

THE WEST
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THREE PROPOSALS FOR UC DAVIS MUSEUM

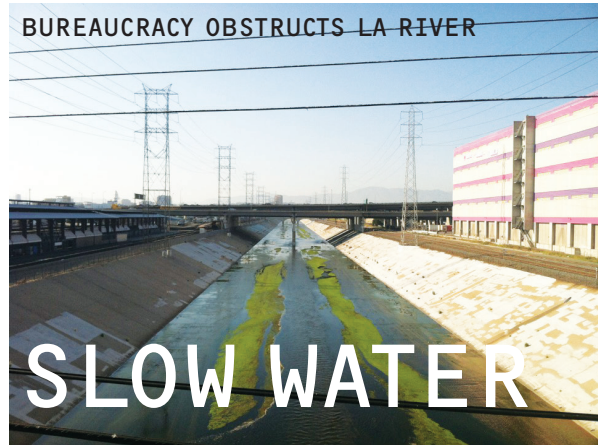
AGGIE ART

In the course of more than 40 years, the University of California, Davis has amassed a fine art collection of more than 4,000 works, from ceramics to paintings, spanning antiquity to the present. While the collection is visible online, much of it has remained in archival storage. University

administrators, staff, and faculty have wrestled with a method for improving access for students and the wider community. Now the school is planning a fine arts museum on campus that will serve as an art and architecture learning tool. To attract proposals for the project—which is to

Above: Henning Larsen's "Leaf" proposal.

be called The Jan Shrem and Maria Manetti Shrem Museum of Art—the school hosted an international design competition with a twist. It gave entrants four months to design and bid, with teams consisting of not only an architecture firm, but an executive architect and a contractor as well—design-build collaborations that may be a first for a **continued on page 3**

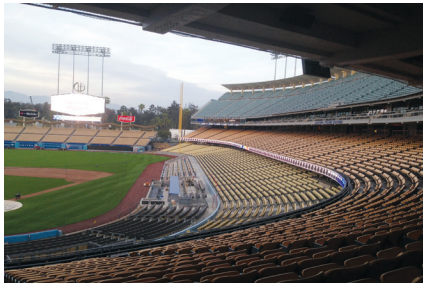


It may still look like a giant drain ditch, but the Los Angeles River is on the road to recovery. In recent years, the waterway has welcomed new parks, bike paths,

greenways, art projects, and bridges—and dozens more projects remain in the docket. However, delays to a U.S. Army Corps of Engineers study have stymied with

improvements to the riverbed itself, which include the partial greening of its banks and the deepening of its waters. There is much debate about whether the study, which started in 2006, will be ready by the end of the year, as has been promised.

Significant improvements began in 2007, when the city's Los Angeles River Revitalization Master Plan—designed by local landscape design firm Mia Lehrer + Associates in coordination with several city agencies, led by the Bureau of Engineering—laid the groundwork for improvements in and around the river, which was lined with **continued on page 7**

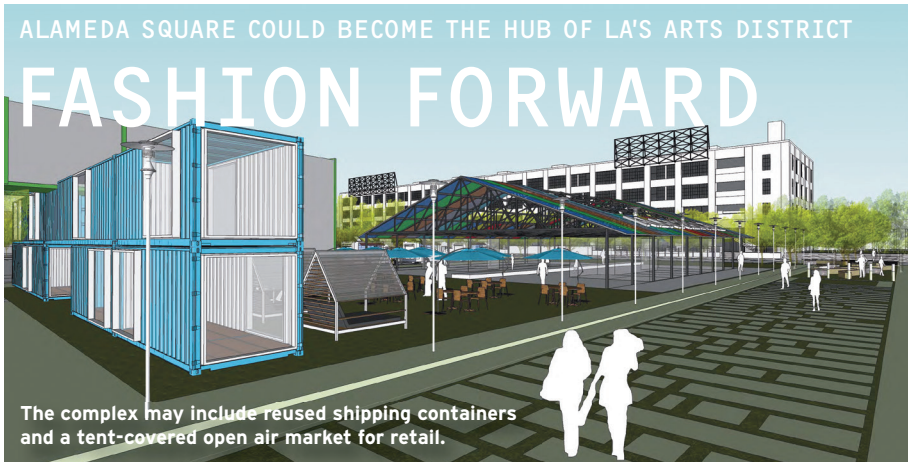


DODGER STADIUM SPRUCED UP BLUE REDO

It's hard to believe, but Dodger Stadium—that minimalist monument of mid-century modernity two miles from LA City Hall—is now in its 52nd season. It is now the oldest ballpark west of the Mississippi, second-oldest in the National League, and third-oldest in the majors. For most of its history, it has quietly carried on unchanged, drawing record full-season crowds. **continued on page 4**

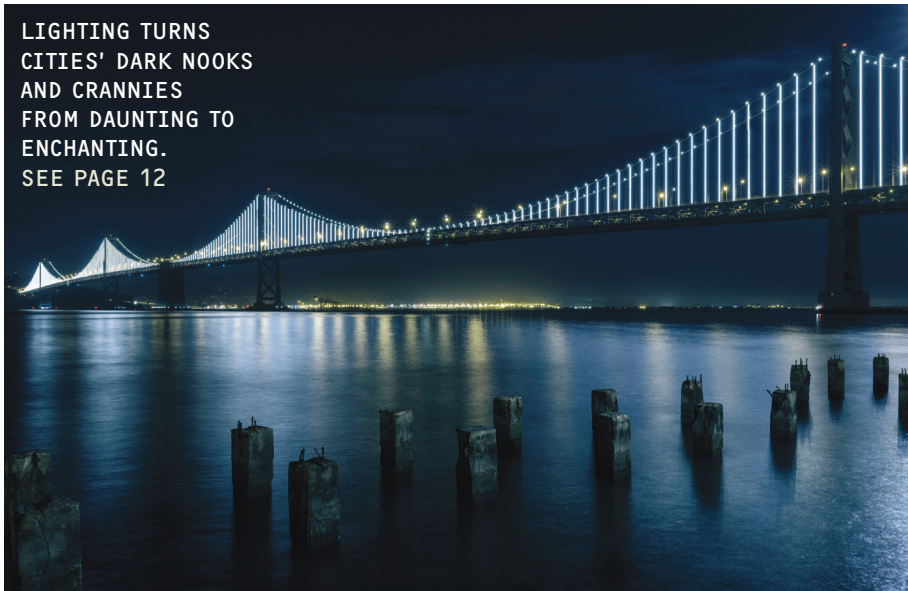
SPECIAL ISSUE: LIGHTING
AN LOOKS INTO HOW LIGHTING DESIGNERS ARE IMPROVING URBAN NIGHTSCAPES. SEE PAGES 12-15
FIXTURES FOR IN/OUT. SEE PAGES 10-11

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Downtown LA's Arts District is taking off, and for many the symbol has become Michael Maltzan's huge One Santa Fe, the long, snaking mixed-use building rising on the neighborhood's northern edge. But

on the district's southern edge is Alameda Square, a much bigger development—three times the size in fact, at 1.5 million square feet—that really shows this gritty area's staying power. **continued on page 5**



LIGHTING TURNS CITIES' DARK NOOKS AND CRANNIES FROM DAUNTING TO ENCHANTING. SEE PAGE 12

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LACK OF DIVERSITY LIMITS ARCHITECTURE

Much has been made in recent weeks about the petition led by students at the Harvard Graduate School of Design to add Denise Scott Brown's name to the Pritzker prize, which her husband Robert Venturi won in 1991. I agree, she should certainly be added. There is no question that she is just as deserving as her partner and co-principal at Venturi Scott Brown.

Looking beyond this snub, the omission is a true reminder of the lack of diversity among Pritzker winners. Since its inception in 1979, the prize has gone to only two females (Zaha Hadid and Kazuyo Sejima). But the bigger problem is not with the Pritzker, it's with architecture itself. Despite its generally liberal bent, it's very hard to find a less diverse profession.

The ratio of minority architects in the U.S. has for some time hovered around 1 to 2 percent. And while there are certainly more women architects than a generation ago, the total numbers are still pretty sad. The AIA shows that only about 15 percent of licensed architects are women.

The reasons for this ridiculous imbalance have been well documented: high skill, low (and in the case if interns, sometimes no) pay jobs keep out all but the affluent; crazy hours drive away those who need to balance work and life; high tuition and lack of scholarships and minority recruitment keep most schools homogeneous; the registration process is hopelessly outdated to weed out those without resources; and, of course, the fact that those out of the club often feel isolated only perpetuates the problem.

The powers that be in architecture have been trying for years to remedy the problem. The AIA recently instituted, for instance, a diversity action plan, assessing the problem, forming a council, and suggesting smart solutions like having schools accept more community college credits, collaborating on scholarships, working with human resources departments to encourage diversity, flexible hours, and maternity/paternity leave, and "celebrating the achievements of under-represented architects" through awards programs.

Some initial statistics look promising. Scholarships have increased in recent years, for instance, and the rate of female architects keeps climbing. But to truly make a dent in this problem so much more needs to be done. To encourage more women and minorities to stay, the profession needs to address isolation with more mentoring programs and a better support system. It needs to better address some of the work/life imbalances that are, frankly, a bit ridiculous for any sex. And, of course, the AIA, and firms themselves, need to work harder to make sure architects are paid fairly for the work they do.

More than anything, the culture of architecture needs to change. Not just because it's the right thing to do. But in order to be a truly relevant profession, architecture—a field often aloof from the community it serves—needs to better represent that community. It needs a greater diversity of views, perspectives, and ideas.

Yes, the Pritzker jury needs to consider more women and minorities. Obviously. But the profession also needs to foster their development so there will be an even greater talent pool to choose from. **SAM LUBELL**



COURTESY SO-IL



COURTESY WORKAC

SO - IL's Grand Canopy (top), and WORKac's Slant (bottom).

AGGIE ART continued from front page fine arts museum in the U.S.

The three finalist designs come from bi-coastal and international teams with diverse strategies for the museum, which will occupy 1.6 acres on the southern edge of the UC Davis campus. Entries were judged on a variety of criteria, including previous exhibition design experience, familiarity with the university, creativity, and an innovative sustainable design approach.

The Slant—by Kitchell/WORKac/WRC—centers on providing public access through a variety of indoor spaces as well as outdoor "rooms" for public programming. The orientation and angle of the sloped roof is calculated to minimize solar heat gain without sacrificing views to the outside. The name of The Leaf—by Oliver and Company/Henning Larsen Architects/Gould Evans—refers to its foliage-shaped roof canopy. The design features a covered ramp that connects the ground level to an upper story courtyard, where circulation doubles as a living room. Grand Canopy—by Whiting-Turner/SO - IL/Bohlin Cywinski Jackson—imagines a 50,000-square-foot permeable cover, with spaces to host outdoor art events, concerts, and classes.

Funding for the project will come from tax-exempt bonds as well as private donations. The museum is named after Jan Shrem, a Napa Valley wine proprietor and his wife, Maria Manetti Shrem, an arts patron, who together donated \$10 million toward the facility's construction. After a period of public input, the winning design will be announced mid May. Groundbreaking is anticipated for 2014 and completion in 2016. **ARIEL ROSENSTOCK**



COURTESY GENSLE

UNVEILED

NVIDIA HEADQUARTERS

U.S.-based graphics chip manufacturer NVIDIA has unveiled plans for its new one million square foot corporate headquarters in the heart of Silicon Valley. Designed by architect Hao Ko of Gensler, the two-story

mega-complex boasts a pair buildings—triangular in plan and with undulating roof lines—that will be constructed in two phases.

