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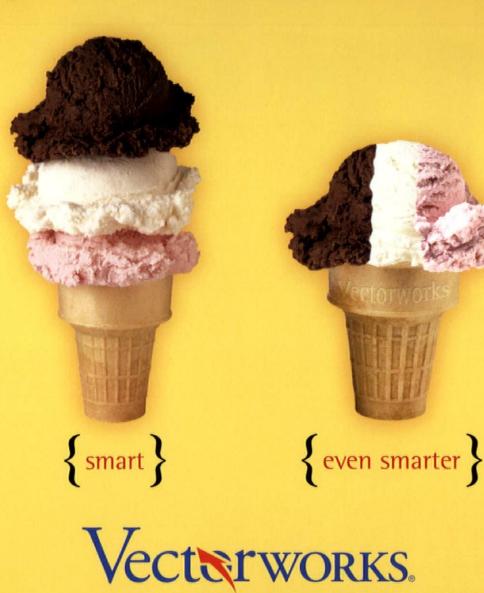
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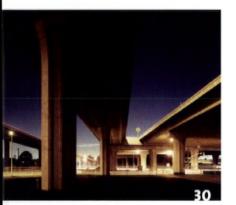
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ARCHITECT









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AARON NEUBERT, AIA and MIKE JACOBS, AIA, founding partners of Los Angeles based Orenj, began their collaboration upon earning degrees from Columbia University's Graduate School of Architecture. Prior to the formation of their own office, both

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practiced in New York City, realizing many residential and institutional projects throughout the tri-state area. Their individual and collaborative work has been featured in numerous publications, including *Architecture, Architectural Record, Art in America, A+U, Concept, Dwell, Interior Design, LA Architect, Metropolis, The New York Times,* and *Quaderns.* Both Jacobs and Neubert have contributed to various cross-disciplinary works in fields such as public art, industrial design, furniture design, digital animation, film and theatre. In addition to their professional practice, both principals maintain a link to academia through a history of teaching appointments at Otis College of Art and Design, SCI-ARC, Woodbury University, Cal-Poly Pomona and Columbia University.

PETER SLATIN is the founder and editor of The Slatin Report, a Web-based commercial real estate news service launched in 2003. theslatinreport.com reaches 10,000 readers a week across the U.S. He also writes about real estate for *Barron's* and is a regular contributor to *The Architect's Newspaper*. He was previously the co-founder and editor-in-chief of *CRID*, an award-winning real estate business magazine. Mr. Slatin has 15 years' experience covering the commercial real estate industry for a variety of publications, including *Barron's*, *Urban Land, The New York Times*, *The New York Post* and *Architectural Record*, and has won several awards for editorial excellence. He is a director of the Van Alen Institute, a New York-based nonprofit focusing on the development and design of public spaces, and of Lighthouse International, the nation's leading provider of rehabilitation services for the visually impaired.

MICHAEL WEBB was born in London and has lived in Los Angeles for 27 years. He is the author of more than 20 books on architecture and design, including Art/Invention/House, and Building for Bacchus: The New Wine Architecture (both due in September), Brave New Houses: Adventures in Southern California Living and Modernism Reborn: Mid Century American Houses. Besides reviewing books and exhibitions for LA Architect, Michael is a regular contributor to Architectural Digest, Architectural Review and Frame.

CORRECTIONS: In the last issue, we failed to credit the Engs Architects team for their Tool-Up Shed. The team consisted of: Ned Engs, AIA, Principal, Audrey McEwen and Jon Gaiser. Additionally, the firm has since changed its name and web address: www.E4arch.com.

We also failed to make several corrections to the final draft of Cindy Olnick's "Neglect: The Silent Killer (of Buildings)". Please note that the reference to the Office of Historic Preservation should read, Office of Historic Resources.

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EDITOR'S

In the great East vs. West Pritzker Smackdown, the numbers may be even, but the odds decidedly favor Los Angeles. Thom Mayne has reach and Gehry stamina—and brawlers both—far out matching the doctrinaire Pei and easily winded Meier.

Outside the realm of starchitecture, the matchup is a bit more ambiguous. The standard trope is one of buildings versus books. Certainly, there is much more architecture getting built in Los Angeles, and probably more treatises



being penned by frustrated designers in Manhattan. But when you compare our random sampling of projects from both cities, the similarities, design-wise, are more striking than the differences.

The urban problems facing the two cities, or at least their downtowns, are also remarkably the same. Peter Slatin, a correspondent equally comfortable on both coasts, shows how they share goals, successes and frustrations. Thom Mayne himself, in an interview with our publisher Ann Gray, alternately dismisses and highlights the ways in which New York and Los Angeles differ. We close, then, with a photographic essay that will allow you to compare and contrast them for yourselves.

The greatest difference uncovered in the course of putting this issue together is a matter of quality of life. Everyone agreed that it is so much *easier* to do architecture in Los Angeles. And the weather's not half bad, either.

Your editor,

Jesse Brink

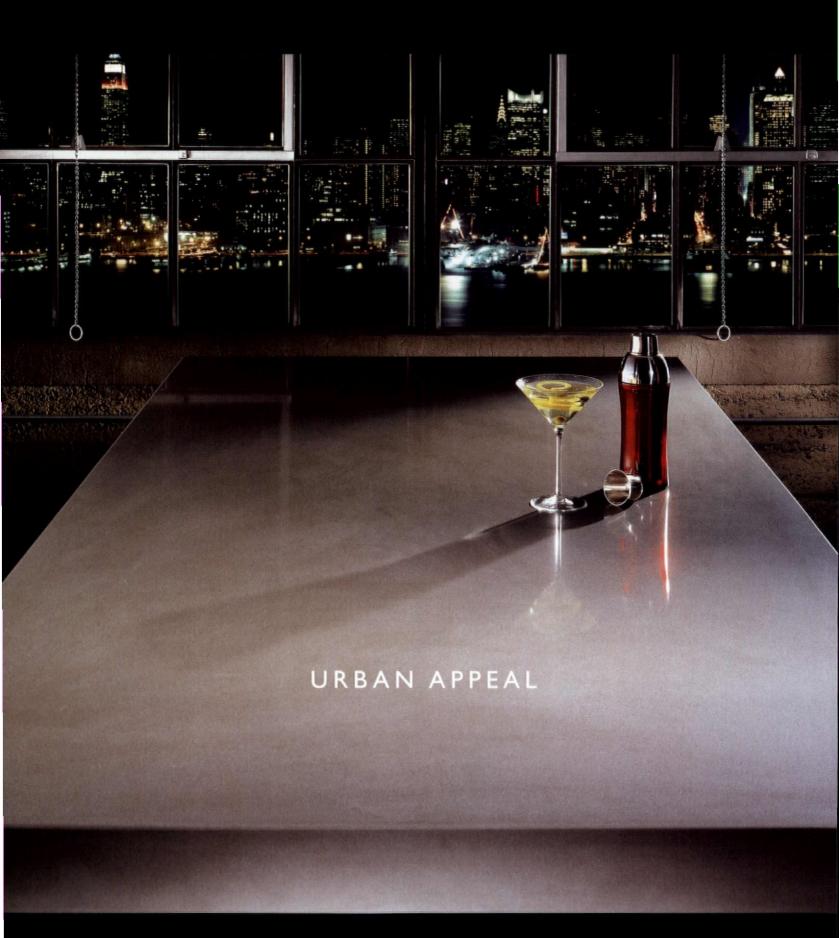
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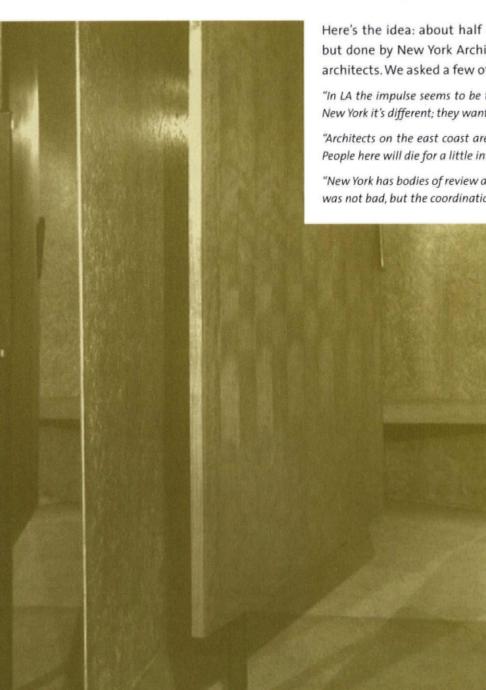


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Los Angeles vs. New York

Here's the idea: about half of the projects that follow are in Los Angeles, but done by New York Architects, and half are in New York, by Los Angeles architects. We asked a few of the designers to compare the opposite coasts:

"In LA the impulse seems to be to create an oasis in the city—to close the city out. In New York it's different; they want to open the space up to the city." –PATRICK TIGHE

"Architects on the east coast are pretty up-tight, always looking over their shoulders. People here will die for a little interiors project." – MARGARET HELFAND

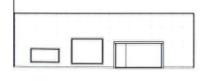
"New York has bodies of review and unions for everything. The permitting for this space was not bad, but the coordination of trades was complicated." – PAUL PREISSNER

Maharam Showroom Location: Los Angeles, CA ARCHITECT: Fernlund + Logan Architects WEBSITE: www.fernlundlogan.com

The new Maharam showroom on the corner of Melrose and Westmont is simply the latest of many done for the company by Fernlund + Logan. The structure was built in the 1960s, with concrete walls, odd openings and rooftop parking hidden behind a parapet. To transform the exterior, the architects replaced the stucco with a galvanized steel cladding. The choice of metal, says Neil Logan, was inspired by the everpresent metal-clad automobile. They also replaced all the windows and pushed the entrance out towards the street. They cleared the 4,000-square-foot interior to create one large room, arranging the necessary functions along the periphery. The open space is meant to integrate the 12 workstations so everyone has a large space. Experience at previous showrooms has demonstrated that this improves the interaction between the sales people, creating a more collaborative environment. There is also a private office for an executive and an enclosed back of house for storage and the like.









B/NY Showroom LOCATION: Santa Monica, CA ARCHITECT: Helfand Architecture, pc WEBSITE: www.helfandarch.com

This shop for avant-garde apparel was designed and built in about six months, on a limited budget. "Unfortunately," says architect Margaret Helfand, "We have a lot of experience in such minimal means undertakings." To create a space that was unique, cheap and flexible, the architect developed a dynamic system of cables and pylons. Tension cables for hanging clothing crisscross along the perimeter of the space, supported by moveable pylons constructed from bent steel plate. These, in combination with planess of cherry paneling, divide and define the functional areas of this shop.

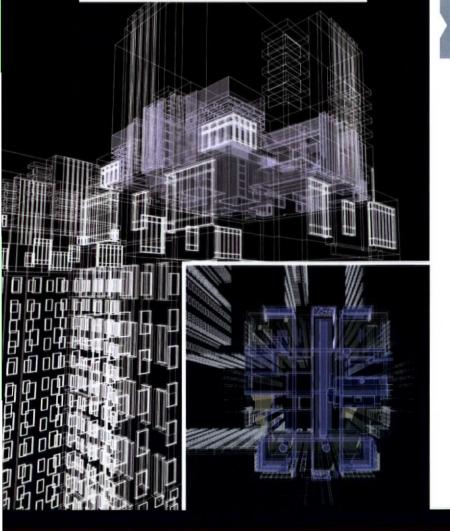
The ceiling is simply undulating drywall, folded in and around inconveniences such as roof drains. The floor treatment consists of bronze and steel dust suspended in polyurethane. Whenever possible, they added small details—such as custom doorknobs—to accent the more rough-and-ready elements. To save time, and money, they designed all the components to be fabricated off-site, but nevertheless locally.

