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THE MAGAZINE OF DESIGN IN SOUTHERN CALIFORNIA



ARCHITECT

AWARDS ISSUE

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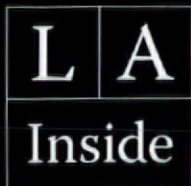
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EVENT SCHEDULE

Residential Seminar

Fine Living: Creating the Loft Life [W9]

\$30 pre reg. - \$40 on-site

Wednesday, March 9, 3-4 pm

Exhibit Hall, Second Floor

Moderator: Jesse Brink, *LA Architect/LA Inside*

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Bonnie Sherman & Assoc., Suite LL-60

cbk, Ltd., Suite 340

Corsican/Swan Brass Beds, Suite 1230

East West International, Suite 920

Filbert & Fig, Suite 1046

Haptor/Barrett, Suite 1104

Intrada, Suite 807

JTA, Inc., Suite LL-70

Kavet/Lee Jofa, Suite 142

PALECEK, Suite 1048

R.P. Brooks & Son, Suite 1145

Robert Snoddy & Assoc., Suite 969

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AIA/LOS ANGELES AND LA ARCHITECT MAGAZINE PRESENT:

BUILDING COALITIONS

A Series of Panel Discussions on Today's Critical Issues

January 19, 2005 NIMBY

"Not In My BackYard" sentiment is now pervasive in our increasingly crowded urban areas. How can we as a society moderate the individual vs. public good? How does NIMBYism relate to political structures such as neighborhood councils and is there a role for a benevolent dictator?

MODERATOR:
Deborah Murphy,
Urban Designer/Planner

Genoveva Arellano, Arellano Associates
Doug Holte, Hines Interests
John Chase, City of West Hollywood

February 23, 2005 Thar's History in Them Thar Hills

The Getty Conservation Institute and the City of Los Angeles have initiated an effort to survey all of the historic buildings Los Angeles. Why is this good for everyone involved with the built environment, and how can it be accomplished?

MODERATOR:
G. Peyton Hall

Kathryn Welch Howe,
Getty Conservation Institute
Christy Johnson McAvo, Hon.
AIACC, Historic Resources Group
John English, Myra L. Frank
Associates/Jones & Stokes

March 16, 2005 Lawsuits of the Future

With environmentally benign materials now widely available, will architects become liable in the future for the effects of toxic materials even if they are currently the low-cost alternative? Two attorneys expert in such matters host a lively debate and deliver the prognosis for the profession.

Bruce Cohen Esq, Cohen & Lord
Scott Lord, Esq, Cohen & Lord

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\$15 non-members

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\$50 non-members for 4 panels
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Refreshments will be served

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CEO/Publisher Ann Gray, FAIA

Editor in Chief Jesse Brink

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Book Editor Michael Webb

Marketing Director Jerri Levi

Art Direction + Design Studio Fuse

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Advertising Representative Jerri Levi
818-551-1073
818-956-5904 fax
jerriL@balconypress.com

Reprints Peter Shamray
626-222-5646
shamray@mac.com

Editorial Offices: 818-956-5313; Fax 818-956-5904.
E-mail: jesse@balconypress.com.
Address: 512 E. Wilson, Suite 213, Glendale, CA 91206.

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For more information, or to order gift subscriptions, please contact Jerri Levi at LA Architect at 818.551.1073 or jerriL@balconypress.com.

REQUEST FOR PROPOSALS NOTICE

The Los Angeles City Department of Public Works, Bureau of Engineering (BOE) requests proposals (Request for Proposals) from interested, qualified consultants to provide professional consulting services for the Los Angeles River Revitalization Master Plan (LARRMP).

The RFP and attachments will be available to be picked up or downloaded from the web, beginning February 1, 2005. The web site is the City of Los Angeles Business Assistance Virtual Network (BAVN) at <http://www.labavn.org>. In order to download the RFP, your company should be pre-registered with BAVN. Registration is free on BAVN. Once registered, click on Opportunities for Public Works Bureau of Engineering.

The proposer and/or a member of its sub-consultant(s) teams are required to attend a pre-submittal conference on **February 15, 2005, 10:00A.M. at Board of Public Works, City Hall, 200 No. Spring Street, 3rd Floor, Los Angeles, CA 90012**. Attendance at this meeting is important to the prime consultant and is worth 10 Good Faith Effort evaluation points. The City's MBE/WBE Good Faith Effort procedures will be reviewed at this conference.

The RFPs are due no later than **3:00P.M. Pacific Time on April 1, 2005**. The RFPs should be marked as "Los Angeles River Revitalization Master Plan Request for Proposal" and delivered to:

Deborah Weintraub, AIA
Deputy City Engineer
Bureau of Engineering
650 S. Spring St., Suite 200 (Spring and 7th Streets)
Los Angeles, CA 90014

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Qualified applicants please pick up copies of Request for Proposals at:

Bureau of Engineering
650 S. Spring Street Suite 200 (Spring and 7th Street)
Los Angeles, CA 90014

CONTRIBUTORS

FRANCES ANDERTON, former editor of *LA Architect*, is currently host of the popular public radio program, *DnA: Design and Architecture*. Trained in architecture in London, she has long been involved in the media side of the field, including a period as editor of the *Architectural Review*. In addition to hosting *DnA*, Frances is a producer for Warren Olney's *Which Way, L.A.?* and *To the Point* on KCRW. She also reports on West Coast architecture and design for *The New York Times* and other publications.

STEPHEN KANNER, FAIA, received his Masters in Architecture, in 1980, from the University of California at Berkeley. Stephen, a third generation Angeleno architect, worked closely with his father, Charles Kanner, FAIA (former president of the LA Chapter of the AIA) for 18 years, having produced together more than 150 projects across Los Angeles. He is currently president of Kanner Architects, which is in its 58th year of continuous practice. Following six years on the Westwood Design Review Board, where the last three were served as Chairman, Stephen currently sits on the City of Los Angeles Mayor's Design Advisory Panel.

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

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EDITOR'S

NOTE

As my first year with *LA Architect* came to a close, I was driving all over Los Angeles, and as far afield as Redlands, visiting the firms that had won 2004 AIA/LA awards. I managed to see almost everyone and talk to the designers responsible for the winning work. Their stories and the quality of the work made the usual coverage that we give the awards seem insufficient, so we expanded it to fill the entire magazine.

So here you will find almost nothing but projects. Each is profiled in such a way, we hope, that you get to see some of the ideas and energy that lie behind them, going beyond the pretty pictures and judges' pronouncements. Looking at these pages of interesting work, I couldn't help but feel that every issue should contain this level of energy and potential for inspiration. And so it shall be.

In 2005, *LA Architect*, will sport a new format dedicated to projects, to sharing Los Angeles' treasure trove of architecture with the world. Each issue will begin with a dozen or more projects that share a common theme. These will be followed by a few in-depth reviews and some short essays. Three or four longer pieces, which investigate the same theme as the projects, will close out the magazine.

Right now I have a list of about 60 firms to visit. Maybe yours is on that list, maybe it's not. Just to make sure, why not drop me a line (jesse@balconypress.com) and invite me over. There's a good chance that, if I come by, some of your work will be published.



Your editor,

A handwritten signature in black ink that reads "Jesse Brink". The signature is stylized, with the first name and last name clearly legible.

Jesse Brink



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Design: Citation and Merit

The Design Awards jury this year included Architects Toshiko Mori, Dean at the GSD at Harvard; Jim Jennings, of San Francisco and Dan Hanganu from Montreal. The group expressed its delight to see such a **wealth of public and institutional projects**. ▶ Both Ms. Mori and Mr. Jennings lauded the designers' concern with context, community and connectivity. Mr. Hanganu complimented the quality and consistency of the projects. And, as was true last year, **the jury found the interiors work especially exhilarating**. ▶ This year we have given each project more space than ever before. But a mid-sized image and a hundred words of text do little to capture the great energy, insight and imagination that lie behind most of these works. Suffice it to say, they were well chosen.

DESIGN AWARD

MERIT

1. Engineering Building 2, UCSC

LOCATION: Santa Cruz, California

ARCHITECT: Anshen+Allen Los Angeles

WEBSITE: www.anshenla.com

2. Somis Hay Barn

LOCATION: Somis, California

ARCHITECT: SPF:a

WEBSITE: www.spfa.com

3. 3-in-1 house

LOCATION: Santa Monica, California

ARCHITECT: Roger Sherman Architecture +
Urban Design

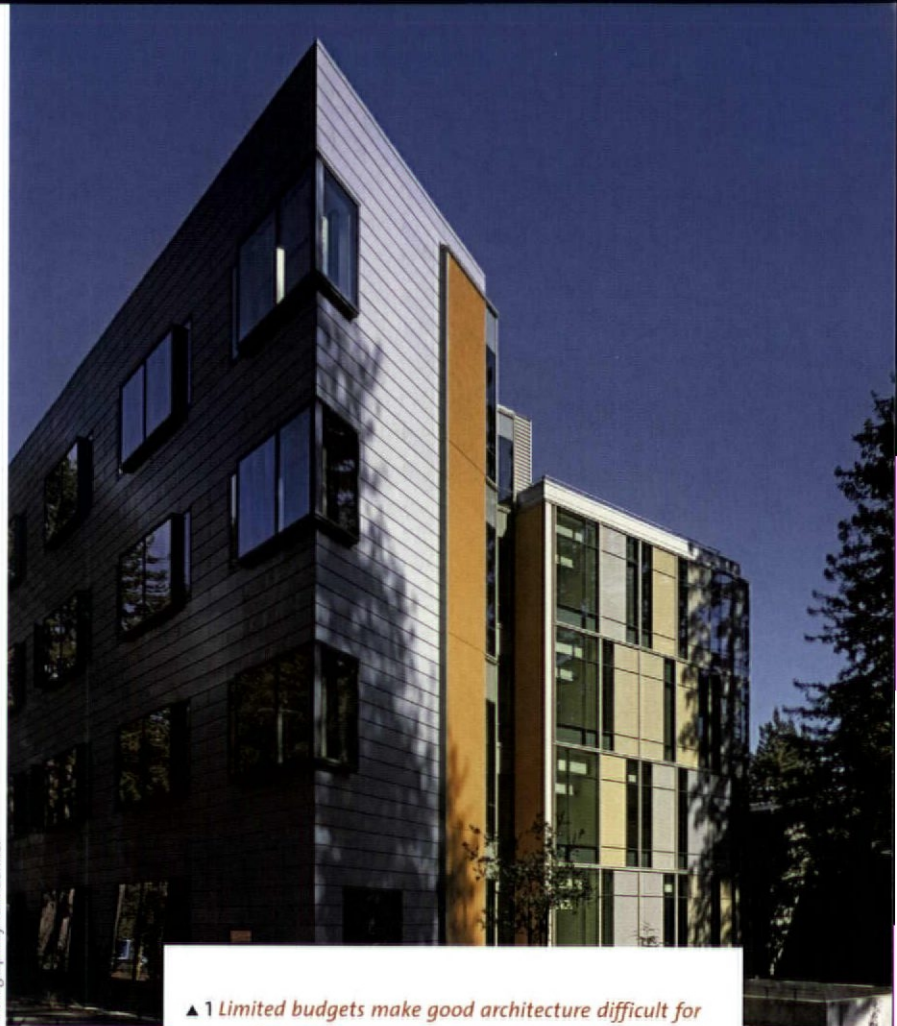
4. Ross Snyder Recreation Center

LOCATION: Los Angeles, California

ARCHITECT: Kanner Architects

WEBSITE: www.kannerarch.com

Photograph by Tom Bonner



▲ 1 Limited budgets make good architecture difficult for any of the UC campuses. Santa Cruz faces the additional burden of a remote and challenging site. This flexible lab building trumps these constraints with its simplicity, keen materiality and handcrafted feel. In addition, the structure is strictly sustainable, to the extent of requiring no air conditioning in the offices or halls.

What the jury said: The jury praised the use of different materials to heighten the scale change of the different functions. Dan Hanganu saw the contingent relationship and dialogue between the material use and forest-like campus context. Mori appreciated the refinement and experience evident in the detailing.

◀ 2 Zoltan Pali had been casually pondering this client's need for a barn for thirteen years. Then one day the idea to use the hay as cladding just came to him. "This is where I want to go with all my work," he insists. "As a modernist I want essence, but also humor and inventiveness."

What the jury said: Using varying and weathered quantities of hay as both an insulating element and part of the exterior enclosure was seen as smart and unexpected. The jury was unanimous on this project, stating that if all architects could give attention to problems both big and small, we would live in a much better world.



Photography by John Linden

► 3 The project's thesis is an exploration of density in a suburban context: integrating home, office and rental unit. Thus there is a certain amount of gamesmanship: the roof reflects the theoretical/legal slope of the grade; the master bedroom is technically a mezzanine, because otherwise it would be an illegal third story. Sherman's greatest regret is that the hillside makes the house less prototypical. "What would it have looked like on a flat lot?" he asks.

What the jury said: This project shows an intricate relationship between program and interior spaces on a challenging site. The jury liked the interlocking volumes and natural light exchange that seem to expand the plan and livability on an otherwise confined plot.

▼ 4 This multi-use recreation center breathed further life and utility into a well-used park in South Central Los Angeles. Faced with a limited budget, and stringent expectations about wear and durability, the architect chose to create character out of materiality, in collaboration with artist Paul Tzanetopoulos.

What the jury said: A program of prescriptive volumes and the skillful use of a small budget made this recreation center an enhancer of community life for a South Los Angeles neighborhood. Jim Jennings stated, "The varying use of materials, details, and the qualities of the interior spaces were unexpected for a building of this type."



Photograph by Tom Bonner

Photography (L and R) by John Linden



DESIGN AWARD

MERIT

1. The Annex Studio, FIDM

LOCATION: Los Angeles, California

ARCHITECT: Clive Wilkinson Architects

WEBSITE: www.clivewilkinson.com

2. Hollywood and Western
Low-Income Housing, Retail
and Child Care Center

LOCATION: Los Angeles, California

ARCHITECT: Kanner Architects

WEBSITE: www.kannerarch.com

3. Endeavor Talent Agency (interiors)

LOCATION: Los Angeles, California

ARCHITECT: Neil M. Denari Architects, Inc.

WEBSITE: www.nmda-inc.com

4. Patina restaurant (interiors)

LOCATION: Los Angeles, California

ARCHITECT: Belzberg Architects

WEBSITE: www.belzbergarchitects.com

Photograph by Benny Chan/Fotoworks



▲ 1 FIDM needed to create more studio space and computer space, and they wanted it to be an inspiring environment. The architects leveraged their work for creative offices into an academic environment to create an image for this campus that was specifically "LA". To do so, they pushed materials to the limit, asking essentially domestic finishes to endure commercial wear and maintenance. Since opening last August, every seat has been filled.