The three-point footprint is not just for looks. Its purpose is to connect the estimated 2,500 building occupants while maximizing the flexibility and flow of the workspace. According to Ko, the design's triangular floor plates make it easier to minimize travel distances within the building. The theme of connectivity is evident upon entering the structure. The front lobby is lined with food service and other amenities, bringing active uses to a programmatic space that is typically quiet as a church. Platform-like stairs encourage impromptu meetings. "Stair landings are oversized so people feel comfortable to pause for spontaneous interactions and stair treads are enlarged

to allow for people to sit and use for casual meeting, to sit and work," said Ko.

The design also connects workers with the outdoors. The roof is made up of interlocking triangular steel panels that surround a large central skylight. The triangular sections break down the building's overall mass when viewed from above and accommodate smaller skylights in their interstices. Parking is underground, leaving ample site space available for landscaped areas onto which meeting rooms and dining functions open, encouraging employees to move outside when the mood strikes.

VERONICA ALIF

Architect: Gensler
 Client: NVIDIA
 Location: Santa Clara
 Completion: 2015

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John Perkins



LAURE JULIET

The maker of Fat Tire beer has launched its first concept bar and eatery in Snowmass Village, near Aspen. Located at the base of the mountain, the New Belgium Ranger Station expresses the brewer's ideals of sustainability and craftsmanship within a tight 750-square-foot space.

Inspired by national parks and ranger stations, LA firm Scout Regalia deftly mixed hardy and honed design elements in collaboration with New York-based Reunion, who developed the space's concept and identity. Olive green walls are offset with a herringbone wall treatment made of beetle kill pine, which leads the eye to a white oak A-frame bar.

Custom furnishings maximize the 55-seat space and take hikers, skiers, and snowboarders into consideration. Narrow, elevated picnic tables sport red powder coated metal "socks" that prevent the wooden legs from damage by skiing and hiking boots. Tall, white metal stools with white oak accents feature cubbyholes for gear storage and underside hooks for helmets, gloves, or goggles.

Wire caged pendant lamps by Roll & Hill add an industrial flavor. Recycled rubber flooring stands up to heavy use without too much wear and tear. Minimalist Boy Scout-badge-like graphic identities adorn the windows and walls, reinforcing the cabin life motif. **CARREN JAO**

EAVESDROP> THE EDITORS

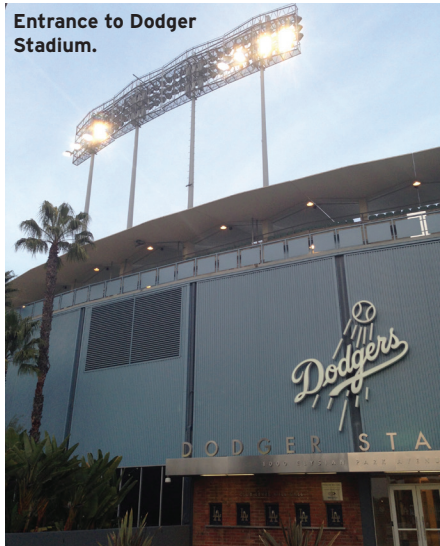
LET THE ARCHI-SPARKS FLY

Ladies and gentlemen, we finally have a blood feud in Los Angeles. It seems that *Los Angeles Times* architecture critic **Christopher Hawthorne** doesn't care for **Thom Mayne's** work. At all. Reviewing his new Perot Museum in Dallas, he called the building, "One of the pricey, preening old breed." Adding, "it is a thoroughly cynical piece of work, a building that uses a frenzy of architectural forms to endorse the idea that architecture, in the end, is mere decoration." Hawthorne has used this vitriol on other Mayne buildings, like the Caltrans building and the Cahill Center at Caltech, which, he said, employs a "skin-and-stair strategy that allows the client to make the rest of the building—every interior office or gallery—conventional at best and banal at worst." Mayne, not surprisingly, doesn't appear happy. In a recent public tour of his new offices in Culver City, led by our friend and design journalist **Alissa Walker**, Mayne said he would not be allowing a local architecture critic to write about his new building for his firm's offices—he was asking a science writer to do the story instead. "All local writers are horrible," he said. "There are no good writers in Los Angeles." We beg to differ!

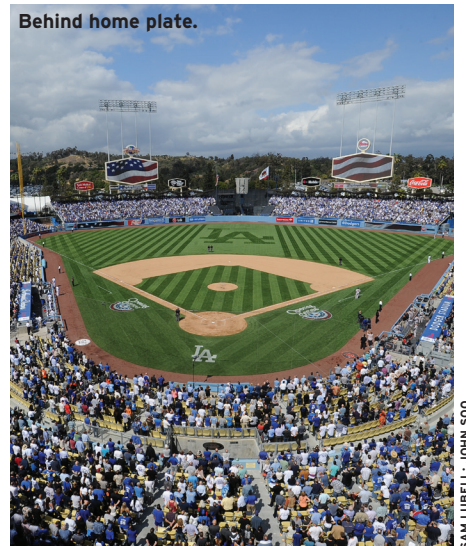
HOK NOT IN THE SF SPIRIT?

While most things appear to be going gangbusters in San Francisco, it appears the fun hasn't spread to HOK's office there. The rumor mill says the firm has let go of a couple of its most revered staff, including Vice President **Louis Schump**. Schump, whose partner **Todd Hosfelt** owns the respected Hosfelt Gallery, headed some of the firm's best workspace designs. Schump is in fact no longer with the firm. Other rumors are flying about people being put on "standby status," but we won't report them until they're confirmed. We're learning here at Eavesdrop, aren't we?

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Entrance to Dodger Stadium.



Behind home plate.

SAM LUBELL; JOHN SOO

BLUE REDO continued from front page

Ownership transitions brought some alterations in 2005, and now, with yet another group of owners, it is in the eighth inning of a \$100-million-plus makeover.

The design team includes Janet Marie Smith, Dodgers VP in charge of the renovation; Brenda Levin, architect of the retail stores, concessions, and restrooms; Mia Lehrer, landscape architect for the stadium's revamped concourses and plazas; Tom Quirk of DA|Q, architect for clubhouse and baseline seats; and Ronnie Younts of Ashton Design, designer of themed artifacts.

Most of the changes are subtle. There was no sprucing up of exterior surfaces, largely because many of the stadium's facades are buried in the hillside. Seating rows near field level have been removed or reconfigured to improve sight lines for high rollers. The worst seats in the various nosebleed sections (the last two rows) were also removed, improving ADA compliance and widening the concourses under the stands. Restrooms were shifted outward, further expanding concourse width and providing 50 percent capacity above code in ladies' rooms and 100 percent in men's.

The style of the new constructions is

unobtrusive, much like the old stadium itself. The original park's two attempts at structural concrete display—folded-plate sunscreens above the outfield pavilions, and hyperbolic paraboloid ones at the foul-territory top decks—remain intact. The scoreboards have been dramatically upgraded with impressive new high definition displays, but their programming seems a work in progress. Lehrer's new entry plaza has simplified the fan experience, making it easier to funnel into the stadium and potentially linger outside. New playgrounds, featuring oversized baseballs and life-sized bobble heads, make those spaces more likely for young fans. The park, however, has not added any public art.

New merchandise shops were added and old ones expanded. All employ the stadium's original palette of materials, including decorative concrete block and corrugated metal panels. The same is true for the food and drink concessions, some of which are arranged to frame two upper-level kids' play areas. At the park's opening, food lines were long, although the offerings were not up to the level found in, say, San Francisco, New York, Chicago, or Philadelphia.

JOHN PASTIER

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SAN FRANCISCO INTERNATIONAL AIRPORT AIR TRAFFIC CONTROL TOWER

Sexy and solid best describe a new \$102-million air traffic control tower currently rising between Terminals 1 and 2 of the San Francisco International Airport. Originally designed by HNTB Architecture, then turned over at 45 percent to the design-build team of Fentress Architects and Hensel Phelps, the structure is a 221-foot-tall, aluminum-clad, torch-shaped tower with an LED-lit glass incision.

Slotted between the terminals on a "postage-stamp sized lot," as Fentress project manager Susan Cheek put it, the tower features a 650-square-foot controller work area and includes a three-story, 44,000-square-foot base for administrative offices and computer equipment. Solar panels, reflective roofing,

and energy-efficient mechanical and electrical equipment will be incorporated to achieve LEED Gold status. A secure corridor runs between the terminals and allows transiting passengers a skylight view of the new tower without permitting access.

The tower is built to withstand a magnitude 8.0 earthquake and incorporates a post-tension system that prevents it from swaying even in strong gales. "It's one solid piece of architecture," commented Cheek. An upgrade to a 1980s tower no longer within seismic standards, the structure will house NextGen satellite technology that handles takeoffs and landings more efficiently. Construction will be completed by August 2014 and the tower will be fully operational in 2015. **CJ**

Architect: Fentress Architects and Hensel Phelps
Client: San Francisco International Airport
Location: San Francisco
Completion: 2015



COURTESY SHIMODA DESIGN

FASHION FORWARD continued from front page

Developed by real estate private equity firm Evoq Properties, Alameda Square includes the redevelopment of four 1916 factory buildings on the corner of Alameda and 7th streets containing, famously, the workshops and headquarters for American Apparel, Dov Charney's made-in-LA clothing company. The behemoth pink and beige structures, each slightly different, were first built by the Southern Pacific Railroad and were later used for food processing and packaging by S.E. Rykoff.

Shimoda Design Group is designing the master plan. The architecture firm, led by Joey Shimoda, has built a reputation for its office and adaptive reuse projects around the country. Its own studios are just down the street, on Traction Street.

