

THE WEST ARCHITECTS NEWSPAPER

04_04.27.2011

WWW.ARCHPAPER.COM IF IT MATTERS, WE TELL YOU

\$3.95



TFO Architecture proposed a walkable green roof.

TFO ARCHITECTURE

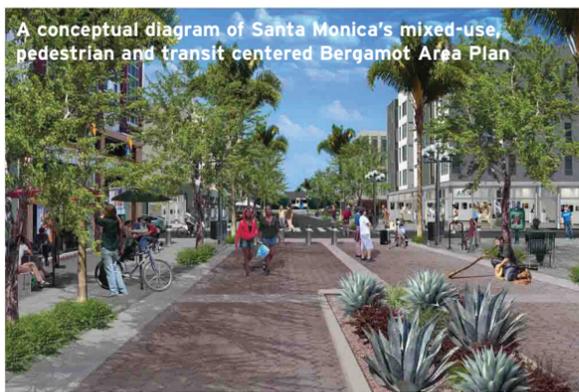
PORT OF LA CRUISE TERMINAL COMPETITION SCUTTLED

NO WINNERS HERE

The Los Angeles Cruise ship terminal in San Pedro is a study in urban blight. The area features a sparkling new fountain, a few isolated

new parks and a repainted but aging terminal surrounded by barbed wire fences, ugly, mismatched buildings, surface parking lots, and

a lot of empty space. A competition among four local architecture firms was held last May to redesign the terminal **continued on page 7**



A conceptual diagram of Santa Monica's mixed-use, pedestrian and transit centered Bergamot Area Plan

CITY OF SANTA MONICA

SANTA MONICA STRUGGLES TO BUILD AT NEW DISTRICT AROUND BERGAMOT STATION

Arrested Development

Santa Monica's Bergamot Area Plan, which plots the course for a 140-acre mixed-use and transit-orient-

ed creative district timed for the arrival of the Expo Line in 2015, is moving ahead after its passage in February. But

the project, which branches north of the area's Bergamot Station arts center, is already facing serious hurdles. One of its largest pieces, the Bergamot Transit Village, designed by Gensler and developed by Hines, was resoundingly sent back to the drawing board by Santa Monica City Council on March 22. Meanwhile the namesake for the district, Bergamot Station, seems to be in jeopardy as the city has thus far refused to grant it a lease extension.

The five-building 960,000-square-foot "village," consisting of offices, residential and retail, would be located at the northwest portion of the Bergamot Area Plan, just north of **continued on page 10**



Container housing Smitten Ice Cream shop.

ENVELOPE A+D

SF'S HAYES VALLEY LAUNCHES TEMPORARY DEVELOPMENT

POP UP HOOD

Vacant lots in the middle of cities are spurring all kinds of temporary uses, from guerrilla gardens to public art. And one of the most interesting experiments is happening in San Francisco, with a project that is the first of its kind in the US. In the Hayes Valley neighborhood, two blocks at the end of Octavia Boulevard are being transformed into a **continued on page 4**

AIA SPECIAL ISSUE
THIS MONTH AN LOOKS AT HOW BUILDING IN NEW ORLEANS IS SETTING THE STAGE FOR URBAN RENEWAL, PLUS WORK-LIFE BALANCE AT THREE WEST COAST FIRMS.
SEE PAGES 12-15

CONTENTS

08 PASADENA LANDMARK REINCARNATED

18 TRAVELS WITH IWAN BAAN

22 LIVING THE CICLAVIA

05 EAVESDROP
17 DIARY
20 MARKETPLACE



COURTESY SFMOMA

HENRY URBACH LEAVES SFMOMA FOR UNKNOWN TERRITORY

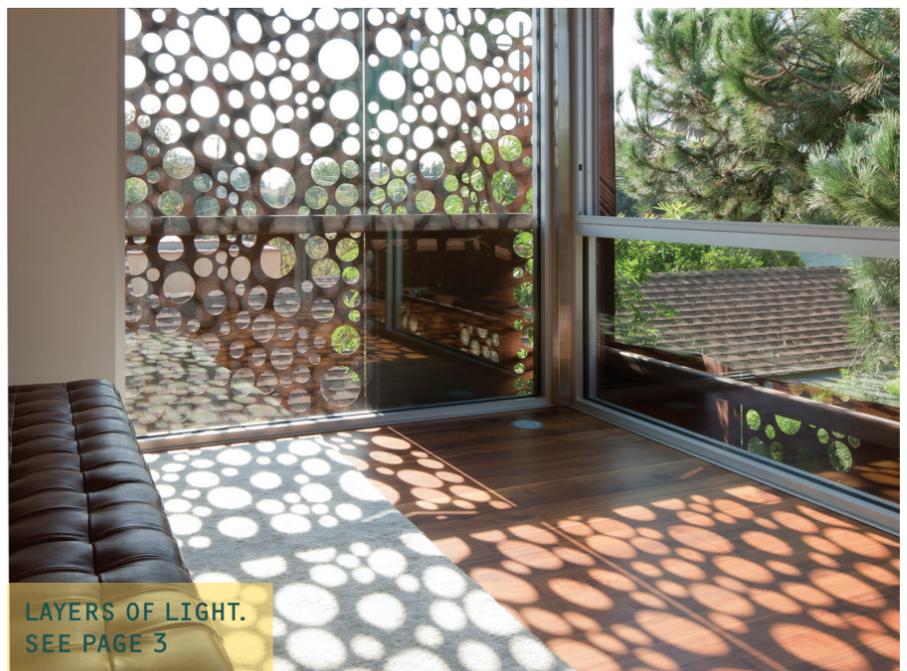
URBACH EXITS

On April 5 SFMOMA Curator of Architecture and Design Henry Urbach announced that he would end his nearly five-year tenure

at the museum. In an interview Urbach expressed gratitude for the opportunity but indicated that he was ready to move on.

"I feel with this suite of shows, and the almost 450 objects that I've been able to bring into the collection, this chapter has come to a timely and graceful close," he said. "At this point what I'm really excited about is drawing upon what I've learned here and taking my project—which is to try and develop fresh, compelling ways for people to encounter architecture and design—into a new context that offers a different set of opportunities and constraints. Many opportunities have come my way that I have not been able to explore because of my very full-time work."

SFMOMA was the first museum on the West Coast to establish **continued on page 2**



LAYERS OF LIGHT. SEE PAGE 3

BENNY CHAN

PUBLISHER

Diana Darling

EDITOR-IN-CHIEF

William Menking

EXECUTIVE EDITOR

Julie V. Iovine

WEST COAST EDITOR

Sam Lubell

MANAGING EDITOR

Molly Heintz

ART DIRECTOR

Dustin Koda

WEST COAST ASSOCIATE EDITOR

Lydia Lee

SPECIAL PROJECTS

Jennifer K. Gorsche

ASSISTANT EDITOR-WEB

Branden Klayko

ASSISTANT MARKETING MANAGER

Lynne Rowan

CIRCULATION ASSISTANT

Linh Thoi

EDITORIAL INTERNS

Cindy Chun**Alyssa Nordhauser****Zen Vuong**

PUBLISHING INTERNS

Laura Dyer**Hans Parker**

CONTRIBUTORS

YOSH ASATO/ NATE BERG / KENNETH CALDWELL /
JENNIFER CATERINO / TIM CULVAHOUSE /
JOANNE FURIO / MARISSA GLUCK / GREG GOLDIN /
L.J. GORDON / GUNNAR HAND / ALAN HESS /
AMARA HOLSTEIN / CARREN JAO / SAM HALL
KAPLAN / JULIE KIM / ERIC LUM / ALLISON MILIONIS /
JOHN PARMAN / JOHN PASTIER / TIBBY ROTHMAN /
DIRK SUTRO / GREG TOWNSEND / ALISSA WALKER /
MICHAEL WEBB / BETH WEINSTEIN

EDITORIAL ADVISORY BOARD

FRANCES ANDERTON / STEVE CASTELLANOS /
ERIN CULLERTON / TEDDY CRUZ / MIKE DAVIS /
NEIL DENARI / BETTI SUE HERTZ / BROOKE HODGE /
CRAIG HODGETTS / WALTER HOOD / DAVID MECKEL /
KIMBERLI MEYER / JOHN PARMAN / SIMON SADLER /
ROGER SHERMAN / WILLIAM STOUT /
WARREN TECHENTIN / HENRY URBACH

GENERAL INFORMATION: INFO@ARCHPAPER.COM

EDITORIAL: EDITOR@ARCHPAPER.COM

ADVERTISING: DDARLING@ARCHPAPER.COM

SUBSCRIPTION: SUBSCRIBE@ARCHPAPER.COM

REPRINTS: REPRINTS@PARSINTL.COM

VOLUME 05, ISSUE 04 APRIL 27, 2011. THE ARCHITECT'S NEWSPAPER'S
WEST COAST EDITION (ISSN 1552-8081) IS PUBLISHED TEN TIMES A YEAR
(JANUARY, FEBRUARY, MARCH, APRIL, MAY, JUNE, AUGUST, SEPTEMBER,
OCTOBER, DECEMBER) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY
ST., 5TH FL., NEW YORK, NY 10007. SEND ADDRESS CHANGE TO: 21 MURRAY
ST., 5TH FL., NEW YORK, NY 10007. FOR SUBSCRIBER SERVICE: CALL
212-966-0630. FAX 212-966-0633. \$3.95 A COPY, \$29.00 ONE YEAR,
INTERNATIONAL \$160.00 ONE YEAR, INSTITUTIONAL \$149.00 ONE YEAR.
ENTIRE CONTENTS COPYRIGHT 2011 BY THE ARCHITECT'S NEWSPAPER, LLC.
ALL RIGHTS RESERVED.

PLEASE NOTIFY US IF YOU ARE RECEIVING DUPLICATE COPIES. THE VIEWS
OF OUR REVIEWERS AND COLUMNISTS DO NOT NECESSARILY REFLECT
THOSE OF THE STAFF OR ADVISORS OF THE ARCHITECT'S NEWSPAPER.
FOR REPRINTS, E-PRINTS AND RELATED ITEMS CONTACT
PARS INTERNATIONAL, TEL 212-221-9595; FAX 212-221-9191;
WWW.MAGREPRINTS.COM/QUICKQUOTE.ASP.

CULTURAL CYNICISM

To say that the public building sector in Los Angeles is overrun with corruption is the understatement of the year.

Last month the *Los Angeles Times* ran a series of devastating investigative articles revealing a staggering amount of foul play at the LA Community College District's building program, from conflicts of interest to an egregious lack of oversight. The exposé was followed shortly by the firing of the head of the program, Larry Eisenberg. Not long after that, James Sohn, the relatively new chief of the LA Unified School District's construction program abruptly resigned as well under a cloud of suspicion for various conflicts of interest. And in early April, two members of the LA Building Department were arrested on allegations of taking bribes.

The list of offenses goes on and on. And the side effects are just as extensive from undermining the quality of the city's major construction projects to relegating quality public architecture to the realm of an afterthought, behind greed and incompetence. Something must be done. But what?

Officials at the LA Department of Building and Safety recently called for the agency to electronically track its employees whereabouts via GPS. Another idea came from the AIA/LA, who suggested that the LAUSD and the LACCD each hire a district architect to oversee capital improvement programs: "Those who manage the facilities capital investment program require the skills, technical capabilities, construction-management experience, equilibrium in judgment, values and interests that only those with training and experience in the real world of planning, design and construction can offer—in short, an architect," said the AIA's statement.

While keeping track of employees is always a good idea, GPS tagging seems to grossly violate civil liberties. Of course I agree that architects have the valuable skills needed to oversee construction management projects, but hiring an architect doesn't overcome the corruption problem. Any professional is susceptible to misdeeds.

The answer comes from where it usually does: the top. Don't just blame individual employees, or even department chiefs, for taking bribes. Blame the organizations themselves for not fostering a culture of responsibility, for not catching misdeeds before they get out of control, and for not setting up a suitable system for carrying out deeds fraught with temptation.

A few good steps can be gleaned from the Corruption Fighters Toolkit from Transparency International, a group that terms itself a "global coalition against corruption." (The group largely fights Third World corruption, but many of the same issues are at play here). Some of that kit's key insights include: "raising awareness of corruption within an organization; providing clear and transparent information to employees and to the public; streamlining and improving the organization; establishing strict codes of business ethics; strengthening diagnostics of all activities; strengthening anti-corruption rules and penalties."

This and similar groups demand in short that organizations take clear responsibility for promoting an ethical culture with clear policies against corruption and clear methods for fighting it. From what I can tell LA's building programs have done precious little to this effect. In March 2010, for instance, the LACCD touted a new Office of Inspector General and whistle-blower program. Both apparently failed.

The results not only damage the agencies and the city, but also the physical world we inhabit. Some results of the egregious construction errors found in the LA Times series on LACCD read as pure travesty: Concrete steps were uneven; heating and cooling units were installed upside down; floors were cracked, and windows were loosely attached. Architects were sometimes fired without proper notice or asked to radically change their plans at the last minute. Meanwhile overpaying for fixes ultimately results in less money to make a good product.

