Griffith Observatory
Re-opens Fall 2006
Bigger and Better Than Ever
They all use it. Shouldn't you?

When so many talented designers choose the same architectural design software to drive business forward, it's more than a trend. It's a sign you may be missing out on an exceptional resource. VectorWorks Architect offers architectural design firms powerful BIM features, unparalleled performance and uncommon value. Your competitors are taking advantage of top speed, as well as superior production and presentation capabilities—plus, seamless integration of 2D, 3D and building data. Shouldn't you?

Call 1-877-202-9303 today to receive your free copy of our Demo CD.
Stutlent: Krys Thompson
Hometown: Uiverskk, CA
Woodbury Class of: 2007

"I started a new career with Juhany one and a half years ago after having been in the optical industry for 17 years. Woodbury has been a tremendous learning experience for me and has allowed me to develop and grow in many different areas."
JULES SELTZER ASSOCIATES has established a strong national reputation as a Contract Services Organization, as well as LA's finest classic and contemporary furniture showroom. Whether you are looking to design a corporate project or furnish a home or home office, our firm can service your needs fully and completely. Our Contract Services Group provides complete project management consisting of project budget, product selections, specifications, AutoCAD drawings, installation and final punch list conclusion.
A New Experience in Design

Experience fresh, new home furnishings designed to reflect your discerning tastes ... a new perspective on luxury, style and value obtainable at the L.A. Mart Design Center.

Available through your interior designer or architect. Visit us at www.lamart.com—click on "L.A. Mart" under "Properties" or call 800.lamart.4.

1933 S. Broadway • Los Angeles, CA • 90007
Features

30 Project Placement
   Successful Marketing Begins Early and Has a Long Shelf Life
   BY JACK SKELEY

34 The Rules of Retail
   Stimulating Cash Registers with Great Design
   BY ROBERT SCOTT ROSS

40 The Mighty Mall
   A Conversation with Westfield America's Kenneth Wong
   BY ANN CRAY, FAIA

Departments

12 Editor's Note

14 Report: AIA
   Selling Bigness
   BY WILLIAM H. FAIN JR., FAIA

17 New Design
   Selling

28 Showroom
   Products, Materials and Trends

52 Events
   Things to See and Do
Discriminating Palates Deserve Unique Approaches.

At Zele, we understand that you spend a great deal of time focusing on the details to create that perfect environment. Details mean a great deal to us too.

Our design atelier as well as our workshops collaborate closely to deliver artisanal, highly crafted products to you and your clients. Our woods are harvested in an ecologically sensitive way. Selections are made allowing for new growth to replace older specimens. Beautiful hardwoods rather than veneers are used to deliver architectural elements that will look wonderful for generations to come. And yet, all done with an eye on the bottom line.

When a Zele door is approached, a lasting impression is created.

The Devil’s in the Details.
Harley Ellis Devereaux is a leading national Architectural & Engineering firm formed by the 2006 merger of Fields Devereaux and HarleyEllis, with offices in Los Angeles, Chicago, Detroit, Riverside, San Diego, Cincinnati and Bakersfield. We are one of the nation's fastest growing firms, and have been on the Zweig-White "Hot 100" for the past 3 years. We have exciting roles for architects and engineers looking for fast-paced, creative opportunities.

We are currently interviewing candidates for positions in Southern California including Licensed Project Architects, Project Managers, Mechanical and Electrical Engineers with experience on Commercial, Civic, Educational, Healthcare, Industrial or Science projects. Successful candidates interested in these positions should possess the following attributes:

- Registered and Licensed Architects, preferably in California, who have teamed on large projects from start to finish and have a minimum of 8-10 years experience in documentation and managing project teams. Candidates should have excellent knowledge of building codes and construction administration. Experience in MS Word, Excel and expertise with AutoCAD 2005-2006 is required.

- Project Managers with 10-15 years experience working on complex projects providing project and client management. AutoCAD facility a plus; MS Word and Excel experience required. Candidates should be skilled in the areas of team building, staff supervision and financial management.

- Mechanical/Electrical/Telecom Engineers and Plumbing Designers with direct architectural experience in HVAC/industrial/laboratory systems and/or data/telecom/power distribution/lighting/security/fire alarm/emergency/UPS power, and are knowledgeable in NEC codes. Candidates must have a minimum of a BS in Electrical or Mechanical engineering; licensed PE preferred.

Harley Ellis Devereaux offers an excellent compensation and benefits package, flexible schedules, and 401(K). Please send your resume (with salary history) and cover letter outlining your qualifications to: jkberger@hedev.com or fax to 323.965.7456

HARLEY ELLIS DEVEREAUX
Planning • Architecture • Engineering • Interior Architecture
Landscape Architecture • Construction Services • Historic Preservation
www.harleyellisdevereaux.com

CONTRIBUTORS

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.

ANN GRAY, FAIA, founded Balcony Media Inc. in 1994 and publishes LA Architect, LA Inside and architectural books and monographs under the Balcony Press imprint. Gray, a licensed architect, practiced architecture in Los Angeles for 15 years—the last eight as Paramount Pictures' studio architect. Gray has been a visiting lecturer and/or design juror at Art Center College of Design, UCLA, U5C and Harvard University School of Architecture. She serves on the boards of ACE Mentoring and the California Preservation Foundation.

ROBERT SCOTT ROSS is a Los Angeles-based freelance writer whose body of work traverses a number of creative disciplines, from music to architecture. Ross' contributions to LA Architect have included a look at the history of prefabricated housing (July/Aug 2006) and an examination of the application of queuing theory in architecture and planning (March/April 2006).

JACK SKELLEY is vice president of Roddan Paolucci Roddan Advertising and Public Relations, specializing in urban marketing. He serves on the Executive Committee of Urban Land Institute, Los Angeles District Council, where he chairs the Communications Committee.

CORRECTIONS

In the May/June 2006 issue, a model photo was misidentified on page 40 ("Site Profile: LA Live") as a rendering by RTKL. It should have read: LA Live model courtesy of Model Works.

In the July/August 2006 issue, on page 55, the developer behind the LivingHomes Corporation was identified as Scott Glenn ("Nothing New Under the Sun"). His name is Steve Glenn, and the company is known as LivingHomes.
When your staff completes a Microdesk training class, they leave knowing 48% more of the functionality they need to reduce redundant tasks and increase time bringing ideas to life. Retain your people, improve processes, and increase your profits; not to mention decrease stress and enhance skills.

When you choose Microdesk’s state-of-the-art facilities for training, you always get:

- Expert instructors with an average of eight years of field experience able to relate classroom concepts to real-life challenges
- Continuing education credits (ATC, AIA, PLU) for professional development
- Official training courseware and trial CDs to reinforce what you learned
- Job shadowing, onsite technology days, and more to increase retention
- Training your way: online, onsite with our mobile labs, or customized, using your drawings and CAD standards

To find out why 99% of Microdesk’s trainees recommend our courses, instructors, and training centers to their friends and colleagues, call 800.274.9178 or visit us at www.microdesk.com/knowitall.
“Sorry, we’re not in the PR business,” explained one architect, with a nervous laugh, when pressed why he didn’t return my call. And I had to agree. Despite Jack Skelley’s assertions in “Project Placement” (page 30) that a significant part of an architect’s job lies in the selling of a design—internally, to the client, community, and so on—the majority of architects seem to have an aversion to marketing themselves to the media. The reasons for this run the gamut—it’s time consuming, it can be expensive, rejection is possible if not probable. Maybe the architect believes a media campaign detracts from the purity of the design. Maybe it’s an ethical stance. Maybe it’s ego.

Whatever the cause, this statement, which coincided with the preparation of this issue on “Selling,” got me thinking: Ultimately, architects create a product; is it their responsibility to market it?

Of course there are those in the profession who are extremely skilled at public relations; we all know who they are. Some of them are so-called starchitects, while others are hard-working, hard-selling designers with the gumption to contact an editor with news of a great project. The work itself can range from noteworthy to awing, but one thing is consistent—these designers employ mechanisms for effectively marketing it. These architects want us to know them.

And while we do know and admire those designers and their work, our mission at LA Architect is to share previously undiscovered work with our audience. Rather than settle on what is easy, we call, and call back, pestering firms with not so much as a receptionist for press materials.

And, so, maybe that one architect was right—designers don’t necessarily need to be in the PR business. Talent, especially the kind that manifests itself in something as tangible as a building, may be recognized sooner or later. But in a profession where fame comes late in life, if at all, why not fight for more immediate recognition? Why not sell, through your website, mailings, press releases and site tours, your projects to the media?

Sure, it is possible that an editor will eventually call your office and ask to see your work. But is that a chance you really want to take?

Your Editor,

Jennifer Caterino
2:30 pm: Afternoon sun makes it impossible to see your computer screen.

Brightness reduced more than 90%. Solar screen fabric: PVC free

comfort | Brought to you by Lutron® Shading Solutions

Lower Lutron shades to reduce glare and transform sunlight into usable daylight. Intelligent drive technology coupled with the latest in solar fabrics reduces solar heat gain and saves energy.

Make your space more comfortable and your employees more productive.

For more information on Sivoia QED™ call Lutron at 800.523.9466 or visit us online at www.lutron.com/SivoiaQED
Many architects have a tendency to glorify bigness at the expense of the scale and activity of its neighborhood.

**Selling Bigness**

Shortly after Richard Weinstein moved to Los Angeles to become dean of UCLA’s School of Architecture and Urban Planning in 1983, I had an opportunity to talk with him about his impressions of Los Angeles. I had worked with Richard in Mayor Lindsay’s Urban Design Group in New York City in the 1970s, and the comparisons he made between New York and L.A. had a particular meaning for me. Richard simply stated that urban development in L.A. was made up of a series of large “organs” connected by arteries all within the “mulch” of the city. The image of large-scale organs, such as shopping centers, marts and downtown redevelopment, and the small-scale mulch of single-family homes, dingbat apartments, neighborhood retail and small industries resonated with me.

