The gloom has not fully lifted, but the clouds have parted enough to let in a little sunshine. And the forecast is for better weather ahead.

That’s the meteorological take on what West Coast architects are saying about their businesses following two grim years of recession and layoffs. Some are hiring again, although not in big numbers, and are preparing for a backlog of stalled local projects to start moving forward.

“We are cautiously optimistic,” said William H. Fain Jr., a partner at LA-based Johnson Fain. While the domestic construction field is still

---

In January California Governor Jerry Brown proposed—among $12.5 billion in budget cuts—eliminating the state’s over 400 redevelopment agencies and redistributing their funds directly to cities and counties. The move, if passed this spring, would disband the agencies as soon as July. Brown hailed the proposal as a limit to the state’s bloated bureaucracy and a necessary evil in budget-strapped times, but there are no shortage of opinions on the idea. Some claim that redevelopment funds deliver money to much-needed areas that would otherwise be ignored by investment; others say that they just are corporate charity and playgrounds for

---

Culver City-based Ehrlich Architects has won the competition to design a new parliament complex for the United Arab Emirates in Abu Dhabi, beating out major international firms Foster & Partners, Zaha Hadid Architects, and Massimiliano Fuksas Architects. It’s the most remarkable upset victory for an LA architect since 1987, when then-upstart Frank Gehry triumphed over three Pritzker Prize laureates in the contest for the Walt Disney Concert Hall. (Ehrlich employs 32 people; Hadid has 450 and Foster over a thousand.) At a time when California offices are especially hard-hit, this victory of David over Goliath is a morale booster for every struggling firm.

Firm founder and principal Steven Ehrlich, who spent

---

Despite the recent discovery of human remains on the site, workers at Los Angeles’ Plaza Cultura y Artes continue development of the almost-complete Mexican cultural center and public garden. “It doesn’t change anything. It only enhances our point that this is where Los Angeles started,” said Miguel Angel Corzo, President and CEO of LA Plaza.

The remains were found on the site of an early 19th century cemetery. Records show that the remains

---

The gloom has not fully lifted, but the clouds have parted enough to let in a little sunshine. And the forecast is for better weather ahead.

That’s the meteorological take on what West Coast architects are saying about their businesses following two grim years of recession and layoffs. Some are hiring again, although not in big numbers, and are preparing for a backlog of stalled local projects to start moving forward.

“We are cautiously optimistic,” said William H. Fain Jr., a partner at LA-based Johnson Fain. While the domestic construction field is still

---

Culver City-based Ehrlich Architects has won the competition to design a new parliament complex for the United Arab Emirates in Abu Dhabi, beating out major international firms Foster & Partners, Zaha Hadid Architects, and Massimiliano Fuksas Architects. It’s the most remarkable upset victory for an LA architect since 1987, when then-upstart Frank Gehry triumphed over three Pritzker Prize laureates in the contest for the Walt Disney Concert Hall. (Ehrlich employs 32 people; Hadid has 450 and Foster over a thousand.) At a time when California offices are especially hard-hit, this victory of David over Goliath is a morale booster for every struggling firm.

Firm founder and principal Steven Ehrlich, who spent

---

Despite the recent discovery of human remains on the site, workers at Los Angeles’ Plaza Cultura y Artes continue development of the almost-complete Mexican cultural center and public garden. “It doesn’t change anything. It only enhances our point that this is where Los Angeles started,” said Miguel Angel Corzo, President and CEO of LA Plaza.

The remains were found on the site of an early 19th century cemetery. Records show that the remains

---

The gloom has not fully lifted, but the clouds have parted enough to let in a little sunshine. And the forecast is for better weather ahead.

That’s the meteorological take on what West Coast architects are saying about their businesses following two grim years of recession and layoffs. Some are hiring again, although not in big numbers, and are preparing for a backlog of stalled local projects to start moving forward.

“We are cautiously optimistic,” said William H. Fain Jr., a partner at LA-based Johnson Fain. While the domestic construction field is still

---

Culver City-based Ehrlich Architects has won the competition to design a new parliament complex for the United Arab Emirates in Abu Dhabi, beating out major international firms Foster & Partners, Zaha Hadid Architects, and Massimiliano Fuksas Architects. It’s the most remarkable upset victory for an LA architect since 1987, when then-upstart Frank Gehry triumphed over three Pritzker Prize laureates in the contest for the Walt Disney Concert Hall. (Ehrlich employs 32 people; Hadid has 450 and Foster over a thousand.) At a time when California offices are especially hard-hit, this victory of David over Goliath is a morale booster for every struggling firm.

Firm founder and principal Steven Ehrlich, who spent
Reading through a recent issue of LA Weekly I came across a lengthy story about an anti-development “crusader” named Cary Brazeman called “Community Watchdog Cary Brazeman Fights Villarigosa’s Crusade to Allow Development Everywhere.”

Brazeman, a brand consultant who has worked for several real estate firms in the past, is fighting against the mayor’s overzealous attempts to push projects through city planning despite legitimate objections by neighbors and design review committees. As I’ve said in a past editorial, I agree with him to some degree on that front.

But he’s also fighting against new city zoning changes meant to simplify and streamline the planning department. Brazeman’s group, LA Neighbors United, calls the recent reform efforts “gutting” the code and a means for over-development. And he calls its supporters “rejectionists” who want to destroy LA.

Let’s set the record straight. These proposed zoning regulations are not intended to, nor would they, spur new development on their own or cause any other sort of citywide disasters. Just the opposite.

Their goal is to make development more straightforward than the ridiculous, disjointed, outdated process the city now forces architects and developers to go through. As city planner Alan Bell told AN when the measures were first introduced, “Things just have to become more efficient.”

Among other things, the zoning changes will create consistent protocols for many procedures including timelines for approvals, reviews (allowing for shorter review processes for minor projects so as not to bog time from the bigger ones), and the modification of existing projects. Right now there are few standardized procedures, and approvals can take years, getting lost in a maze of departments and rules. These regulations haven’t been changed since the 1940s, so they’re woefully out of date.

The AIA/LA recently released a list of of proposed streamlining measures that go even further. In it, they call for improved city planning response time, improved online resources, clearer requirements, and more transparency, among other things.

Nonetheless, Brazeman and others continue to go in the other direction. Dick Platkin, an LA-based city planning consultant, has written of the existing zoning codes: “these hurdles are often time-consuming, but they assure that efforts to circumvent the city’s zoning code are subject to a careful public review and debate.” But time doesn’t always mean thoroughness. The current codes don’t call for careful review and debate, just that they make it more confusing and drawn out.

For some reason in slow-motion Los Angeles, government efficiency—or other diversions from the status quo—are often regarded with suspicion. Similar protests have been mounted against Mayoral Villarigosa’s efforts to speed up the construction of new rail lines in the city, or even to build them at all.

Of course, I support anyone’s right to protest government maneuver. I just think they happen to be confused on these points. The status quo hasn’t gotten architects far enough in LA. Let’s take a deep breath and clean things up. Then we can look with a clearer head and a cleaner slate.

FRANCES ANDERTON / DIRK SUTRO / GREG TOWNSEND

DESSERT UPTURN continued from front page

part of his youth in Morocco, has been refamiliarizing himself with traditional Islamic architecture for the new project, but it won’t be his first in the UAE region. His 2009 Helal House, located on a desert site, has a huge crescent-shaped roof and exterior patterned cast aluminum screens. For the parliament, Ehrlich, his associate Patti Rhee, and the project team created what Ehrlich describes as “a harmonious balance of Islamic heritage and global modern aspirations.”

The plan is simple: a circle within a square. A soaring dome, inspired by a five-petaled desert flower, will shelter the assembly building and dominate the waterfront site. Deep concrete ribs will provide a self-supporting structure exposed to the open horizon.

“We embraced the symmetry we found in many Arab buildings and reinterpreted the dome as a shad structure,” said Ehrlich.

“I made a trip to Istanbul to see Hagia Sofia and the Blue Mosque, but I also abstracted the humble vernacular with its thick mud walls and small openings.” The 1.4 million-square-foot complex will be embraced by offices rising from a podium. These structures will be terraced to suggest wind-sculpted sand dunes.

In the summer the temperature in Abu Dhabi tops 125 degrees, often with 90 percent humidity, but Ehrlich was determined to create a building that would be sustainable both passively and actively. “We wanted to control sun exposure on each surface and create shade rather than admitting large amounts of heat and pumping it out mechanically,” he explained. Perforated screens will limit sunlight, and the building’s thermal mass will play a vital cooling role, complementing more high-tech sustainable elements like a rooftop solar thermal system.

The building will be located on the Corniche, Abu Dhabi’s large coastal boulevard, facing the Arabian Gulf. Its dome will be visible for miles across the water, glowing dramatically at night. The completion date has not been determined, and the project’s budget is confidential. The local architect will be Abu Dhabi-based Godwin Austen Johnson.

MICHAEL WEBB

CONTESTED GROUND

The recent article about architects enlarging their scope to include landscape architecture (“Building Relationship,” CAV01, 02.04.11) causes great concern to me as a trained landscape architect. The tone of the piece suggests architects are equally suited to create successful landscape designs. The implied ease with which this is accomplished misrepresents the specialized knowledge of landscape architects.

