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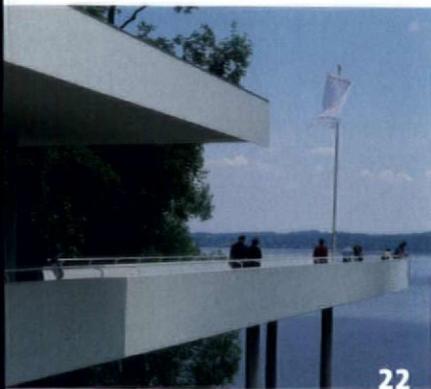




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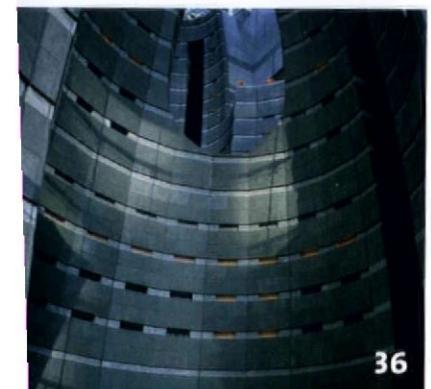
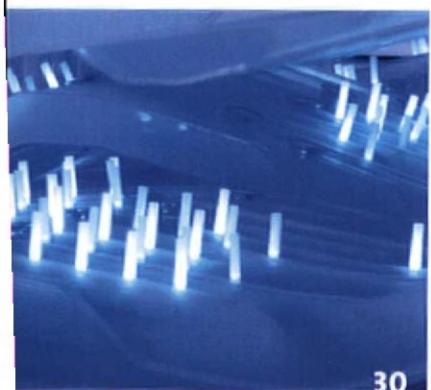
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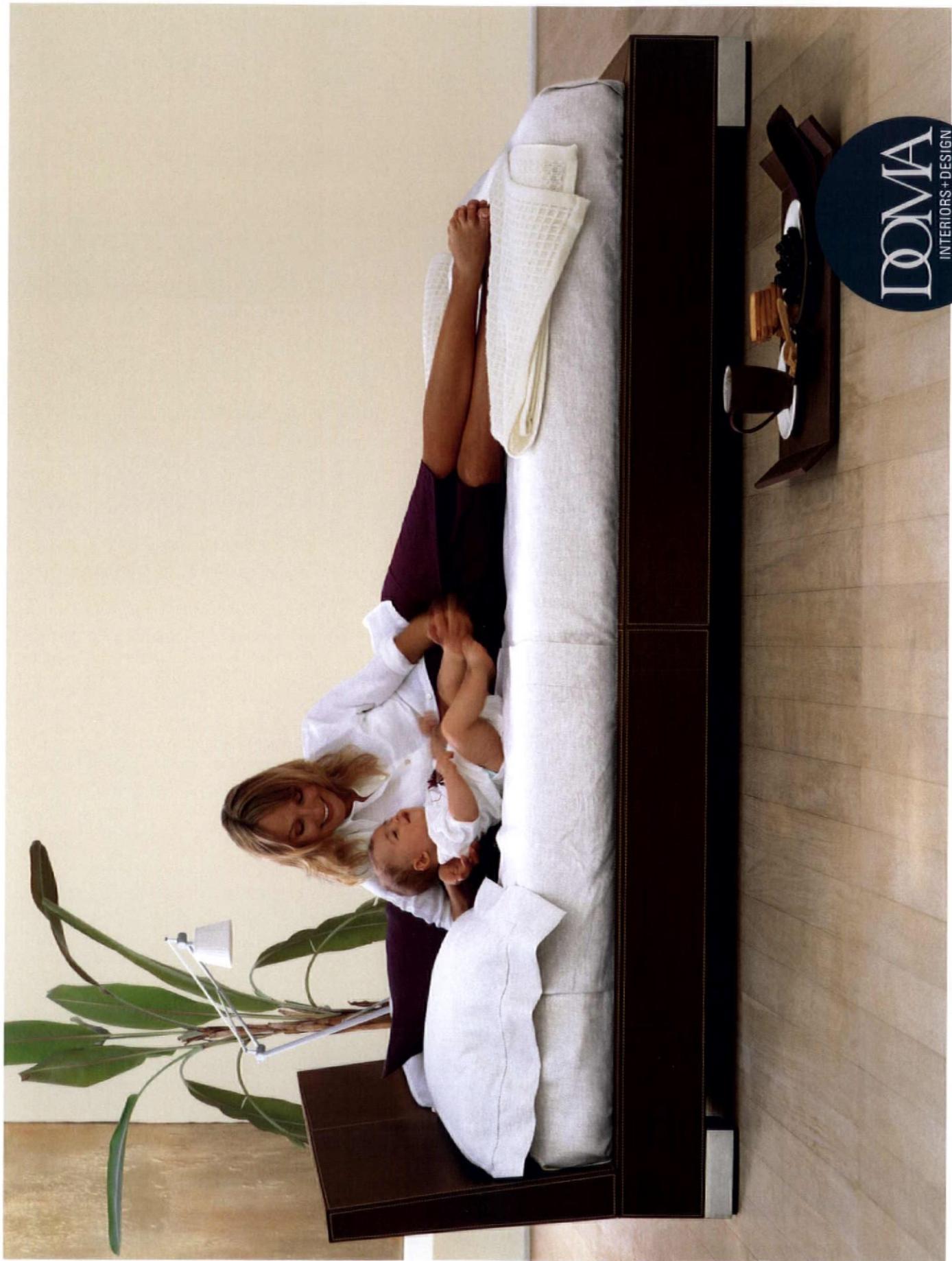
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DAVID MARTINO is a writer and critic who lives in Santa Monica. He is currently working on a collection of stories, *Sparrow Flies High*.

ALLISON MILIONIS is an Oregon-raised freelance writer based in Los Angeles, with a varied background in the arts and architecture. She is a regular contributor to a Russian architecture and design magazine, and a US correspondent for *AW Architecture + Competitions*, Germany. She is working on her first novel.

DANETTE RIDDLE has worked in architecture since 1985 and is currently director of communications for DMJM. She was editor of *LA Architect* magazine from 1998-2001, and has edited several books for Balcony Press. Recent projects include a monograph for her colleagues at DMJM Design LA, and contribution to Prestel Verlag's forthcoming exhibition catalogue "Jewish Identity in Contemporary Architecture" (March 2004).

MARK STANKARD practices architecture with Osborn in Glendale. He is a Lecturer at USC where he teaches the Community Design Studio. He has taught architecture and history of architecture at SCI-Arc, Art Center, and at Iowa State University.

KAZYS VARNELIS, PH.D. is on the History-Theory faculty at the Southern California Institute of Architecture. He is presently writing *Simultaneous Environments*, a book on contemporary Los Angeles and its architecture.

MICHAEL WEBB was born in London and has lived in Los Angeles for 25 years. He is the author of over 20 books on architecture and design, including *Modernism Reborn: Mid Century American Houses*, new monographs on Ingo Maurer and George Nelson, and *Brave New Houses: Adventures in Southern California Living*. Besides reviewing books and exhibitions for *LA Architect*, Michael is a regular contributor to *Architectural Digest*, *Architecture*, the *Architectural Review* and *Domus*.

CORRECTION: In the September/October issue of *LA Architect*, our story, "Software 2003: Who's using what" by Krystal Chang, contained the following error. The software package ArchiCAD, by Graphisoft, was mistakenly described as "Mac-based." In fact, the program runs on both Macintosh and PC-compatible platforms.



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an editor's chat with the editor



For this issue's editorial I interviewed the editor of *LA Architect*, Laura Hull. Over breakfast we discussed globalization, the *LA Architect* 2004 editorial calendar and her plans for the future.

Laura Hull: Laura, you mention that this issue of the magazine is about working abroad: Los Angeles architects working off shore as well as foreign architects working here. How are architects coping with working internationally?

Laura Hull: The architects highlighted in this issue have all developed unique approaches to working abroad. Now that digital technology facilitates our exchange of information, there is an ever-increasing flow of styles and people-power back and forth over borders. This flux is very much like a breathing in (learning about a new culture) and breathing out (teaching others about your own traditions). In the early 1920s Los Angeles pulled Rudolph Schindler and Richard Neutra away from Austria (via Frank Lloyd Wright) and they in turn drew many disciples from around the world. However it wasn't until the migration of Bauhaus professors and students in the mid 20th century that the flood of 'foreigners' began pouring into the United States looking for cross-fertilization. Since that time the exchange has multiplied and matured. Our architecture schools are filled with students from India, Korea, Japan, Costa Rica and South America. If you work in a sizable firm chances are your co-workers are from the Philippines, Taiwan, Sweden, the Netherlands, Switzerland, Hungary or Mexico. And they don't come empty handed: they bring their cultural influences with them, creating cross currents well suited for a city drenched in multi-culturalism. Like it or not, we are a global society and as boundaries and demarcations rapidly evaporate, travel and work between continents becomes more and more prevalent.

LH: On another subject, we talked earlier about the writer's block you've experienced while writing this particular editorial. I thought that by directly acknowledging the subject of your resignation it might in some way be liberating.

LH: It has been inspiring and rewarding being the editor in chief of *LA Architect*, but I have decided to step down from the position in order to pursue my photography career. I have a deep and heartfelt appreciation for this incredible design community, a community that is richly woven with innovation, risk taking and open-mindedness towards different ways of seeing. So rather than relinquish my involvement, my challenge will be to connect to it in a new way.

LH: I know that one of your main goals has been to make the magazine educational and informative. What does the editorial calendar for 2004 bring?

LH: There are several topics I feel quite passionate about that are reflected in the calendar. My most important concerns are preservation and sustainability, two areas that I feel our design community could greatly influence, both civically and globally. Preservation and sustainability will be a recurring topic throughout all six of the issues. Other areas covered are architecture and its relationship to neighboring creative genres such as music, fashion and film; the construction and engineering community; critical thinking and architecture and a residential issue for November/December. The manifestation of these ideas will be up to the new editor, Jesse Brink. Jesse will make his first appearance in the January/February issue.

LH: Well, this is it Laura—your last editorial. Is there anything else you would like to say?

LH: Yes, a few thank yous are in order. Thanks to Ann Gray, my publisher, for giving me the freedom to be creative; Jerri Levi, Michael Wilson, April Eckfeld, Jennifer Volland and Peter Shamray of Pace Navigator for their assistance throughout my tenure; to Michael Webb, Linda O'Keeffe, Benicia Gantner and Mark Stankard for their support and advice; an appreciation and thanks to Studio Fuse, and a very special thanks to all the writers and photographers that make this magazine great.

LH: One last word?

LH: No need, I'll be around—my admiration for the architecture and architects of this city runs so deep that it falls into the 'committed for life' category. ■



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Green by Design

The new full-service sustainable design consulting firm, **Green By Design, LLC**, has completed stage one in its build-out of an expansive green materials, products and systems library. The firm, headed by Principal Christina Erickson, works collaboratively with architects to develop designs for residential and commercial use that will offer both healthy and eco-effective living. The company is launching an affiliation with Johnston Marklee & Associates in Santa Monica. Further information: www.green-by-design.com.

2X8

An annual student exhibition and symposium has been established as a scholarship program by the LA Chapter of the AIA. The exhibit, called "2X8", has been confirmed for February 15-April 1, 2004 at the A+D Museum. The AIA/LA Academic Outreach Group in concert with *LA Architect* magazine and American Office Interiors will be hosting a silent auction and reception with proceeds going directly towards establishing the AIA/LA fund. Look for updates at www.aialosangeles.org or contact Will Wright at AIA/LA: 213-639-0777, ext18.

SCI-Arc Café Returns

After two years in its new downtown location, **SCI-Arc** (Southern California School of Architecture) is resurrecting its successful SCI-Arc Café by inviting faculty and staff to submit proposals for the new eatery, along with a boardroom and special events space. The jury, consisting of Ming Fung, Chris Genick, Eric Owen Moss, William McDonald, Michael Rotundi, Catherine Seavitt, Michael Speaks, and a student representative, Christopher Kennen, narrowed the fourteen anonymous entries down to five finalist: Griffin Enright Architects, Xefirotarch, PATTERNS, Alexis Rochas and J.Pa. After presentations, reviews and debate, the jury chose **Marcelo Spina** of PATTERNS.

SCI-Arc Café designed by PATTERNS.



Preview February 2003 Rovaniemi. Steven Holl. Jene Hightstein Oblong. Volldspace at sunset. Photo: Camille Moussette

It's Snowing in Lapland

Don't forget the **Snow Show**, a first-of-its kind exhibition joining art and architecture in a global cultural event. The list of participants is dizzying. Each architect and artist will collaborate in pairs to design 80 m2 structures primarily of snow and ice. It's held in February 2004, so those of you with an adventuresome streak should visit www.thesnowshow.net —and make your plane reservations now! (Take your long underwear...)

New Location, New Show

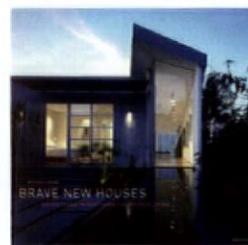
The **A+D Museum** is initiating its new space with a major retrospective of SCI-Arc founder and past director **Ray Kappe**. Many of you will have already seen the show, but for those who have yet to visit the museum's new space, Kappe's influential work is illustrated in oversized photographs, models, drawings and sketches as well as lectures, multi-media presentations and interviews. Along with revitalizing architectural education with the 1972 formation of the Southern California Institute of Architecture (SCI-Arc), Kappe is well known for his extraordinary work in residential design. The exhibition runs through February 6th with a lecture by Ware Professor of Architecture, Kenneth Frampton (Columbia University) on February 2, 2004. Call the A+D Museum for details: 310-298-0228, ext. 100; 1558 10th Street, Santa Monica.

Neto Nets

Best known for creating sensuous environments and tactile organic forms, Brazilian-born artist **Ernesto Neto** continues his exhibition of new, large-scale sculpture at **MOCA** at the Pacific Design Center. Neto has created an environment, fashioned from women's white hosiery material that transforms the gallery space. Suspended from the gallery ceiling, the translucent form creates multiple interactive spaces that can be accessed by visitors through three openings. The exhibition continues through January 12, 2004. 8687 Melrose Avenue, West Hollywood, 213-626-6222; www.moca.org

Brave New Homes

With Southern California's rich history of experimental architecture (rooted in Neutra, Schindler and Gehry) as inspiration, how appropriate that our Book Editor, **Michael Webb**, bequeaths his new book, *Brave New Houses: Adventures in Southern California Living*, to innovation, bold decisions and the freshness of the California spirit today. A beautiful volume, written with a lively precision that is at once edifying and spirited, this book joins 20 others on his authorship-shelf. Congratulations, Michael!



ArtTable Honor

Los Angeles-based architect **Brenda A. Levin**, FAIA was honored in November with the 2003 Creative Force Award bestowed by ArtTable, a national organization of women leaders in the visual arts. The honor was given to Levin for her distinguished artistic contributions to the nation's cultural life and her "dedication to honoring and integrating the old and the new in today's ever-changing urban landscape". Among Levin's many projects are the 1928 Oviatt building, the Wiltern Theater, Bradbury Building, Grand Central Market, Los Angeles City Hall and Griffith Observatory.

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Grand Avenue Revitalization

AC Martin Partners was chosen by the Grand Avenue Committee as the architecture, urban planning and structural engineering consultants on the estimated \$1.2-billion civic center redevelopment project. The project will dramatically transform Grand Avenue and create a 16-acre park from City Hall to the Department of Water and Power Building (Thom Mayne, architect). The Grand Avenue makeover will include wide, pedestrian-friendly, tree-shaded sidewalks lined with cafes, restaurants and shops, as well as four development areas that will provide potential for more than three million square feet of mixed retail, office, entertainment and residential use.