“Selling,” the topic of this issue of LA Architect, is the driving force behind this mulch-organ landscape, with “place entrepreneurs” transforming the city to capture urban activity. From the conversion of farmland to subdivisions by families like the Chandlers to government-assisted consolidated private developments at what Calvin Hamilton called “centers,” big financial deals have shaped our city. However, small-scale developments and incremental changes have been just as crucial to the vitality of L.A. For instance, in the early 1990s the City discovered that small businesses in South Central alone were generating $54 billion in annual sales, despite the City’s loss of many major corporate headquarters at the time. Clearly, large and small go hand in hand as L.A. struggles with being what it is and, forging ahead, its future.

**Organ Failure**

Both large- and small-scale developments can be unsuccessful, but when large-scale developments flop, the effects are far-reaching and long-lasting. When the Pacific Design Center was built in the early 1970s in what is now West Hollywood, the plan was to create a shopping mall for the interior design/furniture trade. The “critical mass” project was intended to capture business in an air-conditioned environment in which convenience and economies of scale would profit the industry. Its physical impact was enormous. Architect Cesar Pelli, then with Gruen Associates, the latter known for shopping malls, understood the project’s “object” potential and skillfully designed the glistening leviathan and its green and soon-to-be red counterparts with a Melrose Avenue address. Although possessing an intriguing skyline, the project’s urban design is deadly for pedestrians at the street level. Projects that have the objective to concentrate activity, thereby realizing economies in the scale of operation, often lead to self-containment that ignores the surrounding city context and discourages opportunities for civic interaction. This is big stand-alone architecture, and big stand-alone architecture is not urban design; if not designed properly, they can create irreversible damage to the form of the city. Jane Jacobs labeled such projects as lifeless and rotting, noting in *The Death and Life of Great American Cities,* “A new corpse is laid out. It does not smell yet, but it is just as dead, just as incapable of the constant adjustments, adaptations and permutations that make up the processes of life.”

**Healthy Organs**

What, then, is appropriate for the context of the city? Many architects have a tendency to glorify bigness at the expense of the scale and activity of its neighborhood, indulging in what Freud might have termed an “Edifice Complex.” Instead, architects need to design large projects to fit into the “time-form”—artist Bill Viola’s term for emergent contextual patterns—of the city fabric and accommodate a wide range of daily interactions, as characterized by Jennifer Lee in her book *Civility in the City.*

Looking to New York City for examples is informative. The recently completed Time Warner.
Center at Columbus Circle, a Related Companies development, could learn a lesson from Rockefeller Center, designed in 1932 by Raymond Hood. Rockefeller Center breaks up a massive project into block-size development phases with activities integrated into the street space. Hood scales his highest tower in a series of steps, the lowest of which aligns with the older brownstones of the neighborhood. As Jacobs points out, its extra north-south street, which breaks through the long mid-town blocks, makes it a center of use, mixing paths, points of contact and public interaction. On the contrary, the Time Warner Center internalizes its development into an enormous indoor shopping mall, blocking an important view corridor from Central Park to the Hudson River. Likewise, our hopes for Grand Avenue, a West Coast Related Cos. development, could be dashed if the project does not address issues of bigness in its urban design, creating multiple projects of appropriate scale to support human activity—Viola's time-form—of the street.

Large-scale interventions occur where opportunities arise along with continual small and incremental changes to the city's fabric—both factors intensifying the city. As we densify with ever-larger projects, questions of neighborhood "fit" and reasonable human scale loom. E.F. Schumacher, who wrote the seminal economic treatise *Small is Beautiful: Economics as if People Mattered*, expounded the profound meaning of this challenge of scale: "What is the meaning of democracy, freedom, human dignity, standard of living, self-realisation, fulfillment? Is it a matter of goods, or of people? Of course it is a matter of people. But people can be themselves only in small comprehensible groups. Therefore we must learn to think in terms of an articulated structure that can cope with a multiplicity of small-scale units. If economic thinking cannot grasp this it is useless."

— William H. Fain Jr., FAIA
Valcucine
Vitrum Artematica Program All Glass Kitchen, 100% Recyclable
Recyclable - Non-Polluting - Innovative - Low Maintenance - User Friendly - Superior Quality
Craftsmanship - Safety Conscious - High Technology - Resource Management - Responsible Manufacturing

Showroom and dealership inquiries: 800.311.0681 • www.valcucinea.com
Selling

Spaces that sell. Nowadays, that sounds like a cliché, but it wasn't always that way. Early retail design was, for the most part, simple and standard. Recent retail endeavors are noticeably different. In some instances, one would even be led to believe commerce is secondary to the "experience" of shopping. Economists quickly dispel that theory—sales are still the name of the game. But, as consumers grow more sophisticated, so, of course, do retail environments.

The results are distinctive and experiential. The projects featured on the following pages are personal and pampering, comfortable and chic—the skin spa that takes its clientele's ease into account, the wine bar that entices patrons with an intriguing façade, the boutique that balances luxury with eco-principles. Even the warehouse and distribution center that prepares products for shipment has personality.

Where this emphasis on customization and branded environments will take us next is yet to be seen, but there's no doubt that retail spaces will continue to evolve to keep up with consumers' ever-increasing design awareness and brand savvy.
Bodega Wine Bar

LOCATION: Santa Monica, California
DESIGNER: MAKE Architecture
WEBSITE: www.makearch.com

After a successful collaboration in Pasadena, California, in 2003, the owners of Bodega Wine Bar again turned to MAKE Architecture, this time to transform an existing bow-truss-and-brick building in Santa Monica, California, into a sleek new wine bar.

This project offered the architects an opportunity to create an interaction between the existing building and the bustling street, while carefully maintaining an intimate feel within the 3,000-square-foot space. To accomplish this, MAKE utilized an extruded teak form, which projects just slightly beyond the building envelope and extends to the interior. The extruded space functions as the entry, as well as an interior raised lounge. Surrounded by a strip of clear glazing, this form also supports a large deep-red glazed window that slides beyond and consumes a portion of the existing brick façade. There is a duality at play here: The clear glazing offers glimpses of the interior and activity, while the red glazing provides a sense of seclusion for the patrons and mystery for passersby. The surrounding exterior envelope, made of a medium-density fiberboard (MDF) material developed as an alternative substrate for billboards, extends into and defines the interior spaces. The shimmering sinuous form of the MDF interior surface was treated with a range of finishes and subtly defines more intimate feeling areas while maintaining visual connection throughout the space.

Dermalogica

LOCATION: Santa Monica, California
DESIGNER: Abramson Teiger Architects
WEBSITE: www.abramsonteiger.com

In designing this flagship store—intended to showcase the Dermalogica products as well as function as a skin-therapy center—the architects explored the nature of human skin. To create a sequence of entry from exterior to interior that prepared the user for a relaxing experience, the space evolved as a progressive series of transitions leading from the streetscape environment to the treatment “pods.” Centrally located within the 1,660-square-foot space, the pod design is fundamental to liberating it from the boxy conventions of typical skin-care centers, in which people are led to “the back” for treatments.

In applying a spatial analogy to the Dermalogica brand, skin therapy and treatment is translated into color, form and texture with particular attention to the juxtaposition of these instances. The smooth skin of the pods is enhanced by the texture of a dry-stacked concrete tile wall, just as soft curves play on the rectilinear structure of the building. The play of light across undulating surfaces reflects this living quality and draws the eye smoothly toward products and services in a non-confrontational manner. Continuing with this theme, the client’s needs are addressed with simple displays that fit seamlessly into the setting, creating a natural system of sale in which pressure is avoided and products are given the opportunity to stand on their own merit.
Dita Legends
LOCATION: Los Angeles, California
DESIGNER: Tag Front
WEBSITE: www.tagfront.com

The client directive for creating their Los Angeles store was limited and simple: Create a space that is an extension of their image, with special consideration to be made for the display of their main product, eyewear.

Working in a small area, the design team focused on key materials—from steel floors to stacked walnut, along with concrete and glass, the space is rich with texture, color and style. The main display wall is made up of randomly stacked-walnut slabs spanning the height and length of the side of the store. The steel floors reflect the white light flooding the acrylic display boxes. Steel was also used to create the screen located near the entry. Rusted for texture and color, it was intended that this screen be changing constantly while rusting freely. The team was able to use the relative small size of the space to its advantage when it came to the ceiling. With the use of lighting, the ceiling looks suspended from almost all angles within the store.

From the exterior, the entire store is visible to the back wall, which features a wall-sized back-lit photograph of a punk-band hero—a graphic that both captures the company's image and connects with the local aesthetic. The entire project was completed with custom pieces designed by Tag Front.

Loudermilk Showroom on Melrose
LOCATION: Los Angeles, California
DESIGNER: Tighe Architecture
WEBSITE: www.tighearchitecture.com

The 4,500-square-foot building on Melrose Avenue will be the flagship showroom for Los Angeles-based eco-fashionista Linda Loudermilk, whose philosophy of celebrating elements within nature whilst flattering the natural movement of the body is carried through in the architecture. Nature is at the core of the design in both the retail environment and the fine couture contained within—the LEED-seeking project is a showcase for sustainable building systems, products and methods of construction.

The program of the building consists of a showroom, retail and office spaces. The two-story gallery serves as a backdrop for the season's collection, while a private salon hosts special showings and fittings. Executive offices are located on the second level. Outside, the rooftop garden is an extension of the natural landscape. A solar canopy provides shelter to and power for the building, while framing picturesque views of the Hollywood Hills. A vegetative roof, walkways, decks and skylights complete the composition of the roodcape, and a storm-water retention system captures and directs water to the living wall's irrigation system. This living wall has dual purposes, serving as both a vertical garden component and a signage and identity element for Loudermilk.
Monique Lhuillier Edina

**LOCATION:** Edina, Minnesota  
**DESIGNER:** Montalba Architects, Inc.  
**WEBSITE:** www.montalbaarchitects.com

The architects focused on the redistribution and layering of natural and artificial light sources in this existing narrow 1800-square-foot boutique. Most prominent is the wallboard "blade" that runs overhead along the length of the store, concealing the mechanical equipment and other systems while defining the uppermost frame of the display bays. This blade acts as a reflective linear plane, emphasizing the room's length while directing the continuous fluorescent light in the framed bays and gown racks beneath. Another key light element is the skylight, which was uncovered and transformed with a new wallboard surround to enhance the diffusion of natural light. Throughout, a combination of vertical and horizontal recessed trough fixtures creates controlled and flattering lighting, blurring the perimeters of the narrow space.

