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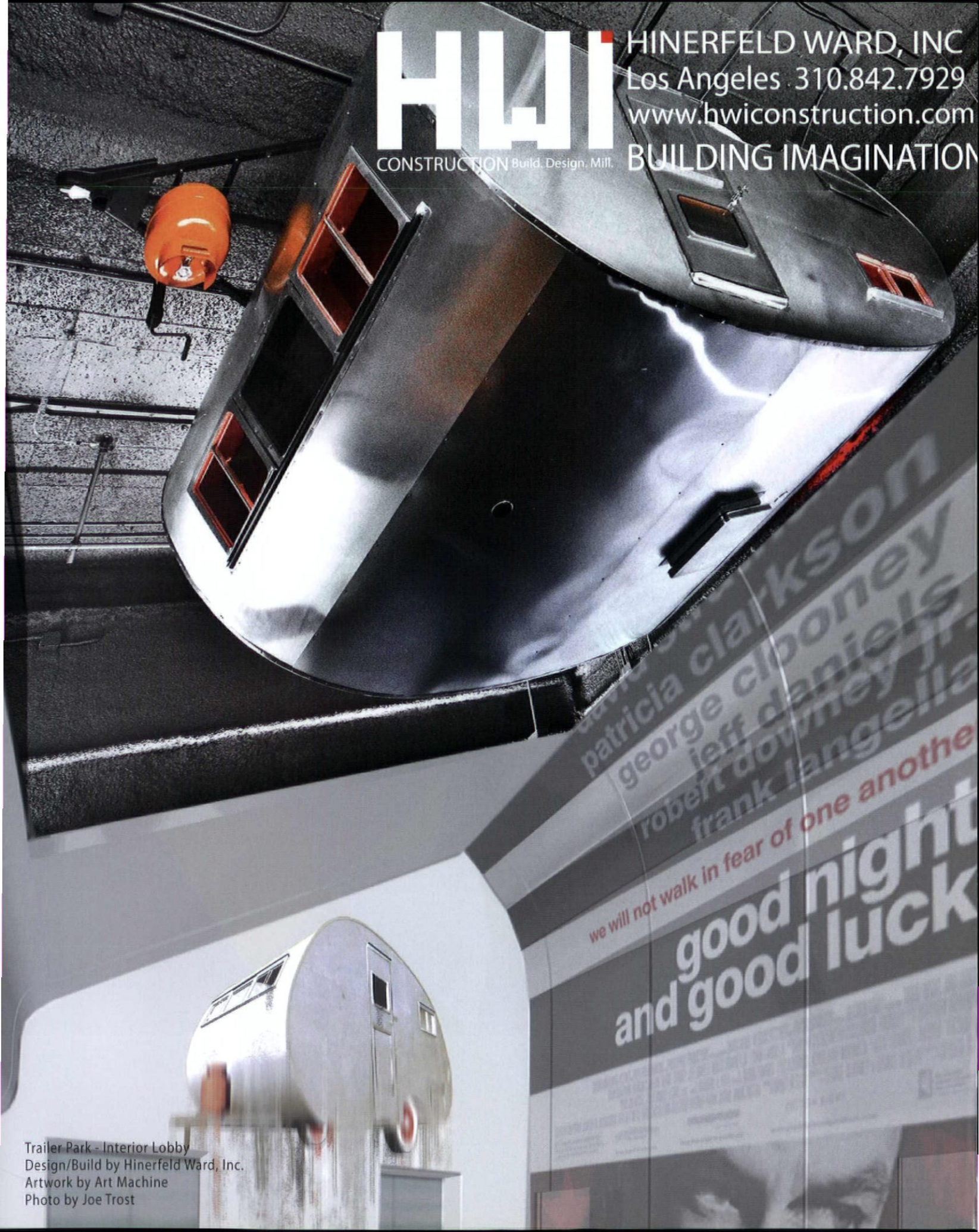
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SEPTEMBER/OCTOBER 2010

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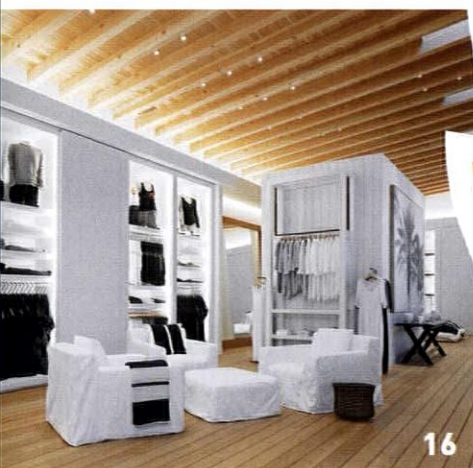
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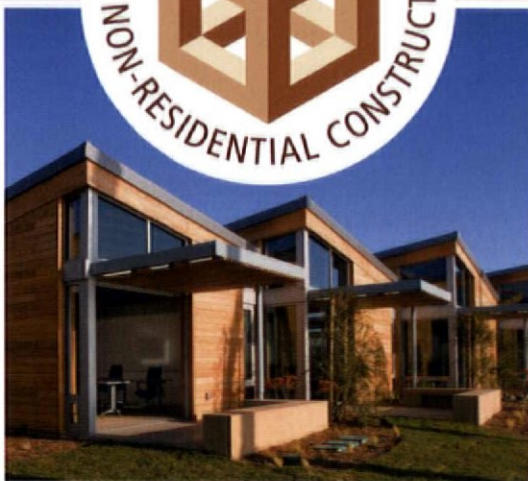
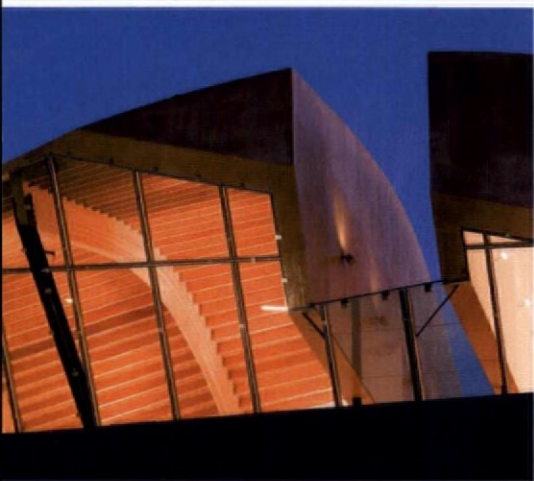
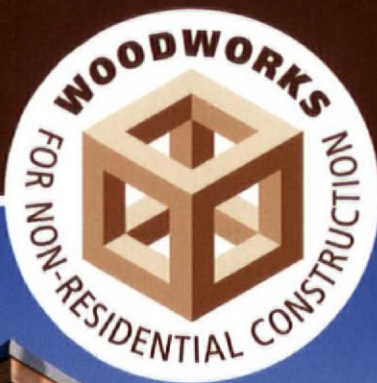
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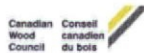
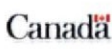
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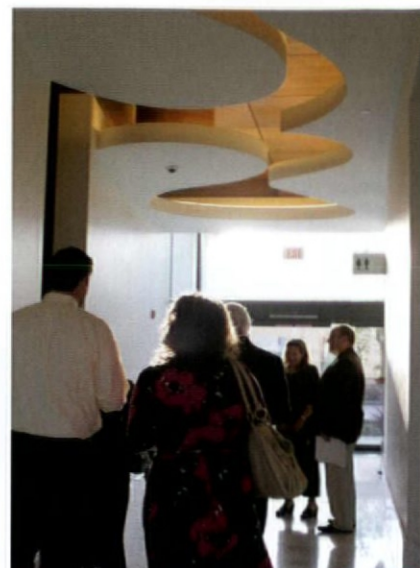
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FORM EVENTS

Toasting FORM's Design for the Planet issue at L.A. Trade-Tech's sustainable new buildings

FORM CELEBRATED ITS DESIGN FOR THE PLANET ISSUE AND THE MAGAZINE'S partnership with USGBC-LA with an entertaining and informative evening at the new MDA Johnson Favaro Architects-designed L.A. Trade-Tech buildings. Publisher Ann Gray moderated a panel discussion among Jim Favaro; Los Angeles Community College District executive director, Larry Eisenberg; Rob Carley of Taisei Construction and Deba Mohapatra of Anil Verma Associates, to illuminate the role of owner, architect and builder in realizing the college's impressive sustainable campus. Guided tours gave attendees a chance to learn about the structures up-close, while enjoying eco-friendly cocktails courtesy of VeeV and Honest Tea. The event was co-hosted by LACCD and Architectural Foundation of Los Angeles.



form ISSUE EVENT

THE MONEY ISSUE

Thursday, September 30
6:30-9 PM

Location - to be announced

Check FORMmag.net for the latest information and location. We'll also be emailing you soon with the info!

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STEPHEN H. KANNER, FAIA
(1955-2010)



A public memorial and retrospective of his work will be held at the A+D Museum on September 30th.



WHAT'S NEW IN IRVINE? UCI EAST CAMPUS PHASE III

Recently receiving LEED Gold certification, Phase III of UCI's East Campus consists of student residential apartments, graduate housing, a community building and parking structure. In total, Morley has completed 1,753 units and over two-million square feet of apartment space on the UCI campus.



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EDITOR'S NOTE

As a child I remember watching Joel Grey sing "Money Makes the World Go Around" in *Cabaret*, tossing golden coins at burlesque dancers while World War II was brewing outside the Kit Kat Klub. It was probably the first time I realized the duality of cash, as both sinful and saintly. Today—between an ailing economy, ecological disasters and ongoing war—we can choose to embrace the good with the bad and try to make the best of it all.

In this issue, we explore how good design is not dependent upon big money; instead applying a community-minded lens to the work can inspire both innovation and goodwill. Beyond "Sin City," Tribal casinos are working with leading architects to incorporate cultural values into innovative design, far from the kitschy décor of Vegas. As evident in our feature, "The Nature of the Game" (p.26), honoring Native American tradition has led to stylish destinations—and best of all, the majority of gaming profits from these venues returns back to the local communities. Serving our communities can offer many benefits, as writer Jack Skelley notes in his exploration of pro bono work (p.32), underscoring the value of design not defined by profit. In this issue, we also tackle the question: What to do with all those empty spaces, cavernous malls and abandoned car lots? Architect Roger Sherman (p.14) sees it as an opportunity for innovation. We also take a look at the latest examples of retail design (p.16) that may inspire consumers to start spending again.



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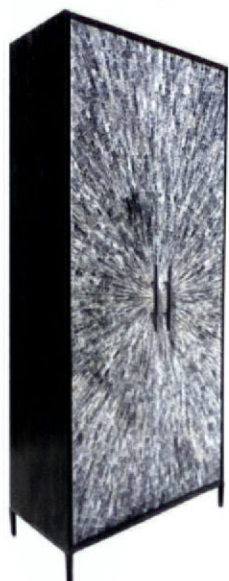
Material Culture

Exotic elements find contemporary applications

Philip Nimmo Ironworks, Pietra Santa Fire Screen

When Philip Nimmo discovered a dearth of stylish fire screens and accessories, the Los Angeles-based interior designer created his own line, Philip Nimmo Ironworks. His latest piece, the Pietra Santa Fire Screen (\$16,125), integrates the unique colors and shapes of geode formations. Each screen is custom-made in sizes up to 32"h x 40"w with iron posts that curve around individual geodes. Available with or without mesh, the design offers a wide range of finishes and stones to choose from.

more information: www.philipnimmoironworks.com or 323.653.1209



Ironies, Forte armoire

Kate McIntyre and Brad Huntzinger, founders of the Berkeley-based furnishings company Ironies, are known for using unexpected materials in their work, and their new Forte armoire is an exquisite example. The design features a wood case, accented with cast brass legs and handles, and doors sheathed in a radiating pattern of mottled capiz shells. The armoire is also offered in mother of pearl, parchment, pen shell or rustic buffalo horn. Prices available to the trade upon request.

more information: www.ironies.com or 510.644.2100

Moroso, Paper Planes by Doshi Levien

Designers Nipa Doshi and Jonathan Levien marry the mathematical imagery of folded graph paper with the glitz of Swarovski crystals in their Paper Planes chair for Moroso. A steel structure upholstered with cold-cured polyurethane foam makes up the chair's body, which is covered with a printed black-and-white Kvadrat fabric highlighted with thin lines of crystals, or in Jacquard without the crystals. The chair, measuring 35¾"h x 37"w x 30"d, also comes with a higher backrest and leather trim, and prices start at \$4,096.

more information: www.morosousa.com or 800.705.6863

Eric Brand Furniture, Shagreen Console

The Shagreen Console exemplifies Eric Brand's signature style by combining the simple lines of a single drawer console table with the allure of exotic materials. Entirely covered in shagreen, the console (\$5,300) is highlighted with inlaid bone on the top surface, the feet and the drawer pull. The elegant piece measures 33"h x 48"w x 18"d and is available in natural, green, black, grey, orange or coffee hues through Thomas Lavin in Los Angeles.

more information: www.ebstyle.com or 650.259.0207

—Karin Rose

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– Oscar Niemeyer, architect

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NEWS AND REVIEWS

BOOK REVIEWS

Henri Cartier-Bresson: The Modern Century

By Peter Galassi,

Museum of Modern Art, \$49.95 in paperback;
www.moma.org

MoMA is touring a retrospective of 300 photographs spanning Cartier-Bresson's entire career. This companion book contains many of those images in a rather cramped layout, but is chiefly remarkable for a brilliant essay by curator Peter Galassi. His insights will deepen and change your understanding of an artist you thought you knew. As an example, he likens the early photographs to "collages ripped from the fabric of the streets. The model of his postwar style is the opposite... the image functions like a well-proportioned stage on which a few figures have gathered to enact a tableau vivant."

Los Angeles: Portrait of a City

Edited by Jim Heimann with essays

by Kevin Starr, Taschen, \$70;

www.taschen.com

Starr's informed summaries of L.A. history from 1865 to the present punctuate a photo album that is skewed towards the tawdry, glitzy and

weird. One has to think that Benedikt Taschen made (or strongly influenced) the selection of images, for it represents an outsider's view of the city, alternately fascinated and repelled, with generous helpings of beefcake and cheesecake, a dash of porno and gangs and glamour around the pool. It plays to all the stereotypes and tails off disappointingly with almost nothing from the past decade, but there are enough remarkable shots to make this album worth browsing.

