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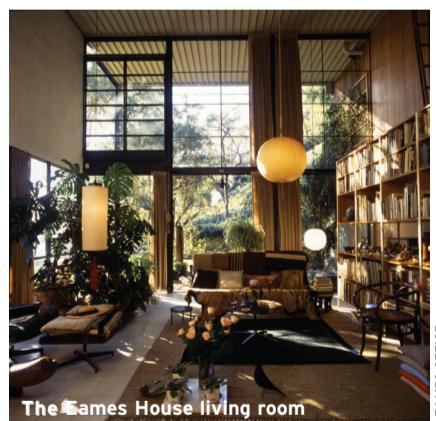
Abandoning its plans for a Christian de Portzamparc-designed museum in Hollywood, the Academy of Motion Picture

Arts and Sciences (AMPAS) has announced its intention to build its movie museum inside the historic May [continued on page 4](#)

RESTORATIONS UNDERWAY AT EAMES AND VDL HOUSES

Icon Renewal

If you were to ask Los Angeles architects to name two of the most influential Modernist residences in the city, their responses would invariably include Charles and Ray Eames' own residence and Richard Neutra's VDL House. These glass and steel homes located in Silver Lake and Pacific Palisades are renowned both for their innovations—prefabrication, modular construction and indoor-outdoor porosity—as well as for their sheer beauty within classic Southern California sites. But both homes, like many of [continued on page 6](#)



NEW SUBWAY LINE THREATENS LA CULTURAL INSTITUTIONS

RAZING THE ROW

After breaking ground on the second phase of its Expo Line in September, The Los Angeles County Metropolitan Transportation Authority (METRO) is getting ready to rev up its latest multi-billion construction project, the "Subway to the Sea," a westward extension of its Purple Line, much of it along Wilshire Boulevard. A vote scheduled for the end of the year will give the final go-ahead to the \$9 billion dig, which has been delayed for nearly two decades. If LA Mayor Antonio Villaraigosa is able to convince the Republican-controlled House to release federal subway funding on an accelerated schedule, construction will begin in Koreatown as early as next year. By 2019 the first trains would start rolling—eventually making it all the way to Santa Monica within the mayor's ten-year timetable.

But before the cutterhead starts its grinding through the alluvial sands, clay, and methane-filled ground beneath Wilshire, the agency [continued on page 8](#)



INSPIRED BY SF, LA ANNOUNCES ITS OWN PARKLETS PROGRAM

PARALLEL PARKS

Los Angeles has finally begun to follow San Francisco's parklet phenomenon. The City by the Bay already has 15 popular mini-parks, most located on former street-side parking spaces or other city-owned rights of way.

In mid-September LA leaders announced plans for its parklets program in partnership with [continued on page 3](#)

MAKE IT SHINE:
AN'S ANNUAL LIGHTING ISSUE ON MAJOR ARCHITECTURE WORKS AND THE DEMANDS THEY PUT ON LIGHTING. PLUS PRODUCTS: BRIGHT LIGHTS/ BIG SPACES. SEE PAGES 11, 13-15.

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Moore Ruble Yudell (MRY) Architects & Planners recently beat out eight other design firms, winning a commission to build a "low impact" city containing its own farming

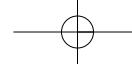
infrastructure in China. The developer of the project is COFCO, China's largest food importer and exporter. ARUP will be Sustainability and [continued on page 8](#)

A NEW PATTERN IN BEVERLY HILLS. SEE PAGE 9



COURTESY MRY

BENNY CHAN

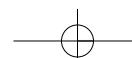


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PARALLEL PARKS continued from front page the Downtown Los Angeles Neighborhood Council. Councilmembers Jan Perry and Jose Huizar introduced a motion instructing LA City Planning to work with the Departments of Public Works and Transportation to implement demonstration projects on Spring Street in Downtown Los Angeles and on North Huntington Drive and York Boulevard on the city's East Side.

"We're familiar with San Francisco, and that's the model," said Simon Pastucha, a Los Angeles city planner who is head of the city's Urban Design Studio. "[The parklets] have been accepted as a major benefit to the community. They're a viable way to generate open space without a lot of land or money."

GOOD FOR APPLE, GOOD FOR ARCHITECTS

We all knew it was coming, but the news of Steve Jobs' death still shook most of us as if a close relative had passed.

We all have our own reasons for grieving this man that we had never met. But one factor we all have in common is that for better or worse, Jobs had more of an impact on many of us than presidents and Nobel Prize winners. His products, and the culture they created, touched us every day, and, more accurately, every minute.

It's this aspect of his legacy that can be a lesson to architects and to anyone in the creative fields. The greatness of Apple's products, honed immeasurably in Jobs' second stint at the company since the late '90s, is that they are designed to make the user experience as pleasurable as possible.

Architects often forget this cardinal rule of production. I've heard several tell me that they're happy if they're pleased with their designs, even if their clients or neighbors are not.

Architects don't make spaces for themselves, but for others. In the hyper-competitive world of technology design, this plays out quickly. If people aren't happy with their products they shift to something else. Even if it's not as apparent, the same goes for architecture. If they don't listen to what people want, architects will fail and lose the business.

Jobs, like the Eameses and other innovators before him, separated himself from the pack by combining Apple's legendary functionality with a perhaps more legendary sense of design. It's the reason that people wait in line for Apple's products, that iPads are the subjects of museum shows, and that Apple's stock price has reached ridiculous levels. It's not flashy design—in fact the products are minimal to the extreme—it's their beautiful, sophisticated design merged seamlessly with functionality.

"The details are not the details. They make the design," said Charles Eames, who along with the rest of his office is currently the subject of several shows as part of the Getty's Pacific Standard Time series of exhibitions.

And this seamless, detail-obsessed design, of course, was combined with Jobs' other genius: marketing. He was not only a technical and design wizard, he was a promotional genius, combining the cool of his products with ads that were equally hip—another seamless transition. Marketing sense is a talent that so many architects lack. But no design can flourish without being properly sold, and the business end of design is at least as important as the creative end.

While it's true that in architecture and design less is often more, in marketing more is always more, and it's something that Jobs knew from the beginning, when he launched Macintosh with an inspiring Super Bowl ad.

"Architecture is the will of an epoch translated into space," said Mies van der Rohe, the master of minimalism. Jobs taught us that in this age of distraction and short attention spans, functionality merged with striking design in an equally seamless package still stands out above the rest. If architects and designers shortchange any of these elements, they will probably take the same path as the Zune did against the iPod. Ever heard of Zune? **SAM LUBELL**

Unlike San Francisco's parklets, which are largely regulated and funded by the city planning department's Pavement to Parks program, LA's parklets would mostly be initiated by neighboring businesses. The city would provide subsequent permitting, maintenance, and monitoring. According to Valerie Watson, at-large director of the Downtown LA Neighborhood Council, most parklets would fall into one of three categories: active, with eating spaces and even sports like table tennis and foosball; passive, centering on relaxation; and communal, focusing on group congregation and events.

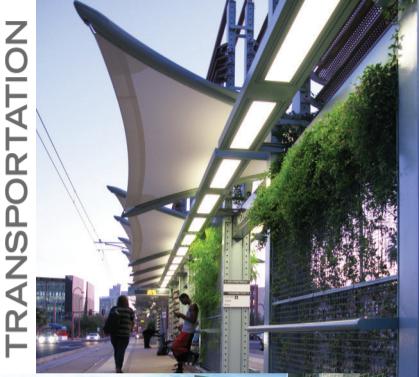
In addition to providing recreation and gathering space and to beautifying neighborhoods, the parklets, pointed out Watson,

would have the added benefit of slowing down traffic on some of the city's more pedestrian-friendly streets. "It's a neighborhood street, not a raceway," she said of Spring Street in Downtown LA, where cars recently zoomed by her organization's pop-up park for Park(ing) Day LA.

The initiative falls into the city's Streets for People program, instigated by LA Planning Commission president Bill Roschen, who is an architect. That program includes not only Parklets but also separated cycle lanes, increased street plantings, wider sidewalks, curb extensions, and other traffic buffers, bicycle parking, and midblock crossings.

SL

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OPEN> RESTAURANT



> MOHAWK BEND
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EAVESDROP> THE EDITORS

The latest hipster enclave has arrived in Echo Park. Mohawk Bend is a retrofit of a 100-year-old Vaudeville theater that had been sitting empty for over 25 years. The architects, the busy firm Spacecraft, separated the 10,000-square-foot eatery into several distinct, and industrial-vibed spaces: the Quad, an informal eating area with a cathedral ceiling and views of the open kitchen; the Pub, a boisterous communal eating area surrounded by exposed steel; and the Ramona Room, the restaurant's main dining room, an enclosed atrium full of original brick, plantings, and vaulted skylights. The glass wall abutting this room is an arresting, gridded quilt of opaque, translucent and transparent glass that evokes the area's Modernist masterpieces. Spacecraft owner Kristofer Keith convinced the restaurant's owner to build out the whole space instead of a smaller section of it: "I told him don't become a place in Echo Park, become *the* place in Echo Park," he said. **SL**

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CELEBRITECTURE

Everyone knows that **Brad Pitt** is an architecture nut. But a recent interview in *Parade* magazine reveals the secret behind the obsession:

Parade: What attracts you to architecture and design?

Pitt: I speak best in shapes. It's my best vocabulary. Much better than English.

Aha! Now it all comes into focus....

Meanwhile another architecture buff, it turns out, is rapper **Ice Cube**, who recently appeared on posters for the Getty's Pacific Standard Time series of exhibitions, where he recreates famous Eames poses. Cube, it appears, studied architectural drafting, although he never got his degree. He joins LA stars like Red Hot Chili Peppers singer **Anthony Kiedis** and actor **Jason Schwartzman** in promoting the epic series, which continues through next year.

MONTEREY: WHERE'S THE BEEF?

Two years ago we declared the Monterey Design Conference was Gossip Country, and this year's event again delivered, and fast. As always, Monterey presented a star-packed series of speakers, who this year included **Michael Maltzan**, **Jeanne Gang**, and **Peter Walker**. But Eavesdrop was, of course, more interested in the scandals. On the first night of the confab, late-night revelers were threatened with a shutdown by the Monterey police—the aesthetes were partying it up a little too loudly in one of the lounges and were busted like rowdy high schoolers. Earlier that evening the conference, which for some reason was held on Yom Kippur, decided to serve pork for dinner. Oy. Nonetheless, having a conference at a Julia Morgan-designed retreat along the Monterey Coast sure beats the lame hotel ballrooms we're usually stuck in. So it remains our favorite event of the year, pork or no pork.

SEND PIPE TOBACCO, FAKE ID'S, AND BEEF JERKY TO EAVESDROP@ARCHPAPER.COM

SCENE CHANGE continued from front page

Company Building, a property owned by the Los Angeles County Museum of Art and currently known as LACMA West. The move also signals LACMA's scuttling of its own exhibition-related plans for the May Company space. On October 4 the Academy's Board of Governors signed a Memorandum of Understanding to "work in good faith" with LACMA on the project.