A series of recessed display bays run perpendicular to the length of the space. On one side, large expanses of mirrored surfaces expand the perceived space, accompanied by recessed panels of dark mahogany. Borderless mirrored furniture elements dissolve within the space. A mirrored storage wall defines a semi-private area where seamstresses work with clients. The mirrored wall also acts as a huge uplight; a trough along its top conceals fluorescent fixtures that mark the location of this special area within the overall space with a glowing wash of light above.

Suzanne Felsen, Melrose Store

**LOCATION:** Los Angeles, California  
**DESIGNER:** Koning Eizenberg Architecture  
**WEBSITE:** www.keaarch.com

Suzanne Felsen opened its doors on Melrose Avenue in the fall of 2005 as a follow up to Felsen's successful Koning-Eizenberg designed Bergamot Station store, which opened in 1998.

The 1200-square-foot Melrose store is set back from the street and occupies the ground floor of an old 1920s red-tiled Spanish colonial complex, which Koning Eizenberg transformed to showcase Felsen's contemporary jewelry collection. To complement dominant characteristics of the jewelry, primarily its delicacy and vibrancy, the design was orchestrated to show it off in a distinctly casual but elegant way. The new steel-and-glass entry frames a light-filled room that is a graceful, simple, airy setting where customers can be at ease, feel a little pampered and enjoy the pieces. Cabinet materials include soft white resins, light-stained oak, soft-polished aluminum and Starfire glass. Italian furniture adds color highlights, and the floor has custom silk and wool rugs. The space's simplest design element is perhaps also its most striking—the ceiling is a sea of "ribbons" (surveyor's tape, actually) that flutter with air movement.
Recent Literary Experience:

**Main Public Library**
Santa Monica, California

This 104,000 sf library in the heart of Santa Monica mixes extraordinary building performance technologies with quality design and construction. For nearly 60 years, Morley Builders has joined hundreds of owners and architects to build a diverse body of institutional, residential and commercial projects. Depend on Morley Builders to provide innovative construction that meets your high architectural standards.
Selma and Vine
LOCATION: Los Angeles, California
DESIGNER: Thomas P. Cox, Architects, Inc. (TCA)
WEBSITE: www.tca-arch.com

Situated at the famous intersection of Selma and Vine, this new residential and retail project is one of Los Angeles' latest examples of mixed-use design development. Working with Camden Development and Whole Foods, TCA is currently in design on a mixed-use, high-rise community that will include 306 residential units, ranging from 550 to 1,250 square feet, and 67,000 square feet of retail. The design utilizes Type I construction and includes seven levels of residential over three levels of parking, with lofts on Vine Street over one level of retail. Bold urban forms and activated residential forms—such as the pool deck on the fifth floor and the sidewalk café—embrace the city and celebrate its context: They are spaces that aspire to "see and be seen" status. The architecture also integrates a signage program. Referencing the area's rich history of building signage, the designers saw this element as critical and included it in the earliest designs. Additionally, the towers' simple bold forms, geometries and colors strive to make the building recognizable, memorable and evocative of Hollywood's classic icons.

Beverly Canon Mixed-Use Retail
LOCATION: Beverly Hills, California
DESIGNER: Field Paoli Architects, San Francisco
WEBSITE: www.fieldpaoli.com

Located in one of the world's most fashionable shopping neighborhoods, this mixed-use project was developed by the City of Beverly Hills to strengthen existing retail uses. The City sought to infill a large on-grade public parking lot that left gaps along two popular shopping streets.

The ground floor houses 48,000 square feet of retail and restaurant uses, including the anchor tenant, Crate & Barrel, which extends to the second level. The rest of the second floor is flexible retail and office space. At the third level, 17,000 square feet of office space offers private balconies with views of the hills to the north and east. The original mid-block service alley still passes through the project center, parallel to both streets. To provide safe pedestrian passage from one street front to the other, the architects designed a raised landscaped plaza crossing over the alley. The public plaza not only breaks up the long blocks visually, but also provides outdoor restaurant seating and merchandising opportunities for the flagship tenant. A variety of measures entice shoppers to the second floor, including water features and lighting along the stairways to the plaza deck. The building rests on a four-level underground 400-car public parking structure.
Warehouse Expansion

LOCATION: Santa Fe Springs, California
DESIGNER: Steven Ehrlich Architects
WEBSITE: www.s-ehrlich.com

Steven Ehrlich Architects completed site planning, programming and design for a phased expansion of one of the nation's largest supply companies. The new expansion serves two functions: It consolidates the company's facilities under one roof allowing future growth in the warehouse while it also improves the quality of the work environment for all departments.

The expansion added approximately 300,000 square feet of additional shipping, distribution and warehousing capacity to an existing 300,000-square-foot warehouse facility built in 1984. The addition dramatically improves the work environment for more than 750 employees by providing access to natural light and ventilation. An 800-foot long "main street," punctuated by skylights, bamboo gardens and lounges, connects two new entrances and "nodes" with employee break areas. A walking track encircles the 32-acre site that has been newly landscaped, featuring drought-tolerant California native plants and bioswaled parking lots.

The tilt-up concrete construction technique used inexpensive particle-board panels as form liner for portions of the patterned 40-foot-high walls. Rusted Cor-Ten steel, insulated metal panels and burnished concrete block complete the durable industrial exterior. Contrasting expanses of translucent channel glass allow soft natural light deep into employee work zones.

Cox Communications Retail Store

LOCATION: Irvine, California
DESIGNER: HOK
WEBSITE: www.hok.com

Cox Communications turned to HOK to create a branded store setting for the company's "intangible" technology services. In addition to creating a brick-and-mortar retail outlet that would expand and enhance product awareness and entice new customers, the flagship retail store needed to establish a company brand direction that could be implemented nationwide.

The designers created a warm, inviting space that clearly communicates the offered services and products through displays. As technology changes rapidly, flexibility was a key feature of this space. As a result, quickly obtainable, easily reconfigurable and value-priced displays were selected. The floor-to-ceiling fixture "trees" provide informational and brand signage, as well as encourage customer interaction and inquiries. With technology, such as the central screen with a rear-screen projection, accounting for a large part of the budget, value engineering exercises were crucial to the process. For example, the central custom-lit ceiling that was designed to "pull" customers through the door was changed to a drywall soffit with standard lighting, but with a dramatic backdrop of price-effective curved "white sails" to expand the "cocooning" effect.
Our motive for creating the ultimate fire barrier is completely transparent, saving lives.

Pilkington Pyrostop™
Fire Resistance Glass

Product Features:
• 45, 60, 90, and 120 minute configurations available
• Optical clarity of clear glass for high light transmission
• Cat II Human Impact Resistance
• Various security options available
• Passes hose stream test required in North America
• Underwriters Laboratory Inc (UL) certified

Find out more. Contact Technical Glass Products (TGP) at 800-426-0279 or visit www.fireglass.com today.

Pilkington Fire Protection Glass North America
www.pilkington.com/fire
Design for 8759/8761 Beverly was derived from several urban environmental factors that exist on Beverly Boulevard. Upon observation and study of existing conditions, design partners Marc Yeber and Emmanuel Cobbet set out to develop the redesign with these elements in mind.

The modulation of front façades offers architectural interests not only to the pedestrian, but also to the many passing motorists. Because the two front façades are not aligned, the observer from any vantage point can easily view two different business entities along with their respective business activity. The size of the storefront is considered valuable real estate to any street shop, and this strategy also allows for additional exposure in an otherwise relatively small window display area. The driving idea behind the design was “to see things from a different angle”... literally and figuratively.

Unlike many residential buildings that have long recognized the relationship of the Southern California environment with human activity, retail buildings, for the most part, have taken more of a standard economic approach. 8759/8761 Beverly blurs the line between indoor and outdoor space, acknowledging Southern Californians’ connection with the outdoors. Issues of natural light and the capturing of the California ‘spirit’ were addressed with one device: The building diaphragm was split to accommodate an elliptical-shaped, glass-lined atrium, with a prism glass curtainwall floating in a bed of white river rock. Further, the glass atrium extends the retail display well beyond the front façade. Employing this strategy also addressed a critical daylighting issue in a building with only southern exposure and little natural light in the rear two-thirds of the building.

The intentional gesture of offering a micro-urban ‘escape’ invites the casual observer to venture into the space without the commitment of entering the business. This simple act of exploring indirectly provides further exposure to the business. The glass of the atrium wraps around to the two façades, further encouraging one to explore. Landscaping includes California olive and plum trees, as well as ornamental grasses and native shrubs.
“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

SketchUp
from Google

Visit www.sketchup.com to download a free trial of SketchUp Pro 5.
**Wall System**

Providing a new level of flexibility in retail design is Wall by ALU, a system of interchangeable wall panels on standard frames that can be freestanding, tension-mounted or wall-mounted and is easily removed and reconfigured. Supported by a standard anodized aluminum frame, the fully merchandisable panels can be composed of virtually any material, including glass, fabric and laminate. Interchangeable key stripping allows for use of any standard merchandising hardware.

**More Information:** ALU

www.alu.com or 212-924-8713.

---

**Decorative Lighting**

Recognizing dramatic lighting is key to any retail environment, Moss Inc. creates decorative lighting units from stretch fabric, which has the ability to create lighting that is voluminous yet lightweight. Whether it’s paired with an existing fixture, draped beneath a skylight or integrated with a new light source, Moss decorative lighting options are customizable with fabric textures, graphics and framing options to achieve dramatic, shimmering light.

**More Information:** Moss Inc.

www.mossinc.com or 800-341-1557.

---

**Visual Display Elements**

Visual Display Elements, a finished product from Architectural Systems, Inc. (ASI), provide the perfect venue to showcase small objects, such as perfume bottles. Shapes can be fabricated from a variety of ASI glossy and matte materials to match and complement a retail space’s panels, flooring, fixtures, furniture and more. Pieces are available in a variety of standard sizes and shapes or can be made to specification.

