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215 N. Marengo, #185, Pasadena, CA 91101

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ELIZABETH BRINK is a designer and strategist with Gensler's consulting practice. Her work focuses on exploring the intersections of human behavior, organizational performance and the built environment. A native Angeleno, Elizabeth Brink grew up in the orange groves of the San Fernando Valley and has watched L.A.'s communities evolve over more than three decades of development. She holds degrees from Princeton University and UCLA School of Architecture and Urban Design.

WILLIAM H. FAIN JR., FAIA, studied at UC Berkeley, Harvard's GSD and Manchester University. Prior to attending Harvard, Fain worked as an urban designer in the Office of Midtown Planning & Development of New York City. During and following graduate school, he served as senior architect and urban designer for the Boston Redevelopment Authority. Later, Fain worked as senior architect and urban designer for the New Community Development Corporation in Washington, D.C. He joined Pereira Associates in 1980, and has served as director of urban design and planning for Johnson Fain since its inception. His urban design work has been recognized with several national AIA and Progressive Architecture awards, and his "LA Greenways Plan" was shown at MOCA in the "Urban Revisions" show. He has won two fellowships from the National Endowment of the Arts and, in 2002, the Prix de Rome at the American Academy. Fain has taught at USC, SCI-Arc and UCLA Extension.

ROBERT SCOTT ROSS is a Los Angeles-based freelance writer whose body of work traverses a number of creative disciplines, from music to architecture. Before exploring the history of prefabricated housing, Ross demystified queuing theory for LA Architect readers (March/April 2006). His next assignment has him identifying the sensory aspects of retail design.

CORRECTION

In the May/June 2006 issue, we mistakenly credited two images featured in William H. Fain Jr., FAIA's AIA Report entitled "Crash." The first image, on page 22, should have been credited with the following: Carlos Almaraz, Suburban Nightmare, 1984, L.E. of 25. Etching and aquatint. 23 3/4" x 34 1/2" W. Courtesy of Patricia Correia Gallery, Santa Monica, CA. The second, on page 24, should have been credited with the following: Carlos Almaraz, Blue Crash, 1984. Acrylic on paper. 23 3/4" H x 34 1/2" W. Courtesy of Patricia Correia Gallery, Santa Monica, CA.
Whenever I talk with people about the magazine's theme—in this case "living"—I am inevitably hit with the same question: What does that mean? I almost always hesitate before answering—anticipating their own definition and wondering if it would match ours. "Oh, you mean residential design" many quickly concluded when discussing this issue. And we do.

But we also mean the experience of life—how we have lived, live now and can live, presumably better, in the future. And so we delved into exactly those things, addressing the past through an historical exploration of prefabricated housing and the future on both the micro—Patrick Tighe's recent Fine Living: 2026 installation at the L.A. Mart Design Center—and the macro levels—Elizabeth Brink's series of interviews on communities of the future. The present can be seen in the New Design section, which includes several projects that address the need for smart, dense planning and design. The aesthetics are wildly different, but the common thread exists: These are multi-family residences, some of them sustainable, all of them thoughtful, that people, even Angelenos, would want to inhabit.

Whatever the interpretation, one thing is certain—architects and "living" have an inexorable relationship. End users—people—occupy homes, apartments and hotels designed for living, even on a temporary basis. People are no longer content with mere shelter; they crave environmentally friendly, fashionable, community-oriented spaces, and, as evidenced in this issue, architects are delivering.

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“Living” in L.A. serves up a way of life that others seem to want. To most, our lifestyle here represents a very compelling model of the “good life.”

The “Good Life City”

As Los Angeles is currently experiencing a housing boom where many neighborhoods are being in-filled and built-out, this issue of LA Architect about “living” seems timely and appropriate. Los Angeles is unique by virtue of its benign climate and lifestyle. While housing design is evolving, the neighborhoods thus created will not be cast in the old mold. Change offers the city an opportunity to improve and enrich itself by building upon its intrinsic strengths.

Five years ago our firm, Johnson Fain, was invited to compete internationally for the design of four square miles of Shanghai, located down-river from the Bund and across the Huang-Pu River from Pudong. Like military base closures in the U.S., China was decommissioning a naval air station for conversion to civilian use. We had 15 weeks to develop proposals for the redevelopment of this land, including interim and final presentations.

As we began, we realized that the government had provided an open-ended program with many possible interpretations. We couldn’t imagine making the interim presentation with only one scheme. Consequently, we developed three concepts—involving substantially more work—but this was a risk that we felt had to be taken. Each option addressed a different aspect of China’s future—nothing less than big ideas for a country building major city additions.

First we offered our audience of 400 engineers and government officials the “Green City,” representing an ecologically sustainable plan that resonated with efforts by the government to promote environmentally sensitive...
development. The next option we presented was the “Knowledge City.” Understanding that China’s future prosperity depends upon unleashing its intelligence through education, this plan augmented three surrounding universities with a central high-technology campus and satellite learning centers in the neighborhoods. The third option assumed a prosperous future for China, with its people having leisure time to enjoy the fruits of their labors. We termed this the “Good Life City,” in which people live active outdoor lives and enjoy boating, golfing and tennis in a garden-like setting. Informality is this city’s contour.

The audience seemed confounded. We were not certain that they were willing to play our conceptual game. The chief administrator understood what we were presenting, but we had no idea whether she valued it. Returning to Los Angeles we awaited their comments, with six weeks to final presentation. The first and second weeks went by—no response. At that point we decided to combine “Knowledge” and “Green.” Finally, toward the end of the third week, we received a concise e-mail:

Mr. Fain,

We like “Good Life City.”

Sincerely, City of Shanghai

Our team was thrilled. Not only did they play the game, but they chose the alternative closest to our hearts, acknowledging a city not only of knowledge and sustainability but also of fun, of indoor-outdoor living, of informality and creativity, of health and wellness—like a little bit of Los Angeles in their city.

“Living” in L.A. serves up a way of life that others seem to want. To most, our lifestyle here represents a very compelling model of the “good life.” The 1960s John Van Hamersveld’s poster “Endless Summer” recognizes key aspects of this: beach life orientation and our iconic worship of sunny outdoor living and sports.

There is informality here; new residents and visitors seem to leave their baggage behind. My friend John Freeman worked in the White House as a young executive in the 1970s. He had never been to California before, and he boarded a plane in his three-piece suit only to be greeted at LAX by five federal officials in Levi’s, open shirts, sandals and gold chains. After a five-day workshop, John had fully adapted to L.A. by exchanging his suit for loose-fitting clothes. He was then on to San Francisco for another week of meetings. With his newly acquired Southern California attire he disembarked at the San Francisco airport,

Mr. Fain,

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where he was greeted by five federal officials in three-piece suits. L.A. is one of a kind.

Here, we shed our buildings like old clothes. Ed Ruscha's *Los Angeles County Museum on Fire* references giving up the old for the new. Both his and David Hockney's work embody the alluring physique of the region. Their paintings identify the tactile qualities that embody the "good life." These qualities are so powerful that this lifestyle led to a winning scheme as far away as Shanghai.

As Shanghai looks to the legacy of L.A., our city moves unreflectively toward its future, intensifying and becoming more urban. Will the "good life" evolve with these transformations? In the 1930s Lewis Mumford said L.A. embodied "a collective effort to live a private life." But with densification this privacy—as accommodated in the private gardens like those of Hockney's swimmers—is decreasing. In the evolution of the "good life," our public realm must have the qualities that have heretofore been mainly reserved for private spaces. The domination of suburban backyards may give way to new public gardens along the L.A. River or at the Cornfield. Newly created plazas at LA Live! and Grand Avenue will become locations for public gatherings. Streets, no longer merely conduits for transport, may become bustling places for pedestrian activity and lively interaction. Will the city lose its way or reinvent its future?

— William H. Fain Jr., FAIA
Gratefully Acknowledges the Effort and Guidance of our Convention Committees

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Bucknam is a Southern California native, who has studied and worked in Europe and now co-heads the design team at Jubbly Architecture, facilitating the realization of several multi-million dollar public projects.

"To me, architecture is soul."
Life in Southern California sure has changed. With the U.S. Census Bureau's conclusion in 2005 that Los Angeles is the most densely populated place in the continental United States—an unexpected realization for many, even those of us living here—Southern California architecture is changing, too. Though local designers still get plenty of boutique beach houses and high-budget private residences to satisfy their lavish urges, multi-family residential projects—from affordable housing to downtown lofts to progressive master planning projects—are currently dominating many architects' portfolios. In recent years, L.A.'s downtown, long a last-resort for people with a down payment, has been transformed into a trendy, desirable living destination. Also interesting, ideas most frequently associated with city centers have been slowly inching toward the Pacific. It appears Hollywood and Marina Del Rey, in particular, are poised for dramatic transformations, with Hollywood's rebirth being marked by several multi-unit residences befitting of the neighborhood's glamorous past, and a former industrial neighborhood in beachside Marina Del Rey shedding expectations and recreating itself as a dense, urban-style residential neighborhood.
e-teepee, New Home on the Range, A Housing Ideas Competition
LOCATION: Denver, Colorado
DESIGNER: nonzeroarchitecture
WEBSITE: www.nonzeroarch.com

e-teepee, a response to an AIA-sponsored competition for the seminal unbuilt, single-family house of the twenty-first century, merges ancient forms of vernacular, ecological habitation with contemporary culture and technology. The competition, which had sustainable design principles and economic and social issues associated with housing at its core, called for a two-car, three-bedroom, two-bathroom program.

