

1657-1669

12th ST



FOUND.
REAL ESTATE

FLEXIBLE CREATIVE OFFICE & PRODUCTION
COMPOUND IN SILICON BEACH

OVERVIEW

Turn-key creative office near the 10 Freeway, featuring flexible layout, polished concrete floors, high ceilings, skylights, ample power, and a dedicated entry.



SIZE

1,952 - 8,575 SF



INTRODUCTORY RATE

\$2.95 MG

*Please inquire for additional details.



TERM

December 2027



AVAILABILITY

Immediately



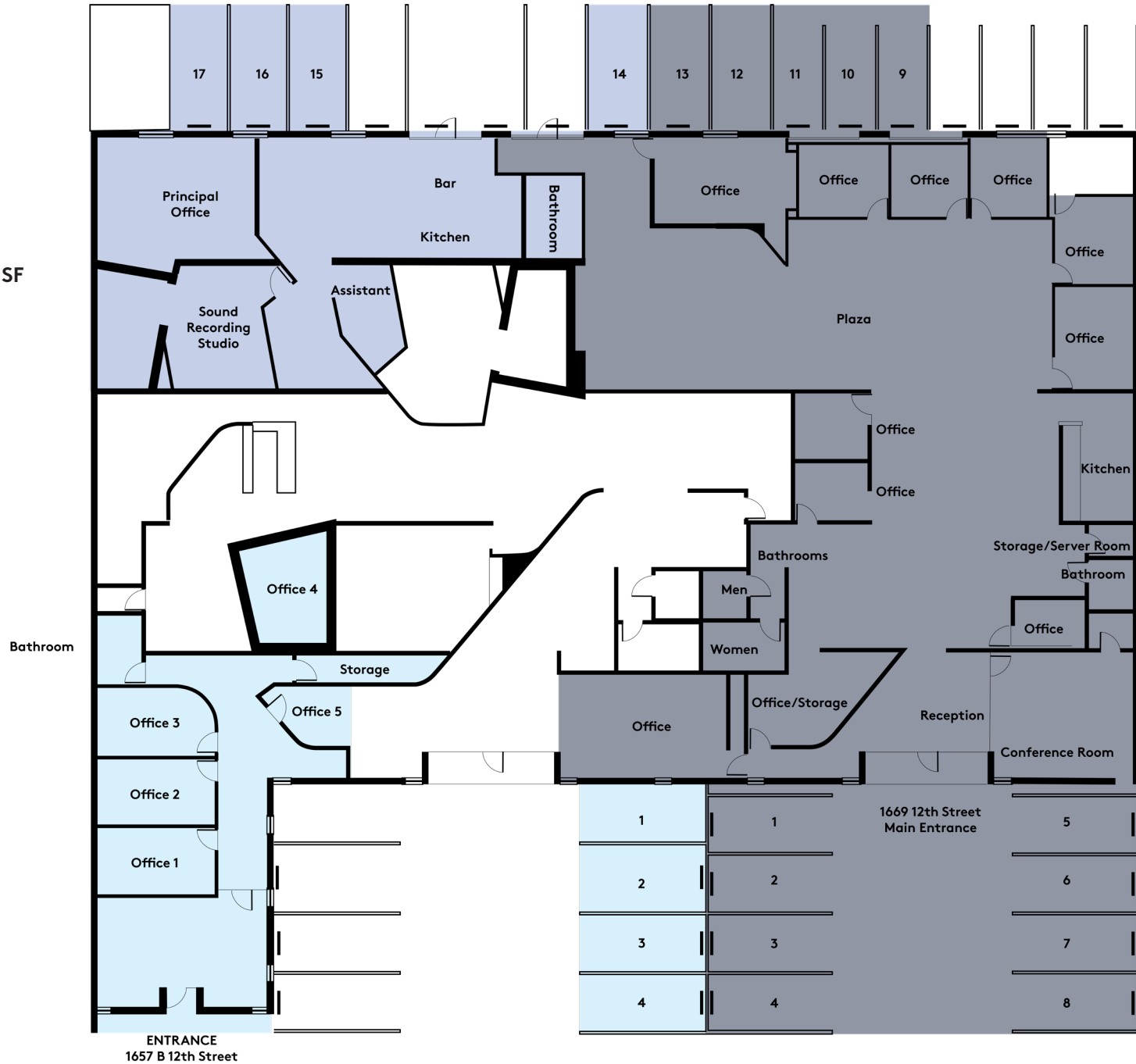
PARKING

2: 1,000 SF @ \$150 per space

LAYOUT

*Option to lease the entire space or individual suites

- Unit A | 6,513 SF
- Unit A/B | 8,575 SF
- Unit C | 1,952 SF



