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LATE EDITION

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HUMANS WERE HERE! (Building in L.A.)

Around the time that we were starting to organize this architecture show, I heard an interview on the radio with the members of a southern folksy-techno band. One of the musicians was describing how they work in the studio—recording, sampling, editing—using the machines to organize and manage the sounds of their instruments and voices. She said that occasionally, some messed-up, but truthful sound would break through all of those machines. They would look at each other and happily exclaim, “HUMANS WERE HERE!”

As architects and designers, we also have our voices mediated by machines. If a building becomes architecture when it is a manifestation of human thought and intention, then perhaps it is exactly at those “HUMANS WERE HERE!” moments when we really start to say something with our buildings. Since we do not physically build our work, the literal human touch of the architect is absent. We depend on our machine acumen to communicate *through* our work. Beginning with drafting and modeling software, and ending with the photograph of the completed project, we increasingly need to be well-versed in the manipulation of many media.

THE GENERATED BUILDING

The computer software available to architects today helps us to draw and redraw, revise and reconfigure our designs ad infinitum with complete accuracy. This software may also assist us in creating buildings that use resources in a more effective and less wasteful manner. Perhaps the most visible evidence of this new technology is the breathtaking formal and fabrication capabilities that were previously impossible with pencil and T-square,



comfort—there are easy answers, and they are all within the binary code of a computer program. The most sophisticated software can't process those thrilling and scary particularities that make architecture eccentric, alive, vital, and human. But a new generation of architects is growing up with these tools and is developing in parallel with them. In their hands, the architect's computer is evolving beyond a shape-making novelty into a potent tool for both problem solving and true human expression.

THE PHOTOGRAPHED BUILDING

A compelling photograph of a building can sometimes be as influential as the firsthand experience of the building itself. In an age where design and architecture have gained some broader interest, we as architects must contend with the secondhand experience of

a design, why would we want to surrender our idealized vision to the casual whim of an inhabitant? Like the ubiquitous photoshopped image of the too-thin model, these staged images of the untainted dwelling present an unrealistic story of how people live. This can lead to a certain nervous inferiority complex in the reader of today's design magazines. Is that the life I should be striving for? Do people really live like that? Are those parts of myself not represented in these pictures something I am supposed to hide? Environmental exposure and human occupation degrade architecture. They are forces on buildings that require moderating, guiding, channeling, or controlling, but in many ways we have come to view them as the enemy. At times, it has seemed that the discipline of architecture

of the conventional architectural communication tools of the model—the rendering and the staged photograph—we have produced stories for this newspaper and a video documentary by filmmaker Nils Timm that feature Bestor Architecture, Escher GuneWardena, Fritz Hæg Studio, Taalman Koch Architecture, François Perrin, and Alexis Rochas. We are part of a large, diverse, and connected community of architects and designers on the eastside of Los Angeles. This presentation of our work does not imply any particular stylistic tendency or school of thought. Rather, it illustrates the healthy diversity of architectural thought bubbling under the surface of Los Angeles.

UNDER CONSTRUCTION

Each of us presents one project currently under construction or recently completed in the pages of this newspaper, in the video documentary, and in a public set of construction documents. All of these media together present our relationship to the geography and community of the city we call home and how that has, in turn, affected the projects we are building. Looking behind the scenes, the construction documents show how design is communicated to those humans that actually build it. The documentary tells the story of how people come together to create a building, through long days and nights in the studio with employees and coworkers, and through meetings with clients, contractors, and consultants. In contrast to the slick, homogenized, and hygienic portrayal of architecture made to elicit desire and envy, this show hopes to reveal the messy truths of construction for today's designers and architects. It is easy to take our built environment for granted. There is a certain inevitability to it. With this show we hope to reveal that behind every building, there are humans!

-FRITZ HÆG

LOS ANGELES is like a big studio for architects who want to experiment and build. It is not the kind of city that impresses you at first. It is not a place where you feel the presence of a glorious past or a golden age of your discipline. It is not the kind of city that you worry you are going to mess up. The city is already a mess, so things can only get better . . .

Even though it is less than 150 years old, LA is a major international hub for architecture. It has attracted countless talented architects from all over the world who have come to leave their marks on the city. These are not the buildings that are right in front of you when you first move here. They are well-hidden. You need something bigger than the Hollywood Star Map to locate some of them. You will also need a car and plenty of time.

There is the natural cycle of demolishing buildings less than a few decades old, which are promptly replaced with the next generation of buildings. A few years ago, they were still demolishing houses by Neutra and Schindler. I think people have now begun to understand that it is time to protect some of the architectural gems produced in the twentieth century. But, as an architect, this irreverence for the past can also push your practice. There is no time to hold back or be shy—your building might be destroyed . . . soon!

Those of us represented in this show came here to build. Our trajectories are diverse and sinuous. Some of us were educated here in California, some on the East Coast, and some in Europe and South America. We all met in the rich architectural landscape of LA, which is composed of some of the best design schools and numerous cultural events. For all of us, LA includes the incredible mission of the Schindler House in West Hollywood where the MAK Center for Art and Architecture is based.

It is interesting that a house built by a young immigrant architect for his family is the link that connects us all. It represents a symbol of why we are here. It is a groundbreaking work, full of vision and hope for the future of architecture and the city. The MAK Center, the forward looking art and architectural schools, and other local cultural institutions are places for interesting architectural experiments, exhibitions, events, conversations, presentations, and spectacles. But for us, these places are a passage to the real challenge that LA offers: building.

It is just a beginning, and there are many others who will join those of us presented in this exhibition. Some of us are just starting to build, and others have already developed an impressive list of realized projects. But the best chapters are yet to come. The city has enormous potential in terms of space; inspiration in terms of local conditions (climate, topography, vegetation); and the spirit that has always represented California: a laboratory of ideas for the future.

-FRANÇOIS PERRIN



PHOTO: FRITZ HÆG

hammer and saw. We have begun to see the gorgeous evidence of this in the seductive forms of many new buildings.

As we delight in these new powers, we also ask ourselves as architects: What are the vital aspects of design that the narrow parameters of any software program will never be able to accomplish? At what point does this tool become a surrogate for complex, responsive, architectural thought? The landscape of the software itself can indeed become a new construction site, free of all of those unpredictable trees, unstable rocks, humid air, gusty winds, and glaring sun. This can be of great

our work through photographs. As a matter of fact, most people may only ever see it this way. When it comes time to tell the story of our buildings with pictures, we like to neatly sweep the evidence of those lives out of the frame. We build for people, but people are messy. We replace the laundry on the floor, the unwashed dishes, the children's toys, and the pile of newspapers with a fresh orchid and a bowl of perfectly arranged out-of-season ripe fruit. Why can't the depictions of our work tolerate the very things they are supposedly designed to accommodate? After what might be years of long hours laboring over the minutia of

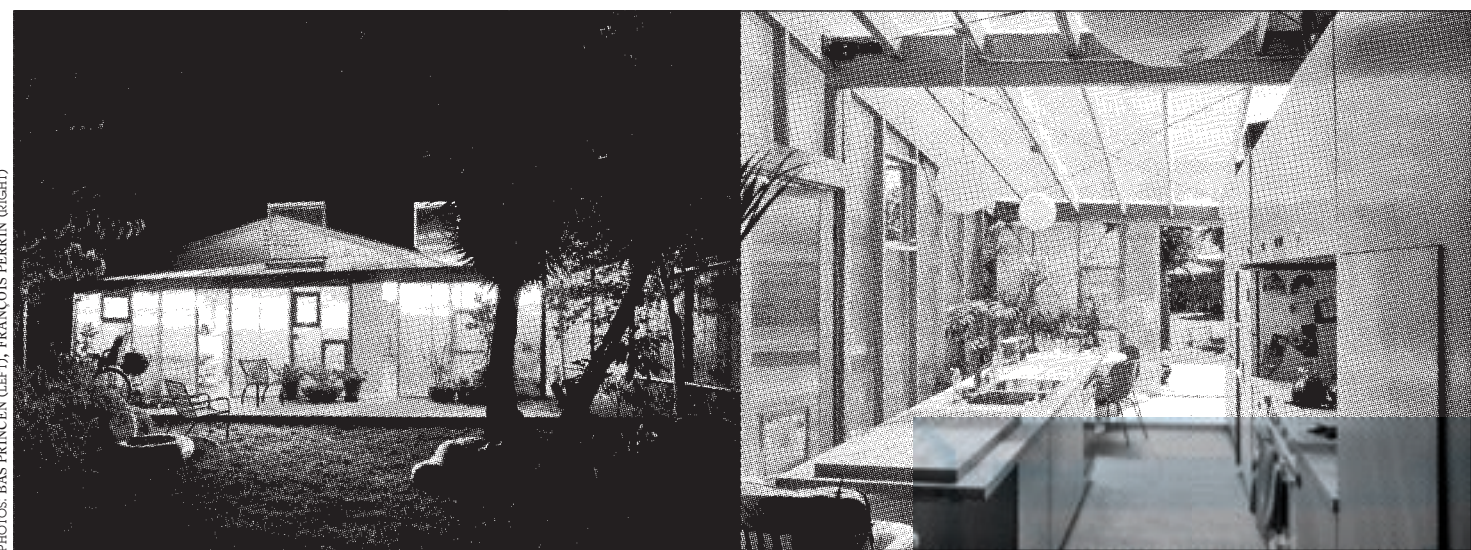
was plagued by some autoimmune virus that attacked a vital part of itself it saw as foreign. But as an industrial modern movement fades behind us, and environmental crises looms on the horizon, architecture appears to be moving away from these tendencies toward a more thoughtful engagement with natural forces.

