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FORM incorrectly attributed the image of the Chris Menrad House designed by William Krisel to the wrong photographer. The photograph was taken by John Crosse.

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Cover: The Virreyes house designed by Ezequiel Farca, photo by Paul Czitrom

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FORM EVENTS

FORM Holiday Celebration and Gift Card Drive at the Artemide showroom in West Hollywood

FORM AND ARTEMIDE JOINED FORCES TO CELEBRATE THE END of a spectacular year and toast the November/December issue dedicated to patronage. The event also raised \$2000 in gift cards and donations for the Los Angeles Children's Hospital to distribute to patients and their families. SpecCeramics and StonePeak Ceramics were on hand to introduce their new range of anti-bacterial products, and Zimmer Gunsul Frasca showcased images from CHLA's New Hospital Building project. Other sponsors included 360 Organic Vodka, Honest Tea and Repurpose Compostables.



Photographer: Jason Barbagliotti

INTERIORS ISSUE

Thursday, April 1, 6:30 - 9:00 PM

hosted by *InterfaceFLOR* and **FORM** PIONEERING DESIGN

cohosted by **THE SLIDING DOOR COMPANY**

FORM invites you to celebrate the March/April Interiors issue and our new partnerships with ASID Los Angeles and IIDA Southern California. Enjoy the new Downtown LA/South Park showrooms of InterfaceFLOR and their new neighbor The Sliding Door Company.

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EDITOR'S NOTE

House, loft, abode, dwelling...there are many words to describe the places where we live. But what transforms a structure into a home? The answer is always subjective and personal to each individual, to each client. For this reason, architects and interiors designers must transcend their traditional roles and become listeners, translators and even therapists, trying to draw out their client's aspirations and needs.

The translation and application of a client's desires into a tangible structure requires cooperation between numerous professionals but when does this collaboration begin? More and more architects and interior designers are beginning to work together in the planning stages of a project, embracing a more holistic approach. This symbiosis is evident in the Harold English house (p. 26) where architect Annie Chu and interior designer Kay Kollar created a unified vision implemented over a decade-long relationship. Similarly, Mexican designer Ezequiel Farca (p.30), educated as both an industrial designer and architect, has embraced the idea of cross-pollinating disciplines at his studio in Mexico City. Each project begins with a brainstorming session to develop a concept that will integrate the exterior and interior vision. Encouraging more collaboration between the disciplines at the outset of a project may inspire work that not only translates the client's expectations but also transcends them.



Eric Roth

Alexi Pross

WHAT'S NEW IN HOLLYWOOD? MADAME TUSSAUDS ENTERTAINMENT EXPERIENCE.

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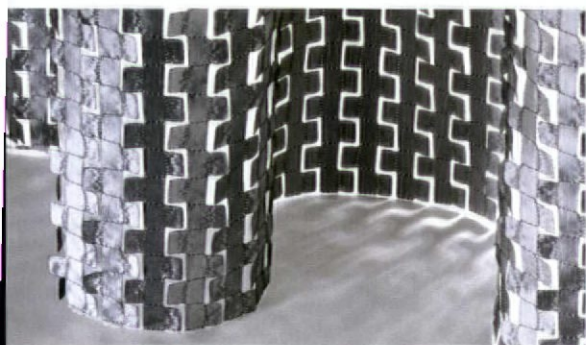
A hi-tech spin on traditional weaving

Creation Baumann, Grace from Essenza collection

For more than 100 years, Swiss designers Creation Baumann have produced high-quality textiles. Leading the charge in developing the highest European standards for environmental protection, sustainability has become synonymous with the family business's production philosophy. The company excels at utilizing new technology in contemporary textiles to capture the essence of traditional weaving methods. The Grace design from the new Essenza collection of Living Line is rooted in a filigree embroidery technique, dating back to 1883. The base cloth is etched away by machine revealing only the delicate embroidery. Manufactured with a metallic sheen fabric, the end result imitates hand-worked Venetian lace with a contemporary twist. The fabric costs \$214 per yard.

more information: 212-906-0106

www.creationbaumann.com



Pollack, Sneak Peek from Modern Times collection

Welding modern technique with fine detail, the top layer of a lustrous polyester cloth is laser cut to expose the sheer organza fabric beneath. The two layers are then elegantly stitched together. The fabric is 56" and comes in Quick Silver, Dappled, and Moonlight. Prices are available upon request.

more information: 212-627-7766

www.pollackassociates.com



Arc-Com, Radiant

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Mokum, Rivoli from Moderne collection

The Australian designer has transformed the intricacies of the art deco era into Rivoli (\$139/yard). Inspired by the tassel detail of a beaded flapper dress, time-honored craftsmanship and ultra fine polyamide warp are blended into a contemporary, medium duty upholstery.

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—Karin Rose



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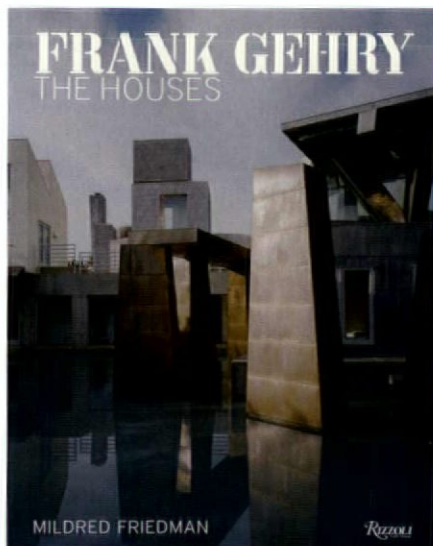
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NEWS AND REVIEWS



BOOK REVIEWS

Frank Gehry: The Houses

By Mildred Friedman, Rizzoli, \$85;
www.rizzoliusa.com

As chief curator of the Walker Art Center in Minneapolis, Mildred Friedman enlarged Gehry's reputation in 1986 with a major traveling exhibition and his first monograph. By then he had already designed 19 of the 21 houses she analyzes so expertly in this first survey of his residential work. For Gehry, as for so many major architects, the house was a laboratory—none more so than the unrealized Peter Lewis house, a ten-year exercise in testing ideas that would be fleshed out in his mature work. An indispensable study.

The Iconic House:

Architectural Masterworks since 1900

By Dominic Bradbury, Photography
 by Richard Powers, Thames & Hudson, \$65;
www.thamesandhudson.com

Many books have focused on classic 20th-century houses, but none offer such an eclectic choice: a hundred examples worldwide, eighty of which are documented in detail with new photographs and plans. It's a huge and exemplary undertaking, with sparkling images by Powers, and a lively, informative text by Bradbury that provides useful background and puts the subjects into context. He rounds up most of the usual suspects but makes many surprising discoveries in the process.