UNIT A • 6,513 SF

Featuring 8+ private offices, 3 meeting rooms, server room, large kitchen, open workspace, 3 restrooms, storage, reception, polished concrete floors, high ceilings with skylights, and private entrance.



UNIT A • OPEN WORKSPACE



UNIT A • OPEN WORKSPACE



UNIT A • PRIVATE OFFICES + EDIT BAYS



UNIT A • RECEPTION + MEETING ROOMS

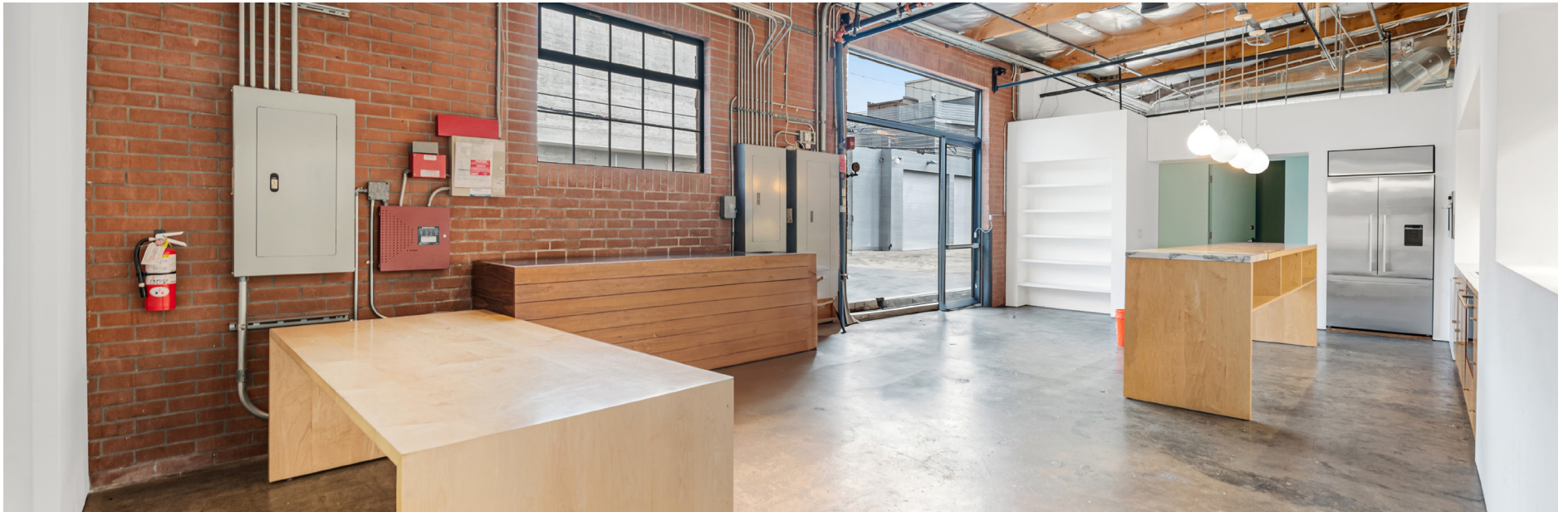


UNIT A • OPEN KITCHEN



UNIT A | B • 8,575 SF

Expansion opportunity featuring a spacious executive office, recording studio (with a control room and booth), private restroom, large kitchen, polished concrete floors, and high ceilings.