THE VIDEO SCREEN AND THE NEWSPAPER

HUMANS WERE HERE! (Building in L.A.) employs familiar mass media forms to tell the more human, less formal stories of architecture and how buildings are made. Instead



PROJECT FEATURES



a SOLAR ENVELOPE

by François Perrin

VENICE, CA—I was asked to extend a California Bungalow that was owned by sound designer Gus Koven and his wife Stephanie, a doctor. I had recently moved to Los Angeles and lived on the same street as they did for a month before I found a place downtown. I met the couple at a friend's birthday, and I visited them at their house before the project began. A young couple, they fully enjoy the outdoor lifestyle one can live around here. (Notice the surfboards and bicycles scattered in the backyard.) When I visited their house for the first time, they were busy planting herbs and vegetables. We talked about music a little bit but the discussion quickly shifted to landscape design. We barely went inside the house. Even though it is a really nice craftsman bungalow, it felt spatially limiting.

When I started working on the extension, we quickly agreed about the necessity to open the house toward the garden.

I encouraged them to visit the Schindler House, one of the first modern houses, in Hollywood, as an example, which they really liked. It was built in the early 1920s by Schindler, a young immigrant architect who wanted to live in full harmony with nature and the elements.

“The man of the future does not try to escape the elements. He will rule them. His home is no longer a timid retreat: The earth has become his home. The concepts ‘comfortable’ and ‘homey’ change their meaning. . . . The modern dwelling will not freeze temporary whims of owners or designer into permanent tiresome features. It will be a quiet, flexible background for a harmonious life.”

—RM SCHINDLER

At the same time I was working on a book and exhibition called Air Architecture, documenting the work of the artist Yves Klein, whose ideas strongly influenced my own work. Klein dreamt of an immaterial architecture made of air, fire, and water. His goal was to create the right climatic environment to allow people to live out-

I designed a simple volume that intersected the house. It created a transitional space in between the bungalow and the garden. The shape of the extension was dictated by the orientation of the lot and the sun's path, creating a geometric prism with the higher part facing east. The structure had a wood frame, like those you

find at many construction sites in Los Angeles. Here, however, a translucent skin of polycarbonate (often used for greenhouses) would keep the structure visible. It would be as if the building was still under construction. Large sliding doors and skylights would allow the spaces to extend outdoors and take advantage of the natural ventilation caused by the afternoon sea breezes.

At first, I showed them a model of the project, as models always help clients understand the spatial experiences. They could see the clear volume interacting with the opaque house and how the light entered the house. They could see how the garden suddenly became a part of the living space.

You never know how the first presentation of a project is going to go. People have different reactions to a project. In this case, the discussion focused on the energetic aspect of the design. At the time, Gus was getting involved in the production of biodiesel for his car. He really understood how the design was trying to take advantage of the natural resources of its location.

They really liked the project, and we decided to move on . . .

House for a Tennis Coach

by Barbara Bestor

This project is one of my favorite houses going up now—but it has been a very long and tortuous process! The design and siting of the building took a while because we were exploring different options for the combination of garage with studio apartment above and separate 1,800-square-foot house. The money has been very tight, the total construction budget for both volumes is about \$580,000 and includes an awful lot of concrete and steel due to poor soil conditions and the steep hillside site. The lot has street frontage on two sides. There was a great deal of back and forth with the city as to whether we might put the driveway on the narrower side that was much cheaper to build on. Eventually we got permission, and it allowed us to make this interplay of two forms. One is a rooted three layer box—garage, studio, and deck—that faces the street and is at a skewed angle to the house. The second house volume is jacked up above the ground on a steel frame and is positioned to face the view of the Griffith Park Observatory in the far distance. It is also rectilinear, but more horizontally organized. The space between the volumes is occupied by the exterior stair and landing. Where they interface, there is access to the outdoor deck from the front door of the house.

The final stages of the house, to be completed this year, include finishing the garage volume in stucco with a secondary, externalized wrapper of black vinyl chain link. It is a screen that encloses the external entry stair (it sits over three feet from the exterior walls) and adds privacy to the deck above. Architecturally it is intended to assist in the reading of this volume as a mute container. It will hide the studio windows behind the screen. The house volume will be clad in cement board and its elevations will be composed of several large multi-window openings that stretch across two floors. It has several distinct outdoor spaces around the perimeter as well as a three-bedroom interior.

The client for the house is a tennis instructor at the public courts just below the observatory. We have been duking it out about the chain link wrapper. I find it extra fantastic because of the double entendre tennis court/fence reading. He is dubious but will probably go along with it. Over the three years I have been working on this project (together with Elinor Nissley, the project architect), I have become a big tennis freak and now play about three times a week.

is sincere, a sort of remembrance of things not experienced but somehow vaguely familiar.

Most museums use in-house curators in conjunction with the artist to effectively put together a cohesive exhibition. In this case, however, the coming together of artist and architect was a natural fit due to Lockhart's continual interest in the relationship between the viewer's gaze, her large format photographs, and the space between the two. These concerns complement the inherent properties of architecture, as well as Escher GuneWardena's preoccupation with the fluidity and movement of a given space around the objects in that space.

From a distance, Escher GuneWardena's constructions seem to live outside of time, blissfully carrying out a modernist polemic. In their simplicity and seemingly strict attention to form, each corner and edge of a building or room aches to be tied under a modernist umbrella—critics and journalists certainly do have a field day with the M-word when describing their work. Yet, like Lockhart's work, Escher GuneWardena's creations are refreshingly hard to pin down to any one group, style, or intention.

HJ is a writer based in Los Angeles. She is currently working on her first book, an exploration of late twentieth-century youth cultures.

BIG WHITE BOX

by HJ

Escher GuneWardena Architecture's collaboration with artist Sharon Lockhart on Lockhart's latest international exhibition Fine Flat came as a natural progression for the firm, as principals Frank Escher and Ravi GuneWardena often acknowledge their interest in contemporary art and the inspiration that it lends when they confront problems in their own work. In the show (which opened in December 2005 at Sala Rekalde in Bilbao and closes in December 2006 at Museu do Chiado in Lisbon), Lockhart uses a combination of photography and film to explore the interactions among a group of middle-class preteens in the rural California town of Pine Flat. The exhibition is comprised of four parts: portraits of the children of Pine Flat; landscape photographs of the town; a sound piece of one of Lockhart's subjects singing hits by his favorite pop musicians; and the film, which is played in two parts.