A Guidebook to Contemporary Architecture in Toronto

By Margaret and Phil Goodfellow,

Douglas & McIntyre, \$24.95;

www.dmpibooks.com

Canada's largest city, long perceived (even by its natives) as a bit dull, has transformed itself, overtaking Montreal as a center of creativity. Architectural firms are flourishing, and international stars including Gehry, Morphosis and Libeskind have made their mark. This exemplary pocket guide explores 60 buildings of the last two decades, in and around the city. It includes the best and latest work and has all the maps, background information and plans an architectural pilgrim could desire.

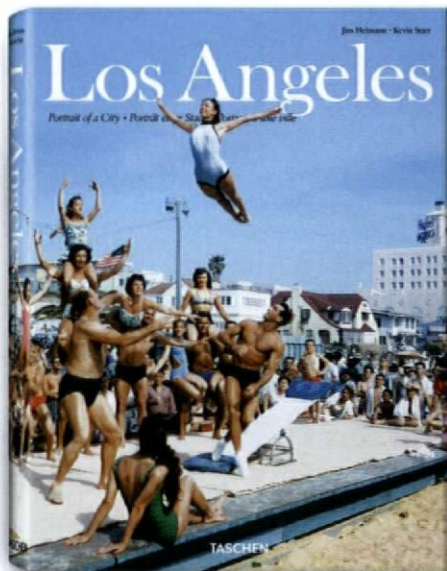
Unpacking my Library:

Architects and their Books

Edited by Jo Steffens, Yale University Press, \$20;

yalepress.yale.edu

The perfect gift for a bibliophile, this work, which takes its title from an essay by Walter Benjamin (reprinted here), features interviews with ten important East Coast architects. The libraries are illustrated in wide-shot, with specifications for the shelving, but the big draw are the close-ups of key sections, in which every title is legible, allowing you to compare your collection with those of Steven Holl, Toshiko Mori, Bernard Tschumi and the rest.



THE MULLIN AUTOMOTIVE MUSEUM

Courtesy of Studio of Environmental Architecture

SPOTLIGHT

The Mullin Automotive Museum

1421 Emerson Ave., Oxnard, CA

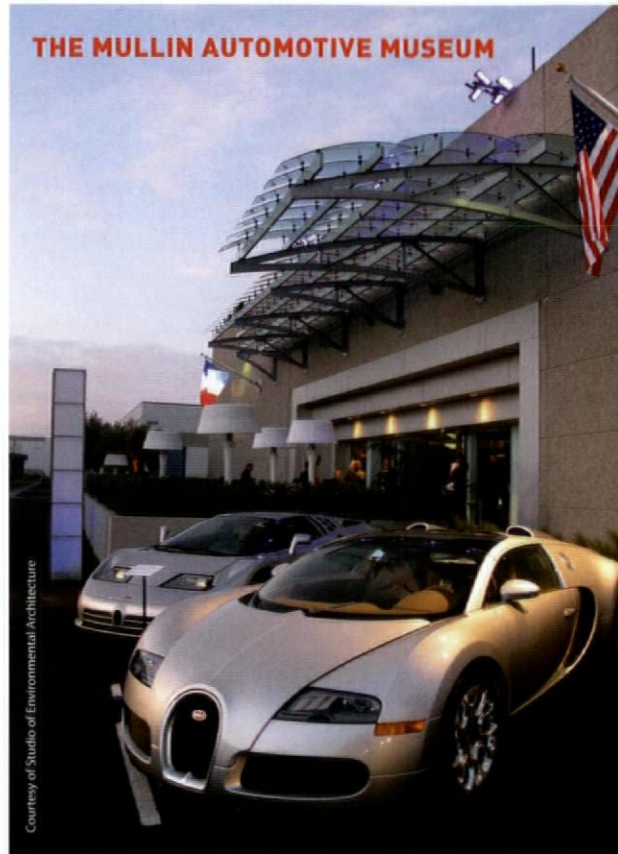
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The Mullin Automotive Museum is housed in an obscure Oxnard, California, warehouse where L.A. Times publisher Otis Chandler once stabled his vintage car collection. David Hertz of the Studio of Environmental Architecture has refurbished the shell, designing an impressive new entry, a cantilevered steel-and-glass canopy and a stylish elevator. But it's the cars that draw the crowds: a changing selection from one of the world's richest hoards of midcentury Bugattis and Delahayes, Voisins and Talbots—the embodiment of French style at its most alluring. Sexy, sinuous and sybaritic, these products of the great coachbuilders make present-day "luxury" designs look very prosaic.

—Michael Webb



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"There are great opportunities to be reaped by thinking about how working with what's there can give the design a character that it wouldn't otherwise have."



Arrested Development

Roger Sherman, AIA, principal of Roger Sherman Architecture + Urban Design, on adaptive reuse, mixed use and what to do with all of those empty buildings

In this economy, we're seeing a lot of empty commercial buildings. Is this problem specific to 2010?

I don't think it's particular to 2010, but it's been exacerbated by a lot of companies going out of business. What's interesting now is that a lot of newer cities, like Los Angeles, are having to figure out what to do with sites that have already been developed. So the next generation of growth will always involve a decision about whether or not to raze what's there or to find some way of surgically working with what exists.

What incentive is there to working with the existing buildings?

I think there are great opportunities to be reaped by thinking about how working with what's there can actually give the design a character that it wouldn't otherwise have. In Los Angeles, those buildings aren't necessarily precious historic buildings, but they're things like gas stations and car dealerships, buildings that we had previously considered to be part of, as Rem Koolhaas called it, "the junk space of suburbia."

Are people interested in reusing a gas station or car lot?

Since the market fell out, developers are searching for ways of operating in a more efficient and cost-effective way. Oddly

enough, it's an opportunity for innovation because there's not as much predictability to the marketplace. So the idea of working with so-called distressed properties seems ideally suited to this climate.

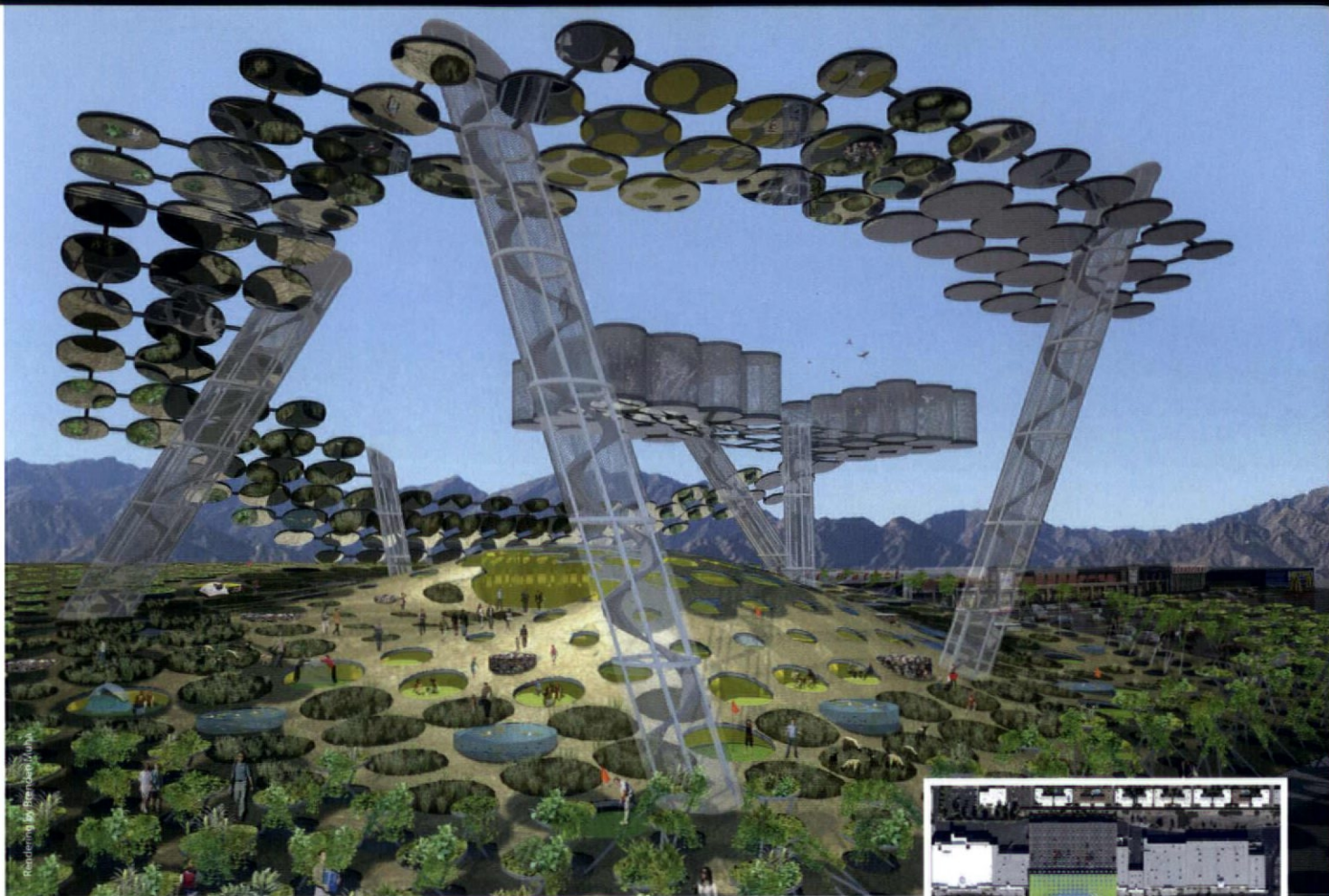
Do you like working with these properties?

Absolutely. It gets the developers off their game a little bit. They can't impose their rigid pro forma of four-stories over a platform of parking in the way they're used to doing. The presence of existing buildings destabilizes the formula and forces them out of the box.

How would you like to see auto lots and big-box stores adapted?

With the auto dealership the question is, 'what's next?' And in the case of the big box the question is, 'what more?' If the big boxes can draw people in to spend more time in them as quasi-public spaces, since the public sector seems less and less capable of delivering such benefits, then that would be good for their own business as well. We designed three case studies that we pitched to Target based on curating their merchandise into different thematic groups—Target Play, Target Town and Target Green. All three of





ABOVE: Target Green envisions an enlarged and site-specific addition to the big box retailer, with circles marking areas for camping, golfing, picnics and other “green” activities. Solar panels hover overhead and create the Target logo when viewed from above (inset). OPPOSITE: Chia Mesa imagines transforming a vacant strip mall into a vibrant urban destination anchored by a hydroponic farm.

them are predicated on the idea that there’s a monumental tilting surface placed in front of the big box. It camouflages the big box as an object and has the ability to be read from the street as an open space that invites people onto it, and it can be read from Google Earth as the Target logo. In a way, it’s saying that the answer to the problem of big boxes is not less of it, but more.

As far as auto lots, what’s next?

Basically they’re large sites that offer an opportunity for destination developments, which are not necessarily centered on a brand, but provide developers with space to create communities that have their own character.

What types of communities?

For a failing strip mall in Scottsdale, Arizona, we worked with a market analyst to figure out emerging industries that might find an opportunity on sites like this. One of them,

which was especially productive and required less capital upfront, was hydroponic farming. The economic argument is that the hydroponic farm would be the anchor for a conglomeration economy of other businesses, like organic food stores, farmers markets and urban spas, which would benefit from being next to it. The uniqueness of the interior ambiance would create a destination where people would spend not just twenty minutes, but might come for three hours, and spend more money as well.

How do you get the hydroponic farmers interested in adapting these old sites?

It’s already happening. We’ve investigated with a number of interested clients the idea of introducing hydroponic facilities on vacant lots owned by the city.

Do you play matchmaker often?

We do. I’m finding more and more that

developers are looking for new cocktails that are going to work. When they’re not able to lease all the spaces in their shopping centers, we suggest mixtures that they’d never thought of before, such as charter schools. Maybe the parental foot traffic could have a positive influence in helping support the remaining businesses, and all of a sudden the mall isn’t purely retail.

And would that help make these buildings and businesses more adaptable?

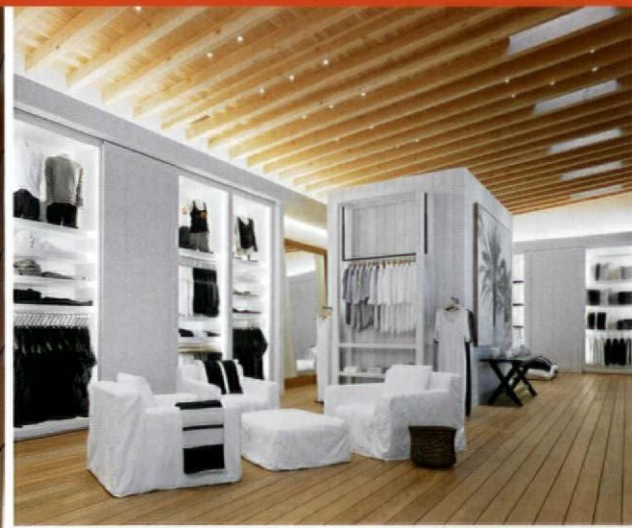
I think so. One of the unfortunate assumptions made about mixed use is that all mixed use is the same. And that’s really for lack of imagination. We need to be much more opportunistic, as developers and as architects, and think in terms of scenarios that are paired with our designs, not just land use.