What the jury said: The distinct volumes created within the building envelope dynamically define the new studio—they act as buildings within the building, markers and orientation devices. In a monochrome space, their colors seem to float.

◀ 2 Cheerful without being at all cartoonish or blithe about its purpose, this project serves as a benchmark for low-income housing in Los Angeles. Wary of monotony, the architect employs inexpensive elements, such as stock windows and paint, to create variety in the building and individuality among the units. All of this, sitting atop a subway station.

What the jury said: This is an intelligent social solution to the problem of density. The jury liked the unique variations of planned units, program types and their varying zones within the building. The exterior elevations expressing this variety make the building speak about the community living within and the context where it resides.



Photograph by John Linden



▲ 3 The program's focus was on the demand that every agent needed an office with a window and with a line of sight to his or her assistant(s). In addition, the client wanted to keep the space feeling fresh for the full 10-year lease, so white became a central theme. Color is used only where it can be painted over or otherwise revamped. In this simplicity, the drywall detailing became paramount, and a source of pride.

What the jury said: The success of this interior resides in the consistent and careful work of detailing the elements. Every view feels planned and intended in this beautiful and unified series of spaces.

◀ 4 The firm had one year to design, permit and construct this 11,000 square foot restaurant within the largely completed Disney Concert Hall. "I wish we could submit for a technical award," says Belzberg. "The isolation of the space, for acoustical purposes, was a major feat." The ceiling treatment captures sound and emits light. The wall surfaces are articulated to break up the sound, and add a sensuous "curtain" to the curtainless Hall.

What the jury said: It's a sensual space, with soft colors and ideal proportions. The material geometry transforms ceiling into wall into furniture, creating a modulation through light that is simply beautiful.



DESIGN AWARD

CITATION

1. The Pegasus

LOCATION: Los Angeles, California

ARCHITECT: Killefer Flammang Architects

WEBSITE: www.kfparchitects.com

2. Brosmith House

LOCATION: Los Angeles, California

ARCHITECT: SPF:a

WEBSITE: www.spfa.com

3. Hilltop Residence

LOCATION: Pasadena, California

ARCHITECT: Marmol Radziner and Associates

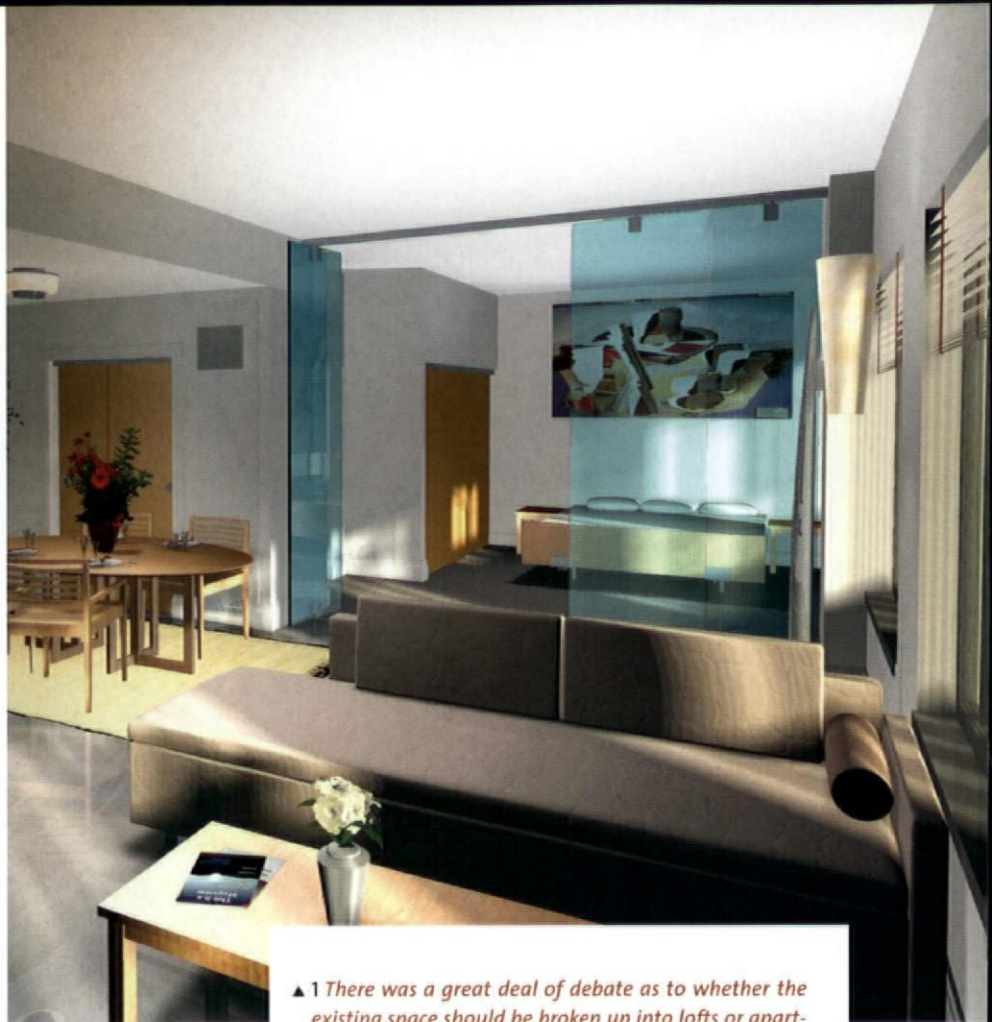
WEBSITE: www.marmol-radziner.com

4. Getty Family Room (interiors)

LOCATION: Los Angeles, California

ARCHITECT: Predock_Frane Architects

WEBSITE: www.predockfrane.com

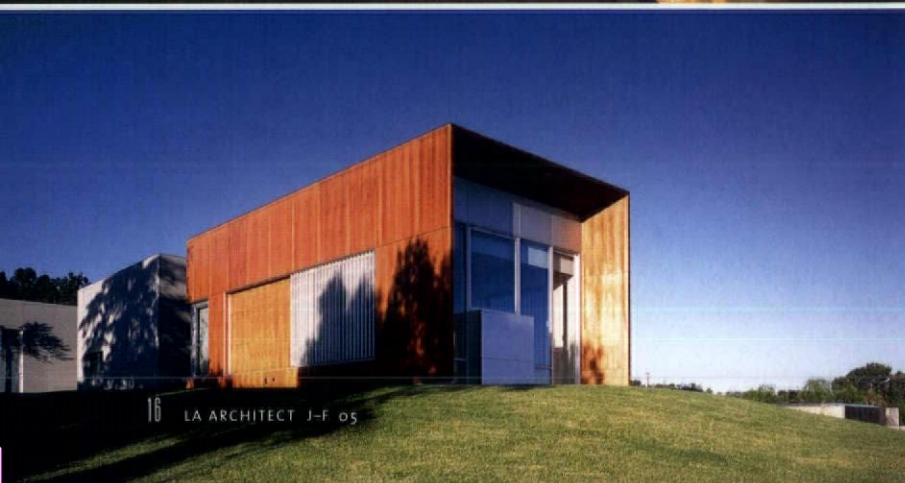


▲ 1 There was a great deal of debate as to whether the existing space should be broken up into lofts or apartments. They decided to make the walls moveable, so either experience was possible. The strong market allowed them to add a few amenities, such as the rooftop spa. On the firm's portfolio of housing, Wade Killefer says, "It's a fun and gratifying position to be in—housing here and now in Los Angeles."

What the jury said: The jury was unanimous in stating: "We appreciate the exercise and applauded the effort to take a structure that has outlived its useful life and find ways to re-use a shell that is historical to Los Angeles."

◀ 2 The arrangement of the house is that of a spine with pods off to the sides. The teak cladding is going to change over time. Its care—the oiling—requires that you interact with the building. "Imagine the ceremonious yearly oiling of the house," says architect Zoltan Pali. You also interact with the sliding window louvers that modulate light.

What the jury said: Material variation breaks apart a large house into a logical sequence of components. The jury liked the simple plan and in-between spaces, and the way the site and building development allow for future expansion and the evolution of family growth and change.





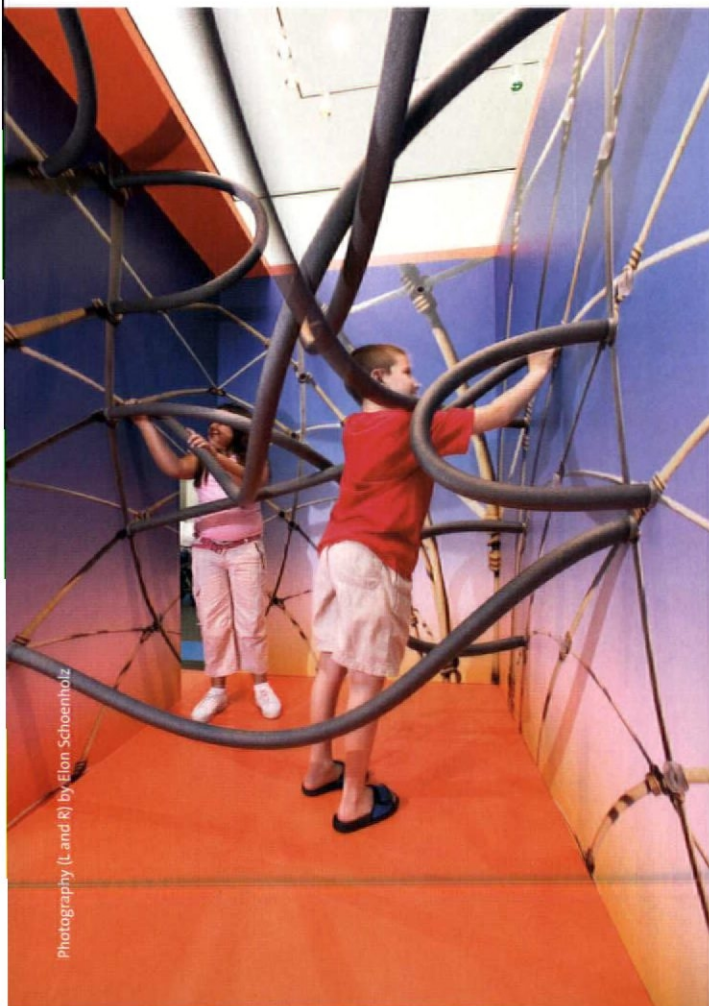
Photograph by Benny Chan/fotoworks

◀ 3 Thornton Ladd built himself this small studio while he was a student at USC. Marmol Radziner tried to bring out the original concept—its mass, form, transparency—more clearly. They added built-ins, opened up the end of the kitchen and made it more unified. “The detailing was intense, and all the steel work was done in-house. More than any other project we’ve done, there were no rough trades involved,” notes Radziner.

What the jury said: Re-working a 1950’s studio by architect Thornton Ladd, the jury stated the project was sensitive, intelligent and responsible towards LA’s past. They cited it as another example of how to preserve and re-use one of LA’s precious architectural heritage.

▼ 4 The key idea was to bring works of art into the space, from the Getty Museum’s six areas of concentration, for the kids to interact with. Thus the room serves as an introduction to the museum, connecting kids with art and also with their parents. The activities are delightfully ingenious and fun, yet simultaneously effective in terms of timing, flow and educational rigor. This is no mere playground.

What the jury said: In an environment for children, the use of color is integral to the program. The juxtaposition of reflective surfaces with different colors gives added dimensionality to this playground.



Photography (L and R) by Elon Schoenholz



DESIGN AWARD
CITATION

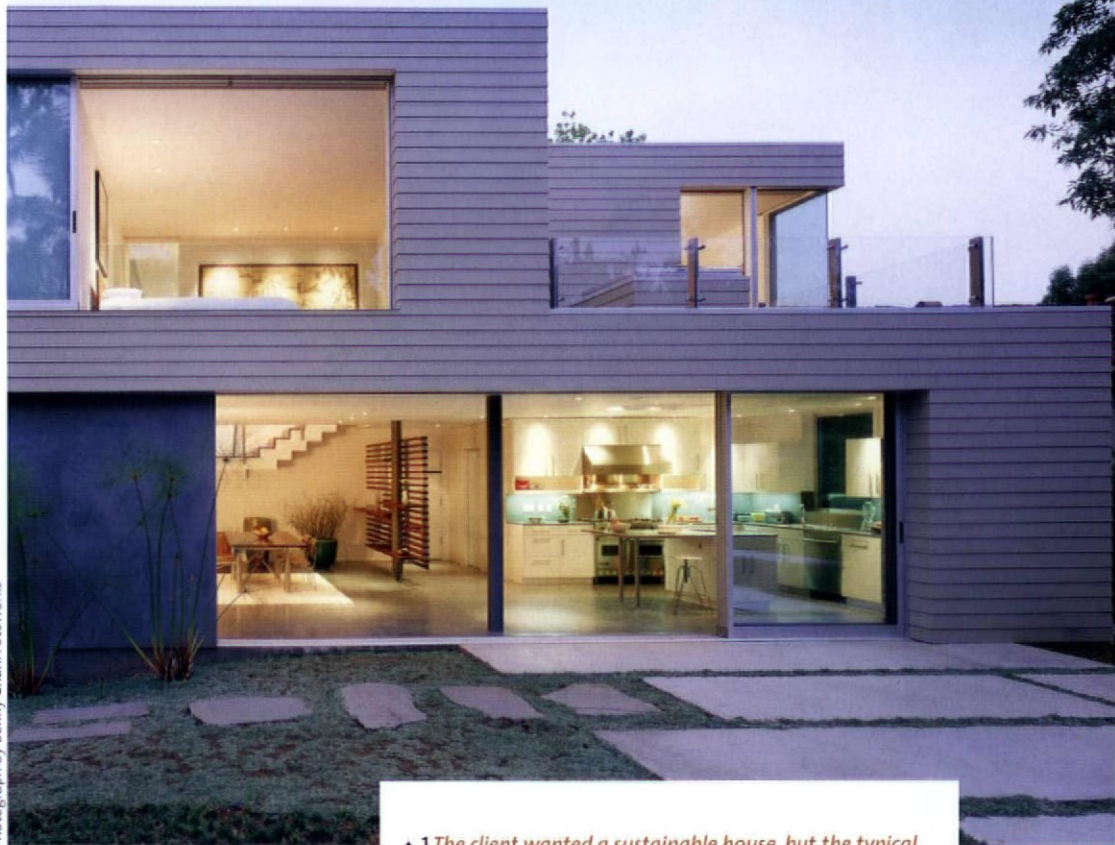
1. SUNSCOPE -
Ehrlich Residence

LOCATION: Santa Monica, California
ARCHITECT: John Friedman Alice Kimm
Architects, Inc.
WEBSITE: www.jfak.net

2. Neuroscience
Research Building

LOCATION: Los Angeles, California
ARCHITECT: Perkins & Will
WEBSITE: www.perkinswill.com

Photograph by Benny Chan/Fotoworks



▲ 1 The client wanted a sustainable house, but the typical long, thin building wouldn't fit on the lot. So the architects explored sustainability within a "fat little house." All the rooms are notched to let light into the core and promote diagonal airflow. Of the play of light and shadow throughout, John Friedman notes, "One should always sit in the shade and look at the light."