Although sprawl proliferated by suburban housing is not sustainable in itself, e-teepee attempts a balance within the given context. Flexible spaces encourage mixed uses and a combination of live/work arrangements. Zoning of public and private areas, linked with intermediate transitional spaces, urbanizes and densifies street façades while providing recreational space between lots. Flexible-use lofts replace garages; space for cars is possible, but not mandated. A modular, flexible construction approach allows adaptations over time.

Standard infrastructure includes integration and automation of building systems and energy management, resulting in a "smart," interactive environment. Other sustainable principles are incorporated throughout—from fly-ash-concrete to grass roofs to photovoltaic elements to the highly sustainable and intelligently controllable cellular foil-membrane skin that offers changeable transparency and strong energy performance. Additionally, prefabrication of modular parts and standardized elements improve economic feasibility.

Carpinteria Beach House Remodel
LOCATION: Carpinteria, California
DESIGNER: Eq Architects
WEBSITE: eqarch.com

Located between the Pacific Ocean and the Carpinteria Salt Water Marsh Reserve, this classic beach home from 1947 had a number of limitations when new owners purchased it in 2000. For starters, due to its crude wood-framed board-and-batten construction, it could only be used during the warm summer months. Additionally, the elevation of the existing first floor and overall low roof heights precluded views of the ocean from the living room, while the location of the existing kitchen obstructed views of the marsh reserve and coastal foothills.

In the remodel, Eq Architects took advantage of views available at a new second story, provided a plan to comfortably accommodate several guests, and created a low maintenance, year-round retreat with 1700 square feet of indoor living space. To maximize views, a 700-square-foot open-plan second-floor addition containing most communal living spaces was added, with the first floor containing its own family room, bar, adjacent beach-side deck, and three bedrooms and bathrooms. The selection of finish materials, such as vertical select-knot cedar and copper, and systems was based on the client's need for practicality and low maintenance.
The Hollywood

LOCATION: Los Angeles, California
DESIGNER: Kanner Architects
WEBSITE: www.kannerarch.com

The Hollywood, a 54-unit building, is the first for-sale condominium development in a part of Los Angeles populated mostly by rental properties. A Modernist façade features high-end contemporary forms tempered by the warm hues of a wood-composite exterior. The top level features double-height penthouses with mezzanines, while the first four levels are comprised of flats. Inside, 17-foot ceilings create spacious living environments punctuated by high-end minimalist design. Two levels of subterranean parking accommodate 135 vehicles.

Each unit in the multi-family u-shaped building is distinguished by unique balconies and windows that give residents a sense of place and the pleasure of outdoor living in an urban neighborhood. Interior units and the central corridor open to a courtyard and its lap pool. Floor-to-ceiling windows provide generous views from every unit. Views focus on the Hollywood Hills to the north and the bustling Hollywood street scene to the east, south and west.

Stream Hotel

DESIGNER: Lookinglass Architecture and Design
WEBSITE: www.lookinglass.us

The Stream Hotel was developed to spatialize a field of formal and poetic structurings, utilizing devices of collage, hybridization and transformation to awaken in each of us the imaginative capacity to see figures in clouds. Lookinglass' approach to the design was to establish synergistic relationships between the cultural implications of the particular program and a palette of symbolic meaning-structures. Any hotel room is somewhat generic, with its episodic inhabitation by a series of guests spanning the gamut of cultural backgrounds. This mode of occupation is also unusual in being simultaneously impersonal and intimate. These factors combine to make the hotel room a uniquely appropriate venue for work encompassing novel, unexpected and hybridized readings of cultural symbols.

The spatial envelope of each standard-sized guest room flows from the interactions of three primary symbolic forms: the lotus flower, the butterfly and the peacock eye. Each is paired with specific programmatic functions of the guestroom. Once deployed, these forms coalesce to produce the fluid shell of the room, each form visible only as a moment within a larger continuum. With the room becoming a vessel for discovery and contemplation of cultural and personal meanings, each hotel guest is invited to explore and interact with these symbolic structures.
EAT, LLC (Eucalyptus Avenue Townhomes)

LOCATION: Inglewood, California
DESIGNER: William Adams Architects
WEBSITE: www.wadamsarchitects.com

Developed for a nonprofit affordable housing agency in the City of Inglewood, this moderately dense (35 unit per acre), 34-unit housing project is one of the first developments in Southern California to be based on a community land trust model. It aims to develop identity by providing a village atmosphere, which is achieved through the varied use of simple building elements combined to form different, varying-scale unit types.

All of the units, which are based on the varied configuration of four basic building elements, are of townhouse configuration with private exterior space and semi-private access to the individual unit. Each unit has a one-foot wide circulation spine connecting the front door to the open space and linking all of the program spaces within the unit. This spine and other building elements are combined to form the five basic unit types, which are then scattered throughout the project. This allows for the development of a varied building section and elevations with a minimum of complexity and the benefits of repetitive construction. Throughout the courtyard and exterior spaces, a wood scrim wall element serves to knit all of the public spaces together and provides the units with shading and screening.

Grand Lofts

LOCATION: Los Angeles, California
DESIGNER: Killefer Flammang Architects
WEBSITE: www.kfparchitects.com

Killefer Flammang Architects’ Grand Lofts project transformed an essentially abandoned and forgotten building, built in 1927 as a warehouse for the Pepperdine Automotive Supply business, into a vibrant, living part of the city. Located near the Staples Center, the 66-unit project is significant in its re-use of an existing four-story structure as the base for three additional stories of new steel construction.

All of the units on the existing lower four floors have closely spaced 28-inch diameter sandblasted concrete columns, while the top three floors of construction have exposed steel columns and steel decks. In order to bring natural light into the building, a courtyard was cut through all floors including the basement. This allowed for additional units and balconies and created unique light-filled two-story units at the basement and first levels. To mitigate noise, sound baffles were added at the new courtyard walls. Vertical pilasters tie the old building and its detailing to the new structure above, and new pop-out elements on the east elevation provide distinctive spaces that float above the city below.
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Grand Gateway - Shanghai, China
Assisted Living Residence and Ministry and Holy Spirit Retreat Center, Sisters of Social Service
LOCATION: Encino, California
DESIGNER: Gonzalez|Coodale Architects
WEBSITE: www.gonzalezcoodale.com

Faced with a semi-rural setting that included historic architecture, dense oak trees, dramatic internal topography and landscape, and a small central courtyard, Gonzalez|Coodale Architects was challenged with creating a design that met the Sisters' needs while preserving and respecting the richness of this natural context.

The new housing facility is an 18-unit, 18,000-square-foot addition to an existing 1920s Revival-style manor house located adjacent to a lake. The building design resulted in a predominately east-west orientation with a three-sided glass gathering room facing the lake. The glass gathering space is protected from solar heat gain and glare by an aluminum sunscreen and the surrounding deciduous trees. The exterior elevations respond to the sun with minimal, yet articulated, fenestration while providing natural daylighting from a central clerestory. This 32,000-square-foot Ministry and Retreat Center is an addition to the existing chapel and is one component of an overall campus plan. The new facility consists of meeting spaces, 24 retreat units, administrative areas and a new chapel foyer. Foremost in the development of the design was the Sisters' ecumenical mission and the importance of community life. The resultant design engages the natural landscape, and provides opportunities for personal contemplation, intimacy and communal gatherings.

Solar Forest: A Regenerative Urban Neighborhood
LOCATION: Los Angeles, California
DESIGNER: Urban Building Workshop
WEBSITE: www.urbanbuildingworkshop.com

The Small Lots, Smart Designs competition, a partnership between the LA City Planning Department and Enterprise Community Partners, called for innovative, create design solutions for the purpose of developing a catalogue of design templates for infill lots in Los Angeles. Urban Building Workshop's winning response imagines more than simply building a couple of small houses on a subdivided lot—the Solar Forest gives people spaces to interact and forge community links, re-energizes a neighborhood by increasing the value of the subdivided lots, and generates power to benefit the larger community's energy needs.

Offering a variety of home and property sizes, the design provides for different outdoor spaces, with public life at the street level, quieter semi-private spaces between houses, and a private area for each home. The homes are designed to minimize energy and resource use during their life through the use of photovoltaic systems, panelized wall construction and advanced framing techniques, recycled content and salvaged building materials, appliance and envelope measures surpassing California Title 24 requirements, trellises to shade the homes, and landscaping to moderate heat absorption. The most critical sustainable decision, however, is the one to build in already developed urban lands where resources, infrastructure and people already exist.
“While SketchUp is great visualization software, it’s also an integral part of our design process. Time and again, SketchUp has proven to be a highly valued tool that has expanded our ability to communicate with the client effectively in real time. We also have fun pushing it as far as it can go.”

