## PIONEERING DESIGN

**URBAN DESIGN** 

U.S. \$6.95 / CANADA \$8.95

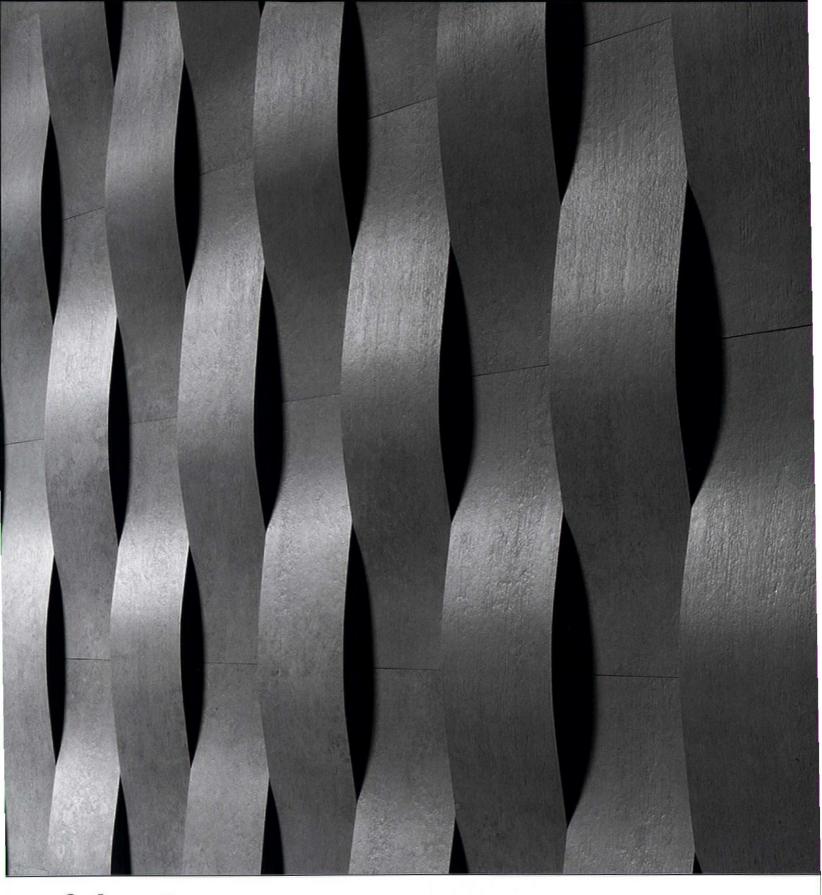


A PUBLICATION OF BALCONY MEDIA, INC.





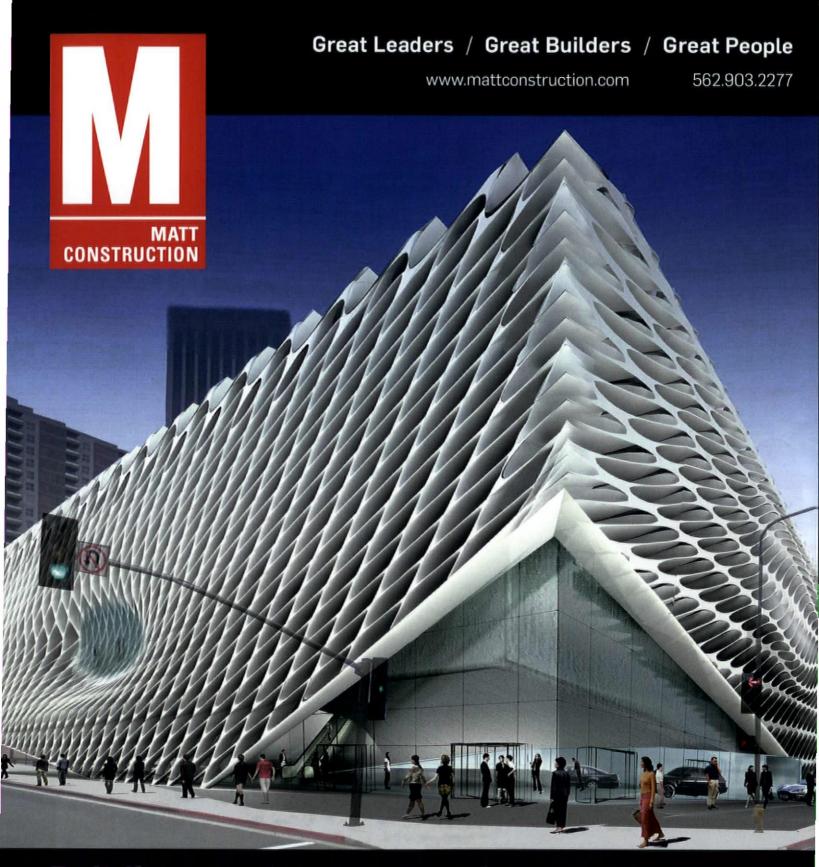
**Ahead** 



## of the Curve

Fullerton Design Library/Corporate Office 800-449-7732
West Hollywood Design Library 310-903-3392 • San Francisco Design Library 415-701-0500
San Diego Design Library 619-518-3011 • Hawaii Office 808-349-3384 • New Mexico Office 505-235-5464





Building another Los Angeles treasure.

The Broad Design Architect: Diller Scofidio + Renfro

**Executive Architect: Gensler** 

# PIONEERING DESIGN

MARCH/APRIL 2013



### **DEPARTMENTS**

- 6 EDITOR'S NOTE
- 8 6 QUESTIONS

  Looking at the past to inform the future of urban design
- 10 SHOWROOM Seeing through smart glass
- 12 GREEN WORKS

  Designer Christopher Thompson illuminates sustainable lighting
- 14 WORKBOOK
  Public spaces that serve
  their communities
- 40 UNBUILT
  Wind meets water in Richard
  Landry's desert oasis

### **FEATURES**

- 25 URBAN CANVAS
  A photographer's lens keeps
  the city in focus
  BY JILL PAIDER
- It's time for urban design to get a hue BY MICHAEL WEBB





CEO/Publisher Ann Gray, FAIA FRICS

**Editor in Chief** Alexi Drosu

alexi@formmag.net

**Advertising Sales** Dee Kaplan

> dee.kaplan@gmail.com 818.956.5313 or 310.821.0746

Art Direction + Design studiofuse.biz

Office Manager/

Sheila Mendes-Coleman **Production Coordinator** sheila@formmag.net

> **Digital Editor** Lisa Bingham Dewart

lisa@formmag.net

**Contributing Writers** Michael Webb

Scott Johnson

Lisa Bingham Dewart **Printing** Navigator Cross-media

Reprints Peter Shamray

> Navigator Cross-media 626.222.5646

peter@navcm.com









FORM: pioneering design

512 E. Wilson Avenue, Suite 213, Glendale, California 91206 818.956.5313 | 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. © Balcony Media, Inc. 2013. All rights reserved. Reproduction in whole or in part without written permission is prohibited. FORM and the FORM logotype design are protected through trademark registration in the United States. Printed in Korea.

SUBSCRIPTION: The basic rate for a one-year subscription to FORM is \$35 (AIA/LA, USGBC-LA and IIDA So Cal 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. To request that your name be removed from our mailing list, please visit our website or contact our office.

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

**SUBSCRIBE** 

FORMmag.net/newrenew

INDUSTRY PARTNERS/READERSHIP











architecture for humanity LOS ANGELES





## STONEPEAK

high tech porcelain www.stonepeakceramics.com













## EDITOR'S NOTE

My daughter, Greer, recently moved into her own room after sharing one with her little sister. As part of her birthday present, we gave her free reign to choose any color paint she wanted for her walls. As we stood in front of a kaleidoscope of shades, I found myself steering her toward

safe hues, a soft blue or a soothing rose. She, on the other hand, had other ideas and plucked a bold sample, the shade of a Tiffany-blue gift box, and proclaimed it her own.

I shrugged my shoulders and bought a gallon of paint, though I wasn't convinced of her choice. We spent the next week rolling and painting, and by the time it was all done, I had fallen in love with "Surfer Blue". In a sea of neutral grays and tans my favorite room had become my daughter's. It was a good lesson: color can be one of your most powerful design tools and one of the easiest to change. In this issue, we also explore the role of color



as writer Michael Webb examines its use in urban environments for the feature, "Color and the City." And, speaking of the city, photographer Jill Paider shares her own urban canvases in a photo essay that captures architecture from her travels. Perhaps it's time we all take a lesson from our children: be bold and take a risk so we can fall in love with our Technicolor world.

Alexi Drosu Editor in Chief

## bulthaup



You have your own preferences, your own needs, your own way of organizing. We have the perfect kitchen system for you. bulthaup b3 can be configured and adapted to suit your lifestyle. Time and again.



## 6 QUESTIONS



## WHY KEEP REINVENTING URBAN DESIGN?

In ancient Rome, the term *urbs* referred to the totality of human settlement, a process, which led to cities like itself and encompassed the expansionary logic of Roman territories far afield. Unlike its predecessor, the Greek *polis*, which referred to a specific and unique local city-state, *urbs* embodied the universal grid, a model for urban replication and imperial ambition.

#### QUESTION 2.

IN 1867, THE ENGINEER AND PLANNER, ILDEFONS CERDÁ, invented the term, urbanization, derived from the Roman, urbs. Cerdá's book, "Teoría General de la Urbanización", became a posteriori addendum to his 1860 master plan for the expansion of Barcelona. Looking to transform the idea of a city from the medieval center of political power and monumentality to an open network of social and commercial mobility, Cerdá imagined a physical space, which would incorporate modern scientific criteria from demographics, proximity theory and hygiene into its formulation. Cerdá drew up a city grid of 133-meter-square blocks with an equidistant distribution of services throughout the future Barcelona: a marketplace every four blocks, a park every eight, a church every nine and a hospital every 16.

The first half of the 20th century saw European visionaries including Le Corbusier, St. Elia, Mies and Hilberseimer drafting radical city plans for both familiar and theoretical cities. For a decade, Le Corbusier theorized the makeover of Paris while later in life he created master plans for Montevideo, Algiers and Chandigarh. Architects such as St. Elia and Mies were more architecturally focused while Hilberseimer realized the grids of the Roman urbs and the work of Cerdá in the third dimension, envisioning the future city as repetitive building blocks, outside of nature, in which all programmatic variety was sublimated. The city became a highly rationalized medium for its own cycle of reproduction and consumption. Following the Second World War, urban design emerged as a professional term in Europe and Britain. Patrick Abercrombie and John Henry Forshaw, commissioned to produce the 1943 County of London Plan in the war's aftermath, first coined it. Aimed at rebuilding the war damage, urban design attended to reconstruction and planning for a growing auto-based population.

In 1956, Jose Luis Sert, then dean of Harvard's Graduate School of Design and president of CIAM, attempted to steer the European emphasis on urban design to include major U.S. cities. Sert aspired to redefine the field from one, which had been dominated by planners and social scientists in the aftermath of the war, to one in which physical design and the participation of architects would be central. Sert stated that the new arena of urban design was now to be "that part of city planning which deals with the physical part of the city...the most creative phase of city planning and that in which imagination and artistic capacities can play a more important part." Sert's position came at a time of emerging rifts in the definition of urban design, be it the realization of a social mission, a physical platform for expanding commerce or an aestheticized formalism growing ever less relevant.

These critiques were soon lampooned by the likes of Archizoom's No-StopCity (1968-1972), which envisioned a borderless plan devoid of traditional forms and symbols and emptied of "bourgeois ideological representations of the city." Urban design became the pure representation of commerce unleashed. Rem Koolhaas' City of the Captive Globe (1972) appeared, followed by Bernard Tschumi's plan for Paris' Parc de la Villette (1985), outlining two more forays into urban design as a kind of dominant formalism.

Urban design today has been largely redirected toward the effects of gross urbanization. Two years ago the world's population was estimated to reach seven billion with over half located in cities and one in six living in slums. By 2050, 75 percent will inhabit cities, the largest of which will be in developing and poor nations. Meanwhile, wealthier Western cities such as Los Angeles have mushroomed into vast regional conurbations. These sprawling mixtures of varying land use overlaid by complex infrastructure have been amply documented in recent books such as Alan Berger's "Drosscape" (2006).

