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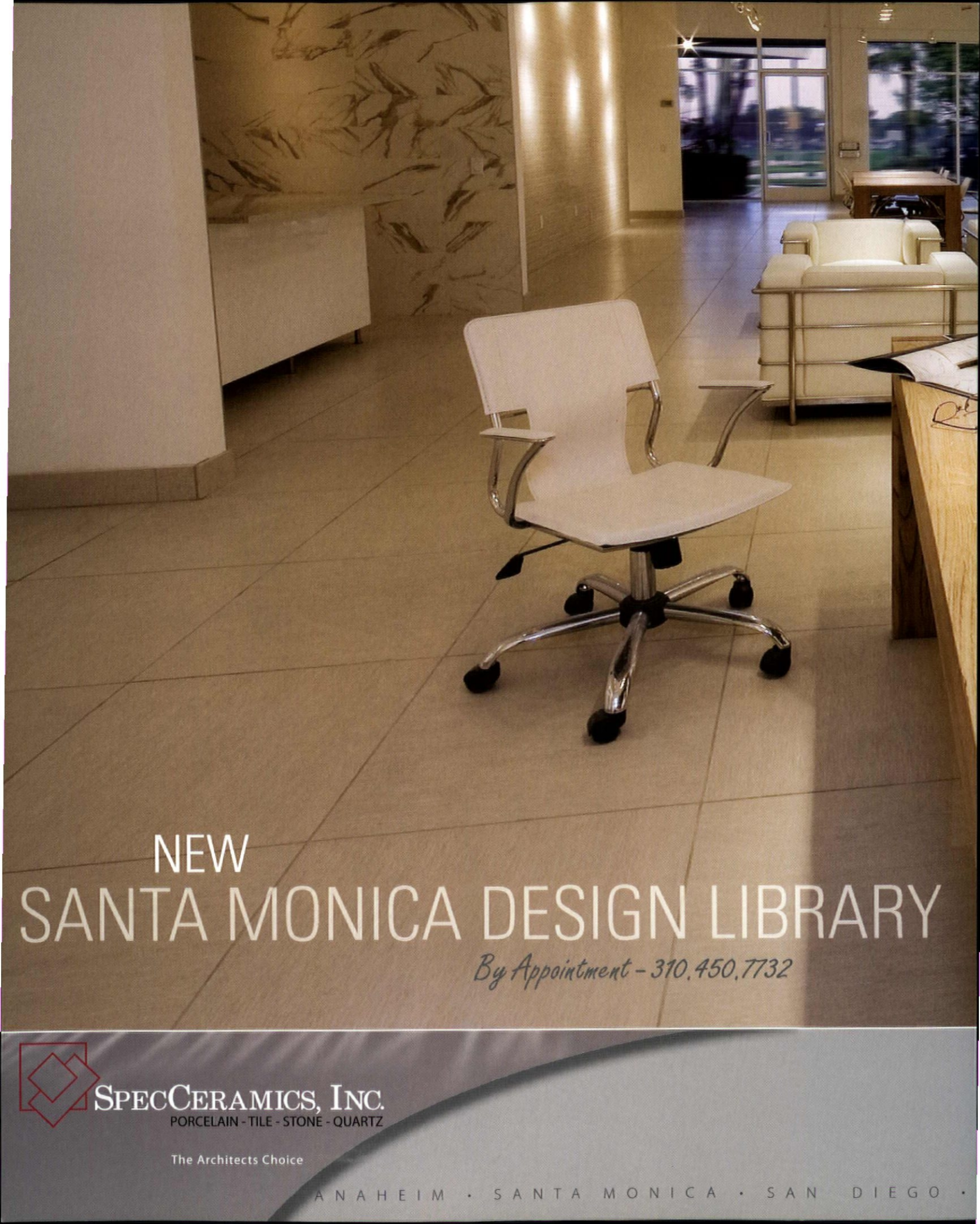

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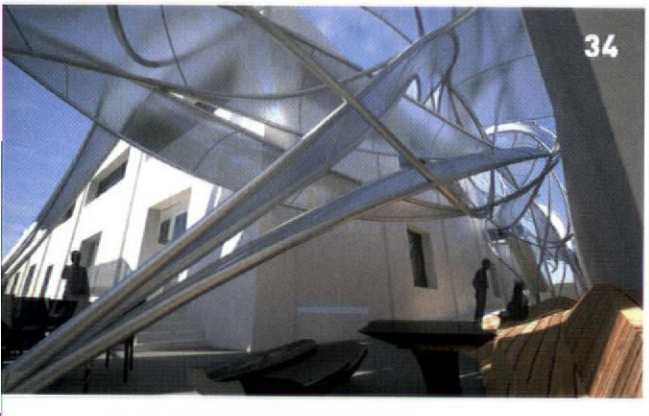

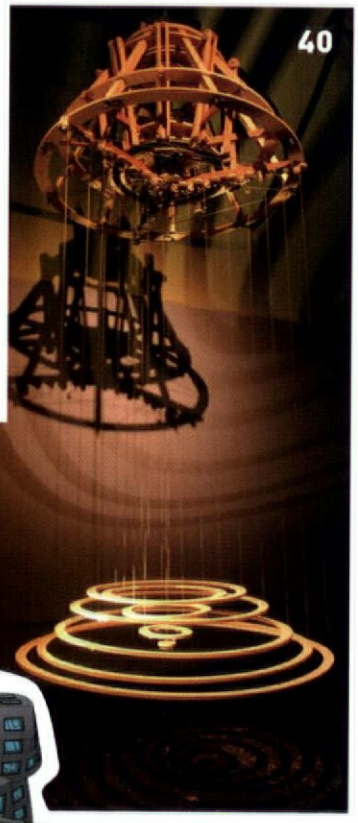

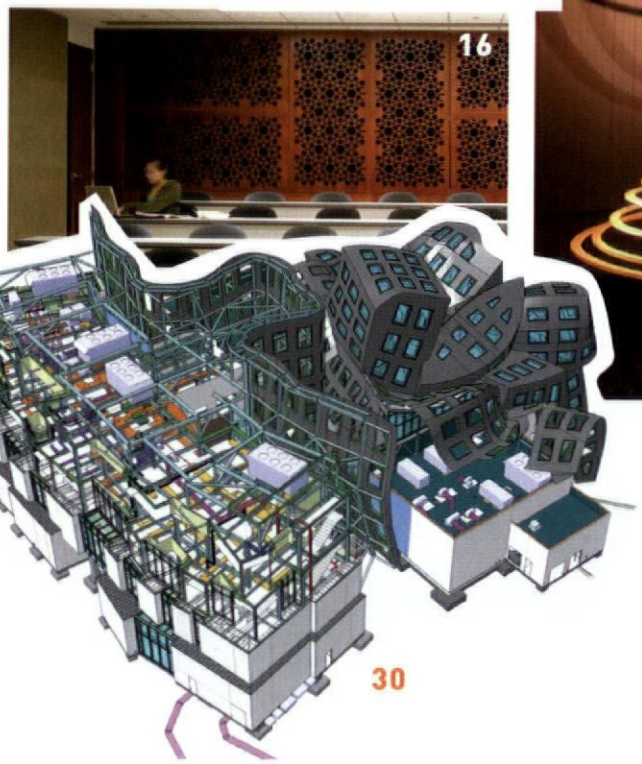

FEATURES

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FORM
PIONEERING DESIGN

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512 E. Wilson Avenue, Suite 213, Glendale, California 91206
Tel: 818-956-5313 | Fax 818-956-5904
www.formmag.net

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.

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. We make a portion of our mailing list available to reputable third parties. For customer service and subscriptions or to request that your name be removed from our mailing list, please visit our website or contact our office in Glendale, CA.

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Cover: Lansdowne Court, Richard Hywel Evans Arichitecture & Design. Photographs by Bjarte Rettedal.

Correction: The Guangzhou Hotel lobby rendering in Workbook (May/June 2009) was incorrectly attributed to Patel Architecture. The rendering was drawn by RTKL Associates.

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CONTRIBUTORS

As a painter, **INA DROSU** draws upon her artistic experience in this month's issue to explore new innovations in preservation technologies. Drosu's extensive talent is evident in her breadth of work from fine art and murals to gilding and faux finishes, www.inadrosu.com. She has been featured at numerous galleries in the Washington and Oregon area, and contributes regularly to FORM.

JOHN GENDALL is a New York-based architectural writer whose work appears in *Architectural Record*, *The Architect's Newspaper* and *Harvard Design Magazine*. He was a contributing author to *The Atlas of 21st-Century Architecture* (Phaidon, 2008). He also teaches architectural writing at Pratt Institute, and studied architectural history and theory at Harvard's Graduate School of Design. In this issue, Gendall explores new horizons with Gehry Technologies.

MICHAEL WEBB is the author of twenty-six books on architecture and design, most recently *Venice CA: Art + Architecture in a Maverick Community* (Harry N. Abrams, Inc.), and *Modernist Paradise: Niemeyer House, Boyd Collection* (Rizzoli). He travels widely in search of new and classic modern architecture and contributes to magazines around the world. Michael lives in the Neutra apartment that Charles and Ray Eames once called home.

Architects **HERWIG BAUMGARTNER** and **SCOTT URIU** founded their Los Angeles-based firm, B +U, in 1999 after meeting while both working for Gehry Partners. Since starting their own practice, the architects have worked on cultural, educational, transportation and master planning projects across the world. But it was their mutual interest in music that led them to explore technology to articulate street noise into architecture, described in this issue.

Ambulance stations Fire stations Cathedrals Cemeteries Consulates Embassies Churches Community centres Law courts Monasteries Retreats Mosques Parliamentary buildings Prisons Police stations Synagogues Temples Town halls Cinemas Concert halls Galleries Libraries Museums Performance Spaces Theatres Aquariums Exhibition centres Showrooms Visitor centres Zoos aviaries Community Health centres Doctors surgeries Dentists surgeries Hospitals Nursing homes Hotels Spas Theme parks Conversions Private houses Chateaux Castles Private housing Public housing Mixed complexes Nursery schools Primary schools Secondary schools Special needs facilities University college buildings Masterplans Gardens Private Gardens Public completed masterplans Parks Water-related buildings Wood forest buildings Creative re-use adaptation Public space Urban design Regenerated city quarters University college campuses Town centre revitalisation Call centres Offices Factories Power stations Pumping stations Recycling centres Refuse Sewage treatment centres Warehouse Distribution Agricultural Wineries Nurseries Masterplanning Landscape Infrastructure Competition Entries Residential Commercial Cultural Experimental Offices Casinos Health Bars Restaurants Culture Civic Retail Towers Metal Concrete Timber Glass Tensile Composites Synthetics Masonry

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EDITOR'S NOTE

Technology isn't created spontaneously like magic from a puff of smoke, instead our world inspires and drives its creation. And no matter how often we hear the adage—necessity is the mother of invention—it still rings true today. Best of all, technology isn't limited to one discipline; we borrow from each other adapting what each field has achieved: aerospace to architecture, military to mobile phones.

Eric Roth

Preservationists have long needed better equipment to effectively diagnose and treat our world's landmarks and sites of historical significance, to ensure future generations can appreciate them. This intrinsic need has driven new forensic developments, including terahertz technology and magnetic investigative techniques (p. 26). The need to communicate the architectural drawing to a team of builders propelled Frank Gehry to create Gehry Technologies, a company devoted to exploring new software (p. 30). While on a smaller scale, the need of an architectural firm, B + U, to translate the sounds of their city into a visual representation led them to develop a technology that now allows them to design with both their eyes and their ears (p. 34). Fortunately, unlike magic, which remains a secret to those in the audience, technology reveals itself allowing others to build upon it and continuously push the boundaries of what is possible.

Alexi Drosu

Alexi Drosu

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Kitchen Gadgets

1 Stuart Karten Design, Ikan

Coming home from the grocery store without a crucial ingredient for dinner will soon be an obsolete experience thanks to the Ikan system, designed by California-based Stuart Karten Design. By simply scanning the bar code of a desired food item, the Ikan system creates a virtual shopping list via wireless communication and can be used to place an order with any participating retailer. The Ikan's durable white injection-molded casing, large silicone selection buttons and powder-coated aluminum stand offers a clean, anthropomorphic design that fits conveniently into the smallest of kitchens with optional wall or under-cabinet mounting.

more information: info@kartendesign.com www.kartendesign.com or 310.827.8722

2 Míele, RemoteVision™

Míele's RemoteVision™ WiFi technology revolutionizes appliance care with the world's first proactive wireless 24/7 monitoring service. In the event of a user fault or possible service problem, Míele's client service center is contacted using a virtual link with specific diagnostic information; a service technician then emails the customer to resolve the issue or schedule a service call if necessary. The RemoteVision™ wireless module is currently available on select Míele refrigeration, dishwasher and laundry care products and works through the customer's existing local area wireless network.

more information: www.miele.com or 1.800.843.7231

3 Valcucine, Invitrum

Valcucine's designer and managing director Gabriele Centazzo's new Invitrum glass base units make it possible to create the world's first eco-friendly, zero-emission, 100 percent recyclable kitchen cabinetry system by combining the Invitrum units with the company's Artematica Vitrum glass cabinetry doors and Linea glass countertops. The base units are made of drawn, recycled aluminum (which requires only 20 percent of the energy necessary to produce primary aluminum) and glass, and is connected using mechanical joints without glue for easy assembly. The volume of raw materials is reduced significantly with the inclusion of 10mm thick glass panels that replace the need for double panels typically required for standard kitchen cabinetry construction. Valcucine's long-lasting kitchen cabinetry is designed for extreme resistance to water, steam and heat.

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4 Gaggenau, DF 260 Power Dishwasher

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–Jennifer Fordyce

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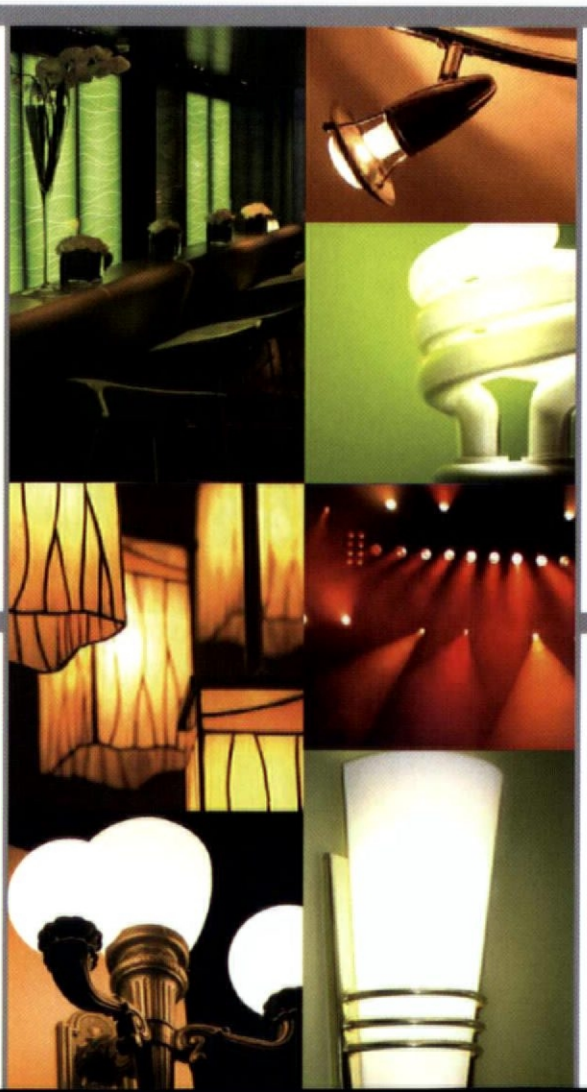

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THE SOUND OF IT

In early spring my wife, daughter and I spent a long weekend in San Francisco enjoying the sites, taking long urban walks, and eating great meals. I could spend an eternity talking about the urban design differences between San Francisco and Los Angeles, but I feel the dichotomies of these two great places have been picked apart many times, they are full of clichés, and most important, beside the point. These two cities are very different and trying to nudge either metropolis to become more like the other is an exercise in futility and frustration.

For me, both San Francisco and Los Angeles have their genius and genius loci. Perhaps, I am just tired of debates that try to force the imprint of one place into the framework of another. Perhaps, I am bored by the constant abstractions of urban design, which at their projective best abstract place visions into goals, sketchy possibilities, and guidelines. There is little satisfaction with no guarantee of implementation. Or perhaps, I have come yet again to conclude that it takes an architectural idea or place in the city to realize the singular urban moment that is simultaneously richly experienced, deftly designed, and surprisingly encountered. We had one of these architectural encounters in San Francisco.

One of the new must-see buildings in the Bay Area is the Contemporary Jewish Museum. Designed by Daniel Liebeskind, the building opened to the public this past spring. It is the fourth building designed by Liebeskind that I have experienced in person, the others being the Jewish Museum Berlin (1993), the Fredrick C. Hamilton Building of the Denver Art Museum, (2006), and the adjacent Museum Residences (2007). It is refreshing to see his buildings off the pages of glossy magazines and beyond the bombast of architectural chatter. One discovers in person that the San Francisco structure, like each of the others, is dependent for its success and related closely to an existing building or setting—a fact that sometimes gets lost when one reads about his buildings—presented as objects—in the press.

The new San Francisco museum structure is located opposite Yerba Buena gardens and on the edge of an otherwise sterile cultural district of more-than-a-decade-old buildings and fountains that all seem unsettled in relationship to their surrounds and each other, a result no doubt of their origin in older concepts of urban renewal. In contrast, the Liebeskind design has the benefit of not quite embracing but encompassing, indeed slicing through the context of the historic 1907 Jesse Street Power Substation designed by Willis Polk. The tension created by the juxtaposition of two such different approaches to architecture, one beaux-arts and the other, well let us say post-post-modern, creates a visual vitality of old and new, square and slanted, shiny dark blue metal and red brick that is compelling. The otherwise-wind-swept surrounds of mostly unmemorable buildings and plazas have a new center, an attractor, indeed a destination.

Once inside, the positive tension engendered by collision continues. Liebeskind states that the organization of the building is inspired by a Hebrew phrase, "L'Chaim" or "to life" and the displacement of two Hebrew letters, the alphabetic "chet" and "yud" that combined mean life. I cannot see quite how this works, and I generally get uncomfortable when these types of analogies need to be pointed out. Nevertheless, an architect has to get his inspirations and motivations from somewhere and then deploy them. Here, as one enters the building, the organizing principles, whatever their origin, combine to shear the old with the twisted sensibility of the new. Looking up, one sees light-filled gaps between the architectural dynamics that spill cool blue into unexpected corners. Between old and new, a sense of volumetric inbetweeness is realized that is palpable yet never disorienting. The great engine hall of the former power station is transformed into the space of a museum. The galleries and circulation of the museum twist and turn and slant and overlap and provide new energy to the more staid volumetric figure of the engine hall. Yin and yang both need the other to have a present and future purpose.

While all of this is impressive, the moment that caught my sharpest attention occurred not outside, where I admired the combination of decorated brick box with off-kilter metal-skinned volume, nor in the entry hall, where I applaud a much more aggressive approach to historic preservation than is the norm in this country. Rather, what struck my nerve was a simple exhibition in a deceptively simple yet complex space on the second floor of the museum that we were lucky enough to encounter the day we visited.

At the south end of the building and at the top of the stairs that lead away from the

engine hall, the space is entered through a glass door that separates it from the circulation paths and galleries of the rest of the building. Here is a volume of distinctly unneutral white space that in plan and section is rhomboidal, never orthogonal, and pierced by small trapezoidal windows that allow for small beams of penetrating light to play about the walls and floors and surfaces to the side, below and above. While it may be a multipurpose room in name, it is really best seen as a space where one becomes highly conscious of one's self-presence. One can feel, to use a term that is out of fashion, one's haptic self.

We experienced in this space not an exhibit in the traditional sense, but a sound installation, "Jews on Vinyl". The installation incorporated a simple 1960s living room setting of couch, easy chairs, and coffee table set over an area rug. The placid living room, in contrast to the trapezoidal space, invited one to sit and enjoy a potpourri of ethnic musical celebration recorded from the 1940s to the 1970s by artists both famous and unknown. One placed oneself on the couch to experience the space and instead was transported in time by the raucous jokes of Totie Fields of Ed Sullivan fame, or the Korean-American Jon Yune's interpretation of Hebrew hits, or the African-American Johnny Mathis singing "Eli, Eli' 'Kol Nidre", each bouncing against and being reflected by the walls of the space. Some of the songs were familiar but most were not. Still the combination of sound, domestic setting, and prismatic oraganic volume combined to create a total not quite surreal experience of site sound and sense that was heightening.

I think if I had just seen the space without the sound, or heard the sound without the space, or certainly felt the fabric of the furniture in the absence of the sound and the space, that none would have added up to a greater whole. Indeed, this was a designed experience where the curators, Roger Bennett and Josh Kun, brought together a spectrum of atmospheres and played them deftly in contrast to the torqued volume of the museum room. This multi-purpose room is probably an impossible space to hang a painting but it is a great place to sing a song, or hear the architecture which all led to a simple, if not always obvious, conclusion. Sometimes it is the sound of it, as much as the look of it, or material of it that counts.

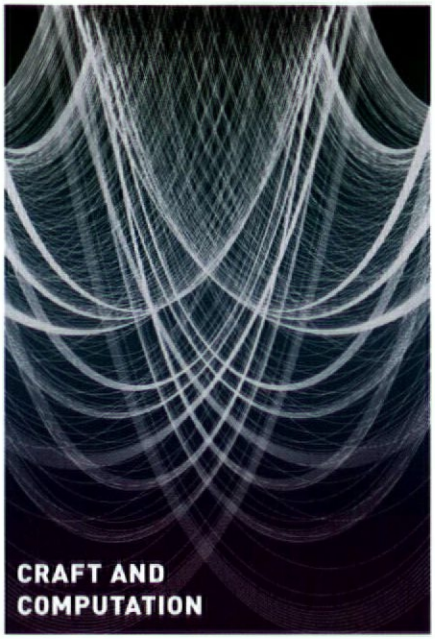
Sound defines the space and sense of place as much as the slanted walls or trapezoidal plan in this multipurpose room in the new San Francisco Jewish Museum designed by Daniel Libeskind.

Back outside, in the plaza in front of the museum, on the sidewalks walking back to the hotel, even in my own house once back from our weekend sojourn, I kept hearing the sounds of rooms, buildings, streets and even the city. I remembered what many architectural experiences sounded like or smelled like, or even (true) tasted like. Did Liebeskind design the sound of it? I do not think so, but then again, all good architecture has a literal vibe and I am confident that like every good architect he hears it as well as sees it.

Sometimes in the rush of projects and schedules and especially in the design of urban systems and places, sound, touch, and taste get forgotten. The Liebeskind-designed room, tucked away behind a glass door on the second floor of a museum building in San Francisco, reminded me that often, when the design, or even more importantly the urban design is done, the sound of it—indeed the life of it as much as the look of it—is what counts.

–John Kaliski, AIA, is president of the Los Angeles Chapter of the American Institute of Architects and principal of Urban Studio, an architecture and urban design practice in Los Angeles.

NEWS AND REVIEWS



CRAFT AND COMPUTATION

EVENTS

Craft and Computation: Ball-Nogues Studio
July 26 through November 25, 2009

The LA-based Ball-Nogues Studio has brought its latest installation to the PDC satellite of MOCA, taming that awkward volume with a swooping composition of string. It builds on an idea the partners first explored in Catenaries (shown here) at the 2008 Venice Biennale. This exhibit is the second of the MOCA series, Craft and Computation, and it will be on view from July 26 through November 25 in the gallery on the plaza of the Pacific Design Center in West Hollywood. Visit www.moca.org/museum/moca_pdc.php for additional information.

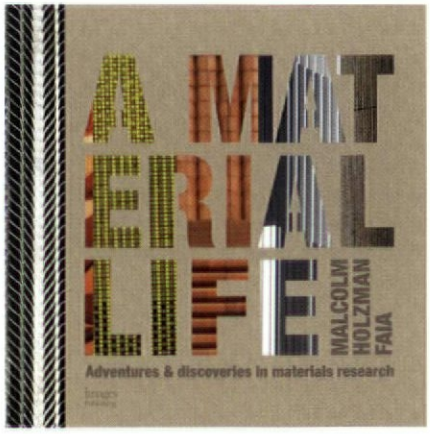
Paul Outerbridge: Command Performance
Current through August 9, 2009

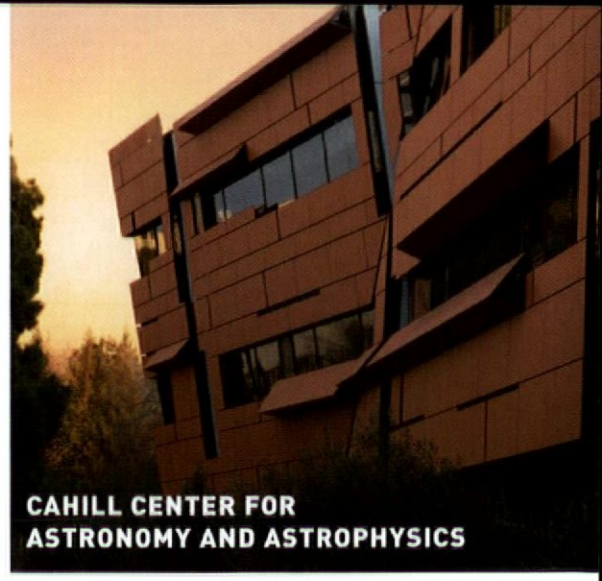
Paul Outerbridge (1896-1958) was a disturbingly brilliant American photographer evident in his mastery of composition and magical use of tone. Curator Paul Martineau has organized the first comprehensive survey of his early experiments in black and white, his color still-lifes and nudes, and the street photography of his final years in Laguna Beach. The exhibition runs through August 9th at the Getty Museum.
More information at www.getty.edu.

BOOK REVIEWS

Philip Johnson: The Constancy of Change
By Emmanuel J. Petit
Yale University Press, $60; www.yale.edu/yup
In his 75-year career as agent-provocateur, patron, and architect, Johnson was lionized and reviled, and this compelling collection of 17 essays fleshes out the portrait of a contrarian. Vincent Scully provides the best-balanced appraisal, Michael Sorkin is full of hate for the one-time Nazi sympathizer, and Phyllis Lambert explores the devout modernist's successive heresies. Several authors cite the New Canaan estate (re-photographed for this book) as the self-portrait of an architect who borrowed, dabbled, and occasionally led the way.

A Material Life: Adventures and Discoveries in Materials Research
By Malcolm Holzman
Images Publishing Group, $75;
www.imagespublishinggroup.com
Malcolm Holzman's new book has a few unconventional uses. The brass corners make it a lethal weapon; the die-cut title reveals a jazzy montage of color and pattern that will enrich any coffee table, and the score of Hoagy Carmichael's Star Dust on the opening spread, encourages the reader to break into song. But this book offers more than a clever production, as the subtitle makes clear. No other contemporary architect uses traditional and unconventional materials with such invention, exuberance and wit. This 35-year survey is full of delight and discovery.





CAHILL CENTER FOR ASTRONOMY AND ASTROPHYSICS

SPOTLIGHT

Cahill Center for Astronomy and Astrophysics
1200 E. California Blvd, Pasadena, CA 91106
www.caltech.edu
The Cahill Center for Astronomy and Astrophysics is a striking addition to the Pasadena campus of Cal Tech, an institution that embraces revolutionary science and reactionary architecture. Morphosis has wrapped a three-story block of classrooms and offices in a fractured shell of orange-brown cement board mounted to a metal frame. This carapace of angled shards is deeply gashed to pull in natural light through vertical openings, and slashed diagonally to allow the façade to tilt in and out. Warm and animated, with a glazed ground floor and recessed entrance, it will be seen as a good neighbor once the shock of the new has worn off. The top-lit staircase that links the basement to the upper levels is a sculptural wonder, baroque in inspiration, and a joy to climb.

Environment Furniture
8216 Beverly Blvd. Los Angeles, CA 90048
323.782.0296
www.environmnent-furniture.com
Recycled wood and patched fabrics are combined in eco-friendly designs at Environment Furniture, a spacious new showroom that offers a Birkenstock aesthetic in contrast to the Manolos up the street. The massive pieces would be equally home on the ranch or in an urban loft. Don't miss Rebeca Mendez's video of Icelandic grasses projected on the end wall.

–Michael Webb

Webb will moderate "Architects Reaching Out", a 2-day seminar to help professionals learn ways to promote their practice, at UCLA on August 8th and 15th. More information at www.summer.ucla.edu/institutes/ArchitectureWorkshops/curriculum.htm

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Sherrerd Hall

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Website: www.fisherpartners.net

The new 50,000-square-foot home for the School of Engineering and Applied Sciences was inspired by the collaboration of its various disciplines. The design embraces simplicity, reflection and intellectual transparency to promote an ethos of clarity and connection, says principal Frederick Fisher. Drawing from the Mudd Library by Hugh Stubbins and the Friend Center by Harry Cobb, the firm echoed the modernist forms in a glass façade that reflects the changing seasons on its surface.

