Going Postal

Almost a decade after they first submitted a proposal to renovate the Beverly Hills Post Office, Culver City–based SPF:architects received EIR approval in January from the Beverly Hills City Council to begin work on transforming the building into the centerpiece of a new cultural center. The Wallis Annenberg Center for the Performing Arts will use the original 1933 post office for administrative, exhibition, and workshop spaces, while a separate new building will contain a contemporary art museum.

HEALING WAYS

The planned Pima County Behavioral Health Pavilion and Crisis Response Center in Tucson, Arizona, represents a new way of thinking about mental health facilities. In the past, this building type has received short shrift when it comes to design, a result of scant funding and a desire to go unnoticed by NIMBYs. If an expected national wave of health care reform translates into a facility building boom, the Pima Pavilion could become a model to watch.

The $60.3 million, 208,000-square-foot project due for completion in 2010 was created by the San Francisco office of Cannon Design. It not only has a striking (and sustainable) profile, but it reformulates mental health design by combining uses that are usually scattered across many facilities, and streamlining a process both wasteful and often dangerous for those involved. The project's three-story Behavioral Health Pavilion, a 96-bed psychiatric hospital, offers extensive care and treatment and has its own courtroom.

PARADE'S END

Dissent from the public and from preservationist groups over Gluckman Mayner Architects' modernist-style proposal for a museum in the Presidio has succeeded in convincing Donald and Doris Fisher, founders of the Gap, to rethink the location, size, and architect for the Contemporary Art Museum of the Presidio (CAMP) they had proposed for the site at the foot of the Golden Gate bridge in San Francisco. "The Fishers are going with [locally-based] WRNS Studio to do the redesign," Alex Tourk, a spokesperson for the Fishers, told AN in January. "It's their feeling that it would be best to go with a local firm."

And so in late February, the museum released new designs by WRNS that call for less new construction, retain historic buildings that had been marked for demolition, and substantially refigure the art museum. Two new buildings comprising the museum (and connected by an ...) continue on page 12.
SAMPLE SALE -- UP TO 60% OFF

A RESOURCE FOR LIVING
Showroom and dealership inquiries: 800-311-0681 | info@domshowrooms.com or visit www.domshowrooms.com | Showroom locations: New York, Los Angeles, Chicago, Toronto

DOM LOS ANGELES • 9030 WILSHIRE BLVD, BEVERLY HILLS • TEL: 310-246-9790 • HOURS: MON THRU FRI 10-6 AND SAT 12-5

Click @ 258
With the ALA’s Work-On-the-Boards Survey hitting its lowest level ever, I don’t need to tell you work is sparse right now. The temptation for many may well be to go radical: not just freeze salaries, reduce benefits, or furlough workers, but to slash large chunks of staff. But before pushing the ejector button, there are other options. As London Business School Professor Don Sull puts it, instead of slamming on the brakes, companies should just ease them and look for the opportunities that our current economic condition presents, adapting instead of shedding too many workers.

Opportunities, right now, seem to be funneling only to the largest firms with the connections to tap into the stimulus billions slated for construction of new schools, health care facilities, government buildings, affordable housing, transportation-related buildings, and infrastructure.

But perhaps the more valuable—and procurable—new opportunities for architects in today’s economic climate relate to reuse. With new construction at a standstill, people are going to have to make do with the spaces they already have. That doesn’t have to mean no architecture. The way is paved for renovation, preservation, adaptive reuse, infill development, and interiors projects. And that’s a good thing. The truism is worth repeating: The greenest architecture is building from what’s already there. There’s nothing like a slow economy to curtail the wasteful habits we’ve been trying to legislate away, with efforts like small-lot ordinances, sprawl-containment measures, anti-teardrop rules, brownfield-development incentives, and efficiency standards.

Reuse makes financial sense, too. As Michael Din, AIA/LA’s Director of Development and Marketing put it, work is still getting built, just on a smaller scale.” Rather than tearing down and rebuilding every time something needs to be changed, it’s far more efficient to just make the changes to what’s already there. The AIA/LA has made renovations the focus of its upcoming home tour on April 19. Din added that the downturn could highlight the fact that most architects are quite skilled—even if they don’t want to admit it—at interiors work, always part of their larger projects but not always the part that gets featured most. “The public perception is that there are architects and interior architects, and the twain should never meet,”

Din said. Now is the time to show the public that architects boast a broad range of design chops, not only in interior work but in other fields like product development, graphic arts, and environmental design.

Planners are catching on that many Americans seem to prefer to live in denser locations where there is far less new building and far more reusable building stock. In the stimulus package, there’s a lot of money headed to reuse and retrofitting. And that includes $6 billion for the renovation and repair of federal buildings, plus other grants, loans, and incentives for energy retrofits and green housing investments. For renovation and preservation projects, about $28 billion of the stimulus is aimed at the modernization, renovation, and repair of schools, and $2 billion has been set aside to help communities purchase or rehabilitate foreclosed or vacant properties to create more affordable housing.

These are huge numbers. But I’d like to see even more money invested in even more diverse range of preservation and sustainability efforts. It’s a step that could quickly open up jobs in areas that are sometimes neglected by the architecture community at large. There are of course plenty of firms that specialize in preservation, interior, and reuse, but that doesn’t mean that other architecture firms can’t expand their repertoire to include these offerings, too. Just as firms have in recent years expanded into the fields of planning, landscape architecture, and sustainable design, they can just as easily move into reuse. Maybe it’s not as sexy as a shiny new building, but these are not shiny times. Just time for reinvention.

SAM LUBELL
Seattle firm SRG Partnership has opened the T. Evans Wyckoff Memorial Bridge, a pedestrian structure over a busy industrial road, linking the city’s Museum of Flight to a large lot across the street where the museum’s often-visited commercial aircraft are parked, and where a retired Concord is especially popular. The museum is located south of downtown in the industrial area called Boeing Field. Made from steel, glass, and a lightweight extruded aluminum decking, the $6.3 million icon for the museum, paid for by private and public donations, helps educate visitors on aviation and technology.

Inspired by the vapor trails left by airplane engine exhaust, SRG worked closely with Tacoma-based Jesse Engineering to execute the structure, which is made of curving steel components woven into a tubular form. The bridge is also clad with glass, tilting at 15-degree angles to create a shimmering effect and to reinforce the lightness of the structure. The 200-foot and 160-foot sections of the bridge were prefabricated at Jesse’s warehouse, delivered to the site via barge and truck, and then welded to the bridge’s reinforced concrete piles within 24 hours of arrival. Future expansion plans for the museum are under consideration, in which case a third bridge section could be added.

WHAT’S WRONG WITH THESE PICTURES?

Last summer, the Presidio Trust had recommended the Fishers’ plan to build a $150 million museum for their collections alongside the Main Post, to be designed by New York-based Steven Holl Architects. A hodgepodge of historic buildings now stand on the site, including brick barracks from the 1890s and a Mission-style officers’ club. The Gluckman Mayner proposal was a two-story shifted glass box designed to mirror the formal geometries of the Main Post and echo the white columned arcades of nearby barracks with vertical white mullions.

Following prolonged debate about the impact of the new museum, the San Francisco Planning Commission declared that “the design of the proposed contemporary art museum and the associated landscape plan is too stark a contrast to the buildings and spaces that would flank it.”

In December, Donald Fisher agreed to consider major alterations, including moving to a site about 100 yards away. As for putting much of the museum underground, a spokesperson for Gluckman Mayner noted, “Don said from the start that he wanted to build a museum because he never wanted his collection to be stashed in basement storage.” He also added that it was “a bit of a surprise” to hear that WRNS, formerly the associate architects on the Gluckman Mayner scheme, was now redesigning the project.
MARVIN RAND, 1924–2009

Photographer Marvin Rand devoted his life to architecture. Starting in the 1950s, he stood at the shoulders of some of the most influential architectural figures of the 20th century, leaving a record in images that still teaches us today.

Esther McCoy, Charles and Ray Eames, Louis Kahn, Welton Becket, Craig Ellwood, Cesar Pelli, John Lautner, Ray Kappe, Frank Gehry, Thom Mayne—a body of work that could have left anyone satisfied. Not Marvin, who died on February 14 at his Marina del Rey home. Close to eighty years in age, he started working with a new generation including Michele Saee and Greg Lynn.

Never mind that heart problems dogged him, and that he almost always left one essential piece of photographic equipment back in the office. He pressed on despite his body’s failings, and continued working with the support of his wife, Mary Ann Danin. In his mid-70s, he dropped his lifelong habit of developing his own film and went digital, mastering a whole new technology for bringing work to light. His approach was not simply about images. He advocated on behalf of excellence in our field, and was a champion of great work.

He recorded the works of Greene & Greene meticulously scoured every inch of the Watts Towers. Through McCoy, he discovered the work of Irving Gill, photographing it for an exhibition at the Los Angeles County Museum of Art in 1958. Almost 40 years later, he spent a decade traveling across the country to document not only Gill’s greatest work, but lesser-known projects that were equally important. For the book that resulted from this effort, Marvin often re-shot Gill homes at his own expense, even those he had previously photographed. When I asked him why, he told me he felt that his original photographs did not adequately capture the spirit of the architect’s work.

Marvin liked to walk a structure with the architects he worked with because, as he once said, “I can bring the architect’s thinking and my thinking together. And then we have a philosophy that can work for that structure.”