A new pragmatism is emerging in which urban design is inevitably tied to an understanding of social and environmental policy. A sensitivity to evolving cultural issues such as immigration, labor, social policy and sustainability is now key to establishing links between physical design in the city and increased quality of life for the widest possible population. Urban design continues to reinvent itself. In less than a century it has migrated from singular manifestos conceived by artful visionaries to a multidimensional field of interrelated global actors.



Palisades Construction, INC.



## SHOWROOM

## Behind the Glass

Inside the world of smart windows

#### TECHNICAL GLASS PRODUCTS

When storms hit, Pilkington Profilit Hurricane LT provides protection against strong winds and windborne debris, the only tested and approved small-missile impact resistant channel glass option in the United States for applications 30 feet or higher. The glass is available in different colors, coatings and patterns. Contact for pricing. tgpamerica.com

#### SAGEGLASS .



Who needs shades? The new Control System enables various tint zones within a single pane of electrochromic glass to manage the changing angles of the sun, optimize daylight and preserve views. The product can be easily integrated into commercial building control systems using protocols such as BACnet and LonTalk, and can be manufactured to sizes up to 5 x 10 feet. Prices start at \$50/sq ft. sageglass.com

#### VIEW |



Energy-efficiency is a key element of View Dynamic Glass products. The built-in intelligence system continually adjusts to external conditions to provide optimal visual and thermal comfort. The glass offers four distinct tint levels, maximizing daylight automatically without heat or glare. Price upon request. viewglass.com



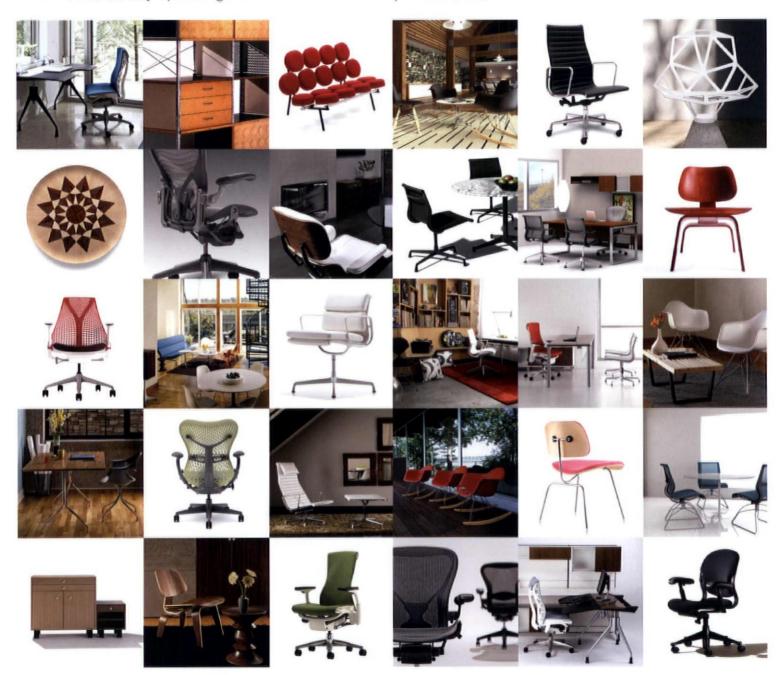




Jules Seltzer Associates

## live. create. work. play.

Oldest continuously operating Herman Miller® dealership in the world.



## **GREEN WORKS**

## Beyond the Switch

Designer Christopher Thompson sheds light on the next generation of LEDs

FOR CHRISTOPHER THOMSPON, THE LINE FROM MUSIC student to cutting-edge lighting designer is a remarkably straight one. When his university's theater department discovered he played the lute, "they hounded me about performing in their Shakespearean and Elizabethan plays," he recalls. "As I sat on stage and watched the storyline unfold, I became fascinated by the lighting—the optical illusions, the way it provoked and evoked reactions in the audience."

Soon he was hooked on illumination and decided to pursue theatrical lighting studies at the same time as he worked on his music degree. He ultimately earned another degree, this time in electrical engineering. His own Seattle-based lighting design practice, Studio Lux followed, along with accolades including, most recently, a 2012 Best in Technology award from the Society of British Interior design. His training has translated into an international body of residential and commercial work that is both aesthetically strong and technically sound. "My designs aren't so overly creative that they aren't practical, but aren't so disciplined that they lack imagination," he notes.

Balancing the discipline's technical requirements with aesthetics has never been more important than now, as his field undergoes a revolution. While he still comes back to the standard incandescent MR16 lamp-the gold standard in Thompson's estimation given its light quality, reliability and flexibility—he sees a day not too far off when LED technology will supplant it. Not immediately though, kinks in the technology are still being worked out. The quality of light varies from lamp to lamp ("Every time we specify LED, we have to live with it and play with it," he notes.), and only now are the filters and lenses he uses in his incandescent lighting arsenal being developed for LEDs.

One of his newest projects reflects the current flux in his field. At the request of the Frank Lloyd Wright Foundation, Thompson will be retrofitting some 5,000 interior and exterior light fixtures at Taliesin West with greener options—and be walking a fine line between technology and aesthetics. "People have in their minds what this place looks and feels like," he explains. "We have to incorporate proper light levels and configurations and have to mimic the incandescent glow of the old lights."

Frank Lloyd Wright's own office on the property is a case in point. Outside, large white light bulbs dot the iconic structure, but, Thompson points out, they are decidedly unsafe in the way they are mounted and wired—not to mention not rated for exterior use. "We're working with

architects to greener lighting technology, he is also keeping up with the change in those fields.

"Any time that technology changes or a discipline starts to embrace new ideas about doing old things, it's time to make sure you understand what's going on," he explains, so he is back in school, getting a master's degree in green building design. "The architectural community is embracing green and sustainable practices that reduce a home's carbon footprint during construction and after. My desire is to get a better understanding of those ideas and concepts. Not so much as it relates to my industry but to understand what architects are contending with."



to by Andrew Pie

a major lamp manufacturer to build a lamp that will both maintain the iconic look of these bulbs against the building, but do so in an LED version," says Thompson. The rated, LED version will not just decrease power consumption but maintenance costs as well. In turn, the collaboration between Thompson and the manufacturer will serve as his industry's calling card to the architectural design community.

As much as Thompson is introducing

In the meantime, Thompson recently completed work on a three-acre estate in Palm Springs. Despite the property's size, it is lit entirely by 300 LED light fixtures and consumes about 1000 watts—a bit less than a standard hair dryer. "There's never been a better time to be a lighting designer, in terms of new challenges and wonderful new tools," he says.

-Lisa Bingham

## DECORATIVE STAINLESS STEEL HARDWARE















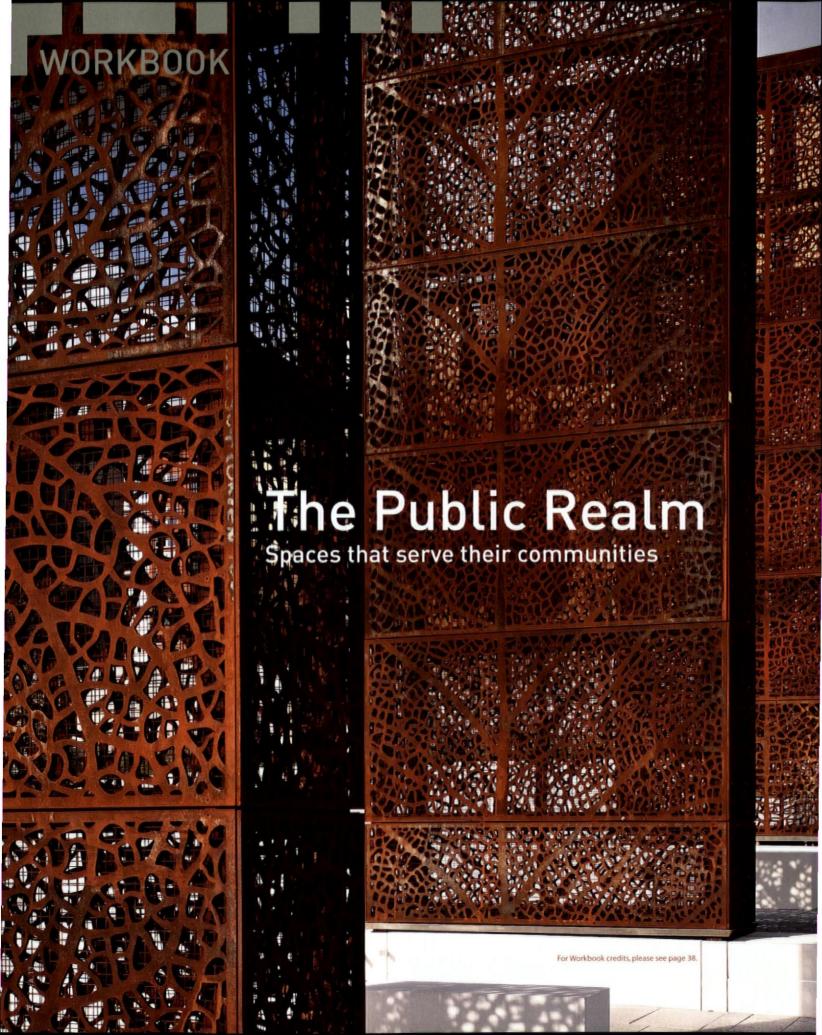








ambaproducts.com +1 (404) 350-9723





#### Eastside City Park

Location: Birmingham, UK Designer: Patel Taylor Website: www.pateltaylor.co.uk

Patel Taylor was selected to design Birmingham's first new park in more than a century in an area that had experienced a slow decline and low occupation due to a lack of investment. Located in the heart of the new Eastside district, the park welcomes those entering the quarter and drives new investment to the area and the community. "To an individual, a park might provide a place to stop and relax, to exercise, to meet friends and so on. For the community, parks can provide a sense of identity, and can make statements about the values of that community," says Director Andrew Taylor.

The first challenge was to design the park so that it linked to the city's existing roads, pedestrian routes and public transportation. Since many of the buildings surrounding the park are in the planning stages and have yet to be built, the park needed to stand alone while also having the ability to transform with the future development.

"As a graphic metaphor, the park has been 'drawn' with the white precast [concrete] and colored in with granite paving, self-binding gravel, lawns and planting beds," says Taylor. Steel structures, such as planting screens and pergolas, reference the areas industrial past with some affixed to concrete benches and planted with various climbing species. "These screens and the benches create small scale spaces, each with subtly different characteristics, in contrast to the larger formal parts of the park," he adds.



#### Gold Line Bridge

Location: Arcadia, CA

Designer: AECOM with Andrew Leicester

Website: www.aecom.com

The Gold Line Bridge stretches across the Eastbound I-210 highway as an integral part of the 11.5-mile Metro Gold Line Foothill Extension. The Construction Authority hired award-winning artist Andrew Leicester to create a design concept that would express both the past and present of the local community in this "Gateway to the San Gabriel Valley". After conducting extensive research, Leicester drew upon the origins of the area as an ancient trade route; while nodding to today's development of the light rail that ferries people instead of goods across

"Baskets are emblematic of the earliest artifact and seemed appropriate for this kind of activity," says Leicester. The result was two, 25-foot-tall sculptural baskets flanking either side of the main structure. The illusion of a concrete woven basket was created through 60 individually pre-cast segments fabricated by Moonlight Molds. The underbelly of the bridge invokes the skin of a Diamondback Snake and brings to mind the serpentine quality of the road ahead.

AECOM directed the project's design and engi-



## Elegant, Contemporary, Efficient Gas Fireplaces by ORTAL

Visit us at the AIA Convention in Denver, booth 3647















#### Perk Park

Location: Cleveland, OH

Designer: Thomas Balsley Associates

Website: www.tbany.com

"Our public realm defines who we are as a society and how we value the lives of our citizens," says Principal Thomas Balsley. In this case, Perk Park provided the architect an opportunity to design a space that would enhance the urban quality of life for the community. They were inspired to create an urban meadow and forest that was both open and intimate. "We knew that diverse spatial and social experiences would ensure the long-term success for the park and its neighborhood," he adds.

