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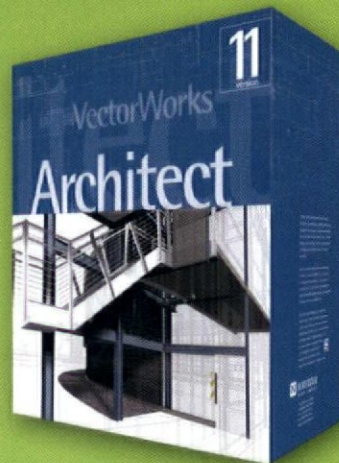
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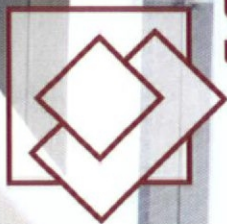
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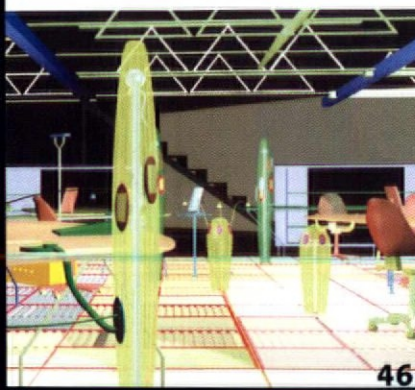
17



17



34



46

Features

40 SELLING THE WORKPLACE

A conversation with Carl Muhlstein

BY ANN GRAY, FAIA

46 VISIONS OF A FUTURE WORKSTATION

Rethinking workplace design

AS TOLD BY STANLEY FELDERMAN TO JESSE BRINK

52 WORK TODAY

The organizational trends driving workplace change

BY LOREE GOFFIGON

Departments

14 EDITOR'S NOTE

17 NEW DESIGN

Workplaces

24 SITE PROFILE

Haworth Showroom

BY JENNIFER CATERINO

26 REPORT: AIA

Building a Stronger AIA

BY STEPHEN H. KANNER, FAIA

28 KEY WORDS

Taking a Stance

BY LI WEN, AIA, AND STEPHANIE REICH, AIA

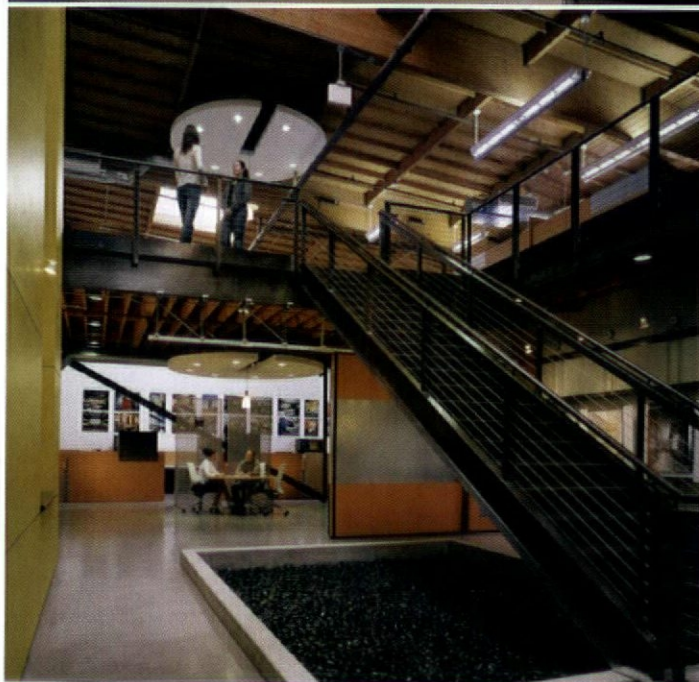
34 PORTFOLIO: WORK SPACES

Architects at work

64 EVENTS

Things to see and do

HLW Architecture Planning Interiors Santa Monica Office



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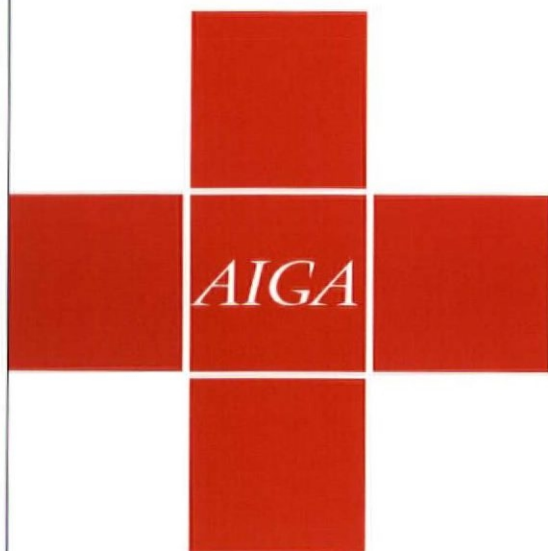


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AIGA has also committed an initial \$10,000 to a relief fund and has received an outpouring of support from AIGA chapters across the country, corporate sponsors and others within the design industry. Your donation will help distressed designers quickly return to their businesses, their work and their lives.

AIGA, the oldest and largest design association in the United States, represents more than 17,000 designers through national activities and local programs developed by 52 chapters and nearly 200 student groups. More information about AIGA can be found here: <http://www.aiga.org/aboutaiga> or by calling 212 807 1990.

CONTRIBUTORS

JENNIFER CATERINO, former editor in chief of *San Francisco Attorney* magazine, has several years' marketing and editorial experience in the architecture, construction and legal fields. With a degree in journalism from New York University, she lived in Portland, Ore., Seattle and San Francisco before settling in Los Angeles.

STANLEY FELDERMAN was born in New York City, in 1944, and graduated then from Pratt Institute in Brooklyn with a B.A. in architecture, in 1966. His well-choreographed balance of witty, innovative design and precise planning and detailing evident since his first project in 1971—the corporate headquarters of Fabergé in New York City—continues to this day. In the early 1980s, Mr. Felderman also began to collaborate with manufacturers in the design of furniture and showrooms. He developed with Knoll International a furniture collection for his Executive Life Insurance headquarters building and with The Gunlocke Company he masterminded a series of showrooms that transformed the manufacturer's image and the perception within the design community. Felderman's work has been widely recognized with a number of awards, and was recently been exhibited in the New York Museum of Modern Art show entitled "Workspheres". He teaches and lectures regularly.

LOREE GOFFIGON, VICE PRESIDENT, has been the driving force in building the Consulting Practice within Gensler, the world's largest architecture and design firm. Loree is a pioneer in the fields of organizational planning, workplace strategy and change management and has built a reputation for helping organizations improve their performance by examining all aspects of their business in parallel—people, operations, technology and space. As a result of her leadership, the practice continues to produce exceptional results on a wide range of projects for leading professional service firms, public-sector entities and cutting-edge new business ventures.

ANN E. GRAY, FAIA, is the founder of Balcony Media Inc., publishers of *LA Architect*, *LA Inside* and architectural books and monographs under the Balcony Press imprint. Ms. Gray is a licensed architect and practiced architecture in Los Angeles for 15 years—the last eight as Paramount Pictures' studio architect. Ms. Gray has been a visiting lecturer and/or design juror at Woodbury University, Art Center College of Design, UCLA, USC and Harvard University School of Architecture. She serves on the boards of ACE Mentoring and the California Presentation Foundation.

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

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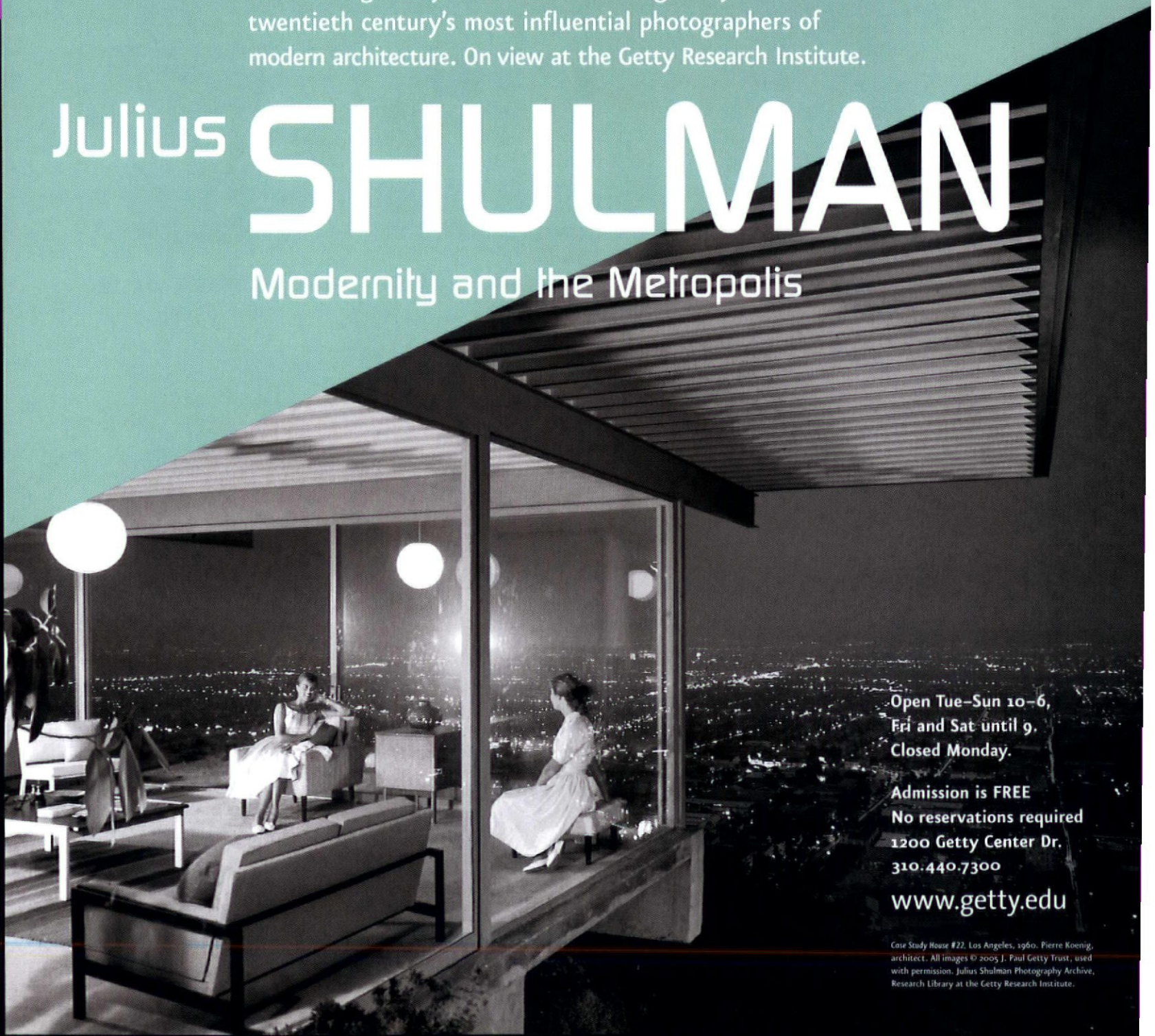


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Case Study House #22, Los Angeles, 1960. Pierre Koenig,
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EDITOR'S NOTE

When we're working up the themes for issues, we give them little tag lines, largely to remind us what we meant by the idea months later. For this issue, which focuses on workplace, the phrase was, "It's where you spend your day." Of course, we all often spend not just the day, but most of our waking hours at the office. So, for that reason alone, this should be an issue of interest to everyone.

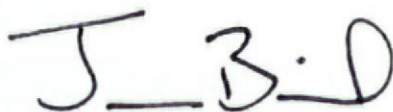
We sought to gather a selection of projects and articles that would provoke thinking on the workplace. The three feature essays each attempt to solicit impressions of, and predictions for, the form of workplace from perspectives beyond the 8-by-8 foot cubicle.

And, just for fun, we also asked about 65 architects whose work has appeared previously in the magazine to submit photos of their offices. Many responded, with entries both serious and whimsical. We included as many as would fit.

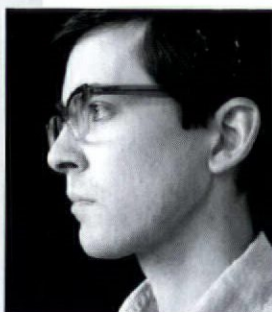
I write this letter in a brief window of time I stole by packing for my honeymoon a bit faster than my new wife. I will return from that trip no longer the editor of *LA Architect*. In my absence, Jennifer Caterino will have taken the reins and seen this issue to completion, while beginning work on her first official issue—the 2006 AIA/LA Awards. I have the greatest confidence that she will continue and expand my efforts to make this publication interesting and relevant.

It has been a pleasure meeting you all, and seeing your work.

Your editor,



Jesse Brink



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Workplaces

With the new millennium dawned a new era of workplace. Solitary office fetishes of the '90s—ergonomics, telecommuting, open-plan—have morphed and merged into a genuine movement intent on improving the places in which we work. Truly, this is a great boon to architects, for it opens the doors to thought and imagination in a realm long dominated by calculating cubicles per square foot. What follows is a handful of projects that approaches various workplaces in novel ways. Well, to be fair, two of the designs are schools, but one of them, oddly enough, intentionally emulates an office in form and function. The selection is much too small—we could fill an entire issue with this stuff—but it should give you an idea of what's out there.



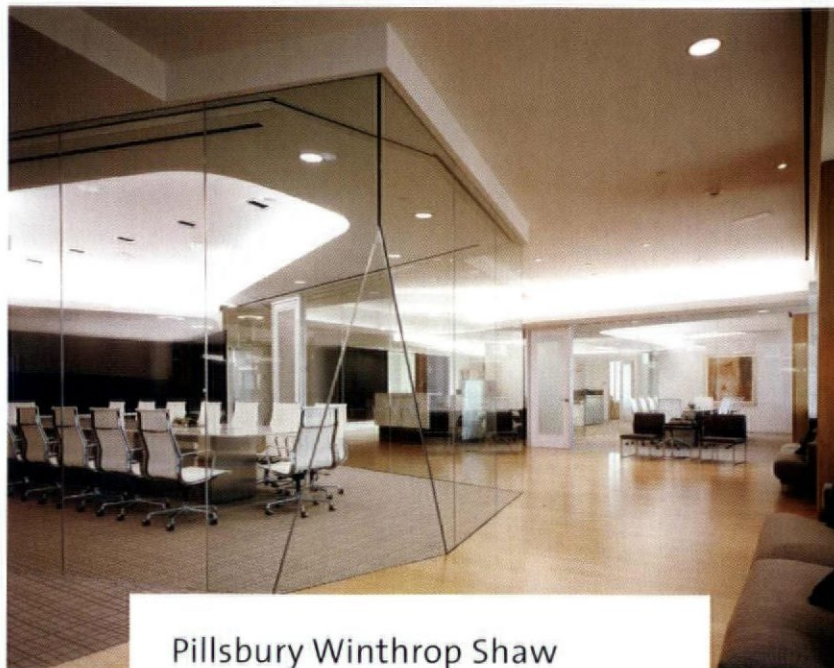
Pretzel Factory Loft

LOCATION: Los Angeles, California

DESIGNER: orenj

WEBSITE: www.orenj.com

When the client for this project first met with orenj, he observed, "You guys don't have any curves in your portfolio." In their proposed retrofit for his former pretzel factory, they more than made up for this lacuna. The ambitious program includes a fully operational R&D laboratory, a modest residence and an eclectic mix of recreational and meditative spaces. It is all achieved through the insertion of a series of structurally independent, but spatially contiguous, envelopes. These are connected by a continuous surface providing accessibility for either skateboard, scooter or bicycle—the preferred methods of circulation within this cavernous 12,000-square-foot space. Topping it all off is a crow's nest/sleeping porch offering panoramic views of the city. The entire proposal will be fabricated within the space using the same digitally controlled techniques and tools used in the inventor's daily research: CNC milling, laser cutting and vacuum forming.



Pillsbury Winthrop Shaw Pittman Law Offices

LOCATION: Los Angeles, California

DESIGNER: Felderman Keatinge + Associates

WEBSITE: www.fkadesign.com

In this sleek, sophisticated space from Felderman Keatinge, we see that some of their forward-looking ideas about workplace (pp. 46-51) can be realized in the here and now. The architects identify two key themes that they were investigating: ideas of how people are going to be working with more transparency and ways of using space. "Law firms could never figure out how to change themselves," explains Felderman. Here, the balance of openness with privacy, and public and personal spaces coexisting, allows new forms to meet the traditional needs. For example, the transparent central conference room can be isolated by Mecco shades that drop down. This project has led to a great deal of law firm work for Felderman Keatinge because it allows clients to re-think what a law firm is about.

Wong Tang Residence and Studio

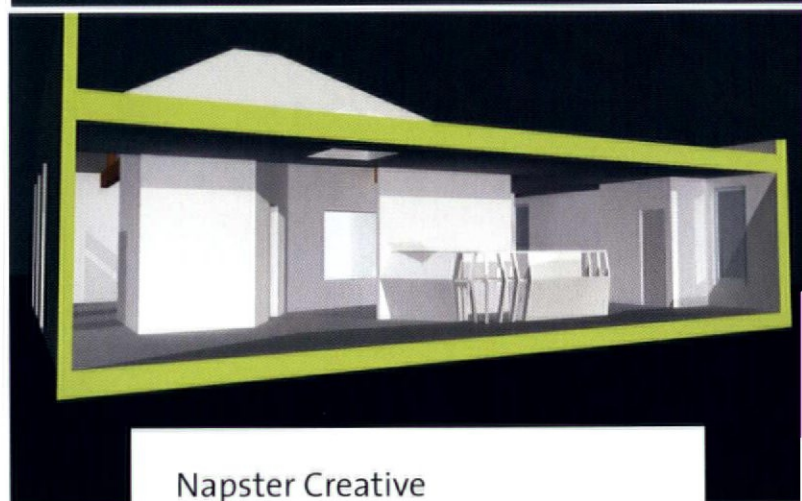
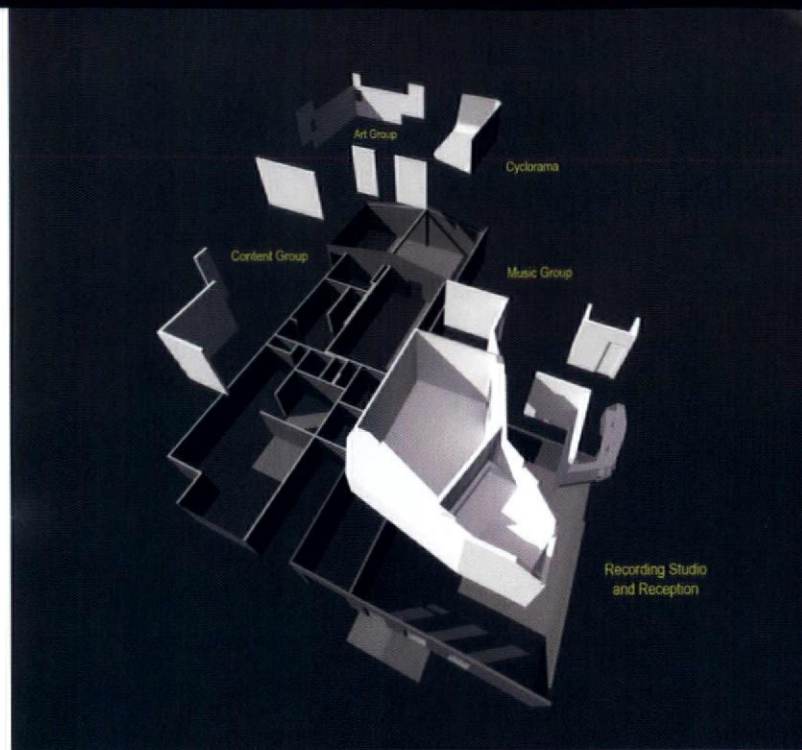
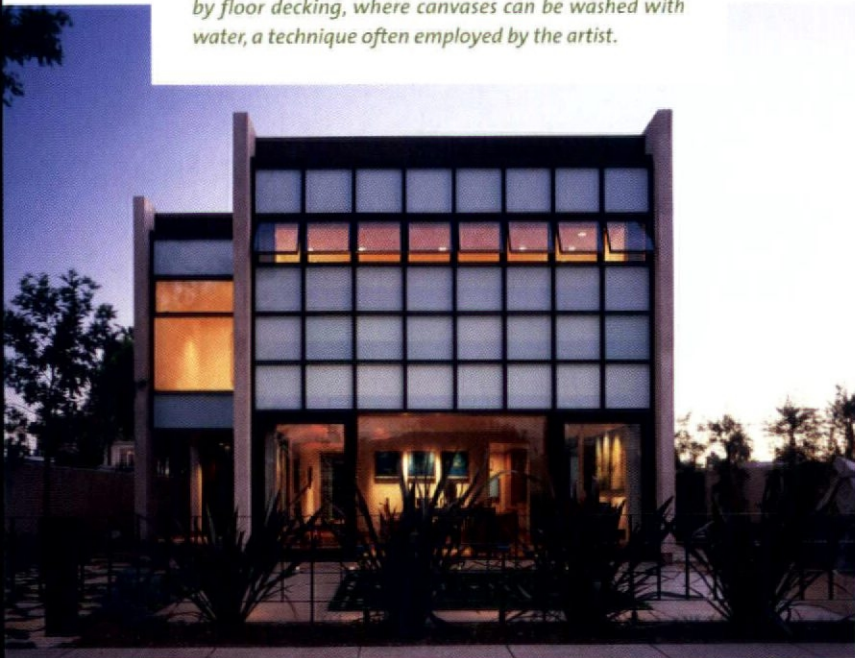
LOCATION: Santa Monica, California

DESIGNER: Paul Murdoch Architects

WEBSITE: www.paulmurdocharchitects.com

This 5,500-square-foot live-work building is a two-unit residence and painting studio for a professional artist and her daughter. Separate entrances to each residence allow privacy for the living spaces, which sit on either side of the studio. Though the studio is enclosed to allow the artist to focus on working, it opens at each end to link the residences on both the first and second levels.