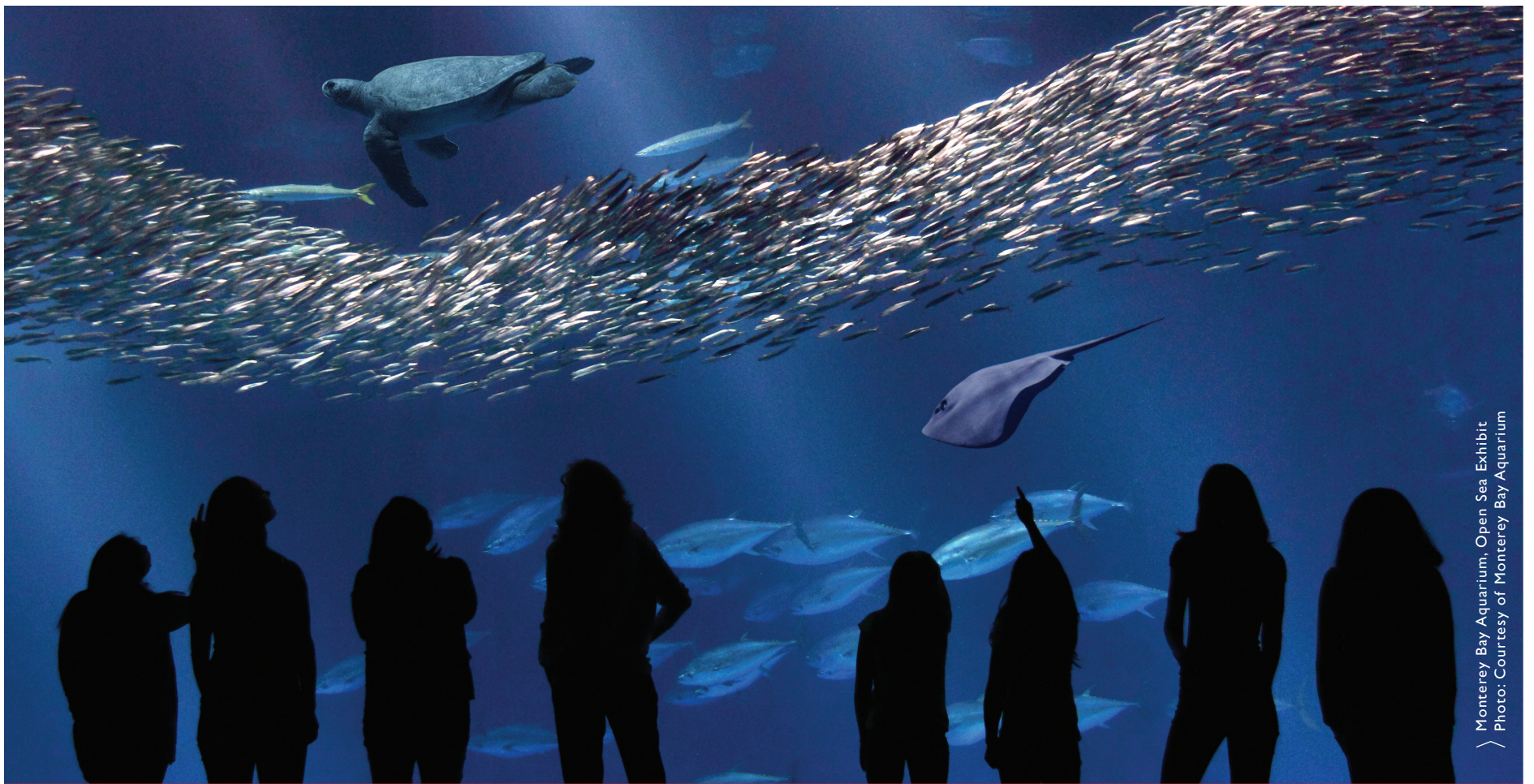
The focus of the complex—linking the Arts District with downtown's nearby Fashion District—will be fashion, bringing together shops, high-end offices, and even manufacturing. American Apparel's buildings, totaling about 800,000 square feet, will stay, containing factory floors, stores, and offices. The other two buildings, totaling 600,000 square feet, will be

renovated by designers chosen by each tenant and will contain offices and clothing-related manufacturing. Office tenants so far include fashion brands Splendid, Ella Moss, and Groceries. Several other leases are in negotiation, said Tyler Stonebreaker, co-founder at Creative Space, a development partner on the project.

In the center of the complex, Shimoda has developed conceptual plans for a public green space and a large metal and plastic-clad tent containing glass-enclosed retail stalls. Just beyond the tent, Shimoda envisions a series of shipping containers containing more retail. Shimoda said that the tent and containers would give sellers the ability to start up quite quickly.

Shimoda's scheme places a new 1,800- to 2,600-space car parking structure at the east of the site, connected to the complex via large, shaft-like, raised walkways. Much of the design, such as the large truss signs and the graphics, designed by Matthew Foster, will reference the site's industrial history. "We wanted it to speak to the neighborhood that it was a part of," said Stonebreaker.

The scheme is flexible, since demand for the project could shift quickly. The campus could stay relatively small or keep expanding, said Stonebreaker, while uses within each building could change. Shimoda plans to keep the spaces between the buildings open for now, but may convert them to retail, depending on interest. Currently there are plans for up to 126,000 square feet of commercial space on the site but the exact uses will only become clear after nodes of interest are determined. **SL**

Monterey Bay Aquarium, Open Sea Exhibit
Photo: Courtesy of Monterey Bay Aquarium

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THE HEPCAT SEAT



SF Jazz's illuminated facade (left), auditorium (right).

Jazz has been called America's own art form, and it's shown continuing vitality over more than a century. Yet, in general, it has not inspired architectural patronage, or even much real estate activity. In late January, however, the San Francisco Jazz Society took an impressive step forward architecturally, opening what it calls the only freestanding building in the country designed for jazz performance. At first glance, the SF Jazz Center is a modest presence in the overlapping gravitational fields of Hayes Valley, the Civic Center, and the performing arts district. Three stories high and self-effacing outside, it saves its best riffs for the interior. It's a very smart building in many senses of the word.

Its sponsors have made all the right decisions, starting with the center's location—a neighborhood well-served by public

transport, a block from the trendy shopping, eateries and watering holes of Hayes Street, and in close proximity to seven or eight current and future performance halls for opera, symphony, chamber music, and the San Francisco Conservatory of Music. Then they connected with their surroundings through maximum street level transparency and highly visible interior activity. Finally, they opted for an elegant simplicity, avoiding the extremes of over-refined minimalism and misguided historicism.

The Jazz Center packs impressive functionality into a tight one-third-acre site: A 700-seat auditorium, a street-facing workshop, a 60-seat café, lobbies on two floors, a small gift shop and ticket office, an education department, office space for a staff of 45, a loading dock, and four balconies.



HENRIK KAM

The auditorium is a gem. SF Jazz founder Randall Kline asked architect Mark Cavagnero, principal of Mark Cavagnero Associates, for a room that would "have the focus of a concert hall and the intimacy of a club." During the five varied performances I attended, it took on both of those characteristics, depending on the style and energy of the particular performers, who ranged in number from two to eighteen.

The main hall has a steep arena-seating pattern that shrinks the psychological distance between audience and performers. Main-floor seats, many of them movable, wrap around much of the stage in a truncated octagon, and two levels of shallow balconies are like industrial catwalks where people sit on bar stools, some of them even perched high behind the stage. Audience members can see their cohorts prominently, and this intensifies the energy of the event.

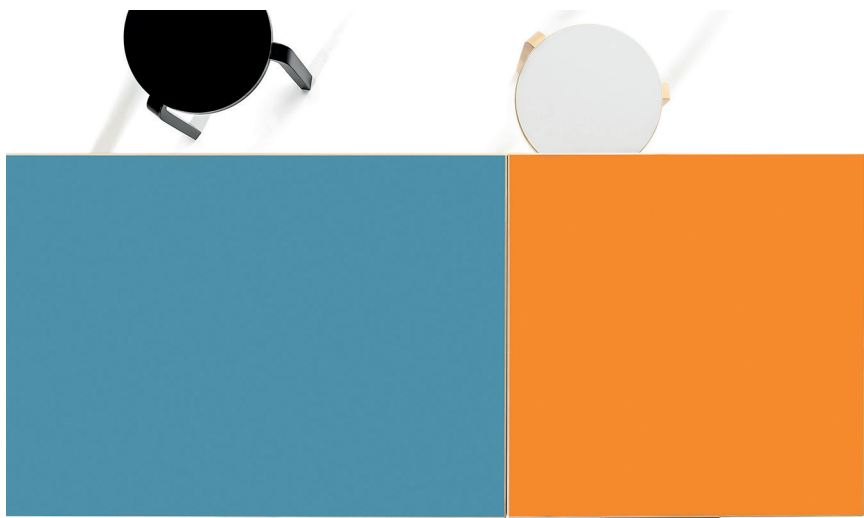
Miner Hall's natural acoustics are on the dry side, as they must be in a venue where almost everything will be amplified. That's standard nowadays, and the jazz world won't be moving back to its sonic origins. The sound system is impressive, delivering impact, richness, and good

locational consistency. (Sam Berkow was the acoustician, and Len Auerbach the theater consultant.)

The auditorium is monochromatic, clad in silvery-gray-stained acoustically diffusing oak slats set against a background of velvety black, evoking the visual richness of a classic black-and-white film. This wide-range gray scale carries over to the outer circulation spaces, highlighted by stainless steel tension rods that support the suspended grand staircase. Large blue-toned ceramic tile murals by Sandow Birk and Elyse Pignolet whimsically celebrate the national and local jazz scenes.

At night much of the center's inner workings are on display, but in daytime its subtly composed exterior is a bit recessive in a quarter where buildings must fight for attention. It might have profited from—dare I say it?—a bit of a jazzier treatment of its upper floors. Two major street-level spaces, the café by Lundberg Design and the Joe Henderson Lab (an educational workshop), were not finished by press time. When done, they will help animate Fell and Franklin streets. Large windows will pivot open to create a sidewalk café. While visually open, the lab will be sonically isolated from the street; it would be nice if its sounds were piped outside, even at low volume.

Both the building and the now-expanded institution are feathers in San Francisco's cap. For a modest \$64 million of private funds, the Bay Area has gained an urbanistically savvy, quietly self-confident LEED Gold building having no precedent anywhere in America. **JOHN PASTIER**



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COURTESY LOS ANGELES BUREAU OF ENGINEERING

SLOW WATER continued from front page concrete in the 1930s to manage severe flooding.

Dozens of amenities have sprouted up along the entire river's length in recent years, from the Glendale Narrows/Elysian Valley bike path, stretching from Griffith park to Elysian Park; to the LA River Greenway, a grouping of public spaces filled with native plantings and public art. Many more are in the works, while LA River Expeditions leads kayaking tours down the river. A pilot program will open up much of the Glendale Narrows to wider public boating and recreation this summer.

But beyond peripheral uses, the Revitalization Master Plan also calls for removing much (but not all) of the concrete, deepening much of the river, and, in some cases, providing underground channels or flanking box culverts for floodwater. It also calls for creating new natural habitat zones around the river. Yet none of that can happen until the U.S. Army Corps of Engineers completes its Los Angeles River Ecosystem Restoration Feasibility Study. The study is examining, among other things, the potential flood and habitat risks of altering the river's makeup. It focuses on an 11-mile stretch of the river from the San Fernando Valley to Downtown Los Angeles.

The study, funded equally by city and federal monies, began in 2006 and has moved at a glacial pace since then, slowed by bureaucratic procedure and funding shortfalls (the cost

has ballooned to \$9 million, largely due to the delay). Completion was scheduled for the end of this year, but there is disagreement over whether that will happen. Lewis MacAdams, president of the non-profit Friends of the LA River (FOLAR), while acknowledging that the Corps moves "slower than a banana slug moving across a redwood," is confident that the study will be completed, largely due to a \$1 million gift from a FOLAR supporter. "They have said in writing it's going to happen," said MacAdams.

But Carol Armstrong, director of the Los Angeles River Project Office for the city's Bureau of Engineering, is fairly sure it won't, mostly because politicians in Washington won't get behind it. "They'd rather add acres to the everglades instead of changing a concrete channel in LA. It's a cognitive shift we're going to have to make," she said.

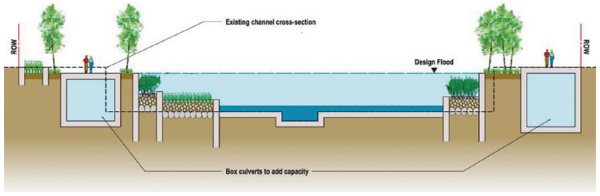
The Corps is leaving the answer up in the air. According to David Van Dorpe, chief of the civil works branch for the Corps' Los Angeles District, the Corps needs to decide whether it will include the project in its federally-funded General Investigation Program. At press time that decision was expected to come at the end of April.

Armstrong does note that the Los Angeles district

of the Corps has been a "fantastic partner." What's been harder is convincing people in Washington that making big investments in an urban area makes sense. "It's very frustrating. It's gotten way too expensive and it's taken way too long."

The Corps is not the only factor making this undertaking difficult. Since the river crosses so many jurisdictions—eight council districts, for instance—its coordination is a bureaucratic nightmare. Plans to approve a River Improvement Ordinance (RIO) District that would oversee development around the waterway have been held up by politicians and developers. In addition, the land use element of the city's general plan is composed of 35 individual plans and the river intersects with ten of them.

