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SEPTEMBER/OCTOBER 2008

FEATURES

AIA/LA AWARD WINNERS

- 14 HONOR
- 30 GOLD MEDAL
- 34 MERIT & CITATION

22 SUSTAINED EFFORT

Clients, Technology,
Aesthetics Drive Innovative Forms
BY ADAM STONE

26 FOLLOW THE SUN

Ray Kappe's 50-Year Pursuit of
Energy Conserving Design
BY DANNY KING

DEPARTMENTS

8 EDITOR'S NOTE

10 SHOWROOM

Kitchen Systems

12 TECHNIQUE

Pret-a-Porter: Extruded
Aluminum Creates a Dress-Like
Façade for Retailer
BY SUSAN CHAITYN LEBOVITS

20 CENTERFOLD

Tesla Showroom
BY CCS ARCHITECTS

32 EVENTS

Things to See and Do

40 BACKSTORY

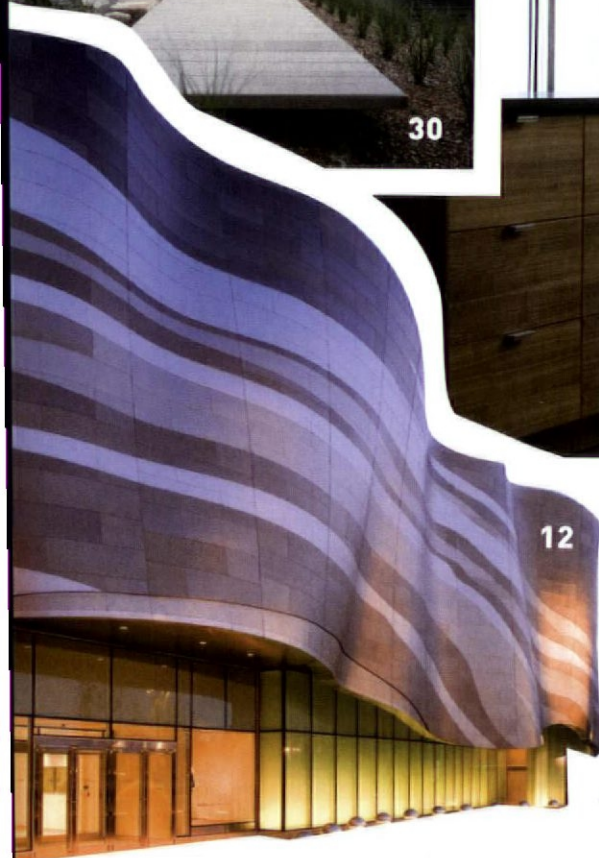
Architectural Competitions:
Is Green Not Gold?
BY CHRISTOF JANTZEN



30



10



12



26



Tall Building Imagining the Skyscraper



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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. 2008. 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.

Submissions: Unsolicited editorial material, manuscripts, photographs, transparencies and artwork are sent at owner's risk and will be returned only when accompanied by a stamped, self-addressed envelope.

Opinions expressed in FORM are solely those of the author, not FORM, Balcony Media, Inc. or the American Institute of Architects.

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ADAM STONE is a journalist whose work for papers across the country addresses design trends, the arts, technology, healthcare and matters of regional economic development. As a student of English Literature at Brandeis University he covered local zoning issues in the fast-growth Boston suburbs, and went on to report on the emerging technology sector. During a five-year stint in Minneapolis he worked for a venerable Midwest weekly, writing extensively on the city's lively and eclectic arts and theater scene. He lives in Annapolis, Maryland.

DANNY KING had to get weeded out of not one, but two schools of architecture to take the hint, but he's doing the next best thing by writing about the subject. Long curious about an imposing block-like structure that lorded over his Los Feliz neighborhood, King found that the house, designed by Frank Lloyd Wright for the Ennis Family, was even more daunting for those trying to rehabilitate it after 85 years of neglect. A native Angeleno, King is a former reporter for Bloomberg News whose work has also appeared in the *Los Angeles Times* and *The New York Times*.

SUSAN CHAITYN LEBOVITS is a Boston-based writer whose assignments have involved everything from design and architecture to recounting an escape from war-torn Sierra Leone. She has spent

weekends in the field covering fox hunting, and on Broadway, following the cast of Billy Joel and Twyla Tharp's "Movin' Out." A graduate of Syracuse University, she writes a weekly column in *The Boston Globe*.

CCS ARCHITECTURE was founded by Cass Calder Smith in 1990, and architect Lev Weisbach joined the firm as a partner in 2003. The firm, with offices in San Francisco and New York, has designed a diverse range of public and private buildings and interiors and seeks to explore design opportunities of maximum potential and express them at a scale appropriate to each project. The work is firmly based in the modernist idiom, where innovation and creativity are balanced by pragmatism and experience.

CHRISTOF JANTZEN, AIA, LEED AP, is a principal in the Los Angeles offices of Behnisch Architekten, a Stuttgart, Germany-based architecture firm, with additional U.S. offices in Boston. Recognized for his award-winning green architecture, including the LEED Platinum-rated Genzyme Center in Cambridge, MA, Jantzen earned his M.Arch from the Southern California Institute of Architecture (SCI-Arc), and a Diplom Ingenieur from the Technical University Darmstadt, Germany.



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EDITOR'S NOTE

The first time I experienced architectural awards was back in Philadelphia some 20 years ago when the Foundation for Architecture there—sadly no longer around—asked me, a reporter who'd covered the business of architecture, to be a judge at its annual awards program.

Writing about architecture as a business—whose firm is being bought by whom, which partner has struck out on her own or who got the commission for the new office tower downtown—has nothing to do with design. It's as far from design as you can get; it's commerce, hustle, inside information. And so when I was brought into the discussion of art, well, that set me thinking about architecture in vastly different ways.

I can't recall the specifics of the project they asked me to present, but I recall very clearly the statement it made. A community building in the heart of one of the city's rougher neighborhoods, lots of glass. Very open, very inviting, very much the opposite of what could in lesser hands been a bunker. It was a structure that respected its environment and, one expected, would have that respect returned.


Our Competition issue features the results of the AIA/LA's annual design awards, which prove to me two things. The first is that successful architecture continues to respect its context even as it advances and enhances it. The other is that Los Angeles continues to be the place where the most interesting, innovative work is being done.

Consider some of the comments from this year's group of judges:

"To get LEED Platinum is a remarkable accomplishment in itself, and then in a very handsome building of this scale in this location is quite a feat." (Lehrer + Gangi Design + Build's Water + Life Museums and Campus); or "Domestic and institutional scales are hard to combine, and this single pavilion inserted between two houses has a character all its own." ((M)Arch.branded architecture, Children's Center at Caltech, Outdoor Science Laboratory).

Elsewhere in this issue, Adam Stone looks at the impact the push for sustainable, efficient structures has on design and Danny King sits down with Raymond Kappe (a past AIA/LA Gold Medal recipient) and talks about his role as a pioneer of environmentally friendly design.

I regret that we weren't able to accommodate our Workbook feature this time, but look forward to its return in our next issue and hope you'll let us know about noteworthy projects.



Jonathan Diamond



Sandy Itcoff



Hunsaker & Associates San Diego Offices

Design Corp - *architect*

Pacific Building Group - *applicator*

Porcelain Stone 'Metal' Series by Apavisa Porcelánico (color: Titanium) - *products used*



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SHOWROOM



1 Bazzèo

Bazzèo is taking a green approach to its kitchen product, saying it has committed to sustainability from product design through zero-waste manufacturing, packing and shipping. The company endeavors to use 100 percent recycled and recyclable materials and non-toxic paints and lacquers. Its recycled and regenerated woods are drawn from certified resources, and it uses non-toxic laminates, aluminum, glass and technical veneers.

more information: info@bazzeo.com or www.bazzeo.net

2 HB20, Henrybuilt

Henrybuilt's flagship product is its kitchen system, a unified set of highly refined cabinet units, countertops, backsplash components and lighting arrangements accompanied by an integrated furniture line. Elements within the HB20 line can be configured in a variety of sizes and material combinations, all are built to order by hand in the company's Seattle shop.

more information: inquiries@henrybuilt.com or www.henrybuilt.com

3 Hansen Kitchen System

Hansen, the kitchen and bath furniture manufacturer from Denmark, has also gone green with its "eco-friendly Living Kitchen Architecture," designed by architect Knud Kapper. Made of solid wood from managed forests, the line was designed after consultation with professional chefs. Featuring perforated steel bottoms in its drawers for fresh airflow, the ergonomic use of drawers with hand cuts and less upper cabinetry, Hansen can be designed for an entire kitchen or designed as an "Instant Kitchen" that can be delivered and installed the same day.

more information: susan@hansenliving.com, www.hansenliving.com, or 631-754-0464

4 Alnoart Pro, Alno

A completely handleless kitchen, the Alnoart Pro features aluminum molded frames and

high-gloss lacquered glass doors for a brilliant, mirrored effect. It also offers classic C-shaped shelves that can be mounted anywhere on the wall and create a seamless transition between kitchen and living room in open-plan designs. The shelves have aluminum-colored edges and feature down lighting.

more information: info@alnousa.com, www.alnousa.com, or 617-482-5592

5 Cascade Coil

Cascade Coil is expanding the uses for its signature wire mesh fabric product from commercial to residential uses. The product can be used as a window treatment for sliding glass door, define living spaces, as a shower curtain or as a kitchen cabinet covering. The company, founded in the 1880s as a fencing business, will craft custom solutions according to the homeowners' or designer's specifications.

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PRET A PORTER:

Extruded Aluminum Creates a Dress-Like Façade for Retailer

IN THE MID-1970s, ARCHITECT HOWARD ELKUS AND HIS WIFE DESIGNED A silk dress for her to wear to a cocktail party. Three decades later Elkus, a partner at Boston's Elkus-Manfredi Architects, drew on it for his radical design of the Natick, Massachusetts, Neiman Marcus building, completed in 2007.

The building's 570-foot-long undulating stainless steel façade, in tones of bronze, champagne and silver, "waves in and out and top to bottom almost as if someone was wearing a dress and walking," said Elkus.

The stainless steel fabric is made up of several thousand individual skins that interlock to create the colored pattern. They began as 18 gauge sheets of about 48 by 120 inches, and overlap like the shingles of a roof to shed water. The sheets are affixed with ¾ inch custom stainless steel fasteners into extruded aluminum shapes produced by A. Zahner Co., a Kansas City firm specializing in architectural metals.