**More Information:** Architectural Systems, Inc.

www.archsystems.com or 800-793-0224.

---

**Custom Retail Solutions**

Working with materials ranging from fabric to metal to wood, Eventscape Inc. provides retail clients with custom structures that integrate with and promote their brands and images. These one-of-a-kind pieces, manufactured by Eventscape in collaboration with project designers, illuminate spaces, display graphics, disguise columns, create partitions, redefine ceilings and more. Custom solutions and rental pieces are also available for hospitality, office and institutional projects worldwide.

**More Information:** Eventscape Inc.

www.eventscape.net or 416-231-8855.
Successful Marketing Begins Early and Has a Long Shelf Life

The urban world has become, it seems, a world of advertising. It’s a cliche that one person encounters thousands of marketing messages daily. But the reality may be even more overwhelming when you consider that each individual message—say a consumer magazine ad for a Toyota Prius—has ascended multiple layers of “sales pitches” before it even hits our eyes: from the car designer persuading Toyota executives on the concept of a hybrid engine to the vast amount of public relations surrounding hybrids.

The world of architecture marketing may go just as deep, or deeper. Before a new store invites a shopper inside, before a condominium entices a resident, or before a student sets foot on a new campus master plan, these projects have undergone multiple sales jobs to multiple audiences. These audiences may include the architect’s client (perhaps an entire development team), the community groups within the project neighborhood, the elected officials of that neighborhood, the public sector staff serving the neighborhood (redevelopment, planning, etc.), and many other stakeholders and gatekeepers. And often these audiences have competing agendas, forcing untold number of compromises.

With all these sales hurdles it’s a wonder that good architecture gets made. But when it does, it’s done with some equally good salesmanship.

“It’s the architect’s responsibility to take clients beyond their assumptions to a better, more exciting design, and all of the architect’s communication skills go into taking them there,” says Kate Diamond, FAIA, design principal of RNL Design, whose key projects include the LAX Air Traffic Control Tower and Northern Arizona University School of Communication.

“The best strategy is to be highly responsive to the real, functional needs of the client.”

According to Diamond, understanding and speaking the language of constituents—whether a development team or an elected official—makes it easier to engage them on the larger issues of design, urban aesthetics, public spaces and the many other significant realms that architecture affects.

“If you solve their functional requirements you’ve gained their trust so they believe you when you say you’ve added value,” she says.

Easier said than done, of course. In many cases, both sides—architect and client—know they are engaged in a complicated sales dance.

The trick, says Daniel Gehman, principal of Thomas P. Cox: Architects, is to achieve as many of your goals as possible.

“If you throw enough Jello at the wall, some of it will stick, but you know they won’t go for all of it,” says Gehman, whose firm designed The Mercury in Koreatown and 1100 Wilshire in downtown, two adaptive-reuse condominium towers for Forest City Development. “Still, you persuade as best you can. You have to be resilient enough to come back to the same issue over and over,
and to accept that a client is not moving in the same direction as quickly as you are. Over time you build credibility and tend to move further faster.”

Gehman admits there is wisdom in knowing when to give in (without feeling like a sell-out) and when to stick to principles (without being labeled a prima donna). His ultimate advice? “Don’t settle for what you did last week.”

Silver Lake is a wellspring of mid-century modernism, and I wanted the community to feel that the project is organically consistent with Silver Lake’s roots,” she says. “This included the buildings’ clean lines, large windows and interaction of indoor and outdoor spaces. We focused the massing where it belongs, on Sunset Boulevard, to help get the height variance, which is very unusual. And we pro-

L.A. City Councilman Ed Reyes believes that the most successful presenters create free-flowing dialogue. “Ask, ‘Am I hearing that right?’ ‘Is that how you describe it?’ ‘Where did I go wrong?’”

This advice also functions on an internal level—for example, when junior designers present ideas to a senior team or when the architecture team presents to other members of the development team.

“The right way to do architecture is for everyone to buy-in to the underlying design ideas,” says Diamond. “We all need to talk about the idea, and share it with the structural engineer, the mechanical engineer, all the way through construction.”

SUCCESSFUL ENTITLEMENTS MAKE SUCCESSFUL MARKETING

One land-use professional with experience in all phases of this process is Kate Bartolo, senior vice president of development for the Kor Group. The company, expanding from boutique hotels into stylish condominiums in downtown L.A. and Hollywood, offers sumptuously produced collateral packages targeting hip urbanites. Kor employs Bartolo’s skills early on to secure community support, ultimately leading to successful consumer marketing. Among her recent challenges was the 43-unit Sunset Silver Lake live/work loft condominiums, which needed 10 zoning variances, including for height and density.

Among Bartolo’s strategies was to work closely with Rothenberg Sawasy Architects (RSA) to research the area’s architectural history for inspiration.

Progressively lowered the massing as it abutted the residential neighborhood. This was all before the community saw anything.”

With the design preemptively addressing potential community concerns, Bartolo initiated a dialogue with the neighborhood association, explaining that live/work lofts would not add congestion to parking-restricted streets, and appealing to the group’s pride in Silver Lake’s artistic heritage.

“Ultimately, we got the 10 variances, with no loss of units,” says Bartolo. “The zoning administrator personally viewed the site and presided over the public hearing with the head of the neighborhood association. His lead-in was, ‘I love this project. Let me count the ways.’ And he proceeded to count them. We approved Silver Lake’s tallest building in 60 years.”

Bartolo’s approach, essentially, is to defuse objections before they arise. But this kind of bargaining is the opposite of what happens in the commercial brokerage arena (she formerly worked with CB Richard Ellis): “When you’re across the table from someone you buy land from, you don’t offer concessions up front. In the public sector I offer concessions before beginning. It’s a completely different approach.”

And these upfront design enhancements, she says, pay in spades during a project’s traditional marketing phase. RSA’s Sunset Silver Lake’s design earned a 2005 Honor Award from the San Fernando Valley Chapter of the American Institute of Architects.

“There is a real confluence of entitlement and marketing,” she says. “There’s nothing I did in entitlement that didn’t help with the project selling.”

BALANCING ACTS

In other instances, the “client” can be a wide range of constituents, and the “architect” a development team proposing a significant new master plan. The California Institute of Technology (Caltech) recently engaged the “starchitect” firm of Ramus Ella Architects (REX, a spin-off of Rem Koolhaas’ Office of Metropolitan Architecture) to design the Walter and Leonore Annenberg Center for Information Science and Technology, with Los Angeles-based Gruen Associates providing executive architecture. Green-lighting the modern facility has involved some adroit marketing.

“We have a very historic campus, with buildings by Bertram Goodhue and Gordon Kaufman, and making the move to more modern architecture is delicate,” says Bonnie Khang-Keating, director of major projects for the school.

In successfully proposing the architects to a selection committee that includes Caltech’s president, vice president, provost and faculty, Khang-Keating argued that since the school recruits the brightest faculty in the world, its architects should also be leaders in their field.

“What helped was to educate the community that there is an area of the campus that is its historic core, but that we can’t continue to mimic 1920s styles, and we can never recreate Kaufman and Goodhue styles. These arguments were embraced by our constituents.”

PUT THE CLASS IN A CIRCLE

In other situations, this kind of “education” can backfire. Los Angeles City Councilman Ed Reyes has often been on the front lines of proposing projects at community meetings where intransigent NIMBYs can interfere, no matter how convincing the presentation.

“I’ve had people literally spit in my face. I can get a stomachach from the anger,” he says. “But I am able to make the group understand that this person is wasting everyone’s time, and that usually wins them over.”

Reyes, who obtained his master’s degree from UCLA’s Graduate School of Architecture and Urban Planning, is perhaps the most
architecture-literate member of L.A. City Council and heads its Planning and Land Use Management Committee. He offers strong pointers for these occasions.

"When architects and developers present to residents they are dealing with very diverse communities. In Chinatown, for example, it's not enough to simply show up with a PowerPoint presentation. We have translators, and we address the architectural history of Chinatown, leading the community to an understanding of the proposal very early on. If you try to sneak it through the process, you will just get a lot of community protest."

In particular, Reyes says that presenters should not go in with a drawing of the proposed project. "That just creates a target for naysayers, and it depletes a good amount of time that could be instructive. So I try to get the principals to speak to how they want to define their space. Then, once you get those ideas on paper, the group has agreement on the objectives of the project."

Another mistake is to ignore the cultural dimensions of such meetings: "We have a tendency to treat with reverence our guest speakers—to lay out a display of refreshments and beverages, but cordon it off with a rope saying it's for guests only, and for architects and planners to stick together and rub shoulders with each other, which is just natural. But there is a danger of alienating the citizen trying to give creative input."

Reyes believes that the most successful presenters create free-flowing dialogue. "Ask, 'Am I hearing that right?' 'Is that how you describe it?' 'Where did I go wrong?' This establishes a sense of confidence that stimulates people, like the teacher who puts the class in a circle."

**Sketches and Other Support Tools**

Allyne Winderman, director of rent stabilization and housing for the City of West Hollywood, uses other techniques in these situations, most memorably in the community meetings regarding the 257,000-square-foot West Hollywood Gateway development. The brainstorming team—including Brenda Levin of Levin & Associates, known for its historic preservation work—met with groups of no more than 20 in their attempt to revitalize a neglected corner of Santa Monica Boulevard and La Brea Avenue.

"We offered food; that breaks down barriers," says Winderman. "We also told the architects they couldn't have hard-line drawings in the presentations, just sketches."

Winderman believes that computer-assisted drawings (CADs) are unfortunate in that they make things that are just ideas seem finished and solid, which sometimes causes community members to react negatively.

"We have yet to learn how to present images that capture the character and quality of sketches with both richness and looseness," agrees RNL's Diamond. "Clients and community groups have difficulty seeing virtual tours or CAD drawings as abstracts, and they can sometimes send all the wrong messages." Diamond has even gone so far as to put overlays on CAD images to make them look like sketches.

Computer image specialists, however, say there are more effective presentational tools. "We have ways of rendering a design to emphasize that it's conceptual," says Craig Shimahara of Shimahara Illustration. "We don't use filters to dumb-down drawings, but use them in a way that makes it clear that it's in the conceptual stage. It's so theatrical; no one would take it for reality."

