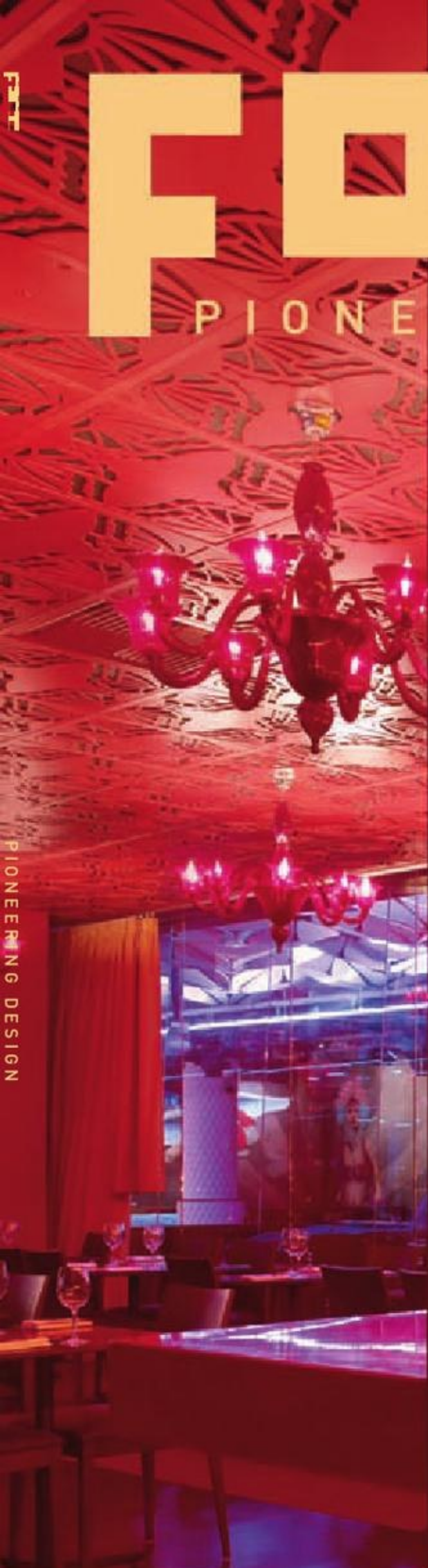


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Photo by Tom Bonner

# FORM

PIONEERING DESIGN

NOVEMBER/DECEMBER 2009

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# FORM EVENTS

## Deliciously Green By Design Event at the DOM Showroom in Beverly Hills

FORM celebrated the July/August Technology issue with a cocktail reception in Beverly Hills. At the event, Valcucine presented its new all glass kitchen, a completely sustainable design previously featured at the Museum of Modern Art; and asked television chef Katie Chin to demonstrate several easy recipes from her cookbook, "Everyday Chinese." The bustling event (more than 250 people attended) was also cosponsored by online culinary school, [www.thesmartkitchen.com](http://www.thesmartkitchen.com), while designer gowns provided by DecadesTwo decorated the space and served as interesting talking points.



Contributing writer Jack Skelley and Alexi Drosu, Editor of FORM



Host Katie Chin and Mark DeCarlo of GreenHouseVideos.com



# FORM HOLIDAY PARTY EVENT

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# EDITOR'S NOTE

Many of us have imagined an ideal patron, preferably one with deep pockets and a laissez-faire attitude that encourages creative experimentation. Whilst the idea of a modern-day Medici is appealing, the reality is often more complicated. Moreover, receiving a commission no longer guarantees the design will be built. Universal cuts have put projects on hold adding to frustrations and undermining spirits. So who pays for good design today? Especially in a fragile economy destined to a long recovery.

The answer comes in several shapes and sizes. Patrons are no longer personified as the all-powerful benefactor. Instead, we see great design emanating from different corners. Several propositions passed by Californians allocated more than \$6 billion to build new campuses for Los Angeles community colleges, making BuildLACCD an increasingly important and large patron of the architectural community (p.16). But innovative projects are also born from smaller budgets, evident in the winners of AIA/LA's Restaurant Design Awards (p. 30), where designers translated the character of the restaurant into a visually alluring space. However, the most important factor that leads to good design is not necessarily scale or money but the creative relationship between architect and patron. One of mutual respect often leads to great design that lasts through the decades.



Eric Roth

A handwritten signature in black ink that reads "Alexi Drosu".

Alexi Drosu

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## Giving Materials a Second Life

### Michael Wilson, Harley Chairs

Michael Wilson, born and raised in Kyoto, Japan, designs and constructs furniture that reflects his Japanese background. Now living in California, the self-taught Wilson prides himself on being involved in every step of the design process: hand selecting his materials from local suppliers, milling the lumber himself and even formulating a proprietary recipe for a non-synthetic oil and wax finish. The designer has achieved what many in his field strive to duplicate, he creates furniture that is functional and efficient, compelling and poignant. The Harley chair ranges in price between \$4,000 and \$6,000.

**more information:** 213.200.5207

[www.michaelwilsondesigns.com](http://www.michaelwilsondesigns.com)

[michael@michaelwilsondesigns.com](mailto:michael@michaelwilsondesigns.com)



### William Stranger, Tava Lanes Bowling Alley Table

Stranger Furniture uses local urban materials destined for landfills. The Tava Lanes Table (\$4,000) was created from salvaged maple from a demolished bowling alley, and designed low to the ground to pay tribute to its origin.

**more information:** 626.405.0927

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### André Joyau, Cocoon Chair

Often inventive furniture loses important functions like comfort. Not the Cocoon chair, which sparks the imagination and caters to the body. The chair is made of reclaimed hardwood and upholstery, and costs between \$17,000 and \$25,000.

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### Samuel Moyer, Rake Table

Samuel Moyer transforms century-old wood into present day art. The Rake Coffee Table was inspired by an antique hayfork and illustrates the imaginative potential of a piece of discarded wood. The table is made of black walnut and ash wood, and priced at \$4,900.

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**INEX**

Design Dante Bonuccelli

## THE UNFINISHED BUSINESS OF AIA/LA DESIGN ADVOCACY

AIA/LA's mission is to serve and empower our, "...members through advocacy, educational and outreach programs as well as educating the public on the value and importance of architecture." AIA/LA is thus a natural platform to bring greater attention to architecture and urban design matters. This type of advocacy has been the organizing principle of my presidency, which is now drawing to a close.

This past year my goal was to strengthen our chapter's ability to nurture and communicate how design addresses the issues of the day. My objective was to highlight the importance of design in crafting a better and more sustainable future, and to advance the role of architects in creating this future. As a consequence, the past year saw enhanced activity on the part of the Design Cluster; that grouping of Board members and committees that concentrates on exploring and communicating design values.

In 2009 the Design Committee increased the frequency of its nascent *Design Dialogues*, bringing large and small practitioners together to present in a critical setting recently completed as well as ongoing projects. Fomenting more design dialogues within the chapter stimulates the exchange of ideas, freshens professional perspectives, and reminds architects of the capacity for design-based solutions to address the pragmatics of everyday life.

If the *Design Dialogues* increased opportunities for established designers to speak to each other, this past year the Design Committee also implemented a new program that creates a venue for emerging architectural talent. *Arch Is* is a juried competition that brings attention to the work of young west coast architects. AIA/LA's goal is to both highlight new design talent and foster a stronger AIA connection to tomorrow's

architects and design leaders.

In this last regard I took particular delight in supporting the Emerging Urban Designers Forum. This group has a distinctly anything-can-still-happen-in-Los Angeles attitude. The emerging urban designers tackle big design ideas for the improvement of urban areas that many more experienced architects have probably given up on (i.e. density is good). Their discussions renewed my faith that well-conceived design ideas keep re-emerging with each generation of new practitioners. As a chapter, we always need to stay on the outlook for these new voices and provide them opportunities to grow, lead, and per our mission, advocate.

Over 200 times a year, AIA/LA members, committees, and staff lead design activities that demonstrate the value of design in ameliorating and improving the environment. Whether in the form of home tours, lectures such as the *Masters of Architecture* series, the *Political Outreach* breakfast series that brings government leaders into contact with architects, the Design Awards program, the Urban Design Committee forums, and all the other committee events and work programs, AIA/LA is abuzz with design vitality.

Despite all this activity, my sense is that AIA/LA's collective effort to communicate the value of design remains low key. Thus, perhaps the most important design advocacy accomplishment of the past year, again

thanks to the efforts of the Design Cluster, was the introduction of a redesigned AIA/LA web site ([www.aialosangeles.org](http://www.aialosangeles.org)). This site should serve as an improved platform to communicate and promote AIA/LA activities and positions. Designed by Use All Five, the new webpage synchronizes events with the geography of Los Angeles, features an improved calendar, and provides a blogging framework that invites participation. The website positions AIA/LA to take advantage of the networking and interactivity of the 21<sup>st</sup> century and serves as a content platform to communicate the chapter's design outreach mission. The challenge in coming months will be both to curate and edit the wide range of unformed design content that is already being produced, and as advocacy to make it relevant and meaningful to both our members and the public.

I began my presidency describing in these pages nine design-based New Year's resolutions for Los Angeles. They ranged from the practical—plant and maintain 800,000 trees—to the professionally self-serving—hire architects to implement a civic design work program. This type of projection of the opinion of one architect is no doubt too much of the time speech into the void. I did not make that much progress in 2009 on realizing my nine design propositions, but I did hopefully learn some useful lessons for future AIA/LA leaders on how to be more

effective in using AIA/LA as a platform for design advocacy.

At the beginning of the year I had the objective of producing at least one press release a month that would demonstrate to the world at large that AIA/LA was a turn-to source for information and ideas. As the releases piled up I could clearly see increased interest in AIA/LA activities and positions. Interestingly, the press release that garnered the greatest response was AIA/LA's position that an architect should be a member of the California Public Infrastructure Advisory Commission.

This position was a reaction to a State press release that announced the members of the commission; a group that included not a single architect. From an architecture and urban design perspective it was easy to be displeased. Infrastructure planning and finance must consider design factors such as the co-location of resources, sustainability, and design context in order to maximally leverage the future vitality of the California economy. AIA/LA formulated, approved, and broadcast its opposition to this personnel oversight within 24 hours.

Less than 24 hours later I was the recipient of a large stack of supportive emails. Assuring me that the opinions of architects did matter, I was also contacted by the office of the California Secretary of Business, Transportation and Housing Agency. Only later did I find out that our press release had also created a negative stir in Sacramento and delayed, if not precluded, the inclusion of an architect on the commission.