Bill Zahner, the firm's chief executive, said the panels are designed to take tremendous wind loads—like those on an airplane—and are "not unlike what we used when we created Chicago's Millennium Park bandshell for Frank Gehry."

The bronze and champagne colors were created by controlling waves of light by embossing the stainless steel with abrasive glass beads and immersing the metal in a bath of chromium acid to expedite oxidation. The result was modifying the reflectivity by altering the metal's thickness.

The largest of the sheets were 8 feet 6 inches wide and 40 feet tall. All of the work was computer modeled in either Pro/Engineer or

CATIA so those involved could see three dimensionally how the components fit.

"We virtually built the thing before we began fabrication," said Roger A. Reed, who acts as a liaison between Zahner and designers. "The computer program even has models of tractor trailers so we knew how we would sit the components on the various types of trailer beds to ship to the job site."

The metal was formed using the Zahner Engineered Profile Panel system, also known as ZEPP, developed by Tony Birchler and Bill Zahner, which essentially uses a contour model of the building face to define where the skins attach. Some of the curvature wasn't very complicated, said Reed, and the metal had the ability to flex back to embrace the support structure. Other times, he said, the surface was "curvalicious" meaning there was excessive curvature that needed to be induced into the metal in order for it to spring back into position cleanly.

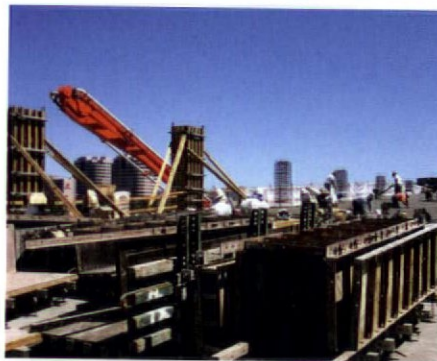
Different tools and methods were used to manipulate the metals depending upon how much curvature it had and how much more was needed. "All metal has a memory, so often you're bending it beyond where you want it to be in order for it to spring back," said Reed.

It took a year to design, engineer, and fabricate the 67 panels and another three months to install them, leaving the New England town with an iconic structure, part of the fourth-largest mall on the East Coast.

— Susan Chaityn Lebovits



Even the grandest project
depends on the **SUCCESS**
of the smallest components



(relatively speaking)

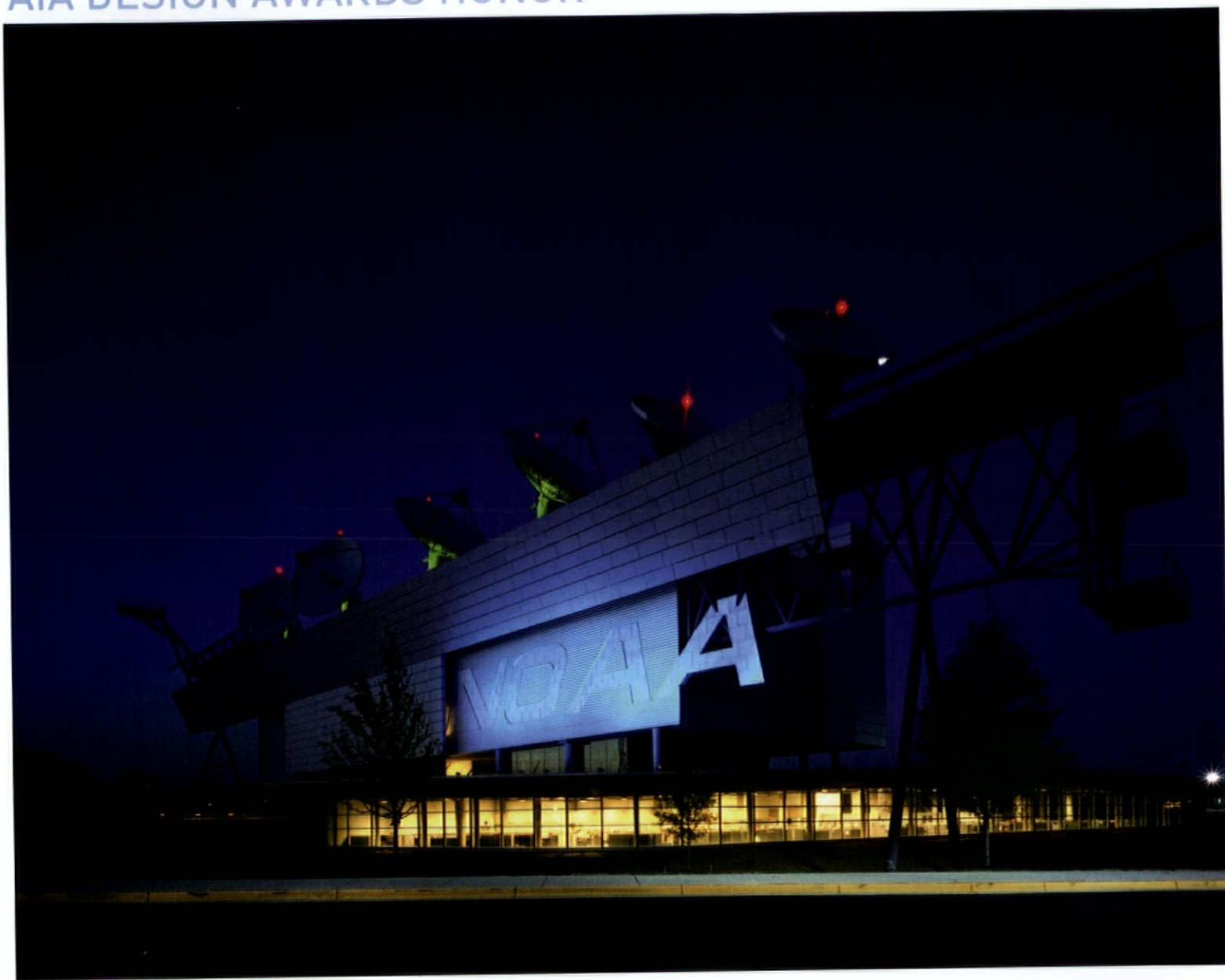


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levels accommodating 1,827 cars.



1. NOAA Satellite Operations Facility

Location: Suitland, Maryland

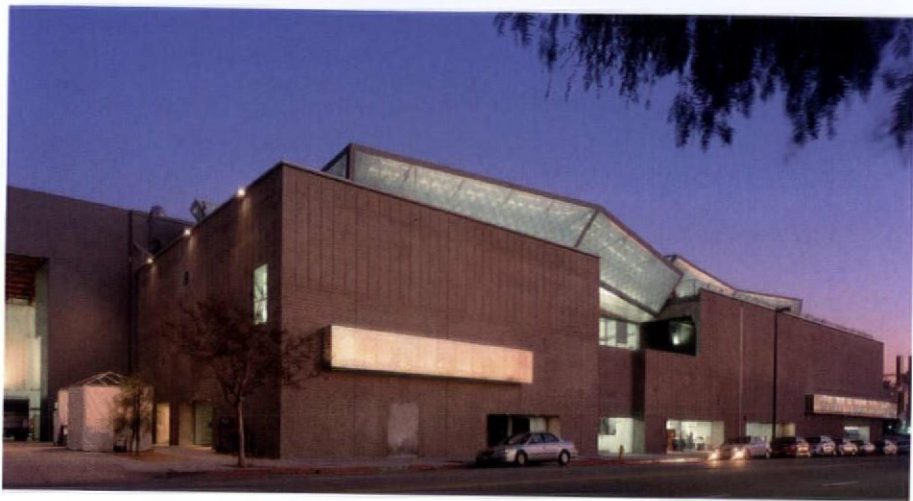
Designer: Morphosis

Website: www.morphosis.net

WHAT THE JURY SAID: *"An interesting highly gestural artifact that gets its impact from 2 percent of the program."*

"The building integrates science and mythology in the architectural expression, giving a sense that there is important work about the planet going on here."





2

2. Art Center College of Design South Campus

Location: Pasadena, California

Designer: Daly Genik

Web site: www.dalygenik.com

WHAT THE JURY SAID: *"To do adaptive reuse with this much artistry is remarkable."*

"The quality of light used is spectacular."

"It is interesting in a monumental way for maximum effect."

3. Water + Life Museums and Campus

Location: Hemet, California

Designer: Lehrer + Gangi Design + Build

Web site: www.lehrerarchitects.com

WHAT THE JURY SAID: *"To get LEED Platinum is a remarkable accomplishment in itself, and then in a very handsome building of this scale in this location is quite a feat."*

"This is a 100-year building."

"The project sits rather grandly in its location with a creative approach to the massing and a sophistication of form."





1. Art Bridge

Location: Los Angeles

Designer: wHY Architecture

Website: www.why-architecture.com



NEXT LA HONOR



1. HL23

Location: New York
Designer: Neil M. Denari Architects, Inc.
Website: www.nmda-inc.com

WHAT THE JURY SAID: "This is an extremely elegant solution for such a unique location." "Sometimes there is just no substitute for a really elegant building."





2. Art Center College of Design Housing Complex

Location: Pasadena, California

Designer: Daly Genik

Web site: www.dalygenik.com

WHAT THE JURY SAID: *"The level of analysis and thinking is very high in this project, everything is thought about."*

"There is a great deal of rigor in the section and its relationship to the exterior's purposeful patterning."





TESLA MOTORS FLAGSHIP

TESLA MOTORS, A DESIGNER AND MANUFACTURER OF PERFORMANCE ELECTRIC cars, needed to develop its flagship sales and service location in Los Angeles from scratch. All they had was their prototype roadster and lots of people at their San Carlos, California, headquarters doing engineering, marketing, etc. This bricks-and-mortar project—their first public presence beyond their product—had to embody the feel and DNA of the start-up company.

The main program items that Tesla expressed were that they did not want to be like other car showrooms (that's why they didn't hire an architect that does car showrooms), that they wanted to provide a very positive customer experience. The most defined program element was and that they wanted the sales area and the shop to be as visually connected as possible.

We took the approach that the exterior of the building should be 'foreground,' in that it puts itself forth to attract attention on Santa Monica Boulevard. Then the interior becomes 'background' to the cars on display and being worked on. This led to the idea that the interior should be like a gallery, where the focus is mostly on the showroom side of the building while the service side is more 'shop' on display.