Inside the 50,000-square-foot park, maple, linden and locust trees offer residents intimate and shaded seating areas while mounded landforms serve as topographic relief. A "beyond the bench" approach explores different seating arrangements to create various social settings and engage the public to linger in the park.

"Urban picnic tables, raised bar tables with stools that swivel, long banquette seating for watching people promenade, all have raised the bar and offered an alternative to the park bench lined up in a row," says Balsley. Vibrant red awnings that line the park's perimeter on 12th Street are illuminated in the sun by day and pavement lights by evening while light wands serve as welcoming beacons for the community at night.

The project was championed by non-profit organization Parkworks (now known as LAND Studio), which raised additional private funding for the park's development and oversaw the design, construction and maintenance. Local support was provided by McKnight Associates.







## Join the AIA|LA today and be part of your community.



Architects design the iconic buildings that make Los Angeles a first class city. Architects build a community.

## Be part of **your** community. The AIA Los Angeles community.

#### Member benefits include:

- Reduced prices on AIA contract documents
- Discounts on tickets to the AIA|LA Home Tours and Design Awards Party
- AIA|LA job resource center and Work with Architects
- Participation in AIA|LA Chapter Committees
- Reduced registration rates on AIA|LA Continuing Education Courses
- Opportunities to get plugged in to City Hall
- Networking opportunities with the Los Angeles Architecture and Design Community

For more information on how to join today, visit our website at www.aialosangeles.org.



#### Playa Vista Resident Club and Park

Location: Playa Vista, CA

Designer: Rios Clementi Hale Studios

Website: www.rchstudios.com

The 25,000-square-foot community center has been designed with the intention of creating a space where the people of Playa Vista can congregate, socialize and exercise. "The location of the new resident club required the use of a diagonal pedestrian line to connect the ground floor and site with the existing environment," says Bob Hale, Principal. This orientation allowed the club to integrate more seamlessly into the neighborhood and welcome the community. An adjacent public park further connects the resident club with the existing community, encouraging residents to gather either before or after using the club.

The LEED Platinum design incorporates a green roof, solar panels and is covered in a recyclable cool roof PVC membrane to reduce heat gain. According to Hale, natural ventilation will cool more than 65 percent of the building. "Cool air is brought inside the building through interior gardens, and pulled into warmer interior spaces through the use of large sliding doors," he says. "During winter, the low sun enters through strategically placed glazing and helps the mechanical heating system warm the space."

Community programs will be held in one of several event spaces also open to residents for conferences and meetings; a sliding glass wall between one of the courtyards and an event room blurs the line between indoor and outdoor space.

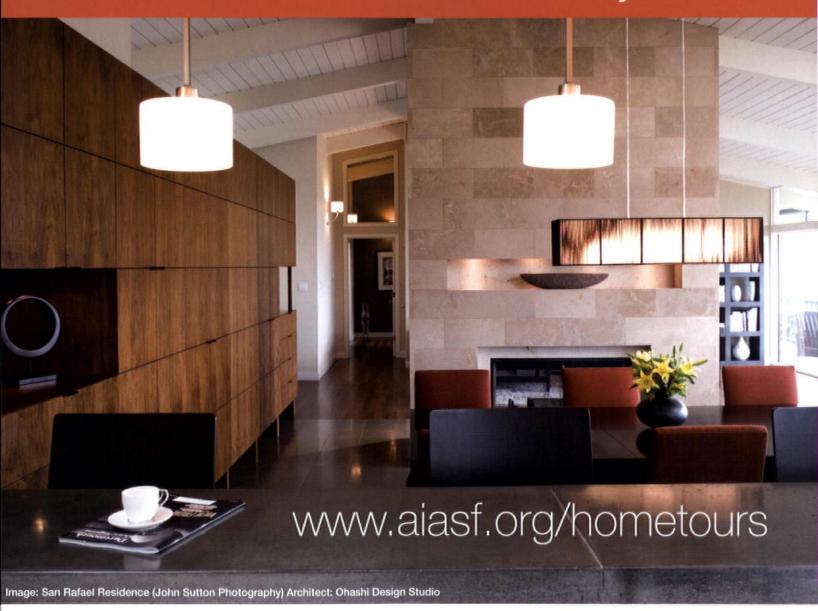






## Marin Living: Home Tours

May 2013



Presenters

Sustaining Sponsors











**CENTER** for ARCHITECTURE + DESIGN















#### Ju Gong Bridge

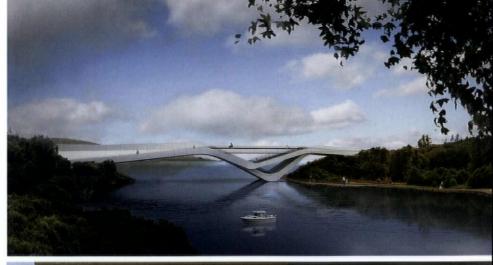
Location: Sinchuan Province, China Designer: Michael Maltzan Architecture

Website: www.mmaltzan.com

The client had three main objectives for the Ju Gong bridge: to make a structurally sound form; incorporate circulation paths for pedestrians, bicycles and cars; and to create an icon for the surrounding 565-acre lakeside development, which was being simultaneously designed and built. Since the two were being developed in parallel, it gave the architect an opportunity to influence the design of the development through his vision for the bridge.

"The client was very supportive of making the bridge much more than a purely function span which allowed us to more holistically consider the development's broader social, experiential, and iconographic context," says Principal Michael Maltzan, of the fluid design process that gave him more flexibility than he initially expected for an infrastructure project.

In an effort to achieve all three goals, Maltzan conceived a design where the "belly" of the 260-foot-span bridge drops down to meet the water below creating two distinct experiences. "Pedestrian pathways crossing overhead descend through a pair of oculi to the level of the water below, creating a direct connection between visitors passing overhead and stepping stones that lead to a network of park green spaces along the southern shore," says Maltzan. The paths then widen and incorporate seating recalling meirenkao, or "beautiful seat," a traditional Chinese element of bridge design.







# LOS ANGELES CHAPTER

RECOGNITION KNOWLEDGE NETWORKING RESOURCES

www.usgbc-la.org

## MASTER OF INTERIOR ARCHITECTURE

Innovative solutions for a sustainable future









Build your skills in an exciting discipline that artfully merges interior design, architectural thinking, and environmental conservation.

Explore a new degree program offered by UCLA Extension in collaboration with Cal Poly Pomona. Bachelor's degree required. Internships and job placement services available.

Just starting your career? UCLA Extension offers a foundation-level curriculum with its Interior Design Certificate. No degree required; prerequisite to the masters program.

Learn more about courses and program candidacy: *uclaextension.edu/formarc* or call (310) 825-9061.

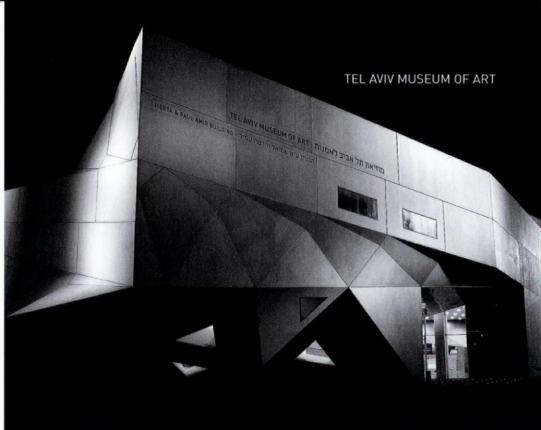
**UCLA** Extension

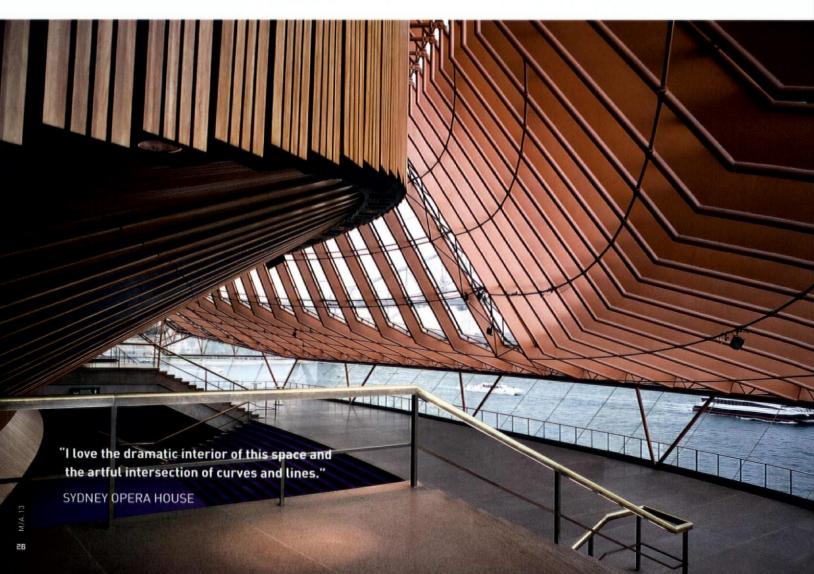
## Urban Canvas

It's Jill Paider's love of design that draws her to architectural photography—the strong curves and lines of the Sydney Opera House or the elegant shape of the AO Building in the Tokyo rain. This passion to capture architecture's ability to "transform and reshape how we think and feel, creating a highly designed backdrop for our lives" has led her to travel the world in search of urban canvases. To photograph Kenzo Tange's St. Mary's Cathedral, Paider convinced a nun to let her into the church with her equipment. "It's really a stunning space inside and out, so unlike any structure you've ever seen, and the cement interiors and lit vaulted ceilings add to its distinctiveness."