—Caren Kurlander



Retail Therapy

Designing environments that encourage spending





James Perse and Maxfield

Location: Malibu, California

Designer: Marmol Radziner

Website: www.marmol-radziner.com

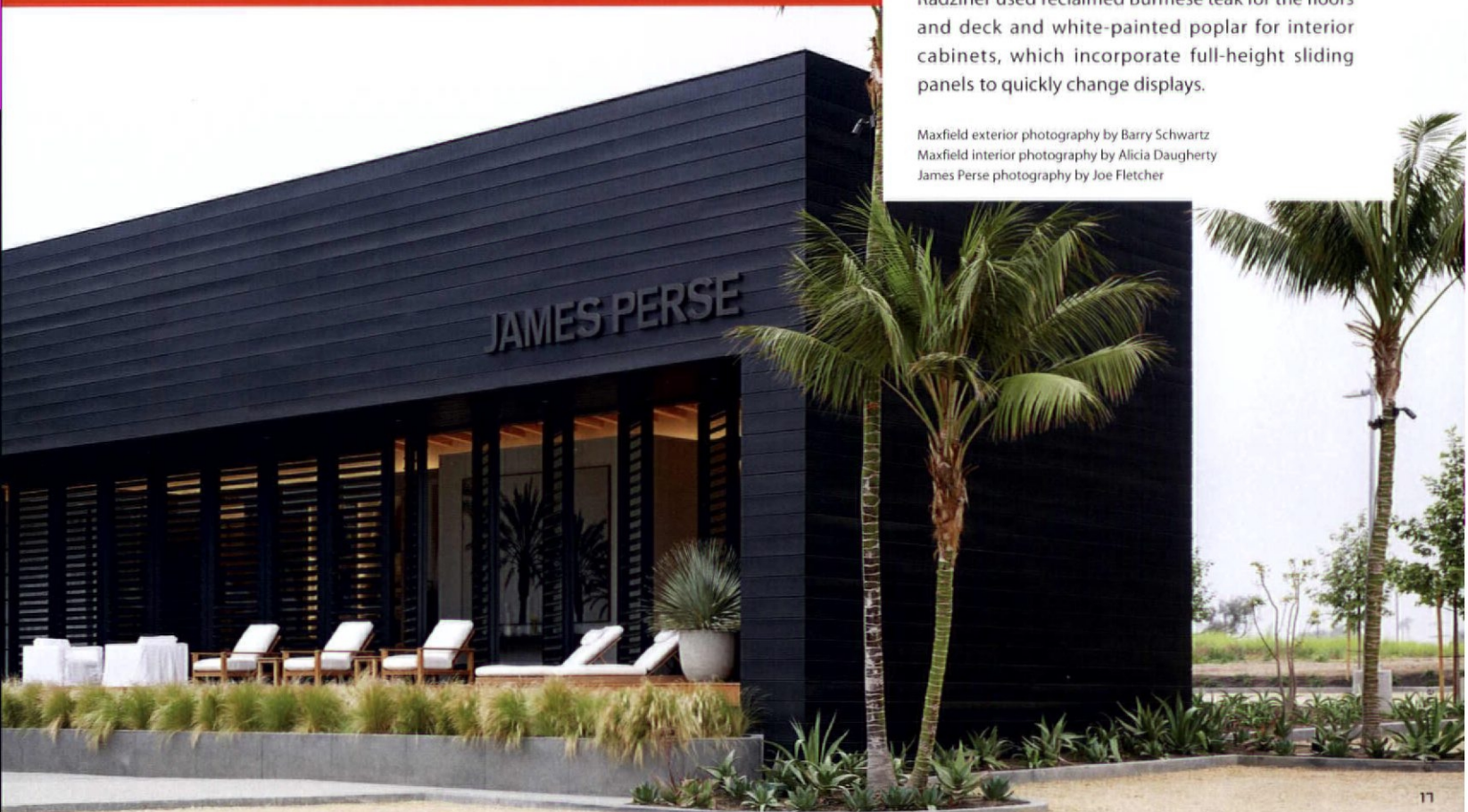
"Understanding the brand is key," Marmol Radziner's design principal Ron Radziner, FAIA, says of designing retail spaces. "A brand's philosophy drives the use of materials and overall character of the architectural design." This was the case for two shops, James Perse and Maxfield, the firm completed recently at Malibu's Lumber Yard. Both of the structures are designed on the footprint of former timber warehouses, which inspired the volume and form of the new stores. For Maxfield, drawing on the label's urban aesthetic, Radziner clad the exterior in reclaimed pine siding and stained the concrete floors black. Steel windows, fabricated in the firm's metal shop, bring light into the white industrial-like interior.

Radziner took a different approach in designing James Perse. "It's much more of a lifestyle brand," he explains. "It offers a wide range of designs from t-shirts to bedding, so we created settings that mimicked where customers would find the items in their own homes." The store is laid out like a house, complete with a kitchen, dining room, living room and bedroom. A wall of mahogany louvered doors pivot and stack to one side, opening the store to a covered deck, where chaise longues invite lingering. Radziner used reclaimed Burmese teak for the floors and deck and white-painted poplar for interior cabinets, which incorporate full-height sliding panels to quickly change displays.

Maxfield exterior photography by Barry Schwartz

Maxfield interior photography by Alicia Daugherty

James Perse photography by Joe Fletcher



City View

Location: Los Angeles, CA

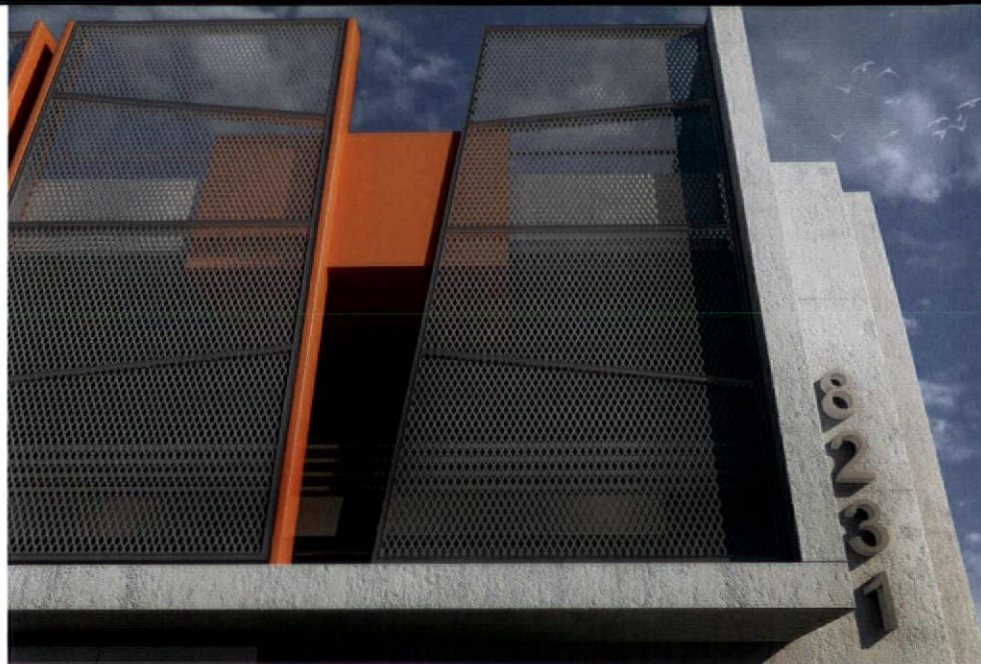
Designer: Abramson Teiger Architects

Website: www.abramsonteiger.com

"In designing for a pedestrian street like 3rd Street, we aimed for high exposure of the storefronts," says Abramson Teiger Architect's design partner Trevor Abramson, FAIA. "That's what brings the business in." For the firm's new City View commission, the architect designed a concrete-building with a wall of silicon butt-glass glazing, which stretches across the street-level façade. The structure will be divided into five side-by-side shops, each measuring 2,000 square feet and marked by a concrete board signage panel. Although intended for five spaces, the building can be adapted easily to accommodate less. "Flexibility is key," says Abramson. "Especially in this market, when there's an uncertainty of who the future tenant is going to be."

To combat the street's notorious parking situation, the team plans to lure in shoppers with two levels of parking spaces placed above the ground floor. "We explored putting the parking underground," Abramson explains, "but in that area, there's a lot of methane gas, and there's a very high water table, so it would have been more complicated and very expensive." Abramson clad the top levels with metal-mesh panels in abstract shapes, which will be outlined with orange-painted steel tubes. "We didn't want to hide the fact that there's parking," he explains, "but we didn't want the cars to be in-your-face." The semi-transparent panels will keep the façade from being too static and will provide an engaging contrast with the concrete base. At night, blue LED lights will illuminate the upper levels, casting a glow to the whole building.

Renderings by Mihai Ivan





The Galleria

Location: Amman, Jordan

Designer: Nadel Architects

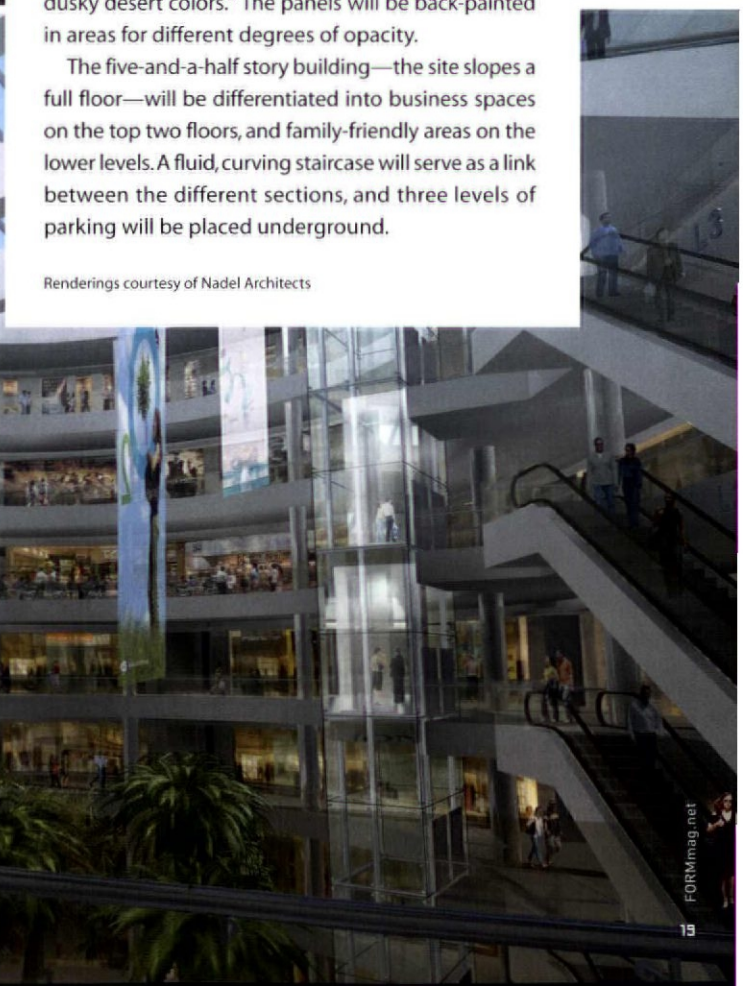
Website: www.nadelarc.com

The Greater Amman Municipality of Amman, Jordan, is hoping to improve the building aesthetics of its Swefiyah shopping district with projects like the Galleria by Nadel Architects. "This area of the city is seeing intense commercial development," says director Patrick Winters, AIA, LEED AP, "but much of it is rather insensitive to the existing urban fabric." As the Galleria is intended to encompass more than a million square feet, the architects aimed to create an exterior that's engaging and interactive. "The city didn't want blank facades along the streets," says Winters, "so we're planning a mid-block pedestrian passage along one side that's lined with cafes and water features. And we will provide as much street-accessed retail storefront as possible."

The simple, block-like form of the building was inspired by the regional "stone-clad, cubic" vernacular. Wide sections of the lower level, including structural columns, will be clad in local Jordanian bush-hammered stone. But the upper levels, marked by triple-glazed glass panels with internally laminated copper mesh, will make a striking material departure. The glazing will "express a sleek modernity," says Winters, "even as the coppery reflections help it blend with the dusky desert colors." The panels will be back-painted in areas for different degrees of opacity.

The five-and-a-half story building—the site slopes a full floor—will be differentiated into business spaces on the top two floors, and family-friendly areas on the lower levels. A fluid, curving staircase will serve as a link between the different sections, and three levels of parking will be placed underground.