UNIT A | B • CONTROL ROOM + BOOTH



UNIT C • 1,952 SF

Featuring a cyc wall, 4 private offices, restroom, storage, and private entrance.



PARKING



FEATURED IN TOP PUBLICATIONS



Wielding curvy white walls, Studio 0.10 interweaves galleries, casual lounges, and state-of-the-art sound studios at AZLA

By Sarah Amelar

The plain brick exterior of AZ Los Angeles (AZLA) gives few clues to what lies within. Except for an address number, no sign identifies this one-story industrial building across from a car-towing lot in Santa Monica, California. Like an exclusive club, quietly making an anonymous wrapper and in-the-know clientele part of its club, this busy shed reveals only a glint of its interior realm just a pattern of translucent rectangles playing across its glass entry doors.

Inside, AZLA offers facilities for engineering, recording, and composing music, voice-over, and dubbing tracks for radio, television, and film. With the gradual westward migration of Los Angeles's post-production sound industry, the studio and a cluster of others recently settled in this district, squeezing out much of the neighborhood's grittier old guard (though the car lot remains).

Here, in a city of ephemera and competitive image making, even the sound people need to keep reinventing their look. For AZLA's new location, the latest in acoustic and electronic technologies simply wouldn't have been enough. A freshly revamped identity was clearly in order. With two recording and editing rooms, plus one state-of-the-art surround-sound studio—a rare offering in a small, independent facility—the Peruvian-born owner, Alonso Zavellos, envisioned a place where he could also exhibit his extensive collection of Contemporary and Minimalist art, throw chic parties, and provide a casual hangout for the right crowd.

He challenged his architects, partners Andrew Liang and Li Wen of Studio 0.10, to transcend the sound industry's aesthetic cliché, which Liang characterizes as "neely high-tech, and muscle-flexing with incense-burning, bobemian touches." Besides creating a salon atmosphere and accommodating complex technological requirements, the architects would have to choreograph a space where clients could enter, exit, and work without running into competitors (likely fellow clients)—and without feeling constrained or corralled.

With a light touch, the architects positioned long, curving white walls to separate distinct functions and gently guide movement through the 15,000-square-foot space. Though the plan recalls the sequential slants of pinball machines, its 3D reality appears purely sculptural. The smooth walls seem to slip past one another—occasionally bending overhead or intersecting—enhancing spatial flow, rather than imposing barriers. By keeping these white elements from reaching the ceiling and by raising them from the floor with deeply recessed reveals, Studio 0.10 retained a sense of fluidity, free of encumbrances. Interior views appear wide and panoramic.

A nearly invisible band of built-in glass—sometimes turning at unexpected, optically illusive corners—provides full enclosure where needed while maintaining visual openness over the tops of the partitions. Reminiscent of the white sweep of New York City's Guggenheim Museum, the walls become curving backdrops for Zavellos's collections of sculpture, painting, and mid-20th-century Modernist furniture. Along with sleek chairs and tables, many by Charles and Ray Eames, the space is provided for people to relax between recording sessions in the central lounge. When building the new studio in the U.S., Zavellos's approach was the same as his approach to making music for commercials: understanding what clients need and letting things take shape from there. "My goal was to make a facility that would make clients happy," he says.

