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FRANCES ANDERTON is the producer of Warren Olney’s daily current affairs shows, Which Way, LA? and To The Point, for KCRW 89.9FM radio station. She is also host and producer of DnA: Design and Architecture, on KCRW 89.9. She was a former editor of LA Architect, and currently writes about architecture and design on the West Coast for the New York Times.

MARY LISSONE has published articles on a variety of subjects for national and regional publications. Her small, but burgeoning company, word for word "concept to content, provides writing services for the architecture and design community. Additional work includes poetry and plays.

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

TIBBY ROTHMAN is a freelance writer and has chronicled the inner workings of Pugh+Scarpa for the firm’s web site. She currently writes about architects, artists and skateboarders for VENICEpaper.


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FROM THE MOMENT WE LEAVE OUR WARM BEDS TO THE TIME OF THANKFUL REENTRY, a barrage of competing images confronts us. The graphic world is so fully integrated into our lives that we fail to recognize how entangled we are with the world of branding. Since it's inception as a marketing tool for mass production, graphic design and architecture have been considered kissing cousins. With functionalism as a shared base, graphic designers require a clear vision of audience and message much like architects seek clarity toward client and site. As the concepts of content and visual imagery flip flop in hierarchy through a wave of 'pres' and 'posts' (PreModern, PostStructural, etc.) what remains for both disciplines is the drive to communicate. Graphic presentation has become the architect's golden wand; a firm's website and graphic support material are now essential marketing tools.

From Bruce Mau's collaborative efforts with Gehry and Koolhaas to virtual design and back again to the drawn line, this issue of LA Architect explores graphic design's presence within our community. Mid-century graphic history shifted from one central theme (the 'big idea') in the 50s to minimal, ultra-clean surfaces in the 60s. In 1966, architect Robert Venturi presented his "Complexity and Contradiction in Architecture", which reintroduced pre-modernist and vernacular imagery. Venturi saw form as a language tool by which buildings could be read by their observers. His ideas (along with the Basel School of Wolfgang Weingart) shook the sparseness out of corporate graphics. In Venturi's manifesto, surface became as important as space. Flatness, borrowed from the graphic world, was now desirable. In turn, graphics borrowed from the three dimensionality of architecture as the world of technology opened up multiple realities.

As the world of graphics migrates from 2D spaces to interactive nonlinear communications, we, as an audience, must navigate through complex levels of information. As the knowledge of technology becomes more ingrained and we become more experienced, the interactive media will become broader, exploring chance and unpredictability. Eventually an interactive paradigm will guide makers and users through our cyber future. Architecture will no doubt be a major player in the development of this paradigm, creating interactive environments that become more and more responsive to the demands of their inhabitants.

Through all of this advancement, however, it is crucial that we do not abandon the other side of the coin, the simple and single act of putting pen to paper. This is comfort food, not only for the interactively impaired, but also for the interactive genius. The drawings of Mehrdad Yazdani are a refreshing reminder that no matter how far technology takes us, the hand is still a hand and it still makes marks.

All in all, our globe is a shrinking arena. As people of diverse origins communicate on shared issues, the relationships between sender, message, and receiver continue to mature. Perhaps the extreme rapidity of innovation in electronic technology is the true harbinger of a future language that exists in constant flux; perhaps our future lies in the extremes of changeability where objects/projects are judged solely by their ability to mutate and constantly improve.

At this point I would like to thank two parties for their contributions to this issue. Our printer, Navigator Press, continues its use of a "dotless" stochastic printing method, adding a spot dull varnish (page 28) and metallic ink (page 42) to make this a special graphics issue. A final thanks, with grand fireworks attached, goes to our design team, Christopher Quiming and Jennifer Logan of Fuse Design. Chris and Jenn formed Fuse in 1999 after working together at the Center Theatre Group. Their firm works specifically with nonprofit performing arts groups including the Los Angeles Opera, Pasadena Symphony, the Ojai Music Festival and LACMA. Their dedication and collaborative skills have given LA Architect its graphic distinction.

Laura Hull
EDITOR
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Firms

A continuing exhibition at the Cooper-Hewitt, National Design Museum titled New Hotels for Global Nomads includes the work of Shawn Hausman (Standard, Hollywood; Standard, Downtown L.A.) and Koning Eizenberg Architects (Standard, Downtown, L.A.). Johnson Fain Partners has been selected to design two of the four California Institutes for Science and Innovation. The first to be built will be located at UC Irvine where the California Institute for Telecommunications and Information Technology (Cal-(IT)2) is based and the second at UC Berkeley, home of the Center for Information Technology Research. The Blackpool Borough Council has chosen The Jerde Partnership to create the UK's first international resort and gaming destination in the Lancashire coastal town of Blackpool. Although much hinges on an upcoming decision by the UK to relax gambling laws, a master plan is slated for mid-2003.

Horton Lees Brogden Lighting Design received the 2002 Illumination Design Award, Golden Gate Section of the IES for their work on Pier One, San Francisco.

People

Moriey Builders announced the promotions of three key employees: Charles Muttillo has been named Vice President-General Contracting Manager, Mark Montoya was named Vice President-Residential Division Manager and Jeff Simonson is now Vice President. Brian Arial, AIA and Mark Giles have joined KKE Architects in the company's newly opened Newport Beach office. Arial will act as Managing Principal with Giles as Senior Design Associate. Brian M. Koshley, AIA is the new Managing Director of IA Interior Architects. The Steinberg Group, Architects announced the addition of David Hart as Senior Associate, and Karen Compton as Director of Business Development. The firm also promoted three staff members to Senior Associate: Mun Leu, Denise Youmans, and Dzien Nguyen.

Making @ LACMALab

The Boone Children's Gallery is hosting four large-scale participatory installations ranging from greenhouse to clay mountain. Making is a collaboration between LACMA and five local art schools: Art Center College of Design, California Institute of the Arts, Otis College of Art and Design, UCLA School of Art and Architecture, and USC Museum Studies Program. The exhibition, designed by Frederick Fisher and Partners, is additive in nature and will evolve throughout its nine-month run. Through September 1, 2003; 5905 Wilshire Blvd.; 323-857-6000; free.

Discover your DNA

Tune into KCRW 89.9 the first Tuesday of each month and listen to host and producer Frances Anderton talk on a wide range of design topics including fashion, museum architecture, green issues, urban planning, etc. with an array of eclectic personalities that run from architect and designer to critic and curator. The schedule remains flexible until a few days before showtime, but current plans for December and January broadcasts include a look at new designs for the World Trade Center site, the current shape of Walt Disney Concert Hall and Christmas season window dressing design. www.KCRW.com 323-314-4659.