We had many such walks. I met him almost 20 years ago when Marvin was assigned to photograph one of my early houses. After the shoot, he came right up and proceeded to tell me what I should have done to make my design better. One might think I would have been angry, but his deep interest in architecture was infectious. We became instant friends and worked together ever since. As he refused to hire staff, I am proud to say that for two decades, I was Marvin Rand’s assistant, picking up cigarette butts, wrappers, and all kinds of trash to clear the way for his photos. I was relieved from trash detail only after Marvin went digital. He would yell out to me his new favorite saying: “Larry, don’t worry about that trash. I’ll take it out in Photoshop!”

Marvin was living history. When he began, Charles Eames offered him work, and McCoy, whom he called his greatest influence, placed his first photographs in Living for Young Homemakers. He worked with Ellwood and shot the Salk Institute for Kahn. But, as a youth, Marvin had no intention of being a photographer. He thought he would be a musician. He played the clarinet in youth orchestras, but World War II changed that. He was drafted. “I wouldn’t be a musician. I wouldn’t carry a gun,” he said, “but I would carry a camera instead.”

For more than half a century, he used that camera to fight on behalf of our profession.

LAWRENCE SCARPA IS PRINCIPAL IN CHARGE OF DESIGN AT PUGH + SCARPA ARCHITECTS IN SANTA MONICA, CA.

The Tree People Center for Community Forestry, a nonprofit that promotes education, training, and funding for forestry and other ecological endeavors, is at the center of a new movement known as “community forestry,” or greening the urban environment. Their hilltop campus in Beverly Hills’ Coldwater Canyon Park includes a conference center by Marmol Radziner Architects, yurt-like offices, an “eco-tour” course, and several nursery facilities. The newest addition to the complex, the S. Mark Taper Environmental Learning Center, opened last fall. Designed pro bono by AECOM’s Carlos Madrid, the building gives the organization a classroom to teach tree pruning, plant care and maintenance, pest management, and other skills. The 900-square-foot structure, with an entry canopy anchored by eucalyptus tree trunks found in the park, is clad with olive-stained wood siding, which echoes the conference center across the way. Its woody materials are offset by a modern envelope, and by large, dynamic, stainless-steel lighting fixtures. It remains open to the elements, thanks to floor-to-ceiling sliding glass doors. The building captures rainwater on its roof, storing it in a 216,000-gallon underground cistern, connected by a rain chain. Solar panels on the roof provide green energy. SL
Unique solutions call for creativity.
Taking Back the Street

Launched in 2006 by LA planning director Gail Goldberg, the Urban Design Studio was created to address the city’s lack of urban design standards and to create a more pedestrian-friendly city. The small studio, headed by planners Emily Gabel-Luddy and Simon Pastucha, has already spearheaded the recent creation and approval of a set of Downtown Street & Urban Design Standards and Guidelines, which encourages wider sidewalks (at least 15 feet on some downtown blocks) and the possibility of street life, and a set of Walkability Guidelines. The Architect’s Newspaper spoke with the duo to discuss these, as well as their most ambitious endeavor: 11 Urban Design Principles, a set of values to which developers would be required to subscribe when seeking entitlements.

The principles range from “reinforce walkability and well-being” to “nurture neighborhood character” to “bridge the past and the future.” They are intended as “the first step to the creation of great streets, open spaces, and a more livable city.” If adopted by the City Council, these principles will be included in the city’s general plan, become part of the findings required for any discretionary action by the city, and eventually be interwoven with the 35 community plans throughout the city. The Planning Commission will consider them within the next two months.

EGL: The truth underlying the Urban Design Principles is that all the great cities of the world came into being based on the human scale and prior to the advent of automobiles, and it’s the design studio’s intent to focus back on the human scale. Give me a practical example of what sort of implementation that might entail.

Emily Gabel-Luddy: Let me go to the Street Standards in Downtown Los Angeles. It was our goal that the city move away from an auto-centric proposition to one that emphasizes the pedestrian and mass transit. And so we spearheaded the idea of 15-foot-minimum-wide sidewalks in the dense urban core of our city. The reason this is so significant is because it lets all the developers and property owners have so much more room to put their outdoor cafe accessories—tables and lighting systems.

Simon Pastucha: Both the Urban Design Principles and the Downtown Design Standards are set up as a set of ideas to incorporate into your design. They’re not a set of standard requirements saying that you have to have “this” at a certain point or a certain place. They just say: How do you meet the intent of these?

EGL: It’s not a design review, it’s not an ordinance. It says: Here’s the value, now tell us how your project has achieved that value. I don’t think true design comes from telling architects how to design their buildings. True design comes from having the architect reflect on how that building achieves value that is expressed in a way that is appropriate to a local community.

When we talk about design that reinforces a neighborhood’s character, aren’t we entering the realm of the taste police?

EGL: I disagree with you on that. To me, what we’re talking about when we’re nurturing neighborhood character is, when a new project comes in—and sure, it may be a little higher-density, because that’s what the zoning allows—but the articulation of the houses and the townhouses, they still face the street. Because we still want that street to have the sense that there are people in relationship to one another when they come out of their doors in the morning. Now, to me, that’s not the design police. That’s wading into a larger issue of community building or community sustaining without saying you must do absolute replicas of bungalows or absolute replicas of what’s across the street or on the other side of you. Each of you has a strong connection to design and yet both chose to be planners. Why is that?

SP: I love going to other cities and exploring cities that are not aesthetically so pretty but the streets are full of life. And the people are using the buildings just like they would a really pretty building. It’s still about the bones and functioning well. People can adapt the building. I look at it and go, “my role as an urban designer is to make the street successful and the buildings relate to the street” and that makes people use it.

EGL: And that is 98 percent of the kinds of development we see in the city. The two percent are going to be the Rem Koolhaas-es, the architects that are going to be afforded a big commission to do a significant piece of architecture like a Broad Museum. Those come along two percent of the time. And I think architects and architectural critics tend to focus on those. One of the dangers of that is having architecture continue to be irrelevant to the masses of folks who actually use and appreciate buildings that function on their behalf.

TAKING BACK THE STREET

Launched in 2006 by LA planning director Gail Goldberg, the Urban Design Studio was created to address the city’s lack of urban design standards and to create a more pedestrian-friendly city. The small studio, headed by planners Emily Gabel-Luddy and Simon Pastucha, has already spearheaded the recent creation and approval of a set of Downtown Street & Urban Design Standards and Guidelines, which encourages wider sidewalks (at least 15 feet on some downtown blocks) and the possibility of street life, and a set of Walkability Guidelines. The Architect’s Newspaper spoke with the duo to discuss these, as well as their most ambitious endeavor: 11 Urban Design Principles, a set of values to which developers would be required to subscribe when seeking entitlements.

The principles range from “reinforce walkability and well-being” to “nurture neighborhood character” to “bridge the past and the future.” They are intended as “the first step to the creation of great streets, open spaces, and a more livable city.” If adopted by the City Council, these principles will be included in the city’s general plan, become part of the findings required for any discretionary action by the city, and eventually be interwoven with the 35 community plans throughout the city. The Planning Commission will consider them within the next two months.

EGL: The truth underlying the Urban Design Principles is that all the great cities of the world came into being based on the human scale and prior to the advent of automobiles, and it’s the design studio’s intent to focus back on the human scale. Give me a practical example of what sort of implementation that might entail.

Emily Gabel-Luddy: Let me go to the Street Standards in Downtown Los Angeles. It was our goal that the city move away from an auto-centric proposition to one that emphasizes the pedestrian and mass transit. And so we spearheaded the idea of 15-foot-minimum-wide sidewalks in the dense urban core of our city. The reason this is so significant is because it lets all the developers and property owners have so much more room to put their outdoor cafe accessories—tables and lighting systems.

Simon Pastucha: Both the Urban Design Principles and the Downtown Design Standards are set up as a set of ideas to incorporate into your design. They’re not a set of standard requirements saying that you have to have “this” at a certain point or a certain place. They just say: How do you meet the intent of these?

EGL: It’s not a design review, it’s not an ordinance. It says: Here’s the value, now tell us how your project has achieved that value. I don’t think true design comes from telling architects how to design their buildings. True design comes from having the architect reflect on how that building achieves value that is expressed in a way that is appropriate to a local community.

When we talk about design that reinforces a neighborhood’s character, aren’t we entering the realm of the taste police?

EGL: I disagree with you on that. To me, what we’re talking about when we’re nurturing neighborhood character is, when a new project comes in—and sure, it may be a little higher-density, because that’s what the zoning allows—but the articulation of the houses and the townhouses, they still face the street. Because we still want that street to have the sense that there are people in relationship to one another when they come out of their doors in the morning. Now, to me, that’s not the design police. That’s wading into a larger issue of community building or community sustaining without saying you must do absolute replicas of bungalows or absolute replicas of what’s across the street or on the other side of you. Each of you has a strong connection to design and yet both chose to be planners. Why is that?

SP: I love going to other cities and exploring cities that are not aesthetically so pretty but the streets are full of life. And the people are using the buildings just like they would a really pretty building. It’s still about the bones and functioning well. People can adapt the building. I look at it and go, “my role as an urban designer is to make the street successful and the buildings relate to the street” and that makes people use it.

EGL: And that is 98 percent of the kinds of development we see in the city. The two percent are going to be the Rem Koolhaas-es, the architects that are going to be afforded a big commission to do a significant piece of architecture like a Broad Museum. Those come along two percent of the time. And I think architects and architectural critics tend to focus on those. One of the dangers of that is having architecture continue to be irrelevant to the masses of folks who actually use and appreciate buildings that function on their behalf.

Q&A > EMILY GABEL-LUDY AND SIMON PASTUCHA

AN: The truth underlying the Urban Design Principles is that all the great cities of the world came into being based on the human scale and prior to the advent of automobiles, and it’s the design studio’s intent to focus back on the human scale. Give me a practical example of what sort of implementation that might entail.