The building is organized around the painting studio, and the studio was developed to accommodate the work habits of the artist. Five deep-set skylights provide even, natural lighting on vertical and horizontal surfaces so that she may work on the wall or the floor. A large sliding door allows use of an outdoor work area, defined by floor decking, where canvases can be washed with water, a technique often employed by the artist.



Napster Creative

LOCATION: Los Angeles, California

DESIGNER: Zellner / Design Planning Research

WEBSITE: None

The new Napster is a curious collective—including a web and graphic design team, TV production crew, radio promotion, and recording studio—with diverse needs from a working space. The client invited the architect to invent a new type of workspace model that could engender a seamless and fluid interaction between the company's art, production, music, content and recording groups.

His response was a spatial and organizational scheme built around two primary sculptural forms. The first of these is a prismatic, white geode-like volume designed to house a state-of-the-art recording studio; its geometry results directly from a set of acoustical performance parameters. The second figure, a polished concave surface, provides a seamless cyclorama for staging photo shoots. Custom modular workstations then orbit around these two figures.

CompuLaw Offices

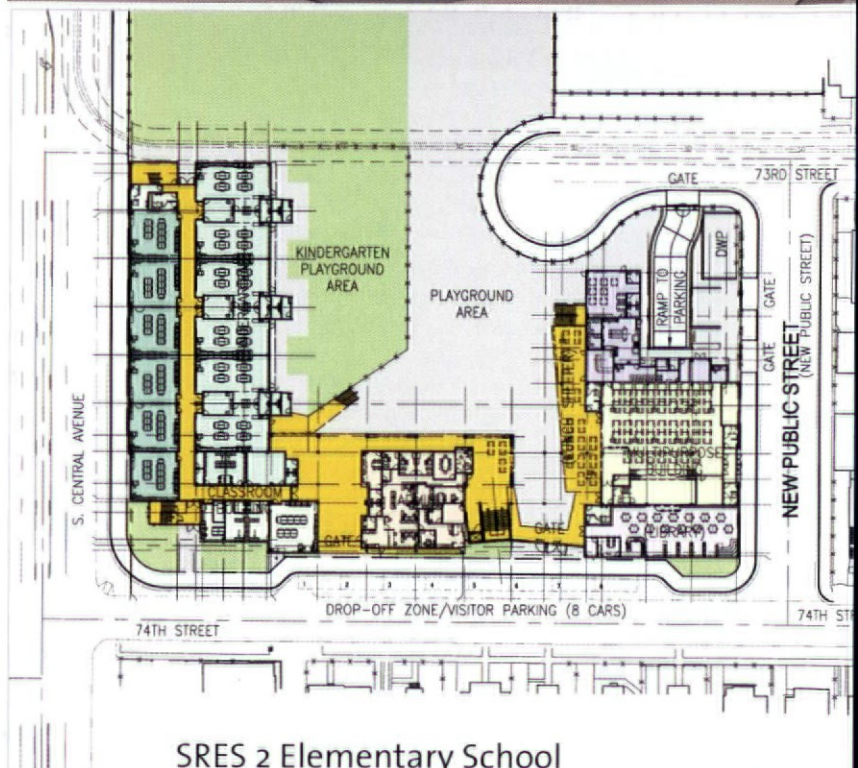
LOCATION: Los Angeles, California

DESIGNER: Jeffrey M. Kalban & Associates

WEBSITE: www.kalbanarchitects.com

Most who gain access to the high-security confines of the CompuLaw offices will enter from the windowless box of the ground-level garage. This will make the extreme openness of the second and third floors that much more striking. There is no structure or other visual impediment for the entire length of the 30-foot-deep front portion of the second floor. On the third floor, the cylindrical executive washroom is the sole interruption in the expanse of what architect Jeffrey Kalban only half-jokingly refers to as a "Miesian Pavilion".

Kalban sees this as a potential prototype for larger-scale office buildings, say, 14 stories or more. With attention to structural possibilities, he notes, you can create a space unlike anything you'd see in a typical corporate project. Excluding the raised flooring, he claims that this remarkable design is in line with a common spec office building.



SRES 2 Elementary School

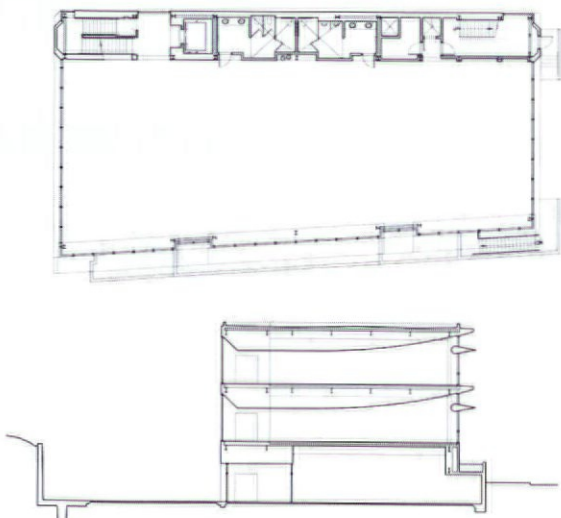
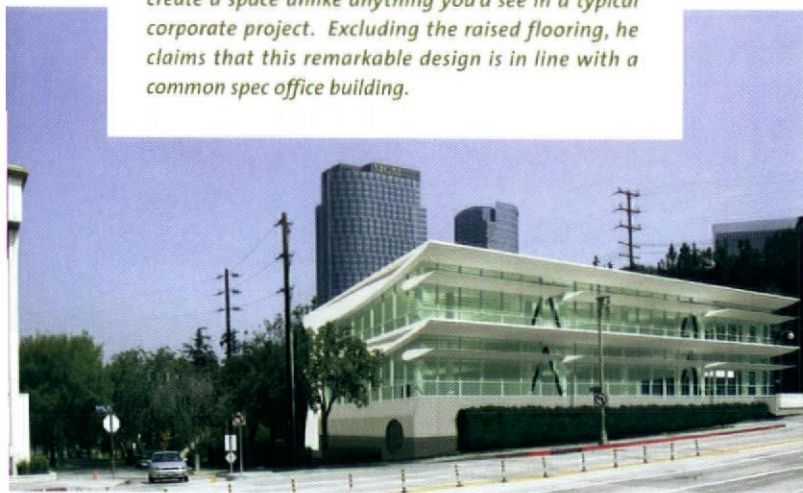
LOCATION: Los Angeles, California

DESIGNER: WWCOT

WEBSITE: www.wwcot.com

"When all you have is plaster, color is how you express yourself," observes Andrea Cohen Gering of WWCOT. In their recent SRES 2 project, they have made fine use of palette and mixing standard-sized windows in rhythmic combinations to create a lively façade. The playful patterns add variety to the classroom buildings, while a dramatic dark red on the library component further breaks down the mass along the street front.

Varying ceiling height requirements on the inside dictated the massing on the outside, resulting in a distinct, sculptural shape for the buildings. The main stairs are "pulled out" of the building mass as outdoor vertical elements protected from the weather by sculptural flat-seamed and perforated metal covers. The stairs further aid to break up the building's mass into human-scaled elements and enhance intuitive wayfinding and visibility.



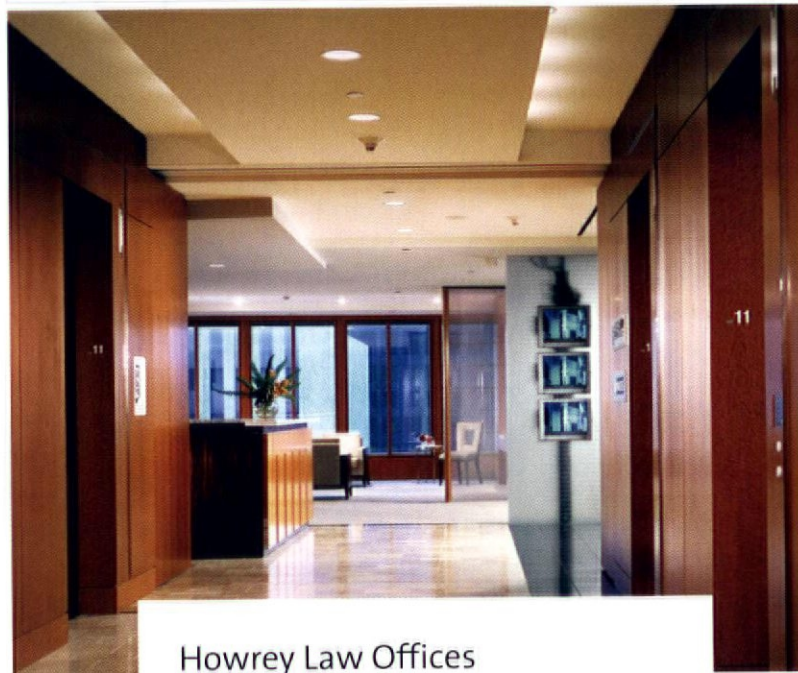
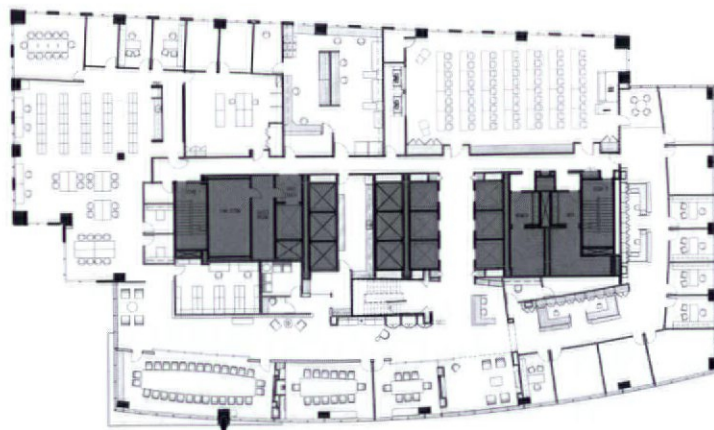
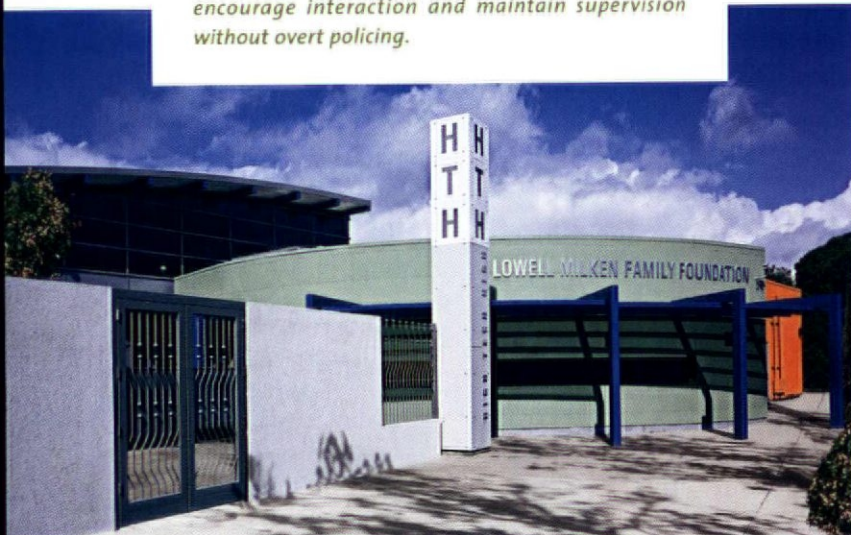
High Tech High School

LOCATION: Van Nuys, California

DESIGNER: Berliner and Associates, Architecture

WEBSITE: www.berliner-architects.com

This small charter school, located on the campus of a San Fernando Valley high school, was conceived and designed to provide a learning environment that would prepare students for the "high-tech information careers of the future". The result is a school that looks for all the world just like a dotcom workplace. The curriculum and the space emphasize group work and project-based learning through open classrooms with adjacent project rooms. One third of the program is taken up by a central 9,000-square-foot common space cum library capable of holding all 325 students. Administrative and teachers' offices are glass-partitioned and adjacent to student spaces to encourage interaction and maintain supervision without overt policing.



Howrey Law Offices

LOCATION: Los Angeles, California

DESIGNER: Gensler

WEBSITE: www.gensler.com

For the Los Angeles offices of this international law firm, the client sought a renovation that would offer traveling attorneys the elegance and comfort of a fine hotel. The circulation outside the conference rooms was transformed into a grand corridor with inviting lounge areas for breakout meetings that are spacious enough to accommodate social gatherings and community events.

Another critical objective for the client was to upgrade the firm's technology. Communications technology was built into every room to ensure easy access to their other offices. Plasma screen monitors throughout the office enhance the dynamic quality of the space. Simultaneous viewing of electronic information can now occur in multiple conference rooms.

WPP Offices

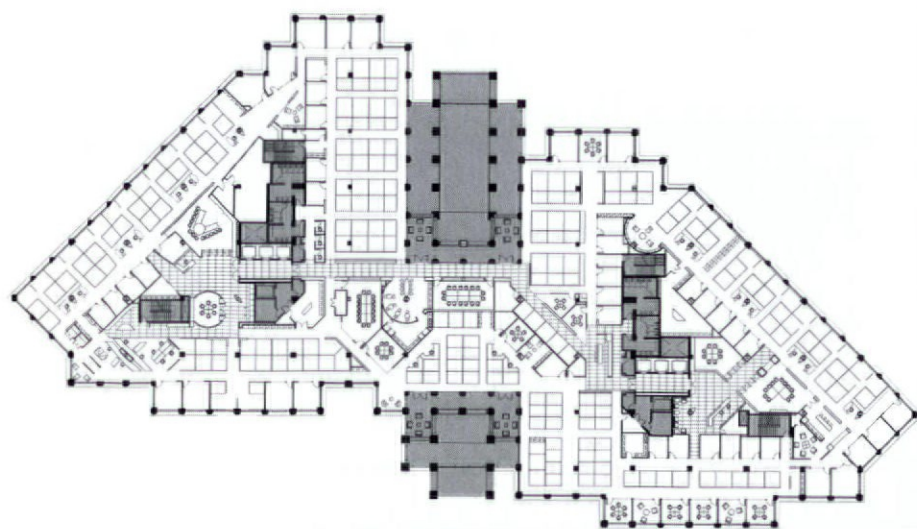
LOCATION: Santa Monica, California

DESIGNER: Gensler

WEBSITE: www.gensler.com

In an attempt to combine their property assets, and allow for the possibility of collaboration and synergy, WPP decided to gather seven of their business units within one work environment. This is their first attempt at such consolidation, and the local group aspires for it to serve as a model for the parent company wherever several of their businesses reside in the same city.

The greatest challenge for the architects was working for nine clients. To define and balance their varied needs, Gensler required that the clients adhere to four criteria: 200 useable, rentable square feet of space per person, an 80:20 percent ratio of open to closed space, shared common areas, and a common furniture component. Within this framework, they were able to create a unified and uniting layout on a highly compressed schedule.



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Haworth Showroom

THE NEW WEST COAST HAWORTH SHOW-room, designed by Perkins+Will and Eva Maddox Branded Environments, is the quintessential fantasy workplace, replete with an exposed, under-floor sand "Zen garden". It's the kind of place employees can quell that predictable afternoon lull with refreshments gathered from a nearby Sub-Zero, imperceptibly tucked into a stylish refreshment center. Or maybe, thanks to "healthy" sustainable building features, such

as an occupant-controlled under-floor air system and near-universal daylighting, that lull quells itself. It's where small, private "touch-down" spaces provide visitors with quick and easy desk solutions, and brainstorming sessions transpire on a whim thanks to a wireless computer network and modular power-supply system.

Though the list of dream design elements runs long, the showroom's most salient feature is its existence itself—it is proof that the

notion of comfortable, adaptable workplace environments no longer needs to be relegated to fantasy land. Sure, it's a *showroom*, but in addition to serving as a hands-on product catalogue, the facility is home base to 22 Haworth employees.

Situated on the ground floor of the Water Garden office complex in Santa Monica, the 18,000-square-foot facility, which replaces a dark showroom in the Oppenheimer Tower, is also a bold synthesis of flexibility, color,



In an obvious example of integrated architecture, the company's distinctive product lines create a network of functioning and model workspaces...

sustainability, texture and light. The neutral walls and floor tiles serving as an unassuming canvas for the company's products are intermittently complemented by expressive, bright green wall panels (a design survey revealed that West Coasters prefer, among other elements, heavy saturation of color). In the aptly named "Restore" area, a calming recessed tile "pool" is built into the raised flooring. Though dry, it suggests still water, referencing the myriad fountains and pools that can be seen just beyond the windows in the complex's courtyard.

The floor-to-ceiling windows that bind three sides of the space flood much of the showroom with natural light. Additional efforts to green the space, such as energy-efficiency strategies and use of recycled, rapidly renewable and locally manufactured materials, were also incorporated throughout. If the 10-year-lifecycle of the Portuguese white-cork floor tiles is not immediately apparent to you, subtle information graphics ("Renew", "Refresh", "Restore" and "Repurpose") will jog you to sustainable consciousness. Not to be outdone by kitsch, the project itself, which registered 38 LEED® points, is expected to receive a Gold-CI rating.

Utopia aside, the primary function of the space is as a product showroom, and, as such, its open and inviting design draws in visitors. In an obvious example of integrated architecture, the company's distinctive product lines create a network of functioning and model workspaces, giving visitors a realistic view of the furniture at, well, work. While model spaces remain pristine, employees' desks are strewn with plans and papers, breathing life into what could be a very stale environment. With all this focus on highlighting and hawking furniture, perhaps the biggest compliment to the space is the interest shown in some of its design elements—for example, according to a Haworth representa-

tive, several visitors have requested specs on the panel doors that open on a revolving hinge, subtly creating expansive storage areas just out of sight.

Showrooms exist for a very specific purpose: They showcase, and, thus, sell products. The architects behind the Haworth Showroom took this purpose a step further, creating an environment that also educates and inspires. After a visit, even those non-designers among us will leave with visions of realizing our own fantasy workspace. I wonder what it would take to get a Zen garden sunk into my office floor.

—JENNIFER CATERINO



AS PREVIOUSLY ADMITTED, I BEGAN MY tenure as president of AIA/LA somewhat unsure of what members receive in return for their dues. In all honesty, I was skeptical about whether I was getting my money's worth. Less than a year later, I am convinced that this hard-working organization applies all its resources—human and financial—to the mission of furthering the architecture and design industry of Los Angeles.

Since others likely share some of my earlier uncertainty, I've spent a great deal of my term using my "insider's perspective" to demystify

I was struck by how students, for the most part, are unaware of what AIA can offer them.

AIA and increase awareness of the chapter. Recognizing that reaching students and fostering the relationships and talent that will keep the industry thriving is an important part of building a strong chapter, I visited many of the architecture schools in the region. In doing so, I was struck by how students, for the most part, are unaware of what AIA can offer them.

The benefits to student members are many. As students, and even for a full year after graduation, they are entitled to free AIA membership. There are also numerous networking opportunities and forums for students to publicly post their portfolios.

The local chapter also conducts the student summit, a program through which students from each school are invited to chapter meetings to talk about the school, its programs and its events, as well as their own career ambitions and anxieties. To sustain the momentum and keep students interested in AIA life once we leave the campuses or they depart our offices, quarterly chapter event calendars are now posted to campus bulletin boards and chapter websites. Student members also receive a complimentary subscription to this magazine, which provides valuable informa-

tion about the rich community of architects and designers working around them.

In addition to the existing benefits, we are working on two promising student-oriented programs: a new design award exclusively for students and a mentorship program that pairs students with accomplished architects. While the student-focused work is picking up steam, an area that needs more attention and creativity is fundraising. The chapter could do much more with added resources.

In response, a new committee has been formed to focus on imaginative fundraising ideas beyond the annual home tours, awards competition and AIA gala. As one would

expect, several creative suggestions have come in—one thought is to host events at which members can discuss and promote their own firms and work. Another possible program is an auction featuring member-produced items.

Of course, the chapter also plays an integral role in the day-to-day of the industry and its practitioners. We strive to create awareness of important issues that affect the industry, such as the condominium liability problem and how firms can effectively penetrate new markets. To further serve the industry and boost its profile, the A+D Museum and AIA/LA will be paired in a shared space in downtown Los Angeles. We hope this architectural hub will draw those interested in the profession and raise AIA/LA awareness by reaching many who would never otherwise encounter the chapter and its various programs.

This is your AIA, and your chapter is working hard for you and for the industry at large. With more hard work, we will continue to raise the chapter's profile, increase membership, attract more young and enthusiastic members, and maintain Los Angeles's status as a place of architectural importance and an incubator for innovation. Be sure to contact us with any contributions, comments or inventive suggestions.