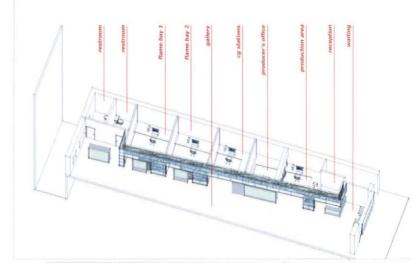
14 LA ARCHITECT J-A 05

25 Central Park West LOCATION: New York, NY ARCHITECT: Tighe Architecture WEBSITE: www.tighearchitecture.com

This residential loft sits high atop a grand Art Deco apartment building, in a space that previously housed water storage tanks. Those small compartments and an adjoining 1980s loft were stripped to create large, bare space. Some of what was exposed was maintained in the final design. From inside the loft space, you can see "the back of the architecture" intruding in the form of steel framing and concrete.

You enter into a sixty-foot-long axis with a plywoodslatted ceiling that leads you through the loft and also serves to hide the mechanical systems. The vast space is broken up by sliding partitions created from fifteenfoot-tall sheets of glass. To add a little warmth, the floors are maplewood. The kitchen is simple, but modern.







ARCHITECT: Assembledge WEBSITE: www.assembledge.com

Architect David Thompson characterizes this office for a special effects company as a sort of ship's model in a bottle. "You have all these relatively delicate pieces inserted into the container of New York City." The clients, who were from the West coast, chose Thompson to build their 'model' because they liked his eclectic material usage, such as a large rubber bar he had designed.

They were looking for something that would set off a relatively simple office program and provide them with an "LA vibe". The plastic channel cladding on the façade does both. Glowing from within, like a monitor, it creates a sense of motion pictures as the channels offer passersby a flickering view of the interior. The main element of that interior is an angled partition, made of backlit polycarbonate. It glows, as well, and serves to funnel people into the space. The angle also anticipates the flow of traffic once the office breaks through the wall into an adjoining space.

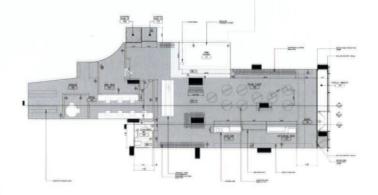
SBR Multisport Showroom

Location: New York, NY Architect: Quavirarch WEBSITE: www.quavirarch.com

The directive for this project was to create a boutique and informal hangout spot for New York's tri-athletes. To create the necessary space, and soft-sell feel, the merchandise is kept largely to the sides. All displays are suspended off the ground for a greater sense of space. The disparate wares are gathered together into "regions" with their own identities. "We did this rather than trying to unify the space (and products)," says architect Paul Preissner, "to avoid the typical retail 'slat-wall syndrome.""

A long run of open space cuts through the center of the store, from front to back. In the back there is a gathering area, as well as an endless pool (it seems pools are hard to find in NYC). At the front, they can drop a scrim for projections to enliven the façade when the store is closed, showing things like the Hawaii Ironman, which occurs in an inconvenient timezone.







Hollywood Facelift LOCATION: Hollywood, CA ARCHITECT: MESH Architectures WEBSITE: www.mesh-arc.com

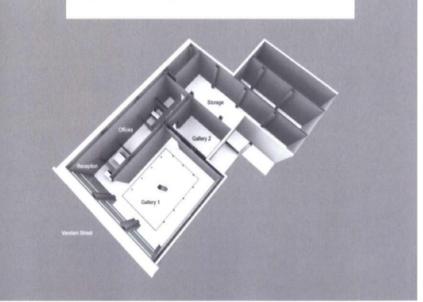
The client, an old friend of the architect, had recently moved to this house on the Hollywood hills and wanted to erase its strongly 1980s styling (upper photo). The era showed quite clearly in the forms (curves, bumpy ceilings) and materials (glass brick). The architect was intrigued by the hillside program, which to him seemed like a New York townhouse turned around and up-side down; the broad sides are exposed and fenestrated, not the ends, and the public space on the top.

What the architect created is very open and loft-like. They opened up the ceilings and installed skylights throughout. They also opened up between the kitchen and the dining room. In the master bedroom, they removed the curves and added transparency to give light to the hall. They replaced all the carpeting with wood. When compared to what was there before, it is an interesting illustration of the contrasting tastes of the two eras.

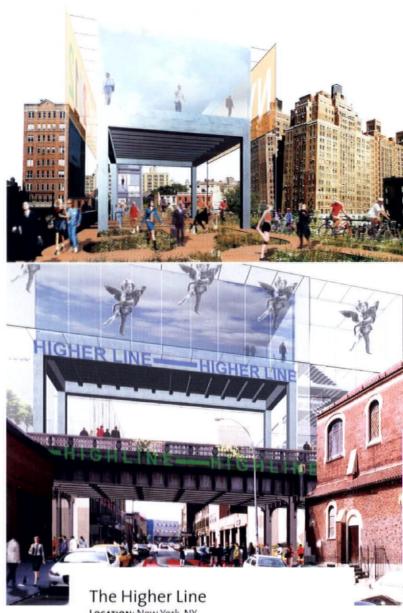
HarrisLieberman Gallery LOCATION: New York, NY

ARCHITECT: Zellner / Design Planning Research (with SLAB Architecture LLC)

Only in space-starved New York could you convert a loading dock into a high-end art gallery without irony. For the architect, the form of a gallery is very clearly defined—minimalism in response to the program. His own investigations into form then appear more in the offices and furniture (which he typically designs). At the same time that he was working on this project, he also had a gallery under way in Culver City. Both began at more or less the same time, with similar scope, but the California space was completed in September, while the New York gallery has only recently opened. "Working in New York changes how you design because everyone has to be so fastidious about legislation," says Zellner. "The code issues, unions and neighbors are a significant part of doing a project in New York. Also, in LA you can mix your trades and generally operate in a more informal/ad hoc spirit."







LOCATION: New York, NY ARCHITECT: Touraine+Richmond Architects

Along the western edge of the isle of Manhattan runs a disused elevated rail line known locally as the "High Line". Though decrepit, its 1.5 mile run has come to serve as a sort of park for the local community, which rallied to save it when demolition was slated, a few years ago. An organization, The Friends of the High Line, then sponsored a competition for renovation schemes. This entry engages not only the line itself, but also the paths that it traces on the ground below, and in the sky above. Touraine+Richmond saw the ground-level "Low Line" continuing to grow as a retail procession. Meanwhile, they spruced up the park-like High Line for recreation, dog walking and a green respite from the concrete below. Finally, at select points, they proposed raising a "Higher Line" that aspires to a higher plane. These nodes are meant to be more exalted, "a philosophical or religious plane," according to Touraine. Or, simply "good for yoga," adds Richmond.





Queens Museum of Art Location: Queens, NY ARCHITECT: nonzero\architecture WEBSITE: www.bauton.com

The scheme shown here was awarded first alternate for the now-troubled Queens Museum of Art renovation. The architects' intention was to avoid the typical museum-as-sculpture and instead create a building that was distinctive yet extremely flexible. They sought not only to reflect the history of the site, but also accommodate the unknown future of museology. The creation of flexible spaces addresses the need for providing this type of venue and the opportunity for further developments.

The floating roof plane unifies the structure and performs as both a media surface and an overturned, publicly accessible plaza. Its framework is comprised of the existing trusses, with some open and others closed to create articulation in the roof plane. The volumes inserted as galleries below allow both horizontal and vertical movement through exhibit space, as well as circulation. Their simple forms support the complex content of the museum exhibits.

Fine Living Loft LOCATION: LOS Angeles, CA ARCHITECT: Shimoda Design Group WEBSITE: www.shimodadesign.com

Here's a bonus project for you, admittedly done by a Los Angeles architect in Los Angeles, but it's certainly a New York "type". This loft was an investigation of modern urban living conceived and orchestrated by LA Architect and our sister publication, LA Inside, as part of NeoCon West. Joey Shimoda and his team imagined a client who was edgy and a bit transient, then took that idea to the extreme. Thus, everything can be easily taken outeven the flooring and the sink-and moved to another space. There are no enclosures, such as bedrooms or bath. In the choice of materials and appliances, the designers sought to exploit the growing convergence of contract and residential design. They had only a few months to design and one month—February at that to build, but Warner Constructors and Sharpe Interiors came through.



I.

REVIEWS VOOD



Form Follows Libido: Architecture and Richard Neutra in a Psychoanalytic Culture (SYLVIA LAVIN. MIT PRESS, \$30 HC) ISBN 0 262 12268 5

Much as I love my Neutra apartment and the many houses of his that I've visited, I never thought of them as "erotic, affective environments." That's Sylvia Lavin's surprising conclusion as she explores

the legacy of Freud and the vogue for psychoanalysis in postwar America and how these currents shaped the thinking of the Viennese modernist who settled in LA in 1925 and built here until his death in 1970. Provocative and readable, her study offers a fresh approach to architectural criticism and it may change the way you view these familiar white volumes.

The Terragni Atlas: Built Architecture

(ATTILIO TERRAGNI, DANIEL LIBESKIND, PAOLO ROSSELLI. SKIRA, \$85 HC) ISBN 88 8491 732 8

Brief essays and a dazzling photo documentation of Giuseppe Terragni, the Italian rationalist who enjoyed a brilliant 14-year career in his native Como, and died tragically young. Happily, his genius has

been recognized, and several of his finest works have been restored and can be visited. It's a pleasure to browse this elegant volume and savor the beauty of humane public buildings that entirely avoided the bombast of fascism—even the iconic Casa del Fascio, which is now well maintained by a decidedly non-militant police squad. Thanks to Terragni, Como is an obligatory stop on the modernist grand tour of Europe.



Proceed and be Bold:

Rural Studio after Samuel Mockbee (ANDREA OPPENHEIMER DEAN, TIMOTHY HURSLEY, PRINCETON ARCHITECTURAL PRESS, \$30, PRI ISBN 1 56898 500.2

"Everyone, rich or poor, deserves a shelter for the soul," declared the late Samuel Mockbee. "Make it warm, dry, and noble." Under his direction, students

built inspiring houses and community buildings for desperately poor people in rural Alabama, often using scavenged waste materials. There's more to lift the heart of an architect in this backwater than in all the affluent suburbs of American cities. Since Mockbee's death, the Yorkshire born Andrew Freear has maintained the momentum, designing the 17 buildings that are explored here in words and in pictures that include beaming owners.

Theory and Practice

Kengo Kuma: Selected Works

(BOTOND BOGNAR. PRINCETON ARCHITECTURAL PRESS, \$40 PB) ISBN 1 56898 468 5



Kuma is the poet of translucency, employing plastic and glass, concrete louvers and wood slats, washi and bamboo to filter and diffuse the light within his varied buildings. In his

hands, simple forms become magical labyrinths of layered spaces, mediating between enclosure and landscape as do the shoji screens and grilles of traditional Japanese architecture. In museums, houses and even a parking structure, in Japan, and recently in China, Kuma explores the potential of simple materials and forms with the rigor and invention of his contemporary, Shigeru Ban. This handsomely illustrated volume is an ideal compendium of his first 15 years, and it builds anticipation for what is to come.