Sam Reisbord Exhibition


J Mays @ MOCA

Coming from a Volkswagen-Audi/BMW background (designer of the new Volkswagen Beetle prototype), J Mays, currently vice-president of global design at Ford Motor Company, is being honored by MOCA with his first museum exhibition, Retrofuturism: The Car Design of J Mays. Inspired by the modernism of Mies van der Rohe, Mays draws heavily from the past, using iconic cultural associations in the form of shapes and colors to inform his futuristic designs. Along with concept cars and development models, Mays' design process is illustrated with free-hand sketches, computer animations, video footage and sample boards. J Mays was a 1980 graduate of Art Center College of Design. Through March 9, 2003; MOCA at the Geffen Contemporary, 152 N. Central Avenue; 213-626-6222.
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RIOS Associates Tackle Alameda

RIOS Associates, Inc. was selected to design the permanent headquarters for the California Endowment, a private, statewide health foundation. The selection was the result of a two-part competition. Short-listed were Hodgetts + Fung, Steven Ehrlich Architects and Ted Tokio Tanaka Architect. The foundation sought a community-centered facility that would fully utilize its multicultural Alameda Street site by providing a center committed to diversity and community accessibility.

Passings

Our community lost two advocates this fall, one known for his brilliant career in civic development and the other a bright new star. Ira Yellin, 62, was a champion of downtown Los Angeles redevelopment. In the 1970s and ’80s, when most developers were turning their back on pre-existing buildings in the historic core, Yellin swam against the current restoring beloved landmarks such as Grand Central Station, the Bradbury Building, the Million Dollar Theatre and the Metropolitan Water District’s old headquarters. Remembered for his exuberant energy and resolve, Yellin was politically and civically intertwined in the process of creating a vibrant historic downtown center. The city of Los Angeles has lost a great supporter and friend. Rose Marie Mendez, 32, was a young architect who quickly made an indelible mark on the architectural community. Educated at Cornell University, Mendez taught at UCLA and SCI-Arc as well as working with Morphosis. Her collaborative spirit was vital not only in the making of LA Now, a two-volume study on urban Los Angeles, but also with her husband, Gregory Fischer. Although never built, their controversial and provocative proposal won the 1997 international competition to redesign Union Square in San Francisco.

DWR and Kappe

Finding fame in the catalogue world, three-year-old Design Within Reach has opened its first Los Angeles retail outlet in Beverly Hills. Known for its array of modernist and contemporary furnishings, the company has renovated an old bank building originally designed by Ray Kappe. The sunny-filled space was reworked by architect Alberto Rivera, who maximizes Karpe’s gift of natural light by displaying the collection much like an exhibition space. 9629 Brighton Way, 1-800-944-2233.

AIA Pasadena & Foothill 2002 Design Awards

Innovation, both in category and judging, was the theme for the AIA Pasadena & Foothill Chapter 2002 Design Awards. The chapter brought its annual awards competition to the digital world by judging the entire competition online. Two new categories were also added, Digital Architecture and Student Citations. Their 3D website, www.w3scape.com/AIAawards2002/ is animated with walk-throughs and structured as a digital gallery. Honor Awards went to Claremont Environmental Design Group, Inc., Pomona Colleges Bridges Hall of Music Remodel and Addition (reconstruction); D.S. Ewing Architects, Inc., Colorado Lodge (interiors); DeVA de Veer Dickson Architecture, Inc., Cyril C. Nigg Center (institutional); DeVA de veer Dickson Architecture, Inc., 1470 Linda Ridge Road (single family residence); Onuma & Associates, Object Genome Project (digital); Perkins & Will, AIA Los Angeles Chapter Office (sustainability); Sparano + Mooney Architecture, Ruth and Charles Gilb Arcadia Historical Museum (recreation); and a Citation of Honor for Design to Perkins & Will, St. Bonaventure Parish School (unbuilt). Merit Awards went to Buff, Smith & Hensman (single family residence), Buff, Smith & Hensman (reconstruction), Claremont Environmental Design Group (sustainability), Clerkin & Clerkin Architects (institutional), D.S. Ewing Architects, Inc. (institutional), David Hidalgo Architects (digital), Innovative Systems (digital), James V. Coane & Associates (commercial), John Cambianica Architects (commercial), La Canada Design Group (industrial), Osborn Architects (industrial), Osborn Architects (digital), Patrick Sullivan Associates (digital). Unbuilt citations were awarded to Gonzalez Goodale Architects and two to PBWS Architects. Student Citations went to Daniel Stromborg, Art Center College of Design; Krishan Pattini, University of Nottingham; Ulrika Gyllenberg, Maja Hellspion, Andreas Kletzy, KTH, Stockholm; and three awards to Jason T. Kim, Cal Poly Pomona.

AIACC 2002 Design Awards

Los Angeles and Orange County Architects swept the 20th Annual Awards Presentation given by the American Institute of Architects, California Council by winning all three Honor Awards and 12 of the 13 Merit Awards. The Honor Awards went to Clive Wilkinson Architects, Pallotta Teamworks National Headquarters, Los Angeles (see our profile on page 24); Eric Owen Moss Architect, Stealth, Culver City; and the Historic Preservation Honor Award to Fields Devereaux Architects & Engineers, The Bing Wing: Cecil Green Library, Stanford University, Stanford. Merit Awards went to Jeffrey M. Kalban & Associates, People Assisting the Homeless (PATH); Chu & Gooding Architects, The Architecture of R.M. Schindler: Exhibit at MOCA; Griffin Enright Architects, Tatum Student Lounge, California Institute of the Arts; Randall Stout Architects, Blair Graphics; SPF: Architects, Wildwood School; LPA, Inc. (design) + Francis and Anderson (record), Gonzalo and Felicita Mendez Fundamental Intermediate School; Morphosis, Hypo-Apelo-Adria Center (Austria); Morphosis, University of Toronto Graduate Student Housing; Pugh + Scarp, The Firm; Pugh + Scarpa, Bergamot Artist Lofts, Daly Genic Architects, House in Valley Center.
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Los Angeles Neon
(NATHAN MARSAK & NIGEL COX. SCHIFFER PUBLISHING, $29.95 PB) ISBN 0-7643-1542-0

An exhilarating pictorial anthology of vintage signs that lit up the night and enlivened commercial strips, motels, and movie houses. Refreshingly devoid of artistic pretensions, they were the product of skillful artisans and imaginative entrepreneurs. Most have succumbed to vandalism and prissy gentrification, but a few of the best are preserved by the Museum of Neon Art.

Glen Murcutt: A Singular Architectural Practice
(HAAG BECK & JACKIE COOPER. IMAGES, $66 HC) ISBN 187690775-4

The Pritzker laureate selected his favorite buildings for this handsomely illustrated monograph, with its insightful text by two Australian architectural professors who know his work well. Nearly a third of the pages are devoted to drawings that illuminate Murcutt’s meticulous approach to design.

Kesling Modern Structures
(PATRICK RASCAL BACCCNY PRESS. $24.95 PB) ISBN 1-890449-13-X

William Kesling was as good at architecture (despite a lack of formal training) as he was bad at business. In the middle of the Depression, he popularized moderne-style houses, but his career in LA was destroyed by a vindictive client. He re-established himself in La Jolla as a builder of rational, low cost housing. This elegant study, with its bw photographs by Julius Shulman and David Sadofski, and its preface by the late David Gebhard, restores a lost reputation.