Throughout 2006, eight different galleries and museums will house the exhibition. The architects approached each exhibition space differently in order to create the desired effect of an intimate space between the viewer and Lockhart's photographs. Although the exhibition design is site specific, the one addition that remains in each gallery

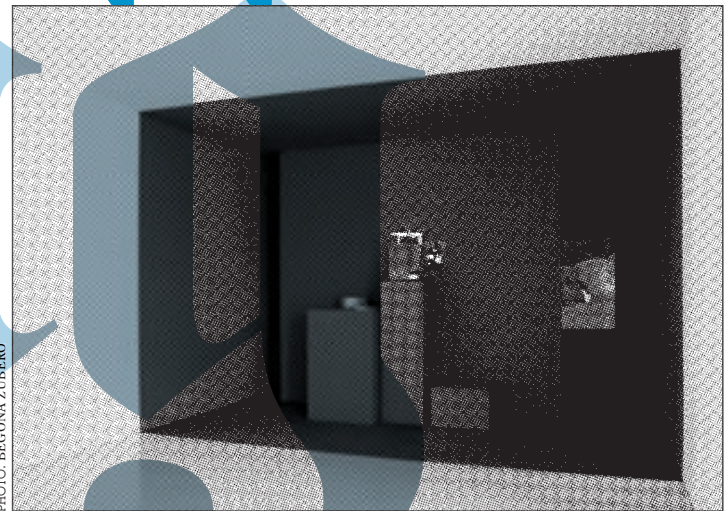


PHOTO: BEGONA ZUBERO

and museum space was designed in the form of minimalist art critic Michael Fried's worst nightmare: a large white box. At the Walker Art Center, this box separates the film portion of the exhibition from the photographs that hang on the wall around it. Viewers are invited to enter this temporary theatre from both sides and watch the ten-minute loop of film of the same kids pictured in the photographs. The presence of this rectilinear formation begs for the resurrection of that old debate railing against the presence of outside influences that distract from the artwork, yet it also brilliantly renders the argument superfluous. The result of the exhibition's spatial con-

figuration is an unavoidable closeness to each photograph, forcing the viewer to really see instead of merely look. With the visibility of each scar and freckle under Lockhart's lens, the frailty of humanity—in this case the very palpable adolescent humanity—is unveiled as each child's posture and stare contends with that of the viewer's.

An element of nostalgia glazes the exhibition. As GuneWardena recently told the New York Times in response to the constant sound of rolling projectors in the show at the Gladstone Gallery, “We wanted the viewer to know, hear, and see that it was film.” Yet this is a nostalgia that is as purely un-pedantic as it



PHOTO: LINDA TAALMAN



Manifesto or: What Does it Mean to Live in a House Without Walls?

by Alan Koch and Linda Taalman

A SERIES of it HOUSE COUPLETS

We endeavored to tackle the Mt. Everest of architectural problems: The Glass House. Instead of trying to solve all the problems of glass house living, we designed the ideal layout and ideal building technology for a totally transparent home and left the solutions for privacy and sun-shading to a talented group of individual artists, graphic designers, and architects. Designed by our collaborators, each Graphic Design Outfit uniquely solves the glass house problem in ways tailored to the collaborators' perceptions and interests.

TOTAL DESIGN ENVIRONMENT 1,100 square feet, two bedrooms, one bath, entry court, fire court, kitchen, living room

WORK SMARTER NOT HARDER 413.8 linear feet of aluminum structure

THE FUTURE IS CLEAR 776.25 square feet of glass enclosure

ARE YOU READY TO OPEN THE DOOR? 42 linear feet of sliding glass doors, 15 swing doors, 4 awning windows

ARCHITECTURE IS BEING THERE 186 square feet of courtyards

TUNE IN, TURN ON, DROP BY

Bulthaup workbench with double sink and cooktop, appliances, fixtures, outdoor fireplace

THERE'S MORE TO LIFE THAN COMFORT

1,700 square feet of steel deck roofing

it HAPPENS

1,700 square feet of roofing membrane over average 4" tapered polyiso insulation and 242 linear feet galvalume gutter

USE YOUR ID

35 linear feet of cabs

THE WORLD NEVER LOOKED THE SAME AGAIN

209 aluminum bolts, 30 SS anchors, 53 aluminum angle clips, 8 aluminum Ts

I NEVER NOTICED HOW MUCH I WAS MISSING

54 linear feet 3/8" SS X braces

THE it HOUSE IS THE LAST PURCHASE BEFORE YOUR POST-ACQUISITION PHASE

15 cubic yards of concrete

ENGAGE THE MIND, ENGAGE THE BODY, BUILD RESPONSIBLY

969 linear feet of radiant tubing, 6 solar panels, optional mini-ducted A/C with X outlets

ILLUSION IS THE FIRST OF ALL PLEASURES

600 square feet of vinyl decals

BUILDING A VERY GAY HOUSE

by Fritz Haeg

FROM: "David Bernardi" <XXX@imagine-entertainment.com> DATE: February 10, 2004 PM PST TO: "Fritz Haeg" <studio@fritzhaeg.com> SUBJECT: commissions

i live in silver lake and am interested in talking to fritz haeg regarding a complete renovation and addition to my house on lucile avenue. i wasn't sure that he did private commissions but i have been looking for an architect and i was very intrigued with fritz's work when i first read about it in index. after visiting the website, i am even more interested in talking to him about the substantial work on my house. living across the street from two schindlers, i have always wanted our house to be as visionary a space as those are.

i look forward to your response. i went to meet David later that week. When he opened the door, we immediately sized each other up. I think his sneaking suspicion that I was the

SyntheticSCAPES:

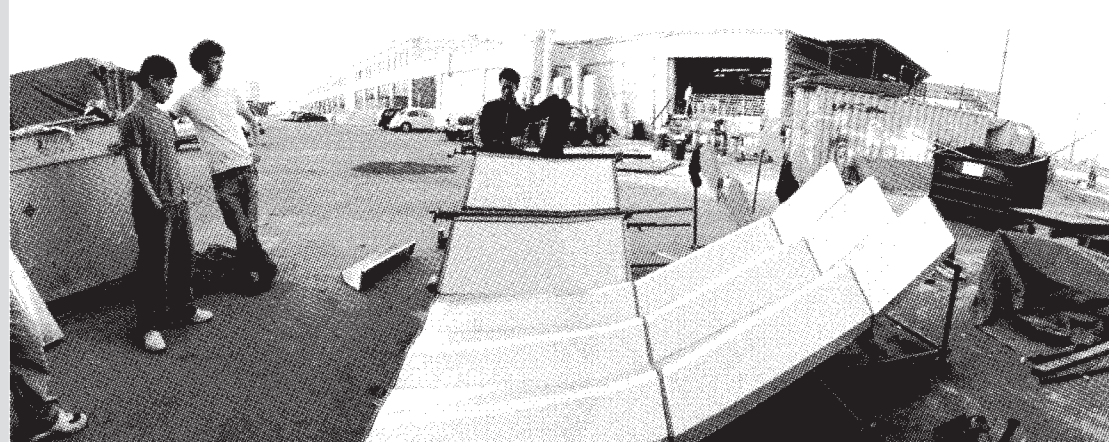


PHOTO: ALEXIS ROCHAS

Reflective Metallic Green

by Alexis Rochas

We are interested in those shades of green resulting from the seasonal friction of the organic against the inorganic. We achieve color by reflection—by bouncing light off the inert. We liken it to edible color suspended on a galvanized pond; a mutating centipede crawling slightly above unmanaged territories and footprint-end conditions.

We started this project six months ago as part of our SCI-Arc Design-Build Research Laboratory, an active collaboration between students, faculty, developers, and city officials studying the generation and production of synthetic landscapes devised as active-surface economies able to reset the formal, physical, and ecological attributes of an animate urban tissue.

The project investigates the development of adaptable structures able to fulfill green roof requirements within the city of Los Angeles by weaving physical and biological processes into a discreet and self-sufficient ecosystem.

Located on top of The Flat, a residential development in downtown Los Angeles combining rental units with dynamic public programming and a ground-floor restaurant,

The Rooftop Garden consists of a suspended corrugated metal blanket forming a series of green channels or plow lines. An alternating series of hard and soft surface treatments weave together a fertile ground for the production of edible species and a unique series of platforms and seating spaces overlooking the downtown skyline to the east and the extensive Los Angeles horizon to the south.

Each plow line channel accommodates an engineered growth medium, much less dense than natural soil (in order to minimize dead loads), and an automatic drip irrigation system.

The overall surface is articulated as to clear all existing mechanical equipment on the roof: HVAC, ventilation, and fire control systems while providing a 100% usable surface tiered to receive maximum solar exposure. The formal and physical outcomes imply a slow, rolling, artificial terrain that activates potential for organic food production, provision of a social gathering space, help filtering pollutants, and an increase in the thermal insulation of the roof and storm water runoff management.

