complement to the wood boards enclosing Neutra. Though one's first reaction is to call for a forklift and a lantern, this book—like its predecessor—justifies its bulk and price. It's the tribute John Entenza's initiative has earned: for his achievement in proposing 36 innovative houses and getting 24 built, and for the project's enduring fame, from Tokyo to Auckland. In contrast to the MOCA catalogue for Smith's exhibition *Blueprints for Modern Living*, the classic photos and many unfamiliar sketches leap off these pages. The story is told chronologically, with covers and text from the issues of *Arts + Architecture* in which these plans were first unveiled. A treasure—well worth a splurge.



Paul Rudolph: the Florida Houses

(CHRISTOPHER DOMIN & JOSEPH KING, PRINCETON ARCHITECTURAL PRESS, \$40 HC) ISBN 1-56898-266-6

As the Case Study program got under way in southern California, Rudolph launched his own from his office in Sarasota on Florida's Gulf coast. For two decades (with time off for U.S. Navy service) he created (first with Ralph Twitchell and then independently) a succession of airy pavilions that mitigated the steamy heat and filtered the brilliant light. In Ezra Stoller's crisp period photographs these houses seem almost dreamlike—too graceful and pure to endure storms and the crass consumerism of waterfront development. And yet, despite the pressure of escalating land prices and the cult of gigantism, most of these houses have survived in their original form, and several have been lovingly restored. Every aficionado of mid-century modern should buy this elegant volume.

Richard Neutra's Windshield House

(EDITED BY DIETRICH NEUMANN, YALE UNIVERSITY PRESS, \$22.95 PB) ISBN 0-300-09203-2

An illuminating miniature on a legendary house that was almost destroyed by the New England hurricane of 1938 and succumbed to fire in 1973. It was Neutra's grandest—and most unlikely—commission: a summer house for a famous Rhode Island family on Fishers Island. John Nicholas Brown picked Neutra after seeing the MoMA exhibition on modern architecture that included the Lovell Health House. Neumann, a professor of architecture at Brown University, recently curated an exhibition on the house that may eventually be shown in LA. Meanwhile we can enjoy his entertaining account of how the patrician client and progressive architect corresponded and faced off, and the camel that resulted from the collaboration of this odd couple.

Architecture: from Prehistory to Postmodernity

(MARVIN TRACHTENBERG & ISABELLE HYMAN, 2ND EDITION, ABRAMS, \$95 HC) ISBN 0-8109-0607-4

An update of an acclaimed survey of world architecture that is a much better read than its drab illustrations, dull layout and paucity of plans would suggest. Indeed, it's as hard to put down as it is to heft. The close analyses of Philip Johnson's AT&T tower in New York and Norman Foster's HKS tower in Hong Kong are brilliant, and the authors have the audacity to suggest that the high tech look of the one is as dishonest as the faux antique masonry of the other. This is an example of how the authors illuminate architectural history with concrete examples rather than windy generalizations.

Landscape Design: a Cultural and Architectural History

(ELIZABETH BARLOW ROGERS, ABRAMS, \$75 HC) ISBN 08109-4253-4

From Nineveh to a mobile home in Pecos, NM, Rogers casts a wide net, exploring the evolution of formal landscaping in parallel to humans' urge to put their mark on the earth. A scholar, who administered New York's Central Park for two decades, she provides a compelling account of the cultural roots that underlie the plantings, explaining the ideas inherent in unfamiliar and classic gardens. Every page contains sharp insights—for example, her suggestion that the broken column that the Baron de Monville built as his house at the Desert de Retz outside Paris in the 1780s portended the revolution that would sweep away the civilization he cherished. The abundance of plans and illustrations do ample justice to the text.

CONTINUED ON NEXT PAGE >>

CASE STUDY HOUSES

THE COMPLETE CSH PROGRAM

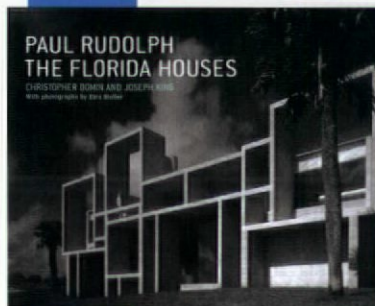
1945-1966

TASCHEN

PAUL RUDOLPH THE FLORIDA HOUSES

CHRISTOPHER DOMIN AND JOSEPH KING

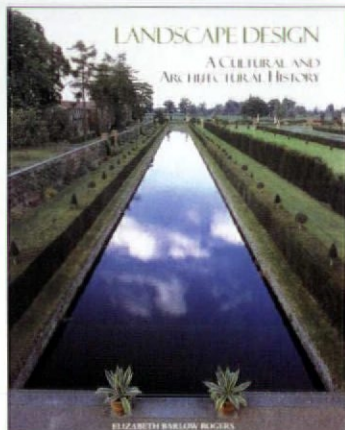
with photographs by Ezra Stoller



LANDSCAPE DESIGN

A CULTURAL AND ARCHITECTURAL HISTORY

ELIZABETH BARLOW ROGERS



miniFlex™



Changing the way you light by changing itself.

Uplight, downlight, up + downlight.

Metal halide, compact fluorescent, incandescent.

Conical glass, gel filters, concentric rings.

It's your choice.



ARCHITECTURAL
AREA
LIGHTING

714.994.2700
fax 714.994.0522
www.aal.net



books

reviews by michael webb

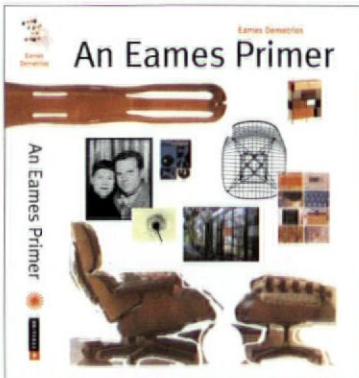
central european avant-gardes: exchange and transformation, 1910-1930



Central European Avant-Gardes: Exchange and Transformation, 1910-1930

(EDITED BY TIMOTHY O. BENSON. THE MIT PRESS, \$48 HC) ISBN 0-262-02522-1

A handsome catalogue of the exhibition that Benson, head of the Rifkind Center for German Expressionist Studies, curated at LACMA, and sent on to Munich and Berlin. The design of the book—by Scott Taylor with Katherine Go—perfectly captures the impassioned experimentation that occurred in cities all over central Europe before it was snuffed out by political reactionaries who hated free-thinking artists. A few familiar names—Brancusi, Moholy-Nagy, and El Lissitzky—flit through these pages, but most are as little-known as their movements. All were, to some degree, revolutionaries and even participated in street battles in Berlin and Budapest in the chaotic aftermath of the first World War. The world changed around them, and it's fascinating to discover, so long after that vanished era, how well they expressed the progressive spirit of the age.



Shigeru Ban

(PRINCETON ARCHITECTURAL PRESS, \$35 HC) ISBN 1-56898-234-8

A must-have monograph that is as lucid, intelligent, and unpretentious as its subject—and at a bargain price. Ban combines a respect for the Japanese architectural tradition of simple, open, lightweight structures with the theoretical rigor he absorbed from John Hejduc, his teacher at Cooper Union. His signature element is the cardboard tube (first used as an expedient in his installation of an Aalto exhibition) and since employed as the structural support for houses, a post-earthquake church in Kobe, a graceful canopy over the MoMA garden, and the Japanese Pavilion at Expo 2000 in Hanover. Ban's oeuvre includes provocative private houses and temporary shelters for disaster victims.

Wood: New Directions in Design and Architecture

(NAOMI STUNGO. CHRONICLE BOOKS, \$29.95 PB) ISBN 0-8118-3235-X

You don't have to be a tree-hugger to love this book, which is as appealing to the senses as a forest after a spring shower. Stungo is based in London and the majority of the 31 buildings are European, though there are a few from Australia, Japan, and north America—including the marvelous Skyrose

Chapel of Fay Jones and Maurice Jennings in Whittier. Sections examine green architecture, structural possibilities, and updating the vernacular, and houses are balanced by schools, museums, and sports buildings. Excellent photographs, plans, and sections supplement the concise text.

An Eames Primer

(EAMES DEMETRIOS. UNIVERSE PUBLISHING, \$29.95 PB) ISBN 0-7893-0629-8

The Eameses stood as firm as rocks off Venice Beach: they despised fashion and created timeless objects that look as fresh today as when they were first made, up to 60 years ago. Here is a glimpse behind the scenes; an exploration of how Charles, Ray, and their dedicated associates worked painstakingly to get every piece as close to their exacting ideals as it could be. As their grandson tells it, often in the words of their associates, everything was based on identifying needs and figuring out solutions. The office enjoyed extraordinary freedom—from deadlines and commercial pressures—yet accepted all kinds of constraints and turned them to advantage. The Eames classics have become so familiar and have been analyzed and applauded so often that one might assume there is nothing of significance left to be said. Demetrios' engaging account proves otherwise.

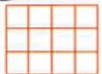
Every Room Tells a Story: Tales from the Pages of nest Magazine

(EDITED BY JOSEPH HOLTZMAN. DAP, \$45 HC) ISBN 1-891024-28-0

Holtzman is the John Waters of interior design: ironic, iconoclastic, an impresario of the outrageous. His publication is die-cut and drilled (I thought Grant Mudford was going to punch him out for piercing his images when the two met at an LA reception for nest) but never dull. This editor has progressed far beyond conventional notions of good taste, juxtaposing stately homes and prison cells, trailers and Carlo Mollino's Turin apartment in a surreal collision of styles. As a minimalist I put down this book with a shudder—the riotous excess brought on an attack of claustrophobia—but others may love it.



+ALU2000® and FG 368 chestnut cherry veneer
A perfect blend of aluminum and genuine veneer. **Kitchens with sense appeal.**

**poggen
pohl** 



Visit our Poggenpohl Studio at:

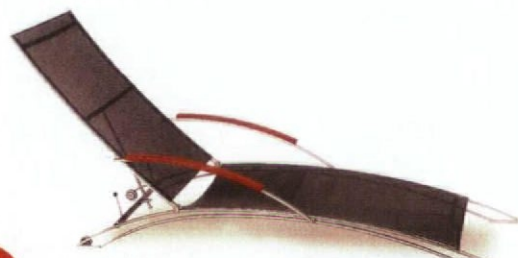
Pacific Designer Center, 8687 Melrose Ave - Suite B 188
West Hollywood, CA 90069 • Tel.: (310) 289-4901 • Fax: (310) 289-8527 • E-Mail: poggenpohl@earthlink.net

To order our comprehensive literature package, please send \$18.00 to:
Poggenpohl US, Inc., 145 Route 46 West, Suite 200, Wayne, NJ 07470
Tel: 1-800-987-0553 or 973-812-8900 x16 • Fax: 973-812-9320 • www.poggenpohl-usa.com

MATERIALS + TRENDS



Brown Jordan



Henry Hall Designs



Architectural Area Lighting



The Dirt Market

When you relax in this all-natural, 100% cork armless lounge chair by **KorQinc**, you don't have to feel guilty that yet another tree was sacrificed in the name of design. A renewable resource, the Mediterranean oak regenerates its cork bark to be harvested time and time again. www.korqinc.com or 212-758-2593.

Wave, by Brown Jordan, melds elastomeric fabric into an ergonomic form with a ribbon-like aluminum profile. Depending on the light, the color of the finish shifts from green to blue. www.brownjordan.com or 800-743-4252.

KorQinc

Henry Hall Design's Flexy Batyline® **Mesh Chaise** is available in funky retro tones of blue, ecru, orange, and turquoise. The chaise is made from flexible mesh (rip-proof, mildew and UV resistant) set in a stainless steel frame with teak arms and rubber wheels. www.henryhalldesigns.com or 415-863-4868.

Using ceramic metal halide lamps to combine soft, low brightness with high color rendering, **Indirect T Luninaire**, by Architectural Area Lighting, is available with a round or square pivoting reflector. Optional color filters and glow rings available. www.aal.net or 714-994-2700.

DirtMarket provides Internet-based tools to reduce the cost, waste, and resources required to move excavation material on construction projects. Located at www.dirtmarket.com, this comprehensive member network provides real-time information. Acting as a "matchmaker," DirtMarket links construction projects in the same region to coordinate the sharing and transference of excess materials.