Landscape architecture is built on a deep understanding of natural systems, including but not limited to: horticulture, soil sciences, storm water management, micro-climates and seasonal conditions. Just as an architect’s understanding of building systems is critical to creating energy efficient designs, so too is the deep understanding of natural systems integral to creating successful landscape designs.

As architects seek to expand their roles, the success of their designs is directly related to their understanding of natural systems. Understanding this, the architectural community will be better understood and valued. The architecture community will be better understood.

DAVID BLOOM
URBAN ARCHAEOLOGY continued from front page
should have been relocated when the cemetery became part of the adjacent LA Placita Church in 1844. While LA Plaza spokeswoman Katie Dunham demurred on what exactly was uncovered, Corzo said the remains come from diverse origins including various Native American tribes as well as Europeans.

“The discovery at the cemetery was big for all of us, so we’re working carefully to honor it but to still keep on schedule. So far, I think we’re doing it,” said Mark Rios, principal at Rios Clementi Hale Studios, whose firm is responsible for the L-shaped green space that hugs the site’s northern perimeter.

In response to the discovery, the 2.2-acre cultural center’s design will change only slightly, said Corzo, staying on track to meet the target opening date of April 9. A walkway that originally ran straight from Main Street to Spring Street will now curve to avoid the site of the finding. The change, now up for board approval, seems to be the simplest solution for a project so close to completion.

Situated near El Pueblo de Los Angeles Historical Monument, the site of Los Angeles’s founding, LA Plaza will be a museum and cultural center charting the history of Mexican and Mexican-Americans in Los Angeles and Southern California. “It seemed very appropriate to locate it here,” said Corzo.

The center will occupy two of the city’s oldest buildings from the Victorian era—the 1888 Vickery-Brunswig Building and the 1883 Plaza House—and include the 30,000-square-foot public plaza. Vickery-Brunswig is a five-story brick structure supported by large wooden columns, while the Plaza House is the two-story building just beside it. Vacant since the 1971 San Fernando earthquake, both buildings have been rehabilitated by Harley Ellis Devereaux. The firm seismically retrofitted the campus by introducing brace framing and connecting the two buildings. The lobby, designed by Chu+Gooding, incorporates several nods to Mexican-American culture. Glazed tiles with blue-green and reddish hues contain a pattern inspired by ancient Zapotec site in Mitla, near Oaxaca. In the restrooms, ceramic tiles pick up the green-gray colors and tree-like branches of the saguaro cactus.

In the oldest sections of the building, the original wood frame coupled with the added structural support meant a cobweb of elements that proved to be a challenge to incorporate into the design. “One of the big problems was that things aren’t straight—the framing’s not straight, the columns aren’t straight, the floors aren’t level,” said Chu+Gooding principal Rick Gooding. His firm addressed the issue by creating simple, clean lines in these areas. Brace frames were encased in walls, forming partitions. Drop ceilings were strategically added to reduce noise and help disguise larger mechanical systems.

In the rest of the center, however, Chu+Gooding exposed as many of the historical elements as possible, subtly paying homage to the building’s long history in the city. They retained most of the high ceilings to maintain the expansive atmosphere of the interiors, and original Douglas fir columns are left exposed but partially wrapped with medium-density fiberboard to prevent visitors from scratching themselves on the splinterly old wood.

The outdoor portion of the site will include an edible learning garden, classrooms, an outdoor kitchen, patio, and performance area that can host as many as 1,500 people. A vertical learning wall features flora from six native ecosystems of Southern California. A dynamic perimeter is created by media screens on exterior fences composed of MicroTiles—rear projection units that together form a large video wall-style display.

To create a festive ambiance typical of Mexican celebrations, Rios Clementi Hale also designed bright canopies made of tubular steel supports and polymer coated fabric. One canopy will go up by the stage area, which will also be placed at the main lobby entrance.

LA Plaza is one of the five cultural institutions supported by the County of Los Angeles. The center has also received grants from the California Heritage Commission, Save America’s Treasures, and private foundations. So far, $20 million has been spent during the course of the project, said Corzo, and an additional $3.5 million is needed to cap off the capital campaign.

CARREN JAO

SFMOMA SHUFFLE

No announcement has been made, but we hear from several of our reliable sources that Gensler is out as architect of record for Snehetta’s $480 million expansion to SFMOMA. It’s rumored that their replacement will be Leddy Maytum Stacy. In fact, Leddy Maytum is about to give its first presentation to the city Arts Commission’s Civic Design Review Committee. No word on why Gensler was pushed out, but perhaps it’s because Art Gensler is a past member of the SFMOMA Board of Trustees (a wee conflict of interest)? Or perhaps since Gensler is also working as executive architect on Eli Broad’s new museum, SFMOMA didn’t feel like sharing? More likely the first one.

STARCHITECTS, HOLLYWOOD STYLE

Spider-Man may be tangled up on Broadway, but out in LA the real Spider-Man, Toby McGuire, is apparently constructing a superhero-worthy lair: a new house in Silver Lake designed by Peter Zumthor. That inspired choice of architect gets us thinking about the other great celebrity commissions of late (few and far between, in fact, since most celebs are living in gaudy McPalaces). Last month we mentioned Michael Ovitz’s selection of Michael Maltzan for his compound/gallery/home. And how about U2 guitarist The Edge commissioning San Diego architect Wallace Cunningham to design his beautiful, if environmentally questionable, house in Malibu? Or, speaking of those beautiful bluffs, how about Tadao Ando and why Architects to design their house above Paradise Cove? Oh, architects, if only you could reveal all your celebrity clients—we know you’re holding out on us!

SEND MUSEUM MEMBERSHIPS AND STAR MAPS TO: EAVEDROP@SFSMOMA.COM

The concept itself is breathtaking—a giant indoor trampoline park!—but the interior architecture of the House of Air takes the idea to new heights. Working within the shell of a historic biplane hangar, San Francisco firm Mark Horton/Architecture walled off a section on each side with blue Polygal, illuminating the translucent material with an energetic pattern of fluorescent light tubes nested cleverly in the C-shaped metal studs framing the wall. Behind the Polygal are a café on one side and showers and restrooms on the other with party rooms and offices above. A catwalk, bridging these two upper levels, cranks up the drama of the space and is also the best place for observers to catch the action in the “Colosseum,” a trampoline pit where dodgeball games are played. High-flyers get a good view of the Bay through the immense glass hangar door custom made by Schweiss.

LYDIA LEE
Attention, San Francisco: a spaceship has landed in your backyard. The shiny silver form of Rafael Viñoly’s Ray and Dagmar Dolby Regeneration Medicine Building is a stunning discovery lurking at the back of the University of California, San Francisco (UCSF). The most exciting local building to be erected since the California Academy of Sciences and the De Young went up in Golden Gate Park, this structure—at once sharp and lithe, rational and poetic, industrial and organic—is an appropriately futuristic home for the cutting edge of research and is the most adventurous work from the architect in some time.

The building brings together all of UCSF’s stem cell researchers, who will number about 250 when it is fully occupied. Most of the 80,000-square-foot space is devoted to compact rows of lab stations, accompanied by offices for scientists and conference rooms. 

One of Viñoly’s primary achievements was to make a virtue out of an incredibly difficult site. UCSF’s main campus backs up sharply against the city’s daunting Mount Sutro, and the remaining unbuilt land had a 60-degree slope. The structure is cantilevered 100 feet above the foot of the mountain and supported by an exposed foundation—a steel space frame on concrete piers. The long, thin building contours to the landscape, hugging the slight S-curve of the hillside. 

Bordering a winding road, it also progresses upward in four blocks, but the actual organization of the building isn’t really apparent until you are inside. From the exterior you see only its sleek, windowless hull clad in corrugated steel. Unfettered by the specifications that stunted the firm’s design for the Helen Diller Family Cancer Research Center at UCSF’s Mission Bay campus, and liberated from the street grid, Viñoly and his team were able to proceed with a purer architectural vision, including an elegantly utilitarian material palette and a more organic shape.

The grid is solidly in place elsewhere on the UCSF campus, which was built out—and up—in the 1960s and 70s. The only entry to the research center is across a glass-enclosed bridge from UCSF’s main school building. From here, you are intimately aware of the physical gap that lies between the mid-century, 16-floor structure and its gleaming new neighbor, as well as the leaps that Modernism has taken in the intervening years. You can also see the outdoor ramp that allows researchers to get to their particular lab via a short but thrilling outdoor hike, as well as the many staircases that invite exploration of the upper terrace gardens. At the top of the building, there are splendid views of the northern end of the city, including Golden Gate Park and the Golden Gate Bridge.

While building a tall, skinny tower would have reduced foundation costs, Viñoly and his team proposed a design that would encourage interaction and collaboration. The research area is essentially one continuous floor, with four grade changes. Because the labs are apt to shrink and grow over time, the ability to spill over to the next lab space and remain visually connected was important. At each of the three junctions between levels, there is a landing with a break area and kitchen: a natural gathering spot. Labs are located a half-flight down, while small banks of offices and conference rooms are located a half-flight up. This split-level approach, borrowed from residential architecture, efficiently distinguishes public from private spaces.