Emily Gabel-Luddy: Let me go to the Street Standards in Downtown Los Angeles. It was our goal that the city move away from an auto-centric proposition to one that emphasizes the pedestrian and mass transit. And so we spearheaded the idea of 15-foot-minimum-wide sidewalks in the dense urban core of our city. The reason this is so significant is because it lets all the developers and property owners have so much more room to put their outdoor cafe accessories—tables and lighting systems.

Simon Pastucha: Both the Urban Design Principles and the Downtown Design Standards are set up as a set of ideas to incorporate into your design. They’re not a set of standard requirements saying that you have to have “this” at a certain point or a certain place. They just say: How do you meet the intent of these?

EGL: It’s not a design review, it’s not an ordinance. It says: Here’s the value, now tell us how your project has achieved that value. I don’t think true design comes from telling architects how to design their buildings. True design comes from having the architect reflect on how that building achieves value that is expressed in a way that is appropriate to a local community.

When we talk about design that reinforces a neighborhood’s character, aren’t we entering the realm of the taste police?

EGL: I disagree with you on that. To me, what we’re talking about when we’re nurturing neighborhood character is, when a new project comes in—and sure, it may be a little higher-density, because that’s what the zoning allows—but the articulation of the houses and the townhouses, they still face the street. Because we still want that street to have the sense that there are people in relationship to one another when they come out of their doors in the morning. Now, to me, that’s not the design police. That’s wading into a larger issue of community building or community sustaining without saying you must do absolute replicas of bungalows or absolute replicas of what’s across the street or on the other side of you. Each of you has a strong connection to design and yet both chose to be planners. Why is that?

SP: I love going to other cities and exploring cities that are not aesthetically so pretty but the streets are full of life. And the people are using the buildings just like they would a really pretty building. It’s still about the bones and functioning well. People can adapt the building. I look at it and go, “my role as an urban designer is to make the street successful and the buildings relate to the street” and that makes people use it.

EGL: And that is 98 percent of the kinds of development we see in the city. The two percent are going to be the Rem Koolhaas-es, the architects that are going to be afforded a big commission to do a significant piece of architecture like a Broad Museum. Those come along two percent of the time. And I think architects and architectural critics tend to focus on those. One of the dangers of that is having architecture continue to be irrelevant to the masses of folks who actually use and appreciate buildings that function on their behalf.
Silvia Kuhle and Jeffrey Allsbrook, who started their Silver Lake architecture firm Standard in 1996, have not only cultivated a sharp, sophisticated style, but perhaps more importantly, they’ve developed an affinity for comfortable, domestic-scaled environments.

Kuhle, from Germany, worked with Morphosis and George Yu before starting the firm with Allsbrook, an Ohio native who got training while starting the firm with Allsbrook, an Ohio native who got training while working at British firm Munkenbeck and Marshall, and with Mark Mack in Venice. A focus on comfort and warmth well served the two architects, who are also married, when they were starting out with houses on LA’s east side, full of natural light and natural materials. Now, drawing on that success, the eight-person firm has received a slew of commissions on the swankier, other side of LA to design high-end new stores that, while edgy, spacious, and reflective of their often historically-gritty contexts, also embrace light and texture in contrast to colder neighbors. It seems that some clients, at least, are getting tired of mimicked perfection and are embracing an arts-and-crafts modernism that is still cool and minimal, but tactile and full of character.

**KUHLE ALLSBROOK HOUSE**  
**SILVER LAKE**

Like many designers, Standard got a jumpstart by designing their own house. The 1,800-square-foot project, situated on top of a steep hill in Silver Lake, is fronted by an S-shaped redwood balcony that defines the building and serves as a helpful sunshade. The interior is warmed with stucco, inlaid with teak slats. With white smooth-trowel concrete patio that contains laminate slats, and connected to the outdoors with a re-built concrete patio that contains an exhibition-style display of unique clothing collected by the company’s owners.

**REVOLVE**  
**WEST HOLLYWOOD**

Built into a cavernous, two-level former industrial space—cum-coffee-shop-cum-club in West Hollywood, Revolve has maintained much of that building’s unique grittiness, keeping exposed rafters, corrugated metal walls, and industrial-style concrete floors. But inside this shell, the space is cleverly organized. The interior was stripped to the frameless steel glass. Everything flows into a large living room and a pocketing door in the family room.

**JAMES PERSE**  
**BEVERLY HILLS**

The firm’s 5,000-square-foot James Perse store in Beverly Hills on Cannon Drive is one of eight boutiques the firm has designed for Perse, including four in LA, two in New York, one in Las Vegas, and one in San Diego. Perse even wanted a similar look for his own house, which the firm designed in 1999. The store is warmed with horizontal planks of teak, stained mahogany, and alder. It has white oak and cherry tamber-paneled walls, and industrial-style concrete floors. Everything flows into a large courtyard, which lights the space in turn and uses the same mahogany pivoting doors that the firm used at Hidden House. The patio, complete with lounge chairs and desert-like landscaping, feels more like a private patio than the interior of a Beverly Hills store. The interior is finished with white smooth-trowel stucco, inlaid with teak slats.

**HIDDEN HOUSE**  
**GLASSELL PARK**

This 3,500-square-foot project was an extreme renovation and addition to a 1940s residence overlooking a valley just adjacent to downtown LA. The firm stripped the place to its studs, then warmed the T-shaped project with dark redwood siding (contrasting with white stucco) and hemlock flooring. They also opened up the house with a slew of floor-to-ceiling sliding and pivoting glass doors, including pivoting doors on both sides of the living room and a pocketing door in the family room.

**MAXFIELD GALLERY**  
**BEVERLY HILLS**

The 2,400-square-foot project, built into an old furniture gallery that was once a former factory warehouse, contains an amazing collection of modernist art belonging to owner Tommy (father of James) Perse. His store chain Maxfield, including one that Standard designed in Beverly Hills, is known for its displays of high-design objects and furniture. Highlights include a Charlotte Perriand shelf unit, Missile lighting fixtures, a vintage Italian racing motorcycle, and huge sliding Jean Prouvé doors. Due to be completed in March, the renovation looks minimal but was quite extreme. All electrical was moved to the roof to leave an exposed ceiling, the interior was stripped to the brick shell, and the once aluminum storefront window was completely recast with frameless steel glass.

**JENNY KANE (NOT SHOWN)**  
**WEST HOLLYWOOD**

The firm exploited a former factory building to create a transformative new space for a reputable fashion store. The firm re-imagined the lofty, 2,400-square-foot brick building—which already boasted huge, clear-span exposed steel beams—with a palette of bamboo plywood shelves, cherry tamber-paneled walls, and recycled insulation materials ranging from denim to cotton. A full height window in front connects to the street and is echoed by square recesses in back that mimic clerestory windows. Small skylights are located over the dressing rooms in the back of the store.
Robust bollards provide glare-free widespread illumination while functioning as furniture.
The new Caltech building is clad in tilted, sliced, and angled cement-board panels (right and below left). Its central stair transports, and disorients, visitors (below right).

At work in the universe. Unfortunately, the metaphor, intended or not, has become reality, and the question is whether the congenial window-seat hang-outs will provide a sufficient antidote to the vertiginous walls that line every hallway, conference room, office, and grad student's cell.

At bottom, Mayne is an architect who isn't especially comfortable using form to induce feeling. When he delivers a sensation, he does so with a body blow—such as the doom you feel as a lonely pedestrian, passing beneath the overhanging weight of the Caltrans building in downtown Los Angeles. More often his work is about conveying a visual punch. His buildings are generally experienced as an in-your-face wallop, and less as a subtle accumulation of critical moments or passages more felt than seen.

The new Caltech building is agreeably lively as a surface and as a volume that looks as if it is falling to pieces. The central staircase speaks eloquently to the search for knowledge buried in the mysteries of deep space and time. Yet the building lacks Mayne's characteristic bravura, his willingness to take a great leap, however messy the result. The building looks like a repetition of so many other Morphosis projects, only scaled down and scaled back. Several decades ago, the intellectual historian Thomas Kuhn wrote in *The Structure of Scientific Revolutions* that science, like evolution and history, grows by leaps and bounds, rather than in a steady, linear fashion. Mayne knows this to be true about architecture.

**GREG GOLDIN**
**LIFE SUPPORT** continued from front page

any other from the stimulus effort, the effect the bill will have on California
architects and designers remains unclear.

Although the original House plan had
tentatively allocated $37 billion to the
state, it will be some time before the
final bill’s $787 billion is apportioned and
distributed. As California’s share remains
up for grabs, some clearer national esti-
mates predict which sectors may ulti-
mately get the cash.

According to a congressional summary,
$48 billion will likely be divided among the
states for transportation-related infrastruc-
ture projects, including $27.5 billion to
build and maintain roads and bridges, with
another $6.4 billion going to mass transit.

In the housing sector, $4 billion will
be allocated for energy-efficient improve-
ments and repairs for public housing. In
addition, $2 billion is to be set aside to
redevelop foreclosed and abandoned
homes, and $1.5 billion will be directed

toward homeless shelters. Another $2
billion will be used to pay off a shortfall
in public housing accounts. In an effort to
revitalize the troubled building sector and
deliver an immediate jolt to the economy,
the bill requires half of the funded proj-

ects to be “shovel-ready,” or set to begin
work within 90 to 120 days. As a result,
the architecture and design sector may not
feel the full restorative effects of the stimu-

lus package as early as some had hoped.