SPOTLIGHT

Prism Art Gallery

The sharpest new addition to the Sunset Strip is Prism, a glassy, glossy gallery designed by Marcelo Spina and Georgina Huljich, partners in the Los Angeles firm Patterns. Gray-tinted acrylic panels are torqued to turn the façade into a portal. A jutting bay of clear glass links the art to the bustle of the boulevard, and a mezzanine gallery and roof terrace add sweeping views. Australian gallery owner P.C. Valmorbida (along with co-owner Jared Najjar) sought an interactive space for bold contemporary art, and the opening show was as confrontational as the billboards that overpower most of the buildings on this stretch of Sunset. The Strip has changed out of all recognition since Ed Ruscha documented its buildings; it's time for a revised edition of his legendary foldout book. 8746 W. Sunset Blvd., West Hollywood; 310.271.7836



Above: *Untitled (Sheats-Goldstein House, #14)*, 2007. Courtesy of the artist and Luhring Augustine Gallery, New York; Thomas Dane Gallery, London; Marc Foxx Gallery, Los Angeles; Studio Guenzani, Milan; Gallery Koyanagi, Tokyo; and Galeria Luisa Strina, Sao Paulo.

EVENTS

Luisa Lambri: Being There Exhibit Hammer Museum

Do not miss the *Luisa Lambri* exhibit of large black and white photographs that the Italian artist created in John Lautner houses, focusing on windows and the interplay with nature. Lambri abstracts modernism and captures the intangible essence of architectural landmarks. The exhibit will be at the Hammer Museum through June 13th. For more information visit www.hammer.ucla.edu/exhibitions. 10899 Wilshire Blvd, Westwood; 310.443.7000.

Poliform Opening

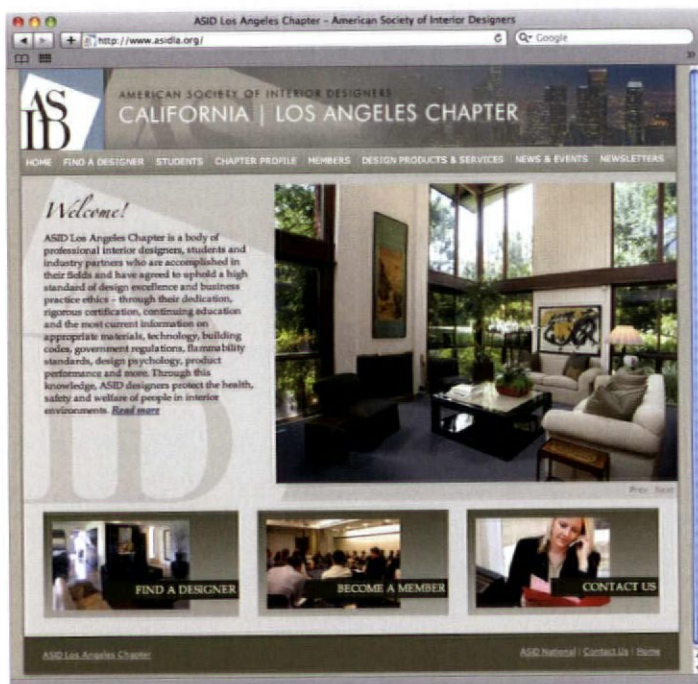
The few blocks of Beverly Boulevard from Robertson to Doheny should bear a sign reading "Little Milan" for the proliferation of Italian design showrooms. Poliform recently opened a lofty white showcase for its minimalist furnishings by Dutch designer Marcel Wanders, Italians Carlo Colombo and Paola Piva, and other notables. Kikko Bestetti of Bestetti Associates created the spacious and elegant room sets. 8818 Beverly Blvd, LA; 310.271.7836

—Michael Webb



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INTERIOR DIALOGUE

Susanne Molina, Director at Klawiter and Associates, discusses misconceptions, legislation and how interior design has changed over the years

What are the biggest misconceptions surrounding interior design?

Interior Design is a very complex profession consisting of various types of designers—commercial, residential, kitchen and bath—practicing at various levels. As a commercial interior designer for over 25 years, I have found there to be many misconceptions of our profession. Many perceive it to be a profession of decorators [and] pillow fluffers, and that we have no impact on life safety and welfare. We have repeatedly heard this from legislators when we talk to them—they don't understand why we want to be registered, nor that much of our work does require a stamp/signature with the governing bodies for approval.

How would legislation affect interior design professionals?

The big 'untruth' out there is that legislation will prevent anyone from calling [himself or herself] an interior designer and, therefore, put them out of work. This is not true, rather the proposed legislation was to keep the certified interior designer designation and to add, "registered interior designer". This way, if you are legally working today as an interior designer you can continue to do so. The registered interior designer designation would give those that require it a stamp that is recognized throughout California for stamping and sealing their documents without having to have a licensed architect do so for them.

What certifications are available to interior designers?

We aren't licensed in the State of California—we only hold a certification that is administered by an independent organization—CCIDC

(California Council for Interior Design Certification). CCIDC has been trying to strengthen the certification incrementally to no avail. As of two years ago, SB1312 was introduced in the Senate for registration of interior designers in the State of California. Due to the State's current fiscal crisis, this has been tabled. In the meantime, CCIDC has changed their exam and is no longer accepting the NCIDQ for certification. California is now the only state that does not accept the exam for certification. Additionally, if an interior designer wishes to join ASID or IIDA at the professional level, they must have taken and passed the NCIDQ—two exams are required in the State of California for certification and to be a professional member of either Association.

execution of the interiors than that of the architect and a new profession started to take shape.

What can the design community do to address these misconceptions?

We must reach out and educate the public. We are a profession that is highly trained and educated to be able to seamlessly address and incorporate local and national codes into our designs while creating an environment that may increase productivity, provide flexibility for the future and simultaneously reduce real estate costs. The design industry currently has perhaps the broadest reach it's had in decades. The public is extremely aware of design and responding to it and we

"The public is extremely aware of design and responding to it and we need to take advantage of this [change]"

—SUSANNE MOLINA

Why do you think this perception of "decorators" exists?

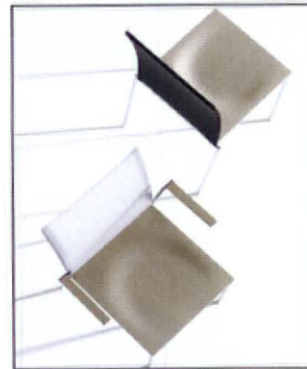
The misconception surrounding interior design can be seen when you turn on HGTV and watch a myriad of shows that water down (or take the lowest common denominator of) what we do. Years ago, you had "designers/decorators" that concentrated on interior spaces through furniture, furnishings and finishes. At the same time, architects included interior design in their practice or specialized in it—one example would be Frank Lloyd Wright who designed everything in his homes down to the furniture and fabrics. I believe the public perceived the architect to be able to do everything from inception through completion (structure to the selection of materials). At some point, however, the designer assumed a stronger role in the

need to take advantage of this [change] as we work on legislation locally and nationally.

How has the interior design discipline changed over the last 10 years?

The profession has become more complex through the continued changes [and] evolutions in technology, an increased demand for sustainability in our designs and a more educated or aware client. When I first started in this profession, there were designers that specialized in certain areas and never became involved in project management, construction documentation or construction administration. Today, designers MUST know AutoCAD (and REVIT is quickly following) and being cross-trained in all aspects of the project is a big advantage. ■

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10 IN 20

DESIGN NETWORK ASSOCIATES OF LOS ANGELES



Interior design can be a solitary profession, so the DNA gives members an outlet to share information and support one another.

During a recent gathering at interior designer Fernando Diaz's home, we asked ten members of the DNA to give us the scoop on how the economy has affected their profession.

How has the economy affected the industry?