PHOTOGRAPHY BY JILL PAIDER

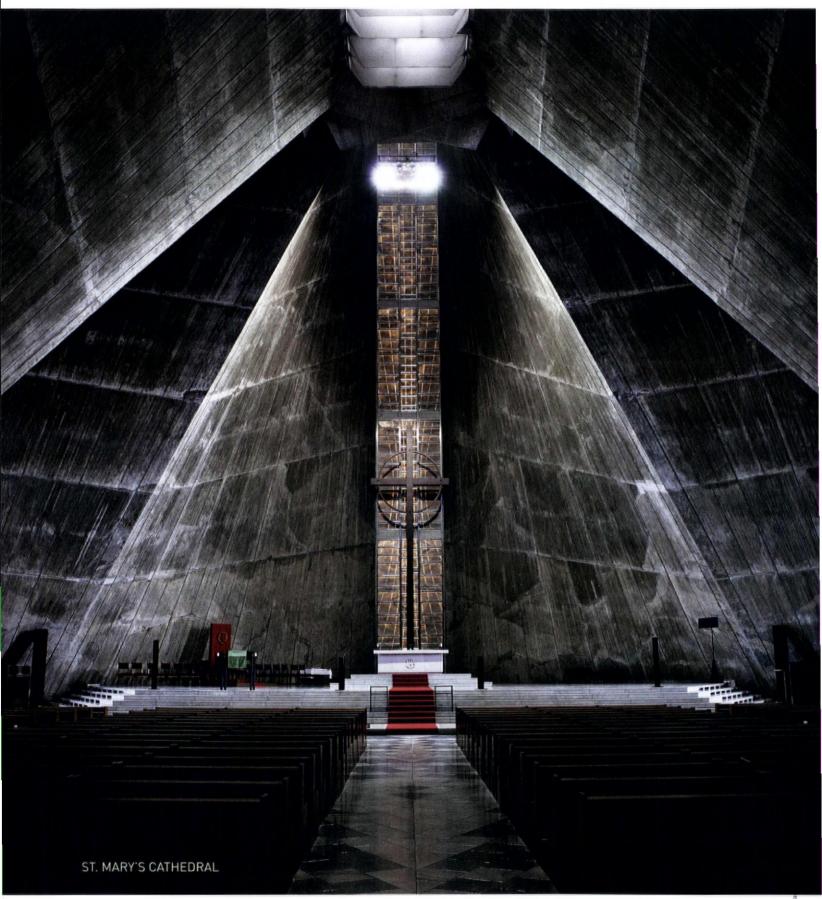


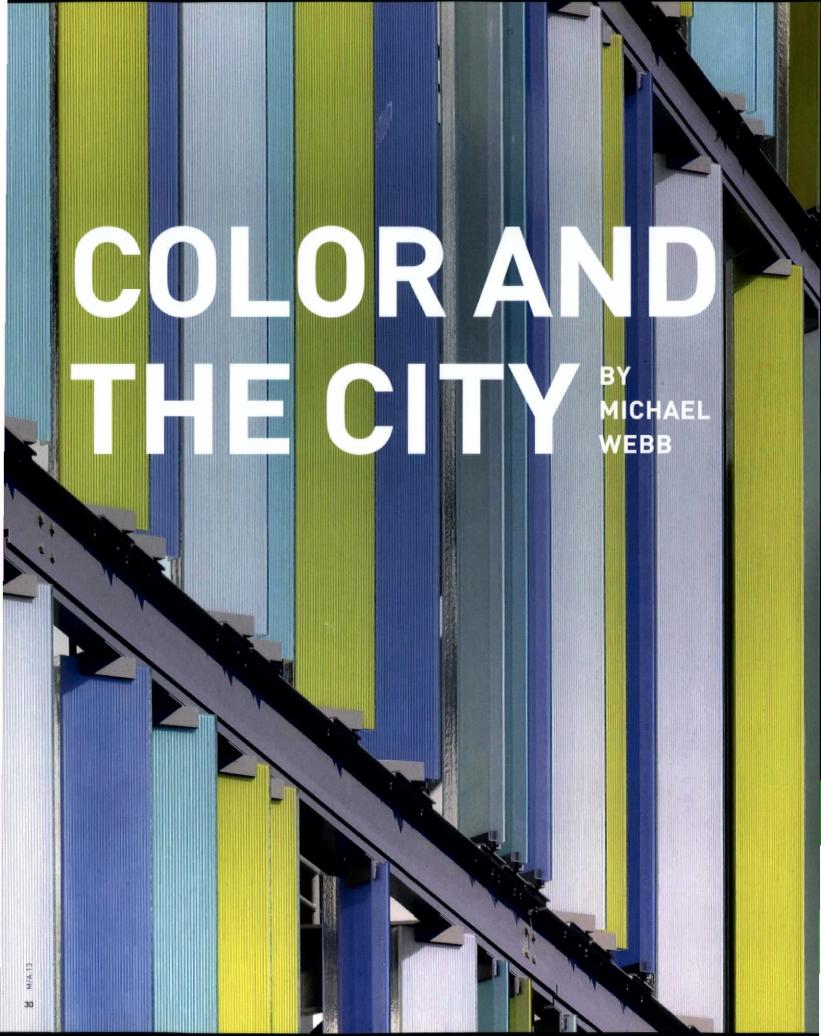














# Color can invoke a mood or enhance a visual experience but can it find a home against a backdrop of beige and gray?

Most cities have a distinctive palette. In London, the older residential areas are built of yellow or red brick, the monuments of white Portland stone. Some are still blackened from coal smoke, others have been scrubbed clean. Looking over Paris from Sacré Coeur, the expanse of gray slate and stone is interrupted by the multicolored Pompidou Center—much as the PDC stands out in West Hollywood. St. Petersburg is a joyful symphony of pale blue, green, yellow and pink.

The further south you go, the more you'll find brightly painted walls, ceramic tiles, and honey-colored stone. Intense blues relieve the chalky white of Greek island settlements. Some Mexican towns and villages provide a kaleidoscope of vibrant hues and that vernacular tradition inspired Luis Barragán to incorporate them into the houses, convent, and urban markers that he built in Mexico City. Color can be employed as urban therapy. When the Albanian economy collapsed in the aftermath of a huge Ponzi scheme, the government consoled the populace by distributing paint and encouraging them to paint their drab Soviet-era apartment blocks and rotting tenements. It was a bit like putting a bandaid on a flesh wound, but it lent variety to an otherwise depressing cityscape.

Moore Ruble & Yudell used colored glass in their Santa Monica Civic Center Parking Structure to create "a dancing curtain of color."



Los Angeles lacks the stately order of Paris and the cheerful exuberance of southern cities. As Lorcan O'Herlihy observes, "nine out of 10 buildings are painted beige for ease of maintenance." This may be the preference of white-bread immigrants from the mid-West but one wonders why Latinos and Asians perpetuate such monotony, so at odds with their native cultures. It wasn't always like this. In the middle decades of the 20th century you could indulge your fantasies—be it an Egyptian tomb or a Gothic spire, a mosque or a Babylonian fortress-without risk of censure. Sam Rodia spent 30 years building Watts Towers from scavenged iron and broken ceramic, creating a brilliantly colored masterpiece of bricolage. Commercial strips offered an entertaining mix of programmatic

buildings and gaudy neon signs. These were created by individuals not franchises and had a naïve charm their corporate successors lack. New arrivals were alternately fascinated and appalled. Driving though LA for the first time in 1938, John Lautner felt physically sickened by the ugliness but he recognized the potential to build as he pleased in such a raw and untrammeled setting.

It couldn't last. Orson Welles pronounced the obituary in a 1959 Esquire article, Twilight in the Smog: "Architectural fantasy is in decline, the cheerful gaudiness is mostly gone, the more high-spirited of the old outrages have been razed or stand in ruins. In the 'better' residential and business districts a kind of official 'good taste' has taken charge. The result is a standardized

impeccability, sterile and joyless, but it correctly expresses the community's ardent yearnings towards respectability."

Welles blamed the decline on television and Madison Avenue, each contributing to the insidious growth of conformity. In the next five decades, the yearning for respectability grew even stronger. The rich retreated into gated communities that mandated an ersatz historicism--generally an inauthentic and inept version of 'Mediterranean'-- itself a mongrel style. Standardized suburban tracts metastasized across southern California, and Bunker Hill in downtown L.A. was obliterated and replaced by a dead zone of generic office towers. Neighborhood groups appointed themselves custodians of the status quo, opposing anything that



challenged convention. In Santa Monica, Frank Gehry caught hell for deconstructing a dumb stucco cottage and daring to clad it in plywood, chain link and anodized metal. The affluent residents of Brentwood delayed and Richard Neutra, who introduced European modernism to southern California, were exposed to the experiments of the first generation of modernists. In Vienna, Otto Wagner clad two apartment blocks

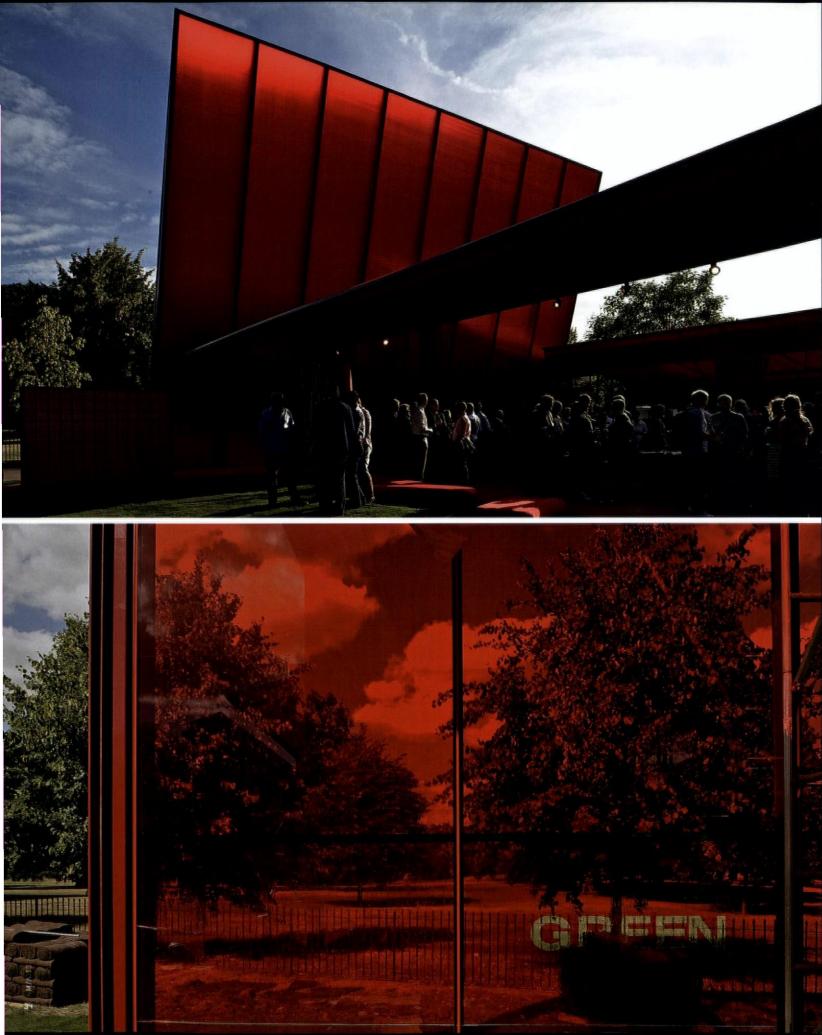
In the middle decades of the 20th century you could indulge your fantasies — be it an Egyptian tomb or a Gothic spire, a mosque or a Babylonian fortress — without risk of censure.

construction of the Getty Center for seven years, demanding multiple changes that compromised the design. They would have much preferred a private enclave of plop chateaux atop that hill.

Color might have played a larger role in L.A.'s architectural landmarks. R.M. Schindler

in boldly colored ceramics; in Berlin, Bruno Taut articulated a succession of social housing estates with vibrant oranges, blues, and yellows. Le Corbusier used a subtle palette on the Villa Roche in Paris and his apartments for the Weissenhofsiedlung in Stuttgart, before adopting the primary colors

that were favored by the De Stijl movement (notably Gerrit Rietveld and Theo van Doesberg) in Holland. The Bauhaus masters were equally adventurous and the house shared by Paul Klee and Wassily Kandinsky in Dessau employs more than a score of strong and subtle hues. In fact it's hard to think of a modernist pioneer who didn't make some use of color, except for the two who practiced in L.A. With a few exceptions, Neutra stayed loyal to white with silver trim through his long career. His preferences tied in well with the cult of the white cube that was central to the International Style, as codified by Philip Johnson and Henry-Russell Hitchcock. Even Schindler, so expressive in many ways, made very limited use of color. The Eameses used primaries in the manner of Mondrian in



the cladding panels of their iconic house and studio, but the other Case Study Houses were monochromatic, relying on the materiality of wood, stucco, and steel.

A few contemporary architects are ardent colorists. The German firm of Sauerbruch Hutton makes every building an abstract composition of multi-toned bars. In France, Jakob + MacFarlane have employed a single intense color on perforated steel structures that become points of attraction in new developments: the green City of Fashion on the Quai Austerlitz in Paris, and the Orange Cube on the banks of the Saône in Lyon. Jean Nouvel is a maestro of color, mostly in his interiors, but he created an all-red pavilion in a London park two years ago, and his Guthrie Theater in Minneapolis is a celebration of blue. Odile Decq uses scarlet as her talisman on public buildings in Paris and beyond.

In L.A. Moore Ruble Yudell enhance their buildings with subtle tones, thanks to color aficionado Tina Beebe. "I think color enlivens the city," she says, "creating points of reference and giving buildings a sense of identity. People are often scared of bold colors, but it's only paint and easy to change". Beebe takes her cues from the context and "used color like exclamation points" to animate MRY's parking structure in Santa Monica. O'Herlihy uses bold hues in several of his recent condo blocks, notably the fiery reds in the Formosa apartments, which were inspired by the eponymous West Hollywood café. "Light and color shape space," he declares, "and white changes through the day". Black stained wood grounds the block he built alongside the MAK/Schindler house on Kings Road, and white and green emphasize the lightness of the upper stories. Koning Eizenberg have always used color in a playful manner, but, as Julie Eizenberg explains, "we struggle to make the right choice and we try to look beyond those colors that are currently fashionable and will quickly go out of style."