Renderings courtesy of Nadel Architects



Jinghua Retail Shopping Complex

Location: Yangzhou, China

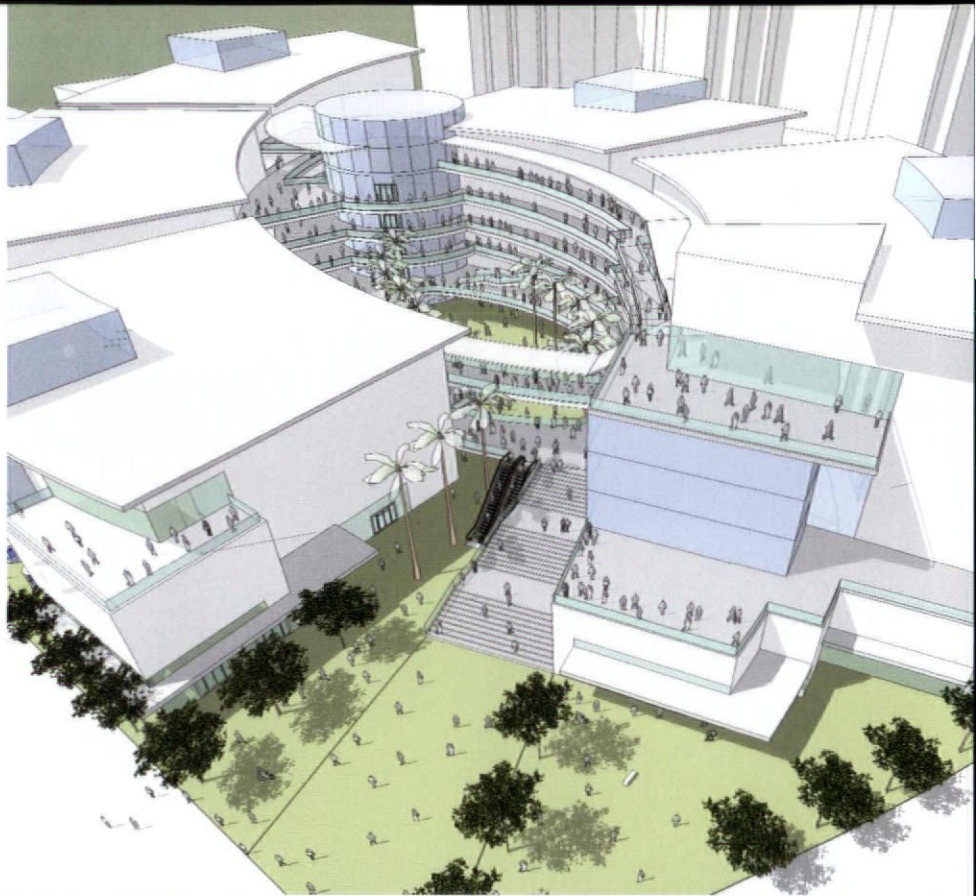
Designer: Moore Ruble Yudell

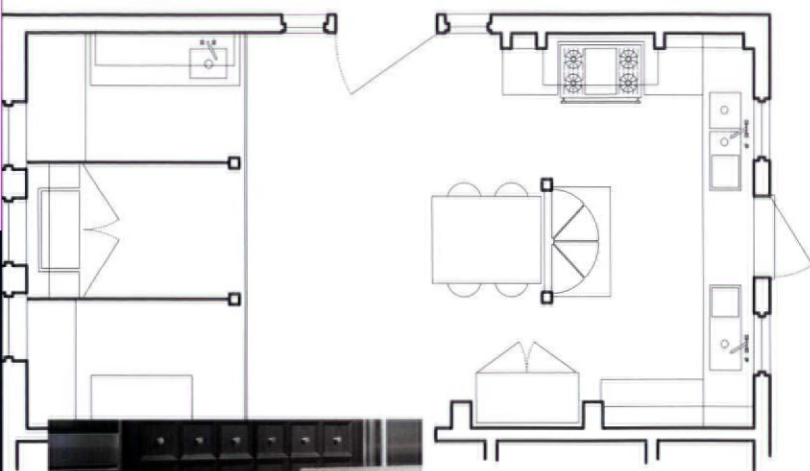
Website: www.mryarchitects.com

In designing a 60,000-square-foot retail complex on the lakefront of Yangzhou, China, Moore Ruble Yudell drew inspiration from the spiral shapes found in water and nature. "The spiral motif creates a vibrant retail synergy," says principal James Mary O'Connor, AIA, who designed the architecture as two curved series of buildings wrapped around a central courtyard. "It provides a sense of movement around a lively central plaza, with the goal of drawing people into the center and optimizing shopping activity." Outside, the structures will present a solid, "shell-like" appearance, consistent with the urban neighborhood, but graphic digital signs and advertising will serve as a beacon for shoppers. Inside, glassy storefronts along the central plaza are designed to keep pedestrians engaged.

To encourage movement throughout the large complex, the architects placed towers at the circulation axes and positioned bridges, escalators and landscape features between. Additional escalators, elevators and stairs will occupy prominent spots at the four entries, as well as the central plaza, and will allow shoppers to pass easily from one level to the next. "Our goal was to make the third floor feel closer to the ground floor," explains O'Connor. The active nature of the center's design gives it the capacity to become an inviting destination. "The project strives to improve the lifestyle of the area's inhabitants and to stimulate the economic potential of the region," says O'Connor.

Renderings courtesy of Moore Ruble Yudell





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The Standard Retail Shop

Location: New York, NY

Designer: Commune

Website: www.communedesign.com

When André Balazs Properties decided to add a retail shop to the Standard hotel in Manhattan, they called on Commune to make it happen. "The idea was to make the shop feel like its own world," says Commune's partner and creative director, Roman Alonso, "so that you didn't know what you'd stumbled into." And despite the hotel's ultra-modern aesthetic, the shop was to avoid following any one style too closely. "We always like places to feel collected," explains Alonso. "So maybe this space had been a tobacco shop, then a pharmacy, then an eyewear shop, and each of those lives had left some kind of residue." He realized that imaginary past with a layered approach, mixing a vintage rug with concrete floor tiles from Mexico and a yellow-and-white ceiling pattern inspired by Gio Ponti. To add richness to the 400-square-foot space—and to stay on budget—Alonso coated tongue-and-groove cabinetry with a high-gloss Farrow & Ball paint.

"There was a lot of discussion about specific merchandising areas," says Alonso, who designed built-in niches set off by aubergine paint and a center display counter lacquered in shiny white. "We even designed a special area for sunglasses, where the glasses are lit from behind so you can see the lens color," he says. Hats and scarves hang from custom hardware by E.R. Butler & Co., and card catalog-like drawers keep sundries out of sight. "We certainly didn't want a light, midcentury modern space," he says. "It was going to be dark and sexy and have an old-world feel."

Photography by Spencer Lowell





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money



THE NATURE OF THE GAME



When designing Native American gaming destinations, Cuningham Group Architecture works with the tribes to reference elements of their culture into the buildings. For the Red Hawk Casino in Placerville, California, the firm created a dramatic porte-cochere entry inspired by the tribe's ceremonial gathering place.

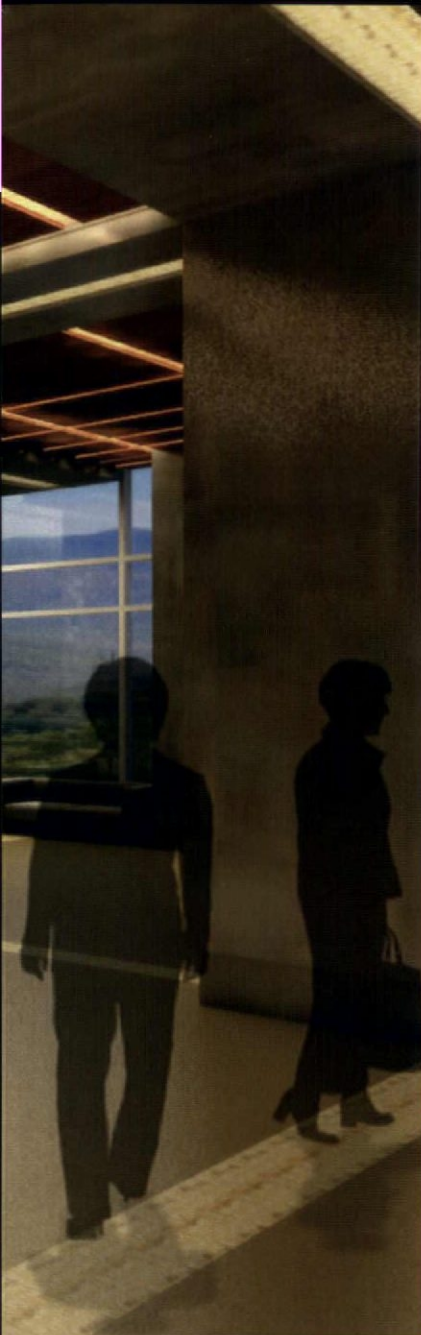
Cuningham Group Architecture honors Native American culture with high-style casinos BY ERIKA HEET

CASINO DESIGN HAS NOT TRADITIONALLY BEEN KNOWN FOR ITS GRACE OR DIGNITY, BUT that trend is changing, especially in the case of select Native American gaming destinations. These more recent arrivals to the gaming landscape have brought a refreshing shift in the approach to casino architecture and interior design—one that eschews uninspired, exhaustively themed or downright outdated motifs in favor of incorporating Native American culture into the meaningful designs of projects that financially benefit the community.

As the casinos support the communities in key ways, the tribes recognize the value of allocating healthy design budgets to realize their statement-making projects and of working with established talents who will reflect and honor their heritage in the process. Known for their work on high-profile Native American casino destinations, Cuningham Group Architecture (a USGBC member with offices in Minneapolis, Los Angeles, Las Vegas, Biloxi, Bakersfield and Seoul) places the utmost importance on collaboration with their clients. "The first thing we do is sit down with the tribe and go through a cultural workshop to determine what elements of their culture they would like to put into the design," says Thomas L. Hoskens, AIA, LEED 2.0, principal of Cuningham Group. Then comes what the firm refers to as their "green card," in which they determine and plan out the buildings' maximum sustainability potential. (Too large to be LEED certified, the casinos are still held to strict energy-efficiency practices, which Hoskens says ranges from wind and solar energy implementation to wastewater treatments and biodiesel service vehicles.) "We have a saying that every building tells a story about a site and a vision," says Hoskens. "If you tell the story well, no two buildings will be alike—each will talk about the site in its context, and the client's point of view."



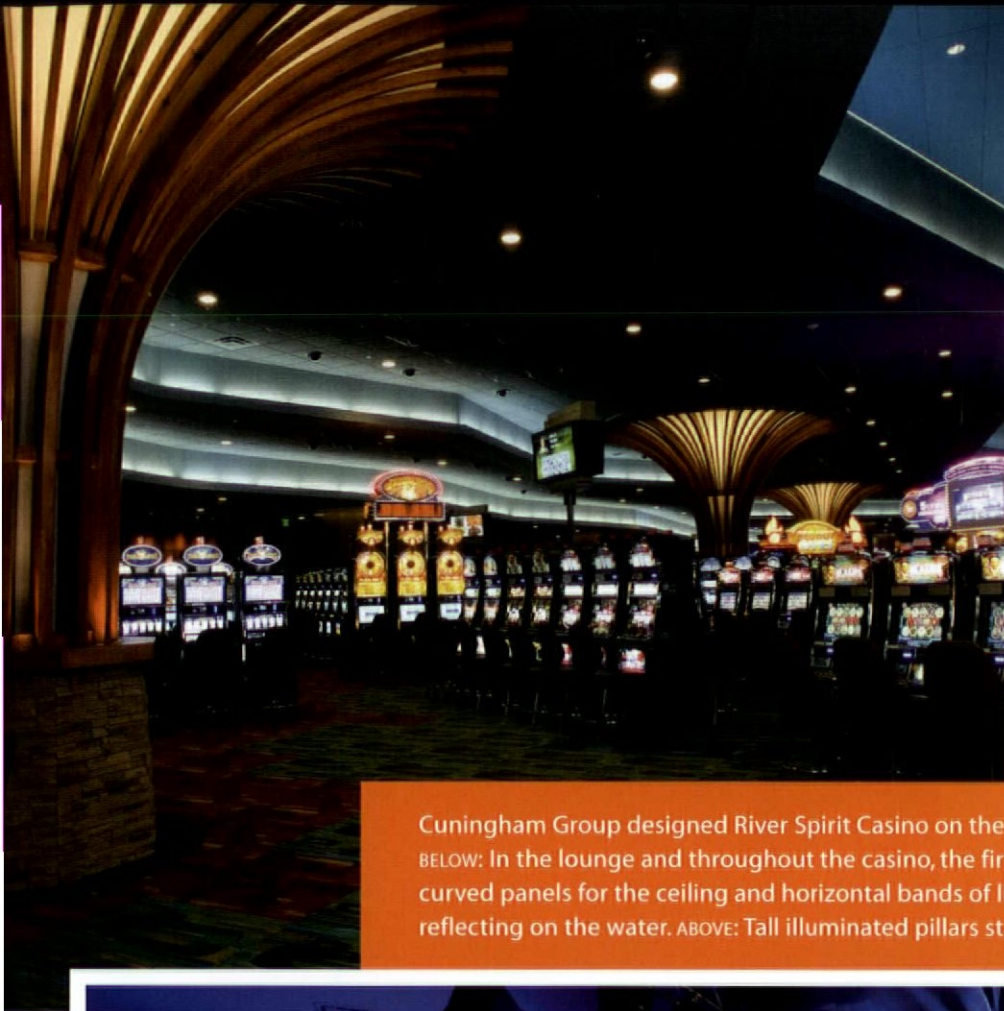
These pages: renderings courtesy of Cynningham Group Architecture



OPPOSITE BOTTOM: Harrah's Cherokee Hotel and Casino, which is being built in Cherokee, North Carolina, mimics the nearby Great Smokey Mountains in the curves of its roofline. LEFT: A seating area off the hotel's lobby will center around a fire pit crowned by a laser-cut metal hood illuminated by LED lights. ABOVE: The river running through the property is abstracted with strips of light on the casino's walls and ceiling.

At Red Hawk Casino in Placerville, California, which opened last year on a 35-acre plot, Cuningham Group worked with tribe members from the Shingle Springs Band of Miwok Indians to integrate aspects of their culture into the architecture. The tribe's traditional roundhouse, or *hun'ge*, a central ceremonial and social gathering place, is translated into a deep, trussed porte-cochere fronting the building. An arrival wall, with shapes and forms that reference traditional basketweaving patterns, enlightens guests to the Miwok culture and history. And, per an intergovernmental agreement with El Dorado County, the revenues from the casino will result in at least \$87 million in payments over the years that will contribute directly to the county's general fund. "In addition to all of the financial benefits Red Hawk Casino provides El Dorado County and the state of California," tribal chairman Nick Fonseca says, "the casino is an important first step in helping our tribe move toward independence."

For the Harrah's Cherokee Hotel and Casino in Cherokee, North Carolina, which is being completed in phases through 2013 for the Eastern Band of Cherokee Indians, Cuningham Group approached the design as a "reflection of a walk through the Great Smoky Mountains, with the larger casino broken up into four zones: earth/water, rivers/valleys, woodland/moon and mountain/breeze," says Hoskens. The roofline almost exactly echoes the curves of the surrounding mountains, and in the earth/water portion of the 282,000-square-foot project, water is metaphorically represented in what Hoskens calls "great shapes and stripes of light, running up the walls and ceiling"—a nod to the river running through the property. Though the architects drew heavily from nature, they didn't attempt to make a literal translation. "You can take natural elements and abstract them into very modern, bold forms," says Hoskens. "It doesn't have to be wood-siding on a wall. We want to take the essence of a natural material or shape and use it in a fresh and surprising way."



“Every building tells a story about a site and a vision. If you tell the story well, no two buildings will be alike.”

– THOMAS L. HOSKENS

Cunningham Group designed River Spirit Casino on the Arkansas River in Tulsa, Oklahoma. BELOW: In the lounge and throughout the casino, the firm took its cues from the river, using curved panels for the ceiling and horizontal bands of light along the walls, which act as light reflecting on the water. ABOVE: Tall illuminated pillars stand in for trees along the river.



This page: Jon B. Peterson

BELOW: In Prior Lake, Minnesota, Cunningham Group anchored the interior design of the Mystic Lake Casino Hotel around a lava-like ceiling. The intricate pattern of curving panels is further animated with lighting programmed to music.