Why shouldn't public agencies be held to higher standards? Instead the laxity in their culture is whitewashed with a few firings and a return to corruption. This culture permeates the city of Los Angeles. And until we see true reform not only will taxpayers be hurt but the quality of architecture and design will suffer as well. **SAM LUBELL**

URBACH EXITS continued from front page

a department of architecture and design, in 1983. Before taking over from Joseph Rosa in 2006, Urbach ran his own gallery in Manhattan for nine years, Henry Urbach Architecture, which was known for edgy architectural and art exhibitions. Arriving at SFMOMA, he started with an Olafur Eliasson exhibit in 2008, which featured an ice-encased car kept frozen in a special gallery. Other Urbach exhibits include *Cut: Revealing the Section*, which explored the section cut through architecture and artworks, and the first solo exhibition of the speculations of J. Mayer H., a Berlin architecture firm. For *How Wine Became Modern: Design + Wine 1976 to Now*, Urbach collaborated with Diller Scofidio + Renfro. In the fall 2010 issue of Log magazine, Urbach wrote about his "post-object" approach to exhibitions, where objects are simply part of a larger experience that unfolds over space and time.

"I'm eager to finish my book on installation architecture along with other pending projects," Urbach said in an email to *AN*. When asked where he planned to go next, he replied, "New York, my home from 1984 to 2006, will always be HQ, so that's a strong contender. I also have some thoughts about what may be possible in LA."

The design community in San Francisco is still reacting to the news. "It's a great loss," said one local architect. "Henry's tenure at SFMOMA sets the bar higher for curatorial vision and exhibition design, beyond traditional frameworks of the art historical survey, retrospective, and other familiar forms of museum experience," said Cary Bernstein, a San Francisco architect and chair of SFMOMA's Architecture + Design Forum. "It is never just about the 'stuff' in the gallery for him, but the deliberate engagement with the 'stuff' that is equally important to unlock its meaning."

"I have tremendous respect for what he accomplished, in particular his inventive attitude about how museum spaces themselves can become immersive architectural experiences—he used the language of architecture and design to exhibit architecture and design," said David Meckel, Director of Research and Planning at San Francisco's California College of the Arts.

Urbach had not been a particularly visible figure in San Francisco. Said one insider, "People generally thought he was an improvement over his predecessor, but I'm not sure he did such a good job at building relationships with the community." The department has three other employees, and the search has not yet been opened for a successor. **LYDIA LEE**



COURTESY MARMOL RADZINER

MARMOL RADZINER REIMAGINES
THE TRAILER PARK

RAD PREFAB

LA-based Marmol Radziner Prefab, a firm lauded for elevating prefabricated housing to the realm

of high design, is bringing their modular design approach to one of the oldest and most neglected forms of prefab housing: the mobile home, specifically those at the Mountain View Mobile Home Park in Santa Monica.

In 2009, the city of Santa Monica, which owns 20 low-income units out of the 72 homes at Mountain View, decided to update their aging facilities, commissioning new, modernized homes to replace the 20 trailers. The improvements were initiated to "demonstrate current technology and improve lives," and to achieve the same quality as the city's other affordable housing offerings, according to Jim Kemper, housing administrator with the city.

Marmol Radziner teamed with the manufacturer Golden West Homes and was chosen through a process involving residents, city

officials, and a review board.

"It was a great exercise in applying our experience to a project with really challenging cost constraints," said Ron Radziner, a design principal at Marmol Radziner. Many of the firm's high-end prefab homes have cost more than five times the price of these homes.

Each mobile unit occupies between 400 and 1,000 square feet and looks less like a traditional trailer and more like a bungalow. Multiple windows ensure that interiors are bright with daylight, but light exterior colors help keep the homes naturally cool.

In addition to these passive energy efficiency features, the homes are constructed with formaldehyde-free wood products, walls are painted with zero-VOC paint, and floors are covered with Marmoleum, a natural linseed

linoleum. The homes are also equipped with renewable energy sources such as a 2kW solar photovoltaic array that sends energy back to the grid and a solar-heated hot water system.

Additional green features are available for purchase, such as porches with awnings, trellis screens for exterior walls, and a multifunction "Green Box" storage cabinet equipped with a rain barrel, a compost bin, and a small kitchen garden planter.

Installation of the homes began in late February and move-in began early this month. Residents of Mountain View who do not qualify for the city-owned units can purchase their own versions of the new mobile homes at a reduced price directly from the manufacturer.

ANYA RAVITZ

Clockwise from top left: The house's folding Cor-ten steel skin reflects light in textured patterns; its small perforations create geometric shadows in master bedroom; a central stair unifies the interior; sliding doors and skylights connect the outdoors; the L-shaped house is nestled under a huge pine tree.



Daniel Monti describes the house he and his firm Modal Design created for his parents in Venice as "a collision of opposites."

The rectilinear nature of the house's two levels contrasts with a huge stone pine that juts over the rear of the structure, while the shimmering play of light and shade through its branches is echoed in the patterns cast by the upper level's perforated accordion-like facade. Circles are punched in a folded screen of rough hewn and solid Cor-ten steel wrapped around the bedrooms, which sit atop a smooth, light, and long glazed bar of living spaces. The steel will weather like the bark of the tree, offsetting the smooth white expanses of the interior walls.

"Contrasting textures, light conditions, color, and materials, make each appear to stand out more," said Monti. "It's the manner in which a material is used and its relationship to other elements,

not the material itself, that increases awareness on the part of the viewer."

Monti was born in Venezuela, and had lived in seven countries by the time he turned 18, exposing him to a diversity of cultures and architectural traditions. He received his M. Arch from the Harvard GSD, and worked for Marmol Radziner before establishing Modal Design in 2004. His experience feeds into his precocious mastery of form, space, and light, all evident in the Walnut house, which is named for the street in Venice on which it sits.

The home first appears as a composition of three volumes: the chocolate stucco cube of the garage to the left, the recessed band of glazing to the right, and the upper-level screen, cut away to frame windows. The open-plan living areas are treated as an architectural promenade through layered spaces, in which each step brings a new sensation. A small glazed office behind the

garage frames the linear pool along the south face of the house, and the living areas open onto this walled side yard and onto the century-old pine, which finally reveals its immensity. Seating and kitchen cabinets are treated as floating islands.

A primary goal of the design was to exploit the plentiful Southern California light. Folds in the Cor-ten screen cast changing shadows over the exterior, and the circular openings act as sundials to record the hours and seasons inside. Light becomes a sculptural presence that adds depth to every space and surface. A linear band of skylights reveals the extended branches of the stone pine, which cast a dappled pattern of sun and shadow across the polished concrete floor, balancing the light flooding in through wide glass sliders. The staircase balustrade is composed of the steel discs that were laser-cut from the Cor-ten screen, spot-welded to create a tactile encl-

sure that mirrors the thousand points of light playing over oiled walnut floor boards.

The house feels more spacious than its 2,700 square feet would suggest, thanks to its good proportions, refined detailing, and the intimate connection with the outdoors. Though a delicate and skillfully balanced composition, more than anything, the Walnut house feels livable.

MICHAEL WEBB



BENNY CHAN

Jakob[®]
Rope Systems

Stainless steel
wire rope products
and connectors

www.jakob-usa.com

Jakob Inc.
Toll-free 1-866-215-1421

THE ARCHITECT'S NEWSPAPER APRIL 27, 2011

2011 AEC TECHNOLOGY STRATEGIES CONFERENCE

June 9-10, 2011
Hilton Torrey Pines, La Jolla, CA

PRESENTED BY
zweigwhite

where **AEC BUSINESS** meets **INFORMATION TECHNOLOGY**

PLATINUM SPONSOR

Newforma
Your new world. In order.

AGILE
FRAMEWORKS

SUPPORTING PARTNERS

APEI buildingSMART Alliance

INDUSTRY PARTNER

KNOWLEDGE
ARCHITECTURE

MEDIA PARTNERS

THE ARCHITECT'S NEWSPAPER

ceNEWS
for the business of civil engineering

Structural Engineering & DESIGN

EXHIBITORS

ReproMAX

Colligo
Networks

sharepoint360

gafcon

For further info please visit AECTechStrategies.com
or call **800.466.6275**, and **REGISTER TODAY!**



ONELUX is the basis for design.

39 West 13th Street
New York, NY 10011
212.201.5790
www.oneluxstudio.com

ONELUXstudio

155 North Wacker, Chicago, IL. Architect: Goettlich Partners. Photography: Tom Rossiter.



POP UP HOOD continued from front page festive combination dubbed Proxy, a temporary grouping of restaurants, retail shops, and outdoor gathering spaces. The mini-cluster is designed to give way to other permanent developments in a few years.

Designed by Douglas Burnham of Oakland-based Envelope A+D, the businesses are housed within 26 shipping containers, whose steel structures are often favored by architects for their low cost, strength, and portability. The containers will be opened up and reduced to their frames, then fitted with either large glazed openings or left open to the air, said Burnham. "We're also insulating them and skinning the interiors with finishes, and some containers have skylights for natural daylighting," he added.

The first establishment to open will be Smitten Ice Cream, which at press time has a scheduled grand opening for mid-April. That facility

will include a serving container as well as vessels for food preparation and support infrastructure (power, garbage disposal, etc). In the next months the project will bring outposts of foodie favorites Ritual Roasters, 4505 Meats, and Suppenküche's Biergarten. The second phase, anticipated to launch in the fall, will include nine retail stalls, also designed by Burnham, with rotating vendors and an art gallery.

Burnham, who was inspired by Berlin's Platoon—a cultural development made largely of shipping containers—as well as the British avant-garde architecture group Archigram, sees Proxy as a physical representation of the experience of surfing the Web.

"It's the idea of a flexible machine that is operating at the pace of the Internet, where you have simple frames but the content is always different," he said. The architect broached the

idea with the city after winning a bid to build market-rate housing further down on Octavia Boulevard. The creative endeavor is financed in part by a client of Burnham's (who prefers to remain anonymous), who is funding some of the infrastructure; each vendor is paying for the build-out of their containers and a percentage of the rent for the lots.

For the city, the project is a chance to tinker with their vision for Octavia Boulevard. The two lots, comprising about 18,000 square feet, are next to the park at the foot of the street, Hayes Green, and segue into the Hayes Valley business district.

"This project mimics the ground-level retail that the area's future housing developments will have—it adds the vibrancy that those businesses would bring to the neighborhood and helps us get through this interim period," said Rich Hillis, deputy director in the Mayor's Office of Economic Development. The process, Hillis added, "will give us a better sense of what should be there; instead of traditional retail space, we may end up with more of a marketplace." Three other lots along Octavia have been transformed into urban farms, growing food and development ideas for the city. **LL**



UNVEILED

ASHLAND YOUTH CENTER

If Governor Jerry Brown's proposed cuts go through, there may be fewer projects like the Ashland Youth Center, which was organized and funded by the Alameda County Redevelopment Agency. A woefully underserved community in the East Bay, Ashland is getting a 31,000-square-foot youth center, whose various recreational facilities (public café, fitness center, art room, computer lab, library, etc.)

will hopefully draw an audience that can also benefit from the health clinic, career center, and counseling office.

Sonoma-based RossDrulisCusenbery Architecture, a specialist in public work, has developed a design that engages the surrounding four-acre park and creates a distinctive presence on an arterial thoroughfare. The facade plays with scale, mimicking a three-story building that is really two. Aiding the illusion are bands of light boxes, used to augment the real windows, making them appear taller. The windows

alternate with blocks of porcelain tile. To bring the energy of the park indoors, the building is arranged around a central courtyard, and some of the spaces flow right outside. For instance, a dance studio opens up through folding doors to create a stage with outdoor seating.

The architects held regular meetings over three months with a group of local teenagers, and incorporated their preference for dark, sober colors and an urban edginess. "We were looking for a way to create an iconic image, which would be respectful and relevant for many generations," said principal Mallory Cusenbery. "There is a strong difference between what youth want and what adults think youth want." **LL**

Architect: RossDrulisCusenbery Architecture
Developer: Alameda County Redevelopment Agency
Location: Ashland, CA
Scheduled Completion: Late 2012
Budget: \$15.5 million

COURTESY ENVELOPE A+D

COURTESY ROSSDRULISCUSENBERY ARCHITECTURE

EAVESDROP > THE EDITORS

INTERN FROM HELL

Say you're a multi-national corporation that's hypersensitive about protecting your image, like say, **AECOM**, the single biggest company in architecture and engineering today. If you were that kind of firm you would probably not want to provide an "educational visit" to **Muommar al-Gaddafi's** 27-year-old son **Khamis al-Gaddafi**. You know, the youngest son who recently played a major role in the violent crackdown against peaceful protestors in Libya. Guess again. Earlier this year, AECOM gave the young Gaddafi a tour of a variety of business, military and entertainment sites across the United States. AECOM spokesperson **Paul Gennaro** told *The Washington Post* that the company had no knowledge of Gaddafi's military connections prior to the internship. Too busy guiding tours to read the papers, probably.