Urban Squares
(BIRKHAUSER. $35 PB) ISBN 3-7643-6670-2

Seventeen innovative public spaces, devised for European cities over the past decade, are described and evaluated in this collection of features from Topos, the German landscape magazine. It’s a lively mix of plazas and infills, but several—most notably the Schouwburgplein in Rotterdam—are over-designed, require a higher level of maintenance than the city is able to provide, and fail the test of usability.

Stone Work
(MALCOLM HOLZMAN. IMAGES, $60 HC) ISBN 1-86470-083-1

No building material is as hallowed as stone and few have been so misused in contemporary architecture—as a paper-thin veneer over a steel or concrete frame. The architecture of Hardy Holzman Pfeiffer Associates demonstrates that stone can be used inventively and convincingly in buildings that address present needs and budgets. Holzman’s anthology of his firm’s buildings is astonishingly varied and shows how they were inspired by the past and by the material as it is cut from the quarry.

Scenes: the Campi of Venice
(ALBAN JANSON & THORFEN BURKIN. BIRKHAUSER. $70) ISBN 3-7643-6685-4

A joyful interpretation of a city that evolved organically in response to its topography and the everyday needs of its population. The piazza of St Mark’s was elaborated over the centuries as a stage for ceremony; the campi were unplanned neighborhood squares, and they still serve that role even though Venice has lost half its population over the past few decades. This exemplary study, illustrated with plans, models and bw photos, illuminates the spatial relationships and the patterns of use of these urban oases. Architects and designers should ponder the lessons they offer: that public spaces work best when they are simple and deeply rooted in the community.
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Showroom Opening

Vitra, known for its array of design-driven furniture for home and office, has opened a new 7000 square-foot building in Santa Monica renovated by London-based SPGA. 1327 5th Street, 310-393-9542, www.vitra.com; Italian designer furniture is featured at Formitalia, 8424 Melrose Ave., 323-852-1800.
By Michael Webb

How does a museum engage the public in issues that shape our lives?

The exhibition of models for Walt Disney Hall on the MOCA plaza in 1996 helped get that stalled project restarted, for it dramatized what the city stood to gain. Until then, the average Angeleno had merely glanced at newsprint photos of the maquette and wondered why it looked like a pile of broken china and why it would cost three times the original estimate to build. Gehry's study models explained the logic of the form, samples of stone and steel gave you a visceral sense of what the building would look like, and, best of all, you could poke your head inside a mockup of the auditorium and imagine yourself sitting there, listening to an LA Philharmonic concert.

The challenge for A+D in mounting the exhibition LA Now: Shaping a New Vision for Downtown Los Angeles, is much greater. Dedicated volunteers started and operate this fledgling gallery of architecture and design at the rear of the Bradbury Building. In its first year, it mounted three important exhibitions—on architectural competitions in LA and new cathedrals in California. However, A+D lacks the funding and high visibility of MOCA, and Broadway is still perceived as a seedy area despite the efforts of late Ira Yellin, Tom Gilmore, and the LA Conservancy to reinvigorate it.

The other challenge is the subject matter. Planning affects more people than any one building, but it's not sexy. Projects tend to be intangible and lean heavily on charts, diagrams, and renderings—insider stuff that turns off the general public. The history of LA's Master Plan is as exciting as watching the grass grow. Urban Revisions, MOCA's major excursion into planning, presented in 1994, was fatally dull. Coming on the heels of the riots and the Northridge earthquake, its survey of visions for the public realm across the country failed to excite a traumatized populace.

LA Now is based on a study, initiated by Richard Koshalek and Dana Hutt of Art Center, and guided by Thom Mayne, that was conducted by students from Art Center, UCLA, Cal Arts and SCI-Arc with input from professionals. It was presented in two volumes: the first a colorful, provocative portrait of a metropolis its authors liken to a country; the second a wildly over-designed, often illegible but idea-packed briefing book on seven ways of enhancing downtown. It's intellectually stimulating, and it touches on urgent issues of affordable housing, transportation, recreational space and flood control. But it's likely to join many previous reports gathering dust on the shelf unless it sparks a public debate and exerts pressure on politicians, bureaucrats, and developers to take action.»
The Architecture Program emphasizes, analyzes, and debates the role of the architect/citizen as cultural communicator and builder responsive to societal, cultural, and environmental challenges. We integrate into the design curriculum recent innovations in computer-aided design, multi-media, and sustainable technologies.

In the Interior Architecture Program students explore how the physical and social join to create interior spaces infused with aesthetic and cultural relevance. Program and rituals of inhabiting space inform the design and discernment of spatial form, color, light, and materials.

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An exhibition can increase the leverage of the printed page, by arousing emotions and relating these proposals to everyday experience. That's the goal of Anne Marie Burke, who organized the exhibition in collaboration with designer Michael Sy. It occupies the second floor atrium of the Bradbury Building, and visitors can explore the future of LA through its past — in a building that was inspired by a futuristic novel. The premise is intriguing, but everything now depends on the ability of the students who devised the proposals to articulate them clearly for a lay public. Sadly, this is the one essential skill—communication—that architecture schools disdain. Students are taught, like seminarians or accountants, to converse with each other in arcane jargon and obscure signpost. Burke is challenging them to reach out to the public—their future clients—and it will be interesting to see how well she succeeds in combating the prejudices of academia.

Images from the first volume of LA Now are wrapped around light boxes, to root the exhibition in everyday experience and provide a context for the proposals. Parallel to LA Now, the gallery will host an exhibition on Edward Tufte and his seminal study, Envisioning Information.

Everyone who loves or practices architecture should rally to the support of A+D. Take your friends, and spread the word, for this institution is striving to rally public support for the art of building, and the central role architects should play in the future of the city.}

LA Now (Art Center College of Design, distributed by the University of California Press. Two volumes (S45 + $35 PB) ISBN 0-9618705-6-7 and 0-9618705-7-5. The A+D Architecture and Design Museum is located at 1045 E 1st Street, Los Angeles, Calif. 90012, and is open Tuesday-Sunday, 10am-5pm. For information, call 213 620 9967, or go to www.aplusd.org.
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ARCHITECTURAL REVERIE IN SWITZERLAND AND VENICE

By Michael Webb
Michael Webb’s whirlwind tour of the 2002 Swiss Expo and Venice Biennale

This year, Switzerland celebrated itself with a national exhibition comprising four temporary “art beaches” around a trio of lakes, and the Venice Biennale explored the best of what’s to come in the world of architecture.

Expo 02, the latest in a series of events that have been presented in Switzerland every generation since 1883, was beset by delays (it was originally planned for 2001), cost overruns, tabloid sniping, and bureaucratic snafus. These are chronicled in Blur: the Making of Nothing (Abrams, $30 pb), Diller and Scofidio’s illustrated journal on the five-year gestation of their artificial cloud at Yverdon-les-Bains on Lake Neuchatel. Criticized by locals who wondered why so much was being spent to duplicate what nature provided abundantly, and by safety inspectors who wanted to install a sprinkler system in case the fog-shrouded steel frame should catch fire (!), the cloud was finally realized and became an iconic image of Expo. Visitors donned plastic raincoats, crossed a ramp from the shore, and climbed to a belvedere—from which they could see nothing. The experience was as pure and thrilling as a James Turrell light work, and the only thing to do in the cloud was order designer water at a long luminous bar.