Designed in 1939 by A.C. Martin and Samuel Marx, the Streamline Moderne May Company building on the corner of Wilshire Boulevard and Fairfax Avenue is one of LA's great landmarks. In 2008 LACMA and Culver City firm SPF:a had made plans to transform the five-story building into galleries plus a restaurant, book shop, and special event spaces. Those plans will be replaced by the museum, said LACMA Director Michael Govan.

"This was a much better opportunity," said Govan, who added that he'd been talking with the Academy about the plan since last year. He pointed out that space studies by SPF:a will be "extremely useful," providing detailed construction drawings among other guides. The museum, meanwhile, has already begun restoring the building's street level, installing new glass, polishing metal, and performing other restoration work.

Originally in 2007, the Academy named French

architect Christian de Portzamparc to design its new museum, sitting on an 8-acre campus near the Pickford Center for Motion Picture Study, adjacent to Vine Street in Hollywood. The Pritzker Prize-winning Portzamparc was selected from an original list of over 150 architects.

But according to Academy President Tom Sherak, that project's \$400 million price tag was simply too high in the present economic climate. Furthermore the May company space will provide the Academy with 300,000 square feet of space, about double what they would have had in the Portzamparc building.

According to Sherak the Academy will sign a "very long term lease" with LACMA for the space, which should be ready in three to five years. As for who will work on restoring the space and designing exhibits, "We have not gone there yet,"

said Sherak. SPF:a principle Zoltan Pali said, "We're hoping to be involved," but he admitted that "it's a crapshoot."

The museum's program has not been finalized, but Academy CEO Dawn Hudson noted that the organization possesses 42,000 movie posters, 10 million movie stills, archives, trailers, and press clippings, many of which haven't been easily accessible to the public. Some of these artifacts have been on display in the Academy's offices or at other museums.

During the construction the Academy hopes to use the land once set aside for the Portzamparc museum for programming such as public movies, said Sherak. "It's a way of showing who we are in the community while the museum is being built," he added. **SL**

Below: The Academy's offices on Wilshire Boulevard.





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The VDL House grows from the landscape.

DAVID HARTWELL

ICON RENEWAL continued from front page their mid-century counterparts, have deteriorated over the years, suffering from the effects of nature and time, and need restorations to ensure their future survival.

Two of the region's well-known preservation experts—Silver Lake firm Escher GuneWardena and Santa Monica firm Marmol Radziner—have been called upon to take up the sensitive work of the invisible restorations. Escher GuneWardena has already renovated John Lautner's spaceship-like Chemosphere House in the Hollywood Hills. And Marmol Radziner has renovated more than 25 historic LA homes, including Lautner's Garcia House, Albert Frey's Loewy House and Neutra's Kaufmann House. They are now working to renovate Minoru Yamasaki's Century Plaza Hotel in Century City.

The Eames House's entire collection of 1,800 living room objects is now on display as part of LACMA's exhibition on California mid-century design, *Living In A Modern Way*, a clear indication of the home's prominence. The temporary removal of those artifacts, officially green lighted by the museum in the beginning

of the year, allowed the Eames Foundation to begin its long-planned renovation along with the restoration of the home's great icons. The foundation has raised about \$250,000 for the project, which they estimate will cost roughly \$1 million and take about two and a half years. Additional money is being raised through a series of fundraisers at the house—the next one will take place on December 15. They hope to complete much of the job while the living room objects are still at LACMA.

Because of the house's importance, the restoration is more like a research assignment than a typical home makeover, pointed out Frank Escher and Ravi GuneWardena, who, like the Eames family, are obsessed with getting every detail precisely correct. The job, they say, is like that of cleaning a famous painting. The emphasis is on maintaining as much of the original structure as possible; historic integrity is all. "A replica is not the real thing. It's important that the building show its history," said Escher. "We decided to keep the house exactly as it was when Ray died—no editing."

The obsession with authenticity means no replacements. Thus in order to keep some

water-damaged walls near the home's north slope, the team will conduct thermographic readings to find mold and cracks. Outside they will take core samples of the building's paint to determine what it was painted with in 1988, the date when Ray passed away. And to ensure that the house can remain open to the elements but be better protected in the future, the Getty has been brought in to conduct an extensive climate monitoring project that will last about a year. Other adaptations will include restoring wood walls, cleaning and performing maintenance on the house's existing climate control system, fixing (not replacing) windows, and general all-round clean up and repair work. Another partner on the project is Griswold Conservation Associates.

To further guarantee accuracy the Eames family has collected 200 hours of oral history from those who have known the house well, and performed extensive inventories on the house and its structure. They're also consulting the original plans, located at the Library of Congress. "We wanted a thorough understanding," said Ray and Charles' grandson Eames Demetrios, who is compiling the oral histories. "Now is the time to learn all these things."

One item will have to be replaced: the floor. The ceramic tiles contain asbestos. To make sure the replacements are as accurate as possible, the team is laying out several sets of tiles in their entirety to determine the best match. The team is also putting together a roadmap for future maintenance to "help the house remain intact for the next 250 years," said Escher.

As for whether the home's interior will open to the public after the renovation, Demetrios is skeptical: "I find it hard to imagine that could happen," he said. But there will always

be Member Appreciation Day in the summer when the home's living spaces are open to Eames Foundation supporters.

On the other side of the city, along the Silver Lake Reservoir, Leo Marmol and Ron Radziner along with students and faculty at Cal Poly Pomona are slowly—very slowly—restoring Neutra's VDL, originally built in 1933 and rebuilt in 1964 after a fire. Funds for the project come from the university, which owns the house; tours; book, print, and DVD sales; and from individual donations. The university has spent about \$55,000 so far and has raised about half of what it needs for the next phase.

The project, which started back in 2007, is proceeding from the top down as funding becomes available. That has primarily meant repairing water damage and sealing the house to keep water out. Once the exterior is stabilized, the team will then focus on the house's worn interior.

The first phase—including new electrical systems, a new penthouse roof, repairs to the top floor trellis, metal parapet replacement, plumbing concealment, and drain replacement—was completed last year. The next phase, which began in December and is still ongoing, includes new flashing, new decking, re-painting, a new roofing system, and the repair of other deteriorated elements.

"In a perfect world we'd do it all next week, but in terms of what they can afford, the idea is to bite it off one phase at a time," said Leo Marmol, principal at Marmol Radziner, who has also worked closely with Richard Neutra's son Dion on the project. The firm's devotion is demonstrable: not only is it working on the project pro bono, but Marmol Radziner is also helping with fundraising. **SL**



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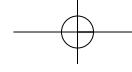
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FARMING OUT continued from front page
Engineering Consultant for the \$300 million project; and MRY is now entering the master planning phase.

Located about 30 miles outside of Beijing, the 2,834-acre "Agricultural Eco-Valley" will eventually be home to between 80,000 and 100,000 people, combining residential, commercial, industrial, and agricultural development. The idea, pointed out James Mary O'Connor, a principal at MRY, is to demonstrate a "closed-loop" approach toward resources like energy, water, and waste on a single site. Its local focus and agricultural model, he added, "suggest ways to go beyond the increasingly unsustainable march of globalization."

The project will consist of four zones—research and development, agricultural production, residential, and social housing. Agrarian uses will include both farming and livestock, while residential units will be configured as "sustainable hill towns," on raised mounds bordering the farmlands.

By teaming up with COFCO, the firm hopes to create a net zero-carbon zone.

Although local government will most likely direct the relocation of existing villages, the Chinese government will be reviewing and approving each phase as Eco-Valley rolls along.

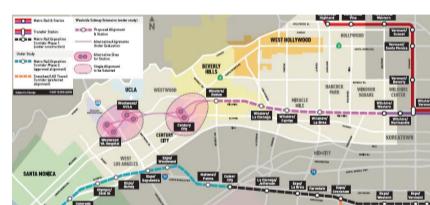
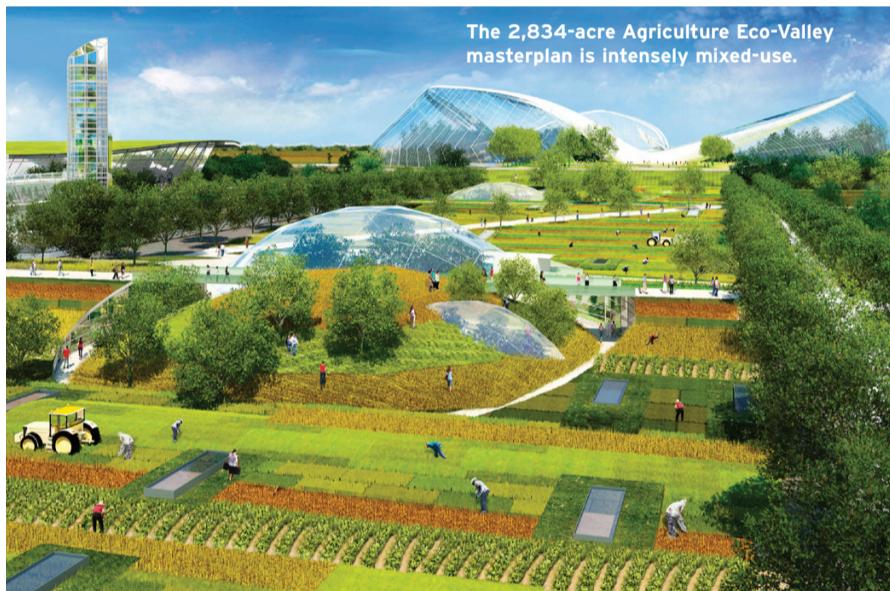
The project is to be organized around a multi-modal transport loop called the "Ring of Discovery" that will connect all the development zones, accommodating pedestrian, bicycle, and bio-fuel-powered buses. It would also link to a smaller loop for programmable Personal Rapid Transit (PRT) vehicles to move around the main commercial and tourist hub of the Eco Valley. The Ring would also connect to a series of "Discovery Pavilions" that would display educational materials and programs related to developing technologies for agricultural, farming, and residential uses.

Phase 1 of the project focuses on the agricultural zone, and includes an Agro-Botanical Garden and Greenhouse plus demonstration plans for a light rail train station. It is slated for 2013 completion. Overall completion is unlikely before 2020.

STEPHANIE JONES

The 2,834-acre Agriculture Eco-Valley masterplan is intensely mixed-use.

COURTESY MRY



RAZING THE ROW continued from front page
plans to wield an enormous above-ground wrecker's ball, aimed at some of the city's most vulnerable arts institutions. According to Metro's latest environmental report, the A+D Museum, Edward Cella Art + Architecture gallery, Steve Turner Contemporary, and ACE Gallery Beverly Hills, would all be demolished. The first three spaces, which are on Wilshire between Orange Grove Avenue and Ogden Drive, directly across the street from LACMA, help anchor a stretch known as "museum row." They would make way for a staging space to build the subway's Wilshire and Fairfax station. ACE would give way to a station in the heart of Beverly Hills.

"I have great sympathy for the subway project," said Edward Cella. "It's a dream of all Los Angeles. But I purposely moved my gallery from Santa Barbara to be in this network of spaces next to the A+D, across the street from LACMA, down the block

The Purple Line will extend west along Wilshire Boulevard.

from the Petersen [Automotive Museum]. The context is irreplaceable. And we can't move out for five years and then come back. Besides, the new buildings won't be anything like what we have now. They'll be commercial or mixed use or big hotels, nothing like the reasonable spaces and rents we have now."