The R+D we did showed that cars being exhibited or photographed always looked the best when they were in a contrasted type of setting, i.e., in front of an old brick wall, near an old fence, in nature. It sets up a counterpoint that really works. Based on that, we created a gallery setting that has a directed rawness. The existing truss roof was exposed and sandblasted to be natural, rough wood. The new floors are concrete, and the walls are flat white paint. All of this rawness,

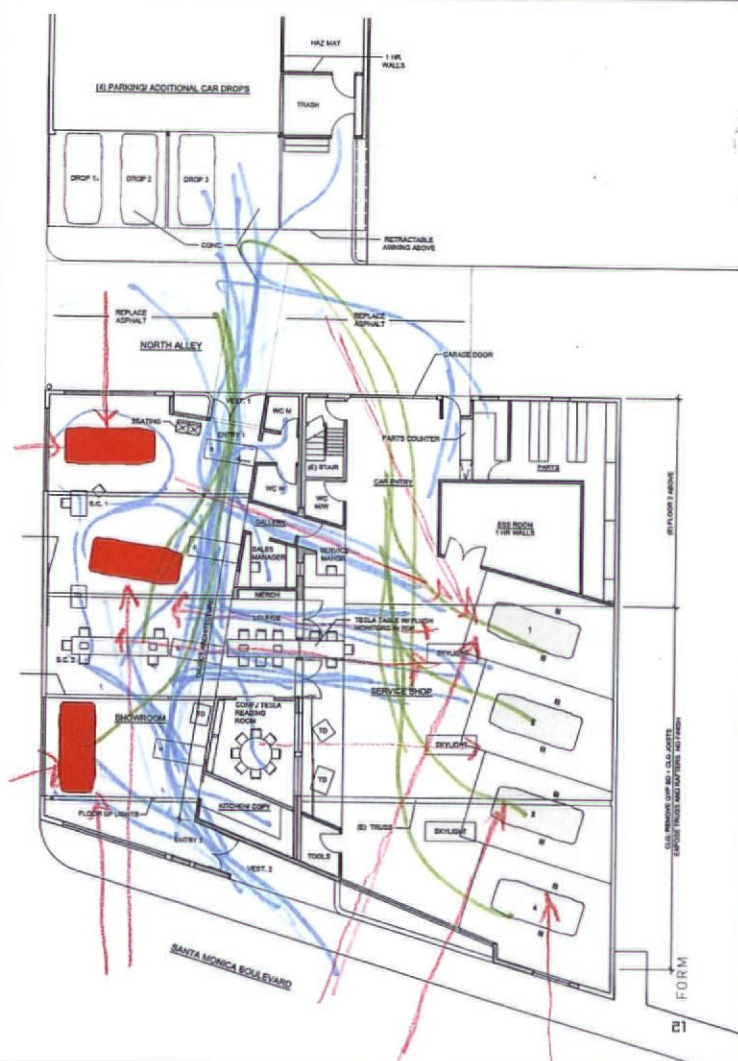
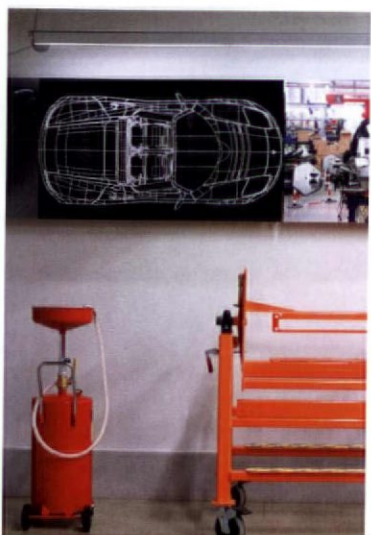
restraint and lack of gloss sets up the cars to be objects of desire.

The site had a pair of existing side-by-side buildings built at different times, each with varied uses over time, and we merged them into one. From the exterior there is now one structure; inside however, there are two distinct spaces: sales in the west building, service in the east. The west building has a much better and taller bow-truss roof structure, which we wanted for the exhibit area. This building also has a corner that let us create an open corner with glass on two sides for increased showroom exposure. The east building was wider in plan and so this made for a better use of the service functions for cars to be brought in, put on the lifts, turned around and then driven out.

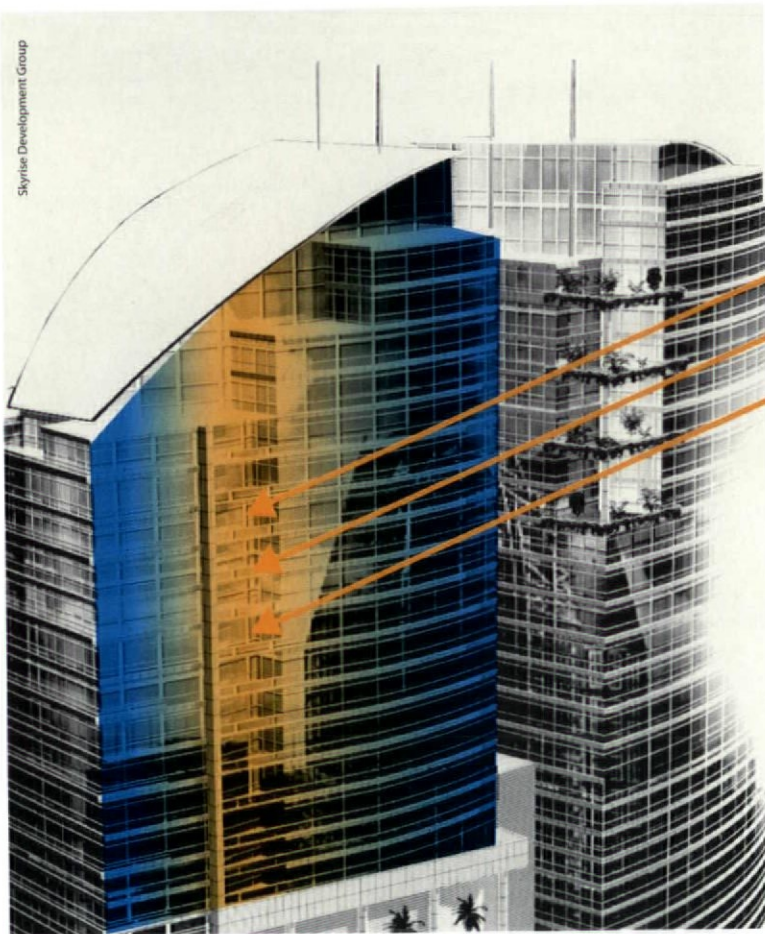
To save energy and to animate the space during the day, skylights were cut in on an axial pattern that leads from one of two front doors to the other.

To emphasize this connection between sales and service, we created a three-part, bar-height table, which has two segments in the showroom for customers/sales consultants, and one in the service area for customers and mechanics. We created these 'Tesla tables' rather than create the overdone 'lounge' you see so much in typical showrooms. It's our reference to the community table seen in many restaurants today. Another component is the multi-color panel-grid of painted MDF panels from the 12 Tesla colors, which results in a sculptural display for their use in explaining the color options to customers. The panels have a curvature to their faces so they pick up and reflect light as a car body would.

—CCS Architecture



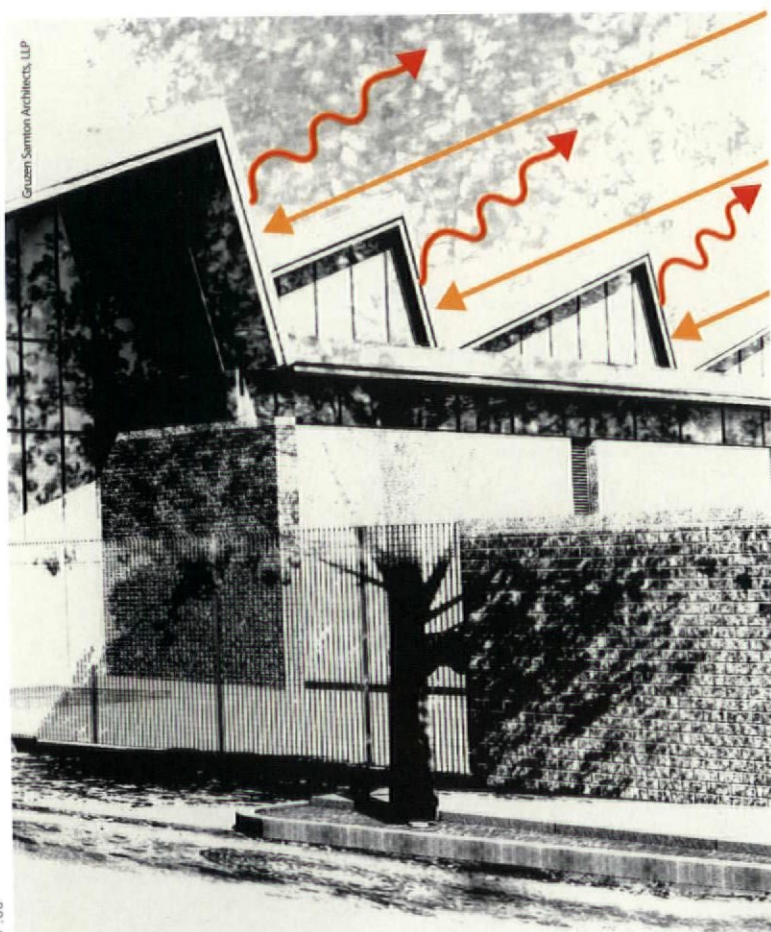
Skyrise Development Group



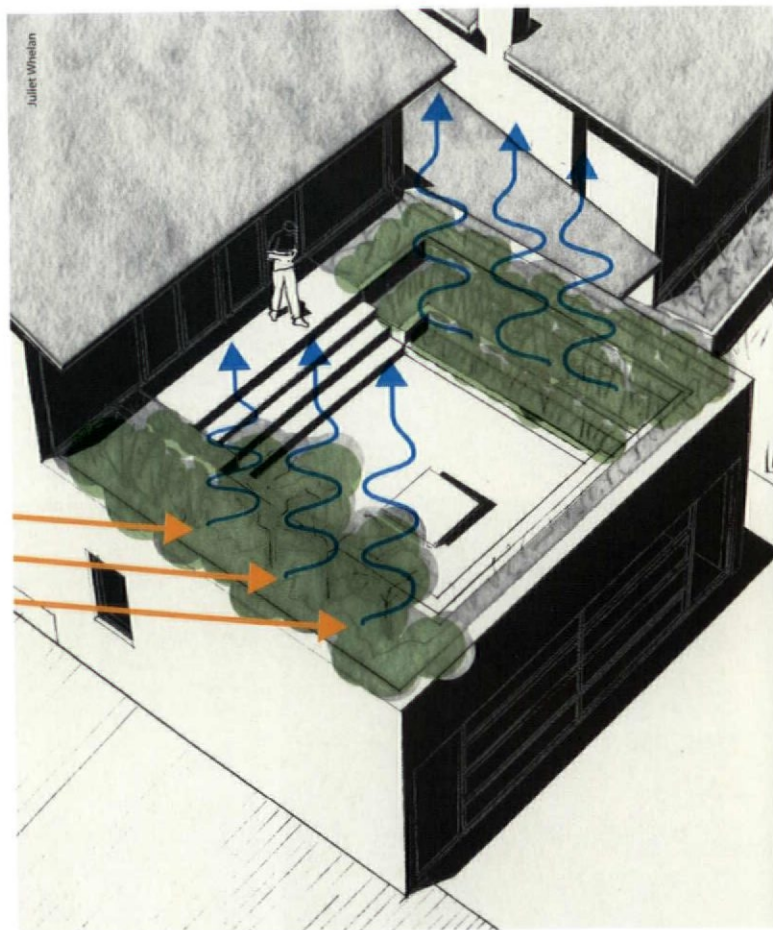
RIC Steel



Gruzen Samton Architects, LLP



Juliet Whelan



SUSTAINED EFFORT

Clients, Technology, Aesthetics Drive Innovative Design

BY ADAM STONE

GREEN CHANGES EVERYTHING.