Perhaps there are times when stirring the pot from the outside is the best idea. In this case I learned that advocacy is also an insiders game. AIA/CC was already working to secure the appointment of an architect and we stepped publically into the mix at precisely the wrong moment. If we wanted to be an effective player, especially in Sacramento,

the lesson learned was that before we take positions, AIA/LA needs to be better informed, better situated, and better coordinated with our colleagues.

In contrast to this less than satisfactory result, at the local level AIA/LA's response to the billboard and signage debate of the last year set a standard for how the chapter can be constructively engaged. First, through our Political Outreach Committee, AIA/LA initiated the concept to implement an interim control ordinance prohibiting new billboards. Passage

### ...when architects are constructively involved in civic debates, design ideas that matter are implemented.

of the interim control ordinance led to the rewrite of the entire Los Angeles sign code.

During the rewriting of the code AIA/LA participated in a myriad of community meetings that generated new ideas and approaches for sign control. The chapter also formed an ad-hoc committee of architects and solicited their advice when new language developed by the Los Angeles Planning Department was made public. The advice of our members was forwarded to the AIA/LA Board for endorsement. Our Board-approved position, presented at both the Planning Commission and the City Council, both favored more restrictive sign control in Los Angeles and challenged the City to develop a more visual, indeed more design-based approach, to the crafting of planning ordinances.

Given this type of deep engagement, I again found myself fielding phone calls and emails from civic leaders. Only this time they were asking for AIA/LA advice on specific ordinance language. This process demonstrated to me that when architects are constructively involved in civic debates, design ideas that matter are implemented.

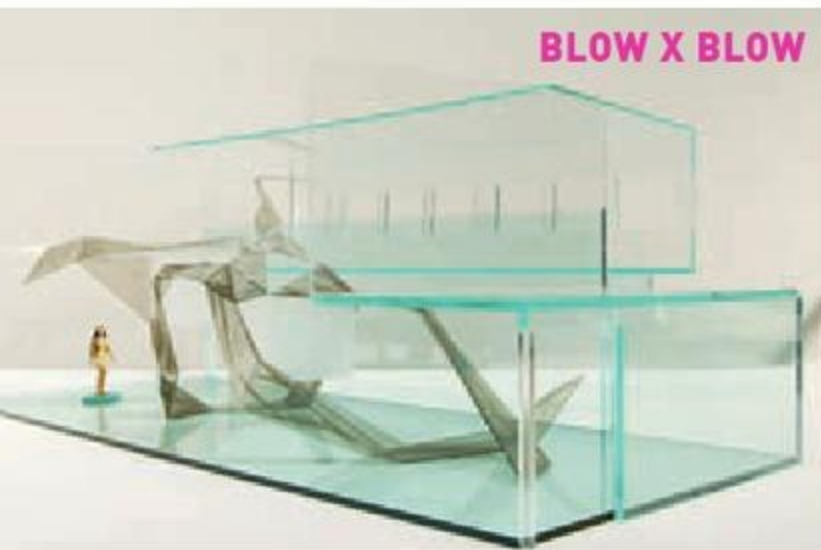
While the long-term reduction in the number of billboards in Los Angeles will not lead to the production of affordable housing, green industrial parks, or an end to the recession, our involvement in this debate is an object lesson in the promise of design advocacy. At its roots the signage situation demonstrated a desire by citizens to control their daily design experience. Citizens, community leaders, and decision-makers were glad to see AIA/LA weigh in and make a positive difference through the agency of design.

Without the agency of design, and the values of architects, landscape architects, planners, and urban designers that inform this agency, life in our urbanizing world is coarser. I sincerely hope and trust that AIA/LA's leadership and staff will continue to see the value of pursuing the always-unfinished business of design advocacy, both to enhance the role of architects in addressing the great issues of the day and to realize a more refined and beautiful planet.

I have been honored as president of AIA/LA to try to forward design advocacy in the service of the values and mission that we hold in common. I am most thankful to all the Board members, architects, designers, and AIA/LA staff that enriched my perspective in these regards over the past year. Through their intelligence and skill, they helped me to be a more effective designer of advocacy. Again, architecture and urban design matter.

*—John Kaliski, AIA, is 2009 president of AIA/LA and principal of Urban Studio, an architecture and urban design practice located in Los Angeles.*

## BLOW X BLOW



## EVENTS

### Blow X Blow, SCI\_Arc Gallery

Artists are eager to defend their turf against intruders while claiming that everything they do—from stacking bricks to running around the may-pole—can be considered a work of art. Meanwhile architects are creating gallery installations that combine technological virtuosity with beauty—an old-fashioned quality most artists affect to scorn. Currently on show at SCI\_Arc is *Blow x Blow*, an installation by faculty member Joe Day. Folded translucent planes draw you into a geometric construct and double as projection screens. More information at [www.sciarc.edu](http://www.sciarc.edu)

### The Modern Wing, Art Institute of Chicago

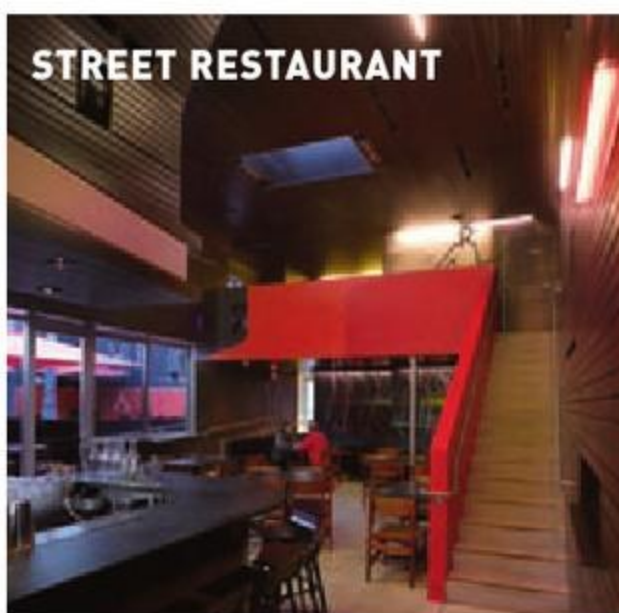
Renzo Piano's Modern Wing at the Art Institute of Chicago is one of his masterworks, and it showcases a fantastic array of 20th century art. The spacious galleries also house one of the great American collections of architecture and design, and curator Joseph Rosa made an inspired selection for the opening, which will be rotated in April 2010. Highlights include presentation drawings that explore Chicago's rich architectural legacy, and international work by cutting-edge firms, plus Ingo Maurer lighting, Helen Jongerius tableware and furniture by the Campanella brothers. The interplay of ideas, the expansive installation and the absence of dogma generate a sense of discovery and delight. For more information visit [www.artinstituteofchicago.org](http://www.artinstituteofchicago.org)

## SPOTLIGHT

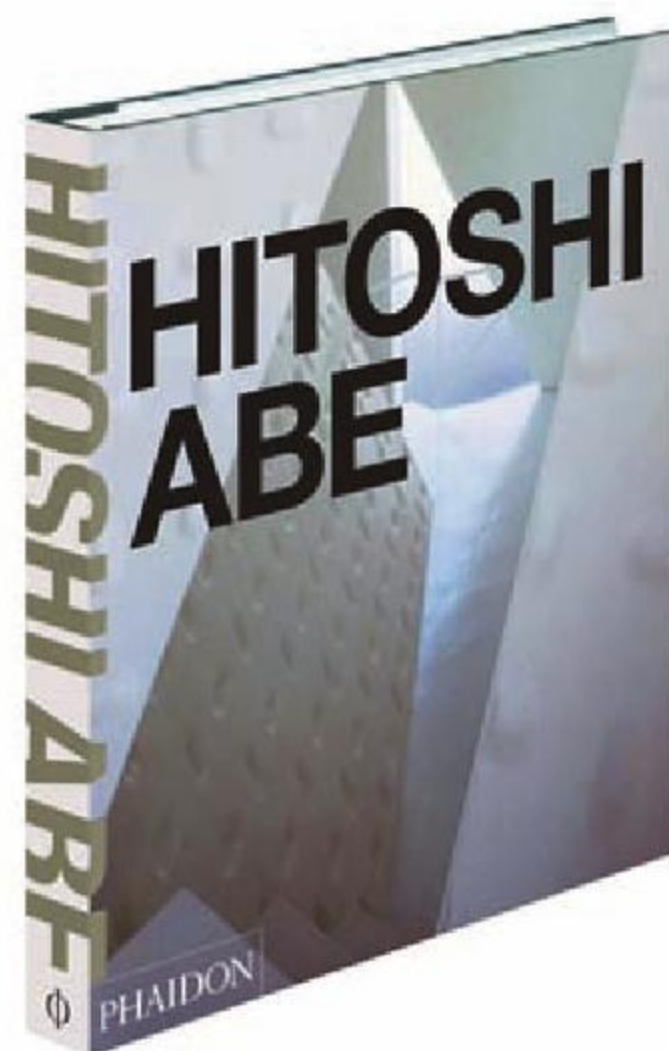
### Street Food for Thought

The 2009 AIA/LA Restaurant Design Awards included entries from across the nation, which offered a broader range of choice. However, one juror called the entries "very spotty; it wasn't clear that these entries represented the best design nationwide." One restaurant, Street, that should have been celebrated with an award was never submitted because the designer felt the project was too simple for a national competition. The AIA/LA should encourage the home team to play at full strength, rather than reach out and fall short.

Chef Susan Feniger (Ciudad, Border Grill) opened Street in Hollywood to showcase the diversity of street food around the world, and commissioned Neil Denari to create a bare-bones design that is earthy and welcoming instead of whimsical. Denari, the master of curved geometries in L.A. Eyeworks, Endeavor, and the High Line Tower, has restrained his exuberance, cladding walls and ceilings in wood slats that tie the lofty space together. Vibrant oranges enliven the patio and accent the stair leading up to a mezzanine gallery. Two English artists evoked the theme in painted stick figures that run around the walls. The effect: a lively domicile where the food is enhanced by the simpatico ambience. *Street, 742 N. Highland Ave, LA 323.203.0500*



## STREET RESTAURANT



## BOOK REVIEWS

### Hitoshi Abe

By Naomi Pollock, Phaidon, \$79.95;  
[www.phaidon.com](http://www.phaidon.com)

As chair of the UCLA Department of Architecture and Urban Design, Abe has made an important contribution to the architectural discourse of Los Angeles, but this study explores his varied work in Japan. Pollock is one of the best-informed writers on modern Japanese architecture and her analysis of line, surface and volume in Abe's buildings is enriched by her perceptive observations of clients and context that help explain why these buildings take the form they do.