The High Cost of Free Parking

(DONALD SHOUP, APA PLANNERS PRESS, \$59.95) ISBN 1 884829 98 8

Looking out over downtown Tulsa from Bruce Goff's church tower, as I did last week, one sees a bleak expanse of surface parking, a paucity of surviving buildings, and almost no street life. What was once a dense, vibrant city is now a hollow shell.



We have become unhealthily dependent on the automobile, and urban planning is shaped by the preferences of airheads toting cell phones and lattes in their trophy SUVs. Shoup argues that our addiction is devastating our cities as surely as heroin poisons the body. In this hard-hitting polemic, buttressed with 25 years of research, the bike-riding UCLA professor estimates the annual subsidy for off-street parking to be as great as the bill for Medicare or defense. It's a depressing tale of greed and waste, but Shoup cites a few cities—including London and Pasadena—that have used graduated pricing to tame traffic and generate revenue that can improve the quality of life.

10 X 10_2

(PHAIDON PRESS, \$75 HC) ISBN 0 7148 4441 1

Once again, ten critics from around the world each select ten emerging firms. It's a great concept but, like so many such mega productions, it feels unmanageably huge and intimidating, and the designer has contrived to make it almost unreadable. Pictures are jammed together and miniscule shreds of type struggle for survival, like weeds on a rocky slope. The titles are barely legible. The choice of firms is eccentric, the disconnect between



blue-sky projects and sober built work is extreme, and there are fewer exciting discoveries than in the preceding volume. By contrast, The *Phaidon Atlas of Contemporary World Architecture*, newly reissued in a compact format, shows how well one can distill a vast amount of material without giving the reader visual indigestion.



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REPORT

Demystifying what the AIA does for you

I HATE TO ADMIT IT BUT UP TO JUST ABOUT a month ago—25 years into my professional career, and as your 2005 President—I had little idea of what AIA did for us. I asked my board of directors what they knew and the majority agreed that the letters AIA after our names help to brand us professionally—a fairly vague benefit. We use AIA contracts, win AIA awards and participate in AIA tours and committees. But what else does AIA do for your \$700 a year? brief our board on all activities that occur within a typical year.

At the meeting we were honored in that Norman Koonce, Executive Vice President of AIA National, and Elizabeth Stewart, Esq., Team Vice President of AIA Public Advocacy, flew in from Washington, D.C. Paul Welch, Executive Vice President of AIA/CC, also flew in from Sacramento. Local members Carl Meyer, Regional Director, John Dale, Past President of AIA/LA, and Michael Hricak, FAIA, Past Regional

A lot of this work is not particularly "sexy"—it's not design oriented. However, it is the kind of stuff that protects our interests.

I found part of the answer at a meeting in Washington, D.C., where I observed experienced members I obbying various congressional offices. They sought help to fund and promote sustainability, to provide incentives for restoring historic resources, and they created awareness of AIA's willingness to assist in all sorts of matters that affect the physical environment. I was impressed how many members joined this effort. Before this year I had no idea that this event existed.

So I asked Nicci Solomons to set up a meeting for our board with top National, California Council, and local AIA leaders to Director, also presented. It was a long evening filled with an abundance of information. Afterward I think our board realized that AIA does an impressive amount of important work that goes mostly unrecognized.

A lot of this work is not particularly "sexy" it's not design oriented. However, it is the kind of stuff that protects our interests. Behind the scenes there are hundreds and hundreds of AIA board members working to produce conventions, improve our health insurance and create more awareness about how architects create value for clients through a growing advertising campaign. They also try to ensure our right to do our work. Eventually we may be able do condominium projects without the horrible kind of exposure that so many of us have been facing.

The problem is that we—the members are not provided with an information delivery system that is compelling. We need a product that tells us what our AIA dollars are doing for us in a much more interesting way.

So...how about some re-branding?

We at AIA/LA aim to turn this into a creative project, the product of which could be a model for all chapters. I'm sure we are not alone in our perceptions that a clearer more graphic product, both in a print and digital format, could become an essential tool for servicing and helping to grow our membership.

We are retaining the services of Jeff Morris of Studio Morris, an incredibly talented designer and branding expert, to help us with this project. Because there are no dollars in our budget for this, Jeff is starting on a pro-bono basis. It is my hope that the membership will recognize his talents and his contribution—good things will hopefully happen for Jeff in return.

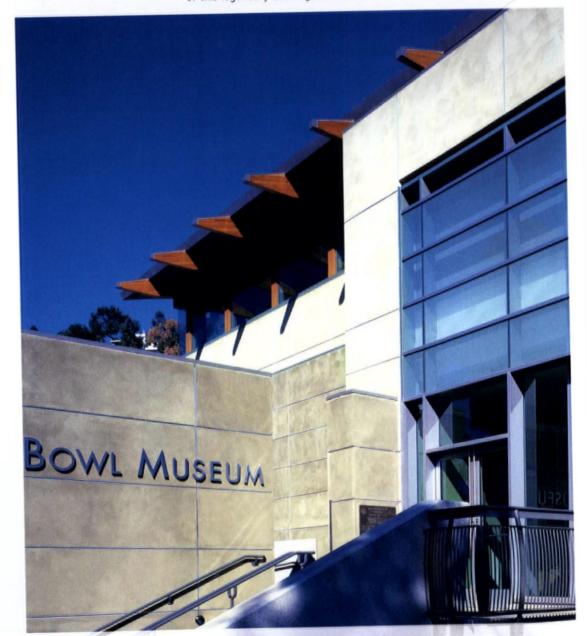
At yearend we should have a draft of this project, but it could take longer than that to create a final version...then we will put it to the test and will look for your comments so it can be refined and continually improved.

-STEPHEN H. KANNER, FAIA



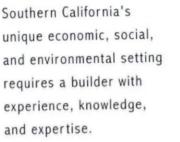
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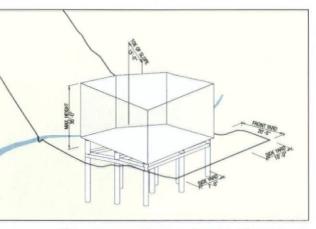


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On 'site' Approaching Architecture in NY and LA

OPERATING WITHIN THE DENSE INFRA-

structure of New York City, one quickly learns to read the existing buildings carefully before embarking on the long and arduous path of design. The network of twisted plumbing, coupled with the accretion of construction that has transformed this rock into one of the most densely populated places on earth, is overwhelming at first. In time, one begins to anticipate the history, however tortured, that



Slope, stream, setbacks and zoning all conspire to define a 'site' in Los Angeles.

hides behind the walls. That interior history, together with the obvious external relationships formed by the city's evolution, became the language in which we labored when designing in Manhattan.

These strict criteria encouraged a thoughtful and complete understanding of the possibilities inherent in shaping space primarily from an interior perspective. For example, many of these projects were designed to be flexible, in the sense that rooms may be easily reconfigured or altered to take on various use. It is precisely the quantitative lack of space that encouraged, often through non-conventional methods and relationships, the qualitative possibilities of those spaces.

Having labored under these conditions for a combined 15 years either in graduate school at Columbia University or various small offices, we committed to open an office. The question was whether to establish a practice in our beloved environs of New York City,

> where we would face the frustrations of an interiors-centric practice, or relocate to a less constraining environment. Our individual relationships with the West Coast, coupled with its rich history of innovation, proved inspiring enough to drag each of us and our families—across the country with the intent to build within the Southern California landscape.

> In Los Angeles, we are presented with varying degrees of open space where design parameters are found in the more elusive edicts of building and zoning codes, coastal commission bureaucracy and seismic and geologic realities, seen or un-seen. "Site" in Los

Angeles is often not visible and is constantly in flux. Unlike in New York, "site" is emphatically unconstrained by any single relationship, either interior or exterior. Hence, with each new project, we struggle to re-define it.

In the end, the prescribed conditions of Los Angeles, however ephemeral, define a clear understanding of "site" in its physical sense. Form, volume, orientation and, to a lesser degree, structural opportunities, are subtly mandated. In addition, physical and biological influences (adjacent structures, trees, views, ecology) inform this preliminary definition of "site." In a process that parallels the intensive review of the constructed histories we employed in New York, here we must extract each of these latent site conditions. It is only after these exigent limitations are made visible that a conceptual proposal may be developed.

Following this methodology, we see the potential to capture the complexity of the Southern California urban landscape through the definition of "site" as a complex matrix of natural site phenomenon, interior program relationships, and various institutional forces. Within our practice, site exists less as an invention and more an interpretation of various inherent data. As a result, the architecture emerges from a dialogue between these in-situ conditions associated with building in Los Angeles, and the imported concepts of complex and flexible interior relationships as developed in New York City.

Ultimately, we find our biggest challenges and potential rewards of practicing in Los Angeles to be linked with the inherent lack of specificity that the city offers. As designers, looking to articulate place through our work, we are caught in a conundrum of time in Los Angeles, where any notion of site resists permanence. While New York City is an intensely dense and organized metropolis, with its rich history and the limitations that come with it, Los Angeles lacks any conventional density or any real sense of openness. And the ambivalence towards history that proliferates in this city leaves us lost in a desert of dead end definitions, again where anything is possible, under certain conditions.

-AARON NEUBERT AND MIKE JACOBS

Rachel Guest suffers a bloody paper cut as she prepares the boards. "What are we having a hard time showing, or don't we know?" [Part 14 and [It is] a cloaked environment that is obvious, but not obvious - not trying to hide that it's intelligence... a combined retail space and entertainment." (' ' '''') "Spatially, the concept is like a labyrinth." (' ' ' ''') "I'm going to leave [the colors] up to you, Leah. You're really good at that." (CSULB brought tons of drawing tools and crackers. "In the design world we tend to work backwards – we start with the end use and develop the idea from it." [""" """ They have a biology textbook open to a cross-section of skin. "It's five minute epoxy." "I don't have five minutes!" "[It's] reverse psychology: the beginning you would expect to be easy, but it's hard." (?" T ;")) They are drawing a "secret basement" and working out a 15-element program. "I kinda want to move the juice bar so we can have a flying counter." They are very aware of being watched and engage the observer. Ollin Trujillo draws color-coded plans while muttering, "Camera to alley, two-way mirror." "There's no such thing as finishing; design can go on forever." (Charles Company) "Where's the X-acto." (Chain Source) "I don't even know anymore." (Chin Tagilla) "That's what's going to kill us." (Chain ["I know; we just lost 30 seconds." ("" T "") "We are the worst team." (" " " "We communicate through drawing." (2 112) It's true. He works in a large trace book with loose sketches; she has a small pad in which she pens tight diagrams. "In South America, we have constraints of money, so we play more with ideas." (Decision and a second are using money to create a space that no one can get in." (1 1 1 1 1 So, we're basically doing a semi-donut [shaped play with it." (1 _______ "Okay, it's 10:15, you want to move this [concept] into architecture." (Dep) "over moster] A note on a sketch reads, "Light is the focal point." "Don't get too tied up; remember it's big concept." (' ' ' "To realize this idea [of progression] in form, maybe we create a path or a ramp." (****, *****) "You need someone who can handle the physical part." (2011-2011) They have a large photocopy of a seedpod. Maya writes, "Mind we're doing this trendy space is that one target audience is 21-28." (Charles and States) Both team members are shoe-less and face a large desk clock they've brought. "So we need something that fits in and any random dude will walk in." [Part 1994] "Even if they don't have any money." (Control 111) "How would that go... clothes and Internet café?" (Control 111) "You are busting at the seams with ideas." (Control 111) "How would that go... clothes and Internet café?" (Control 111) "You are "Possession" 🛛 "What about tiling including code – if you use it everywhere it doesn't seem too much, it fades away." 🧮 📒 "It should be open. There should be greeters and hosts." ("Tige the decisite seem coordinates and your terminal pops up." (Chink in Change) "We want more excuses for interactions." (Chink in Change) "It holds your preferences from when you were last there." (Tige the interaction interactions." (Chink in Change) "It holds your preferences from when "Everything askew is good." (Tige the interaction interactions (the interaction interaction)" "It holds your preferences from when "It want to see it 'out there'. A judge looks at this and it's just a plan. I want to see 'out there'." (", ''', '''') They have popcorn. puzzle." (__________ They've disassembled their program booklet. They're highlighting passages in various colors and making notes on blue Post Its. "So, you have the cipher – how is it formed... you don't want it to be like an old tattoo." 📒 curved spaces; she is very fast and loose with her lines. Irina Batkina has a sketch of a double-horned object. "It's crazy." ("" " " "It is. Is that bad?" (" " "You have a good idea, you just have to figure out how to communicate it." the restaurant, but you need to pass to get further. 'How did he get that; how did she get that?'" (? _ _ _ _ _ _ _ Jim is gathering sketches of fabulous interiors while Carlos sketches a mezzanine bar to scale. Jim Butterly cuts furniture from magazines. "Alright, we've got all the images." The scheme is an interactive cyber-café where you move up by winning chits. "Our brains are mush, right Carlos." (" 2 11 1) "Mmmm." (2 1 11) "It should be sophisticated, but it's got to attract kids." (in the second are quiet, now. Hilary Hayes draws while Janice Lopez builds a model. Their pens are all in little pots, cases and bags. "This round things is quickly getting squidgy." ("the sphere is an observation deck, with images projected onto it as though it were a decorative element." ("the sphere stuck in a corner behind a folding screen. They draw in tadem: Ryan on elevations, Ashley on plans. "I think we should have windows into here." (2, 21:11) "The computer room?" (11) "Yeah" (D, Childe)