Across each landing, the next lab space begins. Within the labs, the open plan was designed for maximum flexibility, with wiring harnesses and flexible plumbing routed overhead and lab benches that can be easily disassembled. The building also does an exceptional job of bringing in the natural world and is expected to receive LEED Silver certification. While the public, campus-facing side is opaque for privacy, the hillside façade has an expanse of windows that look into a forest of eucalyptus trees—a green mural along the laboratories’ back wall. Each of the four sections has a terrace garden lush with grasses, softening the corrugated metal.

As for architecture fans, the building has no public access. It is not visible all at once from the street, Parnassus Avenue. But a determined observer can get a good view of the exterior by taking Medical Center Way at the east end of campus to the Regenerative Medicine loading dock. The $34.5 million project was partially funded by California Proposition 71, where voters allocated $3 billion for stem cell research and facilities in 2004.

The UCSF center is the sixth of 12 such projects in the state, but thus far the architectural ambitions have not matched the magnitude of scientific endeavor. This is one case where they have. Without going in for gimmicks—one can easily imagine another architect going on about the complexity of the cell—Viñoly has created a thing of beauty and mystery that, when dissected, reveals itself to be an intelligent adaptation to the natural world.
We build INNOVATION.
UNVEILED

PORTLAND JAPANESE GARDEN

After a rigorous two-year selection process, Japanese architect Kengo Kuma has been chosen to lead the expansion of the Portland Japanese Garden. The addition to the 48-year-old garden, originally designed by Tokyo Agricultural University professor Takuma Tono, includes a cultural and education center, a gift store, and a public teahouse. The project will be built specifically for designers and will vary slightly according to function and will take advantage of varying views and natural light. Balasz Bognar, Project Architect, explains that the goal is “that the buildings are not thought of as a series of semi-detached objects but as a coordinated sequence that leads to the main event: the gardens themselves.”

The project, by Tokyo Agricultural University professor Takuma Tono, includes a cultural and education center, a gift store, and a public teahouse. The project will be built specifically for designers and will vary slightly according to function and will take advantage of varying views and natural light. Balasz Bognar, Project Architect, explains that the goal is “that the buildings are not thought of as a series of semi-detached objects but as a coordinated sequence that leads to the main event: the gardens themselves.” Ed McCvicker, president of the Garden’s board, said that Kuma’s design “really demonstrated that he understood the importance of building structures within the landscape, not dominating it.” He added, “Bringing on a Japanese architect makes sense, it fits our vision and process for this garden.”

The new building designs will vary slightly according to function and will take advantage of varying views and natural light. Balasz Bognar, Project Architect, explains that the goal is “that the buildings are not thought of as a series of semi-detached objects but as a coordinated sequence that leads to the main event: the gardens themselves.” Ed McCvicker, president of the Garden’s board, said that Kuma’s design “really demonstrated that he understood the importance of building structures within the landscape, not dominating it.” He added, “Bringing on a Japanese architect makes sense, it fits our vision and process for this garden.”

Ground-breaking will take place following the garden’s capital campaign. However, McCvicker says completion would be timed to the Garden’s 50th anniversary in 2013.

ALLISON MILIONIS

Architect: Kenga Kuma
Client: Portland Japanese Garden
Location: 611 SW Kingston Avenue, Portland
Completion: 2013

FOLLOW US AT WWW.ARCHPAPER.COM FACEBOOK.COM/ARCHPAPER AND TWITTER.COM/ARCHPAPER

CLOUD OVER SOLAR DECATHLON

Student teams working to design and build twenty solar homes in time for this October’s Solar Decathlon were taken by surprise when the Department of Energy (DOE), the competition sponsor, announced a change of venue. Traditionally held on the National Mall, the international exhibition of sustainability has yet to settle into a new home. The move was announced January 11th, but at press time no new site had been named, confounding students who had based their designs on the climatic and site conditions on the National Mall. Citing wear and tear caused by crowds and construction, Bill Line at the National Parks Service said the venue wasn’t the right fit. “The Solar Decathlon is certainly a worthy cause, but construction of so many homes and the equipment involved literally rips up the National Mall,” Line said. “The American public has charged the National Parks Service with maintaining the National Mall as a place they can be proud of, not an area that’s torn up.”

In November the Parks Service completed the National Mall Plan, a document four years in the making that outlines a strategy to restore the revered public space. Line insists that the Parks Service did not kick the Solar Decathlon off the mall, rather in December, Secretary of Energy Dr. Steven Chu and Secretary of the Interior Ken Salazar mutually agreed to find a new home for the event. Tom Welch, a spokesperson for the DOE, said officials are searching for a new location and expected an announcement sometime in February, but he declined to give a date. “Everything is open to consideration,” Welch said, “we’re not limiting our search to Washington, D.C.”

Students involved with the competition have organized an online petition campaign, already amassing thousands of names in support of keeping the competition on the 700 acres often called “the nation’s front yard.” The petition points to official Solar Decathlon rules holding teams liable for damage to the mall. “We’ve been working on this project for over a year and a half,” Reed Finlay, Project Manager of SCI-Arc and Caltech’s entry, told AN. Their project, CHIP 2011, which includes insulated wall and roof panels, and a sloping cantilever intended—prior to the venue change announcement—to highlight a view of the Washington Monument, has involved 60 students and over $100,000 in donations. “The Mall gives exposure and credibility to what we’re doing,” he added. “I think they’ll be surprised with the backlash.”

BRANDEN KLAYKO
AGENCIES ARRY continued from front page corruption. However, for the design community the consensus is pretty straightforward: the move would be a disaster.

Ron Vrilakas, principal at Vrilakas Architects in Sacramento, estimates that if Brown’s proposal is passed his firm will lose work on about $40 to $50 million in projects and will have to lay off much of their staff. “The only work that’s still got life from the last 18 months is work that has a public financing component and specifically redevelopment agency funding,” said Vrilakas. “Without those it’s a pretty grim result.”

Vrilakas adds that without California Redevelopment Association (CRA) funding, his city will continue to sprawl rather than sustainably grow from infill and the redevelopment of under-served neighborhoods. “We have a delivery system of development that’s built around sprawl. That’s the path of least resistance,” said Vrilakas, who said he’s open to taking a look at cutting other department has been needed investment. “What other department has been singled out to be eliminated entirely?” he said.

Evan Westrup, a spokesperson for Governor Brown, said that “current redevelopment projects will continue, while cities like LA are creating agreements with their redevelopment agencies to protect present and future projects (LA’s agreement would put aside $930 million for such work).” Despite their inefficiencies—and their often too-cozy relationships with developers—redevelopment agencies provide a huge amount of work to architects and builders, and their wholesale removal would pull the rug out from under these firms just as a modest recovery is starting to take hold. The CRA reports that redevelopment activities support over 170,000 construction-related jobs a year. Moreover, the move would stall or cancel billions of dollars worth of major projects in cities statewide from buildings, parks, and mixed-use complexes, to entire neighborhoods like the Clean Tech Corridor just east of Downtown LA.

The focal point for the Corridor and a project supported by CRA funding is a three-acre Clean Tech Innovation Campus—75,000-square-feet in an existing masonry building of office and demonstration space for clean-tech research and development companies. The project is likely moving forward, but similar projects could be in jeopardy. Westrup argues that the measure will not completely obliterate redevelopment funding, but that it will “return power to the local level,” giving cities the choice of what to do with redevelopment funds. “Essentially it eliminates a state subsidy for private development,” said Westrup. “It doesn’t preclude cities from continuing to redevelop; it gives cities the choice of where their scarce dollars would go.”

As for the hit on future investment, a recent California Legislative Analysis Office report on the budget states that “the state’s costs associated with redevelopment have grown markedly over the last couple decades, yet we find no reliable evidence that this program improves overall economic development in California.” But while he admits that some redevelopment agencies are “dysfunctional,” LA architect Roger Sherman is very impressed with the economic turnarounds produced by others, including Culver City’s, where he is working on a $13 million mixed-use project that was funded in part by the Culver City CRA.

He adds that much of Culver City’s impressive recovery—and its resulting tax windfall for the city and state—was made possible by the work of the local CRA. “It’s very hard to generalize. In some cities they’ve been very effective,” said Sherman. “It’s all about execution.”

AGENCIES AWAY continued from front page corruption. However, for the design community the consensus is pretty straightforward: the move would be a disaster.

Ron Vrilakas, principal at Vrilakas Architects in Sacramento, estimates that if Brown’s proposal is passed his firm will lose work on about $40 to $50 million in projects and will have to lay off much of their staff. “The only work that’s still got life from the last 18 months is work that has a public financing component and specifically redevelopment agency funding,” said Vrilakas. “Without those it’s a pretty grim result.”