### The Architecture of Natural Light

By Henry Plummer, The Monacelli Press, \$65;  
[www.randomhouse.com](http://www.randomhouse.com)

The seductive images of light-infused buildings around the world in this handsome compilation should inspire every architect to make better use of this universally available resource. Plummer studied light art with Gyorgy Kepes, teaches at the University of Illinois, and spent thirty years researching projects and taking photos for this book. He has rounded up the usual suspects—from Aalto and Ando to Holl and Meier, Siza and Zumthor—but there are also less familiar names, and the focus of the study is as crisp as the images that illustrate it.

—Michael Webb

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## DAYNARD TULLIS, DIRECTOR OF DESIGN, AND CHET WIDOM, FAIA, SR. ARCHITECTURAL ADVISOR OF BuildLACCD

With more than \$6.7 billion allocated for building, the LACCD offers architects opportunities during a troubled economy

### Tell me about BuildLACCD.

**TULLIS:** BuildLACCD is the oversight organization that works with nine individual campuses to deliver the facilities and infrastructure necessary to carry out educational goals. Our overarching mission includes upgrading campus infrastructure to accommodate growth and technology; energy neutrality at each campus; achieving a minimum Silver LEED rating for all new buildings; and using the size of our purchasing power to usher in a new era of project management tools and sustainable initiatives.

### What is the size of your mandate?

**TULLIS:** The LACCD has \$6.7 billion allocated for construction through Propositions A, AA and J. Spending for much of the earlier propositions was done with a design/bid/build process. Larry Eisenberg, executive director of Facilities Planning and Development, is a proponent of Integrated Project Delivery. For the Prop J monies he was able to establish a design/build method for most new con-

struction. He wanted to get as close to the IPD process as he could within the confines of State procurement policies.

### How does the procurement method work?

**TULLIS:** There are three steps. 1) Design/Build teams are pre-qualified in certain categories of project by size and building type. 2) An RFQ is issued to the teams that meet the qualifications for the project. 3) The RFQs are evaluated and three firms are selected to submit proposals in the form of a paid design competition. The advantage is that we can speed up delivery and take advantage of today's lower construction prices. Also, there is less financial risk so we are finding that campuses are taking more chances on interesting design.

### Who determines what buildings are going to be built?

**TULLIS:** Each campus has a facilities master plan that reflects its education plan and establishes design guidelines for the campus.

We are tackling the central plants, infrastructure and parking garages first to make room for new buildings.

### Community colleges are characterized by a large percentage of commuter students. How does your plan accommodate alternate modes of transit?

**WIDOM:** We are working with the MTA to place stops at the entrance to every campus. Students are offered discounted bus passes. Some of the campuses, like Harbor College, are remote so it's harder to encourage public transit.

### Tell me about some of the experimentation you've been doing.

**WIDOM:** We are requiring that teams use BIM on all of our projects. We think this will allow the industry to develop the software tools that will ultimately benefit all developments. We requested that a carpet of 100 per cent recycled content be developed for us and it is now a carpet industry standard. We are

THIS PAGE: The new athletic facility for West LA College in Culver City PAGE 18, TOP: A rendering of the library at Los Angeles Harbor College which will serve more than 9,000 students, and BOTTOM: The new \$65 million performing and fine arts complex for East LA College will be completed in spring 2010 and will house a recital hall, theater and the Vincent Price Art Gallery.

## WHAT'S NEW IN HOLLYWOOD? MADAME TUSSAUDS HOLLYWOOD ATTRACTION.

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developing a management system that will allow campus facilities directors to have access to all of the BIM data, the commissioning results, and to be able to monitor systems over the life of the building. We are employing “whole building commissioning”, a kind of construction audit that verifies that all of the components supplied meet District standards.

**TULLIS:** We are coating our buildings with titanium dioxide. This is a non-toxic, odorless, colorless photo-reactive chemical that sheds dirt. It means campuses can save millions on maintenance costs allowing them to allocate those funds instead to education. Whatever we can do to improve costs over the life of the building, especially in terms of energy consumption and maintenance, will mean more money for education in the future.

**WIDOM:** We are installing photovoltaics, wind generators and geothermal systems as part of the evaluation process. We put monitors on them so students can see when and how they generate power. Lobbies of some buildings will have displays that include videos about the design process. We are incorporating education into our work.

#### **How does your selection process evaluate design quality?**

**WIDOM:** We have a scoring system that weights design 35 percent, cost 35 percent and the balance to safety, community outreach, and the team’s project management approach. The scoring committee reviewing the three finalists’ entries can be a group of five or more depending on the complexity of the project and how many user groups are involved. The typical committee consists of the college president, the VP of administration, the campus facilities manager, the campus project manager, someone from BuildLACCD and members of the user groups. The results are not always expected. We have had projects with the best design win in spite of having the highest price.

#### **How do the campus representatives know they are getting what they need?**

**WIDOM:** They hire a programming architect who develops the stacking diagrams, adjacency plans and performance criteria before the RFQ is issued. This architect is the local advisor as the project moves through the selection process. Sometimes they stay on through design and construction.

#### **How do you contract for interior design?**

**TULLIS:** The teams are expected to include it in their proposals. They have to submit color and materials as well as typical room layouts. We incorporate smart classroom designs with our new IT standards. Teams can use a separate interior design firm or the architect can do it.

#### **How long do you have to spend the \$6.7 billion?**

**TULLIS:** \$600 million in work has already been approved by the Board. We expect to work ourselves out of a job in about five years.



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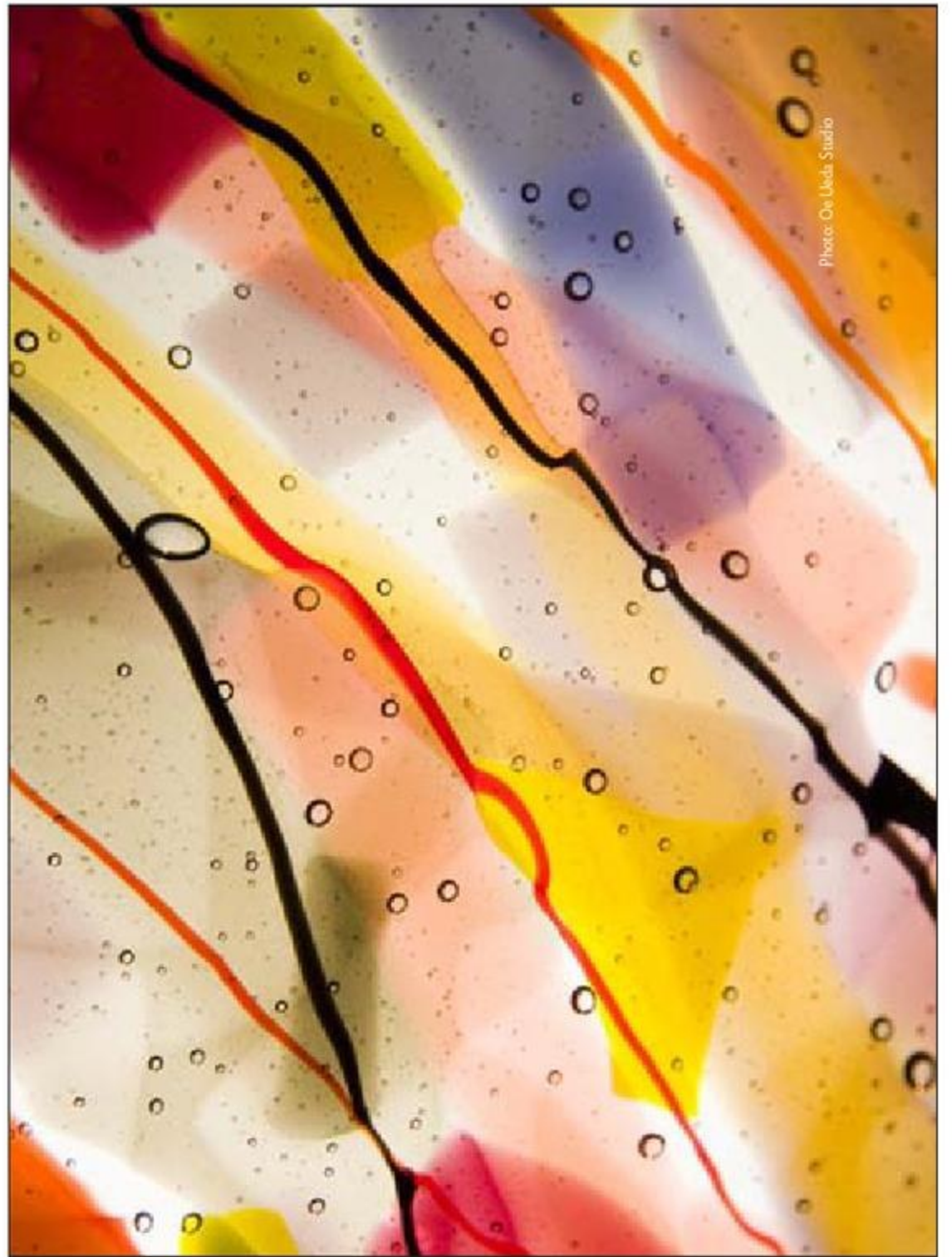
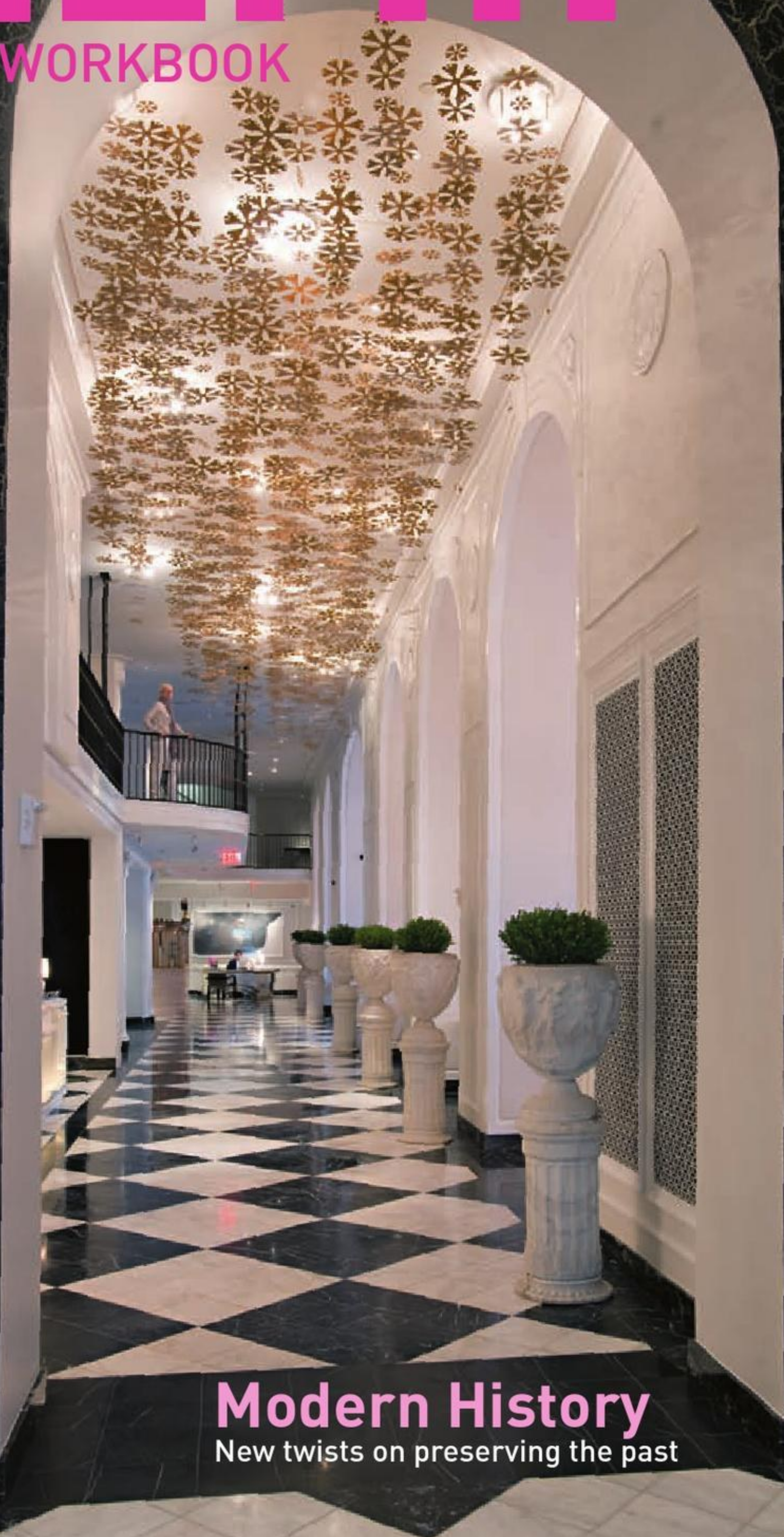