AECOM did acknowledge that until recently it had been working with Libya on a "multibillion-dollar infrastructure improvement project." We are guessing that project has now hit the skids.

POT PRIZE

A few months ago we noted that San Francisco firm **Sand Studio** had completed a cannabis dispensary in the city's Mission district. Well the project, the San Francisco Patient and Resource Center (SPARC) just won an AIA SF award: a Citation (get it?) Award for Interior Architecture. At the awards ceremony at the San Francisco War Memorial's Green Room, a notable murmur went up when the pot club took home the prize. More drama ensued when local firm **Ogrydziak Prillinger** was called to the dais for an Honor Award for their Gallery House in South Park, but the screen instead displayed a library in Saudi Arabia by **HOK**.

CAR TROUBLE

Speaking of HOK, how's this for bad luck? We hear from the rumor mill that a little while ago two teams walked in to present their designs for a new Hyundai North American Headquarters in Orange County: HOK and Gensler. But HOK had designed a building whose shape in plan unintentionally resembled.. get this.. a Lexus logo (you know, that stylized L). Needless to say the CEO of Hyundai wasn't too pleased. Guess which team walked out the winner?

SEND GRAFT, BRIBES AND GET OUT OF JAIL FREE CARDS TO EAVESDROP@ARCHPAPER.COM

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

NY FIRM TO DESIGN NEW ARTS CENTER AT STANFORD

DILLER SCOFIDIO + RENFRO FOR THE WIN...AGAIN

Diller Scofidio + Renfro has prevailed yet again. On Thursday, Stanford University announced that it had picked the firm to design a new 90,000-square-foot arts structure, the Burton and Deedee McMurtry Building. No designs were released. Jhaelen Eli, the firm's director of business development, said in an email, "We're at the very beginning of the process, in the programming phase." The price tag has also not yet been finalized, though the building's namesakes have chipped in \$30 million.

After sending out an RFQ last summer, Stanford chose the architects from a shortlist of 15 firms, which was narrowed down to two: DS+R and Ennead Architects. "Diller Scofidio + Renfro see themselves as artists, and that is particularly important at this moment on this campus," said Nancy Troy, chair of the department of art and art history.

The new building will house the university's art and art history department, including programs in studio art, film and media studies, and documentary film, which are currently dispersed in various buildings across campus. The architects of record will be Boora Architects of Portland.

"One of the important goals was to bring all the programs together but also to make sure that we had the very best facility that we could provide to move the arts forward on campus," said Matthew Tiews, executive director of arts programs at Stanford. The building is part of the Stanford Arts Initiative, a broader campaign to raise the university's profile in the arts. The initiative has raised \$250 million to date to bring in new faculty, programming, and buildings—including the Bing Concert Hall by Ennead Architects, currently under construction nearby.

DS+R comes to the project after receiving positive reviews for Brown University's Creative Arts Center, a performing arts building with a 200-seat recital hall, which opened in February. In California DS+R was recently selected to design a new home for the Berkeley Art Museum/Pacific Film Archives and was on the shortlist for SFMOMA's expansion. They are also designing The Broad, Eli Broad's new contemporary art museum in downtown Los Angeles.

The new building will be located in back of the Cantor Art Center, Stanford's art museum, and not far from the university's most prominent work of modern architecture, the James H. Clark Center by Foster and Partners, completed in 2003. Groundbreaking for the DS+R building is expected to take place in 2012. **LL**

OPEN > SHOWROOM



> **BAY CITIES SHOWROOM**
1302 Santa Monica Boulevard,
Santa Monica
Tel: 310-394-2025
Architect: Michele Sae

SAM LUBELL

Through bold gestures in glass and white diagonals of steel, Michele Sae has radically transformed a once flat-faced, punched-window brick structure into a new LA landmark. Sae imagined the Bay Cities Kitchen & Appliance Showroom through the image of the Star of David, linking the design to its immediate neighbors, a synagogue, nursery school, and early childhood center for Temple Emanuel. The dramatic diagonal structural steel framework—combined with slightly angled storefront windows—defines the building's two street-facing facades, doubles as a light shelf, and even creates seating and display areas inside. The design seemingly dematerializes the building's most prominent corner, producing an intimate connection between the interior and the adjacent streets. **GUY HORTON**

CIT Aerospace Lobby

MATERIAL
Varia Ecoresin® Custom Interlayer

SERVICES
3form Fabrication

PROJECT SUPPORT
3form Advanced Technology Group

Firm: John Friedman Alice Kimm AIA | Photography: Fotoworks
ISO 9001:2008 / ISO 14001:2004 Earn LEED® Credits with Varia Ecoresin®

3form®

3-FORM.COM | 800.726.0126

Autodesk and Apple. The Perfect Package.

Make a qualifying purchase in May, get a free iPad.



Learn more at www.microdesk.com/May.



MICRODESK

800.336.3375 | www.microdesk.com

Autodesk Gold Partner ORACLE PARTNER



Cosmic Leaf
design Ross Lovegrove

Artemide®
design innovation architecture

Contact your local Artemide sales office for more information.
Toll free: 1-877-Art-9111 • contractsales@artemide.net • www.artemide.net

The shed-shaped museum will be decorated with preserved neon lights.



GLENDALE APPROVES MUSEUM OF NEON ART

GLOWING FUTURE

In late March Glendale City Council approved the lease and design for the Museum of Neon Art (MONA), a potentially transformative new building on the city's busy Brand Avenue that will display an eclectic collection of neon art, ranging from beer signs to roadside billboards. LA-based Shimoda Design Group is leading the design.

The museum, founded in 1981, is now located in a small temporary space on 4th Street in Downtown LA. It has had locations in the Downtown Arts District, at Universal City Walk, and at what is now LA Live. The Glendale space—which offers a 15-year, affordable lease from the City of Glendale, said MONA Executive Director Kim Koga—will finally give the museum ample room as well as a permanent home. Glendale is also kicking in up to \$1 million for initial tenant improvements.

The two-story, 10,000-square-foot project is anticipated to become the southern anchor for Glendale's emerging arts and entertainment district. It should do that effectively, not only because of its "beautiful," contemporary design, as Emil Tatevosian, Glendale's Deputy Director of Policy and Innovation, described it, but also thanks to the neon art flashing from its exterior. This will include a recreation of the Virginia Court Motel Diver, a large, bright red and white marquee dating from the 1940's that will be placed on the museum's

roof; and a 20-foot-tall Clayton Plumbers Sign, with its giant neon faucet and neon blue drips, which will be located in the open air plaza. A rotating selection of others signs will hang from the building itself, Koga hopes.

The dark, glossy brick structure, wrapped largely in glass, will include the re-use of two empty storefront buildings across from the Americana At Brand, a popular new mixed-use development. Its main components will include a glazed storefront entry showing off a café, store, and neon fabrication shop; a main exhibition space; a mezzanine; and an outdoor plaza. The mezzanine, known as the "light box," will cantilever dramatically over the plaza and "light up like a lantern," according to Shimoda Design principal Joey Shimoda. The plaza, which is being designed by AECOM, will merge the street's existing diagonal pavers with a wooden surface that will wrap up to form a far wall. The

project will also include a classroom space, offices, and outdoor storage.

The prevalence of glass on the exterior is meant to welcome outsiders wandering around the city, like those leaving the Americana. "We love the idea of an accessible museum," commented Koga. "We really wanted to connect with the community." Pieces on display in the main gallery will include a classic sign from the old Brown Derby on Hollywood and Vine, as well as a mid-century Chief Motel sign that shows off a bright neon headdress.

The museum will also, according to Tatevosian, help "redefine" a city that is looking to draw more people with its arts, retail, and nightlife offerings. "People from neighboring cities don't usually come to Glendale," he said. "But that's changing."

The project's budget has not been finalized, and a completion date has not been set, though the museum hopes it will be able to open sometime next year. **SL**



SHIMODA DESIGN GROUP



TFO Architecture's terminal pavilion and green roof.

NO WINNERS HERE continued from front page and its bleak environs. But *AN* has learned that it was abandoned in favor of a less ambitious in-house redesign, angering the architects involved and dashing hopes of an area rebirth. Meanwhile, after a year of waiting, half of the teams claim they were never informed of the outcome.

The RFP for the competition called for "conceptual design for a short-term (five to ten years) aesthetic improvement at the World Cruise Ship Terminal" as well as "additional programmatic elements that

contribute to and/or enhance existing cruise terminal operations, community interaction, commercial viability, pedestrian and vehicular circulation, marketing concepts, and maintenance feasibility."

Four architectural teams participated in the competition: Tetra Design, MVE Institutional, Anil Verma Associates, and TFO Architecture.

Instead of awarding the project to one of these firms, the Port recently undertook an in-house \$42 million facelift of the terminal that included cosmetic changes like repainting the terminal, adding a new \$10.8 million,

71,500-square-foot solar array on its roof, installing new audio, video, and lighting systems, and adding new glass-enclosed gangways to boats.

According to Port spokesperson Phillip Sanfield the decision not to choose any of the contestants was based on timing and economics. Disney decided to bring a new cruise ship to the Port by early this year, so changes needed to be done fast, Sanfield said. The original scope of the competition was for a \$10 million project, later considered too small to make a difference.

"Although we may reconsider

design work in the future, that would be a decision made by the Los Angeles Harbor Commission," said Sanfield in an email. "Presently there are no plans to do so."

So the desolate area surrounding the terminal remains untransformed, and the architects are not happy about how it happened.

"You go there in the middle of the day and the fountain is going and the music is blaring, and there's nobody there," described William Taylor, an architect at TFO Architecture.

TFO's scheme included a large green roof over a new parking lot that tied the cruise terminal to the surrounding neighborhood, but averted security concerns by keeping public access away from the cruise docks themselves. "What was really missing—and is still missing—was public space. A connection between the terminal and the waterfront," explained Taylor.

Anil Verma Associates' plan focused on knitting the neighborhood together with a series of play areas, an amphitheater, an exhibition zone, and a linear park, all connected to public transportation.

Verma is particularly nonplussed with the Port's approach to the competition, whose \$10 million outlay he describes as "a hoax."

"That amount of money would barely pay for painting the terminal," he said. "They're just using us, and it's kind of sad that they're doing

that in a down economy." Verma and Taylor both explained that their firms spent more than four times the \$10,000 competition stipends on their proposals.

Meanwhile two of the competition teams say they never heard anything from the Port on the competition's outcome. "It was a little disappointing; there wasn't a formal resolution to this. It just kind of went away," said TFO's Taylor.

The Port says it informed all four of the teams that it would not select them in letters dated August 19, which the Port provided to *AN*.

Meanwhile RFP cancellations—and the scrapping of public work in general—are much more prevalent in these trying times for public agencies.

"I think it's one of the biggest challenges in the profession," said Andrew Goldberg, Senior Director of Federal Relations at the AIA, of the recent abandonment of investment in public projects. The AIA is currently working on an initiative putting together a list of "Stalled Projects" to raise attention to the issue.

"People will just invest in what they have and get by," said Russell A. Davidson, President of KG&D, a Mt. Kisco, New York firm that has had four county projects shelved recently. "They decide to replace a building, and then that project loses momentum and it becomes 'let's put a band aid on the existing facilities and let the next generation deal with it.'" **SL**

LIGHT DOES NOT ILLUMINATE, IT TELLS A STORY.

Ettore Sottsass



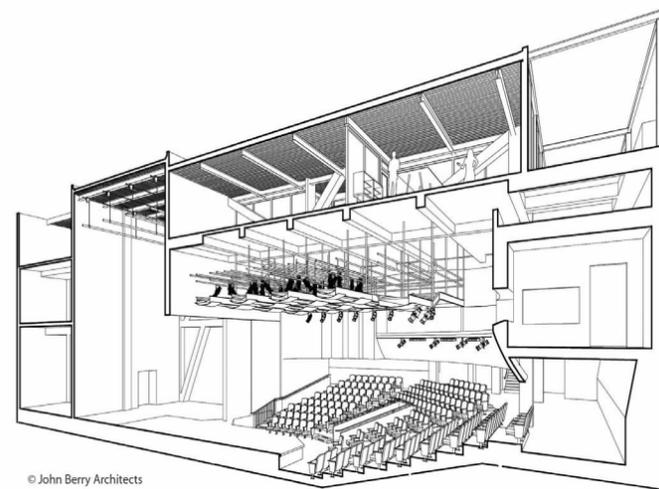
Intelligent lighting solutions by Zumtobel strike a perfect balance of lighting quality and energy efficiency – HUMANERGY BALANCE.



ICOS
360° Light
Direct/Indirect with high efficiency and excellent glare control.
Individual and continuous row luminaire.