—STEPHEN H. KANNER, FAIA

Building a Stronger AIA



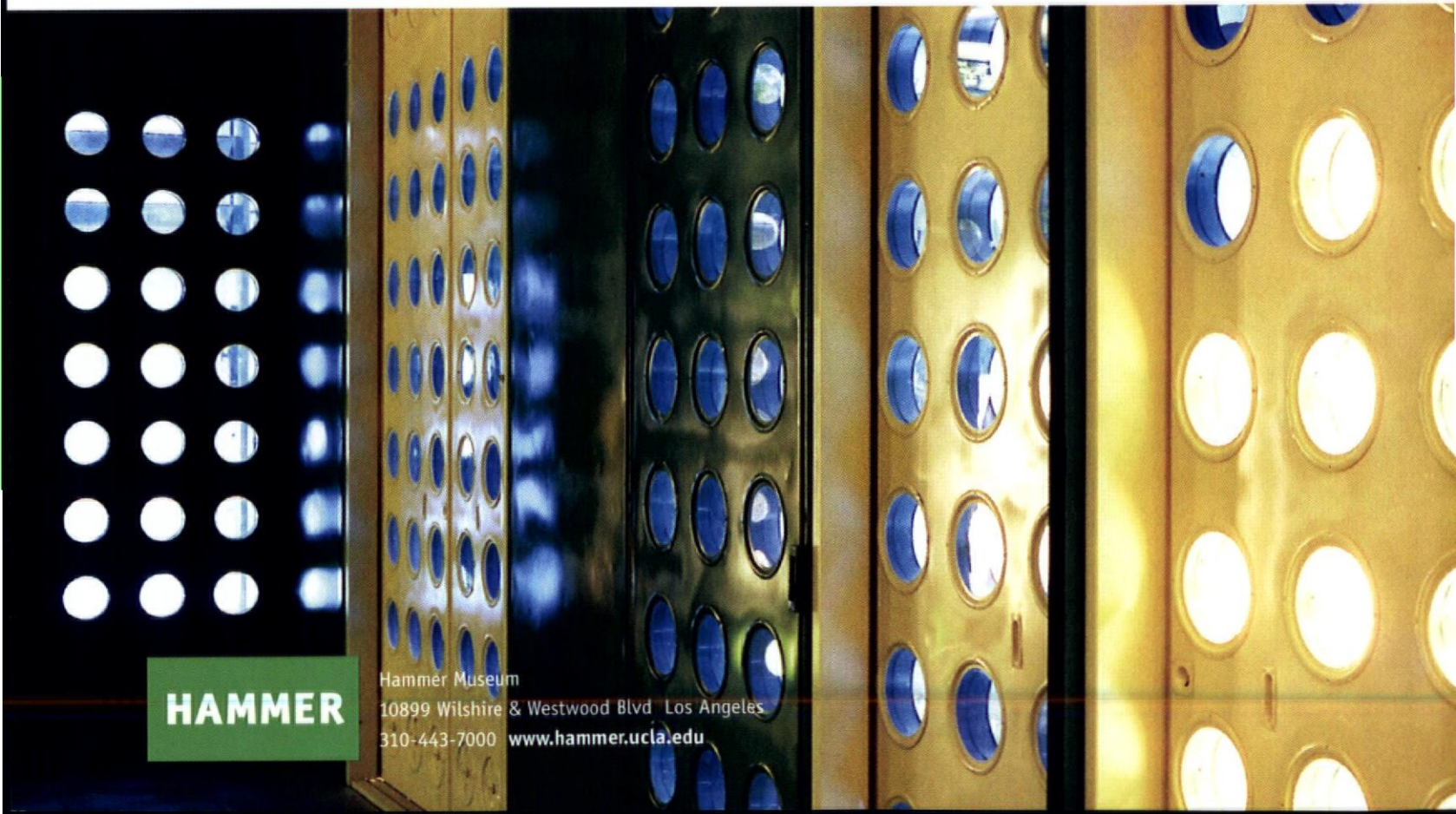
Jean Prouvé: A Tropical House

October 4 – November 27, 2005

An installation of Jean Prouvé's seminal
1951 prototype for prefabricated housing

Jean Prouvé: A Tropical House is organized by the Hammer Museum, Los Angeles and is made possible, in part, by Sotheby's and the Cultural Services of the French Consulate in Los Angeles.

Images: Jean Prouvé, Tropical House, installation in Presles, France, 2004 (photos: ©Mark Lyon).



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Taking a Stance

"Ours is a profession that has lost its way, that has forgotten the original reason for its being and is now facing the consequences...Through our economy, our society is trying to tell us something: it does not know what we do or what value we have...The most destructive trend has been the loss of public purpose. Every profession is a public trust, charged with addressing public problems...what architects created was linked, in the public mind, to broad social political and moral goals. That link no longer exists."
Thomas Fisher, *Reflections on Architectural Practices in the Nineties*, William Saunders, editor, 1996.

As suggested in the book quoted above, the profession of architecture has been dramatically reduced in its scope, stature and responsibility over the last several decades. Once a profession looked to for its authority on a wide variety of issues, while serving the interests of their clients and communities,

establish the legitimacy of the architectural profession. Certainly, the AIA works to protect the profession from further erosion, but the Political Outreach Group (POG) of the Los Angeles Chapter believes that this is not enough—action must be taken to reverse this trend.

"...we need to change the prevailing approach of our organization, which has been to remain politically neutral on divisive issues in an effort not to offend any particular sector of our diverse membership..."

architects and the profession are now largely marginalized, relegated to the sidelines and called in at the last moment to dress up the package after policy, planning and development decisions have been made by a host of other players. While there are many factors responsible for this, from growing complexities in the construction industry, to a fear of liability, the AIA needs to do more to re-

The existence of the POG subcommittee is predicated on the belief that, to truly improve the built environment, we must insert ourselves into the political process. A history of the POG and its accomplishments recently appeared in an article by Paul Danna, AIA (*LA Architect* July/August 04) and the activities of the group have continued to grow. In short, the POG has:

- **Organized and hosted a series of breakfast** receptions with civic and governmental leaders to inform our membership and build relationships, resulting in a stronger voice for AIA/LA.
- **Established links with governmental lead-**ers and agencies that have led to the appointment of several of our members to commissions and advisory panels.
- **Organized and hosted a series of panel** discussions focusing on the important issues affecting the built environment, which have served as an educational tool for our profession and the public, while acting as a bridge to the larger community.
- **Organized our annual "Legislative Out-**reach Day" in the fall, which has provided an opportunity for our members to meet City Council members and their staff, to advance issues affecting both our built environment and the profession.



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- **Developed strong relationships with members of the press to encourage dialogue on these issues for heightened public awareness.**

These are laudable achievements carried out by a small group within the Los Angeles Chapter. However, much more could be accomplished in these activities with a more committed membership willing to engage in the effort and volunteer their time and energy.

In addition, we need to take a critical look at ourselves with regards to the function and purpose of our organization. How can the Los Angeles Chapter of the AIA become more effective as a voice in shaping the built environment?

We, as two individual members of the POG, propose the following recommendations:

First, we need to change the prevailing approach of our organization, which has been to remain politically neutral on divisive issues in an effort not to offend any particular sector of our diverse membership or potential political allies. This has generally been the strategy of the POG when outlining the issues to be presented to Council members on "Legislative Outreach Day". While initially it made sense to do so in order to gain political re-entry, we must now have the intent and the will to formally, as an organization, take specific proactive positions on issues of importance to the profession and the built environment in general. We need to take a stand on such issues as, for example, the Inclusionary Zoning policy currently under consideration by the LA City Council, and the expansion of LAX. These are issues of importance affecting Los Angeles and the region that our political and civic leaders are struggling with, and on which AIA/LA has not put forth a formal position. Deeming them too controversial, or due to a lack of consensus, the topics remain "under discussion", effectively tabled. While issues like these are complex, the POG and other committees of the AIA/LA have had substantive discussions

and have engaged in research in order to take responsible positions. And while the AIA/LA Board has in fact taken a position in regards to the Ambassador Hotel by joining the anti-demolition coalition, and, more recently, put forward a position on the process of appointing a new director of planning for the City of Los Angeles, the POG and the board can and should be doing more.

When the board does not act on issues that have been carefully considered, we undermine our ability to be credible as a professional organization. We must not procrastinate on divisive issues, rather AIA/LA must be willing to harness the untapped energy, collective experience and expertise

energy and volunteers, especially critical in our politically de-centralized City of Los Angeles. We also then have the opportunity to come closer to being an organization that represents our profession. This brings us to our last point.

We need to acknowledge that the public perceives us as representing the profession, though technically we represent only our membership. We need to consistently monitor our actions relative to this misperception: For to promote only our members' interests within this context would be an opportunistic use of that misperception. Thus AIA/LA has the responsibility to engage in debate, not just within the context of our own membership

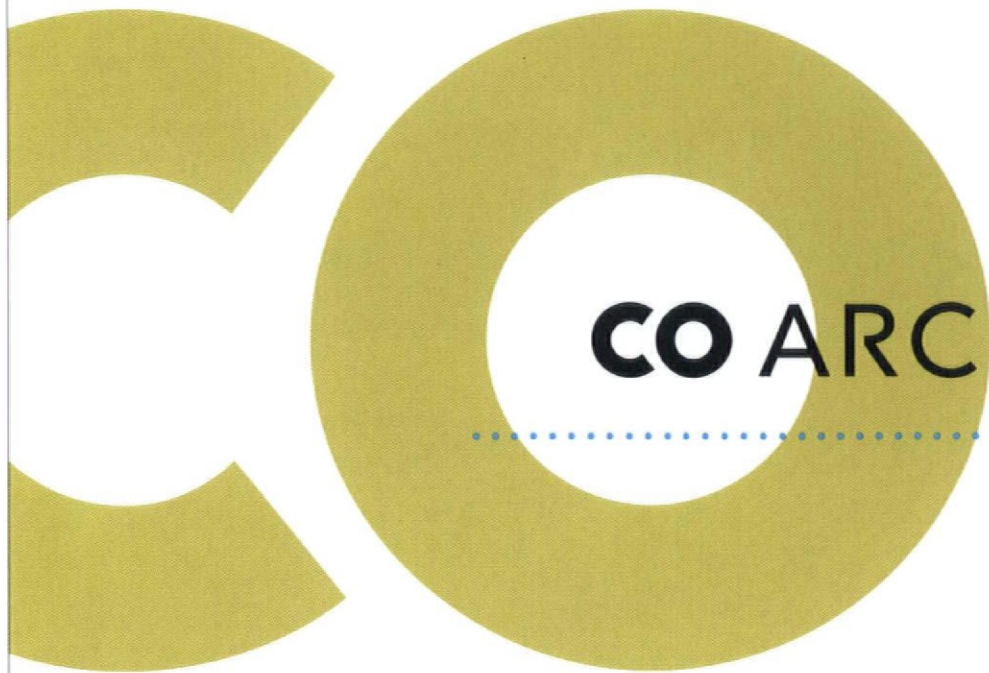
When the board does not act on issues that have been carefully considered, we undermine our ability to be credible as a professional organization.

of the architectural community and related disciplines to formulate and put forth clear and responsible positions on issues like these. In doing so, we will have the ability to take part in a meaningful discourse with a voice of authority that can translate into effective action.

Next, we need to be more inclusive as an organization so that we can broaden our political platform. The \$600+ annual membership fee is financially discouraging for many architects, and thus contributes to limiting our membership numbers, and narrowing our political platform. A more inclusive financial framework that lowers fees has the potential to increase membership, with the possibility to create a more active membership. On this front, there is encouraging news: AIA California has been testing implementation of a staggered membership fee structure based on services desired with the intent to reduce the base fee. This is a viable strategy to gain the AIA more of the resources that we need in terms of ideas,

interests, but also in the context of the larger profession and community of architecture, with the common goal of improving the built environment. Each one of us must curb our individual self-interest when debating and taking positions on professional, legislative and policy issues that affect us all. It is only when this attitude is pervasive within our organization that we can have an opportunity to increase our legitimacy within our own profession, as well as in the public realm, and thus be effective in addressing our community, our city and the region.

—LI WEN, AIA, AND STEPHANIE REICH, AIA

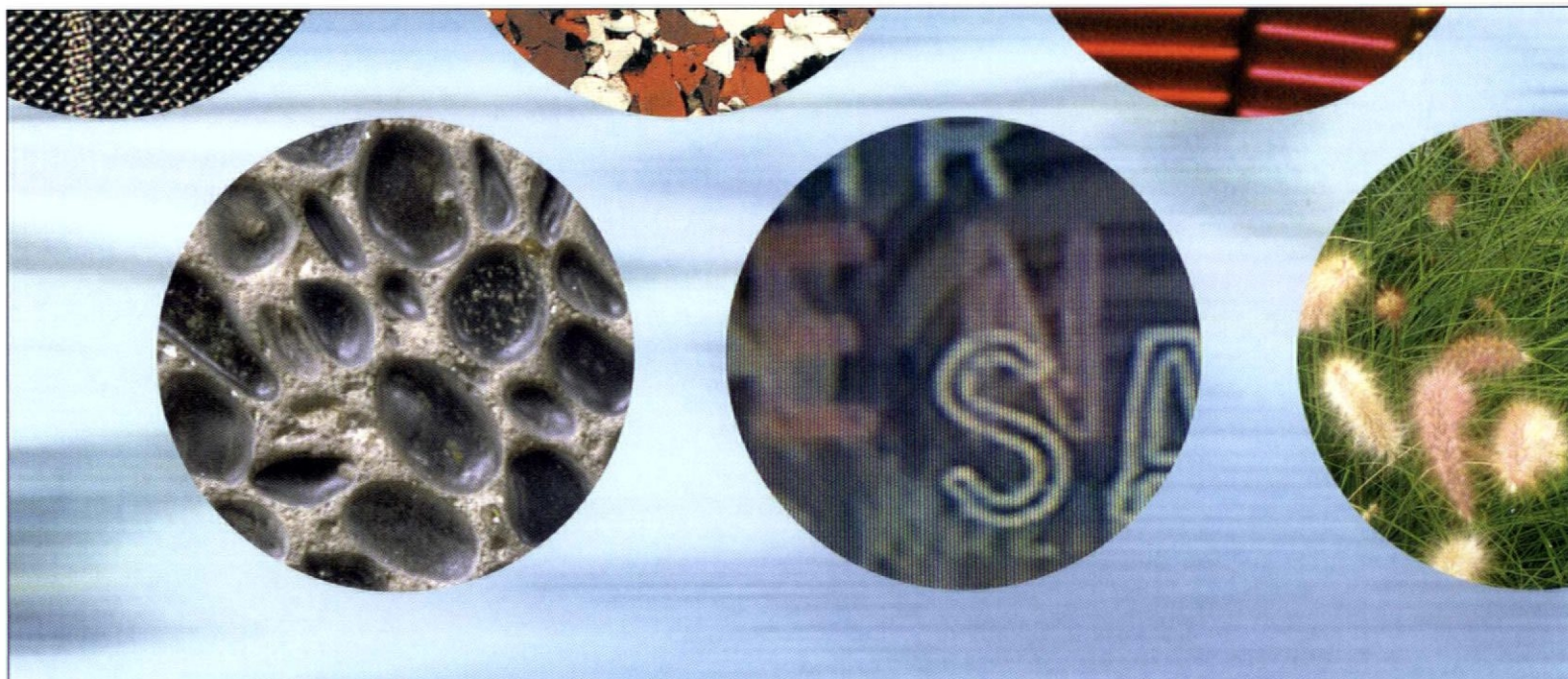


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Above: Past and current aerals of Area D

An Urban Model for LA

Playa Vista is located on the former site of Howard Hughes' aircraft plant, runway and hangars. Today, this redevelopment of an old industrial site is an emerging mixed-use community where the live, work, shop and play philosophy is being integrated into people's lives. Playa Vista's urban design is based on environmentally friendly Smart Growth principles and is intended to create a sense of community for residents, workers and visitors. Playa Vista aims to alleviate suburban growth characterized by very low densities and "leapfrog" development by developing the community around a town center filled with the amenities that people use daily. With more than 70 percent of its original land area designated as parks and open space, Playa Vista has not only drawn international attention, but also been praised as an urban model for Los Angeles.

CEO/PUBLISHER Ann Gray, FAIA
 EDITOR IN CHIEF Jesse Brink
 MARKETING DIRECTOR Jerri Levi
 ART DIRECTION + DESIGN Studio Fuse

Making Strides in the Job/Housing Imbalance

In a city that is jobs rich and housing poor, Playa Vista is not just touting solutions, but making inroads in the jobs/housing imbalance. Especially in West Los Angeles, where there are three jobs for every residence, and employees commute from Ventura County, the Inland Empire, Orange County and beyond, Playa Vista is creating more opportunities for people to live closer to where they work. Placing affordable homes near major employment centers keeps more cars off the road and leads to a better quality of life for all.





Above: The Los Angeles Clippers new training center



Water's Edge

Designed by Gensler and situated strategically in the mixed-use Fountain Park district of Playa Vista, the Water's Edge office complex was developed as the first two buildings of a proposed three-building 420,000 square-foot complex. The two buildings, one with a steel frame and one with a concrete frame, both feature expansive use of windows, capturing maximum daylight and dramatic views of the Ballona Wetlands to the west.

The buildings currently house the headquarters of Electronic Arts Los Angeles (EALA) and the offices of Playa Vista community developer, Playa Capital, LLC. Award-winning architect HLW provided tenant improvement services, creating an innovative, state-of-the-art work environment.



Left: EALA Campus-recreational area
Above: EALA Campus-gym

At the new 250,000 square-foot EALA campus, up to 1,000 employees can be accommodated, fulfilling both EA and Playa Vista's vision of creating a dynamic place where people can live near their jobs. One of the most advanced studios in the entertainment industry, EALA includes high-tech special effects equipment, sound studios, advanced production capabilities, game-testing facilities, as well as conference centers and screening rooms.

Los Angeles Clippers

Playa Vista was chosen by the Clippers for their new comprehensive training center. Designed by Boora Architects, Inc., it will be the first NBA training facility in the City of Los Angeles. Approximately 35,000 square feet, this facility will feature two full basketball practice courts, athletic training, conditioning and locker room facilities, offices for basketball operations, meeting rooms, a player's lounge, a full-scale digital video production center, plus substantial working media space.

One of Playa Vista's goals is to provide housing so people can live near their jobs on the Westside. Nine current Clipper players currently reside within ten minutes of the new site, and two are residents of Playa Vista. The construction project is targeted for a fall 2006 completion.

Environment & Sustainable Design

All the historic Ballona Wetlands have now been protected. With the completion of the State acquisition of all land west of Lincoln Boulevard and north of the Ballona Channel, more than 750 acres will be preserved as parks and open space. This smaller, greener plan for Playa Vista sets aside more than 70 percent of the original acreage for open space and parks, to be preserved into perpetuity. Playa Vista has integrated sustainable design strategies into the community that emphasize recycling, conservation, energy efficiency and the use of quality, durable products.





Freshwater Marsh

Freshwater Marsh

Playa Vista has designed an innovative system to collect stormwater runoff from the community and its neighbors. A 26.1-acre freshwater marsh serves as a natural stormwater filter, located adjacent to Playa Vista at the southeast corner of Lincoln and Jefferson. More than 3,000 native trees and 10,000 native shrubs and grasses were originally planted at the Freshwater Marsh, and the marsh is an increasingly popular stopover for more than 180 bird species.

Benefits of the marsh include:

Habitat Creation—providing native plants to create an attractive environment for wetlands birds and other wildlife

Flood Control—protecting the streets, businesses and homes in the area from flooding

Storm Water Management—removing contaminants from the water before it enters Santa Monica Bay

Riparian Corridor

The freshwater system will be completed with the construction of a 25-acre riparian corridor along the property's southern border and linking it to the marsh. The Playa Vista Riparian Corridor will run east to west along the base of the Westchester Bluffs. It will provide a new habitat for wildlife and improve water quality by cleansing storm water runoff before it enters the Santa Monica Bay. The Riparian Corridor will also be maintained in perpetuity.

Building Materials

Recognized statewide as a model construction-recycling site, Playa Vista has achieved an average recycling rate of more than 90% during the ongoing construction phase. Building materials such as insulation, gypsum board and cabinets either utilize a high percentage of recycled content or are made from

certified sustainable grown lumber.

Additionally, 92% of the materials from the former Hughes Aircraft Plant are being recycled as new roadbeds and other building materials. All new residences at Playa Vista feature specially-developed non-toxic paints and finishes to improve air quality.

Environmental Integrity

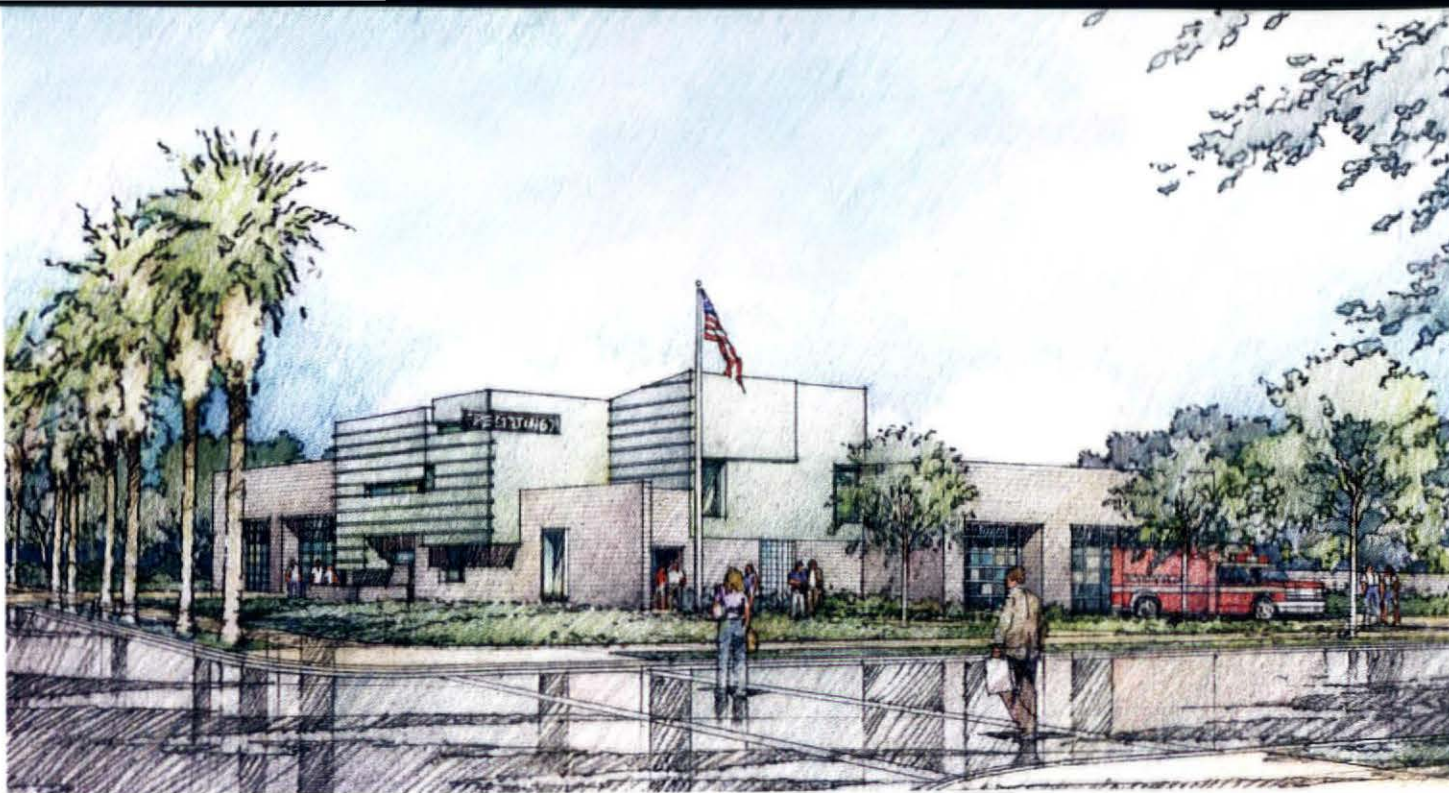
Playa Vista uses native or drought-resistant plants for landscaping and reclaimed water in its irrigation system. State-of-the-art programs manage the use of fertilizer and pesticides while rooftop drains and other upstream measures, such as planter boxes, catch basin inserts and vegetated swales filter rain water before it enters storm drains. In addition, most of the parking at Playa Vista is underground, which further minimizes pollutants associated with surface parking lots.

