Perched on a steep, nearly 45-degree grade, the Beuth Residence is a four-level, multi-faceted viewing station for the Los Angeles basin below. The residence features a crisp concrete plinth base of two levels, housing parking garages and a host of recreational amenities.

Teak panels clad the upper level of the house, floating as if in air, above an all-glass main level. Jutting off the master bedroom, a Messian sitting room steals 180-degree views of the Los Angeles basin, stretching from the Getty Museum to the skyscrapers of downtown LA.

The entry sequence leads visitors past a pool/spa with backlit fountain into the public level of the home. Breathtaking views overwhelm the senses, and sightlines across the low dining and living room are unbroken. Upstairs, private bedrooms open to a shared terrace, and the home's bottom floor, sunken into the hillside, features entertainment and recreation spaces, including a pool table, wine cellar with glass ceiling, screening room, weight room, and dance club, complete with DJ station, mirrored ball and full-service bar.

A light, open floor plan emphasizes natural light in every room, and main program elements are central and low, so as not to block views to the outside. The circulation plan creates viewing opportunities along the perimeter of the home, promoting connection with the outdoors as one moves freely between living, dining, kitchen, and private areas. A master stair carves the home's central volume, a shaft allowing light, sightlines, and ventilation to pass between floors.

Upstairs, the home's living quarters offer respite from ambient sound, and provide views that touch the sky. A master suite sits directly above the living room, sharing equally magnificent 180-degree vistas through four-foot high windows visible from the master bed. Steps from the bedside, a sitting lounge ushers the journey to wakefulness with Barcelona chairs and a windowside view for morning coffee and a glimpse at the morning paper. Behind the master bed, a transparent shower "partitions" the bedroom from its luxurious master bath, featuring limestone floors, a SOK tub, two pedestal sinks and an oversized walk-in closet with two separate entry doors. A toilet and bidet inconspicuously hide behind blue translucent glass, and go unnoticed unless sought out.

A luxurious oasis, the Beuth Residence acts at once as home and as private observatory to the busy city below - steps away from the action, a world away from its madness.
The 4,400 square foot Brosmith Residence sensitively sites a single-family residence on a ridge line of Mulholland Scenic Parkway, overlooking the San Fernando Valley of southern California. The home has been compared to the minimalist beauties of the early California Case Study movement, possessing an attractive simplicity and sensual use of commonly available materials.

The home affords opportunities for indoor/outdoor living at every turn: courtyards with disappearing wall segments take advantage of the near-perfect California climate, alternatively welcoming sunshine and cool breezes according to which windows and doors are operating.

The house is organized along a central spine, broken into segmented living pods for different uses. Each "pod" is outfitted with its own version of an indoor-outdoor courtyard space, and each is connected independently to the central spine of the house. The architecture captures exterior space as living space within each of these courtyards. Pods include the master suite, the children's quarters, offices, caretakers quarters, and public living space.

The common living space rambles at a slight grade down the hillside, from family room to kitchen, then dining room to formal living room. The entirety of the public space focuses inhabitants toward the floor-to-ceiling glass at the terminus of the living room, overlooking the infinity pool to the Northern edge of the property. Furniture and freestanding cabinetry is kept low to the ground so as to keep views unbroken to the exterior.
The client requested an all-white house, with minimalist beauty. His selected site occupied a narrow pad of land on the edge of a steep canyon wall in the posh Stone Canyon region of Bel Air, California.

Early soil testing revealed that the land was not fit for residential development with a standard foundation. Due to the soil's instability, the architect needed to root the structure with concrete friction piles dug 90 feet below the surface. The cost of such an activity— not to mention the challenge of staging construction on the edge of a 45-degree slope—became the fundamental protagonist of the project's linear design.

The architect organized the home along a narrow floor plan and incorporated an outdoor courtyard as livable space, to minimize the number of foundation piles needed for a sound structure. The resulting design features two distinct volumes connected by an iconic glass bridge on the upper level and a central courtyard on the ground floor, exploring new expressions of transparency and connectivity in and through the home.