THE ARCHITECT'S NEWSPAPER APRIL 27, 2011

Clockwise from top left:
The new theater is adjacent to a residential complex; diagram of the auditorium with support spaces above; the thrust stage is below grade; the site plan; structural steel trusses take shape.



© John Berry Architects



COURTESY A NOISE WITHIN



PRESERVATION CENTER STAGE

The problem with hand-me-downs is that one almost always has to make alterations. The same goes for buildings, as evidenced by the case of an entirely new theater being built within the footprint of a partially demolished historic landmark in Glendale.

Just in time for its 20th season, Glendale's classical repertory company A Noise Within (ANW) will be moving into Pasadena's Stuart Pharmaceutical Company building, designed in 1958 by Edward Durrell Stone. Stone, the lead architect for Radio City Music Hall and the Kennedy Center for Performing Arts, is best known for his distinctive brand of decorative modernism, a response to the pristine clarity of International Style.

Stone's rectangular building has a very strong horizontal emphasis and a low profile. Set back 150 feet from the street, it

seems to float over the reflecting pool in front of it. A modular screen wall embellished with gold-painted brass knobs forms the distinctive facade of the building and further reinforces the shape of the structure.

When the building was turned over to ANW, it had already been partially demolished to make way for a subway parking garage. What remained "looked like a single story building, but was actually a two-story building," said Sherman Oaks preservation architect Robert J. Chattel, who worked with ANW to construct the new space in accordance with the Secretary of the Interior's Standards for the Treatment of Historic Properties.

The building's lower level once held the manufacturing plant for the company's capsule-shaped pills. Los Angeles-based John Berry Architects originally proposed building up to four stories,

but new plans were drawn with Chattel that called for building mostly downward, in order to maintain the original building's horizontality. So rather than walking in and up, as in most theater buildings, visitors will walk in and down. The stage sits an equivalent of two stories below ground surrounded by a tiered 300-seat theater, small enough to maintain the sense of intimacy ANW has become known for.

The historic area of the building occupies 5,801 square feet. Stone's original modular screen walls, columns, and light fixtures have all been kept intact, as well as a garden designed by Thomas Church, the highly influential modernist landscape architect. ANW will occupy the 33,000-square-foot western flank of the building. Its eastern portion has already undergone a major restoration as part of a new

residential complex called The Stuart at Sierra Madre Villa.

ANW will also have a rooftop addition, but it has been kept as discrete as possible, so as not to disturb the building's profile. "The addition is actually the structural steel trusses that span the theater space," explained Chattel. It will be stepped back, painted white and in-filled with glass between the steel members.

Past the screen wall, four glass bays, each with fixed panes and a sliding component, were restored. All new glass panes were installed and the aluminum frames on the fixed panes were cleaned. Because narrow-profiled aluminum frames hardly exist nowadays, the sliding components were custom-made to look like the original, said Duanne Kenny of Matt Construction, contractors for the project.

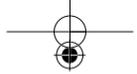
The remainder of the construction uses simple materials. "Lots of concrete, lots of structural steel," said Kenny. The exterior includes glazing and exposed

concrete masonry; the interior exposed concrete floors and gypsum board ceilings. The STC-rated walls and doors along with a concrete wall also help mitigate the constant noise coming from the Foothill Freeway just across the road.

The existing elements also presented another challenge in construction. It "made for a very tight construction site when erecting the steel," said construction architect Mark Giles of DLR Group WWCOT, one of the contractors. But the team seems to be managing well. Construction has progressed quickly since its groundbreaking last July and should wrap up sometime in the fall.

Whether in design or construction, simplicity has been the dominant theme at ANW. After half a century, Stone's elegant design has proven timeless—an appropriate home for a repertory theater company that continues to breathe new life to the classics.

CARREN JAO



World
Architecture
Festival
Barcelona
2-4 November
2011



The 2011 super jury includes:



MICHAEL
SORKIN



BEN VAN
BERKEL



JO
NOERO



ODILE
DECQ



PROF.
KONGJIAN
YU

Visit
[worldarchitecture
festival.com](http://worldarchitecturefestival.com)
for the full
list of 2011
judges



Plus 70 international jury members including:

James Grose, BVN Architecture, Australia // Isay
Weinfeld, Isay Weinfeld, Brazil // Li Xiadong,
Li Xiadong Atelier, China // Bjarne Hammer,
Schmidt Hammer Lassen, Denmark // Gurjit Singh
Matharoo, Matharoo Associates, India // Yvonne
Farrell, Grafton Architects, Ireland // Akihiko
Hamada, Nikkon Sekkei, Japan // Peter Kudryavtsev,
Rusresorts, Building, Russia

Architectural Excellence- Live!

The world's largest, live, truly inclusive
and interactive global architectural awards
programme

1400+ architects - 500+ entries - 236 live
shortlist presentations - 70+ international
jury members - 65 countries represented
- 60+ international jury members - 40
inspirational seminar speakers - 1 Building
of the Year - 1 totally unique, unmissable
event!

ALL ENTRIES AND VISITOR PASSES ARE BUY ONE
GET ONE FREE! UNTIL 30 JUNE 2011



“WAF is a feast of architecture,
just don't get too overwhelmed,
otherwise you might lose your head
in the heady atmosphere of WAF.”
Jo Noero, Founding Principal,
Noero Wolff Architects

Enter WAF 2011 to showcase your work to a global audience -
raise your profile, win acclaim and secure new business

T: +44 (0)20 7554 5800 / 0845 056 8339 E: info@worldarchitecturefestival.com
Please quote VIP code **ARCHPAP** when entering online

www.worldarchitecturefestival.com





The most impressive thing we build.
Partnerships.

40,000 members. 30 local unions. 30 million work-hours a year. And 1 goal. Uncompromising quality, throughout every phase of every project.

From the countless quality craftsmen in the field, to the cost control experts in the office, we know that customer satisfaction is what the construction industry is built on.

That means being accountable to the bottom line, too. So you can be confident that when you hire Union carpenters, your job will be completed on time, on budget and with the highest degree of integrity possible. To learn more about the benefits of Union partnership call 510/568-4788 or visit norcalcarpenters.org



An Organized Approach
to Jobs and Community

NCCRC | 265 Hegenberger Road, Suite 200
Oakland, CA 94621-1480
Phone 510.568.4788 | Fax 510.568.7916
www.norcalcarpenters.org



Left: A vignette of life in detention.

ANGEL ISLAND REVEALS ITS SECRETS

ELLIS ISLAND WEST

When anyone thinks of U.S. immigration in the late 19th and early 20th centuries they picture Ellis Island. But the West Coast's counterpart was the U.S. Immigration Station, a 1910 collection of modest timber buildings at Angel Island, located off the coast of Tiburon, just north of San Francisco.

Until the end of World War II, thousands of immigrants arrived here; most from the Far East. And while Ellis Island was no picnic, Angel was an even harsher place. Technically a detention center, its crowded barracks held hundreds of people for up to a year at a time. Thanks to the California State Parks' recent \$20 million renovation

by SF-based Architectural Resources Group and Tom Eliot Fisch, you can now visit.

To capture the detainees' authentic experiences, the architects left the barracks virtually as they found them (plus a renovated entry stair and support infrastructure and minus the grime from the crowds of huddled masses) with holes in the walls, peeling paint, and even etchings in the walls in several languages.

"What you see is what was there," explained ARG principal Aaron Hyland, whose firm has been working on the project for the past five years (including a two-year stall).

With the help of exhibit designer Daniel Quan, they also recreated vignettes, using artifacts like tables, chairs, and clothing that had been in storage. The next phase of work to be determined by an international competition will include a large art installation on the site of the old administration building and a new education center, built into the island's former hospital.

Meanwhile the project has already had one major impact. Its former inhabitants—many of whom had remained mum for more than fifty years, many fearing deportation—have finally begun talking about their experiences at Angel Island now that its history is being shared with the world.

"It's been a wonderful project," explained Hyland. "We're discovering something new all the time." **SL**



ARRESTED DEVELOPMENT continued from front page Bergamot Station. It's the largest of a number of new projects planned for the once industrial area.

In turning back the project, city officials stated their desire for the development to be redesigned with greater variety of roof heights, a mix of styles, and a variety of visual elements, all to break up its "monolithic" feel, and make it a more pedestrian-oriented environment.

"There appears to be little attempt to create an interesting skyline," said the city planning department's staff report. "The Community has been clear that Bergamot Transit Village should feel, look, and function like a village."

At the meeting Hines Senior Vice President Colin Shepherd told the council that the firm would look at the comments they have received and "see how we could incorporate the majority of them."

But the firm and the planning department seem to differ on their approaches to a "village." One person involved with the project, who declined to be named, questioned the ability to break up the street wall on a short block into various buildings

given code requirements.

In an interview with *AN*, Santa Monica Planning Director Eileen Fogerty said that besides creating different buildings, other options include "re-articulating the mass of the buildings, creating variation in the rooflines, and creating more public spaces."

She didn't seem worried about the pace of development.

"This is not something people do quickly or that there is a formula for. When people create successful places, there's a lot of attention to detail and attention to creating a place that's going to attract people," she said.

Meanwhile Fogerty said that discussions about Bergamot Station—a favorite cultural destination in LA with its close to 50 galleries located on the site of a former Red Line trolley stop—will begin in about a month. The arts center has yet to be offered a new lease by the city. Its current lease runs out in 2015.

"We have no guarantee that we can continue here," said Wayne Blank, Bergamot's owner, who said he has already lost tenants who are worried about the complex's future, and that he has been unable to move forward with updates because of the uncertainty.

"The longer this goes the scarier it gets for the current tenants," he said. Blank conceded that once the light rail line comes through, the city could rent the area out for more than he can pay, but he noted that this would mean the loss of the cultural heart of the area.

"What the city doesn't need is another mixed use project," said Blank.

"The absolute goal of the whole planning effort is to keep the art galleries and keep that arts focus," said Fogerty in response. "The next phase will be looking at how you do that in the long run in a way that works for everyone." **SL**

THE ARCHITECTS LIBRARY



The Architect's Newspaper introduces a new, local online resource guide for the design community, allowing users to search their city for the products and services they need.

Contact Lynne Rowan for information
 Email: lrowan@archpaper.com
 Phone: 212.966.0630

Your City.
 Your Resources.
 Launching Soon!



The battered city becomes a lab for architecture with its new waterfront, housing, and public space projects. By Sam Lubell

NEW ORLEANS RISING

Map showing riverfront areas in New Orleans that will be redeveloped as part of the city's Reinventing the Crescent plan.

Six years after Hurricane Katrina leveled much of New Orleans, the still-struggling city is beginning to show signs of rebirth. Projects underway amounting to billions of wide-ranging investment include new and renovated schools, hospitals, libraries, commercial corridors, boulevards, waterways, parks, and even entire development zones. Efforts like the Claiborne Avenue Corridor will link sections of the cities that have been divided by an interstate for decades.

Construction that began a few years ago is now starting to finish up, while the city's new Mayor Mitch Landrieu has launched a pro-

gram to instigate 100 city-initiated projects that will begin or even be completed in the next three years. In total, according to William Gilchrist, the city's Director of Place-Based Planning, over \$13 billion in federal, state and local investments will go into effect. In many ways, said Gilchrist, the city has become a laboratory for new ideas in architecture and urban planning.

Architects and landscape architects are playing a major role here, and creating designs that are in some cases shockingly contemporary.

THE CRESCENT

One of the largest, and most architecturally ambitious, city plans now underway is called Reinventing the Crescent, a \$300 million riverfront redevelopment plan, with contributions by a star-filled team including Eskew Dumez Ripple working on a master plan with Chan Krieger Sieniewicz and Ten Arquitectos; Michael Maltzan Architecture; David Adjaye; and Hargreaves Associates.