Light is the central theme of the project, imbuing the entire building with an evening glow. "It's a kind of lantern of knowledge and circulation," says Fisher. "The transparency facilitates conversation, participation and collaboration." The main entrance to Sherrerd Hall serves as a three-story-high town square where students can meet and study. Throughout the building, the firm created flexible labs and interactive workspaces to promote departmental growth and address the needs of developing operational spaces.

The project features Princeton's first green roof, which helps reduce heat loads, mitigate runoff, energy costs and emission of greenhouse gasses from heating and cooling, says Fisher. The flexible steel structure was clad in high-performance insulated glass and ceramic frit system, one of the biggest challenges of the project. It was critical that the curtainwall be successful on both a functional and an aesthetic level, he says. Experimentation with a variety of frit patterns and glass in various applications allowed this skin to successfully achieve its transformative nature and retain its sustainable benefits.

Jason Schmidt Photography

Lansdowne Court

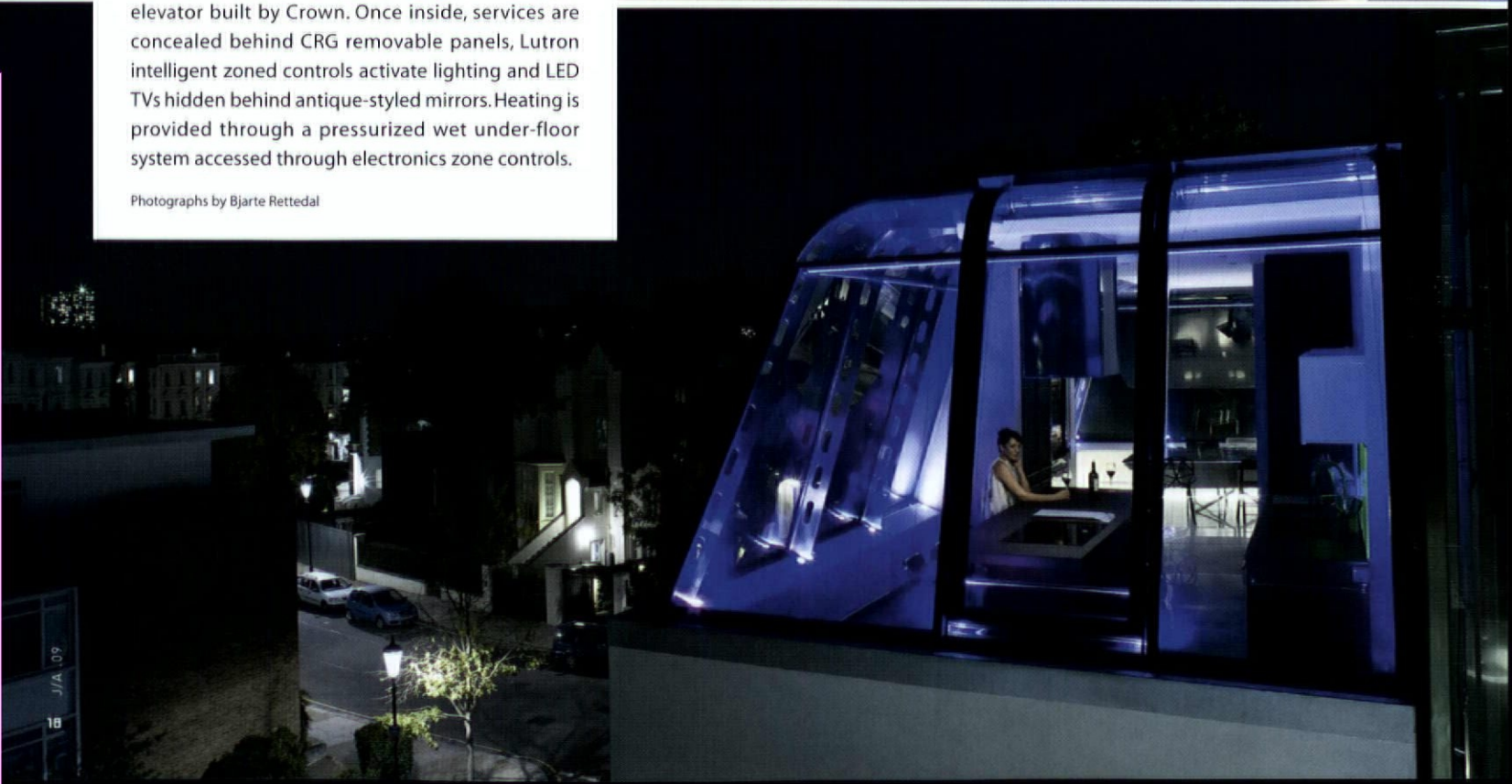
Location: Notting Hill, London
Designer: Richard Hywel Evans Architecture & Design
Website: www.rhe.uk.com

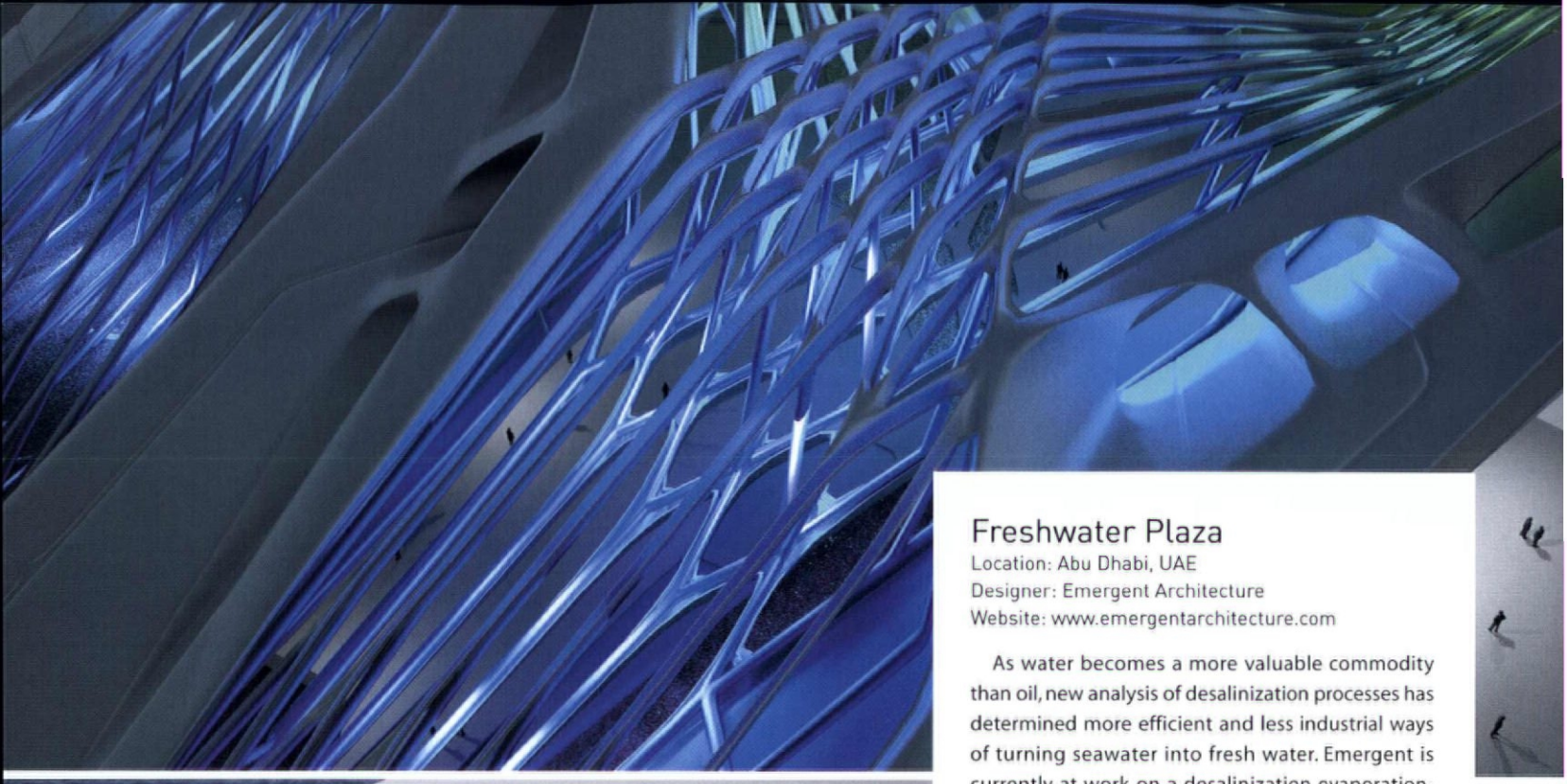
The client wanted to build a transparent, lightweight home on top of two mansion blocks in Notting Hill joined by a bridge. As a response to this request, principal Richard Hywel Evans took the client's idea of transparent and created what he dubs "penthouse living in the sky". He designed an all-glass rooftop home that measures more than 4,000 square feet, and mimics the proportions of a traditional mansard roof. A two-story glass bridge joins the two spaces. A glass elevator provides the residence with private access. "We wanted the complete interior to feel as if it is floating," says Evans. "We returned the glass at ceiling level to open up the aspect to the sky."

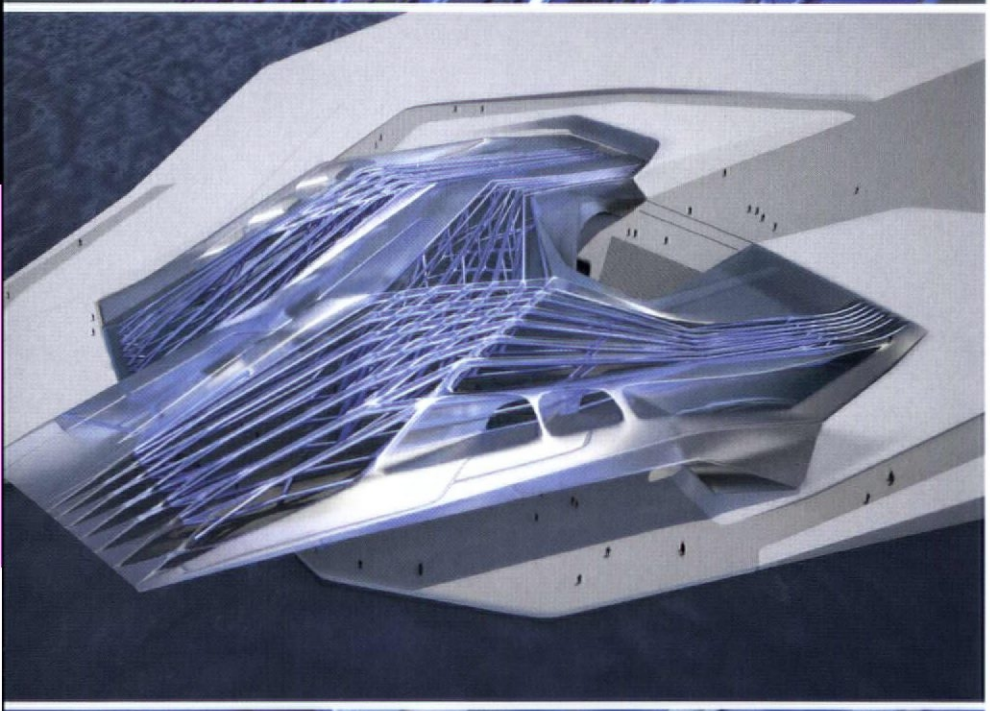
A lightweight laser cut steel frame houses curved double-glazed sealed glass panels (custom-made in Italy), and hydraulic gull-wing windows outfitted with automatic-controlled curved blinds. "Making the gull-wing windows activate was an engineering challenge and an aesthetic nightmare," says Evans. However, the firm overcame the challenges and the resulting windows are hydraulically activated using built-in arms that can be locked in position up to a horizontal line. The all-glass bridge has been toughened and laminated; and its structural integrity depends upon silicone adhesive—mechanical fixings deploy only if the glue fails.

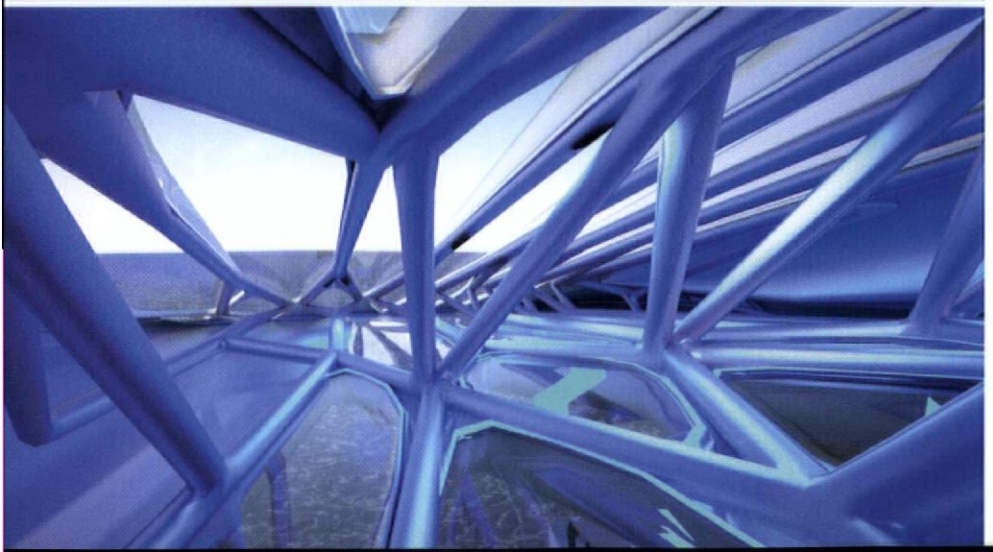
A Panasonic iris recognition system provides access to the apartment, activating the private glass elevator built by Crown. Once inside, services are concealed behind CRG removable panels, Lutron intelligent zoned controls activate lighting and LED TVs hidden behind antique-styled mirrors. Heating is provided through a pressurized wet under-floor system accessed through electronics zone controls.

Photographs by Bjarte Rettedal









Freshwater Plaza

Location: Abu Dhabi, UAE
Designer: Emergent Architecture
Website: www.emergentarchitecture.com

As water becomes a more valuable commodity than oil, new analysis of desalinization processes has determined more efficient and less industrial ways of turning seawater into fresh water. Emergent is currently at work on a desalinization evaporation-condensation loop housed in a public space and cultural destination. "The intent was to create the opposite of what a desalinization plant usually is—an inaccessible, fossil-fuel based factory on the oceanfront," says principal Thomas Wiscombe. Although the technology behind the desalinization process defines the project, the design is not meant to follow the legacy of Richard Rogers and structural expressionism. "In Freshwater Plaza, the emotional realm supercedes the scientific realm," says Wiscombe.

The project consists of two performative pattern logics: a three-dimensional meshwork of capillaries, which circulates the cold seawater, and a second series of air intakes that directs warm sea air over the capillaries. A glass roof covers the entire plaza and creates additional heat to increase airborne moisture. As the humidified air comes in contact with the chilled pipes the water condenses and the subsequent fresh water drips down the capillaries into pleated troughs below.

Harnessing latent energy found in the environment, Emergent is able to power the desalinization process (specifically a pump which draws the water through structural coils and operates the misting devices) using photovoltaic cells embedded in the skin. "The chilled water required for the condensation process is drawn from a local deep ocean reserve and the warm air required for the evaporative process comes from the naturally-occurring sea breezes," he says. The pleated shell of the building will be constructed of thermoformed polycarbonate panels, similar to transparent aircraft or helicopter canopies.

Images courtesy of Emergent

West Los Angeles College

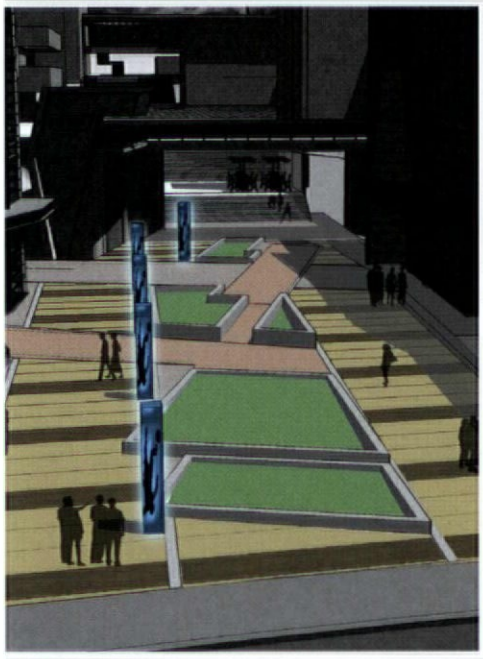
Location: Los Angeles, CA
Designer: WWCOT
Website: www.wwcot.com

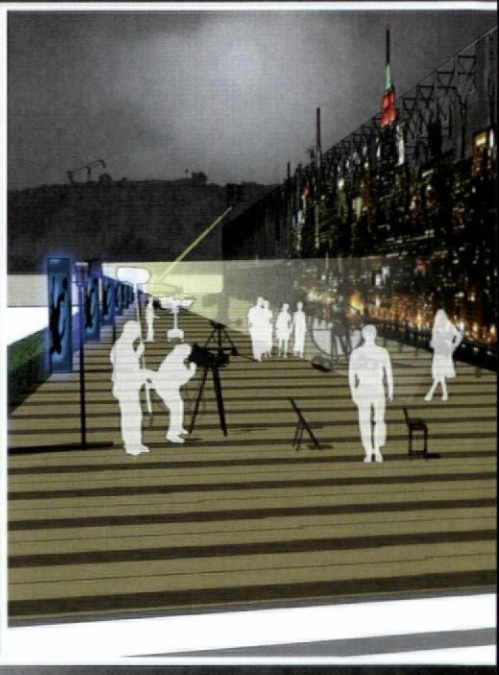
The WWCOT design team started the West Los Angeles College project with 12 goals in mind. These included: announcing the College through a main entry at Jefferson Boulevard; creating a walkable, pedestrian friendly campus; unifying the campus through a strong sense of identity; introducing and supporting cinema and the art of set design; and designing for future growth and expansion.

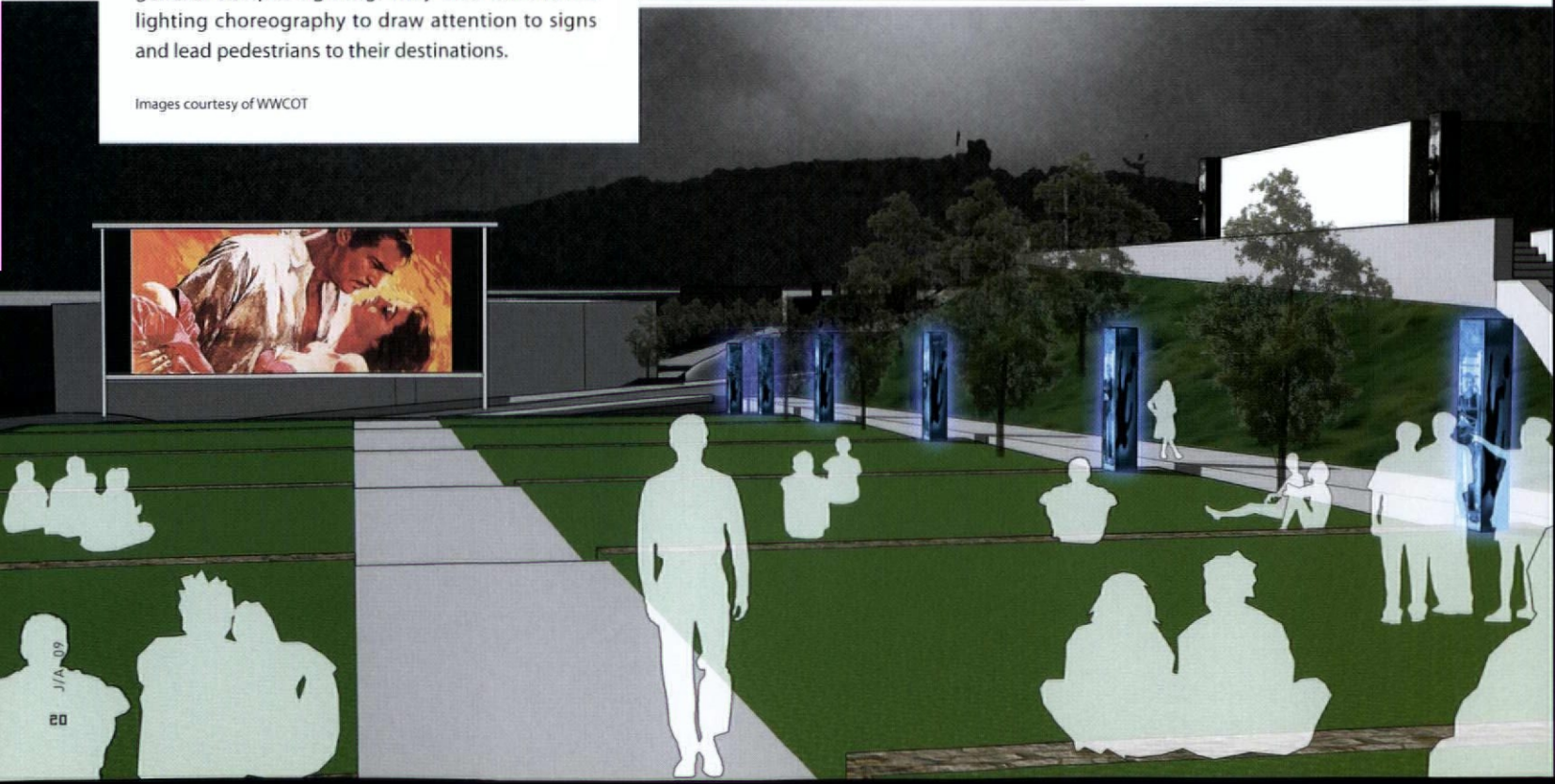
In order to accomplish these goals, the designers proposed a series of innovative solutions in an overarching master plan. Inspired by the MGM and Paramount Pictures studio entrances, the firm designed a gateway both as a daytime monument and nighttime beacon to announce the campus. Most of the outdoor spaces that connect the numerous campus buildings and parking lots, such as The Mall, provide students with intimate gathering areas. An elongated space, known as the Back Lot will serve as an outdoor framework for scenic design students to practice their craft while the concrete steps leading from the Student Services building create a green amphitheater, which will serve both as a place to socialize as well as a Screening Field for student projects.

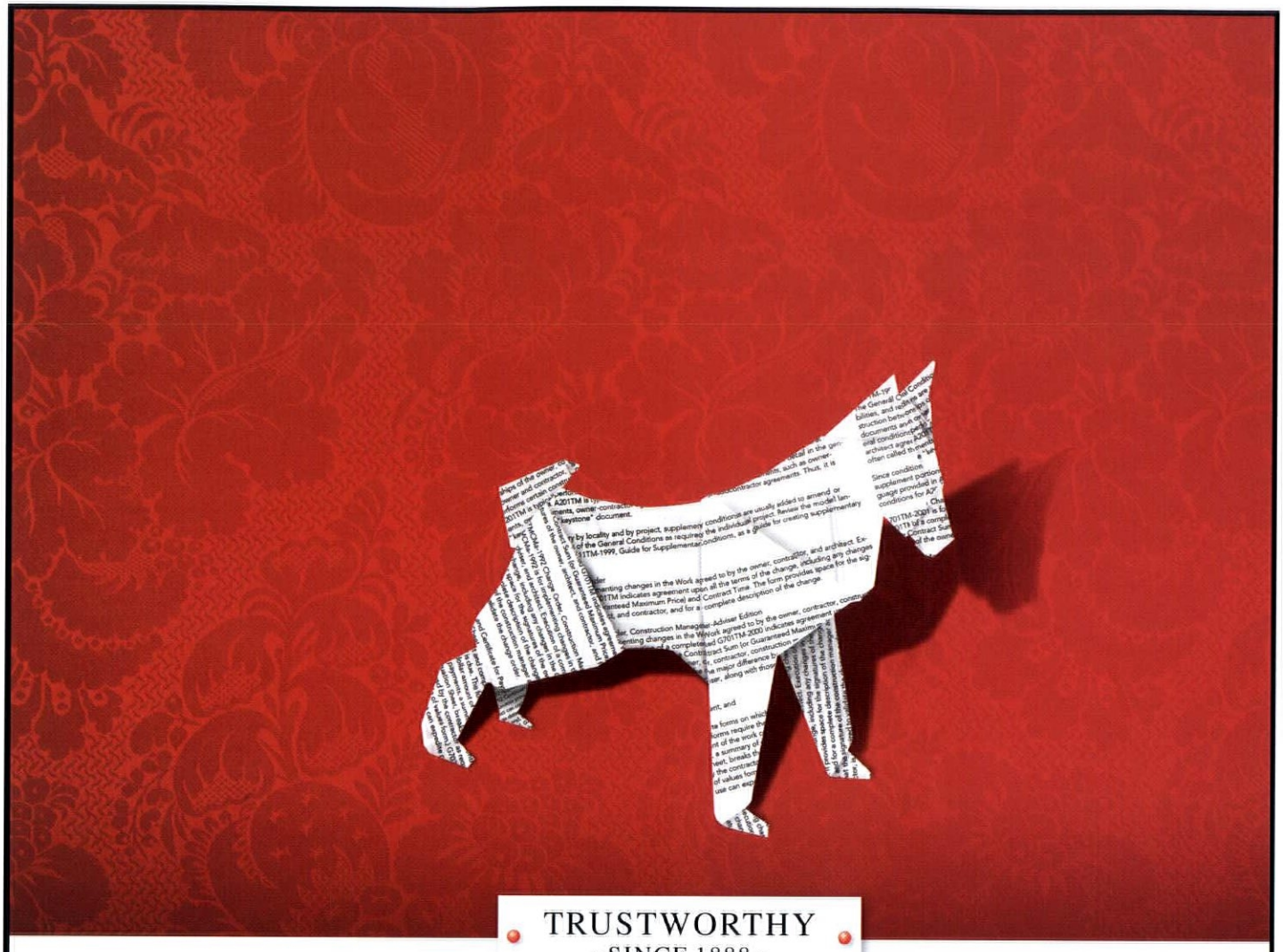
Lighting plays an important role in the overall plan of the campus. To bring together the various exterior spaces, the design team created "pillars of light" made of LED screens displaying current events and providing information, directions and general campus lighting. They also introduced lighting choreography to draw attention to signs and lead pedestrians to their destinations.