People

Judi Skalsky, marketing and communications consultant in New York and Los Angeles, has died of complications from a fall. Skalski was well respected in the design community for her work with clients such as Frank Gehry, Vignelli Associates, the Jerde Partnership, Brenda Levin and the Pacific Design Center; **The Historic Resources Group** announced staff promotions: Christopher Hetzel is now Senior Preservation and Architectural Historian and Steven T. Moga became Senior Preservation Planner; Ralph Decker (previously of Gensler & Associates) joins **Cannon Design** as vice president; the Los Angeles Department of Airports, **LAWA**, has promoted Kim Day, AIA to Executive Director. Ms. Day replaces Lydia Kennard who is retiring; Helen Watts has been promoted to managing principal and senior vice president of **Interior Space International** (the interior design unit of Al Epstein and Sons International, Inc.); Donald Holtz joins **Meyer Architecture** as Project Architect; Rome Prize winner (and ex-Gehryite), Rachel Allen, AIA has launched **Rachel Allen Architecture**, focusing on residential, retail and small institutional projects. **Lee, Burkhart, Liu, Inc.** has hired Joseph Madda, AIA as a Senior Associate.

American Architecture Awards 2003

This year's **American Architecture Awards**, founded by the Chicago Athenaeum: Museum of Architecture and Design, favored stronger theoretical works created by smaller established and upcoming design firms. Three projects from Los Angeles were honored: Collins Gallery, Architect: **Tighe Architecture, Inc.**; MoMA QNS, Associate Architects: **Michael Maltzan**; and 3505 Hayden Place, Architects: **Eric Owen Moss Architects**. The winning projects can be viewed at the Chicago Athenaeum's website: www.chi-atheneum.org

Otis Takes Grant

Otis College of Art and Design was awarded a 5-year, \$1,822,026 Title III Grant from the U.S. Department of Education. Otis, the most ethnically diverse college of art and design in the U.S., best addressed the Department of Education's request for programs that not only meet the needs of the local workforce, but also improved academic programming for low-income students.

Courtyard Theater Lecture

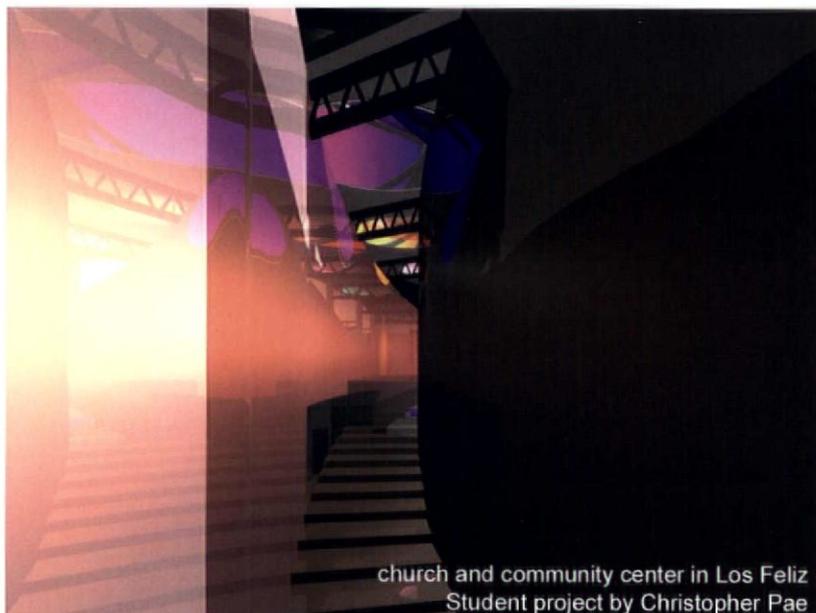
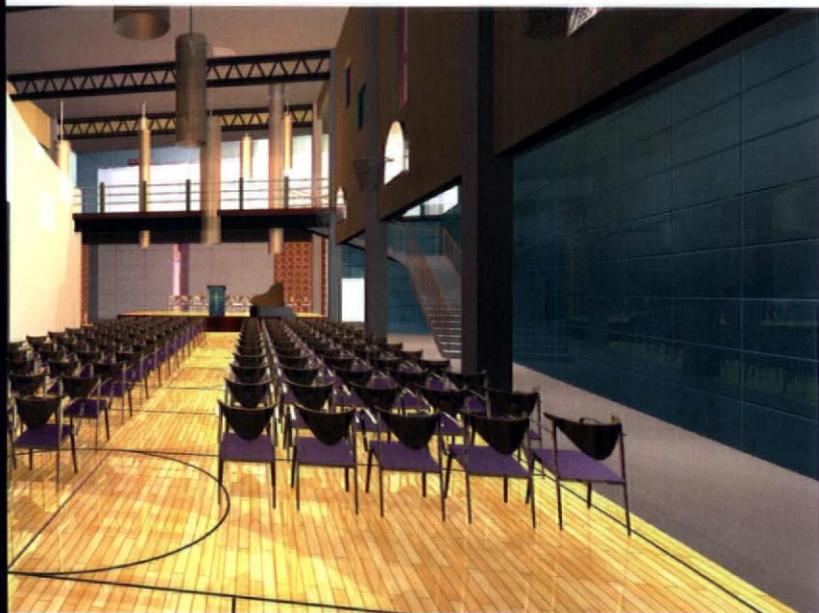
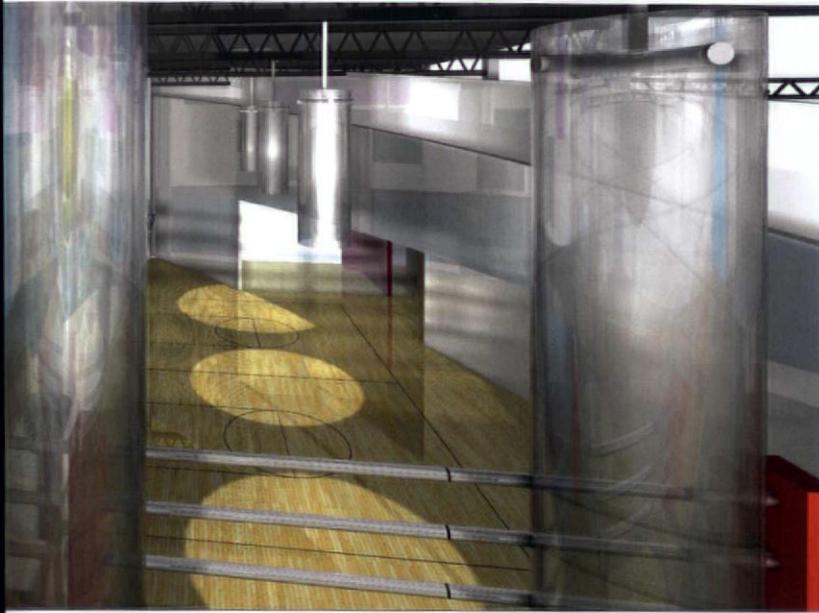
The Fullerton Historic Theatre Foundation, a nonprofit dedicated to saving the endangered Fox Fullerton Theatre, presents noted architectural historian **Alfred Willis**, speaking on "Sid Grauman and the Courtyard Theatres of California" at 7 pm, Tuesday, January 13, 2004, at the Egyptian Theatre, 6712 Hollywood Blvd. in Hollywood. Free admission; for more information call (714) 607-0884 or visit www.FoxFullerton.org.

Firms

The National Audubon Society is seeking a Platinum Rating for the Audubon Center at Debs Park, a 5,023-sq. ft. facility on 282-acres of urban wilderness 10 minutes from downtown L.A. that joins a growing network of green Audubon Centers across the country. The Center is fully solar powered by on-site collection and uses 70% less water with 50% of its building material locally manufactured. The project's architectural concept designer and landscape architect is **Campbell and Campbell** (Santa Monica), architectural design by **Esherick Homsey Dodge & Davis** (San Francisco) and general contracting through **TG Construction, Inc.** (El Segundo); Pueblo del Sol, a \$103-million mixed income housing development in Boyle Heights recently opened 470 unites, educational and recreational facilities and community supporting facilities, including park and pool. The complex, designed to revitalize the crime-ridden area with a blend of for-sale and rental housing created through a unique public/private partnership, was designed as a collaboration between **Quatro Design Group**, **William Hezmalhalch Architects** and **Van Tilburg, Banvard & Soderbergh**; **DMJM** is working as highrise and technical consultant on the 5 million-sq. ft. CCTV Complex in Beijing with Dutch architect Rem Koolhaas and the Chinese architecture/engineering team of ECADI providing organizational and procedural expertise as well as consulting on technical issues. The project is scheduled for completion in 2007, in time to broadcast for the 2008 Beijing Olympics; **Moore Ruble Yudell** and **DesignArc** recently completed Manzanita Village, an undergraduate student housing complex at the University of California Santa Barbara; The Welton Becket/Walter Wurdeman designed General Petroleum Headquarters (later Mobil Oil) on 6th and Flower, now the Pegasus Apartments, is the largest adaptive reuse project in Downtown L.A. to date. The 322-unit apartment project is privately held by **Kor Realty Group**, with architectural design plans led by **Killefer Flammang Architects**. Construction by the **Wentz Group** has begun on The Crescent, a mixed-use, multi-family residential development designed by **Van Tilburg, Banvard and Soderbergh** architects. The 390,000-sq. ft., \$30-million complex features 40,000-sq. ft. of commercial office space, 76 apartments and 12 townhouses in two four-story structures with a three-level subterranean parking garage; DeStefano Keating Partners, Ltd. announced a name change to **DeStefano and Partners, Ltd.**; San Francisco-based **KKE Architects** opened an office in Pasadena headed by managing principle Brian Arial, who also runs the year-old Newport Beach branch. The firm has been retained as associate architects by **Richard Meier & Partners** for the new Federal Courthouse in San Diego; Gehry Technologies®, an independent company created by **Gehry Partners'** research group, has formed a business partnership with IBM and Dassault Systèmes receiving accreditation as a certified IBM Business Partner selling and servicing IBM and Dassault Système product as well as becoming a member of the Dassault Systèmes Education Partner Program, a global initiative to sustain world class, educated PLM professionals.

Nature Conservancy

The **Nature Conservancy of Hawaii** recognized the Los Angeles team of USC architecture faculty **Christoph Kapeller** and **Thomas Spiegelhalter** and SCI-Arc's **Mitchell de Jarnett** with meritorious awards. The competition's guideline was to design "a unique structure that advances conservation and celebrates the natural and cultural heritage of Hawaii via the performing and visual arts" and drew 236 submissions from 36 countries. To view the submissions log on to www.malamalearningcenter.org



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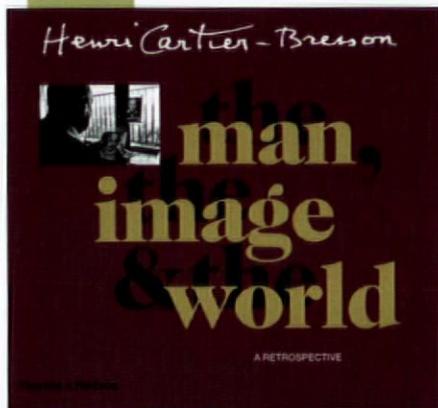
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REVIEWS BY MICHAEL WEBB

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Henri Cartier-Bresson: the Man, the Image & the World

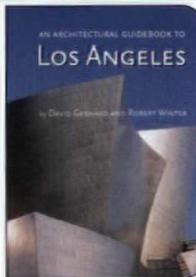
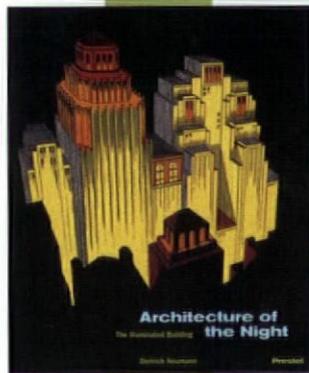
(THAMES & HUDSON, \$75 HC) ISBN 0 500 54267 8

"I have never been interested in photography," asserts the greatest image-maker in the history of the medium, and he put his camera away, thirty years ago, in order to focus on drawing, his first love. Perhaps Cartier-Bresson was more interested in the act of seeing than recording an image on film, but this massive portfolio of images from the 1930s through the early 1970s shows his mastery of composition, his fusion of candor and humanity, and his gift for capturing the decisive moment. It's superbly produced, and every architect will delight in his brilliant sense of shadow and light, and his interweaving of figures and buildings—notably in the opening spread of the church of San Francisco in Ranchos de Taos.

Giuseppe Terragni: Transformations, Decompositions, Critiques

(PETER EISENMAN, MONACELLI PRESS, \$60 HC) ISBN 1 885254 96 2

Forty years after writing his master's thesis on this Italian rationalist's two 1930s masterworks in Como—the Casa del Fascio and the Casa Giuliani-Frigerio—Eisenman has turned it into a book. Beautifully produced in the best Monacelli manner, crammed with diagrams and crisp black and white photographs, it's a beautiful object to contemplate and browse, but a very demanding read. Legendary as the first building is, fascinating though it may be to contrast it with the second, Eisenman tells us far more than any reasonable person would want to know about these two structures, and nothing at all about the architect and the factors that shaped his work.



Architecture of the Night

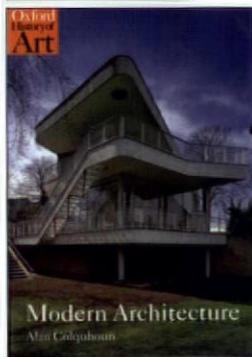
(DIETRICH NEUMANN, PRESTEL, \$65 HC) ISBN 3 7913 2587 6

A century of architectural illumination—mostly of skyscrapers and expositions—that blooms in darkness. The development of electrical power preceded the modern movement and was brilliantly exploited in the 1893 Chicago World's Fair and the 1889 Paris fair that was centered on the Eiffel Tower. But it enjoyed its heyday in the 1920s and 1930s, most notably in the US and Germany, and Neumann, a professor of architecture at Brown, has chronicled both with equal insight. Many of the period images are breathtaking, and inspiring work is still being done.

An Architectural Guidebook to Los Angeles

(DAVID GEBHARD & ROBERT WINTER, GIBBS-SMITH, \$24.95 PB) ISBN 1 58685 308 2

The long-awaited fifth edition of an LA guide that's often called "the bible" is a major disappointment. Robert Winter is a perceptive scholar of Victoriana and arts and crafts, but he sensibly left modernism to his collaborator, the late David Gebhard. Now he has attempted to do it all, by providing entries on key buildings of the 1990s that he neither likes nor understands, and the result is embarrassing. Gehry, Maltzan, Mayne, Moss, Pei, and Yazdani will be surprised to find themselves bundled together under the label "Neo-Expressionism (Postmodernism)." Disney Hall, which is pictured on the cover, is described in terms of what happened ten years ago (plus cloddish public reactions to the first pictures of the model); there's not a sentence on the completed building. Other adventurous work is dismissed as "very strange." A long-winded entry on the Getty reads like a chatty letter to a friend; most are absurdly brief. The revisions add almost nothing, and are woefully incomplete; the publisher is guilty of gross negligence for not wielding an editorial pencil. Earlier selections have been edited, but the William Cameron Menzies house in Beverly Hills is still there, even though it was demolished three editions ago, along with Gehry's Venice restaurant, Rebecca's. The original 97 percent of the guide remains invaluable and engaging.



