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Ingo Maurer Casts a Spell at the Cooper-Hewitt

BONUS AIA/LA Design Awards Section



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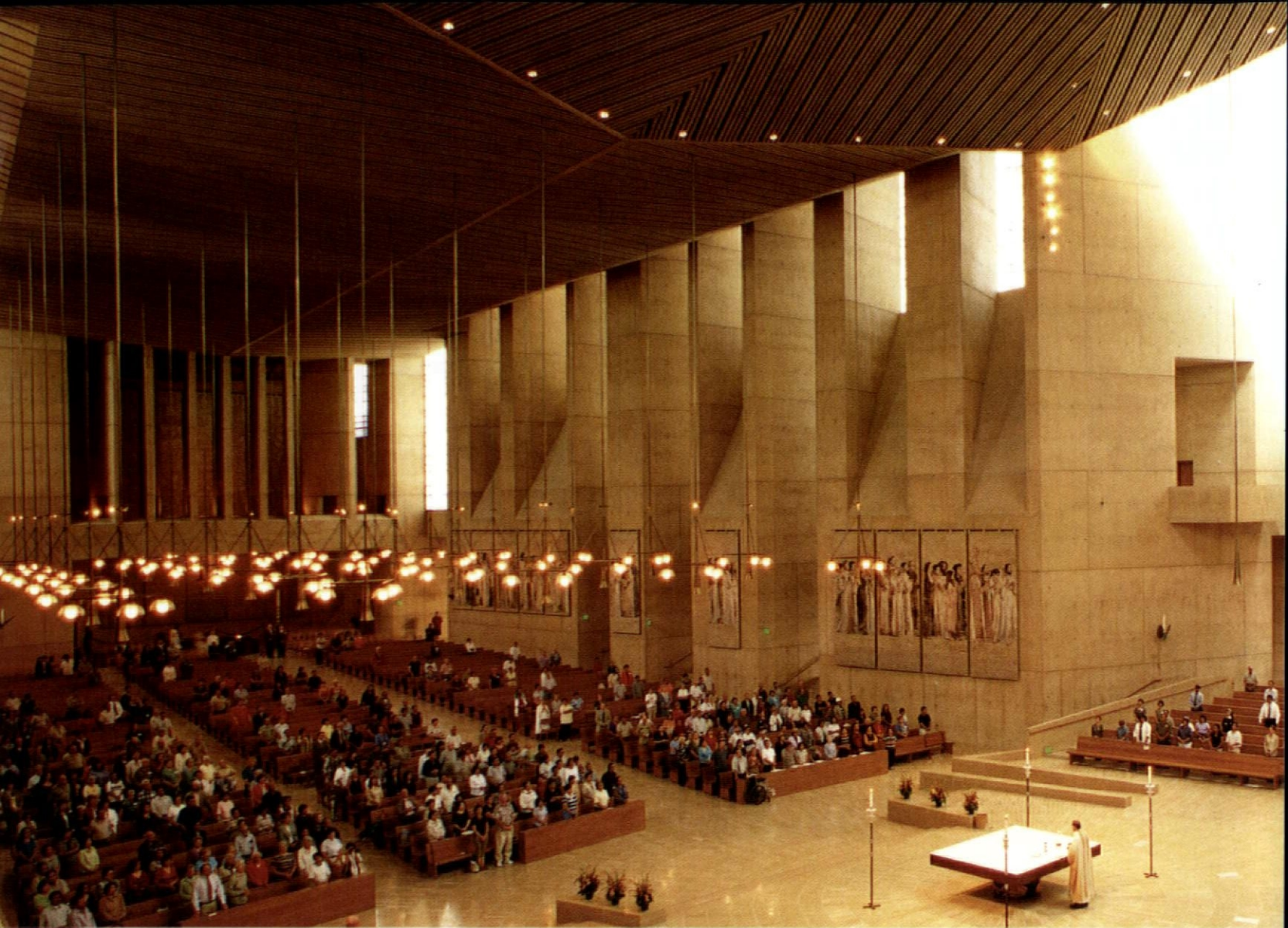
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American Institute of Architects Los Angeles, Building Team of the Year

American Institute of Architects Los Angeles, Outstanding Achievement Presidential Award

American Society of Civil Engineers Metropolitan LA Chapter, Outstanding Private Sector Civil Engineering Project

American Society of Civil Engineers National Chapter, Outstanding Achievement in Civil Engineering Award

Applied Technology Council - Engineering News Record, Top Seismic Resistant Projects

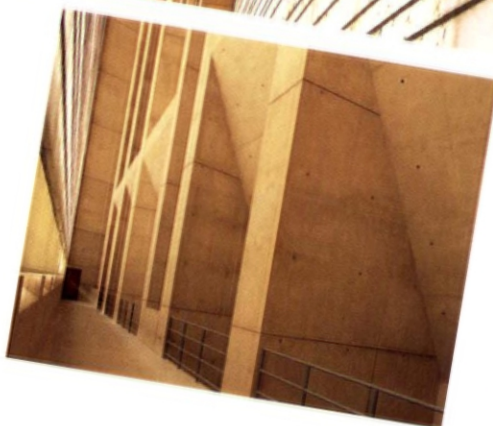
American Concrete Institute Los Angeles, Charles Pankow Jr. Award

Building Design & Construction, Building Team Grand Prize - Institutional

California Construction Link, Best of Construction - Religious

Southern California Ready Mix Association, Excellence in Concrete

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PIONEERING DESIGN

SEPTEMBER/OCTOBER 2007

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WOMEN | WATER AND WELLS

Photographs of West Africa by Gil Garcetti

September 9 - November 25, 2007



See fifty-eight striking photographs from Gil Garcetti's forthcoming book, *Water is Key*, that underscore the link between water and human health in West Africa, as well as the dramatic economic and social successes that can be achieved when safe water is delivered to villages.

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Sunday, September 9, 2007

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2 PM & 4 PM

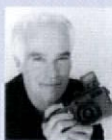
• Exhibition tours with Gil Garcetti

3 PM

• Book signing with Gil Garcetti

• Acoustic performance by
acclaimed Ghanaian recording
artist Rocky Dawuni

• Light refreshments



Exhibition made possible by the Conrad N. Hilton Foundation and Manus, the support group of the Fowler Museum at UCLA. Opening reception sponsored in part by Balcony Press.

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FORM (ISSN 0885-7377) is published bimonthly by Balcony Media, Inc. Principal Office: Balcony Media, Inc., 512 E. Wilson Avenue, Suite 213, Glendale, California 91206. © Balcony Media, Inc. 2007. All rights reserved. Reproduction in whole or in part without written permission is prohibited. FORM and the FORM logotype design are protected through trademark registration in the United States.

Subscription: The basic rate for a one-year subscription to FORM is \$35 (AIA/LA and AIA/PF members subscription included in membership). Single copy price \$6.95. Subscribers: If the Postal Service alerts us that your magazine is undeliverable, we have no further obligation unless we receive a corrected address within six months. Postmaster: Send address changes to FORM, 512 East Wilson Avenue, Suite 213, Glendale, California 91206. Customer Service and Subscriptions: www.formmag.net. 818-956-5313; FAX 818-956-5904 or write to FORM, 512 East Wilson Avenue, Suite 213, Glendale, California 91206. Mailing List: We make a portion of our mailing list available to reputable third parties. If you would prefer that we not include your name, please call, or write us at 512 East Wilson Avenue, Suite 213, Glendale, California 91206, or send us an email at subscribe@formmag.net. Printed in the U.S.

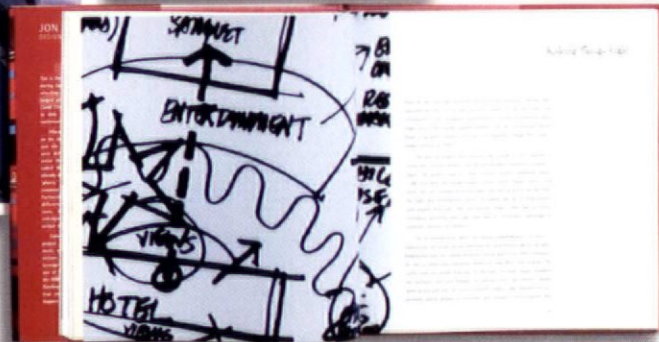
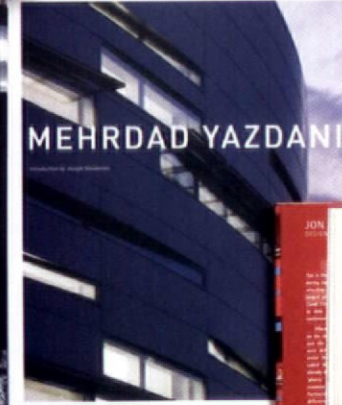
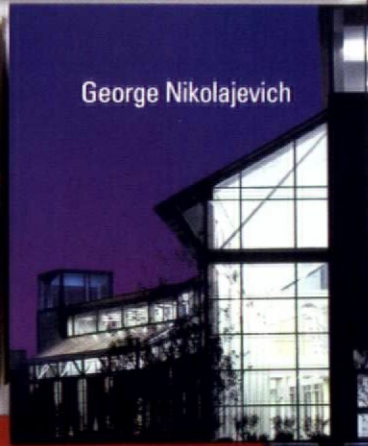
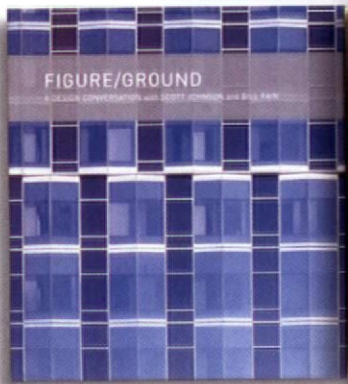
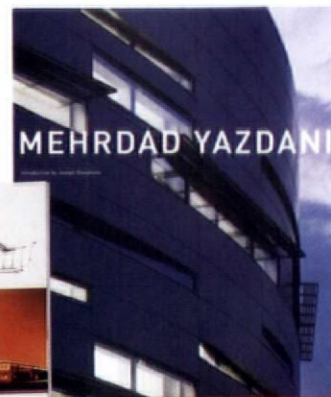
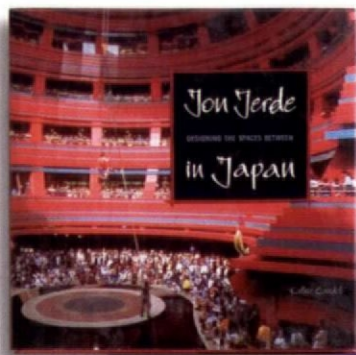
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Cover: *Bulb*, Ingo Maurer, 1966. Polished chromium-plated metal base, hand-blown crystal glass, and a 100-watt top-chromated bulb. Photo: Tom Vack.



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EDITOR'S NOTE

My first brush with an architectural awards program was preparing city and state AIA submittals for the large firm I worked for in San Francisco. Actually, now that I think about it, it was more of an intimate relationship: For days (and a few nights) on end, my colleagues and I assessed the somewhat tedious submission guidelines, collaborated with partners, and perfectly packaged award-worthy projects in black number-coded binders.

Fast forward a few years and here I am, somewhat thankfully, spared the tiresome tasks of the awards cycle. Instead, I chose this year to get an insider's look. Opening envelopes and fielding entrants' questions I wasn't—the AIA/LA chapter staff has the challenging job of promoting the program and organizing hundreds of entry forms, boards and CDs with the meticulousness I reserve for little more than my taxes. No, I wasn't getting my hands *that* dirty, but a little muss would do. What better way than to join the AIA/LA Design Awards Committee?

I'll spare the planning details—largely because my colleagues on myriad subcommittees, along with AIA/LA staff, did the brunt of the work—but with two formidable juries (Hitoshi Abe, UCLA Department of Architecture & Urban Design; Peter Pran, FAIA, NBBJ, Seattle; and Jonathan Segal, FAIA, Jonathan Segal Architect, San Diego, evaluating built work, and Mark Rios, FAIA, FASLA, Rios Clementi Hale Studios; Greg Verabian, AIA, Johnson Fain; and Thomas Willemeit, GRAFT, deliberating Next LA projects), I can reveal judging day was far from predictable.

Nor was it arbitrary. Sifting through hundreds of project boards is not easy; some would call it mind-numbing. But rushed they were not (I know, my one attempt to do so was met with a stern, disapproving look). Win or lose, each entry was judiciously reviewed and assessed against jury-specific criteria.

As we publish the award-winning projects, I am reminded that awards programs are not all that different from what we do here at FORM. Projects that don't make the cut are frequently "winning" projects; it's our specific goals at any given time that determine the lineup. Every day I have to make tough decisions that reward one firm while disappointing another. Maybe it's my somewhat feigned naiveté, but I believe we are all driven to do a bit better by this competition. And judging by the quality of the work submitted to this year's AIA/LA Design Awards Program, I can't be the only one.



Jennifer Caterino



Jason Thush Photography



Grace Lau



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EVENTS

SEPTEMBER

- 01 Designed to Be Lit**
Bringing artistic and technological changes from the past 300 years to light. Carnegie Museum of Art, 4400 Forbes Avenue, Pittsburgh.
more information: 412-622-3131 or www.cmoa.org.
- 09 Digital Project: Frank Gehry's Vision**
A look at Gehry Technologies' Digital Project software and how it makes drawing, calculating and generating all thinkable geometric forms directly into a computer model. Gallery of Contemporary Art, AROS, Aros Allé 2, Germany. Closes September 9.
more information: www.aros.dk.
- 14 Provoking Magic: Lighting of Ingo Maurer**
See page 26 for details. Cooper Hewitt, 2 East 91st Street, New York.
more information: 212-849-8400 or www.cooperhewitt.org.
- 15 Lower Manhattan 2010: It's Happening Now**
The Lower Manhattan Command Center presents the major rebuilding projects underway in New York City from Chambers Street south to the Battery. New York Public Library, Fifth Avenue and 42nd Street, New York. Closes September 15.
more information: 212-930-0800 or www.nypl.org.
- 19 Ettore Sottsass Exhibit**
This new venue for established and emerging designers and artists who push the boundaries of their mediums will feature Ettore Sottsass in its inaugural exhibition. Friedman Benda Gallery, 515 West 26th Street, New York.
more information: www.friedmanbenda.com.
- 24 Le Corbusier: Art and Architecture—A Life of Creativity**
Le Corbusier's paintings, drawings and other artworks will be displayed along with three life-size models of important architectural spaces, including one of his private atelier. Mori Art Museum, Roppongi Hills Mori Tower, 6-10-1 Roppongi Minato-Ku, Tokyo, Japan.
more information: www.mori.art.museum/eng/index.html.

9.30

- 26 ASID/LA Design Trade Expo—2007**
More than 100 exhibitors, product demonstrations, seminars and CEU programs will be offered, in addition to an array of networking opportunities. Opens at 9 a.m., with exhibitor booths and vendor presentations throughout the day, and ends with a networking cocktail party from 5:30 - 7:30 p.m. LA Mart, Second Floor Exhibit Hall, 1933 Broadway, Los Angeles.
more information: www.asidla.org.
- 30 Project, Transform, Erase: Anthony McCall and Imi Knoebel**
While their approaches and aesthetics diverge, both artists emphasize the experience of abstract light projections continually intersected by figures moving in space. San Francisco Museum of Modern Art, 151 Third Street, San Francisco. Closes September 30.
more information: 415-357-4000 or www.sfmoma.org.

- 14 Illumination I**
Illumination I reveals the artist's passion for light and its provocative use as both a real and virtual medium—for video that is sculpture, and sculpture that is architecture. The Aldrich Contemporary Art Museum, 258 Main Street, Ridgefield, Connecticut. Closes October 14.
more information: 203-438-4519 or www.aldrichart.org.
- 19 2007 Monterey Design Conference**
Save the date for the 2007 Monterey Design Conference, Lateral + Vertical. This biennial event will run from October 19-21. Asilomar Conference Grounds, 800 Asilomar Boulevard, Pacific Grove, California.
more information: 831-372-8016 or www.aiacc.org.

- 24 Lightshow/West**
LightShow/West has partnered with six major lighting agencies in the Los Angeles area to deliver a powerful mix of manufacturers of commercial and architectural lighting products. Los Angeles Convention Center, Kentia Hall, 1201 South Figueroa Street, Los Angeles. (10.24-25)
more information: www.lightshowwest.com.

- 31 Your Black Horizon and Art Pavilion Symposium**
Danish-Icelandic artist Olafur Eliasson has created a light installation on the Croatian island of Lopud in collaboration with London-based architect David Adjaye. Closes October 31. Lopud Island, Lopud, Croatia.
more information: www.tba21.org.

OCTOBER

10.31

Above: Anthony McCall, *You and I, Horizontal*, 2005, computer, computer script, video projector, and haze machine, 50-minute cycle in six parts, dimensions variable. Collection SF MOMA. © 2007 Anthony McCall. Left: Thyssen-Bornemisza Art Contemporary Art Pavilion in Lopud, Croatia. Photo: Michael Strasser / Thyssen-Bornemisza Art Contemporary, 2007.

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SHOWROOM



1 Stemcell, Tazana

Suppamong Songsang collaborated with Microtek Products Co., Ltd., to produce a combination of unique design, technology and traditional Thai handicraft. Using its namesake as design inspiration, the Bangkok-based company's Stemcell series is available in two styles: Stemcell Egg and the Stemcell Rose. Both work as a chandelier, a bunch or, even, a floor or wall lamp. Creative customers can form their own style with Stemcell DIY, a kit of varied-sized pieces that connect together to create an infinite number of forms. The Stemcell is sold in sets of six pieces; the light fixture is available in various colors.

more information: www.tazana.com.

2 Tube Top, Pablo

Fusing technical sensibilities with an alluring materials pallet, Pablo creates unique and precious designs that transform any environ-

ment. Tube Top, designed by Peter Stathis, combines a transparent formed-acrylic base to support its elegant mesh fabric shade in tension, steering away from conventional modes of construction. Its lightweight shade appears to float freely, gently tethered by its fabric cord. Its remarkable illumination can be controlled to create any desired ambiance. Available in table and floor models in the following combinations: White shade on clear base, charcoal shade on charcoal base, and white shade on charcoal base.

more information: 415-865-5000 or www.pablodesigns.com.

3 reiHuggable, Diana Lin Design LLC

Drawing on the comforting and warm rays of the sun as inspiration, the reiHuggable—pronounced "ray"—is a furry pillow cover wrapped around a series of 12 LEDs embedded within light-diffusing silicone bubbles. Powered by rechargeable or regular AA

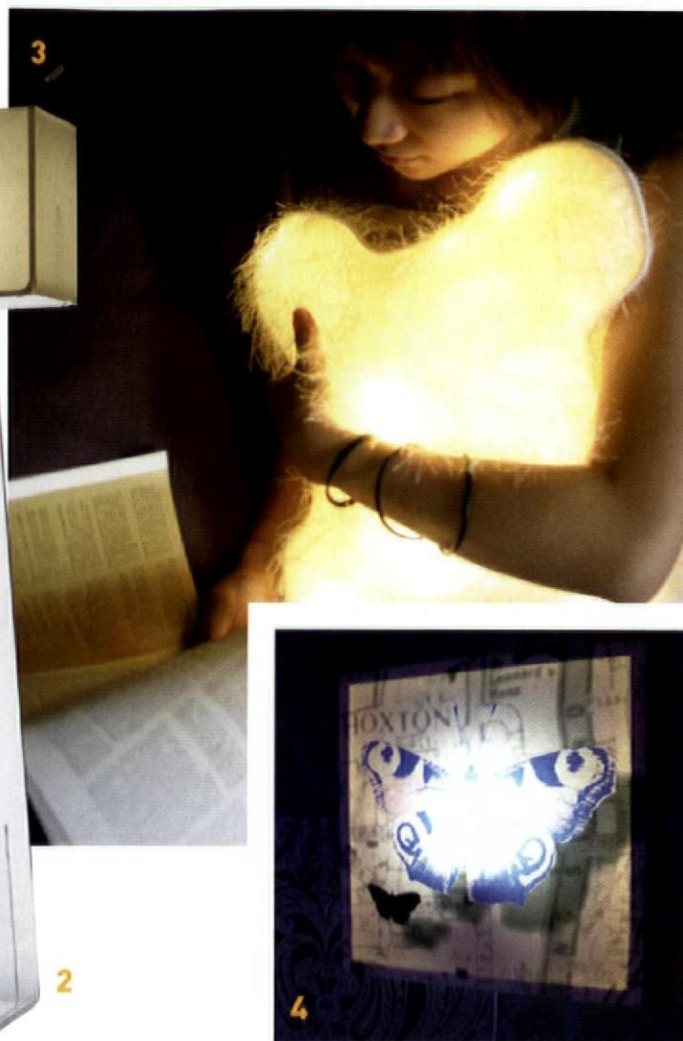
batteries or an AC adaptor, and activated with a pull-chain switch, the reiHuggable uses low-heat SMD LEDs and has been tested for safety considerations. Colorful covers are available in white, pink and gold.

more information: 646-824-3084 or www.dianalindesign.com.