Project: AZ Los Angeles, California
Architect: Studio 0.10 Architects—
 Andrew Liang, Li Wen, principals;
 Elio Ananda Aso, project leader.
General contractor: Benchmark MPE

Gregory Hayes, project team
Spectral engineer: Merrin-Centiman
Acoustics: EBrock

0104 Architectural Record 137



このプロジェクトは、建築家、スタジオ0.10のAndrew LiangとLi Wenによって設計された。この建物は、音楽制作、録音、編集のためのスタジオとして機能する。建築家は、曲線的な白い壁と、開放的な空間を創造し、クライアントがリラックスできる場所を提供することを目的とした。また、最新の音響技術と録音設備を統合し、高品質な音響環境を確保した。このプロジェクトは、現代の音楽制作スタジオの新しいモデルを示している。



Six people work at the Santa Monica studio—owner and creative director Zavellos, a studio director, an accounts person, two recording engineers, and a composer. Two producers in recording engineer and a composer are also regulars, and clients musician and voice actors visit the studio for recordings. Among the coming and going, the studio's key person is studio director Maribel Mejia. Her seat's position is perhaps the most important feature of the studio: at the end of a wide hallway where the three studios are located side by side. It is in an unassuming spot, yet she is able to keep an eye on people coming and going to and from the studios, as well as all building nooks.

Since hotel-like hospitality is policy at AZ LA, the studio is equipped with two kitchens—one large, one small. Plenty of space is provided for people to relax between recording sessions in the central lounge. When building the new studio in the U.S., Zavellos's approach was the same as his approach to making music for commercials: understanding what clients need and letting things take shape from there. "My goal was to make a facility that would make clients happy," he says.

A project is currently under way to build Prototype, a photo studio. A third of the space to the right of the building is being converted into a photography studio for fashion and still photo shoots. AZ LA plans to provide hospitality like that of a hotel or supper club here as well. Zavellos is considering ideas incorporating the studio's core business of music, such as playing background music and installing a DJ booth so models and photographers can relax as they work.

Zavellos's credo is that creative ideas are born in a space that mixes work and play. The studio is likely to continue evolving in many ways in the coming years as Zavellos's creative mind produces new visions and ideas.



