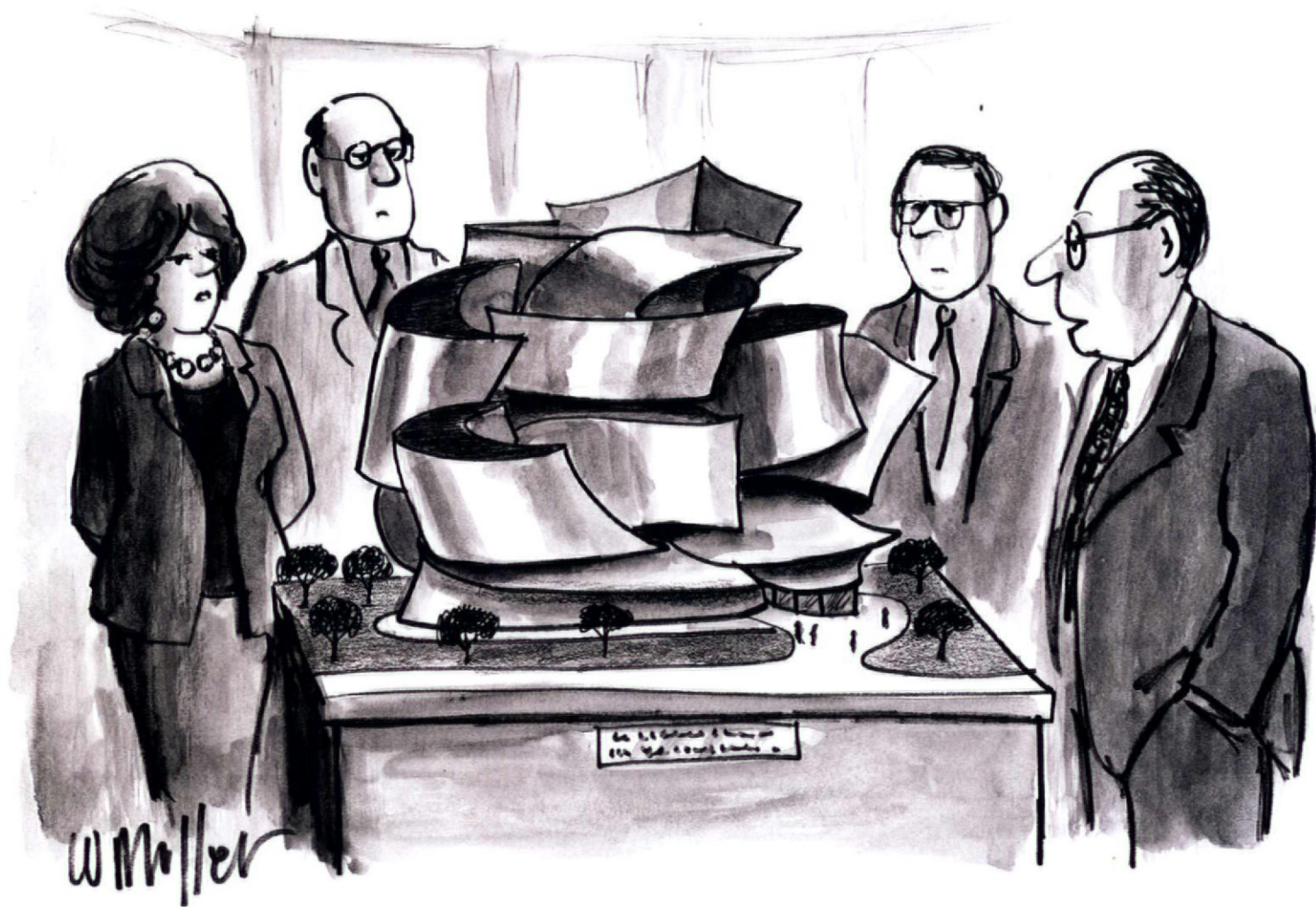


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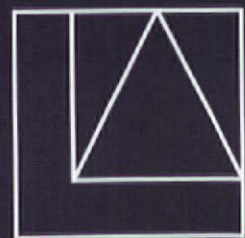


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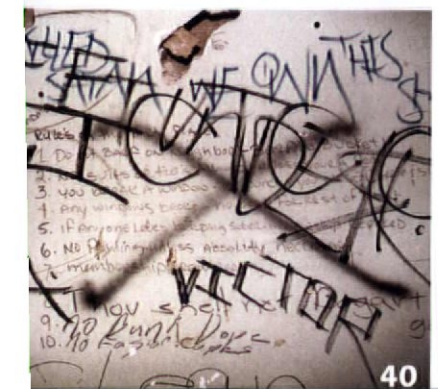
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Things to see and do