Vrilakas adds that without California Redevelopment Association (CRA) funding, his city will continue to sprawl rather than sustainably grow from infill and the redevelopment of under-served neighborhoods. “We have a delivery system of development that’s built around sprawl. That’s the path of least resistance,” said Vrilakas, who said he’s open to taking a look at cutting other department has been needed investment. “What other department has been singled out to be eliminated entirely?” he said.

Evan Westrup, a spokesperson for Governor Brown, said that “current redevelopment projects will continue, while cities like LA are creating agreements with their redevelopment agencies to protect present and future projects (LA’s agreement would put aside $930 million for such work).” Despite their inefficiencies—and their often too-cozy relationships with developers—redevelopment agencies provide a huge amount of work to architects and builders, and their wholesale removal would pull the rug out from under these firms just as a modest recovery is starting to take hold. The CRA reports that redevelopment activities support over 170,000 construction-related jobs a year. Moreover, the move would stall or cancel billions of dollars worth of major projects in cities statewide from buildings, parks, and mixed-use complexes, to entire neighborhoods like the Clean Tech Corridor just east of Downtown LA.

The focal point for the Corridor and a project supported by CRA funding is a three-acre Clean Tech Innovation Campus—75,000-square-feet in an existing masonry building of office and demonstration space for clean-tech research and development companies. The project is likely moving forward, but similar projects could be in jeopardy. Westrup argues that the measure will not completely obliterate redevelopment funding, but that it will “return power to the local level,” giving cities the choice of what to do with redevelopment funds. “Essentially it eliminates a state subsidy for private development,” said Westrup. “It doesn’t preclude cities from continuing to redevelop; it gives cities the choice of where their scarce dollars would go.”

As for the hit on future investment, a recent California Legislative Analysis Office report on the budget states that “the state’s costs associated with redevelopment have grown markedly over the last couple decades, yet we find no reliable evidence that this program improves overall economic development in California.” But while he admits that some redevelopment agencies are “dysfunctional,” LA architect Roger Sherman is very impressed with the economic turnarounds produced by others, including Culver City’s, where he is working on a $13 million mixed-use project that was funded in part by the Culver City CRA.

He adds that much of Culver City’s impressive recovery—and its resulting tax windfall for the city and state—was made possible by the work of the local CRA. “It’s very hard to generalize. In some cities they’ve been very effective,” said Sherman. “It’s all about execution.”
An early Charles and Henry Greene home in Claremont, California—one of the first the brothers worked on outside of Pasadena—has gotten a second life courtesy of local architects HartmanBaldwin. New owners Andrew and Blenda Wright tapped the firm to update the 1903 Darling-Wright house with sustainable features while maintaining its Arts and Crafts heritage.

The house is the first historic home in California to earn a GreenPoint rating, a LEED-counterpart that measures a home’s sustainability based on resource conservation, indoor air quality, water conservation, energy efficiency, and contribution to the community.

The home represented a turning point in the Greene’s career: with it the brothers began taking a holistic approach right down to furniture designs and lighting sketches. When the Wrights purchased the home in 2007, it was “in fairly rough shape,” said Alan Brookman, project architect, and a former docent at the famed Greene & Greene Gamble house in Pasadena. Earlier ill-advised remodels had compromised the structure. The handcrafted windows and siding had been replaced more than once, and the floor was past its last sanding.

In its quest for sustainability the firm first reconsidered the insulation. “You get more bang for your buck fixing up these little things before moving to solar panels or windows,” said Brookman. Because of the home’s board and batten interior and shingle exterior, air had basically moved freely through the house’s skin. HartmanBaldwin insulated the building with closed cell foam and blown in cellulose, allowing the firm to downsize the heating, ventilation, and cooling systems.

The firm then replaced the badly oxidized 1990s shingles with those that echoed the size and shape of the original. Original window frames were re-used where possible, and because the house stands on a relatively busy street, dual-glazed windows replaced the original plate glass windows, helping with noise reduction and energy efficiency. Craftspeople reproduced the front door and replaced damaged flooring.

In making upgrades, HartmanBaldwin sought to make reversible as many modifications as possible, “so that if somebody wants to come back and return the house to the pre-renovation condition, they can,” said Brookman.

Since the Wrights required a larger garage, the firm found another interested buyer for the original 1921 garage and had it moved. Construction waste, including cardboard, plastic and aluminum, were also recycled.

Ensuring as much of the home was salvaged or re-used was a meticulous process, but everything was worth it in the end, relates Brookman. “As we were finishing the house, I could really see that it was turning out to be something special.” The Darling-Wright house looks ready to survive yet another century. 

SUPERNova

A faucet with sculptural qualities. A solitaire that impresses its environment with ever changing reflections of objects and colors through its facets and polygonal surfaces.

SUPERNova was created by Sieger Design, Aloys F. Dornbracht GmbH & Co. KG, Käßringser Mühle 6, D-58640 Iserlohn. To order a literature collection, please contact Dornbracht Americas Inc., 1700 Executive Drive South, Suite 600, Duluth GA 30096, Phone 1 866-818-3199, E-Mail: literature@dornbracht.com, www.dornbracht.com.
SIGN UP TODAY!

The Architect's Newspaper, The West’s only architecture and design tabloid is the place for news, projects, products, gossip and more.

INDUSTRY
- Academic
- Architecture
- Construction
- Design
- Engineering
- Government
- Interior Design
- Landscape Architect
- Planning/Urban Design
- Real Estate/Developer
- Media
- Other

JOB FUNCTION
- Academic
- Architect
- Designer
- Draftperson
- Firm Owner
- Government
- Intern
- Managing Partner
- Project Manager
- Technical Staff
- Student
- Other

FIRM INCOME
- Under $500,000
- $500,000 to 1 million
- $1 to 5 million
- $5 million

EMPLOYEES
- 1–4
- 5–9
- 10–19
- 20–49
- 50–99
- 100–249
- 250–499

To subscribe, 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 or fax the bottom half of this page to 212-966-0633 or visit us online at www.archpaper.com

*Must provide RA number or firm letterhead
**Must provide copy of valid student I.D.
The designs can be built quickly, cheaply, and en masse, ranging in size from 6,000 to 30,000 square-feet. They also aim to be flexible, sustainable, and easy to maintain. The district plans to build four to five projects initially, and if that goes well, many more. Larger architectural prototypes could also serve as new schools, libraries, or recreation centers.

The designs met the needs of a district now forced to do more with less. Its close to $20 billion in bonds has been mostly spent and its staff reduced drastically. “The opportunity to do something like this was always there, and we knew it, but no one was willing to do it,” said Gloria Lee, principal at SLO.

The LAUSD currently has about 9,300 temporary classroom buildings. Most are drab, aging, out of character with their neighboring schools, and falling apart. Their replacement came up as part of the district’s large master planning effort. After an initial RFP in June, the district narrowed the initial group of 80 proposals to a short list of mostly box-like and uninspiring designs. But then top district officials decided to broaden the list to include more ambitious proposals. The winning designs were chosen in December. The designs will cost from $270 to $400 per square foot to build, estimated LAUSD special facilities project manager Brianna Garcia.

“We thought what we had was a bit too conservative. We were convinced that we should bring in new ideas,” said Richard Luke, the district’s deputy director of planning and development, who admits that the LAUSD’s recent wave of schools were hemmed in by their incredibly fast turnaround schedule. In order to encourage smaller firms to enter, the district also removed its usual pre-qualification requirements. The effort to innovate and improve efficiency has been pushed by the district’s chief facilities executive, James Sohn, who came from the LA Community College District and replaced director Guy Mahula just over a year ago.

Hodgetts + Fung’s smaller prototypes, measuring about 6,000 square feet, will have ultra-light prefabricated fiberglass roofs and flexible modular composite walls with fiberglass skins. The roofs will be slightly curved (like surfboards) to provide more structural stability. The system of solar panels to maximize solar exposure. Units will be lit by clerestory windows and skylights. The modules can be joined together for expansion and laid out in an endless amount of configurations.

“I can’t believe they’re letting us do this,” said Hodgetts, who points to the prefabricated, off-the-shelf, industrial-style systems as part of a great local tradition started by the likes of Neutra and Eames. “It’s a no-brainer. It’s so easy to build and replicate. A five year old could do it.”

“We’ve never built anything with a fiberglass roof,” added Garcia. SLO’s design is the most eco-friendly. The two-story, 25-30,000 square-foot buildings, which can be used to make anything from 24-unit classroom buildings to libraries, will have a rigid steel moment frame exostructure complemented with a changeable inner structure that will allow for flexible floor plans. Their patterned steel skins can be clad with varying panels, from steel mesh to vegetated screen walls, allowing for climate control and exterior variations.

The firm is hoping their modules will be net zero, which would be a first for the district. Their mechanical systems would include electronically-controlled fresh air intake, no refrigerant, and under sill units that minimize footprint and allow for the structures to be opened up with courtyards and other public spaces. “We want more air, more light, and a low environmental impact. It will teach students about science, technology, and environmental responsibility,” said SLO principal Gloria Lee.