4 Mini Glo-Canvas, Duffy London

Using state-of-the-art digital dye-sublimation printing, the Mini Glo-Canvas incorporates ultra-thin strip lights inside the frame to allow light to pass through the canvas and yield a soft glow behind the image. The design comes in two forms, the single-sided wall-mounted version or the double-sided canvas light that hangs from the ceiling. The canvas includes one eco low-energy light bulb. Customers can choose from a Duffy London's image collection, or supply one of their own.

more information: www.duffylondon.com.





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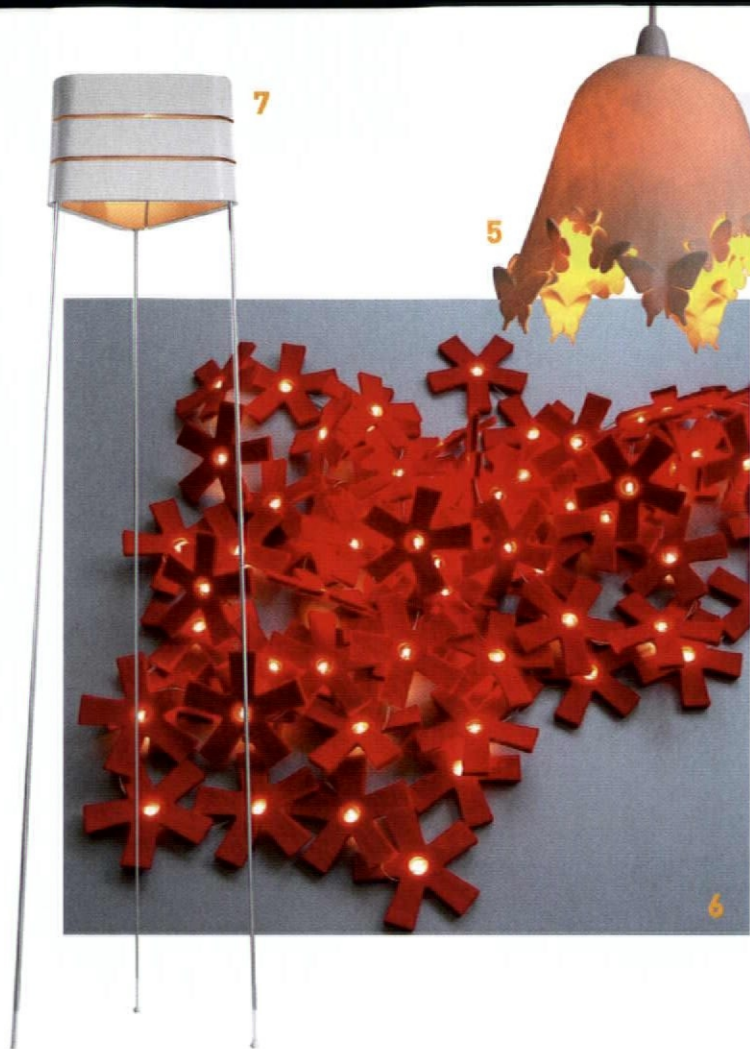
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5 Delight Lacie, Mixko

Mixko, a London-based multi-disciplined studio set up by the design duo of Nahoko Koyama and Alexander Garnett, creates fun, funky products like the Delight Lacie that inspire happiness and possess a satisfying simplicity. Adorned with precious butterfly cut-outs, the Delight Lacie's wool felt shade casts gorgeous shadows and throws a soft, sublime light. Delight Lacie uses low-energy light bulbs, and a UL-approved hanging pendant is included for hard-wire installation.

more information: www.mixko.net.

6 HIP HOP lightchain, Illu Stration

Designed by the self-described "Queen of Felt," Mary-Ann Williams, HIP HOP lightchain is made up of 30 little asterisks containing low-energy, recyclable LED bulbs. With its petals giving a soft, warm glow, the atmospheric lightchain is composed of biodegradable felt, measures 10 feet long, and can be hung, bunched up or arranged on furniture or the floor. Handmade in Germany out of 100 percent pure wool and available in 20 colors,



these lightchains can subtly illuminate part of a room or be a surprisingly simple way to light up a Christmas tree.

more information: www.illustration.com.

7 Three, Hansandfranz

The concept behind designers Konstantin Landuris and Horst Wittman's Three floor lamp is simply to offer something affordable and lightweight. Equally simple is the product name, which refers to the number of components: the bulb fixture, the shade and the set of legs. The reduction of elements not only helps reduce production costs, but also makes assembly a snap. Market release is expected for fall of next year.

more information: www.hansandfranz.de.

8 Minimal Lamp, Jed Crystal

The Minimal Lamp is an exercise in extracting only the essential elements of a product. All that is needed is a plug, a cord, a socket and a bulb. The cotton-covered power cords are hand crocheted, creating a colourful web to serve as a shade—it is the same cord that delivers

electricity and shades the bulb. The linear slash of color created by the multicolored cords as they snake from socket to bulb adds texture to any interior. The Minimal Lamp comes in a variety of colors. With a standard length of approximately 26 feet, the flexible cord permits knots and loops anywhere to make customized hanging points.

more information: 802-578-9427 or www.jedcrystal.com.

9 Branch Environ, Wired Custom Lighting

Hewn from rich Honduran mahogany and towering at seven feet, this regal fixture is a strong statement in any room. The arboreal lines are nature-inspired and add a modern, sylvan touch to the contemporary living space. Finished with traditional oil, the Branch Environ is at once chimerical and authentic, striking the perfect balance between form and function. Designed by Los Angeles-based Wired Custom Lighting, the Branch Environ is available throughout the United States.

more information: 310-854-2800 or www.wired-designs.com.



Prudential Ltg.

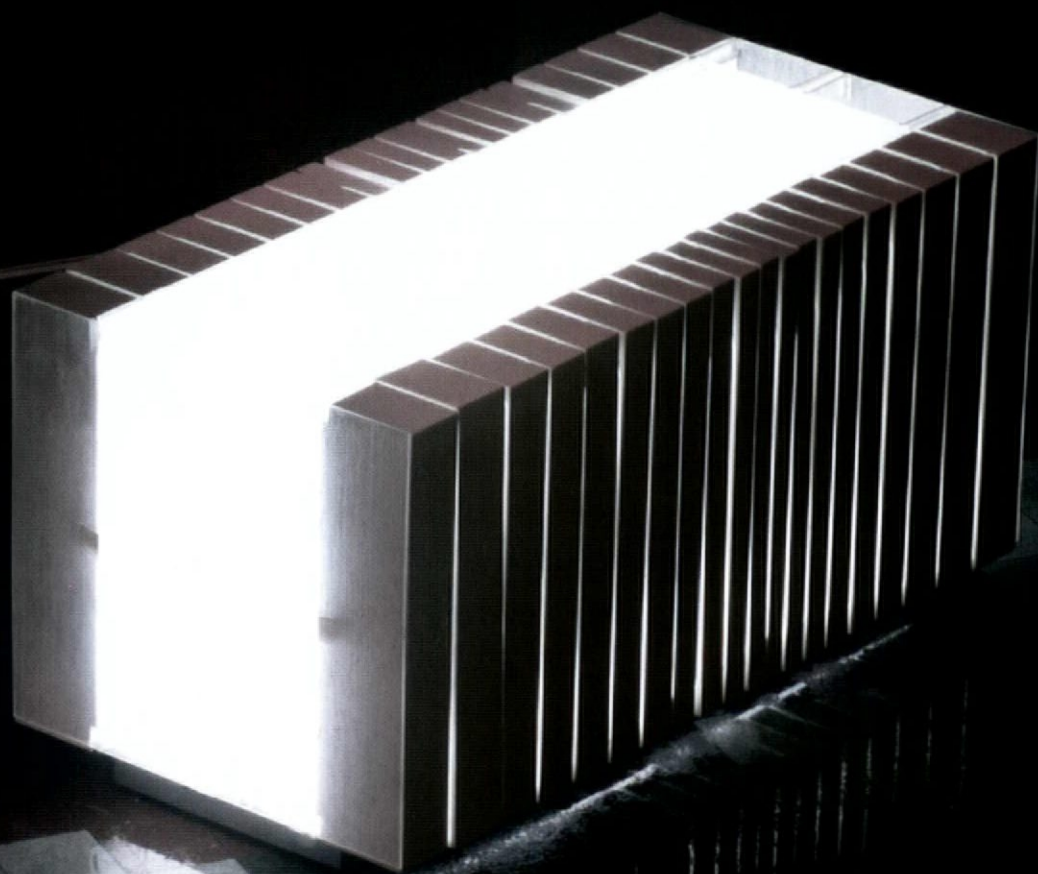
Over AND Above

{sculptural form _ lighting}



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ILLUMINATION

"There are two kinds of light—the glow that illuminates,
and the glare that obscures."

— James Thurber

"Unpacking"

Location: New York, New York

Designer: nARCHITECTS

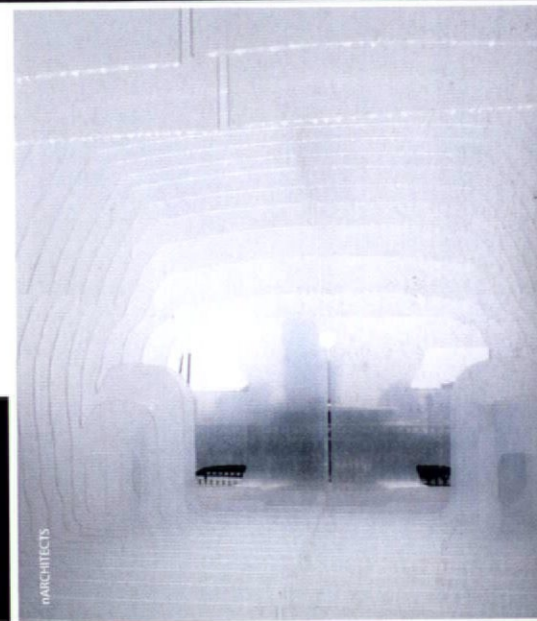
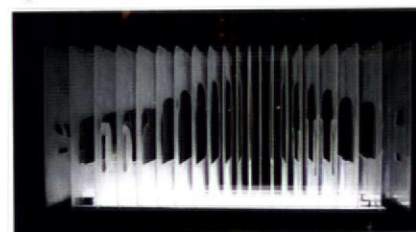
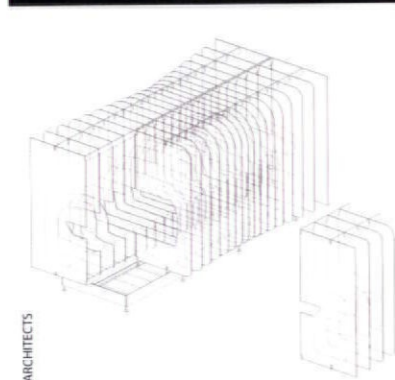
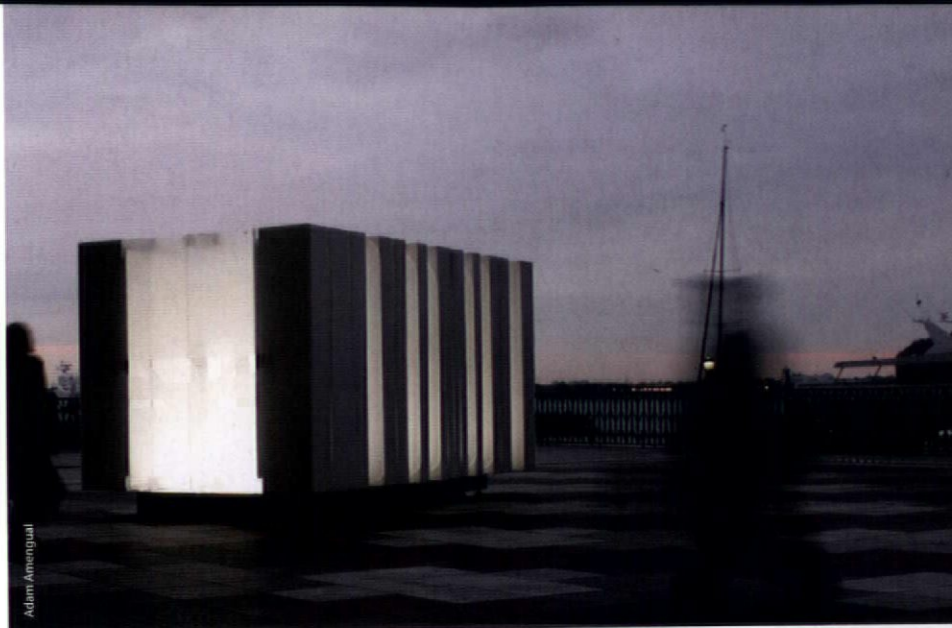
Website: www.narchitects.com

"Unpacking," a public installation commissioned by Lexus for the New York launch of the 2007 model of their flagship LS 460, was premised around notions of anticipation and intrigue. Accordingly, the exhibit slowly transformed over four days to finally reveal a void of the LS 460—as if the car had been subtracted from a block of ice, and then sliced into CT scans or sections. "Unpacking" became the installation's analogy and defined the process of transformation.

On the first day of the exhibit, a large, austere crate-like volume appeared in New York City's World Financial Center Plaza. Peering through peep-holes cut out of the end panels, one could barely make out an abstract void of a car inside; otherwise the volume looked like a mysterious, oversized white foam package. Slowly, slivers of foam packaging were removed to gradually reveal 21 translucent acrylic panels, each with a cross-section profile of the car water-jet cut out. Spaced six to 12 inches apart, the panels outlined the actual void of the car, taken from a three-dimensional model provided by Lexus.

The glowing acrylic assembly was supported on an aluminum base, which also functioned as a lightbox. At night, a ghostlike three-dimensional absence of the car glowed from within. On the final day, the remaining foam packaging was removed, completely revealing the car cavity. An actual LS 460 was then brought in, and juxtaposed against its mirror absence.

The designers muse that product packaging often masks an object's identity and dramatizes the unwrapping of the product itself. In an urban environment of constant stimuli and advertising, such as New York, slowly unveiling a product was proposed to be a more effective means for capturing people's imaginations.



1000 Wilshire

Location: Los Angeles, California

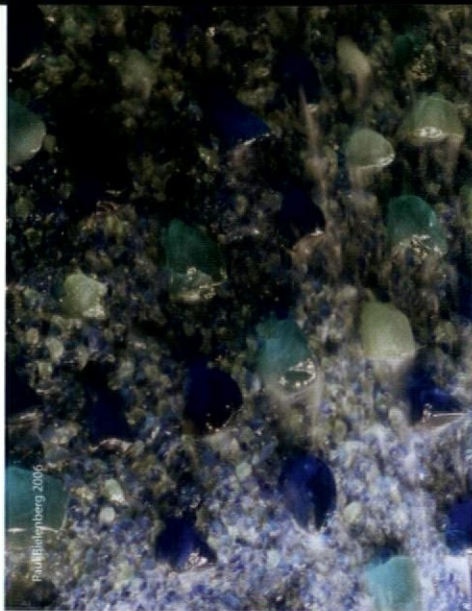
Designer: Narduli Studio

Website: www.nardulistudio.com

The office tower at 1000 Wilshire Boulevard boasts a public entry plaza that overlooks the Harbor Freeway that was previously unsuitable for little more than a quick dash into the building. When faced with a plaza renovation, the designers, recognizing the distinctive qualities of the tower, decided against creating a piece that either fought with its design or extended the existing sensibilities. Rather, they chose to make a work that was minimally invasive and yet profoundly altered the space of the courtyard through light, sound and color. The resulting project creates a visual and acoustical separation for the plaza and provides integrated lighting for nighttime use.

The translucent glass wall is sited along the edge of the plaza, and connects planting areas at each end. Water falling over glass rock set within the wall flows into a linear pool that runs its entire length. The bench-high edge of the pool's granite lip is a deliberate attempt to encourage sitting. The specific colors respond to the piece itself; they accent and highlight the transition from the water to the gardens. The wall is constructed of laminated glass panels that transition from blue, representing water, at the fountain to green as they meet the gardens. Along with the shift in color, grasses, echoing the landscape, are introduced in the green glass to signal this move from water to earth.

Different senses are aroused depending on the time of day, creating markedly different experiences for the visitor. During the day, the dominant impact is aural. The new sound wall behind the piece effectively cancels the noise from the nearby freeway, allowing the designers to strategically reintroduce sound. With the white noise of the freeway now neutralized, they replaced it with the white noise of water spilling over glass rocks. At night, the glowing wall becomes the visual marker for the public space and forms a backdrop for events and gatherings.



Paul Biedenberg 2006



Paul Biedenberg 2006



Paul Biedenberg 2006

Soaring Wings

Location: Austin, Texas

Designer: Winn Wittman Architecture

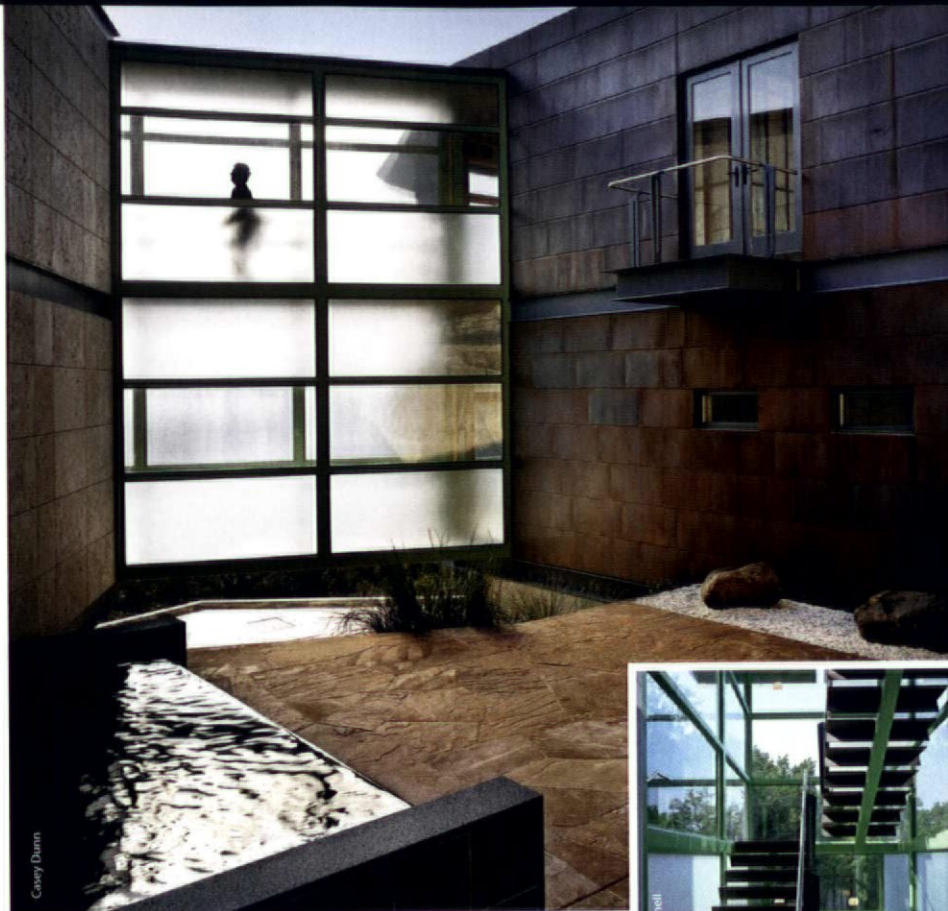
Website: www.winnwittman.com

Soaring Wings, whose name refers to the two giant copper-clad wings that jut out and shield the house from solar exposure, is divided into a public volume and a private volume, connected by a two-story glass and steel bridge. At the top of the home's grand staircase is the main entrance, as well as a waterfall, which opens into a private courtyard quarried out of the limestone hillside. There is a long black granite-clad swimming pool that intersects the corner of the house, creating a dialogue with the glass of the entry and the living area.