Nothing else at Expo was quite so reminiscent of the Swiss Pavilion at Hannover 2000—a labyrinthine void by Peter Zumthor that upstaged the pompous offerings of larger countries—but there were constant reminders that the Dada art movement was born in Switzerland. Tristan Kobler designed the Red Bar as a lakeside counterpoint to the Cloud. Its scarlet fiberglass walls gave one the sense of walking into a glowing fire. Kobler also designed Swish, a pavilion in which you could type your wishes on a computer terminal and see them projected onto the lake below. Disembodied videos were framed by an explosion of wood lathes.

At Murten-Morat, a diorama of the decisive medieval battle that saved the Swiss from Burgundian invaders (a romantic 19th-century ode to chivalry in which heads fly but blood is oddly absent) was installed in a rusted steel cube by Jean Nouvel that appeared to float on the lake—across from the walls and towers of Murten, which still look as they do in the painting. Other pavilions were inserted into the fabric of the old town.

At Biel-Bienne, one could cross an arched footbridge to explore Coop Himmelblau’s steel-framed towers, clad in metallic mesh and skewed to suggest a trio of giant dancing figures. A government minister complained there were too few Swiss flags on display, and this prompted a curator to round up a collection of faded and tattered relics from farms around the country and suspend them like an artwork within one of the towers. Another was used as a stage for performances of electronic music, which clanged and echoed like bell buoys on a stormy day. Anyone who thought of diving into...

CONTINUED ON PAGE 48 – SEE “REVERIE”
GRAPHIC HORIZONS
Clive Wilkinson Architects’ City of Containers

BY TIBBY ROTHMAN
PHOTOGRAPHY BY BENNY CHAN
FROM ABOVE, THE WAREHOUSE CONVERSION CLIVE WILKINSON

Architects designed as the headquarters for Pallotta TeamWorks comes with a view: a temporary city. Tents house entire departments, shipping containers serve as private offices, streets implied by concrete run between the structures—there is even a skyscraper, built from a six-pack of orange shipping containers, three high/two wide. The design directly mirrors the client's identity: as a producer of fundraising events such as the AIDS rides, Pallotta TeamWorks erected temporary tent cities to house participants bicycling from one city to another.

Faced with an architecture-killer of a budget—$40.00 per square foot—on the 47,000-square-foot ground-up warehouse renovation, Clive Wilkinson Architects' strategy was to reassess fundamental mechanical, engineering and plumbing necessities in order to shake loose funds with which to make design elements possible. The firm found the answer in air conditioning requirements. Even in a warehouse in the seasonally sun-baked Glendale area of Southern California, there could be less of it.

Rather than climate control the entire building, air conditioning is restricted to pockets of workspace on the warehouse's first floor only. To enclose these pockets and solve the technical challenge, the firm turned to the tents so strongly connected to the client's work. "We tend to approach a big empty warehouse as a landscape," explains the firm's senior associate, Ian Macduff, "And, there was this conceptual idea of tents in the landscape related to their events—their brand."

Seven tents—big tops made from a white fabric/plastic weave chosen for its durability and resistance to dirt—were suspended from previously existing support columns to save construction costs. Air conditioning units on the roof were situated next to those same structural strong points so additional reinforcement would not be necessary. The firm cut the original budget's traditional MEP figures virtually in half, from $15 a foot to $7.50.

Tent corners are secured by brightly blue painted shipping containers which double as private offices as well as support and storage facilities. Precluded by city engineering requirements from using recycled containers, the units were fabricated specifically for the project. This allowed them to be customized at virtually no additional cost. Oversized plywood bay windows and window benches jut out into the warehouse's streets. "We felt that the containers on their own were too introverted," explains firm principal, Clive Wilkinson. "By creating windows, we connected them to their community; they became the equivalent of the American front porch." The units came with a low price tag for executive office space—$3,400 on average.

The firm designed a sound studio and video tape edit bay with little of the high-end construction frills found in comparable commercial studios. Housed within a rough-wood, two-story gallery which also contained general meeting rooms, the only customizing was a double slab beneath the sound stage to cut down on noise from a nearby, and still functional train track. A felt pad was placed between flooring...
surfaces to dampen exterior vibrations. Additional informal meeting rooms are suggested by a piece of rectangular fabric dropped down from the ceiling to hang over dining room-sized tables.

The warehouse's sole decorative element, a waterfall, is made from a simple perforated pipe affixed to one side of the orange shipping container skyscraper. Run on a continuous pump it empties into a cement enclosed pond at the bottom of the structure—the offices of the CEO—but it is a shared element: it alters the entire warehouse's ambience with its sound and is a focal point of the de-facto town square. Behind the fountain, painted in clean, direct lettering, lay the words of Harriet Beecher Stowe, "The bitterest tears shed over graves are for words left unsaid and deeds left undone." In their literature, and multi-media productions, the client consistently employs compelling quotes in a bold graphic manner. The architect unfurled words throughout the building, mixing architecture and text in large scale versions of the client's own simple fonts wherever people gather: the town square, the stage, in a light box behind the reception area, on a shipping container at the end of an alley. "I'm Possible!" the client's virtual mantra is emblazoned across the warehouse's entire back wall. Other quotes, projected in light boxes, can be updated over time.

The reception area desk also mixes medium and message with Buckminster Fuller's visionary Dymaxion Map. Fuller re-conceptualized the ordinary atlas, omitting political boundaries as he laid out oceans and continents on a series of triangles. He saw "one world"; so did the client. To make the desk's legs, the firm folded down a series of Fuller's triangles. The client's logo—three hands touching—completes the picture of unity inherent in Fuller's map. The two elements mixed together juxtapose the challenge of the client's work with the solution.

PALLOTTA TEAMWORKS HEADQUARTERS, LOS ANGELES  
PROJECT FLOOR AREA: 47,000 SQ FT.  
CONSTRUCTION COST: $41.00 PER SQ FT. (INCLUDING NEW HVAC SYSTEM)

PROJECT TEAM CREDITS:  
ARCHITECT: Clive Wilkinson Architects  
CLIENT: Pallotta Teamworks, Los Angeles  
CLIENT REPRESENTATIVE: Dan Pallotta, C.E.O.  
STRUCTURAL ENGINEER: Nabih Youssef Associates  
DESIGN / BUILD MECHANICAL: ACCO  
DESIGN / BUILD ELECTRICAL: Accord Electric Corp.  
GENERAL CONTRACTOR: Turelk  

ARCHITECT'S TEAM CREDITS:  
Clive Wilkinson, Ian Macduff, Alexis Rappaport (Project Manager), Bill Beater (Project Architect), Philippe Pare, Vance Ruppert, Jonathan Chang, Catherine Garrison, Merideth Waltzeck.