Once the Corps' study is completed, and if it approves changes to the riverbed, the next hurdle will be money. That and, according to MacAdams, convincing a cult following that, despite its portrayal in movies and images, the LA River was never supposed to be concrete. "The river has served the people of Los Angeles for almost 90 years in its current form," said Van Dorpe. "We realize that the needs of the community have changed. It's time to think about the next 90 years and what the river will mean to us in the future." **SL**



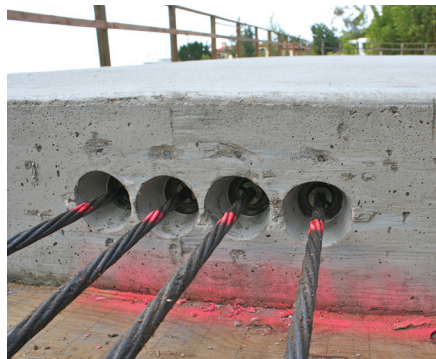
WALL = SCULPTURE

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Clockwise from top left: Construction under the tennis court; the finished court backed by an angular retaining wall; a maze of post-tension cables and electric conduits; cables project from the concrete; one of Goldstein's cantilevered desks; board-formed concrete inside the night club; a rendering of the entire complex.

KENNETH JOHANSSON, NICHOLSON ARCHITECTS

James Goldstein, the one-of-a-kind owner of John Lautner's famous Sheats Goldstein House in Beverly Hills, is building what might be the first ever nightclub under a private tennis court. For code reasons it's being called a "rec room," but you get the idea.

The project, which is being designed by LA firm Nicholson Architects, has been in the works for more than a decade, held up by cranky neighbors, challenging codes, and a litany of other reasons. But now it's starting to become very real.

The beautiful blue hard tennis court itself—with panoramic views of Los Angeles well below—is already done (Goldstein has been using it for about a year already, despite the fact that the glass wall isn't complete). It is built atop two post-tensioned reinforced concrete slabs with a layer of waterproofing in between. "You can't have any leaking into the club," explained firm principal Duncan Nicholson.

The court is backed by an angular, board-formed reinforced concrete retaining wall, above which will eventually be built a guest cottage.

Underneath is where the action will take place, a spot where Goldstein, known for his partying despite his advanced age, will really bring his adventures to the next level.

Caissons, dug about 50 feet down to bedrock, support the structure. There are two floors of program, including the nightclub and Goldstein's offices on the first level below the court, and a bar and al fresco kitchen (under a large cantilever) on the bottom level. In front of the kitchen and bar will be a 70-foot-long lap pool and a 120-foot-long lawn, supported atop a reinforced concrete deck backfilled with earth.

The post-tensioned concrete supporting the tennis court also forms the roof of the club. It was board formed in repeating angular patterns (there is more concrete at the beam lines, and it thins out at the edges), referencing the iconic Lautner house and opening the space up to views throughout. Nicholson said the angles give the space "a sense of lift." The curved post-tensioned steel cables were pulled from plastic tubes at just the right time

to provide extra tension within the concrete. Floors are made of poured-in-place reinforced concrete. The furniture is also made of custom board-formed concrete, the rhombus-shaped tables are topped with stainless steel, and Goldstein's own desk cantilevers dramatically from his office wall.

A glass sound barrier that takes a forty-five degree angle out, and then juts back in—so guests can stand and look out at the majestic views of the city—will keep the noise away from the neighbors. Its angles are supported by bolted stainless steel patch fittings, placed about every five feet so they're less noticeable.

According to Nicholson, the nightclub/rec room will be completed by the end of the year. Other components, from the guesthouse, to the terrace below, to a sunken theater at the entryway, will follow about every year and a half. Their order hasn't been finalized, but all should be done in about five to six years.

"No days go by without my revisiting [the design] and thinking about how [it] could be improved," explained Goldstein, who noted that many of these uses kept

being added even after construction had begun. He meets with Nicholson regularly to bat ideas back and forth. "I'm sure that as time goes on we'll come up with some other ideas as well," he added.

This process is similar to what Goldstein undertook with Lautner when they rebuilt the Sheats Goldstein House in the 1980s.

"It is challenging on first blush, but if you're doing it every day you're taking small steps that leads to a long walk," said Nicholson. "The answer is always in the problem. You work the problem so hard that it reveals itself after a lot of hard work." He lauds Goldstein's vision: "He's the ultimate perfect client. He's willing to go to the nth degree to make sure it's beautiful."

Nicholson worked with John Lautner from 1989–1994 and says he was Lautner's last employee. "I hope he would have been delighted with this," he said. "The tradition is to do your own thing. You've got a character flaw if you're copying." **SL**

AIA CALLS FOR PEDESTRIAN
BRIDGE AT DOWNTOWN LA
REGIONAL CONNECTOR STATION

MAKING A CONNECTION

In an effort to build in pedestrian safety and connectivity at AECOM's Bunker Hill Metro Station southwest of 2nd and Hope streets—part of LA's upcoming Regional Connector Transit Corridor—Will Wright, director of Government and Public Affairs at AIA Los Angeles, has suggested costing out a two-level elevator with a pedestrian bridge. The \$1.367 billion, 1.9-mile underground light rail project, set to open in 2019, will connect the Blue, Gold, and Expo lines in downtown. The stop is being planned one block west of the upcoming Broad Museum. The proposed bridge would provide commuters with a way of accessing Broad Plaza from the station without having to negotiate the daunting amount of motorized traffic on Hope Street.

"As currently proposed, the station is in a triangular island with 17 lanes of traffic," said Wright. "How do we make it connect to Grand Avenue in the most human way possible and enhance the pedestrian experience?"

The proposal comes at a critical time, when Metro is asking pre-qualified contractors to bid on the project. Submissions are due May 21.

Wright clarifies that the proposal would not mean additional construction costs, just a request for contractors to add this scenario to their existing bids. Should the idea take root, the costs could be funded by a public-private partnership between stakeholders in the surrounding area.

"There are no plans to include this scenario at the moment, but it is being discussed and considered," said Anne Chen, a spokesperson at Metro. "We want to make sure our stations are pedestrian-friendly and accessible."

Should Metro include the bridge, it would be a small, but crucial improvement, say its advocates. "Metro has never connected the dots that providing good pedestrian access means getting more customers," said Deborah Murphy, founder of Los Angeles Walks, a community-driven organization that promotes walking and pedestrian infrastructure in Los Angeles. Though Murphy acknowledged an improvement in safety measures comparing the older Blue Line to the relatively newer Gold Line stations, she says there is still far to go to truly put the pedestrian at the heart of the design.

The Bunker Hill Metro Station is one of three new stations being built as part of the Regional Connector. Construction work is already underway, relocating utilities around the route. When finished in 2019, the connector will offer one continuous trip between Claremont and Long Beach, and between East Los Angeles and Santa Monica, shaving as much as 20 minutes off the usual commute. **CJ**



Collaboration is no small feat; in fact for many it is a leap of faith.

In architecture and design, collaboration means teams of people on one side working with and for a specific client. The process in product design is similar but the parties are of a more balanced nature: on one side you have a designer who brings his/her reputation, and on the other side you have a manufacturer with its own brand identity, each working towards the best possible outcome for a third party – architects, designers and their clients. LAUFEN has a rich history of successful collaborations and they maintain long and mutually beneficial relationships with their collaborators.



Stefano Giovannoni

One of LAUFEN's first collaborators was Stefano Giovannoni, the Italian industrial designer who is most famous for his work with the design house Alessi, where he created a number of playful and useful home accessories including the "Girotondo" and "Mami" series in steel. For LAUFEN, under the Alessi brand umbrella, he collaborated on the award-winning ILBAGNOALESSI One collection.



ILBAGNOALESSI One - TAM TAM

To create the collection, Giovannoni elegantly combined his innovative design ideals with the Alessi brand and married those to the powerful ideas and masterful ceramic production from LAUFEN. The visual focus and determining design element of this collection is the large Tom-Tom-shaped pedestal washbasin (called Tam Tam), which is fired as a single piece. Alberto Alessi, owner of the Alessi firm, said the washbasin has "an interesting, amusing, poetic design." This is echoed in the other elements of the collection. The ILBAGNOALESSI One project is an example of one of the most complete bathroom ensembles created on an industrial level and probably the most complete ever. Using a highly innovative approach to design, which some define as "metastylistic", Giovannoni was able to freely and adroitly draw from the extensive vocabulary of forms that have been made available to mankind, creating objects that are at once striking and yet human.

Taking a different approach to design is Swiss designer Peter Wirz of Process Product Design, who subscribes to the model that design should be democratic. "Design of the human touch" is the creed of Process Product Design, the design hotbed based in Lucerne. The members of this interdisciplinary, international team surrounding Wirz see through the development processes of industrial products in their form and function and regard themselves as ideasmiths – in matters of design, which they see as an interdisciplinary process in a wider context.



Peter Wirz

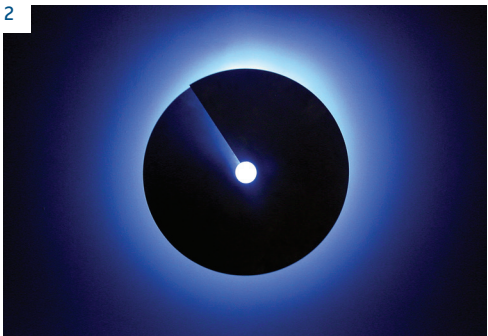
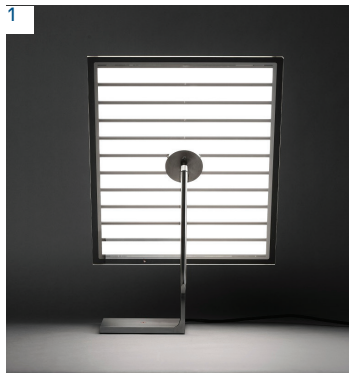
Process's field of work ranges from medical technology to consumer products, sport and lifestyle, engineering, computer user interfaces to interior design. Since 2001 Process has developed several product lines for LAUFEN, the most recent being the highly regarded and successful collection, LAUFEN pro. In line with its philosophy of democratic design, Process Product Design worked closely with the development team at LAUFEN during the development of LAUFEN pro in order to ensure that production costs were optimized while achieving the collection's high-quality look. Wirz says this about his collection: "LAUFEN pro is a design product that has been purposely created to be a good value and which has been optimized for the ceramics manufacturing process." LAUFEN pro is a comprehensive bathroom collection, which offers the ideal solution for every spatial situation and requirement and also reflects the building values of the current generation. Good design is now no longer a right reserved for the most affluent customers. With a total of 34 washbasins, 18 WCs, bidets and matching bathtubs, not to mention the exclusive furniture range, LAUFEN pro can be freely combined and it offers clever solutions for all purposes and room situations. LAUFEN pro's compact solutions give you the opportunity to devise a comprehensive design concept, even in the most restricted spaces.

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5



IN/OUT

NEW FIXTURES FOR LIGHTING UP INTERIORS AND EXTERIORS.
BY EMILY HOOPER

1 LIGHT PHOTON FLOS

The Phillip Starck–designed Light Photon combines organic light emitting diode technology—thin sheets of carbon and hydrogen—as a light source. The panel-shaped head swivels 180 degrees on a solid, stainless steel base that holds a power sensor with dimmer.

flosusa.com.