A lightweight aluminum canopy hovers above this synthetic ground, providing a formal struc-

ture for climbing species to develop, as well as support for a photovoltaic array supplying lighting and irrigation systems with the required energy.

Currently under construction, the project proposes a customizable fully-prefabricated system composed of three main elements a slip-on structural metal framework negotiating the span between a complex and formless concrete roof and a blank and programmable rooftop surface; a specialized recycled plywood substructure qualifying the cross-section of the project; and a galvanized sheet-metal cladding, alternating as planter liners and lost formwork for cast-in-place concrete tiles.

The landscaping, part of the Edible Estates program, proposes a prototype garden that will include fruit trees, vines, herbs, and vegetables, to be tended and used by the restaurant chef and residents.

SCI-Arc Design-Build Research Laboratory
ARCHITECTS: Alexis Rochas Project Team: Jeremy Backler, Leigh Bell, Raymond Castillo, Deborah Fuentes, John Klein, John Fort, Santos Medina, Leandro Rison, Wataru Sakaki, Patrick Shields
CONSTRUCTORS: Bruce Braggner, Arup, Los Angeles
LANDSCAPING: Fritz Haeg

An aggregation of morphologically similar cells acting concertedly to perform one or more specific functions in which the arrangement is a dynamic process, bringing the animate and inanimate together.

Integrating architecture, design, engineering, and fabrication, the SCI-Arc Design-Build Research Laboratory investigates the radical transformation of our cities through the development of alternative processes and technologies, seeking to crystallize the material transformation of the urban realm into a broadening, challenging, and critical dialogue.

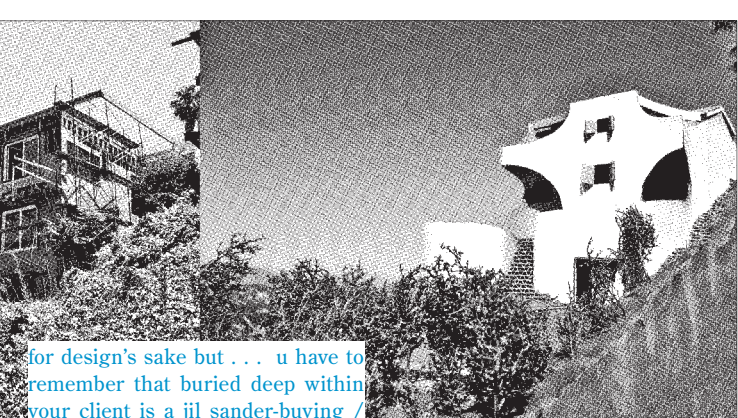


PHOTO: FRITZ HAEG

gay architect he imagined from the magazine interview was confirmed. With his boyfriend Jesus behind him, my assumption that this would be another straight couple with kids (as almost all of my residential clients had been) was somewhat happily dashed. I immediately was excited to design a house for and with some "boys like me"! We clicked and had a great first meeting. David takes architecture and design very seriously. He had high expectations for the design of his home. At the first meeting, he also made it clear that the bathrooms must be equipped with urinals—this would be a very gay house.

After receiving this email, I immediately put David at ease and reminded him that I shared repressed traits similar to those he described in himself and Jesus. I think during the first few meetings I talked so much about program, human interaction, the relation to the street and landscape, the climate and sun, and sustainable building materials that David was beginning to get vaguely concerned that the design not would be, well . . . beautiful. Sometimes his eyes would glaze over during meetings until I trotted out some really enticing material samples to lure him back into the conversation. Also, our meetings often deteriorated into a salty gay equivalent of locker-room talk, a welcome new direction in the "client meeting" for me.

David has a wonderful in-your-face style of encouragement. He's always pushing, and I'm sure the project is better for it. We've been working on this project for two-and-a-half years and it has now been under con-

struction for almost eight months. The design for the house reaches out to the view and land below, protects from the intense western sun, and captures outdoor space that is digested into the center of the house in the form of a large terrarium. Rigid rectilinear spaces and volumes are interrupted by void recesses and parabolic lines. Sinewy, curvy built-in furniture, upholstered in 10 shades of orange Maharam fabric, is up against unfinished river-salvaged douglas fir floors. Glittery mica dust, mixed into the bright white stucco, contrasts with raw redwood. Opalescent, translucent polycarbonate panels stand out against thick dark brown Swedish cork.

The design is unmistakably masculine, yet effusive and flamboyant at the same time. It will call attention to itself from across the hills. While the design responds to the local climate and landscape, engages with the surrounding built environment, and strives to fulfill the needs and desires of the occupants, it also acknowledges the fact that Silver Lake is a famously gay neighborhood. It's not something that we originally considered, but in retrospect, I am excited by the idea that we may have created an architecture that physically expresses the family unit of the gay couple and gives them a visible presence in a neighborhood of this diverse city.



FRANÇOIS PERRIN
1511 Portia Street
Los Angeles, CA 90026
www.francoisperrin.com

- 1 KOVEN RESIDENCE
1321 6th Avenue, Venice Beach, CA
Completed 2005
- 2 BLUNDELL RESIDENCE
475 26th Street, Brentwood, CA
Under construction
- 3 LEFAY RESIDENCE
2917 North Durand Drive
Hollywood Hills, CA
To start construction Fall 2006
- 4 QUIKSILVER HEADQUARTERS
Huntington Beach, CA
To start construction Fall 2006
- 5 SILVER CLOUD
Joshua Tree, CA
To start construction Winter 2006
- 6 THE WEATHER GARDEN
Materials and Applications, Silverlake, CA
Completed 2005 (temporary)
- 7 THE GARDEN LAB EXPERIMENT
Art Center College of Design
1700 Lida Street, Pasadena, CA
Completed 2004 (temporary)
- 8 AIB ARCHITECTURE
MAK Center for Art and Architecture
835 North Kings Road
West Hollywood, CA
Completed 2004 (temporary)
- 9 ALLEGED GALLERY
877 Chung King Road, Los Angeles, CA
Completed 2002 (temporary)

BESTOR ARCHITECTURE
3920 Fountain Avenue
Los Angeles, CA 90029
www.bestorarchitecture.com

- 1 BESTOR HOUSE 2
Los Angeles, CA
In progress 2006
- 2 RESIDENCE
2300 Baxter Street, Los Angeles, CA
Completed 2006
- 3 RESIDENCE
Los Angeles, CA
Completed 2001/ Addition in progress 2006
- 4 RESIDENCE
Los Angeles, CA
In progress
- 5 RESIDENCE
Los Angeles, CA
Almost completed Summer 2006
- 6 RESIDENCE
Venice, CA
Recently completed Winter 2006
- 7 RESIDENCE
Topanga, CA
In progress
- 8 RESIDENCE
Carpinteria, CA
In progress
- 9 RESIDENCE
Venice, CA
In progress
- 10 RESIDENCE
Los Angeles, CA
In progress
- 11 LOU'S WINE BAR
Los Angeles, CA
Recently completed Winter 2006
- 12 RESIDENCE
Los Angeles, CA
In progress
- 13 REGANBOOKS OFFICES
10100 Santa Monica Boulevard
Los Angeles, CA
In progress
- 14 TRINA TURK SHOWROOM
860 South Los Angeles Street #541 and #542
Los Angeles, CA
In progress
- 15 INTELLIGENTSIA COFFEE
Sunset Boulevard and Sanborn
Los Angeles, CA
In progress