Modern Architecture

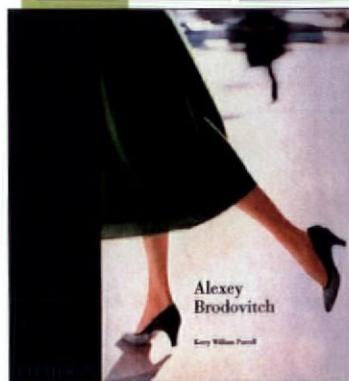
(ALAN COLOQUHOUN, OXFORD UNIVERSITY PRESS, \$18.95 PB) ISBN 0 19 284226 9

Who needs another history of the modern movement? Colquhoun, emeritus professor of architecture at Princeton, shows us why in this wonderfully succinct, readable, and opinionated account of movements and formgivers, from European art nouveau to the post-war decades in America. Each of the chapters focuses on a theme or a region, ranging from the artistry of Loos to the social engineering of Scandinavia. Though most of the examples are familiar, the author gives them a fresh spin—starting with the cover illustration of Hans Scharoun's Schminke house of 1933, now restored and used as a day care center. It embodies the daring and idealism that powered the modern movement and is now being rediscovered.

Alexey Brodovitch

(KERRY PURCELL, PHAIDON PRESS, \$75 HC) ISBN 0 7148 4163 3

Brodovich was one of the brilliant talents who fled from the scourge of Bolshevism, as a later generation fled the Nazis, and enriched the cultural life of America—which lagged far behind Europe in artistry and sophistication in the years before the war. His layouts for *Harpers Bazaar* from the mid 1930s through the late 1950s revolutionized the presentation of fashion and inspired countless graphic designers. He also designed books and the short-lived magazine, *Portfolio*, and was an influential photographer. Purcell's detailed analysis and the lavish spreads of this book do full justice to an extraordinary man.



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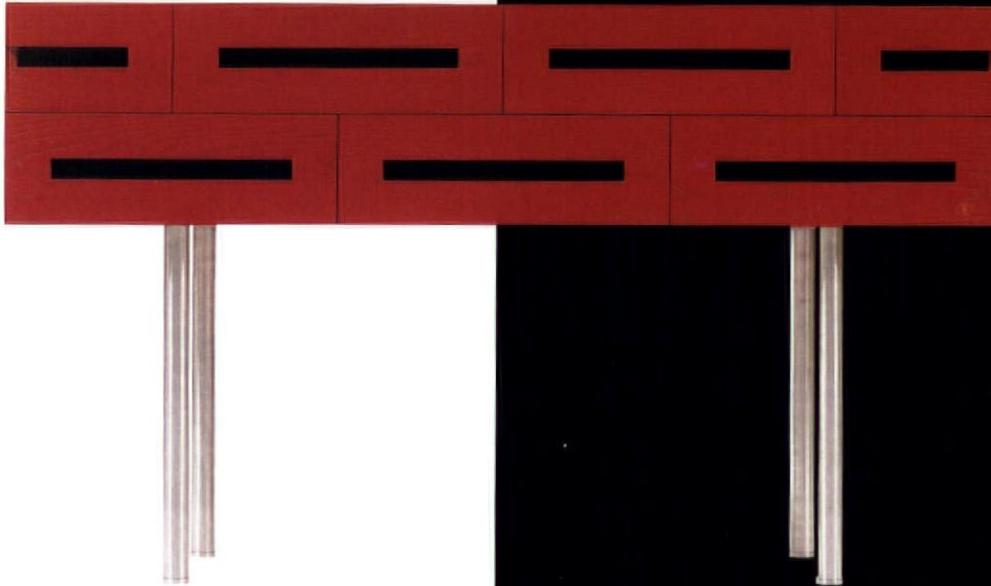
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review

BY MICHAEL WEBB + DAVID MARTINO

My Architect



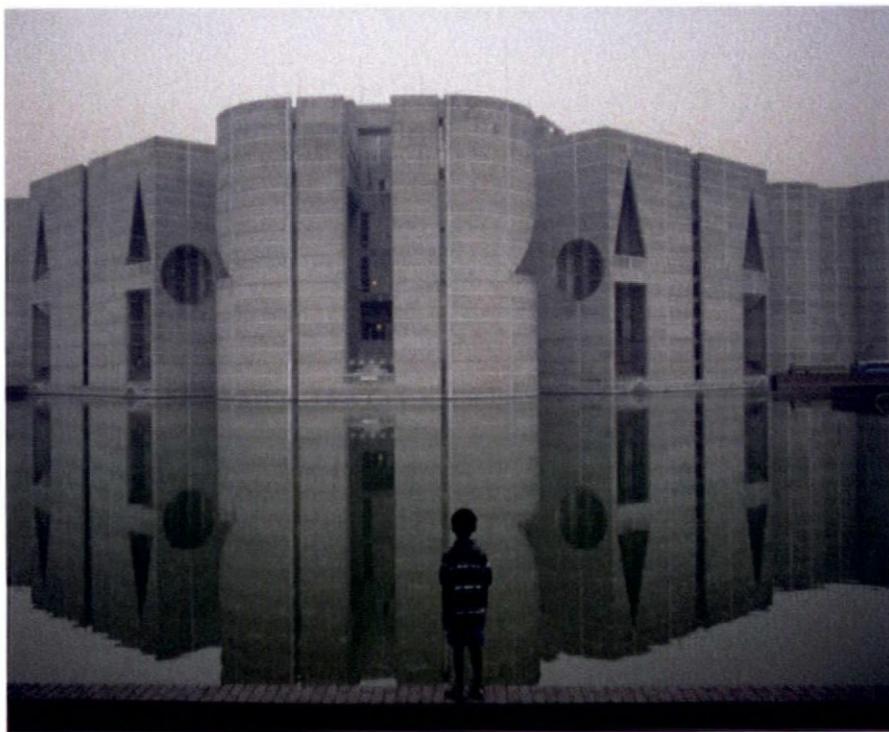
Louis Kahn reigns as modern architecture's primary mythical figure. In this much-anticipated documentary, *My Architect*, Kahn's filmmaker son Nathaniel chronicles his intimate journey through the shadowy past of his father. *LA Architect* asked writer/critic Michael Webb and writer David Martino for dual reviews of the movie, resulting in "Rediscovering Louis Kahn," an insightful look at the film as oeuvre (Webb) and "Like Father Like Son" a glimpse of the son himself by a personal friend (Martino). Nathaniel Kahn, a Yale graduate and winner of Yale's Gordon Prize for his theater direction, wrote and directed "Owl's Breath" in 1989 (presented off-Broadway); he co-wrote *The Room*, a short dramatic film, in 1992 (screened at the Sundance Film Festival and a Cannes Film Festival award winner); and he collaborated on several environmentally themed documentaries with Miranda Productions, one of which, *Wilderness: The Last Stand*, aired on PBS and was nominated for a regional Emmy Award. *My Architect* is his first feature-length film.

REDISCOVERING LOUIS KAHN, THE MAN AND HIS WORK

By Michael Webb

In my eleven years as program director of the American Film Institute, I saw more documentaries than I care to remember. Since then, I've seen too few, and that made it all the more exciting to chance on a preview of *My Architect*, an extraordinary journey of exploration by Nathaniel Kahn, Louis Kahn's illegitimate son. He was 12 in 1974 when the father he hardly knew died, in poverty and obscurity, of a heart attack in Penn Station. That tragedy hovers in the background of a quest that is painfully intense and revealing. It achieves a balance between aesthetics and emotion, the maestro's magisterial architecture and his messy private life—which, in itself, is reason to see this feature-length movie. The son brings a fresh, enquiring eye to buildings that we all know, at least from photographs, films them in a way that makes them come alive, and coaxes celebrities to open up and deliver extraordinary insights.

Vincent Scully suggests that, in Jewish mysticism, one can know God only through his works, and wonders if that thought inspired Kahn to strive for perfection. I.M. Pei explains that he was far more diplomatic with clients than Kahn and therefore secured many more commissions, but feels that a handful of masterpieces are worth as much or more

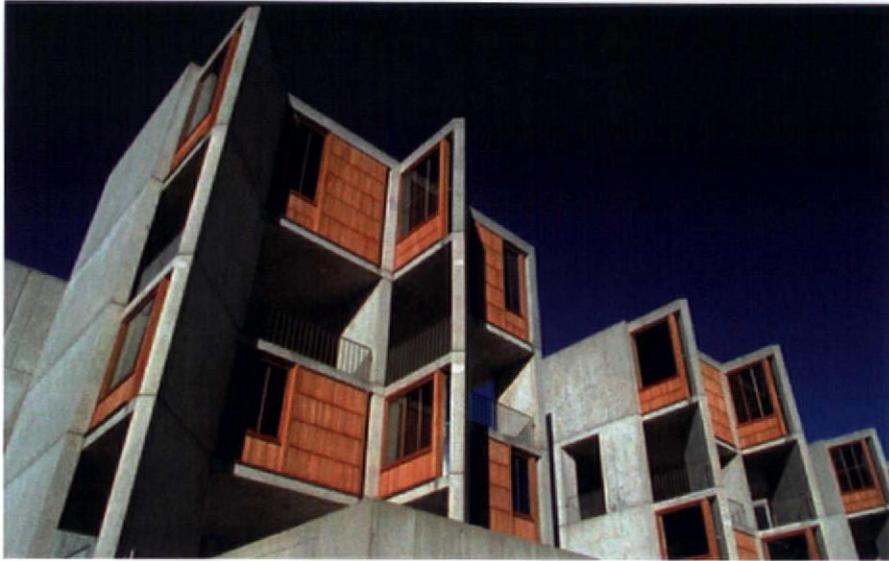


Top left: Louis Kahn. Photo by Robert Lautman. Above: The Capital of Bangladesh with small boy, Dhaka, Bangladesh. Louis I. Kahn, Architect (Image from the film). © 2003 Louis Kahn Project, Inc.

than 50 good buildings. Edmund Bacon, the aged planning guru, explodes in wrath at the suggestion he should have adopted Kahn's ideas for replanning Philadelphia. Richard Saul Wurman quietly suggests that city's old guard were innately anti-semitic and refused to admit Kahn to their circle. It's strong stuff,

raising provocative issues, and a must-see for architects and architectural schools.

Kahn kept his work and his private life in separate boxes, as he did his wife and the two women in his office with whom he had children. Today, it would be tabloid headlines; in the 'seventies it went unmentioned in the



Left: The Salk Institute for Biological Studies, La Jolla, California. Louis I. Kahn, Architect (Image from the film) © 2003 Louis Kahn Project, Inc. **Right:** Louis I. Kahn and Nathaniel Kahn (filmmaker), Circa 1970. Photo by Harriet Pattison. © 2003 Louis Kahn Project, Inc.



obituaries. Nathaniel brings his siblings together and asks, "Are we a family?" And he challenges his mother on her conviction that Kahn erased his address in his passport just before his death (which is why his body went unclaimed for several days) because he intended to return to her. You wonder what any of this has to do with the buildings and then, at the culmination of the journey, in the State Capitol of Dhaka, the two strands are woven together. Here, in this chaotic maelstrom of humanity, a Bangladeshi architect tells the filmmaker how much Kahn must have loved them, because he enriched the poorest country in the world by giving it this extraordinary symbol of its new identity as a nation. And then you reflect, as he does not, that Kahn was a Jewish architect working in, and understanding, a Moslem country—and what that says about the WASP establishment that shut him out of his home town.

LIKE FATHER LIKE SON: A PERSONAL MOMENT WITH NATHANIEL

By David Martino

Nathaniel Kahn was in Los Angeles recently for a screening of *My Architect*, his new film about his father, legendary architect Louis Kahn. I drove Nathaniel, a longtime friend, to the theater in West Hollywood. Traffic was worse than usual, and we pulled up just in time for him to leap from the car, sprint up the steps and introduce the film. It was vintage

Kahn—you would never have known he had been running late, that we almost missed the opening, that nothing had prepared him to step in front of two hundred people and welcome them with the generosity and ease of someone who had been born for that moment.

It was a remarkable transformation and it reminded me of more than one time when we were producing plays in our undergraduate days, the point (usually just before opening) when everything was on the verge of collapsing in a tempest of frayed egos, unmeetable deadlines and logistical nightmares. The whole enterprise would threaten to dissolve into just what it might have been: a small group of tired people doing something that didn't matter very much. Somehow at that exact, worst moment, Nathaniel would jump onto a dining hall table, wave his arms and find the words to bind everything together—healing the rifts, scaring down the impossibilities and making it seem like we were all participating in some great adventure, something important, bigger than our regular lives and needing absolutely every one of us to succeed.

It's a faculty he shares with his father. *My Architect* provides a richly detailed, nuanced portrait of Louis Kahn's personal and professional life, never shying from the costs borne by the families of certifiable geniuses. And yet all the most important people appear to have forgiven Kahn, or made peace with whatever shortcomings he may have had as a

father and husband. In interview after interview, a picture emerges of someone who was able to persuade people that life means something more, and few of them complain about the price paid for that wisdom. In fact, they all seem to miss him.

Now, in a time that is suddenly and unexpectedly architectural, when our dominant image is of buildings coming down, ripped apart by fear, rage, disconnection, *My Architect* is an extraordinary reminder of someone who realized that architecture exists as a promise to bring people together. (Can you imagine any other master builder of the twentieth century saying, as Kahn did of the Exeter Library, that he wanted it to be a place where a boy could meet a girl?) The other night in West Hollywood, people kept Nathaniel long after the movie ended with questions, stories, their own memories of Louis Kahn. Eventually the theater pushed us outside and locked the door, and still everyone crowded around the steps, hungry for more, some extension of the film's experience. Nathaniel Kahn has jumped on the table, and people are starting to listen. ■

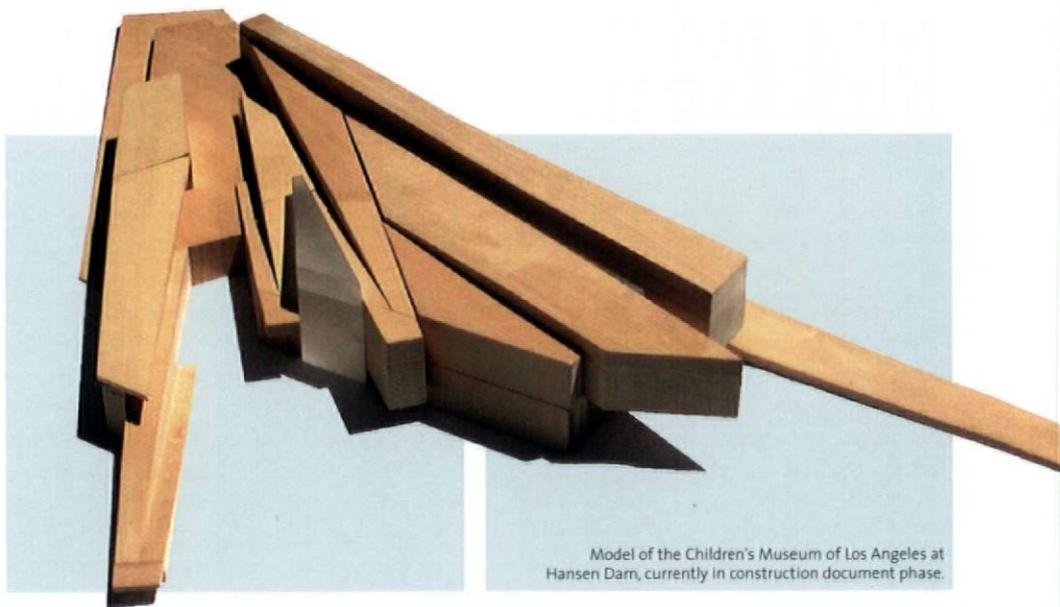
DIRECTED BY: Nathaniel Kahn
PRODUCED BY: Nathaniel Kahn, Susan Rose Behr
EDITED BY: Sabine Krayenbühl
DIRECTOR OF PHOTOGRAPHY: Bob Richman
MUSIC COMPOSED BY: Joseph Vitarelli

SWISS PRECISION MEETS CALIFORNIAN AUDACITY

ANGÉLIL / GRAHAM / PFENNINGER / SCHOLL

Opposites attract. And sometimes they just confuse each other. When Joe Baldwin, a designer at the L.A. office of Angéilil/Graham/Pfenninger/Scholl, arrived at the Zurich office for a six-month work visit, Protestant work ethic hit European leisure head on. "Reto [Pfenninger] told me, 'I've been talking to some people and they think you're a lunatic,'" says Baldwin. "Apparently, they thought I was a crazy American because I would work six days a week, until midnight. They don't do that there. They have two coffee breaks and that's when they talk. Once they sit down at their desks, they don't socialize, they just work. Reto said that it's good for them to see a different way of working—to show it's okay to work later when you really care about your work and to not just take for granted that when 6 o'clock comes along, you go home."