— Kevin O’Brien; Design Director, HMC Architects

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The Kuperberg House

**LOCATION:** Beverly Hills, California  
**DESIGNER:** Sintesi, Inc.  
**WEBSITE:** www.sintesidesign.com

The Kuperberg project, completed in early 2005, consists of the complete transformation of an existing 1950s house from its original design into a modern one. Reflective of the firm’s moniker—Sintesi, which is derived from the Latin root of “synthesis”—the project fuses art and architecture and includes Sintesi-designed integrated furniture.

The master bedroom and bathroom were altered from traditionally compartmentalized spaces into a large open area. Slightly raised above the bamboo floor, the shower was conceived as a glass sculptural piece and appears to float at the center of this new space. In the kitchen, motion and continuity are emphasized by a lacquered Masonite wood panel, which appears to travel along the walls of the space. All of the cabinets and appliances are contained within the panel structure, creating a sense of visual unity. Above, the kitchen lamp is structurally produced from plumbing materials, which come together with a lampshade laser-cut from a translucent sheet of P-95. The four unique counter stools were also shaped and designed using copper piping. The living room space was opened out to the existing garden by creating a set of three-pivoting glass doors. Outside, light block material is used to construct the trellis, bench and deck area.

---

Element Lofts

**LOCATION:** Marina Del Rey, California  
**DESIGNER:** Cunningham Group Architecture, P.A.  
**WEBSITE:** www.cunningham.com

The 50-unit Element project, sitting on a tight, landlocked urban site in Marina Del Rey, is among the largest new-construction loft developments in the city. To define the residences as lofts, pre-cast concrete was selected, providing the solidity and finishes consistent with an urban loft product, while eliminating nearly two months from the schedule. The precast concrete technology eliminates the need for interior supports, allowing for huge living spaces and floor-to-ceiling windows. Natural light will extend 20-30 feet into the residence.

The project design is inspired by the original loft conversions of warehouses and factories with simple straight lines, solid walls with large openings, delicate steel hanging balconies and shading devices. The project consists of four stories of residential space above two parking levels. The lofts will feature polished concrete floors, large aluminum windows, and exposed concrete ceilings and services. Each unit will have a large private balcony, garage door openings, and track-sliding partition walls. Further emphasizing the urban loft lifestyle, Element is within walking distance of theaters, restaurants, grocery stores, boutiques and fitness clubs, as well as the beach and marina.

Element will also be among the first residences nationwide applying for a LEED rating. The project is aiming for Silver certification.
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48@Baristo
Palm Springs Modern Experiment

LOCATION: Palm Springs, California

DESIGNER: DesignARC Los Angeles

WEBSITE: www.designarc.net

As part of the City of Palm Springs’ current revitalization, DesignARC, in collaboration with Palm Springs developer Dennis Cunningham, has sought to contribute to the area’s ongoing tradition of modernism, while providing for a much denser urban paradigm, through 48@Baristo, a multi-family development within the heart of the city.

A dense weave of home configurations, the site consists of a “carpet” created by interlocking buildings and private outdoor spaces. Despite the project’s relatively high density, each of the 48 homes sits on its own parcel, allowing every two-story unit to embrace its exclusive outdoor courtyard and pool. Varied organizational schemes are all defined by double-height living spaces and second-floor bedrooms—some with detached poolside guesthouses. Basic volumetric forms interact with flat and folded planes creating specific apertures for mountain views, and defense against the strong desert sun. Completed in the summer of 2005, the 48@Baristo project aims to renew the city within the context of a greater collective urban spirit.

Kozely/Farmer Residence

LOCATION: Venice, California

DESIGNER: Sant Architects, Inc.

WEBSITE: www.santarchitects.com

Drawing upon the Southern California setting, Sant Architects created a home in which light is a concrete architectural element activating scale, volume, line and perception. With sculpted skylights discreetly positioned in walls and ceilings, light becomes the primary element of the Kozely/Farmer Residence, enlivening the space and articulating its composition. “Of all the tools at our disposal, the most profound is light,” says Sant. “It’s a powerful, yet intuitive, architectural source that animates and gives form to everything.”

In this densely populated, bustling beach community of small cottages and homes, Sant chose to avoid vertical distraction by building a low-slung, single-story series of three pavilions. The first pavilion is composed of the kitchen, dining room, a guest room and office. The living room, master bedroom and bath, separated by a fireplace, comprise the main volume; the third contains the garage. With metal shed-roofs pitched in alternating sequence, the three simple stucco volumes are carefully sited to define a variety of unique garden rooms, intimately joined to the spaces within. The subtle shifting of interior volume defined by these roofs balances serenity and dynamism, while the limited palette of thoughtfully utilized materials adds to the refined presence of the home.
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ARCHITECTURAL ELEMENTS
**Pharos**

Twenty years after introducing the seminal Stratos fan, Modern Fan Company founder Ron Rezek is still innovating cool ideas. Meet the Pharos—Rezek’s solution for a large-scale ceiling fan with both outstanding air distribution and a quality light source. The five-blade Pharos spans either 42 or 52 inches and offers incandescent or fluorescent light. Its mouth-blown glass light shade is marked by decorative louvers, which not only indulge aesthetic inclinations, but also eliminate glare from the 120-watt light source. The Pharos’ die-cast zinc components are finished in gloss-white powder coating or nickel plate with a matte lacquer coating; the blades are available in white, nickel or maple. Included with the Pharos are five- and 15-inch down rods. All Modern Fan Co. models come with a wall-mounted or wireless handheld control unit.

**More Information:** Modern Fan Company
www.modernfan.com or 888-588-FANS.

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**Aquarium Lounge Chair and Side Table**

With its sleek, modern curves, the Aquarium line of outdoor/indoor furniture by Venice, California-based designer Ilan Dei Studio just might make you skip that dip and linger poolside a little longer. Named for their transparency, the Aquarium Lounge Chair and Side Table are fashioned from clear-tinted acrylic panels and marine-grade weather-resistant plywood. Outside, the Aquarium furniture casts a double shadow as it radiates light; inside, its streamlined look complements most modern decors. An Aquarium Chaise completes the series. Aquarium lounge products are shipped in flat boxes and come ready to assemble (instructions included).

**More Information:** Ilan Dei Studio
www.ilandeistudio.com or 310-302-9222.

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**Wogg-Pavilion**

The Swiss-engineered wogg-pavilion provides an innovative source of shade and shelter with a design inspired by Chinese Lanterns and hang gliders. Though it appears at first glance to be little more than a playful sunshade, the pavilion is sophisticated and sturdy enough to serve as a gathering place for outdoor parties, receptions, weddings and other events. When not in use, the wogg-pavilion’s collapsible frame and shell can be stored in a small, compact bag; which can be transported anywhere and set up in minutes. Composed of nylon fabric, it is flame, wind and water resistant and comes in two sizes (small, 33 pounds, red or ivory and large, 37 pounds, orange or light grey).

**More Information:**
www.wogg-pavilion.com or 877-992-0818.
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The Fine Living: 2026 installation, which debuted in March at the L.A. Mart Design Center amidst the frenetic energy of this year's DesignWeek, may not immediately resonate as the quintessential home of the future. At just 1300 square feet, the project is intimate by Southern California standards, but elements of its design can survive any floor plan and serve as a model for creative, fluid and flexible live/work environments.

Produced by the L.A. Mart Design Center and Balcony Media's LA Architect and LA Inside magazines, Fine Living: 2026 was realized by the four-time National AIA award-winning architectural firm of Tighe Architecture. Building on the momentum of last year's successful Fine Living: The Loft Life installation by Los Angeles-based architect Joey Shimoda, AIA, the live/work concept space represents how design, technology and new home-product innovation, coupled with "person-centered" design concepts, can address the evolving individual, occupational and recreational needs and desires of the twenty-first century homeowner.

The crux of the project's design is straightforward and simple: how a singular form and its corollary function can seamlessly morph into the next. Consequently, Tighe's environment contains three distinctive, yet symbiotic, areas—the kitchen and bathroom, central...
Tight layered organic forms to create a counterpoint to the angular geometric lines. Undulating walls form an embryonic shell pierced with light portals. Penetrating the wall's skin, SensiTite material containing an embedded, light-conducted matrix reconfigures shadows and redirects light. Extending over the lounge/tech center is a monolith clad with CaesarStone quartz surface material, projecting through the space to unite all areas.
live/work/play space and the sanctuary—which contrast in purpose while functioning in harmony with one another.

"The components of the space are an integral part of the architecture, with each designated area defined by its function," explains Patrick Tighe, AIA, 2006-07 Rome Prize in Architecture recipient and principal of Santa Monica-based Tighe Architecture.

Also at play are oppositional forces—the hard, modern face of work and technology versus the soothing, tranquil elements of home. To merge basics with the future, these forces were articulated with the materials. Sleek, state-of-the-art technology was paired with organic, green components, such as eco-friendly materials like recycled-fiber textiles, natural cork flooring, stone composed of high quality aggregates, and a recycled glass garden.