Gonzalez Goodale’s scheme is a modular shell structure with a sloped roof and prefabricated glass curtain walls that maximize light and airiness. The prototypes can be re-organized to adapt to changing sites and educational models. They include concealed solar rooftop panels that magnify light to a single point and can be about twice as efficient as normal solar cells. They’ll be clad with rigid-frame rain screen shells that provide insulating air spaces, and can be metal, plastic, or any material, pointed out firm principal David Goodale.

“We might pay a little more to develop the prototypes, but after we finish a few it will be much cheaper and more flexible than your typical fixed building,” added Goodale.

Garcia noted that the work on the prototypes would begin immediately. Luke said the facilities department was trying to secure at least $64 million from owed state construction funds for the new prototype effort. Future funding could come from recently-passed Measure Q, a $7 billion measure going to school modernization. Those funds won’t be available until 2014.
SPRING THAW continued from front page

weak, he said he is receiving calls from U.S. clients who “can’t postpone planning and positioning any longer.”

At the depth of the recession Johnson Fain downsized dramatically, from about 100 to a low of 43 staffers, but recently climbed back to about 55. While large urban planning and residential projects in China and Taiwan have been major sources of work, the firm has recently taken on domestic planning projects for the HemisFair Park in San Antonio, Texas, and some older LA school campuses.

“We are not through it yet,” said Donnie Schmidt, a senior associate at Lorcan O’Herlihy Architects in LA. “But I’m glad to see the U.S. is beginning to show some life again.” His firm recently signed on two consulting architects to help with new office and housing projects. A mixed-use building and resort plan in Hawaii is also on the horizon.

There is a large pool of unemployed architects to draw from. When Lorcan O’Herlihy Architects ran an ad on Archinect.com in December, they received about 350 resumes the first day, with applicants ranging from recent grads to “senior people with 20 to 30 years of experience,” said Schmidt. “I’ve never seen anything like that.”

In January, 30 job postings from Southern California firms on Archinect were more than double the number in November. Nicci Solomons, executive director of the AIA’s Los Angeles chapter, said her organization’s website job listings are also up. At the worst of the downturn, there might have been just three postings—now it is more common to see a dozen or so. “It’s certainly a thaw,” she said, adding that there is a long way to go.

At AC Martin Partners in LA, president Kenneth Lewis said the Southern California economy remains a question mark. His firm has long had a major hand in higher education, but state budget problems will probably reduce construction at public universities, he said.

Like those at other firms, Lewis is finding that certain niches, such as multi-family residential buildings, retail, and adaptive reuse, are coming back locally and leading to more hires. His staff, from a high of about 100, is now at about 70, he said, thanks to assignments like retrofitting the Hall of Justice at the LA Civic Center and work on the proposed Wilshire Grand hotel, office, and residential towers in Downtown LA. At Valerio Architects, a 25-person LA firm that specializes in retail and restaurant design, an uptick in work has led to hiring five people over the past six months, according to Damon Pressman, business development coordinator. And West LA-based Nadel Architects, which had cut employment from about 200 to 100 in recent years, has hired back eight people in the past few months, mainly to help with international projects like a convention and sports center in Dalian, China. Domestically, the firm has worked on several multi-family rental residences and is starting to hear from a range of other potential clients. “The indicators are that there will be more activity in the near term, but it hasn’t come to fruition yet,” said Patrick Winters, a firm director. The mantra for many remains, wait and see.

L.J. GORDON

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

InsulBloc 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. InsulBloc by NCFI is the ideal way 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.

www.insulbloc.com
Prosperity is a wholly adaptable and interchangeable light fixture system where the designer can create fixtures of different size and colors for their projects utilizing XOREL® – a technologically advanced and environmentally sustainable fabric. All properties – durability, clean ability and colorfastness – are inherent to the fabric itself and make this material perfect for hospitality, health care and public space use.

Call today for further information and a catalog.
You asked for it, so here it is: our fourth annual West Coast favorite sources. This year’s list not only includes local architects’ most dependable consultants, contractors, products, and suppliers. It also includes many of our best projects from the last year. It’s a list that we’re especially proud of, and we think it will help architects be prepared as they continue to recover from the Great Recession and actually begin to build again.

GENERAL CONTRACTOR/PROJECT MANAGER

Alonzo Construction
11556 Barman Ave.,
Culver City, CA;
310-391-2651
www.alonzoconstruction.com

Bremco Construction
3470 East Spring St.,
Long Beach, CA;
562-695-4687
www.bremcocstruction.com

City Front Plumbing
50 Tiburon St.,
San Rafael, CA;
415-454-8377
www.cityfrontplumbing.com

Covì Concrete Construction
621 Reynolds Circle,
Huntington Beach, CA;
714-642-3185
www.coviconcrete.com

DPR Construction Inc.
3020 East Camelback Rd.,
Phoenix, AZ;
602-928-0500
www.dprinc.com

Dundie + Assoc
29301 Hillrise Dr.,
Agoura Hills, CA;
818-865-9658
www.dundieindustries.com

GCI General Contractors
825 Battery St.,
San Francisco;
415-655-6521
www.gci_sf.com

Hinerfield-Ward
3734 Motor Ave.,
Los Angeles;
310-842-7929
www.hinerfield-ward.com

J.F. Shea
655 Brea Canyon Rd.,
Walnut, CA;
909-594-9500
www.jfsha.com

Lusardi Construction
1579 Linda Vista Dr.,
San Marcos, CA;
760-744-3133
www.lusardi.com

Matt Construction
9814 Norwalk Blvd.,
Santa Fe Springs, CA;
562-903-2277
www.mattconstruction.com

Metro Builders and Engineers Group, Ltd.
2616 Avon St.,
Newport Beach,
714-747-8372
www.mbegroup.com

Morley Builders
2901 28th St.,
Santa Monica, CA;
310-389-1600
www.morleybuilders.com

Nautilus Group, Inc.
1223 16th St.,
Santa Monica, California
310-479-7626
www.nautilusgrp.com

RJC Builders
3508 West 6th St.,
Los Angeles;
213-388-9327
www.rjcbuilders.com

Sundt Construction
2860 Gateway Oaks Dr.,
Sacramento, CA;
916-830-8000
www.sundt.com

Winters-Schram Associates
1177 Mississippi Ave.,
Los Angeles;
310-473-8480
www.winters-schram.com

“Del Amo Construction was attentive to schedule and budget, while maintaining a team approach to problem solving which included all stake holders. The project had to be phased to ensure continuous occupancy for the school and involved a complex balance of construction staging and logistics.”
John Enright
Griffin Enright

“Tom Hinerfield and his team at Hinerfield Ward went the extra mile to realize our project.”
Craig Hodgetts
Hodgetts+Fung

“Sundt’s Sacramento team joined the project in a design-assist role, bringing immense value and close collaboration on an innovative and highly sustainable construction approach.”
Chris Noll
Noll & Tam Architects

“Mark Montoya was my first point of contact when the owners of the Thornton Lofts decided to use Morley Builders for their project. This firm is so professional at absolutely every level of the project. As an architect it’s a pleasure working with a group that treats you like an equal.”
Michael W. Folonis
Michael W. Folonis Architects

“You asked for it, so here it is: our fourth annual West Coast favorite sources. This year’s list not only includes local architects’ most dependable consultants, contractors, products, and suppliers. It also includes many of our best projects from the last year. It’s a list that we’re especially proud of, and we think it will help architects be prepared as they continue to recover from the Great Recession and actually begin to build again.”

Compiled by
Sam Lubell and Carren Jao
MULTIDISCIPLINARY

AECOM
565 South Flower St., Los Angeles; 213-593-8000
www.aecom.com

ARUP
12777 West Jefferson Blvd., Los Angeles; 310-578-4182
www.arup.com

Buro Happold
9601 Jefferson Blvd., Culver City, CA; 310-945-4800
www.burohappold.com

Thorton Tomasetti Group
6080 Center Dr., Los Angeles; 310-382-1020
www.throntontomasetti.com

Weidlinger Associates
399 West El Camino Real, Mountain View, CA; 650-230-0210
www.wai.com

STRUCTURAL

Antari & Holassian
711 Wilshire Blvd., Los Angeles; 213-533-1033
www.ahce.la

Briley Company Inc.
5100 Llano Dr., Woodland Hills, CA; 818-710-1810

CW Howe Partners
3347 Motor Ave., Los Angeles; 310-838-0383
www.cwhowe.com

Fuscoe Engineering
6390 Greenwich Dr., San Diego; 858-554-1500
www.fuscoe.com

Gihan Murray Stellick
523 West 6th St., Los Angeles; 213-943-4800
www.gmslp.com

Gordon L Polon
Structural Engineering
1718 22nd St., Santa Monica, CA; 310-988-5611
www.artstix.net/gpolon/

Ingraham DeJesse
Associates, Inc.
1629 Telegraph Ave., Oakland, CA; 510-834-1629
www.ida-se.com

John A. Martin Associates
950 South Grand Ave., Los Angeles; 213-483-6490
www.johnmartin.com

KPF Consulting Engineers
6080 Center Dr., Los Angeles; 310-665-1563
www.kpf.com

Sato & Boppana
7740 West Manchester Ave., Los Angeles; 310-822-4876
www.satoboppana.com