Architects are by nature a migratory bunch, with construction following economic upswings and downturns around the world. The original partners, Marc Angéilil (born in Egypt, but raised in Switzerland) and Sarah Graham (born in Portland), met at Harvard, established an office in Boston, were offered positions at the University of Southern California, moved to Los Angeles, established a practice based on their award-winning Experimental House in the Hollywood

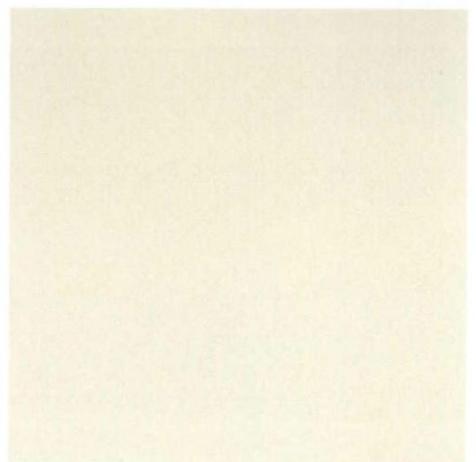
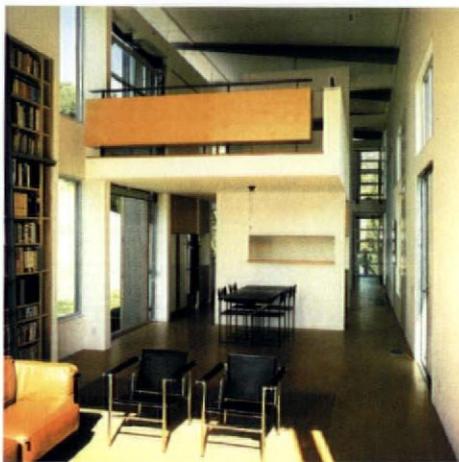
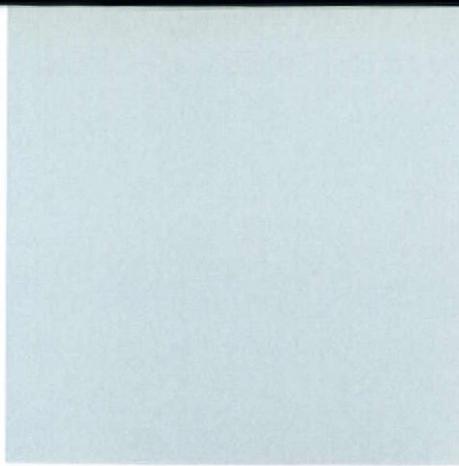
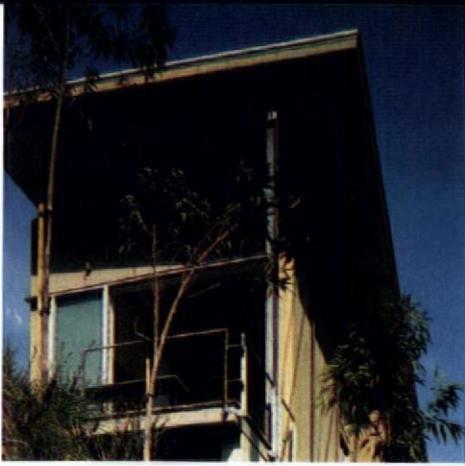


Model of the Children's Museum of Los Angeles at Hansen Dam, currently in construction document phase.

Hills, received a commission for the Esslingen Town Center in Switzerland, closed their L.A. office, packed up and moved to Switzerland, won the competition to design the Children's Museum of Los Angeles at Hansen Dam, returned to L.A. and re-established their L.A. practice, still maintaining the Zurich office. "Usually we buy at least 6 round-trip tickets a year," says Graham.

With two younger partners, Reto Pfenninger and Manuel Scholl, both Swiss, heading the Zurich office, Graham in charge of the L.A. office and Angéilil acting as the common link between the two, the firm takes advantage of its dislocation. Each office maintains autonomy with one

partner in charge of each project, but there is a definite sensibility that binds the work together. The offices share resources and personnel—recently, a Swiss employee who is "good with concrete" was brought to L.A. to help with the Children's Museum. More uniquely, the cultural divide allows the office to retain an outsider's perspective within itself. Projects from one office are routinely critiqued by the other. "The Swiss are definitely more bent on the micro-details," says Baldwin. "They really get to the essence of things. If you say it's one thing, it better be clear and precise, if it's not they'll really nail you on that."



This spirit of collaboration between the offices is also extended to other disciplines: AGPS adopted biomorphic forms by Swiss artist Marco Ganz for the Adidas “World of Sports” headquarters. The Adidas project also brings up a more potentially troubling image of an American in Europe. The planned headquarters, housing, sports facilities and stores are situated in Herzogenaurich, Germany in a former U.S. military base, which in turn used to be a German base with the existing barracks building to be converted into offices. “We did not attempt to make political statements on this front,” says Graham. “What we did deal with thoroughly is the degree of damage such prior occupation creates environmentally. Germany has the most progressive and therefore intensive environmental policies on the planet, and we proposed a good deal of ecological clean up, open space, non-occupiable wetlands, etc. We were looking at a large degree of restoration. If you would like to understand that as a political stand, all the better.”

It is possible to do things elsewhere that you could never do at home. The perpetual threat of earthquakes in L.A. dictated a massive structure for the Experimental House. Sitting on a series of grade beams and retaining walls that literally hold the earth together, the house, by compari-

son, puts virtually no weight on the structure. By contrast, the market in Esslingen is basically a box sitting on the roof of a ten-story building, cantilevering over the edge. The only thing keeping the market from tipping over is the weight of the concrete wall on the opposite end acting as a counterbalance. One can read both Swiss and Angeleno characteristics into AGPS’s work, the minimal and the radical; what is remarkable is the seamless absorption of the two.

“The Swiss, if one can generalize,” says Graham, “are very careful, they are highly interested in and capable of high craft, and they tend to make deci-

sions in a narrower framework. Americans, also in a generic nutshell, think big. We are not so careful, and we don’t have comparably much concern for education in craft. These are, within the Western world, at different ends of the spectrum.”

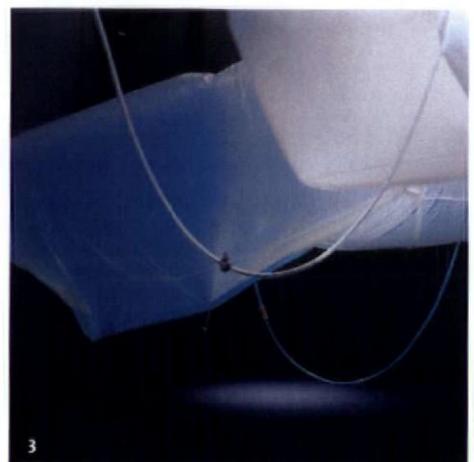
Within the new paradigm of international work in a changing global economy, disappearing borders and dissolving time zones, the lament of lost identity is a one-note observation. For AGPS, there are more gradations to this view, a variability of the familiar and the exotic—or the domestic and the international—when both are home and both outside. ■

1. Exterior and interior of the Experimental House in the Hollywood Hills, completed in 1993, which doubles as the L.A. home of Angéll and Graham and office for AGPS.

2. Public space and post office of the Esslingen Town Center for the Community of Egg, a suburban area outside Zürich, completed in 1992. Parts of the master plan are still in development.

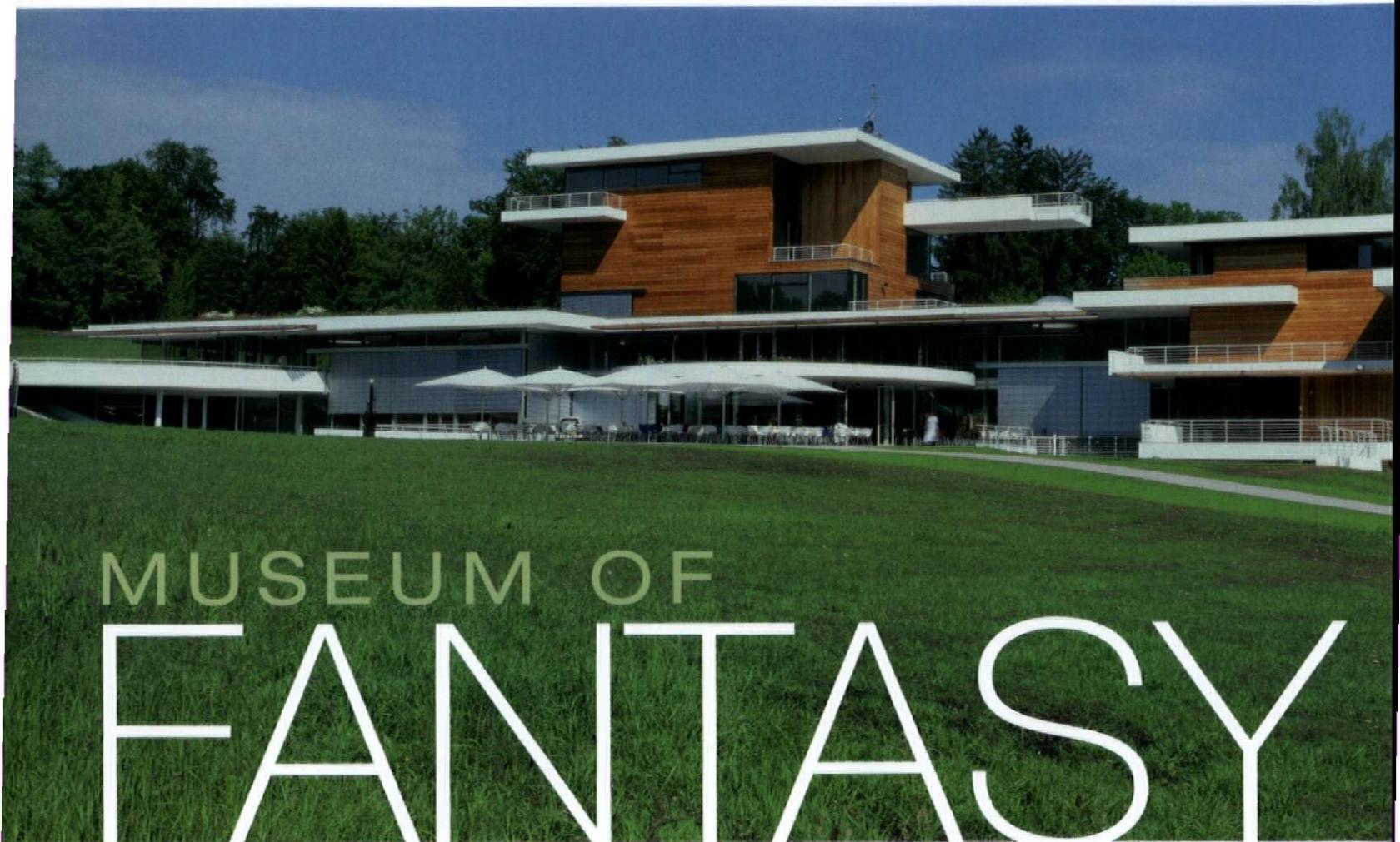
3. Concept for the Adidas “World of Sports” headquarters.

Images by Angéll Graham Pfenninger Schöll.



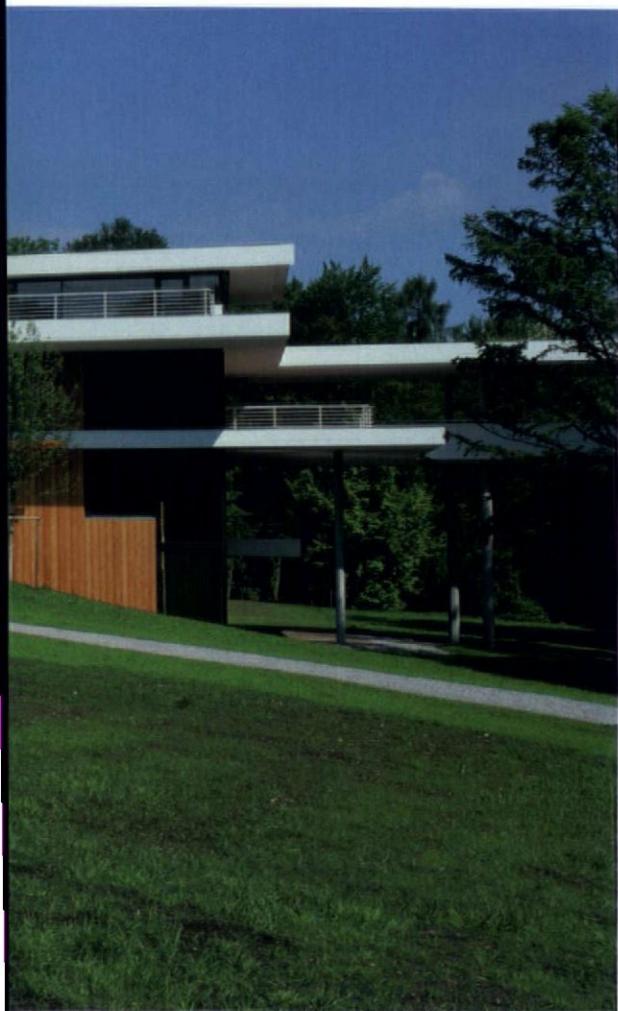


BEHNISCH, BEHNISCH & PARTNER: GERMANY



MUSEUM OF FANTASY

Behnisch, Behnisch & Partner: New Modernism in Munich
by Adam Griff



Above: South-East façade showing ground floor cafe.



Right: North-East façade as seen from the pier that extends out over the Lake.

COMPOSED OF INTERLOCKING HORIZONTAL PLANES THAT OPEN ONTO VISTAS OF BLUE

water and green patios, the Museum of Fantasy could easily be mistaken for a work of California architecture instead of one nestled near a lake outside Munich. Ironically, the museum's designers, Behnisch, Behnisch & Partner of Stuttgart, opened an office in Los Angeles shortly after the building's construction. While the two events are not related, the move follows an inspired tradition of western migration begun with Rudolf Schindler and Richard Neutra.

The Museum of Fantasy is unusual in that it is meant to display an atypical assemblage of art. The project was the product of a 1996 competition to house the eclectic art collected by Lothar-Günther Buchheim, best known as the author of "Das Boot." His collection consisted of Expressionist paintings and graphics as well as his curiosities, the "Buchheim-Welt" that included nutcrackers, Thai shadow puppets, mannequins and carousel animals. The competition brief asked that these works be displayed in the same offhand juxtapositions and uncontrolled



Above: View of the South-West façade shows a part of the building's green roof system.



environments as the Expressionists' art studios. This gave Behnisch, Behnisch & Partner less restrictions than they would typically encounter when designing a conventional gallery. Their design focuses instead on relating the museum to its landscape.

The museum floats delicately within its bucolic setting. Its series of low-slung white slab roofs resembles ripples on the water's surface, or clouds. The same gentle touch and sensitivity are carried throughout the museum's plan. The main circulation is a long spine that leads out to Starnberger Lake. The building consists of terraces that work their way down to the water's edge. One enters at the highest point and moves down through the museum to a pier cantilevered over the lake. The galleries are located to either side of the museum's spine, allowing an unstructured path through the collection. More remarkably, by placing the galleries along the museum's exterior edge one can view and access the outside setting from every space. In its melding of outside and inside, Behnisch, Behnisch & Partner allows unmodulated natural light into the galleries. Unlike the experience of a conventional museum that aims to be a perfectly lit and sealed box, the changing light of these galleries makes one constantly aware of the outside world.