According to the nonprofit tracking site
StimulusWatch.org, California has 1,971
shovel-ready projects for which mayors
throughout the state have requested
federal funding, totaling over $23 billion.

Most are infrastructure-related, but mil-

lions have been requested for residential,
school, and transportation-related build-

ings such as airports and terminals. Those
priorities contrast with the AIA’s Rebuild
and Renew Plan, which suggests funding
projects that could commence over 24
months to sustain the recovery over a
longer period of time. It also suggests
funding a wider variety of projects, includ-
ingsustainable communities and preservation.

So how will the provisions in the pack-

age impact California architects? “The
answer is, not much,” said Christopher
Thornberg, principal of Beacon Economics,
a California based research and consult-
ing firm. “Nothing in the stimulus package
is going to bring construction back any
time in the near future,” he added, point-

ing out that the financial turmoil caused
by unsustainable building costs falling
back to earth has significantly diminished
incentives for new construction.

“It’s not really aimed at rescuing the
real estate markets, because there’s not
much you can do about the real estate
markets,” he said. “That’s not to say that
stimulating the economy, or shortening
the length of the downturn, won’t help
the architecture community. Of course it
will. But it won’t help the architecture
community any more or less than any
other part of the economy.”

Then there’s California’s projected $41
billion deficit, which could soak up as
much as $10 billion from the state’s por-
tion of stimulus funds. “These are gloomy
times,” Thornberg concluded. “But I
think the economy is going to emerge in
a healthier place when this thing finally
ends.”

**MIKE SCHULTE**

---

**Robbie Ferris loves InsulStar!**

"Truly effective design drives energy performance."

“When I’m designing a building I begin at the nexus
of design assumptions and real-world building performance:
the envelope.

I specify InsulStar® high performance spray foam insulation
because I know and trust it. InsulStar® gives me great
flexibility in my designs, can be used with poured concrete,
primed steel, wood, CMU, and most other construction
materials.

InsulStar® adds solid LEED points, is safe, and can save
up to 40% in energy costs.

If you want energy efficient, comfortable, sustainable, and
healthy buildings you have to design and build them with great
materials. InsulStar® by NCFI is the ideal place to start.”

Robert W. Ferris, AIA, REFP, LEED AP

CEO and Co-Founder of SFL+a Architects,
Co-Founder Firstfloor, Inc., providing turnkey
development solutions to educational institutions.

Sculpture: Gyre, Thomas H. Sayre, N.C. Museum of Art

*To hear more from Robbie Ferris visit
www.insulstar.com/rferrisAN

Choose InsulStar®
high performance spray foam insulation
for buildings that save on energy costs everyday!
simply wind up in jail. leader at Cannon, a lot of these people would be admitted. Before this model, points out hospital by handling clients who don’t need hospitalization, frees up long-term beds in the Response Center, which focuses on stabilization, before. Meanwhile, its two-story Crisis examination area, which allows patients to be assessed in a more efficient way than before. Heat loading from the sun. The screen also acts as a shade for glassed-in recesses that flood the interior with light. Volumes, the architects made wayfinding and organization straightforward.” The visual highlight of the pavilion will be a bronze-colored, perforated aluminum screen facing south, which will not only be the project’s centerpiece, but will also reduce peak energy loads on the building by 30 percent. It will measure about 45 feet high and 230 feet long. A void carved out of the second and third floors of the Behavioral Health Pavilion will contain a large public outdoor space, which continues in the adjacent double-height interior corridor, which in turn connects visually to the patients’ courtyard.

The whole point of the design, said Hampson, is “to see it as a healing center, not a detention center.”
GOING POSTAL continued from front page

The proposals selected previously by SPF:architects principal Zoltan Pali. “I just reversed that,” he said. “I put all the little pieces—the little offices and classrooms—that fit into the building appropriately, be the box office, and the new state-of-the-art theater.”

The new 28,000-square-foot building, which will be called the Goldsmith Theater, will be rectilinear in form with a copper front textured with an abstract pattern suggesting envelopes. The rear of the building will be clad in glass, overlooking a new sunken courtyard that will face west toward downtown Beverly Hills. Inside, the building will have some 600 more seats than those of the two other proposals. A three-story glass bridge will connect the theater to the post office, which will house the box office, rehearsal rooms, classrooms, and other offices. A courtyard and sculpture garden will provide landscaped public spaces around the buildings. To include enough parking for events, the plan calls for removing the lawn of City Hall to add submerged parking, then restoring the landscape. SPF:architects’ design will also play on many elements of the post office’s former use. The Grand Hall includes two WPA-era fresco murals depicting the birth of the U.S. mail service and life during the Great Depression, both of which will remain. The cages where stamps were once sold will, appropriately, be the box office, and the old mail sorting room is slated to become a rehearsal space and studio theater. “I never really saw this building,” said Pali. “It’s a great example of that period of architecture and is a very respectable building, but I don’t think it responded to the site as well as it could have.” Pali sees it as a chance to invigorate this busy corner in Beverly Hills in a way that will allow it to interact with City Hall across the street as well as with the bustling business district nearby.

WRITING ON THE WALL?
The Los Angeles City Council has endorsed a proposed two-year moratorium on electronic billboards across California. The legislation’s author, Assemblyman Mike Feuer, argued that a two-year ban is necessary to study whether the signs are safe, and several efforts are under way to investigate. The proposed state ban would go into effect January 1. Meanwhile, the city was expected to vote on its own sign regulation—this one for signs in Los Angeles—in early March.

LANDMARKED PARK
The Los Angeles City Council in late January declared the 4,218-acre Griffith Park an historic landmark in a move to protect the land from development. The 13-0 vote came after several months of discussion about the request by Griffith Van Griffith to protect the land. In 1896 Griffith’s grandfather, Colonel Griffith J. Griffith, deeded the former Rancho Los Feliz to the city for use as parkland.

DEEP BREATH FOR NEUTRA
Richard Neutra’s Mariners Medical Arts Center in Newport Beach—recently threatened with demolition—has been saved. The property owner, Westcliff Investors, is cooperating with the city of Newport Beach to preserve the original building, and to design an architecturally compatible addition.

THE WHEEL DEAL
SF Mayor Gavin Newsom announced that San Francisco will implement a bike sharing pilot program later this year. The program will include 50 bikes located at five stations on non-city property (as required by a court injunction until environmental review of the city’s bicycle plan is complete). Each station will have either nine or 12 bikes. The stations will be in the Financial District, Mission Bay, the Presidio, Civic Center, and the City College campus.
Once again, we’ve prodded West Coast architects to divulge their favorite sources for us, from contractors and consultants to suppliers and top fabrication shops. The results are illuminating and useful, revealing industry leaders as well as hidden gems.

“Hinerfeld-Ward is amazing. They ask a lot of questions. They understand things from an architect’s perspective. They understand architectural detail, they like challenges, and they never say no.” Jennifer Sigal, Office of Mobile Design

“Erickson-Hall was everything an architect could ask for: focused, involved, creative, and reasonable. The New Children’s Museum project in San Diego required the placement of several gigantic concrete tilt-up panels measuring 20’ by 52’ and weighing 170,000 pounds each. This was an intricate and dangerous bit of work. Erickson-Hall went to great lengths to ensure that the process went smoothly, including holding regular safety and coordination meetings with all involved. The construction was completed on time, and their finished work was superior.” Rob Wellington Quigley

“Woodbridge Glass & Werner Systems did an exceptional job in designing the technical details for the independent structure supporting the exterior curtain wall of the Santa Monica parking garage. They were always responsive, and brought great precision and understanding to the project. They also designed the layout for the photovoltaic panels on the top floor of the building. We would work with both Woodbridge and Werner again. We would love to find another project for us to collaborate on in the near future.” James Mary O’Connor, Moore Ruble Yudell

And in these tough times, no one can afford to waste time or money with anything but the best.

So here it is: our second annual California Favorite Sources issue.
“Metal Window Corporation worked closely with us to modify their standard extrusions and cofabricated additional parts that could interface with our other pre-fabricated building components for the Off-grid iHouse. They were able to trim down the extrusions to a very small profile and enhance the look of the window and doors to maximize the views and simplicity of the system.”

Linda Taalman
Taalman Koch

“We’ve been continually using the 3form product out of Utah. In the Neptune home we’re doing a floor out of it soon, and on three other projects, we’re using it. I get a lot of clients who are very happy with it, even though it’s a little pricey. It’s a very stable material, so it’s got some structural value to it. It comes in a nice array of colors and values. I hear from the subcontractors that it’s easy to cut and form. It has great appeal, and good aesthetic value.”

Steven Lombardi
Steven Lombardi Architect
“Western Office Interiors and Vitra provided all of the workstations and most of the ancillary furniture for the Disney Store Headquarters in Pasadena. There was a huge amount of custom work and this team provided virtually every piece on time and with impeccable quality. We worked exclusively with Melanie Becker from Vitra and Dawn Nadeau of Western Office, who worked tirelessly to provide the highest level of product and support, and produced an excellent result.”

John Meachem
Clive Wilkinson Architects

“Lost and Found Etcetera is a big decorators’ secret for enlivening modern interiors.”