MATERIALS & PRODUCT SOURCES:  
TENT FABRICATION: J. Miller Canvas, Rubber Flooring: Johnsonite, Custom  
DYED CARPET: Designweave, Steel Shipping Containers: Mobile Mini,  
MILLWORK: Jeff Trott Industries, Exposed Wood Framing: Kincaid, Reception  
DESK: Ilan Del Studio

STATISTICS:  
This project was begun in April 2001, Designed over the summer and constructed in record time by Turelk, for an early move-in on December 14, 2001. Completion was Feb 21, 2002.
A FONT CALLED FRANK AND OTHER MUSINGS
AN INTERVIEW WITH BRUCE MAU

BY FRANCES ANDERTON
Bruce Mau is the Toronto-based principal of Bruce Mau Design. Since its founding in 1985, the office has undertaken a wide range of design projects – from book design for Zone Books and the Getty Research Institute, to identity programs for the Andy Warhol Museum, the Walt Disney Concert Hall and the UCLA Hammer Museum, to books – *S,M,L,XL* with Rem Koolhaas, and *Lifestyle*, about his own work – and multimedia installations. He has collaborated with leading artists, architects and film-makers, and sees his work as a continuing expansion of the boundaries of design. Frances Anderton spoke with him on a recent visit to Los Angeles:

FA: Right off the bat, this issue of LA Architect is about graphic design in relation to architecture, but you tend not to call yourself a graphic designer. How would you define your role?

BM: Well, at some point I realized that the graphic part of that definition was not very accurate in the way we engage in projects, so I decided I would drop the graphic piece and think of myself as a designer. And that way I can use the techniques of communication and bring it into other realms without a boundary. I still have obviously a real interest and engagement with communication and information but it is no longer limited to a two-dimensional representation.

FA: Does this imply that that all designers could work outside their traditional boundaries? Could architects, product designers and so on, all enter each other’s realms of design?

BM: On one hand, there are definite bodies of knowledge and expertise and we have to respect that there are enormous pools of history and knowledge that are specifically developed in each area. On the other, there are new possibilities for a kind of boundary-less practice where developing expressive projects can extend from space and surface and image and typography and all these things can be called to action. I have respect for that and excitement about possibilities. I love sound for instance; I work with sound in the studio, not traditionally part of the
designers brief. For example, Stress [a traveling installation on the theme of contemporary urban life], is an image technology, movement, sound and space work—so it's all five of those things wrapped into one work and the sound in that case is a critical dimension of the communication.

FA: Did you have this kind of interdisciplinary experience in your work with Frank Gehry?

BM: I think Frank is a key figure in my own development. Probably more than anyone else Frank has pushed me into new terrain. He's challenged me to do things that are just beyond what I am capable of. For instance, when he asked me to do [the signage for] Walt Disney Concert Hall I had never designed a sign and I had never designed a typeface and we ended up designing all the typefaces and the signs.

FA: What had you worked on before the Concert Hall?

BM: I had done principally books. I think Frank was the first person to ask me to do something other than books. He was introduced to me by Julia [Bloomfield, Director of Publications at the Getty Center] and he for some reason had interest in my work and was super-generous and has remained super-generous. The interesting thing is, he keeps inviting me to higher levels of collaboration. At the moment we are working on a museum of biodiversity in Panama together. We worked from the beginning to conceptualize the project together—that is, designing the concept, the What and not the How, answering the question what are we doing here. He's been really instrumental in putting the bullet in the word graphic for me.

FA: Have you put a bullet in the word architecture for him?

BM: Ha, ha, ha... I'd like to help him in that regard but he's very committed. But he's asked us to enter into the process of developing the building itself. The ambition there is not to produce exhibitions in a building. It is to produce a project where content and architecture are synthetic. It was similar with Disney Hall. The reason we designed a unique typeface was not what we intended to do originally, but we couldn't find a typeface that had resonance with what Frank was doing so we were forced to do something new. The existing typefaces didn't dance with Frank's work in a sustained way. They didn't resonate with Frank's frequency so we ended up having to do a new font and producing a new signature—by that I mean a signal for them that is totally synthetic throughout the building. All the information will be in that typeface from street to seat.

FA: Give me some specific examples?

BM: The signage is designed to be embedded into the material itself, not just letters that are stuck on, and in each case emerges from the material itself, smooth and flush to the surface as if synthetic to Frank's work. For instance, the major installation of the topography for the project is not sign at all, it takes the form of holes in the metal. It is an absence not a presence, meaning that there is nothing added to the building, it is actually taken away. In other places the metal will be changed in its texture but not in its substance so the material doesn't change but the typography does.

FA: How did you design the font—on the computer?

BM: We designed on the computer and then output and redrew individual letters and then redrew them in the computer.

FA: Was it fun?

BM: Yes, and since then we've designed a few of them. We designed an exclusive font for Larry Gagosian and we've also designed one for the Getty books.
FA: How do you make this interdisciplinary process, as in the Disney Concert Hall, work in practice, given the usual separation of professions and skills?

BM: That’s worked out with Frank and the contractors. It’s a tricky thing to do as you have to synthesize the processes. With Panama we’ve developed a fully collaborative process. And we can actually track the processes in parallel. Typically that’s not done and the consequence is that the exhibits have nothing to do with the architecture. You get a terrible dysfunction between ideas of content and of building. Here it is much more synthetic, and about making two things as economic as possible.

FA: You’ve worked with some big names in the design and architecture world, with people who are highly individualist. How easy is it to collaborate with such large personalities?

BM: The cornerstone in our work is collaboration. We work with people to do things together so we are quite adept at this. We can accept very, very big talents into our environment and work together to do something new and that could be an artist like Douglas Gordon, great artists, and it extends to architects and writers and filmmakers and incredible people. It’s never been easy as the fact is there are bumps and frictions along the way, but that is good collaborative practice—the real excitement is when you don’t see it the same way as your partner and that’s been very productive. It’s taken our work into new terrain. Rem [Koolhaas] has been critical in that, Frank has been critical in that; they’ve pulled us into really new terrain and we have to navigate this terrain as best we can.

FA: Have there been any major challenges?

BM: There’ve been some really difficult moments. I was fired from a project with Frank—the Culture of Energy in Germany—and it was really tragic. It was the most heart-breaking course because I was so deeply committed to it. I got fired because the client lost faith in our capacity to do the project. Frank had opened the door wider than I could accommodate at that moment, and the great thing about it was he opened the door again. He continues to open the door for us, like in Panama. There are moments where it is really challenging, and there is really a lot at stake like people’s careers, and businesses. In my case I have 35 people in my office so I have serious commitments.

But I think of the studio as a place of study and we’ve been fortunate to study with the masters—architecture with Frank, urbanism with Rem, intellectual matters with Sanford Kwinter. Its been an incredible opportunity. The thing about this collaborative dimension is that these people bring their projects here and they are unimaginable in their complexity because everyone is weird and strange—both they and the projects they do. They bring their extraordinary fears and strange interests; they bring their clients hopes and fears and resources and questions so all this makes for a kind of engagement and that for me is the most dramatic shift from the conventional definition of graphic designer.

Normally you would get involved at the back end of a project, and it’s down to what color and form the graphics should have. We get to ask questions about the fundamental nature of the project. We’ve moved from “how” to “what.” If you want to do a book about architecture what would that be? If you want a museum of biodiversity, what is that?

FA: And what is that?