Images courtesy of WWCOT









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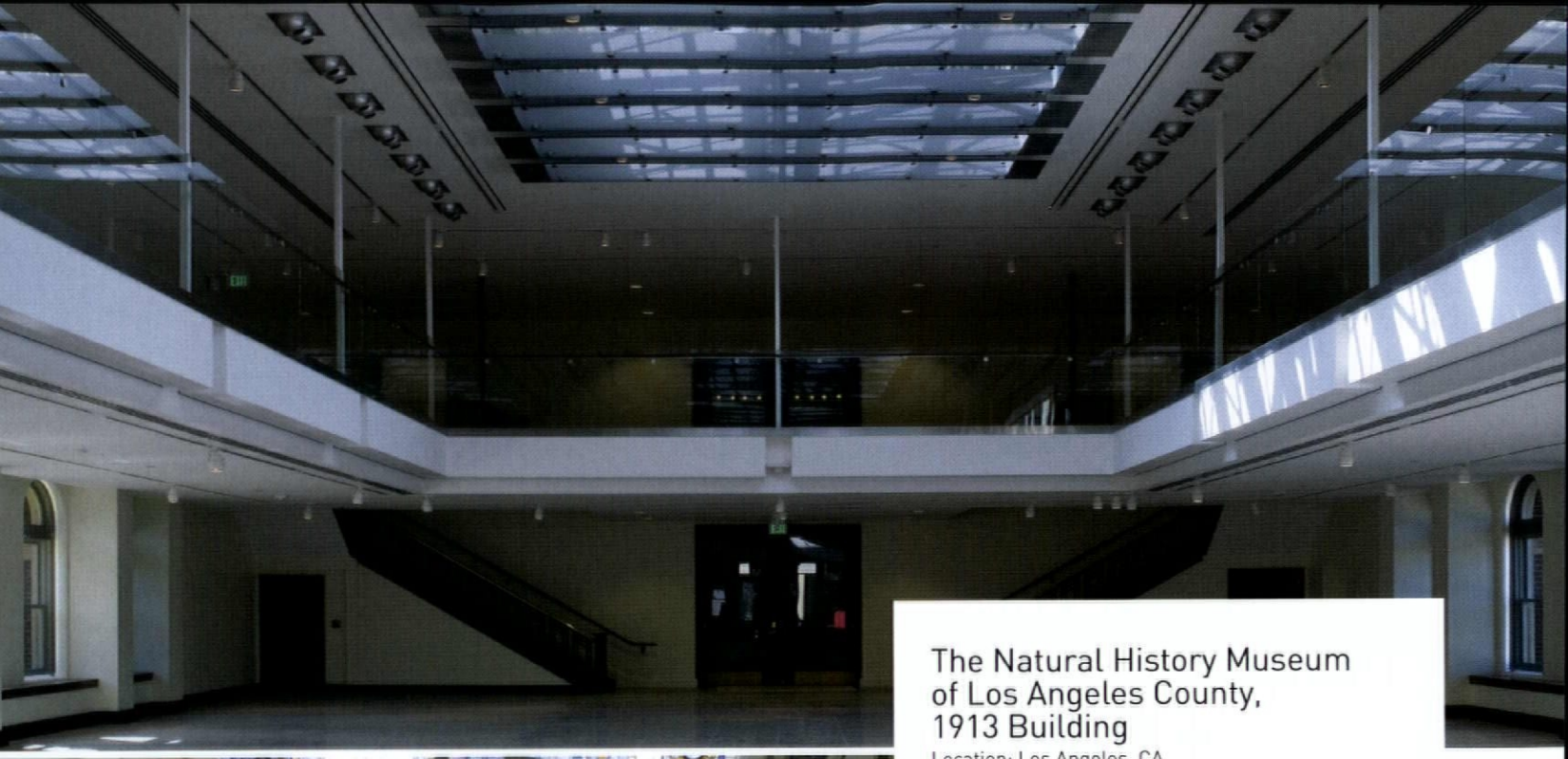

The Natural History Museum of Los Angeles County, 1913 Building

Location: Los Angeles, CA
Architect: CO Architects and Cordell Group (Engineering)
Website: www.coarchitects.com; www.cordellcorp.com

With the help of the museum's own archives, Jorge de la Cal of CO Architects along with Don Webb of the Cordell Group recently finished the renovation of the original entrance and landmark 1913 building. The project included both restoring architectural details and the character of the building, as well as retrofitting the historical site without taking away from its aesthetic beauty.

The team of architects and engineers took a novel approach to seismic strengthening, borrowing from the aerospace industry and applying bonded carbon-fiber technology. 122 vertical shafts, each six inches in diameter, were drilled through the exterior masonry walls from 35 to 57 feet in length. The subsequent holes were fitted with steel reinforcing rods and then filled with a high-strength polymer that binds with both steel and masonry. The roofs were removed and the heavy concrete was replaced with the lighter carbon fiber bonded to the surface. The original 1913 ribbed, ceramic tiles were then cleaned, repaired and replaced onto the new surface.

The renovations within the building included: restoration of the colored stained glass skylight by the original designer's grandson, David Judson, restoration of the terra cotta friezes and the Rotunda's florid-plaster ceiling, reconstruction of terra cotta gargoyles and a modernization of the electrical and lighting systems without compromising the historical integrity of the building.

Photos by Conrado Lopez

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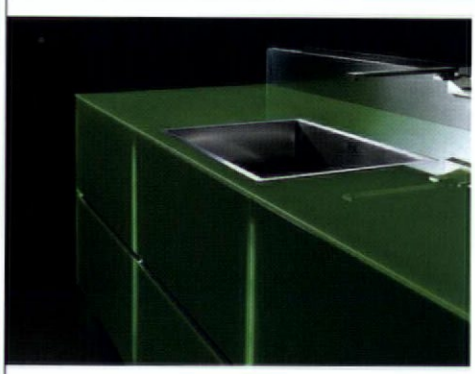
DELICIOUSLY GREEN BY DESIGN

featuring Chef Katie Chin and Valcucine's 100% Recyclable Kitchen Design, Invitrum

Thursday July 30th 6-9 PM

hosted by Valcucine Los Angeles and FORM magazine
covered by GreenHouseVideos.com



FORM magazine and **Balcony Media** premiers Valcucine's totally recyclable glass kitchen cabinet system, a new recipe for kitchens, one that is truly eco-conscious. The worktop, doors, side panels and base unit are made from glass with carbon finish runners. The slim frame of Invitrum is made of recycled aluminum, which takes "just 20% of the energy needed to obtain primary aluminium." Come discover Invitrum's other superior design innovations and have fun all at once.

Chef Katie Chin has a passion for Asian cuisine with fresh organic ingredients. She is a slow food proponent and is committed to teaching the very best Asian cooking achieved in a real home kitchen. Katie coauthored *Everyday Chinese Cooking*, a collaborative effort between Katie and her mother, Leeann. Mother and daughter co-own Double Happiness Catering in Los Angeles and have been on PBS, Food Network and Today Show.

VALCUCINE

form PIONEERING DESIGN

Please RSVP to rsvp@formmag.net. Include name, title, company, phone and email. Space is limited.

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ELEVATOR: Crown Lifts
EPOXY FLOORING: Stratum Flooring
STONEWORK: Stonell
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KITCHENS: Schiffini/SCIC
LIGHTS: Modular/White Goods
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LED LIGHTS: Light Labs
COLD CATHODES: AC/DC
AUDIO VISUAL: Cyberhomes
BLINDS: Grants Blinds
GRG PLASTER: Butcher Plasterworks
MULTIGYM: Technogym
ELECTRICS: Dark and Taylor

Natural History Museum of LA County, 1913 Building

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DINOSAUR MYSTERIES: Evidence Design, Shari Berman and Jack Pascarosa
ROTUNDA: NHM
NHM DIRECTOR OF EXHIBIT PRODUCTION: Simon Adlam
SPECIMEN ARTICULATION IN DINOSAUR MYSTERIES: Phil Fraley Productions

Sherrerd Hall

CLIENT: Princeton University: Mark Burstein, Executive Vice President; Michael Denchak, Program Manager; Catherine Altadonna, Senior Project Manager; Jane Curry, Project Manager
ARCHITECT: Frederick Fisher and Partner
DESIGN PRINCIPAL: Frederick Fisher
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PROJECT ARCHITECT/PROJECT MANAGER: Brent Eckerman
JOB CAPTAIN: Chris Herring
TEAM: Tim House, Matthew Kelley, Paul Howard, Stephen Hagmann, Marisa Kurtzman, Jason McCann, Heather Peterson
STRUCTURAL ENGINEER: Robert Sillman Associates
MECHANICAL / ELECTRICAL PLUMBING ENGINEER: Loring Engineers
LANDSCAPE ARCHITECT: Michael Van Valkenburgh Associates
CIVIL ENGINEER: Van Note, Harvey Associates
LIGHTING CONSULTANT: Fisher Marantz Stone, Inc.
AUDIO VISUAL / INFORMATION TECHNOLOGY / ACOUSTICS: Acentech Incorporated
GRAPHICS / SIGNAGE: Ph.D
CURTAIN WALL CONSULTANT: W.J Higgins and Associates
LOCAL ARCHITECT / FURNITURE CONSULTANT: KSS Architects
ARTIST: Jim Isermann
GENERAL CONTRACTOR: Barr & Barr Construction

West Los Angeles College

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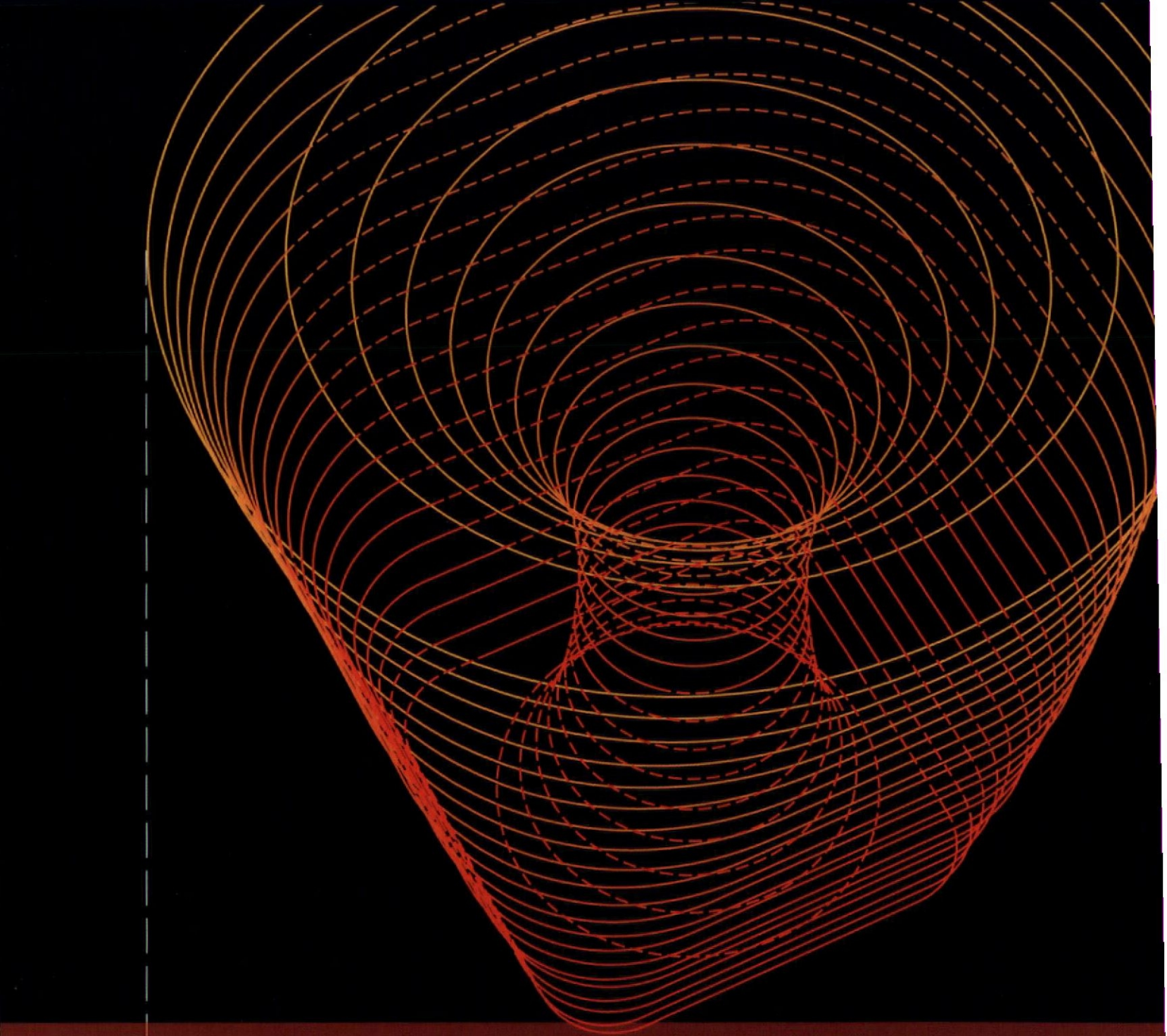
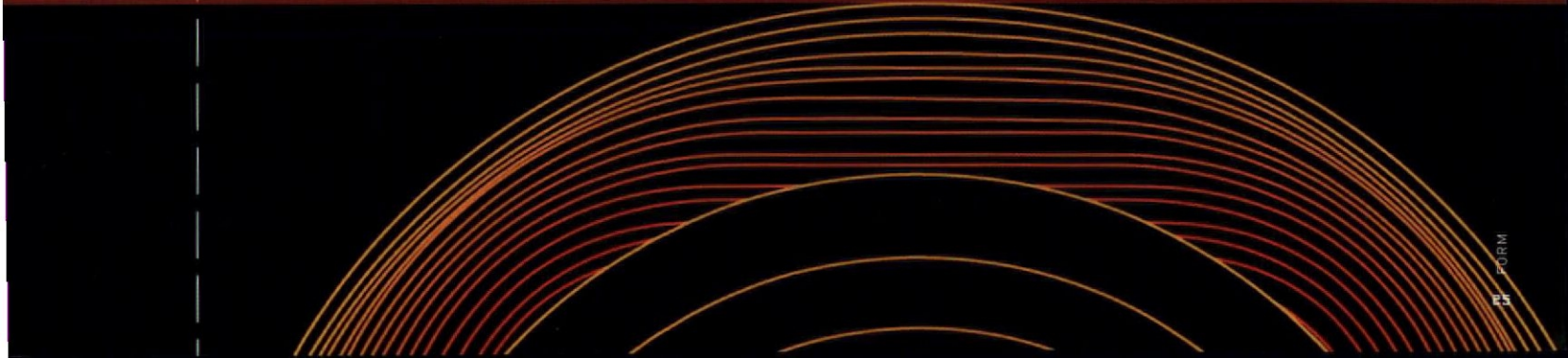
DESIGN PARTNER: Andrea Cohen Gehring
PROJECT DIRECTOR: Kaveh Amirdelfan
PROJECT MANAGER: Costa Trigonis
DESIGN DIRECTOR: Kirk Stewart
LANDSCAPE ARCHITECTS: AH'BÉ
CONSULTANTS: SKA Design, Patrick B. Quigley + Associates



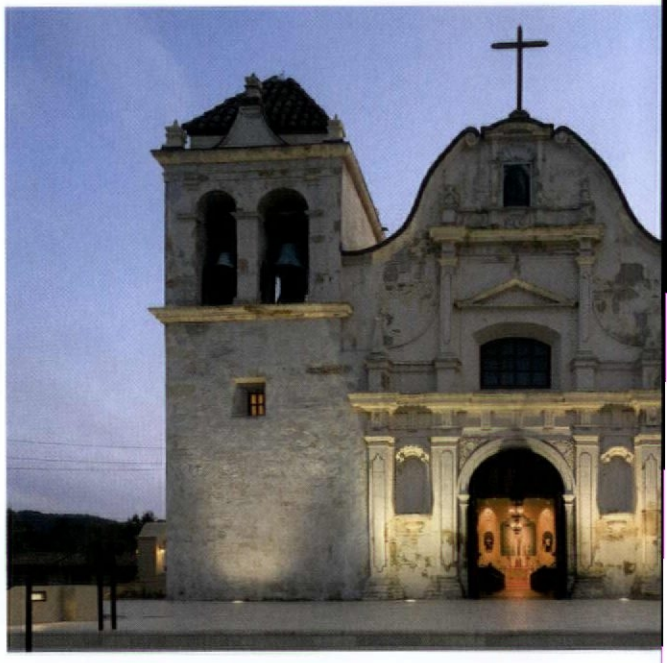
tech effect

JULY | AUGUST 2009

Like most foreign languages, technology is learned and adapted, building a string of knowledge to advance communication. Sometimes this language is difficult to understand, but when the composition sings to its audience, technology propels the impossible into the realm of the possible.



New technologies in structural forensics guarantee the preservation of our cultural heritage



BY INA DROSU

SEEK AND YOU SHALL FIND

Equipped with just x-ray vision, Superman is sorely lacking. Modern forensic technologies have taken structural investigation to unprecedented levels of insight, and with them, scientists, architects, and preservationists alike may travel through matter, space, and time. From private residences to iconic architecture, investigative techniques play a powerful hand in documentation, restoration, preservation, and the development of sustainable design, while creating interdisciplinary connections with possibly vast consequences.

When GBG Director of Survey and Preservation Chris Gray helped examine Stonehenge a quarter of a century ago, standard field equipment included a pencil, paper, level and tape measure. Today, explains John Lesak, co-founder of the Association for Preservation Technology International and a principal at Page & Turnbull, a standard field kit comprises of technological devices: a tablet computer, digital camera, PDA phone, laser measuring tools, moisture detector, Tooke gage and boroscope. "Not only are our optical, measurement and analytical capabilities superior, but we can communicate with experts around the world," he says. With cutting-edge tools, one might—as Mr. Lesak did in the case of Sacramento's Memorial Auditorium—identify through DNA analysis the nature of organic growth as algae, yeast, and pollen; determine through X-Ray diffraction analysis that efflorescence is not salt but gypsum; and, as a result, be able to correctly assign the biocide and cleaning process that distresses the least and protects the most.

The domain of preservation technology spans across numerous fields and uses: from identifying destructive natural agents to discovering lost works of architectural and artistic significance. For forensic frontiersman Dr. Maurizio Seracini, Director of the Center for Interdisciplinary Science for Art, Architecture, and Archaeology at the California Institute for Telecommunications and Information Technology at the University of California in San Diego, the "field" is Florence's Palazzo Vecchio, where the search for Leonardo Da Vinci's famed painting of the Battle of Anghiari has intermittently persevered for the past 34 years. An accidental meeting with art historian Carlo Pedretti in 1975 brought Seracini, harnessed then with ultrasound, thermal imaging, and photogrammetry devices, to the Hall of 500. The inadequacy of his equipment and the inability to draw a conclusive analysis ended this first episode in 1977, only to be resumed more than 20 years later in 1999. This time around, radar, improved thermography, neutron activation analysis and 3-D laser scanning were at hand, and after a detailed virtual reconstruction of the grand room as it existed during Leonardo's time, the location of the revered masterpiece might be elucidated by the end of the year.

With so many new forensic tools, the future looks all the more promising; and experts hope to develop even more sophisticated equipment, from wireless technologies to robotic assistants. Non Destructive Testing is the specialty of Charles Bransby-Zachary, vice president of GBG USA, who has worked on landmarks such as the New York State Capitol, Frank Lloyd Wright's Fallingwater, and the Brumidi Corridors of the US Capitol Building. He is developing a magnetic investigative technique that would map the condition of embedded iron or steel in masonry buildings, which he dubs the "Holy Grail" of building investigation.

Lesak predicts sophisticated biological and mechanical technologies in the future. "Revelations in material science, bio-engineering, and robotics will completely change preservation practice," he says. "Compounds that rebuild stone or glass filtering specific light spectra, enzymes that 'eat' carbon build-up and leave substrate unharmed, robots that precisely re-point stone joints are no longer the stuff of science fiction."

Terahertz technology, though not yet fully perfected, has the potential to penetrate matter more deeply than x-rays while lacking their harmful side effects. Imagine being able to create images of continuous layers in a work of art at any chosen depth. One might ask

X-ray diffraction, thermal analysis and chromatography (TOP LEFT), have made possible the uncovering of four eras of decorative painting (BOTTOM LEFT) in the 18th-century Royal Presidio Chapel in Monterey, California (BOTTOM RIGHT). These forensic tools helped identify pigments and binding agents used in the original paintings.

Leica
Leica

"Compounds that rebuild stone or glass filtering specific light spectra, enzymes that 'eat' carbon build-up and leave substrate unharmed, robots that precisely re-point stone joints are no longer the stuff of science fiction."

– John Lesak, principal, Page & Turnbull

OPPOSITE: University of San Diego graduate students use a LIDAR laser scanner to produce 3D computer models of the Ospedale San Giovanni di Dio. THIS PAGE: One of Leonardo Da Vinci's greatest works, the Battle of Anghiari, known to us only through studies and copies (TOP), is believed to still exist in the wall structure of Florence's Palazzo Vecchio (BOTTOM), which has been mapped brick by brick through radar and 3D laser scanner imaging.

"So what, and what for?" Having started as a specialist in medical diagnostics technology, Seracini says advanced technologies can be applied to other industries in innovative ways. He recalls: "In the 60's people would say 'Why spend so much money to try to get to the moon?' but [such] technical solutions could be applied to many other fields. With some applications, we could give back to the medical world some very good technological findings."

The interdisciplinary effects of technological advancement in investigative technique are complex to say the least. To be sure there are concerns, as John Lesak expresses, "that my and the next generation of preservation architects will spend too much of our time learning and understanding the latest generation of evaluation tools, as opposed to learning our profession and the built environment. Being able to run a test and record results doesn't make you adept at understanding and interpreting their meaning. Being smarter won't necessarily make us wiser."

"Science should be at the service of everybody, and scientists—in order to do their work in a way that benefits—need desperately a cultural background to be guided by literature, poetry, philosophy, music, and then history of architecture [and] art," says Seracini. "Science has to play a role in disseminating the appreciation of our past, but through the modern tools of today." He adds that the more diverse an individual's field of experience, the more balanced his judgment in everyday life, in relationships with other people, and in the accurate perception of the role and extent of reliability on technology.

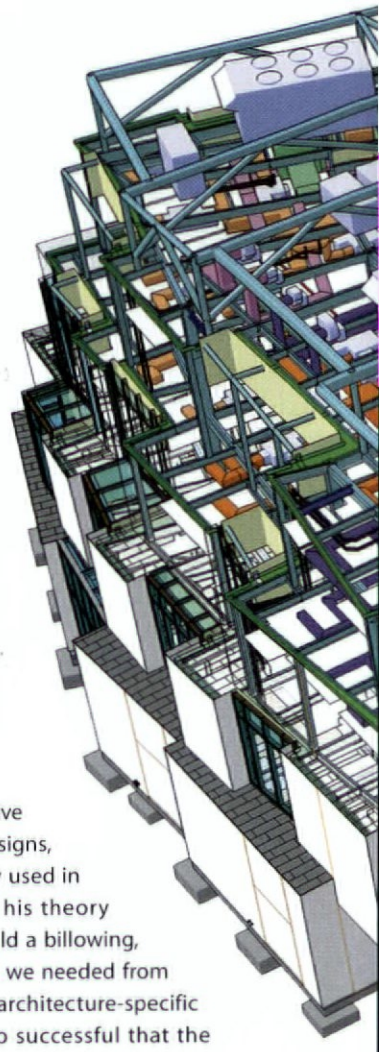
So the paradox completes itself. The appropriate use of technology depends on broadly cultured individuals enlightened by advanced technological applications. The introduction of objective methodological approach does not substitute human experience and judgment, but its absence reduces observation to an opinion; structural investigation of a painting might legitimize an art historian's invaluable cultural interpretation.

How does one promulgate the self-enhancing core of a universal education? "We should try to use science to make cultural heritage full of mystery, of discovery, and to make kids interact with [it], that is what science should be doing," suggests Seracini. In the end, his aim is to establish "a degree in engineering sciences applied to cultural heritage and to create other crazy guys like me that will go out East, North, West, and South, and work with the mind of an engineer but with the background of a humanist, so they can take up the task to protect, to preserve, their culture in their own country and make it available and understandable for everybody." ■

found in translation

Gehry Technologies tackles new ways to articulate architecture

BY JOHN GENDALL



When architects moved away from the job site (about 500 years ago) to take their position behind drawing tables, the entire profession came to hinge on how effectively one's drawing could communicate the design. It had to be accurately translated by the team responsible for building the project. And with the recent proliferation of splintered disciplines, the drawing found itself open for interpretation by a legion of trades—fabricators, contractors, engineers, owners, lawyers, and even accountants.

The potential pitfalls were and continue to be manifold. Each time the drawing changes hands, the original design risks becoming lost in translation. While financially, each of these steps represents a transaction cost demanding a piece of the budget. And since each profession treats 2D drawings differently, their use reinforces professional isolation.

"Even with CAD, the designer is really not all that different from the 19th and 20th century draftsperson," says Richard Garber, assistant professor at the New Jersey School of Architecture and editor of *Closing the Gap: Information Models in Contemporary Design Practice* (Wiley, 2009). "They are both doing a set of 2D representations that need to be interpreted by a contractor."

Gehry Technologies' (GT) solution to this common problem aims to eliminate it altogether. "We're hoping the drawing disappears," says Dr. David Gerber, a Vice-President at the company. In its place, GT has developed a 3D modeling software, Digital Project™, whose most recent iteration was released in April 2009.

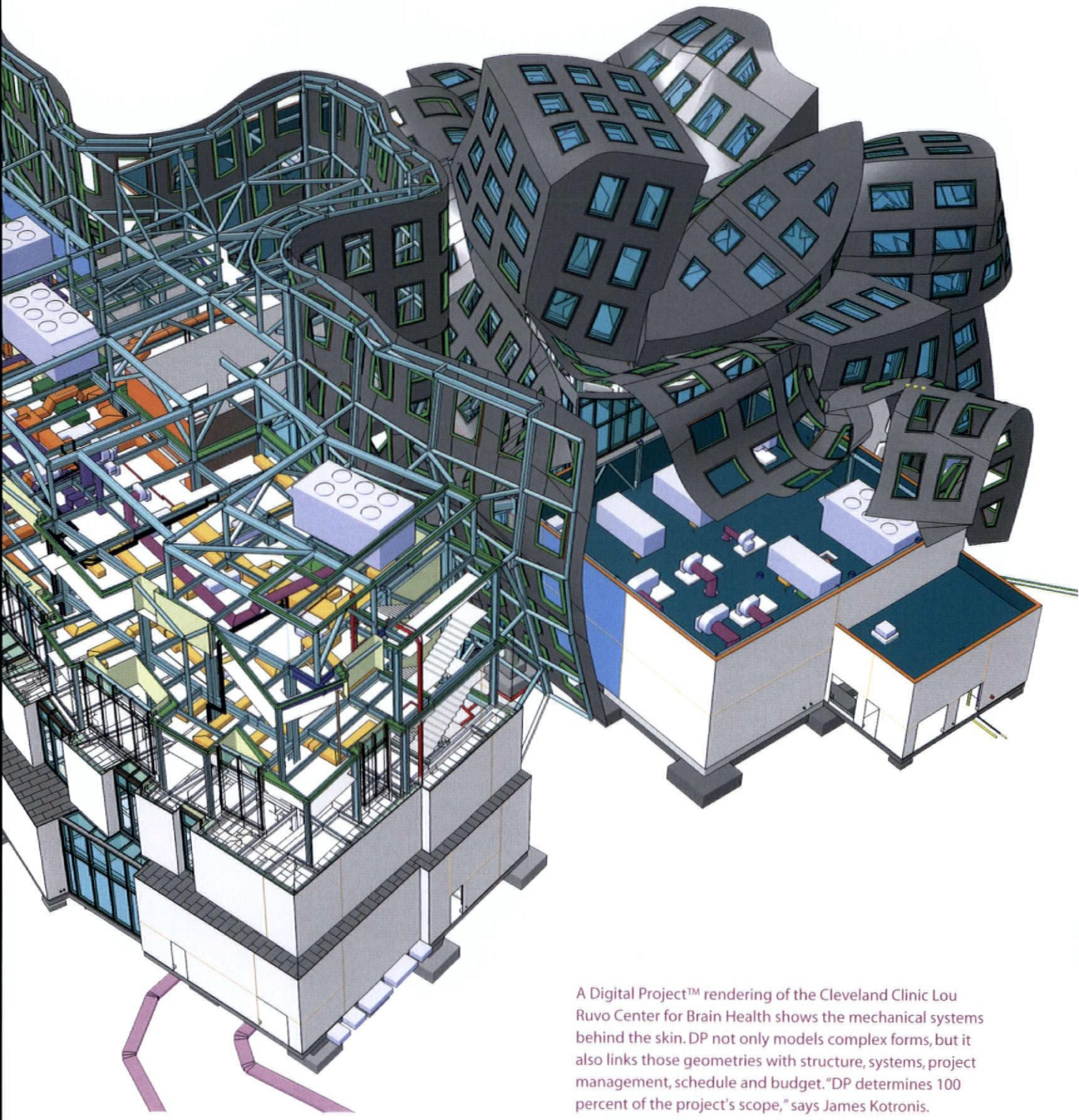
Frank Gehry has long used digital technologies to realize projects that would have otherwise been nearly impossible to create, such as the Guggenheim in Bilbao and the Peix Hotel d'Arts Fish Sculpture in Barcelona. "Frank was designing very complex shapes," explains Gerber, "but he was struggling to communicate how to build them."

By now, the story is well embedded into collective architectural knowledge, but, to execute his designs, Gehry turned to advanced 3D CAD technology used in aerospace. If we could make fighter jets, so his theory went, we could certainly figure out how to build a billowing, titanium-clad museum. "We took the functions we needed from this technology and added some of our own architecture-specific functions," says Gerber. The discovery was so successful that the company continued to refine the program, eventually creating a new company, GT, in 2004, devoted entirely to helping the architectural community move forward technologically. GT now provides the software products, along with consulting services, for every phase of building.