Located in a loft in the heart of Venice Beach, Behnisch, Behnisch & Partner has made an effort to soak up the energy of Los Angeles. While the L.A. office is new, having opened in 2000, it has already had several important successes such as the Genzyme building in Cambridge, Massachusetts and a recent commission for two flexible office/lab space buildings in the North Point development of Boston. One reason for locating an office in the United States was to bring the group's expertise in sustainable design to a country that has lead in discourse, but is only now beginning to implement it in practice.

Their decision to create a Los Angeles branch was more than practical, according to Stefan Behnisch, partner in the firm and son of Günter Behnisch, "It was not so much a business decision, but rather an emotional one." Christof Jantzen graduated from Sci-Arc, and Stefan Behnisch has lived periodically in Los Angeles. Both found their experiences invigorating to their own creative processes and have sought to infuse the Stuttgart office with this sensibility by constantly rotating new staff to Los Angeles. "Without doubt one is influenced by a new place," remarks Stefan Behnisch. "All of our staff who have had the opportunity to work in L.A. were absolutely enthusiastic when they came back. What really matters to us is to have a place elsewhere in another world, because then one can live in two worlds and this is certainly enriching. This does not necessarily have to be L.A., but without doubt the Californian openness towards the new, a feature that has turned L.A. and Hollywood into what they are now, continues to influence our work." One can only hope that they do succeed in melding their expertise of sustainability with what is the heart of American architecture, its relationship to the landscape. ■

FIRM: Behnisch, Behnisch & Partner

CLIENT: Staatliches Hochbauamt München I

CONSTRUCTION: Dyckerhoff + Widmann AG

STATICS ENGINEER: Pfefferkorn + Partner, Stuttgart

HEATING, VENTILATION, SANITARY ENGINEER:
Ingenieurbüro Schreiber, Ulm, Germany

ELECTRICAL ENGINEER: Ingenieurbüro für
Elektrotechnik Werner Schwarz GmbH, Stuttgart

LIGHTING ENGINEER: Bartenbach Lichtlabor
GmbH, Munich

BUILDING PHYSICS ENGINEER: IBL, Ingenieurbüro
Langkau, Munich and Bayer Bauphysik,
Fellbach, Germany

LANDSCAPE: Luz + Partner Landschaftsarchitekten,
Stuttgart and Behnisch, Behnisch & Partner

PHOTOGRAPHY: Christian Kandzia/Behnisch,
Behnisch & Partner

Top: Viewing platform extends out over Lake Starnberg to the North-East.
Bottom: Foyer and circulation axis is also used as "folk art" exhibition space.
The space is located at the South-West end of the spine, next to the main entrance.



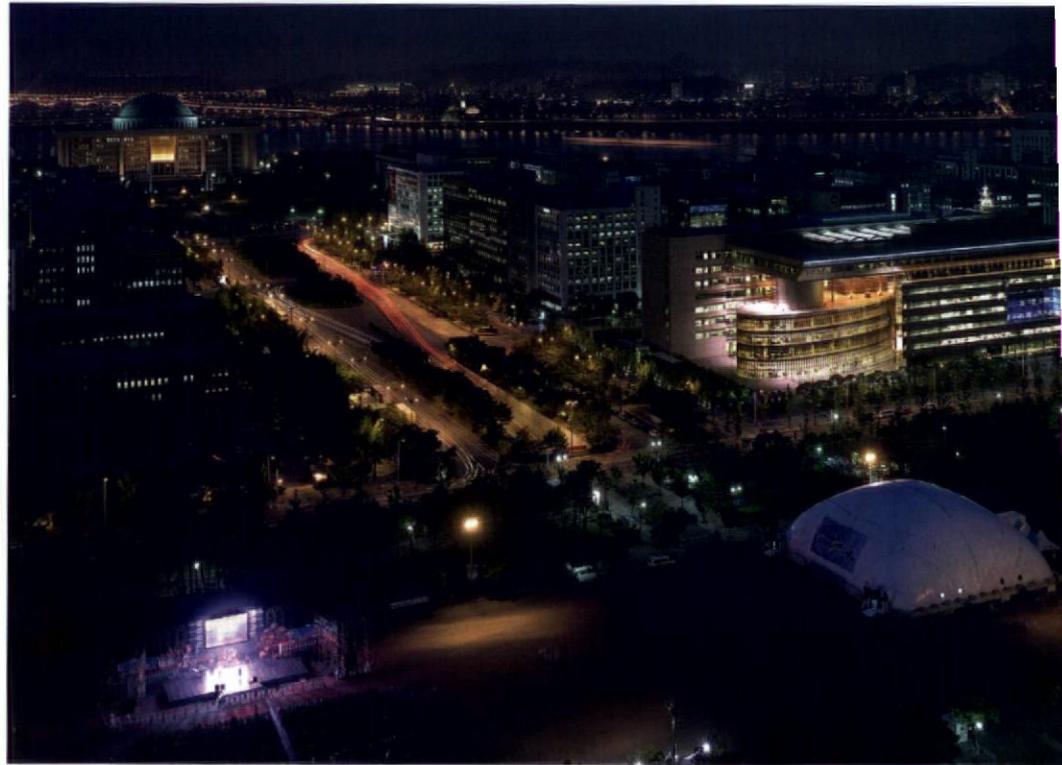
KOREA DEVELOPMENT BANK

BY DANETTE RIDDLE

DMJM Design Creates an Icon of Progress in Seoul



DMJM: SOUTH KOREA



Left: Korea Development Bank as seen from Youido Park. **Above:** Aerial of Korea Development Bank from Youido Park, on axis with The National Parliament Building.

THE KOREA DEVELOPMENT BANK HEADQUARTERS WAS A NEAR-IDEAL COMMISSION —

an interesting program, a progressive client and a site located along a significant public park that is similar to Central Park. Additionally, the typical problems associated with working at great distance or in complex team structures were mitigated by exceptional associate architects and local contractors who were committed to the design concept.

Like its neighbors, the KDB headquarters building helps to define the important urban space of Youido Park by reinforcing the horizontal datum of the space, a 40-meter height limit set by the height of the nearby National Assembly building. To the east, the building participates in the activity of Seoul's central business district by intergrating itself within the urban street wall. Unlike its neighbors however, the building avoids traditional architectural approaches to massing and reference to human scale. Instead, it acts as an urban "still life," scaled to address the vast space of the park, which is its foreground. The still life is composed of four primary building elements: the Ellipse, the Trapezoid, the Bar and the Roof.



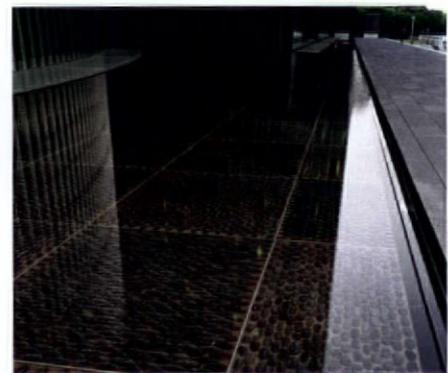
Above: Public elevator banks sit in the Pool.

The Ellipse contains the domestic and international banking halls; its form acknowledges the importance of the adjacent street to the south, which leads to the Parliament Building. Exposing the banking halls on this visible corner reinforces the Bank's initiative for a greater relationship to the public. Behind the glass wall of the Ellipse, a wood screen provides shading for internal functions and texture to the overall composition.

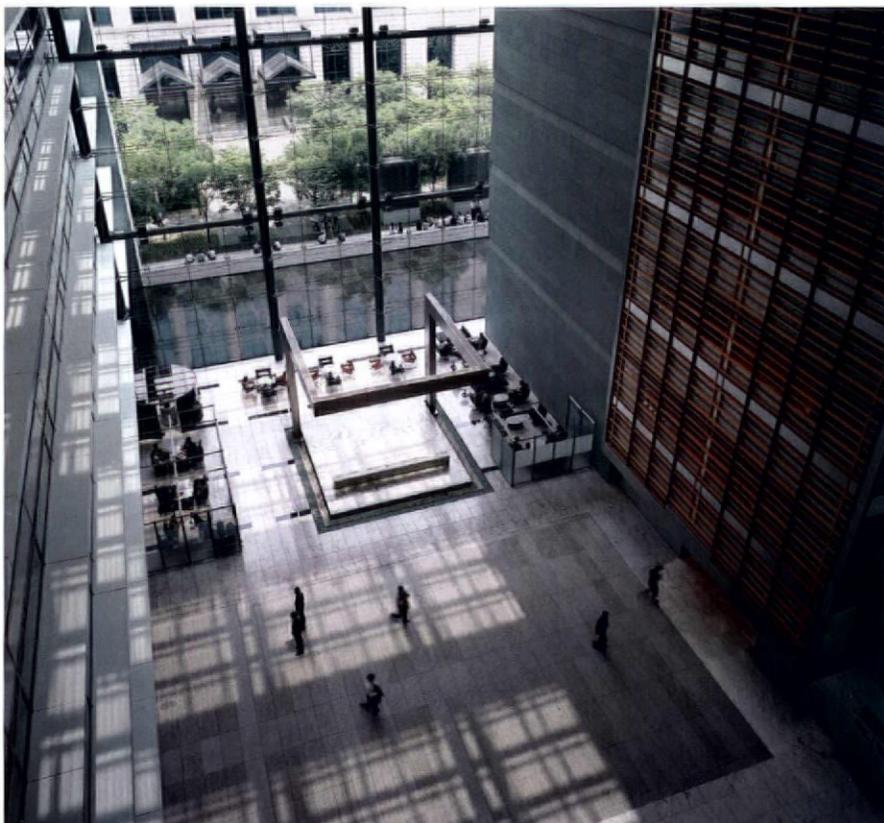
The Trapezoid and the Bar frame the Ellipse, each responding to a specific urban condition. As viewed from the park, the Trapezoid contains an oculus that acts as a focal point in the composition. The oculus also provides a terrace space that is accessed from the conference areas located within the interior. The beveled geometry of the Trapezoid allows light into the interior and establishes a strong relationship with the Bank's older computer building to the north.

The Bar building reinforces the urban wall of the street one block west of the Park. The space within the linear form is flexible and efficient, suited to the needs of the Bank's administrative offices. This is the formal entry point to the building, and as such, the entrance is a grand portal, scaled to the length of the facade and the building components beyond. At the entry the Bar building elevators provide art in motion—the opaque glass cubes moving from floor to floor behind a transparent glass wall. From the Park the white granite structure provides a backdrop against which the other building elements are composed.

More than a "cap" to the building composition, the Roof element contains the executive floor and provides an effective sunshade for the Atrium interior below. The scale and



Above: River rocks embedded into the Pool.



Top: Ellipse banking hall as seen from bridge linking Trapezoid building to Bar building. Above: View of Atrium from bridge linking Trapezoid building to Bar building.

prominence of the roof was inspired by the large, heavy roofs of traditional Korean architecture. Visibly supported from only the West Wing and the oblong column driven through the Ellipse, the cantilevered plane is made up of a series of Vierendeel trusses that span from the Bar building to the Trapezoid and cantilever toward Youido Park.

The Trapezoid, the Bar and the Roof create a void filled by the atrium, or City Room, which provides a gathering place for the Bank and the inhabitants of Youido Island. The space is programmed with events year round and is especially appreciated during the long winter months of Seoul.

The City Room and the Trapezoid sit within a pool. Similar to pools found in traditional Korean landscapes, the Pool is orthogonal in shape, cut out of the stone plinth on which the composition of elements sits. The Ellipse also rests in the Pool, echoing the relationship of the Han River (which surrounds Youido Island) to the site. Like the Han, which simultaneously divides and links Seoul, the Pool is a subtle barrier between the public and more sensitive Bank function, and provides a unifying aspect as well.

The site's landscaping was conceived as a man-made forest, a field of trees where spaces are made by subtraction from the "forest." The plant material is native to the forests of Korea and provides protection from winter winds and the year-round gusts off the Park. Paving materials are also indigenous: granite and river rock. Paving patterns, inspired by traditional designs and set by hand, symbolize the importance in the relationship between the past and the future. ■

ARCHITECTURE AND INTERIORS
DMJM Design

ASSOCIATE ARCHITECT:
HEE-RIM Architects & Engineers and Min Associates

STRUCTURAL:
Sen-Structural Engineers Co. Ltd.

MECHANICAL:
Woowon Corporation

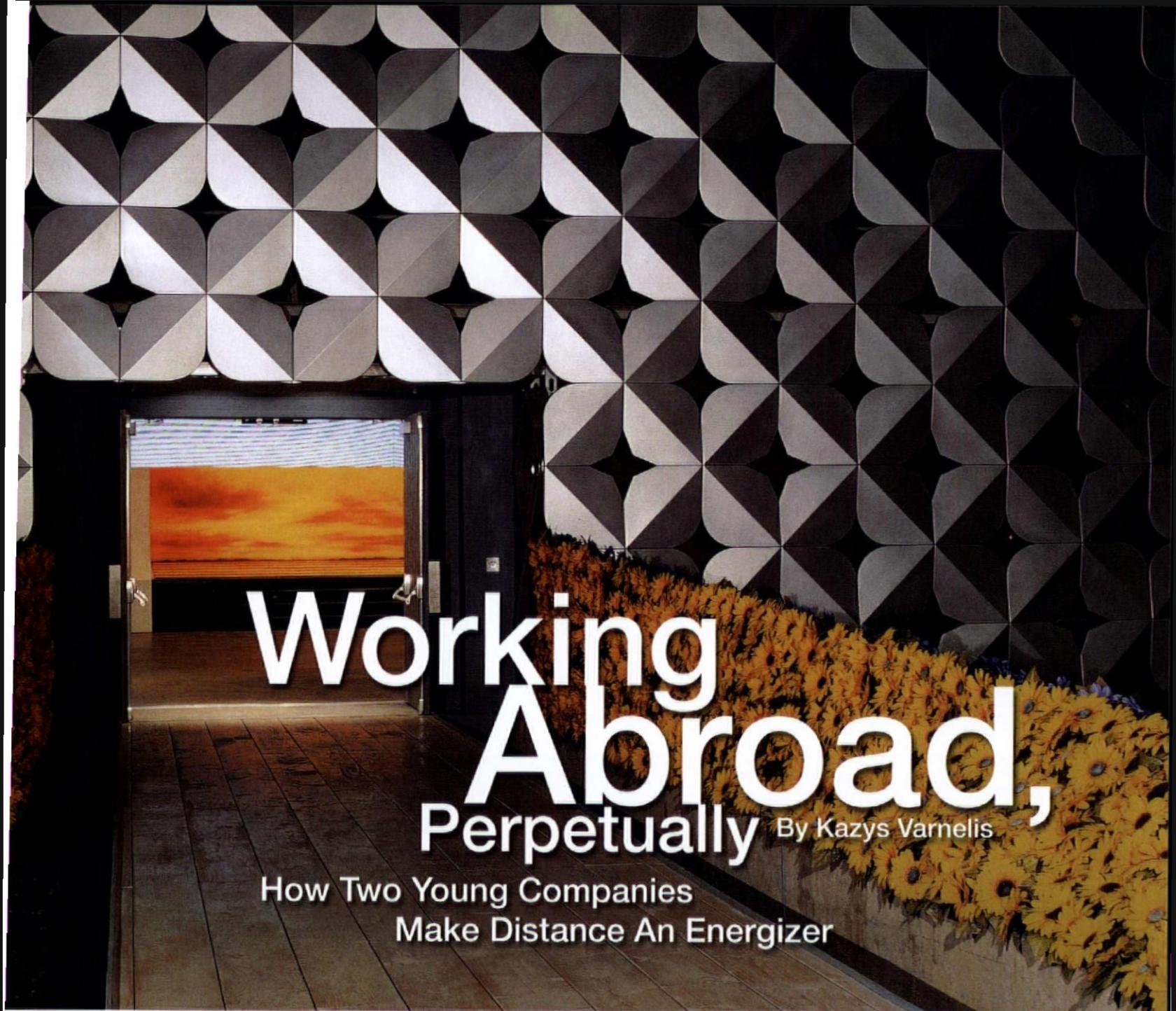
ELECTRICAL:
Moon Y.H. Electrical Design Co., Ltd.

