

Rev. Murray's Gospel of Act

A SHARP-TONGUED PAST

PREACHES TRICKLE-U

ECONOMICS FOR THE BUR

OUT HEART OF L.A.

By Nina J. East





# Los Angeles Times Magazine

## FEATURES

### POWER TO THE PASTOR

12

The Rev. Cecil Murray is the spiritual powerhouse behind post-riot efforts to rebuild South-Central Los Angeles, juggling politicians and gang members, "poverty pimps" and do-gooders with equal aplomb.

BY NINA J. EASTON

### FISH TANK SONATA

18

A 100-year-old aquarium and a stockpile of kitschy knickknacks were hauled up and down the East and West coasts for three years. The pictorial result: a surreal pop-culture allegory with an eco-message.

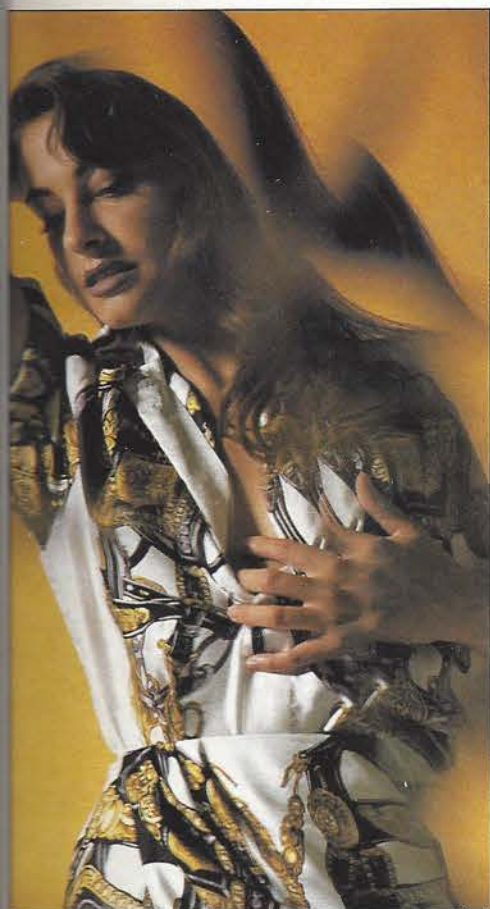
PHOTOGRAPHED BY ARTHUR TRESS

### SUSAN SONTAG LIGHTENS UP

22

For three decades, Susan Sontag's essays have forced her readers to rethink taste, illness, photography, religion. But with "The Volcano Lover," the former Valley Girl takes on a new form: the historical romance novel. With an intellectual twist, of course.

BY ELLEN HOPKINS



PAGE 28



## STYLE

### FASHION..... 28

Lightweight clothes in versatile shapes and colors can be worn with summer favorites and with fall wardrobes.

### INTERIORS..... 30

The 18 chandeliers in designer Brian Alfred Murphy's living room are the stuff that dreams are made of.

### GARDENS..... 32

On a balcony, where some flora can wither in full sun, drought-tolerant plants make smart choices.

### ARCHITECTURE..... 34

Arizona architect Will Bruder brings together the natural and the machine-made in his unique desert designs.

## DEPARTMENTS

### LETTERS..... 4

Treating "Children of Neglect," diagnosing crime and homophobia and more.

### GUEST BITES TOWN..... 6

At Hughes Aircraft, "right-sizing" means serious shrinkage and the end of an era.

### PALM LATITUDES..... 8

Bedtime Story. Shoppin' Round the Clock. Turf Wars. Palm Protest. WANDA on the Line.

### RESTAURANTS..... 36

Eight floors up at L'Ermitage Hotel in Beverly Hills is one cozy little restaurant.