Simpson Gumpertz & Heger
1055 West 7th St., Los Angeles; 213-271-2000
www.sgfh.com

Tipping Mar + Assoc.
Structural Engineers
1506 Shattuck Ave., Berkeley, CA; 510-549-1906
www.tippingmar.com

6043 Tampa Ave., Tarzana, Ca; 818-342-1125
www.williamkohassociates.com

MEP

AEl Engineers
4745 North 7th St., Phoenix, AZ; 602-200-1030
www.aeleng.com

ARC Engineering
15260 Ventura Blvd., Sherman Oaks, CA; 818-568-6300
www.arceng.net

Glumac
18200 Von Karman Ave., Irvine, CA; 949-833-8910
www.glumac.com

Guttmann & Blaevoot
2351 Powell St., San Francisco; 415-655-4000
www.gb-eng.com

Nabih Youssef + Associates
800 Wilshire Blvd., Los Angeles; 213-382-0707
www.nyase.com

Paganini Electric Corp.
190 Hubbell St., San Francisco; 415-675-3800
www.pagos.com

TMAD Taylor & Gaines
300 North Lake Ave., Pasadena, CA; 626-463-2800
www.tmadtp.com

CIVIL/GEOTECHNICAL

Mollenhauer Group
316 West 2nd St., Los Angeles; 213-624-2681
www.mollenhauergroup.com

Twining Laboratories
3310 E. Airport Way, Long Beach, CA; 714-980-0839
www.twininglabs.com

Sandis
605 Castro St., Mountain View, CA; 650-969-6900
www.sandis.net

Nabih Youssef + Associates bring a powerful balance of technical expertise, creativity, and collaborative spirit to each of their projects. They have made our work better buildings, us better architects and our design process more effective and enjoyable.”

Paul Danna
AECOM

"Nabih Youssef is a great design engineer. He’s especially good with the various building departments and their difficult plan check engineers or field inspectors.”

Linda Taalman
Taalman Koch Architecture

"Working with Martin Howell at ARUP was a dream come true for me, there is no one better. They bring so much to the table and they have so much to bring, its remarkable.”

Michael W. Folonia
Mullen & cartoon Architects

"IBE Consulting Engineers was an integral part of the design process for the entire Annenberg Center for Information Science and Technology at CalTech. They were instrumental in helping us educate the client relative to innovative building systems that contributed to sustainability and creature comfort. Alan Locke’s personal attention during design, construction and building start up made a significant difference in the final results.”

Joseph Coriaty
Frederick Fisher and Partners Architects

“For a gigantic firm like Thornton Tomasetti to give such amazing support to such a tiny project was not only unusual, but critical.”

Craig Hodgegts
Hodggets + Fung
“Enviro Plumbing are can-do guys who understand the systems from top to bottom and work to make it simple and easy to comprehend for both designer and client.”
Linda Taalman
Taalman Koch Architecture

“Describing their new Pour-Pour system to me was easy to comprehend to both designer and client.”
Jean Lefebvre
Thornley Architects

“Veneklassen Associates is very thorough. They give comprehensive analysis and have the ability to handle technical spaces.”
Donnie Schmidt
Veneklassen Associates

“David Conant of McKay Conant Brook enthusiastically embraced the problematic nature of our sound space and devised numerous adjustments which are responsible for its acoustic excellence.”
Craig Hodggets
Hodgetts+Fung

“Jill Pilaroscia at Colour Studio is my favorite color consultant because she is flexible and can get clients to make decisions. If the challenge is a restoration where the colors have to be replicated exactly she can uncover what those might be, even if they might be different from our current sensibilities. If no record exists, she always comes up with a palette that feels right for the building.”
David Wessel
Architecture Resources Group
“Collaborating with W.S. Tyler on the LAPD Motor Transit project was a very positive experience. From the early design studies through the construction process, the firm was very knowledgeable and responsive as the design evolved to its finished state. W.S. Tyler’s shop drawings and technicians were incredibly meticulous, which greatly improved the coordination process and the finished product. They were also able to provide a painted graphic on the stainless steel mesh with digital precision – a finish that no other major competitor could offer.”

John Friedman
John Friedman
Alice Kim Architects

“To weld stainless steel is really technical welding, and you have to really know your stuff. Aero Welding did an absolutely beautiful job.”

Cameron McNall
Eletroland

“Custom tinted 12” continuous slab concrete countertop from Sonoma Cast Stone incorporated two ramp sinks in the master bath suite—it’s a small miracle.”

Byron Kuth
Kath Ranieri

“Lamer Woodworking was solely responsible for all custom wood furniture within the project. They worked hard not only in sourcing local wood (white oak) for the project but collaborated closely with the client to ensure quality of product was maintained. Being a small business, they were able to devote all of their attention and resources to the project during its duration.”

Randy Stegemeier
Firm 151

**SUSTAINABILITY**

**CONSULTANTS**
Green Building Services
1221 2nd St.,
Sacramento, CA;
916-448-3872
www.greenbuildingservices.com

IdeaS
1884 Foxworthy Ave.,
San Jose, CA;
408-446-6300
www.ideas.com

Integrated Engineering
3435 Wilsshire Blvd.,
Los Angeles;
310-787-6875
www.iecinc.com

MacTec Engineering
1100 Lakewood Pkwy.,
Alpharetta, GA;
770-380-6060
www.mactec.com

**NEWFIELDS AGRICULTURAL & ENVIRONMENTAL RESOURCES**
2116 Arlington Ave.,
Los Angeles;
323-735-0810
www.newfields.com

**SOLAR SHADING**
MechoShade
Window Systems
2815 West Indian School Rd.,
Phoenix, AZ;
718-729-2020
www.mechoshade.com

Transsolar
134 Spring St.,
New York, NY;
212-219-2255
www.transsolar.com

Unisolar
2996 Waterview Dr.,
Rochester Hills, MI;
248-293-0440
www.unisolar.com

**NEWFIELDS AGRICULTURAL & ENVIRONMENTAL RESOURCES**
2116 Arlington Ave.,
Los Angeles;
323-735-0810
www.newfields.com

**SOLAR SHADING**
MechoShade
Window Systems
2815 West Indian School Rd.,
Phoenix, AZ;
718-729-2020
www.mechoshade.com

Transsolar
134 Spring St.,
New York, NY;
212-219-2255
www.transsolar.com

Unisolar
2996 Waterview Dr.,
Rochester Hills, MI;
248-293-0440
www.unisolar.com
**LIGHTING**

**DESIGNERS**
Anne Kustner Lighting Design  
900 Isabella St.,  
Evanston, IL;  
847-475-2010  
www.akld.net

Auerbach/Glasow Lighting Design  
225 Green St.,  
San Francisco;  
415-503-9758  
www.auerbachconsultants.com

Guy Smith  
428 North Sycamore Ave.,  
Los Angeles;  
323-933-6564  
www.guysmithla.com

Horton Lees Brogden  
8580 Washington Blvd.,  
Culver City, CA;  
310-837-0929  
www.hlblighting.com

Kaplan Gehring McCarroll  
10351 Santa Monica Blvd.,  
Los Angeles;  
310-552-2191  
www.kgmlighting.com

Kurt Versen  
10 Charles St.,  
Westwood, NJ;  
201-664-8200

**FIXTURES**
100watt Network  
688 Vermont St.,  
San Francisco;  
888-477-0288  
www.100watt.net

Architectural Lighting Design  
300 Brannan St.,  
San Francisco;  
415-495-4085

Artemide  
9008 Beverly Blvd.,  
West Hollywood, CA;  
310-888-4099

Bartco Lighting  
5781 Research Dr.,  
714-236-3200  
www.bartcoilighting.com

Bega US  
1003 Bega Way  
Carpinteria, CA;  
805-684-0350  
www.bega-us.com

Crosslink  
950 Boliger Ct.,  
St. Louis, MO;  
877-465-5864  
www.crosslinksusa.com

Elec Inc.  
2326 North Flint Ave.,  
Portland, OR;  
503-232-5526  
www.elecinic.com

Finalite  
30500 Whipple Rd.,  
Union City, CA;  
510-441-1100  
www.finalite.com

Lucid  
7200 Suter Rd.,  
Coopersburg, PA;  
888-588-7661  
www.lucid.com

Lumineus Design  
4248 Via Marina,  
Marina del Rey, CA;  
310-624-8500  
www.lumineusdesign.com

Peerless Lighting  
2246 5th St.,  
Berkeley, CA;  
510-845-2760  
www.peerless-lighting.com

SaftiFirst  
1611 20th St.,  
Oakland, CA;  
510-625-8995  
www.saftifirst.com

Safelite  
325 Newhall St.,  
Los Angeles;  
323-805-0200  
www.safelife.com

**GLASS**
3Form  
2300 South 2300 West,  
Salt Lake City, UT;  
801-984-8023  
www.3-form.com

Bendheim  
3876 Atmeda Ave.,  
Oakland, CA;  
510-636-6600  
www.bendheim.com

Amber Glass  
100 East Providencia Ave.,  
Burbank, CA;  
818-846-6694

Dandoy Glass  
23405 Arlington Ave.,  
Torrance, CA;  
310-326-1880  
www.dandoysglass.com