ESCHER GUNewardena
815 Silver Lake Boulevard
Los Angeles, CA 90026
www.esrch.net

- 1 PEARSON/TRENT RESIDENCE REMODEL
2392 Inglewood Boulevard, Los Angeles, CA
Completed 2006
- 2 NEUTRA RESIDENCE ADDITION
Hollywood Hills, Los Angeles, CA
Completed 2006
- 3 MEREDITH RESIDENCE REMODEL
Hollywood Hills, Los Angeles, CA
Completed 2004
- 4 BLUM & POE GALLERY
2754 South La Cienega Boulevard
Los Angeles, CA
Completed 2003
- 5 PHO CAFÉ
2841 West Sunset Boulevard
Los Angeles, CA
Completed 2003
- 6 HEBBERLING APARTMENT REMODEL
Bellevue, WA
Completed 2003
- 7 MILSPEC MAGNETICS
PRODUCTION FACILITY
169 Pacific Street, Pomona, CA
Completed 2002
- 8 FERNANDO RESIDENCE
Nanaimo, Vancouver Island, BC, Canada
Completed 2001
- 9 ELECTRIC SUN III TANNING SALON
IN COLLABORATION WITH ARTIST
JONATHAN WILLIAMS
8471 Beverly Boulevard, Los Angeles, CA
Completed 2001 (no longer exists)
- 10 CHEMOSPHERE RESTORATION
7776 Torreyson Drive, Los Angeles, CA
Completed 2000
- 11 JAMIE RESIDENCE
1472 Inverness Drive, Pasadena, CA
Completed 2000
- 12 RUTH BACHOFNER GALLERY
2425 Michigan Avenue Unit G2
Santa Monica, CA
Completed 1998
- 13 ELECTRIC SUN I TANNING SALON
998 South Robertson Boulevard
Los Angeles, CA
Completed 1997 (no longer exists)
- 14 DWELL HOME II
20239 Croydon Lane, Topanga, CA
To start construction 2006
- 15 REDMOND SHOPPING MALL
16663 Redmond Way, Redmond, WA
To start construction 2008
- 16 HARMONY LANE RESIDENCE
Sunset Plaza Drive, Los Angeles, CA
To start construction 2006
- 17 JONES RESIDENCE
2327 West Ewing Street, Los Angeles, CA
To start construction 2006
- 18 WASCO RESIDENCE
4411 Los Feliz Boulevard Unit 1202
Hollywood, CA
Under construction
- 19 GAMINE HAIR SALON
2845 Sunset Boulevard, Los Angeles, CA
Under construction
- 20 MANZANITA VACATION HOUSES
Elm Street and High Avenue
Manzanita (Nehalem), OR
To start construction 2007
- 21 GUNewardena RESIDENCE
2117 Buenos Aires Drive, Covina, CA
To start construction 2007
- 22 SOLA RESIDENCE
1600 Bridgeport Drive, Los Angeles, CA
To start construction 2006
- 23 PARKER/VAN ZYL RESIDENCE
Hollywood Hills, Los Angeles, CA
To start construction 2006
- 24 MEREDITH STUDIO ADDITION
Hollywood Hills, Los Angeles, CA
Under construction

FRITZ HÆG STUDIO
2538 Sundown Drive
Los Angeles, CA 90065
www.fritzhaeg.com

- 1 BERNARDI SÁLCEDO RESIDENCE
1817 Lucile Avenue, Los Angeles, CA
Under construction
- 2 EDIBLE ESTATES #2
FRONT LAWN, LOS ANGELES, CA
6530 Denmead Street, Lakewood, CA
Established 2006
- 3 EDIBLE ESTATES #2
ROOFTOP, LOS ANGELES, CA
IN COLLABORATION WITH ALEXIS ROCHAS
The Flat, 750 Garland Avenue
Los Angeles, CA
To be planted October 2006
- 4 JONES RESIDENCE
Joshua Tree, CA
To start construction 2006
- 5 ALTADENA RESIDENCE
Altadena, CA
Start's construction 2006
- 6 OKON JAUREGUI RESIDENCE
Los Angeles, CA
To start construction 2006
- 7 ECHO PARK RESIDENCE
Los Angeles, CA
Completed 2006
- 8 CALARTS COMMUNITY GARDEN
GARDEN LAB
California Institute of Arts
24700 McBean Parkway, Valencia, CA
Established 2005
- 9 PERES PROJECTS GALLERY
969 Chung King Road, Los Angeles, CA
Completed 2004
- 10 THE GARDEN LAB EXPERIMENT
Art Center College of Design
The Wind Tunnel
1700 Lida Street, Pasadena, CA
Exhibition 2004
- 11 MACHINE PROJECT
1200 North Avarado Boulevard
Los Angeles, CA
Completed 2003 (altered 2004)
- 12 ART CENTER COMMUNITY GARDEN
GARDEN LAB
Art Center College of Design
1700 Lida Street, Pasadena, CA
Established 2001 (removed 2004)
- 13 OAK ORCHARD HORSE RANCH
GARDENS
Newhall, CA
Completed 2003
- 14 SUNDOWN RESIDENCE
2538 Sundown Drive, Los Angeles, CA
Mostly completed Fall 2003 (still in process)

TAALMAN KOCH ARCHITECTURE
2404 Wilshire Boulevard #11F
Los Angeles, CA 90057
www.taalmankoch.com

- 1 BURNS GORMAN RESIDENCE
1332 Allenford Avenue, Los Angeles, CA
To start construction 2006
- 2 NB ADDITION
819 Laurel Avenue, Los Angeles, CA
Completed 2006
- 3 BARTH STUDIO
Los Angeles, CA
To start construction 2007
- 4 KLEINBERG IT HOUSE
Orange County, CA
Under construction
- 5 ALLEGRESSE VINEYARDS IT HOUSE
Creston, CA
To start construction 2006
- 6 GAMMA GULCH IT HOUSE
Pionertown, CA
To start construction 2006
- 7 OPIE BURLEIGH IT HOUSE
Three Rivers, CA
To start construction 2006
- 8 ALLEGRESSE WINERY
Creston, CA
To start construction 2007
- 9 KLEINBERG MAIN HOUSE
Orange County, CA
To start construction 2006
- 10 DEMEO RESIDENCE
Menlo Park, CA
To start construction 2006
- 11 GREIG STUDIO
Palo Alto, CA
To start construction 2007
- 12 SANDRONI REY GALLERY
2762 La Cienega Boulevard
Los Angeles, CA
Completed 2004
- 13 GOLDSTEIN RESIDENCE
5913 Tellefson Road, Culver City, CA
Completed 2004
- 14 SMALL SKYSCRAPER
IN COLLABORATION WITH CHRIS BURDEN
Hollywood, CA
Completed 2003
- 15 THE GROTTO
HIGH DESERT TEST SITES
Pipes Canyon, CA
Completed 2003, 2004, 2005

ALEXIS ROCHAS, I/O
560 South Main Street #7S
Los Angeles, CA 90013
www.sciarc.edu/aeromads/

- 1 THE FLAT ROOFTOP GARDEN
750 Garland Avenue, Los Angeles, CA
Under construction
- 2 BARTLETT HILL MANOR
APARTMENTS
SURPHASE PLAYGROUND
625 North Bunker Hill, Los Angeles, CA
Completed 2005
- 3 SCI-ARC ACOUSTICAL CLOUD
IN COLLABORATION WITH HODGETTS+FUNG
960 East 3rd Street, Los Angeles, CA
Completed 2005
- 4 CANOGA PARK YOUTH
ARTS CENTER
7222 Kemmet Avenue, Canoga Park, CA
Completed 2005 (temporary)
- 5 SLANGUAGE
640 Avalon Boulevard, Wilmington, CA
Completed 2005 (temporary)
- 6 WATTS TOWERS ARTS CENTER
1727 East 107th Street, Los Angeles, CA
Completed 2005 (temporary)
- 7 AEROMAD AT THE MAK CENTER FOR
ART AND ARCHITECTURE
835 North Kings Road
West Hollywood, CA
Completed 2005 (temporary)
- 8 AEROMAD AT TELIC
975 Chung King Road, Los Angeles, CA
Completed 2005 (temporary)
- 9 AEROMAD AT FAB MARKET
Santa Fe Avenue between 3rd and 4th streets
Los Angeles, CA
Completed 2005 (temporary)
- 10 AEROMAD AT 6 DEGREES
1329 East 6th Street, Los Angeles, CA
Completed 2005 (temporary)
- 11 AEROMAD AT PEARL M.
MACKEY APARTMENTS
1137 South Cochran Avenue, Los Angeles, CA
Completed 2005 (temporary)
- 12 AEROMAD AT SUNDOWN SALON
2538 Sundown Drive, Los Angeles, CA
Completed 2005 (temporary)
- 13 FRANK RICE SAFEHAVEN
SUN SHELTER PAVILION
627 South San Julian Street, Los Angeles, CA
Completed 2004

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LOCAL FEATURES

Aerosols: Living with Chemistry

By Alexis Rochas

GAUSSIAN AIR POLLUTANT DISPERSION EQUATION¹ where:

- f* = crosswind dispersion parameter
- g* = vertical dispersion parameter
- g₁* = vertical dispersion with no reflections
- g₂* = vertical dispersion for reflection from the ground
- g₃* = vertical dispersion for reflection from an inversion aloft
- C* = concentration of emissions, in g/m³, at any receptor
- Q* = source pollutant emission rate, in g/s
- u* = horizontal wind velocity along the plume centerline, m/s
- H* = height of emission plume centerline above ground level, in meters
- σ_z* = vertical standard deviation of the emission distribution, in meters
- σ_y* = horizontal standard deviation of the emission distribution, in meters
- L* = height from ground level to bottom of the inversion aloft, in meters
- exp = the exponential function

A very particular city indeed, and by particular, I mean particulate, as in made of very small stuff. Like very small stuff, like a few gathering molecules kind of stuff. We don't like big stuff, like folded boxes kind of stuff. But unfolded stuff is cool, like ironing a shirt kind of stuff, when it is about to be smoothed out but is still stretched on the ironing board. I like going to my friends' little gardens kind of stuff, but not those big park things, where there isn't anything. And the longer the drive, the better, and the more we like each other. We have 12-, 25-, 50-, and 100-mile kind of friends. We also like our friends for the contortions involved in getting to a place. We have straight across the plains kinds of friends (you know those people), and friends for sinusous one-lane mountain roads.