Many individuals would assert that materials slated for the city dump hold no value. By milling once dump-destined trees into beautiful lumber, **East-West Urban Forest Products** has developed a conservation-inspired business based on just that principle. Hardwoods include Carolina cherry, black acacia, and melaleuca with softwoods of Fern pine, Canary Island pine, and cedar. www.eastwestwood.com or 760-458-0769.

product watch



INEX

furniture • lighting • accessories • kitchen • custom manufacturing

SHOWROOM: 1431-B COLORADO AVE • SANTA MONICA, CA • 90404
TELEPHONE 310-393-4948 • TELEFAX 310-393-3669



BRICK
design: Ali A. Alam



PROFILE

SHAPE SHIFTER

A BRIDGE THAT RESPONDS TO MOVEMENT



ARTIST/DESIGNER MICHAEL JANTZEN INHABITS A WORLD OF ENDLESS POSSIBILITIES. Challenged by a future with less usable land and nomadic tendencies, Jantzen designs mobile systems of construction that are deeply rooted in the fundamentals of Fuller philosophy. These modular units have become research way stations and experimental housing for the likes of NASA and a handful of university wilderness centers. Recently his imagination has been lodged in cyberspace, creating virtual reality environments that he implants into living and working situations.

So what's on his mind these days? Advanced Structures, Inc., a Marina del Rey engineering group known for space frame technology and innovations in structural glass, commissioned Jantzen to design projects that incorporate materials that define their company. What resulted was the Time Space Transformation Bridge, a footbridge that responds to your feet.

Jantzen's concept begins with a long cylinder fabricated from steel and clad in curved, frosted glass panels, etched with a grid design. A number of the panels house photovoltaic cells that are keyed to motion sensors lodged in the glass floor of the bridge. As a walker enters the bridge, his movement triggers a response that is relayed to the curved glass panels, which in turn lift along tracks embedded in the steel frame. As the frame opens, the walker's view from the bridge begins to change. The motion sensors are based on the frequency of steps, the weight of the person, or a combination of the two. "I am playing with the idea of installing intelligence in a structure and having that structure become aware and responsive on some level," explains Jantzen. "It's a sculpture, basically, that you can walk through that also happens to be performing the specific function of allowing people to go from one side to the other." True to character, Jantzen once again suspends the line between art and architecture. ■

www.humanshelter.org



ERO/S/
Polycarbonate and Aluminum
Eight Colors
Design Philippe Starck

Kartell

ANNOUNCING THE OPENING OF KARTELL IN LOS ANGELES

8815 Beverly Blvd., Los Angeles, CA 90048

Tel. 310 271 0178 • www.kartell.com

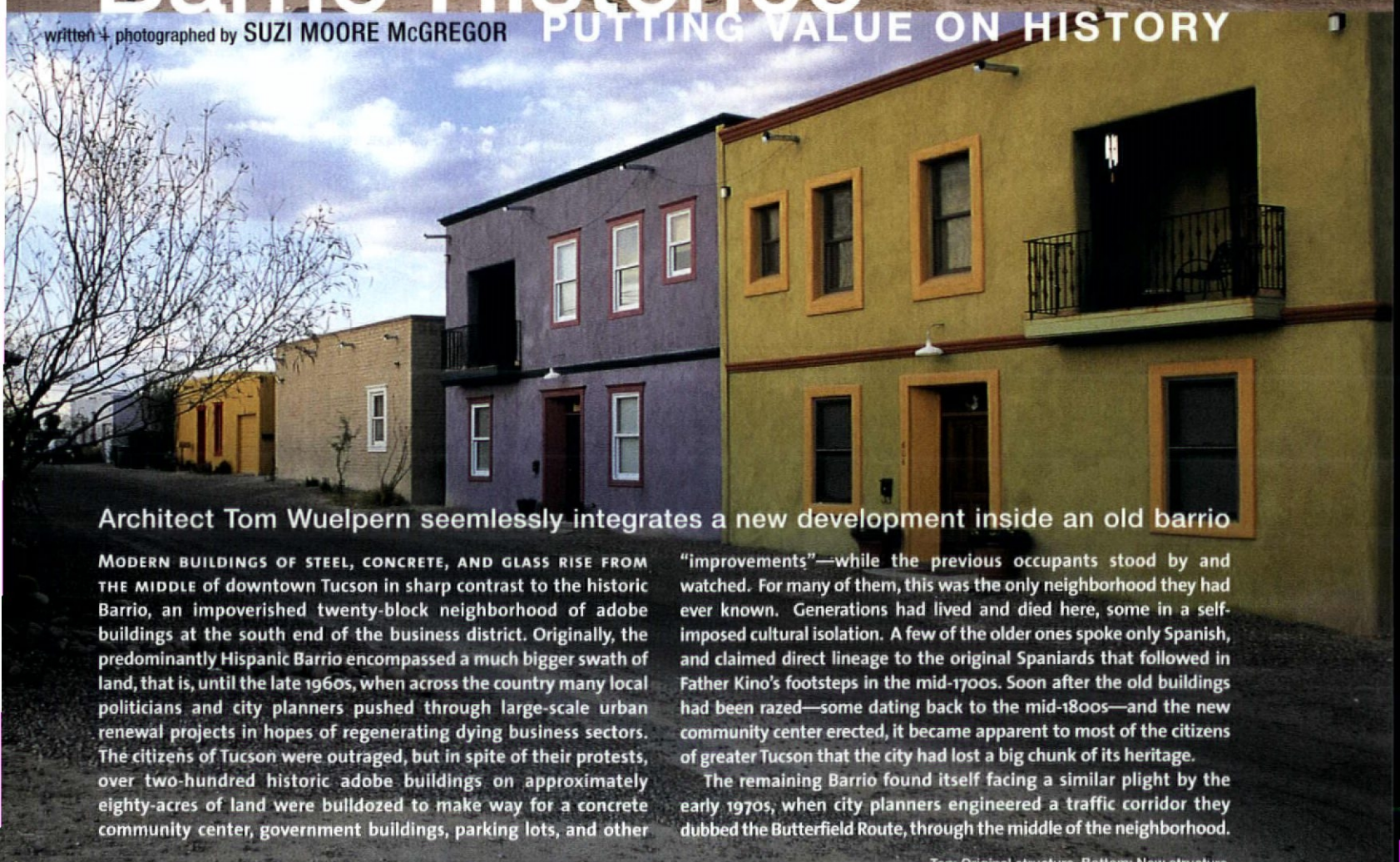


NEIGHBORHOOD

Barrio Historico—

written + photographed by SUZI MOORE MCGREGOR

PUTTING VALUE ON HISTORY



Architect Tom Wuelpern seamlessly integrates a new development inside an old barrio

MODERN BUILDINGS OF STEEL, CONCRETE, AND GLASS RISE FROM THE MIDDLE of downtown Tucson in sharp contrast to the historic Barrio, an impoverished twenty-block neighborhood of adobe buildings at the south end of the business district. Originally, the predominantly Hispanic Barrio encompassed a much bigger swath of land, that is, until the late 1960s, when across the country many local politicians and city planners pushed through large-scale urban renewal projects in hopes of regenerating dying business sectors. The citizens of Tucson were outraged, but in spite of their protests, over two-hundred historic adobe buildings on approximately eighty-acres of land were bulldozed to make way for a concrete community center, government buildings, parking lots, and other

“improvements”—while the previous occupants stood by and watched. For many of them, this was the only neighborhood they had ever known. Generations had lived and died here, some in a self-imposed cultural isolation. A few of the older ones spoke only Spanish, and claimed direct lineage to the original Spaniards that followed in Father Kino’s footsteps in the mid-1700s. Soon after the old buildings had been razed—some dating back to the mid-1800s—and the new community center erected, it became apparent to most of the citizens of greater Tucson that the city had lost a big chunk of its heritage.

The remaining Barrio found itself facing a similar plight by the early 1970s, when city planners engineered a traffic corridor they dubbed the Butterfield Route, through the middle of the neighborhood.

Top: Original structure. Bottom: New structure.

Steel. Malleable.

www.prulite.com

1737 East 22nd Street
Los Angeles, Ca 90058
213.746.0360

PRUDENTIAL LTG.

Lighting solutions



This time a group of citizens intervened, securing historic designation for the entire neighborhood, which was finalized by 1975—but another tidal wave was forming. One businessman, in particular, began buying the old adobes across from the busy Community Center, and restoring them back to their original condition. The buildings, originally rentals and individual houses, shape-shifted into upscale office spaces, a trendy bar and restaurant, and pricey apartment rentals. Many original occupants could no longer afford the Barrio's gentrified fringes and moved into public housing.

Today, outside interests continue to nibble away at the Barrio's outer edges, but its fundamental character remains intact with numerous adobe homes flush to the street and strung together like row houses, sometimes forming central courtyards or active outdoor

living spaces shared by all the residents. The long lengths of plastered adobe walls are protected by either flat roofs with parapets, or hip and gable roofs, often made out of corrugated sheet metal or wood. During summer evenings, kitchen chairs are parked outside the front door next to the pavement, where family and friends visit, a reminder that the community forms a real neighborhood. The style of architecture and sense of community is what initially attracted design-builder Tom Wuelpern. When he first discovered the Barrio in the early 1980s, his interest was not in the yuppified fringes, but in the central core where there was still a rich mix of people as well as parcels of undeveloped land—perfect for planned infill projects using indigenous designs and materials, such as adobe and rammed earth, which could grow from the site, climate, and history.

New structure. Inset: New structure under construction.



KITCHENS

BATHS

WARDROBES

Certified Kitchen

Designs by

Troy Adams, CKD

a member of the

National

Kitchen and Bath

Association

Pacific Design

Center

8687 Melrose

Avenue, #G-292

(310) 657-1400

facsimile

(310) 657-1420,

studiobecker®

www.la.studiobecker.com



Wuelpert, who holds degrees in architecture and environmental planning, started working with earthen architecture right after graduation. By 1985, he partnered with builder Michael Keith, and planned a new neighborhood inside the old Barrio. Their goal was to meld sustainability with historic design, using the Barrio's existing architecture as a template. They designed zero setbacks, which would bring neighbors closer together, and decided on vivid colors to reflect local culture.