"The space had two stories that worked together and played off of each other—an angular, hard kitchen area and a soothing, organic sanctuary element. Throughout the space, technology-related elements speak to the future, but even the kitchen, which is arranged around a massive, stainless steel island, harkens back to basic notions of preparing and eating food," says Tighe. "This project borrows from the past, while simultaneously portending the future."

Creating a space conducive of both harmony and productivity was one of the project's primary challenges. Working with today's state-of-the-art technology, materials and products, Tighe designed an environment that can accurately be described as serene, hip or professional, depending on the inhabitant's needs and desires. Through careful, function-driven design and the ultimate in integrated technology, these moods can be accomplished through a few clicks on the computer. Using the ultimate in integrated technology, these moods are regulated by a central control system that can be accessed via a laptop, as well as from touch panels installed near the fireplace and kitchen. Visitors to the installation witnessed this transition first-hand—the mood during daytime ("work") hours was serene, but once
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The central living space consists of a raised plinth sheathed in a translucent, honeycomb material. Lit from beneath, the lighting morphs in color and intensity to suit the mood of the space. A Panelite raised-floor system seamlessly integrates with the area's built-in lounge seating upholstered in eco-friendly Knoll textiles. The system transitions into the technology control center with its aerodynamic console outfitted with Apple Cinema Displays and Power Mac G5 Quads. Contrasting the info-driven, tech-enhanced environment, the sanctuary area provides a place to reenergize and relax. Natural light, a styled garden and a floating hearth of steel by Fireorb surround the Zuma airbath, revitalizing the human activity taking place in the space.

As the sun went down, the space was transformed into a virtual nightclub.

"The concept from the very beginning was to create one central location where you can comfortably live and work. To accomplish this, you can change the environment for different times of day or moods—you can change the "energy" of the space," explains Tighe.

The technology fueling these changes, frequently blamed for cluttering and complicating our lives, here felt seamless, natural and, perhaps, even nurturing.

"It was really about integrating technology into the architecture. Rather than adding technology to the house, we made it part of the house," notes Tighe.

In fact, this smart, well-programmed space not only represents how we can integrate these two realms seamlessly and efficiently in the future, but also how we can live better today. For Fine Living: 2026, Tighe may have conceptualized a live/work space of the future, but nothing about Tighe's design seems outlandish or unattainable. Rather, Tighe focused on design and technological elements that could be accomplished in the here and now, with a hint of what's to come.

—JENNIFER CATERINO
Many visible and accomplished theorists and practitioners alike are voicing support for the notion that criticality, or theory, is no longer meaningful in the making of a relevant and powerful architecture. The academic and the practitioner seem finally, or momentarily, to agree: theory and design have no need for each other. It is precisely this agreement of which I am suspicious and which I investigate in The Big Idea and I now feel certain that the interplay of criticality and practice continues to be a more than useful, if complex, marriage.

—Scott Johnson, FAIA

A new book now available from Balcony Press

THE BIG IDEA: Criticality and Practice in Contemporary Architecture
by Scott Johnson
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PHOTOGRAPHY BY ROBERT BERGER
IN THE ZONE
COMMUNITY DEVELOPMENT IN LOS ANGELES

By Elizabeth Brink
These days there is a general sense of optimism and possibility about the communities we are all building. Fueled by a seemingly insatiable need for housing, Los Angeles and the region are taking a major step toward a more urban, dense, pedestrian-friendly model of development. Coupled with this optimism, we also share a realistic understanding of the barriers that must be faced in order to move forward: affordability, parking, scarcity of land, and a need for vision and creativity from all involved. I know all of this because I recently engaged in a series of conversations with some of the people who are shaping our communities and who are thinking about how those communities are changing. I spoke with architects, developers and planners—the three-legged stool of community building—in order to better understand the current state and what's on the horizon. The architects I spoke with represent small, medium and large firms, and, together, they lay claim to wide ranging experience that runs from urban design to multi-family residential to retail to mixed-use. Other participants include a representative from a local residential development firm and a growing mixed-use development firm, as well as an L.A. City planner with first-hand experience with the politics of development in the region. The perspectives are varied, but the themes that emerged are surprisingly constant.

**What is the current state of communities in Southern California?**

**Marty Borko** Southern California is a great example of what used to be suburban communities that have now densified, and we probably haven't densified that well. So how do we think about keeping what's important about community and also be strategically looking at in-fill opportunities as a way to densify and add the necessary housing or retail or office? We're very much in a transition mode. We're beginning to learn how to transition out of single-family-house neighborhoods into this more robust mixed-use "life on the street" community.

**Lawrence Scarpa** It seems like people are beginning to grasp the amenities that come with compact Irving. We haven't quite let go of the single family suburban home, but there is some return to the more traditional downtown in terms of how it used to be in the 1920s.

**Marianne Lowenthal** In Southern California we've always had this suburban development model. Now that's changing for a number of reasons—affordability, aging of the population, crowding, traffic and the difficulty of accessing transit. All of those things are affecting communities.

**Ken Kahan** Convenience and demand contribute heavily to the evolution of urban communities. Communities today are shaped by the desire to improve and simplify one's quality of life, resulting in residential neighborhoods that are situated in proximity to an array of employment opportunities, shopping centers and recreational destinations.

**Doug Suisman** Historically, notions of community were very much tied to the physical places where people lived and worked ... the terms "community" and "neighborhood" could be used almost interchangeably. But as we have increased the speed of our mobility and the span of our communications, the integration of community with physical space has been eroded, if not exploded altogether. Mel Webber at Berkeley wrote with great prescience in the '60s of "community without propinquity"—he used his own far-flung academic colleagues as an example of such a community, abetted by a very early form of the Internet then available to university scholars. That technology is, of course, now nearly universal, meaning that most of us are now participants in innumerable, overlapping communities both physical and virtual, only one of which just might be the neighborhood, quarter or town where we reside. For those of us in the business of imagining and designing the physical world, the real question is: What is the remaining function of actual places in the shaping of community?
How are people's needs and expectations of their communities changing?

**Ronald A. Altoon** Every generation identifies and selects the values which define it and are readily indicative of their time. This empowered generation—the young, energetic, mobile e-generation—has decided that they want it all: a great education, the perfect job, adequate leisure time, a great working environment, recognition, bountiful compensation and the ability to change course as quickly as the wind. Responding to this vision, communities are beginning to reflect relationship-driven experiences, providing space for groups which are unprogrammed. They are becoming more environmentally conscientious and supportive of strong integration with the natural environment.

**Lawrence Scarpa** I think that people have begun to care far more now about their communities and about design. In Southern California, every neighborhood has not just one neighborhood group, but two or three or more kinds of groups, which I think is a good thing. However, the average of all the voices is not always the best solution for a good community.

**Marianne Lowenthal** People have more of a desire to stay in one place and be able to shop and live. They want to be able to get out of their cars and walk. They want shorter commutes. If they have long commutes during the week, then on the weekends they do not want to have to get into their cars. Another factor is the aging baby boomers. Many of them are leaving their large, single-family houses to move into apartments and condominiums that are more manageable sized and closer to services, which provides them with an easier lifestyle.

**Doug Suisman** In the book *On Streets*, the anthropologist Gloria Lévitas characterized human beings as a "medium-contact species," neither lone wolves nor herds of sheep, but something in between. We need both privacy and community. Our appetite for sociability probably cannot be entirely sustained through chat rooms—we need the literal rubbing of elbows, at least from time to time. This helps explain the people with laptops who sit crowded together in cafés, rather than on a lonely beach, as was sometimes depicted in earlier laptop advertisements. It may just be that people need a place to plug their computers in or high-speed access to the Internet, but for many of these Starbucks Stendahls, the café table seems to be a matter of choice rather than necessity.
What are community models that could meet people’s needs?

Transit-Oriented Development

Jane Blumenfeld

Transit has spurred change. Along the Red Line, for instance, the stops in Hollywood along Wilshire, those communities are starting to show more intense development around the station stops. It’s a slower process than on the East Coast or places where they’ve had rail for 100 years. There are many more single-family neighborhoods here than in a lot of other cities. People came here for different reasons and there was a lot of space until not that long ago.

Urban Nodes

Marty Borko

We’re growing out of our single-family suburban model, and we’re transitioning into a more urban model. We’re still doing it in nodes. You’ve got downtown as a node. Culver City is a node. Santa Monica. West Hollywood. Pasadena. I think that’s L.A.’s new community model.

Optional Urbanism

Doug Suisman

Cities used to be places where you had to be—for jobs, gossip, food, safety—and the form of those “obligatory” cities is dense and very architectural, partly because of the pressure of so many people needing to occupy the same space. I think we’ve moved into an era of “optional urbanism,” where the nostalgia for urban life and a love of urban form draws people to urban places out of choice. The city has always offered “value” to its occupants, but what used to be the values of opportunity or even mere survival have given way to the values of leisure and lifestyle. In some ways, all cities are becoming more like historic resort cities—think of eighteenth-century Bath or nineteenth-century Saratoga.