The roofline of a suburban New York police station draws its pitch from an environmentally sensitive HVAC choice. In Pennsylvania, sustainability drives lighting choices in a renovated carriage house. The sweeping curves that define a pair of Florida commercial towers draw their inspiration from a desire for cooling efficiencies.

Efforts to "greenify" buildings are aimed at more just than lowering electric bills. Form itself is driven by choices made in the realms of lighting, power, water usage and other environmental factors. Responding to clients' desires for sustainable solutions, architects are adapting not only the functional but also the visual elements of homes, offices and civic structures.

"You can design a green building that looks like a conventional building. They don't need to be different," said Ralph DiNola, principal with the consultancy Green Building Services in Portland, Oregon. "But we have a growing number of clients who want some visual cues. They are very much attached to the idea of making it part of the design, to educate people about green buildings or

sustainability or even about their corporate culture of social responsibility."

Increasingly, technological innovation and market pressure alike are pushing architects to make their buildings stand out as environmentally sensitive.

SUB-TROPICAL CHALLENGES

This spring, Skyrise Development Group charged Waldorf Architecture & Design, its in-house architectural arm, to design the World Trade Center Orlando, a \$200 million LEED project to comprise two towers of 25 and 28 stories. The form of these twin structures is intimately driven by environmental ambitions, said Brian Kring, the principal architect on the project. Prompted by concerns about heat gain in the subtropical climate, designers pushed a curvilinear vision with external space defined by sweeping arcs, while facing areas between the towers nestle together in curves that bring the structures just 30 feet apart.

Heat gain is least when the façade is close to a right angle to the sun as it passes through the least amount of the Earth's atmosphere. Kring said the circular form

"provides the least amount of glass facing the optimum angle of the sun at any given time, for a short period of time. This also minimizes the transfer of heat that is provided by one large flat surface, and limits thermal expansion and contraction and long term movement, (and maintenance) of the wall."

Other design elements—like the broad steel bows of the roofs that catch runoff for irrigation and green roofing for further water management—also contributed to the pursuit of LEED certification. Context drove design as well: sheared-off planes offset the curves, a reflection of the shapes seen in local palms.

Kring would have gone rounder still, with a cylindrical solution that would absolutely minimize heat gain, but there were practical limits. "Unless you are at a very large scale, that round form isn't going to work, for example, in terms of putting square elevators in it and square duct work. So we have to make some compromises."

Despite concessions, the form here ultimately was the product of the local climate. Driven foremost by this environmental concern, an entire design schema emerged.

Just outside Philadelphia, Juliet Whelan, a principal at Jibe Design, is tackling a renovation project from the ground up based on green principles. From the superstructure through flooring materials and lighting design, each design choice has been informed by a desire for sustainability.

IN THE DETAILS

The owners of the 1,100-square-foot carriage house in Mt. Airy, Pennsylvania, want the space doubled. Whelan also wanted to clean up existing design elements, which include a brick face and peaked roof, with enclosed wood-paneled porch tacked on. "A bit of a mish mash," as Whelan put it.

Guided by the client's call for sustainability, the architect's first decision was to retain and reuse, specifically keeping the foundation and exterior walls in circulation, extending their functions within the new structure. "There is a big pile of brick and concrete that I am going to keep on site, so that is a green consideration," she said.

Inside, Whelan shied away from her instinctive choice to use recessed lighting cans, which might diminish the impact of

insulation. Her use of pendant and surface mount lighting has fundamentally altered the look and feel of interior spaces. "With this you get more visual noise on the ceiling, and that can be a great design element. These pendants can hang between exposed beams and the beams have a horizontal rhythm, while the pendants have a vertical rhythm. So it makes a nice sculptural element."

Even the mood of the flooring bows to green intent. "I would typically choose wood flooring, but tile or concrete are better conductors for (environmentally sensitive) radiant floor heating, so we are choosing slate tile for the floor," Whelan said. "The look is completely different, it is harder, so it feels different on your feet. And it is not a traditional look, so you are asking someone to see things in a different way."

THE RIGHT LIGHT

In the civic realm, Susan Drew and her team at Gruzen Samton Architects in New York have fashioned an entire facility around the core green principle of intelligent daylighting. Drew, a principal at the firm, is designing a mixed-use structure for the city's Department of Transportation. Known as the Sunrise

Maintenance Yard in Ozone Park, Queens, the 27,000-square-foot structure houses a maintenance workshop, offices and warehouse.

Green calls for natural lighting. More than this, though, environmentally sensitive design demands lighting that is appropriate to the circumstance. In this case those circumstances vary. The offices need daylight, the shops need natural light but without any glare, the warehouse needs minimal illumination and no air conditioning. All these concerns naturally impact energy consumption.

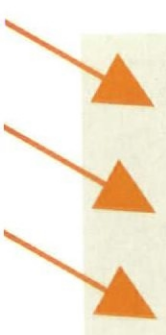
To accommodate these varied needs, designers broke down their building into three separate components, distinct physical spaces that could be oriented and illuminated according to their specific needs. Office spaces face the street, with a southern exposure shaded by mature trees, light shelves and user-controlled shades. In the workshops, north-facing monitors totally prevent direct sun.

The tri-fold structural approach "was the fundamental design choice," Drew said, and it grew directly from the desire to go green. In addition to supplying each area with the lighting best suited to the specific function, this decision also made it possible to optimize the mechanical systems for each operational area.

To fulfill the further green ambition of fitting buildings into the local context, designers took their cue from neighborhood design elements such as masonry, clerestories and a folded roof with overhanging eave details. A necessary security fence incorporates public art created from brick salvaged from the demolition of a prior structure. In all these ways, the ultimate form of the facility reflects environmental ambitions.

In another civic example, Steelbone Design Company (formerly Flynn Stott) in Southampton, New York, recently took on a police station for Southampton Village. Seeking an energy-efficient HVAC, the team chose a geothermal solution, and that decision had a marked effect on the overall form.

"If we had used conventional equipment it would have required a flat roof at one point or another," said Principal Richard F. Stott. "As it stands, this is a big pitched roof, which is very typical for the area, a copper-green painted, standing-seam roof that reflects light nicely and doesn't heat up too much."



Guided by the client's call for sustainability, the architect's first decision was to retain and reuse, specifically keeping the foundation and exterior walls in circulation, extending their functions within the new structure.



As a piece of design, the roofline succeeds in large measure because of the architects' readiness to address green concerns early on in the process. "The sooner we begin to think about employing these things in the design phase, the more we can integrate them into the design, rather than screwing them down onto the roof as an afterthought," Stott said.

Such matters of process underlie much of the interplay between sustainability and design outcomes. Green adds another level of consideration, and this ought to require extra time, effort and planning on the part of designers. Yet some say the biggest design decisions in regard to green are often the ones most easily made.

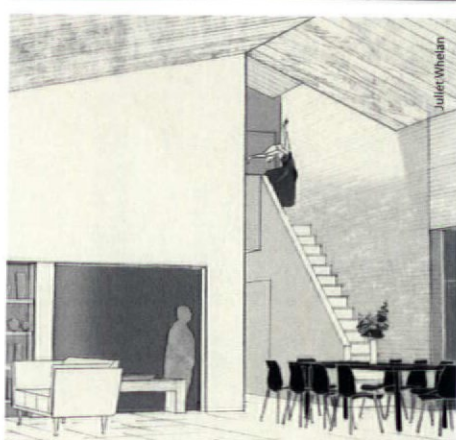
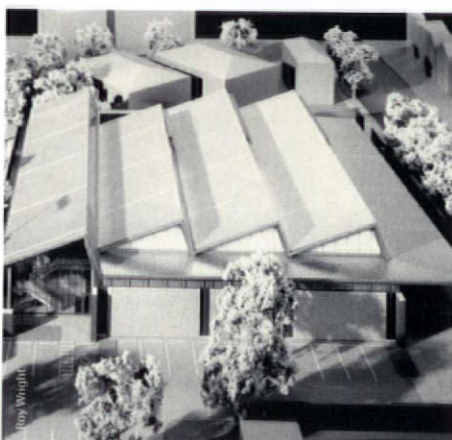
"The amount of time it takes to say that we will use a concrete structure because concrete in this location will take less energy to manufacture than steel—those are decisions you make up front. How long does that decision take? Not very," Kring said. "But then when you get to the end of the project and you are choosing finishes, it is far more time-consuming to determine when the manufacturing process is less energy intensive for one solid-surface counter top than for another solid-surface counter top, and then looking at the relative cost and deciding."

Ironically, green's influence over the fundamental elements of scope, form and orientation—the basic aesthetics of form—may be more readily determined than the environmental impact of the kitchen tiles.

BUT IS IT PERMITTED?

All this assumes that the kitchen tiles—never mind the alternative HVAC, the green roof, the high-performance ventilation—will ever be permitted in the first place. While green capabilities may shape the organization of form, it is equally true that bureaucratic resistance to these technologies can apply a strong counter pressure.

In 2004-2005, Randall Teal of Teal Studio in Eugene, Oregon, was brought in to design a residence for a client with strong environmental ambitions. She wanted the greenest she could get, including an on-site self-treating water system, but the Eugene's Department of Environmental Quality balked.