Photo: On Ueda Studio

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# Modern History

New twists on preserving the past





## W Hotel

Location: Washington, D.C.

Designer: Dianna Wong Architecture and Interiors

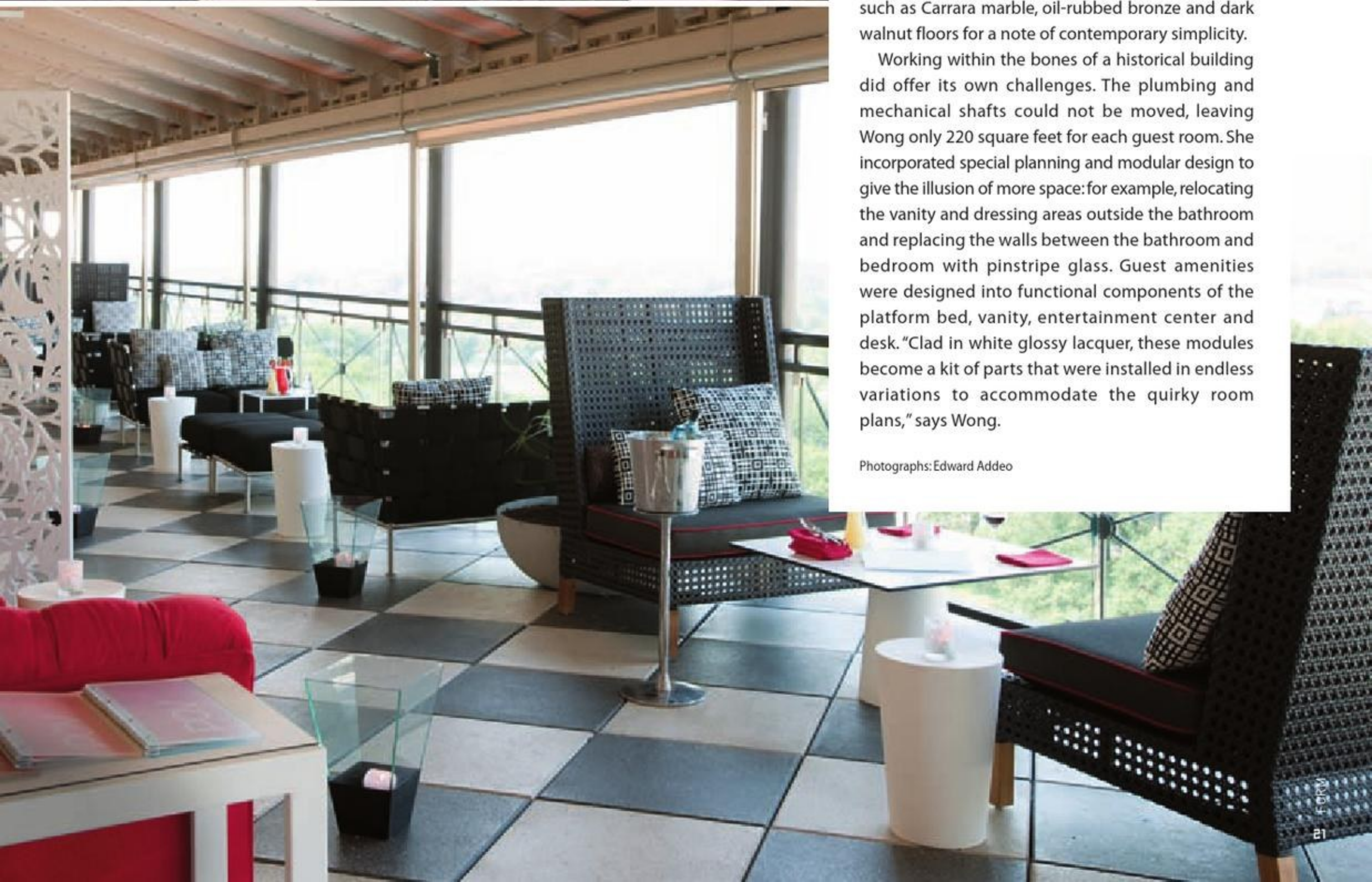
Website: [www.diannawong.com](http://www.diannawong.com)

"The style for the transformed W Washington D.C. is a happy marriage of old and new worlds epitomizing the idea that historic preservation can thrive in tandem with modern design," says principal Dianna Wong. She says she was commissioned to meld the elegant classicism of the 1888 Beaux Arts building with the arch sensuality of the W brand, which translated into a neo-romantic style evident in the hotel's lobby known as the Living Room.

In the Living Room, architectural details such as the stately arches and plaster moldings designed by the original architects Hastings and Carrier were meticulously restored. Contemporary improvements included removing the plaster ceilings to install sprinklers, mechanical and lighting systems. "The color palette was selected to further symbolize the duality inherent in the design transformation: an interplay between history and fashion, classic and modern, monumental and whimsical," says Wong. The designer subtly incorporated red, white and blue into the interiors, and chose timeless materials such as Carrara marble, oil-rubbed bronze and dark walnut floors for a note of contemporary simplicity.

Working within the bones of a historical building did offer its own challenges. The plumbing and mechanical shafts could not be moved, leaving Wong only 220 square feet for each guest room. She incorporated special planning and modular design to give the illusion of more space: for example, relocating the vanity and dressing areas outside the bathroom and replacing the walls between the bathroom and bedroom with pinstripe glass. Guest amenities were designed into functional components of the platform bed, vanity, entertainment center and desk. "Clad in white glossy lacquer, these modules become a kit of parts that were installed in endless variations to accommodate the quirky room plans," says Wong.

Photographs: Edward Addeo



## Hollywood Palladium

Location: Los Angeles, CA

Designer: COE Architecture International

Website: [www.coearchitecture.com](http://www.coearchitecture.com)

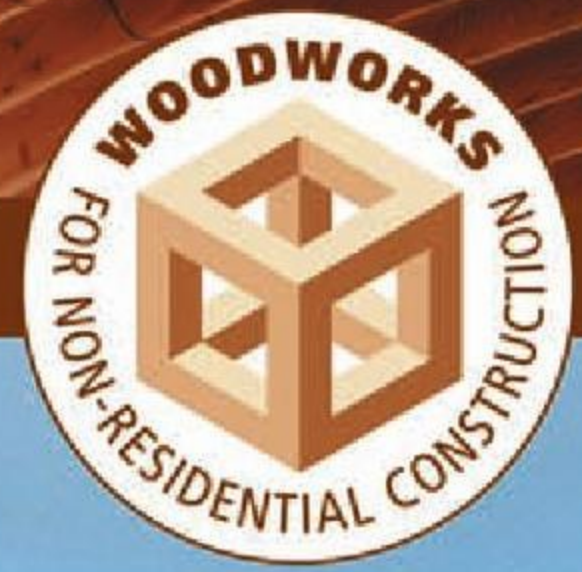
In 1940, the Palladium hosted its first concert by the Tommy Dorsey Orchestra featuring a then unknown Frank Sinatra, and igniting a rich legacy of music and glamour. "Most of the building elements that captured [the ebullient] spirit had been lost in previous unsympathetic renovations and paint," says principal Christopher Coe. The architect sought to return the Palladium to its previous glory by, among other things, reconstructing the original marquee, replicating the Vitrolite glass, and adding 5,000 square feet in retail space. "The previous storefronts were each individually different and not in keeping with the Streamline Moderne style," says Coe. The new glass storefronts open the façade to Sunset Boulevard and engage the public as originally intended.

Before beginning the design process, the architect searched regional and national archives to track down archival images; conducted a forensic paint study to determine the original color scheme and peeled back selective additions to evaluate the original structure. "We found old newsreel footage that showed the animation sequence of the neon sign and timed it so we could recreate [it]," says Coe. The architect also designed and built a new box office to accommodate ADA accessibility in a style reminiscent of the original booth.