Mixed-Use

Marianne Lowenthal

Mixed-use is becoming more and more popular because it gives people a place where they can live and spend time and satisfy a variety of needs at the same time—all this, and they do not have to get into their cars. There has always been mixed-use in other cities. Here in L.A. we’ve had it, but it has largely been a combination of office and retail uses. Also, the development model has been more horizontal and less pedestrian friendly. You can look at planned communities like Century City as that paradigm. It has mixed-use for the office workers, but it is not a pedestrian-friendly community. Now, we are seeing more projects that combine housing with retail and office. And we are seeing more vertical development. What we are doing in these projects is creating neighborhoods within the development.
What are the challenges to building these new models of community?

LAND

JANE BLUMENFELD There was plenty of land until not that long ago. There were places to do housing. Now the vacant land is gone and the residential land is expensive, so the industrial land is a prime target. It is cheaper, and it’s available, so it’s the obvious choice. It may be appropriate in some cases, but we need to look carefully at what we need to preserve for industry and jobs to make the city function.

PARKING

LAWRENCE SCARPA The big issue that we have to overcome is parking. In L.A. they are still requiring two parking spaces per unit, so in residential development parking is the determining factor. We should really look at other communities like San Diego and San Francisco where they limited parking requirements and dealt with parking in a way that is far better urbanistically.

AFFORDABILITY

MARIANNE LOWENTHAL One of the key things that we need to address is housing of our workforce. This means finding ways to build low- and moderate-income housing. Some models of inclusionary housing are working, but often they do not and the policies end up reducing the amount of additional housing being built.

JANE BLUMENFELD Without affordable housing, the whole house of cards falls apart. People need jobs, they need to be able to get to their jobs. It’s all completely interconnected. And it’s really hard to figure out how to do it with less and less land that gets more and more expensive. That’s one reason why transit and the station stop areas are so important because that’s the place where we can incorporate some amount more of affordable housing.

LAWRENCE SCARPA What I’ve been seeing as we get dense, is that many affordable housing projects are on great sites for mixed-use, but affordable housing developers are not able to do that because of funding limitations. So, a lot of buildings are being built inappropriately to the urban environment because of the financing and funding restrictions.
What does the future hold?

JANE BLUMENFELD My sense is that the development and the design communities are excited about the opportunities because they’re different than the traditional development that has characterized L.A. in the past. What we see in Hollywood are new kinds of housing and living arrangements. It’s the kind of housing product that nobody thought there was a market for even 10 years ago. And, with the small lot ordinance, we are seeing all kinds of unusual, amazing spaces being created for home ownership.

KEN KAHAN Areas zoned for single-family residences, commercial or industrial buildings should be rezoned to permit the development of multi-family residences, or mixed-use projects that include a residential and commercial component. The in-fill multi-family solution is a trend that is growing rapidly in the United States and is slowly catching up with what is customary in the rest of the world’s cities and communities.

LAWRENCE SCARPA The way that our communities need to grow is to be inclusive and not so predetermined in that they have some ability to adapt or adjust. I think there ought to be more infill types of projects instead of big swath redevelopment. Development should be coming in as infill and plugging in as a part of the community.

RONALD A. ALTOON Communities will be as physically diverse and complex as the imagination allows. Mixed-use projects will respond to the demand for increased density. Future communities will respond not only to human need, the objective side, but also to emotional desire, the subjective side. Ordered and structured environments will sit in counterpoint with those without borders, edges or limits. Creativity will become the currency of the future, and places which act as a platform for the creative process to seek limitless expression will become preferential. Concurrently, they will be driven by sustainable (green building and community) design.
NOTHING NEW UNDER THE SUN
Prefab's Slow Rise from Affordable Housing to Sustainable Solution
The California Gold Rush was well underway when Dr. Daniel Knower embarked on a journey to San Francisco in July 1849. Thousands of people had already taken the dangerous trek to the West Coast in search of riches, and Knower was no different in that regard.

However, Knower anticipated striking it rich not by panning for gold, but through the sale of prefabricated homes. As he noted in his memoirs, the rapid growth of the Bay Area made building supplies a rarity, and men willing to forgo mining for wages were even rarer. Unskilled labor in the area could demand $16 a day, an outrageous sum at a time when journeymen carpenters on the East Coast were lucky to receive $2 a day; the difference would equal a tidy sum. Enough, at least, for Knower to conceive “the project of shipping the materials for some houses there, having all the work put on them here that could be done, thus saving the difference in wages.”

Knower consulted an architect to draw up four different plans to offer “the greatest advantages with the most economical expenditures of material.” The shipping costs were as expensive as the lumber itself, but given the inflated cost of supplies and labor of the gold mining community, and the severe demand for housing, Knower estimated he was to clear a healthy profit of $50,000. Unfortunately, the captain of the ship freighting the prefabs had been bribed by another speculator, and by the time Knower’s ship literally came in, his figurative ship was sunk by a glutted lumber market.

Knower was hardly the first to find prefabricated buildings advantageous. Prefab fishing camps along the Eastern coastline existed early as 1604, though these were likely precautionary measurements taken by settlers who couldn’t risk assuming they would have the materials or time to erect the simple shelters they would need to survive. Knower’s venture is notable as an early example of prefab being used to reduce the costs of labor and materials—two of the primary reasons prefab retains prominence in the home market today.
THE ORIENT EXPRESS

For the origins of prefab as it exists today, we must look to the East via the Midwest, where a modular system of design and construction developed by Japanese architects in the sixteenth century was showcased at the Chicago World's Fair of 1893 and had an immediate and significant influence on a number of American architects, including Frank Lloyd Wright. The modular system of the Ho-o-den, a prefabricated building whose ease of construction amazed observers as much as the building itself, struck an immediate chord with Wright, who identified with the "organic" aspect of its design.

The Japanese designs encouraged ideas that were already percolating in Wright's brain and informed his search for a new democratic form of architecture. Wright, who had called for an industrialization of housing as early as 1901, applied lessons learned from a trip to Japan in 1905 to develop the American System-Built (ASB) Houses, a method of prefabrication that drastically reduced costs by standardizing components such as framing, joists, cabinets and doors.

Examples of ASB homes still stand in Milwaukee at Burnham Street, where all six houses on the north side of the 2700 block were designed by Frank Lloyd Wright in 1911.

As a rule of thumb, mail-order companies were by no means design-orientated. They offered mostly bungalows, foursquares and vernacular designs that reflected regional tastes, but they offered plenty of them.

Believing the ASB line to be the realization of his dream of a democratic style of affordable housing, Wright's studio turned out hundreds of designs between 1911 and 1914 before a deal was struck with the Richards Company, a Milwaukee-based manufacturer, for their production and sale through a network of dealers akin to car dealerships. Only nine ASB homes are known to have been constructed, eight of which still stand today.

The advent of World War I in 1917 is the reason most commonly cited for the failure of ASB, though other prefab companies made a killing selling their homes to the military. Wright never returned to the line, though he revisited his dream of manufacturing well-designed houses for the masses with his Usonian homes in the '30s, a venture that also failed to achieve its potential.

Yet despite the obstacles, Wright's quest for well-designed affordable housing had already dramatically influenced large-scale housing in a positive manner. By paring down housing to the fundamentals, Wright created smaller, more efficient homes that were within the price range of the working class. Open floor plans made construction easier and cheaper, and the homes were easily modified—all essential elements of the burgeoning mail-order home kit market that was made possible by a development that would have guaranteed Dr. Knower's fortune: the railroad.

The first transcontinental railroad wasn't completed until 1869, but by 1893 the great octopus has spread its tentacles virtually everywhere in the country creating a mode of freight transport that was much quicker, more dependable, and, most importantly for mail-order home companies, cost efficient. Though Sears and Roebuck had been shipping pre-cut lumber since 1890, it didn't begin offering complete mail order-home kits until 1908, two years after Aladdin Homes of Bay City, Michigan, began selling its Readi-Cut Homes (originally dubbed Knocked-down Dwelling Homes). Montgomery Wards, Gordon Van-Tine, and the Los Angeles-based Pacific Ready Cut were among several other similar companies.

As a rule of thumb, mail-order companies were by no means design-orientated. They offered mostly bungalows, foursquares and vernacular designs that reflected regional tastes, but they offered plenty of them. Sears' Modern Homes department offered more than 450 designs, and Pacific Ready Cut boasted of having over 1800 designs available—though that number was likely misleading according to Rosemary Thornton, a historian who has written books on mail-order catalog homes, including a reprint of a Pacific Ready Cut catalog.

"One of the selling points for these catalogs was that they had something for everyone. They tend to make a really big deal about their diversity of designs, and while Pacific claims to have 1800 designs available—though that number was likely misleading—according to Rosemary Thornton, a historian who has written books on mail-order catalog homes, including a reprint of a Pacific Ready Cut catalog.

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Thornton, who regularly receives correspondence from people who own kithomes, related the experience of one gentleman who desired a certain Sears home—but with an extra two feet of space on the back end. "You can't just add two feet; it takes a lot of work from a draftsman. You can't just add two feet; it takes a lot of work from a draftsman. His total cost for the alteration including the materials: $67."

Pacific Ready Cut Home images courtesy of Rosemary Thornton.
THE WAR MACHINE MAKES HOMES, TOO

During the Second World War building materials were strictly rationed, but when Johnny went to war he needed housing, as did Rosie the Riveter, and so the war machine churned out housing as well as weapons.