DAN O'BRIEN, ARCFORM DESIGN ASSOCIATES: I work twice as hard and make half as much. We were hit very hard by the real estate market. It's a direct reflection on the interior design business because people are not moving as often.

MARK CUTLER, MARK CUTLER DESIGN: I think it's an incredible opportunity to reexamine ways that we can present value to our clients. I think the economy has forced us all to try and look at the way we deal with [them] in creative ways.

SARI EHRENREICH, SARI EHRENREICH DESIGNS: Even rich people don't want to admit to spending money right now. I believe that after being a designer for 30 years we are an important contributor to society. We aren't just here to [make] pretty decorative homes, we're here to make a difference in people's lives. I think that's a message that people are re-evaluating.

FERNANDO DIAZ, FERNANDO DIAZ INTERIORS: I think the rich people are spending money. I think this year is probably one of the best years I've ever had. My business has not really suffered from the downturn of the economy.

O'BRIEN: There is a tremendous value now. If you want to remodel your house, the contractors want work, people want to sell raw materials. It's a great time if you have money to take advantage of the value that's out there.

KATHRYN WALTZER, KATHRYN WALTZER INTERIOR DESIGN: A lot of my clients are rethinking how they spend their money. We've been working on smaller projects, on more fee-based projects as opposed to decorative projects, which I am confident will come back. My existing clients are keeping me in business working with less expensive materials, tenant improvements, smaller spaces, commercial spaces as opposed to the large residential spaces.

MICHAEL BERMAN, MICHAEL BERMAN LIMITED: You have a dozen different designers here and you will get a dozen different points of view. None of us have the exact same scenario. All of the little projects have slowed down for me, but the people with bigger projects, it seems to me, are spending. For awhile they felt guilty spending money because it was the "wrong thing to do." But for me, all those little projects that were the bread and butter aren't so plentiful.

DAVID DALTON, DAVID DALTON, INC.: Through the last year, I [started] downsizing to compensate for the lack of work that seemed to present itself. I did some stuff that I am now so grateful, looking at every single contract, changing insurance companies, looking at every way to trim money. I am going to be more profitable this year than when I was making ten times as much money. I got smarter. Now, I am looking at it as: "Am I profitable today with whatever income I have walking into the door."

MAUDE MACGILLIVRAY, MAUDE MACGILLIVRAY, INC.: When you get into a slower economy you have the ability to consider what you are doing, look at everything you are spending on and all of a sudden you tighten the reins.

SUSANNA KOST, SUSANNA KOST INTERIOR DESIGN: I make more money billing at my hours than having the markup on an assistant knowing they have downtime. So my billing is a little down, but I'm doing the work and I'm loving it.

How do you see the industry in the future?

KOST: I see change. People want to be smarter with their money, they don't want to be as ostentatious.

CUTLER: There is also an understanding of cost transparency now, where before clients had no idea what our costs were and what we were buying things for. I think everybody now has much more access to what those prices are through the Internet.

AMY DEVAULT, AMY DEVAULT INTERIOR DESIGN: I have always had an open book with my clients. I don't charge them an hourly rate. They know all of my costs, and I've always treated their money like my own and I think that's one of the reasons I'm still busy today.

BERMAN: What is happening is there is less and less to choose from. Manufacturers are going under. Companies are merging together to form one corporation. I think the variety will be reduced. But something fabulous will come out of it.

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Thornton Lofts

Location: Venice, CA

Designer: Michael W. Folonis Architects

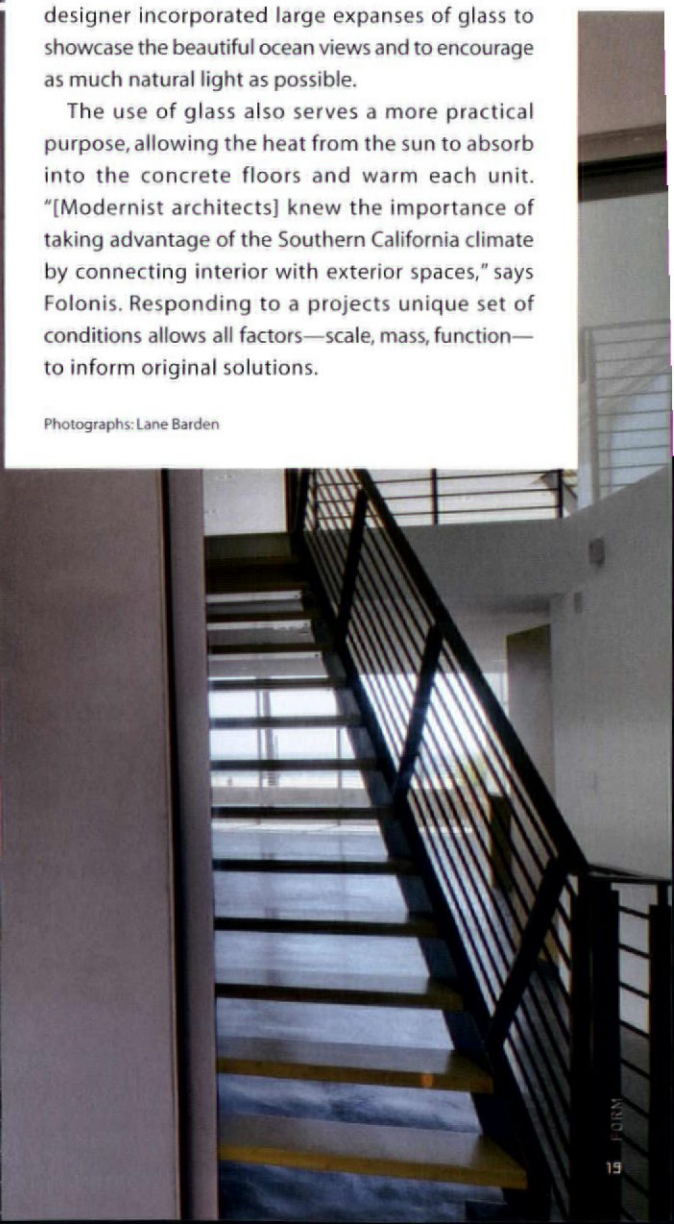
Website: www.folonisarchitect.com

Architect Michael Folonis, FAIA, was commissioned to design a 10-unit, 35,000-square-foot development along the Venice boardwalk, providing live-work spaces that offer both openness and privacy, and seven ground floor commercial spaces. He approached the mixed-use project by applying his personal design philosophy based on context, culture, technology and sustainability. "I maximized views, took advantage of natural ventilation through operable windows, provided individual roof decks and concrete floors to incorporate thermal mass to assist in heating the units in the winter," says Folonis.

"The entire property is designed with a conscious awareness of public versus private domain, providing privacy and security for residents, while achieving a seamless connection within the existing urban fabric," says Folonis. Inspired by Modernist theory, the designer incorporated large expanses of glass to showcase the beautiful ocean views and to encourage as much natural light as possible.

The use of glass also serves a more practical purpose, allowing the heat from the sun to absorb into the concrete floors and warm each unit. "[Modernist architects] knew the importance of taking advantage of the Southern California climate by connecting interior with exterior spaces," says Folonis. Responding to a project's unique set of conditions allows all factors—scale, mass, function—to inform original solutions.