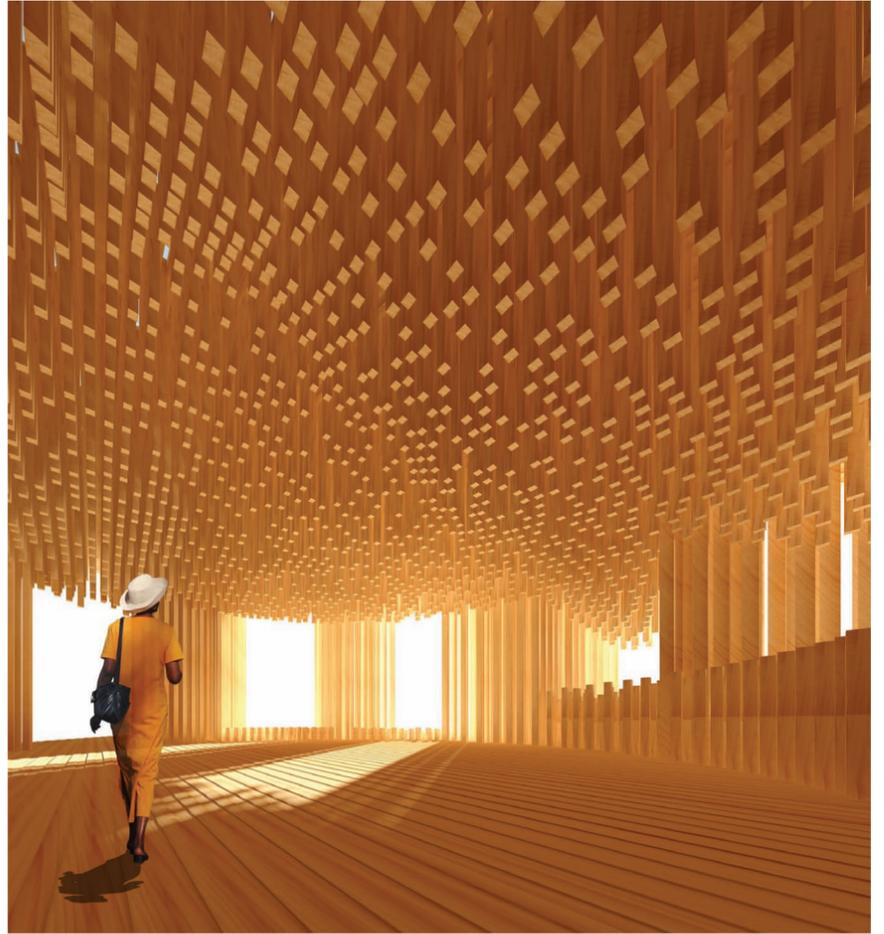
The Crescent, coordinated by the public-private New Orleans Building Corporation, calls for six miles of redevelopment along

the banks of the Mississippi, including a continuous linear path, iconic landmarks, mixed use development, and parks and gathering spaces.

Stretching from Jackson Avenue to the Holy Cross site near the Industrial Canal, the project takes on the river's crescent shape. It doesn't just revitalize the riverbanks, but it reconnects these banks to the rest of the city—a connection that has deteriorated over the years with barriers like freight train tracks and floodwalls.

The first phase of the project, the 1.3 mile-long Crescent Park, is being paid for by a

REINVENTING THE CRESCENT



Clockwise from top left: The stage at Crescent Park; the timber pavilion at Piety Wharf by David Adjaye; Adjaye's gardens at Piety Wharf; the lawn in Michael Maltzan's new plan for Mandeville Wharf; Maltzan's Mandeville Crossing; inside Mandeville Wharf.

\$30 million federal Community Development Block Grant. It started construction about five months ago and should be completed by 2012. Further phases should move forward when funding is secured, said Alan Eskew, principal at Eskew Dumez Ripple, who hopes that much will be ready by the city's tricentennial in 2018. Already, said Eskew, the area is already seeing new adaptive reuse and development projects. "Once construction started, suddenly there's a lot "of activity in those neighborhoods," he said.

Maltzan jumped into the challenge of overcoming the infrastructural segmentation

of the area by literally creating a bridge between the waterfront and the rest of the city. Maltzan's long, serpentine Mandeville Crossing, which stretches high over the railroad and the floodwall all the way to the city's famous French Market, is what he calls "an elongated signpost for the community," made of a series of vertical gold-colored anodized aluminum tubes that, as you move along, create a shimmering effect of light and color.

At the end of the pedestrian bridge, the firm is leading the revitalization of the city's historic Mandeville Wharf for events

and markets, maintaining the entire steel structure with its long span steel trusses and installing a new roof with a series of skylights to inject light into the building. The firm will also install a new indoor/outdoor platform for performances, new benches, and a new wall for movie screenings, all merging with the landscape outside and becoming the center for the Crescent's performances.

The other major element of the Crescent Park will be Piety Wharf, featuring a grassy park and Adjaye Associates' timber pavilion, a structure—still awaiting funding—that

lies flush with the water, and appears to float. Adjaye is also designing a bridge, the Piety Crossing, which spans over floodwalls and rail tracks leading to a visitor parking lot along Chartres Street.

For Maltzan, who spent a lot of time in New Orleans when he was a young architecture student, the project is a homecoming of sorts, and a chance to give back to a city that has long inspired him. "I think the park has the opportunity to be a very important step in not only moving beyond Katrina, but creating an image of what the city can be and its future."

THE ARCHITECT'S NEWSPAPER APRIL 27, 2011

MAKE IT RIGHT



Graftlab



Billes Architects and Concordia Architects



Billes Architects



Trahan Architects

ALEXEI LEBEDEV, MAKE IT RIGHT

MAKE IT RIGHT

Brad Pitt's Make It Right foundation has already gotten a lot of attention for building contemporary-style, highly sustainable (from solar powered to rainwater harvesting) homes in the Lower Ninth Ward—the hardest hit of all of New Orleans' neighborhoods. So far 80 of the 150 homes have been completed, including ambitious designs by LA firms Morphosis and Pugh + Scarpa as well as others by Adjaye Associates, MVRDV, Gehry Partners, Shigeru Ban Architects, Graft, Hitoshi Abe, Kieran Timberlake, and Trahan Architects. Participant Larry Scarpa equates it to a modern-day Case Study program: "There was an idea to give people an opportunity to have a new and different way to live—to provide normal people with quality design."

"Most visitors to the neighborhood love it, a few hate it," said Make It Right spokesperson Taylor Royle. "But the most important thing to us is that each homeowner says that their design is the best one and can give you ten reasons why they're right."

PLANTERS GROVE

Planters Peanuts has launched a program in which noted landscape architect Ken Smith is designing Planters Groves in New York, San Francisco, D.C., and New Orleans. The parks—described by the company as "part urban revitalization, part art"—use locally reclaimed materials and native trees and plants to turn vacant lots into valuable urban spaces. New Orleans' park, the first of the bunch, just opened.

New Orleans Grove appears on the site of a once trash-littered lot in the struggling Central City neighborhood. Elements of the 80 by 80 foot park include recycled concrete pavers, an open trellis wall made of recycled windows from homes destroyed in Hurricane Katrina, 16 bald cypress trees, solar-powered lights, common planting areas, and a bog garden made up of local plants. The garden's main spaces—the bog garden, the community gathering spot, known as Legume Plaza, and the space enclosed by the trellis—are shaped in plan, not surprisingly, like peanuts.

"It's not a playground, it's not a community garden, and it's not a conventional park," said Smith. "The community can use it however they choose."

LAFITTE GREENWAY

This project aims to turn a former railroad right of way into a public park, pedestrian, and bike path, similar to New York's High Line. The three-mile-long Greenway would extend from Basin Street, at the back of the French Quarter, all the way to Canal Boulevard in Lakeview, near Lake Ponchartrain. While recently held up by a lack of funds, the city has gotten the project back on track thanks to an \$11.6 million Community Development Block Grant. If completed it would become the city's first continuous urban greenway.

For New Orleans, many questions remain—including how the city's neighborhoods will—or won't—continue to be planned and developed, an effort that will include a myriad of agencies, from the Department of Capital Projects to the Department of Public Works. But the results are vital, and there's no doubt that the city is committed. As Gilchrist put it: "From public housing to health care to education to infrastructure planning, New Orleans' rebuilding efforts are setting the stage for American renewal." **SL**

PLANTERS PARK



Ken Smith Landscape Architect



KEN SMITH

LAFITTE GREENWAY



FRIENDS OF LAFITTE CORRIDOR



Clockwise from top: Field Paoli sponsors employee events put on by the firm's "Fun Committee"; a drawing by architect Yann Taylor's son, Finn; architects Durfee and Regn's Growth Table is designed for both kids and adults.



COURTESY FIELD PAOLI



DURFEE REGN

Architects struggle to cope with the demands of workplace and family.

BALANCING ACT

Last year, LA-based CO Architects had nine babies born among their 75 employees. According to Associate Principal Frances Moore, their moms work the same amount of time as their male colleagues. "Some of the women having babies are the most driven women we've ever had at the firm," she said.

According to the Family Work Institute (FWI), a non-profit center that researches the changing workplace, this is the new norm. Their 2008 "National Study of the Changing Workforce" found for the first time that men and women—with children or not—of the Millennial Generation express an equal desire to hold jobs with increased responsibility. Moore notes that CO's new moms are married to professionals with equally demanding careers, meaning that somewhere along the line there's less time to focus on parenting and, inevitably more tension in balancing work and life.

So with 70 percent of couples now dual earners, families are dividing responsibilities at home and at work in less traditional ways. Meanwhile small and large firms across the country and organizations like the AIA are taking steps to mitigate the issues that invariably result when parenting butts up against a notoriously hard-working culture.

"You can't do both and do a good job at either," comments Linda Taalman of Taalman Koch Architecture of work and life responsibilities.

Taalman spends most of her professional day at Woodbury School of Architecture, where she leads

studios on building technology. Her husband, Alan Koch, who is also her business partner, takes the role of caregiver in the evening because it's not unusual for her to teach until 9:00 p.m. on some nights. "But I do the mornings. At home, it's divide and conquer. We divide our efforts to maximize our time," she said.

For another husband-wife architecture partnership, Tim Durfee & Iris Anna Regn, an at-home studio allows them to not have to choose between their young daughter and work life—even allowing her to participate in some aspects of the design process.

Yet despite these novel efforts the pressure on architects can often be too much, and firms have had to step up to help architects with families survive.

"Parents are critical to any profession or organization because they represent the mid-gap and the future leadership," said AIA Director of Diversity and Inclusion Sherry Snipes.

Through the Diversity and Inclusion program, the AIA promotes policies like medical benefits for domestic partners, paid or partially paid maternity/paternity leave, telecommuting, and flexible hours to support and retain parents. The organization also tries to set an example through its own policies, allowing its staff to work flexible hours and telecommute.

"The upside for the firm is employee engagement, which drives productivity, lack of absenteeism, staff retention and overall business success," added Snipes.

At Field Paoli Architects in San Francisco, there is little in the way of these formal policies, but "promoting family and personal lives, makes our employees happier and more efficient—and more valuable to us," said Principal Mark Schatz. "We like working with interesting people, and interesting people like more than just architecture." The firm accommodates new parents by adjusting schedules to get them re-engaged. Even though project managers can be frustrated when people aren't there full-time, Schatz added, "We always find a way to work around it."

The firm has one program that any parent would particularly appreciate: a paid sabbatical, which is available to every associate and principal after ten years of service. Principal Yann Taylor, with an entrepreneur wife and two children aged five and seven, will be taking his three-month sabbatical in 2013. He has postponed it for a couple of years so that his youngest can better appreciate and remember the experience.

"This is an opportunity to connect more deeply—not just to my family, but to the world around us. We want our children to experience different cultural viewpoints—and if we happen to come across some great architecture along the way, then so much the better," said Taylor.

Four of TaalmanKoch's five architects are parents, and Linda Taalman sees that as a plus not a minus. "People who have kids value time. They don't waste it and are usually very efficient." The

office operates on a loose schedule allowing staff to arrive and leave at times that work for their day. The firm averages eight-hour days, five days a week with exceptions when deadlines require it.

"A lot of architects abuse people who work for them," said Taalman. Her firm pays on an hourly model. "We try to be efficient in our process of working projects. Any time someone has put in, they should be paid for it."

New York-based Goshow Architects' HR Manager, Joel Peterson, described his firm's Work/Life Choices program in which most of the employees participate. Features include benefits for part-time staff working at least 30 hours per week, and creative weekly time splits: four ten-hour days (which are standard office hours during summers), and nine-hour days with a day off every other week. At its core, the program allows employees to offset choices like going to the gym or leaving early for their daughter's soccer game by putting in the hours missed on another day. Goshow also offers job sharing where two part-time employees share the responsibilities of a single project role.

"To make this work," Peterson explained, "we include one or two overlapping hours each day, so that the employee taking the next shift is up to date on the little details that transpired." While only 13 percent of Goshow employees are parents, the firm finds the flexible approach equally effective at engaging and retaining its under-40 Millennial staff.

"Employees are increasingly expecting the freedom to have both a successful career and personal life."

Technology can play a supporting role for parents as well. CO Architects—where of its billable

staff, 68 percent of men are fathers, and 44 percent of women are mothers—finds flex hours "very challenging because our work is so team based," said Moore.

CO supplies staff with smart phones and VPN access, which makes it easy for project teams to communicate and share information with their colleagues working from home. The firm also uses video conferencing and Webex to reduce travel demands by working remotely with clients and construction teams on site.

Regn, of Tim Durfee & Iris Anna Regn, sees a shift happening within creative professions, where family is more than ever a part of the thought process. Her interest in parenting's influence on the creative professional led her to start an initiative called Broodwork, along with artist Rebecca Niederlander, to explore the reactions of those who found an unexpected change in perspective after becoming parents. Broodwork has been presenting the work of creative parents through exhibits and events since 2009, with their latest, *Broodwork: It's About Time*, to open on April 30 at OTIS College of Art and Design's Ben Maltz Gallery in Los Angeles.