Aesthetics weren't a primary issue for military shelters—over the course of the war more than 150,000 semicircular Quonset huts were built to serve as headquarters, barracks and medical facilities. The Defense Housing Act (DHA) of 1940 was created to ensure adequate housing for defense workers. As efficiency and cost-effectiveness were the order of the day, it's no wonder that prefabrication became a dominant aspect of construction. Perhaps the most noteworthy DHA prefab endeavor is the Aluminum City Terrace development in New Kensington, Pennsylvania, designed by Walter Gropius and long-time collaborator Marcel Breuer.

The housing shortage was exacerbated even further with the end of WWII and the return of millions of veterans amidst a critical housing shortage that was promptly declared a national emergency. Congressional meetings were held, and funds were made available to over 100 industrialists who adapted industrial techniques perfected during the war to create housing components en masse.

The Lustron Corporation's steel-framed home with porcelain-enamedeled-panel exteriors and built-in furniture, received the lion's share of attention and funds. Designed by Chicago-based architect Morris H. Beckman, the simple rectangular homes were to be produced at an amazing rate of 100 homes a day—though the record was 26. After burning through more than $50 million in federal loans, the government pulled the plug on the project just before Lustron was to introduce its new line—designed by Carl Koch, who would revisit prefabrication again with his Techbuilt homes in the '60s.

Not all such ventures ended in failure. The National Homes Corporation and Gunnison Homes, later known as U.S. Steel Homes, adjusted to meet the needs of the post-war housing crisis, making a tidy profit while also making an impact on design. National Homes worked with Royal Barry Wills, the architect behind the Cape Cod Revival, and later produced mobile homes based on designs by Wright. Gunnison worked with Charles M. Goodman, who pioneered the use of pre-cast concrete and aluminum in prefabricated housing.

As efficiency and cost-effectiveness were the order of the day, it's no wonder that prefabrication became a dominant aspect of construction.
Scott Glenn, the developer behind LivingHomes Corporation, which intends to develop a LivingHomes community near the Joshua Tree National Park later this year, notes that community development can be extremely cost efficient. "The ability to build in volume more than anything else can lower costs substantially."

Glenn believes that building entire communities requires industrial designers who understand how to create mass-marketed items. "They think not about individuals but target markets. They work with the restraints and opportunities presented by the manufacturing process from the word go—it's an inexorable part of the design process," he suggests.

The most famous examples of post-WWII communities are Levittowns built by Levitt and Sons, which used prefabricated components and an assembly construction process to build whole cities at a time. While Levitt and Sons built one out of every eight American homes in 1950, according to Time, it wasn't known for its designs, rather for the homes' relatively low costs and the speed at which they were built.

The Eichler tract homes were a notable exception to the lack of interest in design shown by early developers. Joseph Eichler, who was inspired by a Wright-designed home he once lived in, built an estimated 11,000 homes during the '50s based on Modernist designs from Claude Oakland, Raphael Soriano, Jones & Emmons, and Anshen + Allen, and was one of the first to use architects as a brand name for mass-marketed housing.
DESIGNER BRAND MODULAR HOMES FOR SUSTAINABLE LIVING

The use of architects as brands is a dominant aspect of the current "trend" of prefabricated Modernist modular homes. Empyrean International, whose Deck House and Acorn brands of prefabricated housing have been manufactured for more than 50 years, has recently launched a line of Modernist modular homes using architects and a design magazine as brands. Ray Kappe, FAIA, designed the first line of LivingHomes, and David Hertz, AIA, has designed a second line that will be introduced in the near future, with additional designs from other high-profile architects to be added over time. "We are selling their brands for sure," acknowledged Glenn.

Today, it's hard to find homes that aren't prefabricated to some extent. The realities of skyrocketing real estate, labor and material prices are such that cost-saving measures, such as prefabrication, are prevalent. But unlike prefabs of the past that emphasized affordability, environmentalism is the cause du jour. Michelle Kaufman's Glide and Breeze homes are often cited for their sustainable designs, LivingHomes strives to become the first LEED Platinum prefab home, and Marmol Radziner's Desert Home, which is installed in modules that includes furniture, incorporates several energy-conscious elements, including the option of solar panels.

Leo Marmol notes that one of the benefits of the modular construction process is its environmental soundness. "The modular process isn't just cost efficient; it's incredibly energy efficient. For us, one of the greatest excitement about the process is we can be more responsible. Architecture construction is inherently consumptive," Marmol says. "As an industry, we are the greatest consumer of energy—not just from the construction aspect, but the continued energy demands of living in the buildings we create."

Previous prefab movements didn't have to take into account one of the greatest difficulties faced by today's market—the availability of land. "A lot of the available land, if it's not a teardown or an in-fill, is on hillsides," notes George Penner, a partner of deasy/penner & partners, a real estate firm that recently launched Home as Art, a prefab division that helps clients find appropriate land for prefab constructions, and the appropriate prefab to construct. "There are certain modifications that need to be made to the site prior to construction and that can influence the type of prefab that is right for the land," Penner explains.

Although only a handful of the most recent Modernist modular homes have been sold to date, the involvement of real estate agents may be the final element necessary for the success of well-designed prefabricated housing by creating an instantaneous sales network that supplies boutique manufacturers with what they most need—a clientele base.
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## PROJECT CREDITS

### e-teepee, New Home on the Range, A Housing Ideas Competition
- **Location**: Denver, Colorado
- **Designer**: nonzeroarchitecture

### Stream Hotel
- **Designer**: Lookingglass Architecture and Design
- **PROJECT TEAM**
  - **Partners**: Nick Gillock, Emil Mertzel

### EAT, LLC (Eucalyptus Avenue Townhomes)
- **Location**: Inglewood, California
- **Designer**: William Adams Architects
- **PROJECT TEAM**
  - **Project Designer**: Bill Adams, FAIA
  - **Project Architect**: Carl Smith, AIA
  - **Project Team**: Ed Hatcher
- **Landscape Designer**: Samuel Kim, SQLA, Inc.
- **Structural Engineer**: David H Lau and Associates, Inc.

### Carpinteria Beach House Remodel
- **Location**: Carpinteria, California
- **Designer**: E4 Architects
- **PROJECT TEAM**
  - **Design Principal**: Ned Engs, AIA
  - **Project Team**: Audrey McEwen, Sam Kong, Nila Myint
- **Contractor**: R.R. Walter, Inc.
- **Structural Engineer**: Dimitry K. Vergun
- **Soils Engineer**: Pacific Materials Laboratory
- **Wood Pile Testing**: Olson Engineering, Inc.
- **T-24/Mechanical**: L & D Group
- **Photography**: James Chen

### Carpinteria Beach House Remodel
- **Location**: Los Angeles, California
- **Designer**: Sintesi, Inc.
- **PROJECT TEAM**
  - **Designers**: Jose Fontiveros and Mariana Boctor
  - **Design Team**: Maria Venegas, Juan Calaf, John Erskine, Ben Gramann, Sachiko Sueki
- **Cabinetry**: Miguel Tejeras, Marmig Custom Cabinets
- **Doors**: Master Custom Door and Windows
- **Client**: Fred Kuperberg, Aura Kuperberg
- **Photography**: Kenji Arai

### Drywall Contractors

<table>
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<th>Company</th>
<th>Services</th>
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<td><strong>SHARPE</strong></td>
<td><strong>INTERIOR SYSTEMS</strong></td>
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**Rendering**: Shimahara Illustration
**Owner**: The Lee Group/CIM Group LLC
**Contractor**: PCL Construction Services, Inc.
**Photography**: Michael Wells

**Assisted Living Residence and Ministry and Holy Spirit Retreat Center, Sisters of Social Service**
- **Location**: Encino, California
- **Designer**: Gonzalez|Goodale Architects
- **PROJECT TEAM**
  - **Contractor**: Illig Construction
  - **Structural Engineer**: B.W. Smith
  - **Mechanical/Plumbing Engineer**: JaycoCal Engineering, Inc.
  - **Electrical Engineer**: Dalan Engineering, Inc.
  - **Landscape Architect**: ahbe
  - **Arborist**: Greg Applegate Consulting
  - **Civil Engineer**: KPFF Consulting Engineers
  - **Client**: Sisters of Social Service

**The Kuperberg House**
- **Location**: Beverly Hills, California
- **Designer**: Sintesi, Inc.
- **PROJECT TEAM**
  - **Designers**: Jose Fontiveros and Mariana Boctor
  - **Design Team**: Maria Venegas, Juan Calaf, John Erskine, Ben Gramann, Sachiko Sueki
  - **Cabinetry**: Miguel Tejeras, Marmig Custom Cabinets
  - **Doors**: Master Custom Door and Windows
  - **Client**: Fred Kuperberg, Aura Kuperberg
  - **Photography**: Kenji Arai
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**EVENTS**

**ALVARO SIZA/ARCHITECT: DRAWINGS, MODELS, PHOTOGRAPHS**

**ARE Seminar: Pre-Design**
Presented by Dean Vlahos, AIA of WWCOT. 9:00 a.m. - 1:00 p.m. AIA/LA, 3780 Wilshire Blvd., Suite 800, Los Angeles. $30 AIA/LA members; $60 non-AIA/LA members. $30 additional charge per person for registrations received after July 15. More information: 213-639-0777 or will@aialosangeles.org; www.aialosangeles.org.