2 RAIÁ VIALIGHT

Born from Todd Bracher's collaboration with the Brazilian lighting company and featured in his first South American exhibition in São Paulo, Raia is made from a spiral of sheet metal and mounts to walls. Two LED sources behind the spiral silhouette its form and produce a moody, indirect illumination. At 20 inches in diameter, the fixture is available in dark gray (pictured), light gray, white, and red finishes.

toddbracher.net

3 CIL LIGNE ROSET

The slender form of Cil can be used as a floor or wall lamp, and can rest on a steel base or fasten to the wall with screws. With a hidden source at the top of the fixture, Cil produces an indirect light that designer Benjamin Faure describes as, "A delicate stroke whose movement ends up with the dissemination of a bright halo." The fixture is available in three colors.

ligne-roset-usa.com

4 PIPE LIGHT S AVENUE ROAD

From Massimo Castagna, the founder of AD Architettura, comes Pipe Light S, the latest addition to the Henge series. Red-silk and adjustable steel cables connect to a 60-Watt tungsten bulb via a burnished brass tube measuring just over 1 3/4 inches in diameter and 14 inches in length.

avenueroad.com

5 LUMINATION LED LUMINAIRES, EL SERIES GE

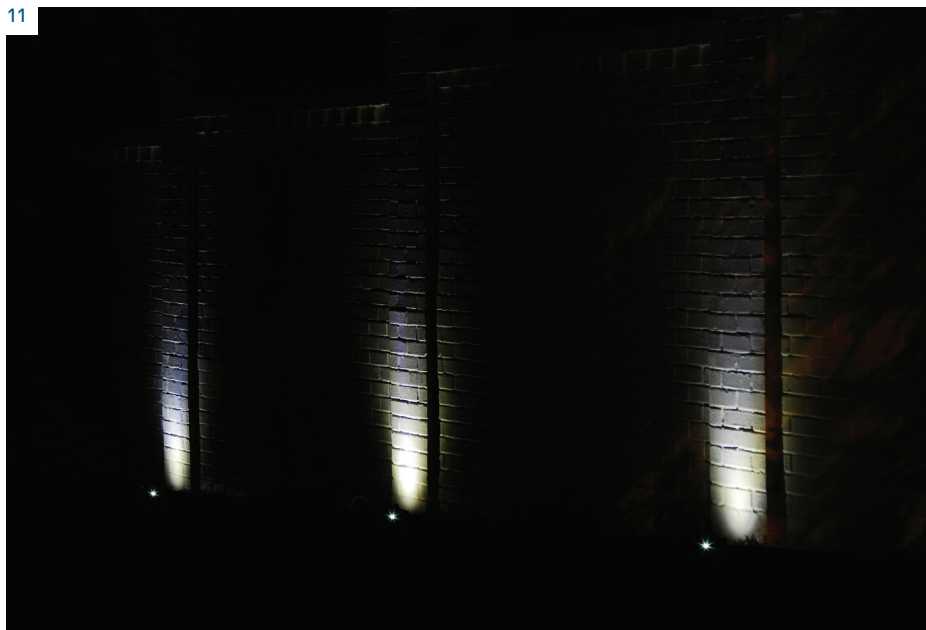
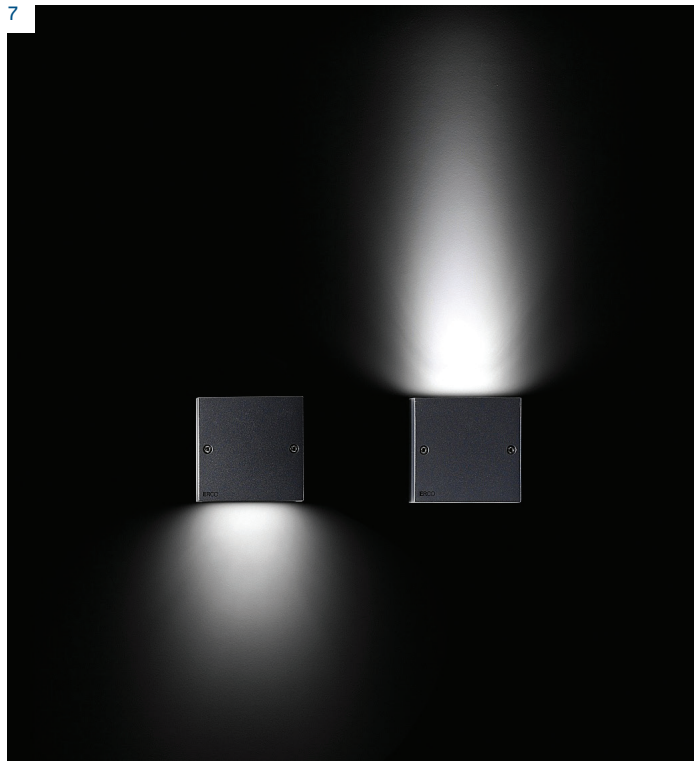
The EL Series pendant delivers an even glow from deftly concealed LED diodes that appear transparent when not in use. The fixture is suitable for use with dimmers and natural light sensors, and is rated for 50,000 hours. At a height of 10 inches and a depth of 2 inches, the EL Series is available in 48- or 72-inch lengths and can be suspended individually or in continuous runs.

gelightingsolutions.com

6 QUINTETTA AMERLUX

Designed by John Mack and Scott Herrick of HLW, Quintetta can be hung as a pendant or surface mounted. Clean lines are supported by evenly distributed light from concealed LEDs with no visible power cables. Individual lengths from 3 to 5 feet can be specified in a variety of color temperatures.

amerlux.com.



COURTESY RESPECTIVE MANUFACTURERS

7 KUBUS
ERCO

The compact Kubus utilizes the reflector technology of a Softec lens for smooth, even luminance. Combined with recessed housing or mounting tray accessories, the fixture can be mounted on a bollard or flush within a wall. It can also be surface mounted for facade applications. The fixture is compatible with LED and HIT light sources.

erco.com

8 NIGHTCAP LAMPPOST
ELEEK

Echoing the pylons of riverside piers, Eleek is formed from 100-percent recycled galvanized aluminum in a colored powder coat finish. Compact fluorescent lamping is easily accessible beneath a spun steel lid. Nightcap reaches 16 feet high with a tube diameter of 8 inches and a base diameter of 15 inches.

eleekinc.com.

9 AREA/ROADWAY
FIXTURES
BEGA

Bega highlights streets, squares, access roads, and pedestrian zones for the first time with its Area/Roadway Fixtures. To minimize glare, LED sources are recessed deep within the housing, leaving the horizontal surface of the luminaire unobstructed. An advanced reflector system minimizes light spill and backlight for inconspicuous placement along property lines.

bega-us.com

10 LEO
LANDSCAPE FORMS

Industrial designer John Rizzi collaborated with Landscape Forms for LEO, an outdoor LED fixture that maximizes efficiency with a lifespan of up to 100,000 hours. LEO's 3500-degree color temperature white LEDs mimics the natural illumination of moonlight, helping ease night vision issues for passersby. It is available in pedestrian and streetscape heights, as well as six metallic finishes and 10 powder coated hues.

landscapeforms.com

11 1PUCK
MINIMIS

Proving good things come in small packages, 1PUCK is only 1.18 inches in diameter with a thickness of just under 1/2 inch, yet is powerful enough to wash a single-story wall. Three apertures at .4 inches are embedded in a solid, marine-grade aluminum disc designed for compatibility with 12-volt DC power sources.

minim.is

12 SOLAR
FOSCARINI

A glowing, translucent hemisphere defines Solar, a light that also functions as a side table. The smooth, brown tabletop rests atop a curving polyethylene base that can remain stable with up to a 15-degree tilt. Illuminated by one 25-watt fluorescent bulb, it measures 31.5 inches in diameter and 10 inches in height.

foscarini.com

CITY LIGHTS

Lighting designers are applying the skills of their profession to further the goals of urban design, creating safer, more stimulating, and better functioning cities. **Gwen Webber** leads us on a coast-to-coast tour of some of this country's most prominent civic lighting projects.



The Bay Lights by artist Leo Villareal transformed this workhorse bridge into a tourist destination on par with its better known sister, the Golden Gate Bridge.

COURTESY THE BAY LIGHTS, PHOTOS LUCAS SAUGEN

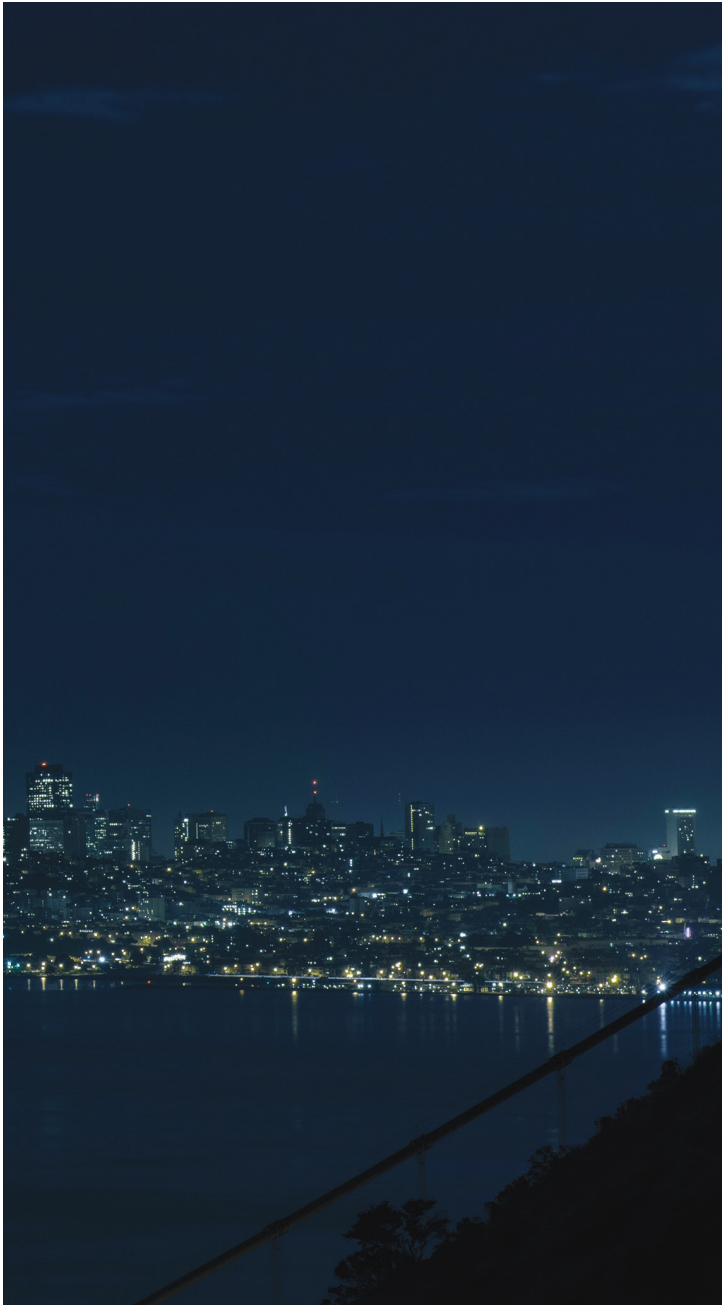
Cities rarely stand still. It is in their nature to evolve, expand, and, in some cases, contract. Whichever way they go, cities are always reinventing themselves, often one neighborhood at a time. Outdoor lighting can be a crucial part of this metamorphosis. Across the U.S., urban regeneration projects are stimulating activity in derelict infrastructure, defunct waterfronts, neglected plots of land, and dilapidated buildings. Though not completely erased, the use of fluorescent tubes and glaring security lights has been scaled back and in their place is a growing appreciation for sensitive, appropriate, and considered lighting. The arbiters of this decades-long shift are lighting designers. Their role in improving conditions to make safer, more accessible cities is increasingly key to urban design.