Materials and finishes help achieve a sense of continuity in the interior spaces. In addition to the extensive use of translucent glass and sustainable, domestic woods, including bamboo and vertical grain fir, the project incorporates glass and aluminum. Outside, a contrast is struck through the use of complementary materials: The public wing is predominantly clad in shellstone, which contains the fossilized shells of ancient sea creatures, while the private wing is clad, as are the wings, in over 800 hand-seamed copper panels, arranged in a fishscale pattern.

The home's 146 windows are protected with a film that blocks 99 percent of UV light, as well as 70 percent of the sunlight and heat. A series of stainless steel mesh panels are also planned for the windows in the stair tower and bridge. Additionally, a series of programmable motorized shades block extra light and heat via a home-automation system.

Other sustainable strategies include using cellulose insulation made from recycled newspapers, as well as structural insulated panels with a steel frame and seven and a half inches of polystyrene. There are seven separate zones of heating and cooling to maximize the ability of the house to adjust to thermal loads. The stair tower draws in air at the bottom and exhausts it at the top, utilizing a chimney effect. This is based on the convective cycle and serves to exhaust hot air from the house passively. Additionally, rather than using large amounts of chlorine in the pool, it is filled with saltwater and incorporates an ozone generator. Combined, they generate the minuscule amounts of chlorine needed to clean the pool of microbes.



Casey Dunn

Thomas McConnell



Casey Dunn



Thomas McConnell

FORM

Pomona College, Smith Campus Center Renovation

Location: Claremont, California

Designer: SmithGroup

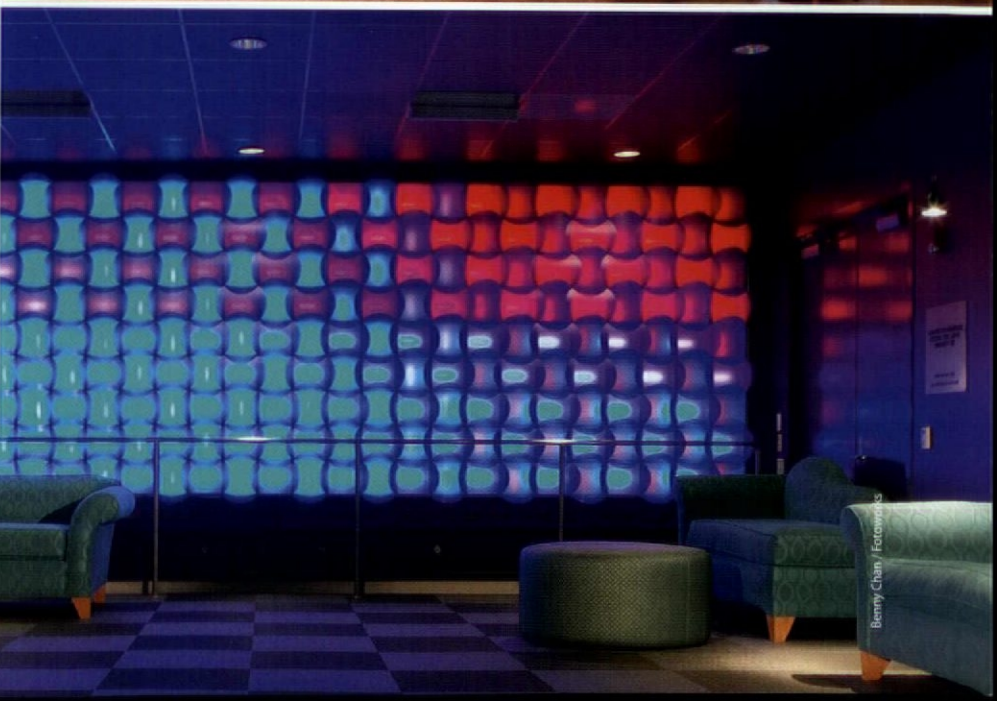
Website: www.smithgroup.com

Though the Smith Campus Center (designed by Robert A.M. Stern) opened to architectural raves in 1999, the building, which was intended to foster social interaction between students, faculty and staff, never became the social heart of the campus as intended. The renovation provided an opportunity to complete some unfinished portions of the building's program omitted in the original construction, allowing the building to reach its full potential.

Located in the campus core just off Marston Quad, the 65,240-square-foot, three-story cast-in-place concrete building was designed to respond to the historic context of the existing campus, but didn't succeed in creating a gathering place. The renovation completes these social spaces, as well as additional student-oriented uses, and connects the building to the landscape in a much more significant way. The intent is to elevate the project to the position of campus "hub." In addition to interior remodeling, there are three significant additions to the exterior: a new dining terrace on the north, a series of grand stairs and descending terraces on the south, and a new lower-level court that provides visual and pedestrian access to the new social space in the basement directly from the outside.

One of the main project restraints was the classically designed building's structural concrete frame, which limited visibility into the major public spaces. Additionally, all of the existing spaces were monochromatically beige and failed to attract or excite the student body.

Since significantly altering the center's concrete frame would be cost prohibitive, SmithGroup employed several creative tactics to increase choice and promote spontaneity. Each space is now differentiated from another, reflecting the mood of the various activities from dining to studying to socializing. Recognizing that light works with architecture on a spatial level to establish mood, the designers explored the fundamental relationship between light and materiality, whether backlighting translucent materials, washing a material to enhance its color or texture, or illuminating a void between materials for dramatic effect. They also used light as an attractor to create a visual "buzz" to draw students in and spur activity and promote a critical visual connection, especially from the exterior as a beacon.



Crossroads

Location: Milwaukee, Wisconsin

Designer: La Dallman Architects, Inc.

Website: www.ladallman.com

Comprised of three interwoven components—"along" (Brady Street Bus Shelter), "within" (Urban Plaza) and "through" (Marsupial Bridge)—the multi-phased Crossroads project seeks to regenerate the historic 1925 Holton Street Viaduct that crosses the Milwaukee River. The project provides a pedestrian and bicycle connection across the river, as well as a series of public spaces that renew this neglected territory. It also gives the urban traveler a new vantage point for experiencing the spaces created by the viaduct in a manner not originally intended.

The first component, the Bus Shelter, was completed in 2003, and has since served as a waiting station for bus passengers, bicyclists and pedestrians. It also marks the gateway between lively Brady Street and the new Urban Plaza and Marsupial Bridge, both completed in 2006.

In an unusual move that challenges the traditional notion of public space as a "town square," or "village green," the underbridge Urban Plaza was converted from an unsafe area into a civic gathering space for film festivals, regattas and other river events. The position of the Urban Plaza within the existing viaduct presented further challenge due to the lack of natural daylight for plant growth. Accordingly, this area could not be defined through landscape design in the conventional sense; rather, concrete benches are set amidst a moonscape of gravel and seating boulders. By day, the benches provide a respite for pedestrians and bicyclists; at night, the benches are lit from within, transforming the plaza into a beacon for the neighborhood.

Finally, the Marsupial Bridge is woven through the viaduct, using the existing structure as its "host." Originally engineered to support trolley cars, the Marsupial Bridge hangs opportunistically from the over-structured middle-third of the viaduct, responding to the changing transportation needs of the city. The bridge is a "green highway" that activates the unused space beneath the viaduct, encourages alternative forms of transportation, and connects residential neighborhoods to natural amenities, Milwaukee's downtown, and the Brady Street commercial district. The Marsupial Bridge's concrete deck is finished with wood deck and handrails, and stainless steel stanchions and diaphanous apron. Floor lighting is integrated behind the apron, and precision theatrical fixtures are mounted above to create a localized ribbon of illumination with minimal spill into the riparian landscape below.





"A certain amount of provocation is necessary to push borders—to leave the tracks of the ordinary and trendy." — INGO MAURER

MATILDA MCQUAID, COOPER-HEWITT, NATIONAL DESIGN MUSEUM, CURATOR, CAN'T REMEMBER THE LAST TIME THE INSTITUTION STAGED A LARGE-SCALE, solo exhibition along the lines of *Provoking Magic: Lighting of Ingo Maurer*. "In my six years here, we've never had a living designer plan his own show," she explains. In the past, retrospectives of mid-century icons, such as Russell Wright and the Eameses, have filled the museum—the stately Carnegie Mansion just off of New York City's Fifth Avenue. Iconoclastic Maurer represents a different generation: Part Pop Art, part psychedelia, his early work came of age with with the Age of Aquarius. For example, the exhibition features the table lamp, "Bulb," from 1966—in a Claes Oldenburg-esque homage to Thomas Edison's invention, Maurer encased a single light bulb in a larger reproduction of itself.

At 75, this light maestro isn't resting on any laurels, which include some 150 works—lamps and an international array of interior designs, temporary artworks and lighting systems. At the Cooper-Hewitt, Maurer has transformed the historic mansion, conjuring up the ghosts of Andrew and Louise Carnegie in process: Animated portraits of the couple feature mouths that whisper conspiratorially and eyes that seem to move. And, unlike most shows in which the museum's formerly domestic life is neutralized, Maurer celebrates it. Mrs. Carnegie's bedroom is filled with a "flock" of bare bulbs aflight on little white wings. The piece is assembled out of his 1992 design, "Lucellino."

"Rose, Rose on the Wall," developed specifically for *Provoking Magic*, brings together the designer's wit with his continual investigation into new uses for technology. The installation uses programmed red, green and blue LED lights that change in brightness and color to adjust to the viewer's mood. Each of Maurer's installations responds to its Beaux Arts context and creates an encompassing environment—an atmosphere that combines light, architecture and design. "Magic sums it up," says McQuaid. "There is the unexpected and shock and awe when you enter the Ingo Maurer world. You have to catch your breath."

magicalthinking

BY MIMI ZEIGER

Mimi Zeiger recently corresponded with Ingo Maurer about the show, which opens September 15 and runs through January 27, 2008.

Mimi Zeiger: What was the impetus for the exhibition? Were you approached by the Cooper-Hewitt with the idea of a retrospective?

Ingo Maurer: Well, yes, but it's a bit longer story. In 2002, the Vitra Design Museum in Germany presented a show about my works, which then became a traveling show; last year it was in Tokyo and Osaka. There were talks between the Vitra and the Cooper-Hewitt. Barbara [Bloemink], who was curatorial director until last year, was so enthusiastic about showing my works, and Paul [Thompson] and everybody at the museum joined in the efforts in the same way. It wasn't actually planned as a retrospective, but as an exhibition of special installations, some new, some adapted. I see the retrospective part of the show more like an explanatory background—for the visitors who are not part of the "design crowd." I would be very happy if all kinds of

people come and have fun, are surprised and intrigued. I don't like exhibitions that have that academic, "educational" touch too much.

MZ: To parse the title, what is the importance of "magic" in your work? And what "provokes" it?

IM: The "magic"—that's a word someone came up with many years ago [referring to Maurer's work]. I do like magic; sometimes it happens. It's an element of wonder, of surprise—I think it attracts and inspires the viewers. Of course we [the museum and I] discussed the title. To "provoke" has more than one meaning for me, maybe because in German we use the word in the sense of "tease," "needle," "irritate," not as a synonym of "conjure." A certain amount of provocation is necessary to push borders—to leave the tracks of the ordinary and trendy. It helps the mind lift off and see new possibilities.

MZ: What is your philosophy of light? What is your relationship to its properties? Has this changed over the course of your

career? Do different sources have different uses and meanings?

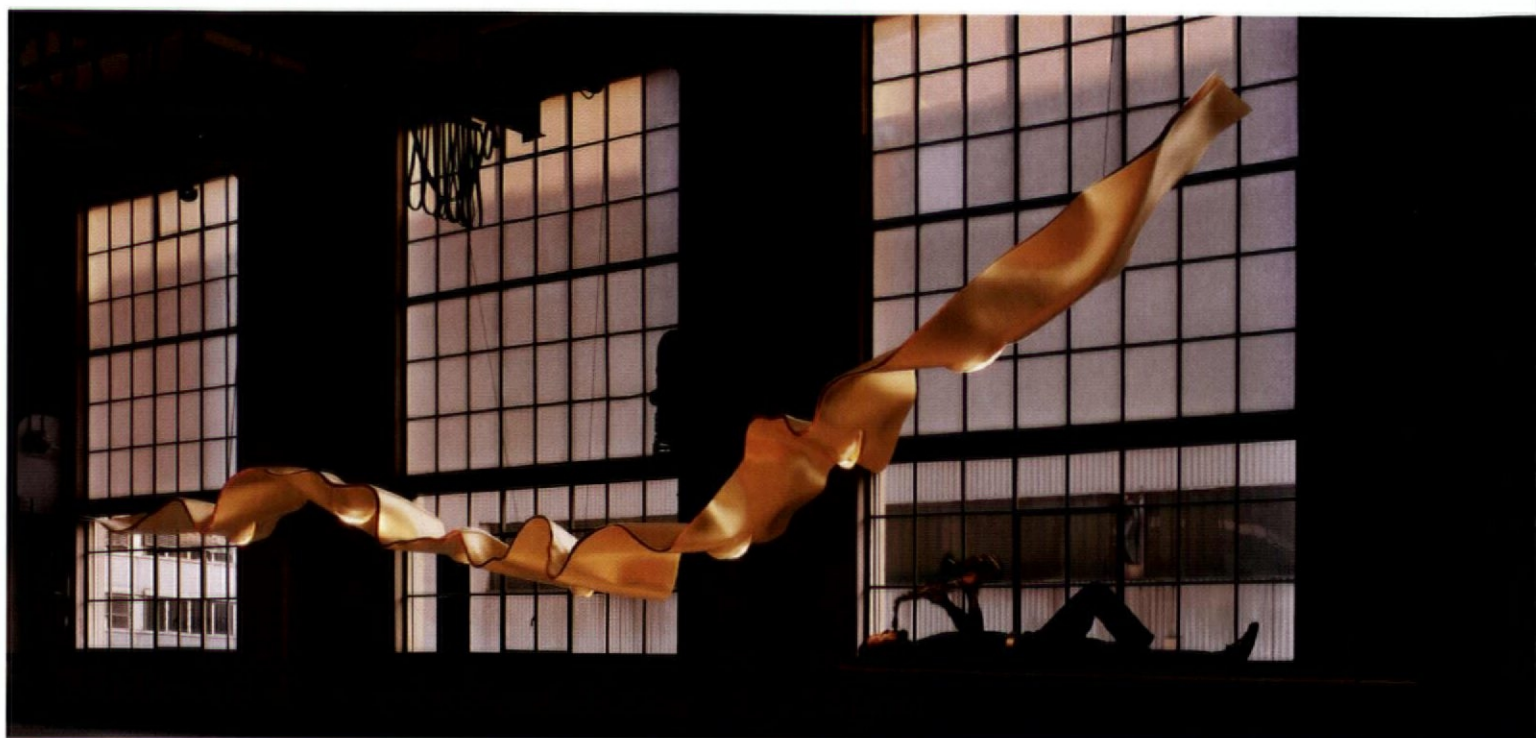
IM: Light is very close to me. I don't like talking about a philosophy, but with my lighting, I wish to enhance the well-being of its users—to make them feel good and inspired. Light's influence on human beings is so strong; it has spiritual qualities, in my eyes.

It's changing now slowly, but for many, many years, most people didn't realize or think about that influence. Light has so many possibilities, too, and the light sources are crucial to create certain light atmospheres.

MZ: "Provoking Magic" is both installation and retrospective. What drove that decision to create new works in response to the space?

IM: That's what interests me most—realizing ideas that have been haunting my mind for a while, or ideas that popped up when I visited the mansion.

MZ: You are creating "whispering" Carnegies for the Cooper-Hewitt; what inspired this piece? Have you been studying the mansion?



Any juicy bits of history in your research?

IM: In visiting the mansion, I thought about what the original owners would be thinking of my works. Would they be shocked? Would they love it? No bits of history, sorry. I'm too much involved in doing things "now." I'd love to have time to read more, but there's never enough time, and ever too many themes.

The mansion is a real challenge when it comes to placing installations. It shouldn't be violated by the objects, nor should they be too respectful. I'm looking for the right balance between tension and harmony.

MZ: What made you choose to re-mount older works, such as "Tableaux Chinois" or "Pensatoio d'oro"? Does the new context change them? How do you feel about New York audiences approaching them with new eyes?

IM: I wasn't the only one to choose. There were requests, too! But I like both very much; they're very free, exceptional works, and I'm glad to show them. "Tableaux Chinois" is adapted in size and proportions to the space. And, of course, you're right; the audience will see them with other eyes. It's not going to be

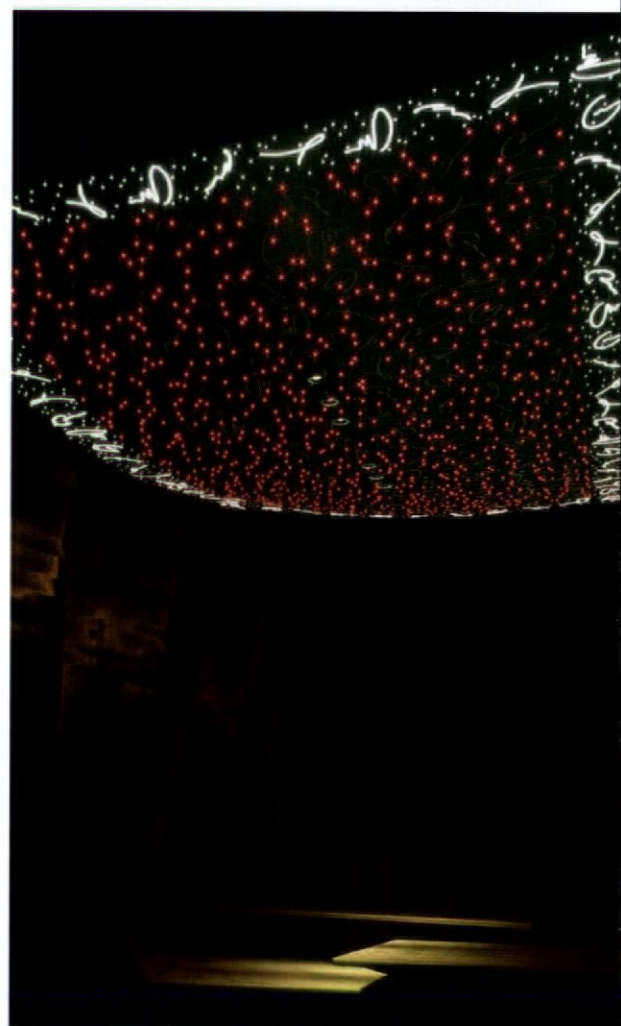
the "usual" design crowd that comes to Milan's Salone del Mobile, etc. I'm very curious what the reception of New Yorkers is going to be.

MZ: What designs are debuting at the show? You are known for your playful and innovative use of materials; what can we expect in this exhibition?