Nelly Galan, a Latina television producer, chose Caribbean colors to transform and unite three cottages on the Venice canals. "I wanted to cheer everyone up following the 2008 Crash and, being Cuban, I love vibrant hues", she says.

These projects demonstrate that color can serve like spice in a stew, not to overpower but add flavor and character to a sober neighborhood. It would be unfortunate if everyone were to follow the example of Tirana, and wield a brush with abandon. A cacophony of clashing colors would be worse than the present monotony of Los Angeles. People have strong likes and dislikes in their choice of colors, and the street is a public space that needs to accommodate a wide range of tastes. However, it doesn't have to be boring. A vivid splash here, a subtle shade there, can highlight an exceptional building or enhance a plain one.

Color is one (easily reversible) ingredient in a lively cityscape. Professional murals flourished in the mid 1980s, encouraged by the 1984 Olympic arts program. Terry Schoonhoven and Kent Twitchell created memorable work, most of which has been painted over or vandalized by mindless taggers. It's time to restore the surviving work and encourage a few exemplary artists to do more, on blank walls and freeway embankments. As head of L.A.'s Department of Cultural Affairs, Al Nodal organized the relighting of rooftop neon signs on the apartment blocks of Wilshire

Blvd. and Hollywood. He's no longer around, but the Museum of Neon Art could supply the expertise to restore some of the better street-level signs, and create new ones.

The forces of inertia are strong in any community, and the new is always perceived as a threat to the status quo, disturbing familiar patterns. But carefully plotted interventions can swiftly win acceptance and shift the balance of the cityscape, especially if they are an integral part of innovative architecture. Public-private partnerships could upgrade selected thoroughfares, as West Hollywood and Santa Monica have done, and these demonstration projects might inspire developers and homeowners. We can hope that a few enlightened individuals will take up this challenge.

Nelly Galan's Venice retreat invokes the Caribbean while uniting the three cottages. OPPOSITE: Jean Novel's Red Pavillion commissioned by the Serpentine Gallery was declared a "rhapsody in red" by the media.



### SOURCE

#### IBE Consulting Engineers

IBE Consulting Engineers specializes in the design of sophisticated building systems for high-performance, energy-efficient, and architecturally significant projects. MEP Systems Design, Lighting Design, and Energy Modeling and Analysis.

818.377.8220 www.ibece.com



#### Proximity Kitchen System

"...the proper layout of a kitchen should follow, in direct relation, the functional sequence of events in cookery..." — First Proximity Principle

All proximity basin accessories (see website for more options) are removable and multifunctional; inserts are safe for: freezer – fridge – wet prep – cooktop/oven – dishwasher.

480.298.1616 www.proximitykitchen.com



#### Glass Film

GlassFilm Enterprises is a supplier/installer of film-to-glass applications that enhance the appearance of glass. Products include LUMISTY, which makes glass change from transparent to translucent depending on the angle of view, and DECOLITE, a series of frosted films with or without patterns. Custom designed films and transparent colors are also available.

978.263.9333 www.glassfilmenterprises.com jf@glassfilmenterprises.com



#### Studio Fuse

Designing for the arts since 1999. Our clients present, instruct, create, and facilitate visual and performing arts. Our work makes their projects engaging to current and future patrons. This is our passion.

\*Studio Fuse is the award-winning creative team behind FORM Pioneering Design.

jenn@studiofuse.biz 626.584.1272 www.studiofuse.biz



#### Risha Engineering Group

Risha Engineering Group is a structural engineering consulting firm specializing in new building design, seismic strengthening, renovations and full-service consulting. We are dedicated to enhancing the quality of lives through better engineered buildings. By design, our buildings are safe, efficient, and unique. Our clients demand solutions to achieve their mission. Our mission is to exceed their demands.

818.729.9777 info@risha.com www.risha.com



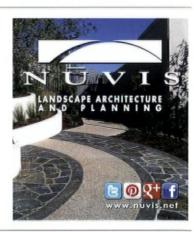
#### NUVIS

Landscape Architecture

Over 40 years of creating experiences which connect people with their environments, world-wide.

Costa Mesa, CA | San Ramon, CA Las Vegas, NV | Scottsdale, AZ

www.nuvis.net info-cm@nuvis.net 714.754-7311



# Southern California's best choice for As-Built architectural measuring services

Since 2002, Precision Property Measurements has completed over 5,000 As-Built drawings for construction projects in Southern California and nationwide. We combine precise measuring technology, highly trained staff, and tight standards and controls to ensure accuracy, consistency, and quality on every plan.

www.ppmco.net office@ppmco.net 562.621.9100 855-AS-BUILT



#### Lampa

Lampa makes contemporary lighting for residential, commercial and hospitality. Our designs fuse natural materials with a minimal aesthetic. Featuring FSC certified wood veneer and low energy CFL and LED light sources, our American-made fixtures will benefit your project and budget. Custom design capabilities are available upon request.

631.722.9450 Visit us at Lampa.com





# Can you see the difference? Email me and we can talk.







peter@navcm.com 626.222.5646

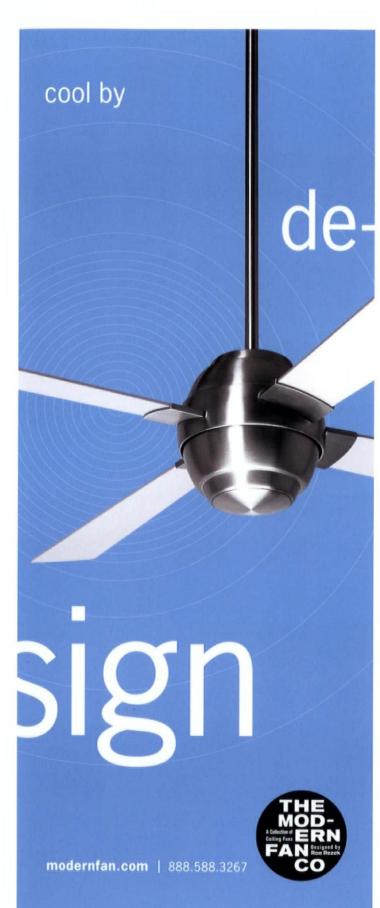


VITROCSA

The World's Slimmest Sightlines

The 3/4" profile
Vitrocsa sliding glass
wall system.
Absolutely nothing
else compares.

GOLDBRECHT USA INC. 5701 BUCKINGAM PKWY UNIT C CULVER CITY, CA 90230 PHONE: 310 988 4455 WWW.VITROCSAUSA.COM



### **CREDITS**

#### Eastside City Park

BIRMINGHAM, UK

CLIENT: Birmingham City Council
ARCHITECTS: Patel Taylor/Allain Provost

**ENGINEER:** Arup Associates

CONTRACTOR: Wates

#### Gold Line Bridge

ARCADIA, CA

**CLIENT: Metro Gold Line Foothill Extension Construction Authority** 

DESIGN CONCEPT ADVISOR: Andrew Leicester, Artist

AECOM: Pat Nicholson, Design Team Manager; Rivka Night, Architect;

David Yee, Bridge Structural Engineer

**BUILDER: Skanska USA** 

CASTING AND INSTALLATION: Moonlight Molds; Masonry Concepts, Inc.

CIDH DRILLING: Anderson Drilling

ADDITIONAL CONTRACTORS: CMC Rebar; Dywidag; Group Delta; National Ready Mix; Fitzgerald Formliners

Ju Gong Bridge

SICHUAN PROVINCE, CHINA

DESIGN PRINCIPAL: Michael Maltzan, FAIA, NCARB

PROJECT DIRECTOR: Peter Erni, LEED AP

PROJECT DESIGNER: Wil Carson, NCARB, LEED AP

PROJECT TEAM: Sahaja Aram, LEED AP, Po-Wen Shaw, Yan Wang, Guang Xu

STRUCTURAL ENGINEERING: Chinese Academy of Building Research

LIGHTING: Tillotson Design Associates

EXECUTIVE ARCHITECT: ChongQing Municipal Design Research Institute

#### Perk Park

CLEVELAND, OH

**CLIENT:** City of Cleveland and LAND studio

**LEAD DESIGNER - LANDSCAPE ARCHITECT:** Thomas Balsley Associates

LOCAL LANDSCAPE ARCHITECT: McKnight Associates, Ltd.

#### Playa Vista Resident Club and Park

PLAYA VISTA, CA

ARCHITECTURE, INTERIOR DESIGN, LANDSCAPE,

ENVIRONMENTAL GRAPHICS: Rios Clementi Hale Studios — Bob Hale, FAIA, Principal; Greg Kochanowski, Senior Associate, architect; Naseema Asif, Associate, architect; Aimee Less, Associate, interior designer; Tavi Perttula, ASLA, LEED AP, Associate, landscape architect; Tom Myers, NCARB, Designer; Hamilton Hadden, Designer; Karen

Madrid, Designer, landscape

**CLIENT:** Brookfield Residential

MEP ENGINEER: IEG Consulting Engineers

STRUCTURAL ENGINEER: VanDorpe Chou

CIVIL ENGINEER: Hunsaker & Associates

**LIGHTING: HLB Lighting** 

KITCHEN CONSULTANT: Laschober + Sovich

POOL CONSULTANT: Holdenwater

**LEED CONSULTANT:** Zinner Consultants

WATERPROOFING: D7 Consulting

METHANE MITIGATION: Methane Specialists

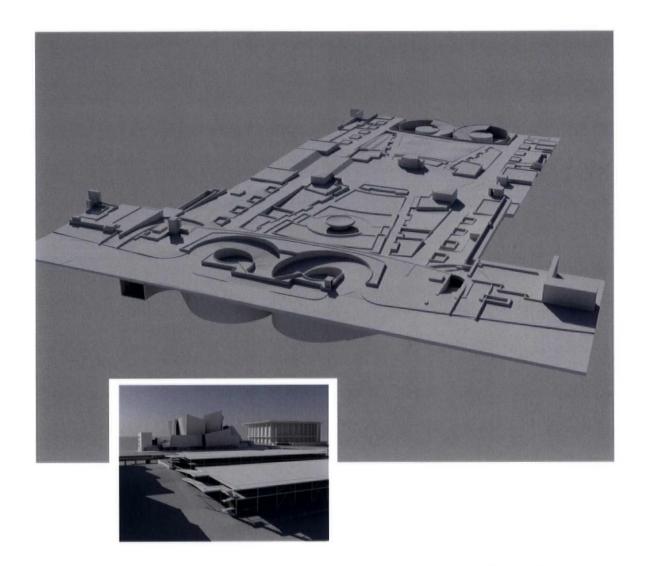
SOILS ENGINEER: Group Delta Consultants

SPECIFICATIONS: Looking Glass Architecture & Design

IRRIGATION: Sweeney

# **MOLLENHAUER**

Civil Engineering . 3D Surveying . Sustainable Design



#### GRAND PARK, DOWNTOWN LOS ANGELES

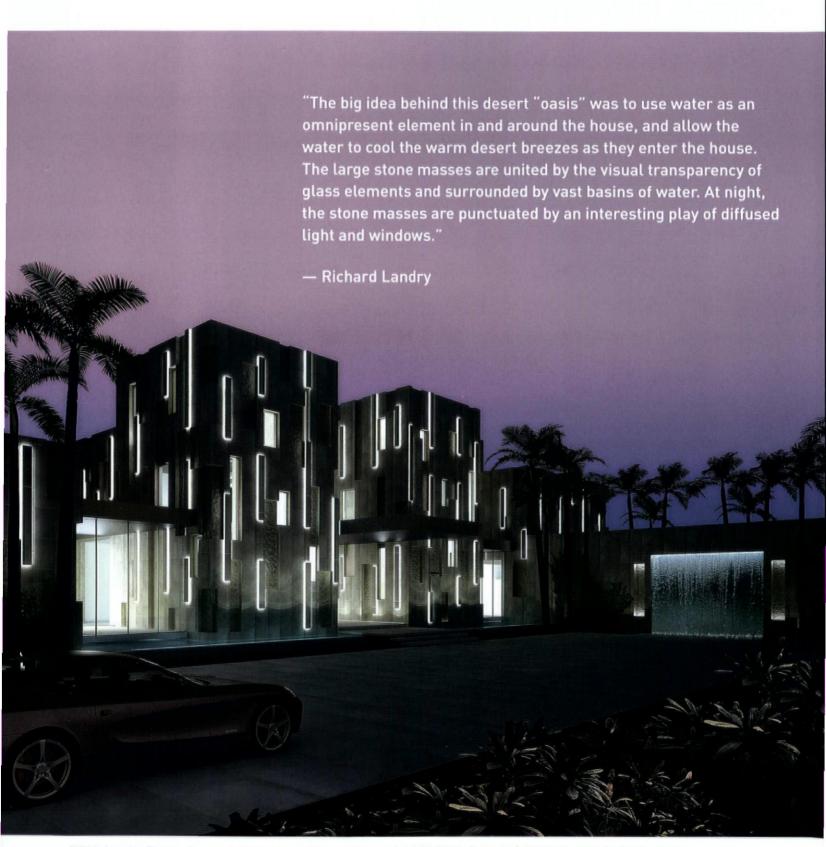
Mollenhauer Group provided Civil Engineering, 3D Survey and surveying support to Grand Park Downtown Los Angeles, Winner of AIA Los Angeles 2012 BUILDING TEAM of the YEAR award. Developer, Related California.