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They arrived in pairs, from all across Southern California, ignorant of their mission, but determined to succeed. At 08:30, these 36 design students from 18 area schools were handed their orders: services. For the next six and a half hours they designed, as we watched. What follows is the report of our surveillance, from the first glimmering of a scheme to the ultimate success of six winners. Here we present the 13th Annual 1:2 Student Charette.

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1:2 AIA/IAC Student Competition LA Architect Supplement Creative thinking is often the source of improved results in any industry, and especially one with lives and national interests on the line. For the American Intelligence Community, innovative thinking is more critical than ever. The cliché notion of "thinking outside the box" could never be more important. To this end, the Department of Defense has created a splinter organization led by independent ex-operatives from the various intelligence agencies. Their code name is CIPHER.

CIPHER's mandate is to recruit and enlist the best and brightest young talent (ages 21-28) that our country has to offer. The organization's first task is to create a venue to filter prospective recruits. Although college graduates are a great source for future intelligence officers, CIPHER fully recognizes and respects a "street smart" education, and does not discriminate between college and street educated men and women. It has been determined that entertainment is the best mechanism to entice the target age group. The type of entertainment venue is to be determined by the design teams.

The organization wants to emphasize that the overall design should accommodate both the entertainment and recruitment objective equally. Code breaking is key to the security of our national interests and recruitment of potential code writers and breakers is paramount for the future of the various intelligence agencies such as the CIA, NSA and FBI. But the design objective is not about translating the meaning of the word "cipher" or its practice, cryptography, but about interpreting its methodology through form, space, aesthetic, and experience. The search for the right type of entertainment use is equally as important as how the interior spatial relationships best augment CIPHER's mission.

This year's AIA/IAC Student Competition will focus on designing a new prototype 6,000 sq. ft. entertainment venue for CIPHER, with its primary purpose to engage and entice the best and brightest young talent the Los Angeles area has to offer with cleverly conceived spaces and themes.

The venue should meet the following parameters:

- The venue acts as a recruitment center for future employees of the various American Intelligence Agencies.
- The venue also provides some form or forms of entertainment, operating on a public level with private interests. (The type/s of entertainment are to be determined by the design teams.)
- The type of venue can be a restaurant, café, bar, club, diner, coffee shop, cyber café or any other use that best strengthens the design concept.
- The venue's true mission needs to maintain a cloak of secrecy, not readily apparent by the public at large.

The design presentations should include:

- Schematic design drawings such as plans, sections and/or elevations, as required to convey design intent.
- Students are encouraged to include three-dimensional studies of their ideas, such as axonometric or isometric projections, perspective sketches, models, images, etc.
- (2) 40"x30" foam core boards oriented horizontally. The final presentation must be exclusively on and within the boards provided.
- All areas/spaces listed in the Program Requirements must be identified, including furniture.

The Challenge.

CIPHER:

An Entertainment Venue for the American Intelligence Community

Site

The location for this project has been chosen for its comfortable urban setting. The venue's outward public impression is critical to the success of CIPHER's mission. To that end, the prototype venue will open in an easily accessible and very public portion of Santa Monica's Third Street Promenade. Located within Third Street's safe and invigorating context, CIPHER will be perfectly placed within one of Southern California's most successful Retail and Entertainment venues

The selected building is 60 feet wide by 80 feet deep topped by a barrel vaulted ceiling with wood trusses approximately 20 feet above the finish floor and high enough for a mezzanine level.

Program

The program is very dependent on the type of entertainment use selected by the individual design teams. The program is broken in to two sections: the Public Realm and the Private Realm. Depending on team concepts, the proportional relationship the Public and Private spaces have with one another may differ from team to team. Included in this section is a rough estimate of potential area allocations to use as a guide. Consult your mentors for further detailed assistance.

Venue (Public Realm)	4,500 sf
Potential Content:	
Maitre d' Stand (Waiting area)	100-150 sf
Bar/Lounge (or similar)	% TBD
Dining Area (temporary or fixed seating)	% TBD
Private Rooms/Banquet Rooms (or similar)	% TBD
Kitchen/Food Prep	33%-50% of area, TBD
Bathrooms (men and women, separate or unisex)	600 sf
Other spaces as determined by the charette teams	% TBD

Venue (Private Realm)	<u>1,500 sf</u>
Potential Content:	
Recruitment Space/Office/Cubes	5 @ 100 sf ea., 500 sf
Computer Mainframe/Cipher Room	300 sf
Management/Training Room(s)	700 sf
Total Program Square Footage (Not to Exceed)	6,000 sf

Materials Provided

Site Plan - scale:1/16" = 1'-0"Overall building plan - scale: 1/8" = 1'-0"Longitudinal Section - scale: 1/8" = 1'-0"Transverse Section - scale: 1/8" = 1'-0"Exterior elevation - scale: 1/16" = 1'-0"





Team 1: American Intercontinental University Interior Design: Rachel Guest Brent Young

Notes: The Interior Design Associate Degree program at American InterContinental University at Los Angeles was created to illustrate how to enhance the function and quality of a space. The program combines the hands-on training students need to succeed with the vital general study courses needed for a quality education. Students have the opportunity to learn how computer-aided design can help them develop their individual interior concepts. Plus, graduates can be confident that they are prepared to meet the needs of their clients.

Team 2:

Art Center College of Design Environmental Design: Leah Tadena John Niero

Notes: Environmental Design at Art Center challenges typical professional and academic definitions and boundaries and seeks to unite normally divided areas of design. It works within a spectrum inclusive of furniture, furnishings, interiors, buildings, landscapes and urbanism, while also engaging art and graphics, and digital, interactive and performance/entertainment environments. Students design spaces and places for living, working and playing; the scale and scope of work ranges from intimate to large, and occurs locally, regionally, nationally and internationally.

Team 3:

California State University, Long Beach Interior Architecture Department: Jamie Di Dio Perla Gallegos

Notes: The Bachelor of Fine Arts in Interior Design at CSULB provides a framework within which students can fully immerse themselves in a critical examination of social, cultural and environmental awareness while giving visual form to their investigations. The program has an international reputation, attracting a substantial number of foreign undergraduate students. It prepares students for employment in the practice of Interior Design, as well as those who are interested in continuing on with a Masters degree. More than 95 percent of graduates are actively at work in the profession.

Team 4: California State Polytechnic, Pomona Department of Architecture: Charlie Fernandez Ollin Trujillo

Notes: The faculty chose Charlie and Ollin because the two had the skills and enthusiasm necessary for such a tough challenge. They also had previous experience as a team.

The Department is committed to a study of architecture that focuses on the reflection encouraged by scholarly pursuit; a genuine concern for people, culture and environment; and developing the skill of the artisan. They also stress the linkages between learning and the application of knowledge in creative problem solving. The architectural education is enriched by exchange with the Departments of Art, Landscape Architecture and Urban and Regional Planning. They expect students to think critically about personal and professional ethics, social responsibility, environmental sustainability, historic precedents and cultural context.

Team 5:

Citrus College **Architecture Program:** Yukie Hirashima David Gonzalez

Notes: Their classmates selected Yukie and David by means of a vote. Yukie is highly proficient in computer modeling, and David worked in architecture in his native South America.

The Citrus College Architectural Program is designed for students who wish to earn a certificate or transfer to a university and complete a bachelor's degree in architecture. It consists of architectural, drafting and art courses, along with relevant academic instruction in college transferable courses. The school provides training towards career opportunities such as architectural draftsperson or CAD operator. Students can also follow their degree with further training at other schools of architecture.

Team 6:

Design Institute of San Diego Interior Design Department: Karen Blackerby Norman Reyes

Notes: The faculty chose the pair for their creativity and competence. Norman is a talented artist; Karen is very thorough. They had worked as a team before, in a studio class.

Their program is focused on producing talented professionals. The school prepares students to be wellfunctioning employees upon graduation with no learning curve and no surprises. The faculty seeks to address the artistic, intellectual, technical and practical considerations necessary to provide students with a stable base upon which to begin to practice the art of interior design.

Team 7: East Los Angeles Community College **Department of Architecture:** Edwin Linares Joe Lopez

Notes: Edwin Linares and Joe Lopez were chosen for both their design/cognitive abilities and skills as leaders and team players. They are also humble and polite young men.

Since 1945, thousands of students have studied architecture at ELAC. Its strengths lie with the diversity and expertise of its faculty, a challenging curriculum, which rivals and is modeled after other Southern California universities and the passion of their diverse student body. The faculty is committed to provide students with the highest level of professional education in the field of architecture and prepare them to the societal, cultural and environmental challenges that they will face in their careers.

Team 8:

Woodbury University Interior Architecture: Casilda Sanchez Maya Bavineau

Notes: Casilda and Maya were the winners of an inschool charette to design a community-sensitive Starbucks. This allowed them to participate in the IAC competition.

Woodbury University's Interior Architecture program is a four-year program offering a Bachelor of Fine Arts in Interior Architecture. It is a studio intensive curriculum addressing a design practice that embraces all aspects of the interior environment as an integrated component of architectural form. Throughout the course work, students explore how the physical and social join to create interior spaces rich in aesthetic and cultural relevance. Program and rituals of inhabiting space inform the design and discernment of spatial form, color, light and materials.

Team 9:

Interior Designers Institute, Newport Beach Department of Architecture: Christopher Barlow Johanna Laajisto

Notes: Christopher and Johanna were chosen because they worked well in a team and are competitive. They have strong technical skills and the ability to think outside of the box.