Yes, very particular. An aggregate of little gardens. It's a very exclusive kind of thing. But the stuff in the air is the best. The little stuff in the air, dude. The gigantic stuff made up of tiny stuff, that's what's really cool. The little stuff in the air that comes and goes. The dry stuff and the moist stuff, the little stuff tinkering with the atmosphere. Like a giant lens made up of tiny little bits that we use for our cars and stuff. Yeah, like a great lens, a super-large lens. And we never know how far away we are—it's like the magnification in a microscope. It's like a fun house, dude. Like lenses stretching and contracting the city kind of lens. Like mirror, like smoke. Like the other day and those mountains that showed up out of nowhere. I swear, dude. Like big mountains, like San Gabriel Mountains, just there down Main Street. Like I was coming out at 65 via 110 and *Shazam!*: mountains. Where are they coming from, dude? Or rather what happened to the lens? Did they turn it off, man? Or they moved it, those Santa Ana guys, man. They're dry, huh? Like what's up with all that clear sky and those postcard views, man. So second millennium, man. But I looked west, there it was, man. Jesus, thought they stole it for a while, but there it was, casting that six o'clock purple or purple-orange, like a giant TV color that we like. They should paint cars that color man. That would be cool.

LA is hot! Not just in general, but at the very moment that I am writing this article. We are experiencing a major heat wave. While this is occurring in a lot of other places in the country and the world right now, this is a pretty unusual situation for Los Angeles. From a climatic point of view, the LA basin works as a giant air-conditioning system that keeps the temperatures in the 70s all year long. In the summer there is usually a marine layer that comes in off the ocean, along with some clouds, that cools things down. This has been called May Gray, June Gloom, or even Bummer Summer. Sometimes, like this year for example, the system breaks down and you are desperately in need of a cold fix. Here are a few of my favorite ways to escape the heat.

OCCIDENTAL COLLEGE POOL

This is one of LA's best-kept secrets. Occidental College is in the

the Weather REPORT

By François Perrin

Eagle Rock area (north of downtown LA). It is your picture-perfect postcard-type of college where they shot the TV show "Beverly Hills 90210," but you will mostly find kids from all over the country that chose "OXY" as an entry to Southern California. Besides having LA's best library and bookstore for art and critical theory, you can find the nicest swimming pool ever within their sports facilities. Sitting in the middle of a Pompeii-style atrium is a light blue rectangle of heaven for escaping the summer heat of Los Angeles. The place is almost always empty in the summer, as college kids are away. Perhaps you will only find a couple of college girls working on their tans, turning the place into a James Bond poolside scene. The water is very clean, as the pool is used by the swim and water polo teams outside of public hours. It is better to show up early, around noon, to get the water fresh. The place is reserved for the OXY people or nearby institutions like Art Center College of Design, but they rarely ask for your ID. Just walk in as if you have always been going there...

POINT DUME STATE BEACH

Another one of LA's secret paradises is Point Dume State Beach in Malibu. A half-mile long sandy beach, it is at the bottom of a 100-foot high vertical cliff where one can see the mansions of Barbara Streisand,

Old Malibu / New Joshua Tree

By Alan Koch and Linda Taalman

Joshua Tree is the new Malibu. Not the Malibu of today (not yet at least), but the Malibu of legend. In the next twenty years, we will see if Joshua Tree is destined to become the sorry Malibu of today. There are three important alignments of these two Southern California colonies: 1) California Grandeur, 2) Frontier Mentality, and 3) Outdoor Sporting Cults. Many places in California have one or more of the three principal alignments in common with these two areas, but none have so many categorical parallels.

1. CALIFORNIA GRANDEUR

Both locales are located within the rugged, almost supernatural, terrain of special areas in California—they bracket Los Angeles on the eastern and western edges. Each is cut off from the rest of the nearby mega-city sprawl by mountains, and both are isolated and poised on the edge of human habitation. One can easily imagine a Caspar David Friedrich painting of the isolated man staring out into the infinite sublime just out the back door of his beach house or desert shack. Super-scale natural disasters visit both places and tend to keep them wilder than their city counterparts. Two similar events that come to mind are the 1993 Malibu fire and the recent Sawtooth Complex fire in Pipes Canyon. But ultimately, the California Grandeur is best typified by the ocean crashing on the Malibu shore at the foot of the Santa Monica Mountains compared with the giant boulder formations piled up at the foot of the San Gabriel Mountains. Unlike the huge distant mountains, for example, they are the two types of features one can actually incorporate into his or her own private world. In terms of real estate at least, ocean-front and boulder-filled sites are the to-die-for properties on the west and east coasts of the megapoliis known as LA.



2. FRONTIER MENTALITY

A Frontier Mentality pervades the local state of mind in Joshua Tree and the legend of Malibu. As Joan Didion, a former Malibu denizen mentions, people "felling trees in their own interior wilderness" characterize this kind of human spirit. Like the physical isolation, remoteness, and unspoiled land of the frontier itself, people who have these kinds of inner landscapes are also drawn to the frontier. Advanced forms of these predilections are represented in the stereotypes of the "Beach Bum" and "Desert Rat" who haunt both Malibu and the high desert. A similar sensibility originally drew celebrities to Malibu in the early days—the desire to disappear into a rustic hyper-reality and get away, if only temporarily, from the average Joes of the city.

In the high desert, a migration of the rich and famous is now underway because there is nowhere left that is so near to LA and yet feels as far away. Certainly there is nowhere with the charm and amazing local geology as Joshua Tree. And, importantly, there is nowhere so near where large pieces of land as remarkable can still be found. The rustic totems of the respective areas—the Pier in the Malibu of old, and Pappy and Harriett's in Pipes Canyon—shine like beacons to those looking for an "old-school" California fix. At the same time, each serves as a gravitational center for the otherwise private and fairly far-flung communities of the post-acquisitional types.

A certain lawlessness as well, lingers in the attempts to occupy these zones. In Malibu, wars between locals and visitors are manifested with illegal signs and guards hired to prevent people from using any of the public right-of-ways to the beach. Similarly, in the high desert, roads can sometimes be blocked off for no apparent reason, or, as is

more often the case, simply blocked by false "private road" signs. Building and zoning in both jurisdictions is notoriously difficult. The Coastal Commission confuses and delays landowners in Malibu, while tortoise habitats and old-time building inspectors plague those in the high desert. But this is part of the attraction. Once you get beyond the initial legal hurdles, it feels as if no one is watching. It's as if they know it is impossible to actually govern, so they attempt to discourage most people by simply scaring them away.

3. OUTDOOR SPORTING CULTS

Finally, the arcane inner-looking worlds of outdoor sporting cults have strong ties to the two places. The sporting attitude could be best described as Man vs. Nature with discipline, dedication, and loyalty being the foremost traits of its adherents. Of course, in Malibu, it's the surfers. They are the original domesticators of the California ocean. Prior to surfing, the ocean was viewed as more of a harsh yet mysteriously beautiful natural element, much like a far-flung mountain in the distance. Surfers turned California's beaches into playgrounds, and thereby tamed much of the wild feeling of Malibu, eventually leading to Malibu's decline as a frontier. In the high desert, rock climbers have long held court in terms of the prevailing imported aesthetic, though they have yet to ruin the area by attracting any sizeable influx of "weekend climbers." In both the cases of Malibu and Joshua Tree, these subcultures have a great deal to do with the vibe of gentrification. (It's still an open question in the high desert however.)