What the jury said: The jury saw this house as an elegant set of displaced and slipped volumes, creating a nesting effect in an otherwise box-like space. Mori said: "The simple use of materials also makes this house emotionally and environmentally relaxed."

◀ 2 What the jury said: The jury admired what they saw as consistent quality on all sides—this research library was seen as respectful to its campus setting. Jennings said, "It proves that to be contextual is not just looking alike." Mori said, "It gives pleasure to see culture and history still play a part, a modern part in this university context."



Photograph by Jim Steinkamp




design award
winner
2004



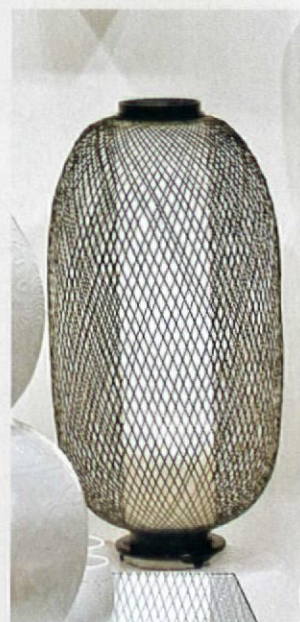
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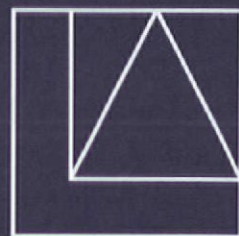


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Next LA: Citation and Merit

Though rarely futuristic, these projects—selected by jurors Brooke Hodge, Jim Isermann, Greg Walsh and Clive Wilkinson—offer *visions of the near future*. The fact that these projects do not actually exist puts greater weight on the tools of representation that the architects have at their disposal. More often than not, this means *a lot of computer renderings*.

► Of those shown here, some were created with Form-Z, others with MicroStation and still others with 3-D Studio. *And yet there are still plenty of physical models*. Indeed, the designers interviewed develop their designs through a series of exchanges between the real and the virtual.

► In discussing his process, Patrick Tighe commented on the value of the way that computer models can “put you on the ground.” Which begs the question, why are we always presented with the bird’s eye view?

NEXT LA AWARD

MERIT

1. City of Guangzhou TV Tower

LOCATION: Guangzhou, China

ARCHITECT: Cannon Design - Yazdani Studio

WEBSITE: www.cannondesign.com

2. European Central Bank Competition

LOCATION: Frankfurt, Germany

ARCHITECT: Morphosis Architects

WEBSITE: www.morphosis.net

3. Affordable Housing for Norwalk Connecticut

LOCATION: Norwalk, Connecticut

ARCHITECT: Tighe Architecture

WEBSITE: www.tighearchitecture.com

CITATION

4. Foothill College Campus Center

LOCATION: Los Altos Hills, California

ARCHITECT: Perkins & Will

WEBSITE: www.perkinswill.com



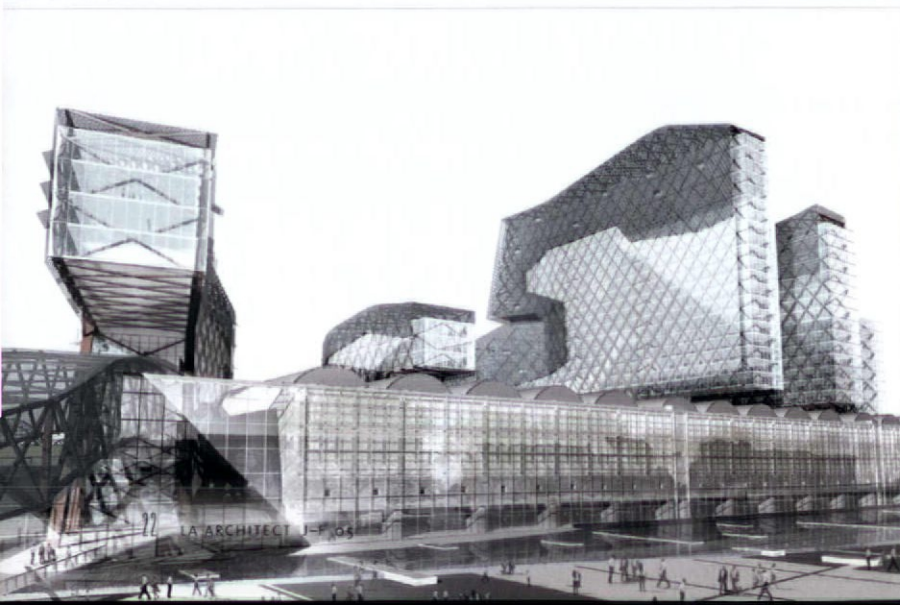
▲ 1 The site anchors a 14km axis stretching from an 80-story civic tower, past the train station, public buildings and cultural institutions. Cannon's competition scheme of three intertwining legs evokes the three branches of the Pearl River that embrace the city. There are two observation levels, one at about 90 meters and the other around 450 meters. There is a restaurant and exhibition space at the base. The planners expect 15,000 visitors per day.

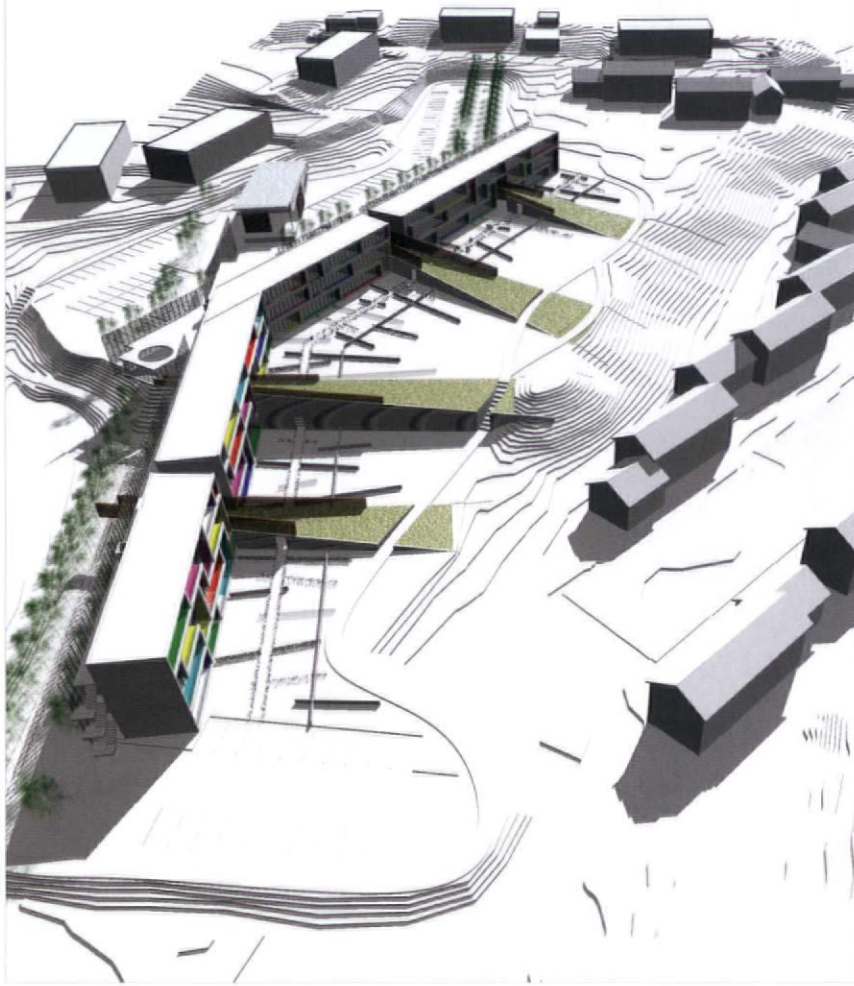
What the jury said: Rising above the adjacent mediocrity, the tower has a beautiful sculptural form, displaying a contemporary interweaving of disparate strands. The effect is reminiscent of delicate bamboo scaffolding.



◀ 2 This was a large-scale public competition for the European Central Bank, in Frankfurt, in 2003. The complex program involved intense security needs, Germany's strict rules about working environments, a public park and an historically sensitive 1920's barrel-vaulted market hall. Morphosis buried a lot of the program and created green space that visually linked the public park, but was inaccessible. The hall became the main "lobby" for the five buildings.

What the jury said: This project displays a complex contextual logic—the jury found it intimidating, yet gorgeous, with a periscope-like form, and emergent fluid fingers which transform into dominant sculptural forms.





► **3 Contrast** Patrick Tighe's scheme to the neighboring subdivision to the right of it. His two high-density bars give two-thirds of the lot over to green space. The berms (shown in green) break up the long masses, providing points of demarcation and embarkation. In addition, each unit has its own small garden. Tighe rightly says, "There's nothing wrong with density, just how we deal with it."

What the jury said: The jury appreciated the strong connection to the outside, and the clever mix of unit types, all identifiable from the exterior. This project addresses the complex requirements of affordable housing, and at the same time merges elegantly into the landscape.

▼ **4 What the jury said:** The new building cleverly interprets the existing vernacular, allowing one to reconsider the relevance of things past in a new light. A lesson in how to seamlessly insert a subtle, yet intelligent, new building into a decades-old master planned campus.



DESIGN AWARD

CITATION

1. UCSD Revelle Parking Structure

LOCATION: San Diego, California

ARCHITECT: Wolf Architecture

WEBSITE: www.wolfarc.com

2. View House

LOCATION: Malibu, California

ARCHITECT: Johnston Marklee & Associates

WEBSITE: www.johnstonmarklee.com

3. Chun Sen Bi An

LOCATION: Chongqing, China

ARCHITECT: Moore Ruble Yudell Architects + Planners

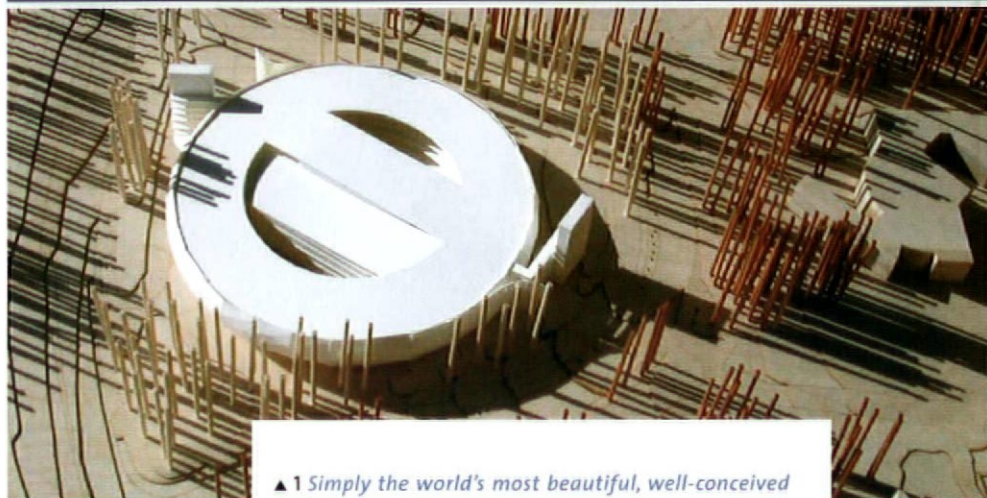
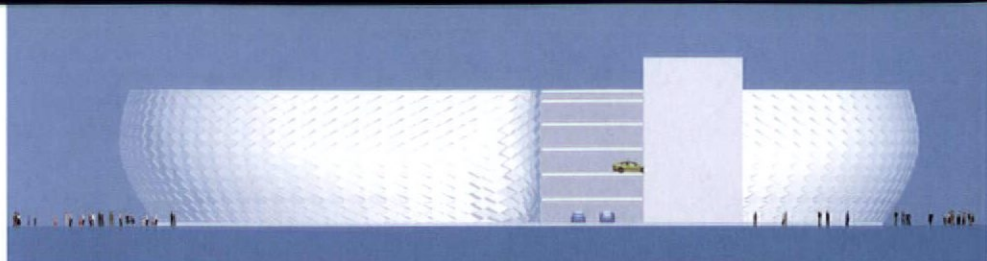
WEBSITE: www.mryarchitects.com

4. Vail-Grant Residence

LOCATION: Los Angeles, California

ARCHITECT: Pugh + Scarpa Architects

WEBSITE: www.pugh-scarpa.com



▲ 1 Simply the world's most beautiful, well-conceived parking structure. By challenging convention with insight and calculation, Wolf achieves high efficiency in construction and use, as well as remarkable sustainability. By cutting the dirt back from the lower levels and "leaving out" the unusable interior wedges, he created plenty of interior light and natural ventilation, aided by the open "snakeskin" cladding. "I wanted a form that was special, not a dead, slotted mausoleum for automobiles."

What the jury said: The iconic vernacular enhances and marks its place on campus, creating lovely sculptural form out of a "banal" program. The skin seems to dematerialize this massive functional building. One juror commented: "This is my favorite duck."

◀ 2 View House is constrained in size by its geologic conditions, but liberated in form by the site's 360-degree views. Thus the view became more of a 3-D problem than the typical 2-D framing opportunity. To achieve the final form, the architects did a lot of investigation into simple geometric means to erode the main volume, with an eye towards constructability.

What the jury said: The house has a nice "object in the landscape" quality, like a large field stone found on site. Its form is derived from a clearly defined panoramic strategy, with a terrific exploitation of views, capitalizing on the opportunity to draw nature into the house.