Under California law, Metro does not have to assess the impacts on cultural institutions less than 50 years old. Still, according to Metro spokesman Dave Sotero, the agency "prefers to negotiate a fair agreement with any property owner before resorting to eminent domain proceedings." Whether there will be any buyouts for the galleries, who rent their storefronts, remains to be seen. Sotero says that until the Metro board signs off on the latest draft plan, there is still some chance the buildings—and the art spaces—might be spared. That determination, however, will require as much political clout as cultural merit.

In the meantime, said A+D director, Tibbie Dunbar, "This is our first permanent location. We know it's for the good of the city, but it's hard to contemplate a move. And the scary thing is, it could happen tomorrow." **GREG GOLDIN**



SCI-Arc and the California Institute of Technology collaborated on the Compact Hyper-Insulated Prototype (CHIP).

D.C. SOLAR DECATHLON MOVES OFF THE BEATEN PATH

STUDENTS TURN ON

For the fifth time since its launch in 2002, the U.S. Department of Energy's Solar Decathlon kicked off on September 23 in Washington, D.C. But following complaints that the collegiate design-build contest was damaging the lawn at its original location on the Washington Mall, it was moved to a new location along an isolated stretch of the mall tucked between the Tidal Basin and the Potomac River (where it remained through October 2). The new site feels more rural than urban.

Over the past two years, 20 student teams from around the United States, and from Canada, Belgium, New Zealand, and China, have designed and built sustainable, energy-efficient houses for the contest. (Only 19 are on display; Team Hawaii withdrew.) Overall, the houses seemed more modest and less technology-driven than previously, which is largely due to a new component in the judging: affordability. Whereas 2009's winning house, built by Team Germany, cost upwards of \$650,000, this year's contestants get points for keeping costs below \$250,000 and are effectively penalized if they spend more than \$600,000.

Modest might not be an obvious descriptor for CHIP ("Compact Hyper-Insulated Prototype"), entered by a joint SCI-Arc/California Institute of Technology team. The edgiest of the Decathlon houses architecturally, CHIP is a torqued and faceted box, wrapped in a thick quilt of insulation topped with heavy-duty white vinyl—the little house in a parka. But the distinctive skin is highly efficient and affordable, team members say, and inside, CHIP is no-frills, furnished with only a dining table, a mattress, and custom-fabricated chairs and ottomans that fit like puzzle pieces into a wall storage space.

Team Belgium and Team New Jersey also departed from the wood-slats-and-louver paradigm. The Belgians' E-Cube features an exposed industrial pallet-racking structure and a fiber-cement-board facade, while ENJOY, the New Jersey house, is made of precast concrete with an inverted hip roof that appears to float above clerestory windows. However, most of the houses use a vocabulary that will be familiar to the average American homebuyer. (Another category for the judges: "market appeal.") As in past Decathlons, a number of teams drew on vernacular traditions, including Appalachian State University (homesteads with outbuildings) and Middlebury College (the New England farmhouse). Purdue University embraced market viability as a guiding

principle of the INhome, a more compact and efficient version of the typical production home but with a self-watering biowall.

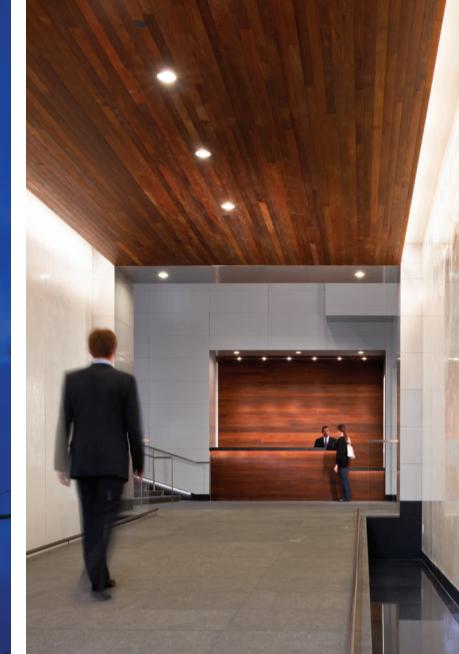
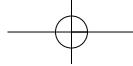
Three projects illustrate the recent shift toward social design. Team New York's Solar Roofpod is intended to sit on top of a mid-rise building, making the most of underutilized air rights. The University of Illinois at Urbana-Champaign's Re-home offers relief shelter for a family affected by a tornado or other natural disaster. The socially conscious standout is Empowerhouse, a three-way collaboration among The New School's Parsons and Milano schools and the Stevens Institute of Technology. Working with the D.C. Department of Housing and Community Development and Habitat for Humanity, the team designed the house for a permanent site in the Capitol's Deanwood neighborhood. There, team members and Habitat volunteers will expand it into a duplex for two local families.

In 2009, the Decathlon logged more than 300,000 visitors. This year, shuttle buses brought visitors from the Smithsonian Metro station, 1.3 miles away in an effort to match that number. Elisabeth Neigert, project manager for the SCI-Arc/Caltech team, said she's happy the event is still on the Mall, albeit not centrally located: "There are pros and cons. It's still accessible for the public, and actually, assembly is easier because of the route for the trucks." She added: "I do wish, and think it would be a nice gesture, for our government to invite us back to the National Mall proper for 2013." **AMANDA KOLSON HURLEY**

CHIP's interior.



JIM TETRUS/USDOE



Clockwise from left: The building's patchwork blue facade; the lobby has a residential feel; the raised courtyard; vertical metal fins were added for visual variety.

Few architectural stories are as tortuous as that of the former William Morris Agency headquarters in Beverly Hills. But that hasn't stopped a good but compromised piece of architecture from rising in a prime location amid the Golden Triangle's jumble of luxury, kitsch, and craziness.

Encouraged by the city of Beverly Hills, which was terrified of losing one of its most prized businesses, the prestigious Hollywood agency hired Gensler in the boom times of 2005 to design their ambitious new operating base. As was common in those faraway days, no expense was spared. The unrealized project was full of ambitious elements including an open, multi-story lobby and floating walkways. It was meant to scream to the world that William Morris meant business and—more to the point—could compete with rival CAA's building in Century City, also designed by Gensler.

But a few years later the agency merged with entertainment giant Endeavor, and all bets were off. The agency first fired Gensler as the interior designer and started talking to Neil Denari. Then the infamous Ari

Emmanuel—brother of Rahm and inspiration for Jeremy Piven's character Ari Gold on the television show *Entourage*—decided he wanted nothing to do with a building that was designed for his former adversary. Today, the building is rented by penny-conscious MGM.

Out of the Darwinian rubble, Gensler has managed to create an urban intervention that is still worth talking about. The project is a 6-story, 192,000-square-foot building fronted by glass curtain walls. Of all the architectural moves, the most effective is the firm's treatment of the envelope. To ensure that the massive building fit in with its smaller neighbors, Gensler decided to shift its top floors thirty feet south on Beverly Drive. The move opened up an effective new rooftop space to the north and a large overhang to the south (its underside clad with elegant Ipé). This maneuver not only solved the problem of scale, but it also gave the building a stronger identity among a sea of boring glass and stucco-clad buildings.

The courtyard, raised a story behind the building, is another highlight. Tables there have great views of the city and the moun-

tains beyond, and the connection to the café inside is seamless. A thick lawn is in just the right place where it contrasts effectively with a wall of cleft-faced basalt—a great counterpoint to the glossiness of the main facade above.

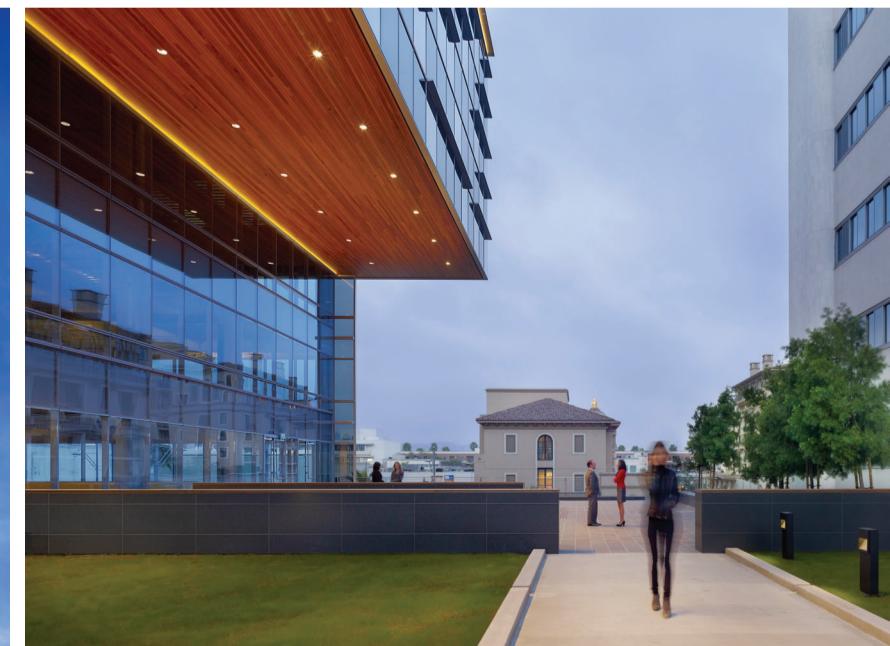
To further identify the building and break down its mass, the architects effectively utilized a series of vertical metallic fins, while a series of colored glass windows are slightly less successful. The colored glass lends rhythm and a touch of splash, as with the firm's JW Marriott-Ritz Carlton building at L.A. Live. Here however, Gensler gets a little carried away with the alternating blue and gray patterns. Emphasizing the innovative shifts in the envelope would be enough excitement. Nevertheless the building sits very well within its context. For its size it manages to blend seamlessly into its neighborhood of Jimmy Choo and Prada boutiques, not easy for an office building. The addition of retail on the first floor along the street, at some future point, will be another vital urban element.

Inside the results are a little more mixed. The lobby is scaled down significantly from

the original design but still double height, which feels appropriate if less awesome. A grand staircase from the courtyard provides the all-important Hollywood entrance. A long, thin ramp without any handrails is another dramatic entry point from the street. But silver laminated wood feels a little too clinical, like an airport. Still the splashes of dark wood are elegant and welcome.

Inside, IA Interior Architects created a patchwork of cubicles for a space that feels luxurious but not groundbreaking. The one exception is the open glass stair on the northern end of the building, one of the remnants from the original design. The pebble and bamboo garden to the west provides some natural relief.

Gensler architect Li Wen described the strategic use of Ipé throughout, including the exterior, as an effort to introduce "warmth and sophistication." It works. In fact, in spite of the obstacles and the problems, Gensler has created a strong building. It's not the showpiece that William Morris once envisioned, but it's a welcome addition in a city where notable architecture is in very short supply. **SL**



BENNY CHAN, RYAN GOBUTY

THE ARCHITECT'S NEWSPAPER OCTOBER 26, 2011



WEST HOLLYWOOD COMMISSIONS SLEW OF PUBLIC ARTISTS FOR ITS NEW LIBRARY

WALL POWER

In an age of accelerating digital platforms and a decelerating economy, the City of West Hollywood's expenditure of \$35 million on its new library might seem a little puzzling. Even more unusual is the city's investment in not one but two highly visible public art programs for the complex.