**The Power of Architecture**

No matter what tactics you employ, Diamond notes that some constituents are going to be a tough sell. "A university is an especially multiple-headed beast, with faculty, administrators, management, occupiers, donors and curriculum programmers. So you communicate and build trust with these multiple stakeholders who have seemingly contradictory goals. Sometimes they are contradictory because people are thinking in linear and segmented ways about their needs, and when you add up all their needs you can't afford it. But maybe there are shared spaces to serve several groups' needs, and maybe you can get them 90 percent of the way along."

In fact, Diamond feels that the field of architecture is especially adept at bridging these differences, at placing specific uses of buildings into their larger urban context, and helping different groups see how the whole fits together.

"Architects can think in terms of social ecology and make it all work," Diamond says. "It's surprising how much power we can bring to the table sometimes."
“By bringing the outdoors indoors,” Victor Gruen said in a 1956 press release promoting the opening of the Southdale Center in Edina, Minnesota, America’s first fully enclosed shopping center, “we are creating a new kind of environment—one of Eternal Spring—which provides a psychological and visual contrast and relief from indoor shops.” “Atmospherics,” as the study of retail environments is sometimes known, had just been born.
The new environment being referenced was the Garden Court, a strategically placed landscaped plaza considered the key element of Southdale. Gruen's description as "one of Eternal Spring" is both literal and figurative; a lush variety of flowers and trees grew in the Garden Court year-round thanks to the constant 75 degree temperature of the climate-controlled mall, and environmental cues, such as art installations from national and local artists, a cage of canaries, decorative lighting, fountains, and ponds, induced relaxation and pleasure for the mind.

The desired effect of the Southdale Center was to reintroduce Americans to a broader realm than their own neighborhood. Sociologists of the era bemoaned a society that was becoming increasingly segregated down socio-demographic lines, and Gruen viewed the Garden Court as the "melting pot" in which all elements of society would willingly converge. "By affording opportunities for social life and recreation in a protected pedestrian environment, by incorporating civic and educational facilities, shopping centers can fill an existing void," Gruen wrote in Shopping Towns USA, co-authored with Larry Smith.

The shopping mall was an attempt to resurrect the tradition of the city marketplace by creating a vibrant center of community activity that sought to address the needs and desires of the shoppers. "It is deeply significant that the term is 'shopping center,' not 'selling center,'" emphasized Gruen in Shopping Towns USA.

Future Trends
New Retail

Through an analysis of how, where and why we shop and an identification of current retail drivers, one can speculate on the future physical and virtual expressions of retail environmental design.

This was the tack Todd Erlandson and Sherry Hoffman took as design instructors of a recent studio course at the Art Center College of Design. Erlandson and Hoffman, partners of the Santa Monica-based branded architecture studio (M)Arch., worked with students to identify a few emerging retail trends through an analysis of a particular brand—its positioning, personality and promise.

Virginia's Experience:
A Case Study of H&M by Art Center College of Design Student Deniz Orhun

Virginia is a 22-year-old full-time college student who not only loves to buy clothes, but the whole experience of the "hunt and gather," as well. Crowned "fashionista" by her friends, Virginia will spend hours in a store until she's sure she has exhausted her options. Money is no object, and she is an impulse buyer. Virginia thrives in an energetic atmosphere and says she never feels more alive than when she is shopping.

01 Pedestrian Entrance

Virginia has been shopping and the new H&M store catches her attention. She is immediately drawn in by the electronic billboard and the upstairs cafe. The new environment being referenced socio-demographic lines, and Gruen viewed the Garden Court as the "melting pot" in which all elements of society would willingly converge. "By affording opportunities for social life and recreation in a protected pedestrian environment, by incorporating civic and educational facilities, shopping centers can fill an existing void," Gruen wrote in Shopping Towns USA, co-authored with Larry Smith.

The shopping mall was an attempt to resurrect the tradition of the city marketplace by creating a vibrant center of community activity that sought to address the needs and desires of the shoppers. "It is deeply significant that the term is 'shopping center,' not 'selling center,'" emphasized Gruen in Shopping Towns USA.

02 Get a Rack

Virginia picks up her own personal clothing rack to begin selecting clothes. Since she is an H&M member, she can scan her membership card, which contains her profile. Once she has scanned her card, the monitor begins to flash ads using "Profile Me. The monitor gives her tips and the location of each item, but she can still enjoy the hunt. Virginia can also use this rack for self-checkout purposes since there is no waiting in line. "Profile Me" Future retail trend where the customer voluntarily hands over their information to H&M. Based on this information, H&M shows ads and items that cater to the customer's tastes and needs.
Nevertheless, Southdale’s design offered many advantages to retailers by prolonging the amount of time spent there. Sheltered from the elements, consumers could shop in comfort any day of the year. Gruen incorporated lockers into the design that allowed people to store their coats and, more importantly, their shopping bags, so that tired arms needn’t interrupt shopping. The Garden Court area was soundproofed to a certain extent through the use of acoustic plaster, wood louvers placed on the ceiling, and wood surfaces wherever possible. The area also featured a skylight that provided natural light in order to create a relaxing climate.

New materials and techniques in store design were possible thanks to the controlled-climate conditions, allowing retailers to create more inspiring displays of their wares. Stores were able to open up their storefronts and take advantage of ideal light without concern for the refraction of sunlight or fog.

To prevent monotony within the mall, a variety of flooring materials and patterns were used to provide visual stimulation, and flowers were placed seemingly everywhere within the expansive building. The cumulative effect of Gruen’s various environmental cues succeeded in creating a place so wonderful that shoppers extended their stay, and thus the length of their shopping, which correlated with an increase in sales.

There’s No Place Like Your Local Shopping Mall

For a myriad of complex reasons, Gruen’s social idealism was dropped from the design archetype of the shopping mall, but his use of stimuli within a mall to prolong the shopping experience quickly gave rise to the advent of atmospherics, which received a push from the fledgling field of environmental psychology, an urban anthropology of sorts that informs retail design based on observations of Americans in what has become their native habitat—the shopping mall.

Gruen’s efforts to relax the mind of shoppers by providing stimuli to enrich their lives were warped into what is known as the “Gruen Transfer”—a term that describes the influence of disorientating stimuli on unsuspecting consumers.

Nowadays, virtually any item can be purchased from the safety and comfort of your own home, a new paradigm in retail-customer relationships presented by the Internet that led shopping malls to rethink the validity of Gruen’s original vision of the shopping mall as a facilitator of community interaction.

Rios Clementi Hale Studios is currently giving the Westfield Century City shopping mall a makeover, transforming the open-air mall into an urban outdoor-garden environment that doubles as a shopping experience—seemingly an extroversion of Gruen’s Eternal Spring given Los Angeles’ mild climate.

“Westfield went out of its way to make it a place that people would want to hang out in and come back to,” says Bob Hale, FAIA, principal of Rios Clementi Hale Studios, noting that Westfield opted for ambience over cost-effectiveness. “They could have done a lot of things cheaper, but they wanted a space that would have lasting appeal. They also saw it as a town center for the neighborhood that offered people a place to get together.”

The five-phase design overhaul, currently in its second phase, strengthens the connection between the indoor and outdoor elements.
of the complex by enhancing the ambience of the exterior area in a way that creates a unique sense of place, a key element in establishing a ‘destination.’

Hale acknowledges that formulating and communicating a destination involves additional issues beyond just the architecture, but believes good design provides the visual cues that translate into vibrancy. “The body language of the building should be accessible and open while feeling like it’s safe and comfortable,” Hale says. “But the most important aspect is ensuring a consistency of place—people don’t react well to undefined spaces.”

One of the ways Westfield Century City has achieved this consistency was by encouraging retailers to adopt transparent glass storefronts of a uniform height, rather than continuing the use of brand-identifying storefronts. “We thought it was important for the consistency of the place that the storefronts themselves give way visually to the actual products and brands as reflected in the merchandising as opposed to an emblematic storefront,” says Hale.

The result is an uncluttered visual environment that allows each store’s own large-scale graphics and other merchandising strategies to read through the storefront without facing competition from its neighbors’ visuals. “It removes barriers between the consumer and the product and gives the consumer much more contact with the product, hopefully to the degree that if they are attracted to something they can get to it easily and be aware of it easily,” Hale notes.

It’s Not a Store, It’s a Brand

As recently as a decade ago, individual retailers didn’t give overmuch consideration to their store designs. The standard retail design called for a box with a high ceiling so that people wouldn’t feel claustrophobic despite the lack of windows and fixtures that could be easily moved around by their in-house visual merchandisers.

“It could have been a CD store; it could have been a clothing store. It didn’t really matter. The name on the store could have changed and even the product could have changed, but essentially store design wasn’t as critical as it is nowadays,” says Jeffrey Campbell, a designer at Gensler.

Ever-increasing pressure from non-traditional retail outlets, such as online retailers, kiosks, and even vending machines, has led retailers to rethink that approach, especially once brand-name merchandise went straight to the consumer through brand concept stores. Modern retail theory has evolved retail spaces beyond mere giant boxes stuffed with merchandise displayed on generic fixtures under standard lighting conditions; retail stores have become a brand’s chance to attract, persuade and retain customers—and their money.

Ken Carbone is a brand identity expert and a principal of Carbone Smolan Agency, a design and branding agency that serves a diverse clientele in the corporate, consumer and cultural sectors. If he’s learned anything about branding during a career that spans more than two decades, it’s that retail design sets the stage for commerce and serves as one of the most visible drivers of brand loyalty.

“If a logo identifies a brand and an advertising campaign communicates brand attributes, then a retail design has to deliver on the brand promise,” Carbone says. “If there is a successful transaction between the brand and the customer, then I think the retail design should really take credit for that.”

Instead of using stimuli to merely push product, designers now aim to create a retail atmosphere that target consumers will relate to and will be comfortable in—and learn to associate the satisfactory feelings a store’s stimuli arouses with a specific brand.

Carolina Tombolesi, a project manager at Gensler, agrees that retail spaces have evolved into branded environments. “It used to be ‘put as much product on the floor as you can in order to sell as much product as you can,’ but nowadays it’s really more about the experience,” says Tombolesi.