#### **Mollenhauer Group**

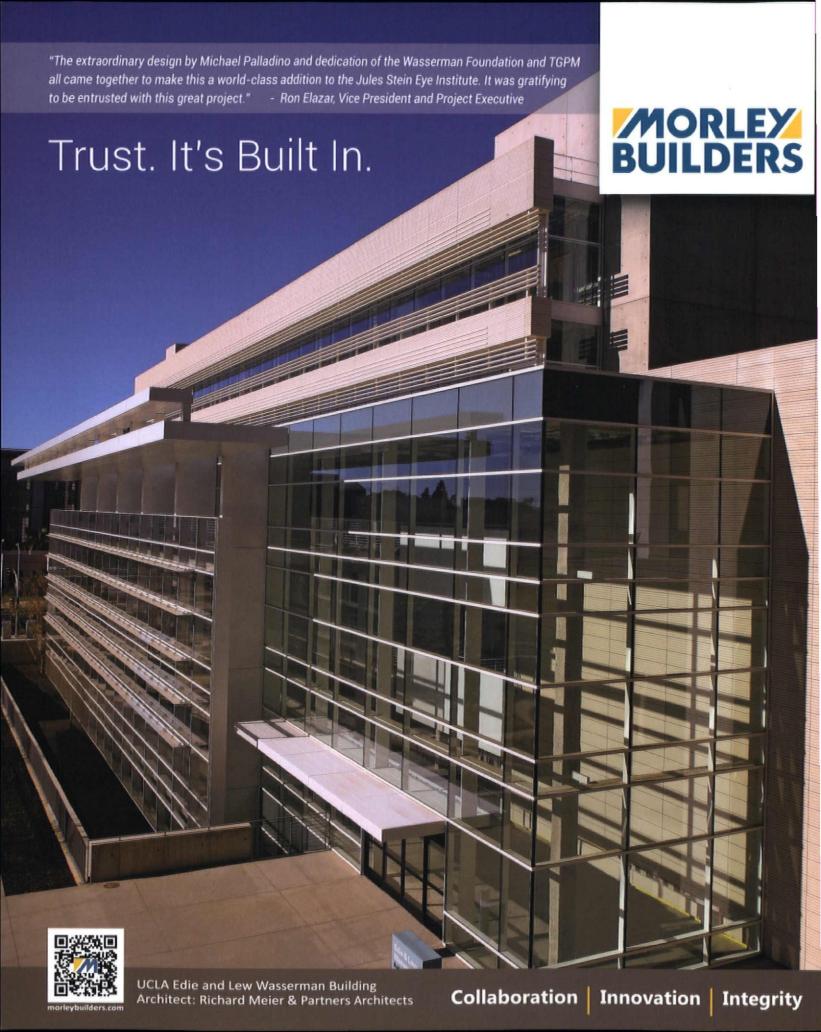
Los Angeles Denver London www.mollenhauergroup.com 213.624.2661



# UNBUILT



FIRM: Landry Design Group | PROJECT: KSCH Residence | LOCATION: Bahrain | DESIGN TOOLS: 3D Studio Max and Vray

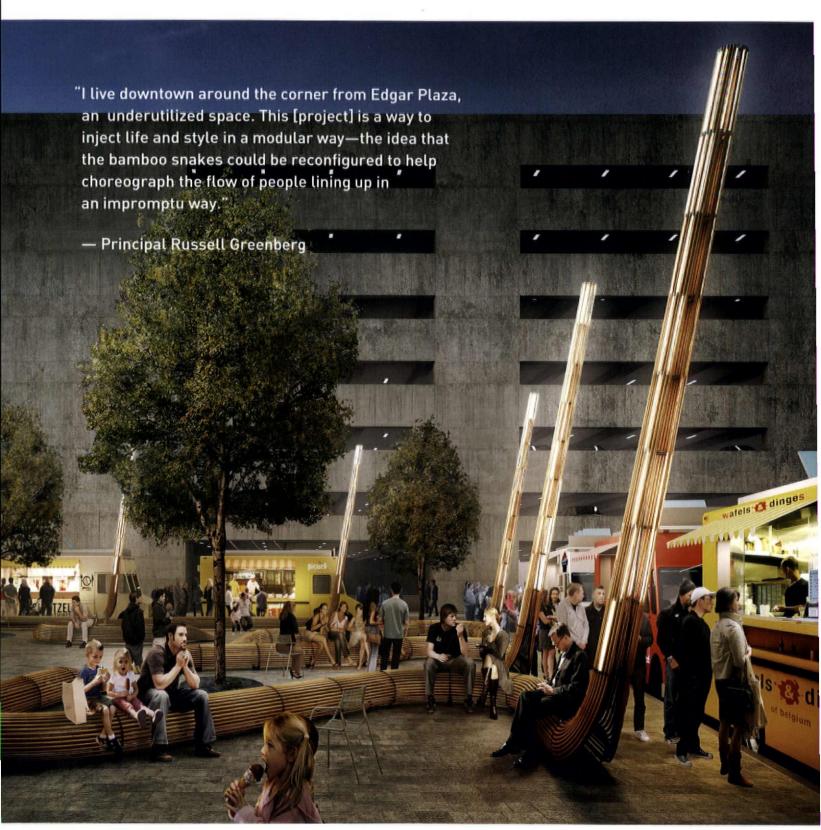


# RJC BUILDERS INC

L & M Arts wHY Architectur



# **UNBUILT**



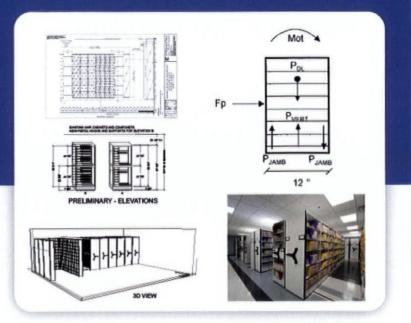
FIRM: RUX | PROJECT: A low-cost, re-usable installation to inspire urban revitalization | LOCATION: New York, NY | DESIGN TOOLS: Rhino



WE KNOW FLOOR LOADING...DO YOU?

### McMurray Stern

is a Class "B" General Contractor specializing in high density design build storage solutions. 40% of our projects are partnered with architects who use our knowledge as a resource.



Call us to learn more about how we can help you get back to design and leave the calculations to us 888.503.1886

www.mcmurraystern.com



# GLENDALE '60s VIBE CREATIVE OFFICE SPACE

NEAR DREAMWORKS & DISNEY WALK TO CITY HALL, SHOPS & RESTAURANTS 4,000+ sf divisible. Utilities incl. Covered pkg. agadvise@gmail.com 818.956.5313

Ann Gray, CA Broker 01897744

# Can you see the difference? Email me and we can talk.







**Navigator** Cross-media, Inc.

peter@navcm.com 626.222.5646

# USGELES CHAPTER

RECOGNITION KNOWLEDGE NETWORKING RESOURCES

www.usgbc-la.org

#### SOURCE

#### **IBE Consulting Engineers**

IBE Consulting Engineers specializes in the design of sophisticated building systems for high-performance, energy-efficient, and architecturally significant projects. MEP Systems Design, Lighting Design, and Energy Modeling and Analysis.

818.377.8220 www.ibece.com



#### Risha Engineering Group

Risha Engineering Group is a structural engineering consulting firm specializing in new building design, seismic strengthening, renovations and full-service consulting. We are dedicated to enhancing the quality of lives through better engineered buildings. By design, our buildings are safe, efficient, and unique. Our clients demand solutions to achieve their mission. Our mission is to exceed their demands.

818.729.9777 info@risha.com www.risha.com



#### Glass Film

GlassFilm Enterprises is a supplier/installer of film-to-glass applications that enhance the appearance of glass. Products include LUMISTY, which makes glass change from transparent to translucent depending on the angle of view, and DECOLITE, a series of frosted films with or without patterns. Custom designed films and transparent colors are also available.

978.263.9333 www.glassfilmenterprises.com jf@glassfilmenterprises.com



#### Luminas

Creating architectural LED lighting systems for discerning clients and distinctive projects—Luminas Lighting LLC.

510.544.6652 www.luminaslighting.com



#### Charles M. Salter Associates, Inc.

Charles M. Salter Associates, Inc. was founded in 1975 and provides consulting services in acoustics, audiovisual systems, telecommunications, and security systems for a variety of project types and sizes. With offices in San Francisco and San Jose, our team of 50 consults on over 900 projects per year worldwide.

www.cmsalter.com info@cmsalter.com 415.397.0442



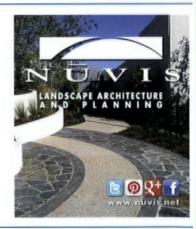
#### NUVIS

Landscape Architecture

Over 40 years of creating experiences which connect people with their environments, world-wide.

Costa Mesa, CA | San Ramon, CA Las Vegas, NV | Scottsdale, AZ

www.nuvis.net info-cm@nuvis.net 714.754-7311



# Southern California's best choice for As-Built architectural measuring services

Since 2002, Precision Property Measurements has completed over 5,000 As-Built drawings for construction projects in Southern California and nationwide. We combine precise measuring technology, highly trained staff, and tight standards and controls to ensure accuracy, consistency, and quality on every plan.

www.ppmco.net office@ppmco.net 562.621.9100 855-AS-BUILT



#### Lampa

Lampa makes contemporary lighting for residential, commercial and hospitality. Our designs fuse natural materials with a minimal aesthetic. Featuring FSC certified wood veneer and low energy CFL and LED light sources, our American-made fixtures will benefit your project and budget. Custom design capabilities are available upon request.

631.722.9450 Visit us at Lampa.com



# **CREDITS**

#### 4 House

**DUBLIN, IRELAND** 

ARCHITECT: TAKA

**DESIGN TEAM:** Alice Casey, Cian Deegan

STRUCTURAL ENGINEER: Cora

MAIN CONTRACTOR: Sapele Construction, Ltd.