LANDSCAPE:
Bando Environmental Planning

LIGHTING DESIGNER:
Fisher Marantz Stone

CONTRACTOR:
Daewoo Corporation

PHOTOGRAPHY:
Timothy Hursley



Working Abroad, Perpetually

By Kazys Varnelis

How Two Young Companies
Make Distance An Energizer



SERVO: GERMANY SWITZERLAND GRAFT: GERMANY

In 1999, Dutch architecture critic Hans Ibelings published *Supermodernism*, a manifesto proclaiming that globalization has lead architecture to the over-elaborated blob and the featureless box, both of which utterly ignore context and can be located anywhere. This idea—that architecture, and indeed, life, is the same worldwide—was highly seductive during the dot.com era. But this view is reductionist.

“We can be Germans in L.A. or Americans in Berlin.”

—Thomas Willemeit, GRAFT

In the case of Los Angeles, we certainly inhabit a global city, a term that urban theorists use to refer to key urban nodes in a networked world, tied more closely to each other than to their surrounding regions. But being a global city does not mean that a location ceases to have unique qualities. For GRAFT and servo, maintaining offices both in Los Angeles and overseas is neither an endorsement of global sameness nor a profit-driven plan for multinational domination, but rather a strategy by which they can draw on cultural differences to diversify and expand intellectually.

The liberating experience of post-professional education in California proved so attractive that the friends stayed on, starting GRAFT in 1998.

GRAFT's origins are a product of global migration, beginning out of a friendship established a decade ago in Germany. GRAFT partners Lars Kruckeberg, Wolfram Putz, Thomas Willemeit and former partner Christoph

Korner first met in the architecture school of the Technical University of Braunschweig. There they received a classical German Bauhaus-style education and swiftly felt a desire to expand their horizons. Following a route made famous by Rudolf Schindler and Richard Neutra and later by Wolf Prix and Dagmar Richter, they came to Los Angeles. Korner went to UCLA while Putz and Kruckeberg attended SCI-Arc. Only Willemeit did not follow, instead going to work in Daniel Libeskind's Berlin office.

The liberating experience of post-professional education in California proved so attractive that the friends stayed on, starting GRAFT in 1998. The name is a deliberate reference to the happy culture shock the partners received, recalling a specific historical moment of intercontinental genetic mixing. In 1863 phylloxera, a tiny louse that attacks the roots of grapevines, was inadvertently carried from America to France where it devastated vineyards. The cure was to graft the French vines onto roots from American vines that were resistant to the bug.

Beyond the European-American hybrid, the office name suggests a collaborative practice. Spurred on by the richness of their encounter with Los Angeles, GRAFT decided that instead of spending their time looking inward for a signature style or brand, they would look outward toward a methodology driven by collaborations. For GRAFT, collaborations allow the practice to grow by introducing new ideas and ways of

Below and right: Exhibition design GRAFT, curator Dave Hickey, "Beau Monde," 2001 International Biennial SITE Santa Fe



Below: GRAFT architects in collaboration with Brad Pitt, Studio for Brad Pitt, Los Angeles, 1999-2001



“With good clients you get enriched.” —Lars Kruckeberg, GRAFT

working. Some collaborations, such as the set for Will Smith’s video *WillzK* (done together with Smith and art director JP Flack), or the installation for the SITE Santa FE 2001 International Biennial art exhibit (done with Las Vegas art critic and curator Dave Hickey) are opportunities to work with other professionals who introduce their own unique skills to a project. But GRAFT extends the principle of collaboration with clients as well. Actor Brad Pitt became a virtual member of GRAFT as they worked on an addition to his house, and he has since continued to collaborate on two projects with the office.

Kruckeberg elaborates: “We have a tendency to embrace the client so much that he becomes a partner in crime.... This always leads to better design. Because you really know what your client is about, he will be happier in the end. The process also becomes much more interesting. With good clients you get enriched. Usually the clients become friends and stay friends for new adventures.”

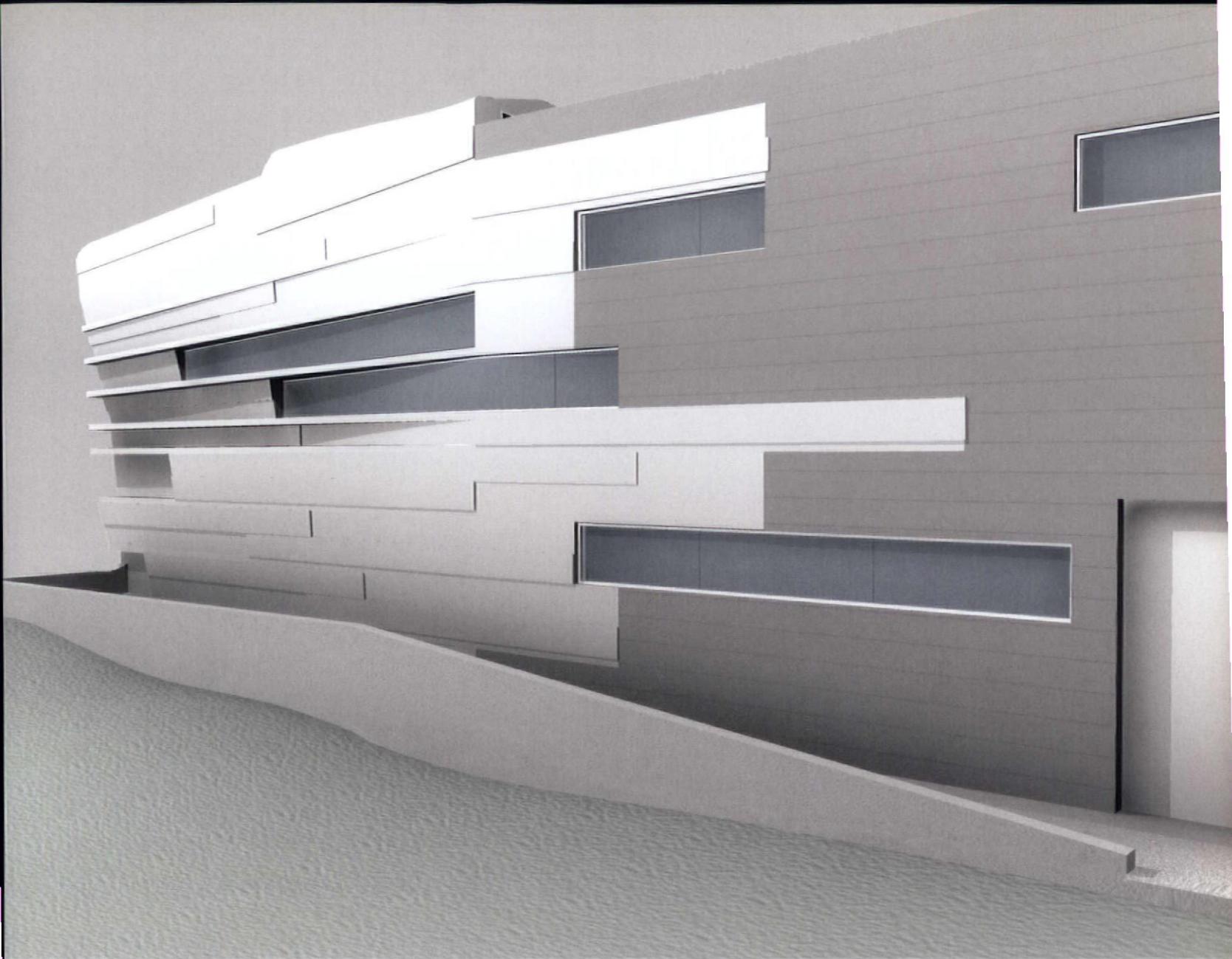
Two years ago, GRAFT came back to Germany, opening an office in a former East Berlin kindergarten and renting a communal apartment. But GRAFT was not merely returning to familiar territory. On the contrary, Putz states, “We were more California than Berlin guys by then.” With the firm growing, Willemeit joined as a partner. Although an easy solution would have been to have one or more of the partners permanently based in Berlin, GRAFT felt that would ultimately lead to two autonomous offices and would do little to grow the office creatively. Instead GRAFT members live and work together in what the partners call their “bourgeois hippy compound” in Mount Washington. To run the Berlin office, however, one or more of the partners will generally be found there.

Unlike many new practices GRAFT has done relatively little teaching, preferring instead to run intense studio sessions (most notably in Riga, Latvia last summer) or to work for schools that accommodate their method of living and working, such as teaching at Braunschweig where they function as a group, not as a single individual, thereby allowing the various partners to come in for discrete periods of time. Most recently, GRAFT has been invited to lead a seminar in the Vitra Design Museum Workshop in Domaine de Boisbucchet, France next summer, in collaboration with the Centre Georges Pompidou.

The constant foreignness is beneficial, Kruckeberg explains, “You get more intelligent, you experience yourself in a different way and that’s great.” Willemeit adds, “We can be Germans in L.A. or Americans in

GRAFT members live and work together in what the partners call their “bourgeois hippy compound” in Mount Washington.





Above: servo, Rendering of addition integrating with existing North wall of the Kintz residence, Niskayuna, New York.

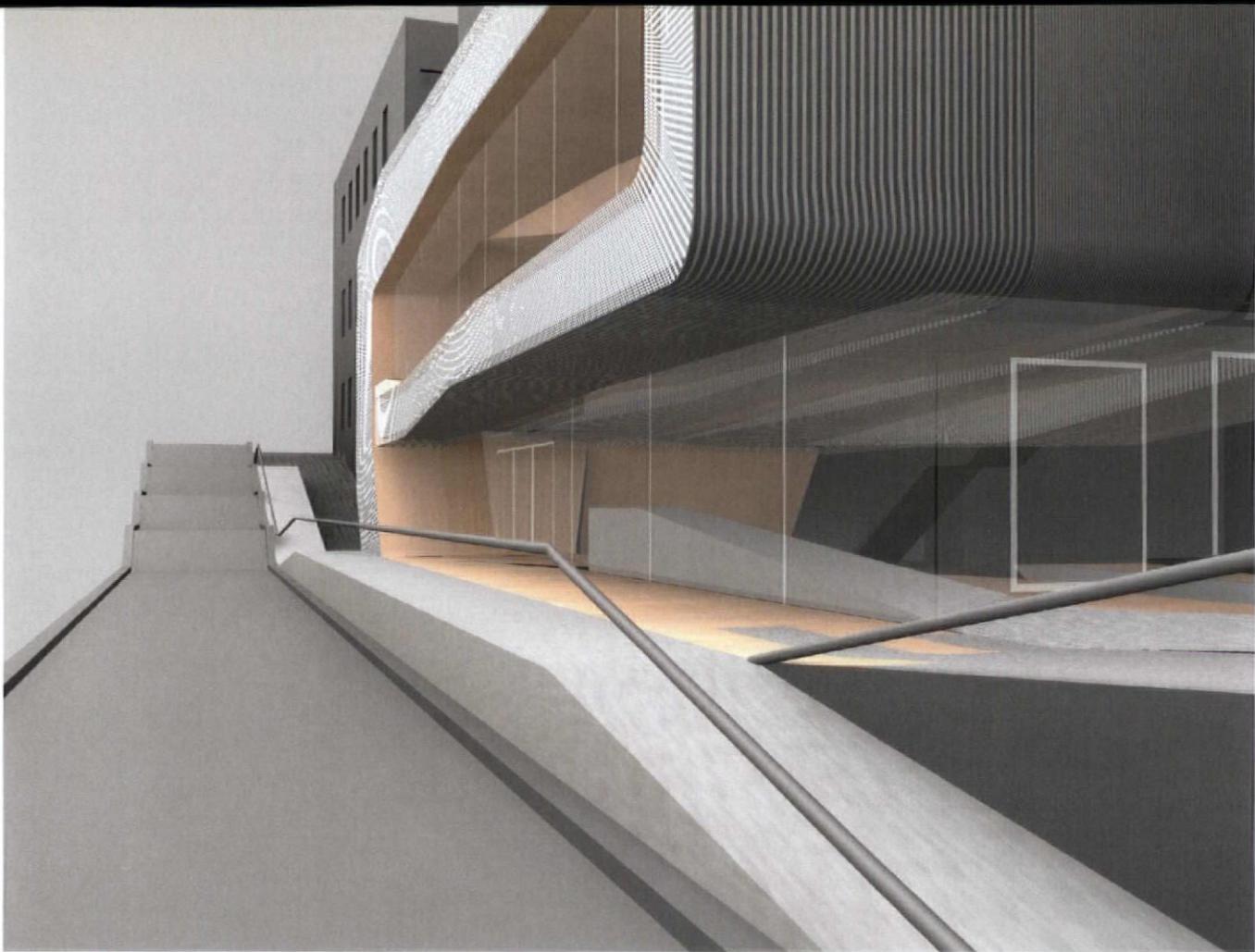
“We saw the idea of staying together and trying to keep the work together from four different places as a really great model.” —David Erdman, *servo*

Berlin.” With this in mind, GRAFT shrinks back from Ibelings’s idea of acontextual supermodernism and has little interest in the global architecture circuit in which Putz states, “you meet the same people in Venice and Tokyo.” On the contrary, for Putz, “Having a job you need to get built with a Polish foreman on a Berlin construction site immediately grounds you in the local condition.”

The desire to create hybrids out of local conditions is also a motivating force for *servo*, an office with four partners in four separate cities. All four met in the graduate program at Columbia University. Given the New York origins of *servo*, one might expect them to be more engrossed in the academy than GRAFT. Indeed, *servo* is a practice that

teaches: David Erdman, located in Venice, teaches at UCLA; Marcelyn Gow, located in Zurich but also in Los Angeles, teaches at ETH and UCLA; Ulrika Karlsson in Stockholm at the Royal Institute of Technology, and Chris Perry of New York at Columbia University.

When I interviewed Erdman in the Venice office, he explained that the *servo* diaspora was somewhat circumstantial but, as he put it, “We saw the idea of staying together and trying to keep the work together from four different places as a really great model.” Erdman explains that synergy and unpredictability emerges out of the different locales and the individuals involved, “For us it has a lot to do with how we are moving different ideas around. All four of us have different takes on the



Above: servo, Preliminary design study showing entry at gallery level, UCLA School of Engineering, Conference Center, Distance Learning Center, Auditorium and Gallery.

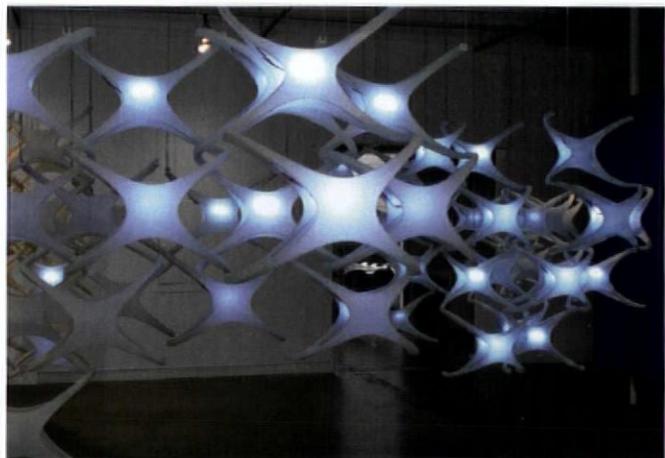
work and there is a set of different interests, but then there are shared sensibilities and shared ideas about the general kinds of work that we want to get involved with. In terms of the discourse between us it's really important that there are different points of view and that we don't come to full agreement on those things. That's what keeps the practice invigorated."