© Peter Malinowski/InSite 2009

Cunningham Group also completed the master planning, architecture and interior design for the River Spirit Casino on the Arkansas River in Tulsa, Oklahoma, which opened last year for the owners, the Muscogee (Creek) Nation of Oklahoma. "For River Spirit, we used the metaphor of the river itself," says Hoskens. "The reeds and grasses from the riverbank become strands of light along the outside of the building, which also represents the moonlight washing against the river bank." In addition to a 300,000-square-foot gaming floor, there is retail space as well as three restaurants and two lounges, all beneath an undulating ceiling meant to evoke the constant rush of the river. "If we're doing this correctly and representing the tribes well with these designs," adds Hoskens, "we end up seeing people thrive in this economic enterprise. It's not just about a gaming resort, it's about a society and helping a group of people in business, which is very rewarding."

Like at River Spirit, nature plays a large part in Cunningham Group's interior design of Mystic Lake Casino Hotel in Prior Lake, Minnesota, for the Shakopee Mdewakanton Sioux (Dakota) Community. The interior

is dominated by a dramatic, flowing "lava" ceiling, which mesmerizes visitors as it winds through the casino and past retail shops, restaurants and the limited-access high-roller areas. The attention-grabbing centerpiece was realized through a complex combination of reflective and translucent materials, including open-weave aluminum panels coated with gold automotive paint and custom-made curved urethane assemblies covered with polished gold laminate. "In any casino you need a variety of spaces," explains Hoskens. "And there are some spaces that you want simply to amaze. It's a mental break from that normal work you do everyday, and you want that break to be exciting."

That sense of excitement translates to a prospering casino. Rich Langelius, vice president of operations for Mystic Lake Casino, notes that despite the current economic woes, the casino is still thriving. "As with most businesses in the U.S., and certainly within the casino industry, we've seen an adjustment, but we're nowhere near as affected as some of the other enterprises or regions of the country," says Langelius. "We continue to be the largest employer in our county, by a good margin." ■



785

271,296

376

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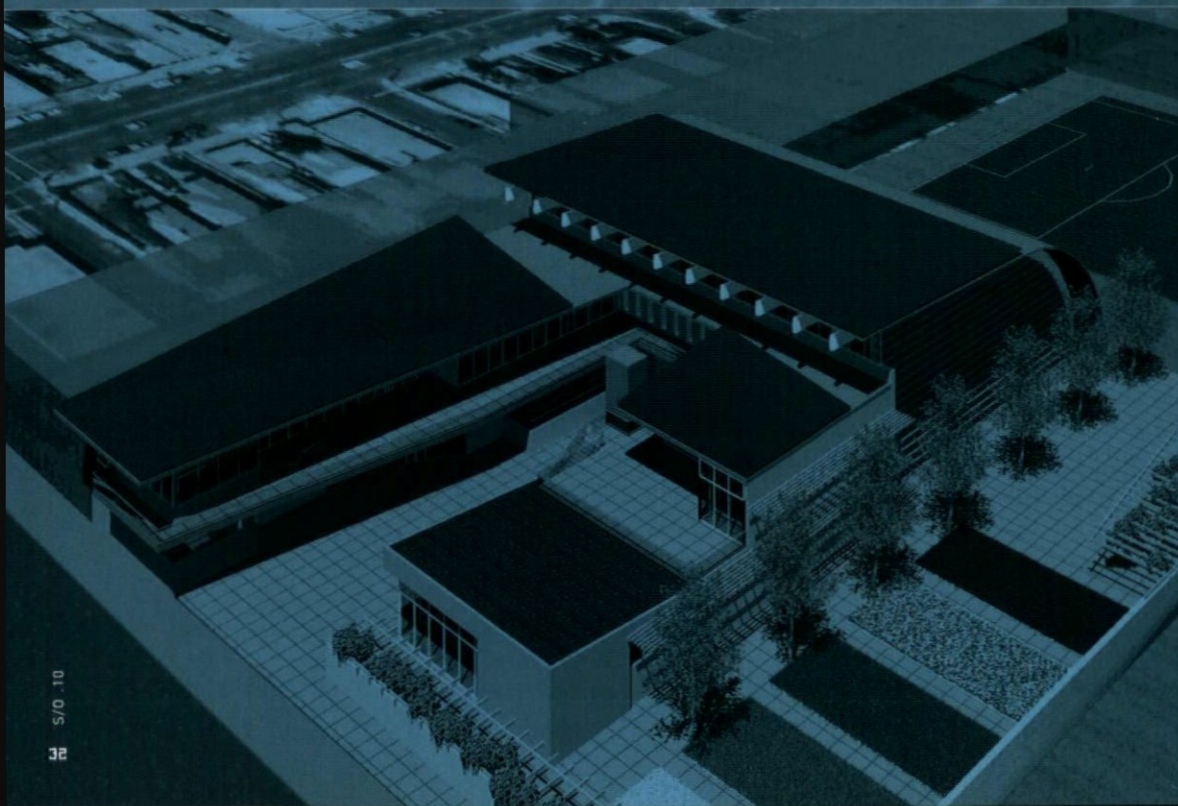
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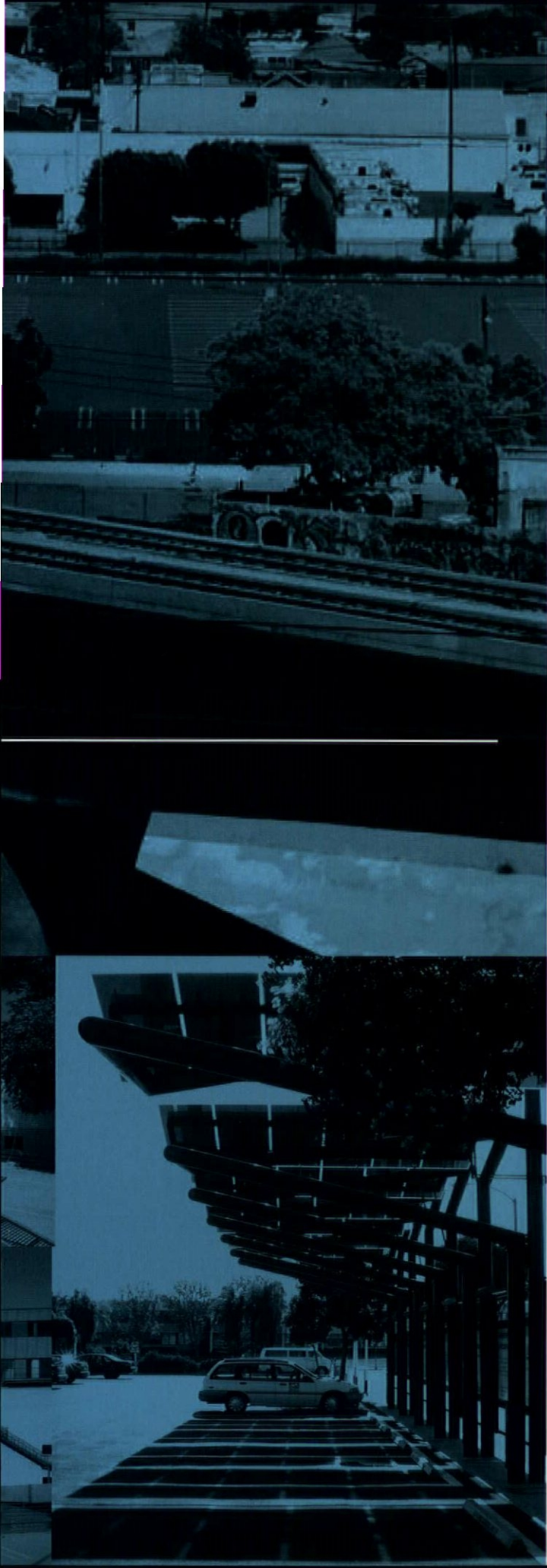
NON-PROFITS

PAY IT FORWARD

BY

JACK SKELLEY





Why L.A. firms are working pro bono, and what they stand to gain when the power of design outweighs the power of profit

A FUNNY THING HAPPENED ON THE WAY TO DOING PRO BONO WORK: ARCHITECT John Peterson found himself. During a recession, when billings are down, design firms may be drawn to community-service projects as a way of maintaining a high profile. Peterson, who founded the San Francisco-based Public Architecture in 2002, finds that the benefits of pro bono work transcend business to strike at the very core of his identity as an architect. "I'm an example of someone who didn't have an interest in pro bono work," says Peterson. "For a long time, social-justice issues were seen as a distraction from the clarity of design. But I began to see that attitude as juvenile. Architects have an impact on people that goes beyond pure design."

He and Public Architecture are now pro bono evangelists of sorts, demonstrating how quality of design can improve quality of life. The non-profit firm aims to serve the public by identifying issues that may be solved through good design and supporting solutions through grants and donations. Its portfolio of schools, public spaces and affordable-housing projects is sizable, but perhaps more important is its role as a catalyst for other firms. In 2005 Public Architecture launched The 1%, a pro bono program that coordinates donated services (about one percent of a firm's time) with worthy non-profits.

"We fully understand there is only so much pro bono work you can do," says Peterson. "But look at the doors it opens. It can be a vehicle for testing out R&D. It can provide service models that are both socially and environmentally significant, as well as models for financially sustainable practice. It can expand existing client groups and reach potential new ones. And it's a great way to experiment with new contacts, new skills and new project types."

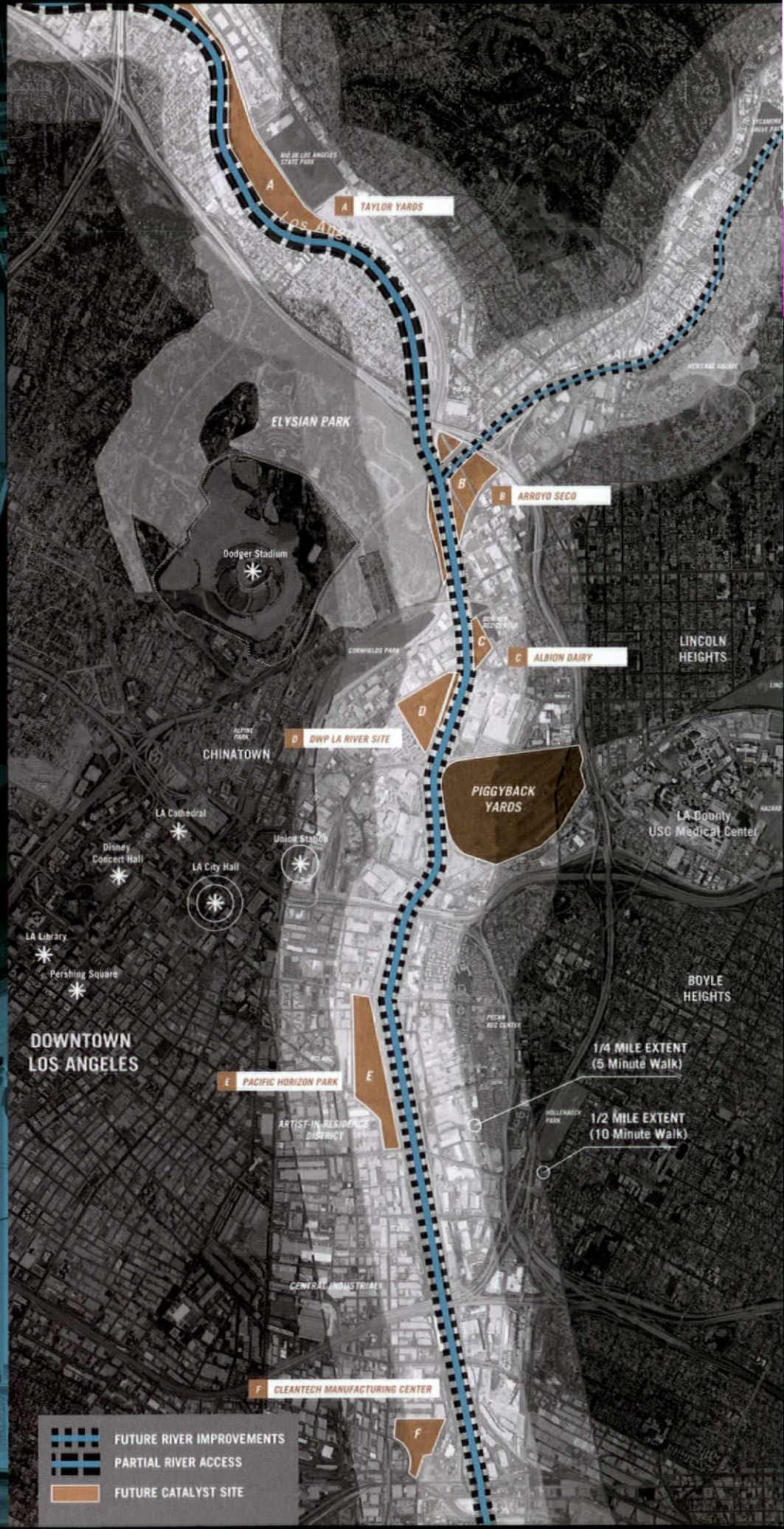
But such work also reflects the trade's growing interest in socially responsible design. "Social justice issues will rise just as high as green issues have," says Peterson. "In fact, we're seeing a change in the definition of sustainability to include a much broader set of criteria."

Public Architecture's The 1% program inspires architects to work pro bono. OPPOSITE, CLOCKWISE FROM TOP: Fuller Lofts by Pugh + Scarpa Architects. Electric Vehicle Charging Station by Pugh + Scarpa Architects. Fuller Lofts. Training center for A World Fit for Kids by Perkins + Will. Portable Construction Training Center by Pugh + Scarpa Architects with Office of Mobile Design.

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"SOCIAL JUSTICE ISSUES WILL RISE JUST AS HIGH AS GREEN ISSUES HAVE. IN FACT, WE'RE SEEING A CHANGE IN THE DEFINITION OF SUSTAINABILITY TO INCLUDE A MUCH BROADER SET OF CRITERIA."

—JOHN PETERSON, FOUNDER OF THE 1%

In this regard, The 1% has been hugely influential. The organization now includes 785 firms pledging 271,296 hours annually to 376 non-profit organizations by donating one percent of their workday. But the pro bono impetus is always there, whether it's part of a formal program or not.