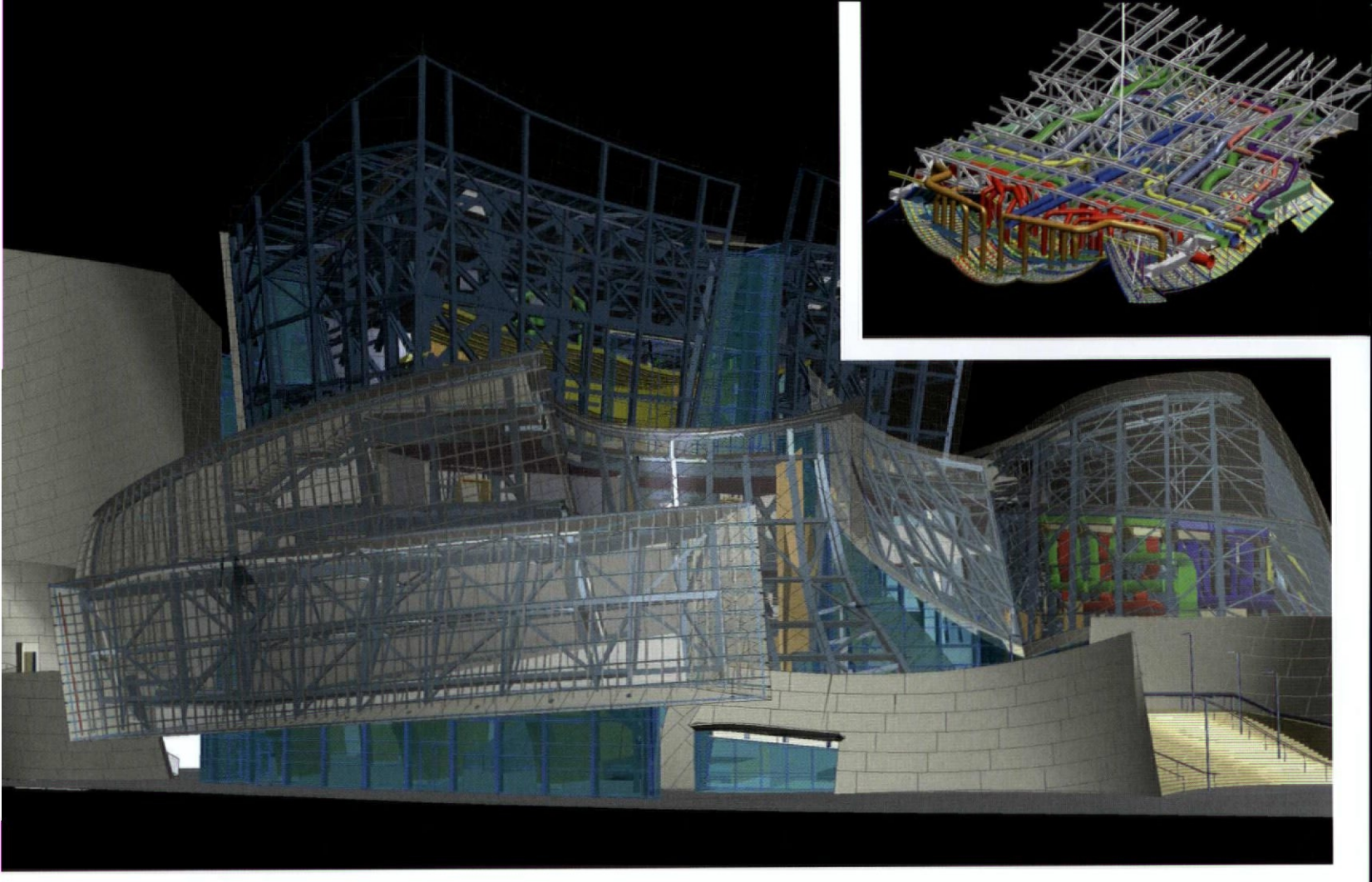
The early software made Gehry's forms possible, but GT has since loaded the program with a complete suite of project management tools. The most recent version of Digital Project™ carries with it full Building Information Management (BIM) capability. "We're not only modeling geometry," Gerber says. "Now, we're modeling geometry and information."

When working with DP, the entire project becomes embedded into the design's geometry. A change to a single column, for example, affects not only every other column but also it influences mechanical systems, fabrication, budget and project management. Whereas in 2D, a single change meant architects would have to redraw, fabricators recut, accountants recalculate and project managers reschedule, now, DP takes each of these factors into account simultaneously.

Diller Scofidio + Renfro recently engaged GT for the renovation of



A Digital Project™ rendering of the Cleveland Clinic Lou Ruvo Center for Brain Health shows the mechanical systems behind the skin. DP not only models complex forms, but it also links those geometries with structure, systems, project management, schedule and budget. "DP determines 100 percent of the project's scope," says James Kotronis.



Lincoln Center's Alice Tully Hall, in New York. Within the existing space, the architects were tasked with updating the auditorium's acoustics, mechanical and aesthetic performance. They clad the interior with an ultra-thin wood veneer, concealing the structure, lighting, theatre rigging, mechanical systems, and sprinklers, and transforming the space into an immersive, curvilinear environment. Within an existing building, though, the envelope itself afforded no flexibility. Compounding the challenge, the design had to perform to the highest acoustic standards. A change to a single element—a sprinkler head, for instance—would set off a cascade of disruptions, potentially compromising acoustics and the architects' design intent.

"Why do you have to get to the end of a project to know how much it costs?"

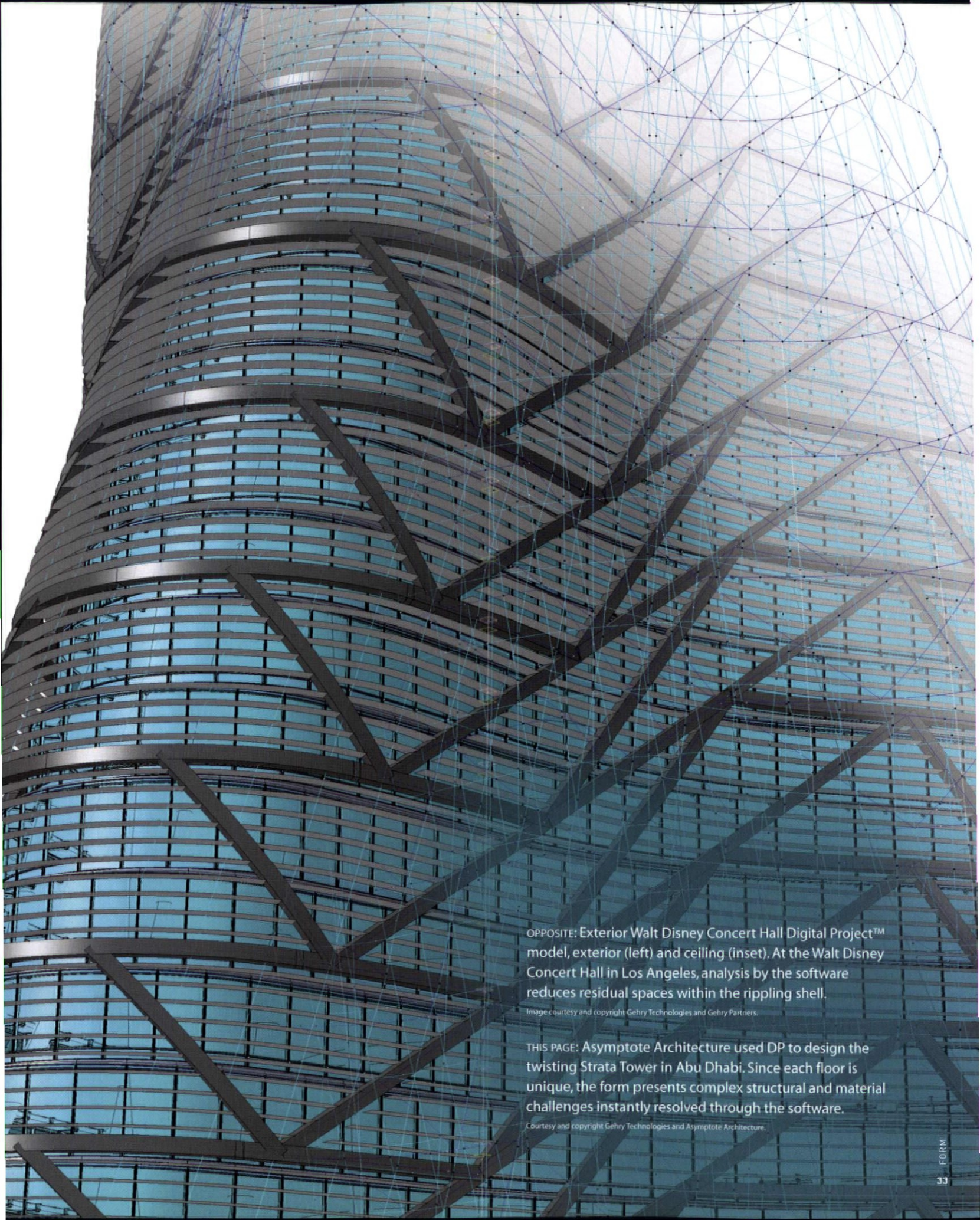
Using DP, the architects took into account each of these factors, allowing them freedom to design while the software enforced the rules. "We digitally captured everything we knew about the hall, so we had the ability to test and refine the design," explains James Kotronis, Director of GT's New York office. "There is not an inch of extra, residual space wasted within that hall."

Meanwhile, further downtown, GT is orchestrating the rebuilding of Lower Manhattan, including the World Trade Center towers themselves, along with major infrastructure and security initiatives. There, they have 40,000-50,000 unique criteria, from the volume of a 100-story tower down to the single screw in a subway platform.

They perform what they call "clash-detection," to instantly determine if one aspect of the project interferes with another. The most basic clashes are structural, determining, for example, if changes to the subway platform compromise the building above. Moving into the fourth dimension—time—DP also analyzes the cadence of project delivery, allowing project managers to understand and orchestrate construction on a mathematically rigorous schedule.

GT does not stop at four dimensions, however, giving the software its fifth dimension of cost. "Why do you have to get to the end of a project to know how much it costs?" asks Dr. Dennis Shelden, GT's Chief Technology Officer. With DP, cost is instantaneously calculated throughout the entire design process, enabling the owner to know how a single change affects the entire budget. The implications of this technology, though, extend far beyond efficiency. 3D information modeling redefines the role of the architect. With DP, the architect is no longer consigned to the drafting table.

Within a 2D system of representation, the architect determines geometry (but owners determine profitability, engineers determine feasibility). In three dimensions, when geometry determines everything—schedule, cost, structure—the designer transcends the drafting table and arrives at a new condition of possibility. As geometry's arbiter, architects not only make the initial utterance, they also perform the art of translation. ■



OPPOSITE: Exterior Walt Disney Concert Hall Digital Project™ model, exterior (left) and ceiling (inset). At the Walt Disney Concert Hall in Los Angeles, analysis by the software reduces residual spaces within the rippling shell.

Image courtesy and copyright Gehry Technologies and Gehry Partners.

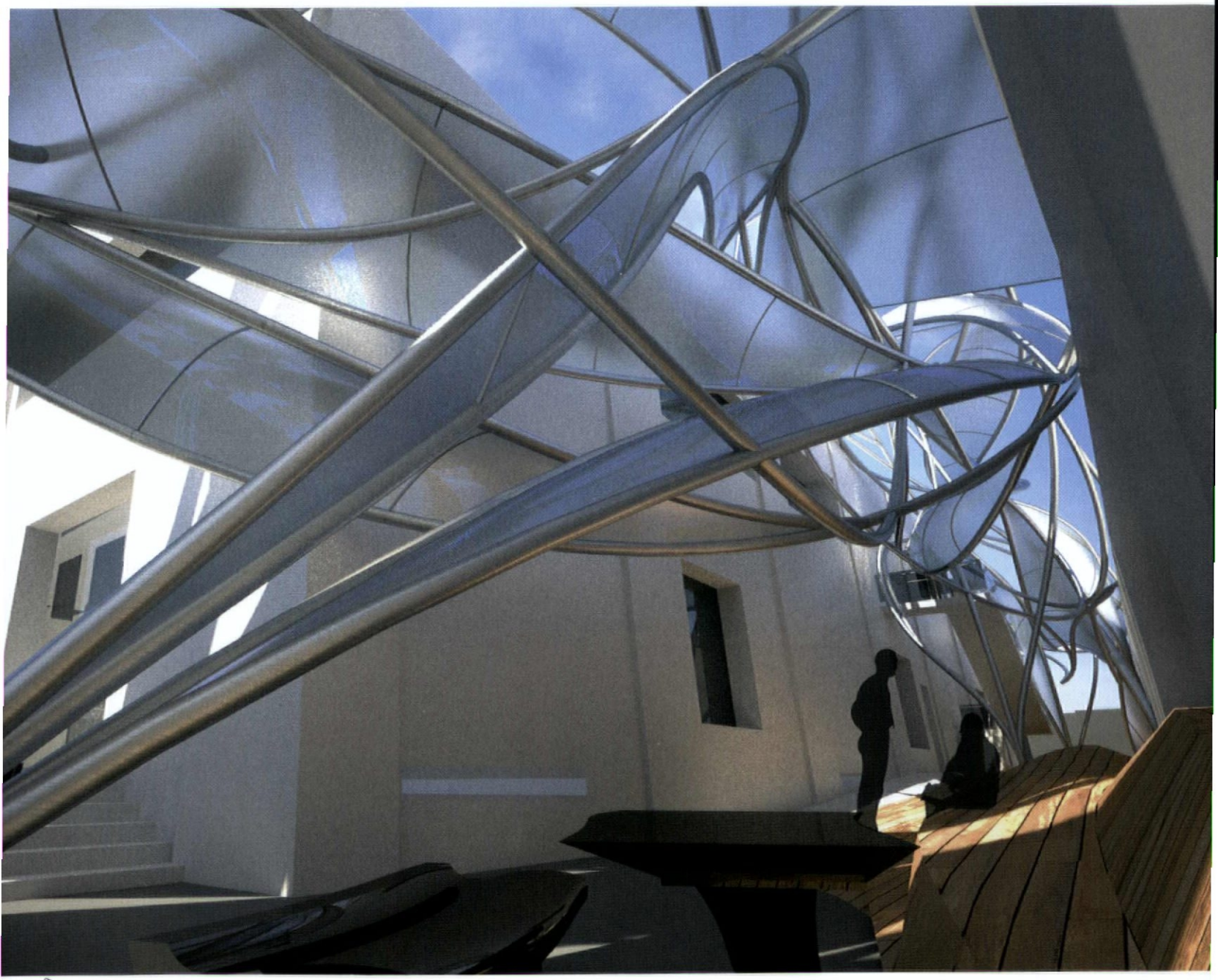
THIS PAGE: Asymptote Architecture used DP to design the twisting Strata Tower in Abu Dhabi. Since each floor is unique, the form presents complex structural and material challenges instantly resolved through the software.

Courtesy and copyright Gehry Technologies and Asymptote Architecture.

SOUNDS AND THE CITY

B + U transforms street noise into architecture

BY HERWIG BAUMGARTNER & SCOTT URIU



When composer Anestis Logothetis created STYX in 1968 he went beyond the conventional methods of noting sheet music. It was a form of notation closer to a sonogram sketch with wave patterns and directional arrows, drawn on a time line, giving specific instructions to the musicians. Similarly, composer and architect Iannis Xenakis (who worked under Le Corbusier) experimented with the mathematical and statistical application of music, establishing the CENAMu (Centre de Mathématique et Automatique Musicales) in France; and using a computer system called UPIC to directly translate graphical notations into sound resulting in compositions like Mycenae Alpha.

We began our partnership fascinated with electronic music and influenced by these ideas of notation, of transforming a drawing into sound. But being architects, we reversed this concept, starting with sound recordings of city noises in an attempt to transform them into three-dimensional structures. For this purpose we sought out Steven Pliam at MIT Media Lab to create software to diagram ambient sound throughout the given environment.

Historically, numerous digital systems have existed but most interpret and represent a two-dimensional image of the sonic material by itself. The software we developed called SoundPlot, however, incorporates a series of algorithms that generate accurate numerical data to construct a wave-terrain surface geometry. The division or separation of the sound into its constituent frequencies is a widely used algorithm; the Discrete (DTF) and Fast Fourier Transform (FFT). In short, these methods apply certain mathematics to a sound sample in order to break down the sample into its constituent harmonic partials. Once this information is derived, it can then be used to construct a surface terrain to express the energy changes of the frequencies of the whole sound over time. The other basic method used in SoundPlot divides the sound source into micro 'grains' of the whole sound at a given point in time. This approach is fundamentally different from the FTT algorithm in that there is no decomposition or 'breakdown' of the waveform. The geometric surface results in a true wave-terrain surface that represents the progression of the sonic grains.

Nevertheless, what does sound have to do with architecture and urban planning? For us, it is less about a scientific process but about developing a vehicle for our architectural ideas. SoundPlot was the first step for us because we were tired of the interpretive argumentation and use of music in architecture; on the other hand this was never about just developing a scientific mapping device but a process to create a very different set of environments, geometries and spatial constructs that ultimately could become architecture.

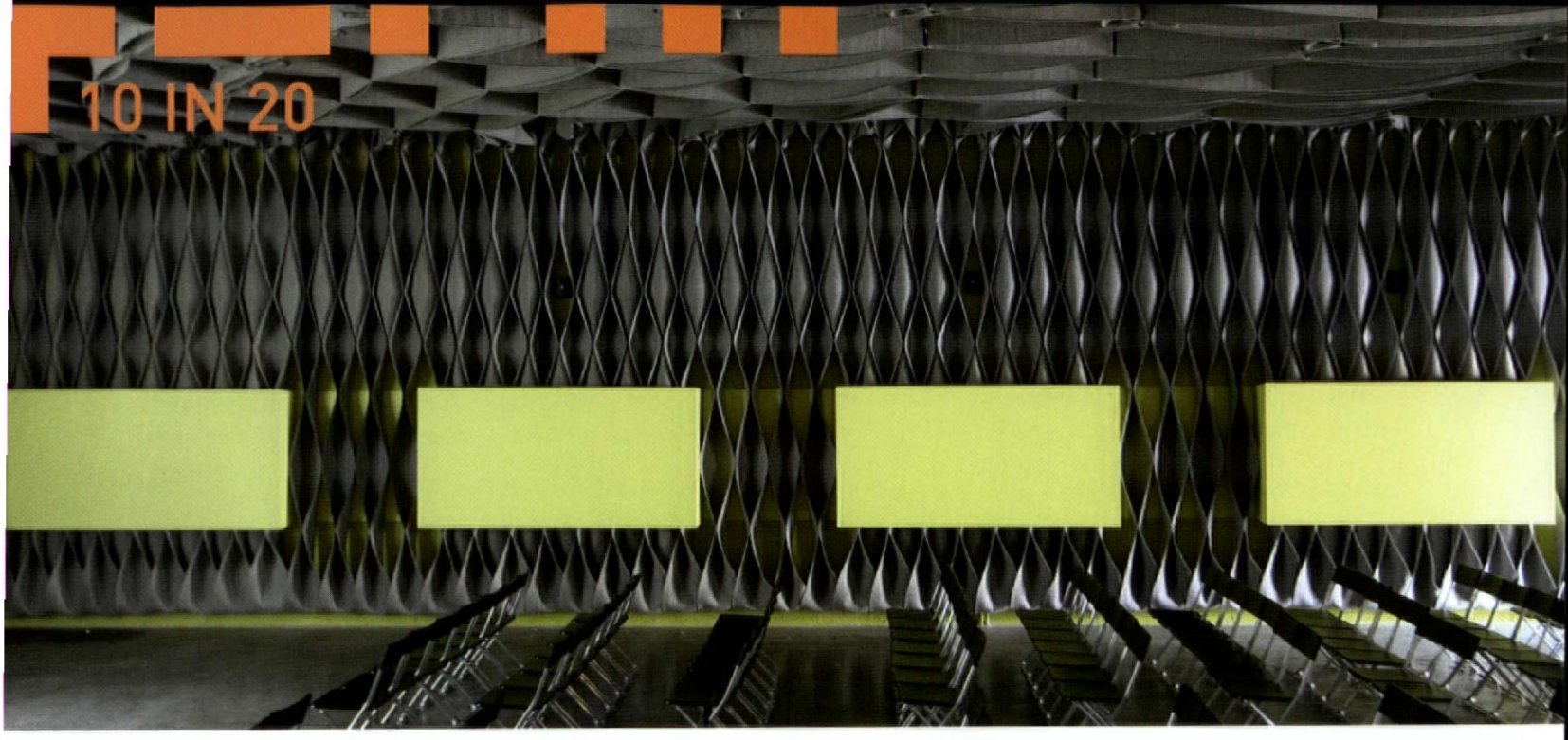
Our original research for "Sound City"—an urban development project for Broadway in Downtown Los Angeles—was one of our first projects exploring the use of sound as a design tool. The concept for the 12-city-block redevelopment study took shape in response to our investigation of urban sound wave patterns. The process started with sectional sound mapping at different times of the day, which resulted in a series of urban and spatial prototypes that occupy and transform the existing grid structure and envelope of the city to converge into a new skyline shaped by street noise.

Though the original approach was surface-driven its limitations were apparent. Instead of simply deploying the resultant surfaces to generate idealized "sound forms", we began to examine the vector wave patterns to generate unique building structures. For example, we created a canopy design for an urban lounge on Mateo Street in downtown Los Angeles, the comparatively unique pattern was generated from the sound associated with this particular site. Clad with video projection screen surfaces amidst an array of mini-speakers, this unique event structure attempts to reclaim and re-imagine public space in the context of a highly-urbanized and industrialized neighborhood. The structure is a network of sound vectors articulated by curved steel pipes that break the vertical and horizontal monotony of this industrial area, spilling out into the streets. Fabric cladding stretched on the steel frame is designed to serve dual purposes: to provide shade during the day and to operate as video projection surfaces at night.

Since our initial experiments with sound, we have developed our process further into proposals for structure, material and enclosure for many projects including the Performing Arts Center in Taipei or the recent Tall Emblem tower in Dubai that utilize and expand on these ideas and principals. ■

Herwig Baumgartner& Scott Uriu are the principals of the Los Angeles firm, B + U, LLP. More information available at www.bplusu.com.

OPPOSITE: The Soundcloud transforms an alleyway between two factory buildings into a public event and relaxation space. THIS PAGE: A SoundPlot wave rendering of city noise.



HEATHER ROBERGE, PRINCIPAL OF MURMUR AND ASSISTANT PROFESSOR IN ARCHITECTURE AT UCLA

A discussion on technology and how it affects both students and firms

What drew you to teaching?

When I started teaching there was a lag period in terms of faculty members embracing new technology and being able to teach it to students. Schools started pulling in recent graduates to teach because their skills sets were able to complement the curriculum. That's initially why teaching became an opportunity for me, and then I realized teaching is a way of keeping yourself focused on problems and ideas. It gives you enough time [to] practice but in a more experimental way

Is that why you decided to open your own firm?

There are plenty of practices that I respect, but teaching is a big commitment and you have to have a practice at the right scale. I have the best of both worlds. I am committed to practice but I love teaching, and I love imagining what's possible. I can do that continuously in teaching, whereas in practice I have to wrestle with the county and think about fire sprinklers.

It must be interesting being challenged by your students.

Normally in practice you are working on a project [and] a year later you realize, wow if only I had subdivided the wall this way it would have worked better. In teaching you have 13 people working on a problem. You get a really quick turnaround about the effects of making a decision. I have a bit of impatience about how slowly things come about in real practice, and in teaching it's fast. There is something really nice and immediate about [the process].

"I don't see myself as having one single philosophy. I am willing to allow situations—technology, context, economy—to impact what I make."

Tell me about the exhibition aspect of your work.

There was a show in New York at Artist's Space about contemporary architects working on surfaces that evoked sensations. Those are great opportunities for doing really bracketed research and it's part of what's expected of us as teachers. It's also a different form of practice.

You describe your practice as following a vitalist-materialist model.

Vitalist-materialist model is a philosophical concept where energy has a way of reconfiguring material towards certain ends. Instead of thinking of materials as inert, it's thinking about the way material would behave when you put different forces on it. Even in a technology like thermoforming, you're adding heat and pressure to aluminum and it has the ability to be configured like an organic material. [However], I don't see myself as having one single philosophy. I am willing to allow situations—technology, context, economy—to impact what I make. I don't have this vision that everything should look like a pyramid.

You're currently working on a house in Malibu called the Vortex House?

The project's ambition lies in its dramatic

spatial modulation and the saturation of its interior with the visual and geometric material of the surrounding site. Rather than understanding the views as a way to release the interior to the exterior, the surrounding geometric and topographic features are drawn into the interior to condition its atmosphere. Artificial and natural geometries are characterized as of the same fluid medium, and the house is a vortex into which this material is drawn. This ambition shapes each part of the house's organization: a five-sided sculpted massing, a folded roof plane, an exterior wrapper, and a covered patio.

Where do you see technology going?

Architects work in an environment that is constrained by pressures—capital, building codes, material performance. Technology has really opened up possibilities in surface both in interiors and building facades, and my hope is that we'll be able to experiment more on how technology re-imagines structure. With structural novelty comes spatial novelty. We've seen this horizontal expansion of what's possible in surface, [for example] in glass technology—printing on glass, coloring glass, subdividing glass. Now, if we can do experimental structure, we can impact the occupation.

Taking what we've learned and applying it structurally?

There are big constraints that limit the speed with which we do that. One is building codes because they're pretty prescriptive about what structural systems are permitted. Doing something that doesn't fit into a predefined category is difficult. You have to prove the capacity of your system. And because it impacts safety much more than a surface, it's slower to blossom.

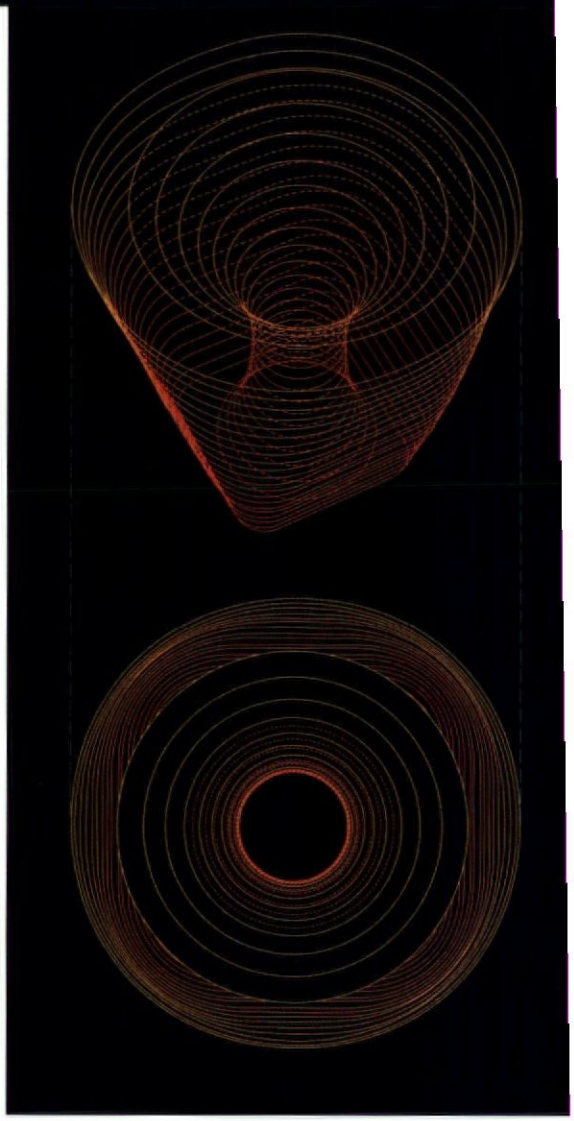
Are there any firms right now that are pushing the boundaries of technology?

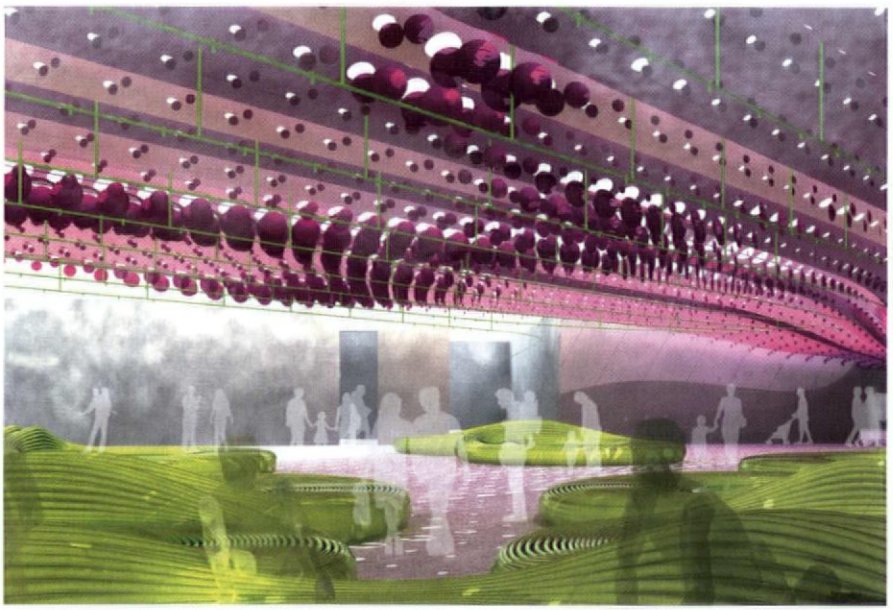
Frank Gehry's office has been a pioneer on the translation of a design model to a full-scale building—how you make that cost effective, how you do that within a schedule, and how you share that information with a large team. Greg Lynn knows manufacturing and he looks for opportunities to design an architectural problem around the capacities of different industries. For a long time, architects would make something in the abstract and then look for a [way] to translate it into a full-scale [project]. Now, we're looking for tools. Once we know their limits, we're trying to design a proposal around those parameters.