Warner Music Group

Atlantic Records



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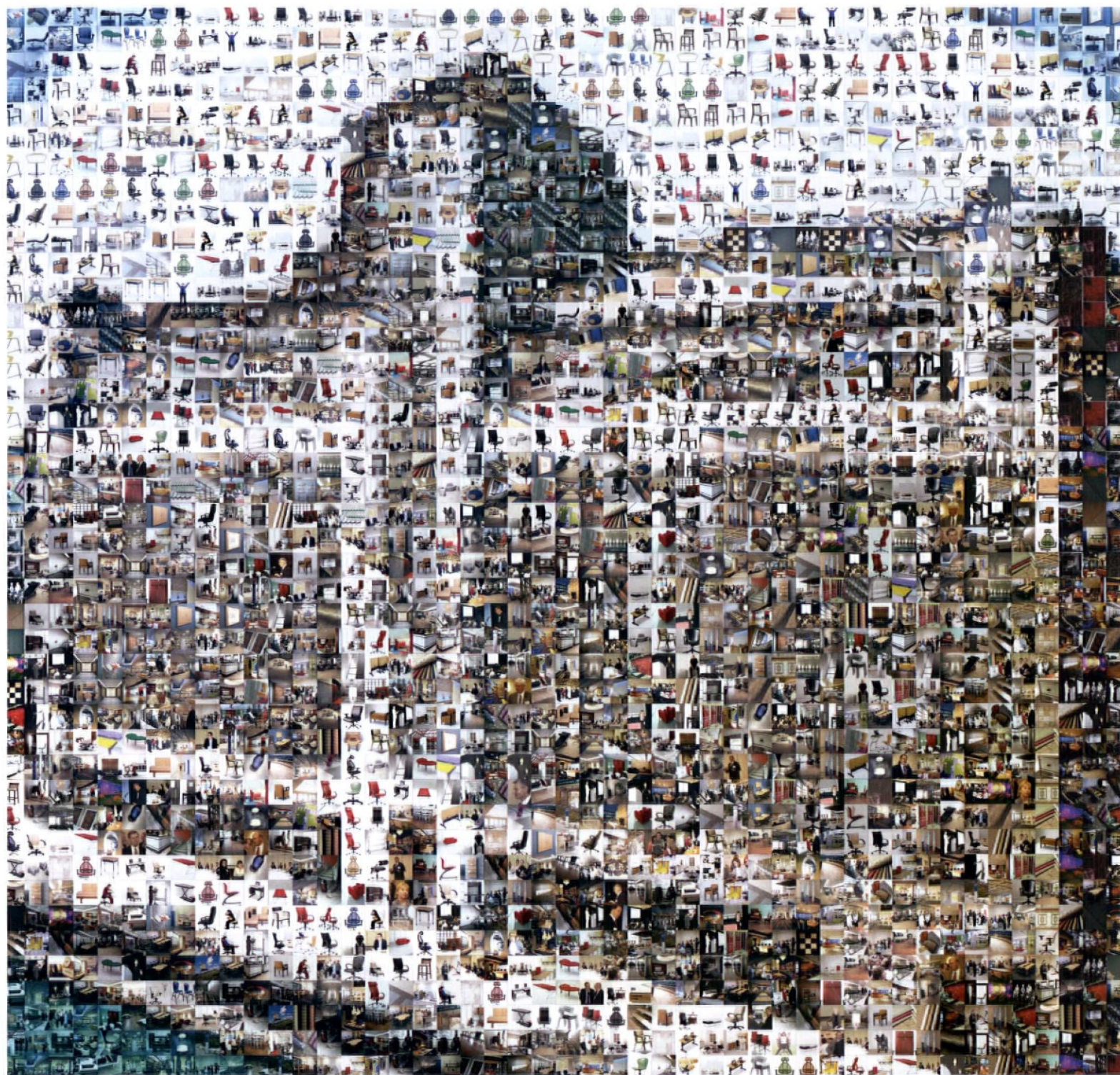
STEPHEN KANNER, FAIA, received his Masters in Architecture, in 1980, from the University of California at Berkeley. Stephen, a third generation Angeleno architect, worked closely with his father, Charles Kanner, FAIA (former president of the LA Chapter of the AIA) for 18 years, having produced together more than 150 projects across Los Angeles. He is currently president of Kanner Architects, which is in its 58th year of continuous practice. Following six years on the Westwood Design Review Board, where the last three were served as Chairman, Stephen currently sits on the City of Los Angeles Mayor's Design Advisory Panel.

LYNN MORGAN is a freelance writer, based in Los Angeles. She specializes in art, architecture and design, and her work has appeared in *California Homes*, *Los Angeles Home&Decor*, *Luxury Living*, *Santa Barbara Magazine*, *Millionaire*, the *Los Angeles Times* and *Los Angeles Times Magazine*, among other publications. A former reporter for *People*, she can never resist sticking her nose where it doesn't belong, even if it threatens to blow up in her face.