To foster urban growth and economic development, it

has become imperative for municipalities to respond to increased numbers of people on the streets, spikes in crime and vandalism, and an understanding that light needn't just be a deterrent for unsavory activity, but can also perform as a catalyst for new appropriations of space and informal gatherings. The most obvious examples of such spaces vulnerable to neglect are those in perpetual shadow: underpasses. Tillet Lighting Design's installation under the Brooklyn Bridge, *This Way*, is a response to what studio founder Linnaea Tillet interpreted as the neighborhood's "mild nervous breakdown." This breakdown, she said, resulted from the torrent of visitors who were unsure of where to go after descending the bridge, and who had a tendency to urinate in the stairway on finding there were no restroom facilities in the vicinity. "It may not be

the most unsafe area, but it gets to feel like that when it's so repellent," said Tillet. The fingers of light that now fan out from the corners of the stairway entrance and along the bridge's underside in spark-like formations offer a visual guide—and deterrant spotlight on the steps. Gwen Grossman Lighting Design's *The Wave* in Chicago's outskirts performs a similar service. Composed of a vibrant series of color-changing LED pendants arranged in a row, the installation has transformed a once-uninviting 250-foot-long covered walkway between a corporate building and a parking lot into an agreeable prelude to happy hour.

In some cases, light is used as a way to anchor unremarkable places to their broader context. Leni Schwendinger Light Project's design for the Second Street Bridge underpass in Louisville, Kentucky, juxtaposes



COURTESY THE BAY LIGHTS, PHOTOS LUCAS SAUGEN

dimnable red and amber hues that nod to the bourbon warehouses on Whiskey Row with a rhythmic pattern of LED flashers (the same as those used on the Eiffel Tower). “I believe in surprise and anticipation,” said Schwindinger. Illuminating the underside of the bridge’s steel carriage, Schwendinger adapted a Digital Addressable Lighting Interface (DALI) control system—most commonly used in commercial buildings—to develop exterior lighting sequences in a series of energy-efficient fluorescent tubes filtered with colored glass. “I wanted the heavy structure to undulate, to breathe,” she said. The area below the bridge, conceived as a plaza, bathed as it is in changing light, now elicits delight as opposed to a sense of unease.

An increasingly familiar approach to such spaces is to wash them with colored light, but the complexity

lies in how much light and whether it should be a stand-alone feature or part of a wider program. Like many designers, Charles Stone, President of Fisher Marantz Stone, deals in contrasts. “Without dark, you don’t have light,” said Stone, whose first move in the design of the St. Clair Street Bridge in Indianapolis, Indiana, was to cast the surrounding area into darkness. Amid the gloom, a series of computer-controlled, color-changing LED fixtures floodlight the bridge’s underbelly and pathway. The color changes are synchronized to a sound installation that accompanies a historic interpretive display lining the curved walls.

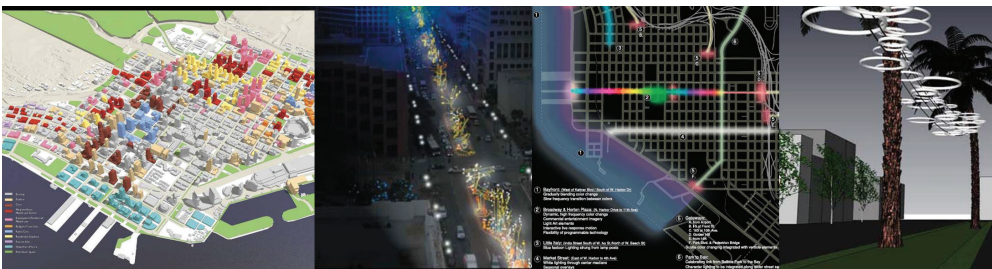
Connections above ground can be equally foreboding in the absence of illumination. In 1970, after decommissioning the High Bridge aqueduct, part of the Croton drinking water system, the steel and



EMILE DUBUISSON



COURTESY HLB



COURTESY HLB

Top: L’Observatoire International’s lighting design helps to elevate the architecture and infrastructure of the Newtown Creek Wastewater Treatment Facility in Brooklyn.

Middle: HLB Lighting Design’s scheme for the soon-to-reopen High Bridge in New York.

Bottom: Four lighting master-plans for downtown San Diego, also by HLB.

Lighting turned a disused gas station into a gathering place outside of Amsterdam.





BRETT GARDNER

Gwen Grossman Lighting Design's *The Wave* in Chicago.

masonry passage linking the Bronx to Manhattan was closed due to vandalism. Recently, the New York City Department of Parks & Recreation has begun to restore the span, hiring HLB Lighting Design to develop a scheme. The firm's design accentuates the delicate steel lattice structure and its arches and integrates new LED technology into Parks' uniform fixtures. "We are experiencing a shift, recognizing that quality of light is more important than quantity of light," said Barbara Horton, a partner at HLB. In her experience, lighting has a lasting residual effect, "creating pride and identity and a destination."

A good example of this is Fulton Street Mall in Brooklyn, where neglected maintenance of the dated street lighting led to vigilante solutions. Local businesses installed security lighting wall packs (the glaring box lights that are used to flood ATM machines), making the streetscape look more like a prison yard than a commercial thoroughfare. HLB intervened with custom-designed light posts that curve like a row of trees along the street, evoking a Parisian allée. The double-source posts feature one compact fluorescent lamp at 14 feet high and a metal halide lamp at 30 feet high. The posts were so successful at transforming the atmosphere of the mall that they are now being considered as standard fixtures for the city.

It is generally accepted that people feel safer when they can perceive space and recognize other people along the way. "I live in a city that believes that brighter is better and I don't quite believe that," says Jim Baney of Chicago firm Schuler Shook Lighting Design. "I do think that in an urban area you have to start with good lighting as a base line for people to feel safe." The imminent development of Navy Pier in Chicago has put into question the safety

and comfort of an increased number of visitors to the lake-side area. Baney has been pondering the details of a pedestrian flyover to alleviate this pressure and provide a more welcoming promenade. His work on Midway Crossing for the University of Chicago with artist James Carpenter and BauerLatoza Studio resulted in an elegant solution that transformed a once frightening route to campus. To help realize Carpenter's vision of a light bridge, Schuler Shook designed a series of handrails embedded with horizontal and vertical lighting, striking a fine balance between intimate and secure. In addition to the handrails, non-traditional 40-foot-tall light masts act as a visual cue to demarcate the crossing. Baney is aware of a delicate balance in his work. "I feel like there's a tension when we're talking about exterior lighting," he said. "We want to keep as much light out of our sky as possible, but to get those vertical light levels you need something with a presence. Often we use the architecture as a surface that we want to highlight, which we can illuminate better than ever with LEDs. Some still goes into the atmosphere but a lot less than 10-to-15 years ago."

Urban and industrial relics of yesteryear have also become canvases for lighting designers. As cities expand and engulf land that was formerly on the outskirts, and as major industry moves further away, old factory buildings and heavy infrastructure have been retrofitted for new populations of residents. The repurposed High Line in New York, lit by L'Observatoire International, is a case in point. Another is Tillett's work at the fast-developing Brooklyn Navy Yard. She subtly back-lit screens in the windows of warehouse buildings to give a sense of occupation to an otherwise desolate area.

Perception of how dangerous or hostile a place is can at times be more detrimental to an area than tangible threats. In North Amsterdam, for example, Sophie Valla Architects recently renovated a derelict gas station into a cultural kiosk and arts space as part of a scheme to revamp a nearby park and transit line. To broadcast the old filling station's change in function, the designers fitted lights into the newly paneled canopy. The lighting scheme doesn't by itself provide any greater safety, but the luminous



TED TARQUINO



EMILE DUBOISSON

L'Observatoire International created a moody installation on the High Line that dramatizes the industrial architecture.

Above: In Louisville, KY, Lenny Schwedinger Light Projects turned an uninviting area under an old bridge into a pleasant passageway in an emerging nightlife district.

structure and the crowds that are attracted to it like moths around a bulb are testament to the powerful impact light can have on leftover infrastructure.

Sometimes, just making people aware of their environment is enough to change their perceptions about it. An extreme example of this is The Bay Lights, the recent light installation—the biggest in the world—on the Bay Bridge in San Francisco, which was conceived by Ben Davis and designed by Leo Villareal. "It is transforming the urban environment," said Davis, Chair of Illuminate the

Arts. "Art calls our attention to that that's already there." Built only months before the Golden Gate Bridge, the 75 year-old Bay Bridge has never been applauded as an icon like its blushing sister. Davis' celebration of this workhorse and underdog has changed that. People now gather nightly at the Embarcadero to see the bridge come to life in the flickering light of 250,000 LEDs that are animated by an algorithm to resemble what Villareal calls a "digital campfire."

The theatrical blue floodlighting that highlights the gargantuan anaerobic

digesters at the Newtown Creek Waste Water Treatment Facility in Brooklyn and the planned lantern-like glow of Steven Holl's library in nearby Long Island City, Queens, are two other examples of unsung features of the built environment that have been imbued with a greater civic role by lighting. For Jason Neches, office director at L'Observatoire International, making such structures visible is key to improving urban life. "We like those kinds of diamonds in the rough. Gritty and not inherently beautiful, but that can change with an artful use of lighting."

This kind of lighting, which doesn't necessarily respond to social ills, nevertheless contributes to the inherent cognitive mapping that takes place inside a city. It creates beacons at night, helping people to orient themselves, an important component of familiarity and comfort. As Charles Stone says: "the reason to live in a city is to see it at night."

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**Return of a King:
The Battle for
Afghanistan, 1839–1842**
The Getty Center Los Angeles
1200 Getty Center Dr.
Los Angeles
www.getty.edu

MAY

**WEDNESDAY 1
PANEL**
**Q2 Women in
Green Power Breakfast**
Los Angeles Athletic Club
Centennial Ballroom
431 West Seventh St.
Los Angeles
www.awa-la.org

**SATURDAY 4
WORKSHOP**
**CraftPerspectives:
Batik and the Indonesian
Creative Process**
Museum of
Contemporary Craft
724 NW Davis St.
Portland, OR
www.cal.pnca.edu

**SUNDAY 5
EXHIBITION OPENING**
**Hans Richter:
Encounters**
Los Angeles County
Museum of Art
5905 Wilshire Blvd.
Los Angeles
www.lacma.org

**MONDAY 6
LECTURE**
Making Healthy Places
San Jose Silicon Valley
Chamber of Commerce
101 West Santa Clara St.
San Jose, CA
www.spur.org

**WEDNESDAY 8
LECTURE**
Modeling the Bay Area
SPUR Urban Center
654 Mission St.
San Francisco
www.spur.org

**THURSDAY 9
LECTURE**
Ed Ruscha in Conversation
The Getty Center Los Angeles
1200 Getty Center Dr.
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www.getty.edu

FILM
The Last Waltz
San Francisco Museum of
Modern Art
151 Third St.,
San Francisco
www.sfmoma.org

**THURSDAY 16
EXHIBITION OPENING**
Soundforge
Museum of
Contemporary Craft
724 NW Davis St.
Portland, OR
www.cal.pnca.edu