"We've done a ton of The 1% work," says Lawrence Scarpa, principal with Santa Monica-based Pugh + Scarpa Architects. "But I've always been a believer that good design and disadvantaged people are not mutually exclusive. So we have a long legacy of doing this prior to The 1%." Though Scarpa admits that pro bono work "hurts our bottom line, financially," he adds, "not everything is about business. Engaging in this is a simple equation: We evaluate if a pro bono project is realizable, and if it serves a real community need."

The list of Pugh + Scarpa community-service jobs—both within The 1% and without—includes Fuller Lofts (renamed Alta Lofts), an adaptive reuse and vertical expansion of a 1920s industrial concrete building located near a recently constructed light-rail line. The firm also engineered the Electric Vehicle Charging Station for the City of Santa Monica, and, working with Jennifer Siegal of Office of Mobile Design, completed the Portable Construction Training Center for Los Angeles's Venice Community Housing Corporation.

Among the Los Angeles offices engaged in The 1%, perhaps the most active is Perkins + Will. The company has many projects in motion including, coordinating several Los Angeles firms in designing a conceptual master plan of the Piggyback Yard for the Friends of the L.A. River, a vision package for the national training center of A World Fit for Kids and an interior renovation of the Burke Health Center's dental suite for the Venice Family Dental Clinic. To approve and track its many undertakings, Perkins + Will created a Social Responsibility department, overseen by senior associate Leigh Christy. "We felt it was important to solidify our commitment to what had been an ad hoc pro

bono effort by establishing a policy in which we have goals for the amount of time we dedicate to these efforts," says Christy.

And to ensure its time is well spent, the firm chooses its projects carefully. "We don't focus on experimenting," Christy says. "It needs to be an established non-profit with a clear impact on people, so that the organization can better serve a local neighborhood." And though the non-profits, and the people served by the organizations, receive a tangible benefit from the work of Perkins + Will, the firm enjoys its own form of payback. "Our pro bono projects provide valuable professional development and mentoring opportunities for junior and senior staff," says Christy. "And there's the reward of employees knowing that their design efforts really make a difference."

On the fringe of this trend is Los Angeles-based Marmol Radziner. With a program called Heavy Trash, it has created social-provocateur initiatives that walk the line between community design and guerilla art. "It's not about trying to drum-up work," says managing principal Leo Marmol. "It's about letting people know who you are." A recent project named Aqua Line erected "coming soon" signs through West L.A. asking for public comment on a fictional new rail line. Partly a spoof of the city's transportation crisis and partly a call to action, the Aqua Line signage included a phone number for questions and comments from the community. "We've always had an interest in communicating social, urban issues, but so often those dialogs are critical and hurtful," says Marmol. "We believe they should be healthy and human."

And, like Peterson, Marmol fully endorses the idea that socially conscious design is a logical extension of sustainable design. "These ideas are closely linked to Modernism and its ideas on a building's natural relationship to the exterior, which is about the ecosystem, which is about the planet, which is about people. For us, this is business as usual." ■

OPPOSITE, TOP LEFT: Portable Construction Training Center. OPPOSITE, BOTTOM LEFT: Fuller Lofts. OPPOSITE: Master plan of the Piggyback Yard for the Friends of the L.A. River by the Piggyback Yard Collaborative Design Group, including Perkins + Will, Chee Salette Architecture Office, Michael Maltzan Architecture and Mia Lehrer + Associates.



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CONSULTANTS

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McCarroll Architectural Lighting
CONTRACTOR: Harry Donahue, Steve Donahue/Del Amo
Construction
CONSTRUCTION MANAGER: Michael A. Guccione
CLIENT: Third Street City View, LLC

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AIA LEED AP
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PROJECT MANAGER: Eyad Fayyumi

LIGHTING: Lightvision
DESIGNER: Allan Liebow

CLIENT: Amwaj Properties

Jinghua Retail Shopping Complex

YANGZHOU, CHINA

DESIGN ARCHITECT: Moore Ruble Yudell Architects & Planners
PRINCIPAL-IN-CHARGE: James Mary O'Connor, AIA
PARTNERS: John Ruble, FAIA, Buzz Yudell, FAIA

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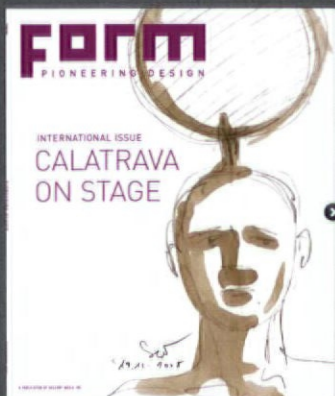
MODELS: Darin Morris, Toru Narita, Philippe Arias
ASSOCIATE ARCHITECT: LKP Design Beijing

Standard Hotel Retail Shop NEW YORK, NY

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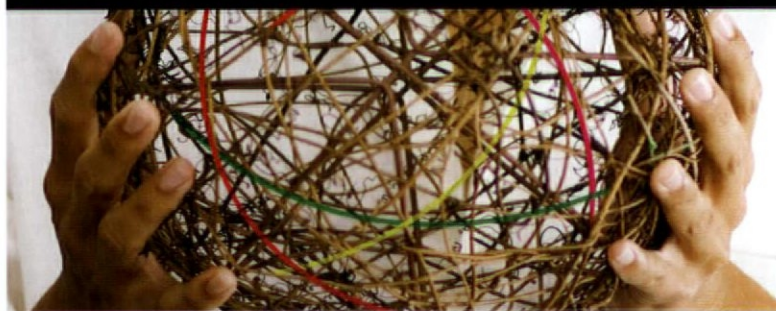
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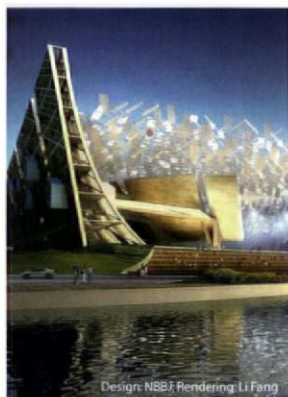
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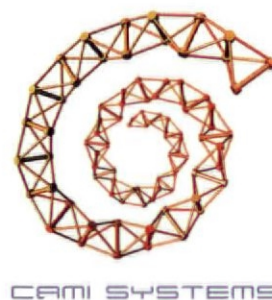


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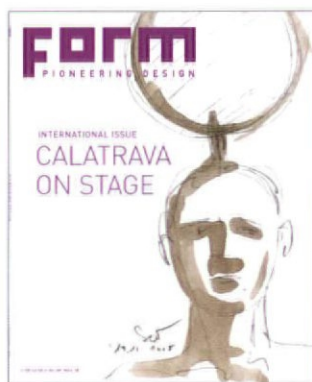
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Ecotech West's Walter Scott Perry, AIA, is acting locally, with the new Desert Hybrid house, but thinking globally BY CAREN KURLANDER

By manipulating these two basic components, Perry sees an infinite number of

In fact, the biggest obstacle Perry faces is "a crisis of perception," he explains. "People



Though this project is being realized in the California desert, Perry envisions implementing hybrid housing on a much larger scale. "We've developed this concept using universal elements," he says. "We're able to assemble these component structures in similar ways around the world, in different markets, different climate zones and under different economic conditions. This whole idea of international modular housing is a big part of global commerce and trade. This is where architecture is going. It isn't about trying to make cool objects anymore. Architecture is about trying to solve global planetary problems." ■



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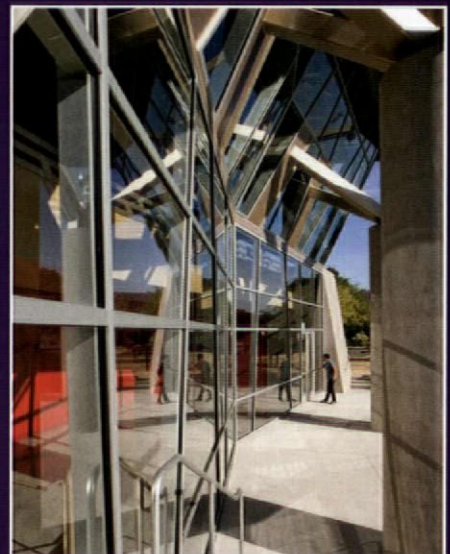
AIA/LA DESIGN AWARDS

2010



AIA Los Angeles
A Chapter of the American Institute of Architects

IBE Consulting Engineers extends our congratulations to all AIA | Los Angeles award winners.



Engineers to Award Winning Projects:

- Morphosis Architects, 41 Cooper Square, New York, NY (*above left*)
- Hodgetts+Fung Design and Architecture, Menlo-Atherton Performing Arts Center Atherton, CA (*above right*)
- Lorcan O'Herlihy Architects, Big Blue Bus Shelters, Santa Monica, CA

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A LETTER FROM THE PRESIDENT

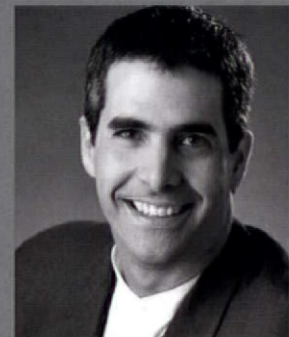
As a Chapter, it is important to offer our members a platform to highlight the extraordinary design talent that exists in our city. Given the position that Los Angeles holds in the world of contemporary architecture, and the consistent quality of work submitted by our members, winning an AIA/LA Design Award is one of the most prestigious honors in our profession.

This year the NEXT LA Awards and the Design Awards were juried by two distinguished panels. The NEXT LA jury members included: Dan Dworsky, FAIA; sculptor Cliff Garten of Cliff Garten Studio and Wim de Wit, Head of the Department of Architecture and Contemporary Art at the Getty Research Institute.

The Design Awards jury included: Jeanne Gang, FAIA, of Studio Gang Architects, Chicago; Joe Herzog, AIA, of Merzproject, Phoenix; and Rob Wellington Quigley, FAIA, of Rob Wellington Quigley Architecture and Planning, San Diego.

The juries reviewed over 250 submissions. This year, it was our pleasure to exhibit all of the submissions at the A+D Museum. Seeing the broad range and creativity of the work displayed throughout the exhibit was evidence of how fortunate we are to practice in a city so rich with fine architects and colleagues, established practices and emerging talent. Ultimately, the juries selected 15 Design and 20 Next LA award winners. The winning projects, showcased on the following pages, represent an impressive array that rightfully captured the judges' attention.

Paul Danna, AIA
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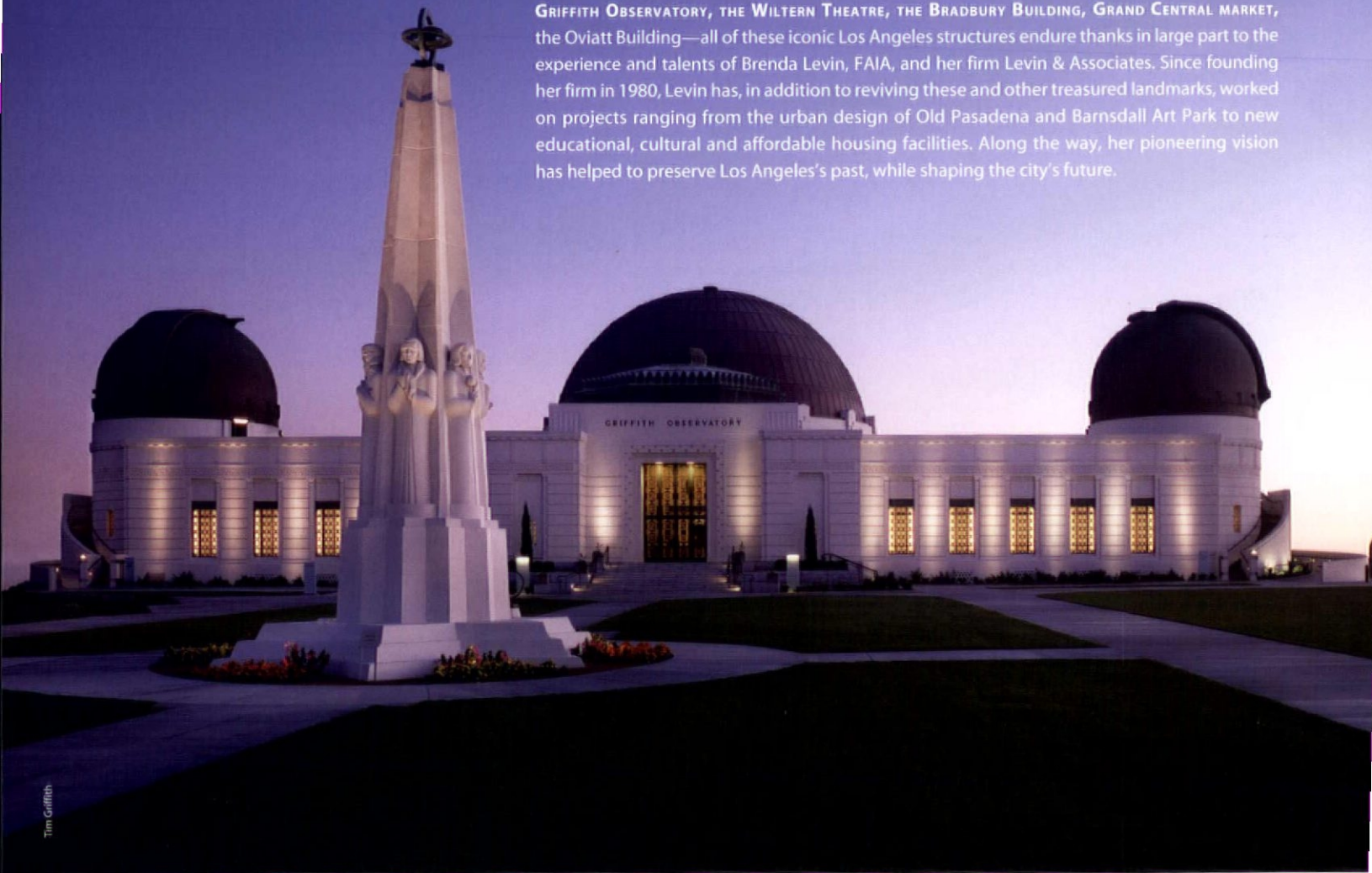
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GOLD MEDAL AWARD

Brenda Levin



GRIFFITH OBSERVATORY, THE WILTERN THEATRE, THE BRADBURY BUILDING, GRAND CENTRAL MARKET, the Oviatt Building—all of these iconic Los Angeles structures endure thanks in large part to the experience and talents of Brenda Levin, FAIA, and her firm Levin & Associates. Since founding her firm in 1980, Levin has, in addition to reviving these and other treasured landmarks, worked on projects ranging from the urban design of Old Pasadena and Barnsdall Art Park to new educational, cultural and affordable housing facilities. Along the way, her pioneering vision has helped to preserve Los Angeles's past, while shaping the city's future.