Barbara Bester
Bastor Architects

**CARPET & TEXTILE**

Cascade Coil
9505 SW 90th Ct.,
Tualatin, OR;
971-224-2188
www.cascadecoil.com

Constantine Commercial
220 Montgomery St.,
San Francisco;
415-389-3550
www.constantine-carpet.com

Edelman Leather
101 Henry Adams St.,
San Francisco;
415-861-8000
www.edelmanleather.com

Interface
564 Pacific Ave.,
San Francisco;
415-421-7700
www.interfaceflor.com

Shaw Floors
616 East Walnut Ave.,
Dalton, GA;
800-441-7429
www.shawfloors.com

**CUSTOM FURNITURE**

Geiger International
6055 Fulton Industrial Bvld.,
SW, Atlanta, GA;
800-444-8812
www.hmggeiger.com

HBF
900 12th St. Dr. NW,
Hickory, NC;
828-328-2064
www.hbf.com

Valleymade
147 Greene St.,
New York, NY;
212-343-7222
www.valleymade.com

**FURNITURE**

Los Angeles:
6314 Yucca St.,
Los Angeles;
323-856-5872

Pasadena:
Disney Store
for enlivening

**KITCEN AND BATH**

Boffi
Los Angeles
949-497-8324
www.lagunacanyon.org

Laguna Canyon Foundation
303 Broadway Ave.,
Laguna Beach, CA;
949-497-8324
www.lagunacanyon.org

Conservation Design Forum
Elmhurst, IL;
630-559-2000
www.cdfinc.com

Mary Fegraus
www.rjainc.com

Rolf Jensen & Associates
San Francisco;
415-391-7610
www.cmsav.com

CMS
San Mateo, CA;
650-685-8300
www.cmsav.com

Shen Milsom Wilke
San Francisco;
415-391-7610
www.cmsav.com

CLIVE WILKINSON ARCHITECTS
WESTERN OFFICE INTERIORS AND VITRA
THE CHILDREN’S PLACE

**LANDSCAPE ARCHITECTS AND DESIGNERS**

GLS Landscape Architecture
2801 Clearwater St.,
Los Angeles;
333-660-1034
www.glsarch.com

Andy Spurlock
Spurlock Parlor
Landscape Architects

**LAWYERS**

Jacobs Consultancy
San Diego, CA;
619-681-0090
www.sbgardendesign.com

SB Garden Design
2001 Clearwater St.,
Los Angeles;
333-660-1034
www.sbgardendesign.com

Graham Parlor
Landscape Architects

**LABORATORY**

Andy Spurlock
Spurlock Parlor
Landscape Architects

**AUDIO/VISUAL AND ACOUSTICS**

CMS
181 Second Ave.,
San Mateo, CA;
650-485-8300
www.cmsav.com

Shen Milsom Wilke
33 New Montgomery St.,
San Francisco;
415-391-7610
www.cmsav.com

**CUSTOM SUPPLIERS**

CLIVE WILKINSON ARCHITECTS
WESTERN OFFICE INTERIORS AND VITRA
THE CHILDREN’S PLACE
“Long & Levit have a specific arm that focuses only on the design profession. I’ve worked with Steve Sharafian for ten years. Steve is trained as an architect, has a degree in architecture from Berkeley, and realized he was never going to be the architect he wanted to be. He went to law school and trained as a lawyer. He does this because he loves the architecture community and he thinks it’s important to find ways to support them. He is uniquely able to both understand the architect and the law. His focus is contracts. For us, that is an amazing thing because he’s as knowledgeable as they are. Any time I’m working with a client who has an attorney, he always knows more than they do.”

John Peterson
Public Architecture
Sadly, the mall was invented in California, and most of the state’s stores are still carefully cloistered, with frigid air conditioning and bright lighting that make us forget where we are. But some of the newest retail ventures are taking advantage of California’s beautiful and diverse surroundings, bringing the outdoors in through courtyards, alleys, skylights, natural materials, and other inventive solutions, and reaching out to the neighborhood to foster a sense of community instead of self-containment.

One of the most novel examples is Hollywood’s Space 15 Twenty, a series of lighting warehouses-turned-stores in Hollywood that spans a full block just north of Sunset Boulevard. The unique conglomeration, which combines the best of the mall and the boutique by creating intimate outdoor connections, forms a neighborhood of its own. A courtyard leads from each of 13 establishments—which include Urban Outfitters (anchoring the complex with...
an 11,000-square-foot store), Hennessy
and Ingalls, and clothing and art stores
for the young, hip, and creative—to
an outdoor open space, with a stage
used for performances, flea markets,
and other public events (concerts are
programmed by neighboring Amoeba
Records). It also has its own eatery
named Snaskbar, and an art gallery fea-
turing local artists’ work. Each retailer
was invited to customize its own space
within the stripped-down, exposed-brick
and bow-truss interiors that evoke the
structure’s former use as a warehouse.

On Beverly Boulevard in West
Hollywood, Heath Ceramics’ new show-
room, designed by LA firm Commune,
also has an outdoor gathering space
notched into the back of the building, used
for parties, private dinners, barbe-
cues, and pottery classes. Inside, in
contrast with many of its slick neighbors,
the store has a lived-in, bohemian feel
that belies the firm’s goal to create a
“Scandinavian-artisan-meets-Conran’s-
Habitat” aesthetic. They achieved this
through the use of brick industrial walls,
knotty pine floors, unfinished pine cabi-
nets (mimicking the drying racks for a
potter’s finished work), powder-coated
metal surfaces, hand-painted signs, and
faded blue tiles.

In other instances—particularly
evident in West Hollywood—nature
is wrapped into the building itself. It
started back in the 60s when Fred Segal
adorned his West Hollywood store on
Melrose Avenue in Ficus plants that
crawl up the outside, planted in flower-
pots or holes in the ground. “It really
softens the building and makes for a
beautiful presentation,” said Segal’s
son, Michael.

Now West Hollywood’s Melrose
Avenue shopping area is saturated
with natural facades. Marc Jacobs has
covered both of its West Hollywood
stores in ivy, as did the new boutique
for Spanish fashion house Balenciaga,
whose planted facade contrasts dramat-
ically with the store’s cool, futuristic
interior. Max Azria took the idea a step
further, covering its Melrose Avenue
store in a swirling facade of interwoven
stick bundles (placed on a grid-like wire-
steel frame) created by artist Patrick
Dougherty. His work, explained art cura-
tor Linda Johnson, “alludes to nests,
cocoons, hives, and lairs built by ani-
mals, as well as the man-made forms of
huts, haystacks, and baskets.” This is no
Bed Bath & Beyond experience.

Sometimes bringing the outside
in can get a little grittier, as with the
Comme Des Garçons Guerrilla Store,
a temporary space in downtown LA that
just reached the end of its stay. The
space, set up in one of the area’s oldest
buildings, incorporated off-white tiles,
a metal skeleton of fixtures, fluorescent
lighting, and a towering installation of
empty shopping carts—the kind usually
left outside and strewn across parking
lots because who ever said the outside
was all roses?

SAM LUBELL AND ALISSA WALKER
IN THE DRIVE TO TAKE BACK PRIDE OF PLACE IN THE CONTEMPORARY HOME—OR EVEN THE CORNER BAR OR RESTAURANT—SOOT-FREE AND PORTABLE FIREPLACES HAVE BECOME THE LATEST IN CUSTOMIZABLE FURNISHINGS

WARMING TRENDS

1 FIRESCHEME
THE PLATONIC FIREPLACE COMPANY

2 FIREBOARD
SCHULTE

Germany-based Schulte Design recently released a line of “fire furniture,” in which everyday pieces of furniture—here, a sideboard—are transformed into mobile fireplaces. Each piece is made from Schulte Design woods and covered with sheet steel, powder-coated black, heat-resistant safety glass, and a stainless-steel reflector. It includes a double-walled combustion chamber with a ceramic foam inside that provides low fuel consumption, even flames, long burning, and unlimited usage. The Fireboard is a beautifully crafted storage space, as well, with two drawers, 27.5-inch-wide, with a reflecting hinged back plane that romanticizes the burning light or folds down to make a continuous surface.

www.schultedesign.de

3 THE LINEAR BURNER
SPARK MODERN FIRES

Spark Modern Fires, the designer and manufacturer of modern, clean, and elegant gas fireplaces, recently announced a new customizable modular burner system called The Linear Burner. This new system gives designers and architects the ability to create custom linear fireplaces with a nationally certified and approved burner system. The burner is completely customizable and available from lengths of 24 to 96 inches in one-foot increments, as well as multiple views: one-sided, two-sided, three-sided, or completely open with an overhead vent.

www.sparkfires.com

4 EF5000
ESCEA

In the hands of New Zealand-based Escea, the outdoor fireplace is anything but primitive. Their new range of gas fires, just introduced in the United States, is available in a variety of finishes to complement any room or outdoor setting. Escea’s EF5000 open-front outdoor gas fire features vent-free technology, requiring no chimney, simplifying the installation process and ensuring that all heat generated is directed to the desired area. Available in marine-grade stainless steel and available from lengths of 24 to 96 inches in one-foot increments, as well as multiple views: one-sided, two-sided, three-sided, or completely open with an overhead vent.

www.escea.co.nz

5 BONFIRE
B+D DESIGN

Tunisia-born artist Cathy Azria wants to blur the boundary between fireplaces and art by creating one-of-a-kind installations in which fire animates a structural composition. Her inspiration draws from natural materials, organic forms, and the interplay of light to animates a structural composition. Her inspiration draws from natural materials, organic forms, and the interplay of light to animate a structural composition. Her inspiration draws from natural materials, organic forms, and the interplay of light to animate a structural composition. Her inspiration draws from natural materials, organic forms, and the interplay of light to animate a structural composition. Her inspiration draws from natural materials, organic forms, and the interplay of light to animate a structural composition.

www.b+d-designs.co.uk

6 FUSION
ECOSMART FIRE

The Fusion fireplace joins a line of freestanding portable fireplaces that are fueled with environmentally friendly ethanol. Streamlined in shape and made of modern materials, the Fusion fireplace is a flexible piece of furniture for any home or restaurant in need of a visual warm-up. With no installation or building work required, you simply unpack and position. Made with an MDF timber surround that is coated with a fire resistant topcoat, and constructed around a stainless steel firebox insert, the Fusion features a double opening with a “see-through” effect made with tempered, heat-resistant glass.

www.ecosmartfire.com

Startled by architect Henry Harrison in 1984, the Platonic Fireplace Company continues to provide creative and innovative contemporary designs that aim to reinstall the fireplace rather than the widescreen plasma screen as the hearth of the home. One of Harrison’s latest conceptions, firescheme, allows clients to get at least a piece of an original design by one of Britain’s leading interior architects. Shown here is firescheme with a steel extraction system instead of a chimney and a canopy clad to match. The fire—an “invisible” Socrates and a canopy clad to match.

www.platonicfireplaces.co.uk
Click on the Red Dot!  www.archpaper.com

Get free information about products and services found in The Architect’s Newspaper

Our online product finder will lead you straight to the latest products, services and advertisers. Look for the RED button. Use the RS# below each advertiser to find what you’re looking for faster.