BM: Well, one of the things we did in Panama was to say it’s not about the building, it’s about the whole environment and the museum will be outside and inside. The environment outside the building is designed just as the building inside is designed and it is all conceptualized as information. If you see an environment, it is giving you information that you may not articulate as words, but it is still information. That’s the ‘What’ and that is what we really do. Our staff has 35 different CVs. So it was from that kind of work that we realized we were not graphic designers in any sense.

CONTINUED ON PAGE 50 – SEE "MAU Q + A"
Let's embrace... go on waiting... it's coming... go on waiting... now that we're happy... let me think... see... ah! The tree?
FOR MEHRDAD YAZDANI, DESIGN PRINCIPAL, Cannon Design, the act of creating architecture happens between the heart and the head where passion and pure expression court calculated thought. This is the place where fantastic perspectives drawn against orange and green skies begin to morph into physical models; where pen on paper becomes 3D renderings, and finally, utilitarian floor plans.

Painting and drawing were Yazdani's first loves. While taking a summer painting class in his native Iran, he was introduced to the work of the architecture students. Intrigued, he began to execute perspectives in his paintings, and within a few years had passed admittance exams to a school of architecture. Like most architecture students Yazdani kept a sketchbook. Yet, rather than a diary of detailed drawings, he used the books to explore space and light without the constraints of site, context, or program. "I made a conscious effort to make the sketchbook an escape from the day-to-day realities of an architecture student," said Yazdani. In the pages of the books reality didn't matter, space diminished to 2 and 3-point perspectives and forms grew organically. Unlike the drawing board, the sketchbooks provided the ultimate freedom to create, and explore positive and negative space, abstraction, and transparency. Since his school days, Yazdani has kept a sketchbook with him at all times,
The Sketchbooks of Mehrdad Yazdani

By Allison Milionis
filling the pages of 20, 6" x 8" books with textured abstractions of forms and space, whimsical stick people, and dreamy landscapes drawn with his favorite tool, a black ball point pen. Though most of the drawings remain secreted away in the pages of the books, some do emerge to inform aspects of architectural projects, or become the subject of a painting.

Fluid, curvilinear forms are a dominant subject, which Yazdani attributes to Farsi, his first language. "I grew up writing in Farsi and I had beautiful handwriting," he explains, "that's why curves come very natural to my hand, from right to left. It allows me to draw in a very natural and intuitive way." The movement of his hand over the paper, the forms that result, this he says, is less cerebral. Rather than the conscious construction of shapes or perspectives, the drawings are unconsciously "sculpted" on the page by repetitive, free form, hand motion. When color does appear it's used for graphic purposes, to create texture, and to further push the forms to abstraction. Yet, there is a level of accuracy to many of the sketches, an apparent need to maintain some level of restraint. "I know that I can't completely
relieve the architect in me," says Yazdani, "I tell my artist friends these are not art, they are purely architecture drawings." In spite of Yazdani's resistance to calling his sketchbook drawings "art," they are the subject of many of his acrylic paintings, several of which have been purchased with the sketches and models by major art institutions such as San Francisco Museum of Modern Art, and MOMA. Recently, the Library of Congress purchased the painting done for The World Trade Center Show, organized by Max Protecht Gallery in early 2002.

Because real buildings are dictated by the laws of nature, site, and program—all of which must be navigated by accurate drawings—Yazdani unites the manifestations of his right-brain musings with the realm of program, budgets and schedules by sketching specific, project-related concepts. Though his drawing technique is the same, the outcome is clearly dictated by formal restraints. Yazdani presents these to his design team, a group that understands his conceptual drawings and is well adept at extracting the necessary information for further development. Throughout this phase Yazdani keeps his pen active, resolving design problems and reworking ideas, as the team creates physical and computer models.
"I would describe my work, and the sketchbooks, as two worlds apart, which might converge at a point," said Yazdani. And sometimes they do, as in the case of the Copenhagen theater competition, where the design was the result of a number of drawings from many years ago. With little over a week to develop and submit the design for the competition, Yazdani intuitively drew on earlier sketches that overlapped the theater's program and unique site. As if a prophetic demonstration, the sketches provided enough material to inform the theory of the theater design, which allowed Yazdani and his designers to quickly develop the concept through physical models and floor plans.

This is the scenario Yazdani would prefer to see more often. "When I am making drawings they do register in my memory, then I look for opportunities in reality to execute them. And the times I've used them, I'm not surprised by the results because it's as if I have been there already, in my mind."
By Mary Lissone

The quest to understand how simulated environments attain believable qualities has been the preoccupation of a number of architects for the last 2 to 3 years. A new branch of architecture has been forming — one that is grappling with new dimensions and bringing architectural sensibilities to a wider audience, signaling the emergence of what some call an alt. architecture. The software may be common, but there's nothing run of the mill about the way virtual worlds are being used to describe and build the new actual world.

Virtual reality technologies were embraced by the architectural community because they provided more incisive means of presenting designs to the client. Already adept at CAD, 3-D modeling and rendering, architects eagerly adopted animation in the 1990's, making it possible to conduct a walk-through or fly-over tour of a virtual environment. There was, however, one more crucial element of virtual reality that needed to be incorporated: an interactive, immersive quality that allowed viewers to be more than spectators of a virtual world, providing them the illusion of being inside and part of a simulated environment.

Initially, virtual reality creators were primarily focused on entertainment applications and were dependent on external headgear and gloves to achieve sensory illusion. However, with the advent of gear-less technologies, the virtual world was swiftly brought closer to the way actual reality is experienced, with nothing but the senses taking data in and interpreting it. This new gear-less world now depends on six-sided projections (and sound), and who better to collaborate in the design of this world than the architect? Their intrinsic comfort level with conceptualizing and visualizing spaces, with dimensions, real and implied, enables...
them to be an effective means for integrating VR technologies into the culture in every day, practical ways. Architects have created an attractive intersection where the digital and physical worlds meet more comfortably; a place where grand scale ideas can take shape in a buffer zone and kinks and set backs are only simulated disasters.

Without this arena, much of what we consider great contemporary architecture would not be possible—Frank Gehry's contributions would have taken decades to calculate. Perfecting and refining the dimensions that eventually become the material world, seeing the progression from idea to reality, is an ability that is much in demand. It seems we all want to know how things will turn out before they actually do. Dress rehearsals, mock-ups and simulations are now a standard part of the business world. As a culture, we have absorbed and internalized the notion of multiple dimensions. They have become, in fact, the new space exploration.

But does this virtual design world better us as a creative community? According to Grant Kirkpatrick, AIA of Kirkpatrick Associates Architects, the virtual world is not only pertinent, it's vital. The Virtual Design Company, a separate studio within the KAA offices, was envisioned by Kirkpatrick as an opportunity to make a bold departure while simultaneously creating a zone of expertise that links and supports the firm. The first VDC team members, architects Manolo Langis and Melanie Robinson, were unique in their ability to use interchangeable talents. Both possessed considerable skill with a variety of software platforms and both were able to create expressive and vibrant sketches. The desire to use a variety of tools and mediums to get a point across is one of the hallmarks of a virtual department. With the addition of Chris Stage and Anthony McIn, they are now a self-sustaining four-member team.