Civic

Playa Vista was designed to include all the features of a small community—a library, fire station, police drop-in station and community center. The combination of walkable neighborhoods with residences located in close proximity, shared common spaces and public facilities creates a natural connection between residents.

The Playa Vista Branch Library was designed by Johnson Fain Architects. The award-winning Fire Station No. 67 was designed by FAIA architect Rebecca Binder. And the hub of Playa Vista's residential community, The CenterPointe Club, was designed by KTGy.





Fire Station No. 67

Playa Vista Branch Library

The Playa Vista Branch Public Library is located right in the heart of the community. It is a vibrant place where children can broaden their imaginations, high school students can study for their SATs and adults can use the computers and the internet to help expand their knowledge. Playa Vista has partnered with the library to develop a youth educational program that highlights the local environment, particularly the adjacent Ballona Wetlands. The facts:

- Approximately 10,500 square feet
- Children's reading room
- Teen room with a special selection of college preparation materials
- Quiet adult reading room windows overlooking native plant life from the local environment
- Meeting room for community groups

Fire Station No. 67

The fire station earned the LA Cultural Affairs Commission's 2004 Excellence in Architecture and Design Award. The two-story facility will feature a bold contemporary design using decorative concrete block as the predominant material. The station will incorporate

modern efficiency measures and the landscaping will feature native drought-tolerant plants. Fire Station No. 67 is scheduled to open its doors in 2007. The facts:

- 15,000 square feet
- Drive-through apparatus bays
- Crew and captains dormitories
- Wellness room for fitness training
- Community room for small public meetings
- Public art component

The CenterPointe Club

The CenterPointe Club is the hub of Playa Vista's residential community. Frank Lloyd Wright-inspired, this 26,000-square-foot social and activity center features two swimming pools, a huge outdoor sundeck, screening room, fitness facilities, business services, a boardroom and even a resident services coordinator to assist residents. Homeowners in Playa Vista are automatically members.



The CenterPointe Club

Residential

The first new community to be built in West Los Angeles in the last 50 years, Playa Vista is already home to more than 4,000 residents and employees. Urban living has been redefined as ample open space and public parks balance the new housing being built. New retail and commercial space have been seamlessly integrated into the varied neighborhoods, allowing residents to work and shop where they live, and underground parking encourages residents to leave their cars at home and walk to destinations within their own community.

Playa Vista is separated into more than 25 neighborhoods with imaginative architectural styles that include Art Deco, Italianate and Neo-classical designs. Unlike many other master-planned communities, Playa Vista offers a wide array of housing across a broad price spectrum.





Crescent Walk

Crescent Park Apartments

Designed by Thomas Cox, Crescent Park at Playa Vista offers elegant apartment living in a desirable location overlooking the park. Residents can watch the sunset from private patios before retiring to master suites embellished with Roman Oval tubs and oversized walk-in closets. This gated neighborhood also features direct elevator access parking garages and extensive clubhouse, fitness and business facilities. The facts:

- One and two bedroom plans, plus two bedroom plans with dens
- 610 to 1,386 square feet

Crescent Walk

Designed by Austin Veum Robbins Partners, Crescent Walk condominiums feature contemporary architecture. Efficient single-level plans are offered in more than half a dozen designs. The property also has an executive workout facility, meeting rooms and an interior court for special events. Crescent Walk is ideally located adjacent to Crescent Park, where residents can jog around a half-mile-long perimeter and enjoy a range of recreational opportunities. The facts:

- One and two bedroom floor plans
- 642 to 1,300 square feet



Capri Court

Capri Court

Designed by Van Tilburg, Banvard & Soderburg, Capri Court features single-family homes with architectural designs reminiscent of West Los Angeles homes custom-built in the 1920s and 30s. The tile-roofed homes include Spanish-style wrought iron railings. Additional rooms include studios, family rooms, media rooms, gourmet kitchens, home offices and master suites. The facts:

- Multi-level two and three bedroom floor plans
- 2,100 to 2,700 square feet

Park Houses

Designed by B3 Architects and Berkus Design Studio to be one of the most exclusive neighborhoods at Playa Vista, Park Houses is an enclave of ten limited-edition residences. The distinctive, contemporary detached homes have three living levels designed for an elegant urban lifestyle. The homes feature charming rear courtyards, outdoor fireplaces and rooftop decks. The facts:

- Two floor plans with a minimum of three bedrooms
- Approximately 3,500 square feet
- Individual underground garages and a private elevator to the living area above



Park Houses

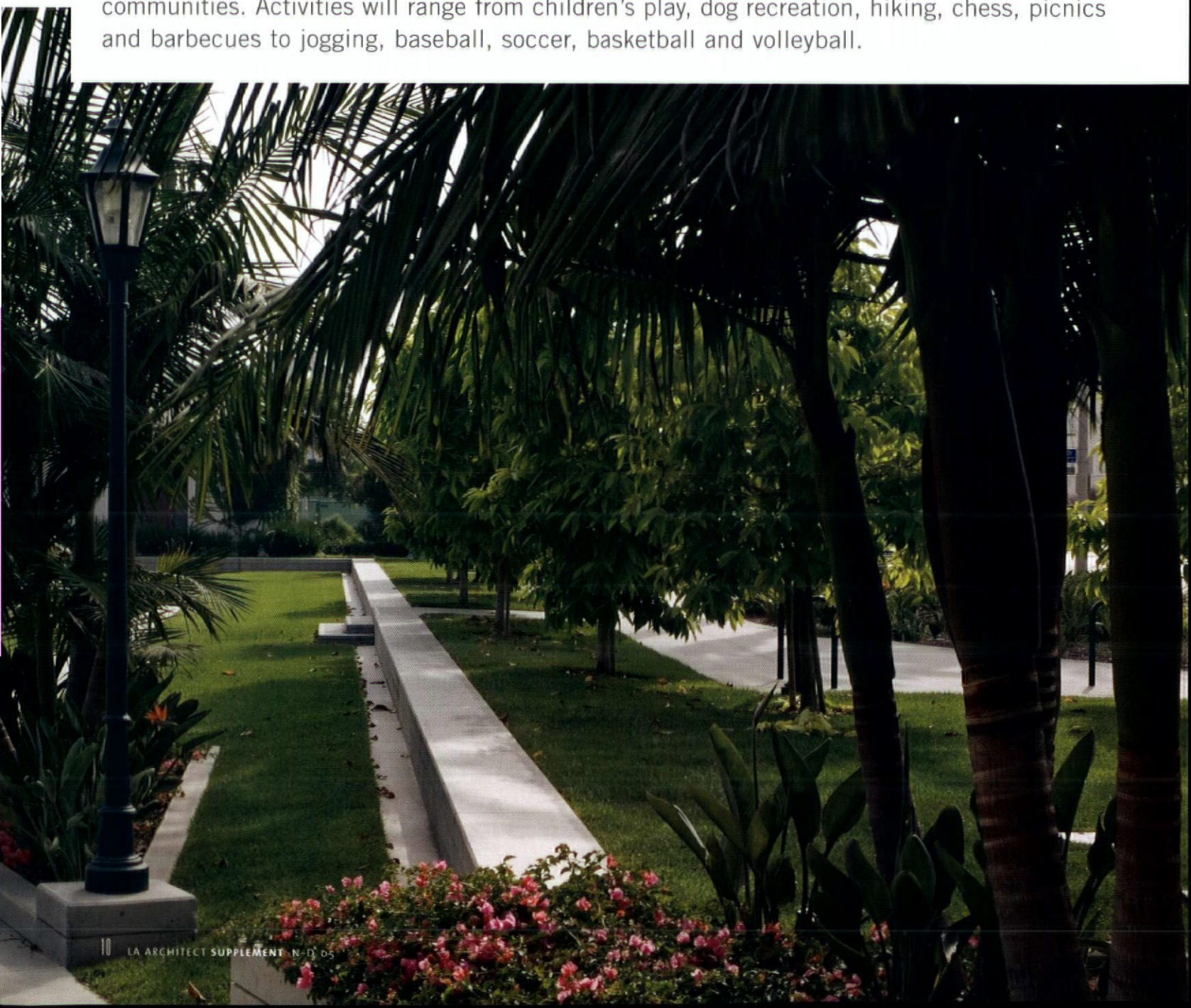
Villa d'Este

Designed by Scheurer Architects, Villa d'Este gathers a combination of town homes and single-level condominiums around a series of intimate courtyards featuring fountains, tiled archways and colorful gardens with Mediterranean detailing. The homes are built in the classic Santa Barbara style of the 1920s, and the courtyards allow for a maximum of natural light.



Parks

More than 750 acres, or approximately 70 percent of the original Playa Vista Master Plan site, will be devoted to parks and open space. Twenty-one active community parks at Playa Vista will offer a broad range of recreational experiences, social interaction and cultural opportunities, not only for Playa Vista residents but for residents of all neighboring communities. Activities will range from children's play, dog recreation, hiking, chess, picnics and barbecues to jogging, baseball, soccer, basketball and volleyball.



Concert Park

Concert Park was designed by Olin Partnership and Fong, Hart, Schneider & Partners for amphitheater-style music performances and special events like "Movies in the Park." Playa Vista residents and neighbors are already enjoying the scenic outdoor venue, which features an open-air stage with walkways and benches surrounding the park. On concert evenings, residents bring their own beach chairs and picnics and enjoy the entertainment in the cool ocean breeze. The facts:

- Approximately 1.5 acres
- Intimate corner "people-gathering" areas including benches, planters and a fountain
- The centerpiece of the Concert Park District, which is laid out similar to a traditional town square
- Surrounded by mixed-use buildings that will include stylish ground-floor retail shops with residential units above

Crescent Park

Designed by EDAW, Inc. and Fong, Hart, Schneider & Partners, Crescent Park is a central gathering place for homeowners in the Crescent Park neighborhood. The center of the elliptical-shaped park consists of a lush, expansive lawn lined with trees where residents can play touch football, badminton and Frisbee—or simply enjoy a book and quiet space on the lawn. Formal courtyard gardens anchor each end of the park and include fountains and quiet seating areas. The facts:

- Half-mile-long walkway encircling the entire park
- Playa Links, a series of putting greens made of synthetic turf, will be featured in the final piece of the park
- Possible commercial food carts, a newsstand and juice carts

Chess Park

Designed by Fong, Hart, Schneider & Partners, Chess Park features oversized chess pieces on a giant board and an



Crescent Park

interactive water splash area for children. Competitive chess matches are planned to be held at the park.

Spyglass Park

The result of a design collaboration between EDAW, Inc. and local artist Beth Thielen, Spyglass Park features an overlook where visitors can use telescopes to observe the birds and wildlife of the Ballona Wetlands. Quiet seating areas with benches provide dramatic views of the mountains to the east and the Freshwater Marsh to the west. Visitors can also enjoy colorful glass and ceramic art embedded along the walkway that showcases the winding streams and diverse wildlife of the surrounding area.

Fountain Park

Designed by EDAW, Inc., Playa Vista's first park is a wonderful sanctuary to refresh the spirit. Its dramatic, colorful fountain is



Chess Park



Spyglass Park overlooks the Freshwater Marsh

Parks, continued

decorated with glass tile mosaics depicting some of the rich cultural and natural history of the land at Playa Vista. Surrounding the fountain is a decorative patio that accommodates carts and tables for special events.

Tapestry/Avalon Pedestrian Paseo

The meandering walkway between the multi-level town homes at Tapestry and the Neoclassical European architecture of Avalon provides a tranquil respite in the heart of urban living.

Pacific Promenade

This tree-lined drive leading to Crescent Park is lushly landscaped to promote pedestrian usage.

Ballona Promenade Park

Designed by Mia Lehrer Associates, Ballona Promenade Park provides the opportunity to stroll along Ballona Creek,



Fountain Park



Pacific Promenade



Tapestry/Avalon Pedestrian Paseo



Ballona Promenade Park

adjacent to the Fountain Park Apartments. The park features game tables, picnic tables, barbeque grills and updated decorative fencing. Sculptured concrete benches are perfectly situated for viewing

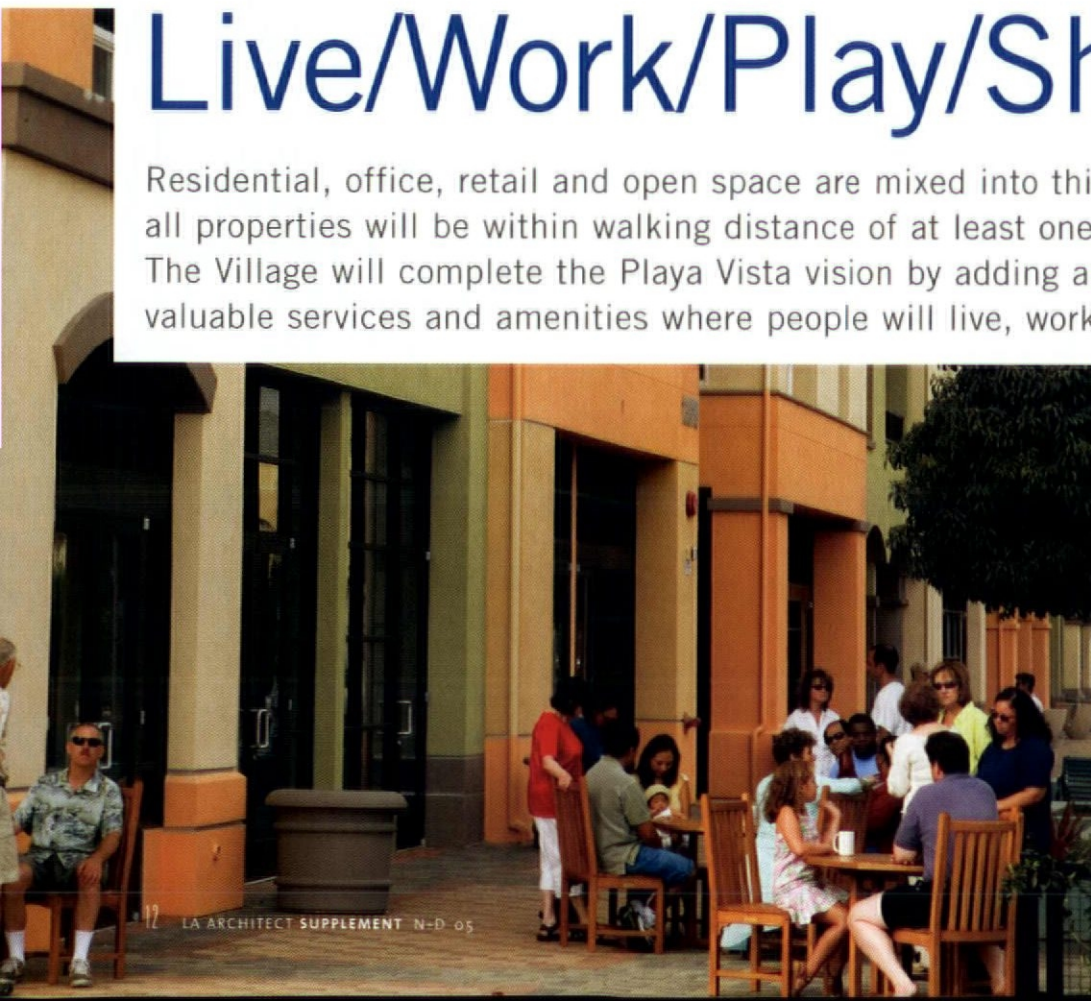
the renowned California sunsets. Ballona Promenade is also the first major component of a regional planning project that will further develop Ballona Creek as a recreational haven.

Live/Work/Play/Shop

Residential, office, retail and open space are mixed into this balanced community, and all properties will be within walking distance of at least one of the planned 21 parks. The Village will complete the Playa Vista vision by adding a town center with retail, valuable services and amenities where people will live, work, play and shop.

Shops at Concert Park

Concert Park, a beautiful open space with a terraced lawn and raised stage for year-round performances, is encompassed not only by a diverse blend of town homes, single-family homes and condominiums, but will also host ground-floor neighborhood retail shops serving the community. Shops around Concert Park will include Coffee Bean & Tea Leaf, Bank of America, a restaurant and the environmentally friendly Hollyway Dry Cleaners.



Left: Shops at Concert Park

Transportation

Playa Vista's approach to traffic management is comprehensive and based on sound planning principles. It starts with providing multiple options for transportation within and outside of the community, and includes innovative alternatives to minimize the use of cars. By building new homes near Westside job rich employment centers, Playa Vista is enabling people to live closer to their jobs and reduce commute miles. Playa Vista is also improving roads that have been neglected for decades—making physical improvements, such as additional travel lanes, turning lanes, or signalization at 104 key intersections. Moreover, Playa Vista is making corridor improvements by widening roads and developing a new four- to six-lane road to alleviate congestion. By purchasing ten public buses, Playa Vista is increasing service and extending the Santa Monica and Culver City bus lines, which will link Playa Vista to major employment and entertainment centers such as Fox Hills Mall/Transit Center, Howard Hughes Center, Marina del Rey, UCLA and Century City. In total, Playa Vista is facilitating more than \$125 million in transportation infrastructure improvements in the surrounding community.

Creating a clean-fuel shuttle system

Playa Vista has started its own clean-fuel Beach Shuttle service to improve the flow of traffic to and from the ocean. The free shuttle service is available to residents and their guests during the summer to several beach locations. There is also space for five bicycles on the shuttle.

A future year-round internal shuttle is also being planned. This low-emission shuttle system will allow residents to travel to their offices, the market or coffee house without having to get in their cars.