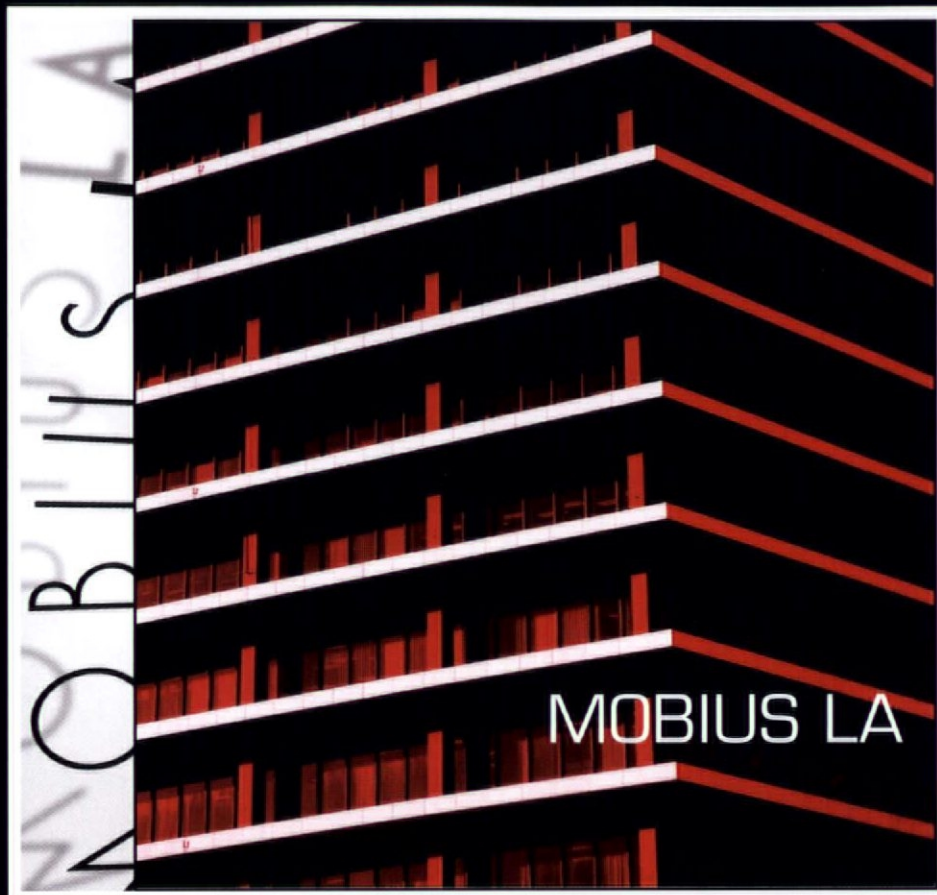
IM: Surprises, provocations! (Laughs) A different way of expressing light. But this is not a commercial show; there are no new prototypes, etc. To see my products, come to our showroom in Soho.

MZ: Sketches and handwritten notes are included in *Provoking Magic*. Would you comment on your process and your desire to show the nascent parts of the design process?

IM: They are requested. People are curious and would like to find out more, understand. In the maquettes and sketches, they get a glimpse of my environment and way of working. I'm not really interested in documenting my own work, but some of my collaborators keep sketches. Maquettes are kept for reference, usually; they evoke lots of memories, too, for me and my team. ■



Previous Page: *L'Eclat Joyeux*, Ingo Maurer, 2005. One Off. Special version of *Porca Miserial*, a limited edition since 1994, using white European porcelain and silver. Photo: Tom Vack. This Page Top: *Golden Ribbon*, Ingo Maurer, 2006. Two layers of aluminum, coated by hand with gold leaf. Photo: Tom Vack. Right: *One Thousand and One Lights*, Ingo Maurer, 2006. Circuit boards, LEDs, and metal. Photo: Tom Vack.



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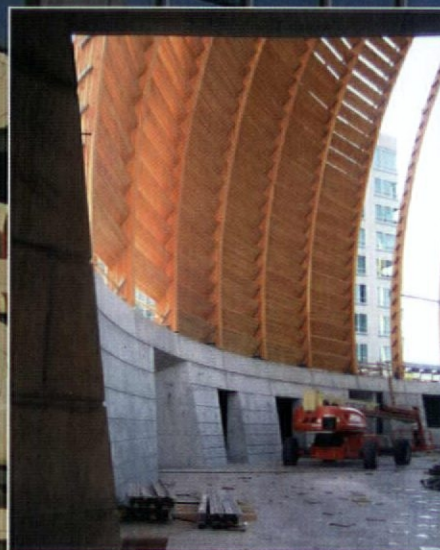
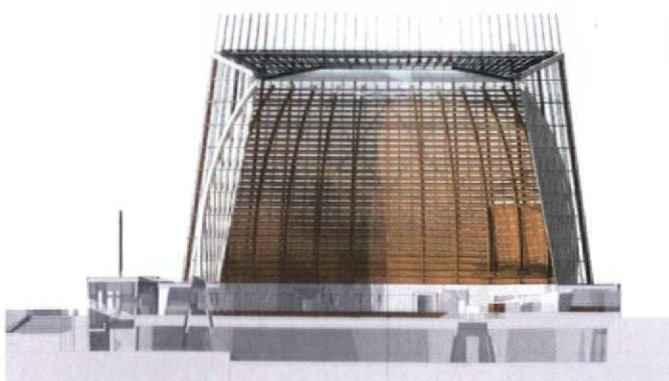
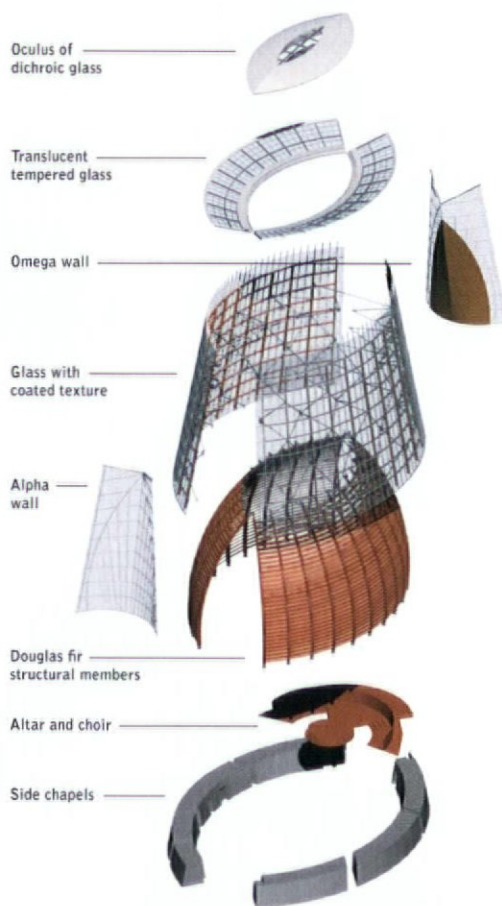
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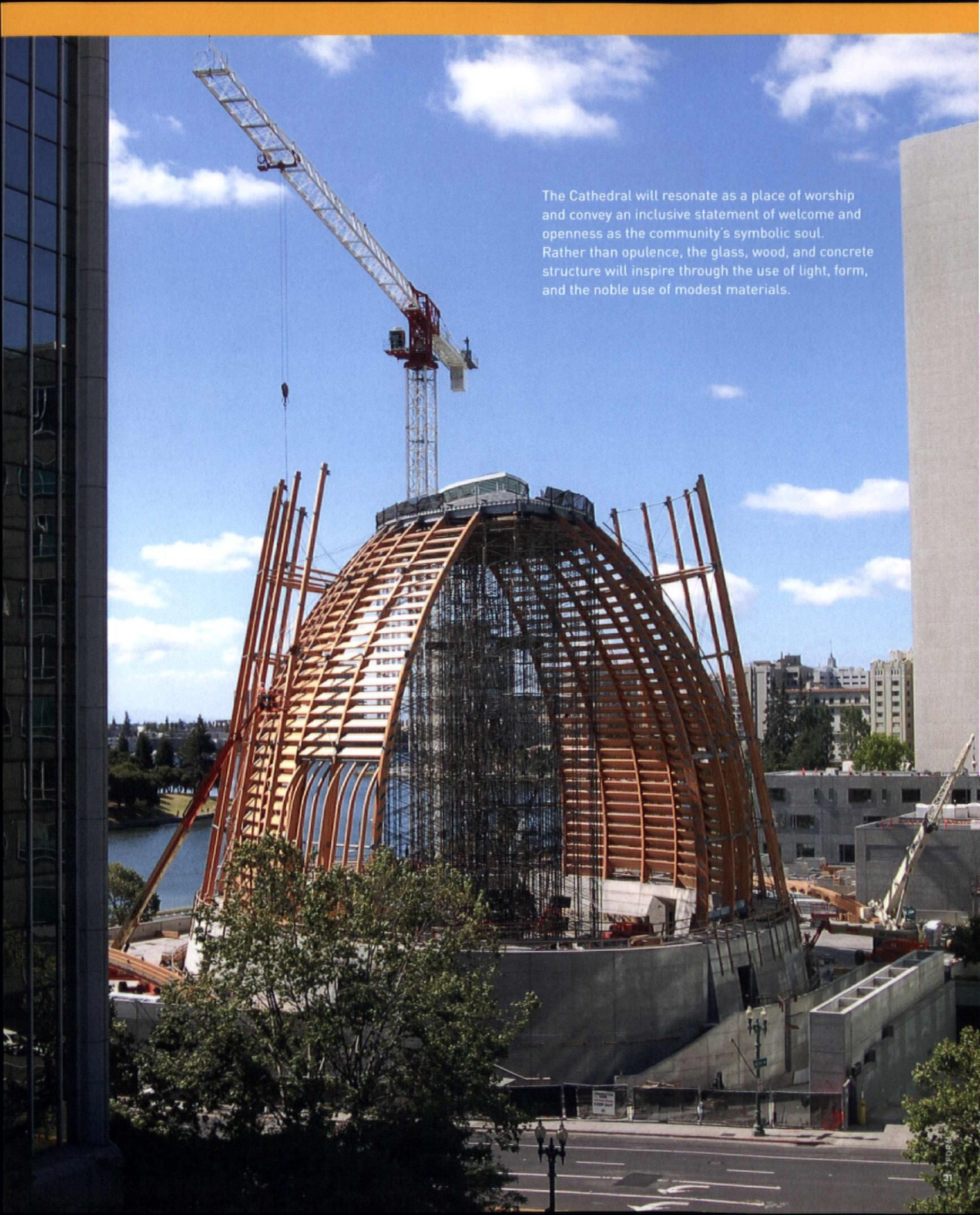
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THE CATHEDRAL OF CHRIST THE LIGHT

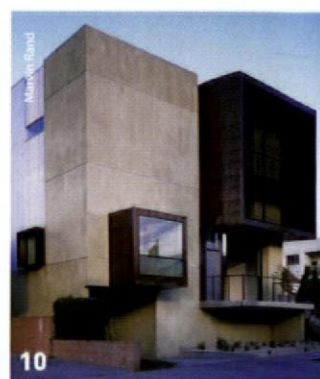
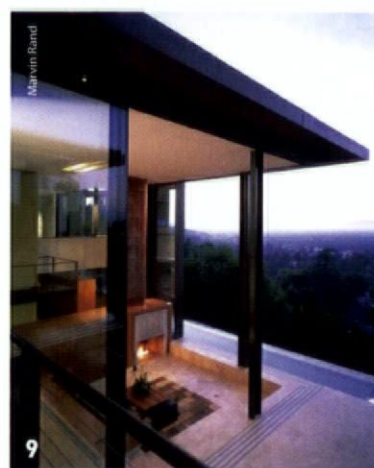
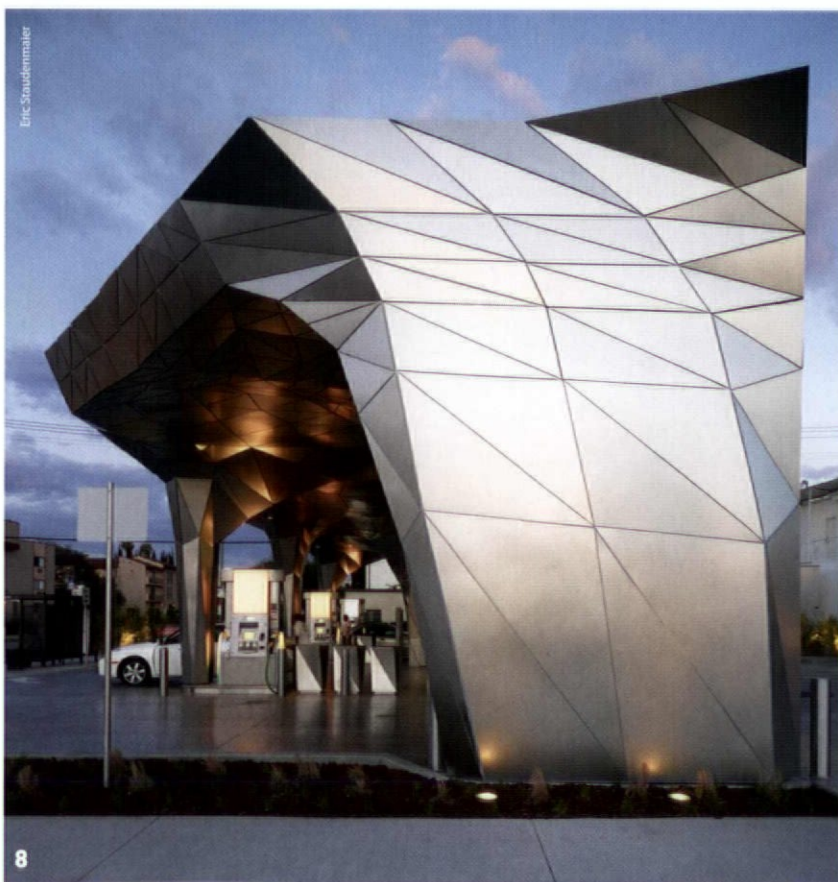
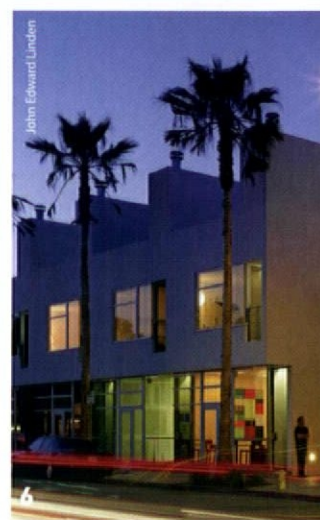
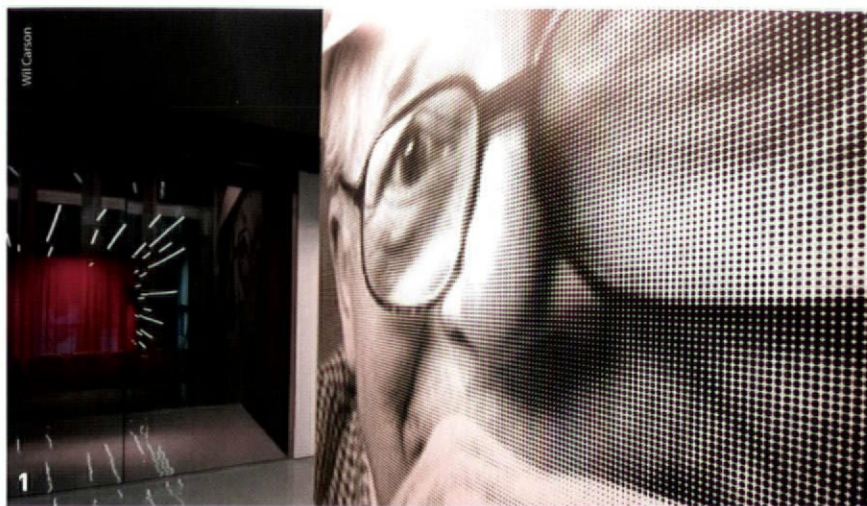
The new cathedral complex, overlooking Lake Merritt in downtown Oakland, is unconditionally open and welcoming to all, celebrating its physical and cultural connection to the city. This Cathedral, like others throughout history, considers light a sacred phenomenon—and introduces light poetically within the spaces of worship. The building's geometry lends itself to the "ring" advocated in the seminal 1953 book *The Church Incarnate* by German theorist and architect Rudolf Schwarz. Schwarz proposed arranging congregants in a circle around the altar creating a sense of community and inclusion—an idea later embraced by the Second Vatican Council.



A large, dome-shaped building is under construction. The structure features a prominent wooden frame of curved ribs that form the dome's shape. A tall construction crane is positioned behind the building, and another crane is visible on the right side. The building is situated in an urban environment with other buildings and trees in the background. The sky is blue with scattered white clouds.

The Cathedral will resonate as a place of worship and convey an inclusive statement of welcome and openness as the community's symbolic soul. Rather than opulence, the glass, wood, and concrete structure will inspire through the use of light, form, and the noble use of modest materials.

AIA DESIGN AWARDS/CITATION





3



7



12

1. Billy Wilder Theatre/ UCLA Hammer Museum

Location: Los Angeles, California
Designer: Michael Maltzan Architecture, Inc.
Website: www.mmaltzan.com

WHAT THE JURY SAID: *"We like the graphic quality and simplicity of the red planes and white stripes in this beautiful and functional space."*

2. Ministructure No. 16 / Book Bar

Location: Jinhua City, China
Designer: Michael Maltzan Architecture, Inc.
Website: www.mmaltzan.com

WHAT THE JURY SAID: *"This sculptural space is attractive, very powerful, exciting and stunning."*

3. Glencoe Residence

Location: Venice, California
Designer: Marmol Radziner and Associates
Website: www.marmol-radziner.com

WHAT THE JURY SAID: *"It's a simple, strong house with great outdoor spaces and natural sun relief."*

4. Restoration, Renovation and Expansion of Griffith Observatory

Location: Los Angeles, California
Designers: Pfeiffer Partner Architects Inc.
and Levin & Associates Architects
Website: www.pfeifferpartners.com,
www.levinarch.com

WHAT THE JURY SAID: *"The project solves contemporary issues in an historic space without overshadowing the history."*

5. Eli and Edythe Broad Art Center, UCLA

Location: Los Angeles, California
Designer: Richard Meier & Partners
Architects
Website: www.richardmeier.com

WHAT THE JURY SAID: *"This quite beautiful, graphically handsome renovation turned an old facility into something new."*

6. AK LIVE/WORK

Location: Venice, California
Designer: Sant Architects, Inc.
Website: www.santarchitects.com

WHAT THE JURY SAID: *"This project significantly improves the city by going above and beyond being just a 'house.'"*

7. Rip Curl Canyon

Location: Houston, Texas
Designer: Ball-Nogues Studio
Website: www.ball-nogues.com

WHAT THE JURY SAID: *"A fresh installation that is more sophisticated than it looks at first."*

8. Helios House

Location: Los Angeles, California
Designers: Office dA & Johnston Marklee
Website: www.officeda.com,
www.johnstonmarklee.com

WHAT THE JURY SAID: *"The architects created a different world—it looks like no other gas station."*

9. Redelco Residence

Location: Studio City, California
Designer: Pugh + Scarpa Architects
Website: www.pugh-scarpa.com

WHAT THE JURY SAID: *"Magical oversized glass doors open on to vast panoramas that create a special interaction and connection to the city."*

10. Orange Grove

Location: West Hollywood, California
Designer: Pugh + Scarpa Architects
Website: www.pugh-scarpa.com

WHAT THE JURY SAID: *"Beautifully composed on the street with elegant, sophisticated massing."*

11. Museum of Design Art + Architecture (MODAA)

Location: Culver City, California
Designer: Studio Pali Fekete architects (SPF:a)
Website: www.spfa.com

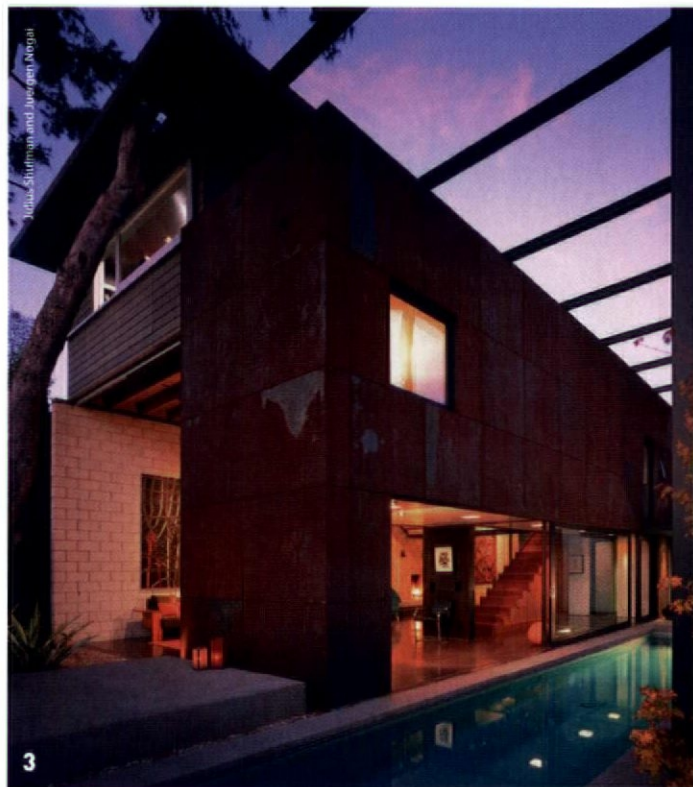
WHAT THE JURY SAID: *"This is a wonderful urban response, and the building works as an urban object."*