**FRIDAY 17
EXHIBITION OPENING**
Windshield Perspective
Architecture and
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6032 Wilshire Blvd.
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**TUESDAY 21
LECTURE**
**Minding the Gap:
Contemporary Architecture
in the Historic Environment**
The Getty Center Los Angeles
1200 Getty Center Dr.
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**SF's Long Range
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**WEDNESDAY 22
EXHIBITION OPENING**
**Mark di Suvero
at Crissy Field**
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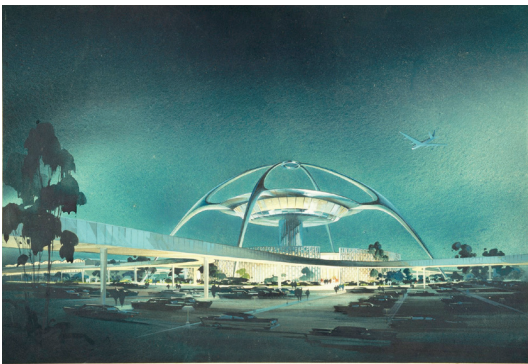
**THURSDAY 23
EXHIBITION OPENING**
**Luces Y Sombras:
Fourteen Travelers
in Mexico**
Museum of
Latin American Art
628 Alamos Ave.
Long Beach, CA
www.molaa.org

**SATURDAY 25
EXHIBITION OPENING**
**Disrupted Nature
Museum of
Latin American Art**
628 Alamos Ave.
Long Beach, CA
www.molaa.org

**SUNDAY 26
EXHIBITION OPENING**
**James Turrell:
A Retrospective**
Los Angeles County
Museum of Art
5902 Wilshire Blvd.
Los Angeles
www.lacma.org

**TUESDAY 28
EXHIBITION OPENING**
Gardens of the Renaissance
The Getty Center Los Angeles
1200 Getty Center Dr.
Los Angeles
www.getty.edu

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The J. Paul Getty Museum
April 9 through July 21

Gleaming cars speeding down an intricate freeway system, flashy movie theatres, quirky coffee shops, sleek corporate towers and residential spaces, drive-in churches, the infamous Hollywood sign, LAX Airport (above), and a lucrative petroleum industry are just some of the many impressive characteristics associated with the rich culture of Los Angeles. This exhibition at The J. Paul Getty Museum explores a metropolis that remained in “overdrive” throughout the 20th century, implementing cutting-edge architectural design to effectively respond to civic, environmental, and socioeconomic challenges that plagued the city. In just 50 years, the city rapidly evolved into one the most influential industrial, creative, and economic capitals in the world. Through drawings, photographs, models, animations, oral histories, and ephemera, the exhibition celebrates the notable transformation of the city of Los Angeles from 1940–1990.

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THE ARCHITECT'S NEWSPAPER APRIL 24, 2013



COURTESY LEAD PENCIL STUDIO

THE SCATTERED VIEW

Diffuse Reflection Lab

The University of Texas at Austin
Visual Arts Center, Vaulted Gallery
23rd and Trinity streets, Austin, TX
Through May 11

Lead Pencil Studio is the Seattle-based collaborative of Annie Han and Daniel Mihalyo, a couple who met in architecture school at the University of Oregon in 1991. During the course of the past 15 years, they have made a career designing site-specific installations

that turn a critical eye on the built environment. Much of their work has focused on picking out aspects of the constructed world that are so ubiquitous or mundane as to be invisible to the casual observer, but are nonetheless sharp indicators of the

temperature of our culture. They then present these telling, everyday features of modernity in sculptures and installations that encourage viewers to consider them with refreshed eyes.

A fine example of this is *Non-Sign II* (2010), an asymmetrical assembly of stainless steel rods that frames in its negative space the form of a billboard. Commissioned by the U.S. Government, the sculpture sits along the highway near the U.S.-Canada border north of Seattle, a stretch of road particularly crowded with actual billboards advertising the variety of items on sale at the duty free vendors near the frontier. In contrast to the real signs, which draw drivers' attentions away from the landscape, *Non-Sign II* frames the spectacular scenery of the Puget Sound, bringing the natural world back into prominence while at the same time calling out the vacuous inanity that so often defines advertising culture.

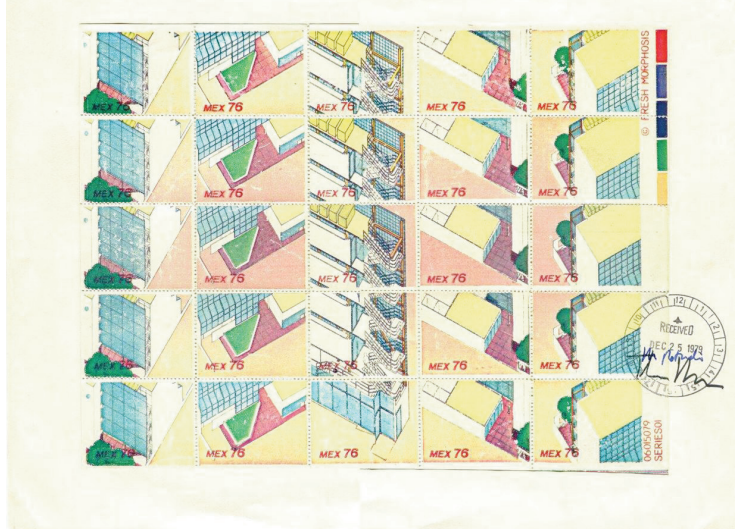
Lead Pencil Studio's latest essay in this vein is *Diffuse Reflection Lab*, on view until May 11 in the Vaulted Gallery of the Visual Arts Center at University of Texas at Austin. *Diffuse* is something of a smorgasbord think piece based on one central observation: that, while for most of history the built environment has been a largely matte affair, it is becoming increasingly reflective. Indeed, the profusion of metal, glass, and polymer cladding materials that accounts for the better half of modern construction has turned our commercial centers (especially in this country) into veritable funhouse halls of mirrors. Any stroller in a downtown district anywhere in America can, in addition

to taking in the physical world around them, see that world reinterpreted in the shop windows, stainless steel column covers, polished brass plaques, glossy marble bank facades, and actual mirrors of the cityscape—buildings, cars, passersby, hotdog stands, pedigreed dogs, their own wondering faces, all captured with varying degrees of fidelity from warped and foggy to embarrassingly exact depending on the diffusiveness of the material whereon the scene is reflected.

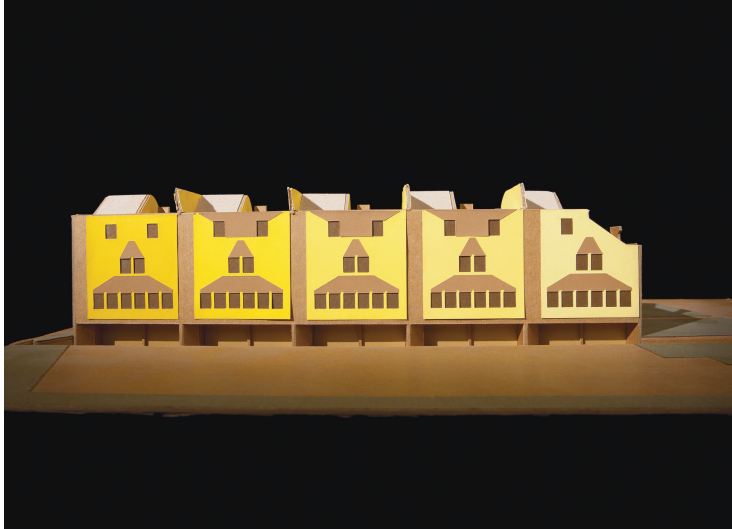
It's a fun observation, and will no doubt give many a visitor to the exhibition a wry insiders satisfaction the next time they spy their hand reaching out for itself while they move to grasp the burnished handle of a department store's door. The installation itself, however, is somewhat less fun. Assembled and constructed with the help of UT art and architecture students during the course of three and a half weeks, *Diffuse* has something of the slapdash air of the work of a sculpture student who slept too late and only started gluing their used toothbrushes to a hat rack the morning before their review. It makes up for this by offering many different takes on the idea of reflectivity in the modern world and—in classic Lead Pencil fashion—by creating a dialogue with the environs of the Vaulted Gallery.

A two-story construction of timber framing and plywood, *Diffuse* sits within a double height space, its upper section visible from the second floor. The western face of the installation is pasted with a printed GigaPan (gigapixel panorama) photograph of the gallery's western storefront, so you walk in and see what you **continued on page 19**

Stamps, 1979, Morphosis Architects



Five Condominiums, 1981, Eric Owen Moss



Daniel Studio, 1980, Coy Howard



MORPHOSIS; TOM BONNER; COY HOWARD

ABOUT FACE

A Confederacy of Heretics: The Architecture Gallery, Venice, 1979

SCI-Arc Gallery
960 East 3rd Street
Through June 15

The ability to regenerate is in LA's architectural DNA. It happened in the 1920s, in the 50s, and then again in the 70s—the subject of *A Confederacy of Heretics* at SCI-Arc, part of the Getty's Pacific Standard Time Presents series.

Curated by Todd Gannon, Ewan Branda, and Andrew Zago, it focuses on a group of young architects in the 70s and 80s, including Craig Hodgetts, Robert Mangurian, Thom Mayne, Michael Rotondi, Coy Howard, Frederick Fisher, Eugene

Kupper, Eric Owen Moss, Peter de Bretteville, Frank Dimster, Frank Gehry, and Roland Coate, Jr.

This group is still making a mark on international architecture through buildings and teaching. *Confederacy of Heretics* invites us to observe the spirit of fresh exploration and rebellion that gave their ideas birth.

The 1960s and 70s demanded renewal. In the era of Nixon, there was plenty to rebel against. Mainstream modernism was stagnant. These "heretics" (the word traces back to the Greek word for "choice") chose to strike out in many new directions.

Where Modernism was highly polished, several of them picked

and chose from the visual richness of LA's commercial, industrial, and construction industry vernaculars, especially those seen in Venice (then still funky), where many had their offices—see Mayne and Rotondi's messy Sedlak house. Where mainline modernism considered history taboo, some of these rebels helped themselves to traditional architectural forms. Where establishment modernism was intensely serious, these architects embraced the new age of pop, of Ruscha, Moses, and Oldenburg, of Venturi, Scott Brown, and Izenour, who awakened us to what was out there on the streets.

For all their rebellion, it was also the ongoing themes of LA

architecture that drew them: the freedom to explore unconventional ideas, and the irresistible provocation of advancing technology.

Confederacy of Heretics shows us how these ideas energized this group of architects. The Alexander house by Roland Coate, Jr. draws from the sweeping forms of freeway engineering. Peter de Bretteville and Michael Rotondi's Ajax Car Rental agency, a gem of FotoMat-like architecture, tunes up the big, bold graphic signs of the LA commercial strip. The pop/tech drawings of Craig Hodgetts and Robert Mangurian's Southside Settlement house are annotated, graffitied, and **continued on page 19**



COURTESY SANDY CARSON

THE SCATTERED VIEW continued from page 18 just walked through. At the northern edge, where the photo ends, are two actual glass panels, one of which is shattered by an overturned dessert cart, representing a historical occurrence that took place at the gallery's grand opening. The northern face responds to the adjacent courtyard—whose windows allow the powerful Texas sunlight into the gallery—with a café of sorts. Visitors can enter the café, take a load off on the chairs or banquette, and study the way daylight plays off the glass display cases and cake domes and butter dishes and such. In the eastern face is a diorama full

The installation responds to conditions within the Vaulted Gallery.

of electronics, mostly lamps and television sets that play various feeds including—my personal favorite—the scrolling pictures of the reflective items that Lead Pencil purchased for the installation from craigslist, in each of which is reflected the world of the seller. Around the south end is yet another diorama, what Lead Pencil refers to as the “construction room,” an unfinished space that lets us know that the world is full of entropy. This room also features a TV showing a five-minute video, on a loop, of a reflection in a puddle. The final offering is upstairs on the western face: another diorama, this one of a room filled with office furniture and industrial light fixtures upon which is projected an image of the same room. The projected image moves in and out of phase with the actual room, creating an unsettling blurring effect.