Transportation summary



GEM cars



Beach Shuttle

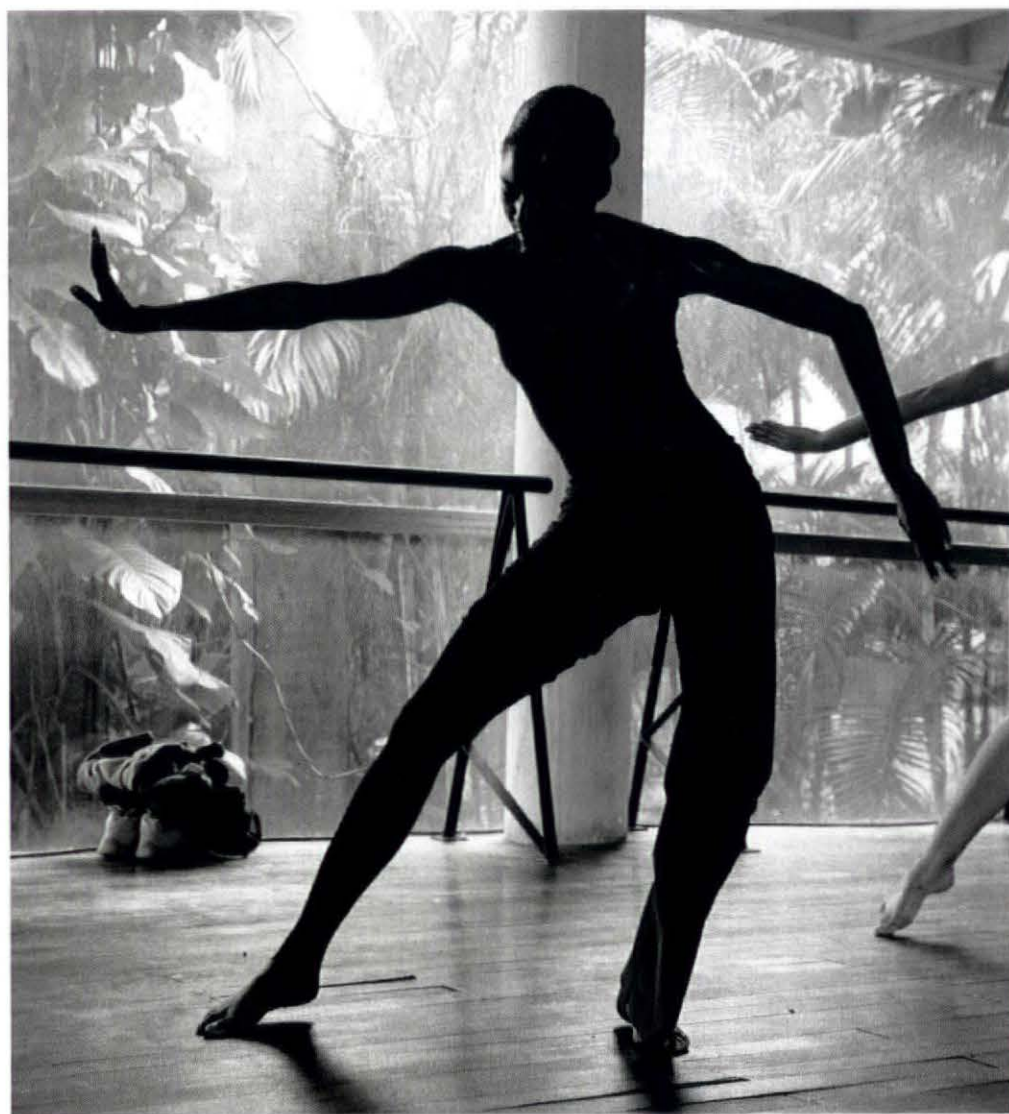


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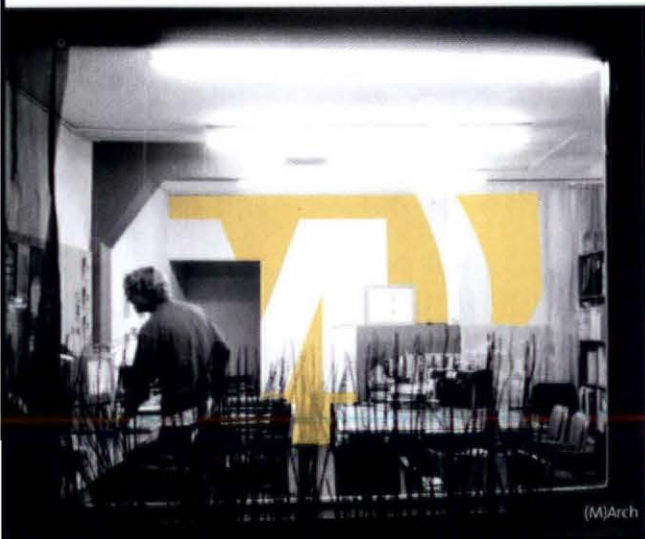
gkkworks (Photo by Tom Bonner)



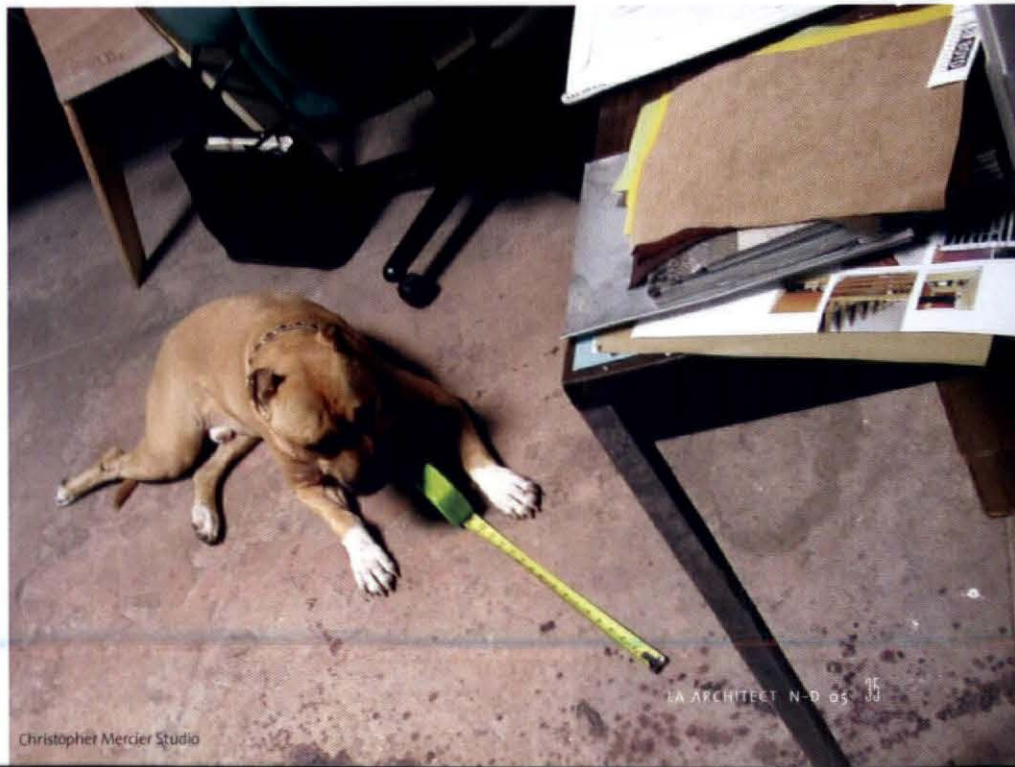
Shubin + Donaldson Architects



Pugh + Scarpa (Photo by Tibby Rothman)



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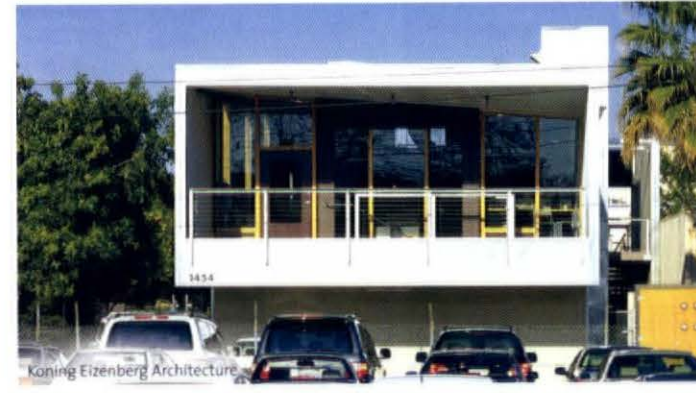
Gensler LA (Photo by Brian Pobuda)



Marmol Radziner + Associates (Photo by Benny Chan)



Zellner / Design Planning Research



Koning Eisenberg Architecture



Rios Clementi Hale Studios (Photo by Tom Bonner)

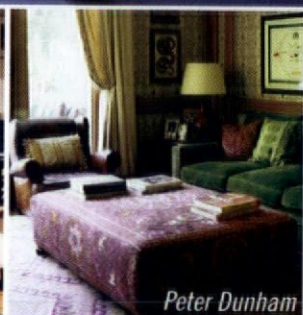


*Stellar Vignettes by an All-Star Cast
of Southern California Designers*

Kenneth Brown



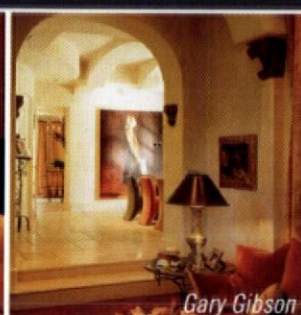
Tim Clarke



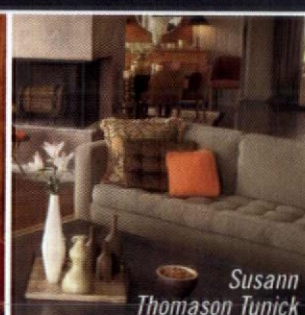
Peter Dunham



Sari Ehrenreich



Gary Gibson



*Susann
Thomason Tunick*

Los Angeles' Most Celebrated Designers and Antiquarians Showcase Their Finest Work at

THE LOS ANGELES INTERIOR DESIGN & ANTIQUES SHOW

November 12-13, 2005 at the Santa Monica Civic
at Main Street & Pico Boulevard

The LA Interior Design & Antiques Show, now in its second year at the landmark Santa Monica Civic, is the premier interior design show in Los Angeles. Marking a new trend in design that artfully integrates rare antiques with contemporary art and furnishings, the event will provide every imaginable resource for both the interior designer and the design-bound public. Dealers will exhibit a wide array of design furnishings, from fine antiques to the verve of modern decorative arts to outdoor living accessories. A series of informative lectures and demonstrations will also take place throughout the weekend.

In addition to the 65 top-quality dealers, the Los Angeles Interior Design & Antiques Show will feature a variety of interior designer vignettes in the lobby of the Santa Monica Civic Auditorium. The vignettes will showcase the artistry of leading Los Angeles star designers, and illustrate how they utilize the decorative art and antiques that will be on display from international dealers exhibiting at the show. Participating designers include Kenneth Brown of HGTV's *reDesign*, Tim Clarke, Peter Dunham, Sari Ehrenreich, Gary Gibson, and Susann Thomason Tunick.

An opening night preview gala to benefit the Design Industries Foundation Fighting AIDS (DIFFA) will be held on Friday, November 11, 2005. Guests will be served cocktails and hors d'oeuvres and have the first opportunity that evening to view and purchase the items in the show.

For more information, the public should call (310) 455-2886, or visit www.caskeylees.com.

SHOW HOURS: Preview Gala to benefit DIFFA – Design Industries Foundation Fighting AIDS on Friday, November 11, 6-10 p.m.

PUBLIC HOURS: Saturday, November 12, 11 a.m.-7 p.m.; Sunday, November 13, 11 a.m.-5 p.m.



Clockwise from top left: a Louis XIII altar stick and Regence commode en tombeau from Habité, lithographs from Vintage European Posters, and Tiffany Silver from Pamela Borchert can combine to create exquisite interiors.

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SATURDAY, NOVEMBER 12, 2005 AT 1:00 P.M.
Bret Parsons: "The Anatomy of a Lucrative House Flip: from Sledgehammer to Sensational to \$\$\$"
Mortgage broker, real estate investor and design industry expert Bret Parsons explains what to do and what not to do when "flipping" residential properties for profit.

SATURDAY, NOVEMBER 12, 2005 AT 3:00 P.M.
Kenneth Brown: "Design on TV – How It Comes Together"
Kenneth Brown, host of HGTV's *reDesign*, takes an inside look at America's latest obsession – the interior design show.

SATURDAY, NOVEMBER 12, 2005 AT 4:30 P.M.
The Art of Collecting and Storing Wine
This symposium of wine and design experts will help demystify the art of collecting and storing wine.

SUNDAY, NOVEMBER 13, 2005 AT 12:00 NOON
Developing a Fine Art Collection – Where Do You Begin?
Contemporary Art Consultant Ann Harmsen and Old Master expert and Director of the San Marino Gallery April Game discuss collecting artworks for use in contemporary settings.

SUNDAY, NOVEMBER 13, 2005 AT 2:00 P.M.
Antiques of the Future: Investing in Quality
Today's contemporary works are tomorrow's classics.
Ann Gray of LA Architect - Moderator

ASID SPONSORED CEU ACCREDITED PRESENTATION

SATURDAY, NOVEMBER 12, 2005 AT 11:30 A.M.
Fine Art Restoration / Antique Creations
A graduate of the Hungarian Fine Arts School in Budapest, Zoltan Papp will take a before, during and after look at the creation and restoration of antique interiors.



SELL

BY ANN GRAY, FAIA

ING the WORK- PLACE

Real Estate broker Carl Muhlstein, a senior member of the downtown office of Cushman & Wakefield, counts corporate and investment assignments among his specialties. Over the course of his career, he has closed more than 10 million square feet in transactions, totaling over \$1.6 billion. Active in Los Angeles commercial real estate for more than 20 years, he is well known for his creative approach to deal making. Muhlstein appreciates the contribution good design can make to a real estate venture, and he nurtures his relationships with the architecture and design community. For a different take on workplace, we sought his view from the front lines.



(Upper) A scatter map shows where employees live.

(Lower) The entertainment "S curve" — identifying a pattern in industry locations.

ANN GRAY Let's start with some of the big picture issues relating to how leasing decisions are made.

CARL MUHLSTEIN Human resources is driving the leasing decisions these days. Historically, on the first tour of a property, the real estate or facilities managers would go at it alone, but now the HR people come on all the tours. Companies can't afford to lose employees or at least they need to minimize the losses.

AG How does geography enter the equation? Do the executives call the shots based upon their personal commute or is it about where the employees live?

CM A lot of companies are short-sighted and focus solely on historical patterns of employment instead of pinpointing emerging labor markets. We study the effects of a move from many different perspectives. Our scatter maps indicate where the employees live and which major competitors might be competing for them. We look at the demographics of the employees and likely attrition rates due to retirement; we analyze traffic patterns and the length of their commutes; we look at housing prices in the area in comparison to salary levels. My clients are encouraged to look at where the labor market is going to be during the term of the new lease versus where it has been historically. Still, the client is the final arbiter. One company renewed in a location after 30 years because they thought it would be less disruptive to the existing employees' commuting patterns.

Right now, the traditional film entertainment industry is consolidating and there are a lot of highly talented employees re-entering the workforce. A major mortgage company decided to take advantage of this and leased space in the Burbank area where they would also be strategically located to the bedroom communities of Moorpark, Santa Clarita, Simi Valley and Palmdale, which are also served by the nearby 5 freeway and Metro Link.

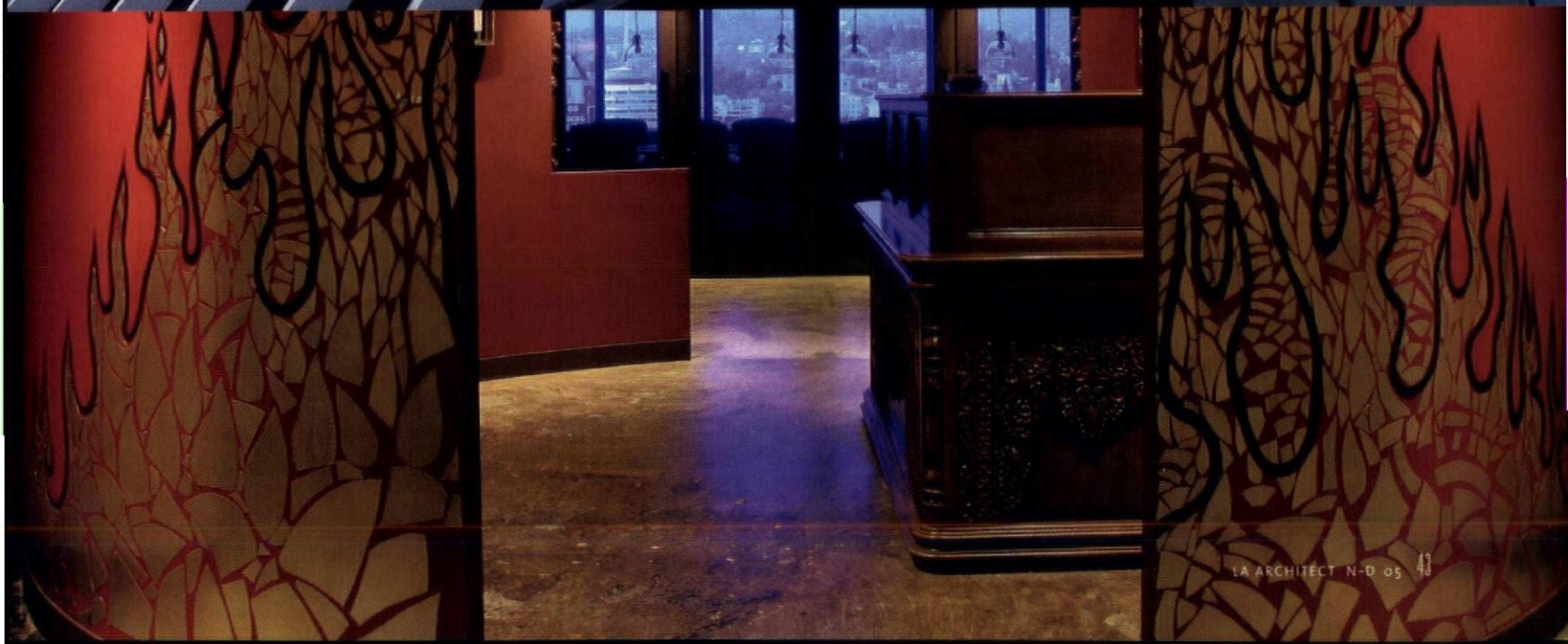
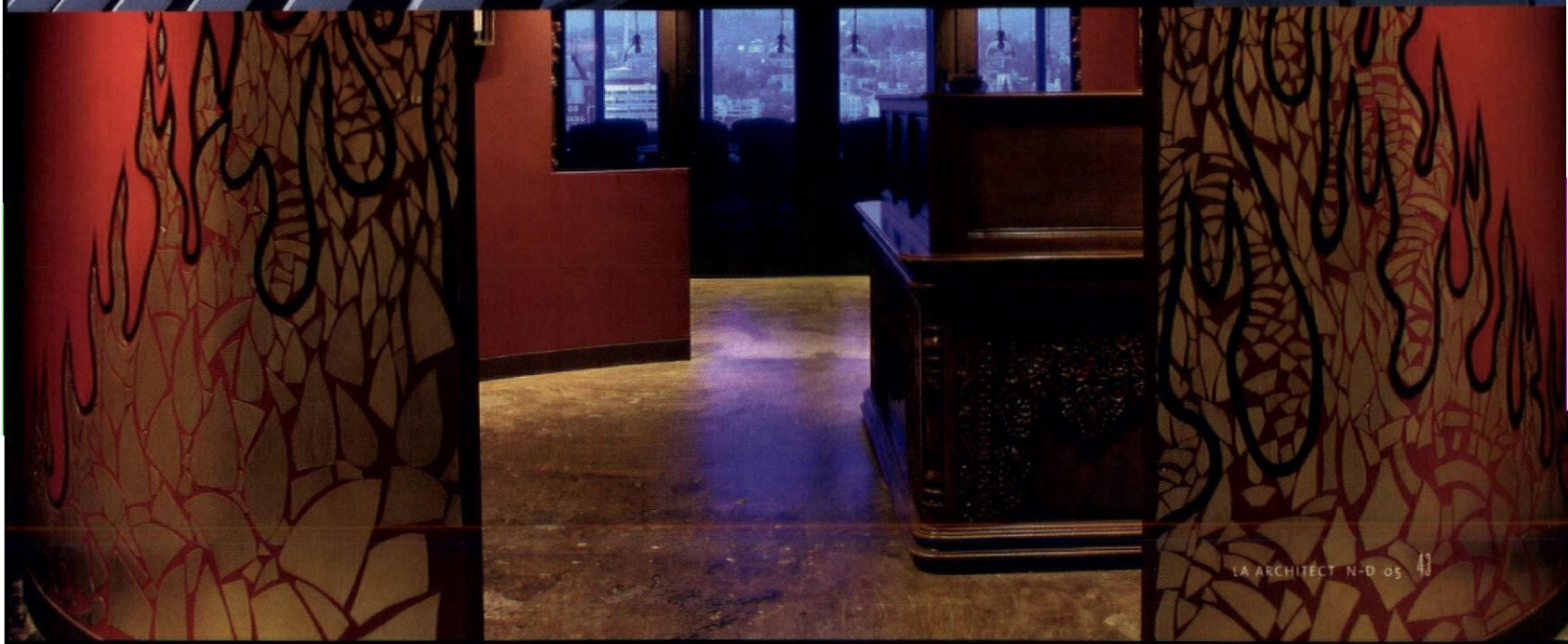
Central Hollywood is a great example of an emerging younger, hipper, and technically savvy labor market. VNU, historically located in the former Carnation building in the Miracle Mile, moved their emerging new media, Internet and research business units to Hollywood. The traditional print businesses like *Billboard Magazine* were left behind. Also, *TV Guide* moved to Hollywood as well for branding and HR reasons, leaving Miracle Mile behind.

Los Angeles County has a severe housing shortage. Seventy percent of the housing in Santa Monica is rental versus owned which attracts entertainment companies looking for young, single professionals. In Playa Vista, Electronic Arts consolidated their operations from Las Vegas, Bel-Air and Orange County to a new campus at Lincoln and Jefferson. When they want to recruit animators from the Midwest, all they have to do is show them a picture of their unobstructed view of the beach and it's a done deal.

AG What are the factors that determine whether a company buys or leases their space?