12. One-Window House

Location: Venice, California
Designer: Touraine Richmond Architects
Website: www.touraine-richmond.com

WHAT THE JURY SAID: *"Unique in shape and use of new materials, the house exhibits both simplicity in space and complexity in materials."*

AIA DESIGN AWARDS/MERIT





1. Lehrer Architects Office

Location: Los Angeles, California
Designer: Lehrer Architects
Website: www.lehrerarchitects.com

WHAT THE JURY SAID: *"This is a lovely space—I would really like to work there!"*

2. Santa Ynez Residence

Location: Santa Ynez, California
Designer: Frederick Fisher and Partners Architects
Website: www.fisherpartners.net

WHAT THE JURY SAID: *"It's solid where it should be, and open where it's appropriate, with creative courtyard space."*

3. 700 Palms Residence

Location: Venice, California
Designer: Steven Ehrlich Architects
Website: www.s-ehlich.com

WHAT THE JURY SAID: *"The architect creates something interesting by applying a different vocabulary to the California ideal."*

4. Wayne Lyman Morse United States Courthouse

Location: Eugene, Oregon
Designer: Morphosis Architects
Website: www.morphosis.net

WHAT THE JURY SAID: *"This building humanizes the legal environment by moving it away from austere, traditional courthouses."*

5. Beuth Residence

Location: Los Angeles, California
Designer: Studio Pali Fekete architects (SPF:a)
Website: www.spfa.com

WHAT THE JURY SAID: *"In a brilliant response to a difficult site there is a purity of space rather than chaos and confusion."*

6. Openhouse

Location: Los Angeles, California
Designer: XTEN Architecture
Website: www.xtenarchitecture.com

WHAT THE JURY SAID: *"This is a great way to address a tough site, with open minimalism. It's pretty cool. We all want to live there!"*

7. FORNARINA London

Location: London, UK
Designer: Giorgio Borroso Design
Website: www.borrosodesign.com

WHAT THE JURY SAID: *"This is a fresh approach with a unique use of materials in a treatment we haven't seen before."*

8. Ocean Park Housing

Location: Santa Monica, California
Designer: Michael W. Folonis, AIA, and Associates
Website: www.folonisarchitect.com

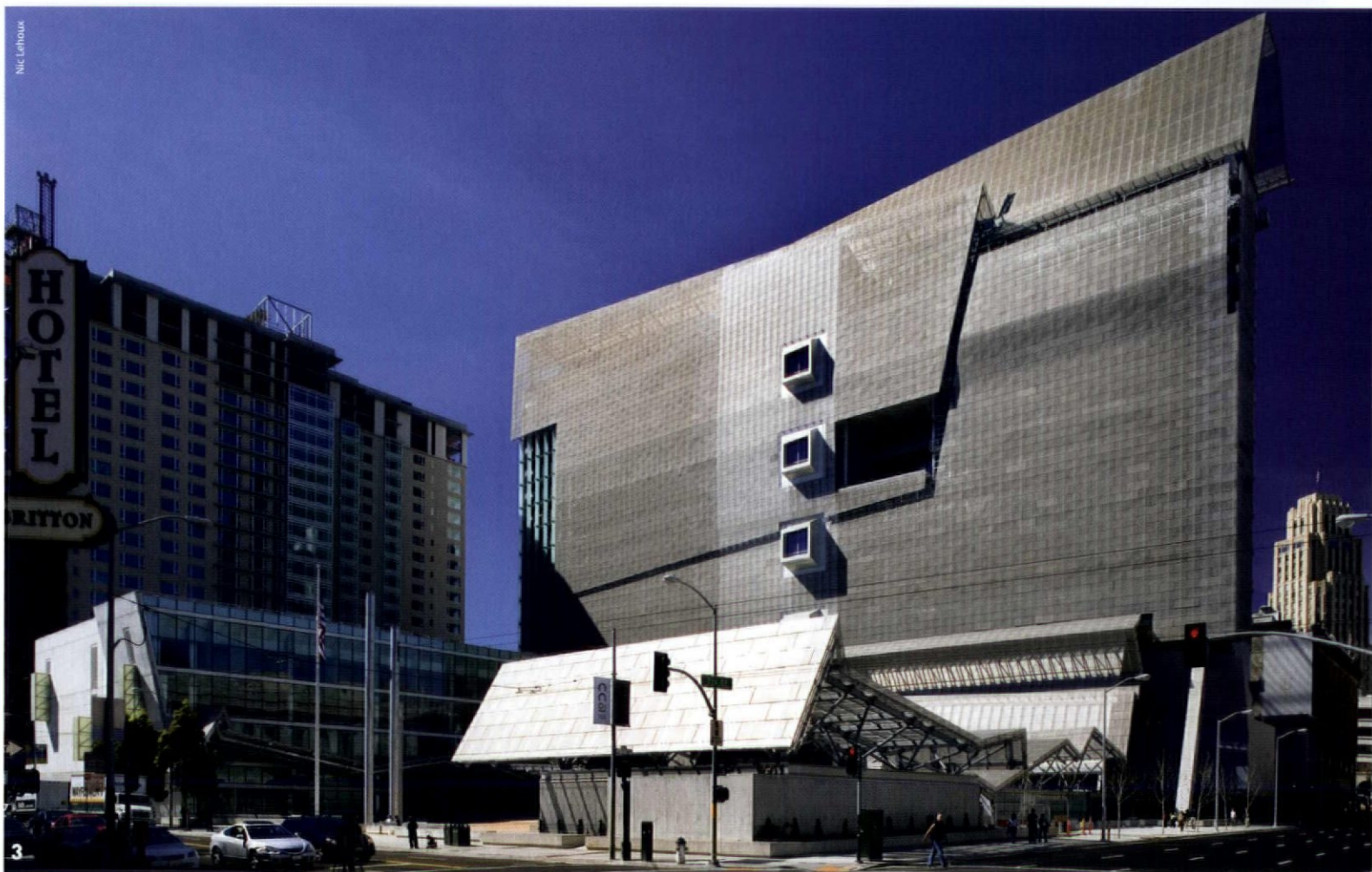
WHAT THE JURY SAID: *"There's a nice rhythm to the façade."*

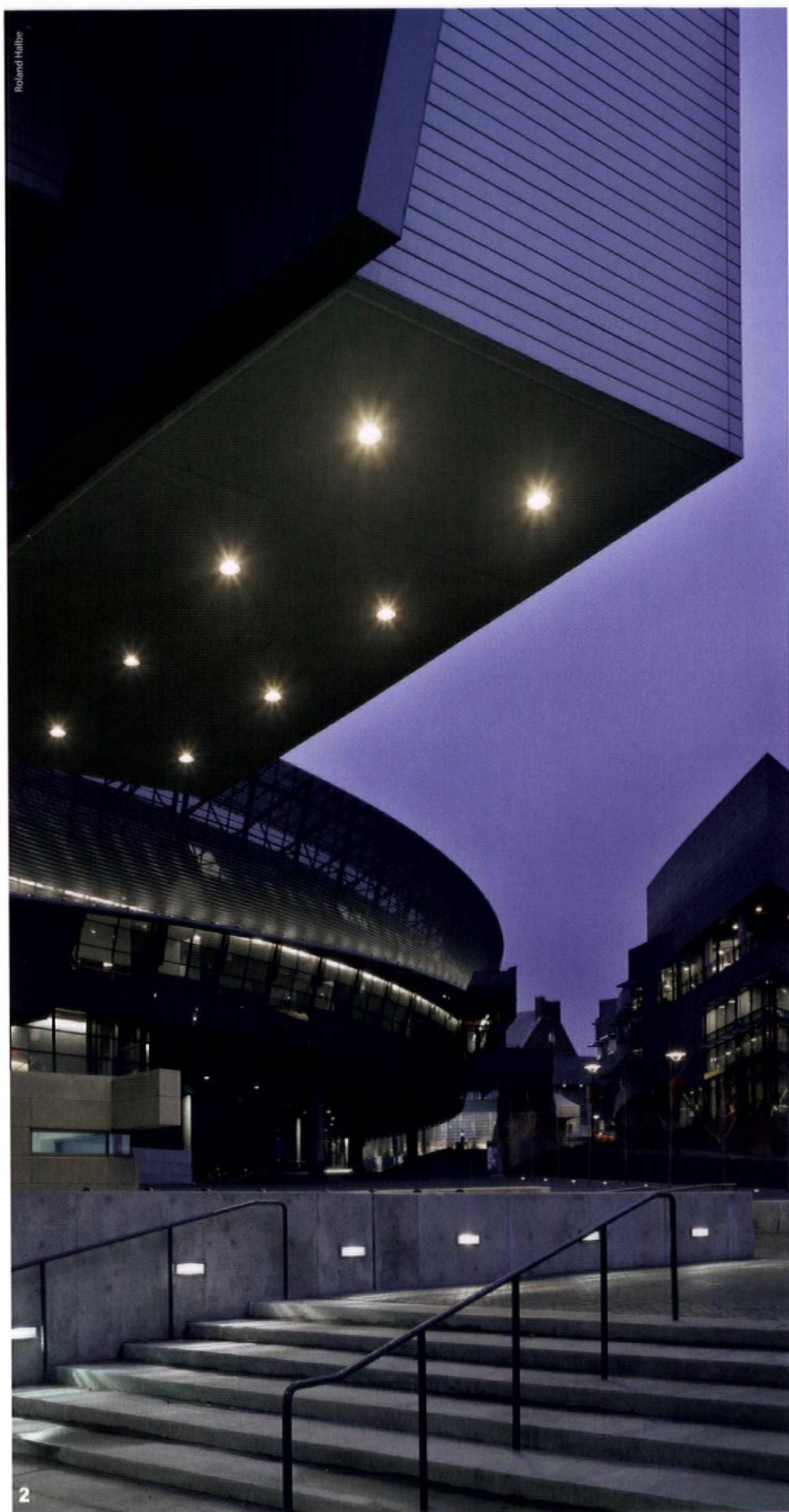
AIA DESIGN AWARDS/HONOR

Ciro Coelho



Nic Lehoucq





1. House in West Los Angeles

Location: Los Angeles, California
 Designer: Barton Myers Associates, Inc.
 Website: www.bartonmyers.com

WHAT THE JURY SAID: *"This is the most promising concept in residential—the architect is incredibly fresh about the concept."*

An "elegant warehouse" that builds upon the Southern California tradition of seamless spatial integration of indoors and outdoors and continues explorations in steel housing in which industrial materials are used out of context, the residence is comprised of a group of three buildings that frame and enclose the central courtyard and lap pool. The main building is an exposed structural steel frame, with a metal deck ceiling and concrete floors. The structures are open, loft spaces enclosed by glazed aluminum sectional doors. North-facing clerestory windows provide the "back-of-house" with constant, even light. Galvanized rolling shutters above every glazed opening provide additional security, insulation and sun control.

2. The University of Cincinnati Campus Recreation Center

Location: Cincinnati, Ohio
 Designer: Morphosis Architects
 Website: www.morphosis.net

WHAT THE JURY SAID: *"The complex, embracing shape ties the campus together and gives it coherency."*

Weaving as a means of establishing flow to resolve the site's disparate staccato of existing buildings and edges informs the principal strategy for the University of Cincinnati plan. Forms reflect found conditions and contribute to a strategy for cohesively incorporating numerous existing structures with the new 350,000-square-foot center. Interested in developing a series of connective events to engage peripheral flows on the campus to generate or augment an urban density and to encourage social experiences on campus, the designers conceived the main circulation corridor as a series of weaving strands, placing "Main Street," the primary campus thoroughfare, in such a way as to concentrate and direct the movement of students.

3. United States Federal Building

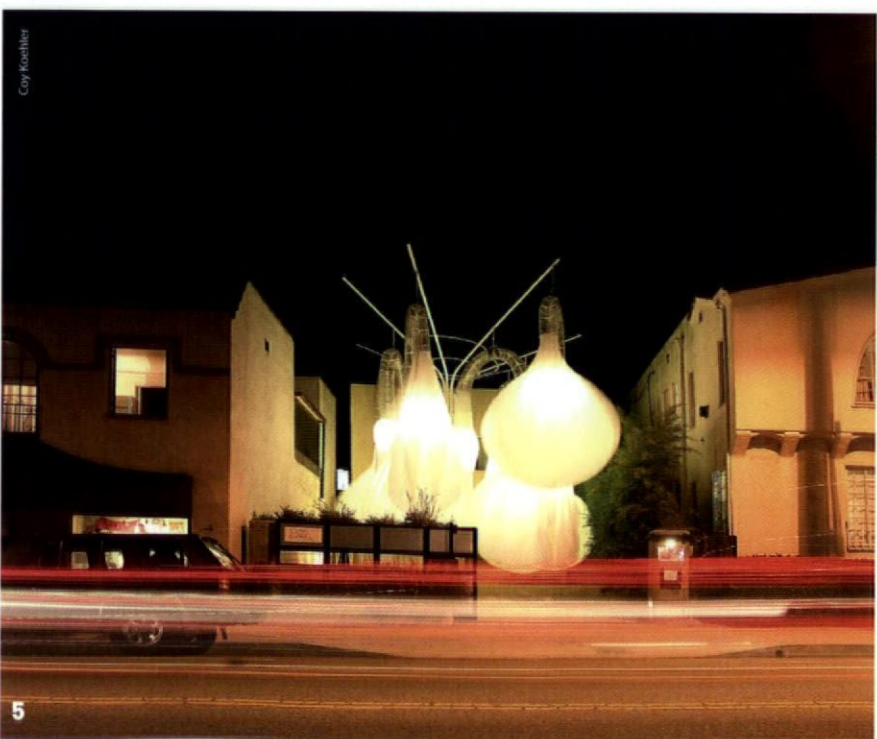
Location: San Francisco, California
 Designer: Morphosis Architects
 Website: www.morphosis.net

WHAT THE JURY SAID: *"This is the best we can get in institutional architecture."*

Comprised of a slender 18-story tower, public plaza and four-story annex, this is the first office tower in the country to forgo air conditioning. As a result of the tower's narrow profile and strategic integration of structural, mechanical and electrical systems, the building provides natural ventilation to 70 percent of the



4



5

work area, and affords natural light and operable windows to 90 percent of the workstations. A folded, perforated metal sunscreen shades the full-height glass window wall system, and a mutable skin of computer-controlled panels adjusts to daily and seasonal climate fluctuations. With an energy performance that surpasses the GSA's criteria by more than 50 percent, the project sets new standards for applications of passive climate control.

4. MUFG Private Banking Office

Location: Nagoya, Japan

Designer: Neil M. Denari Architects, Inc. (NMDA)

Website: www.nmda-inc.com

WHAT THE JURY SAID: *"The architect transforms the image of a bank and defines a new feeling for the building."*

For the MUFG PBO, NMDA proposed a slightly reflective black metal panel façade be installed over the existing 1970's office building. The color black was selected both because it is an elegant, simple aspect of Japanese aesthetics and because it evokes the desired bank traits of "seriousness" and "stability." From that point, designers shaped and perforated this black surface in new and modern ways, from the smooth, three dimensionality of the entrance to the escalator hall, to the laser-cut pattern that screens the second floor windows. Combining a sense of logic and functionality with an unusual design style, NMDA provided MUFG a distinct identity.

5. Bubbles

Location: Los Angeles, California

Designer: Fox Lin, NONdesigns, and

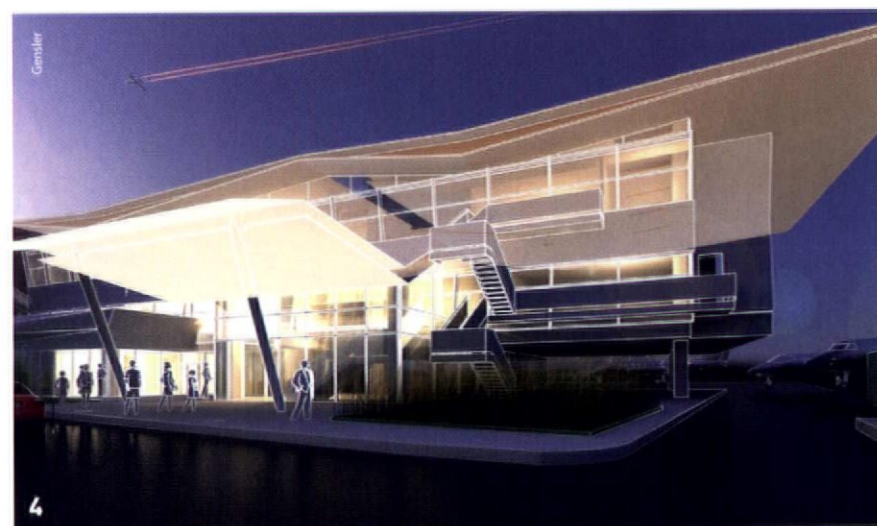
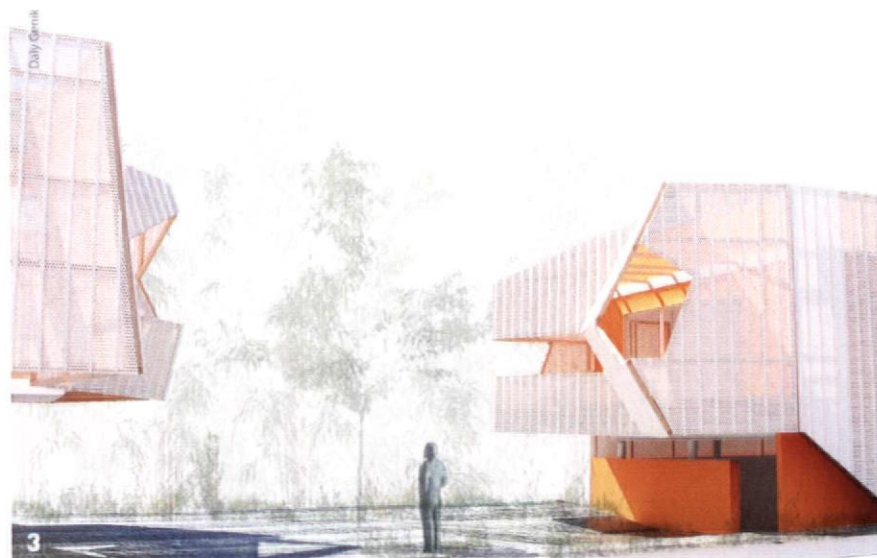
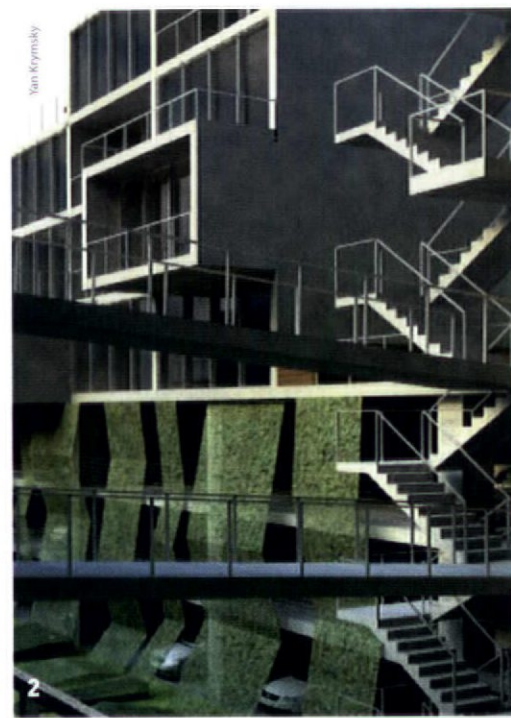
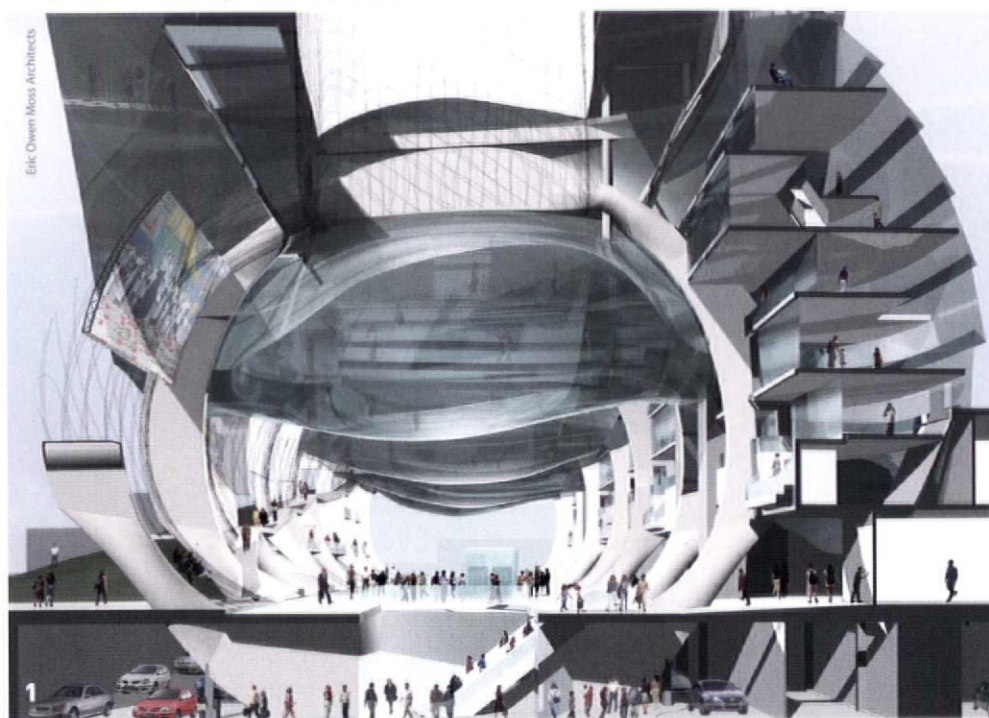
Brand Name Label

Website: ibubbles.blogspot.com

WHAT THE JURY SAID: *"This intriguing idea creates an interactive architectural expression that corresponds with the visitor."*

With a nod to the 1960s Utopie group's "immaterial" architecture and art installations, the Bubbles designers utilized the latest technology to emphasize volume over surface and interaction over static geometry. The open-air interactive installation, created in conjunction with the Materials & Applications Center for Architecture and Landscape Research, consists of 16 eight-foot-diameter pneumatic volumes that inflate and deflate in reaction to the changing occupancy of their surrounding space. The huge airbags, made of translucent rip-stop nylon, hang in pairs connected by clear ducting. When touched, sensors initiate a chaotic exchange of air between the spheres. At the center of each bubble is a "seed" made of CNC'd polyethylene.