Beyond understanding the practice as composed of four different individuals, servo draws on the difference between the various office "hubs." Erdman adds, "We each have a different take on geography and how that plays a role in servo, but most importantly there is a mutual understanding within servo that there are different discourse networks associated with different regions if not cities, and we can use servo to move those around between each hub, in a way cross networking geographies." Thus, Erdman sees the Los Angeles office as participating within a tradition of experimental building in the city, while Perry in New York adds a more theoretical and philosophical bent. Gow and Karlsson, meanwhile, bring to servo an engagement with the art scene in Europe and a concern about the social implications of technology.

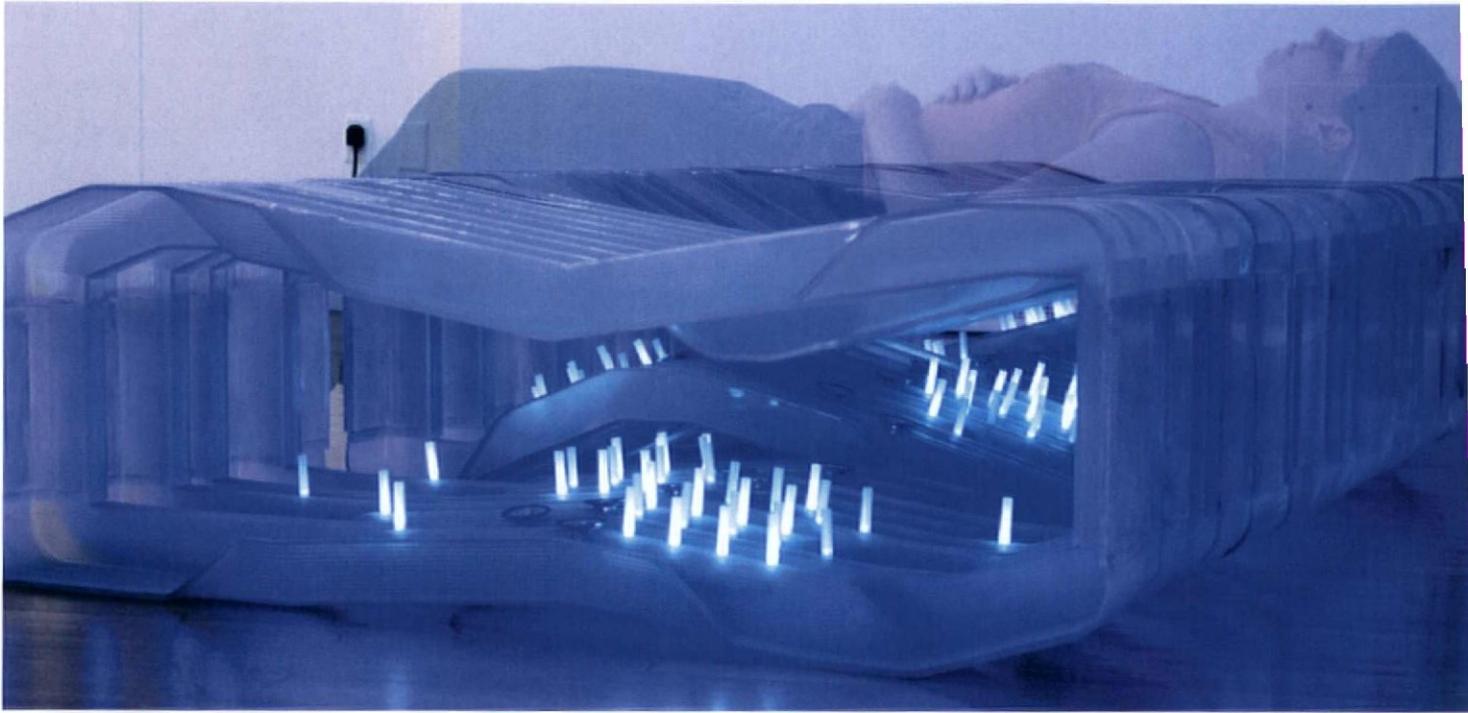
This extension of servo's network beyond the practice itself is a way of getting beyond the often hermetic discourse of architecture, but also is essential for operating within the field servo has chosen for itself. The practice is named after a kind of motor or relay that translates electrical signals into real-world motion. The metaphor suggests that while the office is deeply engaged with the digital realm, its practice exists at an interface of the virtual and the real. Collaboration with other practices,

often specialists in their own fields—such as art, technology, graphic design and film production—allows servo to draw from others while transforming themselves.

To produce the Lattice Archipelogs installation, developed for the "Latent Utopias" show curated by Patrick Schumaker and Zaha Hadid and exhibited more recently at the servo show entitled "Effervescence" at UCLA this spring, servo formed a partnership with Stockholm-based Smart Studio (part of the Interactive Institute, an organization that fuses art and technology) Lattice Archipelogs comments on the



Above: servo, View of Lattice Archipelogs exhibition installation at UCLA, 2003. Photo: Brian Forrest



Above: servo, Thermocline prototype with model lying down. Photo: Roman Sapecki

“...there is a mutual understanding within servo that there are different discourse networks associated with different regions...” —David Erdman, servo

increased hybridization of built matter and digital information in the environment. As one moves through the physical space, sensors translate motion into agents, which exist in a hybrid physical/immaterial world. The movement of these is, in turn, traced in the modules and through a three-dimensional sound installation. For this project servo designed one hundred plastic modules to hold sensory, sonic and lighting equipment while Smart Studio designed the interactive component.

In a project for a distance learning and conference center for the UCLA School of Engineering and Applied Science, servo has been asked to create a public space within a complex master planned by Anshen and Allen Architects. servo engaged John Kiesselhorts and Conny Purtil

of graphic design firm Stephen Kinder Design to develop a building enclosure which wraps around creating floors, walls and ceilings. The result would act as an interactive display system that augments the identity and presence of the school on campus.

Re-Siding 2003 is a renovation and addition to a 1960 single-family ranch house in Niskayuna, New York being

Instead of growing the practice conventionally by hiring an ever-growing base of full-time employees, servo's more lightweight model parallels that employed by Hollywood.

done for client, with whom servo has collaborated on several projects, Allen and Anna Kintz. Allen is the Vice President of Kintz Plastics Incorporated which manufactured and engineered the “Thermo_cline”

a modular chaise lounge system servo designed for “Mood River”—an Exhibition at the Wexner Center for the Arts which was curated by Jeff Kipnis and Annetta Massie—and with whom servo is developing several products. For the project, servo drew on the existing wood siding of the house to create a grooved surface that would wrap around the structure. In this case, servo worked with Los Angeles-based designer Julianna Morais to develop a stressed skinwood system with EPDM waterproofing and an offset panelized resin rain screen cladding system for the addition, while also pulling these systems and materials through to the interior in the form of programmed surfaces or what servo refers to as “implants.”

Instead of growing the practice conventionally by hiring an ever-increasing number of full-time employees, servo's more lightweight model parallels that employed by Hollywood. A talented producer doesn't manage a constant body of talent but rather assembles teams of individuals and organizations appropriate to a film. While the team will be dissolved when shooting ends, at least some of the relationships established will likely be drawn on again.

servo and GRAFT signal a new way of thinking about global architectural practices. For this new generation of architects, globalization has not led merely to sameness, but has made it possible to draw on and learn from the cultural differences that still enrich our world. ■



JON JERDE: JAPAN NETHERLANDS POLAND GREAT BRITAIN

Jet-Setting with Jon Jerde

by Allison Milionis

Jon Jerde: architect, self-described “placemaker,” and some say, national treasure of Japan. A man of many interests and a lover of nature, Jerde is the will behind The Jerde Partnership, a medium-size office located right on the Venice boardwalk. In spite of the nearby views of ocean and sand, Jerde prefers his windowless study, a womb-like space behind his main office, painted in rich colors and furnished with comfortable sofas. There, surrounded by exotic objects from his travels and a wall of books, Jerde creates places to be for people in far away lands.





Top left: The interior of Caretta Shiodome, Tokyo, the cultural and commercial base of the headquarters tower. The space is composed of stratified stone walls that are designed to resemble the layers of rock exposed as a river carves a canyon through the earth.

Top right: Canyon Terrace within Caretta Shiodome features cascading platforms for restaurant seating, open spaces to gather, and opportunities to view the "canyon".

Bottom left: La Cittadella, developed by Misu Entertainment Inc., creates a town center complete with retail, public space and Japan's first cineplex.

Bottom left: La Cittadella. Jerde intended his design to bring "fresh energy and vigor" to the area through entertainment and culture.



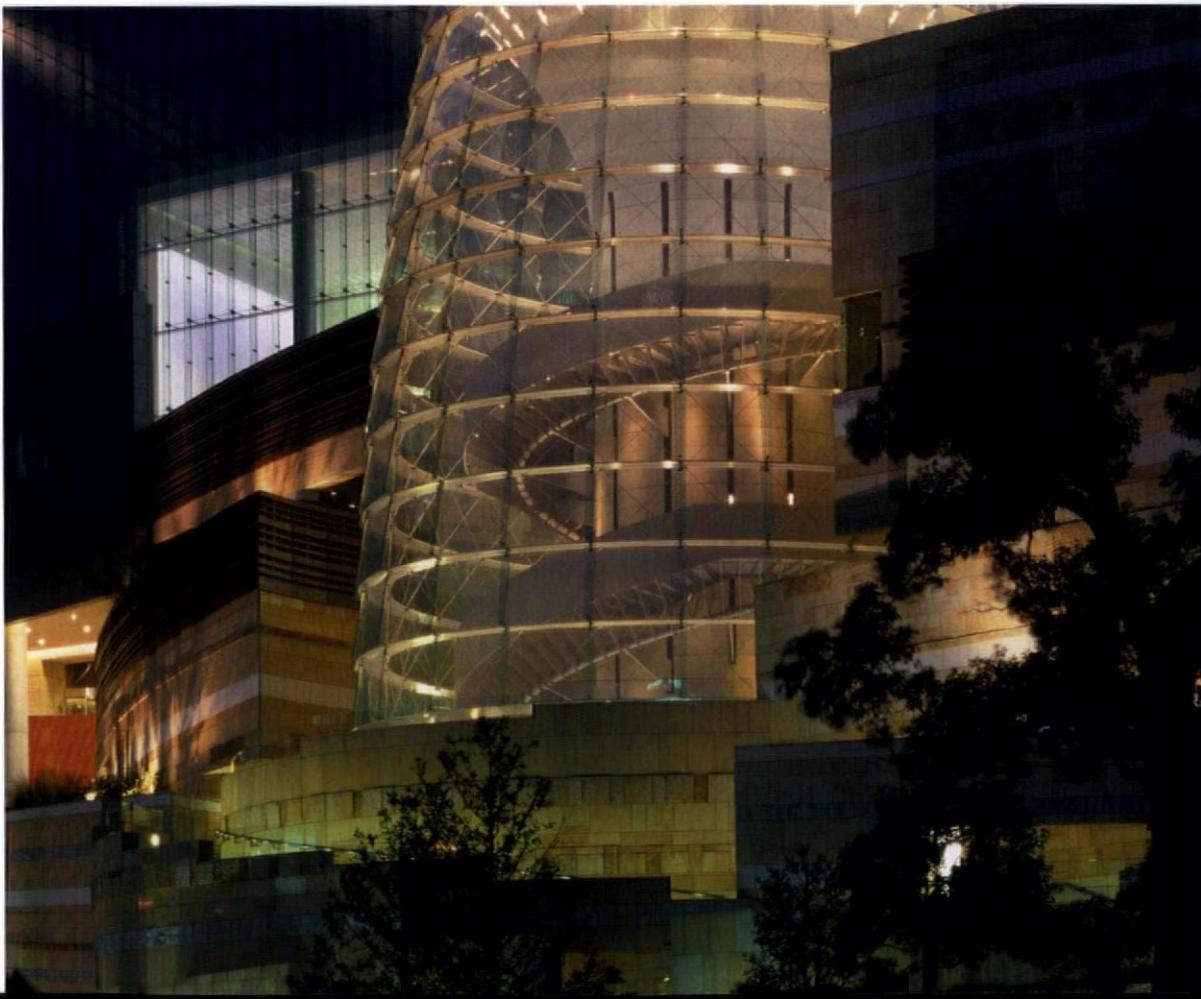


Top left: RiverWalk Kitakyushu is inspired by the city's history as a vital crossroads for the exchange of goods and ideas.

Top right: The experience of RiverWalk Kitakyushu is enhanced by a series of districts, each using geometric shapes, architectural details, water features, and programmatic elements to create energy and evoke emotion.

Bottom left: The Roppongi Hills master plan combines more than seven million square feet of uses in dense buildings that are set among open park spaces and connected by an organic circulation.

Bottom right: Roppongi Hills is Japan's largest privately developed project in history. The 28-acre site features retail and entertainment opportunities, as well as a museum, hotel, Edo-style garden, and a Buddhist temple.





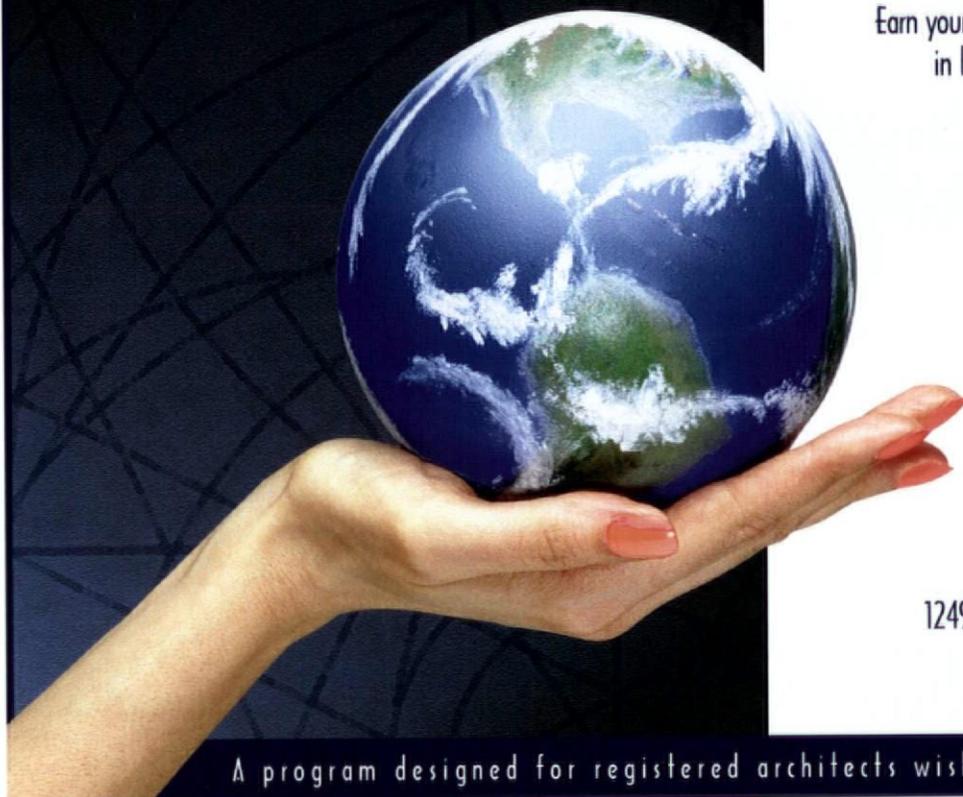
Jerde's rise to international "placemaker" began at the 1996 opening of Canal City, a massive retail, entertainment, office and hotel complex in the bustling port of Fukuoka, Japan. At the time, it was the largest private development and the first of its kind in the country, which made it a national curiosity and a source of civic pride. Within the first 20 days of opening, over three million patrons visited the brightly colored complex. Naturally the project piqued the interest of ambitious developers determined to have the same impact on their respective cities. Within a couple years, Jerde was designing several new projects in Japan, five of which have opened this year with much fanfare: Denstu Headquarters at Shiodome, Roppongi Hills, La Cittadella, RiverWalk Kitakyushu, and Namba Parks. "Everything in Japan has a ritual, including the opening of these projects," explained Jerde. "I'm expected to participate in the ceremonies and because I don't know the rituals I make notes on my hand so that at least I appear as a certified player."