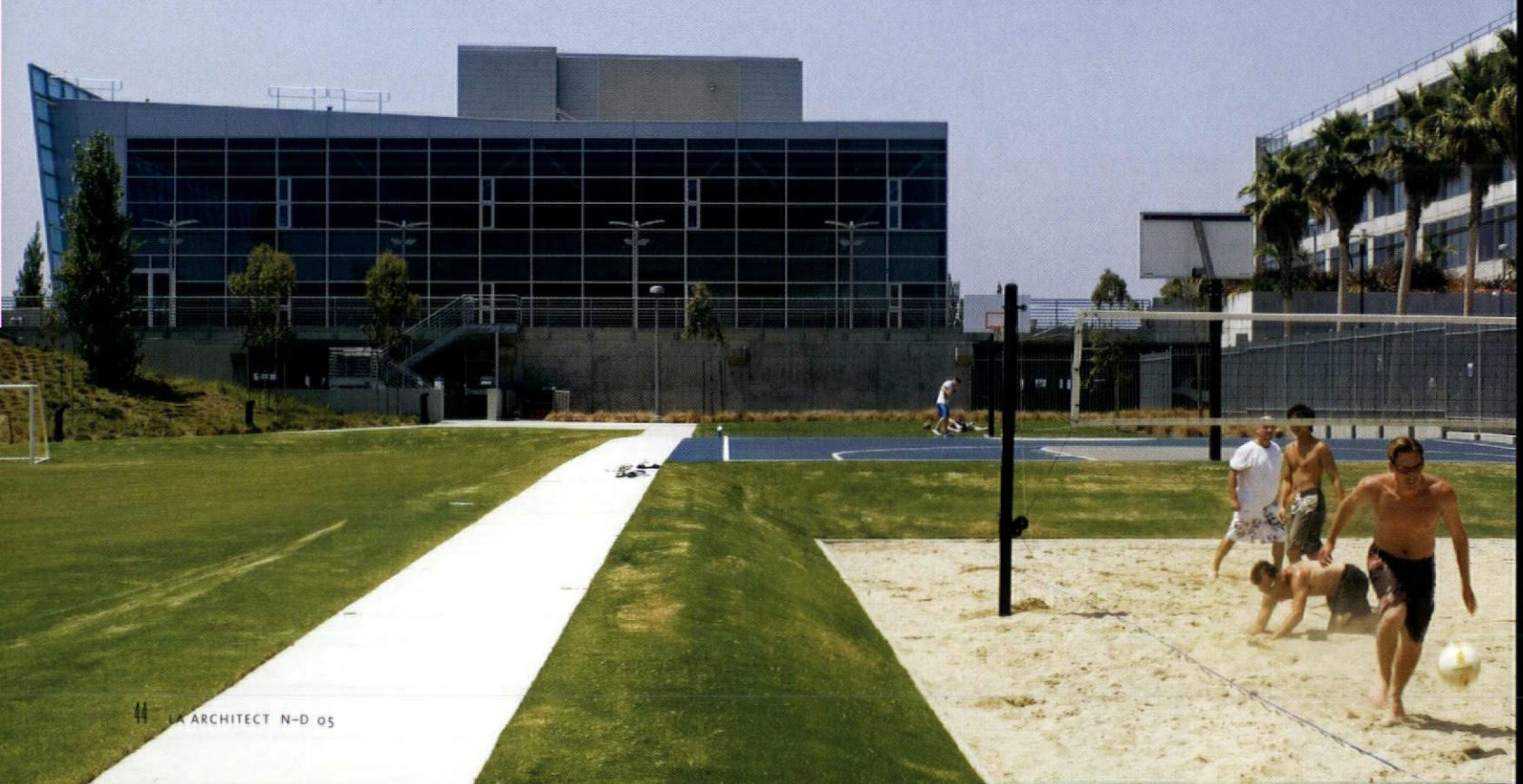
CM Purchase may be preferred if companies consider the facility a long-term core asset or if the investment inside, the cost of equipment in particular, exceeds the cost of the building. For example, many TV stations are converting to HDTV. Rather than upgrade older facilities on short- or medium-term leases, they look for build-to-suits or finance their own.

"There is more personalization today. Architecture is part of the branding. It reinforces the company's identity to the employees as well as the visitors."





"When they want to recruit animators from the Midwest, all they have to do is show them a picture of their unobstructed view of the beach..."



Examples of this include Univision, Telemundo, NBC, KTLA, to name a few. CBS is planning a new building.

Leasing may be a better option for financial reasons. Many times it is easier to account for the cost of rent versus administering ownership. Also, today's leases should offer a lot of flexibility and scalability through options to extend, grow, shrink, etc.

Corporations left to their own devices will tend to operate a building much more expensively due to pressure from user groups. For example, after-hours air and reserved parking costs are curtailed when the user has to go through the property manager or landlord, so there's financial accountability.

AG In the last 10 to 15 years, there has been a lot of conversation in the design and furniture businesses that telecommuting, docking, shared furniture and cocooning would reduce the square footage required per person. Has this proved itself out?

CM Not in my opinion. The amount of ancillary support, both fixed and variable, has increased. Lockers, storage, staging areas, meeting rooms, reception areas have all increased in size to accommodate functions that used to happen in a private office or cubicle. I just toured an office that was in a historic building. The center of it had been carved out for a glass-walled atrium. All the floors were open plan except one floor with hot docking and computers spaced about 2 1/2 feet apart on row tables. There were so many add-on areas supporting the seats that is seemed less efficient compared to a standard floor with average cubicles. It may make sense if you have multiple shifts, as you might with a customer support or telemarketing operation.

AG What about technological needs?

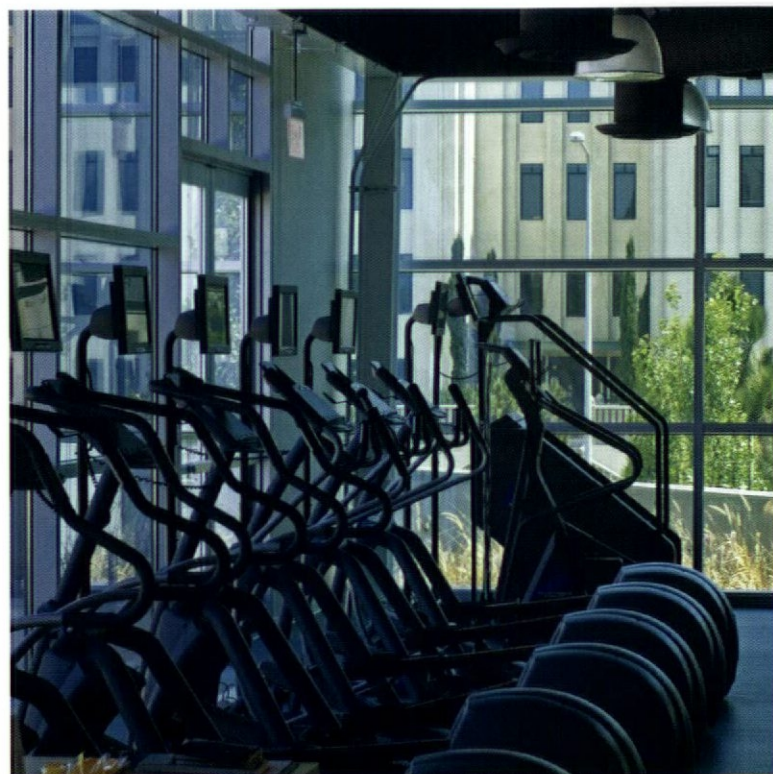
CM New technology has created more of a level playing field for building owners. It's no longer difficult to augment, to add emergency power, bandwidth, supplemental air or computer rooms. It's just a matter of cost. It is very rare to hear a tenant has to move due to their technical requirements.

AG In the '80s, we saw a lot of very high-end interiors with wood veneers, stone and custom built-ins. What are you seeing now in the level of finishes?

CM There is still a lot of money being spent where the public meets the tenant in the main reception areas. The VNU space in the Sunset Media Tower has pin lights buried in the elevator lobby floors, open ceilings, hard lids and dramatic glass and finishes. Once you're in the work areas, it's the usual workstations and 2-by-2 ceiling tiles. Frederick's of Hollywood has mannequins, leopard print carpet and black marble in their lobby. House of Blues has black lights with red flames painted on the doors. There is more personalization today. The architecture is part of the branding. It reinforces the company's identity to the employees as well as the visitors.

AG What do you think companies should be thinking of now with respect to their space?

CM They need to be addressing 20-year-old spaces that do not reflect the make up of their workforce. Colors and materials should be more consistent with a younger and more multicultural demographic. ■



Amenities abound in the modern workplace.

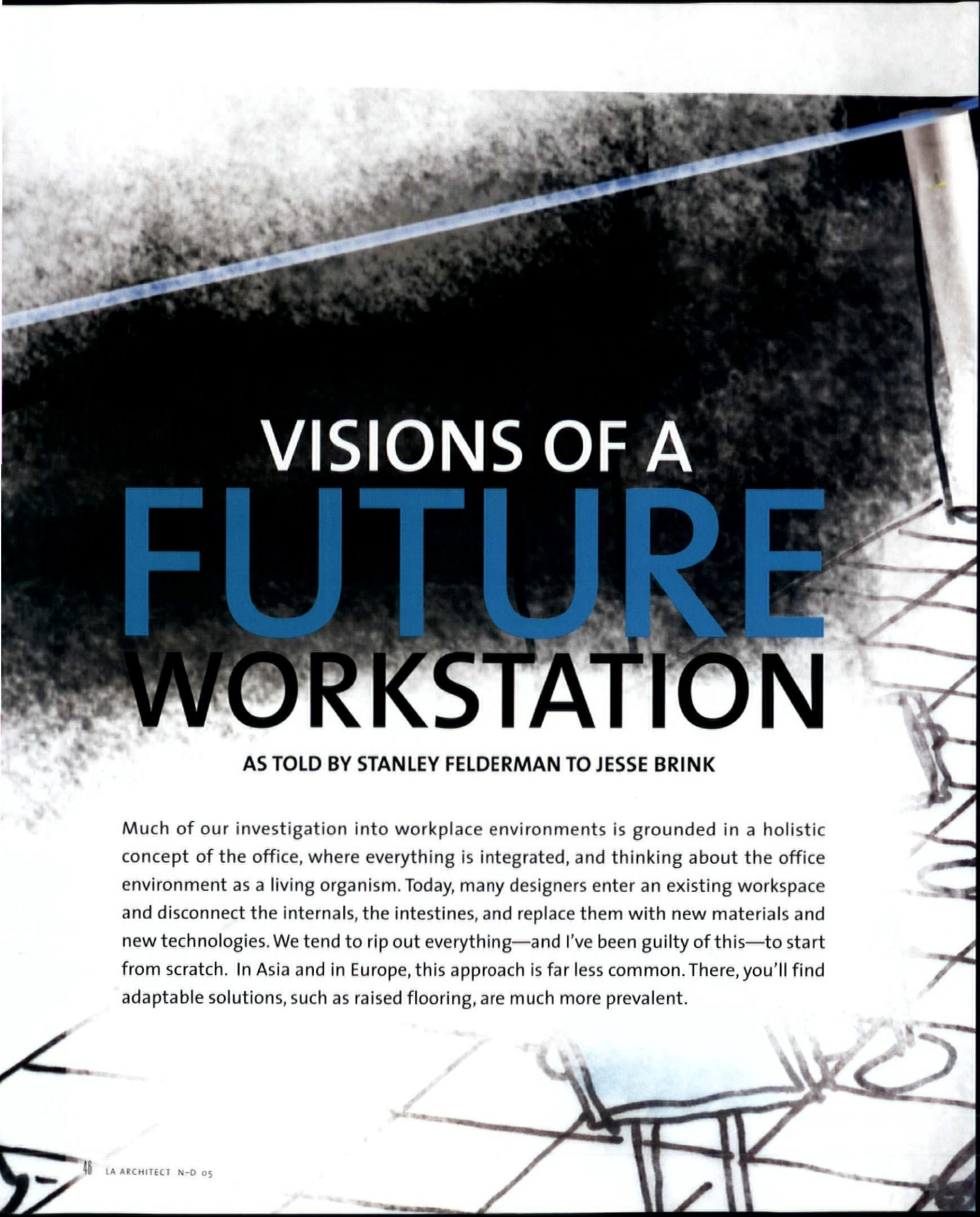
Some of Muhlstein's research has resulted in these suggestions for architects and developers.

WHAT TENANTS WANT

- Amenities (food, fitness center)
- Efficient, flexible (narrower) floor plates
- Abundant, accessible parking
- Operable windows
- Easy access from parking to building
- Balconies
- Campus/Park-like settings
- Identity

WHAT TENANTS DON'T WANT

- "Over the top" architecture
- Granite-clad façades
- Grand lobbies
- Tandem parking
- Inflexible (smaller, deeper) floor plate
- Institutional feel



VISIONS OF A FUTURE WORKSTATION

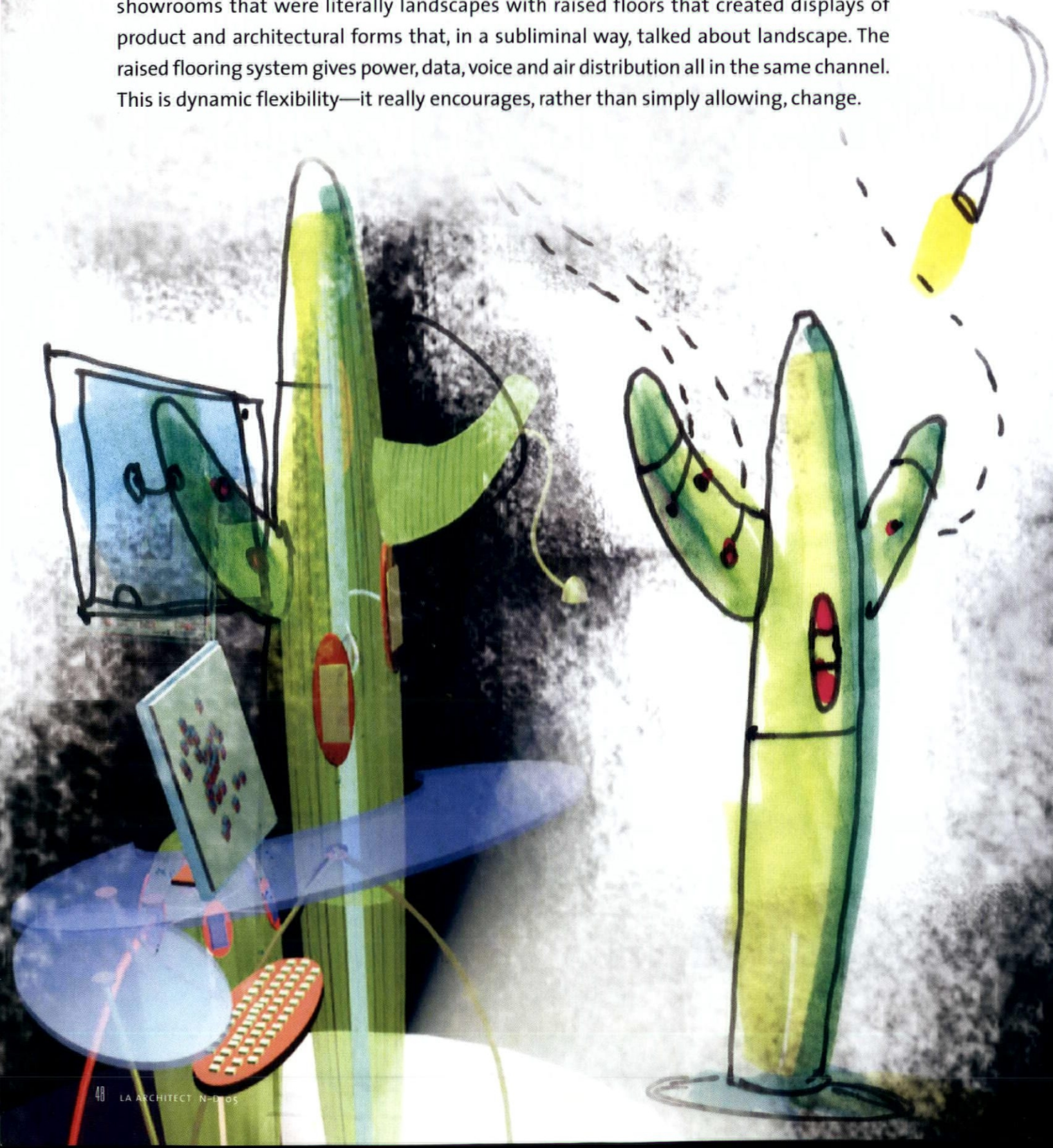
AS TOLD BY STANLEY FELDERMAN TO JESSE BRINK

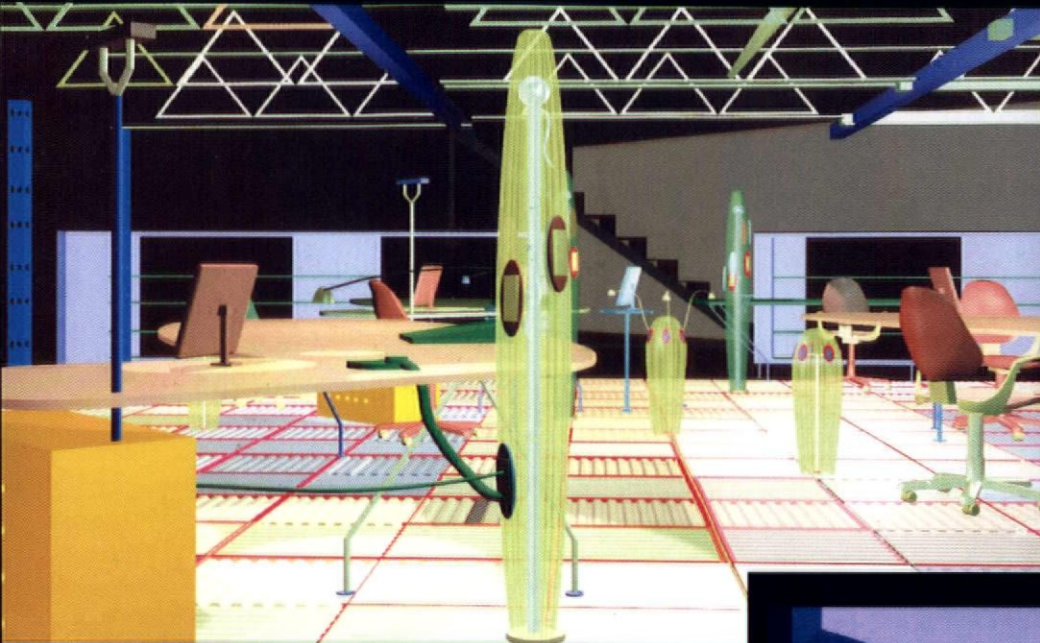
Much of our investigation into workplace environments is grounded in a holistic concept of the office, where everything is integrated, and thinking about the office environment as a living organism. Today, many designers enter an existing workspace and disconnect the internals, the intestines, and replace them with new materials and new technologies. We tend to rip out everything—and I've been guilty of this—to start from scratch. In Asia and in Europe, this approach is far less common. There, you'll find adaptable solutions, such as raised flooring, are much more prevalent.



This is an installation we did in Chicago of raised flooring that integrated real landscape—live grass, lighting in the floor, wayfinding (TV monitors) and data. It was intended also for use in retail. You could maintain the grass through a built-in water feature. Talk about bringing nature into a space!

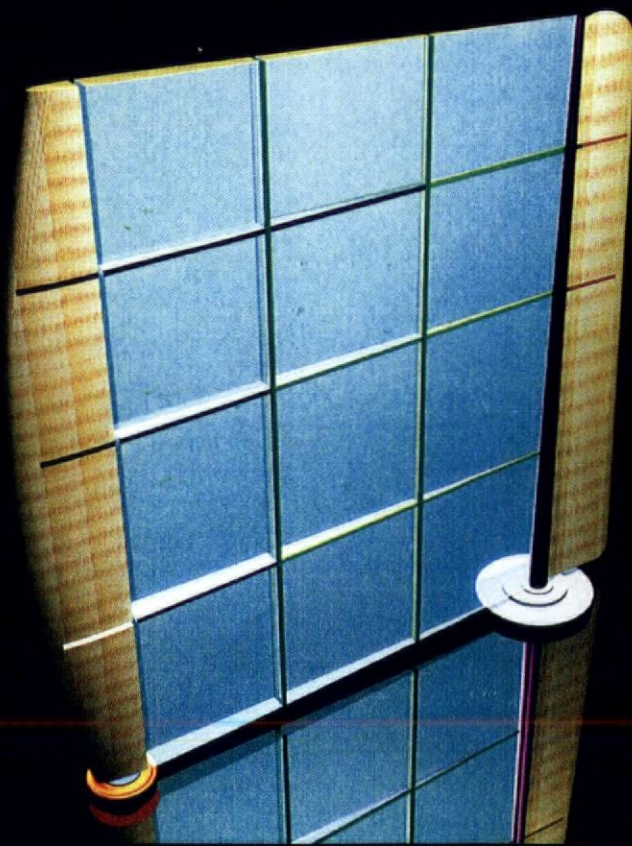
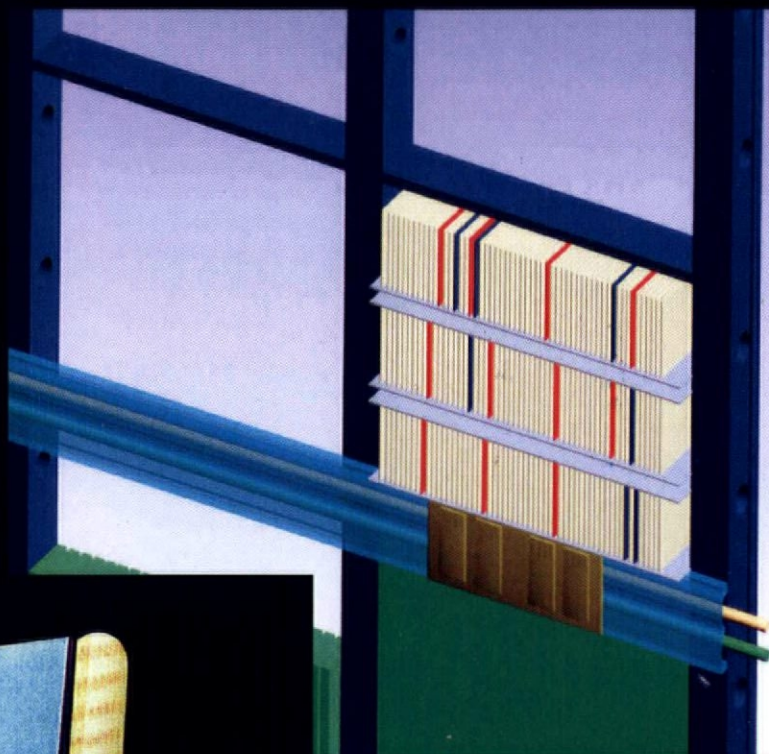
Another key component of our work is the idea of an “interior landscape”. This started for me in a project we did in the 1980s for The Gunlocke Company. There, we created these showrooms that were literally landscapes with raised floors that created displays of product and architectural forms that, in a subliminal way, talked about landscape. The raised flooring system gives power, data, voice and air distribution all in the same channel. This is dynamic flexibility—it really encourages, rather than simply allowing, change.