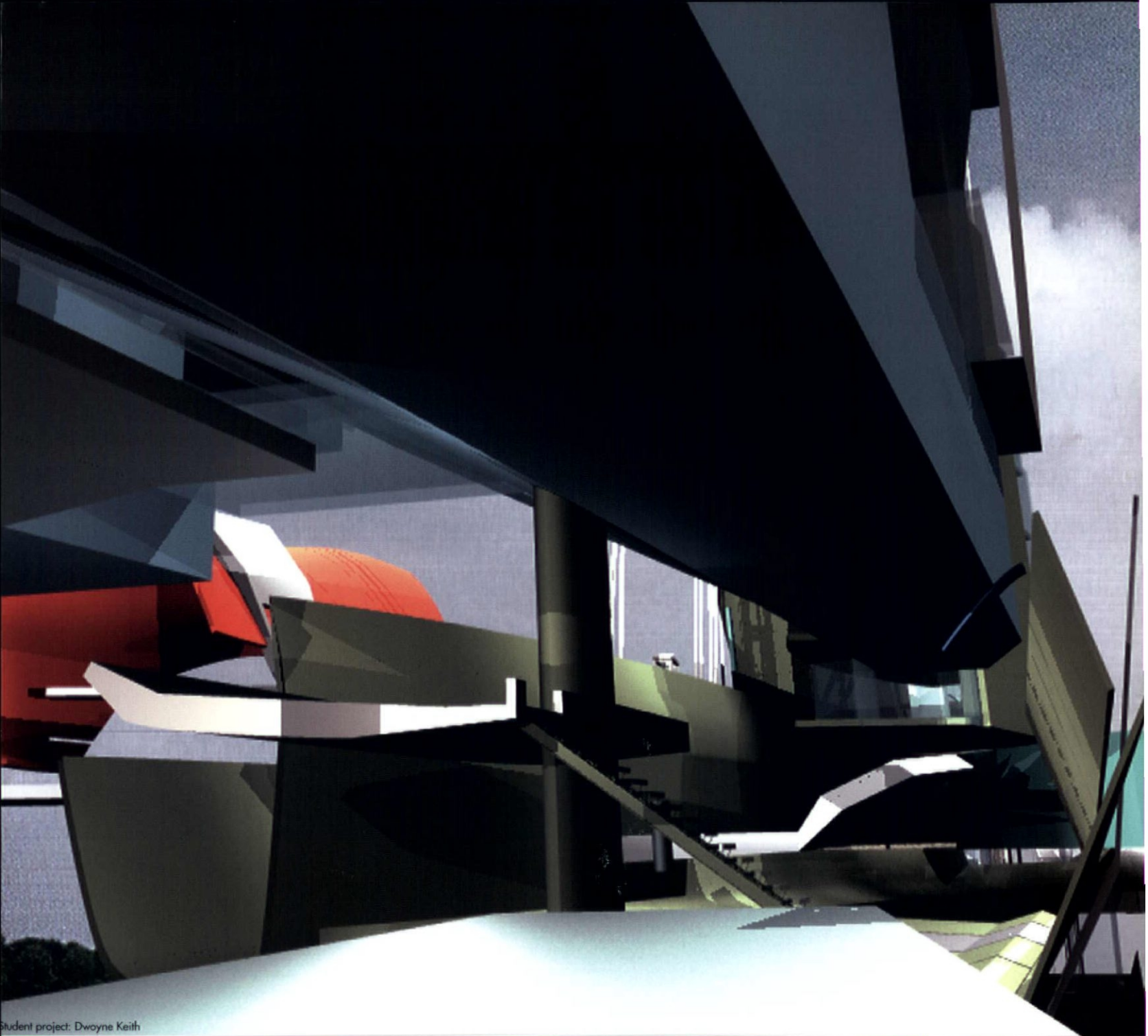
The first home sold to a friend, and Tom Wuelpert decided to move into the other, where he lives today with his wife and daughter. Keith moved on to other projects, but Wuelpert built fourteen more adobe and rammed earth houses and duplexes, which are a mix of rentals and single-family residences in order to attract a wide variety of people. When calculating square footage, Wuelpert questioned how big would be big enough, and wondered how

many people might be willing to occupy a smaller place on our planet. In the end, he traded square footage for quality, staggering home sizes from 800-square-feet to 2300-square-feet.

Each residence has been carefully sited to take advantage of the winter sun through south-facing windows with deep splayed reveals. Street-facing walls are two feet thick, enough mass to buffer noise from local traffic. Other exterior walls are eighteen inches, stabilizing interior temperatures. Steel replaces conventional wood framing, reducing the impact on limited timber supplies. Shallow fireplaces give maximum warmth, along with wall furnaces for backup heat in the winter and simple evaporative coolers, ceiling fans, and ventilation to take care of summer heat. Solar hot water heaters were installed for additional energy conservation.

Patterned after the old neighborhood, each exterior is unique. Staggered rooflines and elevations add interest and individuality,

Top: New structure (duplex). Bottom: Original structure.



Student project: Dwayne Keith

BUILDING THE RIGHT THING

The Architecture Program emphasizes, analyzes, and debates the role of the architect/citizen as cultural communicator and builder responsive to societal, cultural, and environmental challenges. We integrate into the design curriculum recent innovations in computer-aided design, multi-media, and sustainable technologies.

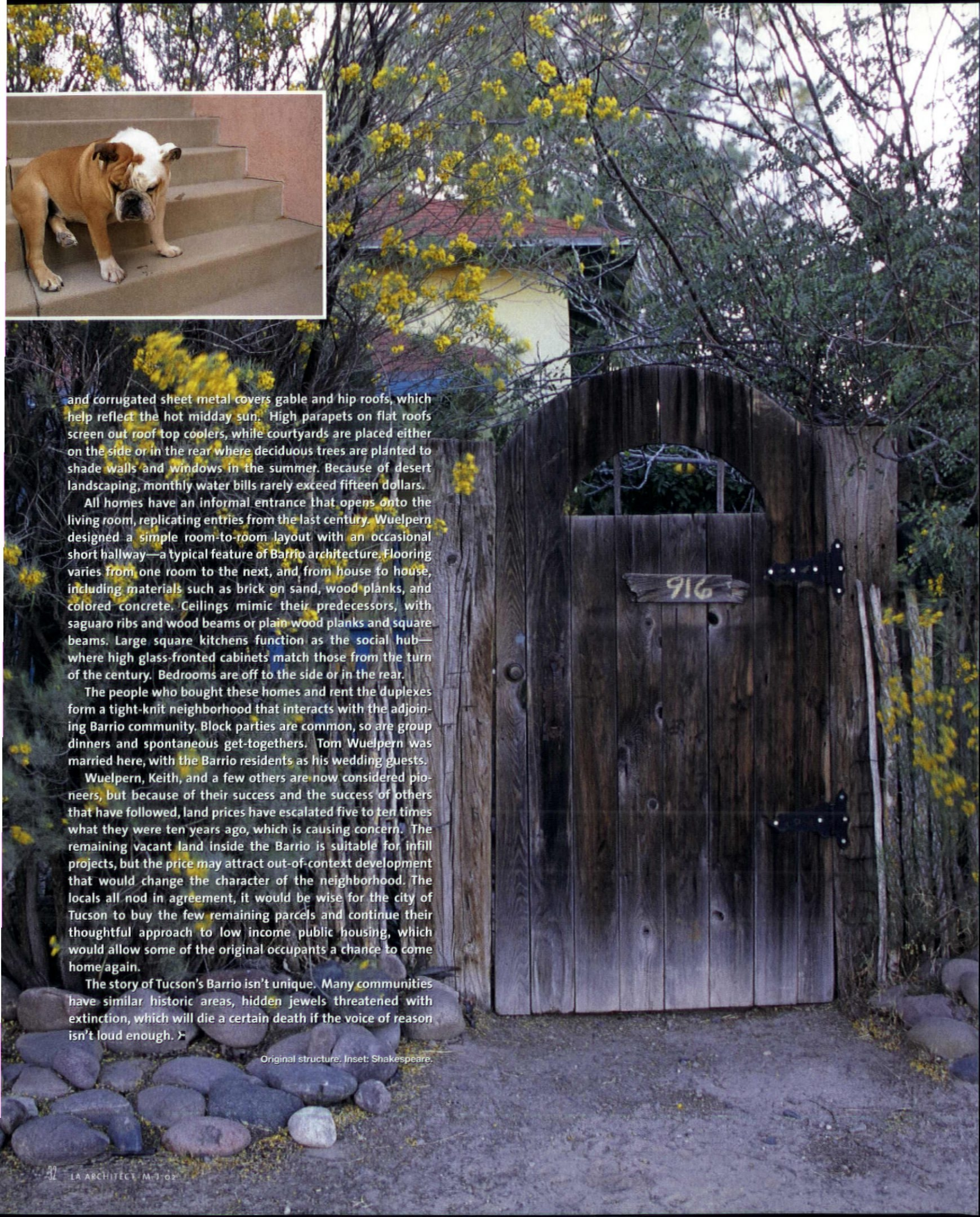
In the Interior Architecture Program students explore how the physical and social join to create interior spaces infused with aesthetic and cultural relevance. Program and rituals of inhabiting space inform the design and discernment of spatial form, color, light, and materials.

WOODBURY UNIVERSITY
ARCHITECTURE • INTERIOR ARCHITECTURE
BURBANK • LA • HOLLYWOOD • SAN DIEGO

1.
818.
767.
0888

619.235.2900
(San Diego campus)

www.woodbury.edu



and corrugated sheet metal covers gable and hip roofs, which help reflect the hot midday sun. High parapets on flat roofs screen out roof top coolers, while courtyards are placed either on the side or in the rear where deciduous trees are planted to shade walls and windows in the summer. Because of desert landscaping, monthly water bills rarely exceed fifteen dollars.

All homes have an informal entrance that opens onto the living room, replicating entries from the last century. Wuelper designed a simple room-to-room layout with an occasional short hallway—a typical feature of Barrio architecture. Flooring varies from one room to the next, and from house to house, including materials such as brick on sand, wood planks, and colored concrete. Ceilings mimic their predecessors, with saguaro ribs and wood beams or plain wood planks and square beams. Large square kitchens function as the social hub—where high glass-fronted cabinets match those from the turn of the century. Bedrooms are off to the side or in the rear.

The people who bought these homes and rent the duplexes form a tight-knit neighborhood that interacts with the adjoining Barrio community. Block parties are common, so are group dinners and spontaneous get-togethers. Tom Wuelper was married here, with the Barrio residents as his wedding guests.

Wuelper, Keith, and a few others are now considered pioneers, but because of their success and the success of others that have followed, land prices have escalated five to ten times what they were ten years ago, which is causing concern. The remaining vacant land inside the Barrio is suitable for infill projects, but the price may attract out-of-context development that would change the character of the neighborhood. The locals all nod in agreement, it would be wise for the city of Tucson to buy the few remaining parcels and continue their thoughtful approach to low income public housing, which would allow some of the original occupants a chance to come home again.

The story of Tucson's Barrio isn't unique. Many communities have similar historic areas, hidden jewels threatened with extinction, which will die a certain death if the voice of reason isn't loud enough. >

Original structure. Inset: Shakespeare.



TIRED ILLUSTRATIONS?

shimahara illustration

for architectural renderings and animation
with superhuman strength

ph 310.450.9612

www.shimahara.net

***Would you like to earn
your NAAB accredited
Master's Degree?***

*You can do it in less than one year,
while you work!*

NEWSCHOOL OF ARCHITECTURE & DESIGN

**THE
EXECUTIVE
MASTERS
PROGRAM
2002**

*Designed for architects who want to be
licensed in other states.*

CALL NOW!

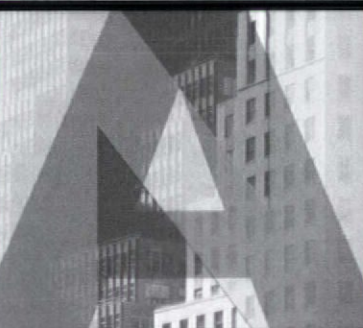
1249 F Street | San Diego, CA 92101

619-235-4100 ext. 111

www.newschoollarch.edu

NEWSCHOOL

of



**ARCHITECTURE
& DESIGN**



KEEPING IT SIMPLE

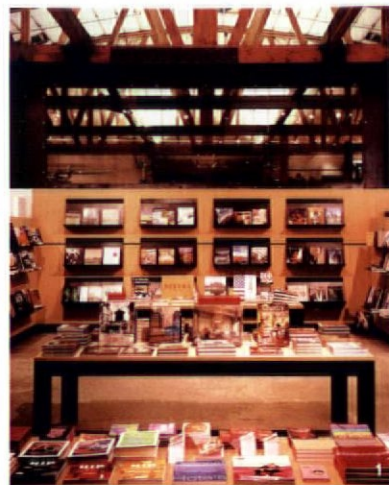
Adaptive Re-use: Architect Jennifer Luce unearths a jewel in San Diego's North County

FOR ALMOST A YEAR, LANDSCAPE ARCHITECTS BILL AND ABBIE Burton, of Burton Landscape Architecture Studio, tolerated their temporary office space. Wedged between a Von's supermarket and a Chinese restaurant, they hoped their new business location in Solana Beach's Cedros Design District, a burgeoning arts quarter, would be worth the wait. Looking up from their desks today, the Burtons experience something quite different than a parking lot of cars and shopping carts.

Built in the early 1950s, the 10,000-square-foot warehouse was primarily storage space for a local moving company. In the mid 1990s, the building's vast interior space was the perfect site for an antique mall. Captivated by the character of the building, the Burtons bought the warehouse, abandoning their initial decision to build from the ground up, and hired architect Jennifer Luce of Luce et Studio to lead the conversion efforts.