How do the discoveries of new tools impact the practice?

Architectural design is a research exercise in a way. When new tools come, it opens up your imagination about what might be [possible]. From the early 90s through the late 90s, architects were using digital models to imagine things then [architecture] took a reorientation to [looking at] what technologies can make. You come at it from two points of view, both trajectories are important.

– Alexi Drosu





PREVIOUS PAGE: Decafe, an installation of felt strips for the 2006 "Synesthesia: Sound and Vision" seminar at UCLA. THIS PAGE, FROM TOP LEFT , CLOCKWISE: Bioform exhibited in New York in 2008 ; rendering of a temporary installation of Luminous Bodies at UCLA; Purple Haze, a PS1 YAP 2006 proposal developed with Jason Payne under Gnuform.

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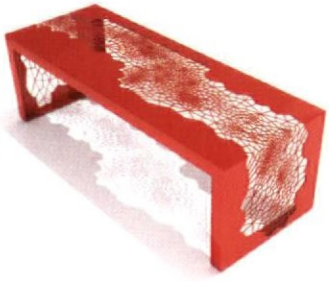

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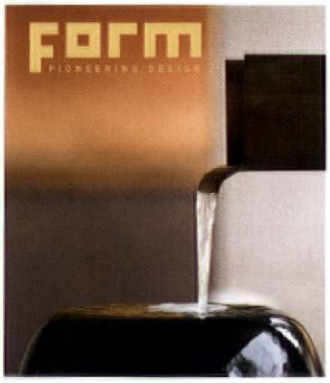

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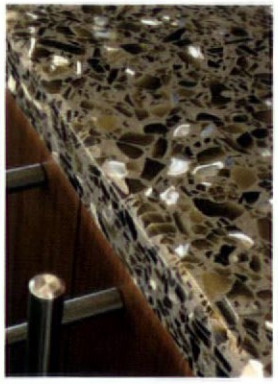


POETRY IN MOTION

Reclaimed materials form the heart of Margolin's kinetic sculptures

BY JENNIFER FORDYCE

Margolin's Square Wave was inspired in part by the "soaring, wind swept surfaces" of wheat fields he observed during his artist residency in Spain.

Reuben Margolin, a former English-Major-turned-kinetic-sculpture artist, is currently at work constructing a 10- by 20- foot sculpture made of 600 2-liter plastic soda bottles for the 2009 San Francisco Bay Area's Makers Faire, an event intended to celebrate grass-roots innovation, a phrase that aptly describes the emerging artist. "I was thinking about how to use more recycled material, especially the 2-liter soda bottle, because its form lends itself to the sort of articulating array I've been using in the waves" says Margolin of his latest project designed to allow people to walk through and interact with it.

From early on, Margolin enjoyed working with his hands, beginning at age eight with the creation of wooden marionette ducks to his singular vision for his Volkswagen Bug, where he attached a table to the car in an effort to ignite utopian conversations while traveling around the world. However, Margolin's journey towards becoming one of the forefront kinetic sculptors in the United States began with a little help from a lonely caterpillar. During a trip in Utah, he observed one inching along the ground and became mesmerized by the movement, like a sine wave half covered by a horizon. "I was intrigued by an organic motion which looked like it could be expressed rationally," he says. "The idea that something could be both mathematical and sensuous is fascinating."

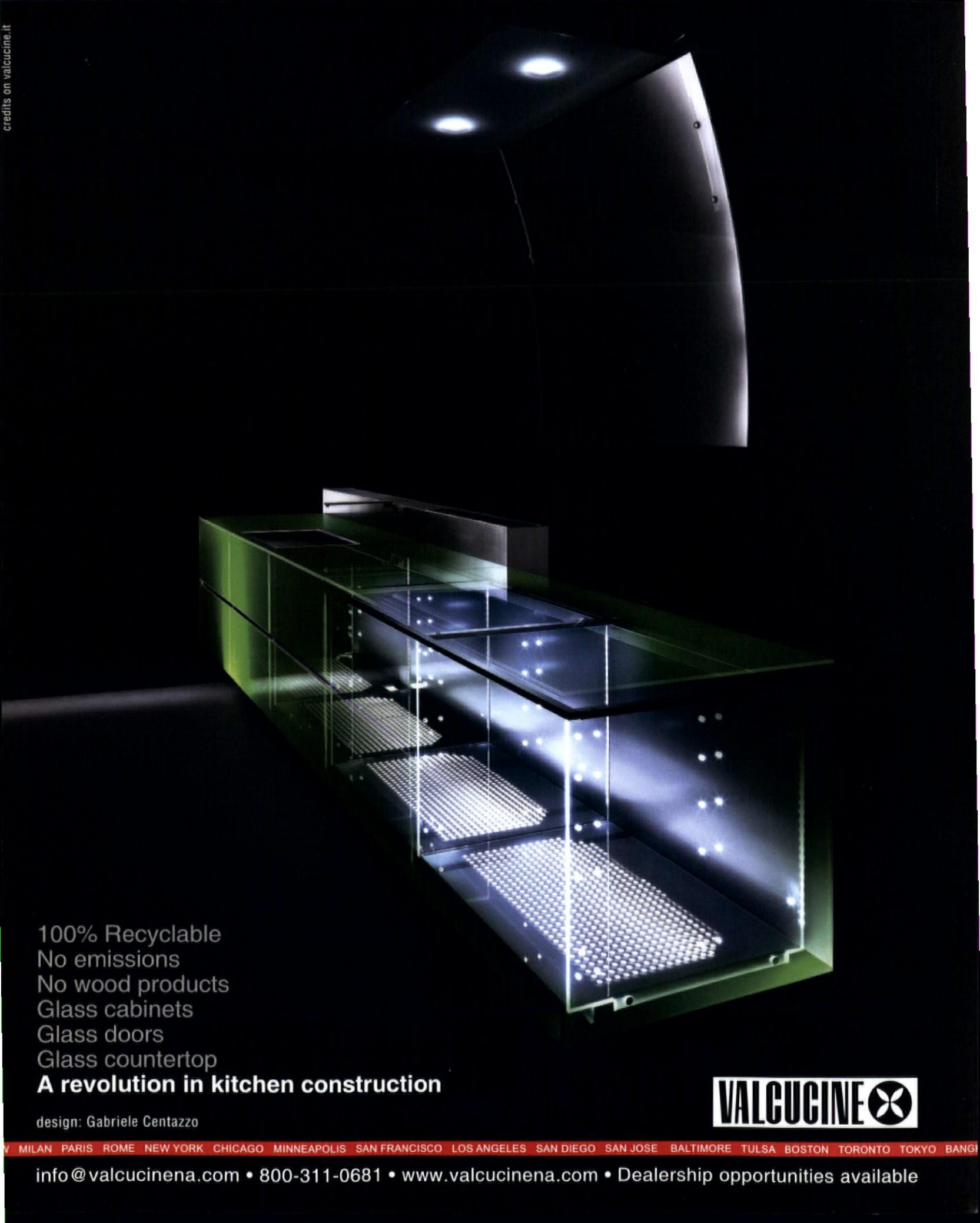
Inspired by a desire to relate to nature, Margolin went to work designing his own mechanical caterpillar. Drawing sketch after sketch and calculating equation after equation, he successfully created his first kinetic sculpture in 1993 during an artist's residency in Scotland. And just as a real caterpillar grows into a butterfly, Margolin's mechanical caterpillar developed into a new career path.

Given the magnitude of his pieces, Margolin requires large amounts of identical parts; and as often as possible he incorporates recycled elements, inexpensive yet beautiful and available in large quantities. Urban Ore—a salvage yard located in Berkeley, CA—is one of Margolin's favorite spots to find scraps. He sifts through all sorts of materials, from wood dowels and metal objects to plastic tubing, often visualizing the potential of each found object as he's sorting. Like a photograph that becomes sharper through higher resolution, Margolin's kinetic sculptures gain fluidity and a life-like essence as he incorporates more parts into his creations.

Margolin's creations range from ephemeral exhibits—such as Parkcycle, a pedal-powered park on wheels (tree and all!) for the 2007 Park(ing) Day held in San Francisco—to permanent sculptures, like the "Magic Wave", one of the largest and most complex kinetic sculptures in the world and a permanent installation commissioned by Technorama: The Swiss Science Center. Other permanent installations include the "Copper Square Wave" at the Aquarium of the Pacific in Long Beach, California.

In the future, Margolin plans to continue his exploration of waves by "adding together motion" from a combination of sine wave patterns to radiating wave patterns for his creations. "The more I get into [waves], the more I see in the world and the more I want to make", he says. "They are universal, mathematical, sensuous and of such varying complexity and scale, that I'm quite satisfied working on them." At least until nature offers another unexpected source of inspiration.

For more information about Reuben Margolin, go to www.reubenmargolin.com. ■



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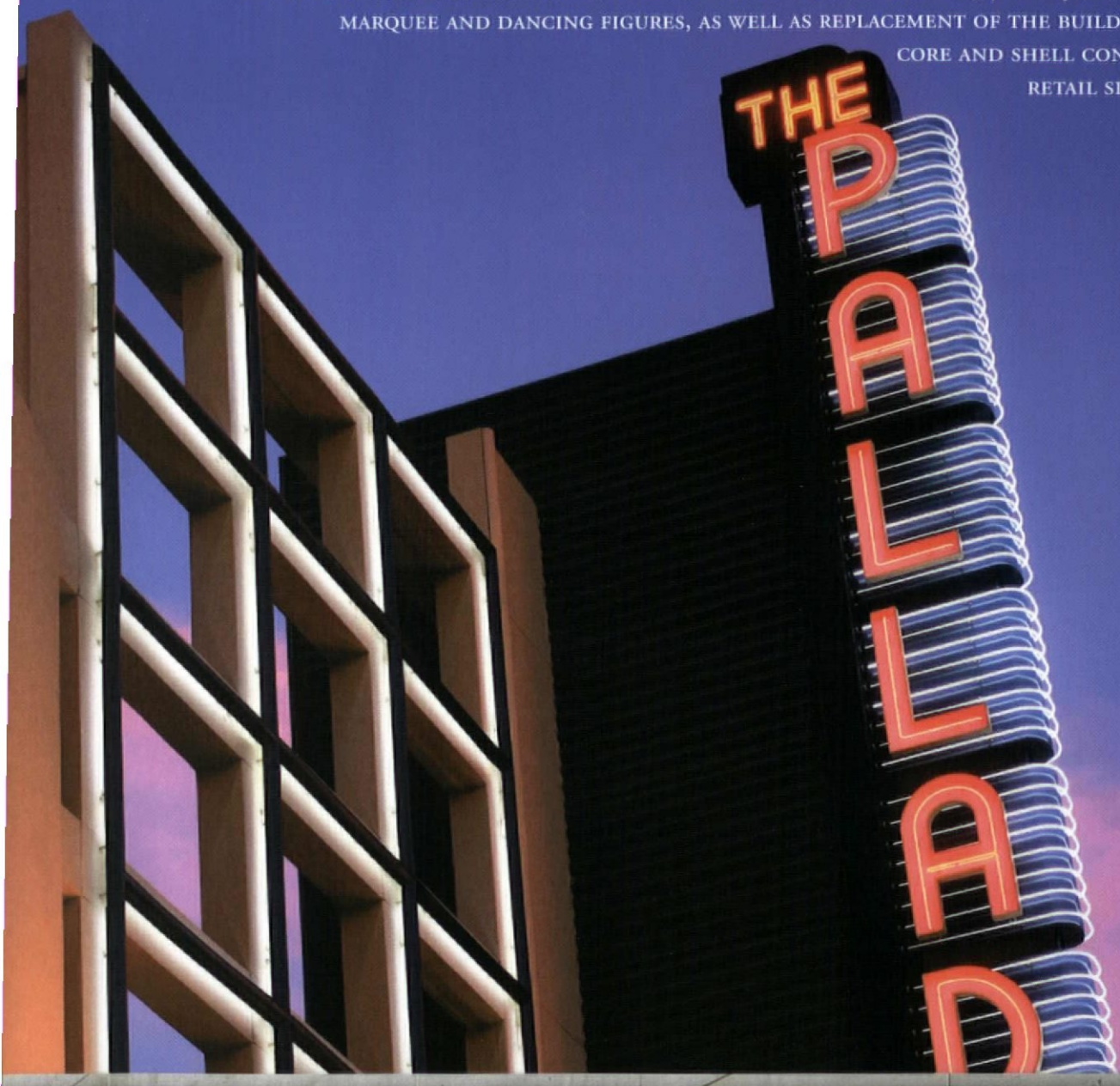

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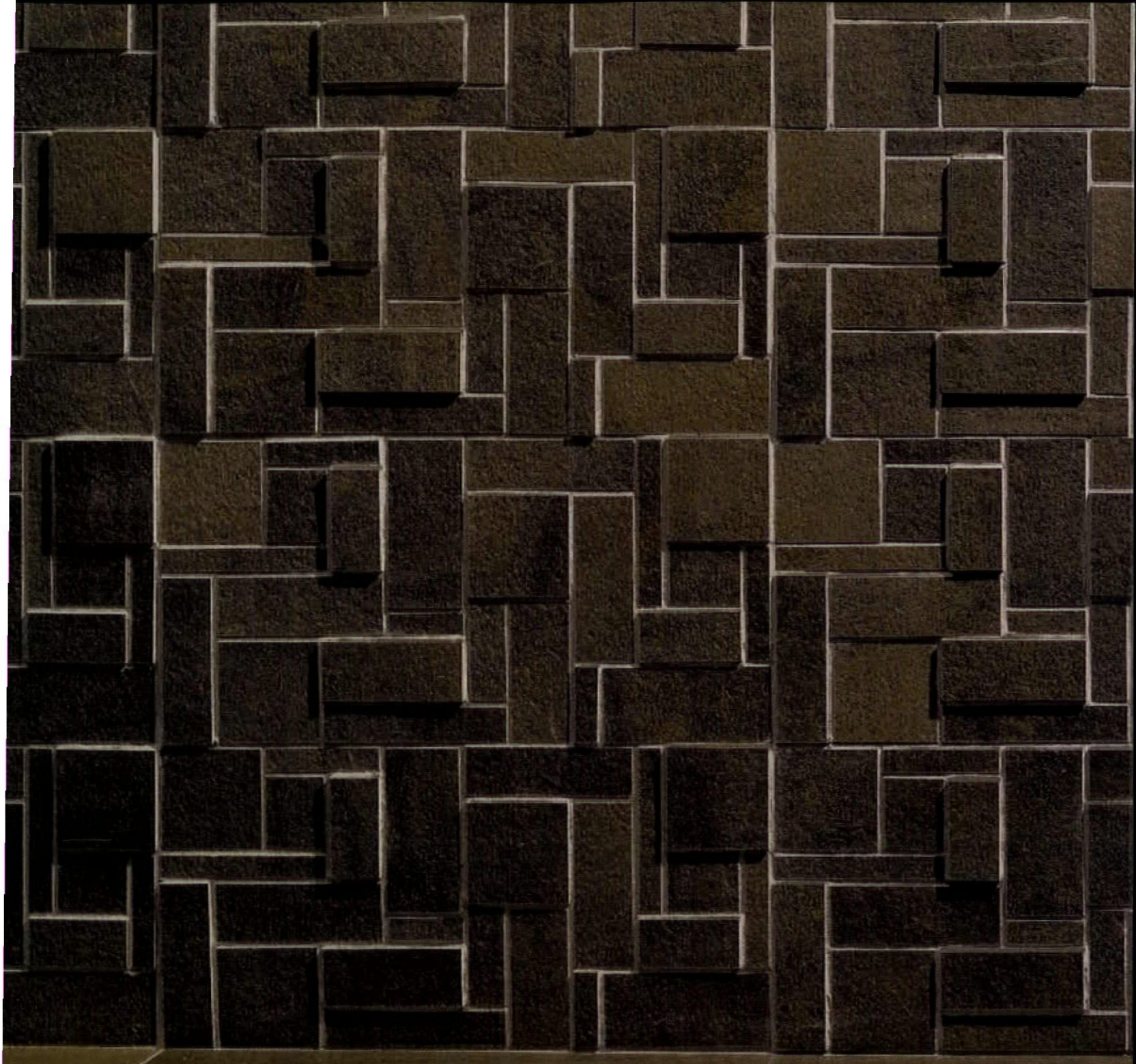

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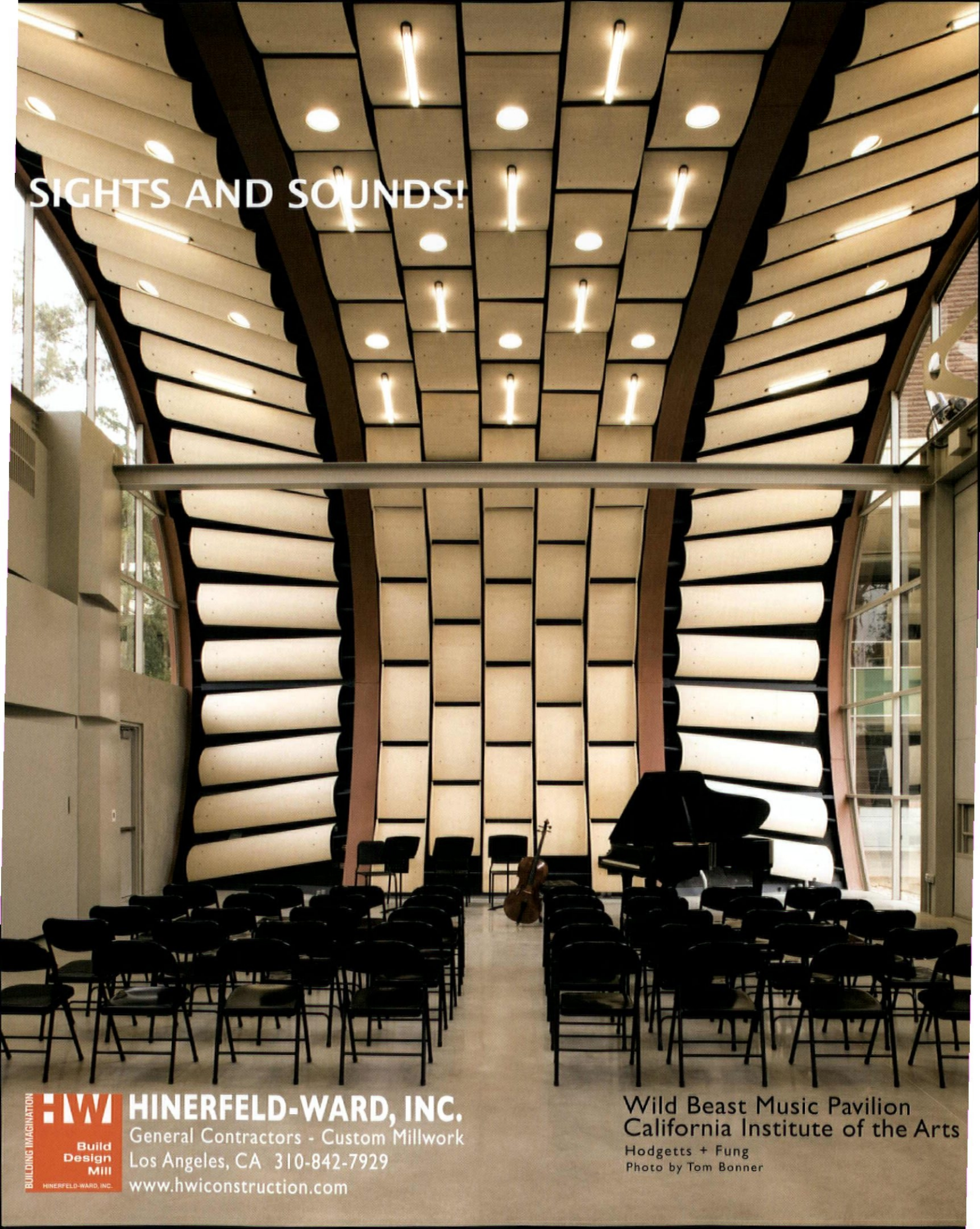

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512 E. Wilson Avenue, Suite 213, Glendale, California 91206
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FORM (ISSN 0885-7377) is published bimonthly by Balcony Media, Inc. Principal Office: Balcony Media, Inc., 512 E. Wilson Avenue, Suite 213, Glendale, California 91206.

SUBSCRIPTION: The basic rate for a one-year subscription to FORM is $35 (AIA/LA 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. We make a portion of our mailing list available to reputable third parties. For customer service and subscriptions or to request that your name be removed from our mailing list, please visit our website or contact our office in Glendale, CA.

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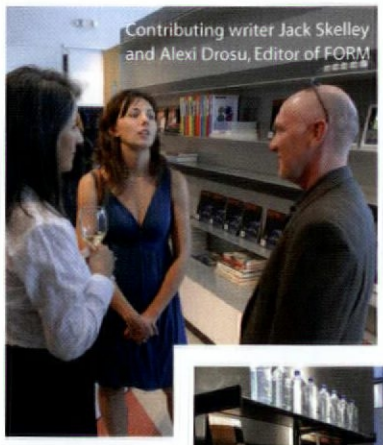
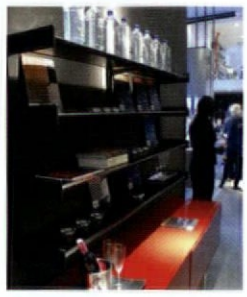


Contributing writer Jack Skelley and Alexi Drosu, Editor of FORM



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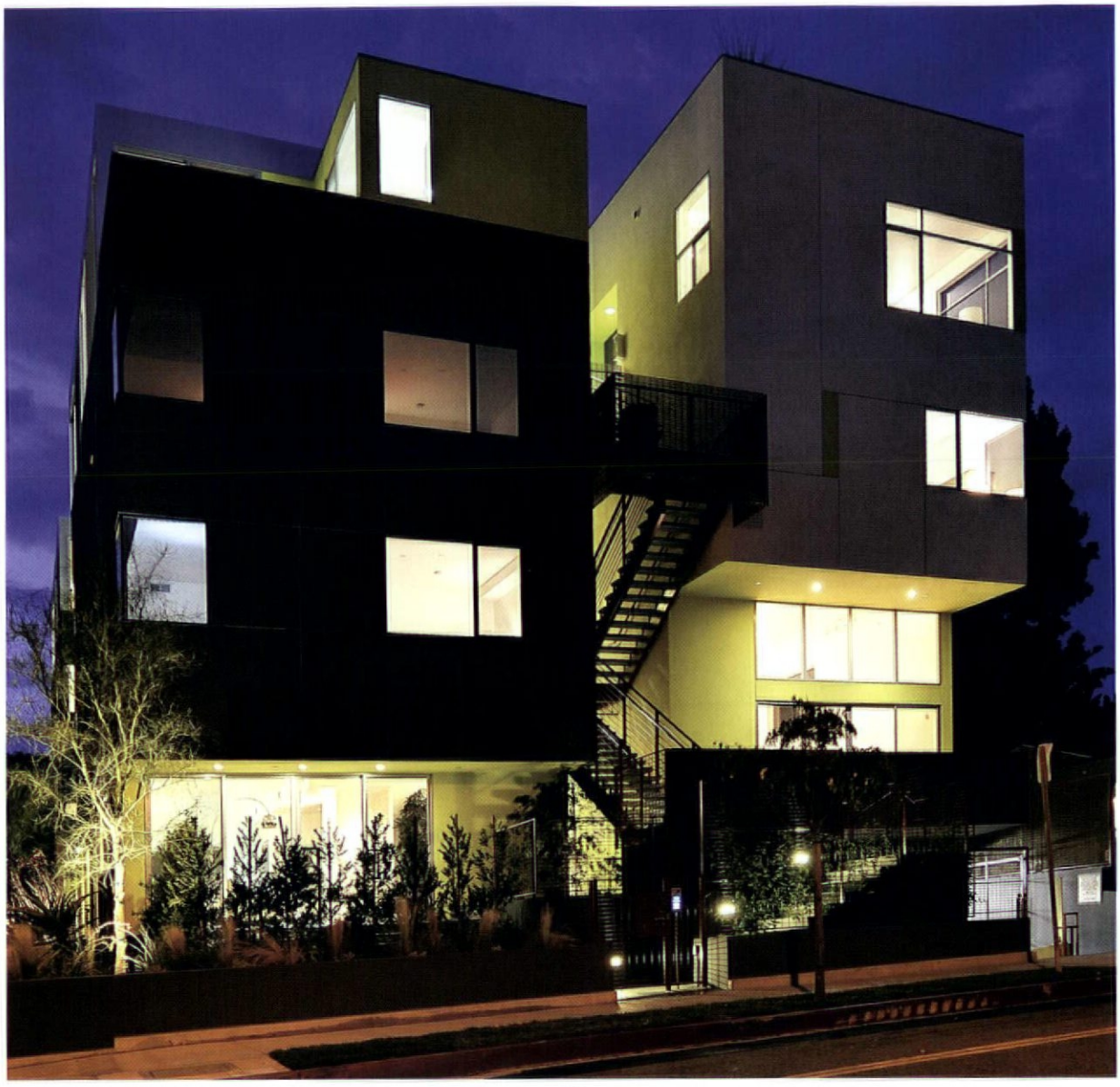

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EDITOR'S NOTE

Many of us have imagined an ideal patron, preferably one with deep pockets and a laissez-faire attitude that encourages creative experimentation. Whilst the idea of a modern-day Medici is appealing, the reality is often more complicated. Moreover, receiving a commission no longer guarantees the design will be built. Universal cuts have put projects on hold adding to frustrations and undermining spirits. So who pays for good design today? Especially in a fragile economy destined to a long recovery.

Eric Roth

The answer comes in several shapes and sizes. Patrons are no longer personified as the all-powerful benefactor. Instead, we see great design emanating from different corners. Several propositions passed by Californians allocated more than $6 billion to build new campuses for Los Angeles community colleges, making BuildLACCD an increasingly important and large patron of the architectural community (p.16). But innovative projects are also born from smaller budgets, evident in the winners of AIA/LA's Restaurant Design Awards (p. 30), where designers translated the character of the restaurant into a visually alluring space. However, the most important factor that leads to good design is not necessarily scale or money but the creative relationship between architect and patron. One of mutual respect often leads to great design that lasts through the decades.

Alexi Drosu

Alexi Drosu

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William Stranger, Tava Lanes Bowling Alley Table

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Samuel Moyer, Rake Table

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THE UNFINISHED BUSINESS OF AIA/LA DESIGN ADVOCACY

AIA/LA's mission is to serve and empower our, "...members through advocacy, educational and outreach programs as well as educating the public on the value and importance of architecture." AIA/LA is thus a natural platform to bring greater attention to architecture and urban design matters. This type of advocacy has been the organizing principle of my presidency, which is now drawing to a close.

This past year my goal was to strengthen our chapter's ability to nurture and communicate how design addresses the issues of the day. My objective was to highlight the importance of design in crafting a better and more sustainable future, and to advance the role of architects in creating this future. As a consequence, the past year saw enhanced activity on the part of the Design Cluster; that grouping of Board members and committees that concentrates on exploring and communicating design values.

In 2009 the Design Committee increased the frequency of its nascent *Design Dialogues*, bringing large and small practitioners together to present in a critical setting recently completed as well as ongoing projects. Fomenting more design dialogues within the chapter stimulates the exchange of ideas, freshens professional perspectives, and reminds architects of the capacity for design-based solutions to address the pragmatics of everyday life.

If the *Design Dialogues* increased opportunities for established designers to speak to each other, this past year the Design Committee also implemented a new program that creates a venue for emerging architectural talent. *Arch Is* is a juried competition that brings attention to the work of young west coast architects. AIA/LA's goal is to both highlight new design talent and foster a stronger AIA connection to tomorrow's architects and design leaders.

In this last regard I took particular delight in supporting the Emerging Urban Designers Forum. This group has a distinctly anything-can-still-happen-in-Los Angeles attitude. The emerging urban designers tackle big design ideas for the improvement of urban areas that many more experienced architects have probably given up on (i.e. density is good). Their discussions renewed my faith that well-conceived design ideas keep re-emerging with each generation of new practitioners. As a chapter, we always need to stay on the outlook for these new voices and provide them opportunities to grow, lead, and per our mission, advocate.