NEXT LA/CITATION



1. Republic Square

Location: Almaty, Kazakhstan
Designer: Eric Owen Moss Architects
Website: www.ericowenmoss.com

WHAT THE JURY SAID: *"A very powerful project that is incredibly spatially rich. It comes together in a peaceful, resolved way."*

2. AMP Lofts

Location: Los Angeles, California
Designer: Koning Eizenberg Architecture
Website: www.kearch.com

WHAT THE JURY SAID: *"The project is strong, not flashy, dealing with the context and addressing an urban condition."*

3. Palms Boulevard Residence

Location: Venice, California
Designer: Daly Genik
Website: www.dalygenik.com

WHAT THE JURY SAID: *"It's nice that the surface changes as you go around it, so there are two ways to read the house."*

4. Elite Aviation

Location: Van Nuys, California
Designer: Gensler
Website: www.gensler.com

WHAT THE JURY SAID: *"It's a beautiful set of forms that is particularly appropriate for its site at the airport."*

5. Praha-Prague Library

Location: Prague, Czech Republic

Designer: Struere

Website: www.struere.com

WHAT THE JURY SAID: *"There's an interesting dialogue here, as it starts with really strong contextual art and becomes its own object."*

6. Wallis Annenberg Center for the Performing Arts

Location: Beverly Hills, California

Designer: Studio Pali Fekete architects (SPF:a)

Website: www.spfa.com

WHAT THE JURY SAID: *"It's a huge building that relates to the existing building in a subtle way, resulting in an elegant solution."*

7. Moscow Sports and Entertainment Complex

Location: Moscow, Russia

Designer: RTKL

Website: www.rtkl.com

WHAT THE JURY SAID: *"It responds to the shape and geometry of the river with evocative forms."*

8. barcode housing system

Location: Atlanta, Georgia

Designer: P XS

Website: www.pxsarchitecture.com

WHAT THE JURY SAID: *"Instead of pre-fabbing components, the architect got into pre-fabbing program."*

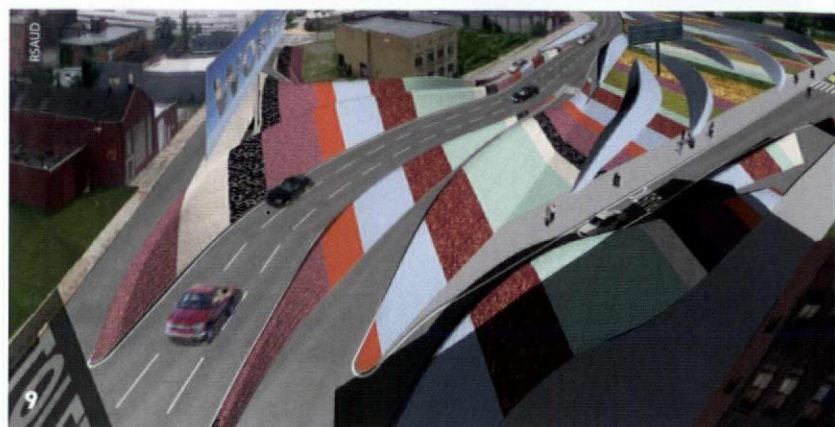
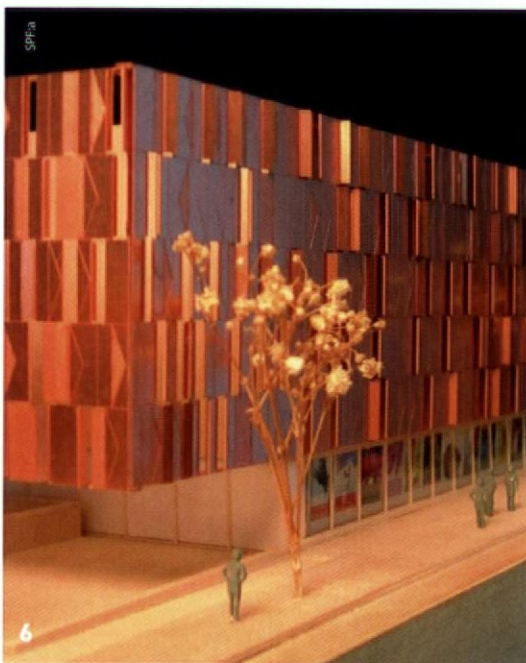
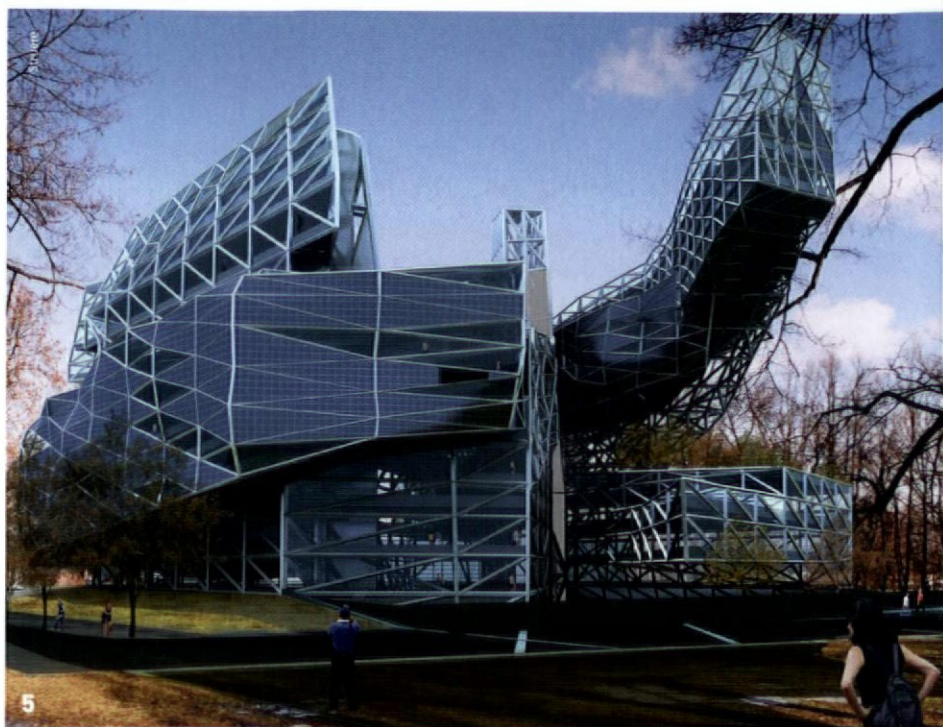
9. Trail Mix (Gateway Park)

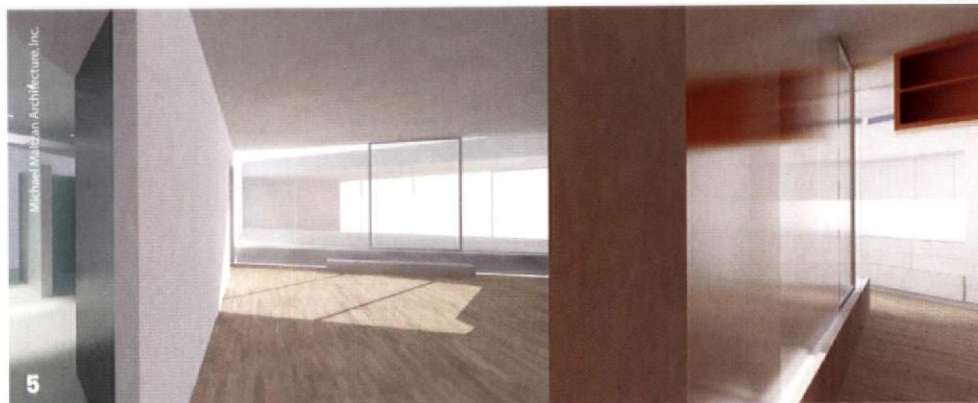
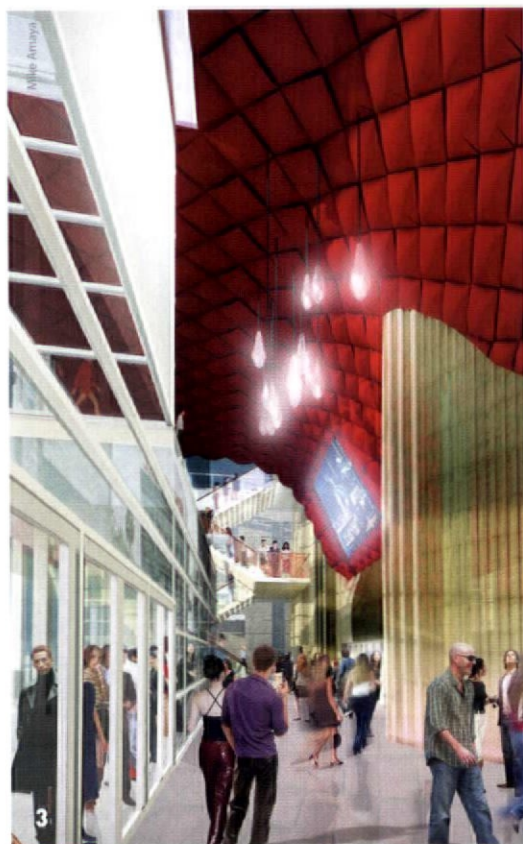
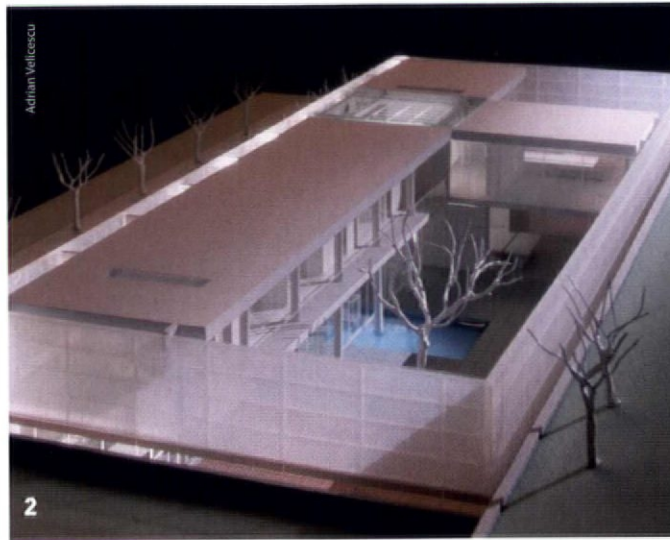
Location: Toledo, Ohio

Designer: Roger Sherman Architecture & Urban Design

Website: www.rsaud.com

WHAT THE JURY SAID: *"Trying to make it an occupying landscape in interchange is a very powerful idea."*





1. Palomar Medical Center West

Location: Escondido, California
Designer: CO Architects
Website: www.coarchitects.com

WHAT THE JURY SAID: *"Bringing the sky gardens into this sophisticated building is a very successful, beautiful solution."*

2. Residence on Terrybrea Terrace

Location: Tarzana, California
Designer: Edmund M. Einy, AIA, Architect

WHAT THE JURY SAID: *"It's a 'look-at-me' house but without showing off."*

3. Club Nokia @ L.A. Live

Location: Los Angeles, California
Designer: Gensler
Website: www.gensler.com

WHAT THE JURY SAID: *"This is a strong formalistic approach that deals with a very large public temporary installation."*

4. Bluff Bodies, Graduate Aerospace Laboratories, California Institute of Technology

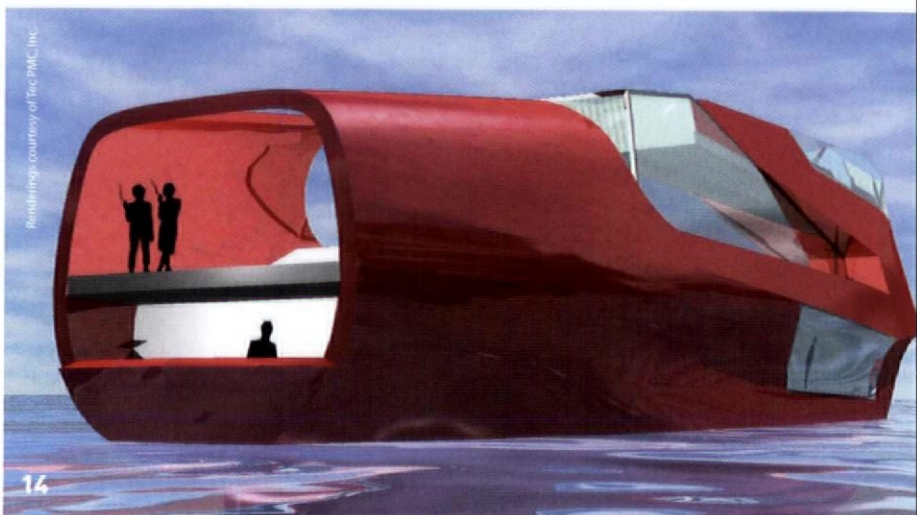
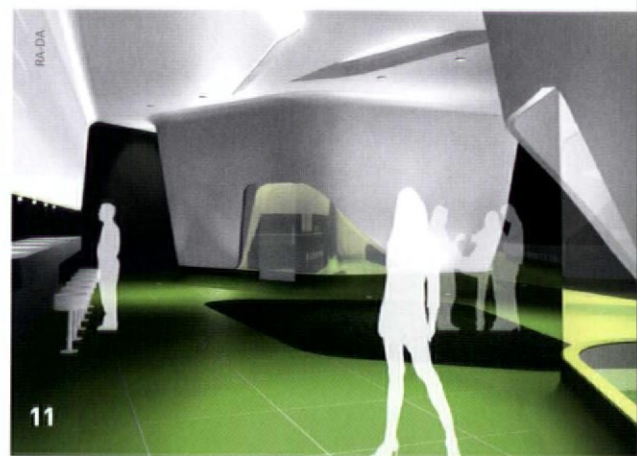
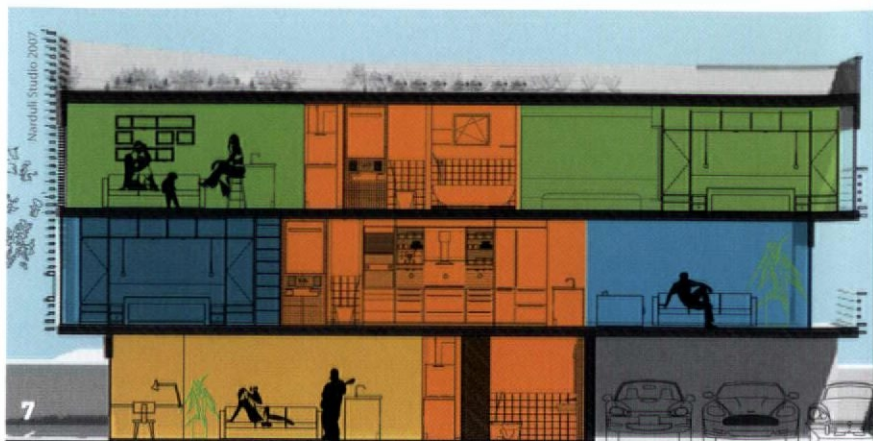
Location: Pasadena, California
Designer: John Friedman Alice Kimm Architects
Website: www.jfak.net

WHAT THE JURY SAID: *"The architects used a very light-handed approach that got a big result."*

5. Pittman Dowell Residence

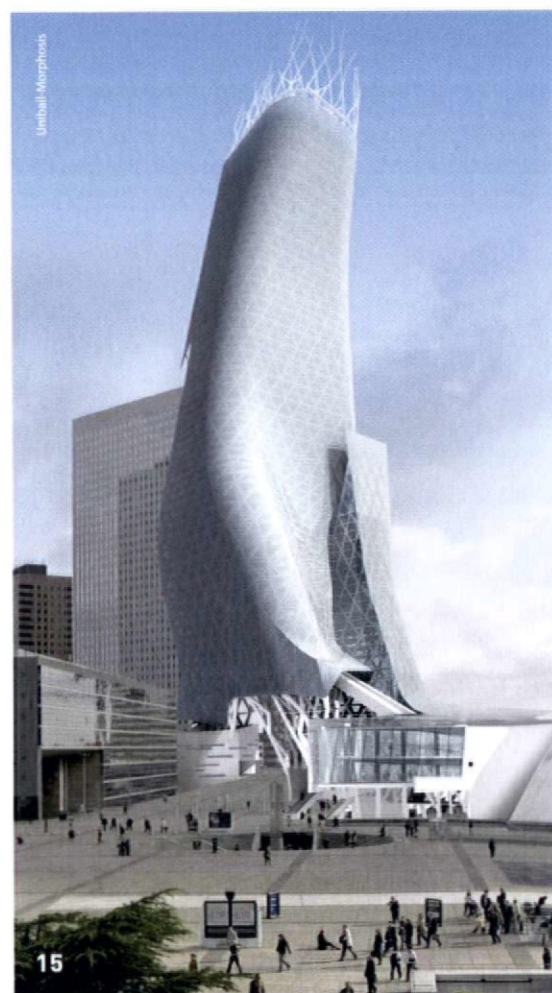
Location: La Crescenta, California
Designer: Michael Maltzan Architecture, Inc.
Website: www.mmaltzan.com

WHAT THE JURY SAID: *"The outside geometry is pure, and the inside has a whole other spatial idea, making it dynamic."*