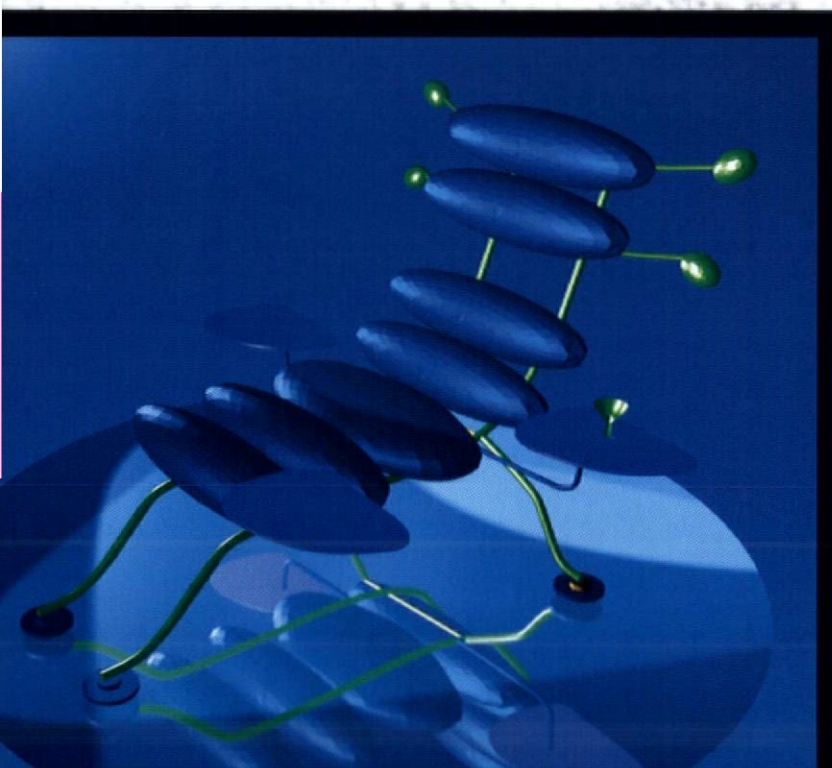
What we did was use the idea of these cacti as a framework for the distribution of communication—wired and wireless—power and air. So, just as the cactus is very nurturing in an arid environment, they become the nurturing element in the office. Some of our work has a certain levity, a playfulness to it. They plug into the floor, then auxiliary elements, like work surfaces or monitors, wheel up to it and plug into them. We developed this as a platform that different manufacturers could be a part of.

The post-and-beam idea is taken from the floor up through the walls to the ceiling. The hollow space in the wall—four inches—becomes a storage element for cds, hang panels, and run wires for voice, power and data cables. We are looking at running them through this clear conduit that is completely flexible, with the idea of light being able to emanate through.



We also included moveable wall partitions made from polypropylene inflatable panels that you could erect anywhere. We even have a ceiling that retracts, so that within single-story renovations and conversions, such as former warehouses, you have control of the light and sound within your space.

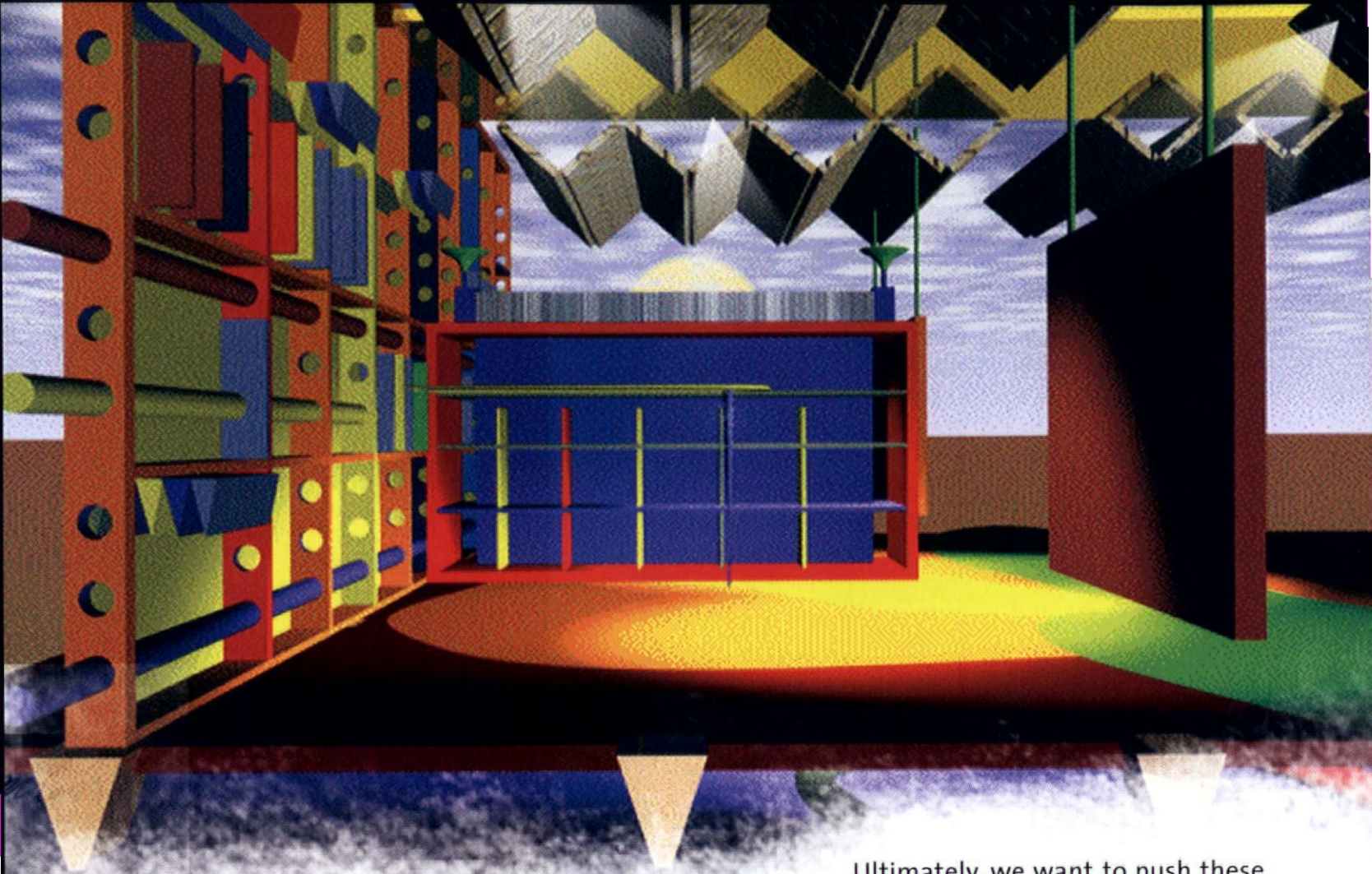
We want to break away from the idea of the uniformity of systems furniture, and move towards a very adaptable space, capable of personalization. It gives the person the ability to imprint him or herself on the space. This can extend the lifespan of the units. Moreover, they are self-contained. When you have a system in which each module relies on the presence of another module, its adaptability is very limited because no one wants to go through the trouble of disassembling and reassembling it. So we end up saying we are recycling it, by burning it and reusing its molecules. But, in this case, we are really saving the product itself. These are, in the end, very sculptural, interactive solutions. And they engage the end users to allow them to do some sculpting themselves, so it's not all about the designer. Retail has this. If we could look at how retail looks at space flexibility and product and then apply that to the office, we would have a good deal going.



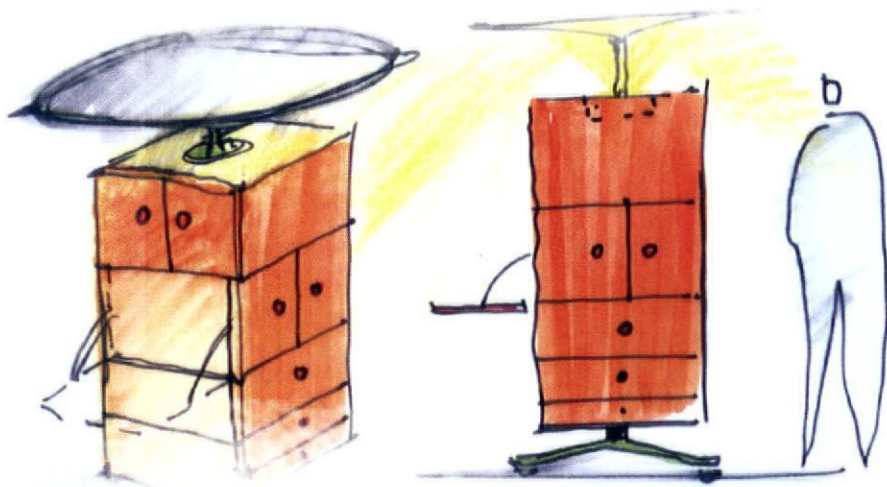
We continue to consider non-traditional work environments, like this lounge chair that has a place to put your Palm Pilot, Blackberry or laptop. It has speakers built in and completely adjustable cushions for proper ergonomics.

We developed a product called Spiderman that was a non-desking work environment that housed all your electronic devices, and augmented them with integrated speakers. We call it a "robotic alternative desking system".





These are bookshelves that are on these nylon glides with a very low coefficient of friction, so you could move things without wheels. The stamped, expanded metal panels are painted, being very irreverent, and the canopy is a light source. These all come together along a beam. The power goes up through the middle in a post, which also provides the structure.



We also developed stackable file systems that rotate and open up to provide work surfaces. It can plug into the floor to power its own light source, making the furniture completely moveable.

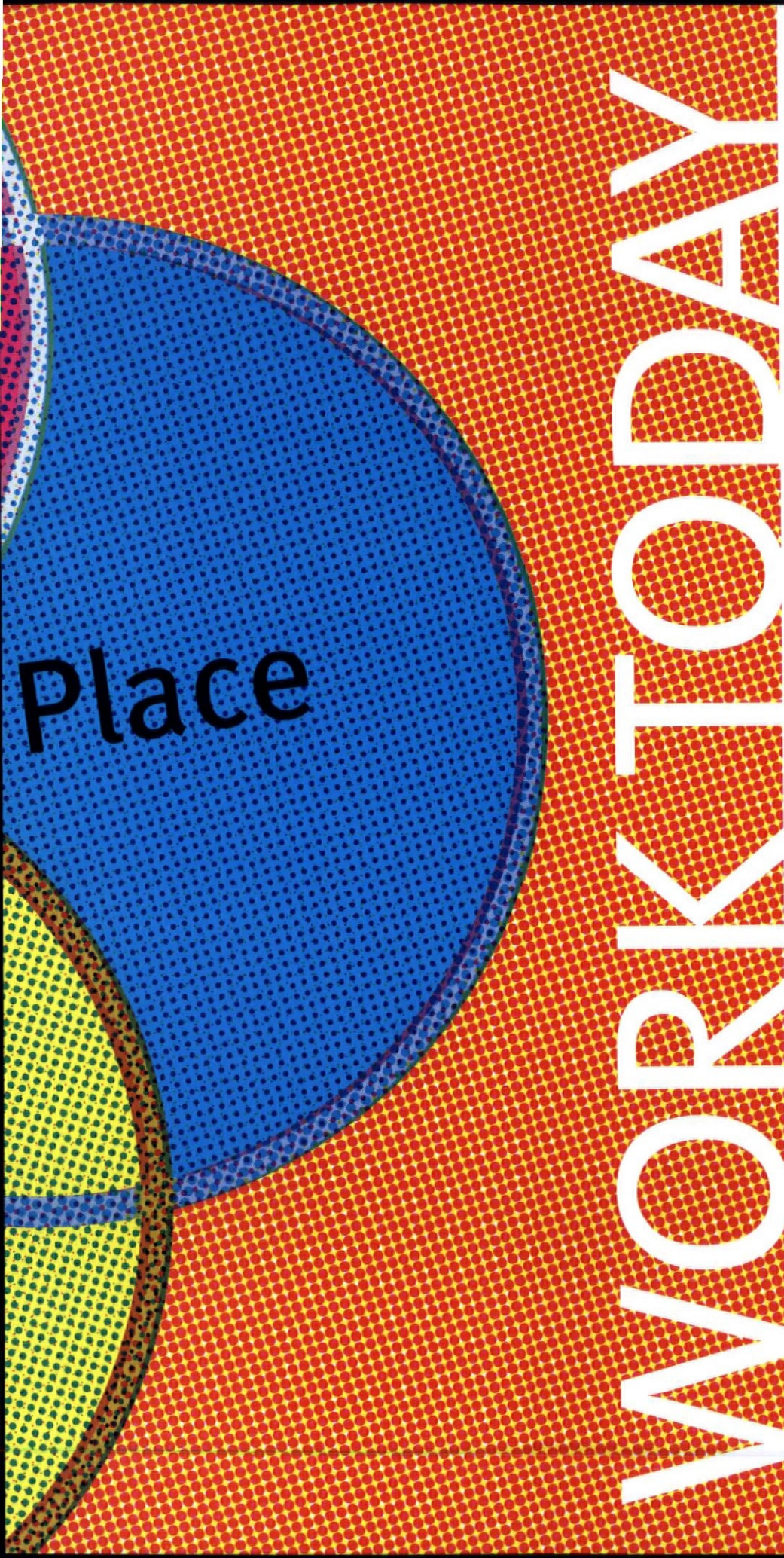
Ultimately, we want to push these ideas beyond design, to enact a fundamental change in the way workspaces are built and maintained. We imagine a consortium of designers, manufacturers and construction professionals that provides a complete turnkey package with integrated products and services. It would begin with a pre-move-in assessment of the building. We would then offer project management, building and interior construction, and technology integration. Upon completion, we would coordinate building management and, eventually, the recycling of the structure—quite a broad, all-encompassing approach. ■

Process

People

Performance

Technology



by Loree Goffigon

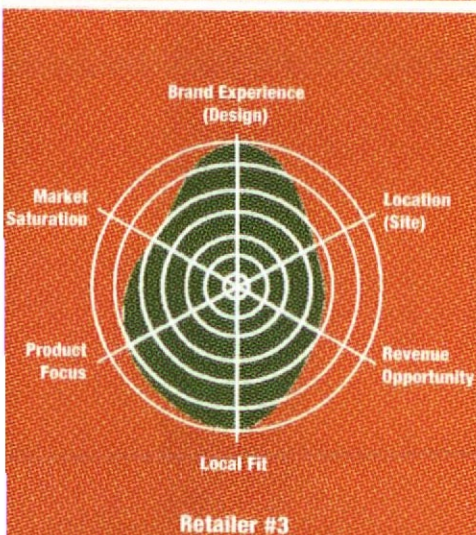
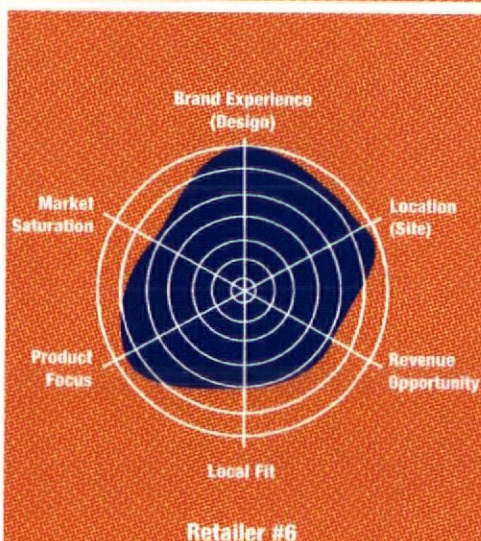
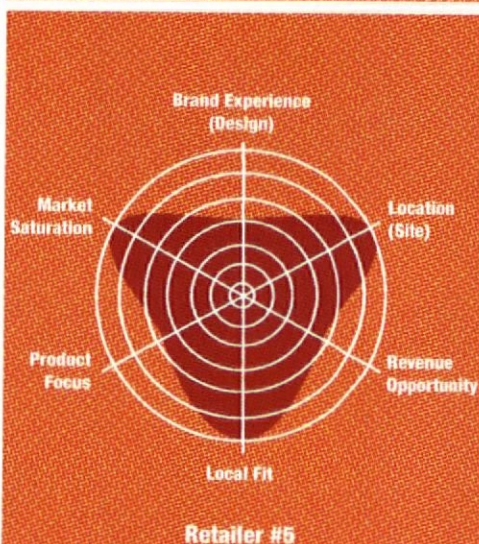
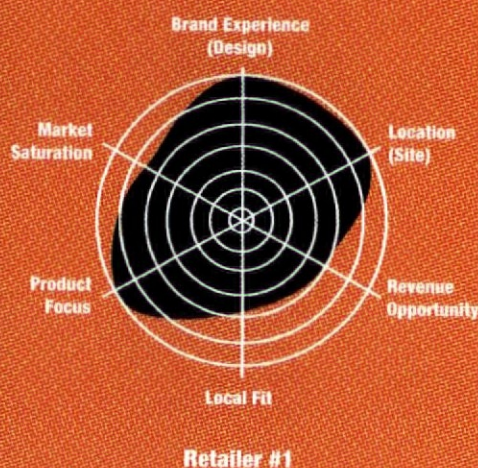
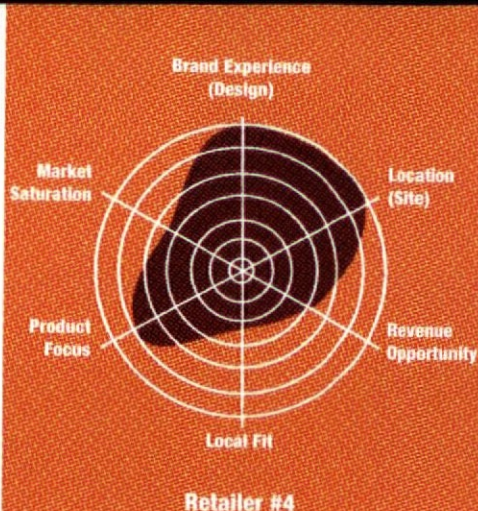
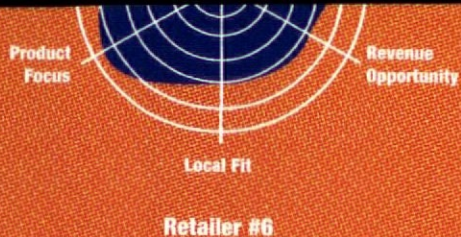
Too often, organizations focus on each aspect of their business in isolation, making key decisions on strategy, human resources, real estate and technology one at a time. In contrast, we have come to see the workplace itself as the “connective tissue” of organizations. It has a fundamental impact on recruitment, retention, productivity and, ultimately, on an organization’s ability to achieve its business strategy.

With productivity, knowledge sharing and responsiveness to market conditions identified as the true sources of competitive advantage, there is an increasing awareness of the workplace as the physical space that links together people, the work and the technology, encouraging and enabling the synergies that drive performance.

Seen from this perspective, the workplace is not an isolated element, a showplace or a realm of superficial decoration. Rather, it is a key tool to drive interaction and involvement across organizations. As such, it is also a dynamic indicator of what’s changing in the way people work.

We also believe that it is the work itself that drives the development of the workplace, and from where we sit we are seeing changes. There are some subtle, but salient, shifts that have emerged in the past few years. Namely, the emergence of diversity, complexity and choice as a dynamic new set of factors that organizations need to grapple with as they focus on improving performance.

These factors are fundamentally changing organizational structure, culture, policy and practice. What is most compelling and influential about the notions of diversity, complexity and choice is that they are inherently about integration and synergy. They transcend organizational and operational issues and impact all core elements of an organization—people, work process, technology and the environment—and demand that organizations be examined holistically as a set of inter-related elements.



Diversity

Organizational trends are mirroring global trends on the local, community level as well as on the international one. In this context, diversity goes beyond gender and race. The definition is broadening to include family structure, age, tenure and career path, home and lifestyle, personal values and experience, and communication style. When embraced at a strategic level, this innate diversity of experience and thought can transform an organization into a learning organization—one that is able to embrace a multiplicity of viewpoints and talents to build performance.

One facet of this diversity is the changing demographic of the work force. In the United States, for example, the aging work force is creating a stronger sense of generational diversity in the workplace. Workers of varying ages and levels of experience are more often found working on projects side by side. With this comes a growing awareness of the experience that older workers can bring to the job as well as more flexible working conditions, including part-time and consulting engagements, which allow workers to remain actively involved beyond the traditional retirement age.

We are also seeing diversity in the types of work that an individual will engage in over the course of his or her career. Indeed, in some organizations, workers are changing teams and roles on a monthly, weekly and sometimes daily basis. Most professionals are rarely engaged in the same task consistently throughout their day. An attorney, for example, may be engaged in heads-down concentration, a boisterous team brainstorm

As in many other industries, retailers must contend with a range of complex business issues. Each retailer's response to those issues directly relates to both their business goals and brand strategy. These responses across retailers illustrate both the complexity and the diversity inherent in the industry.

with six co-workers, an informal IM conversation with a colleague 6,000 miles away, a video conference with a client and a negotiation via Blackberry, all within one day.

Complexity

Undeniably, people's lives are becoming increasingly complex, forcing them to operate on multiple levels simultaneously. They balance work and family, communicate via multiple gadgets, conduct business around the globe, collect and filter information from virtually unlimited sources, travel across time zones, make informed decisions, think creatively, respond rationally and develop emotionally. It's a lot to fit into the day.

Individual productivity (as well as organizational performance) is increasingly contingent upon providing the time and space for people to focus, develop ideas, think strategically and make the best decisions. In a recent Gensler survey, we found that 78 percent of professionals say increasing work pressure means that they have less time to think than they had five years ago. Those same professionals estimate that they abandon or are unable to investigate 28 percent of their ideas due to increased time pressure. As this pressure to produce continues to build, organizations that want to harness innovation and boost performance will need to provide both incentive and opportunity for employees to "land".... both physically and mentally.