Photographs: Lane Barden



Genesis Puntarenas

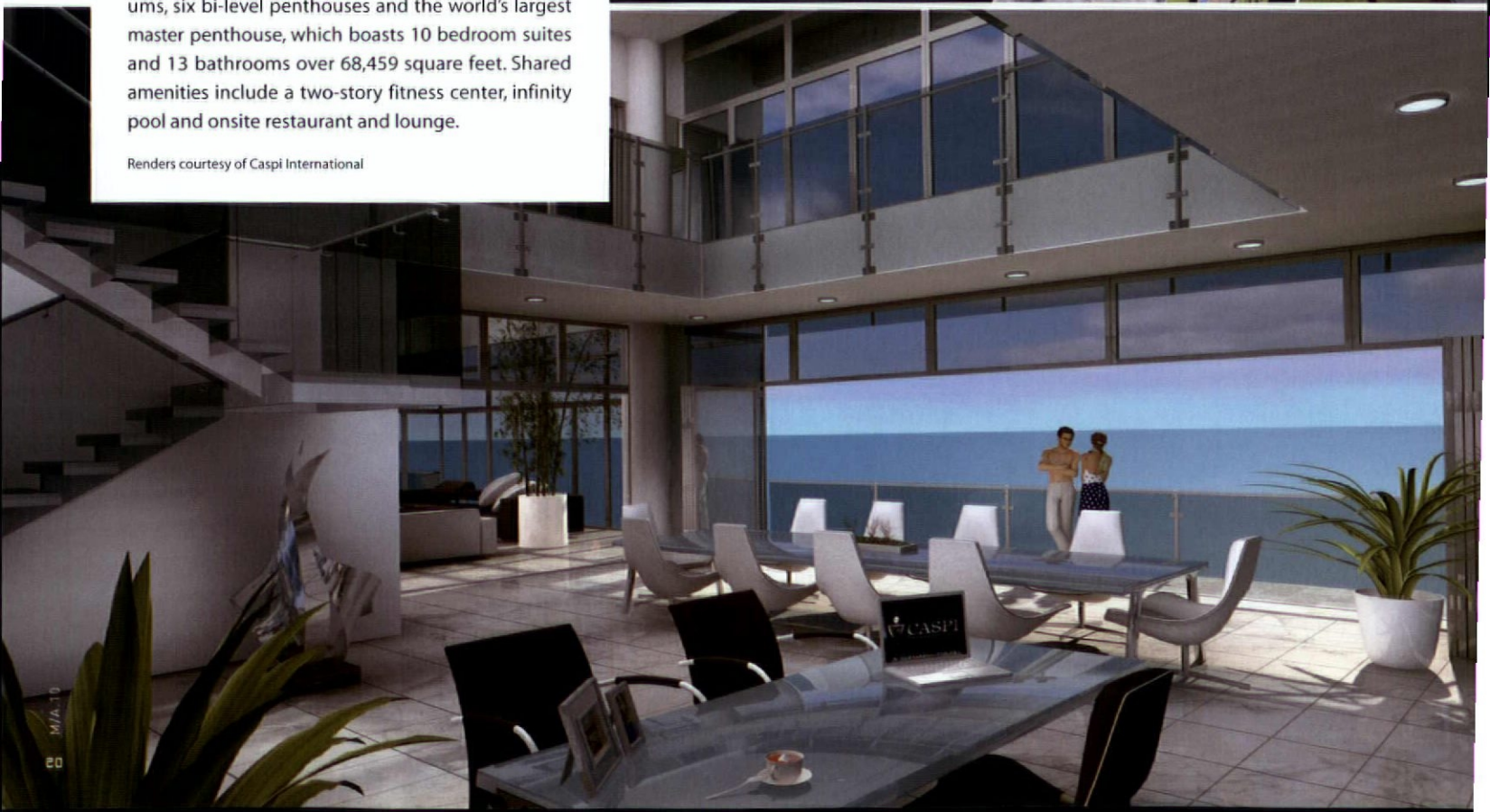
Location: Puntarenas, Costa Rica
Designer: Luis Tavarez Arquitectos
Website: www.ltarquitectos.com

When tasked with the challenge of building a 14-story all-glass, luxury condominium building on the Costa Rican coast, architect Luis Tavarez sought to design a high-quality, modern structure tastefully adapted to the ecosystem. "The location, physical environment, the views and the nearness of the sea and mountains are all factors that work as a source of inspiration," says Tavarez.

Almost the entire exterior of the condominium is built of glass, in order to connect with the stunning landscape without any obstructions. "Glass allowed us to achieve the integration of the building into its surroundings; the transparency of the glass lets us enjoy the richness of the environment," says Tavarez. However, aligning the surfaces of the building's façade proved to be a challenge. The building team consistently questioned whether metal lattice could become part of healthy interiors. The design team evaluated different textures and framing systems in order to choose the best and most beneficial solutions for the project.

Another challenge was ensuring privacy in a predominantly glass structure. "In our case, with the combination of marble and concrete, we have managed to ensure privacy in each unit, but we have chosen to leave their borders open," says Tavarez. The entire project houses 40 condominiums, six bi-level penthouses and the world's largest master penthouse, which boasts 10 bedroom suites and 13 bathrooms over 68,459 square feet. Shared amenities include a two-story fitness center, infinity pool and onsite restaurant and lounge.

Renders courtesy of Caspi International





The Pink Iron Gym

Location: West Hollywood, CA

Designer: d.mar interior design studio

Website: www.dmarinteriors.com

When Mollie A. Ranize, principal designer at d.mar interiors was approached by the owners of Pink Iron Gym, she was asked to transform a grungy, 80s workout space into a private women's boutique gym. "They wanted to have a fun, hip and glamorous feminine space that really catered to the clientele but were unsure of how to get there," says Ranize. Her solution was to reflect the clientele—powerful women—in the design of the space: the result was a contemporary gym more reminiscent of upscale retail boutiques.

"We took every idea about commercial gyms and threw them out the window," says Ranize. The space now houses a reception area, coffee lounge, two weight training areas, a cardio theater, two locker rooms outfitted with boutique-style changing rooms and glass-tiled showers, as well as several private rooms for Pilates, group fitness, tanning and fitness assessment.

Special attention was paid to ongoing maintenance, underscoring d.mar's commitment to environmentally mindful products. "We focus on recycled materials and materials that can be maintained easily to reduce waste and create a longer life cycle," says Ranize. The designer selected 100 percent recycled, ModRocks clear glass pebble tile for both the reception desk and shower walls to mitigate environmental impact and, esthetically, to add depth and give the illusion of a jewel box. As suggested by the name, pink was incorporated heavily in the design so Ranize chose crisp shades of white and silver accents in the locker rooms to provide more balance. The designer also used clear and frosted glass windows and doors to create visual and spatial connections throughout the space.