Interior Designers Institute is a private interior design college, which was founded in 1984 in Corona del Mar, California. As a small, progressive college, the Institute has been able to adapt to design changes and trends. The Institute has maintained an atmosphere of personal attention. Studio classes have a maximum of 22 students, with an average of 15, and Lecture classes have a maximum of 49 students. To aid its students and graduates, the school is active in the major interior design professional organizations. Team 10: Long Beach City College Interior Design Department: Daniel Noble Ryosuke Nils

Notes: From among the more senior students (who have gathered the most skills), Daniel and Ryosuke were selected for the quality of their projects and their teamwork.

The Long Beach City College Interior Design Program provides a career-oriented approach to learning. Practicing Interior Designers and Architects direct the educational process with relevant Interior Design projects, field trips, guest speakers and the opportunity for student competition. The program has a faculty base that currently works in the interiors industry and therefore brings project relevance to the classroom. They actively seek competition opportunities so that students are compelled to produce top caliber design work.

Team 11: Orange Coast College Architecture Department: Teigan Annsaint Christine Geronga

Notes: Teigan and Christine are both mature designers who the faculty thought would be able to conceptualize and realize a design scheme quickly, as well as benefit from the experience.

The chair of the OCC Architecture department describes it as "a two headed fiery dragon". The two heads would be their strong technical line of classes and their equally robust design sequence, which focuses on critical thinking and conceptualization. In addition, the program has high transfer rates, with advanced placement, and an excellent rapport with the universities and local practitioners, as well as connections to industry.

Team 12: Otis School of Art + Design **Environmental Design Department:** Arum Kim Sunny Lee

Notes: Each semester the department schedules an inhouse charette at which the students win points based on their performance. Arum and Sunny had the most points.

The Architecture/Landscape/Interiors department offers a synthetic curriculum of the spatial design fields: architecture (buildings), landscape (including parks, gardens and recreational surfaces) and interiors (spaces within buildings). In their numerous manifestations, these fields organize and shape the spaces and contexts for all our activities and relations. The program promotes critical reflection on these fields while creating opportunities for inventive design solutions. The program's focus is on design, rather than craft, in order to train future designers for communication and collaboration with builders, craftsmen and artisans working in any scale, material or technique.





Team 13: Pasadena City College Architecture Department: Barbara Leon Harold Porillo

Notes: Barbara and Harold won a practice charrette held in conjunction with Otis a few weeks before the 1:2 competition, thus achieving the honor of representing their school here.

The PCC program prepares students for transfer to four- and five-year professional architectural degree programs, as well as programs in Landscape Architecture, Environmental Design and Interiors Architecture. The faculty provides two years of comprehensive architectural education developed around four fundamental components: architectural drawing, structures, history and design. In this way they will be prepared for a profession that requires a comprehensive background of creative design, engineering and critical problem-solving skills.

Team 14:

San Diego State University **School of Art, Design and Art History:** Jill Braxmeyer Irina Batkina

Notes: Jill and Irina were chosen because they were the top two designers in their program.

The faculty of the Interior Design program believes that the interior designer must respond to all of the needs of human beings: aesthetic, spiritual, physical, social and cultural. The focus of the design student must always be the human condition and its context. They are committed to the idea that interior design is essentially an expressive art form applied to the solution of human problems in three-dimensional space and form. Their curriculum, therefore, is based within the applied arts and the liberal arts.

Team 15: Santa Monica College Interior Design: Jim Butterly Carlos Munoz

Notes: The head of the department approaching Jim to participate, and he then invited Carlos to join him, based on previous experience they had working together.

The program at Santa Monica College combines small class sizes with "very good teachers who know what they are doing and how to teach." These teachers, and the department heads, have also fought to keep the program going despite threats of cancellation and budget cuts. Students applaud the certificate program that allows them to enter the architectural workforce with credentials and gain experience before having to complete a four or five year program. **Team 16:** SCI-Arc **Undergraduate Architecture:** Terri Moore Carlos Pinelo

Notes: Terri and Carlos were selected by the faculty based on their excellent overall academic records as well as on the strength of their portfolios.

To paraphrase the Director, Eric Owen Moss: The environment at SCI-Arc enables faculty, students and everyone associated with the school to have enough confidence in what they know and what they do to be able to distinguish the importance of those things from all the noise and promotion. It is important for SCI-Arc students to have a sense of critical durability that enables them to make real contributions that resonate over a long period of time in artistically, poetically, intellectually meaningful ways.

Team 17: UCLA Extension Arts Department: Janice Lopez Hilary Hayes

Notes: Janice and Hilary were chosen from among a group of candidates all of whom had been recommended by their studio instructors.

The UCLA Extension Interior Design Program provides a comprehensive curriculum for individuals seeking to become professional interior designers. The program offers a unique fusion of theoretical exploration and practical skills training aimed at preparing their graduates to work at top interior design and architecture firms.

Team 18: University of Southern California **School of Architecture:** Ryan Childers Ashley Merchant

Notes: Students were invited to team up and submit proposals to attend 1:2. Ryan and Ashley had strong support from faculty, impressive work and excellent academic records.

The USC School of Architecture sees its relationship to the community of practicing architects as one of its major strengths. The school, which was the first accredited school of architecture in southern California, has 3000 graduates, many of whom practice in southern California. The School enjoys relationships with a range of architectural firms through its highly regarded internship program.



Claire S. Thompson, IIDA, CID Principal /

the thompson collaborative Claire Thompson brings over 25 years of design and management experience to interior design projects. She has held senior positions with various presti-

gious firms and now has her own design company focusing on design for interior spaces and for products. Claire earned her Bachelor of Science Degree in Environmental Design from Purdue University. As an active member of the design community, she serves on various committees with IIDA and AIA Interiors. She currently serves on the Advisory Council for Woodbury University's Interior Architecture program.



Joey N. Shimoda, AIA Principal / Shimoda Design Group Joey Shimoda earned a Bachelor of Architecture degree from California Polytechnic State University in San Luis Obispo in 1988. He's worked in a series of budie Descheric Operatoria

notable firms, including Morphosis, Superstudio, Marmol & Radziner Architects and DMJM. In 1999, he founded Shimoda Design Group, a studio founded on a multi-disciplined platform that seeks to bring quality design, innovation and technical excellence in projects of every scale. In addition to his professional activities, Mr. Shimoda has taught at SCI-Arc and participates in symposia and student reviews around the region.

Ronald Frink, AIA, SARA Principal /

Ronald Frink Architects Ronald Frink founded his team practice, Ronald Frink Architects, in 1994, after more than 25 years with such firms as Skidmore, Owings and Merrill,

as Associate Partner and Senior Designer, and AC Martin Partners, as Director of Design. Ron offers a broad range of experience in the design, planning and execution of significant corporate, institutional, commercial, residential and urban planning projects. Current projects include a new auto dealership for Pacific BMW, the Geffen Playhouse and a new master plan and design of a mixed use commercial project in Rancho Cucamonga.



Team 15 First Place



Team 3 Second Place



Team 16 Third Place



Team 9 Honorable Mention



Team 4 Honorable Mention



Team 18 Honorable Mention



Team 3

First Place

Team 15: Jim Butterly Carlos Munoz

Santa Monica College

Second Place

Team 3: Jamie Di Dio Perla Gallegos

California State University, Long Beach



A 200

Third Place

Team 16: Terri Moore Carlos Pinelo

SCI-Arc

FIELD REPORT

Date Occurred: April 2, 2005

Case File #: 58201

Location: Los Angeles, California

Subject: LA/AIA Interiors Committee 1:2 Student Competition

Summary of Investigation:

The 1:2 Student Competition proved to be an excellent opportunity to observe and assess burgeoning designers from in and around the Los Angeles area. It could well serve as a means by which to pinpoint future talent. The rigors of the challenging program and time constraints caused participants to unwittingly show their "true colors" and the stuff that they are made of. All of the students displayed earnestness and energy, and many were able to channel those towards the realization of innovative ideas.

The competition proves to be a good litmus of skill, and one that is made particularly valuable by the wide range of participants involved. Nearly twenty regional programs sent a student pair to compete. These institutions, as the preceding, more detailed material shows, cross a wide range from two-year programs to the graduate level. This inclusiveness resulted in a diversity of students from which to draw the best. The involvement of the educators reflected, in large part, their esteem for the competition.

The jurors, who worked without any knowledge of who had created the projects they were considering, took their responsibility quite seriously. They demonstrated, as have those in the past, imperviousness to style and a strict set of criteria for "good work" that sought potential in the ideas, but also skill and clarity in their realization and presentation. They challenged the finalists to explain their work and explore their own successes and failures in such a way that the winners learned from winning.

The 1:2 has been building a reputation for seriousness for more than a decade. The professionalism and dedication of the organizing committee members and event volunteers were evident in the smoothness with which the 14-hour-long day unfolded. What is more, their fundraising efforts throughout the year have made this a very lucrative competition, capable of providing the winning students with significant scholarship funds. The combination of respectability and generousness is a fine model for effective competition.

The program director from Citrus College, Dr. Richard Fernandez, summed up the enthusiasm of many involved in the competition in this way, "Everything that can be right about a competition is right about this one." This investigator agrees with his assessment and recommends this program as a possible means for future recruitment.

J_B.D

Signature of Investigator

The Los Angeles Chapter of the American Institute of Architects, Interior Architecture Committee, is pleased to sponsor the 13th Annual Design Competition (2004-2005 School Year). The purpose of this competition is to nurture student awareness of Interior Architecture within existing structures. The focus of the competition is to develop interior spaces with a strong three-dimensional architectural character.



1:2 Committee

The event would not be possible without the passion and talents provided by all who committed to making this year's competition a success.

Co-chairs:

Carrie Wetsch – Klawitter and Associates Tina Forrestel – Johnson Fain

Committee Members:

Stephanie Blatsos - WWCOT Dwight Bond - RSA Ken Dandrea - TRI-KES Wallcoverings Mary Davis - Luna Textiles Rosalind Doty - Shook Kelley Steve Fenton - Shook Kelley Tricia Jurovic - Allsteel Angela King - Mannington Edel Legaspi - RSA Kim McCready - DesignTex Erica Robles - Klawiter and Associates Darcy Royalty - HOK Danette Vigil - Creative Energy Design Brian Wetsch - Ronald Frink Architects

Design meets Los Angeles

The eighth annual Design Meets Los Angeles (DMLA) black tie gala will take place on Friday, September 16, 2005 at the California Science Center at Exposition Park. Our venue, the historic Wallis Annenberg Building, will provide the ideal backdrop for this year's theme: Mardi Gras Madness.

The evening will commence with a private VIP cocktail reception and dinner thanking our sponsors, current and past Design Co-Chairs, and other Committee Members. The main event will be a celebration of design in our community while recognizing our Student Charrette Competition winners. As in previous years, there will be a silent auction of art pieces created by some of the top designers/architects in our industry. Hors d'oeuvres, dancing and some special surprises will truly make this year's event an evening to remember.

Please plan on joining the LAIAC for what will prove to be the biggest and best event of the year.