Over 200 times a year, AIA/LA members, committees, and staff lead design activities that demonstrate the value of design in ameliorating and improving the environment. Whether in the form of home tours, lectures such as the *Masters of Architecture* series, the *Political Outreach* breakfast series that brings government leaders into contact with architects, the Design Awards program, the Urban Design Committee forums, and all the other committee events and work programs, AIA/LA is abuzz with design vitality.

Despite all this activity, my sense is that AIA/LA's collective effort to communicate the value of design remains low key. Thus, perhaps the most important design advocacy accomplishment of the past year, again thanks to the efforts of the Design Cluster, was the introduction of a redesigned AIA/LA web site (www.aialosangeles.org). This site should serve as an improved platform to communicate and promote AIA/LA activities and positions. Designed by Use All Five, the new webpage synchronizes events with the geography of Los Angeles, features an improved calendar, and provides a blogging framework that invites participation. The website positions AIA/LA to take advantage of the networking and interactivity of the 21st century and serves as a content platform to communicate the chapter's design outreach mission. The challenge in coming months will be both to curate and edit the wide range of unformed design content that is already being produced, and as advocacy to make it relevant and meaningful to both our members and the public.

I began my presidency describing in these pages nine design-based New Year's resolutions for Los Angeles. They ranged from the practical—plant and maintain 800,000 trees—to the professionally self-serving—hire architects to implement a civic design work program. This type of projection of the opinion of one architect is no doubt too much of the time speech into the void. I did not make that much progress in 2009 on realizing my nine design propositions, but I did hopefully learn some useful lessons for future AIA/LA leaders on how to be more

effective in using AIA/LA as a platform for design advocacy.

At the beginning of the year I had the objective of producing at least one press release a month that would demonstrate to the world at large that AIA/LA was a turn-to source for information and ideas. As the releases piled up I could clearly see increased interest in AIA/LA activities and positions. Interestingly, the press release that garnered the greatest response was AIA/LA's position that an architect should be a member of the California Public Infrastructure Advisory Commission.

This position was a reaction to a State press release that announced the members of the commission; a group that included not a single architect. From an architecture and urban design perspective it was easy to be displeased. Infrastructure planning and finance must consider design factors such as the co-location of resources, sustainability, and design context in order to maximally leverage the future vitality of the California economy. AIA/LA formulated, approved, and broadcast its opposition to this personnel oversight within 24 hours.

Less than 24 hours later I was the recipient of a large stack of supportive emails. Assuring me that the opinions of architects did matter, I was also contacted by the office of the California Secretary of Business, Transportation and Housing Agency. Only later did I find out that our press release had also created a negative stir in Sacramento and delayed, if not precluded, the inclusion of an architect on the commission.

Perhaps there are times when stirring the pot from the outside is the best idea. In this case I learned that advocacy is also an insiders game. AIA/CC was already working to secure the appointment of an architect and we stepped publically into the mix at precisely the wrong moment. If we wanted to be an effective player, especially in Sacramento, the lesson learned was that before we take positions, AIA/LA needs to be better informed, better situated, and better coordinated with our colleagues.

In contrast to this less than satisfactory result, at the local level AIA/LA's response to the billboard and signage debate of the last year set a standard for how the chapter can be constructively engaged. First, through our Political Outreach Committee, AIA/LA initiated the concept to implement an interim control ordinance prohibiting new billboards. Passage of the interim control ordinance led to the rewrite of the entire Los Angeles sign code.

During the rewriting of the code AIA/LA participated in a myriad of community meetings that generated new ideas and approaches for sign control. The chapter also formed an ad-hoc committee of architects and solicited their advice when new language developed by the Los Angeles Planning Department was made public. The advice of our members was forwarded to the AIA/LA Board for endorsement. Our Board-approved position, presented at both the Planning Commission and the City Council, both favored more restrictive sign control in Los Angeles and challenged the City to develop a more visual, indeed more design-based approach, to the crafting of planning ordinances.

Given this type of deep engagement, I again found myself fielding phone calls and emails from civic leaders. Only this time they were asking for AIA/LA advice on specific ordinance language. This process demonstrated to me that when architects are constructively involved in civic debates, design ideas that matter are implemented.

While the long-term reduction in the number of billboards in Los Angeles will not lead to the production of affordable housing, green industrial parks, or an end to the recession, our involvement in this debate is an object lesson in the promise of design advocacy. At its roots the signage situation demonstrated a desire by citizens to control their daily design experience. Citizens, community leaders, and decision-makers were glad to see AIA/LA weigh in and make a positive difference through the agency of design.

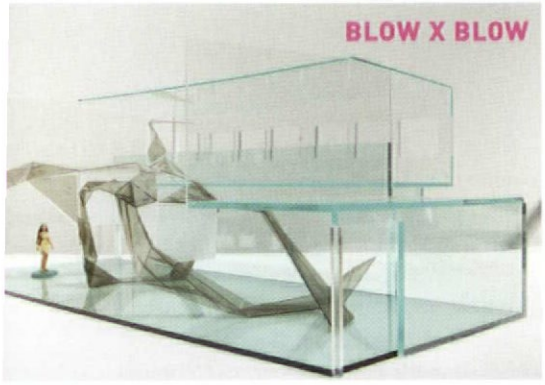
...when architects are constructively involved in civic debates, design ideas that matter are implemented.

Without the agency of design, and the values of architects, landscape architects, planners, and urban designers that inform this agency, life in our urbanizing world is coarser. I sincerely hope and trust that AIA/LA's leadership and staff will continue to see the value of pursuing the always-unfinished business of design advocacy, both to enhance the role of architects in addressing the great issues of the day and to realize a more refined and beautiful planet.

I have been honored as president of AIA/LA to try to forward design advocacy in the service of the values and mission that we hold in common. I am most thankful to all the Board members, architects, designers, and AIA/LA staff that enriched my perspective in these regards over the past year. Through their intelligence and skill, they helped me to be a more effective designer of advocacy. Again, architecture and urban design matter.

–John Kaliski, AIA, is 2009 president of AIA/LA and principal of Urban Studio, an architecture and urban design practice located in Los Angeles.

NEWS AND REVIEWS



EVENTS

Blow X Blow, SCI_Arc Gallery

Artists are eager to defend their turf against intruders while claiming that everything they do—from stacking bricks to running around the maypole—can be considered a work of art. Meanwhile architects are creating gallery installations that combine technological virtuosity with beauty—an old-fashioned quality most artists affect to scorn. Currently on show at SCI_Arc is *Blow x Blow*, an installation by faculty member Joe Day. Folded translucent planes draw you into a geometric construct and double as projection screens. More information at www.sciarc.edu

The Modern Wing, Art Institute of Chicago

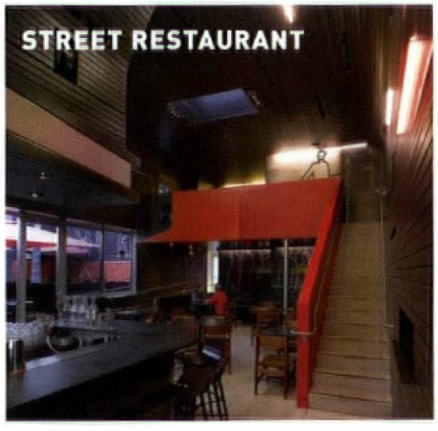
Renzo Piano's Modern Wing at the Art Institute of Chicago is one of his masterworks, and it showcases a fantastic array of 20th century art. The spacious galleries also house one of the great American collections of architecture and design, and curator Joseph Rosa made an inspired selection for the opening, which will be rotated in April 2010. Highlights include presentation drawings that explore Chicago's rich architectural legacy, and international work by cutting-edge firms, plus Ingo Maurer lighting, Helen Jongerius tableware and furniture by the Campanella brothers. The interplay of ideas, the expansive installation and the absence of dogma generate a sense of discovery and delight. For more information visit www.artinstituteofchicago.org

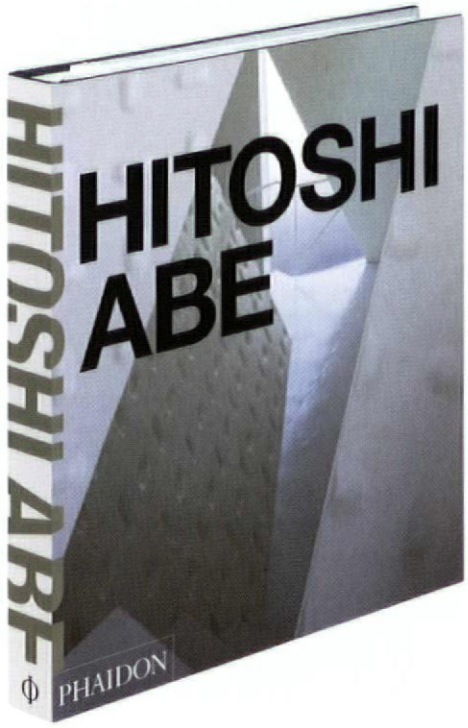
SPOTLIGHT

Street Food for Thought

The 2009 AIA/LA Restaurant Design Awards included entries from across the nation, which offered a broader range of choice. However, one juror called the entries "very spotty; it wasn't clear that these entries represented the best design nationwide." One restaurant, Street, that should have been celebrated with an award was never submitted because the designer felt the project was too simple for a national competition. The AIA/LA should encourage the home team to play at full strength, rather than reach out and fall short.

Chef Susan Feniger (Ciudad, Border Grill) opened Street in Hollywood to showcase the diversity of street food around the world, and commissioned Neil Denari to create a bare-bones design that is earthy and welcoming instead of whimsical. Denari, the master of curved geometries in l.a. Eyeworks, Endeavor, and the High Line Tower, has restrained his exuberance, cladding walls and ceilings in wood slats that tie the lofty space together. Vibrant oranges enliven the patio and accent the stair leading up to a mezzanine gallery. Two English artists evoked the theme in painted stick figures that run around the walls. The effect: a lively domicile where the food is enhanced by the simpatico ambience. *Street, 742 N. Highland Ave, LA 323.203.0500*





BOOK REVIEWS

Hitoshi Abe

By Naomi Pollock, Phaidon, $79.95; www.phaidon.com

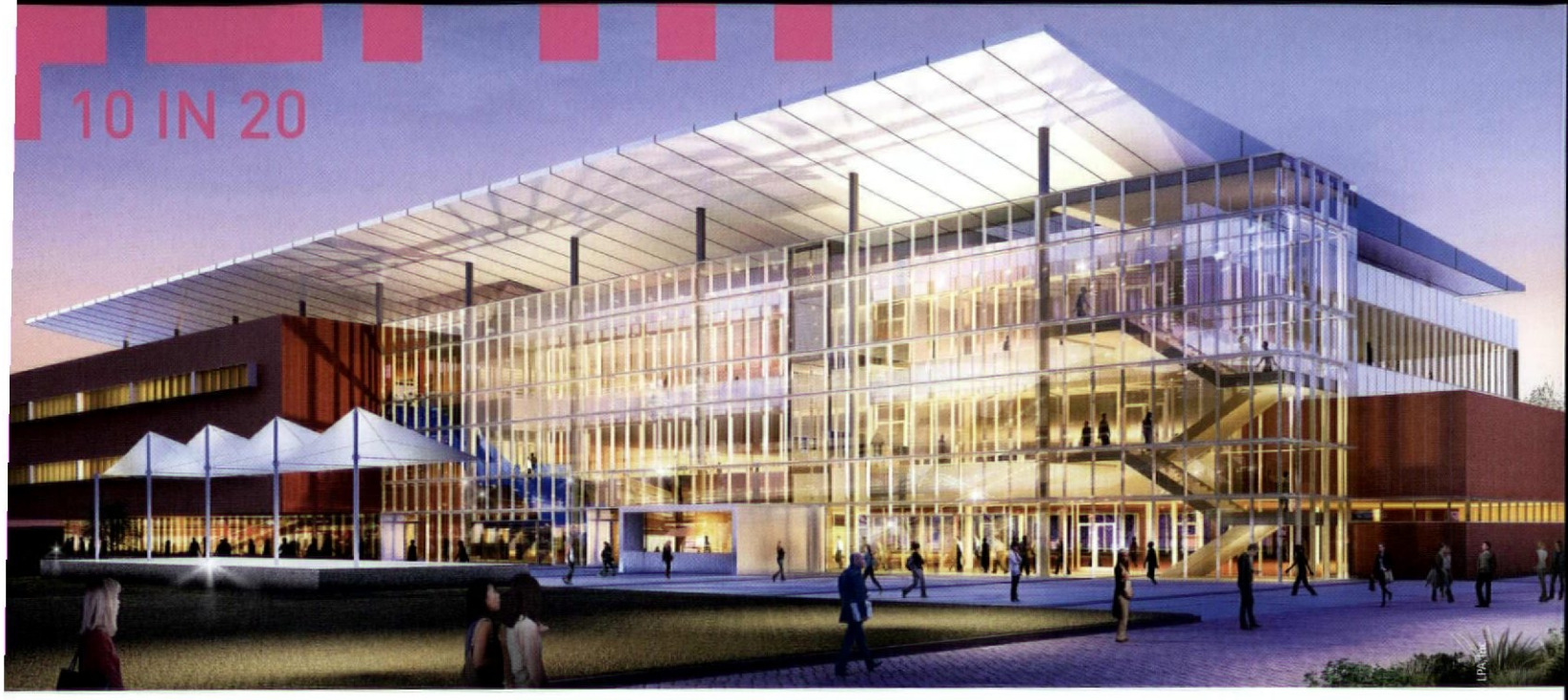
As chair of the UCLA Department of Architecture and Urban Design, Abe has made an important contribution to the architectural discourse of Los Angeles, but this study explores his varied work in Japan. Pollock is one of the best-informed writers on modern Japanese architecture and her analysis of line, surface and volume in Abe's buildings is enriched by her perceptive observations of clients and context that help explain why these buildings take the form they do.

The Architecture of Natural Light

By Henry Plummer, The Monacelli Press, $65; www.randomhouse.com

The seductive images of light-infused buildings around the world in this handsome compilation should inspire every architect to make better use of this universally available resource. Plummer studied light art with Gyorgy Kepes, teaches at the University of Illinois, and spent thirty years researching projects and taking photos for this book. He has rounded up the usual suspects—from Aalto and Ando to Holl and Meier, Siza and Zumthor—but there are also less familiar names, and the focus of the study is as crisp as the images that illustrate it.

–Michael Webb



DAYNARD TULLIS, DIRECTOR OF DESIGN, AND CHET WIDOM, FAIA, SR. ARCHITECTURAL ADVISOR OF BuildLACCD

With more than $6.7 billion allocated for building, the LACCD offers architects opportunities during a troubled economy

Tell me about BuildLACCD.

TULLIS: BuildLACCD is the oversight organization that works with nine individual campuses to deliver the facilities and infrastructure necessary to carry out educational goals. Our overarching mission includes upgrading campus infrastructure to accommodate growth and technology; energy neutrality at each campus; achieving a minimum Silver LEED rating for all new buildings; and using the size of our purchasing power to usher in a new era of project management tools and sustainable initiatives.

What is the size of your mandate?

TULLIS: The LACCD has $6.7 billion allocated for construction through Propositions A, AA and J. Spending for much of the earlier propositions was done with a design/bid/build process. Larry Eisenberg, executive director of Facilities Planning and Development, is a proponent of Integrated Project Delivery. For the Prop J monies he was able to establish a design/build method for most new construction. He wanted to get as close to the IPD process as he could within the confines of State procurement policies.

How does the procurement method work?

TULLIS: There are three steps. 1) Design/Build teams are pre-qualified in certain categories of project by size and building type. 2) An RFQ is issued to the teams that meet the qualifications for the project. 3) The RFQs are evaluated and three firms are selected to submit proposals in the form of a paid design competition. The advantage is that we can speed up delivery and take advantage of today's lower construction prices. Also, there is less financial risk so we are finding that campuses are taking more chances on interesting design.

Who determines what buildings are going to be built?

TULLIS: Each campus has a facilities master plan that reflects its education plan and establishes design guidelines for the campus. We are tackling the central plants, infrastructure and parking garages first to make room for new buildings.

Community colleges are characterized by a large percentage of commuter students. How does your plan accommodate alternate modes of transit?

WIDOM: We are working with the MTA to place stops at the entrance to every campus. Students are offered discounted bus passes. Some of the campuses, like Harbor College, are remote so it's harder to encourage public transit.

Tell me about some of the experimentation you've been doing.

WIDOM: We are requiring that teams use BIM on all of our projects. We think this will allow the industry to develop the software tools that will ultimately benefit all developments. We requested that a carpet of 100 per cent recycled content be developed for us and it is now a carpet industry standard. We are

THIS PAGE: The new athletic facility for West LA College in Culver City PAGE 18, TOP: A rendering of the library at Los Angeles Harbor College which will serve more than 9,000 students, and BOTTOM: The new $65 million performing and fine arts complex for East LA College will be completed in spring 2010 and will house a recital hall, theater and the Vincent Price Art Gallery.

What's new in Hollywood? Madame Tussauds Hollywood Attraction.

The recently completed Madame Tussauds Hollywood is a 40,000 sf three-story structural steel building featuring a museum attraction and two levels of subterranean parking. The stunning exterior skin incorporates architectural concrete, zinc panels, curtain-wall glazing and curved masonry sheer walls. Building Information Modeling was utilized to ensure the complicated geometry was perfectly executed.

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Design Architect: John Ash Group
Executive Architect: RoTo Architects

"We are installing photovoltaics, wind generators and geothermal systems as part of the evaluation process. We put monitors on them so students can see when and how they generate power. We are incorporating education into our work."

developing a management system that will allow campus facilities directors to have access to all of the BIM data, the commissioning results, and to be able to monitor systems over the life of the building. We are employing "whole building commissioning", a kind of construction audit that verifies that all of the components supplied meet District standards.

TULLIS: We are coating our buildings with titanium dioxide. This is a non-toxic, odorless, colorless photo-reactive chemical that sheds dirt. It means campuses can save millions on maintenance costs allowing them to allocate those funds instead to education. Whatever we can do to improve costs over the life of the building, especially in terms of energy consumption and maintenance, will mean more money for education in the future.

WIDOM: We are installing photovoltaics, wind generators and geothermal systems as part of the evaluation process. We put monitors on them so students can see when and how they generate power. Lobbies of some buildings will have displays that include videos about the design process. We are incorporating education into our work.

How does your selection process evaluate design quality?

WIDOM: We have a scoring system that weights design 35 percent, cost 35 percent and the balance to safety, community outreach, and the team's project management approach. The scoring committee reviewing the three finalists' entries can be a group of five or more depending on the complexity of the project and how many user groups are involved. The typical committee consists of the college president, the VP of administration, the campus facilities manager, the campus project manager, someone from BuildLACCD and members of the user groups. The results are not always expected. We have had projects with the best design win in spite of having the highest price.

How do the campus representatives know they are getting what they need?

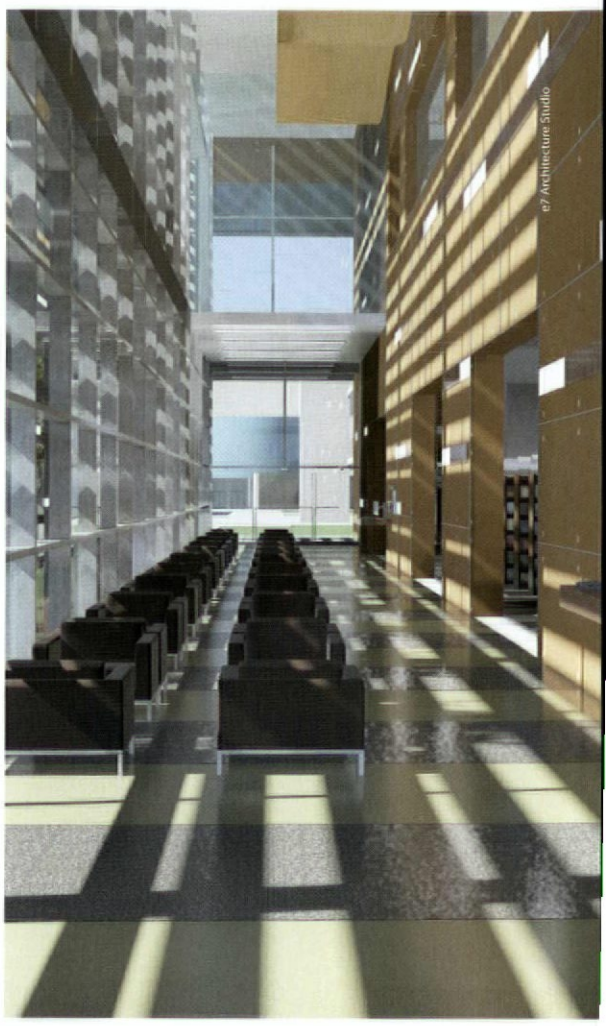
WIDOM: They hire a programming architect who develops the stacking diagrams, adjacency plans and performance criteria before the RFQ is issued. This architect is the local advisor as the project moves through the selection process. Sometimes they stay on through design and construction.

How do you contract for interior design?

TULLIS: The teams are expected to include it in their proposals. They have to submit color and materials as well as typical room layouts. We incorporate smart classroom designs with our new IT standards. Teams can use a separate interior design firm or the architect can do it.

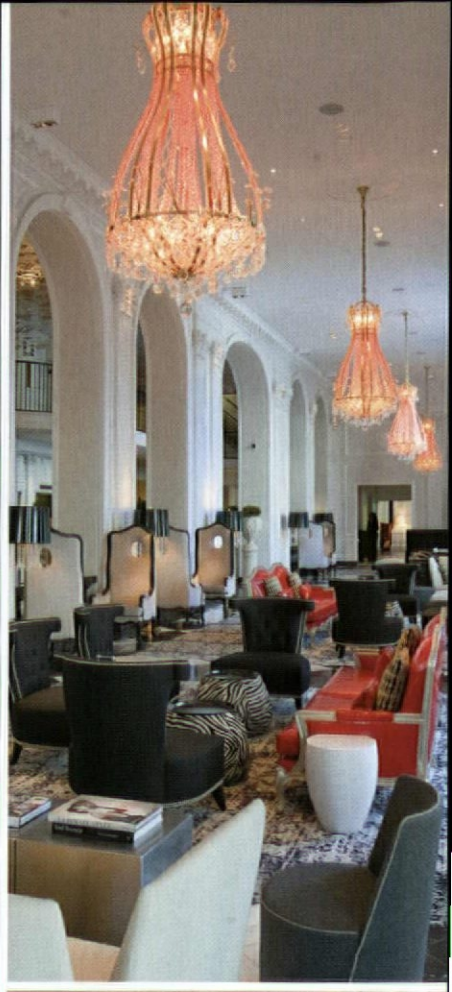
How long do you have to spend the $6.7 billion?

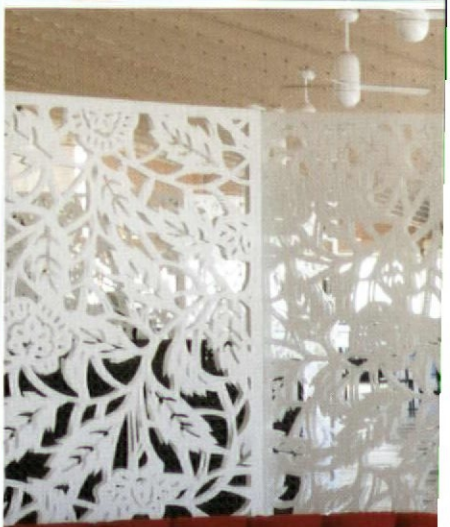
TULLIS: $600 million in work has already been approved by the Board. We expect to work ourselves out of a job in about five years.

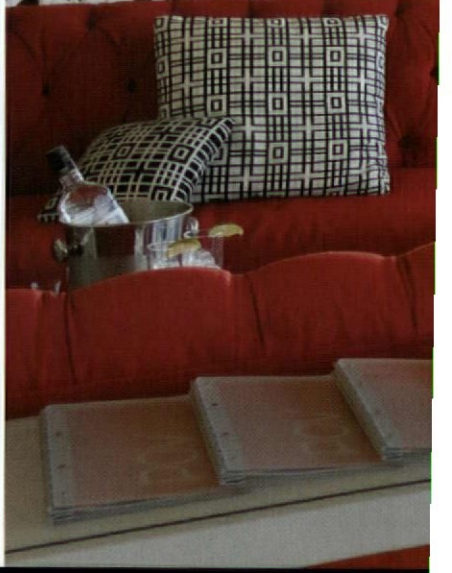


Modern History

New twists on preserving the past







W Hotel

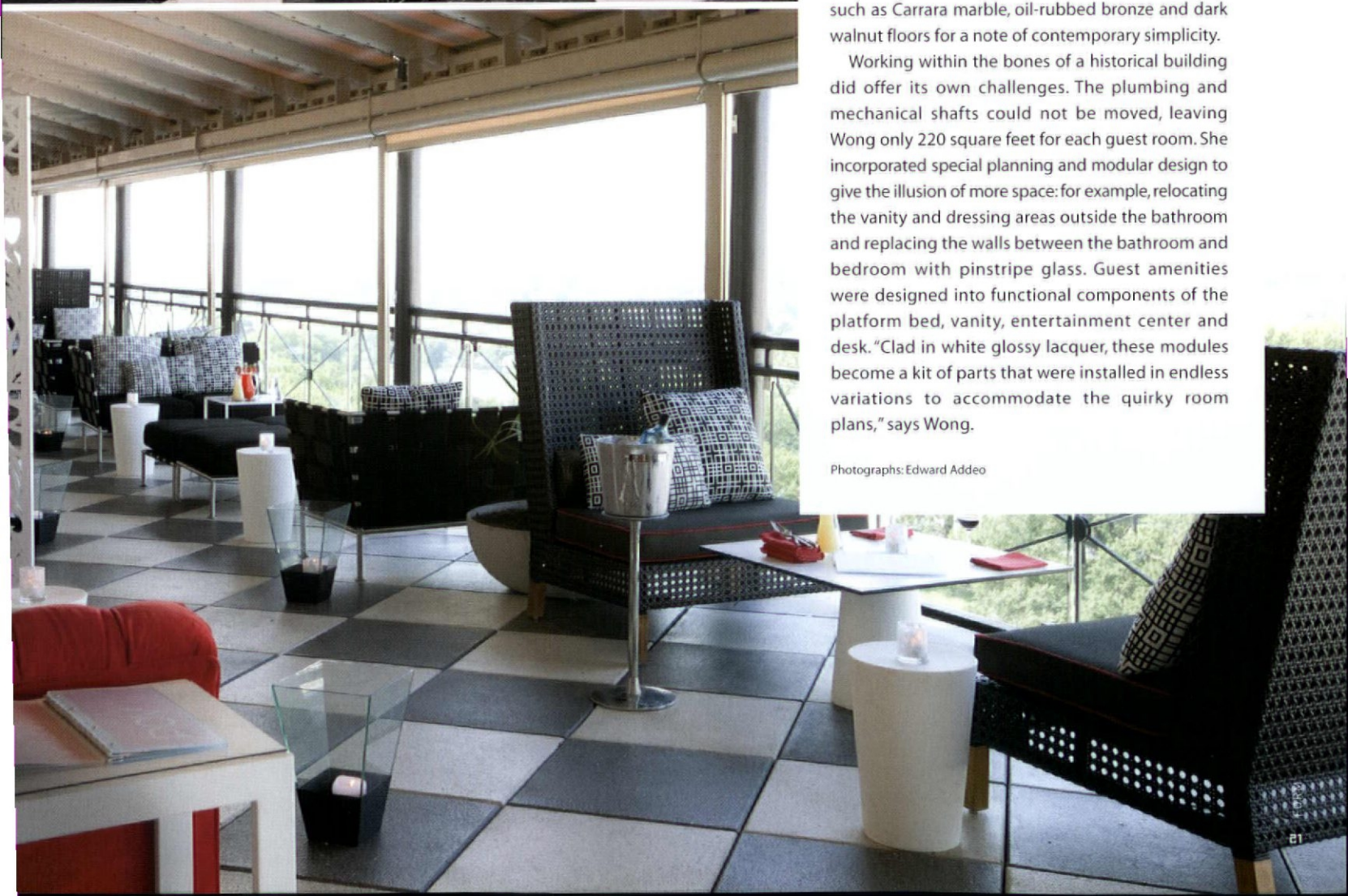
Location: Washington, D.C.
Designer: Dianna Wong Architecture and Interiors
Website: www.diannawong.com

"The style for the transformed W Washington, D.C. is a happy marriage of old and new worlds epitomizing the idea that historic preservation can thrive in tandem with modern design," says principal Dianna Wong. She says she was commissioned to meld the elegant classicism of the 1888 Beaux Arts building with the arch sensuality of the W brand, which translated into a neo-romantic style evident in the hotel's lobby known as the Living Room.