Want to be placed on our Product Finder page?
Contact info@archpaper.com

MARCH/APRIL 2009

www.lacma.org

5905 Wilshire Blvd.,
Los Angeles County Museum of Art

www.lagunaartmuseum.org

Laguna Art Museum

Abstraction

Representation and

The Shadow Between

Urban and Architectural

Structural Systems

www.aiasf.org

www.lacma.org

Los Angeles County Museum of Art

San Francisco Museum of Modern Art

THURSDAY 12

LECTURE

Mark Anthony Wilson
Julia Morgan’s Unique Place in American Architecture

6:00 p.m.
AIA San Francisco
150 Sutter St., San Francisco
www.aiasf.org

EXHIBITION OPENING

Franz West, To Build a House You Start with the Roof

Work, 1972–2008

Los Angeles County Museum of Art

5905 Wilshire Blvd.,
Los Angeles

www.lacma.org

FRIDAY 13

LECTURE

Robert Daulio
From Concept to Fabrication: Building Non-Cartesian

Structural Systems

1:00 p.m.
SCI-Arc
960 East 3rd St., Los Angeles
www.sciarc.edu

EVENT

ArtNight Pasadena

6:00 p.m.
Various venues in Pasadena
www.artcenter.edu/artnight/

SATURDAY 14

EXHIBITION OPENINGS

Edward Hagedorn
California Modernist

Couturier Gallery

166 North La Brea Ave.
www.couturiergallery.com

William Kentridge
Five Themes

San Francisco Museum of Modern Art

151 3rd St.,
San Francisco
www.sfmoma.org

SUNDAY 15

EXHIBITION OPENING

Roger Kuntz
The Shadow Between Representation and Abstraction

Laguna Art Museum

307 Cliff Dr., Laguna Beach
www.lagunaartmuseum.org

WITH THE KIDS

Arts of Iran: Celebrate the Persian New Year

12:30 p.m.
Los Angeles County Museum of Art

5905 Wilshire Blvd.,
Los Angeles
www.lacma.org

MONDAY 16

CONFERENCE

Green California Summit and Exposition

2660 South La Cienega Boulevard, Los Angeles

www.globalshop.org

TUESDAY 24

EXHIBITION OPENING

Wang Gongnong

The Hammer Museum

10899 Wilshire Blvd.,
Los Angeles
www.hammer.ucla.edu

WEDNESDAY 25

LECTURE

Elana Mannardini

Design is One

7:00 p.m.
SCI-Arc
960 East 3rd St.,
Los Angeles
www.sciarc.edu

EVENT

WESTWEEK 2009: The Business of Design

Through March 27

Museum of Contemporary Art

Palm Springs Art Museum

161 Museum Dr.,
Palm Springs
www.palm springsmuseum.org

FRIDAY 27

LECTURE

David Ross

Variants

1:00 p.m.
SCI-Arc
960 East 3rd St.,
Los Angeles
www.sciarc.edu

SATURDAY 28

LECTURE

Bill Butler

Wexler

12:00 p.m.
Palm Springs Art Museum

101 Museum Dr.,
Palm Springs
www.psmuseum.org

EXHIBITION OPENING

Jo Bradley

The Ballad That Becomes

Pere Projects

8989 Wilshire Blvd.,
Los Angeles
www.pereprojects.com

WITH THE KIDS

Union Station Family Walking Tour

11:00 a.m.
Los Angeles Conservancy
529 West 6th St., Suite 226,
Los Angeles
www.laconservancy.org

SUNDAY 29

EXHIBITION OPENING

Daughters of India: Photographs by Peres Projects

The Hammer Museum

10899 Wilshire Blvd.,
Los Angeles
www.hammer.ucla.edu

CONFERENCE

Countdown to a Sustainable Energy Future—Net-Zero and Beyond

Through March 31

Hyatt and Fisherman’s Wharf
555 North Point St.,
San Francisco
www.aiasf.org

MONDAY 30

FILM

Robert Todd’s Cinema of Discovery

8:30 p.m.
Roy and Edna Disney/CalArts Theater
631 West 2nd St.,
Los Angeles
www.redcat.org

TUESDAY 31

EXHIBITION OPENING

Made for Manufacture

The J. Paul Getty Center

1200 Getty Center Dr.,
Los Angeles
www.getty.edu

APRIL

WEDNESDAY 1

LECTURE

Mark Gonzalez, Suzanne Lacy, et al.

Be The Change

7:00 p.m.
Roy and Edna Disney/CalArts Theater
631 West 2nd St.,
Los Angeles
www.redcat.org

EXHIBITION OPENING

Human/Nature: Artists Respond to a Changing Planet

Berkeley Art Museum and Pacific Film Archive

2625 Durant Ave., Berkeley
www.bamf.berkeley.edu

FRIDAY 3

LECTURES

Johanna D’Elia

Graphitecture: The Graphic Designer Draws Lines in the Architect’s Sandbox

1:00 p.m.
SCI-Arc
960 East 3rd St.,
Los Angeles
www.sciarc.edu

Enrique Norton

In Celebration of Louis Kahn and The Salk Institute

7:00 p.m.
Museum of Contemporary Art

San Diego
700 Prospect St., La Jolla
www.mcasd.org

SUNDAY 5

EXHIBITION OPENING

The Darker Side of Light: Arts of Privacy, 1850–1900

The J. Paul Getty Center

1200 Getty Center Dr.,
Los Angeles
www.getty.edu

WEDNESDAY 8

LECTURE

Jason Payen

American Gothic

10:00 a.m.
SCI-Arc
960 East 3rd St.,
Los Angeles
www.sciarc.edu

FRIDAY 10

EXHIBITION OPENINGS

Eric Owen Moss Architectures: If not now, when?

SCI-Arc
960 East 3rd St.,
Los Angeles
www.sciarc.edu

Michael Light: New Work

Houston Gallery
430 Clementine Street, San Francisco
Through March 21

Part of photographer Michael Light’s ongoing documenta-

tion of the arid West, New Work presents a metropolitan

ingconsciously rising from the American desert. Drawing

from his latest large-scale book Salt River, Deadman Wash,

Paradise Valley, the images on view are shot with a large-

format camera from a self-piloted aircraft or rented helicop-

ter. The San Francisco-based artist uses both color and

black-and-white film to reveal the transformation of the

landscape into endless acres of sprawl. This view of Paradise

Valley, Arizona (above), for instance, captures the confound-

ing scale of the region’s real-estate boom. “At the right

height and angle, aerial work can offer a miniaturized

universe, and this image is about that shrinkage,” Light

explained. His long-running project also offers an intriguing

coment on socio-economic differences. A wide-angle

view of new subdivisions shows how opulent estates back

up against the hillsides, while shoddy worker housing occu-

pies less desirable land in the valleys.
It’s no joke. This “language of ornament,” inspired by what appears to be a random exploration, has led to some of the most intriguing formal designs in the world. Clients in Europe have embraced the conceptual practice of his firm, J. Mayer H., and built or are building over 35 of his projects, which move the already tenuous line between fine art and architecture that much closer to the side of art. At first look, the presentation of his work seems equal to ridiculous. Three huge, white, abstract plaster sculptures that slightly resemble dogs sit among a crisscross of floor and ceiling graphics, projected images of Mayer’s work, and video clips of these protection patterns, all accompanied by buzzing, race-car noises. As you linger, the impact of the work seems to grow in significance.

The most obvious connection comes from the videos of the work itself, beamed from openings in the sculptural installations that, it turns out, are themselves giant versions of the data patterns. The slideshows capture misappropriation in entirely new ways. The most obvious connection comes from the videos of the work itself, beamed from openings in the sculptural installations that, it turns out, are themselves giant versions of the data patterns. The slideshows capture misappropriation in entirely new ways. The most obvious connection comes from the videos of the work itself, beamed from openings in the sculptural installations that, it turns out, are themselves giant versions of the data patterns. The slideshows capture misappropriation in entirely new ways.

The patterns, writes SFMOMA’s architecture and design curator Henry Urbach, “recapitulate important properties of architectural surfaces—such as the way boundaries control movement and visibility across space—while providing a contemporary language of ornament.”