Guardian Glass  
97 Bateville Rd.,  
Greer, SC;  
800-569-4262  
www.guardian.com

Giroux Glass  
850 West Washington Boulevard,  
Los Angeles;  
213-747-7406  
www.girouyglass.com

Pilkington North America  
111 Madison Ave.,  
New York, NY;  
212-244-7373  
www.pilkington.com

Poliagnal  
9405 Ducks Ln.,  
Charlotte, NC;  
704-588-3800  
www.poliagnal.com

Supremeglass  
900 Park Dr., Owatonna, MN;  
507-457-9620  
www.supremeglass.net

Viracon  
300 Brannan St.,  
San Francisco;  
510-625-8995  
www.viracon.com

“By making the upper half of the full height wall translucent we were able to keep the scale of the space very human even though it is quite large. The Polygal polycarbonate panels are great, easy to work with and lends just the right amount of translucency,” Peter Mitsakos  
West Edge Architects

“Horton Lees Brogden provided incredible depth of knowledge in the lighting industry, including most of the current products available.”  
Donnie Schmidt,  
Lorcan O’Herlihy Architects

“Guy Smith is very knowledgeable about the products, specs, and options. He is especially good working on fine-tuning with our clients.”  
Linda Taalman,  
Taalman Koch Architecture

“I brought Mike Gehring of Kaplan Gehring McCarroll into the 16th Street Surgery Center design process because of what colleagues told me about him and his firm. I wasn’t disappointed. When I explained the issues we had regarding the lobby Mike immediately knew what to do and how to solve these issues.”  
Michael W. Folonis  
Michael W. Folonis Architects

“The Peerless Lighting pendant and wall mounted light fixtures are very versatile and provide a clean modern look. They add sophistication to the space. We use the Minimus fixtures from Energie for the same reason, they are one of our favorites.”  
Peter Mitsakos  
West Edge Architects

“Surgery Center West Edge Architects”  
Peter Mitsakos  
West Edge Architects

“Flash Building Guardien Glass West End Architects”  
Peter Mitsakos  
West Edge Architects
“Twentieth Art and Design is the best place for modern furniture in Los Angeles.”
Linda Taalman
Taalman Koch Architecture

“I have always found something that I like at Galerie Sommerlath. The people who work there and the owner are especially nice.”
Robert Gould
Gould Evans

“Metal Window Corp. has worked with us in-depth on our iHouse projects, which are essentially glass houses. They’ve helped us develop details and have custom made and co-fabbed unusual pieces.”
Linda Taalman
Taalman Koch Architecture

“When I first started to research building fenestration systems I thought there was no way I could ever be able to afford this firm. Well, that was clearly not the case. Novum has worked closely with my firm to develop a system that met our design criteria and budget.”
Michael W. Folonis
Michael W. Folonis Architects

“I always have something that I like at Architektura In-Situ”
“...that I like at Galerie Sommerlath. The people who work there are especially nice.”
Robert Gould
Gould Evans

“Architectura In-Situ is one of our very favorite sources.”
Robert Gould
Gould Evans

“They have a large inventory spread over several locations.”
Dennis Gibbens
Dennis Gibbens Architects

“Arcadia/Wilson Partitions storefront systems enable us to get a consistent look between storefront and standard doors. The interior storefront system allows us to really leverage the courtyard, by making layers of space around it transparent, allowing views from throughout the building.”
Peter Mitsakos
West Edge Architects

“Benson Industries was responsible for the design of the ventilated “double skin” glass exterior wall system for the project. They worked diligently to develop details closely with the design team and ultimately executed a “skin” that is able to handle the demands of the climate and site effectively.”
Randy Stagner
Firm 151

“Arcadia/Wilson Partitions storefront systems enable us to get a consistent look between storefront and standard doors. The interior storefront system allows us to really leverage the courtyard, by making layers of space around it transparent, allowing views from throughout the building.”
Peter Mitsakos
West Edge Architects

“Benson Industries was responsible for the design of the ventilated “double skin” glass exterior wall system for the project. They worked diligently to develop details closely with the design team and ultimately executed a “skin” that is able to handle the demands of the climate and site effectively.”
Randy Stagner
Firm 151

“Architectura In-Situ is one of our very favorite sources.”
Robert Gould
Gould Evans

“They have a large inventory spread over several locations.”
Dennis Gibbens
Dennis Gibbens Architects

“Arcadia/Wilson Partitions storefront systems enable us to get a consistent look between storefront and standard doors. The interior storefront system allows us to really leverage the courtyard, by making layers of space around it transparent, allowing views from throughout the building.”
Peter Mitsakos
West Edge Architects

“Benson Industries was responsible for the design of the ventilated “double skin” glass exterior wall system for the project. They worked diligently to develop details closely with the design team and ultimately executed a “skin” that is able to handle the demands of the climate and site effectively.”
Randy Stagner
Firm 151

“Architectura In-Situ is one of our very favorite sources.”
Robert Gould
Gould Evans

“They have a large inventory spread over several locations.”
Dennis Gibbens
Dennis Gibbens Architects

“Arcadia/Wilson Partitions storefront systems enable us to get a consistent look between storefront and standard doors. The interior storefront system allows us to really leverage the courtyard, by making layers of space around it transparent, allowing views from throughout the building.”
Peter Mitsakos
West Edge Architects

“Benson Industries was responsible for the design of the ventilated “double skin” glass exterior wall system for the project. They worked diligently to develop details closely with the design team and ultimately executed a “skin” that is able to handle the demands of the climate and site effectively.”
Randy Stagner
Firm 151

“Architectura In-Situ is one of our very favorite sources.”
Robert Gould
Gould Evans

“They have a large inventory spread over several locations.”
Dennis Gibbens
Dennis Gibbens Architects

“Arcadia/Wilson Partitions storefront systems enable us to get a consistent look between storefront and standard doors. The interior storefront system allows us to really leverage the courtyard, by making layers of space around it transparent, allowing views from throughout the building.”
Peter Mitsakos
West Edge Architects

“Benson Industries was responsible for the design of the ventilated “double skin” glass exterior wall system for the project. They worked diligently to develop details closely with the design team and ultimately executed a “skin” that is able to handle the demands of the climate and site effectively.”
Randy Stagner
Firm 151

“Architectura In-Situ is one of our very favorite sources.”
Robert Gould
Gould Evans

“They have a large inventory spread over several locations.”
Dennis Gibbens
Dennis Gibbens Architects

“Arcadia/Wilson Partitions storefront systems enable us to get a consistent look between storefront and standard doors. The interior storefront system allows us to really leverage the courtyard, by making layers of space around it transparent, allowing views from throughout the building.”
Peter Mitsakos
West Edge Architects

“Benson Industries was responsible for the design of the ventilated “double skin” glass exterior wall system for the project. They worked diligently to develop details closely with the design team and ultimately executed a “skin” that is able to handle the demands of the climate and site effectively.”
Randy Stagner
Firm 151

“Architectura In-Situ is one of our very favorite sources.”
Robert Gould
Gould Evans

“They have a large inventory spread over several locations.”
Dennis Gibbens
Dennis Gibbens Architects

“Arcadia/Wilson Partitions storefront systems enable us to get a consistent look between storefront and standard doors. The interior storefront system allows us to really leverage the courtyard, by making layers of space around it transparent, allowing views from throughout the building.”
Peter Mitsakos
West Edge Architects

“Benson Industries was responsible for the design of the ventilated “double skin” glass exterior wall system for the project. They worked diligently to develop details closely with the design team and ultimately executed a “skin” that is able to handle the demands of the climate and site effectively.”
Randy Stagner
Firm 151

“Architectura In-Situ is one of our very favorite sources.”
Robert Gould
Gould Evans

“They have a large inventory spread over several locations.”
Dennis Gibbens
Dennis Gibbens Architects

“Arcadia/Wilson Partitions storefront systems enable us to get a consistent look between storefront and standard doors. The interior storefront system allows us to really leverage the courtyard, by making layers of space around it transparent, allowing views from throughout the building.”
Peter Mitsakos
West Edge Architects

“Benson Industries was responsible for the design of the ventilated “double skin” glass exterior wall system for the project. They worked diligently to develop details closely with the design team and ultimately executed a “skin” that is able to handle the demands of the climate and site effectively.”
Randy Stagner
Firm 151

“Architectura In-Situ is one of our very favorite sources.”
Robert Gould
Gould Evans

“They have a large inventory spread over several locations.”
Dennis Gibbens
Dennis Gibbens Architects

“Arcadia/Wilson Partitions storefront systems enable us to get a consistent look between storefront and standard doors. The interior storefront system allows us to really leverage the courtyard, by making layers of space around it transparent, allowing views from throughout the building.”
Peter Mitsakos
West Edge Architects

“Benson Industries was responsible for the design of the ventilated “double skin” glass exterior wall system for the project. They worked diligently to develop details closely with the design team and ultimately executed a “skin” that is able to handle the demands of the climate and site effectively.”
Randy Stagner
Firm 151
Louis Kahn in Venice, a modestly scaled exhibition of drawings at the Italian Cultural Institute (ICI) in Westwood, explores the creative interaction of Italy and America and an unrealized project by a great modern master. Travel sketches are juxtaposed with the architect’s designs for the Palazzo dei Congressi, commissioned in 1968 by the tourist board of Venice. The exhibition was conceived by Francesca Valente, the visionary director of the ICI, who recently retired to Rome; and it was curated by architect Barton Myers, a student and associate of Kahn in the mid 1960s. “It was an unforgettable experience,” Myers recalled. “And this was my chance to pay back and enlighten students for whom history begins with the 21st century.”