**ARE Seminar: Electrical Systems**
Presented by Russ Givens of RE Wall Associates. 6:00-10:00 p.m. AIA/LA, 3780 Wilshire Blvd., Suite 800, Los Angeles. $50 AIA/LA members; $75 non-AIA/LA members. $30 additional charge per person for registrations received after July 12. More information: 213-639-0777 or will@aialosangeles.org; www.aialosangeles.org.

**ARE Seminar: Building Planning**
Presented by Dean Vlahos, AIA of WWCOT. 9:00 a.m. - 1:00 p.m. AIA/LA, 3780 Wilshire Blvd., Suite 800, Los Angeles. $50 AIA/LA members; $75 non-AIA/LA members. $30 additional charge per person for registrations received after August 12. More information: 213-639-0777 or will@aialosangeles.org; www.aialosangeles.org.

**ARE Seminar: Oral (Supplemental) Exam Prep Class With William Amor, AIA**
9:00 a.m. - 1:00 p.m. AIA/LA, 3780 Wilshire Blvd., Suite 800, Los Angeles. $50 AIA/LA members; $100 non-AIA/LA members. $30 additional charge per person for registrations received after August 19. More information: 213-639-0777 or will@aialosangeles.org; www.aialosangeles.org.

**Political Outreach Committee Breakfast**
Breakfast reception with S. Gail Goldberg, AICP, Planning Director, City of Los Angeles. 7:30 - 9:30 a.m. The California Club, 538 S. Flower St., Los Angeles. 2.0 learning units provided. $40 AIA/LA members; $55 non-AIA/LA members. More information: 213-639-0777 or will@aialosangeles.org; www.aialosangeles.org.

**Young Architects Forum: New Beginnings Panel**
6:30 - 8:00 p.m. Location not available at press time. More information: 213-639-0777 or will@aialosangeles.org; www.aialosangeles.org.

**2006 AIA/LA Restaurant Design Awards Call for Entry**
More information: 213-639-0777 or will@aialosangeles.org; www.aialosangeles.org.

**Call for Submissions—LA Architect's "Ten to Watch"**
LA Architect is searching for the region's "ten to watch" firms and designers, to be featured in an upcoming issue of the magazine. Please send a resume and relevant project information, along with a brief statement summarizing why this firm/individual should be considered, to Jennifer Caterino (jennifer@balconypress.com or Balcony Media, Inc., 512 East Wilson Avenue, Suite 213, Glendale, CA, 91206) by July 31, 2006. No phone calls, please.

**Call for Nominations**
The AIA Los Angeles Chapter Nominations Committee will meet in July to compile a list of nominated and solicited names for the following 2007 Board of Directors offices:

- Vice President/President Elect (one position)
- Treasurer (one position)
- Director (four positions)
- AIA California Council Delegate (one position)

Properly executed nominations are due by July 10, 2006. Please call 213-639-0777 or email nicci@aialosangeles.org for more information.
A SPECIAL SUPPLEMENT TO LA ARCHITECT MAGAZINE
1:2
1 DAY: 2 STUDENTS
MISSION:
TO DESIGN AN AIR/PORTAL FOR THE NEW LOS ANGELES INTERNATIONAL AIRPORT (LAX) EXPANSION.

THEME:
"THE WONDER OF FLIGHT."

OBJECTIVE:
TAKE A 30 X 40-INCH FOAM CORE BOARD AND BRING THE FUTURE OF THE TRAVEL EXPERIENCE TO LIFE.

STAKES:
$23,000 IN SCHOLARSHIP AWARDS, THE OPPORTUNITY TO SHOWCASE THEIR TALENT AND BRAGGING RIGHTS FOR THE NEXT YEAR.
THE CORNERSTONE OF THIS NEW書き込みが多いのは不適切な文章です、新しくなったものに変更してください。
REVITALIZATION AND EXPANSION HAD UNPARALLELED SECURITY AND CONVENIENCE FOR TRAVELERS AND AIRPORT AND AIRLINE EMPLOYEES ALIKE. FOR THIS PROJECT TO BE SUCCESSFUL, VEHICULAR TRAFFIC WAS REMOVED FROM THE ARRIVAL/DEPARTURE PROCESS AND REPLACED WITH MULTI-MODAL AUTOMATED TRANSPORT SYSTEMS THAT CARRY TRAVELERS AND EMPLOYEES TO THE TERMINALS VIA ADVANCED MAGNETICALLY LEVITATED (MAG LEV) TRAINS. REDUNDANT SECURITY SCREENING LIKE BARCODES, TAGS, PASSES, RETINAL SCANS, FINGERPRINTING AND RADIO FREQUENCY IDENTIFICATION TECHNOLOGY ALLOW THE TRANSPORTATION SECURITY ADMINISTRATION (TSA) TO MONITOR ALL PEOPLE AND PACKAGES COMING FROM AND GOING TO THE LAX TERMINALS FROM THE REMOTE PARKING FACILITY. EVERYONE IS CARRIED TO THE AIRPORT ON MAG LEVS TO EACH OF THE OLD AND NEW TERMINALS. THE FLYING EXPERIENCE IS ONCE AGAIN EASY, CONVENIENT AND SAFE AT LAX, WHICH HAS BECOME AN "EXPERIENCE" DESTINATION.
Restoring the "wonder of flight" is at the core of the LAX expansion, and the idea of allowing anyone to visit the airport is its biggest achievement. Anyone can now take their family to watch the planes, to drop off a loved one or to take a flight themselves. The remarkable difference at LAX is that you can now meet them at the gate. And at the gate, the experience is only the beginning.

**SITE**
The site for the air/portal competition is the LAX expansion's floating island located approximately three miles due west of the existing LAX terminal complex. All visitors to the terminal arrive via Mag Lev trains on the upper concourse of the building, taking escalators, stairs or elevators down to the main concourse level. The flight deck level is for airport and TSA personnel only. Each terminal has automated ticket and baggage check-in areas as well as automated baggage claim. Each terminal has an east/west orientation and has remarkable ocean views from all north and south air/portal locations.

**PROGRAM**
- Microtel (15 pods) + circulation 1,000 to 2,000 square feet
- Include 15 microtel units. Provide ample circulation space to and from each microtel entry door in the form of corridors or circulation nodes. The microtel units can be located on one level or multiple levels but must be located within the confines of each design team's designated program area.

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**RETAIL + CIRCULATION**
2,000 square feet
Design teams to determine the best type of retail use to place in their air/portal concept that best enhances the overall concept idea. Use can range from specialty shops to restaurants and cafes to service-oriented retail to spas and health clubs. Any kind of retail establishment can be proposed to help strengthen a design concept. A 12-foot (minimum) clear circulation area must be provided in front of the retail entry or entries. The entries can be open, enclosed by a storefront or a combination.

**SEATING AREA(S) + CIRCULATION**
3,500 to 4,500 square feet
Each air/portal accommodates one Boeing 727, which has a seating capacity of 145 seats along with a flight crew of five. Plan for twice this number of people at the air/portal at all times. Take into account other guests that will be visiting the air/portals either to drop off or pick up passengers or to enjoy the air/portal experience. Total seating required (300 seat min.) can be divided between the general seating area(s) and the lounge(s).

**LOUNGE(S)**
3,000 to 3,500 square feet
Most airports have special lounges for executive-level travelers. These lounges offer luxuries that most travelers do not get to experience. Provide a lounge(s) for each air/portal concept that can be experienced by any traveler and visitor, but might also offer executive amenities. Lounge(s) can be on one level or multiple levels.

**TOTAL PROGRAM**
10,000 to 12,000 square feet
time parameters given. Olivia’s work is thoughtful, creative and exceeds the expectations of a second-year student. The pair was selected to “bring their talents together and have an experience that would foster their education and growth as designers.”

**TEAM 7**
Travis Muroki and Asami Tachikawa  
Otis School of Art & Design  
Los Angeles’ Otis School’s architecture/landscape/interiors department offers a synthetic curriculum of the spatial design fields: architecture, landscape and interiors. The program’s focus is on design, rather than craft, in order to train future designers for communication and collaboration with builders, craftsmen and artisans working in any scale, material or technique.  
Department Chair Linda Potteri said that Asami and Travis were chosen through placing in the school’s semi-annual in-house competitions and accruing points.

**TEAM 8**
Andrea Andre and Melissa Peter  
Woodbury University  
The mission of Woodbury’s department of interior architecture is to provide an excellent design education in an open, creative and spirited environment that recognizes and promotes the potential of its students and faculty. It combines architectural education with a comprehensive foundation of humanist scholarship preparing students intellectually to perform effectively and ethically in an ever-changing global society. Students within the department are expected to master five areas of study pertinent to all interior architecture: critical thinking, design, building, representation and professionalism. Woodbury has campuses in Burbank-Los Angeles, Hollywood and San Diego, and a summer program in Barcelona and Paris.