▲ 3 No project is too big or too insensitive to context for China's building boom. MRY set out to remedy this with a 4,000-plus unit mixed-use development that appears almost sprightly. They varied the scale and orientation of each building to respond to the adjacent river and evoke the mountainous surroundings. They even integrated an "ancient" riverside path into the site, creating a rare acknowledgement of the past.

What the jury said: Exuberant, refreshing, its uniqueness, originality and use of color make a nice departure from other "dense" projects, and an antidote to mainstream representation of China in architectural media. With its clear and clever mingling of open space, the scale just seems right.



▲ 4 The site is a complicated cross-slope with fabulous views. Larry Scarpa asked, "How do you pack the site and still maintain the view?" The answer is a house that hugs itself. The visual audacity arises from structural simplicity—basically it's a concrete box made from panels from Green Sandwich Technologies. The small rooms are tall, so they are both comfortable and spacious.

What the jury said: The jury was impressed by the sound program solution to an almost un-buildable site. The house displays sophisticated development of form, merging with its native landscape. As one juror expressed it: the form "makes me want to be inside."

Mentorship Programs

I REMEMBER, AS A TEENAGER IN 1972, watching my dad, the late, great and elegant Charles Kanner, FAIA, deliver many speeches as AIA/LA president. He was a patient teacher and role model, and I always had someone to turn to and consult with during my eighteen years of working with him. As a third-generation Angeleno architect, I had the privilege of growing up in a world of architecture and design. Many of my parents' friends were talented architects, illustrators and designers. I remember, around the early 1970s, when Buckminster Fuller was at lunch in my family's dining room, eating a peach dessert, marveling at the structure of the peach pit. I was sitting next to him, and he pointed out to me how

paintings. I was in my teens, and of course, the show meant the world to me. Next door to Bernard's office, Carlos Diniz, one of the world's renowned illustrators, ran a wild and crazy, but brilliant, studio. I worked for Carlos one summer, and when he wasn't in one of his extravagant moods, I would ask questions, thereby gaining valuable insights into the world of illustration and design.

The point is that, in addition to having chosen the right father, I also "lucked out" having access to some great mentors. It amazes me how many of my peers have come into the profession without this advantage, yet have succeeded so wonderfully—an impressive feat. However, wouldn't it be better to provide programs that would make it easier for students and architects just breaking into the field?

My goal as AIA/LA president is to make it easier for students and young architects to enter the profession with a helping hand, like I had with my father. My plan is to provide new programs through a number of mentorship and promotional concepts sponsored by the Institute.

One reason, among many, for creating the A+D Museum was to provide a venue where students could gain widespread exposure to the profession and the public. The 2x8 exhibit,

spearheaded by the AIA/LA Educational Outreach Committee, is an annual event that celebrates the work of two outstanding students from each of the eight local architecture schools. I hope to put a new system in

place to create a mentorship program for each of those students. Thus, for one year they will be paired with an established architect. For that year the students will have access to their mentor to meet, ask questions and exchange ideas. Hopefully, their relationship will be a lasting one. This mentorship program would become a permanent system begun each year with the new 2x8 winners and a different group of senior architects. The relationship should be rewarding for both student and architect—the student growing from the guiding hand of the mentor.

Another mentorship program has come out of the Political Outreach Committee. The committee members were tapped by Dwayne Wyatt, an LA City Planner who has a contact at the National Retail Federation and the NAACP, where funding has been created to construct a retail training facility within Fox Hills mall. The Westfield Company has graciously donated the space. The idea here is to select a student to design the training center based on submitted portfolios in response to a call for entries to local architectural schools. This student will receive a stipend to design the space. With the help of a pro bono professional architect in an executive role, a built project will result. The opportunity to realize a built work so early in a design career has many obvious advantages. This would happen at a new site with a new student each year.

I believe that, through mentorship and other programs, AIA/LA will realize a stronger and greater future membership from younger architects who will see the value provided by this great organization.

—STEPHEN H. KANNER, FAIA



The 2x8 student exhibition and scholarship fund is just one way AIA/LA is nurturing architecture's next generation. The organization is now developing a series of mentorship initiatives.

the structure of the peach pit was the strongest in nature. Around this same time, Bernard Zimmerman had an art gallery within his La Fayette Park architectural office where he offered me a show of my hard-edged

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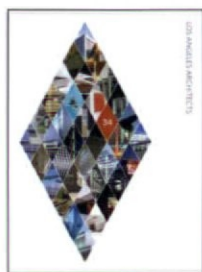
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Thirty-odd years ago, Bernard Zimmerman put together the “LA 12” exhibition, creating an informal band of architects whose work and ideas were current in 1974 and seminal today.

34 Architects



THIS FEBRUARY, THE A+D Museum hosts a show of similar spirit, which attempts to capture the current, relevant architecture of Los Angeles.

“This show is meant to be a snapshot of current architectural activity, not an emergent architect show,” says curator John L. Chase, Urban Designer for the City of West Hollywood. “But neither will you find buildings by such familiar names as Mayne, Moss or Gehry.” Instead, the show aims to exhibit lesser-known, but perhaps equally noteworthy works.

Nevertheless, it is not intended to bestow an anointment—the selection process was very

informal. This exhibit is not about telling you what to like. Rather, it is a relatively unmediated window on architectural activity in Los Angeles in 2004. The content of the show was defined by what’s “going on” out there, spread across this broad region. Says Chase, “By going to the show you can really familiarize yourself with high-art architectural production.”

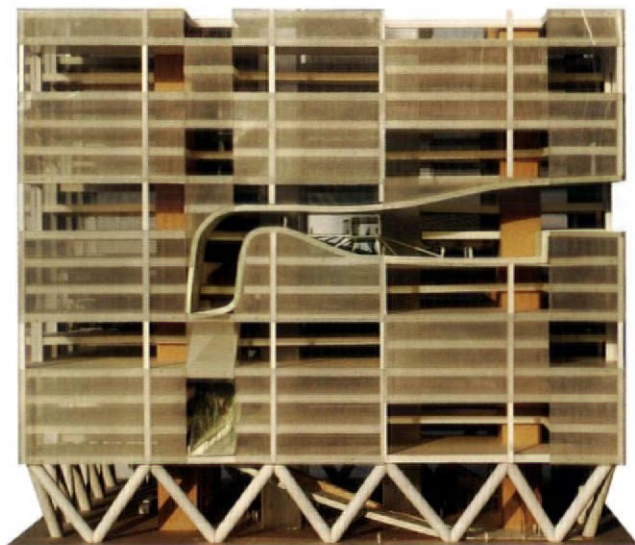
That artistry spreads into the display itself, which consists of a diamond-shaped kiosk for each firm that they could customize as they desired. The result certainly escapes the monotony of image, text, image, text, model, text, image. But, at times the designers’ fancy comes at a cost to content and coherence. Given the museum’s desire to reach out to the lay public as well as design professionals, this is somewhat unfortunate.

Chase asks that we “imagine this show almost like a salon of architects to which the public is invited. It’s an airing out of work.” Certainly you wouldn’t get the chance to compare and contrast these architects anywhere else. As John Chase states, “Architecture is not a rare coin to be hoarded. It can be learned, shared and enjoyed by a broad range of people.”

A few of the architects you’ll see: AGPS Architecture, Chu & Gooding Architects, George Yu Architects, Mark Mack Architects, Predock Frane Architects, Rios Clementi Hale Studios and William Adams Architects.

—JESSE BRINK

South Elevation of the Shibaura Office Development Project, by George Yu Architects. This competition finalist, from 2001, strove to meet the client’s demand for a “new way of working” that was patentable.



Transformation of Kleiburg Block, by Greg Lynn Form, 2001. In this project in Amsterdam, a 30-year-old, 500-unit apartment complex was reskinned to reflect new social and economic densities.

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"Most architects are focused on the making of things," says Jon Jerde FAIA. "We are focused on the making of time—that is, of experience."

Jon Jerde

IN AWARDING THE 2004 AIA GOLD MEDAL to Jon Jerde, FAIA, the Institute has given its highest honor to an architect who is known less for a signature style—indeed, he professes not to have one—than for his skill in filling empty sidewalks with animated pedestrians. The Jerde Partnership, to be

sure, has done attractive projects; witness the River shopping center in Rancho Mirage, with its artificial stream that guides visitors through the site. Jerde's genius, however, is less about esthetics than it is his ability to produce a crush of human beings in nearly every kind of urban condition, and in vastly differing settings and cultures. As a result, a career spent working with real estate developers and the retail industry has turned out to be have a far broader influence on the culture, and to have been far more "subversive," than those of all the would-be world shakers at Princeton, Pratt and SCI-Arc put together.

Jerde's central insight is that people themselves are the essence of urbanism, and the ability to generate a crowd is the *sine qua non* of urban design. "My interest was always in large groups of people, and hosting those people in a gracious way, and in a way that would be "receivable" by them," he says. While this insight may not seem earth-shaking to us now, selling this idea in the 1980s and '90s to mainstream developers, who were

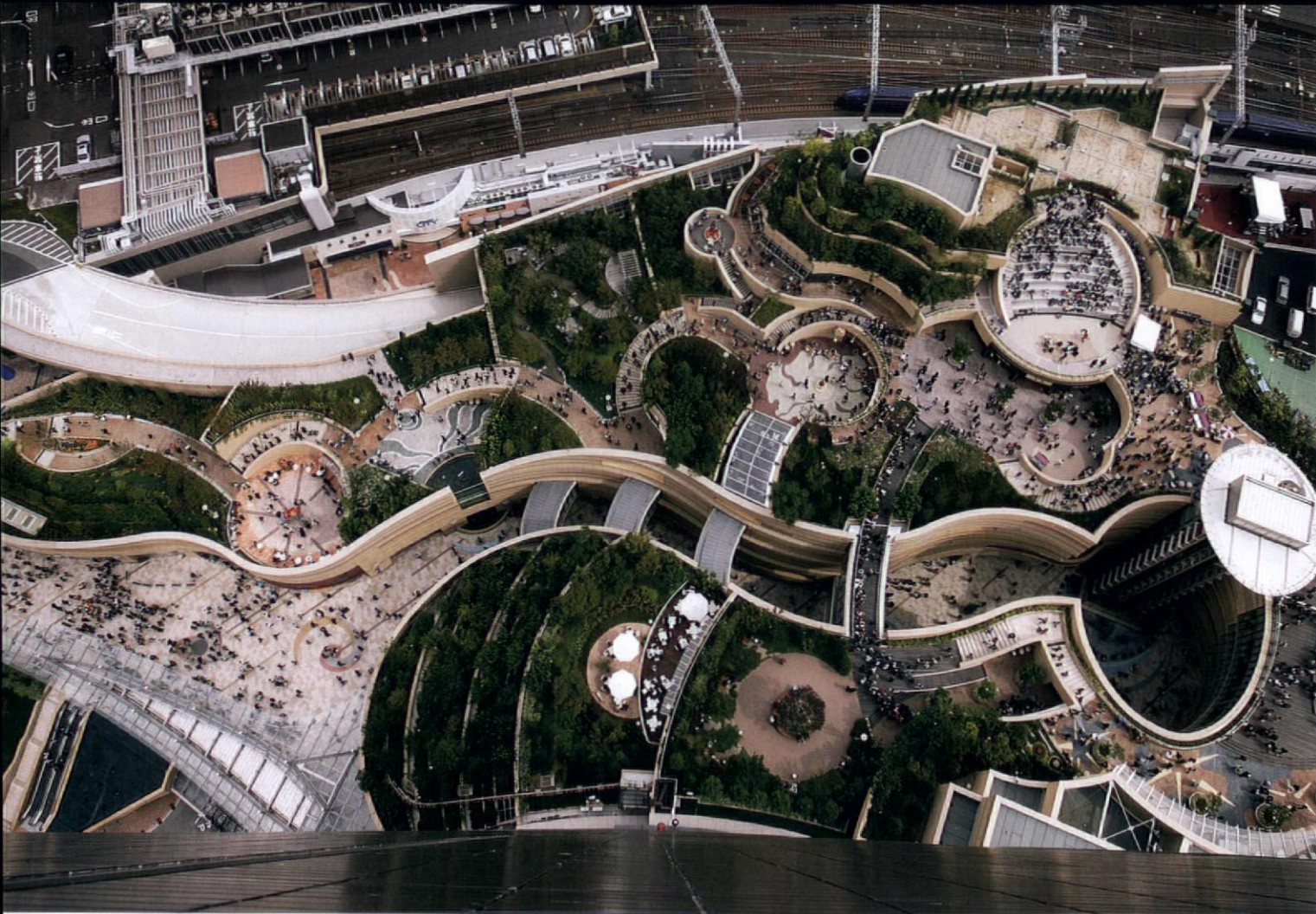
extremely conservative and driven by formula, was nothing less than a cultural coup. For better or worse, the current proliferation of Main Street-style projects, from the rebirth of historic downtown districts to the faux-urbanism of Rick Caruso and the "life-style center developers," would not exist, at least in their current form, without the example of Jon Jerde. He has accomplished what so many other architects have striven for without success: to influence the culture at large, and for the better.

The first mature expression of his ideas arrived in 1986 with Horton Plaza, which gave many San Diego residents their first experience of downtown density, and compounded that sense of density with crazy angles and deliberately disorienting pedestrian pathways. Despite some imperfections—Horton is inward looking and does not connect with activity on surrounding streets—the project is universally cited as the flashpoint in the re-development of downtown San Diego, now the most lively redevelopment project in California.

Jerde has not had a conventional career, at least not the career of Ivy League-trained architects, with their atelier training and sometimes rarefied worldview. Jerde was a working-class kid who rose professionally in the unpretentious, grind-'em-out atmosphere of shopping center design. Jerde's touchstone is vernacular culture and the actual behavior of people. In this field, a project either succeeds or it doesn't, regardless of whether it gets published in *Domus*. This pragmatic skill in getting an immediate response from the human user has given him a different outlook on design than the prevailing view of architecture as an exclusive suburb of Modern



Offering the bustle of urban density to a quiet downtown: Horton Plaza, San Diego.



New open space in a dense urban setting: Namba Parks, Osaka, Japan. The project features a commercial center topped with a rooftop park at street level.

Art, rather than a container of commerce and culture, high, low and middle.

Jerde has remained a developer's architect who is comfortable with financing, retailers and leasing pro formas. Moreover, he brings the insight that places that are successful in urban terms most often are successful commercially, as well. "If you want to do anything for people, you have to be able to finance it," he says. "We would reach around the developer and do these things for people," he added, "and his projects would end up making more money. There was a payoff on both sides."