Regn is optimistic, "When I first began practicing, architecture offices were run like a grad school model—everyone was single and expected to work all night. There was little talk about balancing work and life." She continued, "But now, flexibility is more possible than ever." The current generation of parents has made this choice consciously. They've become parents a little later and have decided that they want to spend time with their kids. "Because men are now also voicing concerns, it's no longer just a women's issue. After all, the way life outside affects design is the core of work itself," she said. **AMANDA WALTER**



"Having an accurate, 'easy to use' way to record our billable hours has resulted in a net gain of over \$30,000 in our first year of use alone."

- Al Truss, President, Fountainhead Group Consulting Ltd
BillQuick user

TIME TRACKING | PROJECT MANAGEMENT | BILLING

You Build It ... We Bill It

- Faster Billing
- Time & Expense Tracking
- Project Management
- Remote Access
- Budget Tracking
- Powerful & Professional Invoices

Customizable Invoice Templates

Page 1 of 1



Hendricks Consulting LLC
2601 Airport Drive, Suite 380
Los Angeles, CA 90505
Tel: (555) 555-1212 Fax: (555) 555-2121
admin@hendricks_consulting.com
www.hendricks_consulting.com

Invoice Date	Invoice Num
Feb 1, 2011	1120
Billing From	Billing To
Jan 01, 2011	Jan 31, 2011

Ms. Rhonda Marie
Factor Foundation
39 Boysenberry Street
Fruitvale, CA 96500

Project ID: 11-LBH:
Project Name: Long Beach Harbor
Manager: MK

Invoice

Phase	Phase Description	Contract Amount	% Complete	Prior Billings	This Invoice
11-LBH:01SD	Schematic Design	\$8,000.00	50%	\$0.00	\$4,000.00
11-LBH:02DD	Design Development	\$4,000.00	30%	\$0.00	\$1,200.00
11-LBH:03CD	Construction Documents	\$16,000.00	10%	\$0.00	\$1,600.00
11-LBH:04CA	Construction Administration	\$12,000.00	5%	\$0.00	\$600.00
TOTALS:		<u>\$40,000.00</u>		<u>\$0.00</u>	<u>\$7,400.00</u>

Consultant Fees:

Description	Date	Units	Cost	Amount
Structural Engineer Progress #1	1/5/2011	1.00	\$8,000.00	\$8,000.00
			TOTAL:	<u>\$8,000.00</u>

Reimbursable Expenses

Fedex	1/4/2011	1.00	\$29.00	\$29.00
			TOTAL:	<u>\$29.00</u>

Total Amount Due: \$15,429.00

This Invoice is due upon receipt

Account Summary

Billed To Date	Paid To Date	Balance Due
\$15,429.00	\$0.00	\$15,429.00

Call us today for a **FREE Trial Copy**
www.BQE.com/ArchNews | (855) 687-1022

Integrates with _____



APRIL

WEDNESDAY 27

LECTURE
Mark Edlen,
David Siegel,
Lisa Adatto,
Michael Armstrong
**Navigating New
Frameworks for Real Estate,
Planning, Transportation,
and the Economy**
7:30 a.m.
600 NE Grand Ave.
Portland, OR
www.uli.org

THURSDAY 28

LECTURES
Kyri McClellan,
Brad Benson,
Jonathan Stern
**America's Cup and the San
Francisco Waterfront**
12:30 p.m.
SPUR Urban Center
654 Mission St.,
San Francisco
www.spur.org

Matthew Welsh
**Contemporary Architects
Making History**
7:00 p.m.
Wisteria Cottage
780 Prospect St.
San Diego, CA
www.lajollahistory.org

FRIDAY 29

SYMPOSIUM
**The Death + Life of
Social Factors**
10:00 a.m.
Wurster Hall
UC Berkeley
Berkeley, CA
www.ced.berkeley.edu

SATURDAY 30

EXHIBITION OPENING
Prospect 2011
Museum of Contemporary
Art San Diego Downtown,
Jacobs Building
100 Kettner Blvd.,
San Diego, CA
www.mcasd.org

EVENTS

Rebuilding Together
8:30 a.m.
Bernal Heights
Neighborhood Center
515 Cortland Ave.,
San Francisco
www.aiaf.org

Be an Architect

for a Day
1:00 p.m.
Museum of Craft
and Design
201 Third St.,
San Francisco
www.sfmcd.org

MAY

SUNDAY 1

LECTURE
John Kaliski,
Gerhard Mayer,
Neal Payton,
Katie Spitz
**City...Again...Beautiful:
Creating Sustainable
Cities and Communities**
2:00 p.m.
Wells Fargo Theater
4700 Western Heritage Way
Los Angeles
www.aialosangeles.org

TUESDAY 3

LECTURES
Louise Mozingo
**Pastoral Capitalism:
Corporations,
Suburbs, and the
Metropolitan Landscape**
6:00 p.m.
White Stag Block
70 NW Couch St.,
Portland, OR
www.aaa.uoregon.edu

Michael LoGrande,
Ed P. Reyes, Bill Roschen
**Civic Affairs and the
Culture of City Planning**
6:00 p.m.
Lehrer Architects LA
2140 Hyperion Ave.
Los Angeles
www.aialosangeles.org

WEDNESDAY 4

LECTURE
Neil Hrushowky,
David Alumbaugh,
Kevin Carroll
**The Future of
Fisherman's Wharf**
12:30 p.m.
SPUR Urban Center
654 Mission St.
San Francisco
www.spur.org

SYMPOSIUM

**2nd Annual USF
Architectural
Student Symposium**
6:00 p.m.
AIA San Francisco
130 Sutter St.
www.aiaf.org

THURSDAY 5

LECTURES
Howard Frumkin,
Maxine Hayes
Leaders in Livability
5:30 p.m.
Daniel's Recital Hall
Fifth Ave. and Marion St.
Seattle
www.aiaSeattle.org

Laura Pulido,
Nik Heynen,
John Burbank
**Social Justice,
Inequality and Cities**
6:30 p.m.
Kane Hall
University of Washington
NE 45th St. and
15th Ave. NE
Seattle
www.caup.washington.edu

SUNDAY 8

EVENT
**Artist Demonstration:
Korean Furniture Making**
2:00 p.m.
Los Angeles County
Museum of Art
5905 Wilshire Blvd.
Los Angeles
www.lacma.org

MONDAY 9

LECTURE
Kathryn L. Gleason
**Digging Up Design:
Discovering the
Origins of Landscape
Architecture**
7:00 p.m.
Lawrence Hall
University of Oregon
1190 Franklin Blvd.
Eugene, OR
www.aaa.uoregon.edu

TUESDAY 10

LECTURES
John Martini
**Sentries at the Golden Gate:
From the Gold Rush
to the Cold War**
7:30 p.m.
Fort Mason Conference
Center
Laguna St. and Marina Blvd.
San Francisco
www.sfhistory.org

Leonie Sandercock
**Finding Our Way: Film as
Planning Intervention**
5:30 p.m.
Portland State University
University Place
310 SW Lincoln St.
Portland, OR
www.pdx.edu

WEDNESDAY 11

LECTURE
Michael Corbett,
Mike Buhler
**Port City: The History
and Transformation of
San Francisco's Waterfront**
12:30 p.m.
SPUR Urban Center
654 Mission St., San Francisco
www.spur.org

SATURDAY 14

LECTURE
Robert Dawson
**From Carnegie
to Koolhaas**
3:00 p.m.
Noe Valley Library
451 Jersey St., San Francisco
www.sfpl.org

EVENT

**Green Architecture:
Building with Recyclables**
1:00 p.m.
Museum of Craft and Design
201 Third St.
San Francisco
www.sfmcd.org

SUNDAY 15

EVENT
**Venice and Santa Monica:
Architectural Juxtapositions**
11:00 a.m.
(tour site addresses to be
emailed upon RSVP)
Venice Beach, CA
www.aialosangeles.org

TUESDAY 17

LECTURES
Ted Egan, Jennifer Matz
**San Francisco's
Economic Strategy 2.0**
12:30 p.m.
SPUR Urban Center
654 Mission St.
San Francisco
www.spur.org

Richard Carrico
Ramona Booksigning
6:00 p.m.
San Diego History Center
1649 El Prado
San Diego
www.sandiegohistory.org

WEDNESDAY 18

LECTURE
Luis Herrera
**Public Libraries:
Planning for the Next
Generation**
12:30 p.m.
SPUR Urban Center
654 Mission St.
San Francisco
www.spur.org

SYMPOSIUM

**Carnegie to Contemporary:
Building San Francisco
Libraries**
6:00 p.m.
Koret Auditorium
San Francisco Main Library
100 Larkin, San Francisco
www.aiaf.org

THURSDAY 19

LECTURES
Alf Simon
**Master and Servant:
Reflections on the Heroic
and the Everyday**
12:00 p.m.
Seasons Rotisserie & Grill
2031 Mountain Rd NW
Albuquerque, NM
www.aiaabq.org

Carolyn Clevenger,
Tony Bruzzone
**Paying For Regional Transit:
Transit Sustainability
Project Update**
12:30 p.m.
SPUR Urban Center
654 Mission St., San Francisco
www.spur.org

Prathima Manohar
**International Sustainable
Community Development
2011 Speaker Series**
2:00 p.m.
Portland State University
Urban Center
506 S.W. Mill St.
Portland, OR
www.pdx.edu

SYMPOSIUM

High Performance Craft
1:30 p.m.
Gould Hall
University of Washington
NE 45th St. and 15th Ave. NE
Seattle
www.caup.washington.edu

FRIDAY 20

LECTURE
Matthias Kohler
**Closing Lecture for High
Performance Craft**
5:30 p.m.
Architecture Hall
University of Washington
NE 45th St. and 15th Ave. NE
Seattle
www.caup.washington.edu

SATURDAY 21

LECTURE
Jay Turner
**Revitalizing a Through
Arts and Design**
9:30 a.m.
New School of
Architecture & Design
1249 F St.
San Diego
www.friendsofsadarch.com

SUNDAY 22

WITH KIDS
Furniture: Build It!
12:30 p.m.
Los Angeles County
Museum of Art
5905 Wilshire Blvd.
Los Angeles
www.lacma.org

TUESDAY 24

EVENT
Artisans and the Economy
10:00 a.m.
SPUR Urban Center
654 Mission St.
San Francisco
www.spur.org



JOHN HUMBLE:
OTHER PLACES/VENICE BEACH
Craig Krull Gallery, Bergamot Station
2525 Michigan Ave.
Santa Monica
Through May 7

Travel, especially early in life, can have a long-lasting impact on one's worldview. Growing up in a military family, photographer John Humble draws from his own globetrotting childhood to capture images of the everyday with fresh eyes, whether they're of his adopted hometown of Los Angeles or a lone highway somewhere in the country's heartland. Known for his captivating shots of LA, he decided to turn his camera on the rest of the United States. Humble's photographs from his great American road trip evoke a nation of colors and contrasts, like the Hindu temple in Indianapolis that's more reminiscent of a big box store than a typical house of worship, or the startling intersection of industrial and residential, as seen above in *178th Street at Manhattan Place, Torrance, September 20*. The show also features his images of LA's famed Venice Beach, which captures the neighborhood's chaotic energy and vitality and provide an interesting contrast to the sparser, and seemingly lonelier, photographs that of the "Other Places" mentioned in the show's title.



MICHAEL C. MCMILLEN:
TRAIN OF THOUGHT
Oakland Museum of California
1000 Oak St.
Oakland
Through August 16

The Oakland Museum of California's new exhibit looks at four decades of work by Michael C. McMillen, a California-based mixed-media artist. Curated by Philip Linhares, who is also a long-time collaborator of McMillen's, the retrospective includes sculptures, tableaus, paintings, drawings, films, and large-scale installations. Found objects have long played an important part in McMillen's work since childhood, when he began crafting toys for himself out of old radios and other discarded items. The artist's creations often call to mind the cinematic landscapes of a Hollywood picture, somewhat appropriate given that he once worked making miniatures, like the motel model above, and props for films, including such sci-fi classics as *Blade Runner* and *Close Encounters of the Third Kind*. McMillen often uses architectural references and clever visual cues to transport viewers into an altered reality. He wants viewers to "come away from the experience seeing the world in a slightly different way," McMillen said in an artist's statement.

THE ARCHITECT'S NEWSPAPER APRIL 27, 2011



© IWAN BAAN

TIME LAPSE

Iwan Baan, *Brasilia-Chandigarh: Living with Modernity*, Cees Nooteboom, Martino Stierli, and Lars Muller (Editor) Lars Muller Publishers, \$60.00.

Ansel Adams once wrote, "A true photograph need not be explained, nor can it be contained in words."

This is what I think as I look at the work of Dutch photographer Iwan Baan.

The first thing to remember is that Iwan Baan is not an "architectural" photographer. He is a photographer who happens to shoot buildings. In 2010, he was awarded the inaugural Julius Shulman Institute Photography Award. But do not let this mislead you. What is most noticeable about his new book *Brasilia-Chandigarh: Living with Modernity* is the living part. The architecture is eye-catching, and how could it not be since

Locals sit outside one of Le Corbusier's government buildings in Chandigarh.

we are dealing with Oscar Niemeyer and Le Corbusier. But what pops in the photographs are the people interacting with these revolutionary and idealized modernist cities. The buildings are sometimes in shadow, sometimes obscured by blurs of people running through monsoon rains, water streaming over the lens.