**TEAM 9**
Courtney Kasell and Chris Petit  
California State University, Long Beach  
California State University, Long Beach’s bachelor of fine arts program focuses on institutional, commercial and hospitality design. The design department offers undergraduate programs in industrial design and interior architectural design. This year, the school sent Courtney and Chris, both seniors in the program just months from graduation. “They are two of our top students in the program,” Khoi Vo, design department assistant professor said.
TEAM 10
Ihnit "Tony" Kim and Marco Li
East Los Angeles Community College

East Los Angeles Community College's department of architecture provides an extensive and comprehensive set of courses in architecture and related disciplines that give students a wide range of options to university transfer programs as well as vocational/technical education. "Tony and Marco were selected based on their continual proficiency that has been exhibited in all of their courses within our program," Design Instructor Eduardo Perez said. "Both are very thoughtful and methodical students with a great passion for design. Efficiency of thought and manifestation thereof into physical and graphic representations are key in their make-up and character as young designers and are able to handle the challenges and constraints of time to execute and deliver."

TEAM 11
Lyu Lui and Mark Ng
Pasadena City College

Pasadena City College (PCC) offers students a program that prepares them for transfer to four- and five-year architectural degree programs, as well as programs in landscape architecture, environmental design and interior architecture. The faculty provides two years of comprehensive architectural education developed around four fundamental components: architectural drawing, structures, history and design. PCC's mission is to prepare students for a profession that requires a comprehensive background of creative design, engineering and critical problem-solving skills.

TEAM 12
Karen Blackerby and Norman Reyes
Design Institute of San Diego

The Design Institute of San Diego's strength is having a focused curriculum featuring an interior design program exclusively. Interior Design Program Director Jan Bast explained the difference between interior designers and architects is that interior designers "design from the inside out," rather from the outside in. Karen and Norman have been dubbed the "stars of their class" by Bast.
AFTER SIX AND A HALF HOURS OF WORK, EACH TEAM HAD TO STOP WORK AND DISPLAY THEIR PROJECTS FOR SILENT REVIEW. WHILE THE STUDENTS WERE TREATED TO A TOUR OF THE WALT DISNEY CONCERT HALL GROUNDS AND GARDENS, THE TRIO OF JUDGES STUDIED EACH PROJECT CLOSELY. THE JUDGES WERE LOOKING FOR THE ABILITY TO DRAW TO SCALE, CLARITY AND QUALITY OF THE DRAWINGS THE SKETCHES AND MODELS, COMPLETENESS OF PROGRAM REQUIREMENTS, OVERALL PRESENTATION, "BRANDING" OF PROGRAM AND PRESENTATION AND CONCEPT DESIGN. AT THIS STAGE, THE STUDENTS WERE NOT GIVEN THE OPPORTUNITY TO MAKE A PRESENTATION—DRAWINGS AND MODELS HAD TO SPEAK FOR THEMSELVES. AFTER MUCH DELIBERATION, THE FIELD WAS CUT DOWN TO SIX TEAMS.

TEAM 4
"GRANTED WINGS"
SONJA JANICEK AND GEOFFREY JOHNSTON
SCI-ARC
The fast-working SCI-Arc students' design was inspired by a youthful wonder of flight and led to an innovative use of space and form, a playful order of flying wing seats, and spaces inspired by the flying form.

TEAM 5
"TWO SIDES OF LA"
FERNANDO CRUZ AND RAFAEL LOPEZ
CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA
The concept from Fernando and Rafael was "L.A. to the world, the world to L.A." It was based on two ideas: that L.A. is a melting pot and the L.A. citizen. Circulation placement and central core were integral. One innovation was to show that microtels are affordable to everyone.

TEAM 6
"EVA GODDESS"
EMI FUJITA AND TIM MEYER
ART CENTER COLLEGE OF DESIGN
Emi and Tim's concept was based on the L.A. lifestyle and how that can manifest itself in an experiential environment for air travelers. "This was mentally and physically intense," Tim said. "After it was over, my brain literally hurt! But I'm so happy to have experienced it."

TEAM 7
"LANDING UNIT"
TRAVIS HUROKI AND ASAHI TACHIKAWA
OTIS SCHOOL OF ART & DESIGN
The Otis team's approach was to focus on families. Their microtel was built into the landscape. The air/portal was darker and more intimate in an effort to reduce jetlag. Retail spaces reflected healthy L.A. lifestyle, featuring healthy food, an oxygen bar and lounge space. They included live monitors celebrating the artificiality of news and landscape.

TEAM 8
"FLIGHT EXPERIENCE"
JHNIL "TONY" KIM AND MARCO LI
EAST LOS ANGELES COMMUNITY COLLEGE
The East Los Angeles Community College team based their air/portal concept on wind—planes travel by wind; resistance of wind changes direction. They started with a concept model and different programs, resulting in one that was informed by the idea that wind creates shadow to protect people from sun, representing freedom.

TEAM 10
"E-PORTAL"
KAREN BLACKERY AND NORMAN REYES
DESIGN INSTITUTE OF SAN DIEGO
Karen and Norman's E-Portal concept was a sustainable air/portal inspired by the flow of water, air and land. They offered views of the environment from the airport. Neutral components were used on the lower mezzanine, where the microtel was located. "This was a great experience," Karen said. "It was so much fun!"
Chari Jalali, IIDA
Principal
HLW International
As the director of HLWs Los Angeles office, Chari Jalali is responsible for the day-to-day leadership and management of the office. She has also taught the senior interiors portfolio class at the Northridge and Long Beach campuses of California State University. She passed the National Council for Interior Design Qualification exam in 1992, and her work has been published in several industry magazines.

Mitchell Sawasy, FIIDA, AIA
Co-founder, Design Principal
Rothenberg Sawasy Architects
Mitchell Sawasy is primarily responsible for directing RSA's architectural and interior design focus where project information and constraints are transformed into the actual form and character of the firm's wide range of architectural and interior design projects. The firm has won numerous awards and regional recognition. Currently, the firm is working on projects totaling more than 25 million square feet.

Michael Beckson, IIDA
Principal
Beckson Design Associates
A Los Angeles native, Michael Beckson has 28 years of experience in commercial interior planning and design. He holds a bachelor of science from the architectural environmental design program of the University of Oklahoma, is a professional member of IIDA, and a California Certified Interior Designer.
NEXT, THE SIX FINALISTS WERE GIVEN HALF AN HOUR TO WORK ON FIVE-MINUTE VERBAL PRESENTATIONS. AFTER YET ANOTHER HOUR OF TOUGH COMPETITION AND JUDGING, THE WINNERS WERE ANNOUNCED...

FIRST PLACE: $10,000
TEAM 6
ART CENTER COLLEGE OF DESIGN
TIM HEYER AND EMI FUJITA
THIRD PLACE: $4,800

TEAM 4
SCI-ARC
GEOFFREY JOHNSTON AND SONJA JANECEK
"BEST SIX HOURS YOU'LL EVER SWEAT."

"IT SERVES AS AN EXCELLENT GAUGE OF HOW I HAVE PROGRESSED USING MY SKILLS UNDER TIME PRESSURE."

"IT MADE US GO AWAY FROM BEING TOO PRECISE AND FOCUS MORE ON GETTING THE CONCEPT ACROSS TO THE JURORS."
The 14th Annual student charrette was organized by the American Institute of Architects Los Angeles Interior Architecture Committee—also known as the LAIAC. The committee’s mission is to increase awareness of significant interior architecture within the greater Los Angeles area among the architecture and design community, as well as the supporting manufacturer, vendor and construction community. We also endeavor to provide support to, and encourage professional involvement with architecture and design students and their educational institutions. Moreover, as an organization, the committee reaches out to the community to become involved with significant causes and enhance the reputation of the committee and profession within the general public.

Events of 2006:
In addition to the student charrette, the LAIAC puts together a number of exciting events throughout the year. These include our monthly programs, the Spring Tour, Fall Surprise, the Holiday Party and, of course, our black tie event of the year, DMLA (Design Meets Los Angeles). This year’s DMLA will be held at the Wallis Annenberg Hall at Exposition Park on Saturday, September 9th. The evening’s theme is ‘Monte Carlo’ and will include various gaming/gambling opportunities for all as well as our annual Silent Auction showcasing personal art created by notable designers and design firms in the Southern California Market.

Special Thanks to the 2006 Sponsors:

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Steve Francis & Associates
Design Meets Los Angeles

The ninth annual Design Meets Los Angeles (DMLA) black tie gala will take place on Saturday, September 9, 2006, at the California Science Center at Exposition Park. Our venue, the historic Wallis Annenberg Building, will provide the ideal backdrop for this year’s theme: An Evening in Monte Carlo.

The evening will commence with a private VIP cocktail reception and dinner thanking our sponsors, current and past Design co-chairs, and other committee members. The main event will be a celebration of design in our community while recognizing our Student Charrette Competition winners.

Hors d’oeuvres, dancing and a casino will make for the most exciting and memorable event of the season. As in previous years, there will be a silent auction of art pieces created by some of the top designers/architects in our industry.

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

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