City zoning overlays requiring 50% retail in all new developments dictated the distribution of space. To comply with the regulations, the Burtons leased 4,000 square feet of the building to an architectural bookstore who sub-leased the remaining space to other arts-related businesses. That left another 1,000 square feet for retail purposes. As a solution, the Burtons opened a gallery in the reception area of their landscape architecture studio. With the gallery at the forefront of their operation, the business becomes part of the street. Luce viewed the city ordinance as more of an opportunity than a hindrance. "Typically, the design process is sequestered. Now it is more accessible," says Luce. "Now people can walk in and satisfy their curiosity about what a design studio is."

Sharing a common language (Luce holds a graduate degree in the history of public landscape), both client and architect felt the integrity of the original structure was of utmost importance. Believing that "new elements should gently brush the skin of the old," Luce enforced a restora-



1. Solo, an architectural bookstore located in the retail half of Burton.
2. The kitchen's stainless steel backsplash sits out slightly from the original wall. The bar counter is thick rubber.
3. In the background, a long library wall conceals plotters, scanners and printers.
4. An immense 7 x 7 foot entry door pivots open to the reception/gallery area.





5. A giant clock projected onto the dividing scrim is visible from the loft and conference room, as well as the general workspace.
6. View from the mezzanine showing the demising wall and open workspace.
7. A long desk punctuates the reception area. The scrim is used as a backdrop for the gallery.
8. The upper loft office with its apple-ply worktable.

ARCHITECT:

Jennifer Luce
Luce et Studio

PROJECT TEAM:

David Schafer
Mauricio de la Pena

CONTRACTOR:

Mark Stangl

WOOD:

Jacobs Woodworks

SPECIALTY STEEL:

Vincent Designs

STRUCTURAL ENGINEER:

Ishler Design

PHOTOGRAPHY:

David Hewitt/Anne Garrison

tive philosophy. Despite the resurgence of historical renovation in San Diego, it is rare to find a building with its character so intact. Luce's goal was to take a subdued approach, utilizing the building as a backdrop to the creative activities of the tenants. "It was so pure," says Luce, "that anything we did had to be pure, simple, and powerful."

The building was first sandblasted inside and out, neutralizing the different materials. This purification process exposed a vaulted ceiling supported by Douglas fir and redwood bowstring truss. Luce divided the space with a demising wall that runs the length of the building, separating the retail area from Burton. Comprised of giant steel frames with upper portions of clear glass plate, this element floats effortlessly in space. On the studio side, a long bank of flat files runs the entire length of the wall.

Informed by the grandeur of landscape design itself, where everything from concept to architectural drawings to model is large scale, Luce designed in macro. "Every decision is about scale," says Luce. Coupled with scale, the fabrication process was crucial to the concept of the building; as they were talking about design, they were also talking about material. Luce distilled the palate to four major materials—steel, glass, apple-ply, and rubber—and repeated their application throughout the structure. One prototype desk was repeatedly altered and carried throughout the space; some are cantilevered, others include a rubber or stainless steel plate, and still others are transformed into light boxes. Apple-ply panels were also incorporated into various space-making features, such as conference room walls.

A large freestanding library acts as the focal point of the studio. Behind the library wall is an elaborate shelving system, accessed by a steel library ladder. Opposite this wall, a thin theatrical scrim stretches across the full length of the entrance area, serving not only to demarcate the public space from the studio, but also acting as the gallery partition. A giant clock is projected on the backside of the scrim.

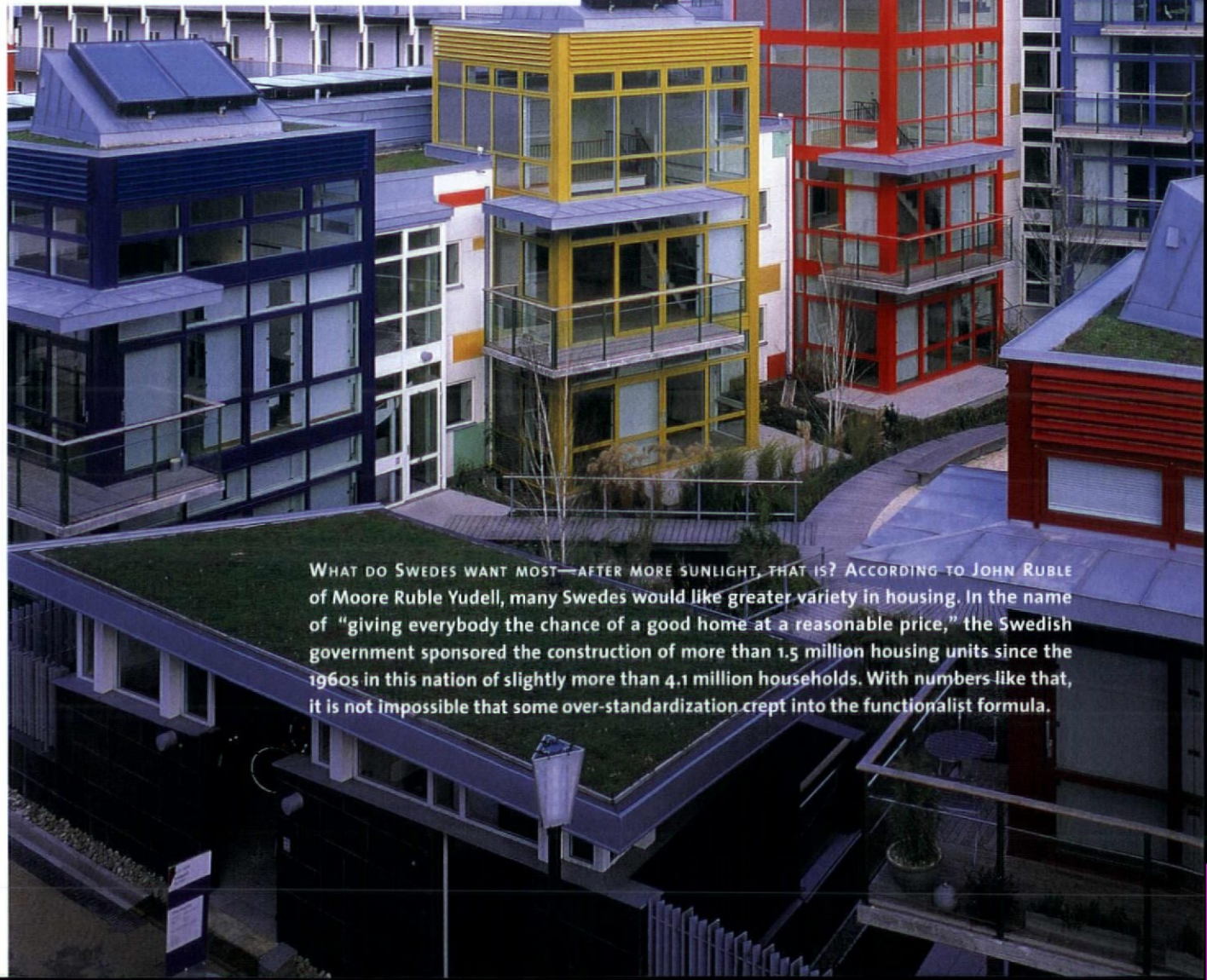
In another nod to the building's origins, no central air and heat was installed. Original square hole extractors in the ceiling pull either cold air or warm air into the structure. In the summer, a roll-up door ushers in the ocean breeze.

A mezzanine loft, adjacent to the entry, gives a birds-eye view of the entire space, both retail and studio. This upper space provides a private office for the Burtons, with work areas and conference lounging. From behind his desk in the loft, Bill observes his new environment saying that the results are better than he could have imagined. Luce nods in agreement adding, "As an architect, the ultimate dream is to build buildings. But, to walk into a space that has a historic element, I find that fascinating." ■

SUSTAINING IN SWEDEN

by MORRIS NEWMAN

On the site of a former Saab plant, Moore Ruble Yudell builds glass towers that confront the gray skies of Malmö



WHAT DO SWEDES WANT MOST—AFTER MORE SUNLIGHT, THAT IS? ACCORDING TO JOHN RUBLE of Moore Ruble Yudell, many Swedes would like greater variety in housing. In the name of “giving everybody the chance of a good home at a reasonable price,” the Swedish government sponsored the construction of more than 1.5 million housing units since the 1960s in this nation of slightly more than 4.1 million households. With numbers like that, it is not impossible that some over-standardization crept into the functionalist formula.



The Boo1 Housing Development in the city of Malmö, which recently won the coveted Building of the Year Award in Sweden, is an exuberant sample of the non-standard housing possible within the confines of a conventional Swedish housing block. Officially a demonstration project of sustainable technology, the Boo1 Housing project, a collaboration of MRY and Bertil Öhrström of FNNS, is a novel mixture of California openness to light and landscape and Scandinavian open-mindedness toward experimental housing.

In designing the Boo1 Housing as a demonstration project for technology, the architects used construction techniques and materials more typical of commercial and industrial building than traditional home building; James Mary O'Connor is pleased to hear the project compared to the Eames House, in its frank application of industrial materials and building techniques to residential design. Technology is acknowledged frankly throughout the project, including triple-glazed windows that maximize both insulation and natural light in this frequently chilly and typically overcast city. Sod on the rooftops promotes air quality, while photovoltaic cells, covering the remaining space, point south, soaking up the wan Swedish sun. With 100% of the power being supplied by the cells, excess energy is sold back to the Swedish electrical board. The tour-de-force, however, is an "intelligent wall" of wiring that connects all units horizontally, containing both vertical shafts for fiber-optic cabling and other communications wiring, as well as horizontal channels for electricity and hot water; the latter is used to heat the floor slabs in chilly Malmö. Hollow portions of the intelligent wall can be used for shelving or storage, lending some added flexibility and individuality to the apartments.

The site is a former Saab factory facing the Øresund Sound on the western edge of Malmö, an industrial city of 900,000 people that is now a short drive away from Copenhagen, Denmark, to the west on the new Øresund Bridge. With town planning by Klaus Than, a disciple of British town planner Ralph Erskine, the master plan of Boplatz is a set of perimeter housing blocks arranged in almost Medieval informality. Within the square footprint of the housing block, Principal in charge John Ruble and Project Architect James Mary O'Connor provided a sense of irregularity with a group of glass "towers" that intrude into the central courtyard at crazy angles. In another show of irregularity, the mix of units, which range from a 600-square-foot, one-bedroom apartment to 1,980-square-foot units with three bedrooms are stacked one atop the other, with seeming randomness. To prevent a chaotic look on the exterior, Moore Ruble Yudell created a system of "ribbed" panels that cover the exterior wall; the ribbed panels, which resemble traditional wooden clapboard siding, are sandwiched with a thick layer of insulation and attached directly to the building's concrete frame.

In a symbolic gesture to ecology, Tina Beebe of MRY teamed with the Swedish landscape architects to plant the interior



courtyard as a marsh garden of ferns and other native wetland plants. To protect the spongy soil, the architects provided elevated wooden bridges that connect the apartments to an oval courtyard in the center of the garden.