But the buildings must be talked about. Look at what has happened to them. They are no longer those clean, masterful drawings. These "pure" modernist spaces of Brasilia and Chandigarh have been tamed, pleasantly overtaken by fifty and sixty years, respectively, of clever, ever-adaptable human occupation. Mr. Baan's photographs document the accumulation of use over time.

It is interesting to witness how these cities have embraced and activated certain spaces, while seemingly discarding others as background to be overgrown or, say, turned into storage. At turns, these photographs evoke a sense of nostalgic abandonment, only later to confront our gaze with the density and noise of messy, informal occupation, which is, after all, the most striking aspect of these photographs. Then there is the comfortable middle ground where the program has been fulfilled...somewhat. The school is a school. The library, a library.

I showed the book to an architect friend of mine. "They seem a little dark," he said of the images. I took another look. He was right. I thought it might be the paper it was printed on. But no, there is something intentional here. Mr. Baan would not be so careless. Then I started looking for the dark places and looking into them. There was always something happening in those areas. The architecture is in the background, catching the light. You notice the building in the sky first, but as you pull your gaze down and to the side you see the woman with the cigarette to her lips, looking to the side.

"Do you think they care?" my architect friend asked, referring to the occupants' awareness of the significance of the architecture. "I don't think so," I said. The moment I confidently blurted this out I knew I was only partly correct. They care, but they care differently from those of us who are trained by the profession to care in certain aesthetic, philosophical, and historical ways. They are also indifferent, but they are comfortable, I think. This is what Mr. Baan is showing us: they are at home and we must contend with our traveler's gaze that can be easily jarred by lives lived differently, with different terms for modernity and what it means to be modern.

GUY HORTON IS A FREQUENT CONTRIBUTOR TO AN AND OTHER DESIGN PUBLICATIONS.

Obscure Objects

ParaDesign
Tobias Wong
SFMOMA
151 Third Street, San Francisco
Through June 19

Often formulaic, most museum presentations contain beautiful models, large photographs, a video interview, and occasionally ephemera from the design process. When shows have big budgets and a lot of space, like MOCA's famous *History and Legacy of the Case Study Houses* exhibit of 1989, you can even get a reconstructed house or two. But SFMOMA's modest show *ParaDesign*, really pushes these boundaries.

This is because it's a show of the marginalized or in-between pieces of an architecture and design collection. Attention is paid to the pieces that don't really fit. Instead of forgetting them in storage, curators Henry Urbach (who just announced his departure from the museum), Joseph Becker, and Jennifer Dunlop Fletcher decided to foreground the pieces and dub them "ParaDesign." In defining the "other," they have been relieved of the burden of a traditional presentation format. And for the most part, they have succeeded.

ParaDesign and the adjacent show

on the work of the late designer Tobias Wong serve to slow us down. The two shows, which work together, allow us to explore the practical and aesthetic limits of design production. We need to think about what is happening alongside art, architecture, and design as we make it, they seem to suggest.

Although it was conceived after the main attraction, the Tobias Wong exhibit feels like the catalyst for the larger show. This is appropriate given the memorial nature of this first museum presentation of Wong's work since his tragic death in 2010. Lying in the center, in the shape of a body, is his famous *Bulletproof Quilted Duvet*. Many of Wong's most famous pieces, the McDonalds' stirrer repurposed as *Coke Spoon 02*, the *Skull Matchbook*, and the quilted *Disposable Crystal Cup*, are presented like jewels from Tiffany & Co., which he also spoofed with rubber-coated pearls. Although some pieces are witty one-liners, like *Unauthorized Burberry Buttons*, others have more layers, like his last work, *New York*

I Love You But You're Bringing Me Down, the title spelled out in morse code with wood beads.

Acutely aware that Wong has recently died, the curators made the other gallery spaces somber. The bold use of color, a strategy commonly used to enliven design shows, is unnecessary here. Instead, the curators are bold in their use of space. If you are going to make an argument for bringing marginalia forward, the pieces need room to breathe.

Diller + Scofidio's witty *Soft Sell*, a video projection of scarlet red female lips, welcomes the visitor into the show. The walls in this first gallery are black and the objects mostly clustered in the center of the room, as if a sheet were going to be thrown over to paint the room. There are no identifying tags, a move that invites viewers to walk around the pieces and look longer.

In the larger gallery, the walls are mostly white. A line of exhibit cases marches down the center, holding an array of wonders. Diller + Scofidio's *Dispensary*, from the series *Vice/Virtue*, is haunting. If these are their sketchbooks, it's no wonder their buildings are getting so much media attention. A highlight is *Heshotmedown*, which was made by R&Sie(n) using new modeling software and techniques exploring the terrain of architecture and material. An older piece, *Plasmorphica #1*, by Aziz + Cucher, evoked memories of modern but outdated medical equipment. Their photograph entitled *Interior #1* looks familiar until one

realizes that it appears to be a passageway covered in human skin. The curators borrowed the stacked style of 19th century exhibition design to show the work of illustrators and photographers. While some distance works well enough for some paintings, it doesn't work so well for Lebbeus Woods' finely detailed drawings. But that is the cost of experimentation.

Suspended from the ceiling is the triumph of the show, *Clouds*, by An Te Liu. Its sculptural air purifiers bring to mind Moshe Safdie's *Habitat '67*, except the shape is more horizontal. You can observe patrons reaching up and trying to feel the air movement as they hear the whirring fans. Perhaps the most brilliant move was to leave the walls on either side of the floating sculpture free. This is a lot of valuable

real estate to give up, but it shows that this new movement is about space and sound as much as the visual.

Unfortunately, the design of the exhibit's information placards makes them confusing to use. But that's a small price for this victory of experimentation. *ParaDesign* and its ancillary Tobias Wong exhibit demonstrate that you can rescue and foreground the uncharted terrain with thoughtful deliberation and a few bold and insightful moves.

KENNETH CALDWELL IS A MARKETING CONSULTANT AND DESIGN WRITER BASED IN THE BAY AREA.

Left: Tobias Wong and Ju\$T another Rich Kid, *Coke Spoon 01*, *Coke Spoon 02*, and *Swizzle Stick*, 2005. Right: Jack W. Stauffacher, *Vines Going Mad*, 2003.



SFMOMA/ BEN BLACKWELL



COURTESY SCI-ARC/ MARCELO SPINA

INVENTING THE FUTURE

Material Beyond Materials: A Composite Tectonics Conference on Advanced Materials and Digital Manufacturing Southern California Institute of Architecture March 25 and 26

The enduring debate over the deployment of new materials in architecture—for formal experimentation, performance innovation, or both—found a contemporary angle at SCI-Arc's *Material Beyond Materials* conference in late March. While the conference drew heavily on the engineering and fabrication industries, offering a refreshing emphasis on real-world applications and case study analyses, the form/function inquiry concluded the conference on a somewhat open-ended note.

Architecture's anticipated

adoption of high-tech composites employed in the sailing, automotive, and aeronautics industries recalls the early-20th century incorporation of industrial steel, whose comparative strength, cost, and weight redefined the terms of architectural space. But the ability to manipulate new composites makes the current conversation about their role in architecture unique. On the one hand, most industrial composites are engineered for a very specific function—take North Sails' 3Di, an adhesive fiber tape technology being devel-

High-tech polymers like North Sails' 3Di are commonplace in competitive sailing, but are just beginning to take hold in architecture.

oped for one purpose: racing performance. When applied to an architectural context, however, the strength and plasticity of these materials annul traditional material and tectonic constraints, offering architects and designers seemingly infinite formal freedom.

When confronted with such possibilities, architects can no longer draw on historical precedent to ask brick, à la Louis Kahn, what it "wants" to be. Traditional material and tectonic limits may eventually be supplanted by a new set of design values, completely shifting the architect's creative decisions and responsibilities.

As always, there is the risk of over-radicalizing the present, as Bill Kreysler's (of Kreysler & Associates) slide of a primitive straw-clay wall suggested. Composites have likely been around for as long as humans have been making shelter. But the control with which we can now engineer material is revolutionary, even if that control is the result of an

imperfect experiment fraught with both success and failure.

The conference's most approachable presenters conveyed the exhilaration of this risk-taking process. Wolfgang Rieder's 'fibreC' panels (glass-fiber-reinforced concrete) resulted from years of iteration and refinement, but his efforts now define the curvilinear skins of Zaha Hadid's Zaragoza Bridge Pavilion and Boogertman & Partners Johannesburg's 2010 World Cup Stadium. Other explorations are coming from Kreysler & Associates, whose acoustic fiberglass reinforced plastic wall panels line San Francisco's Davies Symphony Hall designed by SOM. Similarly, 3Form's architectural division, spearheaded in 2004 by Ruben Suarez, one of the conference panelists, was instrumental in developing the translucent wood that clads Diller Scofidio + Renfo's Alice Tully Hall in Lincoln Center.

Despite evidence of such advances, there was still a sense of unmet possibility for the dynamic qualities of advanced materials. Here, the discussion turned away from both form and function to address the physics of the

environment and the behavior of matter. Michelle Addington, author of *Smart Materials and Technologies in Architecture*, encouraged further exploration of responsive composites such as electrochromic glass, which changes opacity with the application of voltage. In a similar vein, Achim Menges' research addressed how wood's natural reaction to changes in humidity can be exploited to create an animated skin. High-speed video footage of his delicate wood screens makes them appear to breathe.

The conference's concluding remarks, by Marcelo Spina, Evan Douglis, Greg Lynn, Michelle Addington, and Achim Menges, rearticulated the central concern: to what end should architecture pursue new materials, and how and when will they become a larger part of practice? Most panelists seemed to agree that their application for form-making alone was superficial at worst, and efficient at best. There was disagreement, however, about the value of research efforts focused on existing materials like wood, compared to the benefit of innovating new materials from scratch. Although such

skepticism bolstered the future-thinking fervor, it also belied an assumed tension between tradition and novelty, and discounted the possibility that research and control at the molecular scale may reveal unforeseen performance potentials of any material, "natural" or manufactured.

Despite its diverse perspectives, the conference drew to a close with general agreement on several issues that will continue to arise as new materials develop, such as the need for software that better embeds material properties and fabrication workflow within the design process, and the need to diminish the distance between the architectural profession and the fabrication and manufacturing industries.

Panelists also acknowledged that while small-scale experimentation on new materials and fabrication techniques exists, in order for these innovations to find a use within a larger architectural context they must become culturally relevant beyond their ability to allow architects to, as Greg Lynn said, "realize their renderings."

YUKI BOWMAN IS A SAN FRANCISCO-BASED WRITER.

Presented by



City of Santa Monica

AltBuild

alternative building materials & design expo

City of Santa Monica
8th Annual • 2011



Join THE ARCHITECT'S NEWSPAPER at the 8th Annual City of Santa Monica AltBuild Expo & Conference

One of the most innovative and respected Green Building events in the Country

- ▶ Free Educational Programming presented by AIA, USGBC- LA Chapter, Building Industry of America and Build It Green
- ▶ Most sessions offer free CEUs for USGBC and AIA members
- ▶ USGBC - LA Emerging Professionals Design Competition Finalists Interviews and Awards

Please check the AltBuild website for a full listing of exhibitors, speakers, schedules, and CEU information.

2011 City of Santa Monica AltBuild Partners:



GreenPoint RATED

Friday & Saturday
May 6 & 7, 2011
10am - 5pm

Santa Monica Civic Auditorium

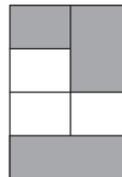
FREE ADMISSION

Pre-registration available at:

www.altbuildexpo.com

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

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



THE ARCHITECT'S NEWSPAPER APRIL 27, 2011

STORAGE WITH STYLE!

"Now that's Organized"

For More Information Call
 Toll Free: 888-343-4463
www.modulinegarage.com

MODULINE[®]
 MODULAR ALUMINUM CABINETS

AmCork
 American Cork Products Company
 importers of fine cork flooring

floating floor planks wall tiles underlayment parquet tiles

888-955-CORK

commercial residential hypo-allergenic environmentally friendly
 fire-retardant shock absorbant durable comfortable



www.estoportfolios.com/2011



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



FABRIC PRINTING
Screen-Trans..... Innovators of Fabrication & Promotions

We pride ourselves for being a state-of-the-art facility producing vibrant and beautiful large format color printing on all types of fabric.

We produce work for a wide variety of applications, industries and designers including interior, fashion, textile, promotional exhibitors and corporate.

Besides our standard products we specialize in;

- Foil printing on fabrics
- Bollard post coverings
- Column wraps

For more information on our products and services, contact us for we can send you samples and a pdf.