CINDY OLNICK manages communications for the Los Angeles Conservancy, a nonprofit membership organization that works through education and advocacy to recognize, preserve, and revitalize the historic architectural and cultural resources of Los Angeles County. With more than 8,000 members, the Conservancy is the largest group of its kind in the United States.

MICHAEL WEBB was born in London and has lived in Los Angeles for 27 years. He is the author of more than 20 books on architecture and design, including *Art/Invention/House*, and *Building for Bacchus: The New Wine Architecture* (both due in September), *Brave New Houses: Adventures in Southern California Living* and *Modernism Reborn: Mid Century American Houses*. Besides reviewing books and exhibitions for *LA Architect*, Michael is a regular contributor to *Architectural Digest*, *Architectural Review* and *Frame*.

CORRECTION: In our recent supplement, "Public Works: Architectural Designs for the City of Los Angeles," we misidentified the architect of record for the North Central Animal Services Center. The project was a joint venture between Choy Associates Architects and Tracy A. Stone Architect.



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We thought an issue about demolition would be fun, an obvious twist on the fixation of most architectural coverage. In point of fact, it's pretty depressing. Even the most mundane structures carry enough history and sentiment to make their loss regrettable. Thankfully, we found many examples of buildings reborn to help mitigate the losses.

But, in this issue dedicated to loss, it is sadly appropriate that we should have to report the death of one of the people who started this magazine thirty years ago. Frederic P. Lyman, FAIA, passed away in New Mexico, on February 28. What follows is an excerpt from an obituary by Cory Buckner:



"Lyman received his Bachelor of Arts degree from Yale University in 1950 and his Master of Architecture in 1953. He settled in Los Angeles two years later, and joined Richard Neutra's firm, Neutra & Alexander. After leaving the Neutra office in 1957, he began a private practice that produced carefully designed residential and commercial projects, often lovingly illustrated with exquisite colored pencil drawings.

Lyman's leadership in the Malibu community, as president of the Township Council from 1969-71, quadrupled the Council's membership and began the ultimately successful campaigns to incorporate Malibu as an independent city, block planning for a freeway along the Malibu coast, and establish a national park in the Santa Monica Mountains.


Lyman lived in Malibu until 1978 when he moved to Minnesota to found an architecture school on the principle that the students themselves would design and build the school. Without sufficient interest the idea faded; Lyman divided his time between Los Angeles and Minnesota before moving to Taos, New Mexico, in 1993.

In 1974, he helped found the AIA/LA chapter newsletter, *LA Architect*, as he put it, "to better inform the public as to what architects do." He chaired the editorial board from 1974-1976, and was president of the Los Angeles Chapter in 1982. As a director of the California Council from 1973-74 and 1980-87 he chaired the State Plan Task Force, was a member of the Planning Committee and helped to edit the journal *Architecture California*.

Driven by his ideals of a just society and mankind living in harmony with nature, Fred Lyman will be remembered for his vision of the architect as an engaged citizen."

Your editor,

Jesse Brink

A modern office interior featuring large windows with frosted glass panes. On the left, a desk with a laptop and an ergonomic chair is positioned next to a small storage unit. In the center, a large dark wood cabinet with multiple drawers and a side door stands on a raised floor. A tray of fruit sits on top of the cabinet. The floor is made of large white tiles.

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Exploring Demolition

In the portfolio of projects that follows, we explore the use of demolition as a design tool. We're not talking Smithsonian or Matta-Clark, but real buildings that engage existing conditions in the most intimate way possible. While it is often budget or zoning that required some of the old structure to remain, that constraint nevertheless served as inspiration in every case. In addition to these, we also consider two projects designed to be built quickly and easily, and just as easily un-built and carted away. This temporary nature does nothing to diminish their quality—it's really just an acceleration of what all architecture faces.