#### Country Club Residence

MEXICO CITY, MEXICO

**ARCHITECT:** Migdal Arquitectos

DESIGN TEAM: Jaime Varon, Abraham Metta, and Alex Metta

STRUCTURAL ENGINEER: CTC Ingenieros Civiles

**INSTALLATION:** Intebrax

GLASS AND ALUMINUM DESIGN: Vitrocanceles, SA de CV

LIGHTING DESIGN: Luz + Forma

#### Huangshan Mountain Village

HUANGSHAN, CHINA

ARCHITECT: MAD

#### Pix-L House

SERIFOS, GREECE

ARCHITECT: K-Studio

#### White Canvas on Green Roof

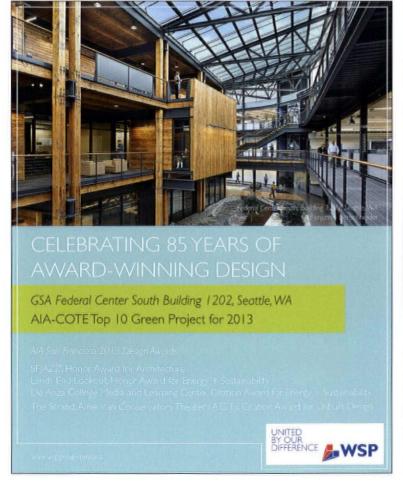
MONTREAL, CANADA

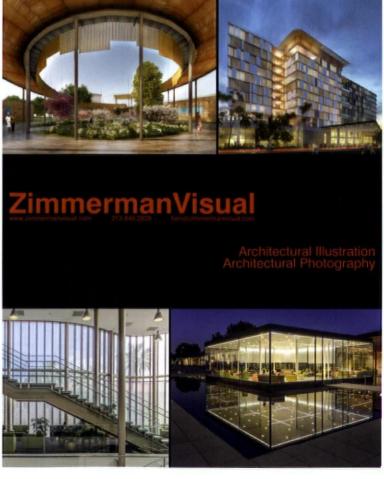
INTERIOR DESIGN: Martine Brisson

**GREEN ROOF CONSTRUCTION:** Les Toits Vertige

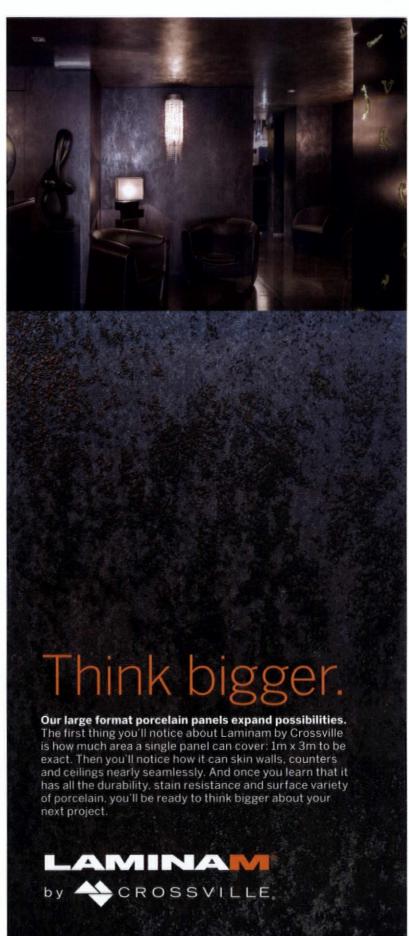
GENERAL CONTRACTOR: Rénovation Deschênes, Pied Pouce

TINSMITH: BLV Consultant









Questions: 931-456-3136

LaminambyCrossville.com

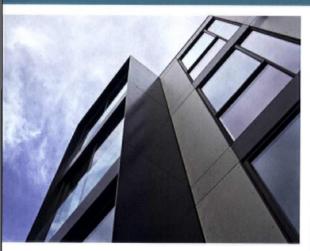
Consider our new Oxide collection

featured here: a touch of metallic in

seven versatile, sophisticated colors.

# San Francisco Living Home Tours

September 28+29, 2013





Presenters



**CENTER** for ARCHITÉCTURE + DESIGN









www.aiasf.org/hometours

SPONSORS **PLATINUM SMITHGROUPJJR** 









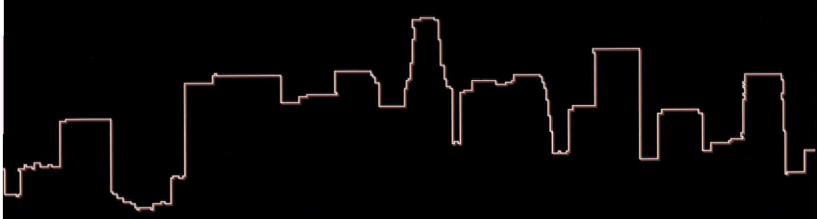








# Join the AIA|LA today and be part of your community.



Architects design the iconic buildings that make Los Angeles a first class city. Architects build a community.

# Be part of **your** community. **The AIA Los Angeles community.**

#### Member benefits include:

- Reduced prices on AIA contract documents
- Discounts on tickets to the AIA|LA Home Tours and Design Awards Party
- AIA|LA job resource center and Work with Architects
- Participation in AIA|LA Chapter Committees
- Reduced registration rates on AIA|LA Continuing Education Courses
- Opportunities to get plugged in to City Hall
- Networking opportunities with the Los Angeles Architecture and Design Community

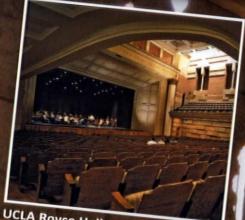
For more information on how to join today, visit our website at www.aialosangeles.org.





USC Heritage Hall Recapitalization Geffen Playhouse Renovation & Addition UCLA Powell Libr Polytechnic School Renovation Taft Building Seismic Retrofit Hollywood Palladium Western Metals Building USC Doheny Library Pasadena City Hall Seismic Rehabilitation

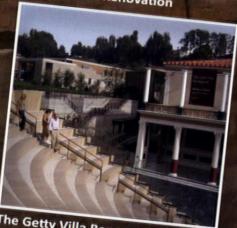
# Trust. It's Built In.



**UCLA Royce Hall** 



Hotel Bel-Air Renovation



The Getty Villa Renovation



United Artists Theatre/Ace Hotel Los Angeles Architect: Killefer Flammang Architects

www.morleybuilders.com

Collaboration Innovation Integrity



# RJC BUILDERS INC



#### Glass Film

GlassFilm Enterprises is a supplier/installer of film-to-glass applications that enhance the appearance of glass. Products include LUMISTY, which makes glass change from transparent to translucent depending on the angle of view, and DECOLITE, a series of frosted films with or without patterns. Custom designed films and transparent colors are also available.

978.263.9333 www.glassfilmenterprises.com jf@glassfilmenterprises.com



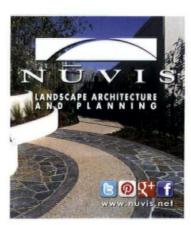
#### NUVIS

Landscape Architecture

Over 40 years of creating experiences which connect people with their environments, world-wide.

Costa Mesa, CA | San Ramon, CA Las Vegas, NV | Scottsdale, AZ

www.nuvis.net info-cm@nuvis.net 714.754-7311

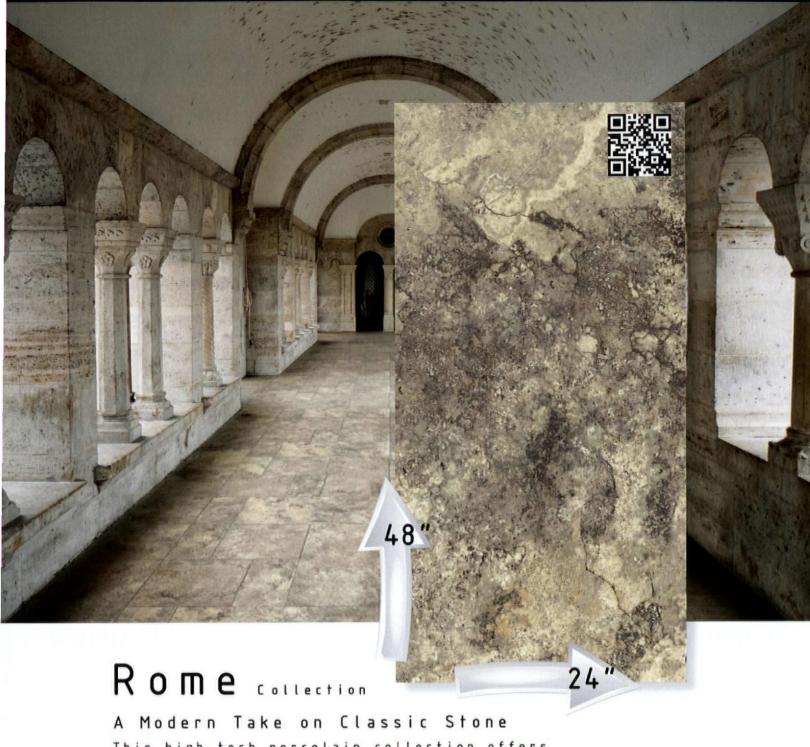


# Southern California's best choice for As-Built architectural measuring services

Since 2002, Precision Property Measurements has completed over 5,000 As-Built drawings for construction projects in Southern California and nationwide. We combine precise measuring technology, highly trained staff, and tight standards and controls to ensure accuracy, consistency, and quality on every plan.

www.ppmco.net office@ppmco.net 562.621.9100 855-AS-BUILT





This high-tech porcelain collection offers four modular sizes, including size 24" x 48", along with trim and mosaic pieces.

# STONEPEAK

high tech porcelain

Italian Style Made in the USA













# How do you make sure it doesn't happen again?

Ideally, before you fix something you need to understand the cause of the deterioration. If the problem has taken 75 years to develop, you have to assume you can't necessarily change the environment that the building exists in but you can re-treat it periodically and prevent loss of integrity. The issue of retreatment is a tricky one because most institutions don't plan for maintenance. There's an increasing recognition of the importance of maintenance; it's key. It's less expensive to maintain than to wait for something to go wrong and then fix it.

#### What about the envelope of the building?

If you go to medieval Italy, buildings were very heavy-thick masonry and stone walls-and while they may be damp they were designed [with] water tables built in, and are more forgiving. The way we're building in the 20th century-postwar and into today-buildings are high performance but very thin. Every detail in how you manage the temperature gradient, moisture, condensation, energy conservation, curtainwall systems is much more sophisticated in a technological way. If I'm looking at almost any building other than a wood frame residence, I would want to have a building scientist on board who can help me analyze the structural and engineering conditions. What holds the building up? How is the envelope performing in terms of moisture and temperature?

#### How do you find historically appropriate materials?

Finding replacement materials is just as difficult as finding artisans who fabricate, patch finishes and install things the right way. It's a recognized issue in the historic preservation world. The Association of Preservation Technology International has a spinoff group called the Preservation Trades Network, where contractors and artisans – the hands as opposed to the heads – organize themselves and promote [their trade]. We want those trades and skills to be passed along because we need more of them.

# Let's talk more specifically about some of the projects you've worked on like the Gamble House.

The Gamble House is a very fragile building because it's mostly all wood, and it's a precious cultural resource. The exterior conservation and its wood finishes were important. And, it was done with a soft touch to maintain a high level of integrity.

#### Were there any specific challenges?

The rafter tails and beams that extended from the roof had little termite damage. but there was some major fungal damage and dry rot. Those areas were dug out and filled with a permeable epoxy so that the density and the moisture characteristic of the repaired wood would be similar to [the original wood). After the surface and volume was restored, we used a tinted epoxy that was then sculpted with the cracks in the wood adjacent to it and stained with colors that one perceives [matches] the older wood. Originally the exterior shakes were dipped in tinted stain, [but] around 1940 the family over-painted the house. One of the alternatives was to restore the original finish in order to uncover the design intent of Charles and Henry Greene by removing the paint. The more we investigated, the more we realized it would be dangerous and damaging to try to take the original finishes off the existing wood. Through testing, we found the paint put over the stain closely matched the original paint. [In fact,] painting the Gamble House wasn't really vandalism; it was, in an unexpected way, conservation. So we [proceeded with a] light application of a clear wood protectant with UV. When you put this clear coat on the wood, you re-saturate the original pigments so you start to bring back the color of the wood not just the grain and texture.

# Currently, you are finishing up work on the Beverly Hills Post Office.

The Wallis Annenberg Center for the Performing Arts has an old building [the Beverly Hills Post Office] with a new building being constructed behind it. In the old building, the roof tile was removed in order to [install] new waterproof



Preservation in progress: the Beverly Hills Post Office.

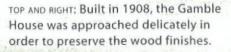
membranes. There was breakage, less than 10 percent, and it was anticipated. There are several companies [that] fabricate replacement roof tiles. Among the things we did in looking at samples was to go out to the factory and kilns, and look at their manufacturing and their samples. Also, primarily due to rusting of interior steel elements in certain areas, the brick masonry was deteriorated on the outside; part of the brick was broken off. Those losses were patched with fill material that's specially designed for this situation and then coated over with a material and technique that would make it hard to see where those bricks have been patched. Those are very hands on artisanoriented projects that take very special manufacturing.