Environmental considerations played into the designs of, clockwise from upper left, the World Trade Center Orlando, a police station in Southampton, New York, a residential rehab outside Philadelphia and New York City transportation maintenance yard.

"They were very sympathetic but the message basically was: 'Don't even bother. The plumbing code is from 1970 and it would take an act of Congress to change those codes,'" said Teal, an assistant professor in the University of Idaho College of Art and Architecture, Department of Architecture and Interior Design.

Things are changing, though. Far from resisting green design ideas, a growing number of municipalities now are requiring them. Earlier this year, Maryland Gov. Martin O'Malley signed a bill establishing green building standards for state buildings and public schools and Maine adopted a new set of uniform building and energy codes requiring new homes to meet minimum energy performance standards. Seattle already requires LEED Silver certification for all city projects over 5,000 square feet.

Some in the design community say these changes all are to the good. They argue that

green concerns not only can but must be allowed to inform the shapes of our homes and offices in the coming years. And those considerations need not drive dramatic changes in design.

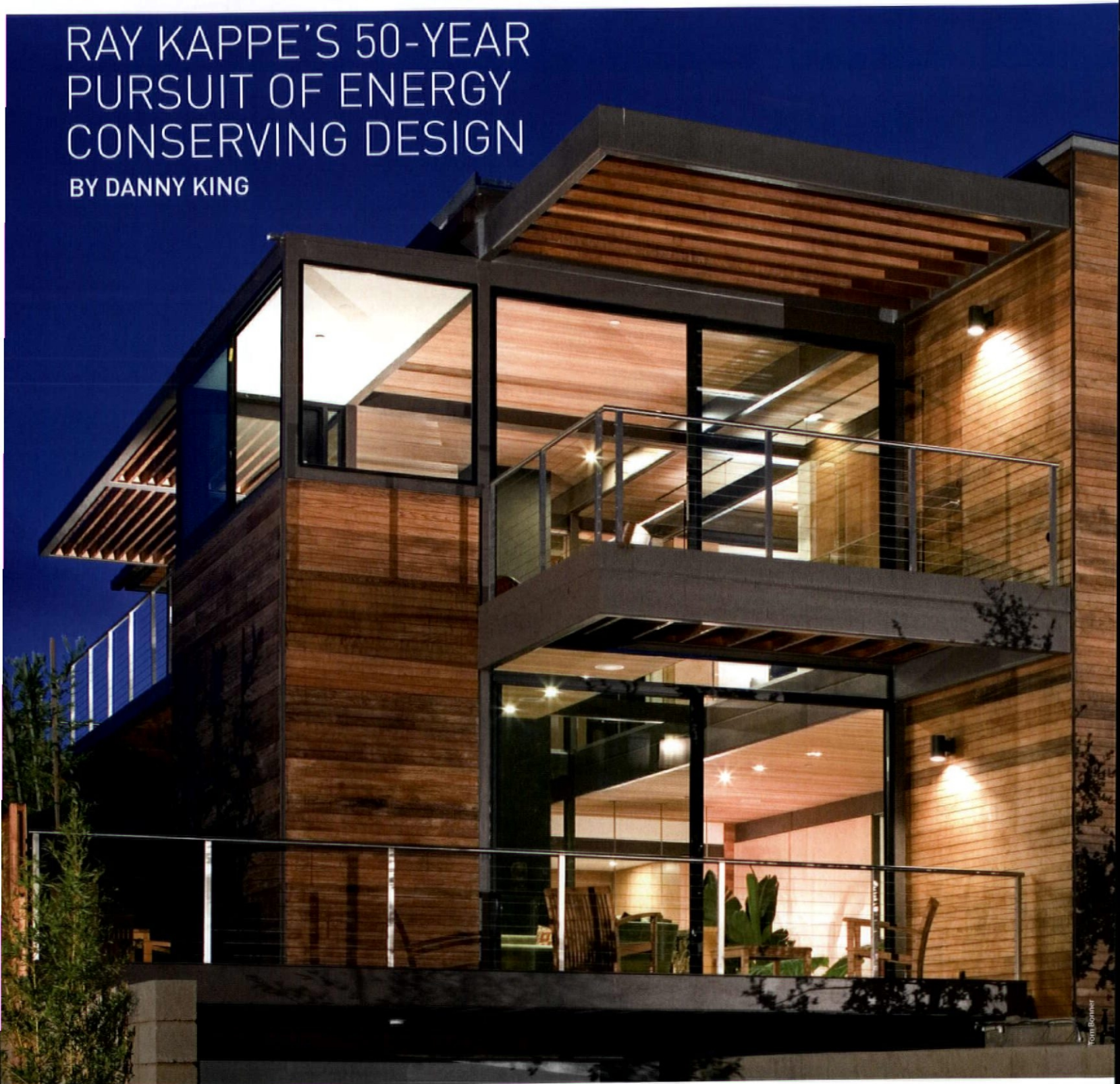
"It doesn't have to be some wacky form with lots of moving parts, something screaming green," said Chris Schaffner, principal of The Green Engineer consultancy in Concord, Massachusetts. Whether it's a profoundly distinctive exterior element or something as subtle as a choice of lighting fixtures, the growing influence on form of green design likely will continue, and it will continue to be driven by evolving client tastes.

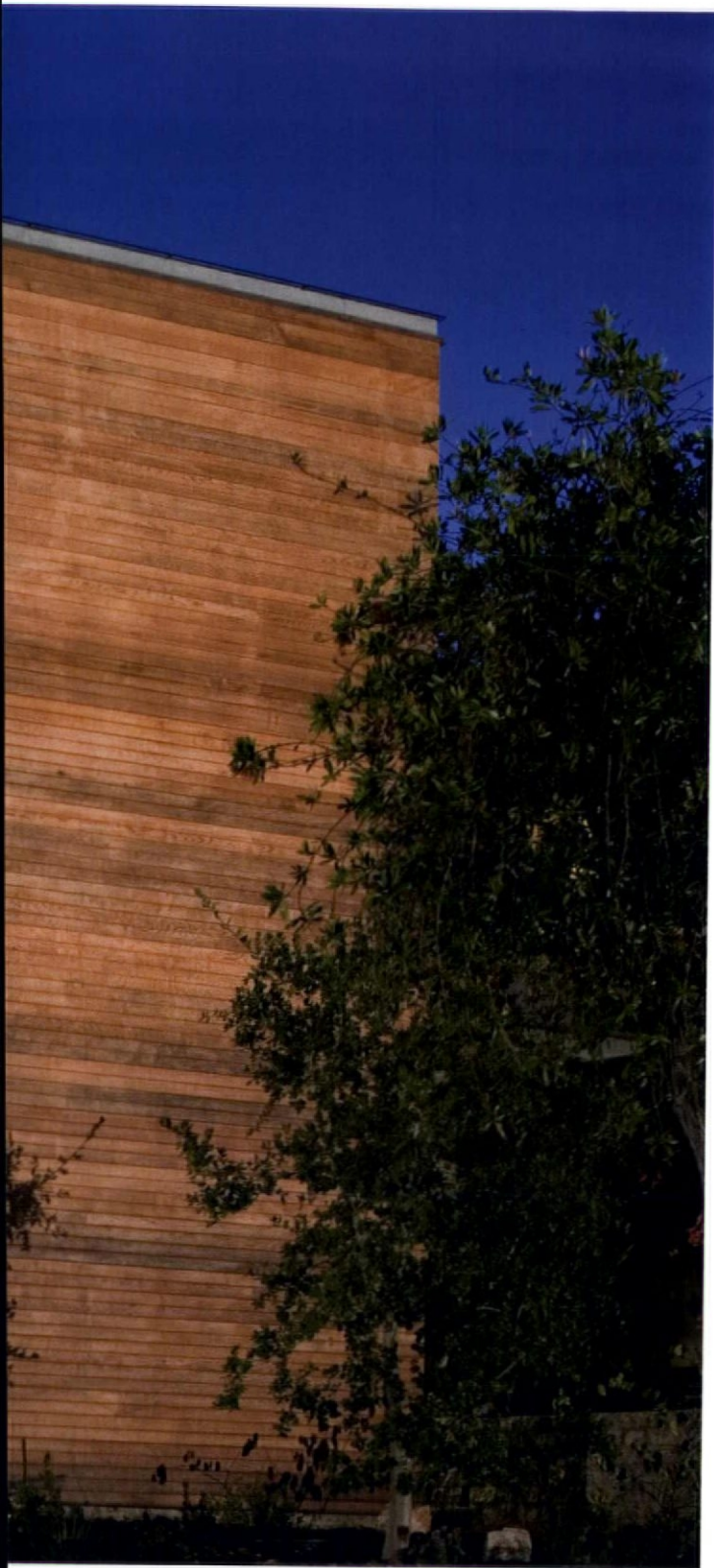
"Maybe they want a fancy car with all the bells and whistles, or maybe they want something much more subtle," Schaffner said. "Ultimately it has to do with who you are building for. It has to do with the ambitions and the budget of the owners." ■

Follow the Sun

RAY KAPPE'S 50-YEAR
PURSUIT OF ENERGY
CONSERVING DESIGN

BY DANNY KING





Ray Kappe has employed aspects of energy conservation and sustainability in his homes for the last half-century. A 1951 graduate of the University of California, Berkeley, Kappe helped build Eichler homes before starting his own firm in 1953. Since then, he's designed about 100 homes known as much for the way they are integrated into their natural settings as for their innovative use of materials and energy systems. A founder of the Southern California Institute of Architecture, Kappe, 80, was awarded one of AIA's Top 10 Green Projects in 2007 for his Z6 House in Santa Monica, California. He was interviewed at his Pacific Palisades home, which the city of Los Angeles has designated a Cultural Heritage Landmark.

Form: Are sustainable and aesthetic design mutually exclusive?

Ray Kappe: The two can go very well hand in hand, and quite often solutions are there because of sustainability or energy are added elements to the project itself. I hired Thom Mayne at SCI-Arc when he was just out of USC because he was really into environmental response issues. Then a couple years in, he said, "I'm not interested in those issues any more. I'm interested in design." And I said, "Thom, I don't think the two are separate issues. I consider those to be one in the same, always." He said, "No, no, you can't design and do that too." I said "I don't agree with you, but we'll see." And today, he's back to where he was in the beginning, and the projects and elements of design are primarily about energy concerns.

It's like, you don't deal with structure and architecture at the same time, it gets in the way of design. I mean, that's stupid, in my opinion. But there are architects who think like that, that don't care about those issues.