The first of these programs, featuring the work of street artist Shepard Fairey (of Obama "Hope" poster fame), was a casualty of controversy and city politics early on. The city, under the guidance of well-known art consultant Merry Norris, almost hired

Fairey back in 2009 as part of its public percent for art program. But as Fairey became embroiled in a lengthy copyright lawsuit over his iconic depiction of President Obama, the city council's support for the artist began to wane.

As a result, the city "started all over again," explained Norris. After a more rigorous approval process, the city not only again selected Fairey to create a mural for the entrance to the City Council chambers but also commissioned sculptor David Wiseman to create a site-specific installa-



tion in the interior stairwell.

Fairey, who sought the public's input for his mural, created a floor-to-ceiling celebration of West Hollywood's history and culture, depicting local landmarks like the art deco Sunset Tower Hotel, the Roxy, and the Emser Tile sign. Wiseman's piece, a soaring series of branches emerging from the walls, ascends towards the skylight in the stairwell atrium. The bronze and porcelain sculpture provides a visual connection to the adjacent 5-acre park and sycamore trees planted near the site.

"I latched onto the idea of ghosts of indigenous species reclaiming their space," explained Wiseman. "It welcomes people, and transitions them between the outside and inside."

Perhaps overshadowing the city's own public art program, the Museum of Contemporary Art has also spearheaded a temporary street art program at the library, which sits across the street from its own West Hollywood outpost at the Pacific Design Center. MOCA Director Jeffrey Deitch, hoping to promote the museum's recent exhibition "Art in the Streets," was stymied by LA's mural ordinance and found West Hollywood much more welcoming. Although the proposals still went through city approvals.

As a result, there are now three massive murals, by Fairey, Kenny Scharf, and the artist Retna, helping add life to the otherwise blank and unfriendly walls of the library's five-story parking garage:



From left: Fairey's *Peace Elephant*, Retna's calligraphy, and Johnson Favaro's bamboo ceiling.

milled floral patterns. The small reference room, one of the few spaces that shrank in the new plan, is being offset by a large amount of "technology carrels" and a great amount of flexibility to anticipate future changes. While the protracted debate two years ago may have slowed the city's selection of collaborators, it seems the new procedures are working, as evidenced by the secondary art program on the garage. "Design and art are not usually best done by committee," said Johnson Favaro principal Steven Johnson. "But West Hollywood strikes the right balance." **MARISSA GLUCK**

SHORT PROJECT TIMELINES FORCE ARCHITECTS TO KEEP PACE



FAST FORWARD

In the final days of completing the Soto Building—the latest addition to the University of Southern California's Health Sciences Campus—in time for school last month, carpet had to be remade due to a milling flaw, drywall was being installed and then repaired as furniture was delivered, and a small fire broke out after a welding torch mal-

functioned. The 120,000-square-foot, three-story facility designed by AECOM made it in record time after beginning construction in August 2010. It will house the Keck School of Medicine's Department of Preventive Medicine as well as offices, a fitness center, and a cafe.

This scene of pre-delivery pandemonium may be all too familiar to many architects.

An environment born out of new financing structures and changing client expectations has project teams racing to meet design and construction deadlines that would have been unheard of a decade ago. How firms deal with this new world will determine their ability to sustain themselves in the future.

With six months or more being cut from some new project schedules, "it's the time needed to let things sit and vet things out that's being compromised," said Carlos Madrid, the Soto project designer for AECOM. With the slow economy, most firms don't have a choice but to say, "yes" to compressed timelines, no matter how demanding. "You cross your fingers and close your eyes," said Madrid.

Though accelerated design and construction schedules leave architects in a frustrating position from a quality-control standpoint, they have big payoffs for building owners. The amount of money saved by purchasing lower-priced steel before drawings are done or landing a big tenant by being first to the market may far outweigh the costs of change orders resulting from hasty decision-making. "In all honesty, that might be the smartest thing you can do for the project," said Rob Jernigan, principal and managing director of Gensler Los Angeles, of the financial risk-mitigating strategies many private sector clients are using to hedge against market volatility. "The good news is that through BIM models we're getting more efficient, effective, and smarter about how to phase projects," he added.

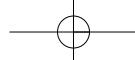
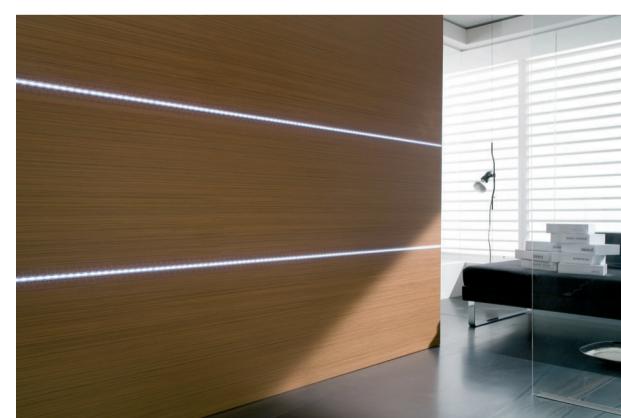
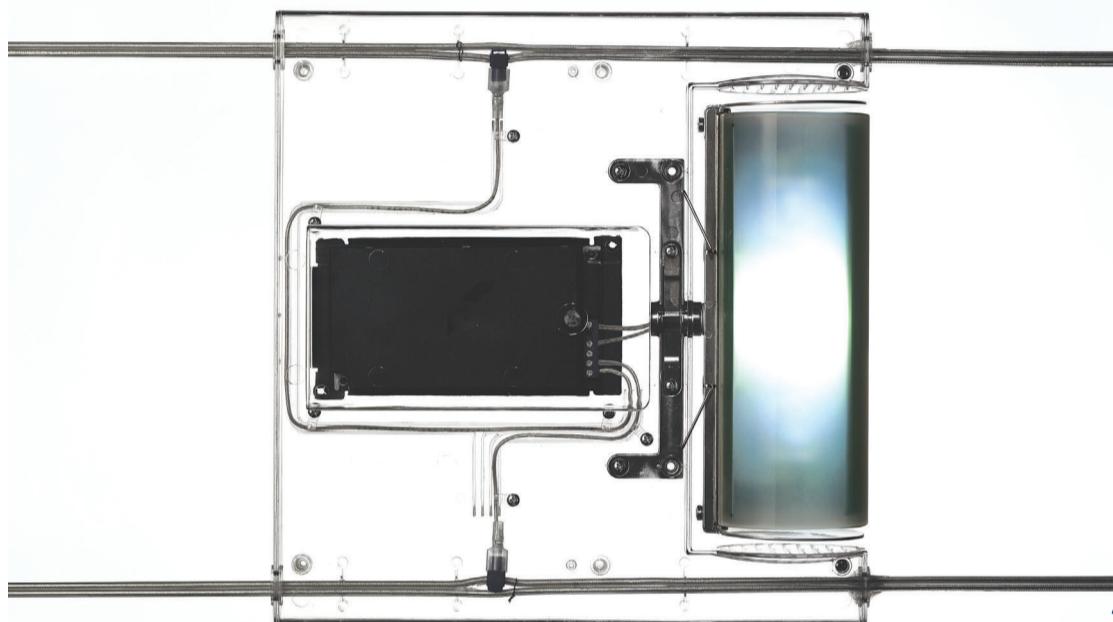
As more public-sector clients enter partnerships with private-sector entities, the pace of government projects is changing, too. "These days we're doing more work on a public-private partnership basis, where time is money," said LA-based AECOM principal Paul Danna. "Once a contract is awarded, the sooner the project can be completed, the greater the financial benefits to the team."

Many eyes are on the firm's Long Beach Court Building (left), the first civic building in the United States to be delivered through a public-private partnership. Under a performance-based infrastructure agreement, a consortium that includes AECOM will be responsible for financing, designing, building, operating, and maintaining the 500,000-square-foot building for 35 years. More common in Europe and Canada, the arrangement could hold promise for U.S. public buildings as well.

The courthouse began post-competition development in January, broke ground in May, and should be occupied by the fall of 2013. In this case, keeping a fast-paced construction schedule is in everyone's best interest, even the architects'. "There is a heightened concern, awareness of quality, and thoughtfulness about maintenance that comes to bear because our team will be responsible for this period of time," said Danna. "While it is adding pressure because of timing issues, the nature of the delivery method is in support of developing better-quality buildings for the long term." Architects will know for sure in almost no time. **JENNIFER K. GORSCHE**

COURTESY AECOM

COURTESY CITY OF WEST HOLLYWOOD; JOHNSON FAVARO

PRODUCT
11

NEW LIGHTING TECHNOLOGIES MAKE
ILLUMINATING LARGE EXPANSES,
INSIDE OR OUT, EASIER AND MORE
EFFICIENT

JENNIFER K. GORSCHE

BRIGHT LIGHTS, BIG SPACES

1 EVERLEDS SOLAR STREET LIGHT PANASONIC ELECTRIC WORKS

Panasonic and Sanyo have collaborated to launch the EVERLEDS Lithium-ion Solar Street Light, a combination Sanyo HIT solar cell- and battery-powered lamp that can operate at 100 percent for five hours after sunset, then for another 10 hours at 50 percent capacity. The integrated power storage unit is smaller than that of previous models and is ideal for use in public spaces and disaster-prone regions.

panasonic.net/sanyo

2 LUMI-SOLAIR DUGGAL ENERGY SOLUTIONS

Lumi-Solar is a solar- and wind-powered outdoor LED lamp for municipal and commercial outdoor applications. Its vertical-axis turbines take up less space than traditional propeller turbines and begin drawing a trickle charge at wind speeds of just six miles per hour, with battery charging capability at 10 mph. Off-grid incentives include a 30 percent solar and wind equipment rebate.

www.lumisolar.com

3 SPEEDSTAR PHILIPS

As municipalities in the U.S. and Europe curb energy consumption while improving lighting and roadway safety, Philips has introduced the SpeedStar LED. Touted as a carbon-neutral lighting solution, the lamp is built around the LEDGINE system, an upgradable platform for outdoor luminaires designed to accommodate improvements to lamps as LED technology improves.

www.design.philips.com

4 BRIDGE FLUO COMPACT NEMO-CASSINA LIGHTING

Designed by Mario Barbaglia, bridge is a parallel-cable lighting system designed to offer a solution for exhibition spaces through a combination of diffused or direct lighting. The Fluo Compact floodlight (pictured) or uplighter has a body of polycarbonate and Pyrex protection glass that can be transparent, sandblasted, or screen-printed. Dimensions are 31 cm by 32 cm.

www.nemo.cassina.it

5 ARCHITECTURE LIGHTFRAME SEFAR

Sefar's Architecture Lightframe is an interior or exterior long-span system that employs photometrically and acoustically optimized tensile membrane to diffuse natural or electric lighting above the system, while absorbing noise generated below it. The lightweight, modular system includes concealed pivot hinges in the slim, aluminum frame, allowing for easy cleaning and maintenance.