It’s no joke. This “language of ornament,” inspired by what appears to be a random exploration, has led to some of the most intriguing formal designs in the world. Clients in Europe have embraced the conceptual practice of his firm, J. Mayer H., and built or are building over 35 of his projects, which move the already tenuous line between fine art and architecture that much closer to the side of art. At first look, the presentation of his work seems equal to ridiculous. Three huge, white, abstract plaster sculptures that slightly resemble dogs sit among a crisscross of floor and ceiling graphics, projected images of Mayer’s work, and video clips of these protection patterns, all accompanied by buzzing, race-car noises. As you linger, the impact of the work seems to grow in significance.

The most obvious connection comes from the videos of the work itself, beamed from openings in the sculptural installations that, it turns out, are themselves giant versions of the data patterns. The slideshows capture misappropriation in entirely new ways. The most obvious connection comes from the videos of the work itself, beamed from openings in the sculptural installations that, it turns out, are themselves giant versions of the data patterns. The slideshows capture misappropriation in entirely new ways. The most obvious connection comes from the videos of the work itself, beamed from openings in the sculptural installations that, it turns out, are themselves giant versions of the data patterns. The slideshows capture misappropriation in entirely new ways. The most obvious connection comes from the videos of the work itself, beamed from openings in the sculptural installations that, it turns out, are themselves giant versions of the data patterns. The slideshows capture misappropriation in entirely new ways. The most obvious connection comes from the videos of the work itself, beamed from openings in the sculptural installations that, it turns out, are themselves giant versions of the data patterns. The slideshows capture misappropriation in entirely new ways. The most obvious connection comes from the videos of the work itself, beamed from openings in the sculptural installations that, it turns out, are themselves giant versions of the data patterns. The slideshows capture misappropriation in entirely new ways.

What lies beneath

 Cecil Balmond: Solid Void
 Graham Foundation Madlener House, 4 West Burton Place, Chicago
 Through June 20

Beneath the dense and multidimensional appearances of our world lies an endless cascade of numbers: an irritating flood of numerical updates, cross-references, algorithmic feeds, averages, and distributions. They do not interact with one another through the predictable linear protocols of classical geometry, but behave more like the mysterious webs and catalytic reactions of chemistry. That is the cosmological premise of The Matrix, the 1999 film whose depiction of an unfolding tide of numbers suggested that physical reality, far from being the brute guarantor and foundation of all other realities, is itself the result of a complex set of mirrors provided by the hydraulic pressure of numbers surging and organizing behind it. The lived world is fragile, magical, and unstable, but most of all, the movie showed it to be a secondary effect contingent on a relentless calculus of relations. Individual numbers may well be pure abstractions—false or “misplaced concreteness,” as the philosopher-mathematician Alfred North Whitehead once declared them—but their interactions within moving streams are entirely real. The current exhibition of work by Cecil Balmond at the Graham Foundation in Chicago provides just this kind of improbable excursion into the metaphysics of numbers, as well as into the invisible but intensely active plenum that is space. But most of all, it is about the art of making buildings stand in entirely new ways. Solid Void is primarily an installation: a three-dimensional metallic filigree “sprouted” on a simple isotropic (eight-inch or so) grid that propagates itself like a repeating digital flora—hence its name H_edge—throughout the ground floor of Chicago’s Graham Foundation. The work is intended to invoke digital modalities of assembly, patterns of biological propagation and variation, as well as the more architecturally familiar mechanical-tectonic principles and especially their limits. Balmond’s H_edge is at once marvelous to curate, to press on, and to contemplate, and it conceals and clearly sums up Balmond’s entire project within a simple, almost homemade structure—a notable feat given that he inhabits the rarefied stratosphere of magician-engineers. H_edge demonstrates to all who visit it that a building does not have to “stand up” in order to maintain its erect dignity and stability; it can snatch its structure elsewhere than from the clichés of gravity and its classical counterpart, the post and lintel. H_edge posits the idea that tension and compression are present like a foam in space, hidden by the disposition of our times. It is made possible with today’s computer technologies. With astounding simplicity, H_edge transposes the compression members into tension ones and vice versa: The “matrix” of cut aluminum plates flexes against the limits of the chain link’s potential for expansion along its length and converts the chain into a taut and scalabe column, like in the famous Indian rope trick to which Balmond refers in his commen
tary. More accurately, H_edge abolishes the compressive column entirely by showing that counterpoint is discoverable everywhere, and can be continued on page 24.
from including loyal reflections on classical architectural performance), he does not shy symmetry and disequilibrium (extreme current inclinations tend toward dis-imploding, fractal cascade. But Balmond's in which every glyptic facet connects with, and future of form. It also contains the strations, and speculations on the nature video clips, animations, algebraic demon-
is saturated with exquisite demonstrations and concrete architectural details, models, and numerical curiosities of quasi-science proportion and balance, or even on the (which, to be fair, did not frighten Newton either). Balmond is one of those rare engi-neers with a license to speculate, to experi-
ment and invent, and not only to solve. His emerging specialty is the architectural thought experiment’: As director of the Advanced Geometry Unit at Britain’s Arup engineering firm and now as an independ-ent designer himself, he is a collaborator on high-profile “hypotheses” such as the Libeskind, Koolhaas, Ito, and Siza pavilions for London’s Serpentine Gallery, and he designed the Coimbra pedestrian bridge in Portugal, his first solo project. While his business is numbers, his vocation is form. And he knows that the relationship between the two is where the openness of life and nature reside. His exhibition is a form of sci-
cultural autobiography for the generation of designers—curiously, mostly in advanced phases of their careers—that is just begin-
ing to emerge revolutionized and reborn. Young computer-based designers ought to take a long soul-searching look here to be reminded of what density of insight they may be forking in the name of the hastily-conceived radically they have proclaimed for themselves, which may not be all that it is cracked up to be.

SANDFORD KWINTER IS A VISITING PROFESSOR AT THE GRADUATE SCHOOL OF DESIGN AT HARVARD, AND THE AUTHOR, MOST RECENTLY, OF FAR FROM EQUILIBRIUM: ESSAYS ON TECHNOLOGY AND DESIGN CULTURE (MIT PRESS, 2008).

---

Taubman College thanks you
(for hosting a spring break intern)

For 50 years PCBC has been ground zero for innovation in community development. A ‘think tent’ of people creating better communities — builders, architects, manufacturers and advisers. A marketplace of products, ideas and people that will propel the industry forward.

PCBC began in 1959, a time when big, bold ideas rocked the entire culture. Fast forward 50 years. There are different kinds of frontiers to conquer. Complex ones that involve the economy, culture, natural resources, population, family formation, and finance. And once again, it’s going to take big, bold, audacious ideas to envision the future and come-to-terms with unprecedented challenges and change.

And that, quite simply, is why we’re here — to create the best possible forum for inventing and reinventing the future of home and community.

Extraordinary times demand nothing less.

PCBC AT 50

PCBC® 2009

June 17–19

Moscone Center
San Francisco

Advancing the Art + Science of Community Building
MARKETPLACE


newyork.architects.com  american-architects.com  world-architects.com

The New American Home 2009
Las Vegas showcase home open to visitors all year.
View Project Profile Online

BISON DECK SUPPORTS
www.BisonDeckSupports.com
or call (800) 333-4234
We welcome your questions.

SPECIFY QUALITY
SPECIFY BISON

BRING YOUR DESIGNS TO LIFE™
Request our New Catalog
Visit our New Website

StandOffs

Click 119

Click 272
Sustainability through innovation.

Smith & Fong’s Plyboo® bamboo plywood and flooring is the answer for design rich, sustaainable commercial and custom residential environments. Qualifying for multiple LEED points, Smith & Fong offers the world’s first and only FSC-certified bamboo and is also available urea-formaldehyde free.

Control Freak

is the shortest distance between a pile of product information and your accurate spec, between the manufacturer and your job site, between your idea and its realization.

Don’t settle.

radii inc

architectural models – imaging - effects – done well

Contact: Ed Wood or Leszek Stefanski
66 Willow Ave, Hoboken, NJ 07030  201.420.4700 (p) 201.420.4750 (f)

www.radiiinc.com

Storage with Style!

“Now that’s Organized”

For More Information Call
Toll Free: 888-343-4463

www.modulinegarage.com

Moduline

modular aluminum cabinets

Click 198

Click 218

Click 175

Click 225

Click 199

Click 175

Click 325

Click 198

The Architect’s Newspaper Marketplace showcases products and services. Formatted 1/8 page or 1/4 page ads are available as at right.

CONTACT:
Pamela Piork
21 Murray Street, 5th Floor, New York, NY 10007
TEL 212-966-0630 / FAX 212-966-0633 / ppiork@archpaper.com

MARKETPLACE

Esto
www.estostock.com
Photo © Jeff Goldberg, Esto • Desert Nomad House, Tuscon AZ • Rick Joy, Architect

TAYLOR & COMPANY
COMMUNICATIONS FOR CREATIVE INDUSTRIES
Since 1994, offering creativity, quality, and expertise in results-oriented public-relations programs to the architecture, design, and development industries dedicated to the betterment of the built environment.

1024 S. ROBERTSON BVD • SUITE 201 • LOS ANGELES, CA 90035
310.247.1099 • INFOTAYLORPR.COM • WWW.TAYLORPR.COM

OfficePartners360
Outsourcing Solutions Experts for the small and medium size enterprises

ARCHITECTURAL & ENGINEERING SERVICES
These tough times demand “Second Shift,” and OfficePartners360 is your designated night crew! Headquarters in New York, OfficePartners360 has project management and quality control in the United States supported by our operational facilities in India.

OfficePartners360 has project management and licensed commercial architects on staff in New York City to ensure quality control—supported by our operational facilities and licensed architects and engineers in India. Go Green with OfficePartners360—Green Conceptual renderings!