The best thing about *Diffuse*, as I hinted above, is the takeaway—what it might help you to notice about the world in which we live, if you get the message, or plow through the 90-page reader that accompanies the installation (which was not compiled by Lead Pencil, by the way). As a work of art itself, however, it is too diffused. It lacks the singularity of conception and execution seen in the collaborative's best pieces, such as *Non-Sign II*, which are capable of conveying an idea, and setting a mood, in one immediately recognizable form.

AARON SEWARD IS AN'S MANAGING EDITOR.



AVE PILDAS

ABOUT FACE continued from page 18 ennobled with imprints of comic books, Jack in the Box wrappers, Fiorucci glam, toys, robots, and a sleek adding machine as handsomely crafted as anything recovered from King Tut's tomb.

Just as this exhibit reveals the birth of deconstructivism (see Frank Gehry's house), it also shows a rebellious interest in the history of architecture, which came to be labeled, then derided, as postmodernism. The classical symmetry and forms in Fred Fisher's rock star drawing of a solar crematory were taboo in the world of late modernism. So is the Piranesian plan and presentation of Studio Works' “The River and The City” model.

These days, the show's gorgeous hand-drawn Prismacolor drawings may seem closer to the fine craftsmanship of Marion

Seven of the “heretics”, from left to right: Frederick Fisher, Robert Mangurian, Eric Owen Moss, Coy Howard, Craig Hodgetts, Thom Mayne, and Frank Gehry at Venice Beach, 1980.

Mahony's gorgeous prairie house renderings than to today's fly-through CGI graphics. We may think of the 1970s as modern, but it is startling to realize that the pinnacle of high-craft presentation media then was the color Xerox machine, a medium used in many of these presentations. Imagine what a drag on creativity such a limitation would seem today—but look at what they coaxed out of it!

These buildings and ideas stand up. They are tied to L.A. They drew on its identity. And then they took the city in yet another new direction.

ALAN HESS IS THE ARCHITECTURE CRITIC OF THE SAN JOSE MERCURY NEWS.

A+D

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WINDSHIELD PERSPECTIVE

Windshield Perspective (May 17 - July 9) investigates the role of L.A.'s car culture in shaping the urban landscape through a case study of a dense and lively commuter thoroughfare. Using maps, film footage, photographs, and plans, the exhibition presents the experiential point of view created by the windshield as well as close studies of buildings too often overlooked when passing by in a car.

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Please visit aplusd.org for ticket information

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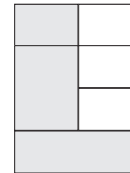
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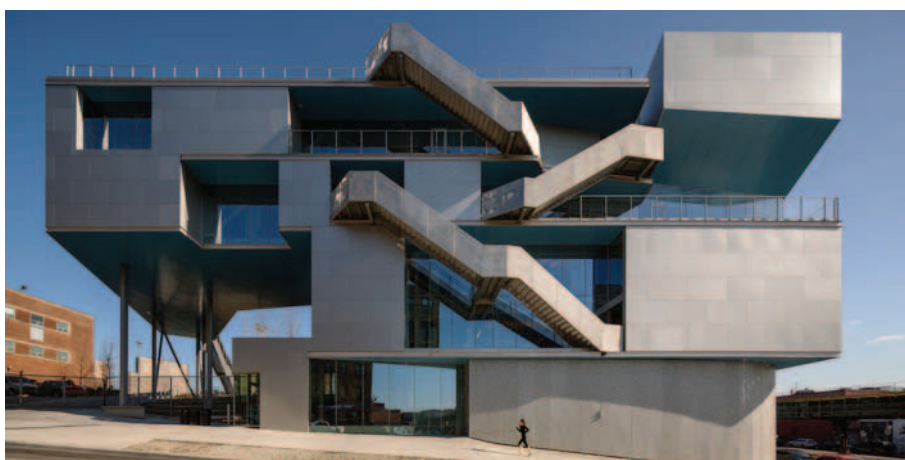


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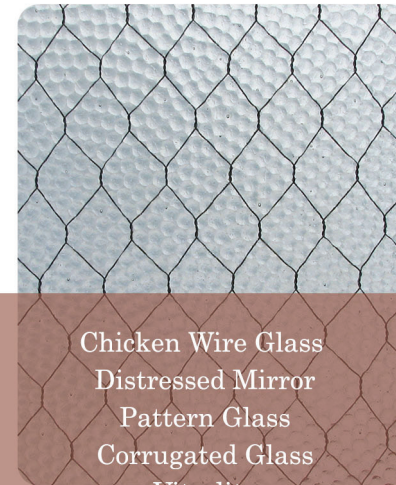
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Clockwise: Rendering of Local Construct's historic Owyhee Plaza Hotel redevelopment in Boise, ID; Apartment renovation in Echo Park; Rendering of Local Construct's Blackbirds.

LOCAL CONSTRUCT

COURTESY BARBARA BESTOR ARCHITECTURE

THE UNFAIR CHALLENGES OF SMALL-SCALE DEVELOPMENT IN LOS ANGELES

PEE-WEE'S PLEA

Changing demographics and an array of trends are quickly positioning infill development as the “new normal” in real estate. But what is less commonly discussed is that small-scale development is the future of infill. In dense but sprawling cities like Los Angeles, opportunities for development are structurally limited by the existing built environment: our roads and transit systems, and a number of external ingredients such as rent control and Proposition 13, a 1970s era law that limited property taxes, and thus, city revenue. What is more, our many village-like, niche neighborhoods simply cannot handle the infrastructure demands of large infill projects. The result is that the ongoing pressures of urbanization and densification will require more targeted development of a smaller scope and scale. There are exceptions, of course, in Hollywood and Downtown, but the growth of Los Angeles is dependent on our ability to facilitate neighborhood development in places like Echo Park, Eagle Rock, Palms, and so on.

Such small-scale development

faces a unique set of challenges that must be addressed to solidify the platform for urban revitalization. The problem isn't that the development process is different for projects of different sizes (although it can be), it's that the demands of the process place disproportionate strain on smaller projects. The most challenging demands stem from the opacity of the entitlements process, the cost of doing business, and the response times of city agencies. Take, for instance, the fact that it is nearly impossible to speak with a live person from any of the eight city agencies involved in an entitlement, or that you often get conflicting information from departments that have no centralized communication platform. The engineering department may require you to widen a street, but the building department may claim the street is too steep to widen. Smaller developers have fewer internal resources to digest these complexities, and can't afford to engage expensive land use consultants and expeditors for advice. They face a much greater risk of starting a project under-

informed or with the possibility that conflicting information between city departments may add costs or building restrictions that could derail them entirely.

The cost of doing business comes primarily in the form of fees as well as conditions placed on development to fix infrastructure that the city cannot afford to fix itself. These conditions include street improvements (widening, sidewalks, and drainage), street lighting, and utility capacity upgrades, among others. Neither fees nor conditions scale perfectly with the size of a development, and the impact on a small project can be monumental. Whereas it might cost \$40,000 to permit and construct a streetlight on a two-home subdivision, a 300-unit apartment building might require a much lower cost per unit, because the plan-check fees are fixed. Or a 10-home subdivision may require the installation of two fire hydrants, which could trigger an upgrade of 2,000 feet of water main that actually services an entire neighborhood. There are countless examples, but many potential small projects are infeasible due to the high costs imposed by the city through fees and, particularly, conditions.

The California Environmental Quality Act (CEQA) is the root of further procedural

vagaries and frivolous costs to development. While it has attempted to address this issue, small projects are still largely subject to the same environmental review requirements as large projects. This is because even small, categorically exempt projects are still vulnerable to legal contest. The whim of a single individual can disrupt any project, be it a football stadium or local grocery store. The current environmental review process imposes virtually no costs to contest the findings of CEQA analysis and permits any challenger to remain anonymous in the public realm. This has resulted in attorneys and neighborhood groups across the city engaging in a practice known as “greenmail,” where they extort developers by holding up development for years in litigation or causing expensive settlements. Larger projects and developers with deeper pockets can more easily absorb this “tax” and uncertainty than small projects.

While Los Angeles will see more small-scale development out of necessity, we should also embrace it as a prospect for better development, generally. Smaller developers tend to be much more attuned to the wants of communities in which they work, which leads to projects that are designed more

appropriately to fit within the existing fabric of neighborhoods. Smaller developers are also more apt to experiment with design, architecture, and construction methodologies, generating more diversity of product and building innovation. Prefab, adaptive reuse, and micro-housing are all innovations advanced in the laboratory of small scale development. These projects also offer an added economic uplift to the community, as small developers are more likely to engage local architects, designers, and builders. These stakeholders better understand the nuances of their local environment and contribute to the ongoing success of neighborhoods by reinvesting in them themselves.

There is no shortage of opportunities to improve the prospects for small-scale development without subsidy or prioritization. Foremost, CEQA must be modified to make it more difficult to obstruct small projects by limiting the tools available to NIMBY obstructionists.

There should be a real cost to contest a project that otherwise stands up to the statewide environmental standards—after all, infill development is by its nature environmentally sound. Planning and permitting fees could easily be modified to scale better with project size, so that they are treated more fairly in context and so fixed costs do not overwhelm so many valid projects. The city should also re-evaluate its requirements that infrastructure improvements be imposed whenever possible. So often this is wasted on out of context streetlights, street widening, and other so-called improvements that benefit no one. Such infrastructure requirements should either be waived, or the funds should be redirected to locations that would see a more immediate benefit. The mayor's office is currently working on a consolidation of City Planning and LADBS, an idea with merit that could help overcome some of the complexity and inconsistency that befuddles so many small developers. But, in light of the potential for small scale development to reshape LA for the better, the public sector must work harder to alleviate the bureaucracy and costs that stifle so many promising projects.

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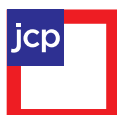
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- **Flexible** – for easy retrofits or new construction
- **Expandable** – add to a system or reconfigure at any time

“Lutron products are state-of-the-art, cost effective, and architecturally beautiful. We worked with Lutron to develop wireless solutions for the Empire State Building — now you can buy our choice for energy-saving light control.”

Anthony Malkin
Empire State Building Company

Empire State Building sustainability goals

Building energy reduction	38%
Building carbon emission reduction (over the next 15 years)	105,000 metric tons
Annual building energy bill reduction	\$4.4 mil
Lutron contributions toward overall goals	
Projected lighting energy reduction	65%
Projected lighting controls installed payback	2.75 years**

For more information please visit www.lutron.com/esb or call 1.800.523.9466 for 24/7 support.

* Compared with manual (non-automated) controls, up to 65% lighting energy savings is possible on projects that utilize all of the lighting control strategies used by Lutron in the ESB project (occupancy sensing, high-end trim, and daylight harvesting). Actual energy savings may vary, depending on prior occupant usage, among other factors.

** Estimates based on Lutron controls installed in ESB pre-built tenant space. Payback claims assume 65% reduction in energy costs and energy rates of 22 cents per kWh. Actual payback terms may vary.

The Empire State Building design is a registered trademark and used with permission by ESBC. Empire State Building sustainability goals are provided by ESBC and contain energy-saving strategies in addition to lighting control.

Visit us at AIA, Booth #3308.



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