Photographs: Cheyenne Ellis

Aerospace Corporation Headquarters

Location: El Segundo, CA

Designer: AECOM

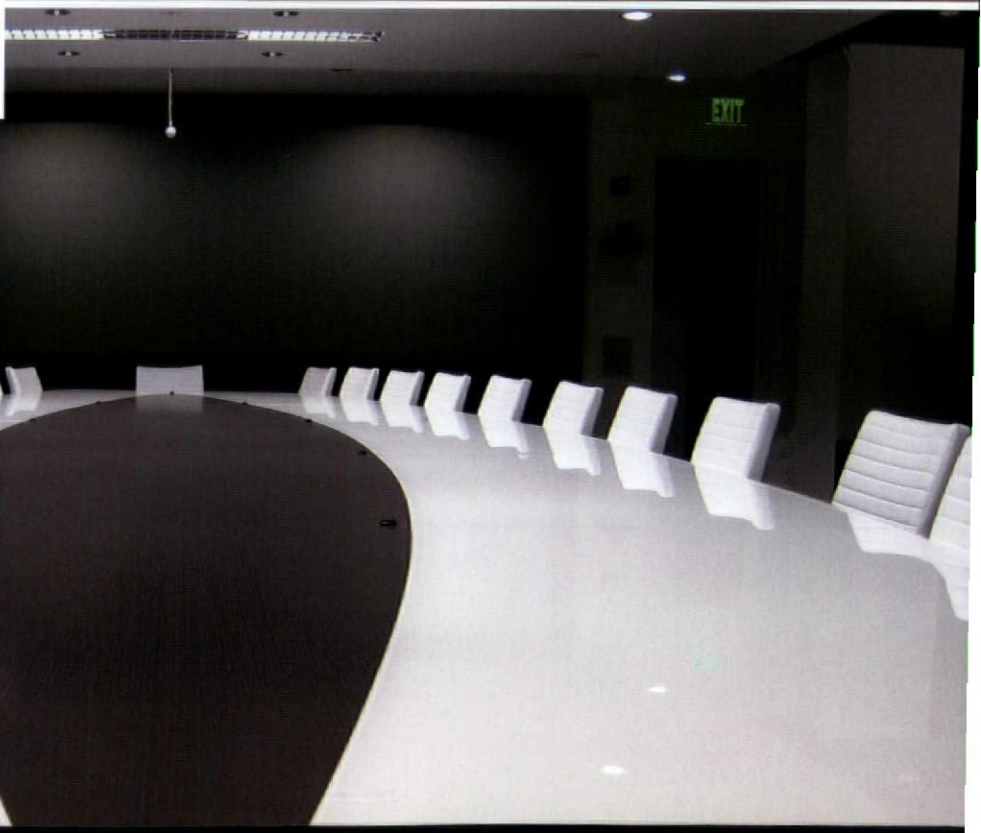
Website: www.aecom.com

When AECOM was selected to design the new 175,000-square-foot Aerospace headquarters, the designers sought a holistic approach to carry the modern architectural exterior indoors. Incorporating a contrasting palette of dark and light materials—including glass, stone and lacquer—into clean, linear planes achieved a sleek, high-tech space.

"The contrast of dark and light helps us define the space by highlighting certain elements," says Laurel Peters-Harrison, who served as lead designer along with Alice Hricak. For example, the dark grey of the lobby ceilings extend from the exterior and contrast the stark white marble floor. The reception area features a "light box" that was initially born from a need to mask a column in the middle of the lobby. The box was constructed of lacquer panel doors on the backside and a special projection glass—Stewart Filmscreen Starglas 100—houses four projectors to greet guests with digital imagery and films.

The boardroom features a massive 34-foot-long meeting table; a sleek starphire glass top inlaid with dark walnut sits on five stainless steel pedestals. Twenty-six chairs from Cadre by HBF in white Spinneybeck leather encircle the table. "Each piece of furniture was selected to compliment the design and was chosen by quality, scale and aesthetics," says Peters-Harrison. Adjacent to the boardroom is an executive dining room dubbed the "jewel box." The glass-enclosed dining room looks out toward the atrium allowing natural light to filter into the space.

Photographs: Laurel Peters-Harrison





East West Bank

Location: Pasadena, CA

Designer: The Thompson Collaborative

Website: www.ttcdesign.com

The new flagship branch was designed to serve a unique purpose: to showcase an art collection acquired through collaboration with the Museum of Contemporary Art (MOCA). To this end, the client wanted to create a professional atmosphere for banking activities while also serving as a space for community events and art tours. Lastly, the art had to be housed in a museum quality environment to adequately preserve the work until it is transported to its ultimate home at the MOCA galleries.

The designers envisioned a space that was both simple and dramatic, using glass as a key design element to accomplish several different tasks, including: installing an 18-foot-high structural glass arch façade to frame the space, incorporating textured glass panels to create privacy and frameless glass entries that allowed office faces to serve as art plinth walls on the exterior side. The original building was Charles Moore's last design and considered a "registered" project, which required special negotiations in order to complete the new vision for the space.

The arched glass windows create a dramatic setting at night, turning the bank into an evening art gallery for the strolling public. The breezeway was specifically designed to accommodate larger artwork; and pedestrians walking along the exterior arcade can view six pieces from the collection. Floating panels outfitted with museum-quality lighting overcome the structural height changes in the building to illuminate the artwork. The designers also incorporated glass-like acrylic materials to wrap the existing structural columns.

Photographs: John Edward Linden



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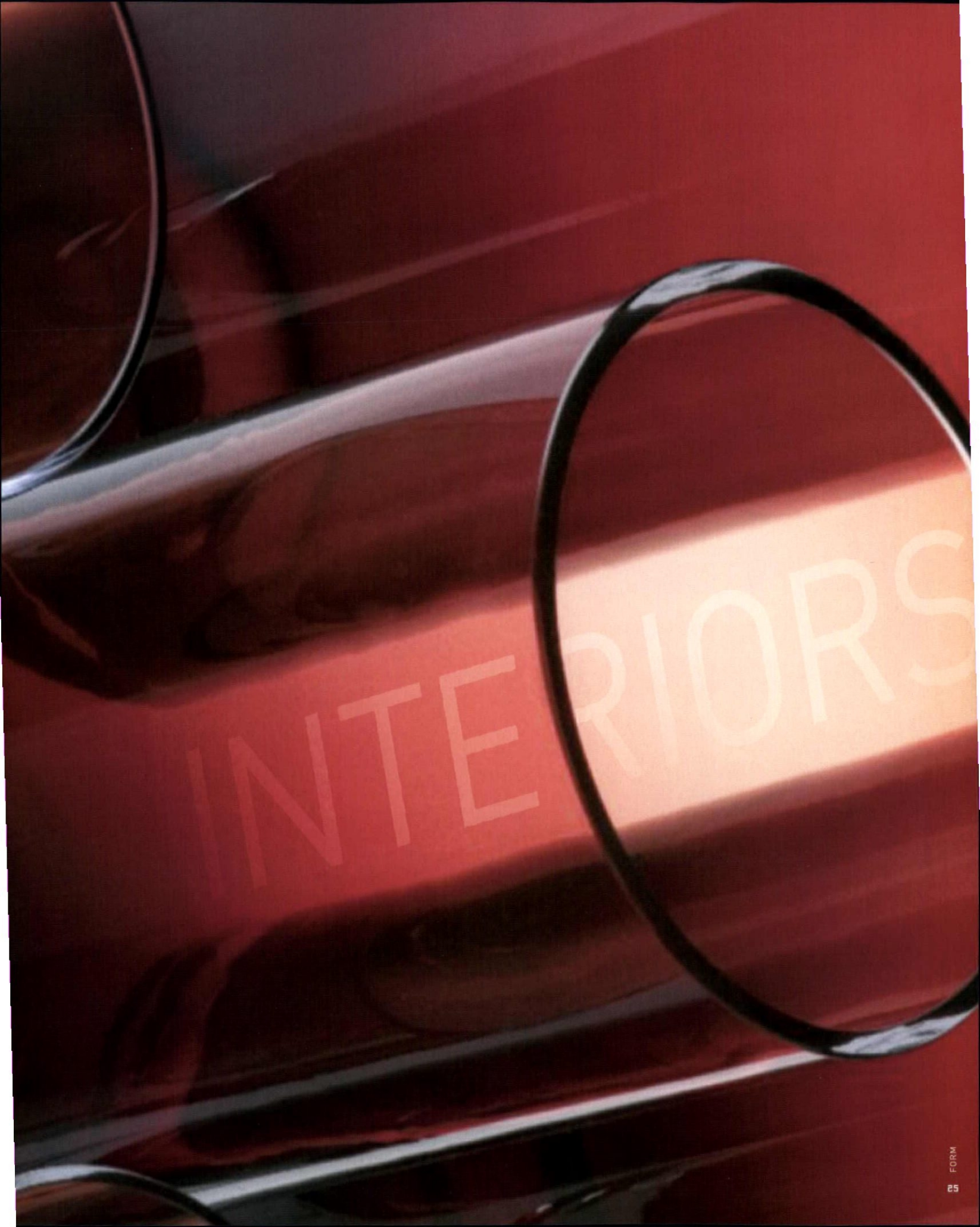
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A modernist home surpasses
its glory days through close
collaboration between
interiors and architecture