Tim Griffith



Randall MacNeilson



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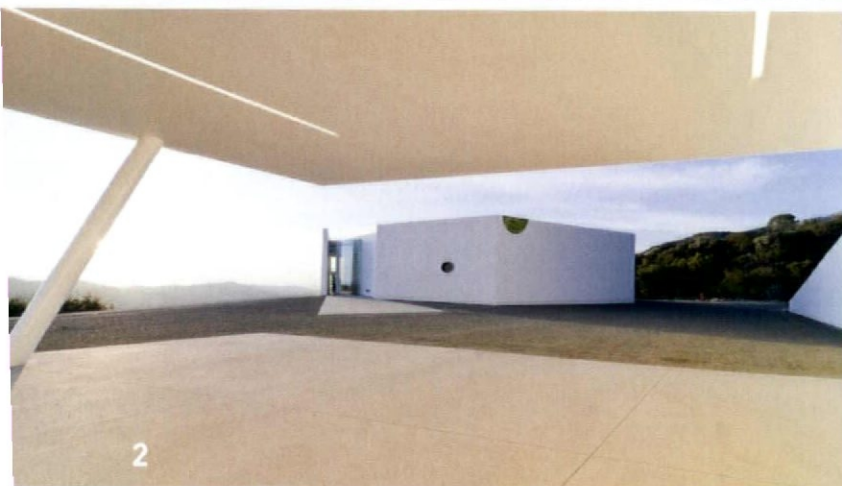


Michael Gumbart

DESIGN AWARDS: HONOR



1. Courtesy of Morphosis Architects, photo by Ivan Baan 2. Courtesy of Michael Maltzan Architecture, Inc., photo by Ivan Baan 3. Courtesy of Pugh + Scarpa



1. Morphosis Architects, *Best in Show*, 41 Cooper Square, New York, NY STRUCTURAL: John A. Martin & Associates, Inc. and Goldstein Associates, PLLC, MEP: IBE Consulting Engineers and Syska Hennessy Group GENERAL CONTRACTOR: Sciamè **2. Michael Maltzan Architecture**, Pittman Dowell Residence, La Crescenta, CA STRUCTURAL: B.W. Smith Structural Engineers GENERAL CONTRACTOR: Asterisk Builders **3. Pugh + Scarpa**, Lofts at Cherokee Studios, Los Angeles, CA STRUCTURAL: BPA Group Inc. MEP: Cobalt Engineering GENERAL CONTRACTOR: JT Builders, Inc.

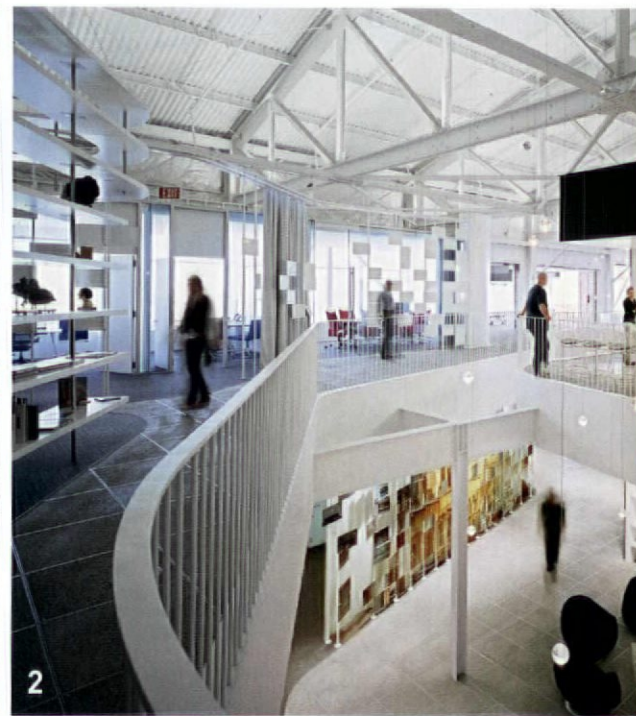
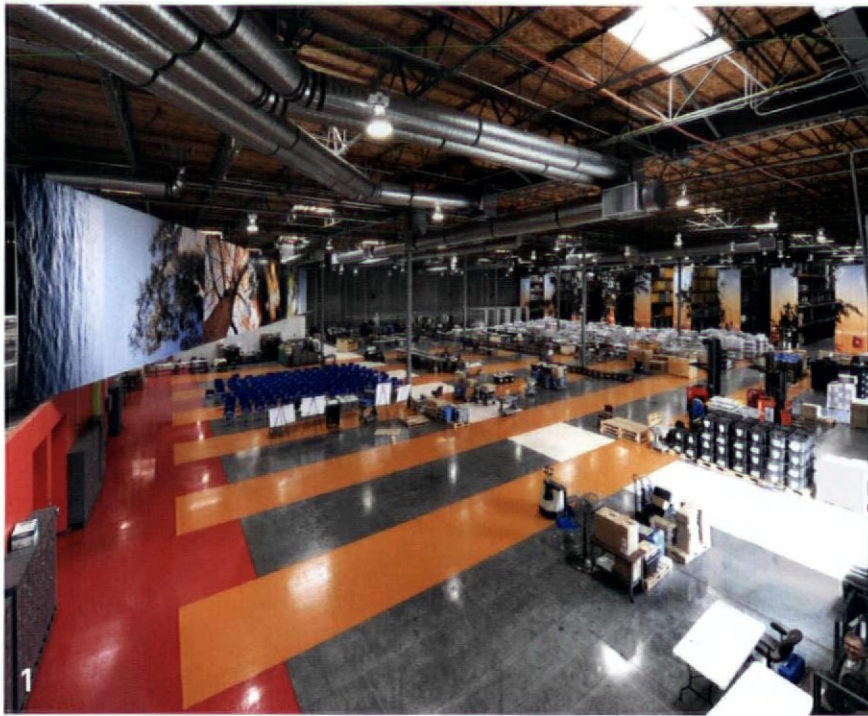
DESIGN AWARDS: MERIT



1. Courtesy of Vert Architects and Axelrod-Grobman Architects, photo by Tom Bonner
2. Courtesy of Eric Owen Moss Architects, photo by Tom Bonner
3. Courtesy of Daly Genik, photo by Benny Chan / Fotoworks 4. Courtesy of Ball-Nogues Studio 5. Courtesy of Lehrer Architects

1. Vert Architects and Axelrod-Grobman Architects, Deichmann Center for Social Interaction & Spitzer-Salant School of Social Work, Beer-Sheva, Israel. STRUCTURAL: Roy Asaf Engineering MECHANICAL AND PLUMBING: H.R.V.A.C. Consulting Engineering ELECTRICAL: Levi Engineering GENERAL CONTRACTOR: Atrium Construction **2. Eric Owen Moss Architects**, Samitaur Tower, Culver City, CA STRUCTURAL: ARUP ELECTRICAL: Lucci & Associates, Inc. GENERAL CONTRACTOR: Samitaur Constructs **3. Daly Genik**, Palms Boulevard House, Venice, CA STRUCTURAL: Gilsanz Murray Stefficek **4. Ball-Nogues Studio**, Table Cloth, Los Angeles, CA GENERAL CONTRACTOR: Ball-Nogues Studio STRUCTURAL: Buro Happold Consulting Engineers, Inc. **5. Lehrer Architects**, Jerry's Place Shalom Institute, Malibu, CA STRUCTURAL: John Labib and Associates MEP: Davidovich & Associates GENERAL CONTRACTOR: Lambert-Shaw Construction

DESIGN AWARDS: CITATION



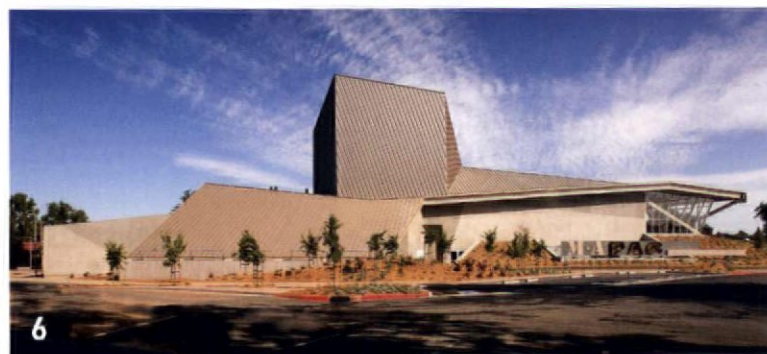
1. Lehrer Architects, Los Angeles County Registrar Recorder County Clerk Elections Operations Center, Santa Fe Springs, CA STRUCTURAL: John Labib and Associates MECHANICAL AND PLUMBING: Airplus Engineering ELECTRICAL: Vector Delta Design Group GENERAL CONTRACTOR: MTM Construction **2. Lorcan O'Herlihy Architects (LOHA) and Kanner Architects (KA)**, Performance Capture Studio, Novato, CA STRUCTURAL: Tipping Mar ELECTRICAL: ARC Engineering GENERAL CONTRACTOR: DPR Construction, Inc. **3. Ehrlich Architects**, Schindler House on Ellis Avenue, Inglewood, CA GENERAL CONTRACTOR: Shramek Building Co.



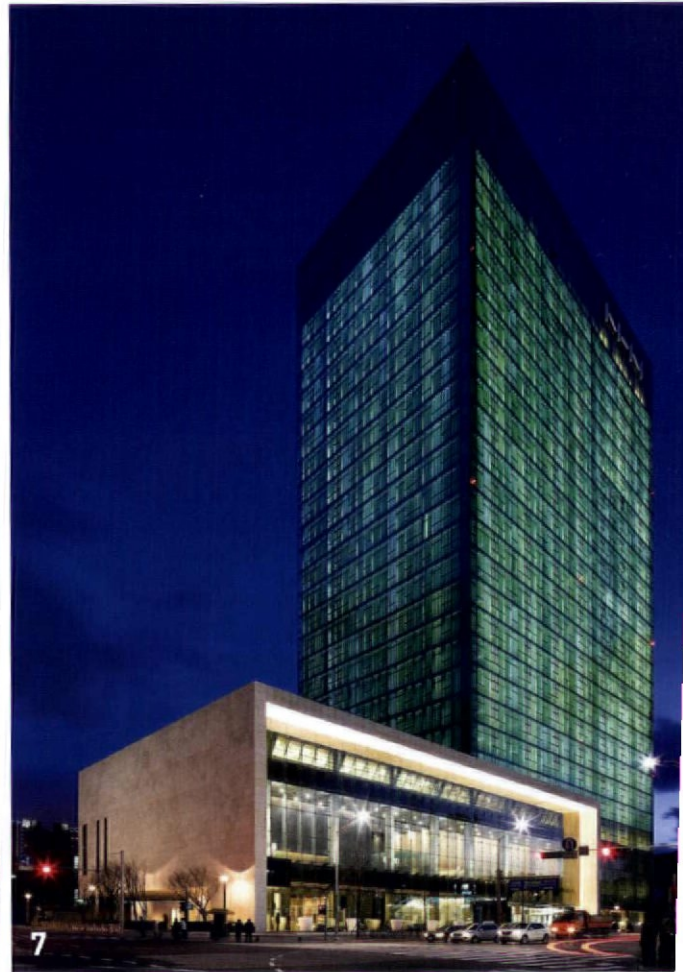
4



5



6



7

1. Courtesy of Lehrer Architects 2. Courtesy of Lorcan O'Herrill Architects (LOHA) and Kanner Architects (KA) 3. Courtesy of Ehrlich Architects, photo by Grant Mudford 4. Courtesy of Lynch / Eisinger / Design (LED), photo by Amy Barkow / Barkow Photo 5. Courtesy of Belzberg Architects 6. Courtesy of Hodgetts+Fung Design and Architecture, photo by Benny Chan / Fotoworks 7. Courtesy of NBBJ

4. Lynch / Eisinger / Design (LED), Holdrege Avenue Building, Los Angeles, CA STRUCTURAL: Structural Focus MEP: Rosini Engineering GENERAL CONTRACTOR: Oltmans Construction Co. and Howard Building Corporation **5. Belzberg Architects**, Conga Room, Los Angeles, CA STRUCTURAL: John A. Martin & Associates ELECTRICAL: A&F Consulting Engineers GENERAL CONTRACTOR: Winters-Schram Associates **6. Hodgetts+Fung Design and Architecture**, Menlo-Atherton Performing Arts Center, Atherton, CA STRUCTURAL: Englekirk & Sabol Consulting Structural Engineers Inc. MEP: IBE Consulting Engineers GENERAL CONTRACTOR: Blach Construction **7. NBBJ**, NHN Headquarters Venture Tower, Bundang, South Korea STRUCTURAL: Kyungjail Structural Engineers

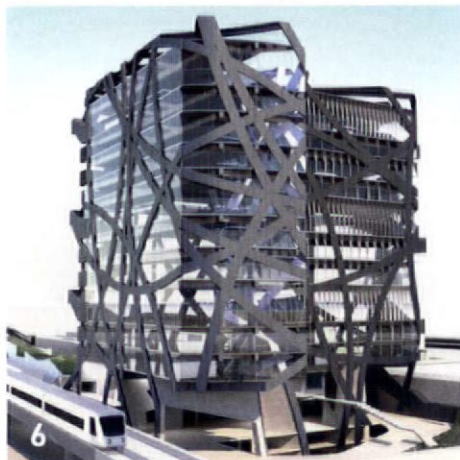
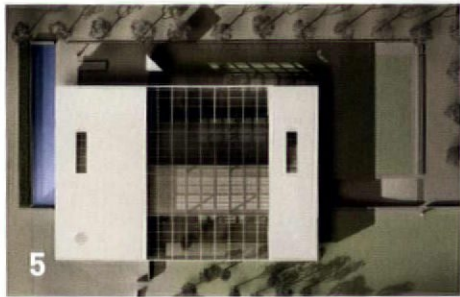
NEXT LA: HONOR