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CLASSROOM

IMAX Offices

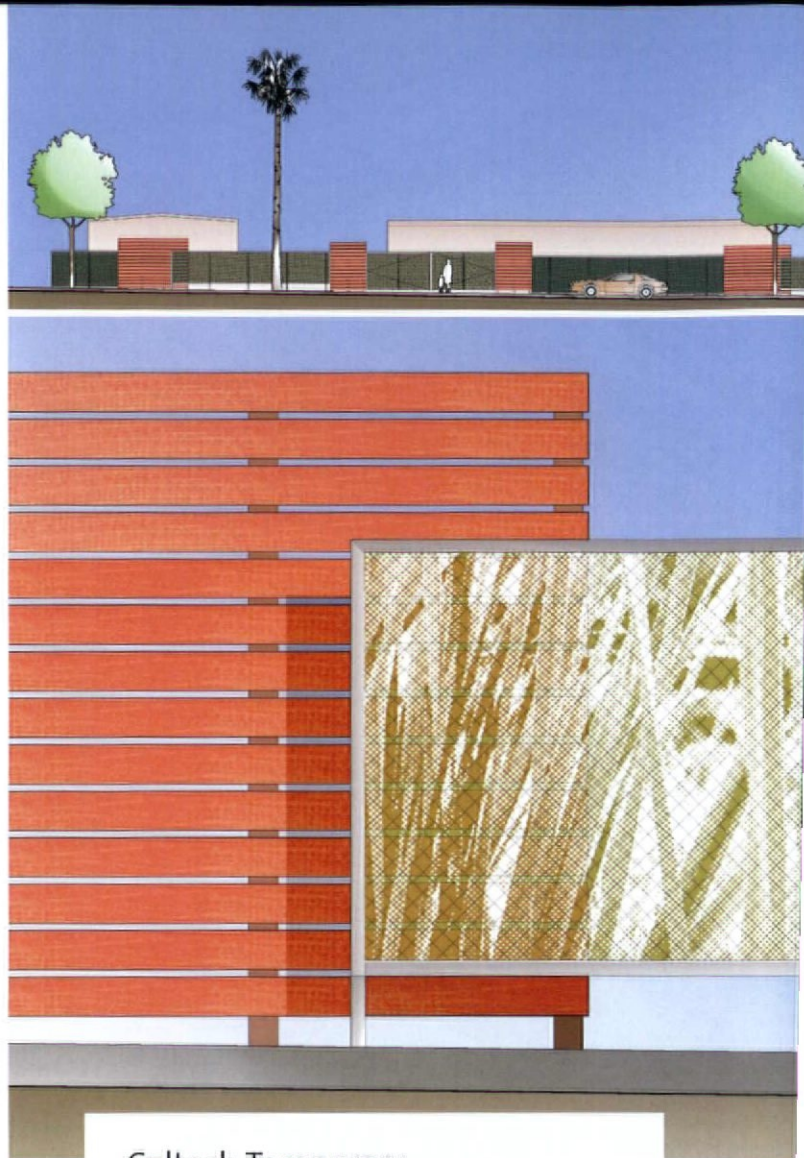
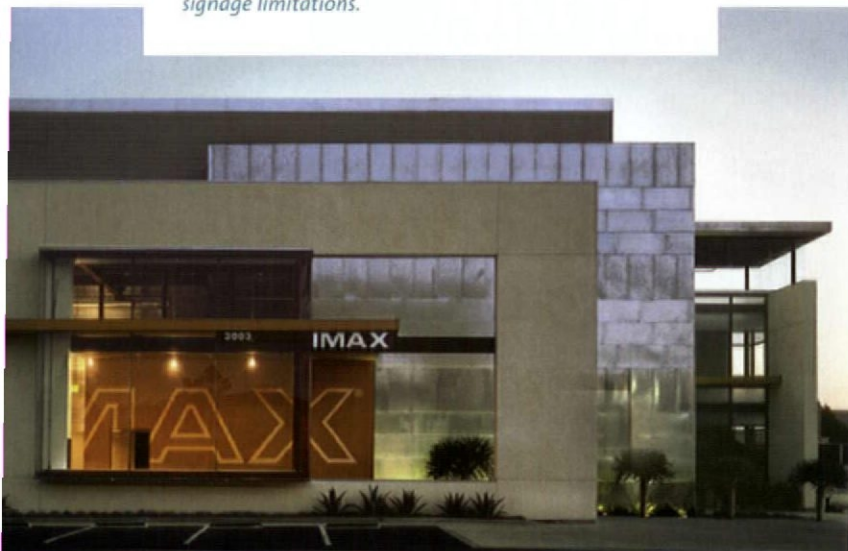
LOCATION: Santa Monica, California

ARCHITECT: HLW International, LLP

WEBSITE: www.hlw.com

Imax came to HLW with a real estate problem: Their program required space for several high bay, three-story screening rooms, which was simply not available in Santa Monica. They found a solution in a dilapidated, abandoned warehouse building on Exposition Boulevard. The existing warehouse easily allowed for roof penetrations which accommodated the screening rooms. By maintaining 50% of the perimeter wall structure, the project qualified as a renovation, thus circumventing the protracted new building approval process.

The existing plaster walls are articulated as a container within which the three-story metal screening room is situated. The metal-box screening room volume also separates the public conferencing and presentation rooms from the private office area. In a final slight of hand, running the large Imax super graphic sign to the interior of the lobby allowed its size to exceed the city's signage limitations.