If there were ever any doubts about whether it is necessary to cultivate such a highly specialized discipline within a discipline, VDC's ability to win projects quickly dispelled those doubts. Presenting ideas to a clientele steeped in 20th and 21st century branding and identity techniques and for whom the designed world is as accessible as the nearest Target or Pottery Barn, is a challenging task. How these concepts are put together—the graphic composition—is essential because graphics express the quintessential spirit of the project. Many renowned architects are inextricably linked to their graphics, Frank Lloyd Wright and Rem Koolhaas to name two, so while couching an idea in terrific graphics is not new, it is more important than ever. Moreover, the nature of graphics has also changed. No longer riveted in place, they now have movement and morphing abilities and here too the skills of the architect are compelling. Architects have a grounding that this fluid world thrives on, ease with textures, lighting, color and form. It may be that Katherine McCoy's (Cranbrook) concept of a "unimedia"
replacing multimedia is at hand and that the true paradigm for the electronic era is design convergence.

VDC has certainly been the center of such a union. For one film client, they have created an entirely new method of providing movie sets. The ideas used are top secret until the film is released, but VDC claims it will revolutionize how films are made. In another instance, VDC helped KAA with an ongoing client, LACMA, who came to them to help solve an endowment issue. They wanted to assure a major donor that their sculpture garden collection would be displayed in a manner befitting its importance. VDC created a virtual outdoor gallery that not only allayed any fears, but offered the chance to make suggestions. Real estate agents have commissioned VDC to design virtual model homes and the L.A. Unified School District is exploring the possibility of using the virtual world to design district-wide school upgrades. Product designers like Waterworks and Todd Hayes have been able to see how their designs will look when actually manufactured. Car companies have used VDC to develop virtual prototypes, thereby making it a less error ridden and costly process. Even building such common worlds as web sites, has given VDC the opportunity to create a vital and meaningful place for people to gather, such as Madisons Foundation, a site that provides support to parents of children with serious and rare illnesses.

The introduction of virtual design into an architectural practice does not change substantially how that practice creates and sustains its business. It does, however, enhance their capacities and opens new possibilities for communicating. With virtual design there is less of what Kirkpatrick calls “disconnect of expectations.” VDC can present an accurate depiction of what the client will get—all aspects smoothly communicated.

VDC, and companies like them, are charged with ushering in the next level of common usage. Just as current technology, primarily based on text and two dimensional graphics (e-mail, pictures, 2D web sites) has become fully absorbed into the culture. As 4D ventures still farther into the dimensions of time, with products that change shape and respond dynamically to changes in context, the demand for experienced, forward thinking companies will increase because everything will require the sophisticated nuances that high design is able to provide. Architecture is expanding its sphere of influence to include communities and businesses in a broader less traditional way. In addition to providing buildings, it is now providing entire realities.
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the lake from the bridge was warned, in four languages, "Danger of Death—Insufficient Depth."

Expo came alive in these poetic interludes, and in the interaction of buildings and nature. It was a joyful experience to stroll over the water and look back to the vine-clad hills, popping into pavilions at random—though a few popular attractions had long waiting lines. Candor compels me to admit that I didn't have to wait: as the accredited representative of LA Architect I was guided through each site by a young, enthusiastic "media coach" and was able to see as much as my wobbly feet allowed.

Thus I had the pleasure of trundling in a giant supermarket cart through "Strangers In Paradise", a satirical take on Swiss stereotypes, in which one encounters, as in a carnival ride, a giant cheese, stacks of gold, Heidi in an Alpine meadow, and a parade of suits. The story line got a bit muddled towards the end, pulling in images of mountain wrestling, a torn-up parking garage, and a dark passage full of discordant voices. Another hot ticket was a gold-leafed pavilion exploring the theme of wealth, in which a robotic arm dropped hundred-franc notes (around $70) into a shredder without pause over the run of Expo. Withdrawn currency is routinely shredded at the central bank, but here, exposed to public view, the procedure seemed shocking.

Sadly, the art beaches themselves are now being chopped up for salvage or sale, since Expo was built as a five-month wonder. The community of Neuchatel is vying with the city of Geneva to keep the Palais de l'Equilibre, a sphere of wood slats and curved beams that were recycled from Zumthor's Hannover pavilion. Other structures may have a second life, but the sites will be cleared and redeveloped. One applauds the daring and the munificence of the Swiss authorities and commercial patrons, while wondering if anything as ambitious as this four-ring circus will ever be seen again.

The same question hangs over the Venice Architectural Biennale. In contrast to the Art Biennale which began in 1895 and has been presented every other year since then (with time out for the Second World War), the architecture presentation is an orphan, born in 1980, that has had to struggle for funding, often opening late and appearing in only eight of its twelve allocated slots. I went a week after the early September opening and found it sparsely attended, even though the main exhibition in the Arsenale was focused, engaging, and far superior to the chaotic sprawl of last year's art show.

Deyan Sudjic took time off from editing Domus to organize the event, titled Next, selecting a hundred projects from architects around the world and grouping them by category. Models, mock-ups, renderings and plans were introduced in lucid English texts. It's the latest in a succession of exemplary architectural shows—most recently a dazzling exhibit on Norman Foster at the British Museum in London—that demonstrate Sudjic's skill as a communicator and impresario. John Pawson designed the installation, and his minimal plinths, screens and banners played off the crumbling grandeur of the Corderia, an extended loft where ropes were made for the Venetian navy centuries ago when the Arsenale was
Also on display were the slightly less bizarre designs for the New York Times’ unofficial competition for the redevelopment of Ground Zero.

In the Biennale Gardens, the zoo of national pavilions housed an eccentric mix of independently curated exhibitions. Some did little more than fill empty space—“Romania mon Amour” comprised portrait photos and balloons, as if to symbolize the lack of building activity in that depressed country—but a few took a constructive tack. Herman Hertzberger installed an elegant display of temporary structures in Rietveld’s Netherlands pavilion. The pre-revolutionary Russian pavilion had a floating artwork at ground level, and two major theater additions (including Eric Owen Moss’s bubble-like extension to the Marinsky in St Petersburg) upstairs. Hungary’s polychrome and gold Secession-era pavilion housed woody churches, and Japan recreated high-density housing in east Asia. The most provocative exhibit was Israel’s critical look at settlements as an instrument of territorial dominance; the most heartening was mounted by what’s left of Yugoslavia—backlit transparencies of adventurous new buildings emerging from a floor of rubble.

For those who missed the Biennale, a sumptuous, two-volume catalogue has just appeared (Next: 8th International Architecture Exhibition 2002, Rizzoli International, $75 pb). It includes provocative essays introducing a dozen thematic sections and project descriptions of the hundred buildings in the Corderia, plus a chapter on new Italian buildings and urban plans, and a summary of the national exhibits. It’s a must-have overview of what we can look forward to during the coming decade. 

The world’s most productive shipyard. Now it’s a walled ghost town bisected by canals, preserved by its status as a military zone, which comes alive only for the Biennale.