Maribel Mejia
 Studio Director
 スタジオディレクター



MAISON DE DISQUES

LE PROJET PORTE ESSENTIELLEMENT SUR UN CLOISONNEMENT DYNAMIQUE ET POREUX DES ESPACES DE TRAVAIL ET DES CIRCULATIONS

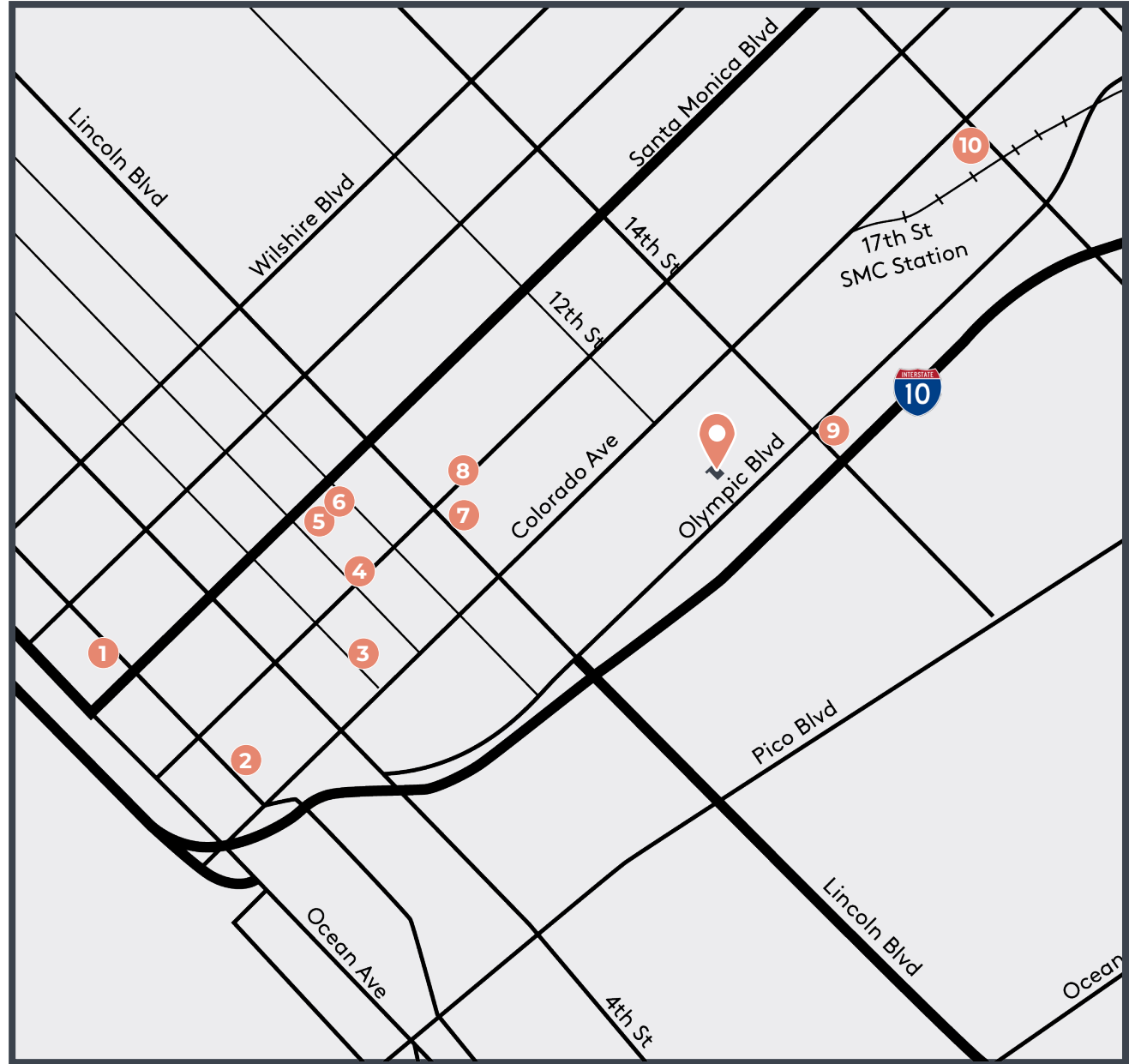
Destiné à un studio de postproduction, ce projet de reconversion d'immeubles se veut représenter une principale notion, celle du workplace. « Car si le travail a toujours à voir avec un lieu quel qu'il soit, un lieu n'a pas forcément de lien avec le travail. » Et c'est sur cette deuxième notion qui tend à partir du lieu avant du travail que les architectes de l'agence ont les idées devant leur projet. L'identité de ce studio passera avant tout par le lieu. Le projet porte essentiellement sur un travail en plan très fouillé, non seulement de cloisonnement mais aussi de porosité et de

mixage des espaces entre eux. L'une des volontés des maîtres d'ouvrage était d'outrepasser la conception esthétique habituelle de ce genre de programme, un monde « industriel, technologique et bohème ». Il ne sera donc pas question d'identité visuelle proprement dite mais d'identité organisationnelle. Les espaces renaissent deux studios d'enregistrement, des bureaux privés, salles de réunion, de détente, open space, cuisine, salles d'attente. La sous-œuvre de l'existant est simplement isolée. Les nouveaux espaces, eux, se glissent dans l'épaisseur du plateau sans toucher la toiture.

IN THE NEIGHBORHOOD

- 1 **ÉLEPHANTE**
- 2 **TRUE FOOD KITCHEN**
- 3 **TRADER JOE'S**
- 4  *Blue Daisy*
- 5 **TAR & ROSES**
- 6 *fritto misto*
- 7 
BAY CITIES ITALIAN DELI & BAKERY
- 8  **PONO**
Burger
- 9 **TACOS POR FAVOR**

- 10 
SANTA MONICA
BREW WORKS®





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12th ST

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