Ultimately, the goal is still selling as much merchandise as possible. The difference is in the approach, and retailers have turned to designers for help deploying sensory stimuli in the most sophisticated manner possible. “We’re now strategic rather than tactical,” says Tombolesi.

Shades of Profit

Color can provide powerful visual stimuli believed capable of affecting a person’s mood or even their blood pressure; warm colors tend to energize people, whereas cool colors calm us. Color can say a lot about a brand.

Stephen Kanner, FAIA, president of Kanner
Architects was able to convince Puma to change its color scheme from tan and green to red and white. The reason for the switch was that the green and tan color schematics were more evocative of the English countryside than the contemporary urban vibe the shoemaker was aiming for. "The green and tan had a traditional quality that's not urban and not that modern. It has traditional linkages that aren't in line with what Puma is as a brand today," Kanner notes.

Underscoring the importance of retail design to branding, Puma instantly recognized the strength of the new color scheme and adopted it across the board for all of its packaging and marketing materials.

White is dominant, providing the perfect backdrop for Puma's kaleidoscopic array of colorful shoes. "The product is very vibrant, and we ultimately wanted the architecture to take a backseat. We chose a simple color palette that all of the products can read well off of," says Kanner.

Kanner used red to add vibrancy, and also offered a stark contrast to the white walls and fixtures that dominate the store's design. "I find red to be a color that's oddly neutral. It's a primary color, but it's a strong, simple, clean color form. The red allows the white logo to really pop and vibrate," continues Kanner.

Red is also a bold color capable of attracting people's attention, an aspect of the color that Kanner makes use of by placing red elements in strategic locations throughout the store—including the storefront—to draw customers in certain directions. "The red is a visual magnet that draws people to the right places within the store."

The simple, urban quality of Kanner's design made it easy for CBH Design Limited to add a little "bling" that fleshed out Puma's brand personality with award-winning initiatives that include a video-projected virtual puma (nicknamed Dylan) that walks across a ledge above shoe displays in Puma's major stores, and appliqués that converted the store's dressing rooms into laundromats, forests and baseball standards. "They began creating these visual experiences that were supposed to be tongue-in-cheek, but that are now an intriguing layer of the store that wasn't there initially. The whole point is fun and humor," Kanner says, adding that Puma valued the humor because it fleshed out its brand.

In other words, Puma is using visual stimuli to persuade you that its brand has a sense of humor; anthropomorphism is branding at its finest.

The Art of Product Placement

Space isn't just the final frontier, it's also a major component of the less-is-more approach to retail, one perhaps best exemplified by Apple's retail stores.

Gensler's Banning Rowles, whose firm has overseen the construction of several Apple stores and was involved in the initial design, points out that Apple has a notable absence of product in their stores. "If you walk into an Apple store, you don't really see a lot of product. You see people interacting with each other. It's more about learning and exploration and designing a space that's flexible and allows people to use the space how they like," he says.
The amount of open space in an Apple store is indeed striking; it relaxes consumers enough so that they feel comfortable spending longer amounts of time in the store while facilitating interaction with products. The presentation of single units of each product on an unadorned wooden table display with ample room for customer interaction brings a stronger focus to the products while simultaneously amplifying the perception of space.

The "free-floating" glass staircases that are found in Apple's two-story stores add to this spaciousness by connecting the first and second level without impeding the line of sight. The stairs are laminated glass steps that are attached to glass side panes via titanium hardware, a patented design that provides no visible support structure.

And the inclusion of the Genius Bar, Studio and theater elements in the store design offers reasons for people to fill up enough of the space to create the desired community.

"It's so dumb-simple," comments Carbone, a fan of Apple's retail design. "They let the product be the hero; they don't let anything get in the way of the customer's interaction with the product. The retail environment really delivers the brand promise that your life will be simpler."


**The Test of Time**

Southdale will celebrate its 50th anniversary in October of this year, and still remains a vibrant shopping center that has grown to 1.3 million square feet hosting more than 130 retailers. Yet an even greater testament to the strength of Gruen's retail vision is that his design theories continue to be employed today in more than 1,000 enclosed malls and nearly 50,000 shopping centers throughout the country.

According to the International Council of Shopping Centers, people no longer just go to the mall; they shop at lifestyle, power and superregional centers, among others, each catering to specific needs and desires of a target demographic because, as Gruen noted, it's a shopping center, not a selling center.

---

09 **Borrow It**

After Virginia makes her clothing selections, she's going to need some accessories. In the accessories section, the program of "Catch and Release" is employed. Members pay a monthly fee that allows them to join the Catch and Release program. The accessories are displayed as samples. They hang from a system that permanently fastens the accessories to a rod. Virginia can try on accessories and when she finds something she likes, she can scan the RFID and it will drop from one of the shutes in that section.

"Catch and Release" - Members can borrow multiple accessories at once and can trade them in for newer accessories. This increases potential to want to buy the item. Also, H&M receives a consistent monthly fee even if a customer doesn't visit the store.

10 **Take a Break**

Virginia decides to go up to the cafe for a bit before she calls it a day.

11 **Sharing Ideas**

While she and other shoppers hang out at the coffee shop, they share the photos of outfits tried on in the dressing rooms. That frenetic energy is transferred to the cafe through these images, which line the tops of the walls of the cafe. This adds a layer of activity and a connection to the retail space.

12 **Self Checkout**

Now that Virginia is done with her coffee and has selected some more items, she is ready to checkout. She won't have to wait in a line because there are so many self-checkout options throughout the store. She can checkout (a) with her clothing cart, (b) in the dressing room, (c) in the cafe, or (d) at checkout stations by the two exits on the main floor. She simply scans her H&M card or her other credit card and she is done.

Deniz Orhun:
H&M Project Designer, Art Center College of Design.

Todd Erlandson and Sherry Hoffman:
Design Studio Instructors, Art Center College of Design (M)Arch.

---

09 Borrow It

After Virginia makes her clothing selections, she's going to need some accessories. In the accessories section, the program of "Catch and Release" is employed. Members pay a monthly fee that allows them to join the Catch and Release program. The accessories are displayed as samples. They hang from a system that permanently fastens the accessories to a rod. Virginia can try on accessories and when she finds something she likes, she can scan the RFID and it will drop from one of the shutes in that section.

"Catch and Release" - Members can borrow multiple accessories at once and can trade them in for newer accessories. This increases potential to want to buy the item. Also, H&M receives a consistent monthly fee even if a customer doesn't visit the store.

10 Take a Break

Virginia decides to go up to the cafe for a bit before she calls it a day.

11 Sharing Ideas

While she and other shoppers hang out at the coffee shop, they share the photos of outfits tried on in the dressing rooms. That frenetic energy is transferred to the cafe through these images, which line the tops of the walls of the cafe. This adds a layer of activity and a connection to the retail space.

12 Self Checkout

Now that Virginia is done with her coffee and has selected some more items, she is ready to checkout. She won't have to wait in a line because there are so many self-checkout options throughout the store. She can checkout (a) with her clothing cart, (b) in the dressing room, (c) in the cafe, or (d) at checkout stations by the two exits on the main floor. She simply scans her H&M card or her other credit card and she is done.

Deniz Orhun:
H&M Project Designer, Art Center College of Design.

Todd Erlandson and Sherry Hoffman:
Design Studio Instructors, Art Center College of Design (M)Arch.
"I don’t think I’d ever go on record saying that I understand eternal truths because that’s a little arrogant, but I think there are some things that underlie great retail planning and retail design, though they mean different things in different places at different times. There is no formula; there’s just a set of really, I think, smart questions."
With the International Council of Shopping Centers reporting more than $2.12 trillion in shopping center-inclined sales—sales at stores that are likely to be at shopping centers—in the United States alone in 2005, it’s no surprise that shopping has been dubbed the country’s new religion and malls the new cathedrals. Leading the movement is the Westfield Group, which has interests in an investment portfolio of 120 shopping centers valued in excess of $38.2 billion located in Australia, the United States, New Zealand and the United Kingdom.

The second part of the business model is that we do a lot of what other firms outsource in-house. So, we have our own design group—though we outsource a lot of the design these days—we have our own construction company, and we do development, leasing, marketing and customer service. Many of our peers outsource all or many of those things. We sort of have this image of the “Renaissance company,” where there is a kind of integration, synergy and synthesis of having that under one tent.

AG Given the fact that you are so large and you do so much in-house, how do you reflect, let’s say, the regional demographic, not just of climate, but customer preferences? How is the shopper’s experience with one Westfield different than another?

KW Great development, great design and some combination of worldliness and very local understanding—a local sensitivity that extends to the physical design as well, but also considers customers, climate, taste and merchandise.

There’s that old cliché, or maybe it’s a new cliché, “think globally, act locally.” Our business is very much that. We genuinely have a global platform. This idea [the food court at Century City] actually came from a project we finished a year and a half ago in Sydney called Bondi Junction. It was the aesthetic inspiration as well as the business model to create a “food emporium” versus a “food court.” That situation is physically nothing like this—it doesn’t have a skyline, it’s not a rooftop. These things start with one little kernel of an idea, and it’s adapted appropriately. So I think we share ideas, best practices, inspirations and techniques globally, but the application is always best much more locally understood. We don’t clone or repeat.

AG So, where do you see your growth? Do you see it geographically, demographically, or do you see it in alternate modes of retail? Where do you see Westfield growing?

KW We’ve now arrived at a model and a platform where the growth is almost internally generated. The redevelopment that we have in what we call our pipeline is the equivalent to buying a company...
every couple of years. There is $1.7 billion underway right now in redevelopment projects just in the U.S.

**AG** Rios Clementi Hale Studios is not an obvious choice for a retail project [Westfield Century City]. How do you find and select architects?

**KW** I think each story is probably a little different, but I'll tell you the Rios story.

First, let me tell you why we decided to use an outside architect. We had a plan for this property that met all our criteria—investment criteria, the right amount of square footage to fit within the entitlements, and tenants loved it. Steven Lowy, who is Westfield’s managing director along with his brother Peter Lowy, pulled me aside and said, “You have to checkmark everything. Is it good enough for Century City?” I was sort of new to the company, but I knew why the Lowys had recruited me, and I knew that he wouldn’t ask the question if he didn’t have the question. I said, “You know, no, it’s really not, but I’m trying to learn your system.” And he said, “If you don’t think it’s good enough, maybe you ought to think about approaching design in a very different way.”