More and more, Joshua Tree will grow along the lines of Malibu's growth. The seeds are now being planted for the eventual, inevitable transformation. Following the Sawtooth Complex fire, who will be the ones to come in and build in the void left by the burning? Is it the next "Malibu Colony" for the savvy city dweller?

Johnny Carson, and others. The place is always empty, thanks to a poor parking facility allowing only 10 spots. (In fact, you can find street parking a block away, but people don't really know about that, or maybe they are afraid because it's Malibu.)

Once parked, you walk through the Point Dume Natural Preserve, which culminates with a historic place of ritual for the Chumash Indian tribes that used to live on this coast. A steep metallic staircase will bring you down to the beach. After walking on a reef—a favorite one for locals surfers called Big Dume as opposed to Little Dume, the private reef at the other end of the beach—you feel as if you have been transported



LIKE CHINATOWN

By Fritz Höeg

In just the seven years since I moved to Los Angeles, its Chinatown has changed radically. When I arrived, it was a solid bastion of Chinese culture. Today, a layer of galleries and artists' studios (along with the retail spaces that are never far behind) have crept in. They are starting to replace Chinese establishments that have been there for decades. Compared to the rapidly shifting geo-politics of the New York art world, it has seemed to be a sensitive, gradual evolution. As their rents spiral upward and others move in, I have a feeling that the original Chinese residents may not see this way.

For many of us freshly-minted Angelinos in search of a cultural homestead, this place has become a bubble of humane urban life and interaction. It is a rare happy place for the flâneur in a city that is generally hostile to those walking tendencies. Chinatown is on my way to downtown, between meetings and home, and a good place to stop after a stressful morning at the Department of Building. Somehow I always manage to find street parking. This might be an integral part of its pleasure.

Leaving the street and my parked car, the traffic noises fade away as I pass the fountain on the right. Artist Mike Kelley made a full-scale replica of the fountain



years ago. I saw it at Metro Pictures in New York before I moved to L.A. It summed up all of my fantasies about the city. There it was, a huge mass of unstable rock surrounded by water, painted various combinations of bright and fluorescent colors, with each ledge or niche presenting a metal bowl or cup. Each container had a title: "Luck," "Love," "Vacation," "Lottery," "Money," "Health," "Suerte." People tossed coins aiming for one of the containers. Once a friend hit "Suerte" three times in a row, and within a week the girl from Mexico, who he had a mad crush on, was his girlfriend.

Just this week, they finished fixing up the fountain. They planted new bamboo, painted everything gray, removed the bowls, and added some tasteful lighting. Its new incar-

nation is more elegant, less garish. Now I think I love the fountain on the other side of Hill Street more. It is a fake miniature mountain with little bonsai trees growing on it, floating in a pool of water with Koi fish. Turtles somehow manage to survive the murky water and sun themselves on the rocks. This little mountain inspired the terrarium with water and rocks that our Bernardi Salcedo residence is designed around.

Today, I enter into the Central Plaza. I head to Via for lunch. Sometimes I eat there every day, or I might not go for weeks at a time. For my first year there, it was vegetable curry with an ice blended green tea boba. Then I started doing yoga everyday and switched to my new usual, which is vegetable soup with tofu and ice blended green tea with

soy milk. They start making it when they see me coming. I really look forward to this ritual. Sometimes I sit outside; usually a few friends pass by, and one or two will join for lunch.

There's Fiona and Sean—they have a science-y art space on Chung King. We'll talk about what show they have up at the moment, or what's coming up next. There's Wendy who runs Ooga Booga, my favorite store in L.A. All 150 square feet of it sits atop a bakery nearby... "Is the new issue of *Butt* magazine in yet?" There's Javier, a client whose gallery I designed a few years ago. Since starting up the new gallery in Berlin, he's not around much any more. There's Kimberly, Liz, and Gretchen, the Department of Graphic Sciences girls. They have designed all of the materials for the Garden Lab and Edible Estates projects. I can count on seeing them there most days. Since we are usually working on something together, lunch often turns into shoptalk. There's Katie from Sister, there's Parker from Black Dragon, there's Robby from the Journal, there's Julie from Outpost, there's Dan taking a break from the gallery. There are always some random people you never expect to see that are in town from New York or something, who heard "something about Chinatown?" and are trying to figure out what the hell is going on in L.A.

RADICAL CENTER

By Frank Escher and Ravi GuneWardena

Los Angeles is a very large place with too much to do. On any given night there are lectures, concerts, gallery openings, house parties, and floating events at bars and clubs, spread out over a 15-mile radius from somewhere near an imaginary center of somewhere around Fairfax and Wilshire (LACMA). When you first arrive in LA, it takes a while to find out where things are happening. Once you do find out and get over the initial enthusiasm about the abundance of activities, you start to set limits and hone in on a much smaller radius of which you rarely venture out. Something that you do retain from the occasional forays into the fringe territories, is a group of acquaintances that you end up seeing often in your own target circle, who later become friends. If one tries to attend even a modest amount of weekly happenings, the time you have left to spend with these friends is most often at the happenings themselves.

Like how the six eastside architects came together, many friends, colleagues, and clients end up mingling in the same small circles, which overlap at one time or another. We met artist Joe Sola in the late 1990s, while subletting a studio from Julie Becker, with whom Joe was collaborating on a film project. We had met Julie the previous year, while some Swiss friends (including a curator of Julie's Zurich Kunsthal's show) were visiting LA. Later, Joe asked us to design his house (EG22). We met Sharon Lockhart (off-map museum installations) and her husband Alex Slade, through Mary Goldman and John Tevis, shortly after Mary had sublet their



apartment while setting up her Chinatown gallery in 1998. That year we began work on the restoration of John Lautner's Chemosphere (EG10) for publisher Benedikt Taschen, who collected Sharon's work, and had published art books by her Berlin gallerist Burkhard Riemschneider. Following our collaboration with Sharon on her MCA Chicago installation, we were asked to design a new space for her LA gallerists, Blum & Poe (EG4). Our project manager on that job was Brian Hart, who we met through Sharon and had previously worked with artist Jessica Bronson. Mark Grotjahn (Blum & Poe artist) shortly thereafter recommended us to his friends, artists Anthony Pearson and Ramona Trent (EG1). In 2003, while Blum & Poe was being

built, Pho Café (EG5) opened. Its owner, the glamorous entrepreneur Hanh Minh Dam was referred to us by an LA curator. Hanh's artist husband Mathias Poledna collaborated on the Café, which appeared later in an installation by Alex Slade for the 2004 show *Topographies*. In 2003, we also met film art directors David and Sandy Wasco in New York (outside of circle) during the Cooper-Hewitt Triennial in which we were all included. We found they were living in Silver Lake (inside circle). We were so taken up by one another at the time that they pledged to do something together one day soon (EG18, under construction).

A similar analysis of friends with other interests, music for example, often brings us back to an

overlap in the circles above. Not all end up as clients, but most remain long-term friends that drift in and out from time to time. Like in any other city, it takes a while to find that circle or two, one's own preferred geographical and psychological zones. Though it's harder to maintain, the broader radius usually sticks, even with people you see less often. LA's not the center of the world, but it's not a bad place to be either.

PHOTOS: LEFT TO RIGHT, TOP TO BOTTOM Anthony Pearson, Chantal, Ramona Trent, Benedikt Taschen (PHOTO BY Thomas Rabsch); Mark Grotjahn; Blum & Poe; Mary Goldman; Mathias Poledna; Joe Sola; Brian Hart; Hanh Minh Dam; Sharon Lockhart; Alex Slade.