Tickets will be available beginning in June/July by contacting interiors@aialosangeles.org

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LAIAC Committee Members

<u>Co Chairs:</u> Jay Nordsten, AIA CNI Design Susanne Molina, IIDA, CID Klawiter & Associates

<u>Advisor</u> Walt Cousineau Knoll

<u>Sponsorship</u> Michael White HLW

Marike Smith Kimball

<u>1:2 Student Charrette</u> Tina Gong Johnson Fain Carrie Wetsch Klawiter & Associates

Spring Tour Suzanne Lloyd Simmons ICCI Design Robert W. Mosier

Programs Leslie Young, AIA Associate Warner Constructors

DMLA Jeff Greenbaum Gensler Shannon Rose McShea Johnson Fain

<u>Holiday Party</u> Marike Smith Kimball





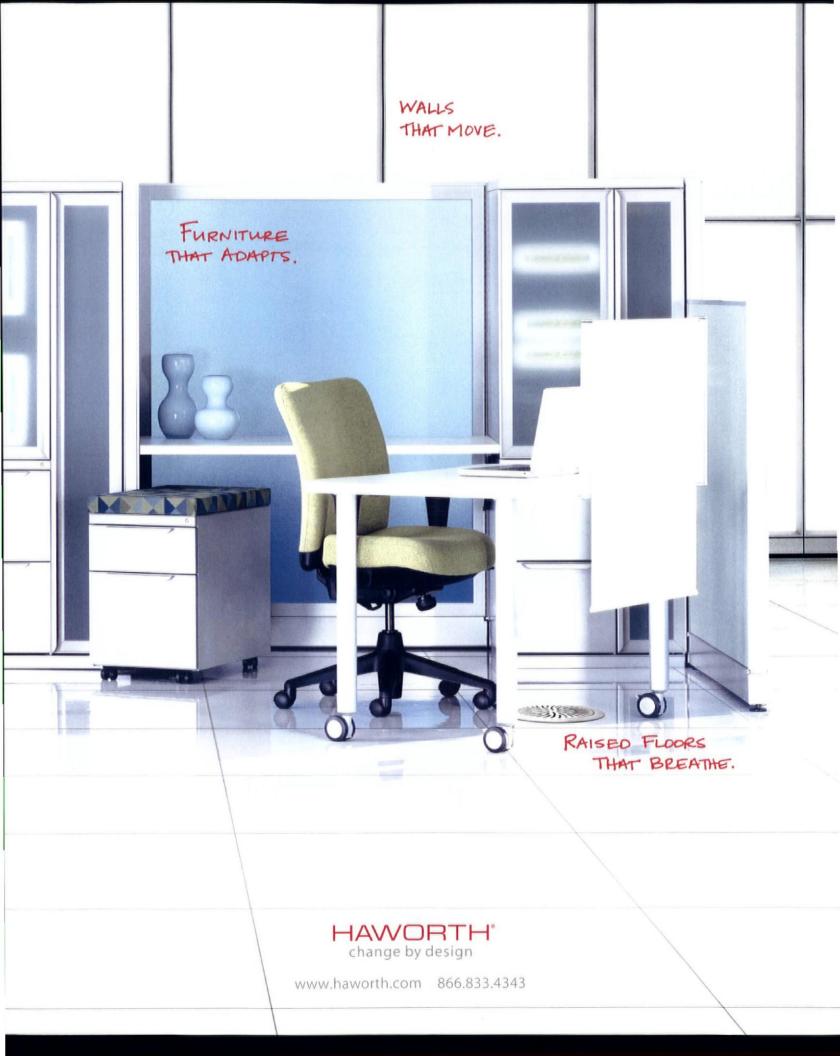
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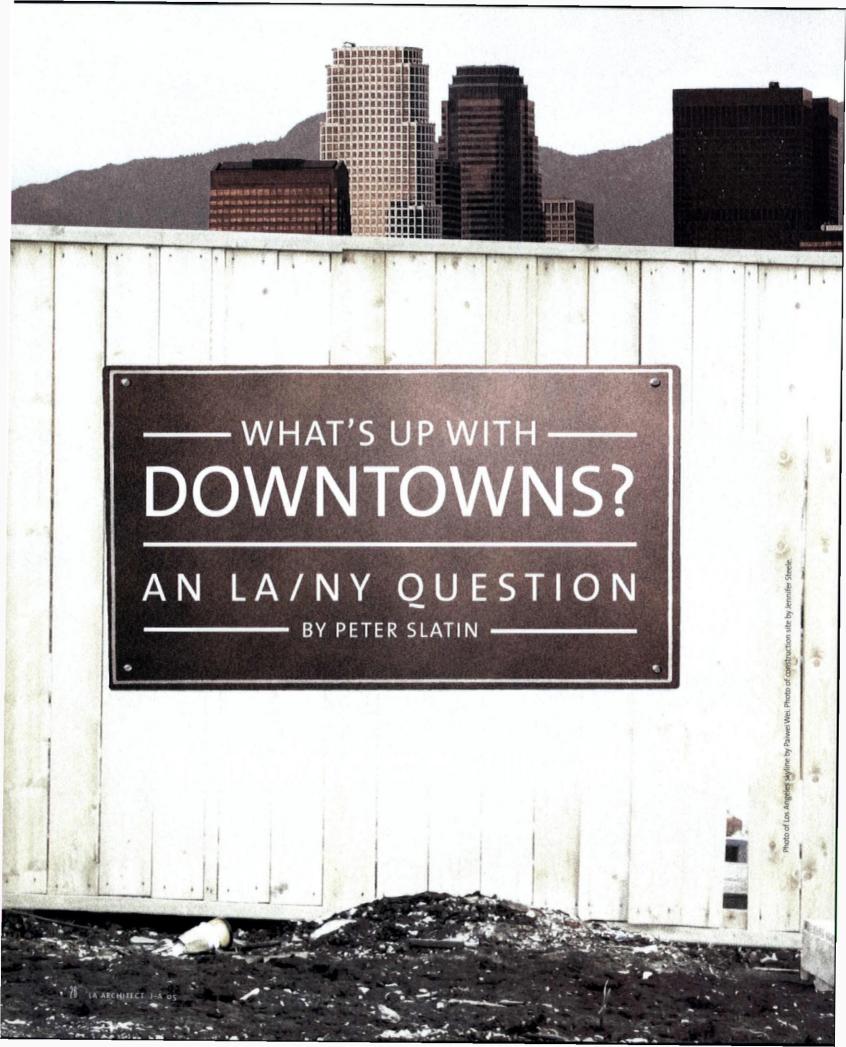


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LOS ANGELES HAS ALWAYS KNOWN HOW TO SELL ITSELF, AND A LARGE PART OF KNOWING HOW TO SELL IS CHOOSING WHERE TO SELL.

So, when business groups go east to booster for downtown Los Angeles development, they head for midtown Manhattan. For boosting a downtown requires heavy lifting and, with few exceptions, most of New York City's heavy lifters are in midtown, having moved out of the Financial District some time in the past century. Despite some real successes, both downtowns are places that are desperately seeking to attract and retain a strikingly similar mix of businesses (corporate and start-up), residents and tourists. Each city has vast redevelopment plans underway for its downtown.

The Los Angeles mucky-mucks' most recent program of promotion, which took place last year, was both well attended and well received. Billionaire developer-philanthropist Eli Broad, John C. Cushman III, Bobby Turner of the Canyon-Johnson Urban Fund and even Mayor James Hahn extolled the growth prospects of Southern California in general (immigration, immigration, immigration) and downtown Los Angeles in particular (residential, commercial and tourist development). Speaking of the rehabilitation of older office buildings as apartments and condominiums, and of the anchoring influence of Staples Center, the new Cathedral of Los Angeles and of Disney Hall, they made a compelling case for the potential inherent in the ongoing turnaround of Los Angeles's downtown central business district, from what was a pedestrian-averse 9-to-5 whitecollar area full of has-been buildings barely five years ago, to a residential community and hip tourist destination. For this famously there-free there, it seems, actual there-ness is at hand.

Even as downtown Los Angeles has seen a resurgence, fueled as much by market forces as by government giveaways, lower Manhattan has struggled hard to hold its own against an array of forces from the ebb and flow of markets to the killing strike of September 11, 2001. Many of the problems predate the devastation, but have become far larger and more scrutinized than ever before. The district was already struggling before the towers fell; since then, the city's planning department has taken heed of the need for a more comprehensive review of what is and should be taking place there.

TRUCTION SITE ONOT ENTER

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In the mid-1990s, New York City had embarked upon an ambitious incentives program aimed at attracting small and large companies, as well as residential developers, to the area around Wall Street. The Financial District may be regarded as the third largest central business district in the United Statesbehind midtown Manhattan and Chicago's Loop-but its office market had suffered severely following the market crash of the late 1980s and early 90s. Vacancy rates were over 20%; the World Trade Center had acres of vacancy; older, landmarked office buildings were unsuited to financial firms seeking large trading floors and tenants were moving to newer office buildings that were cheaper to build and rent just across the Hudson River in New Jersey; tourists hewed to the perimeter of the island-the South Street

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much that 25 Broad Street, a 500,000square-foot historic building that had been the headquarters of PaineWebber, was sold for \$5 million and converted to rental units. The speculator who took advantage of the rising market and engineered a turnaround was Donald Trump, who acquired rights to the 1.3 million-square-foot building for less than \$3 million (and a reconfigured ground lease). Whatever one's opinion of The Donald, he walked the walk of downtown preservation and resurrection, even buying an option on 55 Wall, a McKim Mead & White landmark across the street. That building became a Regent Hotel in 2000 and the Cipriani restaurant group ran its huge banking hall as a banquet center. Demand for the hotel's expensive rooms never caught on, and it closed in 2004.

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...lower Manhattan has struggled hard to hold its own against an array of forces...

Seaport and Battery Park—and rarely ventured inland to roam the narrow streets of old New Amsterdam.

The incentive program was aimed in large part at increasing the area's concentration of housing, and it began to work. Prices for older buildings had been beaten down so What did catch on was the interest developers have shown in the area's historic and even not-so-historic empty buildings. Although during the dot-com boom, owners who had made acquisitions expecting to convert their holdings to residential use suddenly and happily found office tenants, those tenants had



vanished by 2002. But the condo conversion craze just picked up where it had left off.

Los Angeles' push to revive its downtown was engendered by the crushing recession that befell Los Angeles's big-ticket corporate sector beginning the mid 1990s. Although there has been municipal government support for downtown revitalization, it has not been as organized as the city/state subsidies that New York City enjoyed. On the other hand, powerful institutions-the Los Angeles archdiocese and the variety of forces supporting Disney Hall-have worked to complete longheld visions. Major private interests, most notably. Staples Center developer and owner Anschutz Entertainment, have also played a key role. Even mass transit can't be counted out, as the new Los Angeles subway has managed to find a place in the lives of working people who need to get to downtown and may play a role in making downtown a place to live in. Meanwhile, at least three large-scale efforts with varying degrees of public sponsorship are muddling along downtown in Los Angeles: the Grand Avenue Development Project (with major New York player the Related Companies.); Los Angeles Live, the second phase of development around Staples Center; and the Los Angeles Convention Center.

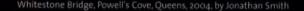
In downtown Los Angeles, developers have also taken up the conversion method.

The marquis hotel project downtown, Andre Balasz' Standard, has taken off, in contrast with the Regent New York. As in Manhattan, developers have found older, disused or outmoded commercial properties and converted them into apartments and condos; some new construction has also taken place. And while the downtown Manhattan office market's performance continues to severely lag that of other districts, Los Angeles's downtown office market—while not entirely robust—is nonetheless stronger than at any time in a decade.