We are also seeing a growing complexity in the way that organizations themselves are operating. Reporting structures are becoming more web-like, based on job function or working relationships, and less straightforward and hierarchical. This results in project teams that bring together an array of expertise, managers who are more intimately involved in project work and varying levels of responsibility. It also necessitates a more complex network of communication, the development of new performance metrics and an environment that can support a wide range of communication and collaboration efforts.

And then there is the paradox of technology. It enables us to manage the vast amounts of information, to communicate effectively within the office and across the globe, and to integrate personal and professional lives. But

it also requires that we filter and analyze vast amounts of information, that we constantly respond to communications, and that we struggle to find the time and space to think, focus and innovate.

Choice

It is also apparent that there is more choice available to people in all aspects of their lives, from types of cars and cell phone carriers, to shopping methods, transaction options and information sources. Increasingly, workers expect to be able to have this level of choice at work as well.

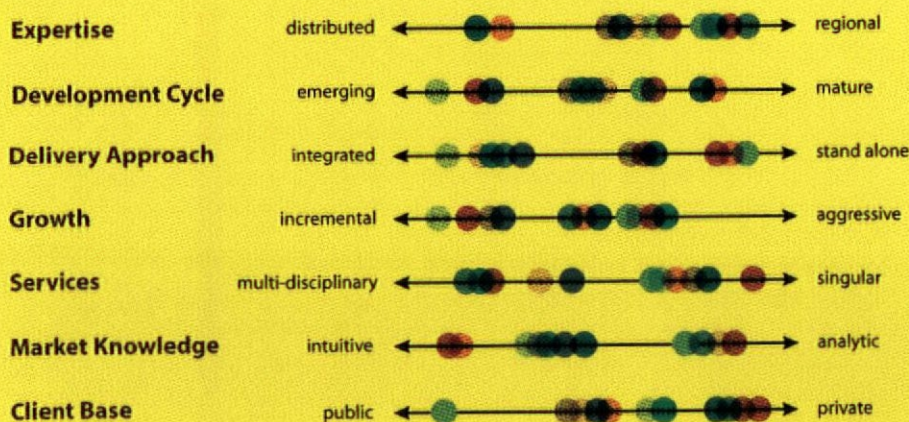
People want to choose the way they work—alone, with a team, virtually. They want to have control over the places in which they work—at their desk, in collaborative space somewhere else in the office, at home. And they want to be able to choose the schedule on which they work—during "typical" office hours, late at night, on the weekends.

Flexible working options are growing in popularity—with 16 percent of professionals now opting for flexible work hours as their preferred option and 36 percent claiming to be able to work more productively at home. People are choosing the work style that they believe makes them the most productive, creative and effective and pushing their employer to support their choices. The ability of an organization not only to accept these

choices, but also to support and enable their employees in having those options, will determine their ability to build community, commitment and collaboration—all elements of performance.

This push for personal choice extends to an even broader community and global realm. Not only do we want to control our workspace, we want to control how we interact with our community and the world. Many professionals no longer see a strong separation between their professional identity and their personal identity, and they want the ability to influence how they, and their company, interact with their community. From mentoring and tutoring to recycling and corporate sustainability programs, organizations are supporting those choices as a way to build a deeper connection with their employees.

Clearly, there is no longer a simple one-to-one relationship between people and their workplaces, between organizations and their offices. The new organizational trends—diversity, complexity and choice—transcend the limits of both conventional office frameworks and the "alternative work setting" model. We are only now beginning to translate these performance-focused conceptual shifts into the design of work environments. But we can already begin to develop a macro level vision of how the next generation of workplace will operate:



Increasingly, each division within an organization has its own set of specific business goals, strategies and characteristics. When acknowledged and integrated into decision-making, those differences can become a strength for the organization.

My office/my community

With technology and telecommuting becoming everyday modes of work, people are rediscovering the importance of face-to-face interaction for communication, innovation and job satisfaction. The water-cooler conversation is taking on greater significance as organizations embrace the physical space of the office as the way to connect people to their community.

Workspaces that respond to functional needs, not hierarchical expectations

It is no longer about offices that reflect seniority or tenure, but rather about creating an environment that specifically addresses the multiple functional needs of workers. A junior analyst may need enclosed, quiet space, while a senior manager may work better in an open, collaborative space with other team members.

Variety of experiences/ variety of spaces

The workplace must support these multiple and varied work styles, not only by providing functionally specific spaces but also by providing a variety of support spaces. Space for

quiet concentration, formal client meeting rooms, informal team spaces, project war rooms, wired virtual collaboration rooms, presentation spaces and home bases for mobile workers are increasingly finding their way into the work environment. These spaces support multitasking, informal sharing, broad based teams, intimate partnerships and mobile workers.

Seamless technology is the price of admission

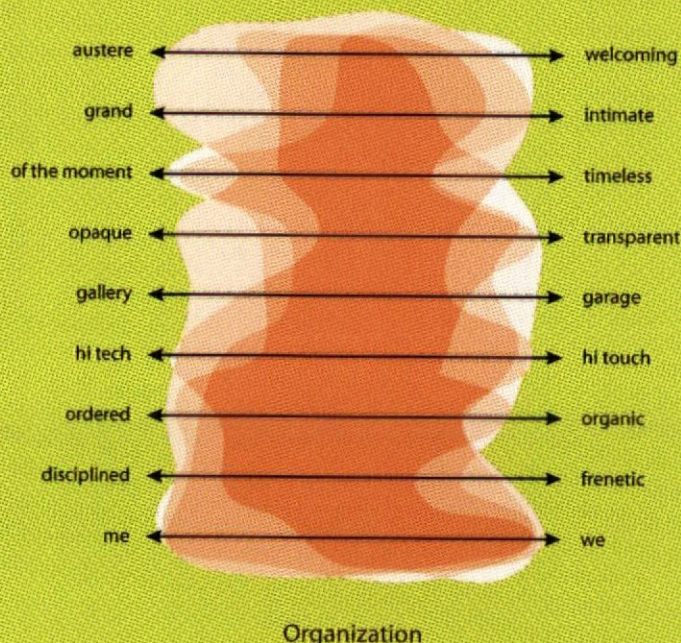
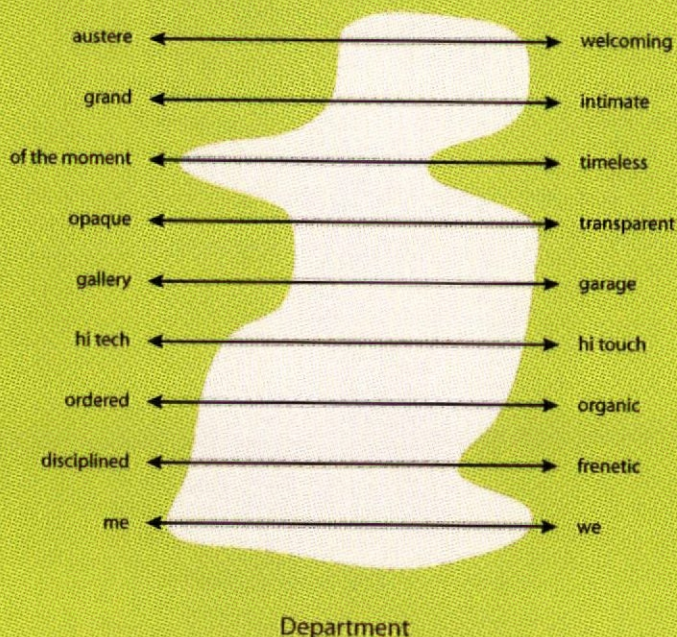
People want simple tools for complex problems, and they want technology that works seamlessly and consistently. They assume that their office will support their technology needs, fully and without interruption. Wired offices, wireless keyboards, movable monitors, teleconferencing and technology portals are expected by workers who rely on those tools to help them communicate and collaborate daily.

Personalization is more than flexibility

Giving people the ability to control how they configure and use their workspace is about more than flexible desk components that theoretically could be changed, but realistically

never are. Personalization gives workers more direct control not only over the configuration of their workspaces but also the temperature, lighting and ergonomics. It allows each person or team to determine their own priorities and gives them the ability to tweak their environment to support those priorities. It also encourages a more fluid configuration of project teams.

As business and technology keep developing, the workplace will continue to change as well. The surge in emphasis on organizational performance that we are now seeing requires workplaces that can do more. It requires the place where we work to truly operate as an effective tool to integrate people, work practices and technology into a synergistic environment. As new frameworks are starting to take shape, we are reaching a stage at which we need to pay closer attention to these emerging trends of diversity, complexity and choice and envision the implications of those trends from a variety of perspectives. And we are at a place where we can create the environments that will drive organizational performance as we move into the next generation of workspace. ■



Within an organization, each department or division occupies a unique range along the spectrum of environmental characteristics. The organization itself is a complex layering of these unique and diverse cultures.

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PROJECT CREDITS

Project | Pretzel Factory Loft

Location | Los Angeles, California

Designer | orenj

PROJECT TEAM

Principals | Mike Jacobs, Aaron Neubert

Team | Michael Alamo, Raquel Contreras, Gabe Leung

Contractor | Dan Taron Construction

Project | Pillsbury Winthrop Shaw Pittman Law Offices

Location | Los Angeles, California

Designer | Felderman Keatinge + Associates

PROJECT TEAM

Team | Stanley Felderman and Nancy Keatinge

General Contractor | Environmental Contracting Corporation

M/E/P Engineer | Syska Hennessy Group

Photographer | Toshi Yoshimi

Project | Wong Tang Residence and Studio

Location | Santa Monica, California

Designer | Paul Murdoch Architects

PROJECT TEAM

Team | Paul Murdoch, Milena Murdoch,

Eric Cunningham, John Wirfs

Structural Engineer | Gordon L. Polon

Landscape Architect | JRD Landscape Design

Lighting Designer | Tim Thomas & Associates

Consulting Architect | Denise Ho

General Contractor | Herman Brothers Construction

Photographer | Interior photo by Grant Mudford

Project | Napster Creative

Location | Los Angeles, California

Designer | Zellner / Design Planning Research

PROJECT TEAM

Design Principal | Peter Zellner

Team | Gordon Magnin, Matt Kirkham, Jeremy Whitner

General Contractor | California Modern

Project | CompuLaw Offices

Location | Los Angeles, California

Designer | Jeffrey M. Kalban & Associates

PROJECT TEAM

Project Manager | Stegeman and Kastner, Inc.

Structural Engineer | Brian L. Cochran Associates, Inc.

Specifications Consultants | Construction Specifications, Inc.

Electrical Engineer | Moses and Associates

Civil Engineer | John M. Cruikshank Consultants, Inc. (JMC2)

Mechanical Engineer | Davar & Associates

General Contractor | Turner Construction Company

Project | SRES 2 Elementary School

Location | Los Angeles, California

Designer | WWCOT

PROJECT TEAM

Structural Engineer | Nabih Youssef & Associates

Civil Engineer | E. W. Moon, Inc.

M/E/P Engineer | DFDA

Project | High Tech High School

Location | Los Angeles, California

Designer | Berliner and Associates, Architecture

PROJECT TEAM

Principal | Richard Berliner, AIA

Senior Project Architect | Michael Frey

General Contractor | Taslimi Construction

M/E/P Engineer | J&S Consulting

Structural Engineer | Brandow & Johnston Associates

Civil Engineer | P.A. Arca Engineering, Inc.

Landscape Architect | Glen Duke Landscape Architect

Cost Estimator | Jacobus & Yuang

Project | Howrey Law Offices

Location | Los Angeles, CA

Designer | Gensler

PROJECT TEAM

Principal | Barbara Dunn

Project Designer | Hui-Ling Hsieh

Project Manager | Carlos Posada

Project Architect | Bill Fauber

General Contractor | Clune Construction Company

Structural Engineer | Brandow Johnston & Associates

Mechanical/Plumbing Engineer | Innovative Engineering Group, Inc.

Electrical Engineer | Levine/Seegel Associates

Project | WPP Offices

Location | Santa Monica, CA

Designer | Gensler

PROJECT TEAM

Principal | Nila Leiserowitz

Team | Lucy Cho, David Frank, Melissa Holm, Joanna Laajisto,

Mark Runge, Kim Sichta, Robyn Taylor, Jim Young

General Contractor | Turner Construction Company

M/E/P Engineer | Syska Hennessy Group

Millwork | Seeley Brothers

Drywall | Sharpe Interior Systems

Mechanical | Control Air

Electrical | Obryant Electric

Furnishings | Herman Miller

Photographer | Hedrich Blessing

Project | Interface Showroom

Location | Chicago, Illinois

Designer | Felderman and Keatinge + Associates

Photographer | Stanley Felderman

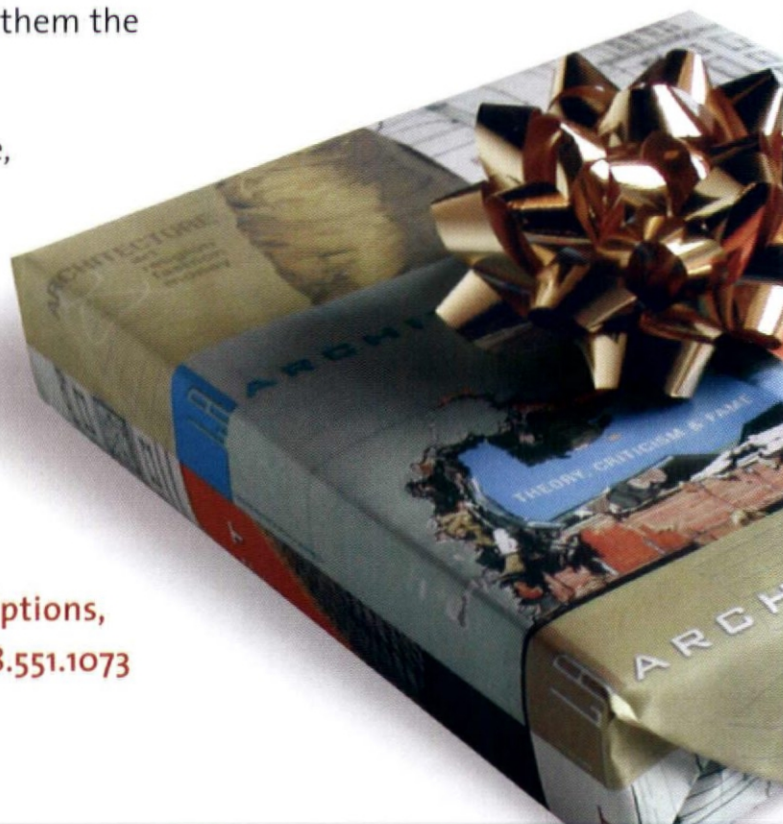
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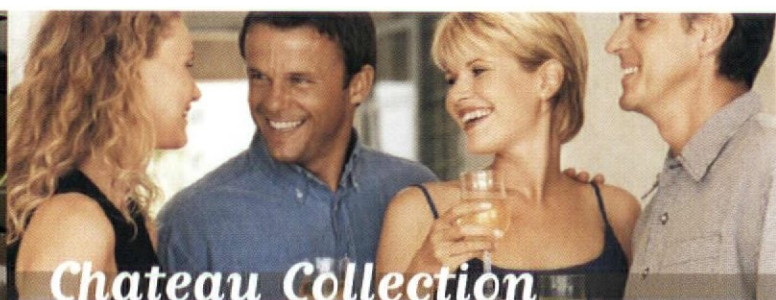


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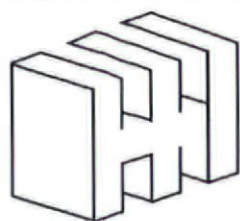


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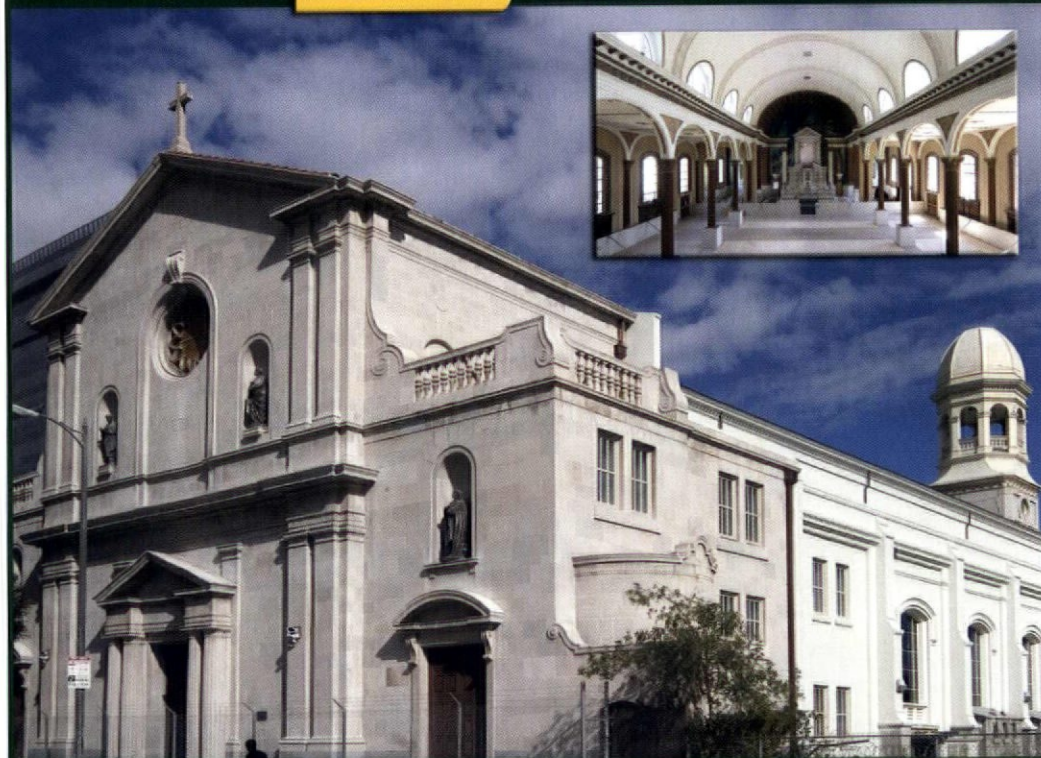
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EVENTS

N-D

11.2

MICHELE SAEI AT SCI-ARC

Michele Saei will discuss the theme "*When there is hope*", starting at 7 PM in the Main Space. SCI-Arc, 960 E. 3rd Street, Los Angeles. Phone: 213-613-2200.

11.4

2005 AIA/LA DESIGN AWARDS EXHIBIT

Head down to the LA Design Center to see the hundreds of boards submitted by local firms for this year's AIA/LA awards. Opening reception runs from 6:00 to 9:00 PM, and the show is up until December 16. 5955 S. Western Avenue, Los Angeles. For more information, call AIA/LA on 213-639-0777 or visit www.aialosangeles.org.

11.6

SIXTH ANNUAL ECLECTIC EAGLE ROCK HOME TOUR

The Eagle Rock Association (TERA) offers a tour of homes, large and small, representing its diverse corner of Los Angeles. Tour starts at 10 AM at 5277 Mt. Royal Drive, Eagle Rock. Contact TERA at 323-259-8372 for ticket information.

11.7

PAVE STUDENT COMPETITION

The Planning and Visual Education Partnership (PAVE), a nonprofit association offering scholarships to students in retail design, has announced the 2005 Student Design Competition. Entries must be received by November 7. For more information, contact PAVE on 314-645-0701 or email PAVE at pave1@swbell.net.

11.16

ARCHITECTURAL COPYCATS

Attend a professional development seminar on this contentious subject from 8:00 to 10:00 AM. For location and details, call AIA/LA on 213-639-0777.

11.21

SHIGERU BAN AT SCI-ARC

Architect Ban will discuss his works and humanitarian activities, starting at 7 PM in the Main Space. SCI-Arc, 960 E. 3rd Street, Los Angeles. Phone: 213-613-2200.

12.1

BOARD INSTALLATION/HOLIDAY PARTY

Ring in the new AIA/LA year with the installation of the 2006 board and the annual holiday party. The festivities will run from 6:00 to 8:00 PM at the offices of Johnson Fain: 1201 N. Broadway, Los Angeles. Call AIA/LA on 213-639-0777 for more information.

12.8

YAF NEW BEGINNINGS

Topic and location had yet to be announced at press time. The meeting will run from 6:00 to 8:00 PM. Please call 213-639-0777 for more information or visit www.aialosangeles.org.

12.9

ADA CODES SEMINAR

Learn more about designing compliant spaces at this professional development seminar, scheduled to run from 8:00 AM to 12:00 PM at the AIA/LA Conference Room. Please call 213-639-0777 for more information or visit www.aialosangeles.org.

AIA 2006 NATIONAL CONVENTION & DESIGN EXPOSITION

From June 8-10, 2006, more than 25,000 people will converge on Los Angeles to experience the city as a center of design. The convention's theme—"Architecture on the Edge: Innovation, Engagement, Inspiration"—will highlight how the City of Angels has distinguished itself in the fields of architecture and design.

The convention will offer 150+ tours spanning the county. The Host Chapter Extravaganza will be the networking social event of the year, and the prestigious VIP Reception will welcome the most important members of the industry. Attendees will also want to visit the Design Expo, where they will find the Host Chapter store, lounge and various exhibitions.

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BREAKFAST RECEPTION FEATURING CITY COUNCILMEMBER BILL ROSENDAHL

Newly elected City Councilmember Bill Rosendahl, representing the 11th District, was the keynote speaker at a breakfast reception sponsored by the AIA/LA Political Outreach Committee on Friday, August 5, at the California Club.