Kahn was a student of the Beaux-Arts curriculum at the University of Pennsylvania, and sketching was an integral part of his design process. He loved charcoal because it allowed him to work quickly and erase with his hands, leaving traces of what was first there. The travel sketches in soft-toned or vibrantly-colored pastels are tiny works of art in their own right, but they are also clues to the way Kahn viewed the buildings and spaces that inspired him. Italy was a crucial stop in his yearly tour of Europe in 1928–29, and he was architect in residence at the American Academy in Rome at the end of 1950. Those brief sojourns shaped his subsequent work: the mix of intimacy and monumentality that distinguishes the Salk Institute, the Kimball Museum, the Dhaka Capitol and other masterpieces. For the proposed site of the Palazzo dei Congressi, in the Giardini of Venice, he sketched a 460 x 100-foot suspension structure, supported on massive piers at either end to raise it above the flood level and minimize the number of caissons. The site was judged too sensitive by the city council, and the project was relocated to the Arsenale, where it was to bridge a canal. For this decaying shipyard, shielded from public gaze and hosting innovative art and architecture installations during the Biennales, it was an ideal solution. It would have been the second habitable bridge in Venice after the Rialto, as grand as the one proposed by Palladio. A charcoal presentation drawing, eleven feet wide, shows the sweep of the building’s underside, which evokes the Siena Campo as a natural amphitheater and other masterpieces.

COURTESY RICHARD SAUL WURMAN COLLECTION, UNIVERSITY OF PENNSYLVANIA
COURTESY METROPOLIS BOOKS

GRAND TIME
Louis Kahn in Venice, Italian Cultural Institute of Los Angeles, 1033 Hilgard Avenue, Los Angeles Through March 19

If you came of age architecturally in the 1970’s like I did, you deeply believed in the power of design to fix the world’s woes. But somewhere, between the stair details requests for information, and client presentations your chosen profession became... a job. The Power of Pro Bono, rediscovering some sense of the idealism that was the reason so many of us chose to be architects in the first place.

The book examines with illustrations the results of Public Architecture, the non-profit Cary once ran, which encourages architects to consider performing pro bono design work. Both Cary and John Peterson, founder of Public Architecture, have penned an opening pair of essays that compellingly explore the concept of pro bono. If you read nothing but those two essays, you’d have enough ideas to cause you to reexamine your own place in the profession.

The heart of the book, forty stories of completed pro bono projects, is a collection of photographic enticement and prose engagement. Not only do we see these projects well photographed, but we get the thoughts of the architects and clients in the accompanying text. How often do clients get to talk directly to the design community about their building project? The projects, spanning the range of building types, are located across America and were designed by both large and small firms. The 39571 Project, with its broad sweep roof overhangs designed by SHoP Architects in Katrina-torn Mississippi, is reminiscent of the great practitioner of social architecture, Samuel Mockbee. Fans of Bay Area architect David Baker will find his acclaimed Tassafaronga mixed-use housing project in Oakland designed for Habitat for Humanity. Big firms like Gensler are here as well: their KIPP Academy Campus in Houston exhibits an industrial aesthetic not normally expected from the company. Implied is the idea that the architecture profession should be making a positive contribution to society at large. While on its surface that is not a radical concept, the history of building and urban design in America is rife with examples of negative impacts. One would be hard-pressed to think of a more destructive series of projects than the Urban Renewal of the 1950’s and 60’s with its Pruitt-Igoe’s and Cabrini-Green’s.

CARY has not given us a definitive answer to how architects can achieve greater purpose and meaning in our professional practice. In an era where climate change, deep recession, and high unemployment reign, we will be expected to answer how we, as designers, builders, and planners, will shape home, neighborhood, city, and country for the greater good. The final answer to this book; what is found within its pages are the questions and glimpses from forty architects and clients who are doing some of the work that will be necessary for our future.

GEORGE CYLIS IS AN ARCHITECT AND WRITER LIVING IN SAN FRANCISCO.

THE POWER OF PRO BONO: 40 STORIES ABOUT DESIGN FOR THE PUBLIC GOOD BY ARCHITECTS AND THEIR CLIENTS. EDITED BY JOHN CARY, FORWARD BY MAJERA CARTER, AND PREFACE BY JOHN PETERSON. METROPOLIS BOOKS, $40
THE WORLD'S SLIMMEST SIGHTLINES.

The 3/4" profile Vitrocsa sliding and pivoting system. Absolutely nothing else compares. Proven and tested since 1993, with over 25,000 Vitrocsa units installed in over 20 countries.

GOLDBRECHT USA INC.
1512 11TH STREET
SANTA MONICA, CA 90401
PHONE: 310 393 5540
WWW.GOLDBRECHT-SYSTEMS.COM

VITROCSA

luxury bathing systems + shower bases

West Coast
1301 Chadbrey Street
Hollywood, CA 91606
PH: 818 482 1771 | Tel
PH: 818 482 7746 | Fax

East Coast
10700 26th Place Road
Charlotte, NC 28273
PH: 704 388 3075 | Tel
PH: 704 388 3164 | Fax

www.americh.com
www.zumacollection.com

Click 356

Click 383

Click 106

Click 314

Click 261

solar
quartzite
sandstone
limestone
marble
granite
basalt

www.ester.com

Photograph © Jeff Goldberg/Esto
Newtown Creek Wastewater Treatment Plant, Polshek Partnership, Architects
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.

<table>
<thead>
<tr>
<th>COMPANY</th>
<th>RS #</th>
</tr>
</thead>
<tbody>
<tr>
<td>100 Watt</td>
<td>100</td>
</tr>
<tr>
<td>American Cork Products</td>
<td>106</td>
</tr>
<tr>
<td>Americh</td>
<td>383</td>
</tr>
<tr>
<td>Dornbracht</td>
<td>304</td>
</tr>
<tr>
<td>Estó</td>
<td>314</td>
</tr>
<tr>
<td>Goldbrecht USA-Victrosa</td>
<td>356</td>
</tr>
<tr>
<td>International Code Council</td>
<td>178</td>
</tr>
<tr>
<td>Jay R. Smith Mfg. Co.</td>
<td>377</td>
</tr>
<tr>
<td>Lutron Electronics Co., Inc.</td>
<td>192</td>
</tr>
<tr>
<td>Moduline Cabinets</td>
<td>199</td>
</tr>
<tr>
<td>NCFI Polyurethane</td>
<td>203</td>
</tr>
<tr>
<td>Northern California Carpenters Regional Council</td>
<td>382</td>
</tr>
<tr>
<td>Raydoor</td>
<td>228</td>
</tr>
<tr>
<td>Vermont Structural Slate</td>
<td>261</td>
</tr>
<tr>
<td>Winters Schram Associates</td>
<td>381</td>
</tr>
</tbody>
</table>
Join us at the world’s largest international trade event focused exclusively on all aspects of kitchens and baths. Collaborate with other kitchen and bath pros, attend relevant conference sessions, and discover the latest products, trends and techniques from the industry’s leading manufacturers.

Register today at KBIS.com using registration code AD134 for free show floor admission.
NEW Quantum® light management solutions can SAVE 60% of lighting energy used in your building, respond to peak pricing and demand response signals, AND improve comfort and productivity by utilizing dimming, occupancy sensing, automated shading and daylighting.

**Fluorescent Dimming**
- Light level is proportional to energy use
- Dim your lights and you’ll use less energy
- Dimming lights by 50% uses only 60% of the energy—saving 40%

**Occupancy Sensors**
- Sensors automatically turn lights off when a room is vacant
- Easy to retrofit with wireless communication and 10-year battery life
- Can provide up to 20% lighting energy savings

**Automated Shades**
- Hyperion™ solar-adaptive shading can save 10% on HVAC
  
  **Summer Days:** close shades to keep heat out and provide soft, even light, for an enjoyable work environment
  
  **Winter Nights:** close shades to keep heat in
  
  **Year Round Days:** close shades to reduce glare and increase employee productivity

**Smart Grid Integration**
- Automatically or manually reduce energy usage to avoid peak pricing penalties by adjusting lights and shades
- Allows your facility to easily participate in demand response or peak pricing programs

For more information on what Lutron Quantum solutions can do for you—or to schedule an on-site lighting energy assessment—call 1.888.LUTRON1 or visit www.lutron.com