All the usual suspects—from Morphosis (six projects) to Zaha Hadid (four)—were rounded up, along with emerging talents in Europe and Asia. As an attention-grabber, the opening section on housing couldn’t be beat. It included Isozaki’s 200,000-square-foot pleasure dome for Sheik Al-Thani of Qatar, a contemporary take on the English country house by Ushida-Findlay that resembled an outstretched hand, and a tiny Tokyo house by Kazuo Sejima that might be mistaken for a powder room in the Quatar mansion. Museums took twice as much space as any other building type. Archigram rode again in Spacelab’s Kunsthaus in Graz—a biomorphic blue blob elevated above the ground and lit by tubes, but several schemes, including Denton Corker Marshall’s visitors center for the Stonehenge monument in England, were partly buried.

The emphasis was on ideas, not style—in refreshing contrast to past Biennales. Steven Holl’s housing block for MIT incorporates free-form “lungs” that penetrate the building. Christoph Eindhoven created a sunken train hall beside the classic modern railroad station in Stuttgart, employing a sky lit concrete vault to draw in natural light, achieve energy self-sufficiency, and support a public park. The section on towers included a thrilling lineup of current projects, the sleek models reaching towards the vault, and a depressing array of self-indulgent follies, masquerading as architecture but destined to be turned into Alessi table ornaments.

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"MAU Q + A" – CONTINUED FROM PAGE 32
FA: Tell us about the UCLA Hammer project.
BM: The Hammer was a building project that became an identity project that became a building project. When Annie [Philbin, Director] became Director they had issues around the day-to-day operation of the building and that lead into issues around their presence in the city, and in the world. Michael [Maltzan, architect on the remodel of the UCLA Hammer] invited us into that process and we worked on an identity program that was in some way a brief for the architecture. The concept is that when you are inside the museum you are inside the broadest bandwidth of the identity; meaning when you are in there you should experience the Hammer at 100% density—space, light, material, art, culture, all those different frequencies should be firing. When you experience it on the street it should be an absolutely consistent, resonant frequency but at a lower level. So, if you get the brochure delivered to your house, it is a representation of the museum. Michael said he wanted to do that in collaboration, and he delivered—most architects don’t—and we continue to collaborate. In order to do that you have to make a territorial trade. You need to make a Venn diagram, you have to push something into the middle, and the more you push, the richer the collaboration is, but the less control you have in the classical sense. You've got to have the confidence that you are not the only one pushing stuff into the middle; you have to make sure you are sharing the most in order to have the full collaborative possibility, and Michael really followed through on it. When you get into the collaborative work you really have to share. Rem’s been incredibly generous, and Frank—they push a lot into the middle for us to work with and this means you can contribute a lot.

FA: What do you think of LA and how does it shape your work here?
BM: Well, it’s different. Everywhere that we work has its quirks and issues. When Frank—he’s from Toronto—talks about his life there, he says, I would never have become Frank Gehry if I’d stayed in Toronto. I personally really love LA and I have a fantastic time there. Many people I know hate it. I love going there, even if it’s absolutely at odds with everything I think a city should be.

When you think of the Case Study houses, this is obviously a project that could not have happened anywhere else. That’s why the Getty is such a tragedy. It looks like an East Coast boat beached on the top of a hill in LA. It has none of the openness and beauty inherent in LA. It’s altogether the wrong sensibility. When you think about what the Eames could have done with it... I just think it should not have been entrusted to one individual. They should have done it

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like an ensemble—they should have explored the possibility of many voices. Instead, you have totally obsessive, anal compulsive restricting, design.

FA: Speaking of which, in your experience who is the more anal and compulsive—the architect or the graphic designer?

BM: It's a difficult question because I'm obviously a piece of work, but my approach is actually quite messy in terms of how I define design. For me it's rich and complex and messy and wet, it's a rich thing. I don't have a totally Swiss sensibility, nonetheless there's a bit of European heritage there and I'm still absolutely precise in terms of my work, but the fact is that it is wild. If you look at projects like SMLXL, there is no grid, it's not conventional graphic design. For me it's about tension between no grid, no regulation, no control on one hand and coherence on the other. Can we in a wild object generate coherence? Even my close friends say you can't, they say you can't do it. Sanford hates SMLXL. For me it's highly structured and ordered but in a way that is not typical, it's structured field composition. When it came out, he said this is dreadful.

As for architects, in order to get anything to be coherent you need massive force. Guys like Frank and Rem can produce coherence in new ways and when you see them do it it's awesome to see. Rem is more obsessive than anyone I've ever met by a long shot. He would call me about things and I would say, Rem, you are designing a city in China, how do have time to care about a typeface? He cares about everything—his full-bore capacity is something to see.

FA: What else have you got going on?

BM: We are launching a design studio at the studio. It's called the Institute Without Boundaries and will be full-time for one full year. We'll take in 12 students, as part of a collaboration with a university here called George Brown. It's basically a special project like a research workshop. The first one is called Massive Change and it's a really radical project in that it basically says that design is the most important element in our lives. It will be a travelling exhibition [commissioned by the Vancouver Art Gallery], a book [to be published by Phaidon Press], a 13-part TV series and a web-based project. We document design economies and show that the old categories of the design disciplines have been overridden.

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HINT: MAGAZINE READING LEADS TO SUCCESS

Across
1  Today's LA architecture is often like this
  4  See 13 across
  8  Summer mo.
  11  Opener or closer?
  13  Type of Building Mau collaborated on (13 and 4 across)
  16  Structural unit
  18  Sticky stuff
  19  Carve out
  20  Burnish
  22  Color creates a building like this
  24  Cabin
  25  Electrical Engineer
  26  Place for (suffix)
  27  Masonry arch

28  Artificial cloud in Switzerland?
29  Saint (abbr.)
31  Mathematical answer
32  Imbue
35  Iron (abbr.)
37  Buckminster Fuller's world vision
38  Zone of Protection (abbr.)
41  Go over the time limit for
43  Design point
45  Controller
47  Set of tools
49  Pyramid card game?
51  Make new-like the Bradbury Building
53  Unrefined (materials)
54  Compass point
55  Architectural graphic design company
56  Design
57  Peak
58  Graphic design measurement
59  Graph
60  They are often architectural

Down
1  Architectural composer
2  Exhibition for a future Los Angeles?
3  French noble
5  Museum
6  Symbol
7  Not as restrained
9  Architect Frank
10  "Architect"
12  Soft color
14  Dutch architect
15  Team work (abbr.)
16  Spacelab's biomorphic blue
17  Youth group (abbr.)
21  Internet chat slang
23  Aesthetic communication
24  Edge
28  Two tone?
29  Increase
31  Ball point
32  Decimeter (abbr.)
33  Pen Man
34  European exhibition-2002
35  Lake Neuchatel component
36  Virtual Reality supporter
37  Type of scene representation
39  Building or web
40  Possibly
42  Turret
44  Transpose (abbr.)
45  Sides
46  Architect is a building?
47  Cause and Effect
48  Used in Clive Wilkinson's warehouse conversion
50  Roman (abbr.)
52  Experimental version
57  Air temperature controller
58  Centiliter (abbr.)

Solution on page 54.