Caltech Temporary Student Housing

LOCATION: Pasadena, California

ARCHITECT: Katherine Spitz Associates

WEBSITE: www.ksa-la.com

The firm is currently working on a few of temporary landscape projects, which Spitz calls "ghosts". She likes them for "the opportunity to to use unusual, invasive, fast growing species that are generally considered nuisances in permanent landscaping."

One such project, recently finished, is a set of trailers for Caltech students to live in while the school rebuilds their dorm. The project faced review from both the Pasadena ARB and concerned parents. The students themselves wanted to maintain the feeling of the Spanish courtyard buildings that they were vacating. By use of landscape and the arrangement of the trailers, Spitz was able to achieve just that. Here, fences are the main design gesture, built from a variety of inexpensive materials. One of those is a sort of screen mesh typically used around construction sites, but here applied to decorative effect somewhat surreally, with brightly printed super graphics of the landscaped courtyards within.

UCLA Extension Classroom Facility

LOCATION: Los Angeles, California

ARCHITECT: Rios Clementi Hale Studios

WEBSITE: www.rchstudios.com

The challenge was to develop an instructional facility housing design, architecture and arts programs on five floors of an existing building that had grown irregularly over many years. The program encompassed classrooms, drafting laboratories, computer laboratories, seminar rooms, a gallery for student work, a library and faculty office and administrative spaces. Since each floor of the existing building had such varying characteristics, it was important to create a connection to unite them. The elevator tower that pierces through the building serves admirably. Its walls are clad with a continuous pattern of rubber flooring in bright colors, creating an easily recognizable landmark connecting the floors. The tight budget required finishes that are tough and cheap. Indeed, much of the existing construction is left exposed, hopefully providing added educational value to the students.



Duarte High School

LOCATION: Duarte, California

ARCHITECT: Osborn Architects

WEBSITE: www.osborn320.com

At Duarte High School, the creation of a sense of a whole campus was perhaps the highest priority. Facing a limited budget, the architect's strategy was to concentrate visual change in a few targeted areas to maximize their impact. Most work focused on augmenting existing buildings and searching for harmony within the existing formal and structural vocabulary. The original 1960 concrete frame structures, suffering from anonymity, were re-presented as the 'bones' of the renovation.

The architects worked to activate the interior quads through reorientation of the library and multipurpose room, the creation of sound corridors at the front of the school, which lessen the need to hermetically seal classrooms for noise control, and the new science prep room which unites several science classrooms. An existing hexagonal planter and bench became a new focal point. Everyone can now see and be seen at 'The Hexagon.'

The new entry canopy serves as a freeway-visible school sign, a covered drop-off and a clear entry point.



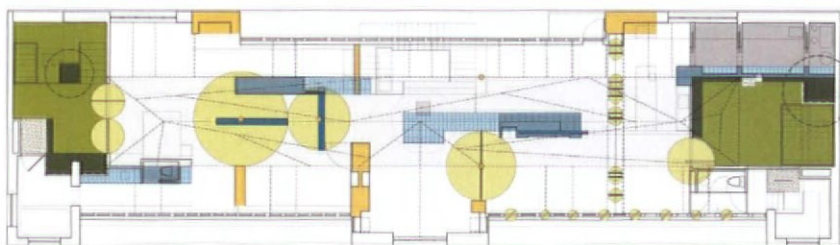
Tregaskis Henrietta Penthouse

LOCATION: London, England

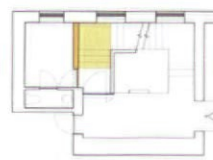
ARCHITECT: Callas + Shortridge

WEBSITE: www.callas-shortridge.com

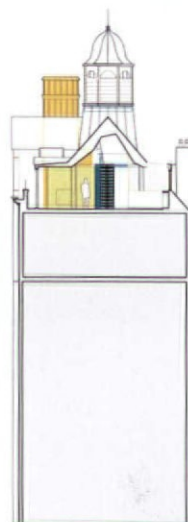
Atop an old London hospital converted into condos, Callas + Shortridge developed a penthouse suite. The intention was to maintain the traditional building exterior while sculpting a flexible, minimalist interior within. Nevertheless, it took two years to get through the city's preservation board, because they wanted to remove some interior beams. Above the grand entry sits a cupola, accessible for viewing the surrounding 19th-century chimneys and rooftops. To either side of the entry, the space is completely open, providing a clear view from end to end, but panel dividers rotate to close off more conventional spaces. Terraces bracket the floor and provide essential green space. Glazed walls define their perimeter and permeate light. Turrets rise from each. One features a whirlpool bath, the other a bath/shower.