One of the biggest challenges upgrading building systems to new and modern uses, says Coe. The plan incorporated entirely new electrical and lighting systems, replaced original neon lighting with LED lighting and built a long-life, energy efficient PVC roof system.

Courtesy COE Architecture International, photos Jim Simmons





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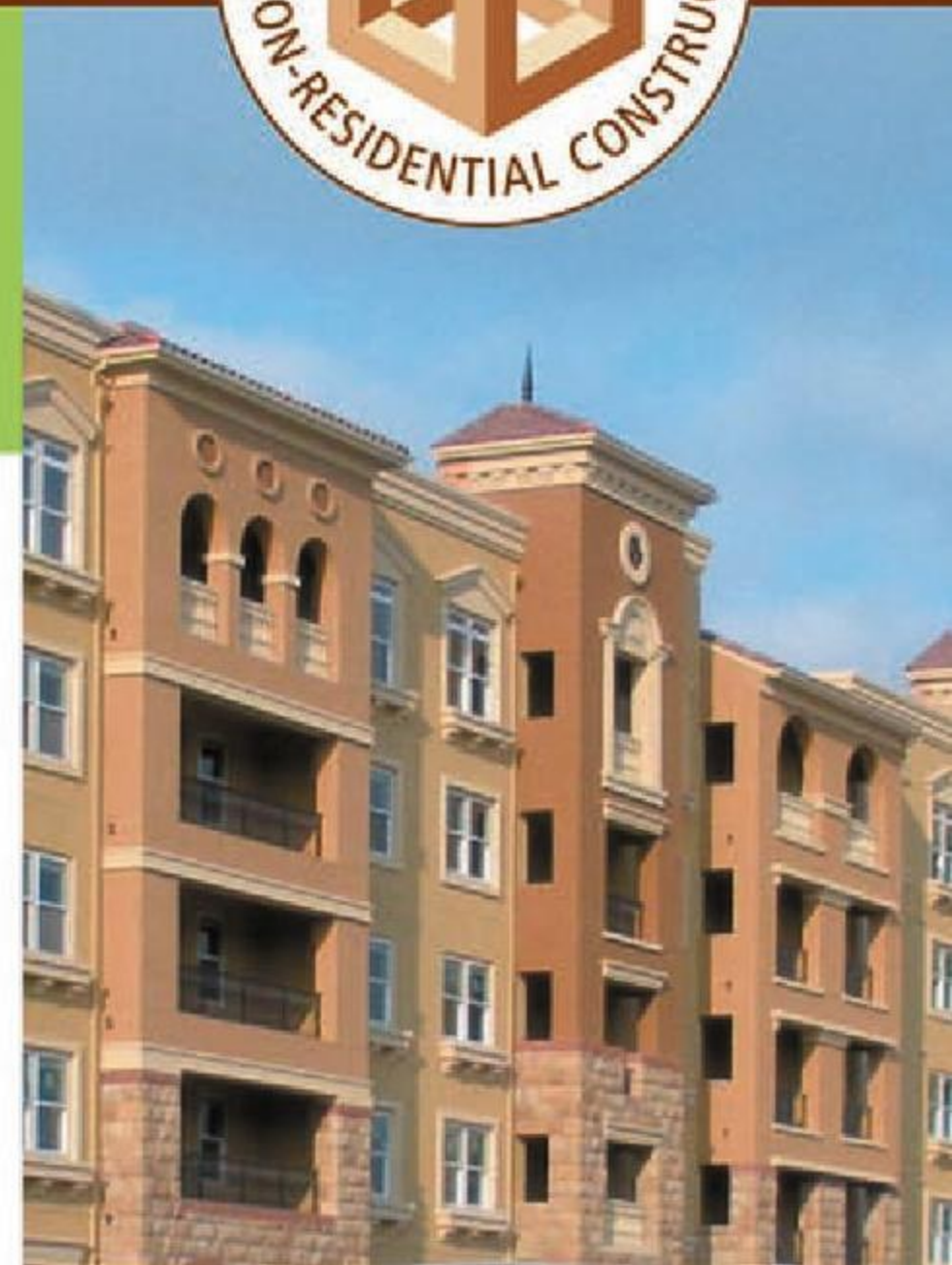
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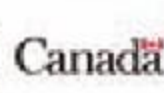


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## Walt Disney Family Museum

Location: San Francisco, CA

Designer: Page & Turnbull

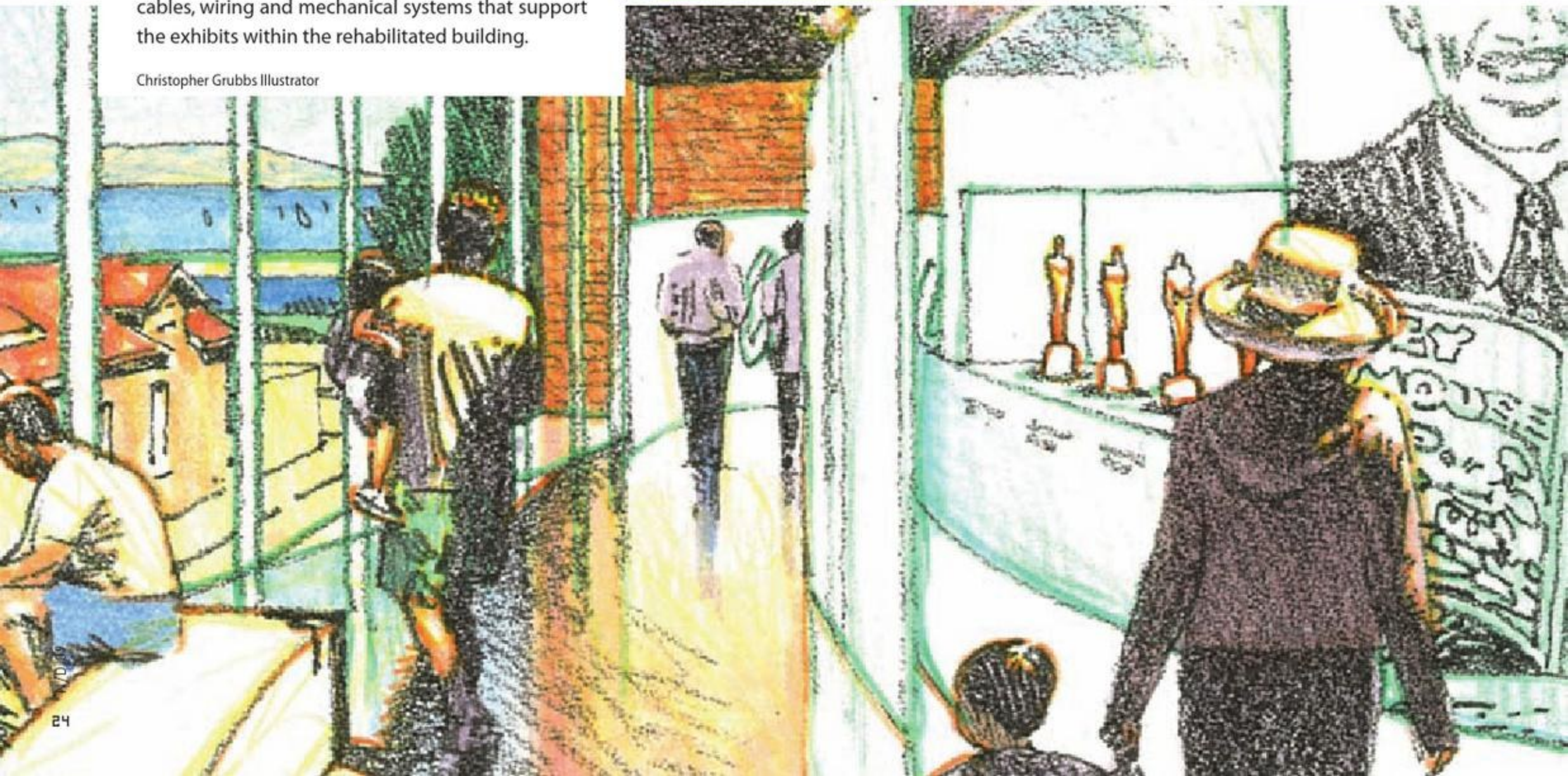
Website: [www.page-turnbull.com](http://www.page-turnbull.com)

Integrating a military barrack built in 1897 with a new 20,000 square-foot-addition was one of the challenges Page & Turnbull faced when designing the Walt Disney Family Museum at the Presidio. The architects were entrusted with the task of designing galleries to interpret Disney's life and impact on the 20th century, while also highlighting the best character of the existing historical spaces, says principal Carolyn Kiernat.

For example, the courtyard addition reflects a pivotal point in Walt Disney's life—his move to television. "The story inspired the addition's contemporary glass and steel structure," says Kiernat. Visitor flow served as an important factor in determining circulation patterns and inspired an unusual solution. The first and second floors are connected via a double-height spiral ramp highlighting various exhibits dedicated to Disney's achievements.

The masonry wall, stone base, wooden windows and trim of the existing building will be retained and restored. While the exposed structural elements of it have determined the approach to the interior design. "As with the exterior shell," says Kiernat, "[the interior design] is based on the contrast between the existing rough materials and the refined palette of sleek, new materials including brilliantly colored terrazzo, stainless steel and transparent glass." The architects will also seamlessly integrate new HVAC and IT/AV systems into the design, and will conceal cables, wiring and mechanical systems that support the exhibits within the rehabilitated building.

Christopher Grubbs Illustrator



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Special thanks to Bevolo Lighting and to the Azby Fund.

## Sturt Haaga Gallery of Art

Location: La Cañada Flintridge, CA

Designer: Frederick Fisher and Partners

Website: [www.fisherpartners.net](http://www.fisherpartners.net)

Funded entirely by Descanso Garden board trustees Heather Sturt Haaga and her husband Paul Haaga, Jr., the Gallery of Art consists of the rehabilitation and adaptive re-use of the garage structure located adjacent to the historic Boddy House. "Architectural preservation projects require a thoughtful, intangible balance of maintaining an historic artifact and reinvigorating it with contemporary uses," says principal Frederick Fisher.