The facade of the home is straight forwardly articulated in the client's desired minimal fashion, boldly featuring the clean volumetric elements of the structure, and minimizing the geological impact of construction. The impact of direct sunlight is mitigated through a series of limestone louvers as one descends the stair to the kitchen and dining areas. The fixed white planes, spaced at 6 intervals along the first floor elevation, provide passive shading without obstructing views and cast changing shadow patterns across the interior throughout the day. Architect Zoltan Pali resolved the myriad of complexities that arose from the site, soil, and unique requirements of the client, in a way that is unique, refreshing, and quite unlike anything else in the canyon.
How many architects are rethinking the hay barn? SPF: sought a creative and poetic way of storing hay and providing shelter for an equestrian program.

The concept is based on the ever-changing color and positioning of the hay as cladding on the barn. When hay is stacked along the outer storage shelves in the winter, it is green; as the season unfolds, the hay turns yellow, and the caretaker removes it from the shelves as it is used for feed. Both factors keep the facade forever in a state of evolution. The building is a metaphor for life, death, and birth, common seasonal themes in an agrarian society.

The barn itself can house four horses, tractors, tack room, and other farm equipment needed for maintaining the forty-acre lemon grove that surrounds it. The steel structural system is designed based on a simple grid, constructed to the ideal dimensions for a horse stable. Natural ventilation is encouraged via open clerestories, and the large roof overhang protects the cladding from the rain.

The Hay Barn uses bales of hay as an exterior cladding that simultaneously animates the visual experience of the barn by constant reduction and addition of bale modules. The hay serves a dual purpose, providing a high degree of insulation to the interior space, and providing a year-round comfortable environment for its equine inhabitants.
The Museum of Design Art + Architecture (MODAA) sits on the edge of Culver City's burgeoning revival, just to the east of Main Street on a major transportation artery. The building, with its dynamic façade, and culturally stimulating mixed-use program, amplifies the enthusiasm and motion of the city's growth and serves as a visual bridge between the city's downtown art deco theater district and the world-class art gallery district emerging directly to the east. Studio Pali Fekete architects (SPF:a) opened the MODAA Gallery with a mission "to publicly explore the synergistic relationship between design, art, and architecture." The building explores such relationships in the MODAA Gallery-specific space, but also in the synergy of disciplines that occupy the entire building.

The physical aspects of the building explore the variation, movement, velocity and tempo of the city on all scales, using materials, textures, and variations that stimulate and delight the imagination. Concrete fiber panel boards on the exterior provide a unique rain-screen that also serves to break up street noise from busy Washington Boulevard below, and to insulate the building from the constant rays of the California sunshine. The variation of the panels in width and depth is intended as a visual "music", playing changes in variations of '8', '16', and '32' panel widths, and three different colors that randomly alternate on the surface of the building. The building's façade received the City of Culver City's "Architecture as Art" distinction from the Cultural Affairs Commission, one of only two buildings in the city to receive such a distinction.

At the street level, MODAA houses working offices for Studio Pali Fekete architects (SPF:a), a gourmet café wine-bar, and the building's namesake — a 2,200 square foot gallery space, sandwiched clearly between the two. The MODAA Gallery is open on both sides, allowing continuous flow to users in every portion of the building's ground floor. The architecture studio is open for exploration, as is the MODAA gallery itself, featuring exploratory art, design, and architecture exhibitions that change throughout the year. Ceilings are 20-feet high, with partial mezzanine space.

Upstairs, seven live/work artist residences deepen MODAA's design synergy "experiment", housing SPF:a's two principal architects, and six independent design-related enterprises. The lofts feature 16-foot high ceilings with mezzanine space, B high Fleetwood Sliding doors mounted on the high walls as windows, and two separate entrances per loft, serving alternate live and work functions for occupants.