It seems that the affable Jerde has ingratiated himself into the Japanese developer's circle and culture, and despite the country's economic woes there doesn't seem to be an end to the line of interested parties waiting for their shot at a popular attraction. So what is it about Jerde's projects that appeal to Japanese developers? Creativity says Jerde. "The Japanese developer tends to shy away from individual ideas. To them, we are a tool to accomplish things they wouldn't do. At the first meeting to discuss Canal City, there must have been 80 or 90 people in a board room. I was seated in the middle of a long table, directly across from the head guy there. I asked them what they wanted me to do and they replied, 'We don't know. What do you want to do?' I thought, oh boy, this is perfect!"

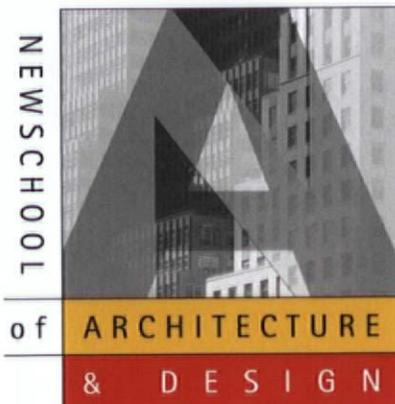
While the Japanese are clearly quite fond of him, across the globe The Jerde Partnership has a lot to prove before reaching the same pinnacle of success it has achieved in Japan. Even with a successfully completed project in Rotterdam (Beursplein), and projects on the boards in Warsaw, Poland and Blackpool England, it's doubtful that the Europeans will be as willing to hand over total creative license. "I'm not even sure why we are invited [to Europe]," says Jerde jokingly. Even so, Jerde hinted that another project is being discussed but would not reveal the details. Clues point to something "very elaborate" in an Italian coastal town.

Back in the U.S. Jerde's office continues to create "places" that attract major retail chains and corporate clients. Recently the firm was awarded an ambitious master plan for a 20-acre property in downtown Atlanta that will be the new home of The Georgia Aquarium and the new World of Coca Cola. On the west coast, work continues on the new West Hollywood Gateway, a retail and leisure development at the intersection of Santa Monica Boulevard and La Brea Avenue; and the Morongo Casino Resort & Spa, an expansive resort between Los Angeles and Palm Springs that will augment the existing gambling casino. There is no evidence that Jerde intends to slow down. If anything, he only seems to be gaining momentum as he globe trots from one construction site to the other. And with so many different types of projects underway, in so many different places, Jerde still has enough energy left to pursue his many interests, which includes an archeological dig in Egypt, nature hikes in the Southwest, and believe it or not, travel—just for fun. ■

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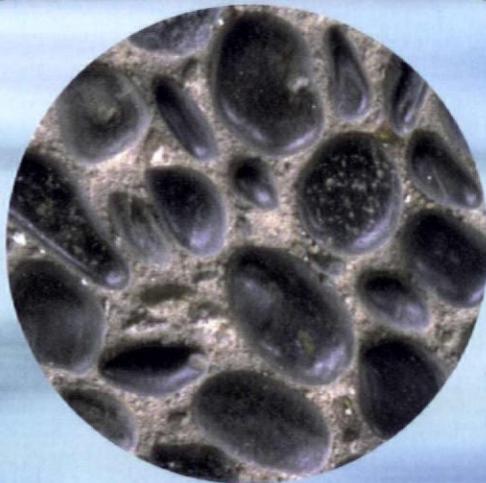
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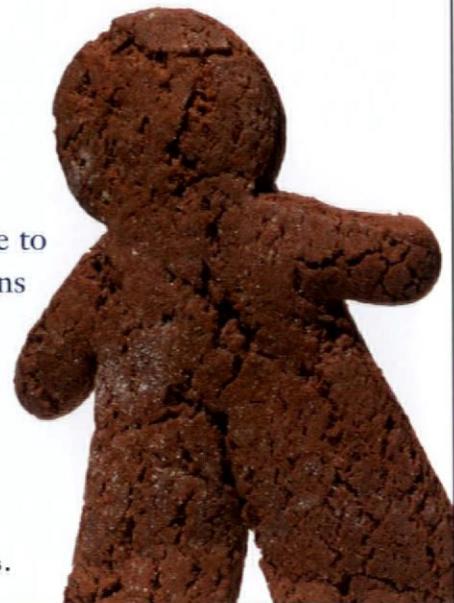
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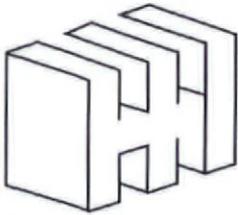
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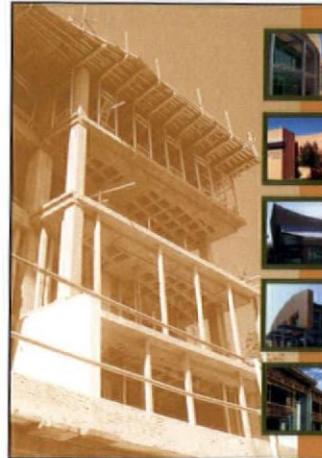
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Other Architects

ARCHITECTS—HAVE YOU NOTICED HOW OFTEN THE word that defines our profession is being used in both commercial and political realms? What does it mean to have the word *architect* coaxed away from its comfortable context to describe or represent aspects of daily life? Should we be protective of the word and protest its “mis-use” by those who don’t design buildings, or should we applaud our professional label’s ability to reach out to the public at large?

When I encounter the word *architect* used “improperly” it conjures up mixed feelings. I relish seeing *architect* in print, like reading about someone you know. As a kind of vague PR opportunity, recognizing the word that defines your profession delivers a comfortable superficial familiarity. On the other hand, seeing architect loaned out for its secondary meaning (a person who brings about a specified thing) conjures up a bit of envy and a protective-possessive reflex. *Architect* crops up quite frequently, in both powerfully charged and embarrassingly underwhelming situations. Its co-optation by others can reframe how we see ourselves and our profession.

Architect has been commercially appropriated in several ways. *Information architects* produce web designs. We can listen to the Norwegian techno-metal band *Spiral Architect*. *Legal Architects* advertise their litigation services on TV. *New architect* is a magazine for Internet technology users. Birkenstock has introduced a line of shoes called *The Architect Collection from Footprints*. *Php|architect* is the monthly magazine dedicated to PHP (hypertext preprocessor) professionals. You can buy a stereo system at *audioarchitect.com*. In a program called the Keirsey Temperament Sorter II, you may have your personality type classified as “*architect*” (delivering information, rearranging, devising, shaping or constructing buildings, institutions, enterprises or theories). My favorite is *L’Oreal Lash Architect 3D Mascara*, a new beauty product to

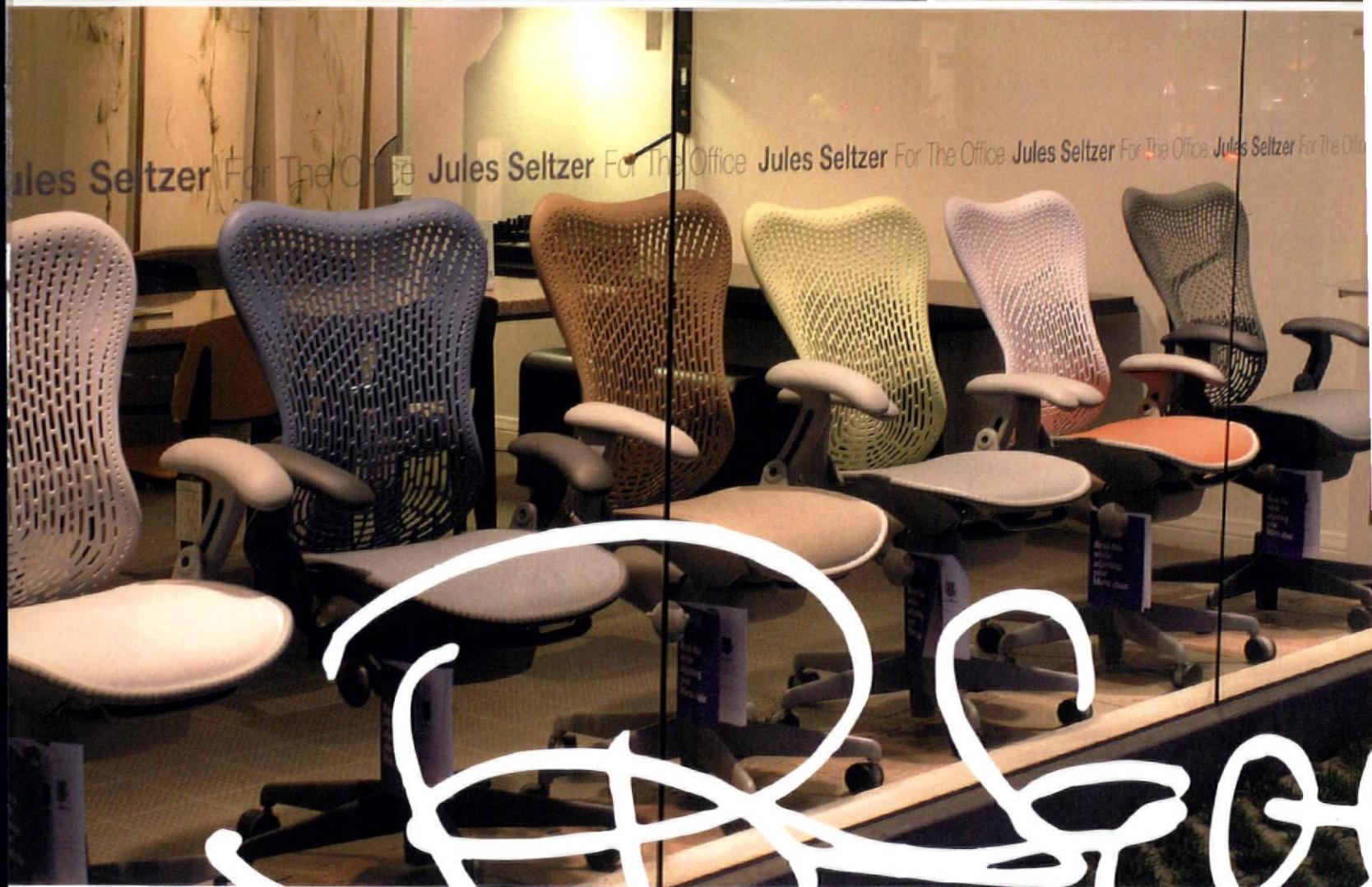
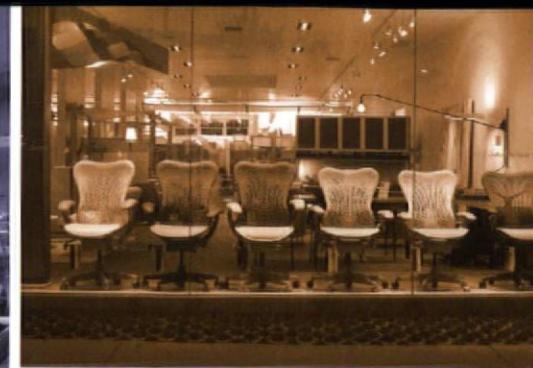
embolden one’s eyelashes. There is something flattering about the use of architect in these other venues. They play off the “creative genius” stereotype architects often promote and render the word in a desirable package.

More significantly, today’s political writings, analyses and editorials seem to overload on the secondary definition of architect. The primary definition we architects assume is rightfully ours has of late taken a back seat to the politically associated definition. Examples abound. Bill Gates has been characterized as “Chairman and Chief Software **Architect** of Microsoft Corporation.” A recent headline sums up Deputy Defense Secretary Paul Wolfowitz’s plans for post-war Iraq as “An **Architect** of War Draws Blueprint for Peace.” An essay on the support of individual soldiers rather than the war in Iraq in general contains the line, “You ought not cast individual soldiers as the **architects** of the war you disdain.” An article on Carlos Saul Menem in his run for president of Argentina states, “Is a former leader an **architect** of economic disaster or a savior?” The *New York Times* calls John Podesta “the leader and **architect** of a new liberal think tank in Washington known as the Center for American Progress.” Col. Dany Tirza, marking the location of the border between Israel and the West Bank, is described as “**architect** of the barrier that is growing in the desert.” A statement by UN Secretary-General Kofi Annan (elsewhere described as “the chief **architect** of globalism and world government”) reads, “The Commission on Human Rights can claim with pride to have been an **architect** of the international structure of rights that we have today.” A *Los Angeles Times* article on the California gubernatorial race reads, “Schwarzenegger’s **architect** of his economic plan, Warren Buffett, announced last week that Californians pay too little in property taxes.” Darrell Issa was “the **architect** of the October 7 recall election, “while the same recall has been called “a slap at the **architects** of American Democracy.”

Osama bin Laden has recently been called “terrorism’s modern **architect**,” and “the elusive **architect** of a modern resistance movement.” John Ashcroft was “the **architect** of the Social Security lockbox.” An article on the 1995 Bosnian massacre states, “No **architect** of the crime has ever explained in public what was in the killers’ minds...” The former Assistant Attorney General Viet Dinh is “the chief **architect** of the Patriot Act.” Even statements that don’t use the word *architect* still get the point across, as in the recent headline “Questions Arise on Drafting Blueprint for Governing Iraq.”

Is the dispersion of the word *architect* a signal for architects to strive for acknowledgement in these more public arenas? With some notable exceptions, architects are rarely called on to produce a peace plan or draft an economic agenda, but I would like to think (perhaps naively) that architects can be inspired by these “other” aspects of our defining word—negotiating, formulating, structuring, mediating; producing political, cultural and civic issues (hopefully ignoring the abundance of criminal associations and focusing on the positive ones). Rather than be possessive of our title, architects can recognize that architecture is always political as well as being formal. Rather than box in the scope of what we do, we can wholeheartedly enter the political realm, while acknowledging and embracing the borrowed commercial aspects of *architect*.

Why not negotiate peace, affect public policy, make lives healthier and even make eyes look better? Architects can successfully navigate the opposite attractions of *L’Oreal Lash Architect 3D Mascara* and “the **architect** of the United Nations peace treaty ratification.” Embracing the wide realm of the “other” *architect* may help us to understand our desire for everyday beauty while recognizing architecture’s ability to point out injustice, bring disparate forces together and leave the world a better place. ▀



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In 1994 Jules Seltzer Associates proudly introduced the Aeron chair, designed by Bill Stumpf and Don Chadwick. The chair, still in prototype stage, was immediately praised by the New York Museum of Art, and inducted into their permanent display of Classic Design. It has since become an icon of office seating.

Early this year, we proudly expanded our exciting offering of the Aeron with the new "posture-fit" back support, and now two additional seat and back pellicle designs; the Wave and the Tuxedo. In addition, we offer two new frame finishes, Titanium and Polished.

Continuing their dominance in the office seating arena, Herman Miller, after 5 years and 13 million dollars in cost, has also unveiled the new Mirra chair. Like the Aeron chair, the chair "mirrors" the movement of the occupant. The back and seat act independently of each other, pivoting from the occupants pivot points (ankles, knees and hips), rather than the chairs pivot points. Only the Aeron and Mirra have this dramatic feature.

There are many additional features, too numerous to mention. We invite you to come in and test Miller's newest icon. We know that you will agree, Herman Miller has done it again!

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