THE MELDING OF TWO MINDS

BY
JACK SKELLEY

PHOTOGRAPHY BY
RICHARD POWERS

WHERE DOES ARCHITECTURE END AND INTERIOR design begin? In the ideal scenario, the two may be impossible to delineate, complementing one another seamlessly. A beautiful example of this mellifluous collaboration can be seen in a home perched atop the canyons of Beverly Hills, known as the Harold English house. Harwell Hamilton Harris, a relatively unsung hero of California Modernism, designed the home in 1950 for United Gypsum heir Harold English. The house is a masterpiece of interlocking volumes that pays respect to

the geometric purity of Richard Neutra (for whom Harris briefly worked) while drawing deeply from the organic textures of Frank Lloyd Wright. It balances classical proportions while embracing its surroundings, including a layout in which nearly every room opens out to a courtyard or terrace greeting the hills and canyons.

By 1998, however, this balance had been upset. Previous remodels had ripped out the structure's entire west side and painted over the natural color palette favored by Harris

with glitzy, '80s shades of white. The new owners took on the responsibility to reconstruct Harris' original vision, update it for contemporary living, and create both a setting for art (such as the owners' collection of color field paintings) and a home for an active family.

This project was entrusted to Annie Chu, principle of Chu + Gooding Architects, and her collaborator Kay Kollar of Kay Kollar Design. For more than a decade, the two designers have collaborated on extensive



Architect Annie Chu and interior designer Kay Kollar collaboratively restored Harwell Hamilton Harris' 1950s design. In addition to creating a seamless interplay between structure and interiors, the pair envisioned significant additions inspired by the original home, such as an office/screening room that opens out to the pool. The organic color palette flows throughout, extending even to the outdoor furniture.



restorations and additions to the Harold English home's architectural bones and its interiors. Their approach is comprehensive, and extends from their faithful re-imagining of the original architect's airy Modernism. "The home was completely dilapidated," says Chu. "But Kay and I responded with a commitment to the original vision of the house, and along the way the language created by Harris has been expanded."

Typically, an architect concentrates on the non-movable elements of a building, while the interior designer handles the movable parts. But the Harold English home reveals the close relationship between the two fields, and underscores just how crucial collaboration can prove. "You cannot just design an interior," says Chu. "There is a complete continuum

palette and exploring 250 sample tones. Using the Plochere Color System, Kollar constructed nuanced gradations of greens, browns, rusts and oranges. The result: rooms defined by elegant and inviting families of colors for the many shapes, panels, lines, not to mention furniture, window frames, tiles, rugs, custom cabinetry and other woodwork.

"We arrived at a telescoping of the earth tones surrounding the home, in a palette that is current and not just a reflection of the Modern period," says Kollar. This transformation required many ongoing conversations with the home's owner in which Chu and Kollar endorsed each other's decisions. "We both respect each other's work, and this bolsters our proposals to the client," adds Kollar.

that cantilevers out from the southern end of the property.

The duo also worked with Chu's associate Michael Matteucci, landscape architect Jay Griffith and designers, such as rugmaker V'soske. But it's clear that it is Chu and Kollar's vision that radiates throughout the 7,000-square-foot home. The two women's creative symbiosis resulted in a 2006 National AIA Interior Architecture Award for their achievements on the project. They have also collaborated on a primarily interiors project for Revlon UCLA Breast Center, and have taught a class, "Interiors and Colors for Environmental Design," at Art Center College of Design in Pasadena.

For Chu, the key to successful collaboration requires respect for each other's work and a shared sensibility. "Of course, people expand and change," she says. "But we have grown together on projects

"There is a continuum between architecture and interior design, down to the art objects and furniture." - ANNIE CHU

between architecture and interior design, right down to the art objects and furniture."

Color is just one example of this interplay. The home is composed of massive geometric volumes criss-crossed with lines, and the varied ceiling heights cause perspectives to shift from room to room. As Chu was analyzing and reconstructing these shapes, they called for a continuity of color throughout the home, but not a numbing sameness. At the same time, the palette needed to respond to the hillside setting just as the entire home complements its environment. Kollar undertook the yearlong research and planning that included unearthing architect Harris' original

Remarkably, the pair says there have been few disagreements between them. Chu's firm helms the construction budget, while Kollar is responsible for the furnishing budget. But even this arrangement requires navigating crossover expenses. The construction budget includes many items primarily under Kollar's purview, such as the hand-cut bathroom tiles. For each bathroom, Kollar chose a different shade of tile in the same brick-size shape.

Under such a holistic approach, the strictly "interior" focus of an interior designer expands. Kollar, for example, co-conceived major outdoor elements, such as the color of the pool and a distinctive promontory space