Keep in mind at the time every project we had done had been done in-house, so the real answer to your question starts with, “Why did we go with an outside architect?” Steven and I didn’t feel that we had achieved a level of planning for design excitement that the property and the customers deserved, so we quietly ran an invited competition. Rios Clementi Hale Studios was chosen for probably two or three reasons. One, they had great ideas. They were not afraid to challenge what we were. Two, they had great regard for what Century City was intended to be, even though you can’t just slavishly follow. When they presented, they really had a wonderful feeling for what the “glamour” of what Century City was supposed to be and what the proportions of some of these buildings were and how that related to the time when a studio said, “Let’s build this urban mixed-use oasis in the elegance and glamour of Hollywood in a modern sense.” So instead of just saying “great location, wonderful visibility,” they tapped into that kind of contemporary elegance. It wasn’t just great ideas; it was that they tapped into what—I think—this place is about.

**AC** There is a very subtle sense of context. It's reverential.

**KW** It’s reverential, it’s respectful and it pushes you forward, too. And, lastly, they’re easy collaborators. I’ve known Mark [Rios] and Bob [Hale] through several different projects, and I knew they were fascinated by exploring what question you were asking. They weren’t afraid to say, “Okay, you asked me that question, and I’m going to show you some answers but your question really relates to a different question,” which is the ultimate polite way of saying, “You’re asking the wrong question.” This is what great designers do.

**AG** I could see, internally, there might have been some people feeling that their turf was being invaded a little bit, or that it may be an expression of a lack of faith in their skills.

**KW** More than a little bit. It was, “Oh, my god, we’re getting out of the design business.” Now, a couple years later, everyone’s very happy with the product. The individuals within Westfield who worked on it are very proud of it, and we’re now outsourcing so much work to keep up with this giant workload that our internal group has learned that we get to cherry-pick—get an early head start so, even if we go outside, we’re still collaborating. We’re in quite a different mindset today.
“On top of the bricks and mortar, there’s got to be a software that’s human. There’s only so much architecture can do, and we think we’re well along to being one of the best at providing that human layer.”
"...the enclosed-shopping-mall business did not have the heart. So, that's something that I think has changed dramatically. I guess somewhere back there, the idea of going into a big air-conditioned box with no windows was very attractive..."
There's also something I think architects have to learn when they're on the owner side—the pride of being a patron of good design. Designing it yourself is not the only way to promote good design.

Although we do have about 85 design professionals and they, rightly so, want to do everything, I think what's a lot of fun for them is knowing pretty much everything on the drawing board is actually going to get built. But I think you're right; I think more and more of our architects are getting very comfortable with the idea that they're both doers and makers of great design and sponsors of great design.

Is it true that Westfield is the largest architectural firm in Los Angeles?

If we were to go by employees, we'd probably be in the top five. If we go by our in-house billings, we'd probably be in the top two or three. If you go by extensions, where we're collaborating with other firms, the total architectural billing that's running through the design book, I'm sure we're number one.

Are you always on the lookout for new talent, or do you have kind of a pre-qualified stable of firms?

Both. We are increasingly outsourcing a lot of the production; we'll work it through schematic design, and then we'll hand it off. We'll probably work with a stable of folks who get to know us.

For some projects that might look very conventional, we're outsourcing schematic design and all the way through. And then there are all the sub-discipline designers. It's very hard to be great at every little thing; that's an unrealistic way to build a capability internally. So for specialty disciplines and straight-up full-line architectural planning we will work with what I tend to call "boutiques," the smaller, very focused talents. It'll be a blend where it makes sense.

Talk to me a little bit about the psychology of retailing. I know there are some historic rules like no windows, anchors in a particular spot, and certain types of materials. What are the eternal truths, and how are you innovating in those areas?

I don't think I'd ever go on record saying that I understand eternal truths because that's a little arrogant, but I think there are some things that underlie great retail planning and retail design, though they mean different things in different places at different times in different building types. The things that are sort of fundamental are the ones that are about the customer—what is the customer experience? And that, I think, has to start with where you define the beginning of the experience. Is it when they leave their house—a little ambitious—when they turn near you and see your building—yes. So curb appeal, a sense of attraction to the building, is very important.

Honestly, the enclosed-shopping-mall business did not have the heart. So, that's something that I think has changed dramatically. I guess somewhere back there, the idea of going into a big air-conditioned box with no windows was very attractive—maybe because air-conditioning was not common or we only saw big covered spaces in books about the Galleria Milan. You probably remember the fascination we had with atriums. They were the rage for a while, so maybe malls that were very "in your face" had no curb appeal because inside there must be some great space.

It's changed a lot today. Most malls, including some we own, don't have the curb appeal that they should. To call this shopping center's face on Santa Monica Boulevard a "hodgepodge" would be pretty accurate, but it's a great opportunity for us. I think one of the other things is that, for the customer, they're on a "fun quest." Whether they're here to meet friends or shop, they're going to circulate, but they're only going to circulate as long and as far as you hold their interest, which is why anchors tended to be put at ends. The definition of an anchor changes, but you still have to think about how are you going to anchor the experience—things like sight lines and visual connectivity are very important. Access—being able to park easily and very conveniently, find where you want to go, and find your way back—is important and has led to a lot of the special customer service things we do with our branding, our concierge and our expectant mother parking. On top of the bricks and mortar, there's got to be a software that's human. There's only so much architecture can do, and we think we're well along to being one of the best at providing that human layer.

There are times when putting a roof over something is a really good idea, and sometimes it's a really bad idea. We often ask ourselves when we're looking at a common space, "Is this supposed to be an indoor space or an outdoor space?" or "Is it supposed to feel like an interior room or a covered weather-protected exterior room?" Those kinds of questions come later—after figuring out if the path is going the right way, if the anchors and the parking are in the right places and if the distances and orientations are right. That's when you can start to think about what a place wants to "feel" like. There is no formula; there's just a set of really, I think, smart questions.

So, we hear a lot these days about what are called "lifestyle centers." What is that, and does Westfield create them?

I think there is a lot of confusion about these things. They initially were generally defined as outdoor, main-street themed, unanchored retail centers, meaning they didn't have traditional department stores. And they're smaller because they're little niche opportunities that fit between the major shopping centers.

Some of these lifestyle centers are getting up to 800,000 or a million square feet. For example, Victoria Gardens—some people say that's a lifestyle center because it's outdoor and it's a main street, even though it's anchored, has department stores and is huge. There's one in Arizona that is the latest, greatest example of a lifestyle center. It's much bigger than this place. It's Del Amo without a roof on it, in terms of what's in it.
Something that's truly a lifestyle center is, I think, of that original definition—an outdoor, main-street conceived, unanchored center that's a niche offering within a larger market. From our perspective, it's both good and bad. The bad is that it's producing leakage in terms of the way the markets work and our tenants are starting to go into all these different formats—so that's competition. It's good in the sense that it's really raised everyone's consciousness about a couple of design elements, such as curb appeal. Compare a trip to a lifestyle center to a trip to a 1960s mall; the mall's got to respond.

We actually have a term for how we're responding to this—"High Style"—which really came from a hybrid mall/lifestyle center where we've taken a lot of our new developments and turned them outward facing. We've taken some of those inward-turning boxes and said, "What's great about them is how efficient they are, how convenient they are. They are the power shopping experience in terms of selection and depth of merchandise. They have very convenient parking. But they don't look so great outside, and they're not so inviting." Sometimes competition really helps you by saying, "You've got to do better."

It's not about turning these malls inside out, but adding to the outside of them with restaurants and retailers who want their personality to show. Hopefully, the customer then says, "I can shop this two ways. I can do it as an evening destination, go to a movie, go to a restaurant, very selectively shop, or I can power shop and go inside and do the whole thing."

AG What about the phenomenon of all the department stores consolidating, leaving big, empty anchored spots. Is that a thing of the past, or is it still happening? What's the smartest solution for those?

KW Because we love redeveloping, when a department store chain or two chains either consolidate or sell, we don't say, "Oh, my god, empty box, dark box"; we're the opposite, we say, "Oh, boy, more to work with; let's buy it."

We just did a very large transaction with Federated Department Stores. We were very, very energetic, and we were the first major shopping center company to announce an acquisition of 11 stores—15 boxes and 11 centers.

Montgomery Ward, as you probably know, went out of business. There were three or four in our portfolio; we pounced on them. In Topanga, California, Montgomery Ward actually catalyzed a reinvention of the center. Now we have a Sears, Nieman Marcus, Target, Nordstrom and Macy's.

AG Who would guess that you'd see a shopping center that has both a Nieman Marcus and a Target? I suppose shopping actually has very little to do with your income level anymore. Very wealthy people shop at Target.