Far from being trapped in retail, his practice has grown to full-scale city planning, where urban design and architecture are viewed as the same thing. (Jerde says he always favored mixed-use, particularly housing, and proposed it to developers far back as Horton Plaza.) Now he has the confidence to take on very large-scale urban projects, such as a transit-oriented project on a former railroad yard in

downtown Sacramento, a 12-block instant downtown for Ontario and a 300-acre new town near Coral Gables, Florida. In Sacramento and Florida, he is acting as developer as well as architect.

Jerde seems honored, if almost nonplussed, by accolades. "If you do a project in a signature style, then you get the glory and the celebrity, which are the currency of today's world," he says. "Frankly, I don't care about those things." Still, he is touched by the Gold Medal. "I am very much flattered and touched," says Jerde, adding that he has won about 10 major awards this year, "which astounds me." He gives full credit to his architects, whom he describes as full-fledged collaborators rather than underlings. He also said he views the award as validation of his approach to bringing life to dead spaces. "Guess what?" he says. "It is working."

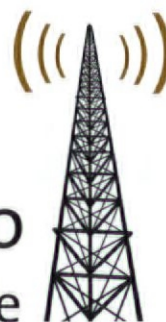
—MORRIS NEWMAN



Shopping as urban redevelopment: Dentsu Headquarters in Shiodome District, Tokyo, Japan.

Design on Radio

Bridging the Communication Divide



I'VE BEEN CONCERNED ABOUT BRIDGING the communication divide between the architecture community and the public for many years—going back to architecture school, when I was irritated by theoretical jargon. It continued through my editorship on the *Architectural Review*, when I felt we were preaching to the converted; and later, in the early 1990s, when I was an editor of *LA Architect*, and became frustrated at the lack of impact architects seemed to have on the rebuilding of the city after the riots. These events of April 1992 left me despondent over the seeming lack of engagement between architects and the public, and the failure of either to rebuild the city to higher ideals.

Ten years later, in April 2002, I got the opportunity to bridge the divide with my own radio program on public radio station KCRW,

of the program, telling me it was arcane and comprehensible only to the cognoscenti. After gathering my spirits I realized Ruth was absolutely right. But I was also shocked, as I had thought an accessible program was exactly what I had made.

So I set about producing and hosting a program that satisfied architects and design cognoscenti, while being accessible to everybody else. And everybody else, in KCRW's audience, means people aged from 18 to 98, from students to affluent professionals, with radio tastes stretching from *Morning Becomes Eclectic* and to *Says You*, a word game, to *All Things Considered*. The common denominator, if there is one, is that KCRW listeners tend to be well-educated and hip to what's going on in news and culture. So a large number of them are intrigued by architecture and

elling. To get around the obvious problem of the lack of visuals, I look for guests who can describe their work richly or who can speak clearly and inspiringly about design philosophies and ideas.

Another challenge is the one of taste. I am, like many architects, steeped in Modernist ideals and I love contemporary architecture that builds on that tradition. But many of our listeners do not. Just as Nic Harcourt, host of *Morning Becomes Eclectic*, plays a range of styles of music within a loose framework of current and experimental music, I have to try to create a mix that will have a broad appeal, while staying true to what I believe is important in design.

The other way in which I try to keep the program meaningful for audiences is by making it relevant to Los Angeles, now. Almost every segment on DnA addresses a building, design, exhibit or lecture that listeners can experience for themselves. While the show is about ideas—it is certainly not a remodeling show—I want those ideas to be tangible in a way that energizes people, and causes them to take greater interest in the built environment.

And, last but not least, I have to make sure I too am understandable. Despite being here going on 14 years, I have not lost my English accent. I sometimes use different words or phrasing, and must recognize that some listeners don't like being pontificated to by a Brit. If I want to be a bridge between architects and public, I had better make sure that my own delivery is not an impediment!

—FRANCES ANDERTON

Almost every segment on DnA addresses a building, design, exhibit or lecture that listeners can experience for themselves. While the show is about ideas, I want those ideas to be tangible...

called *DnA: Design and Architecture*. My first segment featured Herbert Muschamp, the former *New York Times* architecture critic, architect and former Archigram member Peter Cook, and former *Los Angeles Times* architecture critic Nicolai Ouroussoff talking about Los Angeles architecture. Afterwards, I received a lot of letters praising the show. I was thrilled. But our general manager, Ruth Seymour, pointed out that almost all the letters were from architects. To be successful, she said, the show had to appeal to NON-architects as well. She also delivered a critique

design, just as they are interested in music and books and film. But that doesn't mean they want to be lectured to. They want to be entertained, engaged and enlightened.

One way in which I try to do this is by avoiding the kind of trade terminology or pretentious language that makes people's eyes glaze over. In radio, every sentence has to count because an uninterested listener will turn the dial in a matter of seconds. I try to find guests who speak in a way that is evocative, amusing or provocative, and ideally all of those three. Or I edit out the parts that don't sound com-

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Introduction

When Rino Snaidero dedicated his company's production to kitchens, in 1959, the now-familiar form of the kitchen had been firmly established. Modular units with integrated appliances and unified work surfaces were the American norm, and rapidly spreading to the rest of the Western world. As a newcomer to the field, he sought to establish a reputation based on craft, for which his furniture company had been long known.

Soon, though, the Snaidero company sought to distinguish themselves through the adoption of modern design. The firm has called upon a diverse array of architects and designers to provide them with new looks and increased functionality for nearly forty-five years. For more than half of that time, scion Dario Snaidero has worked to provide these products to North American architects and designers for use in their projects.

Snaidero has a motto, "Let's design together," which reveals their collaborative philosophy. The rise of the modern kitchen introduced new trades, demands and constraints to the design of a home that were foreign to architects. The sense of antagonism at this intrusion seems to have hardly dimmed over the decades. Nevertheless, Snaidero USA has made great efforts to present themselves as partners, not competitors.

Perhaps the best demonstration of their success in helping architects can be found in the use of their kitchens in a number of large multi-family towers in the region. Through these the benefits of a well-engineered, well-designed kitchen system was made manifest many times over. The savings of time and the increase in flair provided by the use of Snaidero products was shown to be undeniable.

With their relocation to a newly-built showroom on Beverly Boulevard, at Robertson, Snaidero USA has a new stage on which to display their wares.

Jesse Brink
Editor-in-Chief—LA Architect

...



1979

Snaidero enters the North American market, first in Toronto. Soon after, Dario Snaidero, son of the company's founder, opens a west coast office in Los Angeles. A few years later, the Los Angeles office will take over distribution and logistics for all of North and South America.

1979

Linea's simple, streamlined look proves very popular in the North American market. The simplicity is taken here to the extreme, to the extent of removing all handles and other visible hardware – the first time this has been done in a production model. It is from this foundation of clean lines that Angelo Mangiarotti develops his signature pieces.



1982

Status, designed by Angelo Mangiarotti, marks a new use of plywood to achieve curves. The colors – red, blonde, grey – are like nothing ever seen in the kitchen. Mangiarotti adopted a technique typically used for finishing skis to achieve them. These two approaches serve as the cornerstones for most subsequent design and manufacture at Snaidero.



After earning a degree in architecture from the Polytechnic Institute of Milan, in the year 1948, Angelo Mangiarotti moved to Chicago, where he was Visiting Professor at the Design Institute of the Illinois Institute of Technology. On his return to Italy in 1965, he opened a professional studio in Milan. There, and later, he developed his reputation for research into materials and construction techniques – prefabrication, in particular. In his product design, he favors a plastic approach that responds strictly to the characteristics of the materials in use. Snaidero commissions Angelo Mangiarotti to design the corporate headquarters in Italy. In the midst of construction, a major earthquake devastates the region largely destroying the partial-built structure. The repair and redesign proved to be a model of earthquake preparedness visited by architects from around the world.

1986

Krios and Kalia, designed by Giovanni Offredi, achieve their distinct finish by the use of the technology of a ski manufacturer that Snaidero owned. *Krios* breaks with the tradition of chromatic unity. *Kalia* is more structurally ambitious, with bent plywood covered in laminate. In the cooking area, it does not require suspended wall units.



Giovanni Offredi was born in Milan, in 1927. He entered the design world in the early 1960s, perfecting his "acute aesthetic-technical analysis of the product." He has been recommended for the prestigious Campasso d'Oro twice. His work is held in the collection of the MoMA, New York, and the Victoria & Albert Museum, in London.

1988

Contralto, by Offredi, offers the “traditional” feel, translated into the eighties style and realized with pear wood, which had never before been used in this manner.



1991

Ola, by Paolo Pininfarina, displays the designer’s expertise in interior ergonomics and functionality. There are few decorative elements to disrupt the lines. The style has been popular worldwide since its introduction and is still in production. *Ola* was the first line used in a multi-unit context.



After graduating in mechanical engineering from the Polytechnic Institute of Turin, in 1982, Paolo Pininfarina began working in the design department of General Motors, in the Cadillac division. Since 1987, he has been the managing director of Pininfarina Extra srl, a company involved in forms of industrial design unrelated to vehicles. Pininfarina notes, “[Our] two different kitchens – *Ola*, determined, and *Viva*, quiet and adaptable – [represent] the tendencies that fascinate the twenty-first century.”

1993

Etra, by Gae Aulenti, is a minimal design that focuses on materials: marble, wood and glass. In particular, she introduced a new method of cutting marble that allows the creation of extremely thin sheets that can be mounted to the face of doors with a light aluminum frame.



Trained in Milan among a group of students associated with Ernesto Rodgers, Gae Aulenti took a design position under him at Casabella magazine, in 1955. In the sixties she taught in the Faculties of Architecture in both Venice and Milan. She acquired international fame for her realization of a number of remarkable interior design projects including residential, commercial and civic work. Her famous interior design for the Musée d'Orsay in Paris, France, gives visual definition to Ms. Aulenti's belief that, "Fundamental to architecture and design is the belief that simple, essential shapes can achieve enduring results." In addition she designed furniture systems and lighting.

1994

Mitica, by Paolo Campagnol, evokes the sixties with soft lines and colors, cloaking the line's technical innovations. Previous to the introduction of Mitica, only two of the four edges of a laminate door were post-formed. By uniting new materials and equipment, Snaidero can now post-form all four edges. This is not only more pleasing aesthetically, but better protects the chipboard against water infiltration.



1995

Gruppo Snaidero achieves
full ISO certification.



1996

Good Design Award from the "Chicago Athenaeum:
Museum of Architecture and Design" for Ola, a line
by Paolo Pininfarina in 1991.

1997

Viva, by Pininfarina, offers curved glass manufactured in the same manner as automotive windscreens. The signature curve found in all Pininfarina's trademark designs follows through from the winged finishing panels to the door and drawer fronts, keeping them in line with the "bull-nose" anti-drip countertop. The kitchen is available in bold colors with elliptical-inset chrome handles.



The Liquid Control System is implemented. The fancy name applies to a simple idea – creating a dam to stop water from the sink from infiltrating the underlying cabinets. Simple, but it extends the life of the materials indefinitely.

1999

Idea, by Pininfarina is streamlined in the extreme. The system is a seamless, handle-free model, with its island cook top devoid of all ornament.



Good Design Award from the "Chicago Athenaeum: Museum of Architecture and Design" for *Idea* 2000 by Pininfarina.

2000

Sistema ES, by Lucci and Orlandini is a freestanding concept, based on an s-curve.



Roberto Lucci, a Milanese born in 1942, holds a degree from the Chicago Institute of Design. Paolo Orlandini, of Grosseto, was born a year earlier and graduated in architecture from the Polytechnic Institute of Milan. Since 1968, each has helmed individual design studios that often collaborate, but also compete. Specializing in office furniture, chairs and kitchens, together they have designed more than 250 products for major manufacturers globally. Various products designed by Lucci and Orlandini have been selected for the Compasso D'Oro prize six times. They have taught at the European Institute of Design, at the Polytechnic of Milan and in numerous universities in Belgium, the United States, Australia and South America.

2001

Giaconda, by Massimo Iosa Ghini, was named after the Italian nickname for the "Mona Lisa". The countertops and sink basins are made with an innovative poly-resin based material, Ekotek. Its central worktop maximizes the available workspace, while a bottle rack, large wooden pastry board and overhead soffit make the island an attractive prospect.



2001

The design of *Time*, by Lucci and Orlandini, is based on the concepts of perceived space, linearity, simplicity and continuity of elements. *Time* uses a light form and horizontal lines to create the illusion of space. The most unique element of *Time* is the transparent worktop, which houses cooking utensils, placing them within reach and making them easily identifiable.



Massimo Iosa Ghini is an architect and design consultant, born in Bologna, Italy. After graduating from the Polytechnic Institute of Milan, he developed as a designer in the architecture and exhibition spheres, working for Maserati and others. Iosa Ghini has played an important role in Italian and international avant-garde design, creating objects and settings for Memphis and Boldism. Studio Iosa Ghini currently comprises a team of 20 architects, designers, communication and management specialists.

2002

Acropolis arises from Paolo Pininfarina's enthusiasm for drumming. Seated at a drum set, everything the drummer needs to express his or her creativity is within arm's reach. The circular form of *Acropolis* attempts to translate that ease into a fully modern kitchen. The design has no corners – everything is rounded and easy to clean. The aluminum components are easily assembled and disassembled and 95% recyclable.



2004

Skyline, by Lucci and Orlandini, is a flexible and stylish system that can be adapted to any user, any space and any need. Its design elements can help increase the independence of people with a variety of disabilities, such as wheelchair users. For example, the designers have eliminated the need for unreachable wall cabinets and obstructive base cabinets.



The Chicago Athenaeum Museum of Architecture and Design presented Snaidero USA with two "Good Design" awards for 2003. The first was awarded to Acropolis, by Pininfarina Design, and the second to Time, by Lucci and Orlandini Design.

2004

All the elements of *Fluida*, by Massimo Iosa Ghini are connected by its unusual and distinctive design, lending a sense of drama to the room. Light plays a leading role in this new model. The work area, consisting of well-lit glass shelves, is softly enhanced and extends outward, conveying a sense of lightness in terms of the materials and color scheme.



Shown here is the Pinnacle project, in San Diego. Like earlier multi-housing projects, it uses Idea throughout. The developers of these high-end high-rises want the quality and style of Snaidero kitchens. They benefit additionally from the products' high technical level and reliability across more than 5,000 multi-housing installations. Among many such projects nationwide recent commissions include the Irvine Plaza in Irvine, California, the Waterfront Project, in Phoenix, Arizona, and Turnberry Project in Las Vegas, Nevada.