8



Uniball Morphosis

15



Pugh + Scarpa Architects/Eschew + Dornier + Ruppel

9

6. 9900 Wilshire

Location: Beverly Hills, California
Designer: Richard Meier & Partners
Architects
Website: www.richardmeier.com

WHAT THE JURY SAID: *"This project brings something new to the city."*

7. 333 Venice Way

Location: Venice, California
Designer: Narduli Studio
Website: www.nardulistudio.com

WHAT THE JURY SAID: *"It's all about continuous, fluid space, with the different parts of the project melding into each other well."*

8. Disaster Preparedness Facility

Location: Long Beach, California
Designer: Christopher Petit

WHAT THE JURY SAID: *"This project shows different levels of reversing existing shape and turning it into something completely different."*

9. Mill Center for the Arts

Location: Hendersonville, North Carolina
Designer: Pugh + Scarpa Architects
Website: www.pugh-scarpa.com

WHAT THE JURY SAID: *"It's formally controlled and consistent, interesting, and not too complicated but complex."*

10. Seoul National University of Technology Nanotechnology Park Design Competition

Location: Seoul, South Korea
Designer: Yazdani Studio of Cannon Design
Website: www.yazdanistudio.com

WHAT THE JURY SAID: *"The form is iconic; it takes a fairly simple flow plan and makes something of it."*

11. The Space at Chase

Location: Phoenix, Arizona
Designer: RA-DA
Website: www.ra-da.com

WHAT THE JURY SAID: *"This is a good graphic solution—and it's very seductive."*

12. Hamyang Four Seasons Eco-Resort Master Plan

Location: Hamyang, Korea
Designer: NBBJ
Website: www.nbbj.com

WHAT THE JURY SAID: *"This is a nice strategy for how this can be done while dealing with ecology and topography."*

13. Railyard Park

Location: Santa Fe, New Mexico
Designer: Roger Sherman Architecture and Urban Design
Website: www.rsaud.com

WHAT THE JURY SAID: *"The architect makes something inventive out of existing architecture."*

14. Nomad's Loft

Location: Various Locations / Marina Del Rey
Designer: Tec PMC, Inc.
Website: www.tecarchitecture.com

WHAT THE JURY SAID: *"It's beautiful and emphasizes sustainability by reusing an existing shape and turning it into something different."*

15. Phare Tower

Location: La Défense, Paris, France
Designer: Morphosis Architects
Website: www.morphosis.net

WHAT THE JURY SAID: *"The site geometries are strong in a very resolved, beautiful space."*



Courtesy of Nadel Architects

1

1. Hunin Urban Development

Location: Seoul, Korea
 Designer: Nadel Architects, Inc.
 Website: www.nadelarc.com

WHAT THE JURY SAID: *"There is a very thoughtful relationship with nature conveyed, along with an interesting mix of densities and uses."*

Located in the King's Forest area, the Hunin Urban Development is an innovative model that heals a deforested, formerly industrial area by weaving nature back through the site and establishing a unique urban village that harmoniously coexists with nature. The multi-family condominium/loft buildings and single-family homes are designed in a series of undulating ribbon-like forms. Public green space is integrated into the community by raising the multi-family housing units onto columns, establishing a continuous natural panorama at ground level. The housing areas are connected by meandering pathways to a communal core that is primarily below grade with a partially transparent, habitable roof.

2. Belmar Tower

Location: Lakewood, Colorado
 Designer: Belzberg Architects
 Website: www.belzbergarchitects.com

WHAT THE JURY SAID: *"The architect took a kit of parts to make a dynamic form breakthrough."*

Presented with the challenge to develop an additional typology for big box stores, the Belmar Tower is a prototypical design strategy for coupling a residential tower with the science and tradition of a typical big-box store. By using existing philosophies of specific corporations as a springboard for development, the many facets of each company's profile emerged as the ultimate criterion for judgment. An ideal market, sustainable efforts and an overall consciousness of design were pressed to develop a residential tower that could be identified as belonging to the big-box corporation while relating to the character of the growing development surrounding the site.



Belzberg Architects

2



3. California State University, Northridge, Science Building

Location: Northridge, California

Designer: Cannon Design

Website: www.cannondesign.com

WHAT THE JURY SAID: *"This is a powerful project that addresses the program in a creative way."*

Cal State, Northridge, wanted to consolidate and expand its graduate and undergraduate biology and mathematic programs into one state-of-the-art teaching and research facility. The building is comprised of two distinctive clusters that separate the research from teaching facilities, with faculty offices linking the two. The complex encompasses a four-story outdoor lobby and plaza and a three-level outdoor public staircase that facilitates circulation to the teaching labs, orientates visitors and promotes social interaction. A plaza facing the Botanical Gardens offers the students quiet space for study and reflection, and a continuous outdoor covered walkway enables pedestrian circulation while visually connecting the science complex to the campus.

4. Sky Line Residence

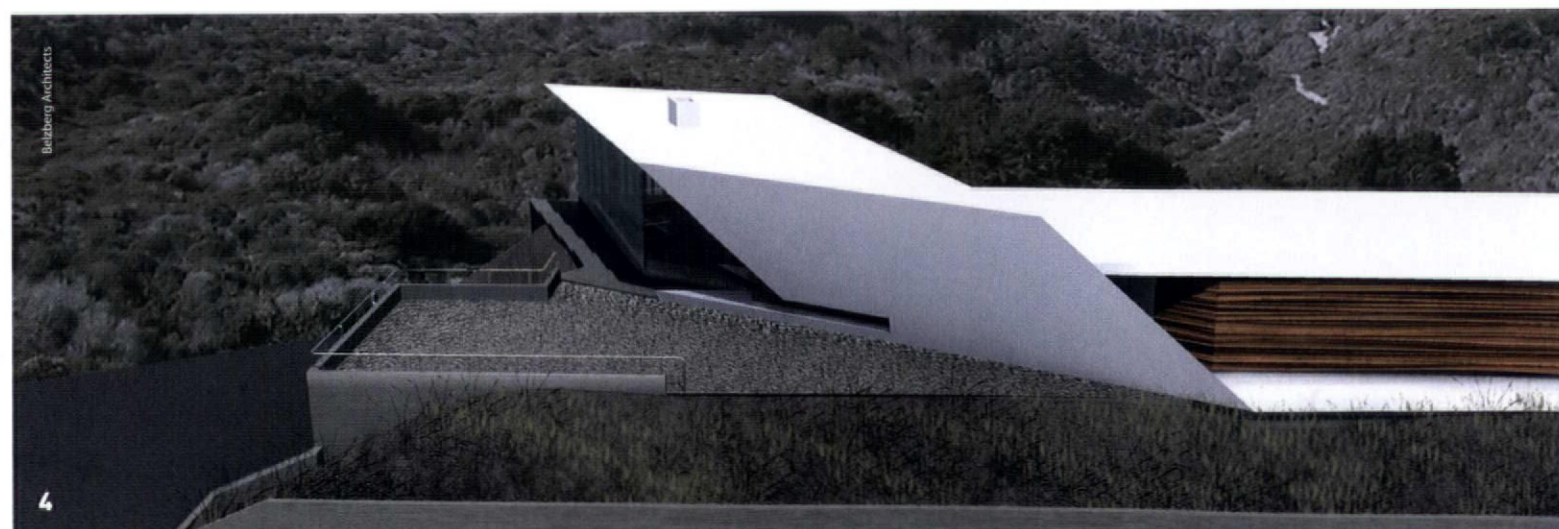
Location: Los Angeles, California

Designer: Belzberg Architects

Website: www.belzbergarchitects.com

WHAT THE JURY SAID: *"One of the most dynamic forms with super-reduced minimal vocabulary."*

Perched atop a ridgeline in the Hollywood Hills, the Sky Line Residence transformed a challenging "un-buildable" site into a modern home that substitutes glass façades with spectacular views of downtown Los Angeles, Laurel Canyon and the San Fernando Valley. The ambitions of the project were to use the prominence of the location as the impetus for design. Because the physical characteristics of the site did not allow for a smooth transition between actual building and ground, the spatial relationship between form and views became paramount, and the nuances of such a relationship resulted in an architecture which is gracefully complemented by her surroundings.





■ BY ANN GRAY, FAIA

the evolution REVOLUTION

A Conversation with John Ruble, FAIA, and Buzz Yudell, FAIA



Left: Peg Yorkin House.

2007 AIA/LA Gold Medal Recipients, John Ruble, FAIA, and Buzz Yudell, FAIA, partners of Los Angeles-based Moore Ruble Yudell Architects & Planners, have spent more than 20 years steering the firm on a steady, but rewarding, course. Defying labels, it pursues work domestically and abroad in markets as diverse as civic, cultural, institutional, technological, research, mixed-use and housing. In 2006, the firm was recognized as a practice that consistently produced distinguished architecture for at least 10 years by being honored with the AIA Architecture Firm of the Year Award.

Ann Gray sat down with the pair on July 18.

Ann Gray: It is a bit unusual to be honored with the Gold Medal as a partnership, although that also happened last year [referring to the husband and wife team of Hodgetts + Fung honored in 2006]. How did you meet?

John Ruble: We're the first unmarried partners selected. (Laughs) We met through Charles Moore, at Urban Innovations Group [the practicing arm of the UCLA School of Architecture].

Buzz Yudell: It's interesting because Charles obviously spawned multiple offices, but he also had this planetary magnetism where he drew kindred spirits toward him. And often those people became friends, and sometimes partners.

JR: And he liked working with people who were young, you might say, who were uncomplicated by having too much experience.

AG: Do you find that Charles influences you still? Do you find him showing up in your work?

JR: Oh, yeah. There are a lot of things we learned from him, and there are a lot of things we learned with him and with each other, and that's kind of been the foundation of most of the things we're interested in. But we keep looking for new expressions or new interpretations.

BY: I think one very important distinction is that a lot of people, especially younger people, are much less aware of what I would call his fundamental concerns. Partly because there was a lot more publication and discussion about what became known

as postmodernism, that turned into kind of a caricature, and it has obscured a lot of things that I think people like John and I understood through Charles about fundamental, humanistic principles of architecture being about shaping places in harmony with the land. Charles was actually a very, very disciplined architect—not all the time, but he really welcomed constraints and restrictions and dimensional systems and things that people don't necessarily think about. He loved to solve very complicated problems; he loved to do low-cost housing. That was another element I think that we all shared interest in—social issues and community issues. So there are all these things that I think of as having nothing to do with some of the later discussions of postmodernism that underlie a lot of his work.

JR: I think Charles Moore was very intellectual, but he was also interested in popular culture, everything from folk art to lifestyle, and he really tried to introduce influence from those areas into original works. I think today, for a lot of architects, it's easy to be fooled into thinking that the kind of modernism that is talked about at a certain level in culture is popular culture. It's gotten, I think, large enough that you can ignore all the other sectors of life where modernism is not fundamentally of interest. If you translate that back to the '60s, what was then the avant-garde of Charles Eames and California modernism and so forth was by no means a broadly popular thing. It seems like it was today because of the way it's become popularized through media and through a lot of architects doing



Warner Hoffmayer



Alan Karchmer



Alan Karchmer

"I believe we have to think of ourselves as not revolutionary but definitely evolutionary and, in our own work, embracing of technology, embracing of new materials, but trying to push them not only in service of what can it do in the abstract, but how can it inform the kinds of places that are made."

— BUZZ YUDELL

design that way. The originality of Charles's interest in broad cultural values has gotten obscured by, for many architects, the fact that it just kind of looks like the whole world has embraced originality and a certain abstraction in architectural design, as if that were really the most meaningful thing for everybody, which it may or may not be. But time will tell whether there's a reaction against that.

It's remarkable when you look around the world at what's being built, like the Olympic Stadium in Beijing that Herzog and de Meuron are doing now. It's intriguing that things like this are getting built. It's more intriguing that they're getting built than that they're being designed. And, so, Charles Moore may be in our background and, therefore, we might not seem to be that interested in structural and tectonic originality. But we've actually embraced a lot of those things in our work, while still trying to relate them to things that might be meaningful to people in a broader sense, not just within the culture of architecture, but on a day-to-day level.

BY: And how people really experience through a day, through a season, through a place—I think that it's interesting because if you look at something like the Santa Monica Library, which is fairly recently finished, it's a quite contemporary building on the one hand; on the other hand, it uses kind of timeless prototypes, like the courtyard. It's designed very much around the environment; it's also designed very much around how it connects to the community—thus the physical cues of how you move into it become part of the geometry, etc.

JR: It shows an ethical aspect too. It's not wastefully exuberant; it's kind of thoughtfully interesting but not trying to do form for form's sake.

BY: I believe we have to think of ourselves as not revolutionary but definitely evolutionary, and embracing of technology, embracing of new materials, but trying to push them not only in service of what can they do in the abstract, but how can they inform the kinds of places that are made. Not to say the other isn't a valid exploration, too, but it's sort of our version of pushing the envelope. It's really about evolution not quite revolution.

AG: You received the national AIA Architecture Firm of the Year honor last year, and now you've been awarded the shiny AIA/LA Gold Medal—have these accolades influenced your practice or the kinds of clients that seek you out? Has anybody outside of architecture noticed?

BY: It's interesting. I think the Gold Medal is so recent that it's too soon to tell. It's hard to quantify or connect whether it's related, but we've been very busy, kind of non-stop, for six or seven years. And because we don't want the firm to grow, we've been in a fortunate position to be quite selective and focus on certain kinds of work, and not just take work to keep people busy, because we can't actually grow beyond this space.

AG: Since you have your pick, so to speak, what are your favorite types of projects?

JR: Educational things are still of interest, and I think we've kind of gotten really interested in trying to do things in California, like the NBC Universal project Buzz is working on, where we can be directly in contact with the work. But we're still pursuing work in Europe. Right now we're trying to see if we can find international opportunities to work in higher education. Traditionally, our practice has been split between mixed-use development

abroad and university projects at home—and we're trying to cross those two things over to do more housing and mixed-use planning in the United States and more institutional and educational projects abroad. It's taking a while to get those wheels moving, but I'm quite sure we will. We're doing two competitions right now for university campuses—one in Hong Kong and one in Dublin—and, so, we're going to keep at it.

AG: Have you partnered with local firms there?

JR: Yes, we do. That's always been part of the international work aspect.

BY: I think one interesting aspect—again, this goes back to the evolution—is we have been fortunate enough to be an institution where we can literally have brainstorming sessions with other colleagues in the office. And that keeps us both learning and gives us a sense of being able to contribute, and that is what would be the next step, to be more specific, with what John's saying in Europe. We've gotten to do a lot of social housing, and we've gotten to really push technology quite far in terms of sustainability projects. But it's been much harder to do that here because of the way housing is built. Here we've gotten to do programmatically sophisticated campus planning and often very sophisticated campus buildings, but there's lots of that internationally, and we've gotten very intrigued with the idea of cross-fertilization. Can we take a lot of what we learned in Europe and sort of ratchet up our contribution to sustainability, for example?

Sometimes with the social components we have to say, "This is what we're doing in Europe," and have it give a greater sense of confidence to developers that it's worth

"The houses, too, are almost like miniature campuses. A lot of times they get articulated in parts and then put back together—it's the fabric of building and landscape that make them like a small campus."

— JOHN RUBLE

pushing that envelope here. An example would be working with Related on the Santa Monica Civic Center Village Housing. We recommended that we put together a scheme that's 360 or 370 units plus retail. We said to Related early on, "What if we made a team and gave workshops and really tried to make a piece of city and not just a project?" We ended up putting together a team with Koning Eizenberg and Pugh + Scarpa, of which we're leading the charge but it's highly cooperative. In that case, each firm will do its piece within the masterplan.

AG: What do you find you have learned from a single-family project that translates into your larger work? Are they like mini-laboratories?

JR: That kind of depends on the client because some clients have a certain desire and they have a sense of what kind of houses we've done, so there's quite a lot of consistency in some ways in which the houses are detailed and designed and so on. That kind of artistic wholeness, where you can really bring all the parts together in a way that there's this ring of harmony, is harder to get in a bigger public project.

Buzz might disagree, but I've come to think of it as a process of doing similar things but just doing them better and better each time. And it almost seems to me, when I look at the Livermore house and the Moyer house, for example, and the Schetter house, there's a real lineage that they seem to share. And then there are others, because of the site or something, like this one in Hawaii—the Ruddell house—which pulled off and added a rock to the repertoire, you might say.

BY: In addition to all the things that John mentioned, houses are really helpful in keeping you in touch with a sense of scale of—

whether it's the scale of an intimate room or a sequence of spaces. That [a house] is very closely connected to the land usually, but also very closely connected to a small group of people, a family, in the way that it's inhabited. You know how some people talk about how certain architectures do wonders for small buildings but when they go to big buildings, they have trouble, or vice versa? I think, for us, when we're working on bigger buildings, we're constantly thinking about multiple scales. When you do multiple-unit housing, obviously you need efficiency and you need some repetition, and it's not 50 single houses wrapped, but how can you find a sweet spot where you're still getting that sense of it being very site specific and very responsive?

In larger buildings, you often get to do extremely dramatic spaces—like the entry space in our courthouse in Fresno was really a knockout space, and certain spaces in Cincinnati [Steger Center]—but in housing you get to do that sequence, choreography, of more intimate spaces and how it unfolds in time or how it works with the client—literally thinking about it throughout a whole spectrum of seasons, which you would like to do on bigger buildings but you don't always get to.

JR: The houses, too, are almost like miniature campuses. A lot of times they get articulated in parts and then put back together—it's the fabric of building and landscape that make them like a small campus. So, as Buzz said, I really think it keeps you down at the level of, "Does this really work as a room? Does that space actually do what you think it's doing, and how does that relate to a living arrangement or a quality of life?"

AG: Obviously you have good partnership; how do you divide the work?

JR: Well it's rarely a decision that has to be

made after we have the work; it usually is a function of how we're getting the work, in some sense that we're leading the effort to go after various things. And we have other principals who are also coming into their own and getting work. Buzz and I take on a variety of roles.

AG: In terms of firm management, how does that happen?

BY: I would call it "shared management" at this point. Many years ago we tried having a single office manager, and with the culture being relatively more horizontal than vertical, it didn't work. So now we actually have a series of portfolio groups that deal with different issues, such as sustainability, quality, contracts and such, and each of those is headed up by the principals and usually some junior people. I think it's worked quite well.

JR: We long ago tried and gave up the idea of having a senior manager or managing partner. It just didn't fit with the way we make decisions. It's worked out much better that we have a group.

AG: So, you might confer with each other on projects?

BY: Oh yeah, always.

JR: If one person's having a hard time with something, we can talk to each other. And we both have the same relative background, so it's not like the design partner trying to get some sympathy from the manager, which probably never happens—we both know what we're dealing with. And I think the six principals we have are getting more comfortable with the idea that people don't really make decisions totally on their own; it requires two or three people, which can be a little frustrating on some small points but, on the whole, is a better way of doing things. ■



CREDITS

The Cathedral of Christ the Light

LOCATION: Oakland, California

DESIGNER: Skidmore, Owings & Merrill LLP, San Francisco

PROJECT TEAM

DESIGN ARCHITECT: Skidmore, Owings & Merrill LLP, San Francisco

DESIGN PARTNER: Craig Hartman

MANAGING PARTNER: Gene Schnair

SENIOR DESIGNER: Patrick Daly

TECHNICAL PARTNER: Keith Boswell

PROJECT MANAGER: Ray Kuca

ARCHITECTURE TEAM: Eric Keune, David Diamond, Denise Hall Montgomery, Jane Lee, Chris Kimball, Christiana Kyriakou, Surjanto, Gary Rohrbacher, Elizabeth Valadez, Mariah Nielson, Peter Jackson, Lisa Finster, Ayumi Sugiyama, Doug Smith, Liang Wu, Katie Motchen

INTERIORS TEAM: Tamara Dinsmore, Chanda Capelli, Carmen Carrasco, Suzanne Le Blanc

EXECUTIVE ARCHITECT: Kendall/Heaton Associates, Inc., Houston

STRUCTURAL ENGINEER: Skidmore, Owings & Merrill LLP, San Francisco

STRUCTURAL ENGINEERING PARTNER: Mark Sarkisian

SENIOR STRUCTURAL ENGINEER: Peter Lee

PROJECT STRUCTURAL ENGINEER: Eric Long

STRUCTURAL ENGINEERING PROJECT TEAM: Sarah Diegnan, Lindsay Hu, Jean-Pierre Chakar, Rupa Garai, Aaron Mazieka, Shea Bond, Ernest Vayl, Feliciano Racines

GENERAL CONTRACTOR: Webcor Builders

CONSTRUCTION AND PROGRAM MANAGEMENT: CMA, Inc.