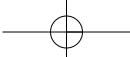
www.sefar.us/lightframe

6 BALANCE LED LIGHT HÄFELE AMERICA

Häfele America has introduced the Balance LED light, designed for use under cabinets or as accent lighting within walls or cabinetry. Beneath cabinets, the light includes adjustable storage hooks and an integrated dimmer switch that can shift the illumination area from backsplash to countertop. Available in warm or cool white light.

www.hafele.com/us

COURTESY RESPECTIVE MANUFACTURERS



A COMPETITION FOR
ZERO NET ENERGY
URBAN ARCHITECTURE

DEADLINE:
NOVEMBER 29, 2011

ARCHITECTURE AT ZERO

THE DESIGN CHALLENGE IS TO CREATE A ZERO NET ENERGY MIXED USE BUILDING ON AN URBAN INFILL SITE IN EMERYVILLE, CA.

This competition, sponsored by PG&E, serves to inform the public of the need for more energy efficient buildings and the value of design excellence in resolving this challenge. All submissions will be included on the competition website and an exhibition held in San Francisco, CA, in December 2011.

www.architectureatzero.com

AWARDS

Up to \$25,000 in total prize money will be awarded to winners in various categories

DEADLINE

November 29, 2011, 1:00PM PST

ELIGIBILITY

Architects, designers, urban planners, landscape architects, engineers, and interns and students of these disciplines

FEE

\$100 per entry;
Free to full-time students with ID

JURY

Susan Szenasy, Editor in Chief, Metropolis magazine

Bob Berkebile, FAIA, BNIM

Lawrence Scarpa, FAIA, Brooks+Scarpa Architecture

Allison Williams, FAIA, Perkins + Will

Stephen Selkowitz, Lawrence Berkeley National Laboratory

QUESTIONS

architectureatzero@aiasf.org

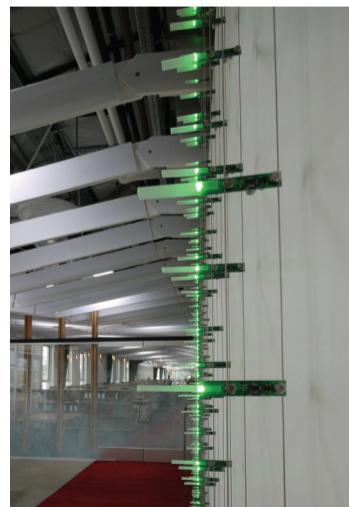
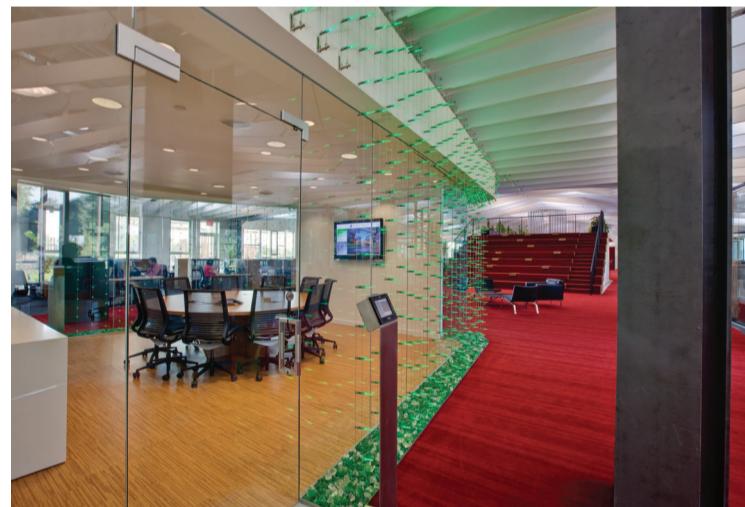
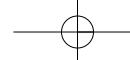
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CLAREMONT UNIVERSITY
CONSORTIUM
HIGHER EDUCATION/
INDUSTRIAL/OFFICE
CLAREMONT, CA

LEWIS TSURUMAKI LEWIS
ARCHITECTS (LTL)
LUMEN

Reinventing a shed to create a vibrant, functioning office is no mean feat. In Claremont, the New York firm LTL Architects has transformed a former maintenance building through a series of dynamic light installations that help to define office and communal spaces for staff at Claremont University Consortium. "Lighting design has an integral role within architecture," said Paul Lewis of LTL, a practice whose buildings often stand out for their feature lighting and theatrical signage—including its recent Arthouse in Texas and the fluorescent-tube displays, Light Structures.

On larger projects, Lewis' practice often works closely with the lighting experts Lumen. For the Claremont building, the challenge was to get balanced light across the whole 42,000 square feet. "We wanted to achieve a distribution of light that was equivalent to the natural light," said Lewis. "We knew we wanted to keep the natural light, the LA sunshine. It was a matter of figuring out ways to dampen it and have dimmable meeting rooms."

The inherited building, with its poured floors and non-flexible service core left only the ceiling and

walls for a canvas. LTL's solution was to pierce the roof with solar tubes rigged up to a sensor system, EcoTech, which detects light levels and responds by phasing light in and out from three-foot circular discs of fluorescents installed at intervals between the tubes.

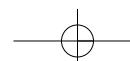
In the center of the office, the light is diffused through baffles, hung to form a lowered ceiling, or "cloud" as Lewis and Nelson Jenkins of Lumen call it. To avoid designing through addition, Lewis brought Lumen on at an early stage in the project. "Some of the initial ideas behind the LED screen came from conversations with the lighting designer about how to activate a space," said Lewis. Taking on a consultant's role, Lumen's expertise in lighting technology as well as its creative input took LTL's ideas and made them into realities. "They had an idea that the lighting would look random," said Jenkins, "and we'd tell them what equipment to use and how to integrate it."

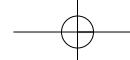
The Claremont block isn't just a harmonious environment of subtle tones and hidden light sources, there is also an aspect of drama, too. Jason Krugman Studio's LED wall wraps porcupine-like bristles of blue lights around the central core of the otherwise column-free space.

Above: On the exterior, solar tubes are responsive to light levels. **Left:** The inside core is wrapped in a prickly skin of interactive LED bristles.

"We wanted to animate it through interactive technology," said Lewis. Weaving this playful feature into the space was a collaborative effort in which Krugman took LTL's design and made it his own, developing LED pieces, the wiring, and logistics of the piece. "Lighting was a way to perform a certain function," said Lewis, "But it also provides a psychological impact based on its aesthetic; LEDs, for example, are seen as spatialized artwork, as well as bringing light in a pragmatic sense." The client's most important motivation was the desire to erase the associations of the building as a disused maintenance block. It's unlikely employees will mistake it for a maintenance building, however. Even the entrance draws office workers in with its slatted wooden wall threaded with lights.

Gwen Webber





THE ARCHITECT'S NEWSPAPER OCTOBER 26, 2011

Vanke Center
Shenzhen, ChinaSTEVEN HOLL ARCHITECTS
L'OBSEERVATOIRE
INTERNATIONAL

The Vanke Center in Shenzhen, China is a culmination of architect Steven Holl's long-time pursuit to defy gravity. Although physically elevated above ground on broad concrete pillars, the secret behind this levitation effect is the building's lighting design. "Steven thinks of light as an integral material, like stone or glass," said Jason Neches a principal at L'Observatoire International, the New York-based lighting design firm. The firm's contribution to the design is evident: the solid concrete-core supports, for example, which house the circulation up to the first floors, are wrapped in glass and lit to give the impression that the building floats. "Steven wanted uplighting, which provides a dramatic effect," said Neches. "But since people are drawn to light, they would have looked down when we wanted them looking

up at the building. So it is lit top-down."

The value of intrinsic lighting design seems obvious, but lighting designers are too often enlisted after a project has already been developed. With complex projects such as Vanke, the solution was to work with the architects from the outset. "Steven brings us in very early on in the design process for most projects, usually just after the concept stage," said Neches.

Vanke's complex interior spaces posed a particular challenge for L'Observatoire in spite of the firm's familiarity with Holl. "Its diverse program meant that different parts of the project were advancing with different schedules," said Neches. As well, its setting in China meant that traditional practice puts the finishing touches in the hands of local designers "to nurture local industry," as Neches put it. In the underground auditorium, for example, L'Observatoire only took it through design development before handing it back to Holl's Beijing office for final specifications of the lighting fixtures.

According to Neches, Holl has a clear vision before the designers even come to the table, and they are asked to provide feedback on the quality of light rather than have vital creative input. "However," said Neches, "there is always flexibility so we can affect a change if we think it will make the space better." In the case of the "bowtie" staircase area, which was difficult to read in plan and section, L'Observatoire used a 3-D physical model to test and demonstrate various

lighting fixtures and options for the interior. As a result, track lights have been integrated into folds and facets of the bowtie with areas of highlights, while in a cove at the wall, there is an uplight to encourage people to gather.

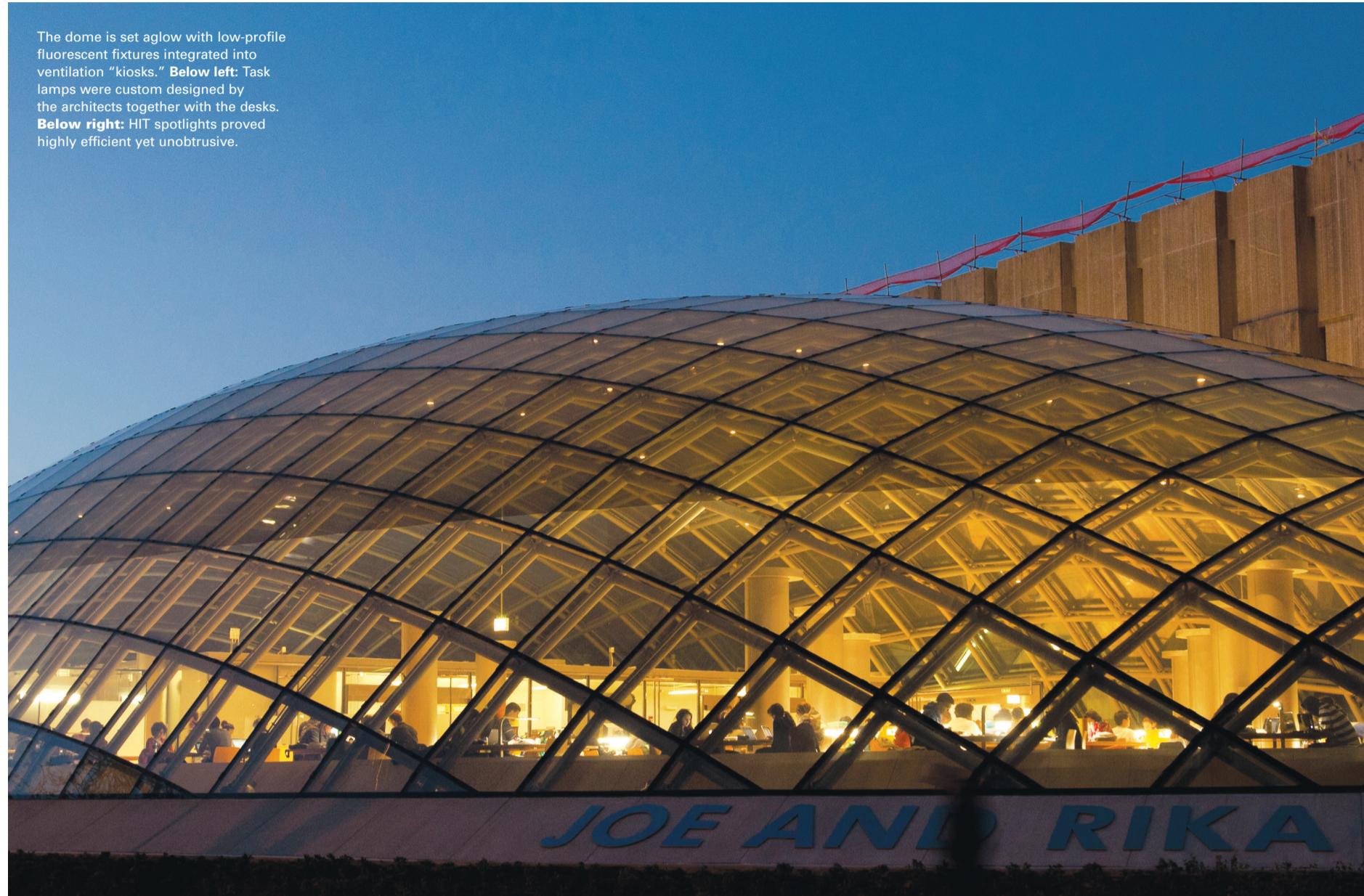
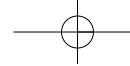
The Vanke's relatively monochromatic interior relies heavily on lighting to create different atmospheres. "We have a lot of opportunities with Steven," said Neches.