FOURTH FLOOR PLAN



THIRD FLOOR PLAN



Writers' Bungalow (formerly DreamWorks)

LOCATION: Santa Monica, California

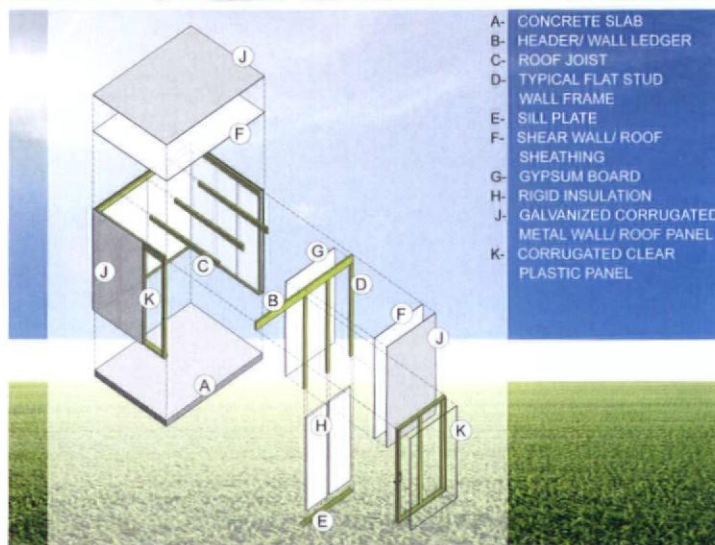
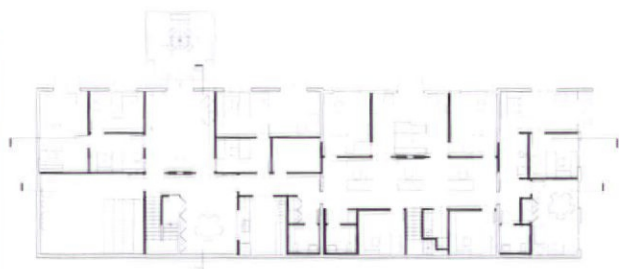
ARCHITECT: HLW International, LLP

WEBSITE: www.hlw.com

HLW was commissioned to renovate three existing warehouse buildings to create a writer/director bungalow complex. The new space can be easily subdivided into numerous smaller suites each with its own separate entrance and identity, or opened to accommodate large teams.

The project schedule required that the work be completed in less than 6 months. An exterior that blended into the existing fabric of the neighborhood led the City of Santa Monica's Architectural Review Board to quickly approve the design, which allowed the team to meet the short timeframe.

The interior environment has an informal residential loft character. The skylights, exposed wood truss high bay ceiling and the addition of new dormer windows create an intimate environment for creative thinking. The large two-story audition room has apparently become a popular hangout for industry talent.



"Tool Up" Shed

LOCATION: Anywhere, USA

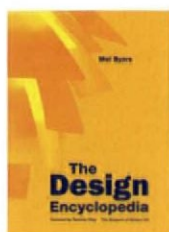
ARCHITECT: Engs Architecture

WEBSITE: www.Engsarchitects.com

Habitat for Humanity's "Tool Up" design competition sought creative, practical designs for a 6' x 8' shed made from common and inexpensive materials. Simply put, everything had to cost less than \$500 and fit in the back of a pickup truck. Engs Architects' winning design utilizes a panelized wood framed wall system, clad in corrugated metal and clear plastic, which can be fabricated on-site or prefabricated off-site.

Their solution provides a flexible system of design and construction. The placement of doors and windows may be altered to accommodate different uses. A typical garden tool shed with a single door can be transformed into a light-filled, naturally ventilated play or work structure by increasing the number and size of the openings on all four walls. The panelized wall system is designed to accept full-height window and door openings on all walls as long as the wall width to height ratio is maintained.





The Design Encyclopedia

(MEL BYARS. THE MUSEUM OF MODERN ART, \$65 HC) ISBN 0 87070 012 X

The one indispensable guide to modern design has been enlarged, improved, updated and republished by MoMA—whose collection includes many of the artifacts illustrated here. As with the late Efraim Katz's *Film Encyclopedia*, it's astounding that one person could master so huge a subject and deliver

around 4,000 perceptive, fact-laden entries on the famous and obscure designers, companies and institutions of the past 130 years—even with abundant help from expert advisors. Designer entries include a detailed cv, list of exhibitions and bibliography. A typical page features a Dutch lighting manufacturer, a Bay Area design studio, a Norwegian silversmith, a Swedish glassware designer and a Danish-American design award; all were new to me and illustrate the extraordinary eclecticism of this compilation.

Zaha Hadid: Complete Works

(RIZZOLI INTERNATIONAL, \$125 HC) ISBN 0 8478 2671

Sadly, no one has figured a way to make books swoop and torque like Hadid's buildings, but this set of four differently sized volumes, slotted into a brittle plastic holder to form a block, evoke the interlocking forms of the architect's tea and coffee sets. The holder splinters easily and may end up looking like the shards in Hadid's drawings. The largest of the books is a picture album in which objects and buildings are seamlessly merged; the other three serve as a catalogue of projects (including an unrealized design for L.A. Eyeworks), a collection of essays and credits, and a sketch pad. It's all pointlessly complicated, but it makes a great trophy, and a source to dip into for inspiration.