2005

After a quarter century in North America, Dario Snaidero decided that Snaidero USA needed a bold new home in Los Angeles that reflected its dedication to cutting-edge design. This flagship store at the intersection of Beverly and Robertson Boulevards, designed by architect Giorgio Borruso, will feature many of the current lines in a unique architecture setting. At the same time, the working kitchens will demonstrate the designs' practical abilities at parties and special showroom events.

Giorgio Borruso is an award-winning Italian architect who engages design at all scales, from industrial design to interiors to large-scale architectural projects. He has gained some renown in the Los Angeles area for his vibrant Miss Sixty showroom.

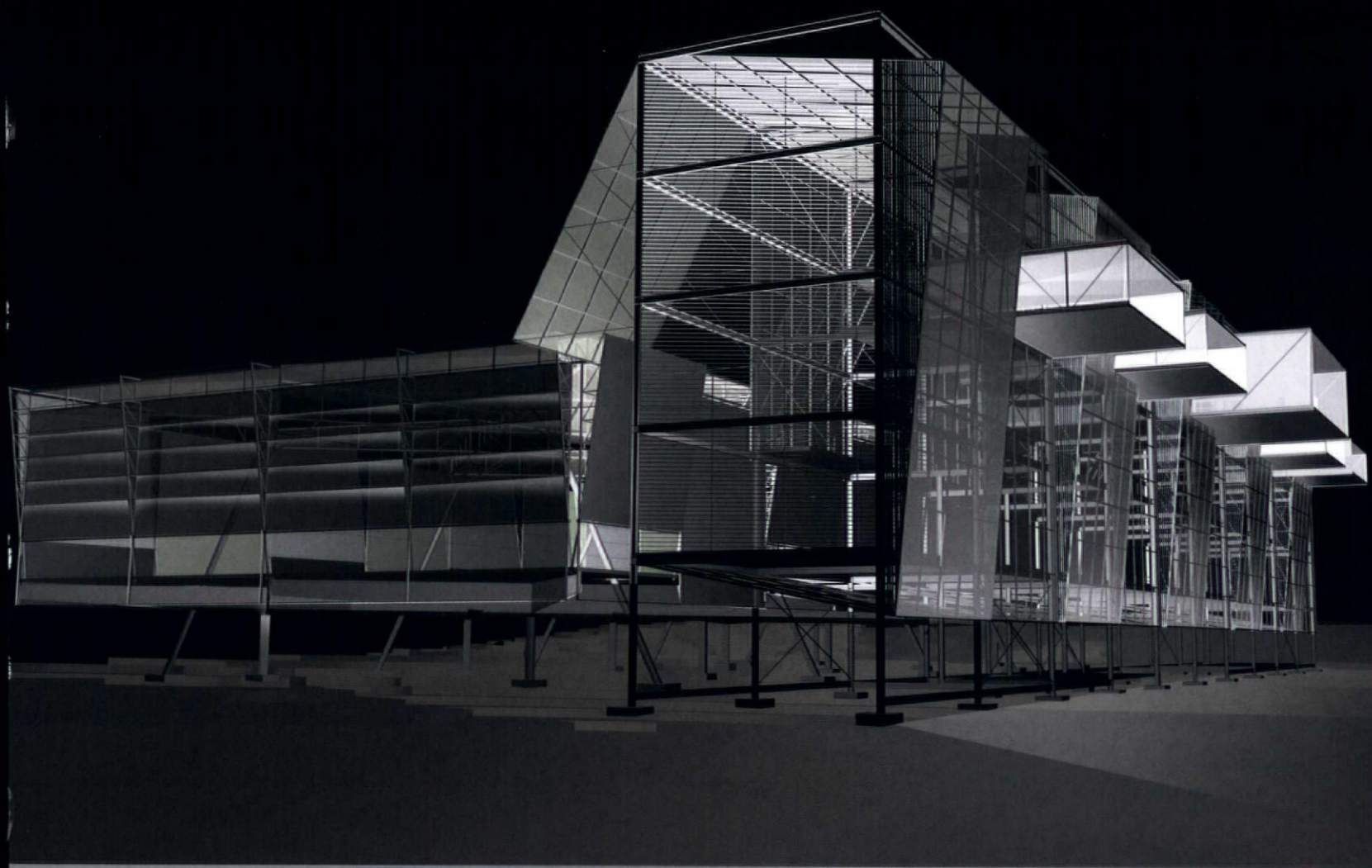


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IDEA by Pininfarina Design



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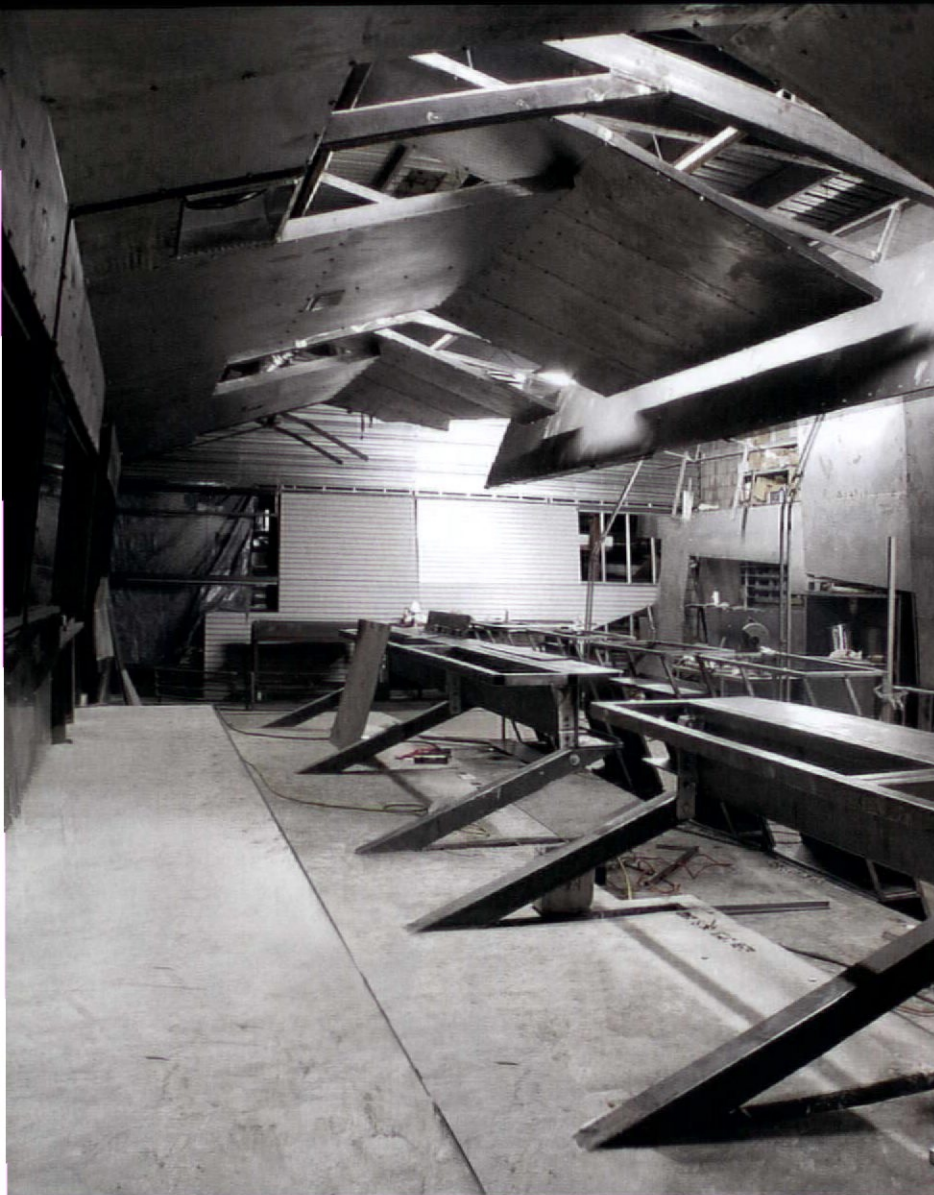
These colorful four-story apartments house 364 students. This fast-track project features an open-tiered courtyard, kitchen in each unit, and T-1 data lines. Intricate staging and scheduling solutions were used to accommodate daily on-campus activities.



MORLEY BUILDERS
BUILDING SMARTER

Design and Next LA: Honor

From among three hundred and fifty-two projects, the jurors deemed these seven the best. From a strictly numerical standpoint, those are tougher odds than any architecture school. Yet what sort of education can you get from this handful of projects? ► **Variety, perhaps, is the lesson.** Programmatically: two showrooms, two houses, a hotel, a cafeteria and a library. Their sites range from Malibu to South Central Los Angeles, plus Mexico City and Berlin. **Even in terms of materiality, there is little shared ground.** ► What is most shared, and most indicative of the designers' location in time and space, is a concern with wrapping that dominates six of the seven winners. **Skin remained in for 2004.** But at least these skilled practitioners show how much it can do.



INTERIORS AWARD

HONOR

Bobco Metals Head Offices and Showroom

LOCATION: Los Angeles, California

ARCHITECT: null.lab

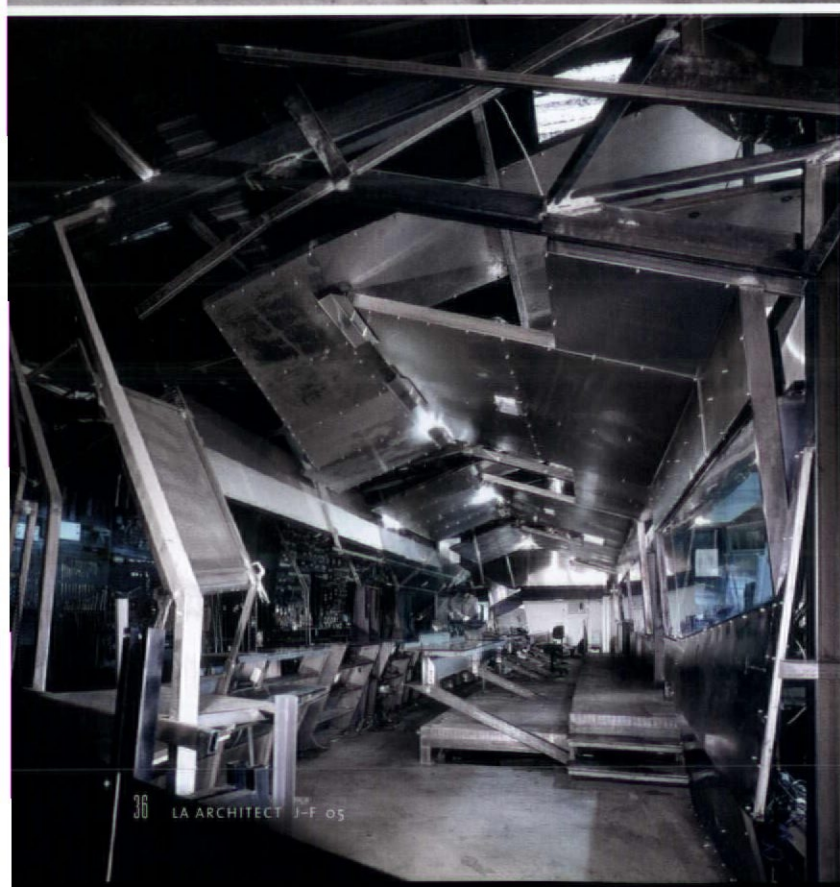
WEBSITE: www.null-lab.com

Bobco Metals is a self-described "metals supermarket" that needed a renovation that addressed programmatic issues and developed the image it presents to its clients. The existing 5,000 square foot space was crammed, cluttered, dark and inefficient. The five family members in charge of the operation were all piled into one room. Null.lab unpacked the interior onto three tiers, each separated by a step: public, sales and management.

Given the small budget, the project relied on existing over-stock steel and the labor of in-house personnel. These limitations modified and inspired the overall design. But, remarkably, the finished product looks eerily like their model. This is in no small part due to the energy and drive of one of the clients, Joe Shooshani. He continually pushed the architects to realize their design even in the face of pressures and constraints.

Both partners in null.lab were struck by the immediacy with which their design began drawing a different clientele to Bobco. "It really shows you how by defining a space you can affect the economics of a business," says Arshai.

What the jury said: *This energetic and inventive intervention within a rather anonymous shell is the manifestation of a very successful collaboration between client and designer.*



Photograph by Arshia Mahmoodi

Photograph by Benny Chan/fotoworks



DESIGN AWARD

HONOR

ESRI Campus Pavilion

LOCATION: Redlands, California

ARCHITECT: Armantrout Architects

WEBSITE: www.armantroutarchitects.com

Mohamed Sharif, designer, with Leon Armantrout, of the ESRI Campus Pavilion, likens the development of this design to sitting for a very fine suit. It took time, multiple visits and myriad adjustments, but the final fit was perfect. The clients are landscape graduates from Cal Poly, and very aesthetically aware. "When a client asks, 'Have you ever seen the Tate Modern?' you know you are lucky." While developing the campus' master plan, Armantrout visited Microsoft, where he realized that the people in the cafeterias weren't talking about politics or the game, but work. Suddenly, a cafeteria became a vital element.

The building sits at the main intersection of the campus, which is scattered in a eucalyptus grove. Many people don't know that the company is there, but they use the land like a public park, and dine at the cafeteria. ESRI has its own building division, which allows them to work to a very fine level of detail. This was particularly valuable with the Pilkington window system, which requires 1/8" tolerances. It was designed out for its expense, and then grafted back in for its supreme transparency. This is the largest installation of it in the world. And if you look down the side of the building, it is absolutely flat.

What the jury said: *Simple and straightforward, this flexible space of café and conference uses was seen as an intimate centering of new life within a large campus. According to Toshiko Mori, "There's an integration of material and details that creates a sensible dialogue with the natural campus context."*



DESIGN AWARD
HONOR

LA Design Center

LOCATION: Los Angeles, California

ARCHITECT: John Friedman Alice Kim Architects, Inc.

WEBSITE: www.jfak.net

The award-winning work is actually Phase I of what was originally to be a three-phase project. The architects had already done a housing project deep in South Central, and they didn't want the Design Center to seem too foreign, so they sought to keep the existing buildings. You read them through the layers. The solution was to add new layers to the buildings. Even the sky—John Friedman's least favorite part of Los Angeles—is layered, by the sails.

The partners tend to work intuitively, and then develop an explanation after all the parts have come together. They see adaptive reuse as a form of urbanism and a relatively green approach. You can't recreate these sorts of spaces, thanks to modern building codes. They basically managed the project, so that they had lots of control over how the sculptural elements came out. Friedman claims to be more interested in space than objects, but in these instances, the objects create and define the space.