Above: Holl's horizontal skyscraper sits on legs of concrete, glass, and light. **Below left:** Lobby elevators with the building plan mapped in lights; **Below right:** The "untied bowtie" staircase blends natural and artificial light.

"These are the benefits of working with an architect who thinks of light as another building material." **GW**



IWAN BAAN



MANSUETO RESEARCH LIBRARY UNIVERSITY OF CHICAGO
MURPHY/JAHN LICHTPLANUNG

artificial lighting scheme within the space that would not mar the pristine quality of the architecture. "The challenge was to have a very simple and minimalistic solution," explained Michael Rhode of Lichtplanung. "Helmut Jahn loves light, but he does not like to see light fixtures."

Fulfilling the library's lighting needs required both direct and indirect sources that could both fill the space with general illumination and also highlight certain areas. The design team at Lichtplanung had

to study the architecture carefully in order to find places to discretely integrate luminaires. For the indirect lighting, the team settled on nesting their sources—low profile compact fluorescent fixtures—atop the ventilation kiosks that intersperse the reading room. From the top of the kiosks the lamps shine up to the roof of the grid shell. While black on its outward facing side, the glass's fritting is grey on the interior side, creating a surface that captures the uplight and diffuses it throughout the space.

Direct lighting proved more of a challenge to the team since the clean lines of the grid shell structure didn't offer any handy place to conceal fixtures. The only option, in fact, was to integrate the sources into the steel structural members. This meant choosing the smallest possible lamps with the highest possible output. The team selected HIT spotlights (tubular metal halide high intensity discharge lamps) outfitted with antiglare reflectors, which pump out an incredible 100 lumens per watt. The lamps range

from 70 to 150 watts, with those closer to the floor of lower wattage and those towards the top of the dome of higher wattage.

These two sources provide all of the general illumination for the library. The team also implemented task lighting throughout the space, such as at the reading and circulation desks, where more focused light was needed. **AARON SEWARD**

Minimalism was the rallying cry at the University of Chicago's new Mansueto Research Library. Chicago-based architecture firm Murphy/Jahn buried the book stacks—enough for 3.5 million volumes—in a cavernous subterranean vault and enclosed the only above-grade level, which houses a reading room, circulation desk, and book care facility, in a glass-encased steel grid shell structure. While the fritted glazing allows ample quantities of controlled natural light to flood the library during the day, at night an electrical lighting scheme was required. German lighting design firm Lichtplanung had to devise a way to implement an



COURTESY UNIVERSITY OF CHICAGO

COLLABORATION COLLABORATION

**Key Note Speaker:
Patrik Schumacher
Director, Zaha Hadid Architects**

**Thursday, February 16, 2012 8AM-5:00PM
McGraw-Hill Auditorium
New York, NY**

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Bill Zahner, Zahner
Gehry Technologies
Mic Patterson, Enclos, Inc.
Federico Negro, Case-Inc.
Will Laufs, Buro Happold
Digital Fabrication Alliance
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Phillip Anzalone, Columbia GSAPP
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THE ARCHITECT'S NEWSPAPER





THE ARCHITECT'S NEWSPAPER OCTOBER 26, 2011

OCTOBER/NOVEMBER 2011

OCTOBER

WEDNESDAY 26
LECTURES
Steven Steinberg,
Lisa Majchrzak, and
Walter N. Vernon
Mission possible: Exporting
design services (Haiti)
5:30 p.m.
AIA SF
130 Sutter St., San Francisco
www.aiasf.org

Jordi Truco and Sylvia Felipe
CED Lecture Series
6:30 p.m.
College of
Environmental Design
UC Berkeley
112 Wurster Hall
Berkeley, CA
www.ced.berkeley.edu

Abel Romero
SFNOMA Presents:
Latin American Architects
in the U.S.
7:30 p.m.
California College of the Arts
1111 8th St., San Francisco
sfnomapresents.eventbrite.com

Markus Miessen
The Nightmare of
Participation
7:00 p.m.
Keck Lecture Hall
SCI-Arc
960 East 3rd St., Los Angeles
www.sciaarc.edu

FRIDAY 28
LECTURES
Brye Sarte
Design for Sustainability:
Sustainable Infrastructure
and the Future of Engineering
1:00 p.m.
College of Environmental
Design
UC Berkeley
112 Wurster Hall
Berkeley, CA
www.ced.berkeley.edu

California Design,
1930–1965 Tour
2:00 p.m.
Resnick Pavilion at LACMA
5905 Wilshire Blvd.
Los Angeles
www.lacma.org

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SUNDAY 30

Art Talk with Jeffrey Vallance
Under the Big Black Sun:
California Art 1974–1981
3:00 p.m.
The Geffen Contemporary at
MOCA
152 North Central Ave.
Los Angeles
www.moca.org

NOVEMBER

TUESDAY 1

EVENT
Jayne Cortez, Kamau Daood,
Javon Johnson, Thea
Monyee, Shihan Van Cleef
Constant Elevation: The
L.A. Black Arts Movement
through Spoken Word
7:00 p.m.
Hammer Museum
10899 Wilshire Blvd.
Los Angeles
www.hammer.ucla.edu

WEDNESDAY 2

LECTURES
Allison Arieff,
Stephen Kieran, Robert
Kronenburg, Michael Webb
Motopia: A New Age for
Modular Construction
5:00 p.m.
University Park Campus
USC
Los Angeles
arch.usc.edu

Jose Oubrerie: Architecture
in a Time of Uncertainty
7:00 p.m.
Keck Lecture Hall, SCI-Arc
960 East 3rd St., Los Angeles
www.sciaarc.edu

THURSDAY 3

EVENT
Blindfold Tour of MOCA
Galleries by Liz Glynn
Engagement Party: Like a
Patient Etherized Upon a Table
7:00 p.m.
MOCA Grand Avenue
250 South Grand Ave.
Los Angeles
www.moca.org

FRIDAY 4

LECTURE
Charles Warren
Google+: The Real Story
7:00 p.m.
Timken Lecture Hall,
San Francisco Campus
California College of the Arts
1111 8th St., San Francisco
www.cca.edu

EVENT

Lawrence Ferlinghetti
At Sea: Reading and
Conversation
7:00 p.m.
Meridian Gallery
535 Powell St., San Francisco
www.aiasf.org

SATURDAY 5

EXHIBITION OPENING
The Air We Breathe
SFMOMA
151 3rd St., San Francisco
www.sfmoma.org

SUNDAY 6

EXHIBITION OPENING
Contested Visions in the
Spanish Colonial World
Resnick Pavilion
Los Angeles County
Museum of Art
Los Angeles
www.lacma.org

MONDAY 7

LECTURE
Ryu Nishizawa, SANAA
7:00 p.m.
Timken Lecture Hall
California College of the Arts
1111 8th St.
San Francisco
www.cca.edu

WEDNESDAY 9

LECTURE
Mark Foster Gage
Design Liquidity
7:00 p.m.
Keck Lecture Hall
SCI-Arc
960 East 3rd St., Los Angeles
www.sciaarc.edu

THURSDAY 10

FILM
California State of Mind:
The Legacy of Pat Brown
(dir. Sascha Rice, 2011)
7:00 p.m.
MOCA Grand Avenue,
Ahmanson Auditorium
250 South Grand Ave.
Los Angeles
www.moca.org

SATURDAY 12

EVENT
House at 100:
Arts Festival and Gala
Love and Bullets: A San
Francisco Love Story
7:00 p.m.
Meridian Gallery
535 Powell St.
San Francisco
www.meridiangallery.org

SUNDAY 13

EXHIBITION OPENING
Patricia Esquivias
Hammer Museum
10899 Wilshire Blvd.
Los Angeles
www.hammer.ucla.edu

Naked Hollywood:
Weegee in Los Angeles
MOCA
250 South Grand Ave.
Los Angeles
www.moca.org

WEDNESDAY 16

LECTURES
David Chu
Frozen Music
12:00 p.m.
AIA SF
130 Sutter St., 6th Floor
San Francisco
www.aiasf.org

Carolyn Merchant
Partnership with Nature
1:00 p.m.
College of Environmental
Design
UC Berkeley
315A Wurster Hall
Berkeley, CA
www.ced.berkeley.edu

EVENT
Bay Area Treasure
Award Dinner Honoring
Mark di Suvero
7:00 p.m.
SFMOMA
St. Regis San Francisco
125 3rd St.
San Francisco
www.sfmoma.org

THURSDAY 17

LECTURE
Alan Hess
San Francisco Modernism
6:00 p.m.
Nob Hill Masonic Center
1111 California St.
San Francisco
www.sfhertitage.org

TUESDAY 29

LECTURE
Dean Abernathy
Rome Reborn:
Visualizing the
Ancient City of Rome
6:45 p.m.
The Walt Disney Family
Museum, The Presidio
104 Montgomery St.
San Francisco
www.classicist-nocal.org