Form: Does green building design always cost more?

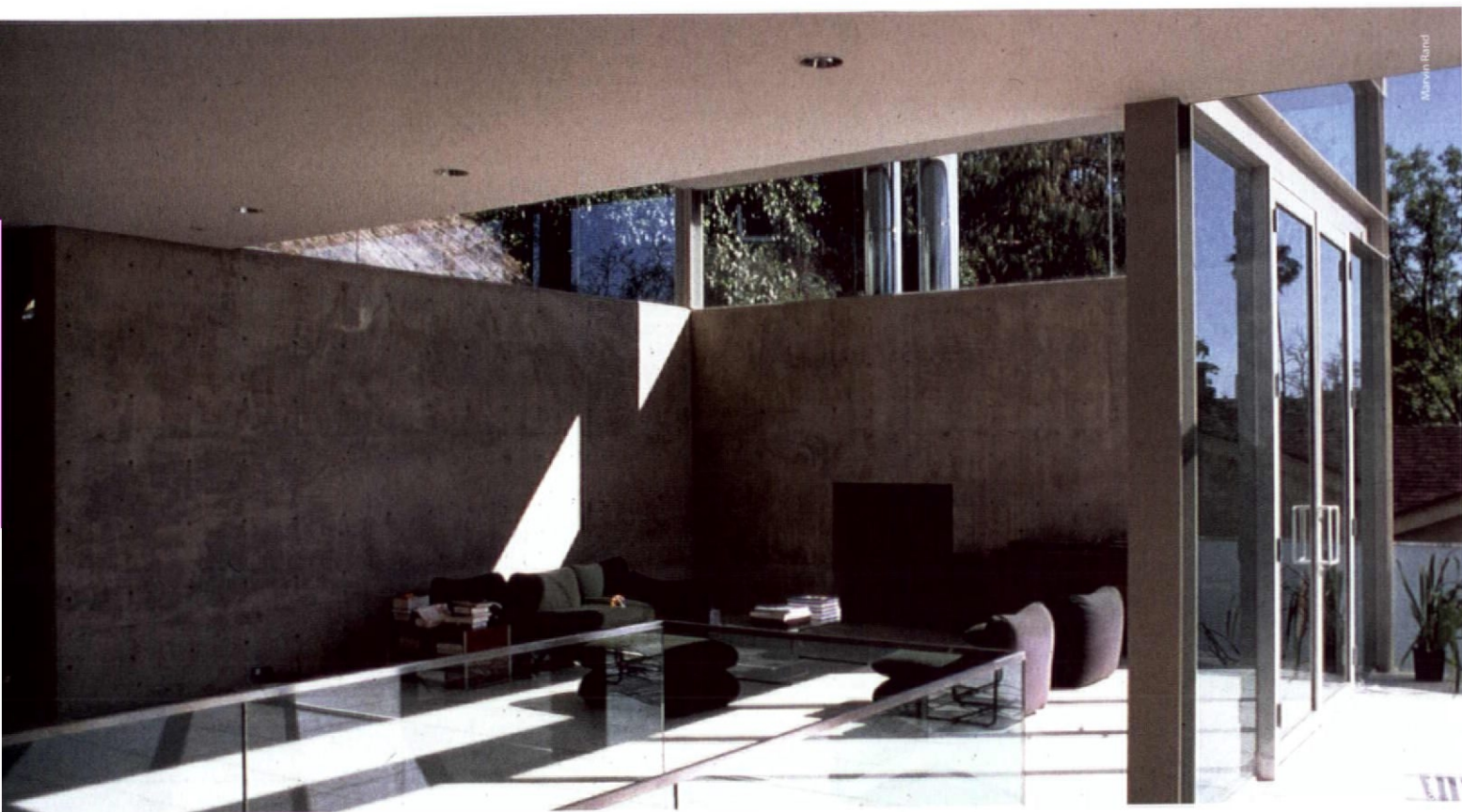
RK: Look at most of the LEED (Leadership in Energy and Environmental Design Green Building) point issues. If you have a countertop that's made out of paper, recycled, you get points. If you have it made out of glass, recycled, you get points. If you take broken concrete and throw it around the site, you get points. It's not a major issue if you can find the material, but it does cost more. Using a cistern, water recycling, photovoltaics, it all builds up points. I don't think there's anything wrong with that. Most builders are starting to put them in as a sales gimmick. It shouldn't be a sales gimmick, but I guess it makes them feel like they're doing something for the environment.

Form: What kind of conservation sensitivity was there when you broke in to architecture?

RK: We didn't really think too much about energy. We thought more of repetitive systems and mass housing. If you had an all electric house, that was supposedly a good plan. What did gas cost? Nothing. So there was no thought about how to conserve your resources. Today, they can be a major issue.

Form: How did you develop a cognizance of energy-saving design?

RK: When I first started out, I did a lot of work in the (San Fernando) Valley, and



Marvin Rand

Kappe's designs for Living Homes, previous page; the Shapiro residence, above; the Rochedale Lane residence, center; and his own home reflect an approach in which energy efficiency results from a problem-solving design approach.

people didn't want to spend for air conditioning. So I used larger overhangs, trellising, issues like that. Then of course, we had the period where solar glass came in, so everyone got lazier because that was going to be the panacea. Then as the glazing types changed, they started to be fully glazed buildings with no sun control at all. And that was cheaper. And today you come around again where people spend money to get sun control systems.

It's a question of how much you want to work. It's a lot easier to forget about these things than solve problems with them, but I think most architects like the challenge again.

Form: How have you implemented energy conservation into your design?

RK: I'm not a designer who likes to design just for the sake of creative design. I think of myself more of a problem-solver. So the more constraints you put on it and the more issues you deal with, for me, the more interesting the project becomes. I don't care for the idea of just complete freedom.

When (California's energy-oriented) prescriptive code came in in 1975, I did a study where I took 12 of my houses and another half-dozen houses in the same neighborhoods that were following the prescriptive standard, and I asked the people save their heating and electric bills for a year. I found that the houses that had the most glass facing south and had fairly high ceilings would be efficient. You had sun insulation, and because the ceilings were high, your heat would rise to the ceiling and stay there. And when the glass got colder, you'd get convection action.

Form: Where is sustainable or energy-efficient design most predominant?

RK: In Germany and Switzerland, they have so many more sophisticated systems of sun control protection for buildings in terms of screen types that drop down and awning types that play out. In the United States, we don't have anything that's very far advanced. But in the global world we're in, people are buying stuff from everywhere now. ■



Marvin Rand

BUILDING IMAGINATION

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Private Residence

Picture: Benny Chan, Flatworks

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AIA/LA GOLD MEDAL AWARD



Scott Johnson and William Fain

Capping this year's AIA/LA Design Awards in June, Scott Johnson and William H. Fain, Jr. were presented the Gold Medal, the highest honor presented to individuals, for their design contributions to the profession. They are partners at Johnson Fain, a Los Angeles-based architecture, urban design + planning and interiors firm that they co-founded in 1989.

The pair join John Lautner, Raymond Kappe, Frank Gehry, Richard Meier and many other notables in receiving the award.

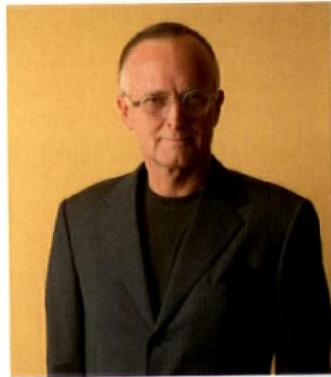
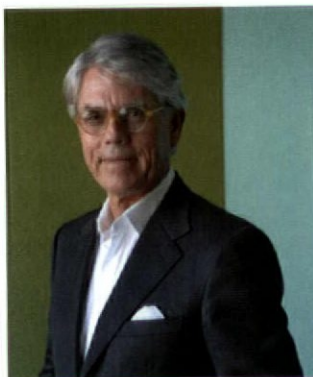
In a statement, Fain said, "Scott and I are very grateful for the wonderful recognition. We would like to also acknowledge the many dedicated and gifted architects in our organization who have supported our efforts over the past two decades. Scott and I share a passion for Los Angeles and are committed to enhancing the vibrancy and civic life of our city through our professional work." Fain is the firm's director of urban design + planning.

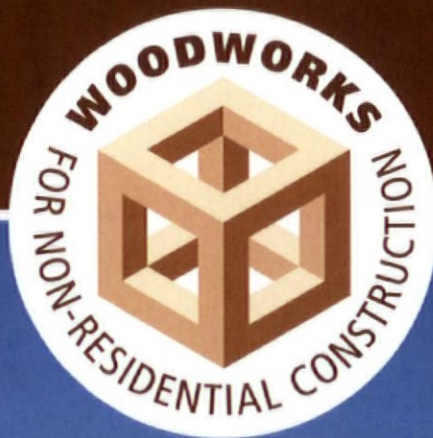
"This is a great honor, particularly satisfying since it is bestowed by our colleagues. Bill and I are both native Californians who migrated to the East Coast but were drawn back by the lure and complexity of Los Angeles and the opportunity for creative work in the diverse mega-city L.A. has become," Johnson added.

Johnson, design partner, directs the firm's architecture and interior design, and is widely regarded as one of the nation's leading architects of high-profile towers including five California landmarks—Fox Plaza, SunAmerica Center and MGM Tower in Century City, Rincon Center in San Francisco and Nestlé USA Headquarters in Glendale. His latest project, Dallas' Museum Tower, was called "another structural gem in the Arts District collection" by the Dallas Morning News.

Through large scale urban design, community planning, and downtown redevelopment projects, Fain has focused on advancing the practice of urban design as a bridge between the public and private sectors. Among his award-winning planning and urban design projects are the 300-acre Mission Bay master plan in San Francisco which received a national AIA award, Beijing's new Central Business District, the Greenways Plan for Los Angeles and the American Indian Cultural Center and Museum in Oklahoma City. The partners frequently collaborate, most recently on the design of the \$500 million renovation of Dodger Stadium.

Projects intimate and monumental mark the careers of William Fain, left, and Scott Johnson.





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WoodWorks is a new program to support architects, engineers, general contractors and others using wood in non-residential buildings.

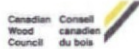
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- Online Tools: CAD details, case studies, product and design guides

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WoodWorks is an initiative of the Wood Products Council, which includes all of the major North American wood associations.

Photo credit: APA – The Engineered Wood Association (left and center), Arch Wood Protection (right).