James Mary O'Connor acknowledges that the design is more freewheeling than many of MRV's projects, which have been notable for contextualism that borders on conservatism, particularly in European projects like the Tegel Harbor housing in Germany. Part of the élan of the design reflects the excitement of the architects to apply ideas about both dwelling and technology in a very direct way, according to O'Connor. "With most architects, it seems that projects are either about an idea or they come from the heart," says O'Connor. "For us, this project is both." The color scheme, chosen from a Swedish palette by MRV's in-house color expert Tina Beebe, underline the emotive side of the project, ranging from an acid yellow to a cobalt blue. The extrovert color scheme was a request from residents who responded strongly to images of La Boca, a brightly painted residential complex in Buenos Aires. "They want to be reminded that summer is coming," says O'Connor. ■

OWNER:

MKB Fastighets AB, Malmö, Sweden, Lars Birve, Ingvar Carlsson

DESIGN ARCHITECTS:

Moore Ruble Yudell Architects & Planners
FFNS Architects

EXECUTIVE ARCHITECT:

FFNS Architects

LANDSCAPE ARCHITECTS:

Moore Ruble Yudell Architects & Planners
FFNS Architects

PRINCIPAL ARCHITECT, PRINCIPAL-IN-CHARGE:

John Ruble, FAIA

PRINCIPAL ARCHITECT:

Buzz Yudell, FAIA

SENIOR ASSOCIATE-IN-CHARGE, PROJECT ARCHITECT:

James Mary O'Connor

PROJECT TEAM:

Lisa Belian, Tony Tran

COLORS AND MATERIALS:

Tina Beebe, Kaoru Orime

LANDSCAPE ARCHITECT:

Siv Dergerman

LANDSCAPE DESIGN:

John Ruble, James Mary O'Connor, Tina Beebe, Kaoru Orime

INTERIOR DESIGN, EXHIBITION APARTMENT:

Tina Beebe, Kaoru Orime

DIGITAL RENDERINGS:

Ross Morishige

MODELS:

Mark Grand, Chad T. Takenaka, Vely Zajec, Don Hornbeck,
Joshua Lunn, Matthew Vincent, Lance Collins

PHOTOGRAPHY:

Werner Huthmacher





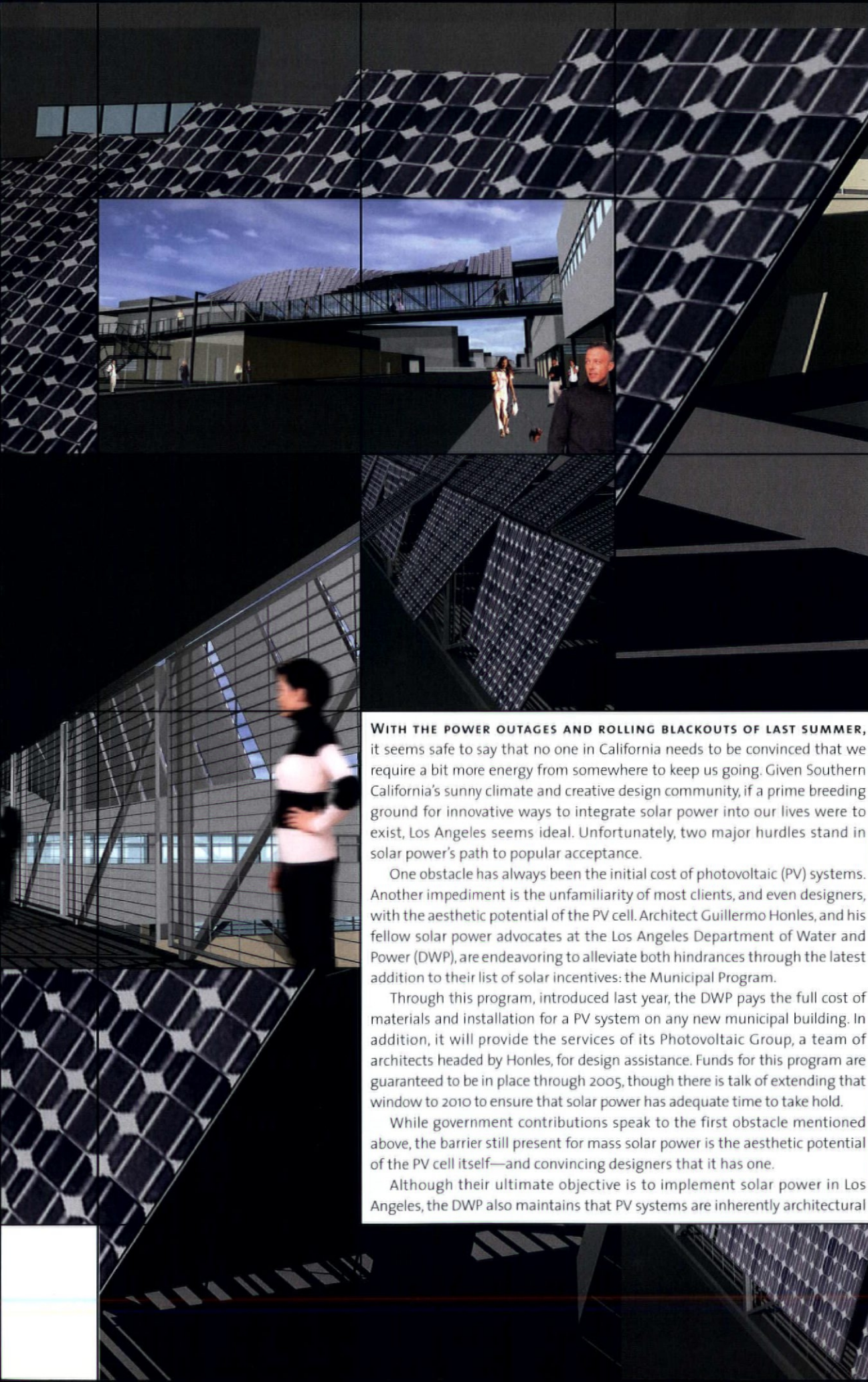


CELLS

IN

THE CITY

Solar panels bridge the gap between technology and design with a little help from the DWP



Steven Ehrlich Architects, LAUSD

WITH THE POWER OUTAGES AND ROLLING BLACKOUTS OF LAST SUMMER, it seems safe to say that no one in California needs to be convinced that we require a bit more energy from somewhere to keep us going. Given Southern California's sunny climate and creative design community, if a prime breeding ground for innovative ways to integrate solar power into our lives were to exist, Los Angeles seems ideal. Unfortunately, two major hurdles stand in solar power's path to popular acceptance.

One obstacle has always been the initial cost of photovoltaic (PV) systems. Another impediment is the unfamiliarity of most clients, and even designers, with the aesthetic potential of the PV cell. Architect Guillermo Honles, and his fellow solar power advocates at the Los Angeles Department of Water and Power (DWP), are endeavoring to alleviate both hindrances through the latest addition to their list of solar incentives: the Municipal Program.

Through this program, introduced last year, the DWP pays the full cost of materials and installation for a PV system on any new municipal building. In addition, it will provide the services of its Photovoltaic Group, a team of architects headed by Honles, for design assistance. Funds for this program are guaranteed to be in place through 2005, though there is talk of extending that window to 2010 to ensure that solar power has adequate time to take hold.

While government contributions speak to the first obstacle mentioned above, the barrier still present for mass solar power is the aesthetic potential of the PV cell itself—and convincing designers that it has one.

Although their ultimate objective is to implement solar power in Los Angeles, the DWP also maintains that PV systems are inherently architectural

by **LEIGH CHRISTY**





European Project

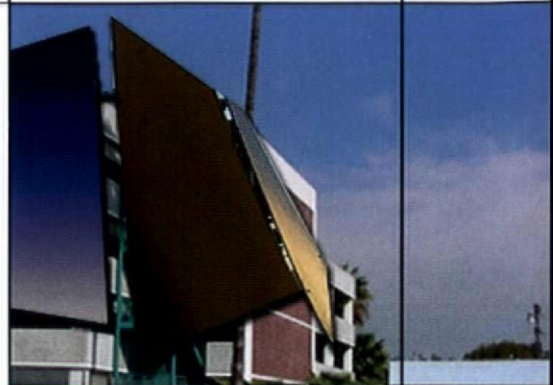
and therefore aesthetic. They are pushing to replace the archaic image of solar panels as pieces of equipment with the image of panels as another standard factor in building design. Hsin-Ming Fung of Hodgetts + Fung Design Associates has been working with the Photovoltaic Group on the Hyde Park Public Library, and sees the same goal. "The DWP is trying to encourage the solar panels to be integrated as opposed to hidden. It is no longer out of sight, out of mind."

If all goes as planned, it soon will be impossible for Los Angelenos to keep solar power out of their minds. While the Municipal Program has been effectively in place for only a year, the number of projects on the boards is staggering. The DWP is working on at least five projects in-house. Los Angeles Unified School District (LAUSD) is discussing an agreement with the DWP to place PV systems on as many as 85 new schools currently under design. Finally, Honles notes that there are over 30 Los Angeles public libraries in various stages of design whose architects are or will be working with the DWP to install PV systems.

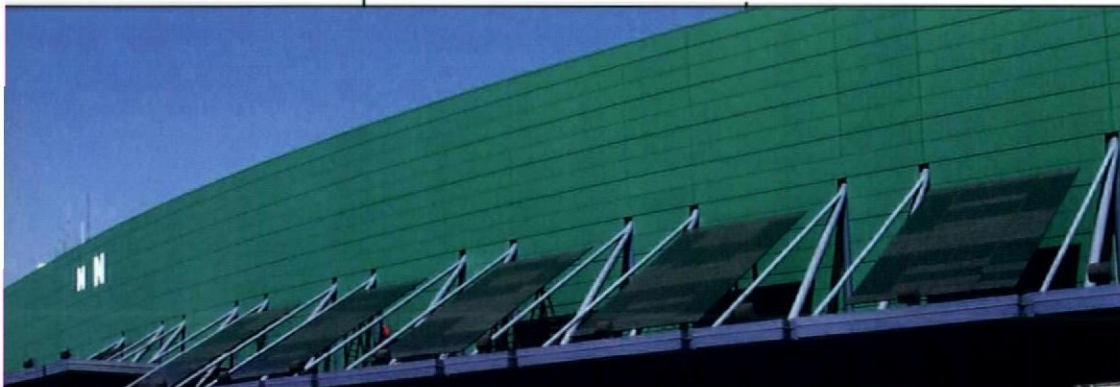
Possibly more surprising than the quantity of projects, however, is the thought going into them. In some of the more developed Municipal Program projects currently on the boards, PV cells are certainly no longer banished to the roof and hidden away in back corners. With the assistance of advancing photovoltaic technology and some creative thinking, several Los Angeles architects are finding uses for PV cells ranging from walls to roofs to art pieces and beyond.

For example, Jubany Architecture created a complete cladding system of solar panels, including structural supports, for LAUSD Gratts Primary Center.