Neither of these downtowns, however, is likely to achieve the full extent of the ambitious-some might say bloated-goals that they seek. In each place, the politics of real estate development provide a naked invitation to meddling and self-interest, of the kind and magnitude that is almost certain to alter the course of well-planned, civic-minded efforts in some irretrievable way. It's encouraging that municipal powers recognize, and even promote, efforts to create new life and energy in what many consider to be unappealing neighborhoods. The question of whether either lower Manhattan or downtown Los Angeles will ever really appeal to a larger citizenry and become an urban powerhouse in its own right depends almost entirely on the ingenuity and tenacity of those already deeply engaged in trying to make that happen.■

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Bridges & Overpasses: A PHOTOGRAPHIC ESSAY



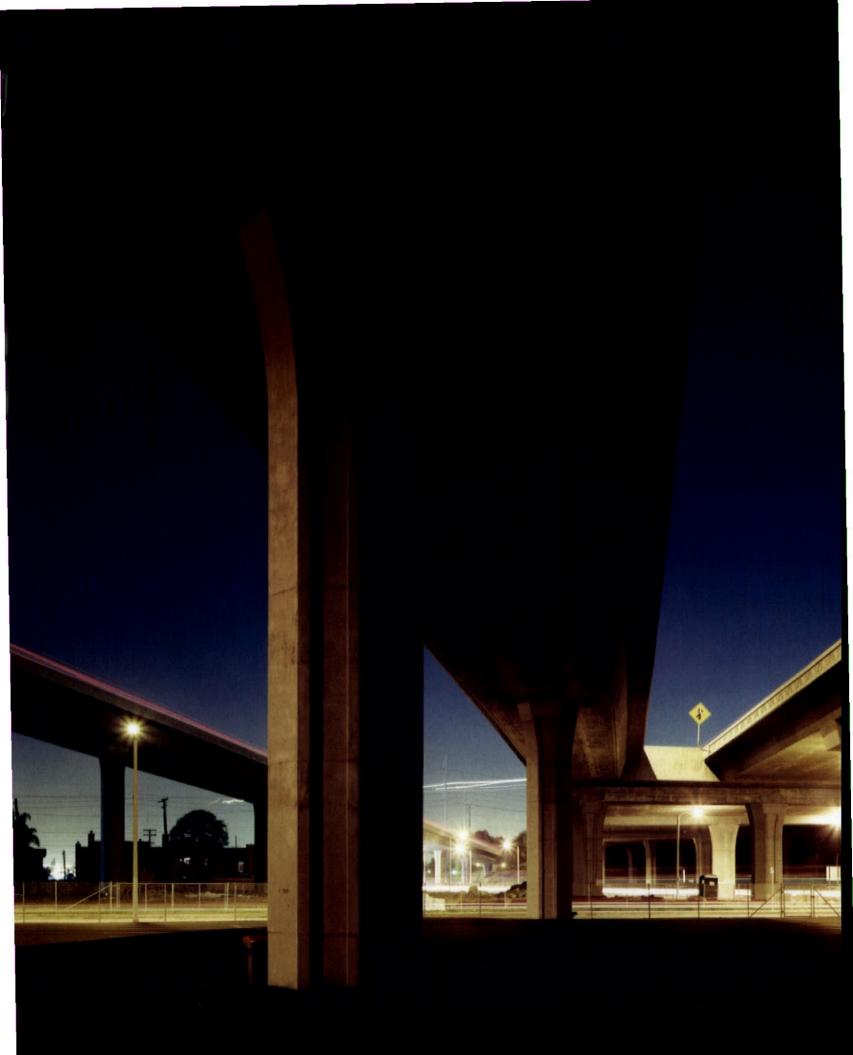
The following images present the connective tissues of two cities for comparison. One, Los Angeles, that is still rapidly growing and expanding and another, New York, which, though full-grown, has yet to completely heal the scars of that growth. I-105 at I-110, Connector Ramp, 2004, by John Humble



In Los Angeles, John Humble renders the overpasses that connect everything here to everything else. These images are drawn from several series cataloguing Los Angeles that he has been working on for many years. In part, he seeks out the many ironies and juxtapositions that exist within the city. A book of John Humble's photographs, "Manifest Destiny: Photographs of Los Angeles," will be published by the Center for American Places in Fall, 2006, and his work is represented by the Jan Kesner Gallery (www.jankesnergallery.com).

Queensboro Bridge, Roosevelt Island, 2004, by Jonathan Smith





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I-105 at I-405, 2004, by John Humble

Disused Factory Bridge, Greenpoint, Brooklyn, 2004, by Jonathan Smith



Photographer Jonathan Smith has captured the bridges that link New York's boroughs to each other and the greater world. The images shown here are but a part of what he has shot for "Photo Urbanism 2: The Bridge Project," a show sponsored by the Design Trust for Public Space. The Design Trust is a non-profit organization dedicated to improving the design, utility and understanding of New York's public spaces. Limited edition prints of the works are available from the Design Trust (www.designtrust.org). Queensboro Bridge, Queens, 2004, by Jonathan Smith



Lugo Park Avenue at Fernwood Avenue, Lynwood, 1993, by John Humble





ΑΥΝ JRBAN



Thom Mayne has been a man more often spoken about than spoken to. "Oh, that blunt iconoclast and his brutal buildings." Then came the Pritzker, and interview upon interview. What's funny is that the more he talks, the more reasonable he seems. His buildings, though singular, are in his mind quite contextual, not one-off expressions of form. Indeed, he's far more interested in talking about urbanism and infrastructure, à la his "LA Now" series, than aesthetics. So, *LA Architect*'s publisher, Ann Gray, approached him on the topic of this issue, Los Angeles and New York. LAA I understand congratulations are in order. TM Yeah. That's fun.

LAA Instead of posing all the same questions every other journalist has been, we'd like to ask you something else. This issue focuses on Los Angeles and New York, and since you recently have been working in both cities, we're curious about your impressions of them.

TM I also live in both places now. The really interesting thing is the urban context. There could not be two more different cities in When it was a big piece of land—85 miles across from east to west—it was OK for the first 100 years. It is now burdened by the decisions, or lack of decisions, at the infrastructure level. At some point one has to look at it.

That is what I was trying to do with "LA Now," to look at projects in broader terms. It's never a single problem. It's how to solve all of the problems with an integrated approach, in a new way. To rethink the school district, new building types, densities. Unfortunately, I think we had all of two dozen readers—the same people that are always interested in those issues.

I don't think you find many geographical differences anymore. It's much more cultural.

terms of political structure and temperament. In New York there is a strong mayor and a strong planning department. In LA, you have a weak mayor and a non-existent planning department. This is not personal. Con Howe is a friend. In New York it is purposeful. [Los Angeles] is a city for developers. Not that New York is not, but the development there has to serve the cultural needs.

Working in both places is fascinating. Grand Avenue is essentially a private-sector project. Jan Perry is the councilperson but she really has her hands tied and she doesn't get the advice she should from CRA and Planning. It seems odd that you wouldn't have professionals whispering in the ear of politicians.

At Cooper-Union or 2012 I work with Alex Garvin from the Planning Commission and Amanda Burton, the head of the Planning Department. The department is a young and smart group. Bloomberg is a brilliant man. He talks to these people regularly. You deal with these people and there is an attempt to talk about the work in broader community terms.

LAA In LA over the last 20 years we have developed a movement of no-growth, Neighborhood Councils and there is the NIMBY sector. Don't they raise the level of conversation to broader community terms?

TM There is always the Armageddon group. But you can't talk about growth or no-growth in LA. It's happening. The question is controlling how and where, rather than letting it happen through laissez-faire. LA is the city that represents laissez-faire. Can it continue? I don't know where the mini-boom in housing downtown came from but it is not driven by the City.

LAA Maybe it's a logical reaction to the growth. People are responding to the lack of transportation infrastructure and they need housing so it's a natural phenomenon.

TM Yes. The way to look at a city is as a biological model.

Professionals try to anticipate. [The approach] needs to be proactive. To look 5, 10, 20 years from now. If a problem exists in construction, you've got a big problem. It should have been solved prior to that. For every 10 cents you spend on design fees you can save 90 cents in construction. It's the same thing at the macro level.

There is a shift of resources, nationally, away from infrastructure and toward Iraq and other things. You should see what's happening in the rest of the world. They are spending on infrastructure, and do you know who is going to control the first half of the 21st century? Not us.

I am shifting as an architect. I originally saw architecture as an art form. I liked its ability to speak bluntly. As a "real" architect you lose that freedom. I realize architecture is a political act. It is complicated. The voice of the architect has to emerge after he or she is dead, and in a more nuanced way.

LAA Getting back to New York and Los Angeles, do you find that the differences in climate and our historic responses to it to affect your work in either place? What about use of space and light? TM I grew up in Chicago. I was already formed by the time I left there. The climate is mitigated by the urban setting. The sun doesn't really come up until it comes up over the tops of the buildings. Our buildings will always work from an environmental and performance point of view but the work responds much more to the cultural climate.

LAA Do you find any difference in the institutional state of mind, in your clients in either city?

TM I don't think you find many geographical differences anymore. It's much more cultural. It's the people you work with and less and less about geography. The cities are most different in the intensity and dispersedness but in cultural and economic terms they are similar.

San Francisco is much more different from Los Angeles than New York is. San Francisco is much more provincial. On our project there we strategized how to work there. We focused on the building performance—the environmental, urban and workplace issues. We did not discuss aesthetics. The fact that the building would work was irrefutable. We made it clear that we would align with their values and not get caught up in the aesthetics.

I find that as the work gets larger aesthetics becomes less and less a part of the discussion. Of course, it matters to me but we don't talk about it as much.

LAA By the time you get the size of commissions you are getting, though, you have already been accepted. People know what they are going to get. Not, aesthetically, necessarily but everyone knows why you are there.

TM Not really. I still have to present to juries. In San Francisco you have the Mayor, City Planning, Nancy Pelosi's office. As we realize that, we start working strategically. How do we engage the city in a large-scale work and find commonality? It's a more philosophical problem. You realize aesthetics is a cultural phenomenon. With a pluralistic society you will naturally have a large variation in what people like aesthetically. You can't have the Beaux-Arts model of taste from a monolithic culture, anymore. It makes sense to argue the project from another level. Finally we can agree that buildings will all look very different. ■



2012 This proposed Olympic Village for the 2012 Games sits on a site in Queens directly across from the United Nations. The complex manages to be compact and 80 percent open space while housing 16,000 athletes during the event (and as many as 18,000 New Yorkers afterwards). The mostly low-rise buildings are positioned in response to local sun and wind conditions, as well as the excellent views.







CALTRANS Although apparently monolithic and inert, the Caltrans District 7 Headquarters is in fact varied and dynamic. At its base is ample public space, designed for casual workday and formal evening gatherings. The façade, meanwhile, actively modulates the light and heat entering the building through servo-actuated shade panels.

PROJECT CREDITS

Project | Maharam Showroom

Location | Los Angeles, California Designer | Fernlund + Logan Architects

PROJECT TEAM

Team | Neil Logan, Solveig Fernlund Local Architect | Lee Jubas Architecture + Planning Contractor | Hinerfeld-Ward Incorporated Structural Engineer | Erkel Greenfield & Associates Mechanical Engineer | FR & Associates

Project | Hollywood Facelift

Location | Los Angeles, California Designer | MESH Architectures

PROJECT TEAM Principal | Eric Liftin Project Architect | Bethune Souza Architect of record | TBA Contractor | Bonura Building Photographer | MESH Architectures

Project | Queens Museum of Art Expansion

Location | Queens, New York Designer | nonzero\architecture

PROJECT TEAM

Team | Peter Grueneisen, AIA, Cary T. Bellaflor, Tyler Meyr, Lauren Karwoski

Project | B/NY Showroom

Location | Santa Monica, California Designer | Helfand Architecture pc

PROJECT TEAM Principal-in-Charge | Margaret Helfand, FAIA Team | Marti Cowan, Monty Mitchell Photographer | Paul Warchol Photography Inc.