#### How do you feel the field has changed over the last decade?

There are cycles in what we do and what we learn in construction, architecture and design and starting in the '60s, the U.S. has gone through a series of changes [in] our attitudes, our laws, our regulations, and our land use. Identifying, appreciating and taking care of cultural properties is now institutional; it's part of what makes our streets more interesting.

—Alexandra Drosu







# How do you approach each preservation project?

Evaluation is a priority. Is water, sun, heat or dirt getting into the ceiling, walls, floors, or foundations in a manner that is destabilizing the building? I think many people's first thought is that we're looking at what makes a building look pretty. But we are actually looking at a building in a forensic way. What's holding this building up? What's keeping it whole? Is it stable? Before we get to the appearance aspects.

# What are some of the challenges you face structurally?

Termites in wood buildings, seismic issues in concrete and steel buildings, and I would add to that geotechnical issues. Soil and foundation conditions are often a big problem. Let's say a basement wall is collapsing, or the soil wasn't compacted where a building is sinking on one side—those are all serious issues that affect a building. Reinforced concrete is very challenging because it's hard to analyze, you almost immediately need a structural engineer to help tell you how the concrete wall is going to perform in an earthquake.

### What technology can you use to see inside the wall?

Not only do you not know the strength of the concrete matrix but you don't know what type of steel reinforcing, if any, there is. Radar is increasingly a tool that is used to see where there are metal components, and the differences in density. It can compute the amount of corrosion in a steel bar so you know, through non-destructive investigations, where the steel bar is [located] and how corroded it is without cutting the wall open.

# How do you maintain the historical integrity of the building?

The integrity and authenticity of materials is very meaningful and therefore one of the fundamental concerns is if there is a problem with the structural strength of a building and we want to intervene, we still want to keep as much original material as possible. One strategy is to intervene by adding. Additive changes can be better than subtractive changes. Rather than replace a termite damaged floor joist, let's add a floor joist next to it; therefore, we have some added strength but we keep the old floor joist.

### What about concrete? It seems a more challenging problem to overcome.

A fundamental problem with concrete is carbonation and acidification. When you first make your concrete reinforcement, it's alkaline for ferrous metal. Through carbonation and often through salts, water that soaks into the concrete, it goes from being an alkaline environment to an acidic environment, which catalyzes the rusting of rebar inside the concrete. It destroys reinforced concrete from the inside out. There are methods using applied electrical current where you can desalinate, reverse the carbonation process and re-alkalize the concrete. It's magical in my mind because it's not a product you slather on, or something you cut out and replace. It involves chemistry and physics and electricity.



Peyton Hall of Historic Resources Group talks about the challenges facing preservation architects today



As a preservation architect, Peyton Hall is often called upon to consult on precious cultural landmarks and determine the best ways to preserve them. More often than not, these kinds of efforts are met with unque construction challenges, and his company, Historic Resources Group, helps identify innovative solutions to determine the best, and most cost effective solutions. We spoke with Hall to learn more.

The economic pressure to tear down and build new rather than preserve a historic building can be overwhelming. Likewise, archive preservations have often struggled in obscurity, lacking the means to promote their messages. In a time of "sequestration" cuts to cities, and the elimination of redevelopment agencies, the design community may feel more besieged than ever. But a newer tool offers an alternative to bake sales, grants and galas. Crowdfunding, the kind provided by well-known websites Kickstarter.com and Indiegogo.com, is now embraced widely.

"While traditional avenues may still bring in a larger sum, crowdfunding websites may be a great place to launch your fundraising campaign and hone your message to potential investors," says Devin Miles, an AmeriCorps volunteer who works for Heritage Ohio, "Ohio's official historic preservation and Main Street organization."

"You may need \$100,000 to preserve the windows of a historic building, but wouldn't it be nicer to get the \$10,000 from Kickstarter and plan the rest of your fundraising strategy around that momentum?"

#### -Devin Miles

Kickstarter is the most popular crowdfunder. Launched in 2009 to assist creative art and music projects, it now claims 4.1 million people have pledged over \$624 million to more than 41,000 creative, independent projects.

Among its many preservation campaigns is the restoration of Chicago's historic Patio Theater movie palace. Theater owner Demetri Kouvalis recently described the process to the Huffington Post, saying: "I knew going in that I'd have a challenge with this Kickstarter campaign, because the only people who can really benefit from the incentives are people living in and around Chicago. It's more location-based than somebody making a CD or documentary or invention. It's really hard to gauge how responsive people were going to be, and, in that sense, we set a realistic goal on Kickstarter of \$50,000."

Still, the campaign was successful, raising \$54,079 from 804 backers.

As Kouvalis notes, other architectural projects may have a documentary film or a book associated with them, which can help broaden a project's timeliness and geographic scope. They have included a campaign to preserve the archive of famed Mid-Century modern architect Andrew Geller and fund a movie in the process. Forty-three backers pledged \$4,022 of its \$3,000 goal.

Other groups gravitate towards Indiegogo. Among its recent successful campaigns are \$10,631 for creating a structures report to help save the Waugoshance Lighthouse in Michigan; and \$37,172 to help rescue the Old First Reformed Church in Park Slope, Brooklyn, New York. Another Indigogo-based project – seeking \$89,550 to restore the Flagstaff, Arizona Lowell

Observatory's 117-year-old Clark Telescope – was not successful. It achieved not quite half of its goal, exposing a risky problem.

"They are excellent programs, but they are risky, since they have an all-or-nothing system," says Judith Broeker, Program Director of Adventures in Preservation, based in Boulder, Colorado. "If all the money is not raised you end up with none of it."

She also was concerned about elaborate submission requirements: "It's like writing a grant proposal," she said. To help fund the 12-year-old group's new website, it turned instead to FundRazr, which she says is less ambitious but more manageable. The campaign has yet to reach its \$4,500 goal.

And Indiegogo and Kickstarter do not accept all campaigns. Kickstarter spokesman Justin Kazmark could not comment on why specific projects are denied, but says: "We have guidelines. The project must fit into 13 different creative categories. It must, for example, have a clear beginning and end."

The site remains crucial to the design and architecture community. Of 75,000 total project launches, the "design" category ranks third overall in dollar haul, according to Architectural Record contributor David Sokol, who says it is virtually a "design incubator."

But he points to two micro-philanthropy sites even more focused on places. Citizinvestor accepts projects already approved by municipalities, in categories from art and culture to parks and neighborhood improvement. Neighbor.ly caters to governments, public-private partnerships, nonprofits and similar institutions working in civic infrastructure, assisting with adaptive reuse, historic preservation, and acquisition of blighted or underutilized structures.

For all these platforms, says AmeriCorps' Devin Miles, success comes down the pitch.

"There is nothing more important than having a good story for potential investors," he says. "As a preservationist, you want to tell the history of the building, what it means to the community, why it needs to be saved, and what you want to happen with the structure."

Kickstarter has a tiered-rewards system. The project sets the gifts that go to different levels of backers and pays them when the goal is reached.

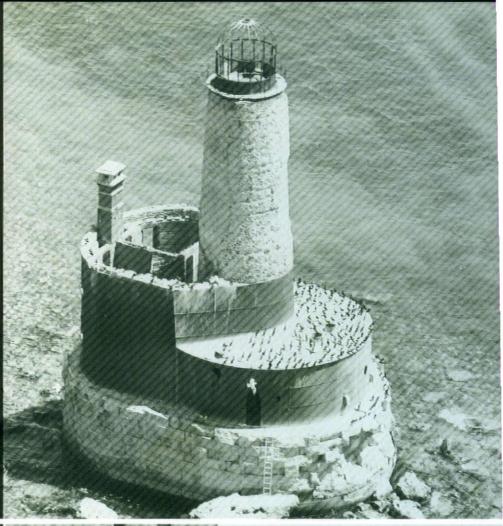
"Keep them intriguing, reasonable for the amounts, and something you want to offer," he says. "A night of tours might be much more rewarding to you and the donor than an agonizing marathon of handwritten thank-you notes."

He also advises making the goal achievable. Architecture is hugely expensive. Yet many of the crowdfunding targets are noticeably modest.

"Nothing will doom your project faster than aiming for the moon," he says. "You may need \$100,000 to preserve the windows of a historic building, but wouldn't it be nicer to get the \$10,000 from Kickstarter and plan the rest of your fundraising strategy around that momentum?"

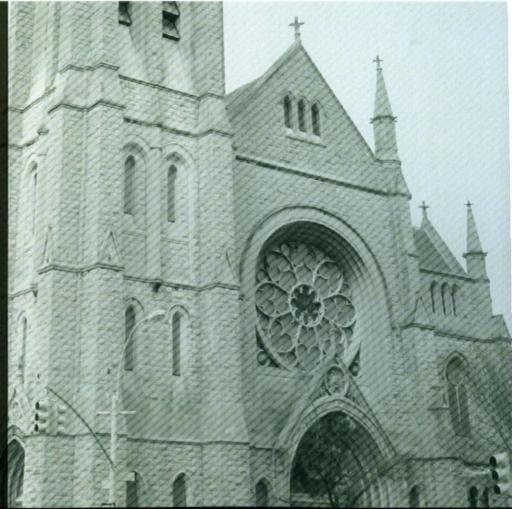
OPPOSITE TOP: The Waugoshance Lighthouse in Michigan OPPOSITE BOTTOM: The Old First Reformed Church in Park Slope Brooklyn, New York

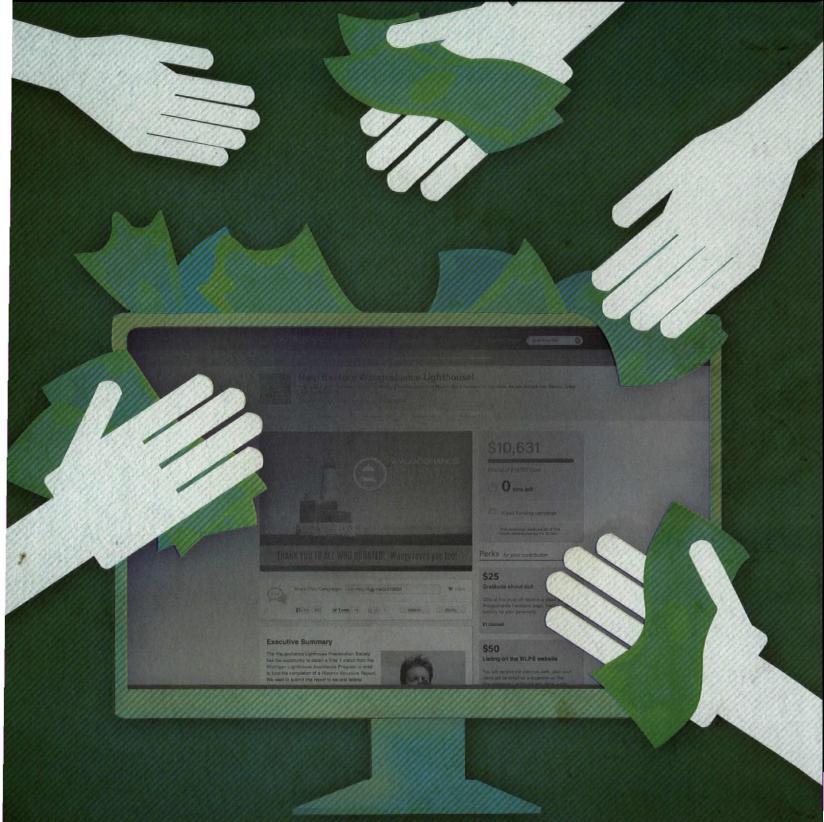
4.1 MILLION PEOPLE
624 MILLION DOLLARS
41,000 PROJECTS



of **75,000**PROJECT LAUNCHES THE DESIGN CATAGORY RANKS
THIRD IN CASH HAUL

Statistics from Kickstarter





# RESTORATION ONLINE

HOW CROWDFUNDING CAN HELP RESCUE PRESERVATION PROJECTS BY JACK SKELLEY