MERIT

1. The Disney Store Headquarters

Location: Pasadena, California
Designers: Clive Wilkinson Architects

WHAT THE JURY SAID: *"It's a smart project, with the existing building left alone and new forms inserted in a crafty way. It meets the client's branding needs, and lets them interact with the interiors."*

2. Ennis House Rehabilitation

Location: Los Angeles
Designer: Eric Lloyd Wright & Wiehle-Carr, Associated Architects

WHAT THE JURY SAID: *"A beautifully done, impeccable restoration that was extraordinary in scope, given its disastrous condition."*

3. Santa Monica Civic Center Parking Structure

Location: Santa Monica, California
Designer: Ruble Yudell Architects & Planners

WHAT THE JURY SAID: *"This is a powerful and simple presentation. How often are you proud of a garage, and given a chance to celebrate it?"*

4. Canyon House

Location: Los Angeles
Designer: Office of Hadley + Peter Arnold LLC

WHAT THE JURY SAID: *"A great transformation of a building into a warm, wonderful shelter. There are nuances to the restoration work that are very well described clear and powerful—albeit gentle and subtle—way."*

5. Camino Nuevo High School

Location: Los Angeles
Designer: Daly Genik

WHAT THE JURY SAID: *"It solved a complex program on a tight site, while giving back to the street. The 'billboard building' nevertheless creates an interactive, protected environment from a highly trafficked neighborhood."*

6. Hypo-Alpe-Adria Bank Headquarters

Location: Udine, Italy
Designer: Morphosis

WHAT THE JURY SAID: *"A very well detailed project that impresses by organizing the space through orthogonal forms and still activating the center"*

7. Off-Grid iT House

Location: Pioneertown, California
Designer: Taalman Koch

WHAT THE JURY SAID: *"It takes prefab systems and applies them in an artful way to make a handsome house. It's innovative in every use of materials, actually reaches into the landscape, and deals with construction in a very direct way."*

8. Dark Side of the Moon

Location: Los Angeles
Designer: Michael Maltzan Architecture, Inc.

WHAT THE JURY SAID: *"This is not just a big gesture, but is socially active and intriguing geometrically. I'm sure I would have fun here!"*

9. 26th Street Low-Income Housing

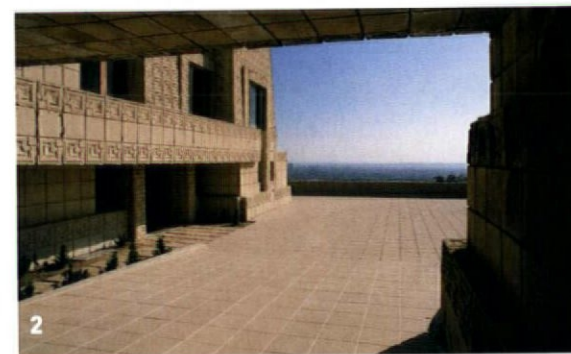
Location: Santa Monica, California
Designer: Kanner Architects

WHAT THE JURY SAID: *"We don't know how you can do low-income housing better than this. This is done in an exemplary way; we need a lot more like this."*

10. Ahmanson Founders Room

Location: Los Angeles
Designer: Belzberg Architects

WHAT THE JURY SAID: *"This space demonstrates a new methodology for creating interior spaces, resulting in an engaging, warm, inviting, and irresistibly crafted space that is rich and lush with materials."*





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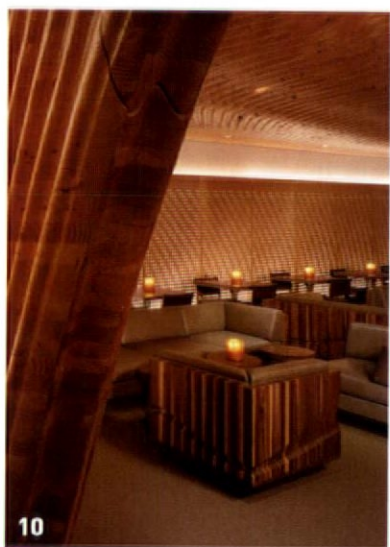
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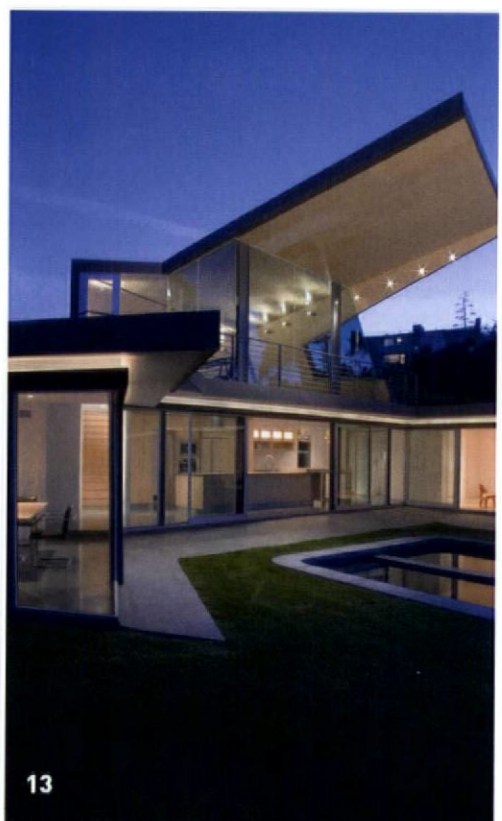
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13

CITATION

11. Children's Center at Caltech, Outdoor Science Laboratory

Location: Pasadena, California
Designer: (M)Arch.branded architecture

WHAT THE JURY SAID: "Domestic and institutional scales are hard to combine, and this single pavilion inserted between two houses has a character all its own."

12. The Lofts @ Hollywood & Vine

Location: Los Angeles
Designer: Killefer Flammang Architects

WHAT THE JURY SAID: "They did a great job of planning, and of making the best use of the building in a smart, profound way."

13. Tigertail

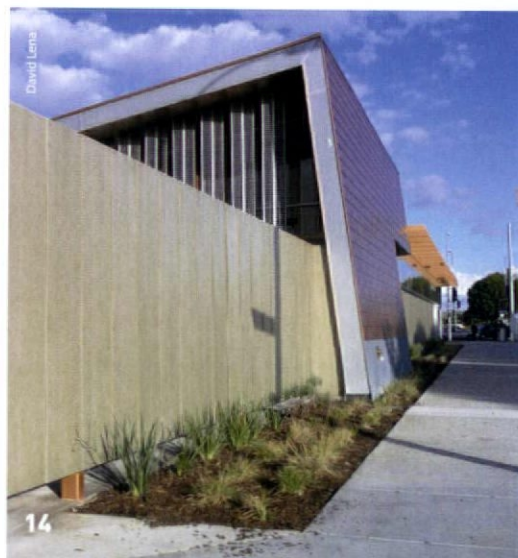
Location: Los Angeles
Designer: Patrick Tighe Architecture

WHAT THE JURY SAID: "This has a sense of grandeur to it—it has a big ego for a small house."

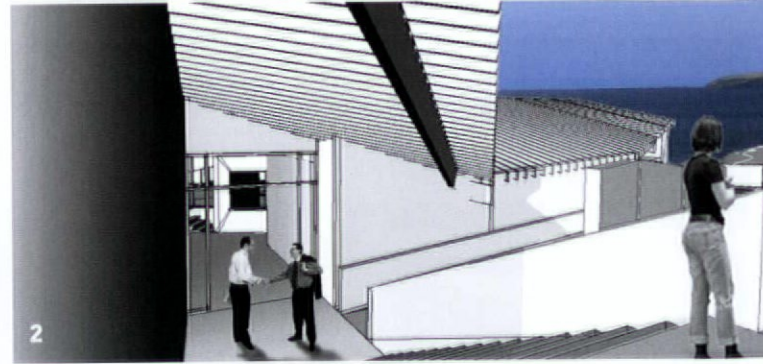
14. Hyde Park Miriam Matthews Branch Library

Location: Los Angeles
Designer: Hodgetts + Fung Design and Architecture

WHAT THE JURY SAID: "For a low-cost building, it is artfully good. This is the type of project that LA is desperate for."



14



MERIT

1 Hyde Park Miriam Matthews Branch Library

Location: Los Angeles
Designer: Hodgetts + Fung Design and Architecture

CITATION

2. Dockweiler State Beach Youth Center

Location: Los Angeles
Designer: Randall Stout Architects

3. Costello Pool and Bathhouse Replacement

Location: Los Angeles
Designer: Sparano Mooney Architecture

4. LAPD Harbor Replacement Station and Jail

Location: Los Angeles
Designer: Perkins+Will

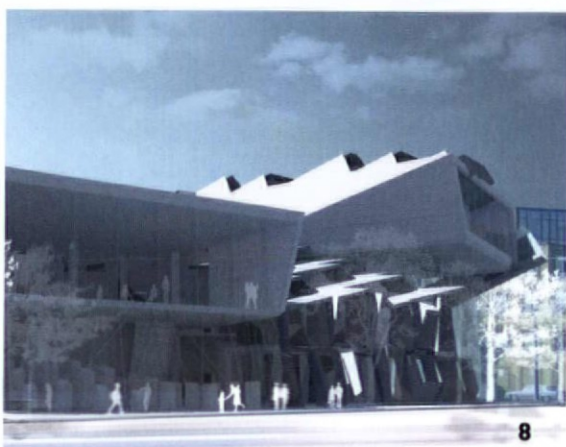
5. Playa Vista Fire Station No. 67

Location: Los Angeles
Designer: R.L. Binder, FAIA, Architecture & Planning





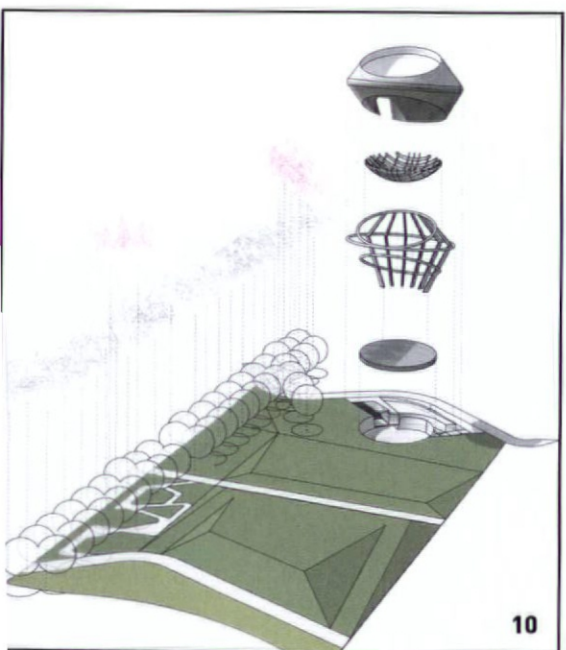
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MERIT

6. Mira International Trade Center

Location: Santa Ana, California
Designer: John Friedman Alice Kimm Architects

WHAT THE JURY SAID: "This is a masterful strategy in the use of a 'swooping' building type."
"There is richness in the 'totality' of the project given the complexity of the program."
"The success of this project is in the simplicity of its form."