Project | HarrisLieberman Gallery

Location | New York, New York Designer | Zellner / Design Planning Research

PROJECT TEAM

Principal | Peter Zellner Project Architect | Jeremy Whitner Executive Architect | SLAB Architecture LLC Principal | Jeffrey Johnson, AIA General Contractor | Vanguard Construction Structural Engineer | Robert Silman Associates PC M/E/P Engineer | Kam Chiu Associates, Inc. Graphic Identity | Omnivore, Alice Chung and Karen Hsu

Project | 25 Central Park West

Location | New York, New York Designer | Tighe Architecture

PROJECT TEAM

Principal | Patrick Tighe, AIA Team | Nick Hopson, Rene Tribble, Jason Yeager, Diana Oceguera Contractor | DBS Construction

Project | Higher Line Proposal

Location | New York, New York Designer | Touraine + Richmond Architects

PROJECT TEAM Principals | Olivier Touraine, Deborah Richmond Team | Cyril Lancelin, Pierre De Angelis Engineer | Steve Ratcheye, Arup Los Angeles

Project | SBR_Multisport

Location | New York, New York Designer | Qua'Virarch

PROJECT TEAM

Paul Preissner, AIA Collaborator | Hola (Jeffrey Inaba, Heather Flood) Mechanical Consultant | Jack Green & Associates Lighting Consultant | Eclectic Precision (Sepp Spenlinhauer) Code Consultant | Code LLC

Project | Fine Living Loft

Location | Los Angeles, California Designer | Shimoda Design Group

PROJECT TEAM Principal | Joey Shimoda, AIA

Team | Susan Chang, Dan Allen, Angelica Solis, JR Schuler, Matthew Royce, Steve Zimmerman Contractor | Warner Constructors Finish work | Sharpe Interiors Photographer | Grey Crawford

Project | Massive Industries

Location | New York, New York Designer | Assembledge

PROJECT TEAM Principal | David Thompson Team | Brooks Dunn, Nida Lee Contractor | Vision Building

Project | New York: CCA Competition

for the Design of Cities Location | New York, New York Designer | Morphosis with Design Office

PROJECT TEAM

Team | Thom Mayne, Marta Male, Henriette Bier, Simon Demeuse, Paola Giaconia, Steve Hegedis, Maia Johnson, Israel Kandarian, Shigehiro Kashiwagi, Scott Lee, Marissa Levin, Rose Mendez, Katsuhiro Ozawa, Janet Pangman, Patrick Tighe, Petar Vrcibradic, Erin Wengell, with George Yu (Design Office) and Richard Weinstein (UCLA) Engineers | Ove Arup and Partners

Fabrication | Tom Farrage

MORPHOSIS TEAM

Principal | Thom Mayne

Project Manager | Silvia Kuhle Project Architect | Pavel Getov

Job Captain | Anthony Mrkic

- Team | Chandler Ahrens, Irena Bedenikovic,
- Tim Christ, Mario Cipresso, Marty Doscher, Salvador Hidalgo, Georgina Huljich, Olivia Jukic, Ted Kane, Dwoyne Keith, Kristina Loock, Axel Schmitzberger, Martin Summers

Project Assistants | Ben Damron, Paul Gonzales, Jean Oei, Nadine Quirmbach, Natalia Traverso Caruana, Daynard Tullis, Chris Warren

Contractor | Clark Construction

Consulting Architect (Interiors & Parking) | Gruen Associates

Structural Engineer | John A. Martin Associates, Inc. MEP/Fire Safety/Telecom Engineer | Ove Arup & Partners California Ltd. Acoustics | Schaffer Acoustics, Inc. Graphics | Follis Design Sustainable Design | KMI Associates Specifications | Technical Resources Consultants, Inc. Hardware Consultant | Ingersoll-Rand Company Vertical Transportation | Edgett Williams Consulting Group, Inc. Audio/Visual | Menlo Scientific Acoustics, Inc. Civil Engineer | Fuscoe Engineering, Inc. Code | Rolf Jensen and Associates, Inc. Food Services | Laschober and Sovich, Inc. Traffic/Parking | Meyer Mohaddes Associates Space Planning | Al Landscape Architect | Campbell and Campbell Lighting Designer | Horton Lees Brogden Lighting Design, Inc. Geotechnical | Leighton and Associates

Geotechnical | Leighton and Associates Mechanical Contractor | Scott Co. of California Electrical Contractor | Dynalectric Photovoltaic Contractor | Atlantis Security | ASSI Security

Project | NYC2012

Location | Queens, New York Designer | Morphosis

PROJECT TEAM Principal | Thom Mayne

Project Manager | Paul Gonzales

Team | Graham Ferrier, Ed Hatcher, Nadine Quirmbach, Chris Warren, Anne Marie Burke, Reinhard Schmoelzer with Luis Luz, Masako

Saito, Go-Woon Seo, Natalia Traverso Caruana Landscape Architect | Hargreaves Associates Associate Architect | Gruzen Samton, LLP M/E/P Consultant | IBE Consulting Engineers Transportation Consultant | Arup Engineers Planning Consultant | Richard Weinstein Cost Consultant | Davis Langdon Adamson

Project | Caltrans District Headquarters

Location | Los Angeles, California Designer | Morphosis

PROJECT TEAM

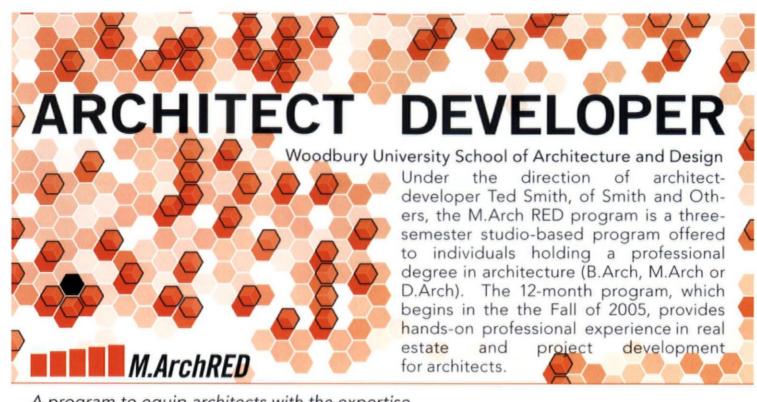
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Team | Chandler Ahrens, Irena Bedenikovic, Tim Christ, Mario Cipresso, Marty Doscher, Paul Gonzales, Salvador Hidalgo, Olivia Jukic, Ted Kane, Dwoyne Keith, Kristina Loock, Jean Oei, Axel

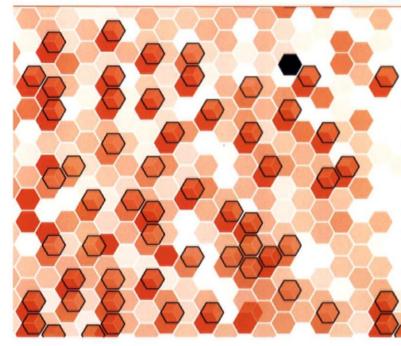
Schmitzberger, Martin Summers, Daynard Tullis Associate Architect | Gruen Associates

Structural Engineer | John A. Martin & Associates, Inc. M/E/P Engineers | Ove Arup & Partners California Ltd. Developer | Urban Partners

General Contractor | The Clark Construction Group, Inc. Photographer | Roland Halbe



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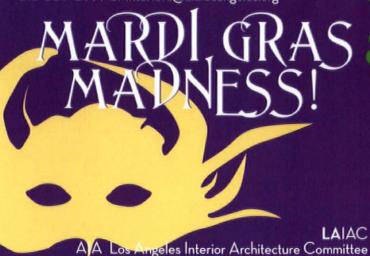
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with 10 - 15 solid years of experience working with complex Corporate/Commercial, Civic, Higher Education, Health, Science, and/or K-12 projects to provide project and client management. AutoCAD facility a plus, MS Word and Excel experience required, skilled in the areas of marketing, and staff supervision.

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with direct architectural experience, experience with HVAC/industrial/laboratory/data, telecom, including power distribution, lighting, and security systems, fire alarm and emergency/UPS power. Candidate must have a minimum of a B.S. in electrical or mechanical engineering, license in EE & PE preferred, must also be knowledgeable in NEC codes, experience with Corporate/Commercial buildings, Civic, K-12, Higher Education and Health and Science.

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LOS ANGELES RIVERSIDE SAN DIEGO BAKERSFIELD

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ARE SEMINAR: PRE-DESIGN with Dean Vlahos, AIA of WWCOT, from 9:00 am to 1:00 pm. A signup form is available at <u>www.aialosangeles.org/docs/</u> <u>areflier2005.doc</u>. Contact AIA/LA for more information: <u>www.aialosangeles.org</u> or 213-639-0777.

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Deadline for entering the CENTRAL GLASS INTERNATIONAL ARCHITECTURAL DESIGN COMPETITION. In it's 40th year, this international competition seeks schemes for a civic landmark. They "stipulate that a landmark must be a place about which stories are told, a place with cultural and artistic merit, and a place about which the people of the town can boast." Visit www.cgco.co.jp/english/design_compe.html for entry materials and information.

If you missed the **2x8 STUDENT EXHIBIT** this spring at the A+D museum, hurry to Pasadena to see the exciting work, now opening at Armory Center for the Arts, 145 N Raymond Ave, Pasadena, 91103. Visit <u>www.armoryarts.org</u> for hours and details. Head on over to ECHO PARK LAKE for a neighborhood walking tour celebrating the lake's 110th anniversary. The 1-1/2 hour tour visits many notable historic structures, including Angelus Temple, public stairways, Victorian mansions, hillside courtyard housing and Craftsman-style apartments. From 10 am. Reservations required: Contact the Echo Park Historical Society, 323-860-8874.

ARE SEMINAR: BUILDING PLANNING with Dean Vlahos, AIA, from 9:00 am to 1:00 pm. A signup form is available at www.aialosangeles.org/docs/ areflier2005.doc. Contact AIA/LA for more information: www.aialosangeles.org or 213-639-0777.

ARE SEMINAR: SUPPLEMENTAL EXAM PREP CLASS with William Amor, AIA, from 9:00 am to 1:00 pm. A signup form is available at www.aialosangeles.org/ docs/areflier2005.doc. Contact AIA/LA for more information: www.aialosangeles.org or 213-639-0777.

Take an afternoon tour of the Garfield Heights district of Pasadena and see two homes by Pasadena architect **SYLVANUS MARSTON** and three smaller bungalows. From 3:00 pm to 7:00 pm. Reservations required: Contact the Garfield Heights Neighborhood Association, 626-797-3110.

FOR YOUR TO-DO LIST

Be a Winner Submissions for the 2005 AIA/Los Angeles Design Awards are due July 16. Projects submitted will be exhibited publically for about two weeks in October, and the winners will be announced on Thursday, October 27, at the Awards Gala, to an audience of hundreds. Visit <u>www.aialosangeles.org</u> for submission information and gala tickets or call 213-639-0777.

Volunteer The AIA 2006 National Convention is still nearly a year away, but preparations have already begun. If you'd like to participate in the many tours, events and other activities, contact Susie Kim on 213-639-0777 x18.

Home Tours Architects and firms are invited to submit projects for AIA/LA's popular home tours. All styles are welcome. Contact the Tour Committee at 213-639-0777 or email proposals to tours@aialosangeles.org.

Update Effective January 1, 2005, the California Architects Board began requiring new licensing candidates to complete the Intern Development Program (IDP). AIA/LA is developing new programs designed to facilitate and enhance the IDP/CIDP process. Contact the Chapter for details.

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