COURTESY GETTY MUSEUM

LYONEL FEININGER:
PHOTOGRAPHS, 1928–1939

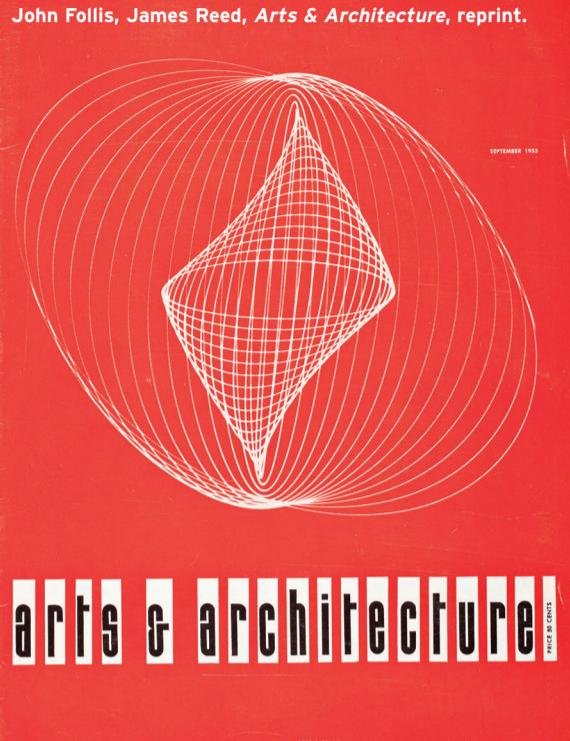
Getty Center
1200 Getty Center Drive
Los Angeles, CA
Through March 2012

The American-German artist Lyonel Feininger, famous for his urban and landscape paintings, took up photography in 1928. Already a longtime collaborator with Walter Gropius—Feininger taught printmaking at the Bauhaus for almost a decade while Gropius was director—Feininger turned to the “mechanical” medium to explore the effects of light and shadow, reflections, and night imagery. A majority of his photographs have remained in relative obscurity. The exhibit *Lyonel Feininger: Photographs, 1928–1939* at the Getty Center is the first U.S. venue to present a comprehensive collection of his photography. His photographs center on architecture: the hard geometric forms of the Bauhaus campus, pictured above, at night, and the Dessau railway station, as well as the urban and rural landscapes he encountered during his travels to Paris and the Baltic coast. The exhibit also presents his later work where, after the close of the Bauhaus by the Nazis, he became captivated by the surreally lifelike figures of mannequins in window store displays. Photographs by Feininger's son, T. Lux—a student at the Bauhaus—is exhibited alongside his father's, including his photograph of Karla Grosch in “Dance in Metal” at the Bauhaus, top. Feininger's images, dominated by multiple exposures and dramatic contrasts, were captured using a Voigtländer Bergheil camera, which is on display along with his photographs. His explorations in photography as a means of creative expression and documentation marked the emergence of the German New Vision school of photography that began on the brink of World War II.

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THE ARCHITECT'S NEWSPAPER OCTOBER 26, 2011



PLEASURE PRINCIPALS

California Design 1930–1965: Living In A Modern Way
Los Angeles County Museum of Art
Through March 25, 2012

Virtually every object in LACMA's exhibit *California Design 1930–1965* is both gorgeous and designed for daily life. The chairs, clothes, houses, vases, sound systems, and teapots show that the average Californian's home could be enough to make the Sun King not only blink, but also drool.

California's midcentury modern design is now an accepted totem for its rare mating of genius, technology, and commonplace functionality. Still, it's thrilling to see the artifacts that excited the world in the 1950s do so again today. From any angle, these are objects to startle, delight, and amaze: the colors and textures of Dorothy Liebes' fabrics, the crystal geometries of Lloyd Wright's Christmas cards, the shapely curves of Raymond Loewy and team's Avanti, the delight of Greta Magnusson Grossman's desk legs, the luscious rhythms of Victor Gruen's candy emporium chandelier—and on and on.

Pleasure is the indispensable ingredient that California contributed to International Modernism. In Europe you often needed a saint's ascetic devotion to be a true Modernist. In California you needed a swimsuit. Probably too much is made of the early European training of some of the designers included (Kem Weber, Richard Neutra, J. R. Davidson, R. M. Schindler,

Paul Laszlo, etc.). Their vibrant colors, comfortable patio lounges, and relaxed homes hardly hint of Vienna, Paris, or Berlin. These designs are about California living not European theories.

The exhibit, curated by LACMA's Wendy Kaplan with Bobbye Tigerman, presents most of the famous highlights of the era, including Weber's Airline Chair, Julius Shulman's photograph of the Kaufmann House, Gregory Ain's Avenir Apartments, Saul Bass's poster for "Man With the Golden Arm," and the Eames Storage Unit. The show even recreates the Eames house at full-scale with the actual contents of that legendary living space. Beyond such famous highlights, the exhibit widens the scope of our knowledge by focusing on some deserving designers, including Grossman, Laszlo, Paul Frankl, Carlos Diniz, and Alvin Lustig, who have lingered at the margins of fame for too long.

I wished to see even more such designers: including architect Jack Hillmer would have better represented Northern California and provided a fresh reassessment of California design.

The exhibit concentrates on domestic design, which seems to echo the old trope that California design is only about the private house—that there's no public life here. The exhibit would have broken valuable new ground

if it had balanced home life with more of the state's commercial and public design, which was at least as creative and influential. Among the few items in the show alluding to design for commerce are an exquisite inlaid table by Jock Peters for Bullocks Wilshire and the delightful 1952 chandelier by Victor Gruen Associates for Barton's Bonbonniere.

There is so much more from which to select in this time period: S. Charles Lee's Streamline and Hollywood Regency movie theaters, along with their murals and decorative plasterwork, were a shared public experience. As were the Art Moderne office towers of Stiles O. Clements and Timothy Flueger that were adorned with terra cotta designs. In the 1940s and 1950s, the California coffee shops of Wayne McAllister and Armet & Davis provided, in effect, public living rooms and patios, with decorative modern lighting fixtures and artwork by craftsman such as Hans Werner. Also apropos is the public art of Millard Sheets and his colleagues, prominent in many banks and office buildings of the 1950s and 1960s.

Fortunately the exhibit's excellent design by architecture firm Hodgetts + Fung is a lesson in the applied history of California commercial design. It skillfully balances drama, surprise, and the unfolding of both the bold scale of California's car-culture and sensitive human-scaled design. The open, undulating screen running through the center of LACMA's Resnick Pavilion is an enormous optical moiré, turning the geometric graphics of Arts + Architecture magazine covers into three dimensions. The biomorphic display areas create movement to keep visitors circulating while allowing for quiet side areas and the intimate focus of a jewelry case.

California design lives on. Its technological play is still breathtaking, still practical. They hold their own. But California design's full embrace of popular life and taste, and its elevation of commercial design still need to be better appreciated. This exhibit, while thrilling, could have established a broader, more challenging narrative to help us understand our own heritage.

ALAN HESS HAS WRITTEN WIDELY ABOUT CALIFORNIA ARCHITECTURE AND MAINTAINS A PRACTICE IN SAN JOSE.

ONE-WOMAN CRUSADE

Sympathetic Seeing: Esther McCoy and the Heart of American Modernist Architecture and Design
MAK Center at Schindler House
Through January 08, 2012

Esther McCoy was known as the "founding mother" of Southern California architecture, an accolade she earned for her pathbreaking 1960 book *Five California Architects*. Her famous study is justly the starting point for any understanding of the heroic early days of modern architecture in California, and her writing sparked an international pilgrimage that today, more than fifty years later, is stronger than ever. You cannot visit the houses of Greene & Greene, Irving Gill, Bernard Maybeck, R.M. Schindler, Richard Neutra, and the generations that followed, without seeing them through the sharp, clear, and literate eye of Esther McCoy. She was, as the architectural historian David Gebhard remarked, "a one-woman crusade."

Yet McCoy herself remains an almost unknown figure. "Sympathetic Seeing," at the MAK Center at the Schindler House, is an effort to fill in the blanks. The exhibit follows the arc of McCoy's work, beginning in the 1920s, when she led a bohemian life in Greenwich Village and was an apprentice to Theodore Dreiser, and ending with her valiant yet failed attempt to save Gill's undisputed masterpiece, the Dodge House, from meeting the wrecker's ball.

Sympathetic Seeing is, at its core, a show about understanding architecture through words not images. "It wasn't that architecture sprinkled fairy dust on Esther McCoy," co-curator Susan Morgan commented. "It's that she was a writer who found architecture." So, this is a show about words, in the form of short stories, magazine articles, pamphlets, newspaper opinion pieces, broadsides and jeremiads. Some are the originals, others reproductions. When pieced together they describe the silhouette of a woman whose work as a labor activist during the Great Depression segued flawlessly into her writing as a champion of modernist architecture.

Her dream was to be a novelist, but poor health brought her to Los Angeles in 1932, where she used her pen to document the poverty of the city's slum dwellers.

jettisons the furniture in a newly completed, architect-designed house, causing the owner, Mrs. Blakely, to seek refuge in the only room the photographer hasn't mucked with. Reading the story, you cannot fail to see Julius Shulman peaking out from behind the camera viewer.

But as you walk the show you begin to wish for a definitive timeline and more biographical information. Without the two catalog essays, by Morgan and co-curator Kimberli Meyer, you're a bit blind to McCoy's life: her upbringing in Arkansas, her move to literary New York, her entry into Bohemian Los Angeles. You get to know her words, but you want to trace them to the events of McCoy's life.

Still, *Sympathetic Seeing*, reveals much, especially in the voice of McCoy. And, the 1922 Schindler House is a fitting and poignant exhibition choice. The house itself, Meyer notes, is "one of the primary objects in the exhibit." McCoy worked in the house on and off through the late 1940s; her good friend, Dreiser, lived up the block; and Gill's ill-starred triumph, completed in 1916, was across the street, just a few houses away. The house is the living embodiment of the modernist ideal: to shape architecture around principles of social justice and artistic experimentation. Those were the principles McCoy espoused, and with this exhibit we learn at last how she came to them and how deeply rooted they were in the architecture she avidly avowed.

GREG GOLDIN IS AN LA-BASED CRITIC.



COURTESY MAK CENTER

WHAT WORKS

Eames Words
A+D Museum
Through January 16, 2012

The Eames' chairs have become so familiar that it's easy to forget how revolutionary each of them was when first introduced about a half century ago. And the Eames' fame overshadows their passion to communicate, as manifested in films, exhibitions, photography, and a score of related initiatives. The exhibition *Eames Words*, at LA's A+D Museum, distills the essence of Charles and Ray, and their complementary skills. His pithy comments on the design process provide the text; her gift for color and arrangement breathe life into every corner of the room. The overriding theme is announced on the side of the building: "the uncommon beauty of common things."

Those mundane objects ranged from artisanal bread to a tumbleweed they brought back from a trip to the desert. In his Harvard lectures of 1971, Charles spoke with a sense of wonder about cords of logs, kegs of nails, hanks of wool, and reams of paper. In India, the couple delighted in the indigenous

culture while writing reports for the new government, and they extolled the lota (a brass water pot used by peasants) as a triumph of poetry and practicality. They shared an enthusiasm for toys, collecting vintage examples of painted tin and wood and incorporating them into several of their short films. "Toys are not really as innocent as they look," said Charles. "Toys and games are preludes to serious ideas." Philip Morrison, an astrophysicist who narrated the Eames' masterpiece, *Powers of Ten*, would show their film of hypnotically spinning tops to his graduate students at MIT as a release after two hours of mind-bending equations.