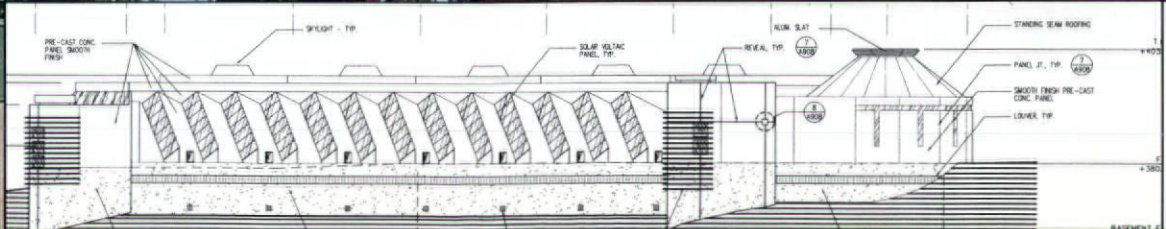
LA Convention Center




KCET Station



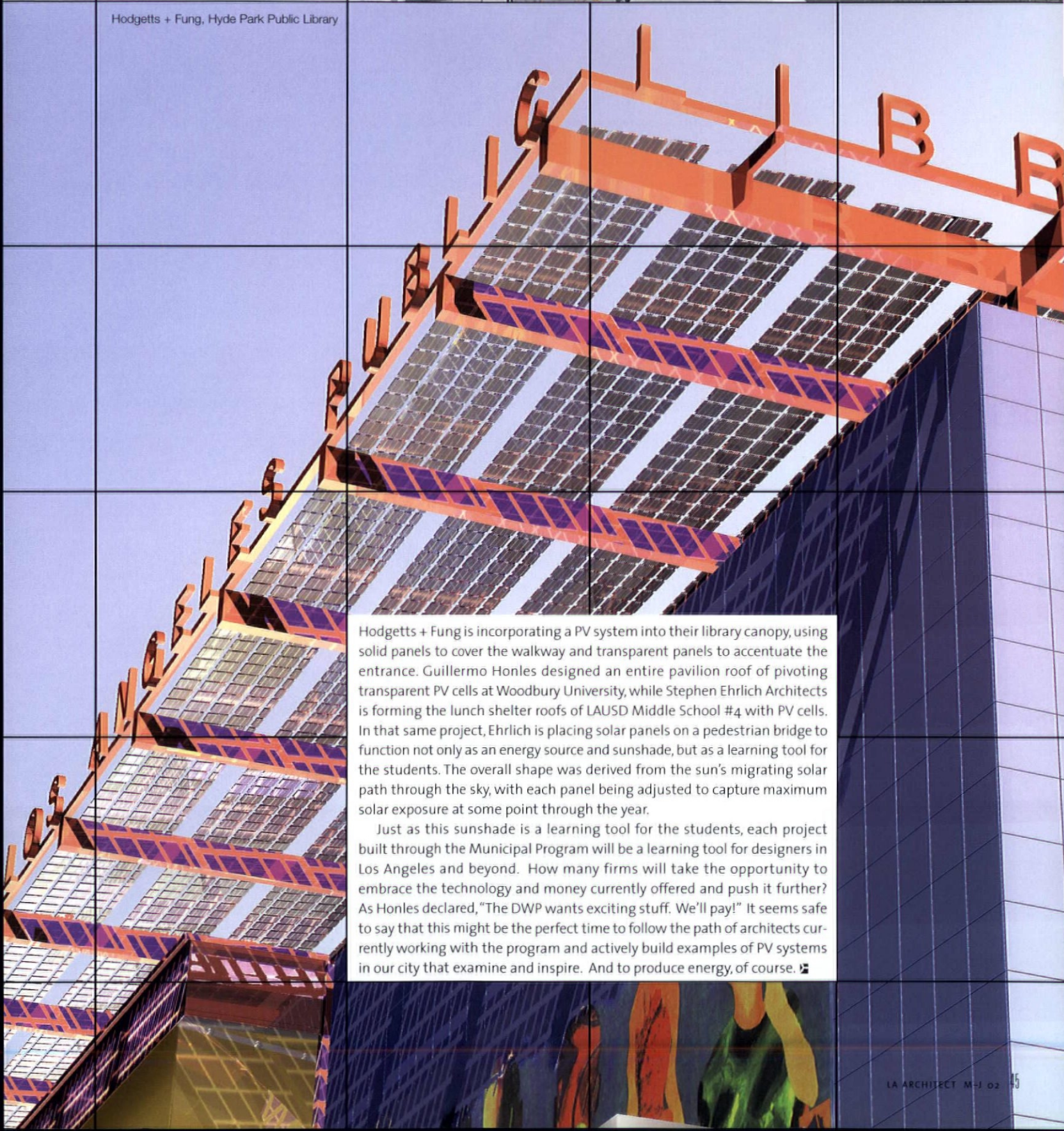
Woodbury University, Lecture space 2





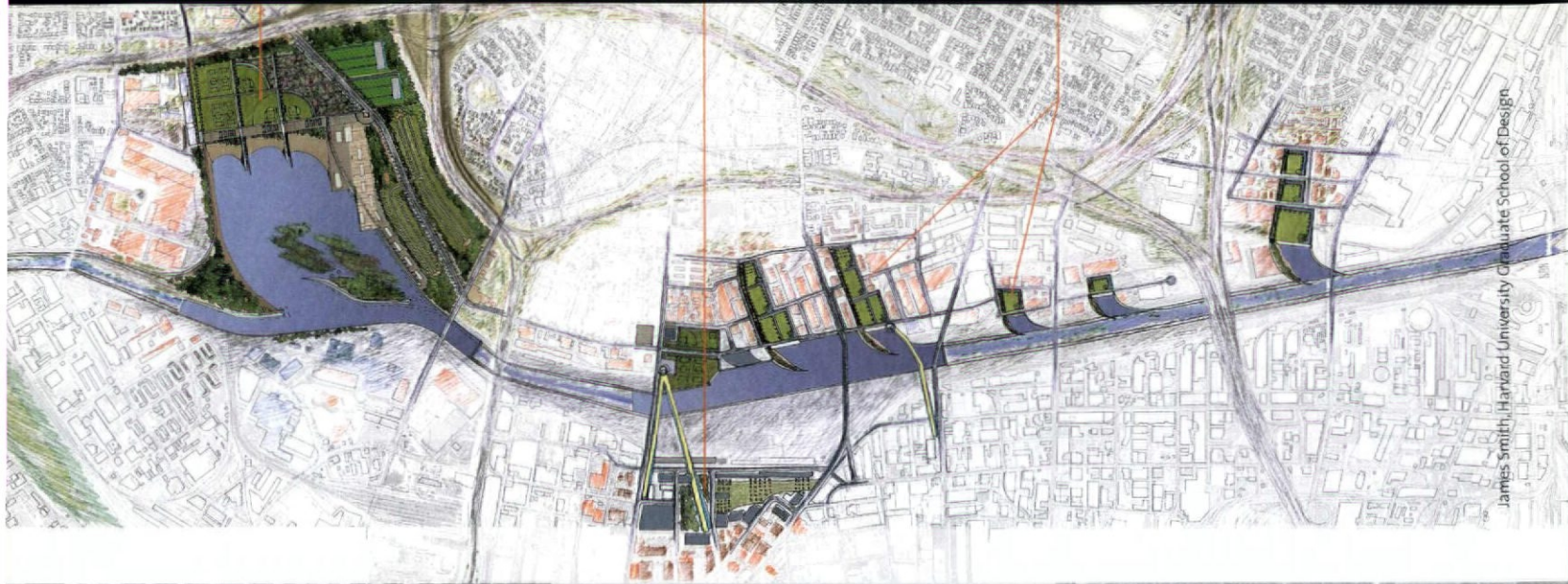
Jubany Architecture, Gratts Primary School

Hodgetts + Fung, Hyde Park Public Library



Hodgetts + Fung is incorporating a PV system into their library canopy, using solid panels to cover the walkway and transparent panels to accentuate the entrance. Guillermo Honles designed an entire pavilion roof of pivoting transparent PV cells at Woodbury University, while Stephen Ehrlich Architects is forming the lunch shelter roofs of LAUSD Middle School #4 with PV cells. In that same project, Ehrlich is placing solar panels on a pedestrian bridge to function not only as an energy source and sunshade, but as a learning tool for the students. The overall shape was derived from the sun's migrating solar path through the sky, with each panel being adjusted to capture maximum solar exposure at some point through the year.

Just as this sunshade is a learning tool for the students, each project built through the Municipal Program will be a learning tool for designers in Los Angeles and beyond. How many firms will take the opportunity to embrace the technology and money currently offered and push it further? As Honles declared, "The DWP wants exciting stuff. We'll pay!" It seems safe to say that this might be the perfect time to follow the path of architects currently working with the program and actively build examples of PV systems in our city that examine and inspire. And to produce energy, of course. ■



James Smith, Harvard University Graduate School of Design



All photographs by Stephen Callis © 2001.

RECLAIMING OUR RIVER

by LISA ROSEN

HARVARD GRADUATE STUDENTS CONTEMPLATE L.A.'S MOST IMPORTANT REAL ESTATE OPPORTUNITY—
DOES THE L.A. RIVER HOLD THE POTENTIAL TO REVERSE THE FUNDAMENTAL DYNAMIC OF GROWTH IN LOS ANGELES?

FOR ALL ITS VAUNTED ARCHITECTURAL ACHIEVEMENTS, LOS ANGELES is haunted by missed opportunities, as evidenced by every corner mini-mall. One of the biggest examples has to be the LA River, cutting like a concrete gash through the city—as any visitor who stumbles across it asks, “That’s a river?”

To dwell in regret a moment—it didn’t have to be that way. In the 1920s, the architectural firms of Olmsted Brothers and Harland Bartholomew and Associates were hired by the LA Chamber of Commerce to review the county’s parks and propose a design plan to improve them. Their plan included developing the land alongside the river as parkways.

A few lines from the Olmsted/Bartholomew review sound a prescient note today: “... with the growth of a great metropolis here, the absence of parks will make living conditions less and less attractive ... Insofar, therefore, as the people fail to show the understanding, courage, and organizing ability necessary at this crisis, the growth of the Region will tend to strangle itself.” (Olmsted/Bartholomew, “Parks, Playgrounds and Beaches for the Los Angeles Region,” 1930.)

For economic and political reasons, they lost the project to the Army Corps of Engineers, who laid down the concrete channel. The only purpose of the LA River today, transporting water through Los Angeles quickly and safely, overlooks its myriad other possibilities. (Even its safety is being called into question, as the overwhelming growth in Los Angeles over the last fifty years has increased runoff into the river at a much greater rate than anticipated.)

But thanks to the work of a coalition of dedicated community groups, the LA River may get to experience that other ubiquitous LA phenomenon: a second act.

First, a slight detour to a sponsored studio at the Harvard School of Architecture. A planned design studio for the 2001 fall semester had fallen through. The studio professor, landscape architect George Hargreaves (Hargreaves Associates) asked Mia Lehrer (Mia Lehrer and Associates), a friend and colleague in Los Angeles, if she had any ideas for a new studio that would be ready to go immediately. She turned to Lewis MacAdams, president of Friends of the Los Angeles River (FoLAR), who turned to Joe Edmiston, executive director of the Mountains Recreation and Conservation Authority (MRCA), and within 24 hours a plan fell into place for a Los Angeles River Studio, funded by MRCA. A lot of people wanted to see it happen, even if only on paper.

The graduate students visited LA in the fall of 2001 for an intensive round of meetings. FoLAR has built a broad coalition of interested groups (including Northeast Trees, Latino Urban Forum, Tree People, and Natural Resources Defense Council, among dozens of others), many of who participated in educating the students on the political, environmental, and cultural tributaries that feed into the river’s existence. James Rojas, founder of Latino Urban Forum, applauded their efforts to reach out to the community. “With all the reports on the area by LA universities and architects,” Rojas said, “this is the first time that anyone ever asked us what we thought about the river.” Returning to Cambridge, they studied the river’s history, as well

Left: Rail yard between Mission Blvd. and LA River, looking west towards City Hall.



“You see visual chaos, incredibly industrialized space, and then you see what could be, so the question starts how do you get from here to there.”

—Lewis MacAdams, President, FoLAR

as many examples of river projects worldwide. The students addressed the four-mile section in downtown LA from the confluence with the Arroyo Seco to the Los Angeles city limits at Vernon. “I knew only students would have the nerve to take this on,” MacAdams said.

Since railroad tracks line both sides of the river, making access virtually impossible, one guideline was suggested: consolidate the tracks on one side of the river, leaving the other side free access. The east side was chosen to be cleared, in itself a strong decision. “To start to plan it from the east side point of view seemed not only more exciting politically, but more possible in terms of infrastructure,” MacAdams said. “This is increasingly, politically, a Latino city; it’s time to think about that in terms of planning issues.”

The students organized their research and proposed solutions for the enormous project under the guidance of George

Hargreaves, whom they praised highly for both his commitment and his strategizing skills. Hargreaves’ extensive experience was a further boon, even providing one of the examples studied in class—Guadalupe River Park in San Jose. “Professionally I’ve been involved in waterfront projects for 12 to 15 years,” Hargreaves said at the students’ presentation, but “this is probably the hardest one I’ve ever seen.”

At the River Center this past January, the students presented their visions to the interested parties, as a starting point for an ongoing dialogue about the river. Their proposals were remarkable in their scope, depth, and innovation.