### PUZZLER..... 44

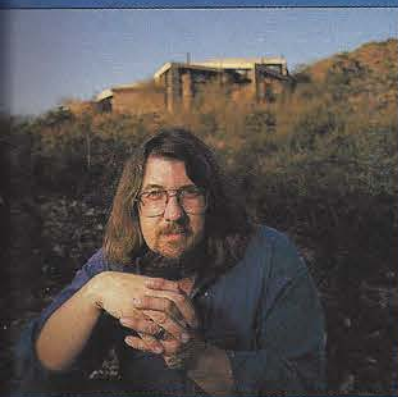
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# The Shifting Sands

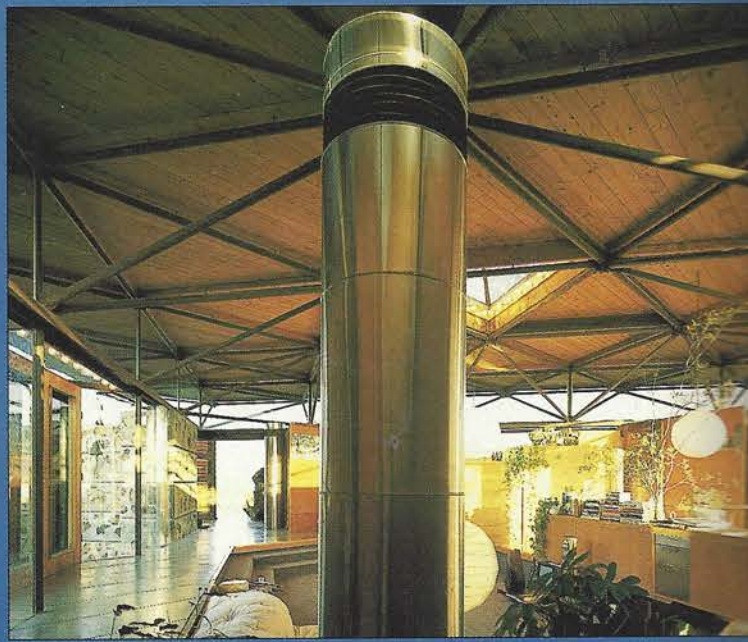


Gary Moss

Cruising through Phoenix, drivers might suddenly glimpse the desert sunset reflecting off burnished copper, the blur of traffic streaming along a sweep of metal and the smooth, machined curve of plywood leading into some private oasis. These moments are courtesy of Will Bruder, the most prolific of the eccentric Southwest architects sometimes called the “desert rat pack.”

Bruder, originally from Milwaukee, has made a name for himself with more than 100 high-tech carwashes and houses in Arizona. The carwashes are unmistakable: concrete-block tubes intersected by exuberant shapes that celebrate the washing equipment and the colors of the cars being cleaned. The houses feature an enclosing wall, separating shelter from man-made and natural deserts while opening it up to a focal point in the form of a trough or swimming pool. Materials—typically concrete and copper cladding—reflect the harsh landscape and the machine-made Sun Belt cities. Sliding walls, hovering planes of veneered plywood and sculptural built-in furniture are characteristic details.

“Bruder captures the dynamic geometries of the desert like no other architect in the Sun Valley has since Frank Lloyd Wright,” says Reed Kroloff, an architecture critic for the Arizona Republic who teaches at Arizona State Uni-



versity. “Like the desert, Bruder’s architecture gives no quarter. It reclaims its territory and asks for little more.”

Bruder—who shares a tin-shack studio 40 miles outside of town with his wife, sociologist, his archeologist wife, two dogs and six cats—has recently secured commissions on civic projects. As architect for the new Phoenix library, a commission he won in an international competition last year, Bruder says he hopes to create “forms implicit in our city before we turn into just another L.A.”

So far, he has designed a “mesa surmounted by a giant tent” for the Clad in various kinds of copper and shot through by a slot of glass. “Crystal canyon,” the building is an attempt to bring the hardware of the desert and the harsh forms of the desert into a “comfortable metaphor that allows us to identify with the world we’re making for ourselves.” —AARON



Will Bruder combines city and desert in this residence north of Phoenix, now owned by Angelenos Daniel Lentz and Jessica Kar