Deborah Sussman (who was a close associate of the Eameses and has made a brilliant career in environmental graphics with her husband, rocket scientist Paul Prejza) curated the exhibition with graphics designer Andrew Byrom. Another Eames alumna, Tina Beebe, recreated Ray's breakfast table, to which a fortunate few were invited

for good food and stimulating conversation. The interior of the Eames' iconic house (minus the kitchen) has been recreated as part of the exhibition, *Living in a Modern Way*, across the street at LACMA. The bricolage of varied objects has been meticulously installed, but they've faded from sixty years of direct sun, and the spirit that animated them has largely fled. But at the A+D show, Sussman and Beebe, who helped create that vanished world, have restaged fragments of the originals with new materials as Ray would have done. As a result, the replica feels fresher and more authentic than the historic relics.

There's another telling comparison between the two shows. At LACMA, the star vehicles are the streamlined Airstream trailer and Raymond Loewy's impossibly sleek Studebaker Avanti. Both are triumphs of styling, expressive of their eras. In contrast, A+D displays an authentic WWII jeep. "Now that's an automobile America should be proud of," said Charles, who once wrote Henry Ford II urging him to make a plain black car as an alternative to two-tone dreamboats. "What I really want is a black car with feeling," he added.

That same urge towards the simple and timeless is expressed in the juxtaposition of two classic

modern chairs with Charles' sharp comment that Rietveld subordinated reality to an intellectual concept, since Charles and his associates preferred to create a comfortable place to sit. In fact, the Eameses triumphed on both planes: their best work is inventive and practical and, like the humble objects they so admired, it's infused with a timeless beauty. "What works is better than what looks good," Charles insisted. "The 'looks good' can change, but what works, works."

MICHAEL WEBB IS A FREQUENT CONTRIBUTOR TO AN.

Objects from the show *Eames Words*.



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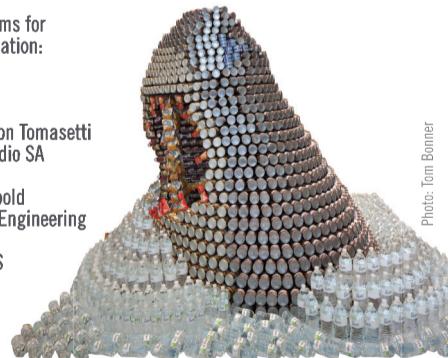


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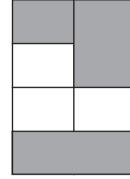


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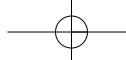
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there are limited resources.

Did this resistance to planning have anything to do with why you left?

No. I knew it was going to be a battle. And it was not going to be a battle that was going to be won in five years or frankly ten years. It's going to be an ongoing battle that involves more than any planning director. It needs community members and the development community all aligned to do better planning. I certainly never thought that I could walk in and change LA in five or six years.

I had hoped, and I believe that I did, push things in that direction.

I think there's a lot more conversation now about community plans and about implementation tools. There's a lot more discussion now about urban design and about the quality of the public environment and pedestrian orientation. I think we initiated a new dialogue in LA, and the architecture and urban design communities certainly partnered with us to give planners and community members a common vocabulary to talk about the public environment.

When you have a place with a weak planning environment does that mean that developers and politicians call the shots?

That's certainly the environment we have here. Land use is very political in LA. The council makes a lot of decisions about land use based on projects and transactions that are being proposed.

So was there any one reason that you decided to leave?

As it became increasingly clear that priorities needed changing and there was less and less support for real planning—in fairness that's in every major city—I had to evaluate how I wanted to spend the next few years of my life. I've spent my entire career building planning departments. The thought of spending the last few years of my planning career having to watch one decline wasn't for me.

Now that we're in a downturn it seems like a good time to do this kind of thing.

Communities are much more open to looking at themselves in times when they're not being inundated with projects. Bad economic times are perfect for not only bringing the community out to do community planning but also to think about setting the table for the recovery. Are we going to be ready when the economy starts to turn around? I think planners all make that case, but almost across the board we're unsuccessful in changing a political environment where

From October 25–28 the Urban Land Institute is hosting its Fall Meeting in Downtown Los Angeles. The new executive director of ULI's LA chapter is Gail Goldberg, former director of LA's city planning department from 2006 to 2010. Goldberg sat down to talk with *AV's* West Coast editor Sam Lubell about her new job, about her time at LA City Planning, and about the myriad issues facing the city.

You were thinking of retiring after you left the planning department. What made you join ULI?

I was perfectly satisfied to be in retirement. ULI actually came to me after about ten months of retirement. I have such a long relationship with them—as a trustee, as a past chapter chair. When they asked me to take this job, it occurred to me almost immediately that in the 25 years I've been involved with ULI they have never said no to me. So I was going to have a hard time saying no to them.

Is there anything you are eager to accomplish at ULI?

I am very familiar with the mission of ULI, and I am very comfortable supporting it. ULI is about bringing people together. It's about education. It's about learning from one another. It's about research and thinking about the future. It's about coming up with best practices and building great communities. Their priorities around affordability, disadvantaged communities, and infrastructure are all things that I care about. It's less about my agenda and more about my comfort with their agenda.

What's interesting to me about ULI is its ability to get planners, architects, and developers together. Can you talk about that?

I think all of us who are in a field that contributes to building communities spend a lot of time in our own field. ULI feels like the single place where all those professions come together and can really learn from one another.

Each of us only contributes a piece of the process, and we are all dependent on the other pieces. Having access to an organization like this, where you can really learn about the full process, allows you to be a lot more successful in your own piece of the process. For example, it was so important for me as a planner to learn about development financing. That was just stuff that wasn't taught in planning school. It wasn't anything I was going to learn through APA or doing my planning job. But lack of understanding it could really get in the way of my being able to do good planning. If you as a planner don't create a plan that a developer can really pick up, then you've got a plan but you don't have that community that you're trying to build.

Do you think architects lack the ability to develop an understanding outside of their particular field?

I think in the practical application of their profession architects who are busy and working for developers learn pretty quickly what's financeable and what's not. But it's not clear to me that architects or developers really understand policy development. They often don't understand the political environment they're working in. I think architects often get frustrated by planners, because if we don't understand the cost of things then we start telling architects what to do. Maybe we're not communicating well either.

Politics is so deeply wound up with planning, architecture, and development in LA. Can you elaborate from your experience?

Every city has its own culture. LA for a large city doesn't have a long history of planning. This is not a city where people sit down and really think about what the downtown or our communities ultimately should be. What we're good at is transactions and big projects. We probably can do those better and maybe more creatively than other cities. As a result we often get some great

projects in LA. But we don't always bring them together to make a great neighborhood or community. Changing the culture of a city is very hard. It takes almost constant vigilance. There's a tendency for the system to keep producing what it has always produced.

We're a city that celebrates creativity and entrepreneurship. We're open to people coming here with grand ideas. Because we don't have a plan or a common consensus about what's supposed to happen it makes us a little more open to somebody else's great idea of what should happen. In other cities that have a process where public agencies, community members, and business owners have created a real vision and a consensus around a plan, they're not as open to new creative ideas. Those cities typically support the implementations of their own plans. So developers can go to Vancouver, and if they want to build what the plan says, they can build it quickly. But they probably would really struggle if they wanted to build something totally inconsistent with the plan. We don't have a plan getting in our way, if you will, but it also doesn't provide for the kind of predictability that most developers need.

LA's culture must have been frustrating for you as planning director?

It was clear to me when I came here that there was an interest in promoting planning. But it was increasingly difficult to find a strong constituency for planning. It's hard to make the initial change, because there were a lot of folks invested in the system that was in place. And it was sometimes hard for people, who might benefit from the new system, to trust that the change would bring what they needed. I think for community members especially, who desperately needed predictability, it was hard for them to trust that others would honor or support the plan. They've never seen it, so it's hard for them to imagine how it would change their life.

It continues to be my intention to create real plans that have real implementation tools (like development regulations and zoning ordinances) to go with them. I think over time people will begin to see the value of that. Talking about what it could do for you is one thing, but actually producing a plan and letting a community have the experience of having a plan that they support, I think that's the only way we can change the culture in LA.

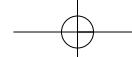
Then what kind of planning policies do we have in LA?

We have citywide policies. We have policies for accommodating growth around transit corridors. We adopted our framework plan for the city in 2000, which lays out our idea of how we're going to do the rest of our planning in the city. But we need planning for the rest of the city. So in LA while we have the general plan framework, we have not adopted new elements of the general plan that make it totally consistent, and we haven't implemented that framework in the community plans. We're beginning in LA to update some of our community plans with implementation tools.

We've started about ten community plans. The Hollywood plan is coming forward, and there are four or five right behind it. There are 35 community plans to be developed in the city. We thought it would take three years. It's taken much longer.

Now that we're in a downturn it seems like a good time to do this kind of thing.

Communities are much more open to looking at themselves in times when they're not being inundated with projects. Bad economic times are perfect for not only bringing the community out to do community planning but also to think about setting the table for the recovery. Are we going to be ready when the economy starts to turn around? I think planners all make that case, but almost across the board we're unsuccessful in changing a political environment where



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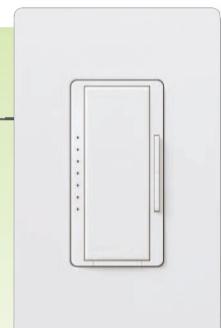
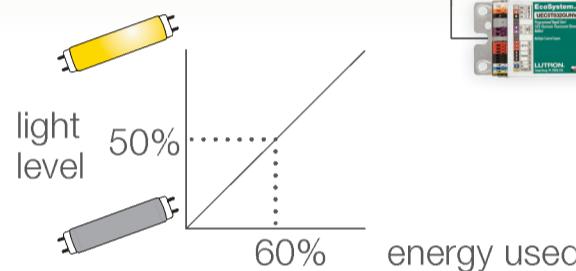
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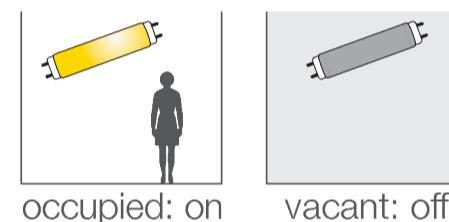
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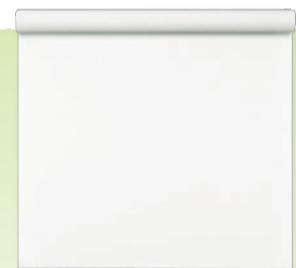
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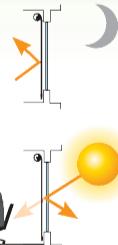
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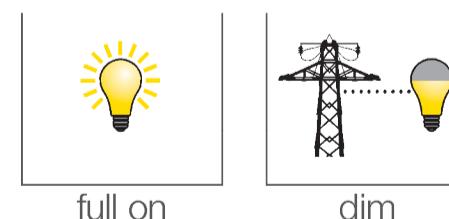
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