On Tour with Renzo Piano

(PHAIDON, \$29.95 HC) ISBN 0 7148 4341 5

The Renzo Piano exhibition on view at LACMA through October 2 provides an ideal introduction to the humane, inventive world of this Italian master, and this chubby volume is the next best thing to

taking a personal tour of his work. It starts with the Pompidou Center, which launched his career and that of Richard Rogers, and concludes, 32 years later, with the Nasher Sculpture Center, in Dallas. Piano talks entertainingly about those and a score of other buildings, and the book is handsomely illustrated. He's currently designing a half dozen American museums, and we can all look forward to his addition to LACMA.

Icons and Landmarks

Brazil's Modern Architecture

(ELISABETTA ANDREOLI & ADRIAN FORTY. PHAIDON, \$75 HC) ISBN 0 7148 4292 3



When much of the world was at war or recovering from its devastation, Brazil was enjoying a golden age of prosperity, stability, and creativity. This book salutes the extraordinary achievement of the late 1930s through the early 1960s, when older cities were enriched with bold new buildings and Brasilia was created from scratch. The fertility of invention and structural daring still astonish. The military junta drove Niemeyer into exile while he was still in his prime; poverty and an urban population explosion overwhelmed all but a few attempts at rational planning and design. Rio is visibly decaying. Sao Paulo struggles with congestion and crime, and even the best contemporary Brazilian architects have been marginalized. This is a poignant account of the glory that once was and will never be again.



Figure/Ground: A Design Conversation with Scott Johnson and Bill Fain

(BALCONY PRESS, \$65 HC) ISBN 1 890449 23 7

The articulate partners of Johnson Fain discuss the buildings and urban plans they've worked on together, exploring the implications of what they do and the forces that shape it. Reading this literate, far-ranging dialogue, I was reminded of the spell that Charles Moore cast when he was conversing about any of the hundred themes that engaged him. Graceful, erudite, provocative: this is a great way to get inside the heads of architects who have plenty to say to each other and to everyone who cares about buildings and cities. Photos and sketches provide a visual commentary on the text.

Long Beach Architecture: The Unexpected Metropolis

(CARA MULLIO & JENNIFER M. VOLLAND. HENNESSY + INGALLS, \$39.95 HC) ISBN 0940512 39 4

Long Beach is to LA what Brooklyn is to Manhattan: a neighbor that never quite realized its grand ambitions. The authors liken it to Tacoma, a gritty port that is overshadowed by Seattle. In Long Beach, the oil boom went bust and industries born of war steadily declined; only the port is still flourishing. Urban renewal was almost as destructive as the 1931 earthquake, and downtown has lost much of its character, though Fernando Vazquez's Constructivist bikestation provides a colorful oasis. And yet, a surprising variety of interesting buildings survive—from the decrepit Koffee Pot Café to the iconic Villa Riviera apartments, and there's a fine legacy of modern and historicist houses.



—MICHAEL WEBB



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Nurturing and Promoting Students

RECENTLY, I ATTENDED THE GRASSROOTS convention in Washington, D.C., and was asked to speak briefly about goals for our chapter to a group of representatives and presidents from other large cities in the United States.

Oddly enough, up to that point, only one or two presenters had talked about assisting and promoting the youth in their respective

year I might share our experience of how to create and run a museum—especially one that showcases student talent on a regular basis. Although conveying all of this advice seemed daunting, I was pleased that our achievements in Los Angeles might catch on in other cities.

The fact that LA has so many fine architectural schools was also a source of envy. It

Technically, the relationship is to last for one year, but it is up to each pair to determine if the connection will continue beyond that.

Making AIA/LA a hipper, more design-oriented organization that supports young talent is a key objective for my tenure. Other programs that are meant to stay in place beyond my year are:

- Creating a minimum of one built project designed by a student each year. The first is happening now with a retail training facility being designed by Obed Ortiz, a student at Cal Poly Pomona who participated in the 2x8 exhibit last year.
- More student involvement with both AIA/LA and the A+D board of directors
- Annual visits to all eleven schools by either the AIA/LA president or an AIA/LA director. Discussions would focus on not only what the chapter is doing for students now, but on student suggestions to further improve the chapter for their benefit.

The future of our chapter will soon be in the hands of the students of today. The creation of lasting programs that truly nurture and expose young talent is my goal for this year...and beyond.