What the jury said: *They commended a skillful adaptive re-use, utilizing a simple palette of materials. Jennings saw the transformation of a certain state of "eroded-ness," reflecting the existing condition transforming into a more sophisticated habitat.*



Photography (this page) by Benny Chan/fotoworks

DESIGN AWARD
HONOR

Jai House

LOCATION: Los Angeles, California

ARCHITECT: Lorcan O'Herlihy Architects

WEBSITE: www.loharchitects.com

LOh:a does three or four houses a year, because O'Herlihy sees them a productive laboratory for ideas. Often these projects are defined by topography. They also work to make familiar materials seem extraordinary. Here the idea was to articulate a box with material and color. O'Herlihy and the client searched for the land together for about four months.

This house is about a way of living, for clients who truly wanted an open plan. This is carried to the extreme throughout. You enter the house into the out of doors. The husband, a former competitive swimmer, needed a 75' lap pool, which they shifted into the house perpendicularly. The rhythm is public-pool-private. The house celebrates nature not by being rustic, but by being geometric.

O'Herlihy likes to keep things simple by focusing on one material—in this case it was plaster. Its character is that it wraps around surfaces like a skin. Plaster wraps, consumes, and becomes a continuous surface. Puncturing it are standard storefront windows that become splendid through care. In this way they demonstrate O'Herlihy's desire to develop architecture through the elements and the generator of built work.

What the jury said: Jim Jennings said, "This house has a refinement that recalls LA's residential history; it's as delicate and simple as some of the master works here." For Dan Hanganu, "it has an effortlessness to it, the result of a solid kind of thinking." Tashiko Mori felt that, "the house expresses the world within the west coast context that is integrated with the outdoors."





INTERIORS AWARD

HONOR

Hotel Q

LOCATION: Berlin, Germany

ARCHITECT: GRAFT LLC

WEBSITE: www.graftlab.com

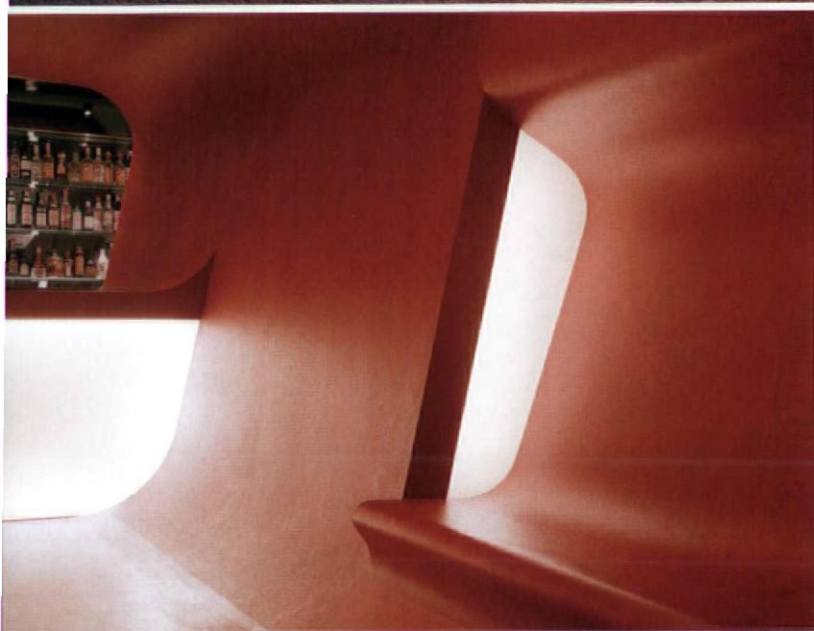
The architects describe this project as a 4-star hotel done on a 2-star budget, while trying to create something entirely new. Graft was given one year to pack a lobby, restaurant, bar, nightclub, courtyard, kitchen and back-of-house into the ground floor. They chose to "stack" the program by eliminating walls and defining spaces more through zones and moveable curtain veils.

The materials, such as linoleum, were very foreign to Berlin, and the cause of much debate. Yet it was very practical in a city where smoking prevails, and it allowed them to realize complex forms that other materials would not have handled as well.

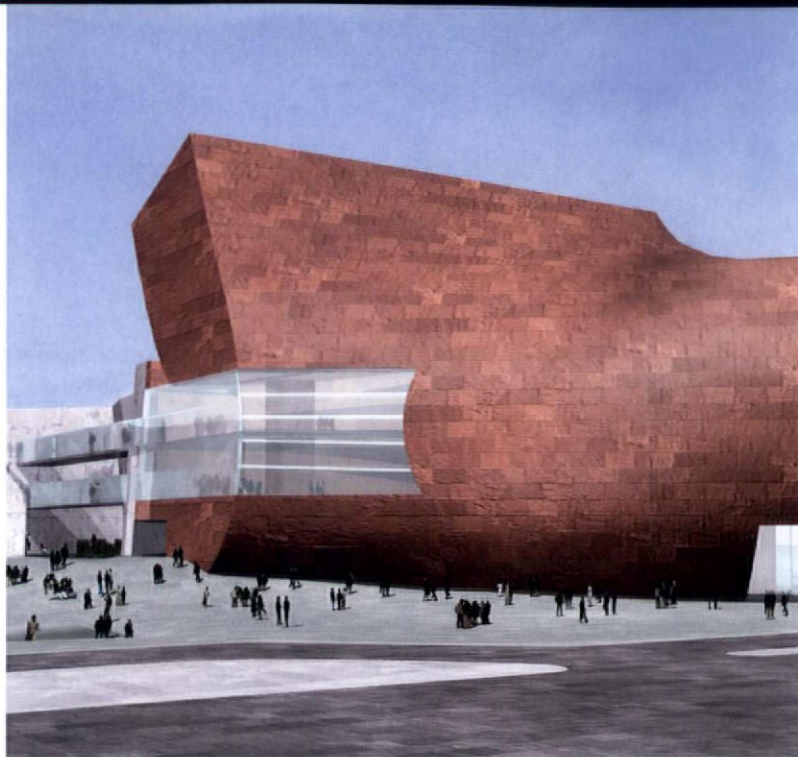
Upstairs, the rooms are tiny—20 to 30 square meters. They made the rooms wrap around the guest in the same way as a tree house or a cocoon. The only enclosure is the toilet. There was not enough room to create a walking path all the way around the bed, so the bath abuts it. "You bathe naked, and you sleep naked," says Wolfram (I).

Lars describes the design process as a spiral that repeatedly touches on issues as it homes in on the final solution. They tried to address both client's practical needs and more academic theoretical interests. As an added bonus, MTV is shooting a segment there.

What the jury said: *This skillful use of continuous surfaces successfully allows a merging and continuity between public and private spaces. Each gesture has an interactive, human justification. The fluidity is like music.*



Photography (this page) by Hiepler-Brunier



NEXT LA AWARD

HONOR

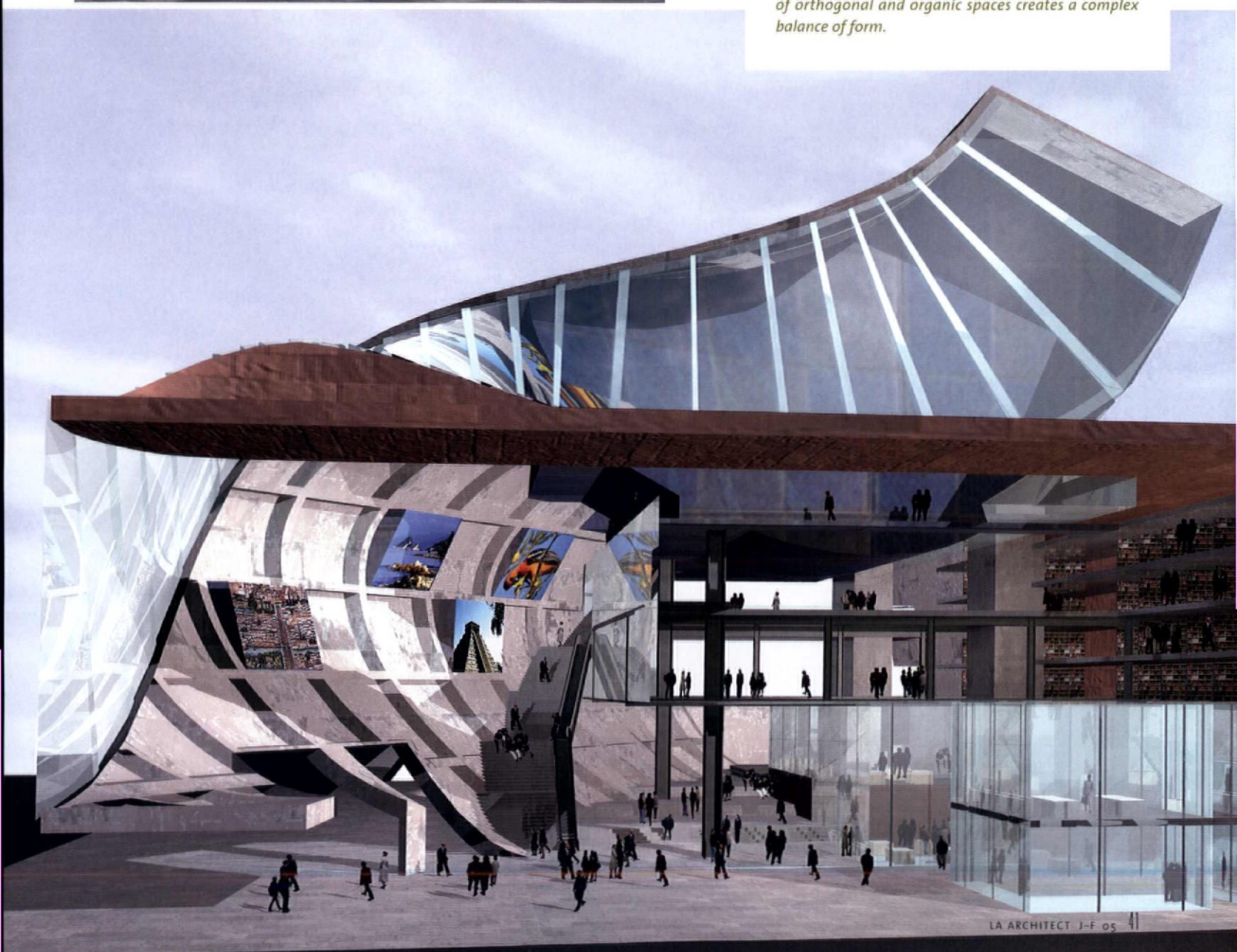
Jose Vasconcelos Library of Mexico

LOCATION: Mexico City, Mexico

ARCHITECT: Eric Owen Moss Architects

WEBSITE: www.ericowenmoss.com

What the jury said: *This project contains a clever series of connected spaces reinterpreting the idea of courtyards. Modular and non-modular elements are cleverly connected and clearly expressed, and the mix of orthogonal and organic spaces creates a complex balance of form.*





NEXT LA AWARD

HONOR

Hill House

LOCATION: Los Angeles, California

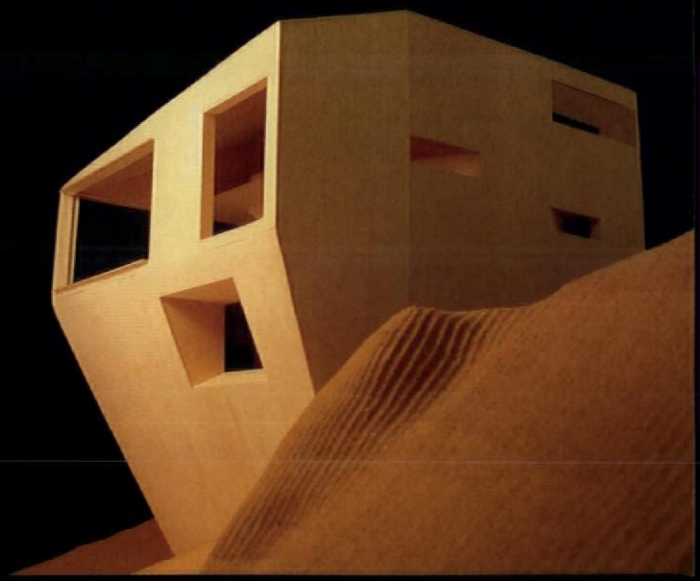
ARCHITECT: Johnston Marklee & Associates

WEBSITE: www.johnstonmarklee.com

The design problem faced with Hill House was that of a large house on a small and complex site. The architects chose to follow the hill because it was clearly the only viable option. So they defined a figure in reverse from the setbacks. They were interested in un-linking the frame and the space to create a more dynamic interaction with the landscape than you find in picture book modernism. That is the case from within. From without, the house seems hewn from the hillside, more natural and organic than stark planes of white plaster should be.

The effect is in part a result of the architects' rejection of the distinction between roof and walls. The cementitious membrane they used doesn't even have control joints. In addition, they designed so that no fill needed to be taken off-site. This was in part a game, but also very cost effective. All this is meant to achieve something akin to the purity of the Case Study Houses in the context of today's much more stringent building codes. Ordinances aren't key to them, but do provide a context for their exploration of structure and form.

What the jury said: *It is an elegant resolution to complex topography. The non-traditional form takes advantage of the site and seems grounded in it. The house plays with perception vis-à-vis gravity and perspective. They considered the building an "opaque" interpretation of Case Study hill houses, in which classic modernism meets current codes.*



OTHER AWARDS

Laura Lisauskas and Julian Nelson, of the Design Institute of San Diego



AIA/IAC Student Competition

This year the Interior Architecture Committee presented the 12th annual 1:2 (one day/two students) design charrette at HOK in Culver City. All Southern California schools in Interior Design and Architecture were asked to attend and fourteen answered the call. The participating programs varied in curriculum and length of study, making for exciting projects that span the wide spectrum of design today.

Each team had six hours to create their graphic presentation, using only the manual tools of the trade. From 14 teams, six finalists emerged, who then had 30 minutes to prepare a verbal presentation. Then the three-person jury, behind closed doors, determined the three winning teams. The prizes totaled \$23,000 for first through third place, plus honorable mentions. The winners were:

FIRST PLACE

Trilby Nelson and Donna Salazar, of Art Center.