In the Living Room, architectural details such as the stately arches and plaster moldings designed by the original architects Hastings and Carrier were meticulously restored. Contemporary improvements included removing the plaster ceilings to install sprinklers, mechanical and lighting systems. "The color palette was selected to further symbolize the duality inherent in the design transformation: an interplay between history and fashion, classic and modern, monumental and whimsical," says Wong. The designer subtly incorporated red, white and blue into the interiors, and chose timeless materials such as Carrara marble, oil-rubbed bronze and dark walnut floors for a note of contemporary simplicity.

Working within the bones of a historical building did offer its own challenges. The plumbing and mechanical shafts could not be moved, leaving Wong only 220 square feet for each guest room. She incorporated special planning and modular design to give the illusion of more space: for example, relocating the vanity and dressing areas outside the bathroom and replacing the walls between the bathroom and bedroom with pinstripe glass. Guest amenities were designed into functional components of the platform bed, vanity, entertainment center and desk. "Clad in white glossy lacquer, these modules become a kit of parts that were installed in endless variations to accommodate the quirky room plans," says Wong.

Photographs: Edward Addeo



Hollywood Palladium

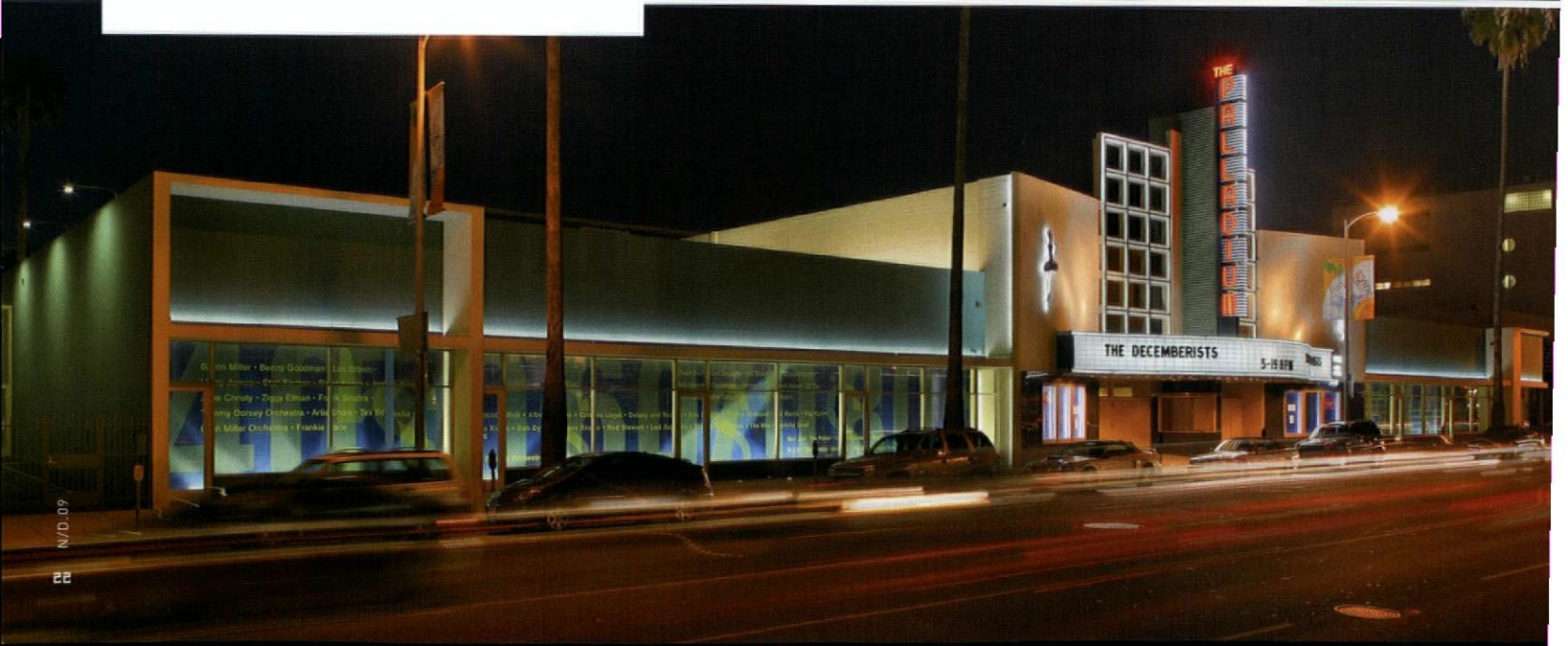
Location: Los Angeles, CA
Designer: COE Architecture International
Website: www.coearchitecture.com

In 1940, the Palladium hosted its first concert by the Tommy Dorsey Orchestra featuring a then unknown Frank Sinatra, and igniting a rich legacy of music and glamour. "Most of the building elements that captured [the ebullient] spirit had been lost in previous unsympathetic renovations and paint," says principal Christopher Coe. The architect sought to return the Palladium to its previous glory by, among other things, reconstructing the original marquee, replicating the Vitrolite glass, and adding 5,000 square feet in retail space. "The previous storefronts were each individually different and not in keeping with the Streamline Moderne style," says Coe. The new glass storefronts open the façade to Sunset Boulevard and engage the public as originally intended.

Before beginning the design process, the architect searched regional and national archives to track down archival images; conducted a forensic paint study to determine the original color scheme and peeled back selective additions to evaluate the original structure. "We found old newsreel footage that showed the animation sequence of the neon sign and timed it so we could recreate [it]," says Coe. The architect also designed and built a new box office to accommodate ADA accessibility in a style reminiscent of the original booth.

One of the biggest challenges upgrading building systems to new and modern uses, says Coe. The plan incorporated entirely new electrical and lighting systems, replaced original neon lighting with LED lighting and built a long-life, energy efficient PVC roof system.

Courtesy COE Architecture International, photos Jim Simmons



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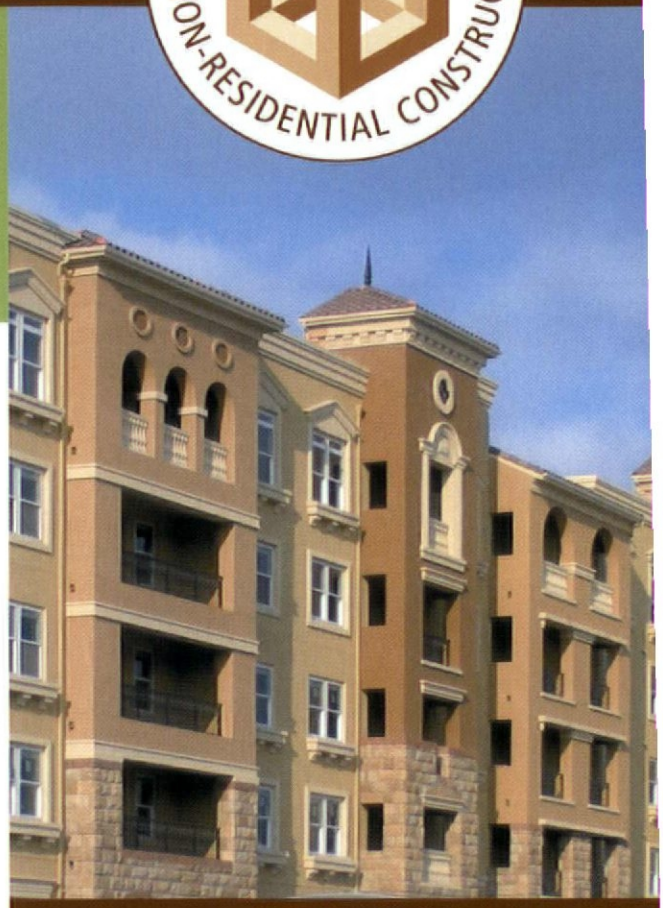

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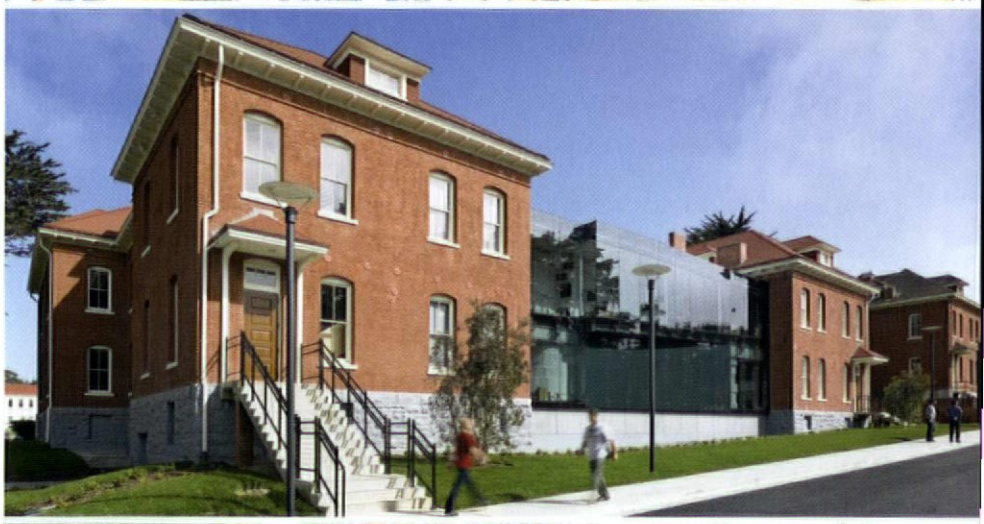
Walt Disney Family Museum

Location: San Francisco, CA
Designer: Page & Turnbull
Website: www.page-turnbull.com

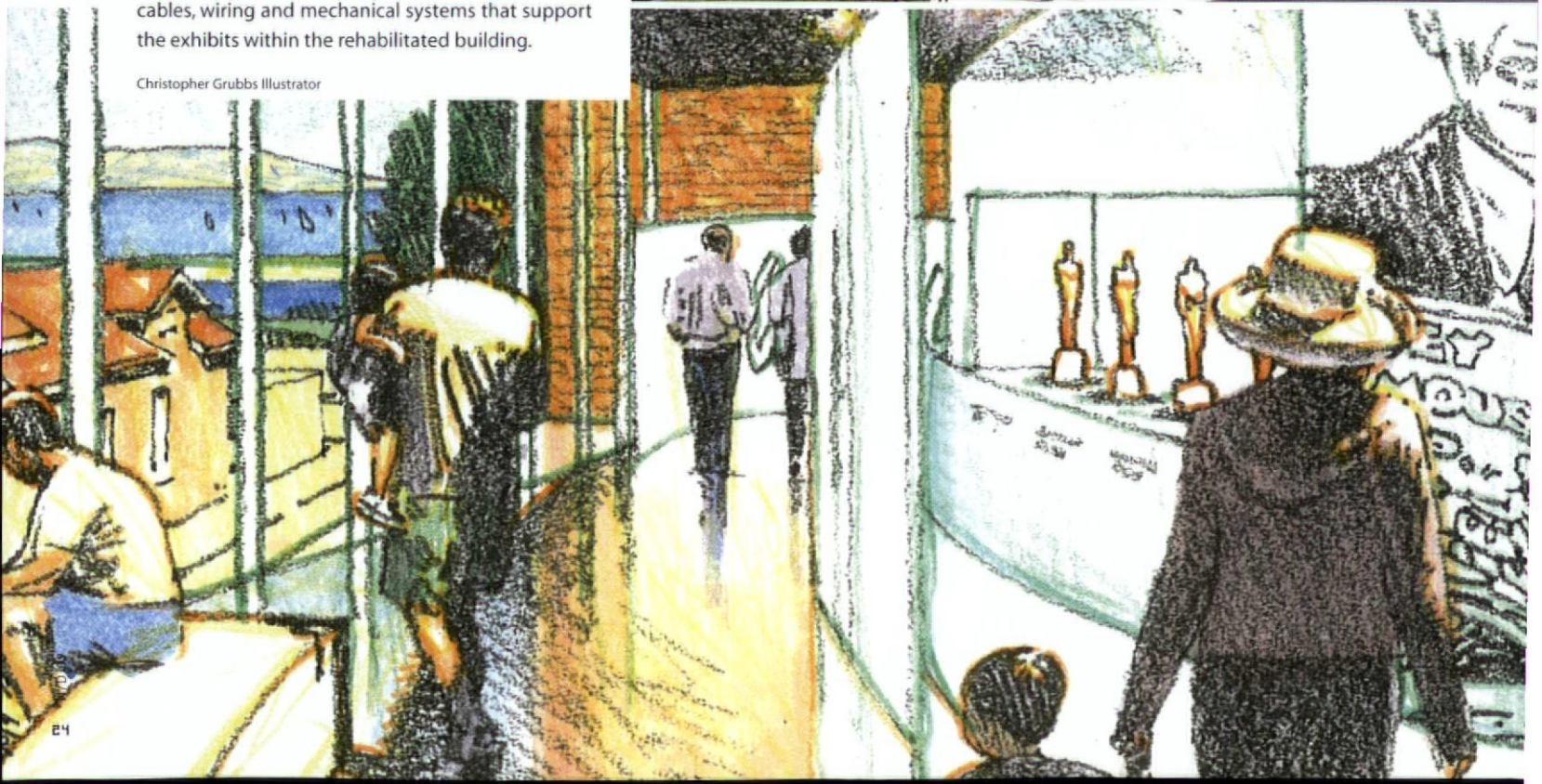
Integrating a military barrack built in 1897 with a new 20,000 square-foot-addition was one of the challenges Page & Turnbull faced when designing the Walt Disney Family Museum at the Presidio. The architects were entrusted with the task of designing galleries to interpret Disney's life and impact on the 20th century, while also highlighting the best character of the existing historical spaces, says principal Carolyn Kiernat.

For example, the courtyard addition reflects a pivotal point in Walt Disney's life—his move to television. "The story inspired the addition's contemporary glass and steel structure," says Kiernat. Visitor flow served as an important factor in determining circulation patterns and inspired an unusual solution. The first and second floors are connected via a double-height spiral ramp highlighting various exhibits dedicated to Disney's achievements.

The masonry wall, stone base, wooden windows and trim of the existing building will be retained and restored. While the exposed structural elements of it have determined the approach to the interior design. "As with the exterior shell," says Kiernat, "[the interior design] is based on the contrast between the existing rough materials and the refined palette of sleek, new materials including brilliantly colored terrazzo, stainless steel and transparent glass." The architects will also seamlessly integrate new HVAC and IT/AV systems into the design, and will conceal cables, wiring and mechanical systems that support the exhibits within the rehabilitated building.



Christopher Grubbs Illustrator



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Sturt Haaga Gallery of Art

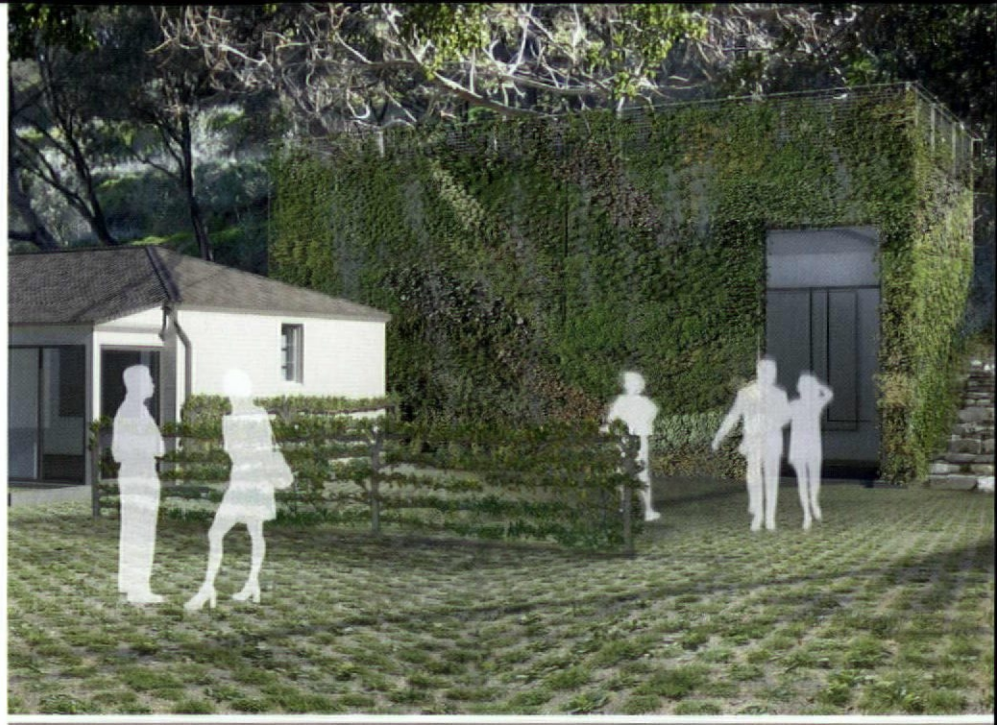
Location: La Cañada Flintridge, CA
Designer: Frederick Fisher and Partners
Website: www.fisherpartners.net

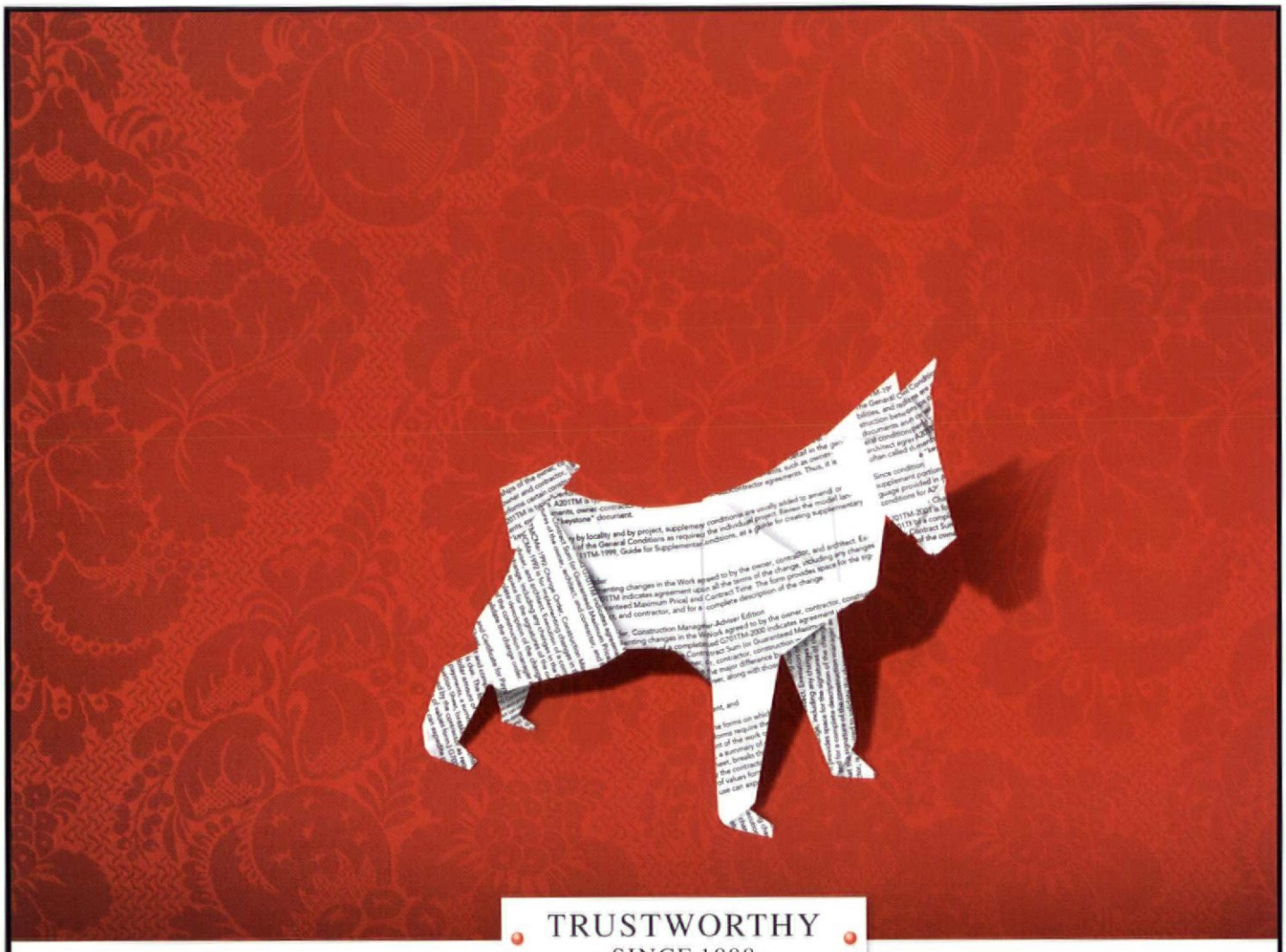
Funded entirely by Descanso Garden board trustees Heather Sturt Haaga and her husband Paul Haaga, Jr., the Gallery of Art consists of the rehabilitation and adaptive re-use of the garage structure located adjacent to the historic Boddy House. "Architectural preservation projects require a thoughtful, intangible balance of maintaining an historic artifact and reinvigorating it with contemporary uses," says principal Frederick Fisher.

To that end, the architect will preserve the exterior appearance of the garage and develop the space into two galleries. A 1,300-square-foot addition will be integrated into the design and set back from the existing structure, partially buried into the hillside to minimize the mass. "We created canvases of wire mesh on which plants can be attached to create changing landscape 'paintings' on the outside of the new wing," says Fisher. The building will be designed to achieve a Silver LEED certification.

The new wing will feature a large skylight and an indirect lighting cove to imbue the entire space with serene light. In the original structure, Fisher will install a translucent scrim ceiling that "washes the rooms in soft, daylight-colored indirect light" providing a flexible environment for a variety of artwork.

Renderings courtesy of Frederick Fisher and Partners





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patrons

NOVEMBER | DECEMBER 2009

Who pays for good design? It may be the chef who wants his new restaurant to reflect the passion he puts into his food, or the developers who envision transforming communities in a socially responsible way. Money may unlock some doors, but creative collaboration between patron and architect remains the key to success.

IMPECCABLE taste

Restauranteurs serve as contemporary patrons facilitating award-winning design

JUDGING A RESTAURANT CAN BE CHALLENGING BECAUSE SUCCESS DEPENDS ON intangible factors—from the warmth of the welcome to the attentiveness of the servers and the consistency of the cooking. The experience draws people in and keeps them coming back; however, design plays an essential supporting role. It takes skill to calibrate the flow of traffic, the quality of the lighting, and the acoustics, in order to achieve intimacy and comfort. Too many new restaurants are overcrowded and noisy with conversation amplified by hard surfaces; a few are as still as the grave. Eating out should be an event, and restaurants are struggling to play on that sense of occasion as a strategy for survival. Architects can help their patrons by developing frugal solutions that impart character and strengthen the identity of a talented chef. The 2009 AIA/LA Restaurant Design Awards jury considered nearly a hundred national projects in three categories—restaurants, cafes and bars, lounges and clubs—and chose six winners based on criteria of function, ambiance, and visual impact. The public selected three by popular vote. The following five winners serve as elegant examples.

By Michael Webb

The Conga Room

Belzberg Architects

Jury Award Winner
Lounge/Nightclub Category

Belzberg Architects were commissioned to create an 1100-person dance club and restaurant in a low-ceilinged, upstairs space at LA Live, the painfully banal entertainment complex adjoining Staples Center. Drawing inspiration from the old Conga Room on Miracle Mile, and the vibrant energy of Latino music and culture, principal Hagy Belzberg has created a sparking jewel that has proved wildly successful with dance aficionados who come straight from the office and late-night party-goers.

Latino culture is multi-faceted—each country, from Mexico via the Caribbean to Brazil has its own distinct character—but all share a love of dance. For Belzberg, this cultural trait signified celebration and movement. A glowing tornado lures patrons from the ground-floor lobby to the second floor and creates a point of focus in a crowded room. The funnel-like structure, composed of petals of painted plywood backlit with colored LEDs, rises from the entry through an opening to morph into a giant flower. "It welcomes guests, ascends, and accompanies them to the dance floor," says the architect.

The club is located in a mixed-use building and so the entire space had to be acoustically isolated from its surroundings. The ceiling is also faceted in complex geometries devised by an acoustic engineer to reflect and absorb sound, and then refined by parametric modeling. The lighting and sound are calibrated to respond to the movement of the dancers, the tempo of the music, and the mood of the hour. The interior becomes an extension of the guests' experience, a dynamic environment with a life of its own.

The diamond motif was derived from the pattern of steps in a rumba, and together these petals evoke a field of flowers. A screen wall of masonite, laser-cut in a pattern of butterflies and backlit with fluorescent tubes, divides the dance floor from a 120-seat restaurant. Sculptor Jorge Pardo contributed the papaya bar, which resembles an open fruit. Mexican muralist Sergio Arau created a mural of popular tattoos.

800 W Olympic Blvd, Stes A160 and A260
Los Angeles, CA 90015
(213) 749-0445
www.congaroom.com

Photo by Gregg Segal

Chaya Downtown

Poon Design

Jury Award Winner, Restaurant Category

The revitalization of downtown LA continues to evolve, and the latest addition to the dining scene is the fourth Chaya—a celebrated fusion restaurant that has been a fixture in West Hollywood and Venice, as well as San Francisco, for the past two decades. Poon Design, a seasoned Beverly Hills firm, created a 210-seat dining space in a pavilion that was formerly a bank, across from the Central Library on Flower and Fifth.

The goal was to generate a lively dining experience on a sterile corporate plaza flanked by the twin A.C. Martin towers that replaced the legendary Atlantic Richfield building. Originally, the building owner fought against Poon's initial plan to add two glass rooms joined by a projecting canopy, to give the restaurant a presence and link the dining area to a patio contained within a tall hedge. Happily, reason triumphed, and Chaya burst out of the box. One room serves as an entrance, another for private dining, and brass panels on the underside of the canopy reflect the light and movement within.

Anthony Poon took his cues from the Chaya tradition of fusing different cultures, old and new. The goal was to avoid divisions and create a free flow of space between the patio, dining room, bar/lounge and sushi counter. Large-scale art works animate the space, beginning with a spherical chandelier composed of toys and colorful plastic objects by London artist Stuart Haygarth. Tokyo artist Ajioka painted a traditional Japanese landscape on planks of hinoki wood. Brass, marble and glass are combined and laser cut to create an exuberant frame for the bar. The open ceiling is a rhythmic composition of hemlock wood slats, cutout patterns, and patinated black lamps. The patio has radiant heating in place of unsightly and inefficient heat lamps, and the lights are enclosed in African woven baskets. Sleek and earthy by turns, Chaya Downtown is a distinctive addition to a much-loved family.

525 S Flower St, Los Angeles, CA 90071
(213) 236-9577
www.thechaya.com/downtownLosAngeles

Photo by Lone Pine Pictures

Houston's

Frederick Fisher & Partners

Jury Award Winner, Restaurant Category

Over the years, Frederick Fisher & Partners have built nine restaurants for the Hillstone Group, and seven of these are for the Houston's brand. Joe Coriaty, the project architect for the entire series, describes Hillstone as a patron that cares passionately about design and is willing to invest what it takes to achieve the finest architecture. And yet the priorities are as unpretentious as the menu: the interiors have warmth, human scale and the soft glow of a Sam Adams Ale.

The latest Houston's is located on a prominent corner site in the upscale Denver neighborhood of Cherry Creek. It has a family resemblance to Houston's in Santa Monica (which won an AIA award in 2006) and to its other siblings. "There are three principal elements in every Houston's—the dining room, bar and exhibition kitchen—and we combine them to generate a sense of energy," says Coriaty. "The entry area is intentionally confined and crowded, the bar expansive and the dining room more domestic in scale—and its exterior is scaled to the residential area in back."

The steel frame is exposed, inside and out, along with loadbearing brickwork, and bare trusses. The upper level of the double-height bar is wrapped in a louvered copper skin that refers to the origin of Denver as a mining camp and will oxidize over time into a deep maroon color. The louvers are pierced to the Southeast allowing light and air to penetrate and revealing the interior at night. A few natural materials are consistently used: end-grain Douglas fir for the floors, cherry for the millwork and tables, and raw-edged walnut for the bar. The palette complements the woodsy feeling as do the yellow fabric shades. Lighting is designed to bounce off the tables and Eames soft-pad chairs add a note of sophistication to the dining area.