7. Ordos Concert Hall

Location: Ordos, Inner Mongolia
Designer: Yazdani Studio of Cannon Design

WHAT THE JURY SAID: "This project bravely tackles the question of what does it mean to build in Mongolia?"
"The important aspects of this project are rigorous, classic, and timeless, but are contemporary in execution."
"This is a good example of the 'skin building' genre in that its design promises lots of surprises."

8. Harvard University Art Museums Art Center

Location: Allston, Massachusetts
Designer: Daly Genik

WHAT THE JURY SAID: "The common spaces of this building reach out into the public realm."
"The roofscape will be incredible."
"This project has an extraordinary spatial sequence and quality of light."

9. Make It Right

Location: New Orleans, Louisiana
Designer: Morphosis

WHAT THE JURY SAID: "This project is wonderfully contextual and is willing to accept the desires of the city residents to keep their memories of 'home.'"
"This project solves many problems simultaneously, including complex infrastructure issues."
"This project demonstrates the designer's regard for research. It demonstrates an appreciation for the knowledge base in the community."

CITATION

10. Playa Vista Central Park

Location: Los Angeles
Designer: Michael Maltzan Architecture

WHAT THE JURY SAID: "This park brings provocative design thinking to an environment that needs it."

11. Selma Office Tower

Location: Los Angeles
Designer: Belzberg Architects

WHAT THE JURY SAID: "This project solves problems created by the very difficult constraints associated with the building type."
"The project is well-conceived to allow individual owners to have an identity."
"There are clear relationships among performance, function, and esthetics."



11

EVENTS

OCTOBER

3-5 Innovations and Collaborations in Affordable Housing
The AIA's Housing and Custom Residential (H&CR) Knowledge Community, the Association for Community Design and AIA Arizona sponsor this symposium focusing on innovative efforts of housing affordability.
Phoenix Urban Research Laboratory, Phoenix
more information: www.aia.org/ev_housing_2008symp

4-5 2008 American Society of Landscape Architects Expo
More than 7,000 people are expected at the ASLA 2008 Annual Meeting and EXPO. The annual meeting brings together landscape architecture firms, suppliers and service providers from around the country.
Pennsylvania Convention Center, Philadelphia
more information: advertising@asla.org, (202) 216-2335 or www.eshow2000.com/asla

15-18 Mobius LA
AIA/LA presents tours, lectures and exhibits. All of your CEUs in one place. Restaurant Design Awards will be presented. FORM and the Swiss Consulate present the Los Angeles premiere screening of the film *Birdcage: Herzog & de Meuron in China*.
Pacific Design Center, West Hollywood, CA
more information: www.mobiusla.com

19-22 Education for an Open Architecture
Gather for a discussion of the design of open-ended, sustainable physical environments. The conference/workshop will have paper sessions, exhibits of student and professional work focused on the theme and selected real-time design exercises that will serve as a platform for discussions.
Ball State University, Muncie, Indiana
more information: openarch@bsu.edu or www.bsu.edu

30 Alter Eco House
FORM, Bazzo Kitchens, Fagor America and Byrd Development invite you to tour of the greenest house on the block. See the latest in energy efficient construction, the leading edge in kitchen design as well as eco-sensitive cooking technology.
4 - 8pm. 4415 Dundee Drive, Los Angeles.
Light Refreshments. Valet.
rsvp: cornelia@cscpcconsult.com

NOVEMBER

6-9 This Way to Sustainability IV Conference
A forum to discuss issues relevant to California related to building a sustainable society that balances economic, environmental and social needs. Subjects covered include food and agriculture, the green economy, cutting-edge technologies and teaching sustainability.
Institute for Sustainable Development, California State University, Chico
more information: sustainability@csuchico.edu, 530-898-3333 or www.csuchico.edu/sustainablefuture/events

8-11 Healthcare Design 2008
The conference is devoted to how the design of responsible built environments directly impacts the safety, operation, clinical outcomes and financial success of healthcare facilities now and into the future. Attendees include professionals involved in the design, build and operation of healthcare facilities, including administrators and operations executives, architects, interior designers, facility managers, and design/build professionals, as well as researchers, students and educators.
Gaylord National Resort and Convention Center, Washington D.C.
more information: Michael Raggiani, 603-836-0329 or mraggiani@vendomegrp.com; or www.hcd08.com

ONGOING

Biennale Architecture 11th International Architecture Exhibition

The 11th International Architecture Exhibition, directed by Aaron Betsky and entitled *Out There: Architecture Beyond Building* will take place in Venice from Sept. 14 to Nov. 23. Large-scale, site-specific installations will ask: How we can be at home in the modern world? Participants will include Diller Scofidio+Renfro, UN Studio, Massimiliano Fuksas, Nigel Coates, Erik Adigard, Work Architecture, Droog Design, Philippe Rahm and Kathryn Gustafson, as well as architects who will create viral forms.
Padiglione Italia, Venice, Italy
more information: promozione@labiennale.org, 39 041 5218828 or www.labiennale.org



19-21 2008 Greenbuild International Conference and Expo
Revolutionary Green: Innovations for Global Sustainability is the theme for the U.S. Green Building Council's 2008 conference. The gathering will include educational sessions, speakers, special events and tours and an exhibit hall. Archbishop Desmond Tutu will deliver the keynote speech of the opening plenary of Greenbuild 2008.
Boston Convention & Exhibition Center, Boston
more information: info@greenbuildexpo.org, 202-742-3818 or www.greenbuildexpo.org

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2009 EDITORIAL CALENDAR

JAN/FEB

Water

From artificial islands to gray water. Designing on, near and with.

Special Coverage: Bath

MAR/APR

Public Work

Building communities. Museums, schools, hospitals.

Special Coverage: Contractors

MAY/JUN

Escapes

Treading lightly as we travel. Eco-resorts.

Special Coverage: Furniture

JUL/AUG

Tech Effect

Old and New. How technology moves design...and preservation.

Special Coverage: Software

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- Johann Wolfgang von Goethe

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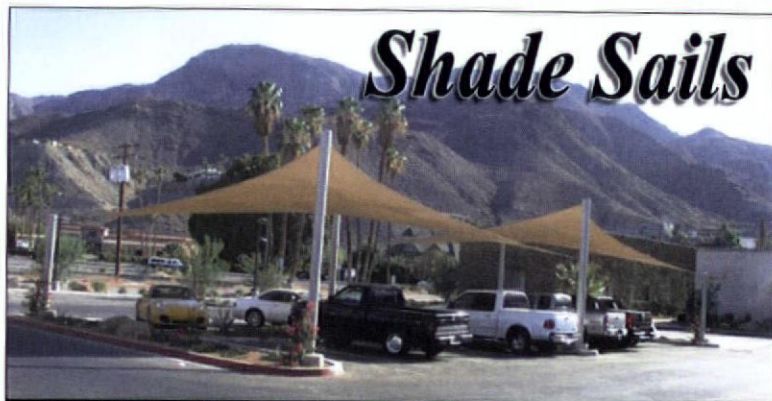
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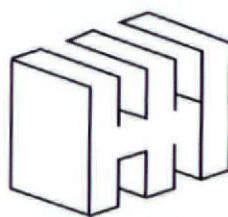
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IN ARCHITECTURAL COMPETITIONS, IS GREEN NOT GOLD?

IN ARCHITECTURAL COMPETITIONS, DO THE "greenest" entries risk losing to less-expensive, less-green entries, or to soaring designs not limited by green considerations? The short answer is, "usually not," but it takes architectural wits to make sure of that.

We use competitions to stretch our imaginations, test new concepts in evolving marketplaces, develop new skills and sources, and secure commissions. My firm, Behnisch Architekten, has European roots and we have matured in a world where competitions are the more the norm, and building "green" buildings is a matter of complying with national fiats. Since all entries in many European competitions are mandated green anyway, the playing field is roughly level on that continent.

In the United States, we come upon a different scene. While California's rules regarding energy use in new buildings are progressive, some jurisdictions have not yet adopted any energy-efficiency or green building regulations, making the playing field in competitions less level.

That said, we find increasing environmental sophistication on the part of those holding competitions, and at the same time increasing availability in the marketplace of products and services that contain the cost of going green (and much passive green architecture is not expensive anyway). At this point, there is little cost difference between a conventional building and one that would win a LEED Silver rating from the United States Green Building Council (USGBC).

We are also finding more developers want a green building—the word "sustainable" is no longer the sexy buzzword of a caste of architectural illuminati. Indeed, touting green at this point borders on the banal.

Given the new products and the greater responsiveness of clients, the architect who cannot render a cost-competitive green



Behnisch Architekten's Genzyme Center earned a LEED Platinum rating and was named one of the AIA COTE Top Ten Green Projects in 2004.

proposal that is stunning in style as well as useful and pleasing to its occupants is a poor architect indeed.

Moreover, in modern competitions one is not merely showing pretty pictures or models to a mute jury. Rather, one has the opportunity to engage in a dialogue with the jury about the issues of tenant use, sustainability, contextual architecture and costs. Another good technique is to create design options for a jury. We have found that offering alternatives increases the chance of meaningful conversations, and raises platforms for reviewing sustainable options. But in the end, it is original and creative architecture that either wins over a jury; the green component is just one element.

There is also a beside-the-point reality lurking in the background when the topic of green buildings and competitions is raised: A

building can effectively be more green based on the behavior of its users. Are they willing to wear shirtsleeves in summer and sweaters in winter? Turn off computers at night? Install efficient lighting? Take care of a rooftop garden? These operational realities are only tangentially connected to the design or cost of the building, but allow a competitor to enhance the perceived greenness of an entry without increasing upfront costs.

Achieving a green building is one part of a welter of choices and options for designer and client. Being green is certainly not a handicap today, and may even be an advantage. As in much of life, the modern-day architectural competition is not only a beauty contest, but one involving the substance, usefulness and character of a building.

— Christof Jantzen

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