KW I think that's a very astute comment. And, particularly in America, the customer is ever more knowledgeable, ever more confident, and ever more mobile and willing to sample many different channels including the Internet. There was a joke I used to make in conferences and speeches about the Mercedes owner who pumps his or her own gas at Costco. A Mercedes owner who pumps his or her own gas? Mercedes owners don't pump their own gas, right? No, in America, you pump your own gas—it doesn't matter who you are. And you go to Costco. It used to be a joke, but what's so funny about that today? Now Target has Todd Oldham and Michael Graves.
Dermalogica
Location | Santa Monica, California
Designer | Abramson Teiger Architects

Project Team
Principal Design Partner | Trevor Abramson
Principal Partner | Douglas Teiger
Project Architect | Thomas Johnson

Design Team | Andrew Sibyllyta, Joshua Arnsellem, Sharon Sak
Contractor | Advanced Contractors
Structural Engineer | Sigma Design
Structural Engineers
Mechanical and Electrical Engineer | Mirahmadi and Associates
Millwork and Furniture Fabricator | Takara Belmont
Client | Dermalogica
Photography | John Linden Photography, Lars Frazer Photography, Abramson Teiger Architects

Bodega Wine Bar
Location | Santa Monica, California
Designer | MAKE Architecture

Project Team
Project Designers | Bill Beayter, AIA and Joshua John Linden
Glazing Consultant | Philip Vourvoulis of GlasPro
Client | Jason McEntee and Greg Seares
Photography | Adrian Sierra

Dita Legends
Location | Los Angeles, California
Designer | Tag Front

Project Team
Principal | Mandi Rafaty
Principal | Mehdi Rafaty
Design Team | Gary Hunt and Vino S
Fabrication | Tag Front, Alumina, Dita, KP Plastics
Water Jet Cutting | Raisonnanse

Manufacturers | Acoustical Surfaces (Peep Acoustical Panel), David Yanes (Wanut Inlays)
Installation (Plexi-Display Boxes) | Dave Yanes
Photography | John Juniper, Eric Axene
Location | Los Angeles, California
Designer | Tighe Architecture

Project Team
Principal | Patrick Tighe, AIA
Design Team | Yosuke Hoshina, Nick Hopson, Risa Tatsunami, Axel Hess, Florian Metz
Contractor | Hinesfield-Ward
Structural Engineer | Gilsanz Murray Stefciek Inc.
LEED Consultant | Wilmot, Inc.
Landscape Designer | Andy Caop
Vegetative Roof | Rana Creek
Owner | Linda Loudermilk
Renderings | Tighe Architecture

Monique Lhuillier Edina
Location | Edina, Minnesota
Designer | Montalba Architects, Inc.

Project Team
Design Team | David Montalba, AIA, Michael Knopf, AIA, John Umbanhowar, Kyle Pifer
Interior Design | Thinkpure, Inc.
Lighting Consultant | Brubaker Architectural Lighting Consultants
General Contractor | JE Dunn
Client | Monique Lhuillier
Photography | Don Wong Photo Inc.

Beverly Hills, California
Designer | Field Paoli Architects, San Francisco

Project Team
Principal | Dave Paoli
Principal | Bill Brigham
Design Team | Jim Stetson, Rafi Sarkis, Craig Kartsik
Crate & Barrel Store Architect | Jacques Verlinden, Crate & Barrel, Northbrook, Illinois
Parking | Parking Inc.
Structural Engineer | KPFF, San Francisco
Civil Engineer | Parcitects, Irvine
Mechanical/Plumbing Engineer | C&B Consulting Engineers, San Francisco
Parking | Parking Inc.
Mechanical Engineer | Zeiger Engineers, Oakland
Lighting Consultant | Architectural Lighting Design, San Francisco
Landscape Architects | Fong, Hart, Schneider Partners, Costa Mesa
Acoustical Consultants | Charles M. Salter Associates, Inc., San Francisco
Contractor | W.E. O'Neill Construction Co., Los Angeles

Specifications | John A. Raeben, San Francisco
Client | City of Beverly Hills
Photography | Jay Graham

Warehouse Expansion
Location | Santa Fe Springs, California
Designer | Steven Ehrlich Architects

Project Team
Design principal | Steven Ehrlich, FAIA
Principal-in-Charge | Thomas E. Zahlint, AIA
Project Manager | Mathew Chaney
Project Team | Patti Khee, AIA, Becky Nix, Mark Kim, AIA, Ricardo Moura
Landscape Architect | Pamela Burton & Co.
Lighting Design | Horton Lees Brogden
Engineer | Arup
General Contractor (Phase 1) | Pepper Construction
General Contractor (Phase 2) | Matt Construction

Cox Communications Retail Store
Location | Irvine, California
Designer | HOK

Project Team
Visualization, Programming and Interior Design | HOK
Electrical Engineer | Consortium One
Mechanical Engineer | TKS & C
Plumbing Engineer | TKS & C
General Contractor | HBC, Irvine

Bygg/Flytt Beverly Boulevard
Location | West Hollywood, California
Designer | enne wi Design Group

Project Team
Design Principal | Marc Veber
Designer | Emmanuel Colbert
Engineer | John Labib, John Labib + Associates Structural Engineers
Photography | Marie-Astrid Gonzalez, Marc Veber

SHARPE
INTERIOR SYSTEMS
DRIWWALL CONTRACTORS
Granada Tiles

your design
your colorway
visit our
on-line
Design Center

www.GranadaTiles.com

Register by November 30, 2006
promotion code 1025
to receive a free color palette box.
For additional information call
213.482.8070

Echo MASTERCRAFTED CEMENT TILE

TEQUILA SUNRISE
No. 2430

THE ALL-NEW EMBELLISH COLLECTION

To learn more, call 877.9QUARTZ
or visit us at www.caesarstoneus.com

CaesarStone
QUARTZ SURFACES
Matching Our Clients' Needs With Our Candidates' Goals

NDH SEARCH
nationwide

strategic recruiting
professional placement

architecture
interiors
executive management

tel. 800.840.2180  www.ndhsearch.com  info@ndhsearch.com

FOR THE BEST IN ART, ARCHITECTURE, AND DESIGN BOOKS... VISIT...

HENNESSEY + INGALLS
214 WILSHIRE BOULEVARD
SANTA MONICA CA 90401

310 458-9074
fax 310 394-2928
www.hennesseyingalls.com

Open seven days a week, 10 to 8

EXCELLENCE IN ARCHITECTURAL DOCUMENTATION

MK²

Gain Access to Highly Qualified Architects
Expedite Your Projects
Reduce Your Costs
Improve Your Technical Documents

About MK²:
India's most experienced and sophisticated architectural production firm
- Highly-educated architects from India's best universities
- Knowledgeable about major U.S. building codes and construction technology
- Trained in AutoCAD, Revit, BIM

For more information, call Michael Strogoff, AIA, at 866 272-4364 or visit www.mkk-arch.com

CALIFORNIA SOLAR

SOLAR ELECTRICITY
RADIANT HEATING
POOL HEATING
PATIO HEATING

Info@Californiasolar.com  (800) 287-9903  www.Californiasolar.com

HENNESSEY + INGALLS
214 WILSHIRE BOULEVARD
SANTA MONICA CA 90401

310 458-9074
fax 310 394-2928
www.hennesseyingalls.com

Open seven days a week, 10 to 8

Shade Sails

Tensile Fabric Shade Structures
Design/Build or Kits  www.shadesails.com  (562)945-9952

CA Lic# 740569

www.studioromousetrap.com

Turn your roof tops into beautiful places for people

PAVE-EL
Paver Pedestal System

Call or send for free descriptive literature

EnviroSpec Incorporated
Phone (716) 689-8548 • Fax (716) 889-7309

www.envirospecinc.com

enviroSpec Incorporated
Phone (716) 689-8548 • Fax (716) 889-7309

www.envirospecinc.com

www.studioumousetrap.com
L.A. DOLCE VITA!

KITCHENS  BATHS  WARDROBES  FURNITURE  INTERIORS

Nova Studio
LOS ANGELES
8507 Melrose Ave.
West Hollywood
California 90069
310.659.6753 TEL
310.659.6763 FAX
www.novastudio.us
## EVENTS

### 9.9
- **ARE: BUILDING TECHNOLOGY**
  - (WITH UMBER KAZMI, LEED AP)
  - 9:00 a.m. – 1:00 p.m. at the AIA/LA, 3780 Wilshire Blvd., Suite 800, Los Angeles.
  - For a full ARE calendar and registration form, visit the ARE section of www.aialosangeles.org.

### 9.9
- **AIA/LA INTERIOR ARCHITECTURE COMMITTEE PRESENTS THE 9TH ANNUAL DESIGN MEETS LA (DMLA): AN EVENING IN MONTE CARLOI**
  - 7:30 – 11:00 p.m. at the California Science Center, Exposition Park, 700 State Drive, Los Angeles.
  - Tickets: $125/person after August 1st or $900 for a block of 10. Visit www.aialosangeles.org for more information and to purchase tickets.

### 9.14
- **RESTAURANT DESIGN AWARDS**
  - Submissions due by 4:00 p.m. at the AIA/LA, 3780 Wilshire Blvd., Suite 800, Los Angeles.

### 9.17
- **HOME TOURS II**
  - Location and ticket information available at www.aialosangeles.org.

### 9.26
- **AIA/LA BOARD MEETING AND STUDENT SUMMIT**

### 9.28
- **RESTAURANT DESIGN AWARDS JURY**

### 9.30
- **CONSTRUCTION INAUGURAL LA DESIGN COMPETITION AWARDS GALA**
  - For further information, please visit www.construction.org.

### TBD
- **AIA/LA POLITICAL OUTREACH COMMITTEE LEGISLATIVE DAY**
  - For information regarding this event, please contact Will Wright, will@aialosangeles.org.

### 10.21
- **ARE: SITE PLANNING/SITE DESIGN**
  - (WITH UMBER KAZMI, LEED AP)
  - 9:00 a.m. – 1:00 p.m. at the AIA/LA, 3780 Wilshire Blvd., Suite 800, Los Angeles.
  - For a full ARE calendar and registration form, visit the ARE section of www.aialosangeles.org.

### 10.22
- **HOME TOURS III**
  - Location and ticket information available at www.aialosangeles.org.

### 10.26
- **MASTERS OF ARCHITECTURE LECTURE SERIES AT LACMA**
  - Please visit www.aialosangeles.org for details.

### TBD
- **RESTAURANT DESIGN AWARDS CEREMONY**

### LA JOB BOARD
Post a job offer and/or a resume and search for available positions in Los Angeles and nationwide—available 24/7/365. Visit www.aialosangeles.org for more information.

### PROFESSIONAL DEVELOPMENT PROGRAMS
Stay tuned to www.aialosangeles.org for details on ProDev Seminars and a Young Architect’s Forum New Beginnings Panel.
Architects are designing professionals. They understand the big picture and refine the smallest details. Everything must come together to achieve the perfect result. That's why the architect's first choice for porcelain, tile, stone, and quartz for their clients and themselves is always SpecCeramics.
AMP/California
an extension of the
design development &
production department
of architectural firms

AMP 3D Zone
architectural illustrations
renderings & animations

AMP/Consulting
structural
engineering
services

Accessibility . Motion . Passion

AMP Companies
www.ampcompanies.com 949.646.4267