To that end, the architect will preserve the exterior appearance of the garage and develop the space into two galleries. A 1,300-square-foot addition will be integrated into the design and set back from the existing structure, partially buried into the hillside to minimize the mass. "We created canvases of wire mesh on which plants can be attached to create changing landscape 'paintings' on the outside of the new wing," says Fisher. The building will be designed to achieve a Silver LEED certification.

The new wing will feature a large skylight and an indirect lighting cove to imbue the entire space with serene light. In the original structure, Fisher will install a translucent scrim ceiling that "washes the rooms in soft, daylight-colored indirect light" providing a flexible environment for a variety of artwork.

Renderings courtesy of Frederick Fisher and Partners





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# patrons

NOVEMBER | DECEMBER 2009

Who pays for good design? It may be the chef who wants his new restaurant to reflect the passion he puts into his food, or the developers who envision transforming communities in a socially responsible way. Money may unlock some doors, but creative collaboration between patron and architect remains the key to success.

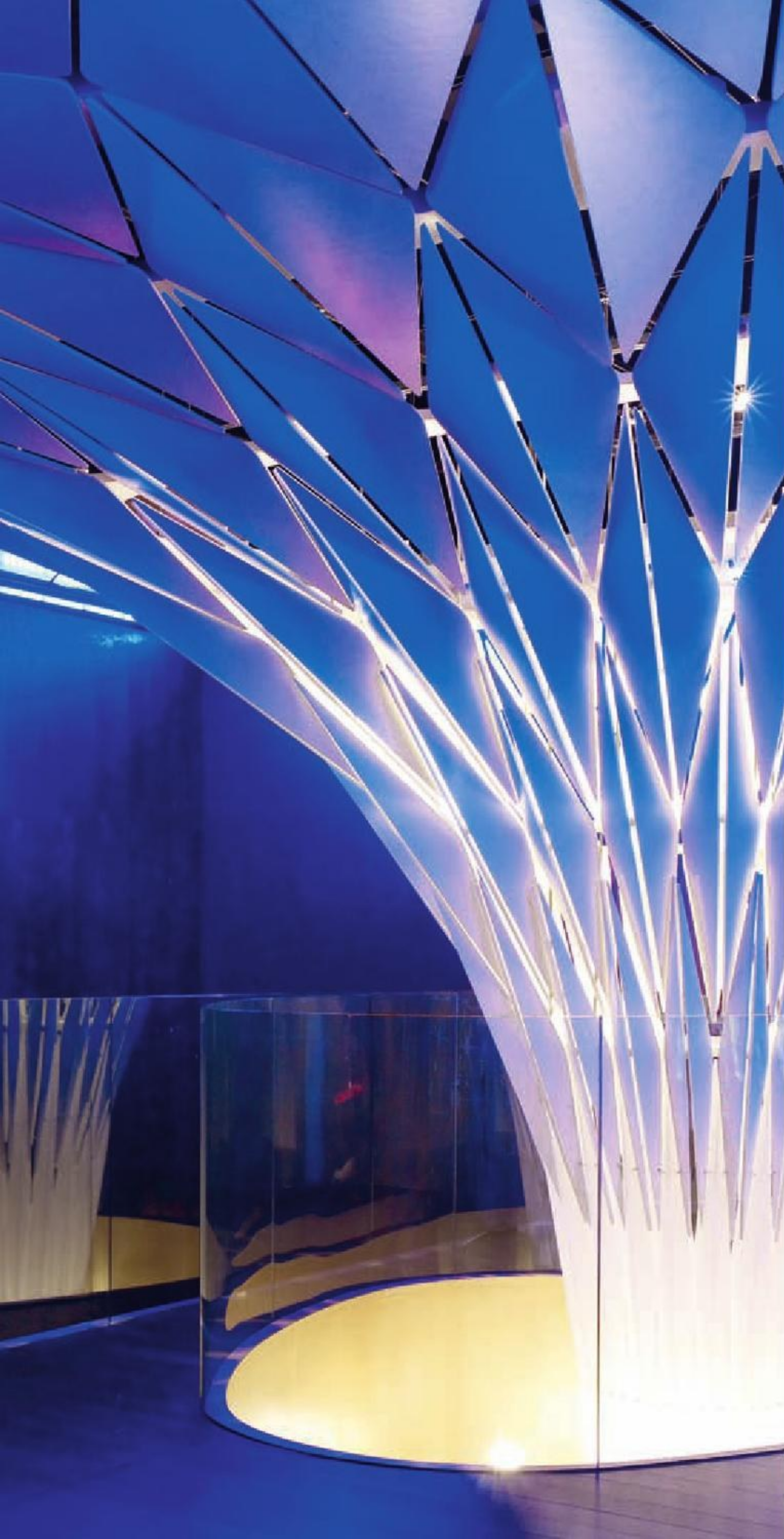


# IMPECCABLE taste

## Restaurateurs serve as contemporary patrons facilitating award-winning design

JUDGING A RESTAURANT CAN BE CHALLENGING BECAUSE SUCCESS DEPENDS ON intangible factors—from the warmth of the welcome to the attentiveness of the servers and the consistency of the cooking. The experience draws people in and keeps them coming back; however, design plays an essential supporting role. It takes skill to calibrate the flow of traffic, the quality of the lighting, and the acoustics, in order to achieve intimacy and comfort. Too many new restaurants are overcrowded and noisy with conversation amplified by hard surfaces; a few are as still as the grave. Eating out should be an event, and restaurants are struggling to play on that sense of occasion as a strategy for survival. Architects can help their patrons by developing frugal solutions that impart character and strengthen the identity of a talented chef. The 2009 AIA/LA Restaurant Design Awards jury considered nearly a hundred national projects in three categories—restaurants, cafes and bars, lounges and clubs—and chose six winners based on criteria of function, ambiance, and visual impact. The public selected three by popular vote. The following five winners serve as elegant examples.

By Michael Webb



## The Conga Room

**Belzberg Architects**

Jury Award Winner

Lounge/Nightclub Category

Belzberg Architects were commissioned to create an 1100-person dance club and restaurant in a low-ceilinged, upstairs space at LA Live, the painfully banal entertainment complex adjoining Staples Center. Drawing inspiration from the old Conga Room on Miracle Mile, and the vibrant energy of Latino music and culture, principal Hagy Belzberg has created a sparking jewel that has proved wildly successful with dance aficionados who come straight from the office and late-night party-goers.

Latino culture is multi-faceted—each country, from Mexico via the Caribbean to Brazil has its own distinct character—but all share a love of dance. For Belzberg, this cultural trait signified celebration and movement. A glowing tornado lures patrons from the ground-floor lobby to the second floor and creates a point of focus in a crowded room. The funnel-like structure, composed of petals of painted plywood backlit with colored LEDs, rises from the entry through an opening to morph into a giant flower. “It welcomes guests, ascends, and accompanies them to the dance floor,” says the architect.

The club is located in a mixed-use building and so the entire space had to be acoustically isolated from its surroundings. The ceiling is also faceted in complex geometries devised by an acoustic engineer to reflect and absorb sound, and then refined by parametric modeling. The lighting and sound are calibrated to respond to the movement of the dancers, the tempo of the music, and the mood of the hour. The interior becomes an extension of the guests’ experience, a dynamic environment with a life of its own.

The diamond motif was derived from the pattern of steps in a rumba, and together these petals evoke a field of flowers. A screen wall of masonite, laser-cut in a pattern of butterflies and backlit with fluorescent tubes, divides the dance floor from a 120-seat restaurant. Sculptor Jorge Pardo contributed the papaya bar, which resembles an open fruit. Mexican muralist Sergio Arau created a mural of popular tattoos.

*800 W Olympic Blvd, Stes A160 and A260*

*Los Angeles, CA 90015*

*(213) 749-0445*

*[www.congaroom.com](http://www.congaroom.com)*



Photo by Gregg Se-gal

## Chaya Downtown Poon Design

Jury Award Winner, Restaurant Category

The revitalization of downtown LA continues to evolve, and the latest addition to the dining scene is the fourth Chaya—a celebrated fusion restaurant that has been a fixture in West Hollywood and Venice, as well as San Francisco, for the past two decades. Poon Design, a seasoned Beverly Hills firm, created a 210-seat dining space in a pavilion that was formerly a bank, across from the Central Library on Flower and Fifth.

The goal was to generate a lively dining experience on a sterile corporate plaza flanked by the twin A.C. Martin towers that

replaced the legendary Atlantic Richfield building. Originally, the building owner fought against Poon's initial plan to add two glass rooms joined by a projecting canopy, to give the restaurant a presence and link the dining area to a patio contained within a tall hedge. Happily, reason triumphed, and Chaya burst out of the box. One room serves as an entrance, another for private dining, and brass panels on the underside of the canopy reflect the light and movement within.

Anthony Poon took his cues from the Chaya tradition of fusing different cultures, old and new. The goal was to avoid divisions and create a free flow of space between the patio, dining room, bar/lounge and sushi counter. Large-scale art works animate the space, beginning with a spherical chandelier

composed of toys and colorful plastic objects by London artist Stuart Haygarth. Tokyo artist Ajioka painted a traditional Japanese landscape on planks of hinoki wood. Brass, marble and glass are combined and laser cut to create an exuberant frame for the bar. The open ceiling is a rhythmic composition of hemlock wood slats, cutout patterns, and patinated black lamps. The patio has radiant heating in place of unsightly and inefficient heat lamps, and the lights are enclosed in African woven baskets. Sleek and earthy by turns, Chaya Downtown is a distinctive addition to a much-loved family.

525 S Flower St, Los Angeles, CA 90071

(213) 236-9577

[www.thechaya.com/downtownLosAngeles](http://www.thechaya.com/downtownLosAngeles)



## Houston's

### Frederick Fisher & Partners

Jury Award Winner, Restaurant Category

Over the years, Frederick Fisher & Partners have built nine restaurants for the Hillstone Group, and seven of these are for the Houston's brand. Joe Coriaty, the project architect for the entire series, describes Hillstone as a patron that cares passionately about design and is willing to invest what it takes to achieve the finest architecture. And yet the priorities are as unpretentious as the menu: the interiors have warmth, human scale and the soft glow of a Sam Adams Ale.

The latest Houston's is located on a prominent corner site in the upscale Denver neighborhood of Cherry Creek. It has a family resemblance to Houston's in Santa Monica (which won an AIA award in 2006) and to its other siblings. "There are three principal elements in every Houston's—the dining room, bar and exhibition kitchen—and we combine them to generate a sense of energy," says Coriaty. "The entry area is intentionally confined and crowded, the bar expansive and the dining room more domestic in scale—and its exterior is scaled to the residential area in back."