303 Josephine St, Denver, CO 80206
(303) 333-4688
www.hillstone.com

Yoshi's

Morimoto Matano Kang Architects

People's Choice Award Winner,
Lounge/Nightclub Category

Jazz, sushi, and a star chef are the key ingredients of Yoshi's, which marks a dramatic advance from its 12-year-old sibling across the bay in Oakland. There, the blond wood décor has the soothing understatement of a Japanese teahouse but in this new venture, theatricality rules. Morimoto Matano Kang Architects exploited the double-height space to create an interwoven complex of lounge bars, open dining areas, and private dining rooms for 400 plus guests, and an equal number in a raked auditorium. Color is boldly used and a spotlit catwalk traversing the dining area allows every guest to feel like a celebrity.

Chef Shotaro Kamio's command post in the open serving and prep areas allows him to display his skills while surveying the space. He contributed ideas for the layout, and the architects also consulted with Joanne Powell of Inside-Out Design. But Morimoto Matana Kang had the principal responsibility for creating an atmosphere that shifts from warm and woodsy in the dining area to the intense blues and purples of the upstairs sake lounge. The goal was to articulate each of these spaces while weaving them together in a larger whole. The open staircase, landing and mezzanine-level balcony are vantage points from which to take in the entire spectacle. Even the jazz club, though acoustically isolated, is an organic part of the complex.

The 27,000-square-foot space is subtly broken up with a variety of permeable barriers. Shoji screens, rope curtains, and misted glass provide a sense of privacy and enclosure. The shifts of level and seating also add variety, as do the natural materials and varied intensities of lighting. Carpeting and a thick acoustic baffle in the ceiling muffle noise. At Yoshi's, the serenity of Japan is infused with the brisk rhythms of an American city, and all the senses are stimulated.

1330 Fillmore St (between Eddy St & Ellis St)
San Francisco, CA 94115
(415) 655-5600
www.yoshis.com

La Condesa

Michael Hsu Design Office

People's Choice Award Winner,
Restaurant Category

Named for an appealing residential quarter at the heart of Mexico City, this 140-seat Mexican restaurant occupies a busy downtown corner in the capital of Texas. Michael Hsu Design Office built a new structure atop a historic vault that now contains two small dining areas. Glass walls framed in welded steel are set back from the sidewalk and a projecting roof plane shades the sidewalk dining area. A boldly modeled concrete stair tower with cantilevered blue-toned treads leads down to the vault and up to a tequila bar.

The architect's goal was to create a sensory experience from humble materials, avoiding the clichés of theme restaurants, and drawing on the skill of Mexican artisans to achieve tactile finishes—from the door pulls to the stair tower. Split concrete block forms a grid that resembles artwork on one wall. A mural is composed from found pieces of billboards—a colorful collage that abstracts the vitality of popular Mexican culture. Laminated beams of Douglas fir are used for the low-wall booths and these serve as a plain foil for the complexity of the ceiling light fixture, a spider's web of interconnected light sockets, globes, and cords. An abundance of lush plants add another layer to the décor, evoking the spirit of the tropics.

There is a refreshing lack of pretension in the transparency of the main dining room and outdoor seating, which contrasts with a sense of mystery in the enclosed spaces below. Steps lead up to a dining area that is self-supported above the stone and brick vault. The architects, who worked in collaboration with the local interior design firm of Joel Mozersky, sought to give the space the feeling of a courtyard, bathed in soft light. Upstairs, in the Malverde bar, the lighting is more atmospheric, and the seating provides sweeping views of neighboring buildings.

400 W 2nd Street, Ste A
Austin, TX 78701
(512) 499-0300
www.lacondesaaustin.com

Martine Hamilton Knight

INSPIRED MATCH

From Medici to Marx, how patronage drives architecture and what we can learn from it today. BY JOHN GENDALL

Historians position the Renaissance's birth in Florence, Italy around the year 1400. They give it this coordinate in place and time because of a perfect storm of conditions: a wealth of talent pouring out from several accomplished workshops (Lorenzo Ghiberti, Fra Angelico, and Filipo Brunelleschi), a thriving economy owing to bustling trade, and, importantly, an ambitious and tasteful patron of the arts, the Medici family, willing to invest in provocative new art and architecture. In the midst of the Bubonic Plague, the revelation of the Florentine patrons served as a guiding light, paving they way for the exquisite work of the high renaissance. In other words, without the Medicis, there would have been no Michelangelo.

The same relationship between patron and architect carries through architectural history, with nobility, religious leaders, business owners tapping architectural talent to give opportunity and, in many cases, a sense of legitimacy to their achievements.

Then came Marx.

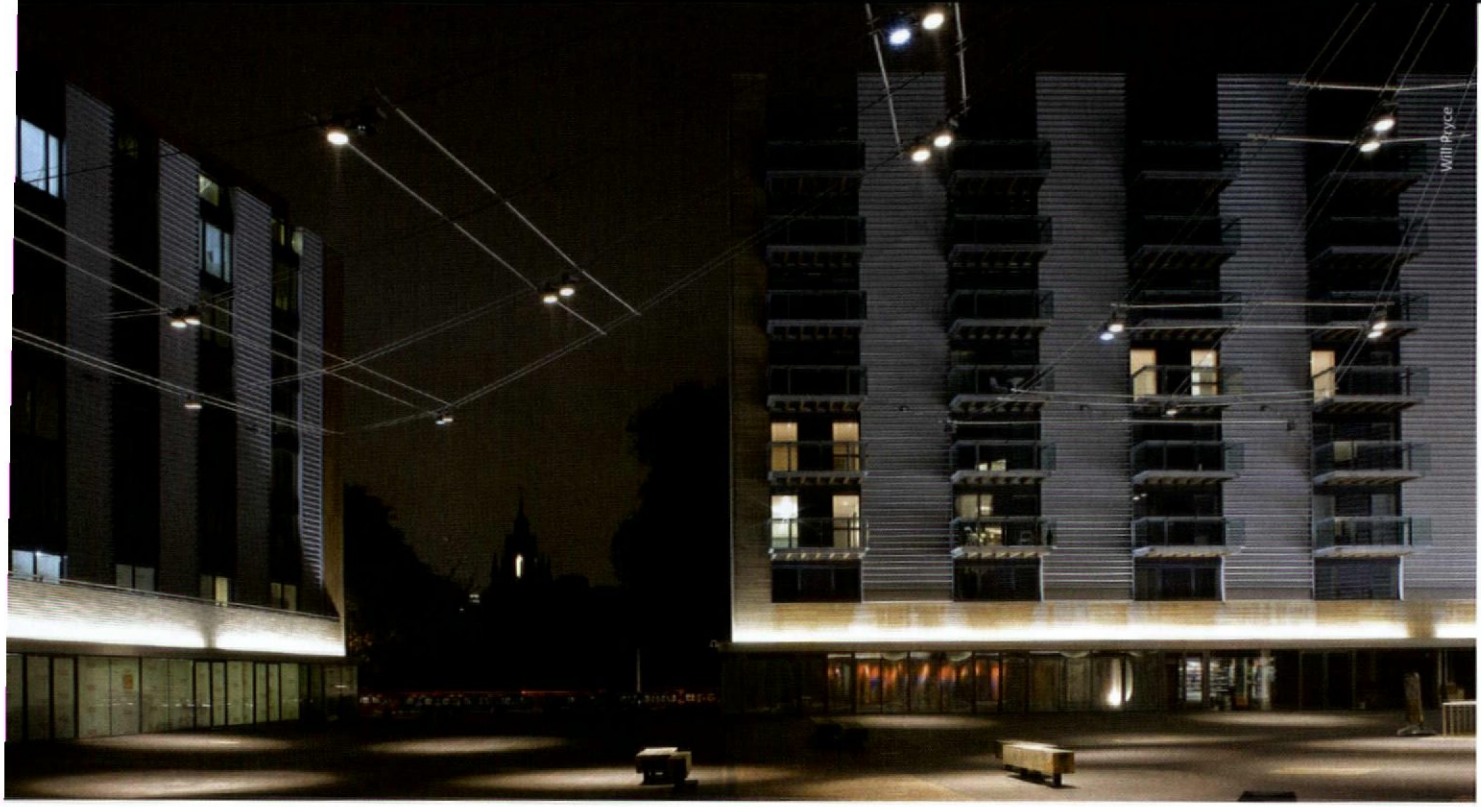
Though patrons have long been regarded as indispensible partners in the advancement of architectural ideas, they have spent decades as architecture's whipping boy, sent out to the shed because of their complicity with Capitalism. In the 20th century, visionary patronage drove many now-iconic projects. Darwin D. Martin plucked a young Frank Lloyd Wright to design the Larkin Company Headquarters along with his own Prairie Style residential estates, in Buffalo, New York, encouraging Wright to develop his novel approaches while simultaneously creating monuments of early 20th century design. The Savoye family, who took a risk with their villa in Poissy, France, enabled Le Corbusier to create the definitive icon of High Modernism: a white box with ribbon windows elevated on pilotis.

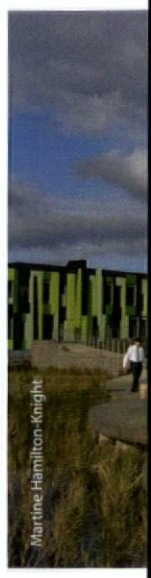
A patron willing to believe in the designer's artistic vision supported each of these architects. But the model soon changed: inspired by new industrial potential, architects, working largely with socialist states, took aim at creating social housing. In the 1960s and 70s, riding a wave of Marxist criticism, designers imagined a condition where the patron could be eliminated altogether, creating an architecture free from outside influence evident in much of Peter Eisenman's early work, most notably his houses of cards. Others followed: Rem Koolhaas, Bernard Tschumi, John Hejduk and Aldo Rossi, while the preeminent Italian critic and historian Manfredo Tafuri and Harvard professor K. Michael Hays contributed to the theoretical backbone of the movement. The Autonomy Project so called because of its aspiration to design independent from the patron.

A painter or sculptor, so the theory goes, can from his or her own studio and with his or her own materials, paint or sculpt independently, without the corrupting interference of outside influences. Therefore, the product—art—is pure form, the exclusive immanence of the artist's thought. Architecture, on the other hand, demands a sponsor with a vision—and a pocketbook—to first hire an architect, then realize a project. In this process, an architect becomes beholden to other interests—the Church, the State, or the Corporation, known collectively by Marxist critics as the Ideological State Apparatus. It is within this framework that architects and critics have developed an antagonistic, even contemptuous, stance toward developers.

Now that Marx's reign over criticism is no longer hegemonic, it is possible (and indeed necessary) to reevaluate architectural patronage. Theory aside, the current economic climate carries with it a powerful

LEFT: Nottingham Science Park


Will Pryce


Martine Hamilton-Knight

reminder about the pragmatic value of patrons. Thanks to a growing group of visionary developers, this reappraisal of the patron's role can be made readily and convincingly.

Consider Jonathan Rose, a New York-based developer whose mission is not simply to turn a profit, but rather to profit while transforming communities in a socially responsible way. To this end, he oversees the development of mixed-use, mixed-income, transit-accessible communities with a cultural program. Entering wealthy resort communities—the Hamptons in New York, and Frisco, Colorado—and devising comprehensive plans that reconstitute the regions so that the local, lower-income workforce that serves the weekend vacationers can afford to live in the community.

> In order for patronage to serve as a catalyst of great design, the patron must learn how to successfully find an architectural match.

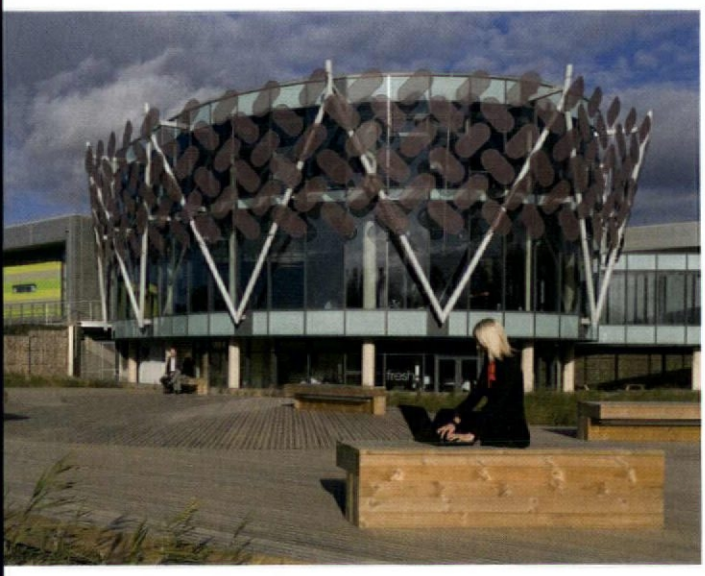
Meanwhile in England, Igloo, a property investment firm specializing in socially responsible projects, is at work on a diverse portfolio. In 2006, the United Nations designated the company as the "world's first socially responsible property fund." Igloo normally selects a team of different architects to give the design multiple voices. The firm also works with an urban designer from beginning to end, helping to guide its effort to create cohesive and meaningful spaces. The company operates under four guiding principles: outstanding design quality, environmental sustainability, social progress for its inhabitants, and the promotion of health, happiness and wellbeing.

Citing recent research into the science of happiness, chief executive Chris Brown is convinced neighborhoods are fundamental in that pursuit. Igloo's work, however, is no simple act of altruism. "Our projects are all commercially driven," he says. "Our values allow us to work successfully in a market niche." In order for patronage to serve as a catalyst of great design, the patron must learn how to successfully find an architectural match. "Good design comes from the relationship between architect and client," says Brown. "We work hard on the brief, we do extensive community engagement, and we select architects with a certain style."

Rem Koolhaas, in a memorable 2006 interview with the German newspaper *Der Spiegel*, said: "Today's architecture is subservient to the market and its terms. The market has supplanted ideology. Architecture has turned into a spectacle. It has to package itself and no longer has significance as anything but a landmark."

True, perhaps, but if the market has appropriated some of the ideologies that once drove Modern architecture—social housing, inventive formal solutions—then architecture can reclaim its significance as something more than a mere landmark. It can once again emerge from the boudoir and get back to solving the problems that once inspired the Modernist architects.

It was a medieval Florentine banking market that unlocked the Renaissance, a soap business near the busy Erie Canal that changed the game for Wright, and a thriving Parisian insurance company that permitted Le Corbusier, in his estimation, to create for Modernism what the Parthenon created for Antiquity. "We live in markets," says Brown. "This is an issue about markets. At the end of the day, this is a battle for people's investment dollars, and that's a battle we want to win." ■



OPPOSITE: For Bermondsey Square, Igloo worked with five design firms to transform a derelict community into a development with affordable housing, large plaza, and a range of programming. THIS PAGE: Igloo chose three firms through competition to create the Nottingham Science Park, a sustainable development on a former brownfield. The developers typically work with an urban designer, from beginning to end, and a team of several architects to avoid conceiving a community in a single stroke.

WHAT COLOR IS YOUR LEASE?

Green leases offer sustainable and financial benefits for landlords and tenants alike

By Lisa Drew

In an environment where the ecological lobby is prevalent, and the general economic downturn begs for practical innovation that reduces operating costs, green leases are steadily gaining the interest of landlords and tenants. Profitability is key to survival of commercial ventures; without it, loftier concerns fly out the window. What better way to harness broad improvement potentials than a lease structured as economic driver accommodating comprehensive environmental regulations and allowing for necessary changes over time?

Alan Whitson, president of Corporate Realty, Design & Management Institute, created a model green lease to serve as more than a "token gesture to sustainability." The lease provides incentives for landlords to build cost-effective peak-performance buildings that address energy and water efficiency, emission reduction, and waste minimization. According to a study done by CRD&MI, energy costs are 29 percent of a building's operating costs while less than one percent is paid for by tenants. Most commercial leases leave energy efficiency out of the equation. He adds, "in a booming market it's easy to be green, but now, savvy people realize it is part of an economic strategy to improve performance and productivity." Additionally, the typical speculative commercial project is built, leased up and then sold, making life-cycle costing of building systems mostly irrelevant to the original developer. There is an inherent disadvantage to installing higher initial cost, more efficient building systems but that is now starting to change.

According to Tom Usher, senior director at brokerage Cushman and Wakefield, green leases promote several beneficial goals such as helping building owners achieve energy efficiency and reducing overall waste. However, a few obstacles prevent them from being more universally adopted. "Many tenants have reservations about how a green lease will impact them, their employees and the bottom line," says Usher. While landlords who practice triple-net leases which pass increases in operating expenses on to tenants, see little incentive to installing expensive sustainable improvements. "Additionally, it is unclear how the green aspects will be monitored," says Usher.

According to a study done by CRD&MI, energy costs are 29 percent of landlord operating costs while less than one percent is paid for by tenants.

Increasingly, commercial leases are including incentives for sustainable upgrades in line with LEED requirements. Rodney Stone, president of space planning firm Environetics, says there is an "explosion in demand for LEED-certified buildings" partly due to corporate sustainability reporting programs, partly in anticipation of compliance mandates by government regulators. Several bills passed in California, for instance, point to an increase in green leases, such as AB-32's greenhouse gas legislation and AB-1103's mandatory owner provision of building energy performance information to tenants and prospective buyers. Third-party validation systems, says Stone, such as LEED or Energy Star "provide independent verification that a building project meets a higher standard."

While building certification and start-up commissioning are good first steps, success depends on ongoing operational performance, measurement of which is a LEED shortcoming the USGBC recognizes and is seeking to improve. "Technology in and of itself is not the answer, 61 percent of buildings with an Energy Star rating [which precedes and is stricter than LEED] of 75 or higher are 25 years old or older," says Whitson. Consequently, he insists on keeping the model green lease neutral, not promoting any particular rating system. In the end, the goal of green leases is to encourage a marketplace where prosperity and sustainability are interchangeable, improving both profits and quality of life. ■

CREDITS

W Washington, D.C.

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SENIOR INTERIOR DESIGNER: Paul Olson
SENIOR INTERIOR DESIGNER: Marina Mizruh
INTERIOR DESIGNER: Oscar Jacobo
OWNER: Nakheel Hotels
PROJECT MANAGEMENT: Jones Lang LaSalle
ARCHITECT OF RECORD: BBG-BBGM
LIGHTING DESIGNER: Johnson Light Studio
CONTRACTOR: HITT Contracting Inc.
PURCHASING AGENT: Purchasing Associates
PHOTOGRAPHER: Edward Addeo

Hollywood Palladium

DESIGN ARCHITECT: Christopher Coe, COE Architecture International
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STRUCTURAL ENGINEER: Nabih Youssef & Associates
GENERAL CONTRACTOR: Morley Construction Company
BUILDING OWNER/DEVELOPER: NCA Green
PROJECT MANAGER: The Robert Green Company

Walt Disney Family Museum

CLIENT: Walt Disney Family Foundation
ARCHITECT: Page & Turnbull
EXHIBITION & INTERIOR DESIGNER: Rockwell Group
MUSEUM CONSULTANT: ISG Productions
AUDIO-VISUAL PRODUCTION: Batwin & Robin Productions and Tarrigo, Inc.
PROJECT MANAGER: D.R. Young Associates

CONSULTANTS (PRIMARY DISCIPLINES ONLY)
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CIVIL ENGINEER: BKF Engineers
LANDSCAPE ARCHITECT: Office of Cheryl Barton
GENERAL CONTRACTOR: Plant Construction Company
RENDERER: Christopher Grubbs Illustrator

Sturt Haaga Gallery of Art

ARCHITECT: Frederick Fisher and Partners Architects
Frederick Fisher, Joseph Coriaty, Christopher Conolly, John Berley, John Davis, Joan Young, Matthew Kelley, Taka Ikawa, Nathan Prevendar
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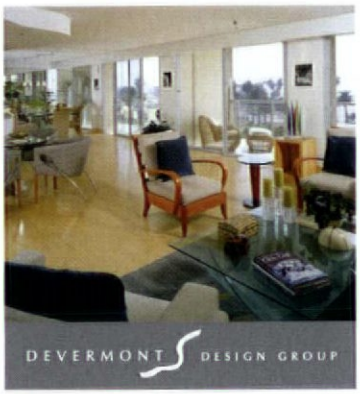

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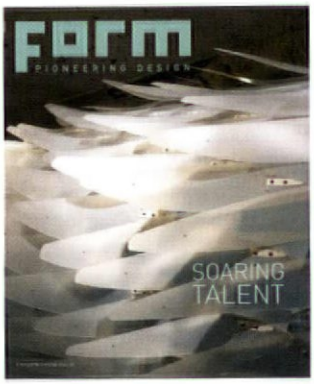

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Masterful in front of an audience, this prodigious talent's legacy will continue to draw crowds

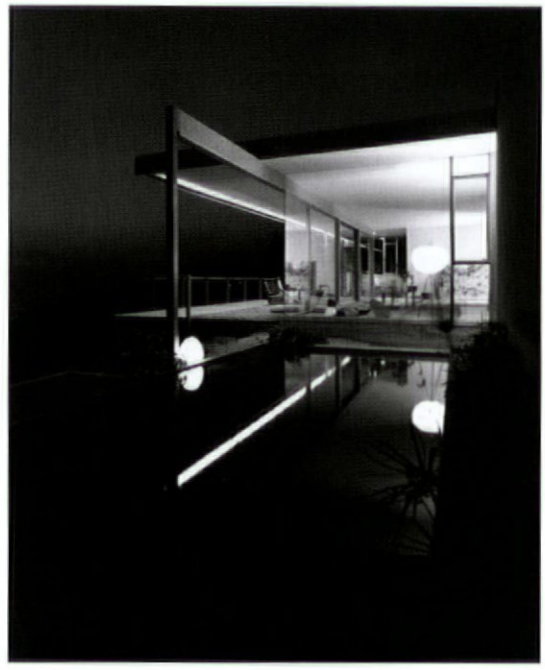
Visitors to Julius Shulman photography exhibitions tend to be a bit boisterous. They exclaim, sigh, and holler at their friends across the room. They point and excitedly lean into the framed images, inadvertently leaving smeared fingerprints and nose smudges on the protective glass. It's not their fault. They can't help themselves. Exploring Shulman's captivating photos is an interactive experience.

For a curator like me, this lively gallery atmosphere is exhilarating. When the two Shulman exhibitions that Wim de Wit and I curated and organized with our Getty colleagues were on view, I enjoyed some of the most entertaining and enlightening anecdotes, while unabashedly eavesdropping on visitors in the gallery. People would linger in front of Shulman's historic photographs and marvel at the inventive architecture, elegant fashions, sleek automobiles and bygone neighborhood vistas framed by his lens. Parents asked their young children how they thought it would feel to live in a transparent, steel and glass home or sleep perched atop the city in John Lautner's futuristic Chemosphere. Groups of women reflected on blissful afternoons spent shopping at the Bullock's Wilshire department store, in order to find the perfect dress for a special occasion. Couples happily reminisced about seeing *Lawrence of Arabia* at S. Charles Lee's spectacular Academy Theater. Through his precise combination of intuitive timing, distinctive camera angles, and alluring, staged narratives, Shulman not only created some of the most famous photographs in architectural history; he developed compelling images that continue to viscerally connect with people on complex levels.

Shulman's passion, innovative methods, and unwavering business acumen propelled a prodigious career. He was a self-proclaimed "merchandiser" and took great pride in employing every tool in his photographic arsenal, in order to present a structure in its most engaging light. Over seventy years, he steadily created one of the most comprehensive and meticulously organized visual chronologies of modern architecture.

Shulman's iconic photographs of L.A.'s dazzling residences established the world's vision of the glamorous Southern California lifestyle. In reality, however, the majority of this area's residents found such radically redefined homes unappealing and relatively few of these progressive structures were ever built. While his international reputation expanded as a result of his images of modernist landmarks, his business grew by photographing all well-designed building styles, regardless of aesthetics, scale, or the occupants' taste in furniture.

While delving into his massive, 70,000-print archive, I discovered a photograph of a tract home with an interior décor that would have made Shulman's first and most critical client, Richard Neutra, break out into hives. Thinking I had unearthed an image that Shulman would have preferred to expunge from his venerated portfolio, I silently slid the print across the table during a Getty oral history, and braced myself for his reaction. Instead of cringing, he confidently declared



that he loved this domestic design, thought the clunky and awkward ceiling chandelier was beautiful, and vividly recalled that the metal kitchen table chairs were exceedingly comfortable. He was an ardent, infallible, and unflappable businessman to the end.

Thanks to the caring, astute, and patient support of his daughter and business colleagues, Shulman enjoyed an inspiringly prolific final decade. Following Hollywood's cues, he became a star who eagerly embraced and consciously amplified his growing mass appeal. He loved the bright lights and attention and was masterful in front of an audience. After the numerous exhibition-related events we presented, Shulman would walk offstage, give me a wink and a sly grin, and say, "We put on a good show, didn't we." He relished lecturing, cajoling, and entertaining the crowds, and like all gifted legends, left his adoring fans wishing for more.

–Christopher James Alexander
Curator of Architecture and Design
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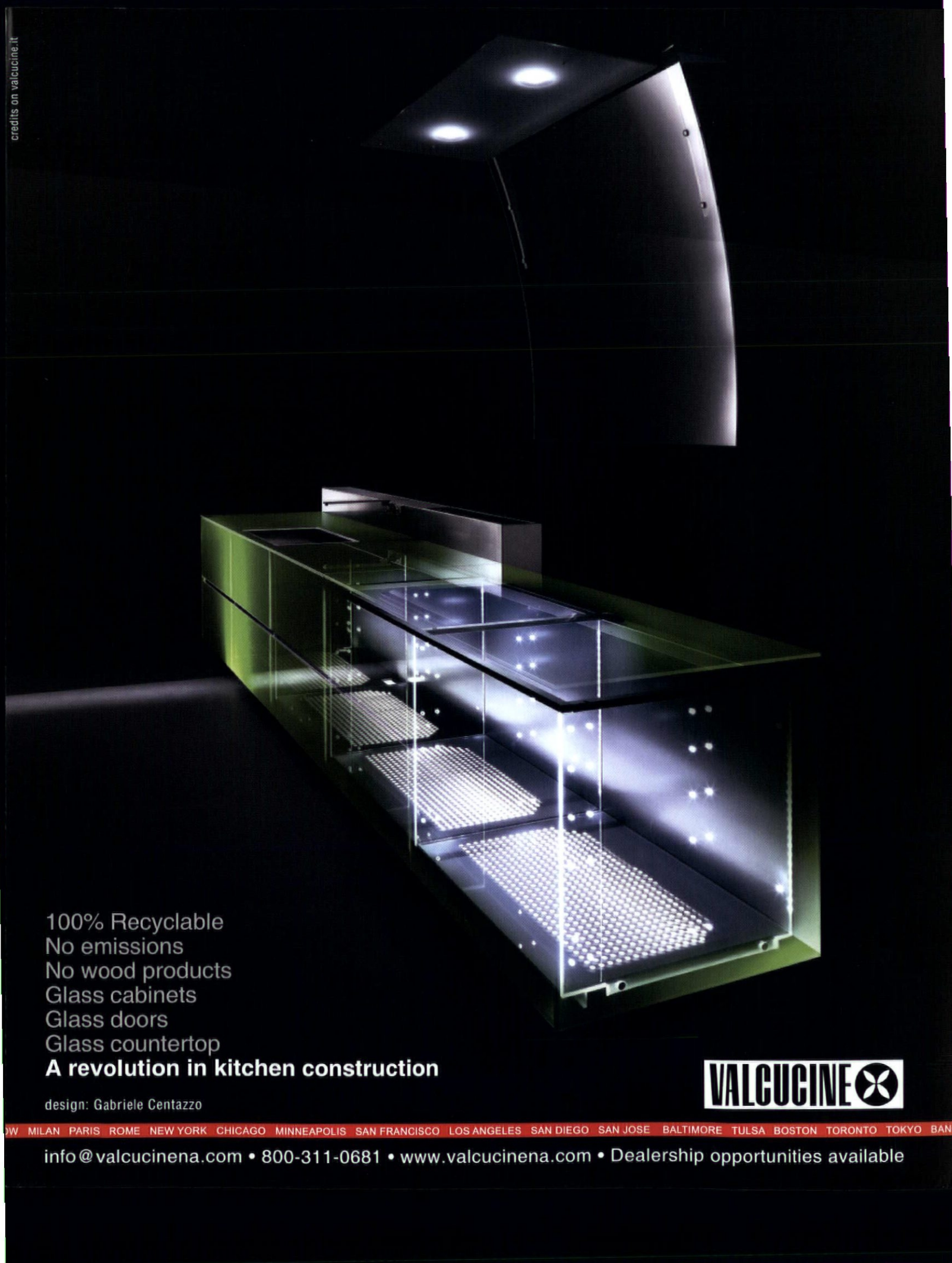
The Chuey House designed by Richard Neutra in 1956 and photographerd by Julius Shulman in the same year. Gelatin silver print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