1. Courtesy of Your Building Here 2. Courtesy of Michael W. Folonis Architects

1. Your Building Here, *Best in Show*, Embassy of the Czech Republic, Washington DC **2. Michael W. Folonis Architects, UCLA 16th Street Outpatient Surgery and Oncology Center, Santa Monica, CA** EXECUTIVE ARCHITECT/STRUCTURAL/GENERAL CONTRACTOR: Nautilus Group MEP: Levine/Seegel Associates

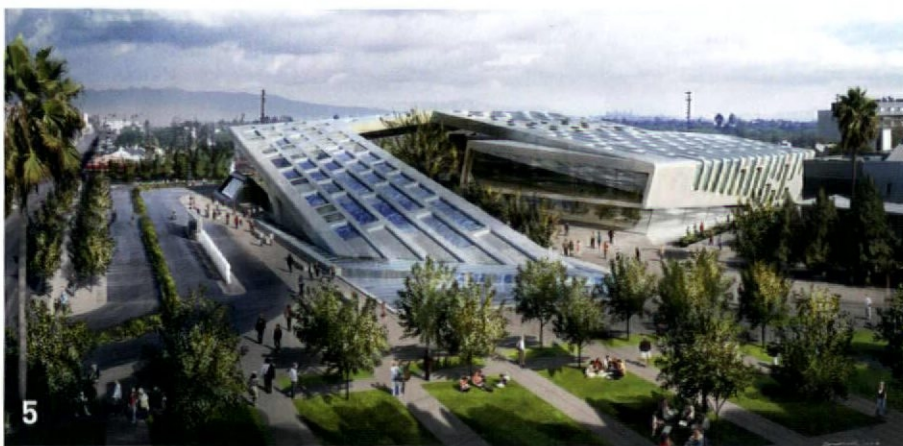
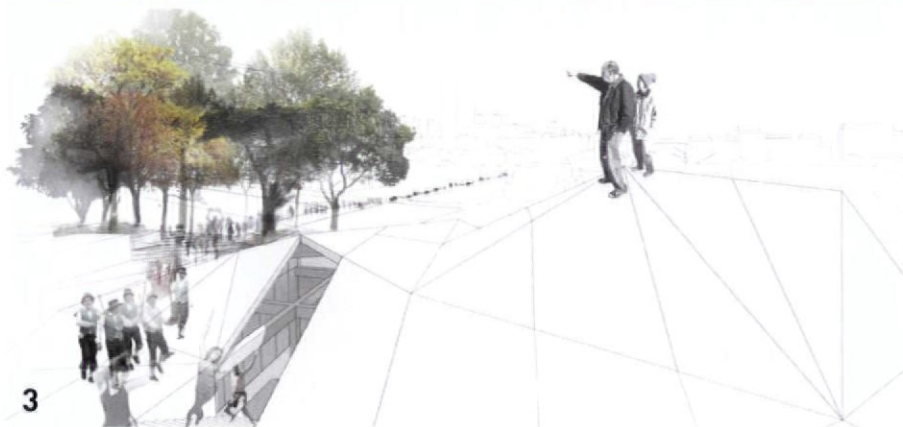
NEXT LA: MERIT



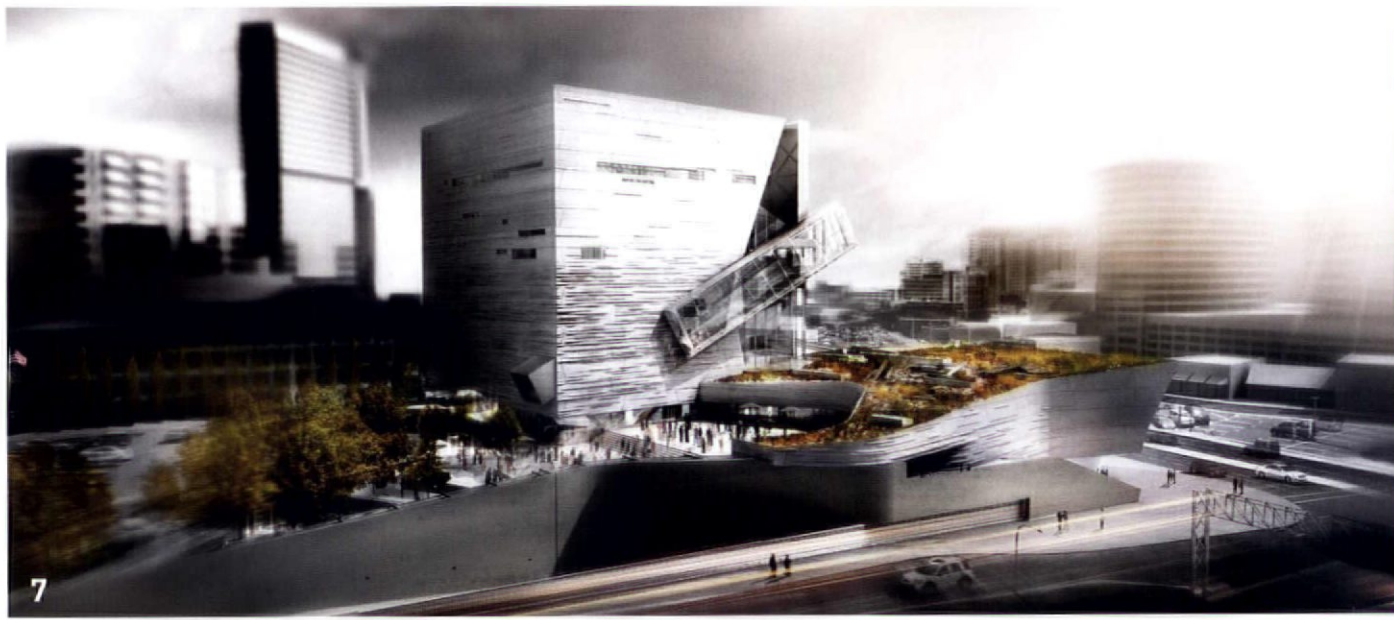
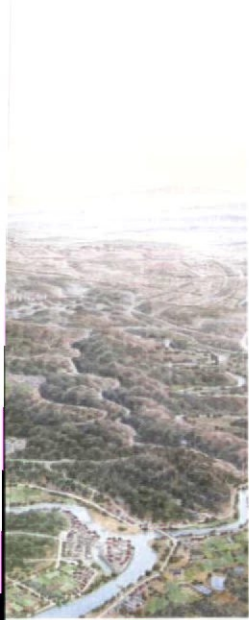
1. Studio Pali Fekete architects [SPF:a], Glide - St. Patrick's Bridge, Calgary, Alberta, Canada STRUCTURAL: ARUP **2. Aaron Neubert Architects**, Flicker House, Los Angeles, CA STRUCTURAL: Gordon L. Polon Consulting Engineers **3. Lorcan O'Herlihy Architects (LOHA)**, CalArts Dormitory and Educational Facility, Valencia, CA **4. Morphosis Architects**, Emerson College Los Angeles Center, Los Angeles, CA STRUCTURAL: John A. Martin & Associates, Inc. MEP: Buro Happold Consulting Engineers, Inc. **5. Office em**, Grass-Road House, Simi Valley, CA STRUCTURAL: Chris Smith, PE **6. Eric Owen Moss Architects**, 5800 Jefferson Office Tower, Los Angeles, CA STRUCTURAL: Buro Happold Consulting Engineers, Inc. **7. Pugh + Scarpa**, Aronson Fine Arts Center at Laumeier Sculpture Park, St. Louis, MO STRUCTURAL: BPA Group Inc. MEP: Farnsworth Group

1. Courtesy of Studio Pali Fekete architects [SPF:a] 2. Aaron Neubert Architects 3. Courtesy of Lorcan O'Herlihy Architects (LOHA) 4. Courtesy of Morphosis Architects 5. Office em 6. Courtesy of Eric Owen Moss Architects 7. Courtesy of Pugh + Scarpa

NEXT LA: CITATION



1. **CO Architects**, Phoenix Biomedical Campus - Health Sciences Education Building, Phoenix, AZ STRUCTURAL: John A. Martin & Associates, Inc. MEP: Affiliated Engineers, Inc. GENERAL CONTRACTOR: Sundt 2. **Johnson Fain**, Jin Jiang River Corridor in Shuangliu District Master Plan Study, Chengdu, China 3. **Fleetwood / Fernandez**, The Local (Community Center as Co-Opted Space), Los Angeles, CA 4. **Yazdani Studio of Cannon Design**, Toledo United States Federal Courthouse, Toledo, OH STRUCTURAL/MEP: URS Corporation 5. **Steinberg Architects**, Santa Monica College, Student Services and Administration Building, Santa Monica, CA STRUCTURAL: ARUP MEP: Glumac 6. **Genster**, Southwestern College - Joint Use and Academic Building, Chula Vista, CA



1. Courtesy of CO Architects 2. Courtesy of Johnson Fain 3. Courtesy of Fleetwood / Fernandez / Fernandez 4. Courtesy of Yacobi Studio of Cannon Design 5. Courtesy of Steinberg Architects 6. Courtesy of Gensler 7. Courtesy of Morphosis Architects 8. Courtesy of Lorcan O'Herlihy Architects (LOHA) 9. Courtesy of UnitedLAB 10. Courtesy of Rios Clementi Hale Studios 11. Courtesy of RNL

7. Morphosis Architects, Perot Museum of Nature & Science, Dallas, TX STRUCTURAL: Datum Engineers MEP: Buro Happold Consulting Engineers, Inc. GENERAL CONTRACTOR: Balfour Beatty **8. Lorcan O'Herlihy Architects (LOHA)**, Big Blue Bus Shelters, Santa Monica, CA STRUCTURAL: Francheschi Engineering, Inc. MEP: IBE Consulting Engineers **9. UnitedLAB**, Regeneration / Yongsan Park, Seoul, South Korea **10. Rios Clementi Hale Studios**, Grand Avenue Civic Park, Los Angeles, CA STRUCTURAL: Nabih Youssef Associates MEP: Levine/Seegel Associates GENERAL CONTRACTOR: Charles Pankow Builders, Ltd. **11. RNL**, El Monte Transit Station, El Monte, CA STRUCTURAL: Nabih Youssef Associates MEP: Storms and Lowe

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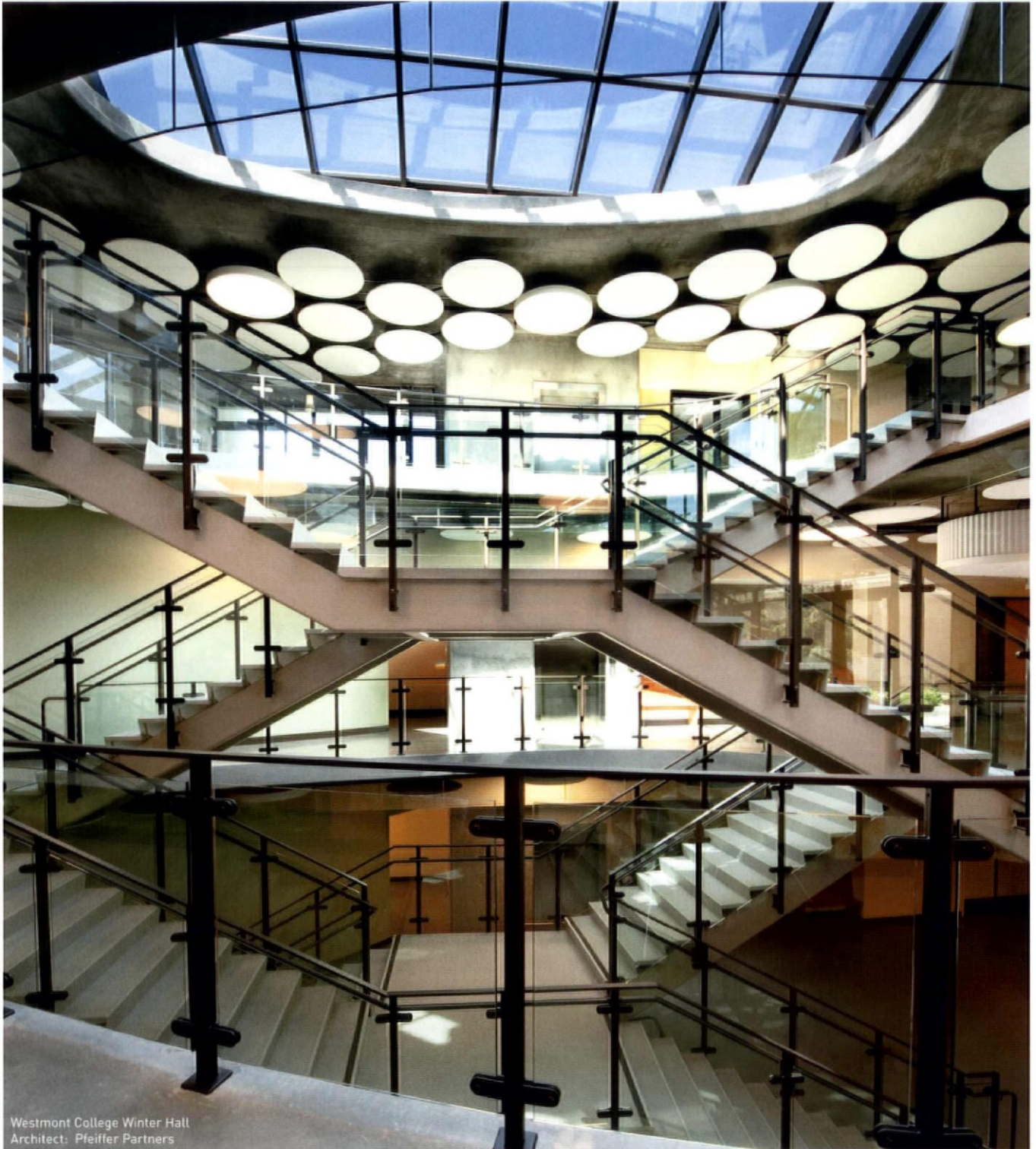


FIRM OF THE YEAR AWARD Lorcan O'Herlihy Architects (LOHA)

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