The steel frame is exposed, inside and out, along with loadbearing brickwork, and bare trusses. The upper level of the double-height bar is wrapped in a louvered copper skin that refers to the origin of Denver as a mining camp and will oxidize over time into a deep maroon color. The louvers are pierced to the Southeast allowing light and air to penetrate and revealing the interior at night. A few natural materials are consistently used: end-grain Douglas fir for the floors, cherry for the millwork and tables, and raw-edged walnut for the bar. The palette complements the woody feeling as do the yellow fabric shades. Lighting is designed to bounce off the tables and Eames soft-pad chairs add a note of sophistication to the dining area.

303 Josephine St, Denver, CO 80206  
(303) 333-4688  
[www.hillstone.com](http://www.hillstone.com)

Photo by Lone Pine Pictures



Photo by Hiroshi Morimoto

## Yoshi's

**Morimoto Matano Kang Architects**

People's Choice Award Winner,  
Lounge/Nightclub Category

Jazz, sushi, and a star chef are the key ingredients of Yoshi's, which marks a dramatic advance from its 12-year-old sibling across the bay in Oakland. There, the blond wood décor has the soothing understatement of a Japanese teahouse but in this new venture, theatricality rules. Morimoto Matano Kang Architects exploited the double-height space to create an interwoven complex of lounge bars, open dining areas, and private dining rooms for 400 plus guests, and an equal number in a raked auditorium. Color is boldly

used and a spotlit catwalk traversing the dining area allows every guest to feel like a celebrity.

Chef Shotaro Kamio's command post in the open serving and prep areas allows him to display his skills while surveying the space. He contributed ideas for the layout, and the architects also consulted with Joanne Powell of Inside-Out Design. But Morimoto Matano Kang had the principal responsibility for creating an atmosphere that shifts from warm and woody in the dining area to the intense blues and purples of the upstairs sake lounge. The goal was to articulate each of these spaces while weaving them together in a larger whole. The open staircase, landing and mezzanine-level balcony are vantage points from which to take in the entire spectacle. Even the jazz club, though

acoustically isolated, is an organic part of the complex.

The 27,000-square-foot space is subtly broken up with a variety of permeable barriers. Shoji screens, rope curtains, and misted glass provide a sense of privacy and enclosure. The shifts of level and seating also add variety, as do the natural materials and varied intensities of lighting. Carpeting and a thick acoustic baffle in the ceiling muffle noise. At Yoshi's, the serenity of Japan is infused with the brisk rhythms of an American city, and all the senses are stimulated.

1330 Fillmore St (between Eddy St & Ellis St)  
San Francisco, CA 94115  
(415) 655-5600  
[www.yoshis.com](http://www.yoshis.com)



## La Condesa

Michael Hsu Design Office

People's Choice Award Winner,  
Restaurant Category

Named for an appealing residential quarter at the heart of Mexico City, this 140-seat Mexican restaurant occupies a busy downtown corner in the capital of Texas. Michael Hsu Design Office built a new structure atop a historic vault that now contains two small dining areas. Glass walls framed in welded steel are set back from the sidewalk and a projecting roof plane shades the sidewalk dining area. A boldly modeled concrete stair tower with cantilevered blue-toned treads leads down to the vault and up to a tequila bar.

The architect's goal was to create a sensory experience from humble materials, avoiding the clichés of theme restaurants, and drawing on the skill of Mexican artisans to achieve tactile finishes—from the door pulls to the stair tower. Split concrete block forms a grid that resembles artwork on one wall. A mural is composed from found pieces of billboards—a colorful collage that abstracts the vitality of popular Mexican culture. Laminated beams of Douglas fir are used for the low-wall booths and these serve as a plain foil for the complexity of the ceiling light fixture, a spider's web of interconnected light sockets, globes, and cords. An abundance of lush plants add another layer to the décor, evoking the spirit of the tropics.

There is a refreshing lack of pretension in the transparency of the main dining room and outdoor seating, which contrasts with a sense of mystery in the enclosed spaces below. Steps lead up to a dining area that is self-supported above the stone and brick vault. The architects, who worked in collaboration with the local interior design firm of Joel Mozersky, sought to give the space the feeling of a courtyard, bathed in soft light. Upstairs, in the Malverde bar, the lighting is more atmospheric, and the seating provides sweeping views of neighboring buildings.

400 W 2nd Street, Ste A  
Austin, TX 78701  
(512) 499-0300  
[www.lacondesaustin.com](http://www.lacondesaustin.com)



# INSPIRED MATCH

From Medici to Marx, how patronage drives architecture and what we can learn from it today. BY JOHN GENDALL

Historians position the Renaissance's birth in Florence, Italy around the year 1400. They give it this coordinate in place and time because of a perfect storm of conditions: a wealth of talent pouring out from several accomplished workshops (Lorenzo Ghiberti, Fra Angelico, and Filippo Brunelleschi), a thriving economy owing to bustling trade, and, importantly, an ambitious and tasteful patron of the arts, the Medici family, willing to invest in provocative new art and architecture. In the midst of the Bubonic Plague, the revelation of the Florentine patrons served as a guiding light, paving they way for the exquisite work of the high renaissance. In other words, without the Medicis, there would have been no Michelangelo.

The same relationship between patron and architect carries through architectural history, with nobility, religious leaders, business owners tapping architectural talent to give opportunity and, in many cases, a sense of legitimacy to their achievements.

Then came Marx.

Though patrons have long been regarded as indispensable partners in the advancement of architectural ideas, they have spent decades as architecture's whipping boy, sent out to the shed because of their complicity with Capitalism. In the 20th century, visionary patronage drove many now-iconic projects. Darwin D. Martin plucked a young Frank Lloyd Wright to design the Larkin Company Headquarters along with his own Prairie Style residential estates, in Buffalo, New York, encouraging Wright to develop his novel approaches while simultaneously creating monuments of early 20th century design. The Savoye family, who took a risk with their villa in Poissy, France, enabled Le Corbusier to create the definitive icon of High Modernism: a white box with ribbon windows elevated on pilotis.

A patron willing to believe in the designer's artistic vision supported each of these architects. But the model soon changed: inspired by new industrial potential, architects, working largely with socialist states, took aim at creating social housing. In the 1960s and 70s, riding a wave of Marxist criticism, designers imagined a condition where the patron

could be eliminated altogether, creating an architecture free from outside influence evident in much of Peter Eisenman's early work, most notably his houses of cards. Others followed: Rem Koolhaas, Bernard Tschumi, John Hejduk and Aldo Rossi, while the preeminent Italian critic and historian Manfredo Tafuri and Harvard professor K. Michael Hays contributed to the theoretical backbone of the movement. The Autonomy Project so called because of its aspiration to design independent from the patron.

A painter or sculptor, so the theory goes, can from his or her own studio and with his or her own materials, paint or sculpt independently, without the corrupting interference of outside influences. Therefore, the product—art—is pure form, the exclusive immanence of the artist's thought. Architecture, on the other hand, demands a sponsor with a vision—and a pocketbook—to first hire an architect, then realize a project. In this process, an architect becomes beholden to other interests—the Church, the State, or the Corporation, known collectively by Marxist critics as the Ideological State Apparatus. It is within this framework that architects and critics have developed an antagonistic, even contemptuous, stance toward developers.

Now that Marx's reign over criticism is no longer hegemonic, it is possible (and indeed necessary) to reevaluate architectural patronage. Theory aside, the current economic climate carries with it a powerful

LEFT: Nottingham Science Park



reminder about the pragmatic value of patrons. Thanks to a growing group of visionary developers, this reappraisal of the patron's role can be made readily and convincingly.

Consider Jonathan Rose, a New York-based developer whose mission is not simply to turn a profit, but rather to profit while transforming communities in a socially responsible way. To this end, he oversees the development of mixed-use, mixed-income, transit-accessible communities with a cultural program. Entering wealthy resort communities—the Hamptons in New York, and Frisco, Colorado—and devising comprehensive plans that reconstitute the regions so that the local, lower-income workforce that serves the weekend vacationers can afford to live in the community.

In order for patronage to serve as a catalyst of great design, the patron must learn how to successfully find an architectural match.

Meanwhile in England, Igloo, a property investment firm specializing in socially responsible projects, is at work on a diverse portfolio. In 2006, the United Nations designated the company as the "world's first socially responsible property fund." Igloo normally selects a team of different architects to give the design multiple voices. The firm also works with an urban designer from beginning to end, helping to guide its effort to create cohesive and meaningful spaces. The company operates under four guiding principles: outstanding design quality,

environmental sustainability, social progress for its inhabitants, and the promotion of health, happiness and wellbeing.

Citing recent research into the science of happiness, chief executive Chris Brown is convinced neighborhoods are fundamental in that pursuit. Igloo's work, however, is no simple act of altruism. "Our projects are all commercially driven," he says. "Our values allow us to work successfully in a market niche." In order for patronage to serve as a catalyst of great design, the patron must learn how to successfully find an architectural match. "Good design comes from the relationship between architect and client," says Brown. "We work hard on the brief, we do extensive community engagement, and we select architects with a certain style."

Rem Koolhaas, in a memorable 2006 interview with the German newspaper *Der Spiegel*, said: "Today's architecture is subservient to the market and its terms. The market has supplanted ideology. Architecture has turned into a spectacle. It has to package itself and no longer has significance as anything but a landmark."

True, perhaps, but if the market has appropriated some of the ideologies that once drove Modern architecture—social housing, inventive formal solutions—then architecture can reclaim its significance as something more than a mere landmark. It can once again emerge from the boudoir and get back to solving the problems that once inspired the Modernist architects.

It was a medieval Florentine banking market that unlocked the Renaissance, a soap business near the busy Erie Canal that changed the game for Wright, and a thriving Parisian insurance company that permitted Le Corbusier, in his estimation, to create for Modernism what the Parthenon created for Antiquity. "We live in markets," says Brown. "This is an issue about markets. At the end of the day, this is a battle for people's investment dollars, and that's a battle we want to win." ■



OPPOSITE: For Bermondsey Square, Igloo worked with five design firms to transform a derelict community into a development with affordable housing, large plaza, and a range of programming. THIS PAGE: Igloo chose three firms through competition to create the Nottingham Science Park, a sustainable development on a former brownfield. The developers typically work with an urban designer, from beginning to end, and a team of several architects to avoid conceiving a community in a single stroke.