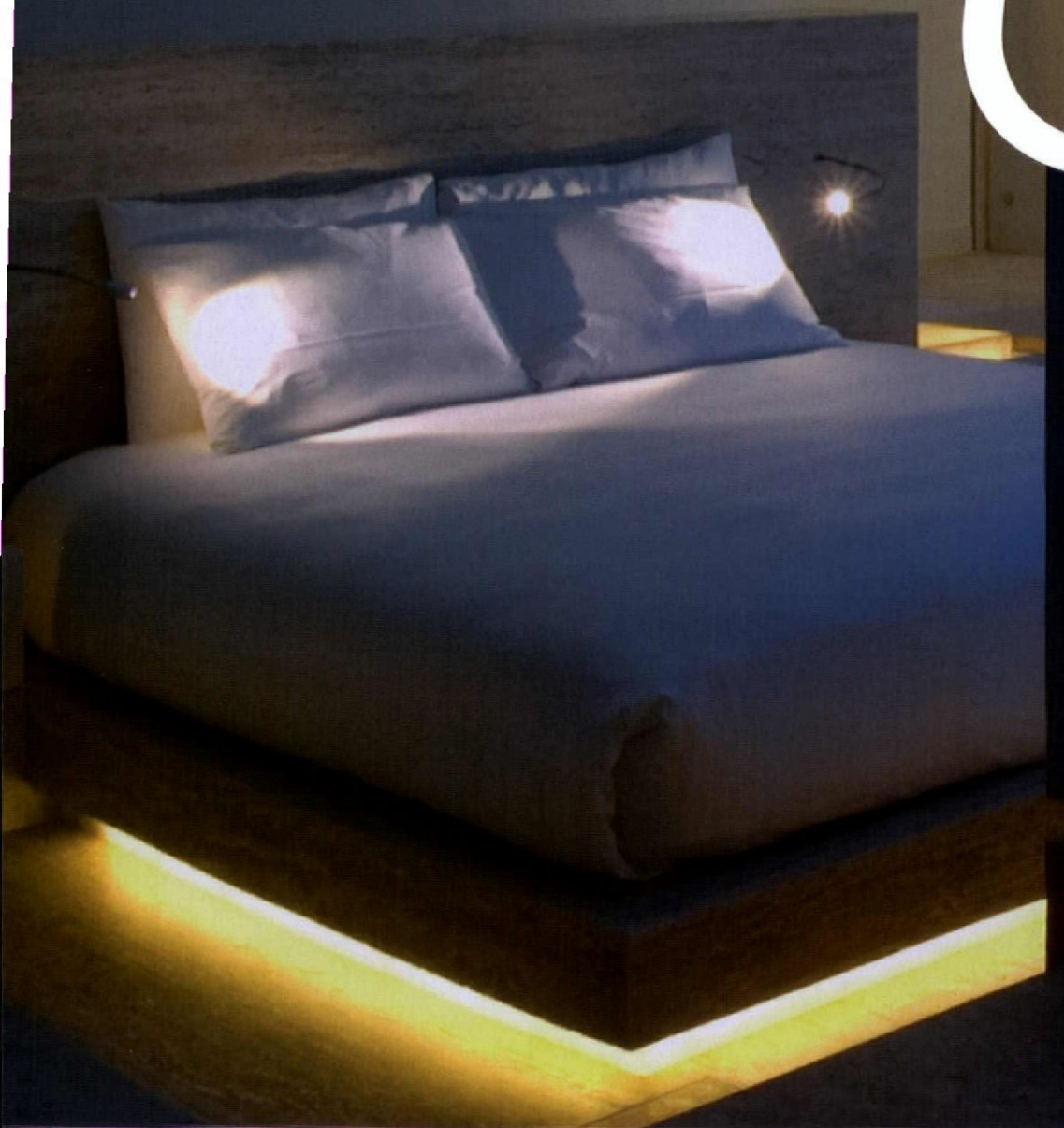
such as this [one] even as we have developed our individual esthetics."

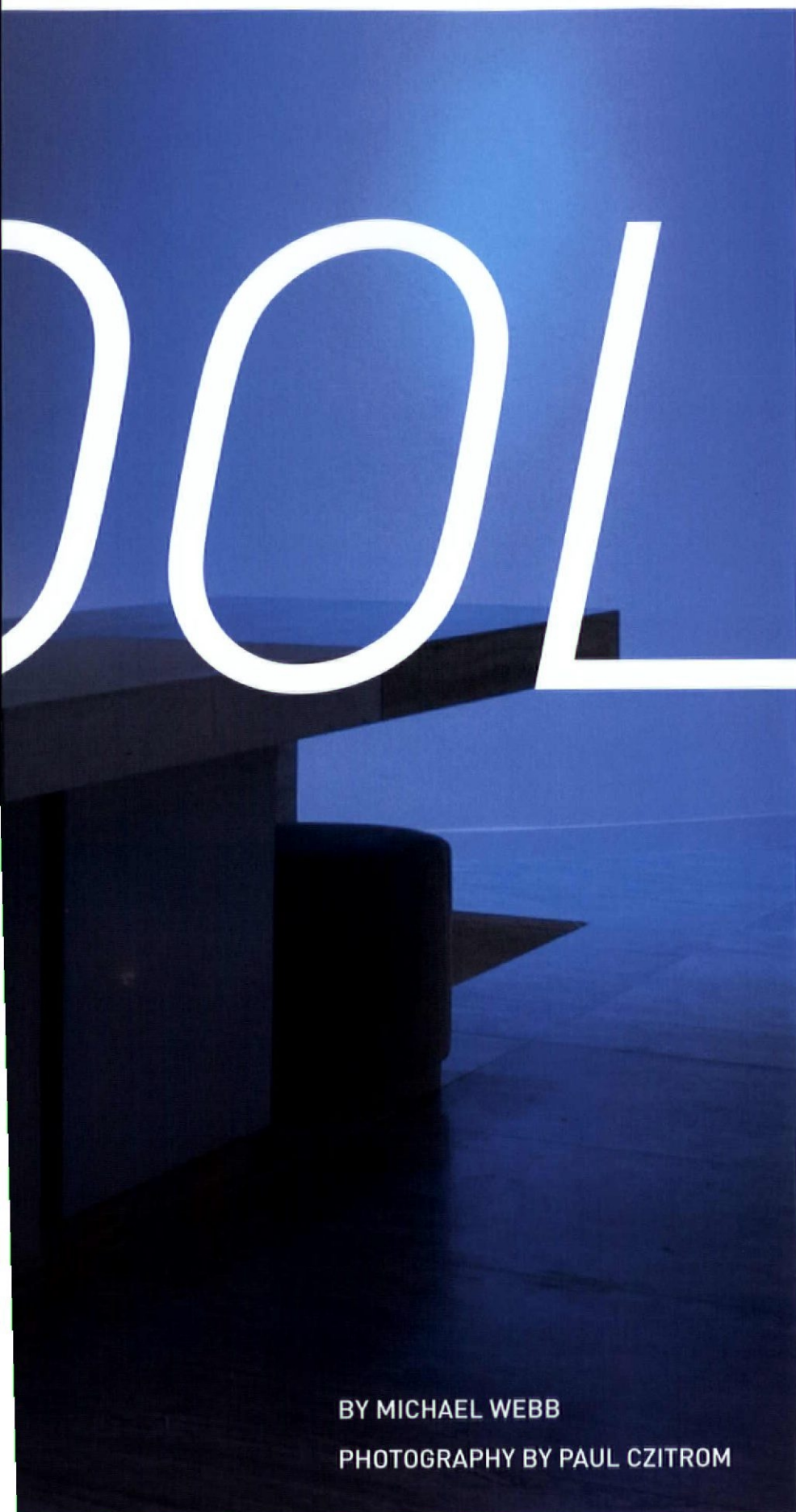
Generally, it is the larger enterprises that offer the financial resources for the dual approach of the Harold English house. And yet, it is much more effective, Chu says, "for the vision to be created collaboratively, rather than first with one person's vision and then someone else jumping into the conversation." Even smaller projects such as apartments can benefit from it. "More and more my interiors are like this, conceived as a whole with the architect," says Kollar. "It requires a lot of mutual support and dedication," adds Chu. ■

Chu and Kollar transformed the home's top-floor painting studio into an office. All the new finishes – including cabinets and window frames – complement the classic modern furniture, and vice-versa. Kollar describes the color scheme as "telescoping" from shades in the surrounding hillsides above Beverly Hills.