Some Thoughts on

Silver Lake

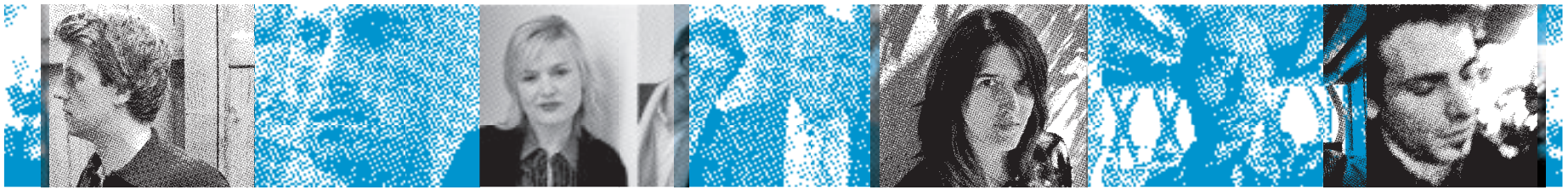
By Barbara Bestor

Silver Lake is one of those neighborhoods that has an amazing style all its own. I first moved here when I was starting at the Southern California Institute of Architecture (SCI-Arc) for graduate school. It seemed to me like the only place on earth anyone, a budding architect especially, would ever want to live. I would take walks up in the hills past Frank Lloyd Wright's Ennis-Brown house, have drinks at Larry Nicola's restaurant designed by the up-and-coming architecture office at the time called Morphosis (where I had a summer job), and hunt down houses by Rudolph Schindler (my favorite architect ever).

Just a little east of Hollywood, the neighborhood spreads over hills and around a few lakes in an almost rustic way. Since the early twentieth century, this area has been populated by nonconformists, starting with its first settlers: the early silent movie studios (Charlie Chaplin! Tom Mix!) and the actors, writers, set painters, and others who came with them. Later, in the 1930s and 1940s, progressives, communists, Latinos, and a variety of artists all shared this enclave while the rest of the city grew more conservative and divided along economic and racial lines. By the 1970s, Silver Lake had reinvented itself again as a gay neighborhood, a low-key counterpart to West Hollywood.

One of the most visible results of this history is Silver Lake's richness in modern residential architecture. The most famous local architects in the area, Rudolph Schindler and Richard Neutra, did some of their best experimental work here. But there are also fantastic houses by Craig Ellwood, John Lautner, Harwell Hamilton Harris, Gregory Ain, and others. Though of different generations, these architects tend to share certain concerns—embracing new materials and colors, rethinking the uses and hierarchies of domestic spaces, and breaking down the barrier between inside and outside.

Today in Silver Lake, there are several young firms, my own included, that aspire to continue in this tradition of low-key, experimental modernism. Many of the new architects that are in this exhibit and my recent book (*Bohemian Modern: Living in Silver Lake*, ReganBooks, 2006) are not doing mid-century historical revivalism, but trying out new ideas. Schindler really started the regional nonconformist modernism to which I subscribe. Silver Lake's architecture grew up in parallel to international style modernism, but it developed without the formal orthodoxy. This bohemian strain was supported by three factors: the clients; the climate (all that sun, water, and swimming pools); and the vision of the architects themselves (many of them European-trained émigrés in the exalted company of Thomas Mann, Arnold Schoenberg, FW Murnau, and the like). The most distinctive qualities of this work are its informality, rawness, and a large dollop of hedonism.



Barbara Bestor is the principal of Barbara Bestor Architecture in Silver Lake, and author of the recent *Bohemian Modern: Living in Silver Lake*. She is a graduate of Harvard and SCI-Arc, and has been in practice since 1992. Her work has been featured in *Artforum*, the *New York Times*, the *Los Angeles Times*, and *Domino* magazine.

ESCHER GUNewardena's work addresses issues of sustainability, affordability, and the dialogue between form and construction. They seek to establish simple formal manifestations of the complexities of each project, investigating the sublimated characteristics intrinsic to the work itself. Published internationally, they were included in the *2003 National Design Triennial* at the Cooper-Hewitt, National Design Museum, New York. In 2004 they were selected to design Dwell Home II, a sustainable house prototype. They are currently in the invited exhibition *Open House: Intelligent Living by Design*, organized by the Vitra Design Museum and the Art Center College of Design. Their interest in contemporary art has led to various collaborations with artists including the installation design of Sharon Lockhart's current work *Pine Flat*. Frank Escher grew up in Switzerland and studied architecture at the ETH, Zürich. Ravi Gunewardena, originally from Sri Lanka, was trained at Cal Poly Pomona. In 1997, they edited the architectural guide *Cruising Industrial Los Angeles* for the LA Conservancy.

Fritz Haeg Studio creates places and spaces of poetry that reconcile the qualities of a particular location with needs and desires of diverse humans. Most of our projects expand seamlessly and without distinction from interior environments to buildings to exterior landscapes, urban space and beyond. We are interested in subverting the role of the human as the dominant occupant of the planet. With the garden as an inspiring model for a balanced relationship between human need and natural resource, we are looking for radical ways to create a gentle architecture of harmony.

FRANÇOIS PERRIN was born in Paris where he studied architecture at the Beaux-Arts. He moved to Los Angeles in 2000 to establish his practice and has since completed residential projects and several exhibition designs. He has taught at the Art Center College of Design, SCI-Arc and Cal Poly Pomona, and has lectured recently at the MAK in Vienna, the Jan van Eyck Academie in Maastrich, and Columbia University in New York. He is the editor/curator of the book and exhibition *Yves Klein: Air Architecture*, and his work has been featured in the *New York Times*, *Los Angeles Times*, *Artforum*, *Architect's Newspaper*, *Metropolis*, *Sunset, ID*, and *V Magazine*. He is currently working on a new residential project in the Hollywood Hills and an outdoor space for the Quiksilver headquarters in Huntington Beach, California.

ALEXIS ROCHAS is the founder of I/O, a Los Angeles practice focusing on Open Source architectural methodologies and systems through the development of dynamic technologies and implementation processes. His work has been exhibited at the A+D Museum; *Spot on Schools*, 2006, Florence; INDEX Awards, 2005, Copenhagen; MAK, 2005; TELIC, 2005; Watts Towers Arts Center, 2005; Sundown Salon #19, 2005; Fondation Cartier pour l'art contemporain, Paris, in collaboration with Lebbeus Woods; and Bienal de Buenos Aires. His work has been published in many architectural journals, including *Metropolis*, *Architectural Record*, and *Domus* magazine. A member of SCI-Arc's design faculty since 2003, Rochas has headed projects through the Community Outreach and Design-Build Program, including the FAB Arts Market Temporal Gallery, LINC Housing community grounds prototyping, SCI-Arc's lecture hall acoustical treatment, and the LAMP Community's Sun Shelter Pavilion. He is the recipient of the 2004 City of Los Angeles Design Award; the 2002 New York Society of Architects MW Del Gaudio Award for Excellence in Total Design; and the 1996 Award for Excellence in Design from the University of Buenos Aires, Department of Architecture.

TAALMAN KOCH ARCHITECTURE is an architecture practice led by Linda Taalman and Alan Koch, which addresses a broad range of scales and approaches for the built environment, involving the research of pioneering and speculative projects and conspiring with creative individuals. Founded on the principals of experimentation, speculation, innovation, and fabrication, TK Architecture's mission is to continue to mediate thorough investigations of the built environment and stimulate dialogue with the community in the production of well-built and thoughtful environments.

PHOTOS (LEFT TO RIGHT): François Perrin, Fritz Haeg, Barbara Bestor, Frank Escher, Ravi Gunewardena, Linda Taalman, Alan Koch, Alexis Rochas

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HUMANS WERE HERE! (Building in L.A.)

SEPTEMBER 10, 2006
Sundown Salon #30
Los Angeles, CA

SEPTEMBER 12-NOVEMBER 11, 2006
CCA Wattis Institute for Contemporary Arts
1111 Eighth Street
San Francisco, CA 94107

OPENING RECEPTION
SEPTEMBER 12, 7-9:30 P.M.

BUILDING DIALOGUES

Wednesdays at 7 P.M.
CCA Wattis Institute for Contemporary Arts

SEPTEMBER 13, 2006

François Perrin
Linda Taalman + Alan Koch
(Taalman Koch Architecture)
Moderated by Fritz Haeg

OCTOBER 18, 2006

Barbara Bestor (Bestor Architecture)
Frank Escher + Ravi Gunewardena
(Escher Gunewardena Architecture)
Moderated by Fritz Haeg

NOVEMBER 1, 2006

Fritz Haeg (Fritz Haeg Studio)
Alexis Rochas (I/O)
Moderated by Nils Timm (filmmaker)

WATTIS

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