SECOND PLACE

Angelica Biddle and Geoffrey Johnston, of SCI-Arc

THIRD PLACE

Laura Lisauskas and Julian Nelson, of the Design Institute of San Diego

Presidential Honors

SERVICE TO THE COMMUNITY

Arthur Godling
Rob Kubomoto
Lewis MacAdams
Ed Reyes

The Los Angeles River has been a critical force in the shaping of Los Angeles since its earliest years, when flumes and water-wheels irrigated fields clustered around a modest pueblo. It is now regaining a place in our consciousness as a place of recreation and source of inspiration. The Board gives special recognition to a unique partnership of individuals for their tireless and dedicated support of the Los Angeles River as the focus of urban amenity and civic pride.

SERVICE TO THE COMMUNITY

Frances Anderton

One might say that Frances Anderton is a 'bi-coastal' advocate—equally at home on the east coast, where she is a regular contributor to the *New York Times*, and in Los Angeles where she is a co-producer of the influential and wide ranging public affairs program, KCRW's "Which Way LA," and anchor of her own discerning talk show on architecture and urban design, "DnA". The Board offers her special recognition as a tireless and dedicated supporter of LA architects and architecture. [See page 30 for an essay by Frances Anderton.]

EDUCATOR OF THE YEAR

Kazys Varnelis
Craig Hodgetts
Ben Caffey

Founded in 1987, the Los Angeles Forum for Architecture and Urban Design is

dedicated to supporting innovative art, architecture, design, and urbanism. The Forum generates events, publications and lively discussions that engage both design professionals and the broader community in Los Angeles and beyond.

For two decades, the Forum has played a vital role for the LA design community. It has also provided a significant and much needed voice for young emerging professionals.

CITY REBUILDER

Wade Killefer
Barbara Flammang

With almost 3,000 units of housing in planning or construction, the firm of Killefer Flammang, Architects has become a pioneer in reshaping downtown Los Angeles. Having authored a key study that helped revive interest in the potential of adaptive re-use in downtown LA, they have contributed substantially to the core-area housing boom. They have also brought new life to old buildings with clarity and elegance.

GOOD GOVERNMENT

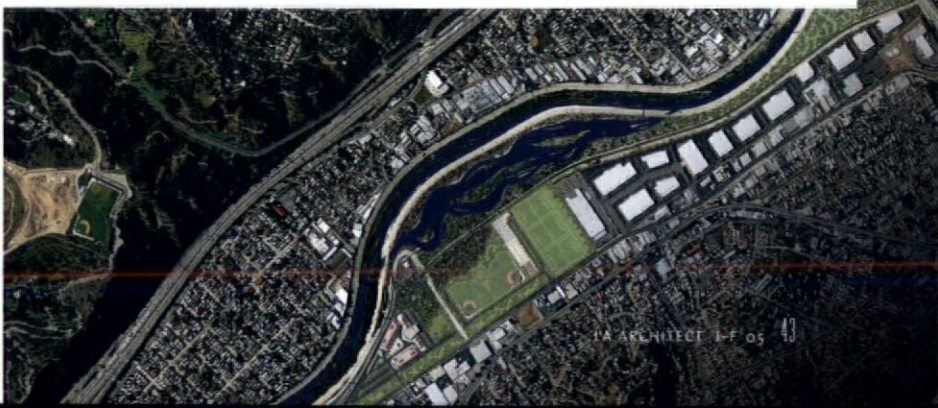
Susan Munves
Craig Perkins

The AIA/LA Good Government Award recognizes the exemplary efforts of local government agencies to improve the quality of our urban environment.

The rebirth of Santa Monica through comprehensive street improvements, thoughtful commitment to sustainability, and a dedication to quality architecture, speak highly of this agency's tremendous effort and vision.

Continued on page 44

Conceptual State Park Plan



Presidential Honors continued from page 43

PUBLIC OPEN SPACE AWARD

Franklin D. Murphy Sculpture Garden at UCLA

This year the chapter recognized a key work of landscape architecture that has evolved and matured over the past 35 years to become one of the most memorable and enjoyed open spaces in Los Angeles. The Franklin D. Murphy Sculpture Garden at UCLA was presented the first Public Open Space Award.



Franklin D. Murphy Sculpture Garden at UCLA

BUILDING COALITIONS

Thom Mayne
Jim McConnell
Guy Mehula
Roy Romer
Jeffrey Rudolf

It is no coincidence that the annual gala took place in a joint-use public school facility, at the California Science Center. In addition, they chose to honor the cutting-edge school that not only exemplifies exciting design, but also demonstrates the extraordinary opportunities that arise from exemplary partnerships.

The new school is both an important educational paradigm and a model of creative re-use, effective joint use and urban rejuvenation. This project sets high standards for the next wave of school construction being undertaken by the LAUSD.

HONORARY AIA

Chris Tosdevin

Chris Tosdevin, together with bulthaup, has been a special friend of AIA/LA for many years. As a knowledgeable host, and caterer of numerous AIA events, he has made it possible for the organization to function graciously within our own limited resources.

HONORARY AIA

Danette Riddle

Ms. Riddle has been a huge supporter of our Chapter for more than ten years. She has played a vital role in our fundraising and FRIEND raising efforts and in public relations for the chapter. A former writer and editor of *LA Architect*, she has been committed to promoting emerging and local architects, and connecting them to the AIA.

BUILDING TEAM OF THE YEAR

Gold Line Team

Perhaps one of the most scenic excursions available in the city today—and at bargain basement prices—is a ride on the MTA Gold Line from historic Pasadena to Union Station via the Arroyo Seco.

The chapter honors the perseverance and ultimate success of the team responsible for the design and construction of the Gold Line. As a result of their efforts and vision, the newest link to the MTA's growing rail network is already proving to be an important catalyst for urban revitalization.

GOLD MEDAL

Jon Jerde

Out of a field of eminent contenders, the Board quickly and unanimously came to the conclusion that 2004 should be this man's year. As a planner, architect and urban designer, his vision and influence have made a major impact on the quality of the urban environment. For many, San Diego's Horton Plaza remains one of the most thoughtful and successful integrations of a shopping center into the heart of a city. Simultaneously sensitive and reinvigorating, and it has stood the test of time.

On the twentieth anniversary of the 1984 Olympic Games, the chapter honors Jon Jerde, FAIA, of the Jerde Partnership, and his design team colleagues John Aleksich, AIA and David Meckel, FAIA—as well as the extraordinary partnership of Deborah Sussmann & Paul Prejza. As leaders of a huge team of talented architects and designers, they created a memorable setting for the Olympics with imagination and verve, and demonstrated the power of design to revolutionize our perception of LA. [See page 32 for a profile of Jon Jerde.]

2x8 Scholarship Program

2x8 is an annual exhibition established by the Academic Outreach Committee of the AIA LA, showcasing student projects from ten area local architecture and design schools.

This year's theme, "Groundworks," refers to the work of talented students currently setting the foundations for the future of design, and highlights ideas and imagery that propose provocative ways to shape our environment.

This year, we gave \$500 grants to each of the participating schools. For the future, 2x8 is also developing a scholarship program sponsored by the AIA/LA, to aid qualified students in their future design research.

Student projects were selected by faculty to be shown in a public exhibit at the A+D Museum last spring.

Emergent LA

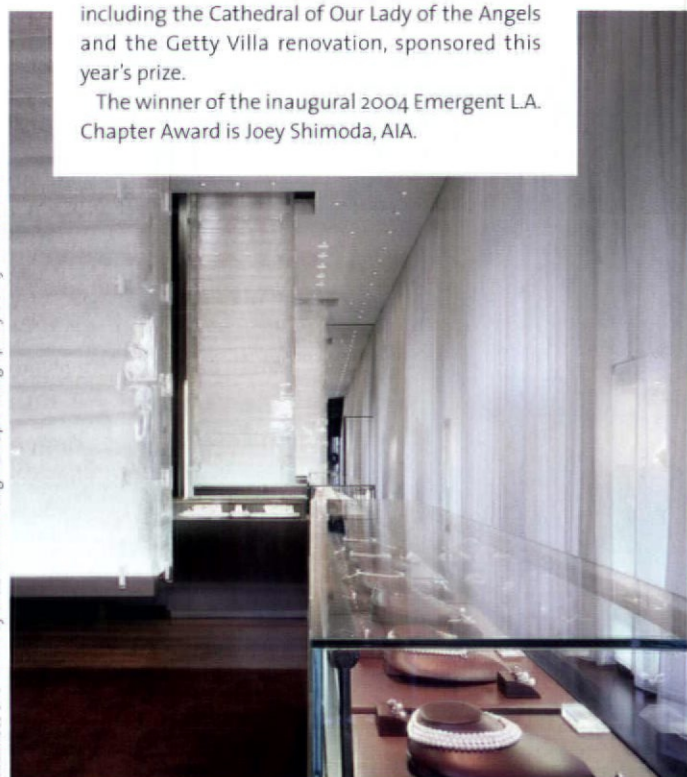
Joey Shimoda, AIA

The Emergent LA Award honors architects licensed for ten years or less, and practices established within the last eight years, or where the principals are under 40 years of age.

The Emergent Award also carries with it a prize of \$2500 for the winning firm. Morley Builders, the construction firm behind several local landmarks including the Cathedral of Our Lady of the Angels and the Getty Villa renovation, sponsored this year's prize.

The winner of the inaugural 2004 Emergent LA Chapter Award is Joey Shimoda, AIA.

Mikimoto showroom by the Shimoda Design Group. Photograph by Benny Chan/Photoworks.



Electronic Arts Playa Vista Campus



Photography: ©2004 fotoworks

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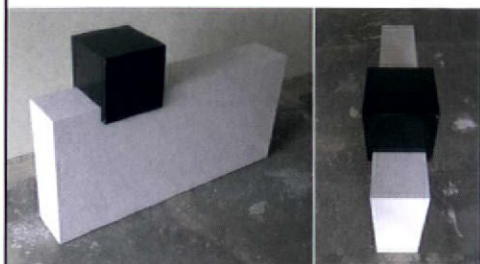


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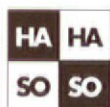
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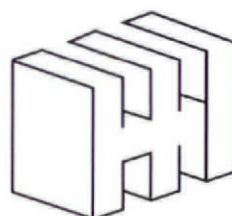


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EVENTS

J-F

1.18

"BUILDING FOR NATURE: THE ARCHITECTURE OF WALTER BURLEY GRIFFIN". Paul Kruty, will discuss the works of American modernist Walter Burleigh Griffin. The Neighborhood Church, 2 Westmoreland Place, Pasadena, 91103. From 7:30 pm to 9:00 pm. \$

1.19

BUILDING COALITIONS PANEL DISCUSSION: NIMBY (NOT IN MY BACKYARD.) Presented by AIA Los Angeles, *LA Architect* magazine and the A+D Museum. CEU. Location TBA. \$

1.23

"PICTURING TRADITION", at the UCSB University Art Museum, closes in one week. The show includes period photographs, colored sketches, and measured detail drawings created by Lutha Maria Riggs (1896-1984) during her 1922 architectural tour of Mexico. Call 805-893-2951 for more information.



1.24

"DOCUMENTING THE URBAN SENSORIUM" closes in one week. The exhibit features maps, audio, videotape and photographs of East Cesar Chavez Avenue and Breed Street. At the USC School of Policy Planning and Development, Lewis Hall. 650 Childs Way, Los Angeles, 90089. Call 213-740-0350 for more information.

1.27

The **"34 ARCHITECTS"** show at the A+D Museum closes in one week. An eclectic sampling of the region's active architects is on display.

2.06

"URBAN TRACES: CULTIVATING PASADENA" closes in just one week. The city of Pasadena is documented photographically in five categories: exploration, development, landscaping, transportation, and canonization. Pasadena Museum of California Art. 490 East Union Street, Pasadena, 91101. Call 626-568-3665 for more information.

2.17

The **"2x8 STUDENT EXHIBITION"** opens at the A+D Museum.

2.23

BUILDING COALITIONS PANEL DISCUSSION: HISTORIC PRESERVATION. Presented by AIA Los Angeles, *LA Architect* magazine and the A+D Museum. CEU. Location TBA. \$

2.24

STEVEN EHRLICH, of Steven Ehrlich Architects, will lecture on his oeuvre as part of the AIA/LA **"MASTERS OF ARCHITECTURE"** series at LACMA. 6:30 pm. Call AIA/LA for more information 213-639-0777. \$

AIA COMMITTEE MEMBERSHIP

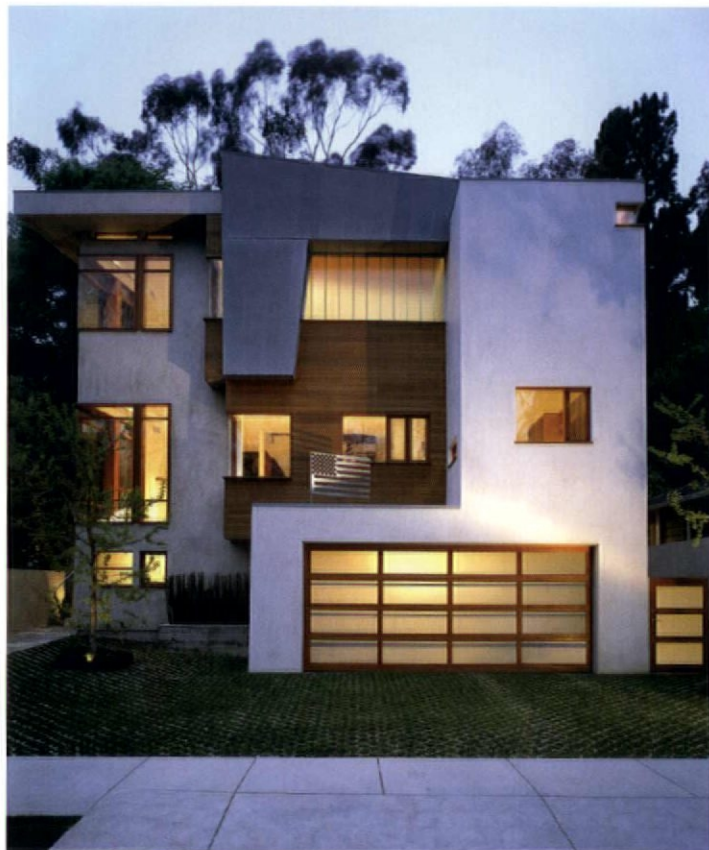
Get involved in a Committee! One benefit of membership is the chance to interact with your colleagues on one of over a dozen active committees, on topics from interior architecture to green architecture, CAD software to urban design. Check out the list at <http://www.aialosangeles.org/html/committees.html> and get in touch with a Committee Chair today.



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info@boffila.com

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