ENVIRONMENTAL GRAPHICS: SOM Graphics

LANDSCAPE ARCHITECT: Peter Walker and Partners

ELECTRICAL ENGINEERING: The Engineering Enterprise

MECHANICAL ENGINEERING: Taylor Engineering, LLC

MAIN PHOTO: Jane Lee, Skidmore, Owings & Merrill LLP

Unpacking

LOCATION: New York, New York

DESIGNER: nARCHITECTS

PROJECT TEAM

DESIGN TEAM: Eric Bunge, Mimi Hoang; Daniela Zimmer (Project Architect); Jeremy Dworken

FABRICATION: Jetstream Manufacturing, PA

PHOTOGRAPHY: Adam Amengual

CLIENT: Inform Ventures, Lexus

1000 Wilshire

LOCATION: Los Angeles, California

DESIGNER: Narduli Studio

PROJECT TEAM

FIRM PRINCIPAL/PARTNER IN CHARGE: Susan Narduli

PROJECT TEAM: Susan Narduli, Sounia Gmira, Paola

Amodeo Newman, Loretto Saquing

ARCHITECT OF RECORD: DSR Design

LANDSCAPE ARCHITECT: Liveart

LIGHTING DESIGNER: Lighting Design Alliance

GENERAL CONTRACTOR: Hathaway Dinwiddie Construction

STRUCTURAL ENGINEER: Point 2 Structural Engineers

GLASS CONSULTANT: Pulp Studio, Inc.

FOUNTAIN CONTRACTOR: Captured Sea, Inc.

FOUNTAIN CONSULTANT: Fluidity Design Consultants, Inc.

OWNER: Beacon Capital Partners, LLC

Soaring Wings

LOCATION: Austin, Texas

DESIGNER: Winn Wittman Architecture

PROJECT TEAM

ARCHITECT: Winn Wittman Architecture

BUILDER: Gary Robinson, House-as-Art

ASSOCIATE DESIGNER: Eric Reishus, Winn Wittman Architecture

MASONRY/JOB FOREMAN: Jeff Culp, Winn Wittman Architecture

INTERN DESIGNER: Sam Burch, Winn Wittman Architecture

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CUSTOM STEEL FABRICATION: Babeco
PHOTOGRAPHY: Casey Dunn
REAL ESTATE: Martin Co, Real Estate
LANDSCAPE ARCHITECT: Roy Mann
VENETIAN PLASTER AND STUCCO: Andre Durand, Akro Stucco
WOOD FLOORING: MD Wood floors
EPOXY COATING ON GARAGE FLOORS: Enhanced Concrete
PLUMBING SUPPLIES: Hans Grohe, Duravit
GRANITE TUB AND SINKS: Stone Mountain
ALUMINUM REGLETS: Frye Reglet
SHELLSTONE PANELS: Continental Cut Stone Solid Structures
CONCRETE DRIVEWAY AND MOTOR COURT AND RETAINING WALLS: Gib Lewis and Michael Beckham
COPPER PANELS: Stan Smith
PINK ARIZONA SANDSTONE: Thomas Keutch
LOW-VOLTAGE WIRING AND AUDIO/VIDEO: Rod Pera, Get It Wired
ELEVATOR: Concord Marshall Elevator Service
PUBLICITY: Diane Purcell, Through The Lens Management, Inc.
VARIOUS LIGHTING: Lightolier, Lutron, Nemo Italianaluce, Delta Light

FURNISHINGS: Bradley Bechtel of Bella Home
HARDWARE: FSB and Haeefe, provided by Alexander/ Marchant
APPLIANCES: Thermador, provided by Factory Builder Stores
STAINLESS STEEL COLUMN COVERS, BRIDGE CEILINGS, HANDRAILS: Austin Mac Fab
ARTWORK: Linda Dumont (paintings) and Charles Umlauf (sculpture) and the Umlauf Foundation (Louis Umlauf)

Pomona College, Smith Campus Center Renovation

LOCATION: Claremont, California
DESIGNER: SmithGroup

PROJECT TEAM

DESIGN PRINCIPAL: Mark McVay, LEED AP
PROJECT MANAGER: Susan O'Connell, AIA
SENIOR PROJECT ARCHITECT: Bernard Kummer, AIA
PROJECT TEAM: Matt Hensley, Louise Griffin
INTERIORS: Amy Baratta
LIGHTING DESIGN: Jeffrey Gerwing, IALD, LC, IESNA, LEED AP, and Chris Coulter, LC, IESNA
LANDSCAPE: EPT Design, Stephen Carroll and Scott Horsley

M/E/P ENGINEERS: S&K Engineers
STRUCTURAL ENGINEERS: Nabih Youssef & Associates
CONTRACTOR: Hamilton Construction - Bruce Mills, Nasser Ghotbi and Dale Hawkey
CLIENT: Pomona College, SJames L. Hansen, Tony Ichsan, Neil B. Gerard and Margaret McHenry

Crossroads

LOCATION: Milwaukee, Wisconsin
DESIGNER: La Dallman Architects, Inc.

PROJECT TEAM

ARCHITECT: La Dallman Architects, Inc.
PRINCIPALS: James T. Dallman, Grace E. La
ENGINEER: Bloom Consultants, LLC
LIGHTING DESIGNER: Noele Stollmack Lighting Design
ELECTRICAL ENGINEER: Powrtek Engineering, Inc.
MASTER PLANNING: La Dallman Architects, Inc. with Crisman+Petrus
CONTRACTOR: Lunda Construction, Inc.
PHOTOGRAPHY: La Dallman Architects, Inc., Jim Brozek, Greg Murphey Studios, Inc.
OWNERS: City of Milwaukee Department of Public Works, Marsupial Bridge and Urban Plaza; Brady Street Business Improvement District, Bus Shelter

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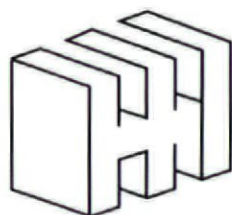
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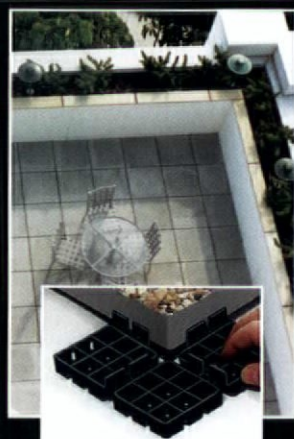


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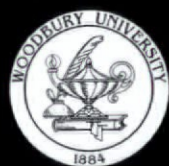
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CONSENT AND DIVERSITY

A Formula for a Human Urbanism

SIGFRIED GIEDION WROTE IN HIS FAMOUS BOOK *Space, Time and Architecture* "in the history of architecture, city planning—urban design—has been a latecomer in every period. Usually several centuries were needed before a period became ripe enough ... City Planning (Urban Design) blossoms when the way of life of a period has become so self-evident that it can be immediately translated into plans."

Implicit in this statement is that urban design is not a constant, having a stable set of principles that are understood, valued and implemented in the design of cities. Giedion's point is that urban design/planning is a complex way of organizing that can only emerge when a society has matured to a certain extent. I believe that our society experienced a "ripening" such as this during the 1960s, when we experienced a proliferation of illuminated thinking about city-making.

Many of us are familiar with the great writers and practitioners of that time: Christopher Alexander's *A City is not a Tree*, Jane Jacobs's *The Death and Life of Great American Cities*, E.F. Schumacher's *Small is Beautiful*, and Ian McHarg's *Design with Nature*, amongst others, each brought a new way of understanding a city as a collection of complex interactions—social, economical and environmental—that evolve over time.

Perhaps the most provocative article written in the 1960s was "Planning in an Environment of Change," written by the late theorist Melvin Webber. Webber not only called for the design of cities in more complex ways, he also provided a strategy through which to do this, called "Permissive Planning." In this approach, plans are open-ended, less architectural and more process driven, sensitive to market conditions and to issues of equity, and are planned for diversity. Permissive planning called for new methods for public participation with less direction from "higher authorities" in the planning and design of cities.

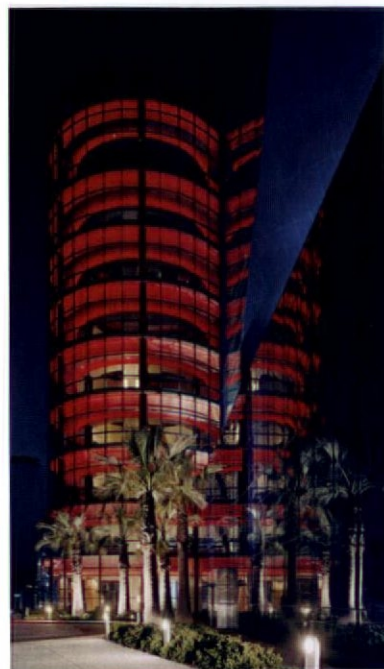
Webber prophetically wrote: "During the next decades, planning is likely to become the normal mode of deciding and acting in a wide array of societal affairs. At the same time, we shall be living with increasing affluence, increasing relative poverty, and increasing power in the hands of the few technically proficient planners. It will then be all the more necessary that decisions be guided by the outputs of government actions, outputs measured by their welfare benefits to the plurality of publics who will inhabit the post-industrial society. The concepts and methods that emerged during the early days of the industrial age are not likely to suit us in the post-industrial age. Now, and

increasingly in the future, the hard decisions will have to rely upon explicit statements in the wants of the publics."

This idea has had a profound impact on planning cities today. In my own work, it has inspired me to create urban design frameworks that are deferential to others, believing that progress will be measured by the ability of these systems to allow others to act. As designers of the city, I think we can understand from Webber's thesis that actual pluralism in urban design is creating the circumstances where many others can express themselves, not a mega-building or a pre-prescribed community. However, one can find many misinterpretations today of the latter nature, a sort of "prescriptive planning." In his article "The End(s) of Urban Design" Michael Sorkin stated beautifully: "A future for urban design must not dictate the good life but instead endlessly explore the ethics and expression of consent and diversity." We as practitioners need to have the courage to explore the difference between these two approaches so that we don't fall into the hole of "prescriptive planning" but find illumination through a "permissive" alternative.

—William H. Fain, Jr., FAIA

PRESIDENTIAL CITATIONS



AIA/LA Spirit of Los Angeles Award

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Kocher Schirra Goharizi
Urban Partners, LLC
Matt Construction
S.L.Leonard & Associates

Educator Of The Year Award

Karen C. Hanna, FASLA – Dean, California State Polytechnic University, Pomona

Good Government Award

Gary Lee Moore, City Engineer – Bureau of Engineering, City of Los Angeles, Department of Public Works

Historic Preservation Award

Christy McAvoy – Historic Resources Group

Honorary AIA/LA

Carlo Caccavale, Hon. AIA/LA – AIA Los Angeles

Lifetime Achievement Award

Norma M. Sklarek, FAIA

Public Open Space Award

William H. Fain, Jr., FAIA – Johnson Fain

Transportation Award

The Orange Line

STV, Inc.
Gruen Associates
Shimmick Construction Co./ Obayashi Corporation J.V.
METRO (MTA)

The Twenty-Five Year Award

2-4-6-8 House

Thom Mayne, FAIA – Morphosis
Michael Rotondi, FAIA – ROTO Architecture

Associate AIA of the Year

Clay Holden, AIA - Moore Ruble Yudell Architects & Planners

Gold Medal

John Ruble, FAIA – Moore Ruble Yudell Architects & Planners
Buzz Yudell, FAIA – Moore Ruble Yudell Architects & Planners

Top: Third year architecture students at California State Polytechnic University, Pomona. Middle: (left) The Orange Line; (right) Pacific Design Center. Bottom: The California Endowment Headquarters.

AIA REPORT

Inspire, Inform, Illuminate

EACH YEAR OUR PROFESSION SEEKS OUT AND honors certain projects. These projects, incidentally, also seem to receive the majority of press and recognition. However, so much of what has been designed and built today raises questions in my mind: How did these projects get to where they are? Are they as good as everyone seems to think? Or are we just seduced into believing these are the best because of our penchant for "star" architecture? Really, how much of our collective work reaches the levels that we intuitively strive for? Couldn't it be that much of our work does reach these levels, where we are informed and inspired, but this body of work remains overshadowed by the tidal wave of publicity for projects that, upon closer examination, perhaps don't merit their star status?

Civic duty and the duty to inspire and inform are not necessarily mutually exclusive. How our buildings fit into the urban fabric is a question that this writer cannot answer in a single column. I often assess buildings not by how many awards they receive, but, rather, how they fit into the matrix of our cities. Iconic buildings seem to be the vogue these days. But do they truly fit? Do they attract our attention and our admiration only because they contrast so starkly with their given context?

Too often these buildings exist only to show what the designer can convince the client is "good" architecture. But sometimes the emperor has no clothes. When will we as a profession stop glorifying these demigods, and start looking at how our buildings affect the architectural landscape of our cities?

With these thoughts in mind, I challenged this year's AIA/LA Design Awards Committee to develop a program that would transcend the confirmation of merely the popular or fashionable. The juries have rendered their decisions; awards have been issued. Now I think the membership should be polled as to how successful this year's program has been. I believe we met the mark. How about you?

And, of course, none of this would have been possible without the people who have worked so hard for the chapter. There are many more, and I am sure that I am forgetting someone, but we should all thank Hraztan Zeitlian, AIA, and Alex Anamos, AIA, for their

and of course the entire AIA/LA staff, an incredibly talented and hardworking group of professionals, led by Nicci Solomons, Hon AIACC.

All of this is consistent with my desire to make sure that all members of the AIA/LA are appropriately given their moment in the spotlight. As such, it seems fitting that the theme of this issue is "illumination"—shedding light on those who toil unrecognized has been a consistent theme of my platform.

The notion of the lighting designer as a major design player has become increasingly more important. It reinforces an idea that I have continually championed as a part of my

I often assess buildings not by how many awards they receive, but rather how they fit into the matrix of our cities.

work on the Design Awards Program (and really the entire Design Awards Committee—in particular Shelley Santo, Assoc. AIA, for working tirelessly on hanging our awards exhibit each year, Grace Lau, AIA, for designing the exhibit, and Julie D. Taylor for her successful public relations efforts).

Applause should also be given to Francesca Garcia-Marques, Hon. AIA/LA, for her work on the Masters of Architecture series; Marv Taff, FAIA, and John Mutlow, FAIA, for their work on the Fellowship Committee; Katie Spitz, AIA, and Ric Abramson, AIA, for their work on the Political Outreach Committee; John Kaliski, AIA, for his work on the "mansionization" issues with the City of Los Angeles;

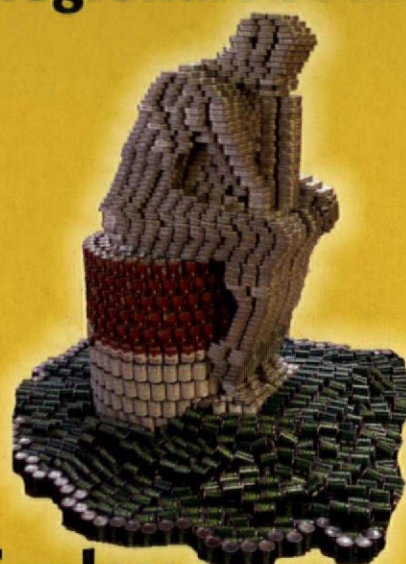
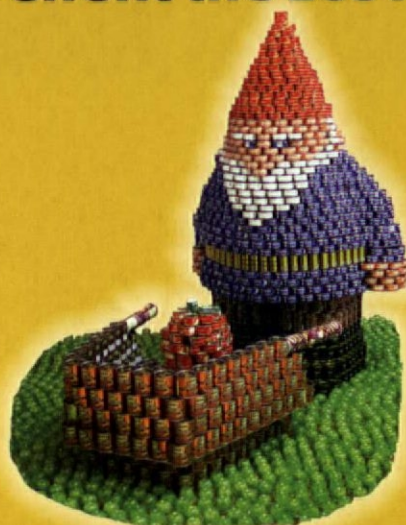
presidency: That more often than not it takes the services of our allied design communities to help us realize the projects that we envision, among them graphic designers, colorists, acoustic consultants and, of course, our structural and MEP engineers.

In tandem with the AIA/LA Award winners, this issue focuses on two of these allied communities: lighting designers and the manufacturers of lighting products, and how their technical expertise and creativity fit into and complement the overall design of a project. It is only together that we achieve our common vision: to inform, inspire and illuminate.

—Michael A. Enomoto, FAIA

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Los Angeles, and the Society for Design Administration.

AIA/LA EVENTS CALENDAR



SEPTEMBER

- 07** **Design Meets LA (DMLA)**
AIA/LA Interior Architecture Committee's annual black tie event celebrating design.
- 19** **AIA/LA Breakfast Reception**
Los Angeles Unified School District Superintendent David L. Brewer, III, 7:30 a.m., City Club on Bunker Hill, 333 South Grand Avenue, Suite 5450, Los Angeles.
- 25** **AIA/LA Board Meeting and Student Summit and Emerging Architects New Beginnings**

- 24** **Mobius LA (10.24-10.26)**
The American Institute of Architects' first annual trade exposition, *Mobius LA: Architecture, Design, Mobility, Style and Sustainability*, will debut at West Hollywood's Pacific Design Center.

Mobius LA provides AIA members opportunities to earn all 18 of their required CE units (including HSW LU), and will feature film screening, book signings, interactive suites, and a host of other gatherings and receptions. Please visit www.mobiusla.com for more information and to register.

OCTOBER

- 01** **Architecture Month Opening Reception**
- 04** **Legislative Day at City Hall**
- 16** **Emerging Architects & Engineering Forum with Schools at Richard Meier & Partners Architects**
- 18** **Masters of Architecture Lecture: Gisue Hariri, principal, Hariri & Hariri - Architecture LACMA, 6:30 p.m.**

- 25** **Restaurant Design Awards - Awards Ceremony**
Now in its third year, the Restaurant Design Awards celebrate the best in restaurant, night club and café architecture in Los Angeles.
- 26** **Public Space Los Angeles Summit**
MOBIUS LA will close with a Power Lunch hosted by KFWB NEWS 980 Radio, which will bring together a distinguished panel of top architects and allied professionals to discuss the Open Space/Sustainable future of Los Angeles.
- 28** **Fall Home Tours on the West Side**

For more information on these and all AIA/Los Angeles events, please visit www.aialosangeles.org or call 213-639-0777.



TOBY LONG DESIGN, CALIFORNIA

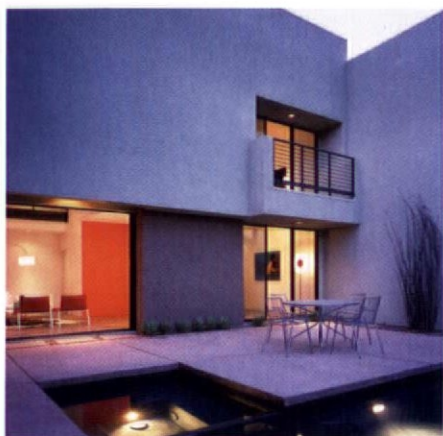


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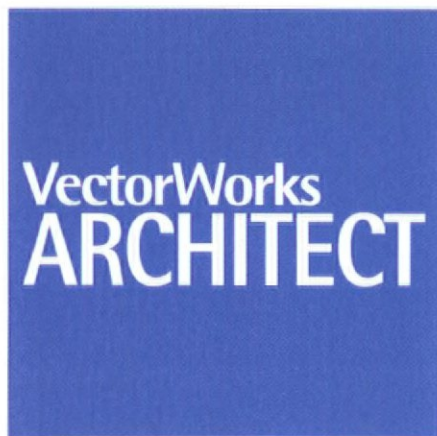


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