The projects often complemented or built on each other’s work. Many chose to widen the river (per 1930 Olmsted/ Bartholomew suggestions) and create adjacent wetlands and terraced plains for flood control. Several students also offered visions of mixed-use housing facing the river parks. Abandoned

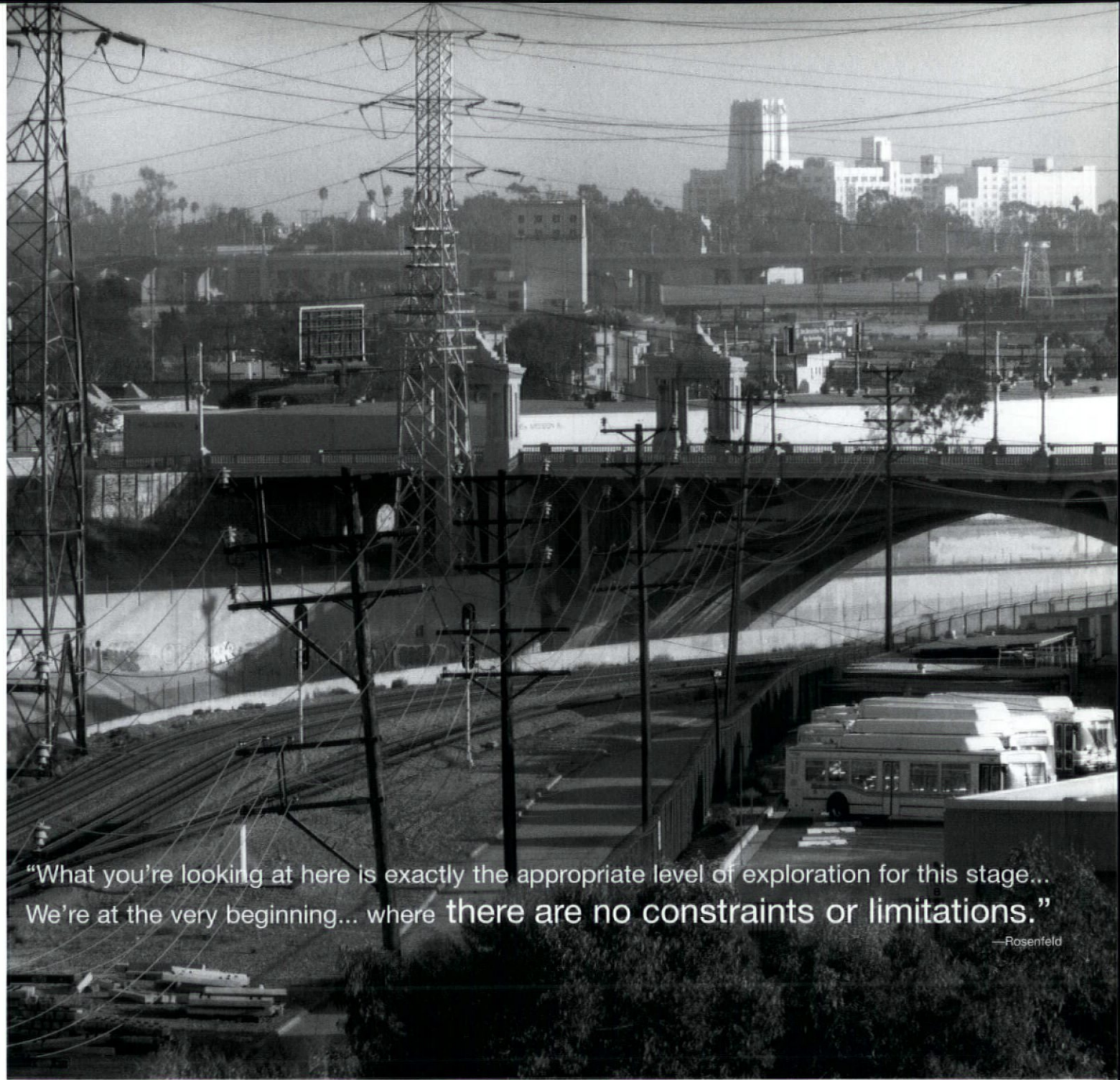
Above: LA River, view from prison employee’s parking structure, looking north east towards Highland Park.

warehouses now cluttering the area would be converted into living and retail spaces. Chung-Hsun Wu proposed raising the water in two areas with inflatable dams to create islands for bird habitats. James Smith created a lake with a beach for East Los Angeles residents to enjoy, in place of the present Union Pacific yard. A less ambitious plan of his involved small "plug-in parks" which could be inserted into neighborhoods with relatively little disruption. Chi-Wei Lin proposed an underground water system for cleansing the contaminated industrial and railway land. Jie Luqiu envisioned the entire area as a series of bike paths, sports fields, terraces, piers, plazas, and recreational and educational facilities. Anna Kaufmann and Annie Gilson each looked at the east-west links that could be established, with bike and walking paths crossing the river. Hargreaves pointed out that with these plans the river, now serving as a divider, could become a seam for the city, creating common ground.

Alissa Puhm's plan involved a gradual pulling up of the river's concrete walls to create a subtle transformation from concrete to parkway over time. She noted that Los Angeles spends one billion dollars a year to import water, while every day 100 million gallons of water flow down the LA River. She proposed partial reclamation efforts such as cisterns, retention, and detention systems. (Such a plan has the potential for huge financial as well as ecological benefits.)

Members of the Los Angeles community who had initially given input were thrilled with the presentation. "I was excited; it truly showed the possibilities of what could occur along the corridor," said Brian Williams, Deputy Mayor for Transportation, Infrastructure and the Environment, adding, "The ideas from the students provided us with a great framework of several different directions that we could go." Rojas considered the students' work a great tool "to empower the community to visualize how the river could be used." Daniel Rosenfeld, principal at Urban Partners LLC, was also impressed with the presentation,





“What you’re looking at here is exactly the appropriate level of exploration for this stage... We’re at the very beginning... where there are no constraints or limitations.”

—Rosenfeld



Left: Looking south towards Caesar Chavez Blvd. bridge;
Below: Bluff above river south of Olympic Blvd

as he is with the groundswell of interest in the river, calling it "one of the most encouraging things urbanistically and politically that has happened in this city, perhaps in this century."

"We planted the seeds," MacAdams said. "Suddenly you've got people talking about creating a string of parks in the most park poor part of the most park poor city. People will respond."

Though the students were not asked to think about the financial aspects of implementing such a grand scheme, it's a crucial consideration for any real development to take place. "What's perhaps unique about this situation is that there's no reason why it can't finance itself, that it can't be implemented using only the value created by the park spaces that are contemplated," said Rosenfeld, a man whom Lewis MacAdams considers "probably the most knowledgeable guy on the public/private interface on architecture and planning in Los Angeles." By Rosenfeld's estimate, the increase in property values that the project would bring would easily pay for its costs.

The groundswell is continuing. Deputy Mayor Williams and his staff are now working with the mayor on an LA River plan. Williams plans to contact the community groups soon for their input, adding that it will take their commitment as much as that of elected officials for any plan to succeed.

The students provided a brilliant starting point, creating the excitement that this could really happen. The city could reclaim the River in this century, as a shining paean to what is possible, rather than what might have been. ■



JOHN JONES

WILLIAM GREGORY MORTGAGE

**Specialist in Residential Purchases,
Refinance and Construction loans**

- Up to \$8,000,000
- Excellent Rates
- 100% Financing
- EZ Qualification
- Bridge Loans
- Remodels
- Land Loans

For more information contact

John Jones

310.442.4017

310.207.8239 fax

Tony Ashai Design, Palos Verdes.



CARRIER CENTER
(formerly Robinson's Department Store), Los Angeles.

More than 2,000 ceramic tiles and terra cotta blocks were removed, replicated, and replaced. 500 double hung windows were restored.

RESTORATION WITHOUT PROZAC

To avoid depression and minimize difficulties on a restoration project, you need a restoration specialist. California Waterproofing & Restoration has the experience and expertise to get the job done right. For more than 15 years, CWR has been successfully completing demanding restoration projects in Southern California and solving problems that would reduce ordinary contractors (and most architects) to tears.

With experience in all critical areas including structural steel and woodwork, seismic retrofitting and repairs, concrete and stone repairs, exterior and interior renewal, and waterproofing, CWR can be your single source. Architects, engineers, building owners and civic authorities all call on CWR when they want high quality work done with integrity, and delivered on time and on budget.

So, for restoration done right on your next project, call CWR instead of your pharmacist.



Public, Commercial, Residential, Educational, Religious Restoration

CALIFORNIA WATERPROOFING & RESTORATION

The California Restoration Specialist™ - since 1987 License # 553563

909-595-1234

© 2002 California Waterproofing & Restoration, Inc.



SYLVANUS MARSTON

Pasadena's Quintessential Architect

By Kathleen Tuttle
with an Introduction
by Kevin Starr

"A design lover's and historian's wild and beautifully wrought exploration of creative genius and the *belle époque* of Southern California. Kathleen Tuttle is both a brilliant design analyst/scholar and a writer of lyrical and elegiac skills. She takes you back to a golden era - and demands that your imagination lingers and *stays*."

- James Ellroy,
author of *L.A. Confidential*

NOW AVAILABLE
from your local
bookstore or from

**HENNESSEY
+ INGALLS**

ART + ARCHITECTURE
BOOKS

1254 THIRD STREET PROMENADE
SANTA MONICA CA 90401
PHONE: (310) 458-9074
FAX: (310) 394-2928
E-MAIL: HIBKS@AOL.COM
OPEN DAILY 10 A.M. - 8 P.M.



studio**mousetrap**LLC

hard-working design solutions.

refreshing.

to rise above the ordinary, your communications need a little tang. call it an invigorating splash of excitement. with our clean, original work and attention to detail, we make sure you stand out from the bunch.

corporate & brand identity | marketing communications

887.992.0818 www.studiomousetrap.com
info@studiomousetrap.com



LUMUX

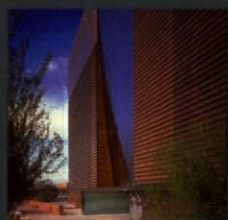
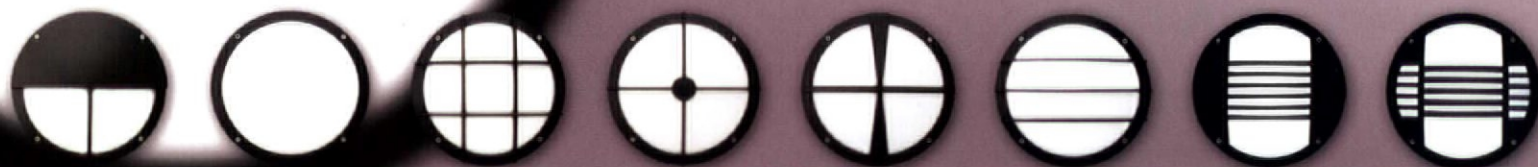
ARCHITECTURAL LIGHTING

Augment your design with a wide selection of Lumux Architectural Wall Sconces, Stainless Steel Step lights, Flood Lights.... All constructed from low cooper aluminum die cast and treated with polyester powder coat to enhance fixtures longevity and durability in wet locations. Specify any RAL color of your choice. We have a wide variety of Energy Efficient lamping options in stock for your design & build application.

Full catalogue online

www.lumux.net

Toll Free : 877-895-5552



Phoenix Public Library, Arizona

We shape a better world

Total design solutions for the built environment since 1946,
integrating ingenuity, collaboration and invention with the social purpose of design

More than 70 offices worldwide including
Boston Detroit Houston Los Angeles New York San Francisco Toronto
www.arup.com

ARUP



**Specify "Ancient Finish"
Granite Tiles
for your next project!**

QUARRIES •
FACORIES •
DISTRIBUTION •
CENTERS



Advantages:

More durable. Less porous than marble, limestone or other natural stones.

Surface Finish:

Beautiful finish resemble centuries of natural wear!

Applications:

Interior and Exterior; Wall and Floor installations.



STONE STATION

1816 American Street
Anaheim, CA 92801
Tel. (714) 578-8988
Fax (714) 578-8980
Email: ssla@earthlink.net
www.stone-station.com



SHOWROOM by Appt.

THE STONE SHOP
1511 Wilshire Blvd.
Santa Monica, CA 90403
Tel. (310) 395-8318
Fax (310) 395-4368



Marketing design
is mother's milk to your
clients. Feed the hungry.