Martine Hamilton-Knight



Martine Hamilton-Knight



## WHAT COLOR IS YOUR LEASE?

Green leases offer sustainable and financial benefits for landlords and tenants alike. By Clay Brown

IN AN ENVIRONMENT WHERE THE ECOLOGICAL lobby is prevalent, and the general economic downturn begs for practical innovation that reduces operating costs, green leases are steadily gaining the interest of landlords and tenants. Profitability is key to survival of commercial ventures; without it, loftier concerns fly out the window. What better way to harness broad improvement potentials than a lease structured as economic driver accommodating comprehensive environmental regulations and allowing for necessary changes over time?

Alan Whitson, president of Corporate Realty, Design & Management Institute, created a model green lease to serve as more than a "token gesture to sustainability." The lease provides incentives for landlords to build cost-effective peak-performance buildings that address energy and water efficiency, emission reduction, and waste minimization. According to a study done by CRD&MI, energy costs are 29 percent of a building's operating costs while less than one percent is paid for by tenants. Most commercial leases leave energy efficiency out of the equation. He adds, "in a booming market it's easy to be green, but now, savvy people realize it is part of an economic strategy to improve performance and productivity." Additionally, the typical speculative commercial project is built, leased up and then sold, making life-cycle costing of building systems mostly

irrelevant to the original developer. There is an inherent disadvantage to installing higher initial cost, more efficient building systems but that is now starting to change.

According to Tom Usher, senior director at brokerage Cushman and Wakefield, green leases promote several beneficial goals such as helping building owners achieve energy

efficiency and reducing overall waste. However, a few obstacles prevent them from being more universally adopted. "Many tenants have reservations about how a green lease will impact them, their employees and the bottom line," says Usher. While landlords who practice triple-net leases which pass increases in operating expenses on to tenants, see little incentive to installing expensive sustainable improvements. "Additionally, it is unclear how the green aspects will be monitored," says Usher.

Increasingly, commercial leases are including incentives for sustainable upgrades in line with LEED requirements. Rodney Stone, president of space planning firm Environetics, says there is an "explosion in demand for LEED-certified buildings" partly due to corporate sustainability reporting programs, partly in anticipation of compliance

mandates by government regulators. Several bills passed in California, for instance, point to an increase in green leases, such as AB-32's greenhouse gas legislation and AB-1103's mandatory owner provision of building energy performance information to tenants and prospective buyers. Third-party validation systems, says Stone, such

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as LEED or Energy Star "provide independent verification that a building project meets a higher standard."

While building certification and start-up commissioning are good first steps, success depends on ongoing operational performance, measurement of which is a LEED shortcoming the USGBC recognizes and is seeking to improve. "Technology in and of itself is not the answer, 61 percent of buildings with an Energy Star rating [which precedes and is stricter than LEED] of 75 or higher are 25 years old or older," says Whitson. Consequently, he insists on keeping the model green lease neutral, not promoting any particular rating system. In the end, the goal of green leases is to encourage a marketplace where prosperity and sustainability are interchangeable, improving both profits and quality of life. ■

# CREDITS

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INTERIOR DESIGNER: Oscar Jacobo

OWNER: Nakheel Hotels

PROJECT MANAGEMENT: Jones Lang LaSalle

ARCHITECT OF RECORD: BBG-BBGM

LIGHTING DESIGNER: Johnson Light Studio

CONTRACTOR: HITT Contracting Inc.

PURCHASING AGENT: Purchasing Associates

PHOTOGRAPHER: Edward Addeo

## Hollywood Palladium

DESIGN ARCHITECT: Christopher Coe, COE Architecture International

EXECUTIVE HISTORICAL ARCHITECT: Architectural Resources Group

STRUCTURAL ENGINEER: Nabih Youssef & Associates

GENERAL CONTRACTOR: Morley Construction Company

BUILDING OWNER/DEVELOPER: NCA Green

PROJECT MANAGER: The Robert Green Company

## Walt Disney Family Museum

CLIENT: Walt Disney Family Foundation

ARCHITECT: Page & Turnbull

EXHIBITION & INTERIOR DESIGNER: Rockwell Group

MUSEUM CONSULTANT: ISG Productions

AUDIO-VISUAL PRODUCTION: Batwin & Robin Productions and Tarrigo, Inc.

PROJECT MANAGER: D.R.Young Associates

### CONSULTANTS (PRIMARY DISCIPLINES ONLY)

STRUCTURAL ENGINEER: Degenkolb

MEP ENGINEER: WSP Flack & Kurtz

CIVIL ENGINEER: BKF Engineers

LANDSCAPE ARCHITECT: Office of Cheryl Barton

GENERAL CONTRACTOR: Plant Construction Company

RENDERER: Christopher Grubbs Illustrator

## Sturt Haaga Gallery of Art

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STRUCTURAL ENGINEER: Parker-Resnick Structural Engineering

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MEP/SUSTAINABLE: Buro Happold

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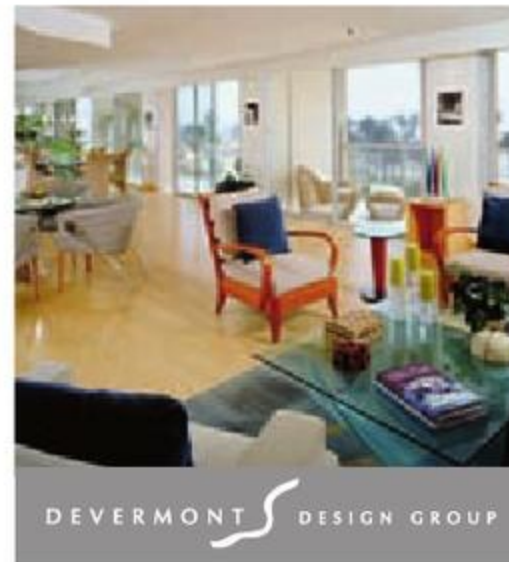
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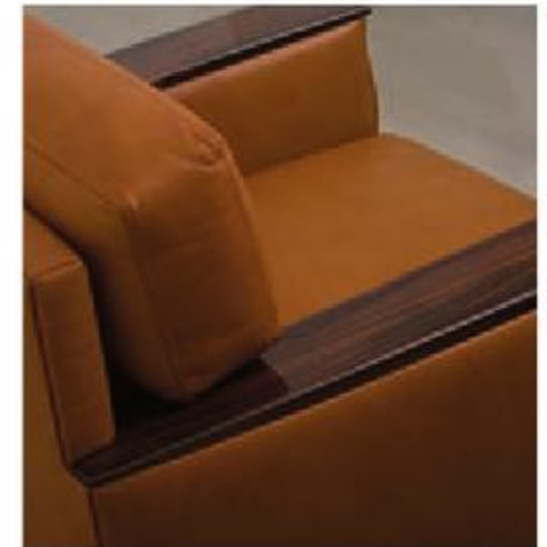
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## JULIUS SHULMAN

Masterful in front of an audience, this prodigious talent's legacy will continue to draw crowds

**VISITORS TO JULIUS SHULMAN PHOTOGRAPHY** exhibitions tend to be a bit boisterous. They exclaim, sigh, and holler at their friends across the room. They point and excitedly lean into the framed images, inadvertently leaving smeared fingerprints and nose smudges on the protective glass. It's not their fault. They can't help themselves. Exploring Shulman's captivating photos is an interactive experience.

For a curator like me, this lively gallery atmosphere is exhilarating. When the two Shulman exhibitions that Wim de Wit and I curated and organized with our Getty colleagues were on view, I enjoyed some of the most entertaining and enlightening anecdotes, while unabashedly eavesdropping on visitors in the gallery. People would linger in front of Shulman's historic photographs and marvel at the inventive architecture, elegant fashions, sleek automobiles and bygone neighborhood vistas framed by his lens. Parents asked their young children how they thought it would feel to live in a transparent, steel and glass home or sleep perched atop the city in John Lautner's futuristic Chemosphere. Groups of women reflected on blissful afternoons spent shopping at the Bullock's Wilshire department store, in order to find the perfect dress for a special occasion. Couples happily reminisced about seeing *Lawrence of Arabia* at S. Charles Lee's spectacular Academy Theater. Through his precise combination of intuitive timing, distinctive camera angles, and alluring, staged narratives, Shulman not only created some of the most famous photographs in

architectural history; he developed compelling images that continue to viscerally connect with people on complex levels.

Shulman's passion, innovative methods, and unwavering business acumen propelled a prodigious career. He was a self-proclaimed "merchandiser" and took great pride in employing every tool in his photographic arsenal, in order to present a structure in its most engaging light. Over seventy years, he steadily created one of the most comprehensive and meticulously organized visual chronologies of modern architecture.

Shulman's iconic photographs of L.A.'s dazzling residences established the world's vision of the glamorous Southern California lifestyle. In reality, however, the majority of this area's residents found such radically redefined homes unappealing and relatively few of these progressive structures were ever built. While his international reputation expanded as a result of his images of modernist landmarks, his business grew by photographing all well-designed building styles, regardless of aesthetics, scale, or the occupants' taste in furniture.

While delving into his massive, 70,000-print archive, I discovered a photograph of a tract home with an interior décor that would have made Shulman's first and most critical client, Richard Neutra, break out into hives. Thinking I had unearthed an image that Shulman would have preferred to expunge from his venerated portfolio, I silently slid the print across the table during a Getty oral history, and braced myself for his reaction. Instead of cringing, he confidently declared



that he loved this domestic design, thought the clunky and awkward ceiling chandelier was beautiful, and vividly recalled that the metal kitchen table chairs were exceedingly comfortable. He was an ardent, infallible, and unflappable businessman to the end.

Thanks to the caring, astute, and patient support of his daughter and business colleagues, Shulman enjoyed an inspiring final decade. Following Hollywood's cues, he became a star who eagerly embraced and consciously amplified his growing mass appeal. He loved the bright lights and attention and was masterful in front of an audience. After the numerous exhibition-related events we presented, Shulman would walk offstage, give me a wink and a sly grin, and say, "We put on a good show, didn't we." He relished lecturing, cajoling, and entertaining the crowds, and like all gifted legends, left his adoring fans wishing for more.

—Christopher James Alexander  
Curator of Architecture and Design  
Getty Research Institute, Los Angeles

The Chuey House designed by Richard Neutra in 1956 and photographed by Julius Shulman in the same year. Gelatin silver print © J. Paul Getty Trust. Used with permission. Julius Shulman Photography Archive, Research Library at the Getty Research Institute (2004.R.10)



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