The Mexican Master of

CC





BY MICHAEL WEBB

PHOTOGRAPHY BY PAUL CZITROM

A seasoned practitioner at age 43, Ezequiel Farca is part of a new generation of Mexican architects and designers who are challenging tired stereotypes of their country and thinking globally. Understated luxury is a common theme of his residential interiors, which are tailored to each site and to the client's singular taste, but share an emphasis on serenity, simple forms, and a subdued palette. "It's important to understand how people live to get the right sense of direction," says Farca. "Design should have enduring quality with no need for constant updates."

Educated as an industrial designer in his native Mexico City, Farca secured a master's degree and PhD in architecture in Barcelona; and while in Spain he absorbed the creative spirit of Catalonia. He established his eponymous studio in Mexico City in 1995 and now employs about thirty young industrial, graphic and interior designers, as well as architects. "I try to fill the studio with really creative people—I'm past the stage of wanting to do everything myself," says Farca. "I direct but they are encouraged to express themselves. We have brainstorming sessions at the beginning and then a project team develops the concept."

Recent work includes the Acqua Tower lobby and penthouse, and public spaces for the new Hotel Encanto—both in Acapulco—a second home in the colonial town of Tepoztlan, as well as exemplary interiors in Mexico City for the Virreyes house and Segundo Muelle restaurant. The recession has halted most commercial projects; until recently, they constituted half the workload. However, Farca's projects are not tethered to

Farca playfully illuminates the interiors at the Hotel Encanto in Acapulco.



"The goal is not to impose my ideas but to respect what the architects have done." - FARCA

the earth, he also designs for the clouds. Aeromexico commissioned new interiors for its fleet, and the studio created fabrics, carpets, lighting, graphics and tableware for the prototype.

Farca launched his career as the director of a furniture showroom and his studio designs about 80 percent of the furnishings featured in its commissions. Exemplary pieces include the sensuously curved Zihue lounge in wickerwork or slats of renewable wood, the Stanza line of bathroom fittings and the V2 collection of glassware, which was nominated for the top German design award, demon-

strating the studio's versatility in the creation of products.

Farca has collaborated with Enrique Norten, Teodoro Gonzalez de Leon and other leading Mexican architects. "The goal is not to impose my ideas but to respect what the architects have done," he says. "We try to understand and then to interpret their spaces as the architect might have done if he had the time and special skills. Most of them would rather devote their creative energies to the next job, rather than hang around on a completed project, choosing fabrics and furniture."

That sensitivity to architectural integrity

and a commitment to practical aesthetics have won many clients and referrals. Affluent young families are turning away from the antique Spanish and French décor they inherited from their parents. They don't need period trappings as a badge of status, and they seek the same cool, relaxed style they've enjoyed on their travels abroad. For them, Aman resorts serve as inspiring models: quality service coupled with low-key interiors. Farca cites the Virreyes house as an example of how clients want to shed unnecessary baggage. A young couple with children had owned their French traditional home for fifteen years,



OPPOSITE: Elegance does not compromise hospitality in the dining room. THIS PAGE, LEFT: Wood finishes achieve a sophisticated yet warm environment. RIGHT: Farca blurs the lines between the exterior and interior with floor to ceiling bamboo louvers.



OPPOSITE AND THIS PAGE: Farca incorporated a clean palette of natural materials, marble and resin to imbue the Acqua Tower Lobby with contemporary warmth.



yet whole sections of the house were largely ignored because they had no connection to the family's lifestyle. Farca gave it a new level of comfort and elegance, transforming a library without books into a media room and creating welcoming spaces for relaxation and entertaining.

Although Farca's work is guided by his clients' taste and vision, he shapes his projects to the context so that they can thrive. His studio performed this service for a Peruvian client, who wanted to establish a branch of his popular seafood restaurant in Mexico City. The original is a dive in the docks of Lima; the

Mexican satellite, Segundo Muelle, was to occupy the fourth floor of a large building in the smart Santa Fe neighborhood where Farca has his office. The owner wanted to reproduce the nets, buoys and pictorial menus that had brought him success in Lima. Farca explained that the same approach wouldn't serve a sophisticated clientele, and proposed an abstraction of the nautical theme. He developed a new concept that may be a model for future branches, employing board-form concrete for the floor, stacked wood boards and multicolored Merida tiles on the walls, and a water feature that allows

light to filter down to the foyer. In contrast to this atmospheric showcase, Farca created subtly understated interiors for the Encanto boutique hotel in Acapulco, deferring to the beauty of the coastline. The furnishings are minimal, and drama is reserved for the lighting.

"We behave like psychologists, listening to clients' concerns and helping them resolve problems," explains Farca. By identifying their needs, and those of the users, he infuses his work with enduring value that benefits his clients for years to come. ■



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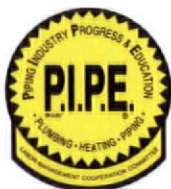
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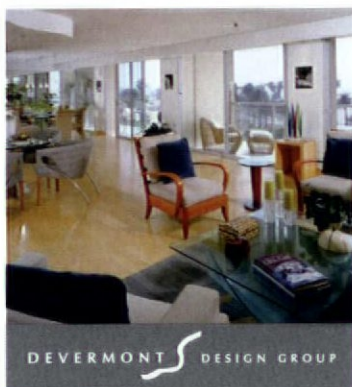


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Insomniac Games LED display

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Richard Lehman, CID, shares a few of his favorite sustainable, locally sourced products

FOR MORE THAN 50 YEARS, ENVIRONETICS HAS been designing innovative custom interiors in Los Angeles, creating each space to reflect their client's core values. The company is deeply committed to incorporating sustainable, eco-friendly products into its projects. Here, Richard Lehman, Director of Design, offers his take on indispensable products.

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LED LIGHTING

Light Emitting Diodes have come a long way. We love employing this highly efficient technology now available in a wide array of applications, color temperatures and options, making its use a no-brainer. This coupled with the fact that LED's have long lives and

do not contain mercury, helps us optimize our sustainability goals. We recently incorporated Powerplus L575 RGBW by ColorGlo LED display lighting behind the frosted glass at the Insomniac Games offices, and programmed the lights to cycle through a specific set of color changes.

PORCELAIN TILE

Porcelain tile is a hard, strong, dense, long lasting material. It is available in a wide variety of colors, textures, and styles, plus low life cycle costs. When we specify products, we try to look at the big picture considering its total life, not just how it affects our clients in the immediate future. We used TEI-PORC-Metakler Porcelain from Tile Emporium International, Inc. on the elevator lobby floor and the elevator door wall at Insomniac. It is similar in appearance to the stainless steel used on the interior of the elevators, and we liked the metallic nature of the finish because it reflects the architectural lighting.

STEEL

Steel and aluminum are wonderful materials. They give the feel and security of longevity, and at the same time, they are easily recycled

and require minimal care. When considering steel we avoid chrome because of its impact on the environment so instead we use polished stainless steel. We do whatever we can to source it locally as well as using a good fabricator that is able to create our custom vision with seamless execution. We sometimes like to let unfinished steel rust and then coat it with an environmentally friendly clear sealer. That is a beautiful, warm, natural, appearance we love to see on walls and furniture.

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