Corporate and
brand marketing
New product
development
Advertising
Packaging
Collateral
Web site design

www.xenodesign.com

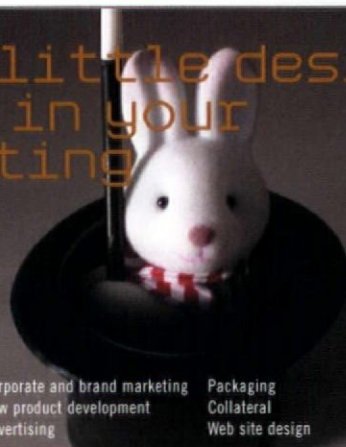
(818) 782-4197

put a little design
magic in your
marketing



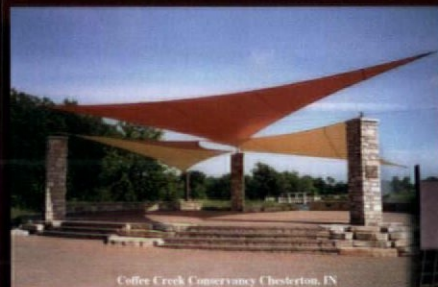
Corporate and brand marketing
New product development
Advertising

Packaging
Collateral
Web site design



www.xenodesign.com (818) 782-4197

Shade Sails



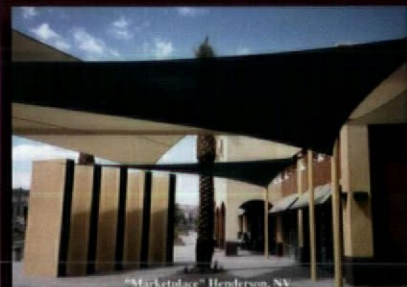
Coffee Creek Conservancy, Chesterton, IN

We offer complete
Design/Build services
as well as custom and
ready-made Shade Sails.

Shade Sails can be made in a
variety of colors, shapes or
sizes, and can attach to existing
structures or to their own
columns.



RESIDENCE - SAN CLEMENTE



"Marketplace" Henderson, NV



(714) 969-7628

www.shadesails.com

CA Lic#740569

julien l. inc. dba
classic design

custom furniture design
architectural upholstery
prototyping and manufacturing

also specializing in the restoration of
modern american furniture including
knoll and herman miller.

clients include richard meier and partners for the
the j.p. getty center, robert a.m. stern architects, and
gwmthmey siegel and associates.

raoul benassaya t: 310.841.0120 f: 310.841.0122
3520 wesley street, culver city, california 90232
clde@pacbell.net

MARTIN ELI WEIL RESTORATION ARCHITECT

Consultation services to architects for rehabilitation,
restoration and planning projects that must meet
historic preservation regulations.

2175 CAMBRIDGE STREET LOS ANGELES, CALIFORNIA 90006
323.734.9734 FACSIMILE 323.734.7996

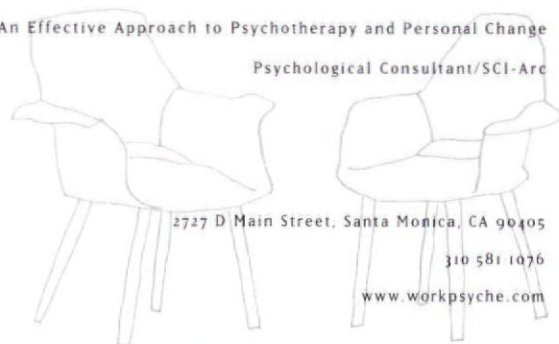
NDH SEARCH

DESIGN SEARCH AND PLACEMENT SERVICE

444 N Larchmont, Ste 108 Los Angeles CA 90004
T: 323.464.6494 F: 323.464.8494
e-mail: ndhsearch@aol.com

MICHAEL SHAW, Ph.D.

An Effective Approach to Psychotherapy and Personal Change
Psychological Consultant/SCI-Arc



2727 D Main Street, Santa Monica, CA 90405

310 581 1076

www.workpsyche.com

THE SEARCH IS OVER...

310-FOX-INFO

3 1 0 3 6 9 4 6 3 6

THE MILL

Moulding • Doors
Windows

METAL/FX SHOP

Custom Fabrication
Props • SFX Rentals

SIGN SHOP

Digital printing • Routing
Vinyl • 3-D Signage

STAFF SHOP

Vacuumform • Fiberglass
Plaster • Flex • Foam

FOX
STUDIOS
PRODUCTION
SERVICES

10201 W. Pico Blvd. • Los Angeles, CA 90035 • www.foxstudios.com

Shade Sails



Tensile Fabric Structures Design/Build or kits CA Lic. 740569
(714) 969-7628 www.shadesails.com

SIERRA PACIFIC CONSTRUCTORS

22466 Ventura Boulevard
Woodland Hills, CA 91364

818.225.6000 fax 818.225.6001
www.SierraPacificConst.com

Creative Office Space
Corporate Headquarters
Lobbies & Common Areas

High-End Retail
Hospital / Medical Offices
Industrial / Manufacturing

PRESENTATION TECHNIQUES THAT INCREASE YOUR SUCCESS!

AEC industry focus
Techniques that yield measurable results
Proven approach to increase your impact

www.professionalvoice.com

(818) 557-0160



THE
PROFESSIONAL
VOICE

- Group Workshops
- Shortlist Interview Preparation
- Individual Coaching



TRADEMARK CONCRETE SYSTEMS, INC.

Your Complete Source for
Architectural Concrete



Decorative Concrete • Stamped Concrete Paving • Chemical Staining •
Aggregate Paving [Granite, Marble, Shells, Glass] • Consulting Services • Provide Samples

[888]294-8176 | www.trademarkconcrete.com

Restoring an historic L.A. building?

It's challenging and rewarding to help restore and preserve one of L.A.'s treasured historic buildings.

The art of preservation takes money.

Unfortunately, interest and commitment are not enough. It takes solid financing to bring a project to completion.

Fortunately, there is a resource who specializes in handling all of the financing issues and opportunities for historic preservation projects - Historic Consultants.

Streamline the entire financing process.

From one knowledgeable source, you and your team can get everything you need to obtain financing and take advantage of available incentives, tax credits, and grants. Historic Consultants can . . .

- Shorten startup time with fast, comprehensive feasibility studies.
- Reduce expenses and long-term holding costs.
- Maximize funding potential.
- Insure all financing meets preservation policies and procedures.
- Save time providing all the preservation financing expertise you need from a single source.

Make sure your project makes it to completion — put Historic Consultants on your team today.

(619) 283-1558

Historic
Consultants, Inc.
Project Financing and Management

info@HistoricConsultants.com
www.HistoricConsultants.com

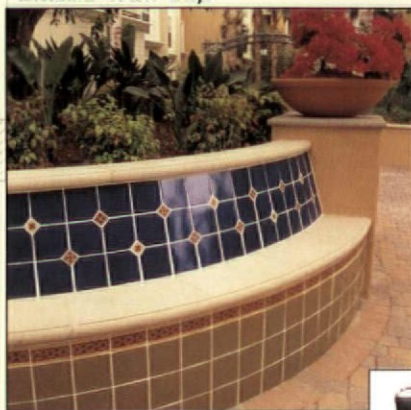
(c) 2001 Historic Consultants



STEPSTONE, INC.

National Distribution

Classic Wall Cap



Visit Us Online

Get our free product CD
www.stepstoneinc.com

Classic Pavers



Stepstone, Inc.

...has produced high quality pre-cast concrete products for 30 years. All of our beautiful product lines are a result of three decades of manufacturing experience. Stepstone, Inc. has offices and manufacturing plants in Arizona and California and has been a pioneer in the pre-cast concrete industry. The variety of products we offer shows our commitment to the architectural community.

Classic Pool Coping



Stepstone, Inc.

For Info Call 800 572-9029

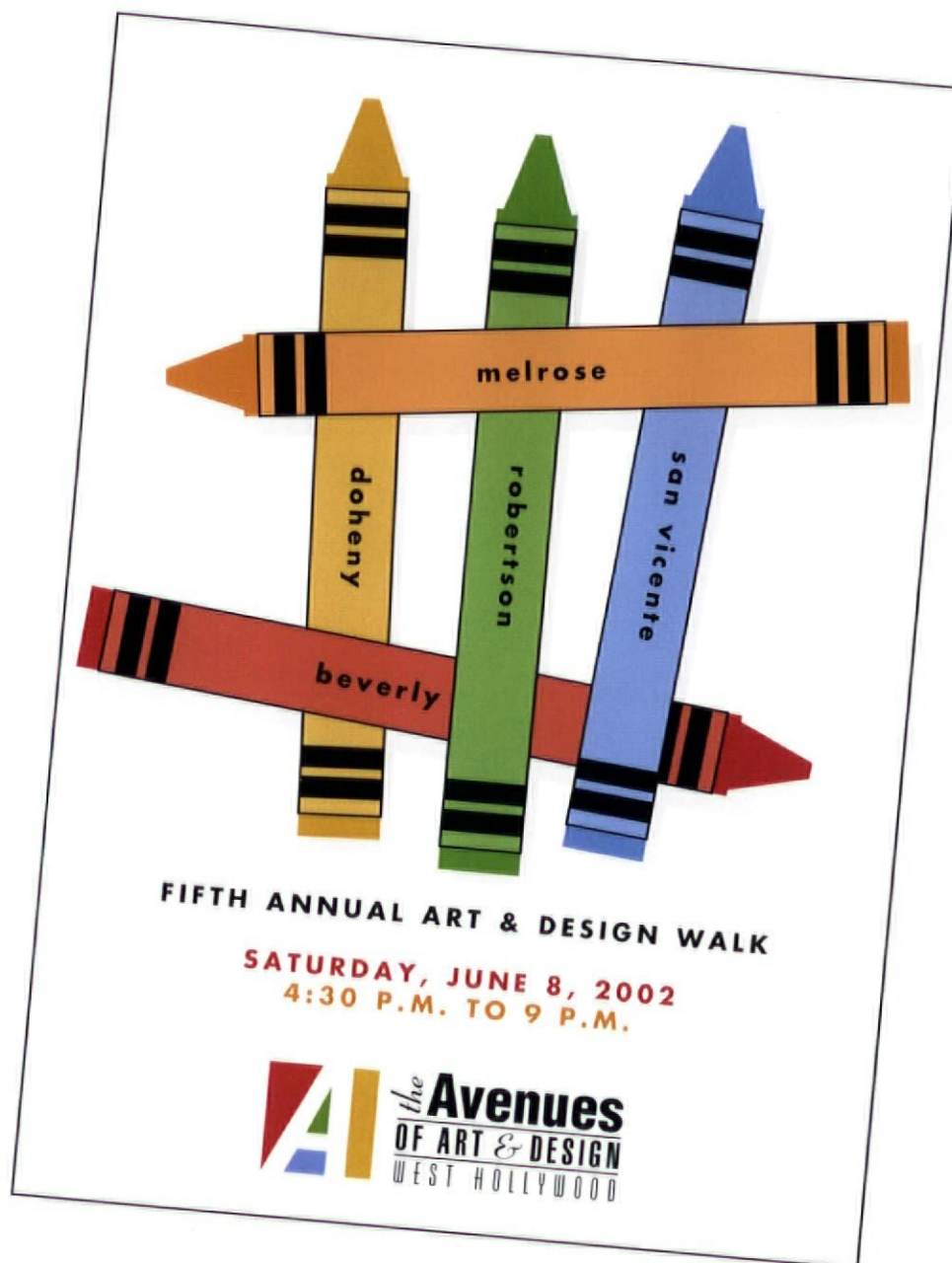
VISIT OUR WEBSITE WWW.STEPSTONEINC.COM



Boffi Los Angeles,
1344 4th Street
SANTA MONICA
CA 90401
tel 310 45 89 300
Boffi Soho,
31 1/2 Greene Street
NEW YORK 10013 NY
tel 212 43 18 282
boffisoho@aol.com
Luminaire,
301 West Superior
CHICAGO 60610
tel 312 66 49 582
info@luminaire.com

 **Boffi**

Via Oberdan, 70 - 20030 Lentate s/S (MI) - Tel. +39.03625341 - Fax +39.0362565077 Email: boffimarket@boffi.com www.boffi.com



FIFTH ANNUAL ART & DESIGN WALK

SATURDAY, JUNE 8, 2002
4:30 P.M. TO 9 P.M.



Over 300 showrooms, galleries, boutiques, and restaurants
 invite you to join them for a sophisticated early evening
 of special events, seminars, food and entertainment.

WIN ONE OF 6 \$5000 LUXURY PACKAGES

Raffle benefits P.S. Arts. Tickets are \$5 each.



P.S. ARTS

RESTORING THE ARTS TO
 PUBLIC EDUCATION

CROSSROADS COMMUNITY FOUNDATION

For more information call (310) 289-2534
 or go to www.avenuesartdesign.com