 Bill Lewis - Sales Rep
 914-552-1555
 email: lewiscompany@optonline.net
www.screentrans.com

VanDob
 EDITIONS FINE ART PRINT PUBLISHERS

John Schillf Firm and Prudent Monotype

313 W 37 ST 7th Floor
 New York, NY 10028
 212 564 5553
info@vandedeb.com
www.vandedeb.com

Marin Living: Home Tours

PRESENTERS

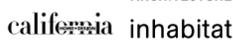


May 21, 2011, 10am-4pm
www.aia.org/hometours



© Matthew Millman, Aidlin Darling Design

MEDIA SPONSORS



THE ARCHITECT'S NEWSPAPER



REMODELISTA

SPONSORS



SUSTAINING SPONSORS



The Marin Living: Home Tours is an extension of AIA San Francisco's Architecture and the City festival, which celebrates architecture and design each September. For an outline of ongoing programming and to learn how to get involved please visit: www.aia.org/archandcity for more information.

THE ARCHITECT'S NEWSPAPER

WEST COAST ARCHITECTURE AND DESIGN

WWW.ARCHPAPER.COM

SUBSCRIBE TODAY!

THE ARCHITECT'S NEWSPAPER, THE WEST COAST'S ONLY ARCHITECTURE AND DESIGN TABLOID, IS PUBLISHED TEN TIMES PER YEAR.

Fill out the following information. *Must provide RA number **Must provide proof of valid student I.D.

- | | | |
|---|--|---|
| <input type="checkbox"/> West Coast RA FREE!* | <input type="checkbox"/> 1 year \$29 | <input type="checkbox"/> 2 years \$56 |
| <input type="checkbox"/> Student \$19** | <input type="checkbox"/> Institutional \$100 | <input type="checkbox"/> Intl: Canada/Mexico \$50 |
| | | <input type="checkbox"/> Intl: all other countries \$72 |

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
 ref. 04.27.11

Name _____ Date _____

Company _____

Address _____

City/State/Zip Code _____

Email _____ Phone _____

RA License Number _____

Credit Card Number _____ Exp. Date _____

SIGNATURE REQUIRED

- | INDUSTRY | JOB FUNCTION | FIRM INCOME | EMPLOYEES |
|---|--|---|----------------------------------|
| <input type="checkbox"/> Academic | <input type="checkbox"/> Academic | <input type="checkbox"/> Under \$500,000 | <input type="checkbox"/> 1-4 |
| <input type="checkbox"/> Architecture | <input type="checkbox"/> Architect | <input type="checkbox"/> \$500,000 to 1 million | <input type="checkbox"/> 5-9 |
| <input type="checkbox"/> Construction | <input type="checkbox"/> Designer | <input type="checkbox"/> \$1 to 5 million | <input type="checkbox"/> 10-19 |
| <input type="checkbox"/> Design | <input type="checkbox"/> Draftperson | <input type="checkbox"/> +\$5 million | <input type="checkbox"/> 20-49 |
| <input type="checkbox"/> Engineering | <input type="checkbox"/> Government | | <input type="checkbox"/> 50-99 |
| <input type="checkbox"/> Government | <input type="checkbox"/> Project Manager | | <input type="checkbox"/> 100-249 |
| <input type="checkbox"/> Planning/ Urban Design | <input type="checkbox"/> Technical Staff | | <input type="checkbox"/> 250-499 |
| <input type="checkbox"/> Real Estate/ Developer | <input type="checkbox"/> Student | | |
| <input type="checkbox"/> Other | <input type="checkbox"/> Other | | |

29th WEST COAST EMC ENERGY MANAGEMENT CONGRESS

June 15-16, 2011
 Long Beach Convention Center
 Long Beach, CA



West Coast EMC's California Green showcase, co-presented by the U.S. EPA's ENERGY STAR® Here you can examine firsthand the latest green / sustainable / environmentally friendly energy technologies now available for both new design and retrofit projects.



www.energyevent.com | 770-447-5083 | info@aeccenter.org

The West Coast Energy Management Congress (EMC) is the largest energy conference and technology expo held on the U.S. West Coast specifically for business, industrial and institutional energy users. It brings together the top experts in all areas of the field to help you set a clear, optimum path to energy efficiency, facility optimization and sustainability, as well as innovation solutions to improve your ROI. You can explore promising new technologies, compare energy supply and alternative energy options, and learn about innovative project implementation strategies. The multi-track conference covers a variety of topics, many specific to the region. The full EMC 2011 agenda includes the two-day conference and expo, as well as several optional intensive seminars.



VISIT THE EXPO FOR FREE (\$40 value)
 Go to: www.aeccenter.org/emcexpo to register!
 For more information on the Conference Program or to Register, visit www.energyevent.com

THE ARCHITECT'S NEWSPAPER APRIL 27, 2011



Left: Aaron Paley hopes that at least six CicLAvia events will take place in LA in 2012. Below: The city's first CicLAvia event in October 2010 drew 100,000 participants.

CICLAVIA FOUNDER SPEAKS ABOUT PROJECT'S SUCCESS, EXPANSION, AND GOALS FOR THE FUTURE

RIDE ON, LA

Los Angeles embraced its first "CicLAvia" last October when an estimated 100,000 bicyclists, walkers, skateboarders, and rollerbladers took over a 7.5-mile no-auto route from East Hollywood to Boyle Heights. The concept of closing city streets to car traffic for an informal (non-racing) event on Sundays was adopted from Latin American cities. And its LA success was good news for Aaron Paley, the event's producer and one of its founders.

The president of the organization Community Arts Resources, Paley is now preparing the expansion of CicLAvia to three Sundays in 2011. The group started on April 10 (with double the crowds of their previous event) and will host future events on July 10 and Oct. 9. It is an expensive and complicated affair, involving money and cooperation from the city bureaucracy, local businesses, charitable corporations and foundations. Paley, 53 and a Los Feliz area resident, says he hopes to schedule the event six times in 2012 and monthly by 2013. At his office in the Art Deco landmark Pellissier Building on

Wilshire Boulevard, Paley recently discussed CicLAvia with writer L. J. Gordon.

Do you think Los Angeles is more or less receptive to something like this than more pedestrian-oriented cities like San Francisco or New York?

More receptive. And the reason I say more receptive is because it's different. I mean we don't have parades on Fifth Avenue every weekend. We don't have these regular things that move throughout our streets and engage people in this way. I think LA is actually hungry for this.

Why not make this every Sunday? Or are there too many obstacles to that?

There are huge obstacles. Once a month is already daunting. I believe it's definitely doable but this project is only sustainable if it's a public-private partnership, something along the lines of the Olympics in 1984. There also are some cultural issues with liability, which are very different than in South America. In South America, if your driveway is blocked, you

can call a volunteer from the organizing company [to guide it out]. It is no big deal. But that is absolutely taboo here. We cannot have vehicles in the road once we declare it open for CicLAvia.

And doing it every week here is too much to ask of the people along the route—that every Sunday they would have the same inconvenience.

I see the route is the same for April 10 as it was last year. What about extending it?

We are hoping by October we will be able to add an additional spur. Either we will be able to go south to the Exposition Park area or further into Boyle Heights. And we are looking to go through Chinatown to the L.A. River.

Are you doing anything different now?

One of the major things is to get the message across that it is more than just a bike event. So we are encouraging people to come out on foot, in wheelchairs, on skateboards, and roller skates, or just to hang out and realize you don't have to be on a bike.

Another difference is that we are looking at how we can encourage more opportunities for businesses along the way. In Little Tokyo, we are hoping to have a bike valet and coupon program. So you park your bike, and it would be free to park if you go to a local restaurant or store and get validated, and you could get a coupon that also will give you a discount.

And we are asking the community to bring their creativity out and do things on the route. Last time we had yoga classes, dodge ball games, and a marching band. About 50 things were happening. That's what I want to expand. I

want the creativity of the city to be on display. This is kind of like the Burning Man idea. Come out and do it yourself.

Last year seemed dominated by bikes and seemed almost dangerous for walkers. Have you considered separate lanes for pedestrians?

We don't want to do that. In these other cities, it works [without separate lanes]. And we're just starting here. We came out with our first event and the bike community really got the message to come, bless their souls. We want them to come again. We also want everyone else to come. And what we need to get across to everyone on bikes is to respect the pedestrian as well. It could be better. We are working on the rules of the road and trying to get that message out.

How do you want people to interact with the city?

We look at this as molding and shaping public space through this temporary intervention. We're hoping this is the kind of thing that reshapes the way people perceive their city, which will change the way they use their city and change their expectations for the city. We think this can have as big an impact as building a park. We are adding this whole element of new public space, which can be done efficiently and sustainably and cheaply without actually building something.

And what about people just observing or going into areas where they've never been before?

The thing that people said to us was: "Oh my God, I didn't realize how small L.A. is. I didn't realize I could get from here to Boyle Heights in ten minutes." The feeling was that L.A. is much more intimate, and who knew how beautiful it is? There is a right to be able to look at your city and own your city when people are not in their cars.

Was there an area on the route that was most surprising or attractive to you last year?

Of course, being able to ride over the [Fourth Street] bridge is spectacular. But actually I think the New Hampshire Avenue part between Melrose and Third Street was an eye-opener for me and a lot of other people. It was so beautiful in that neighborhood. The urban fabric is intact, with the pattern of the buildings, the setbacks for the duplexes and triplexes, and all the palm trees. It is so stately and graceful.

Do you think your event has any impact on getting permanent physical change to the city, especially for bike riders?

I think it does. First by way of example, it opens up people's eyes to possibilities that they didn't think were imaginable. People ride on Seventh Street and wonder why it isn't a major east-west route for bicycles all the time. The concept doesn't seem so foreign or off the charts. If you do create something like this on a regular basis, it changes the landscape and some infrastructure can follow.

What about any effect on implementing the city's new bicycle plan for extensive bike routes and better safety?

I think this is definitely giving that a boost. You can clearly see that bike culture has exploded in L.A. in the past five years. All these people are proud of their bikes and what they've done to them. The sense of who we are as Angelenos is being translated into the bike culture. And when you give them CicLAvia, they ask: why isn't it like this the rest of the time? It creates a lot more momentum for making separate bike lanes and taking the next steps. I do think it will have a long-term impact.

L.J. GORDON IS A LOS ANGELES-BASED WRITER.





REGIONAL DESIGN REVOLUTION ECOLOGY MATTERS

**AIA 2011 NATIONAL CONVENTION AND EXPOSITION
MAY 12-14 ERNEST N. MORIAL CONVENTION CENTER NEW ORLEANS**



DESIGN KNOWLEDGE IS POWER.

ARM YOURSELF FOR THE REVOLUTION.

Join the nation's leading architects at the AIA 2011 National Convention and Design Exposition May 12-14 and strengthen your practice for what's to come. Arm yourself with the new approaches, vital knowledge and powerful connections you need to join the design revolution—and be part of the future it creates. For serious architect and design professionals, there's no more critical place to be.



CUSTOMIZE A UNIQUE EDUCATIONAL EXPERIENCE

from more than 400 sessions. Apply what you learn immediately in your own practice.



ACQUIRE ALL YOUR LEARNING UNITS (LUS) AT ONE TIME.

Nothing could be more efficient or cost-effective.



MAKE IMPORTANT CONNECTIONS.

AIA brings together industry leaders—meet them here.

LEARN FROM THE BEST.



Daily keynotes explore how innovative approaches to planning, design, and construction, along with evolutionary or revolutionary approaches to practice, collaboration, and partnerships can create more resilient urban ecosystems where cities of all scales contribute to a region's sustainability and regeneration.



GET INSPIRED.

AIA Expo2011 is now an all-new expo experience, with new energy, new resources and inspiration everywhere.

ACT NOW.

It's not too late! Go online for the latest registration and housing information, or come to the Ernest N. Morial Convention Center, starting May 10 to register on-site!

www.aia.org/convention

Questions? 800-242-3837
or infocentral@aia.org



**THE AMERICAN
INSTITUTE
OF ARCHITECTS**

ARMANDO TESTA



Ceramic Tiles of Italy. A natural beauty.

Choosing Italian tiles is a question of style. Beauty alone is no longer enough, you have to create harmony which is beauty and respect together. The beauty of a product of superior technical quality along with respect for working conditions and the environment.



Visit us at AIA 2011
National Convention and Design Exposition
New Orleans - May 12-14, 2011
Ernest N. Morial Convention Center
Booth #3041

Ceramic Tiles of Italy

For more information, please contact: **Italian Trade Commission – Ceramic Tile Department** – 33 East 67th Street – New York, NY 10065-5949 – ph (212) 980-1500 – fax (212) 758-1050 – newyork@ice.it
Ceramic Tiles of Italy, promoted by Confindustria Ceramica, is a registered trademark of Edi.Cer. S.p.a., the organizer of CERSAIE,
International Exhibition of Ceramic Tile and Bathroom Furnishings – Bologna, Italy, September 20-24, 2011 – www.cersaie.it