Let us articulate your California Green Building Initiative (Executive Order S-20-04). We just completed a large conceptual solar panel array rendering in the Arizona desert — according to engineering specs.

• Save money and increase production!
• High quality, fast turnaround and cost-effective computer aided design and drafting.
• 2D Drafting, Services, Rendering Services, 3D Modeling Services, 3D Modeling Services.

GlassFilm Enterprises
“we have designs on your glass”
Supplier of a variety of film for glass applications that enhance the appearance of glass. One of the newest, most exciting products is LUMIPSY, which makes glass change from translucent to transparent, depending on the angle from which it is viewed. Also available is DECOCIRE, powered here, a series of translucent decorative films, with or without patterns, that simulate the appearance of etched or sandblasted glass. All films can be purchased in rolls or professionally installed.

www.glassfilmenterprises.com
Or call 978-263-9333

CHUCK CHOI
ARCHITECTURAL PHOTOGRAPHY
www.chuckchoi.com

Call us Today to Increase Production Output and get a Free Cost Savings Estimate! Toll Free: 866.618.7838 • E-Mail: info@officepartners360.com
The Wow Factor!
Shade Sails

Visit Our Web Site (562)-945-9952
www.shadesails.com

PRODUCT FINDER

COMPANY RS #
Advanced Concrete 101
Bega 117
Bison Deck Supports 119
Brusso, Inc. 121
Glass Film Enterprises, Inc. 159
Goldbrecht USA, Inc. 161
Griford Productions 272
Index-a 175
Kim Wendell Design 186
Lutron Electronics Co., Inc. 192
Moduline Cabinets 199
Morley Builders 201
NCFI Polyurethane 203
Radi Inc. 225
Raydoor 228
Selux 236
Smith & Fong Plyboo 218
Shade Sails LLC 238
Taylor & Company 248
Trespa North America 254
University of Michigan 256
USM 257
Valcucine 258
WSP Cantor Seinuk 269

To learn more about products and services advertised in The Architect’s Newspaper, just note the advertiser’s number and log on to www.archpaper.com. Click on our Red Dot Product Finder, and you can easily search by number to get free information about the latest products, design professionals, business services, and more.

THE ARCHITECT’S NEWSPAPER
NEW YORK ARCHITECTURE AND DESIGN
WWW.ARCHPAPER.COM

SUBSCRIBE TODAY!

THE ARCHITECT’S NEWSPAPER, CALIFORNIA’S ONLY ARCHITECTURE AND DESIGN TABLOID, IS PUBLISHED SIX TIMES PER YEAR.

*Must provide RA number **Must provide copy of valid student I.D.

CA 1 year $39
CA 2 years $75
NY 1 year $39
NY 2 years $75
CA Student $10**

Mail this form with a check payable to: The Architect’s Newspaper, LLC.
The Architect’s Newspaper, 21 Murray St., 5th Floor New York, NY 10007

Name
Company
Address
City/State/Zip Code
Email
RA License Number
Credit Card Number
Date
Phone
Exp. Date

SIGNATURE REQUIRED
L.A. LIVE UNPLUGGED

When I googled "Nokia Plaza, Los Angeles," the first result (of about 254,000) flashing across my screen (in 0.16 seconds) was a grandiloquent conceit of the sport and entertainment assemblage L.A. Live, declaring, "Since the beginning of civilization, great gathering places have been the heart and soul of a community." Few would deny this axiom, or accuse L.A. Live's parent Anschutz Entertainment Group (AEG) of modesty. The slightly-less-than-an-acre plaza has been fashioned to serve as a focal point/photo op for the Denver developer's ambitious $2.5 billion, 27-acre commercial conglomeration of high-end hotels, restaurants, cafes, cinemas, clubs, broadcast studios, and the Grammy Music Museum. There is even a bowling alley—something for every partygoer.

As for the plaza, embraced by video walls and studded with six 75-foot, LED-encrusted towers, it is strategically sited across from two other jewels in AEG's crown: the Staples Sports arena and the Los Angeles Convention Center. It's also within walking distance of the emerging South Park residential neighborhood. At a glance, this promises to deliver a healthy demographic mix of tourists, suburban day-trippers, and downtown denizens. Looking back at the early stages of the project, the selection of the solid, if stolid, design firms of Rios Clementi Hale Studios for the plaza and RTKL for the L.A. Live master plan gave encouragement. Both firms have displayed in past projects a welcome sensitivity to the city's urbane aspirations. And then there was City Hall, suppressing its recalcitrant bureaucracy and parochial politics to bless and subsidize the effort, lending downtown a presence at last. It only took 14 years of planning and three administrations, a blink of time in the evolution of L.A. from a cow town to a wannabe world city.

Yet for all these assets and good will, when the construction barriers came down and the red carpets were laid for the plaza's dedication late last year, the heavily hyped effort was generally trashed by a chorus of critics and bloggers as a sterile, over-commercialized stage set. Even the temporary centerpiece, a 50-foot-high Christmas tree draped with 11,000 LED lights, attracted snickers.

Particularly pointed and painful to the project planners was the critique of The LA Times' Christopher Hawthorne, who described the plaza as a still-born space serving "velvet-roped urbanism," another isolated "self-contained outdoor mall" destined to become "a hermetic, inward-looking, and car-centric development in the classic Southern California tradition" and discouraging "any of the activities we traditionally associate with the use of collective space in a city." To top off the put-down, Hawthorne subsequently nominated the project in the paper's year-end cultural wrap as the "Worst Architecture of 2008." And this was apparently written before the tree lights were turned on and the converging crowds caroled in a free concert series promoting the plaza. To be sure, in this age of digitized delivery of news 24/7, there is a tendency to rush to judgment. This is especially difficult when commenting on architecture, whose true test is not the way it looks in plans or renderings, or at openings, but how it serves the people for whom it was designed.

No longer pressured by editors or deadlines, I waited for the dust to settle before ambling in and about Nokia Plaza over several days with family, friends, and by myself. As promoted, I found the plaza indeed a focal point, a place to meet and grab a bite, before or after attending some L.A. Live diversion. (Unable to afford Lakers tickets, I went to the engaging Grammy Museum with one of my musical sons.) The first, staged events were also fun, though fleeting, and the reserved sections did not seem very egalitarian for a public space.

The people I observed tended not to linger, nor were they encouraged to do so, not even after the New Year's had been desultorily rung in. It is obviously not yet L.A.'s Times Square or Rockefeller Center, and there is a question as to whether it will be, or should be.

As several have noted, Nokia Plaza is not a place to sit and read, or even have a cup of coffee. If a stall vendor offered a cup at a reasonable price, I could be tempted to sip al fresco, but I would never consider parading my dog there; too many smells and shuffling feet for a herding Corgi. Conversations are also hard when competing with the incessant video displays and piped music. As for South Park residents, they no doubt are welcome there, too, but I bet most will find other places for their leisure pursuits. At present, the plaza is not much more than an outdoor lobby for commercial attractions and distractions, and frankly not very neighborly, but it nevertheless serves its prime purpose as a gathering place, if not as an attraction for a casual crowd.

Nokia Plaza also fails to evoke anything that particularly expresses Southern California. Even the incessant lighting and the video screens seem more Las Vegas, and the LED towers look like discarded back-lot sci-fi automats, a curiosity from a distance but menacing up close. They could be removed, as could the planters and the plantings, though some temporary shading no doubt will be needed during the hot and hazy months. The transition from landscaping to cityscaping can be challenging. Actually, for my taste, the plaza is too cluttered; certainly for its size. Public spaces should be more open to the ebb and flow of differing crowds throughout the varying days and nights, the shifting seasons and disparate holidays. They need to stretch and breathe to encourage that certain serendipity that generates a distinct identity.

So let the celebrations, festivities, and concerts happen, close the adjacent streets if and when necessary, have chairs and tables at the ready, as well as food stands and stalls. Turn the sidewalks leading to the plaza into promenades. Invite in the buskers. Nokia Plaza, to succeed as a public space, is going to have to become pliable, which will take some creativity, and time.
THE POWER OF DIVERSITY: PRACTICE IN A COMPLEX WORLD

convention 2009
APRIL 30–MAY 2  SAN FRANCISCO

Register online at www.aiaconvention.com

The profession of architecture is in the midst of incredible change. As our world becomes more complex and diverse, so too does our work. From the clients we serve to the buildings we design. From those who practice architecture to how the work is accomplished.

Come to the AIA 2009 National Convention and Design Exposition and see the power of diversity for yourself. Experience continuing education that extends beyond the parameters of the convention hall. Choose from more than 70 educational tours that allow you to earn essential learning units while visiting contemporary and historical landmarks in the Bay Area.

Gain knowledge from experts within the profession to support excellence in design, a commitment to environmental well-being, and the advancement of new technology, materials, and methods.

Register by March 16 and save!
“We designed our building to use 1.28 watts per square foot of lighting power. With Quantum™, it’s using only 0.38 — that’s 70% less.”

Glenn Hughes
Director of Construction for The New York Times Company during design, installation, and commissioning of The New York Times Building

the problem:
more electricity is used for lighting than any other building system*

the solution:
manage light with Quantum

the strategies:
• light level tuning
• daylight harvesting
• occupancy sensing

the details:
www.lutron.com/nyt

the results:
• 70% lighting energy saved
• $315,100 saved per year
• 1,250 metric tons of CO₂ emissions prevented each year

Introducing Quantum, the total light management system that The New York Times Building uses to save energy while improving the comfort and productivity of the people inside. Call 1.866.299.2073 to find out how Quantum can enhance your building.

* Source: U.S. Energy Information Administration