—STEPHEN H. KANNER, FAIA

Twenty-two great architects, ranging from Ray Kappe to Thom Mayne, have accepted mentorship roles for this year.

cities. When I spoke of our A+D Museum and the 2x8 annual exhibition, I felt a sense of excitement from the group. Many asked me how the museum came to be and how the AIA and the A+D work together.

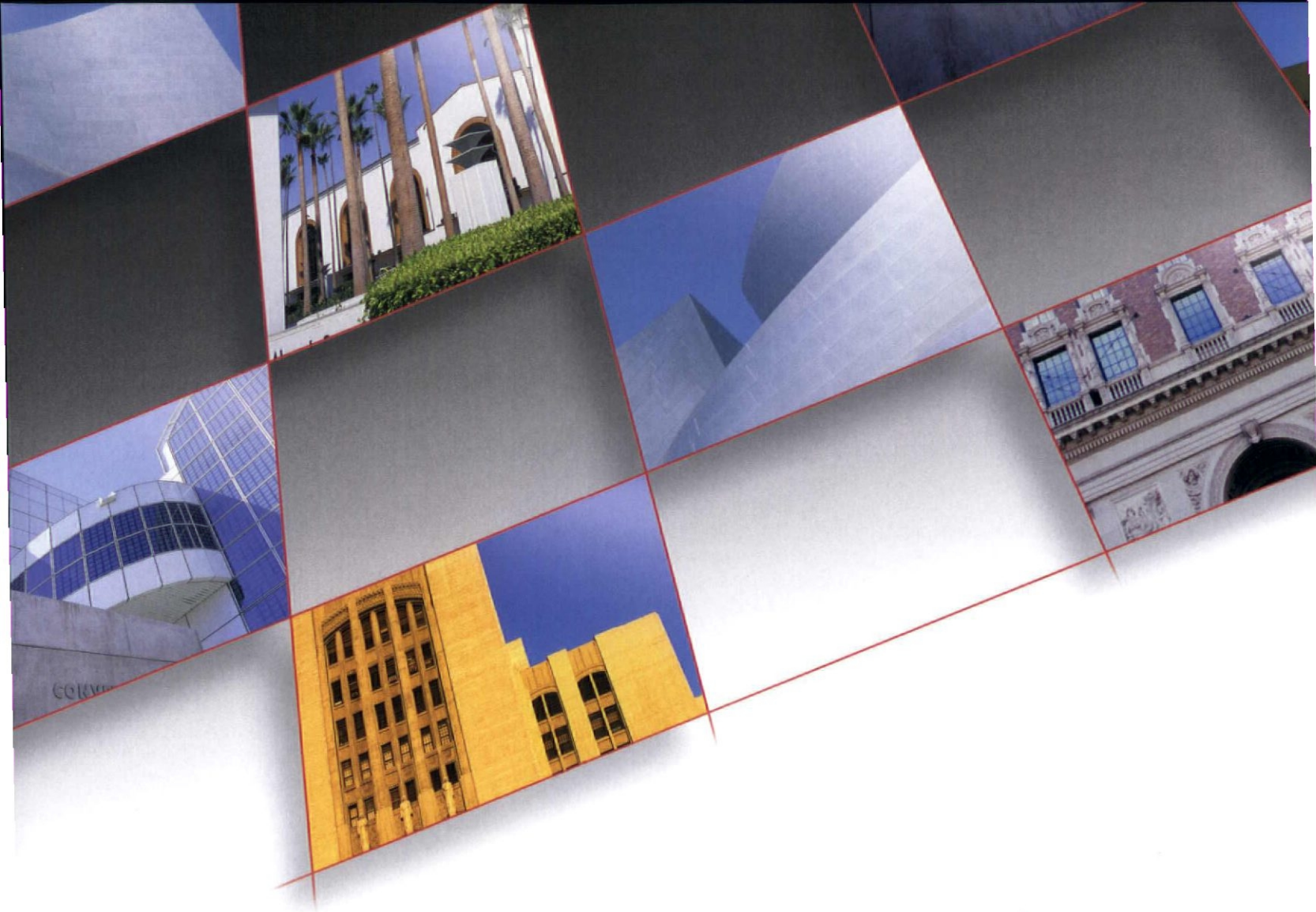
I mentioned that the A+D is an independent entity supported and sponsored by many companies and organizations, and that the AIA was one of the most important ingredients. The relationship, I explained, was "win-win," where each gains from the other: sharing of databases, a great public outreach platform, some economic assistance from AIA, the cache of being sponsored by a well recognized organization, etc.

I left the meeting having collected numerous business cards, most representing a request that over the course of the

makes the 2x8 exhibit (two stellar projects from each of now eleven schools—the show debuted with eight) a concept unique to our city. Other component museums, if created, will I'm sure conceive shows that involve fewer schools, but maybe more projects from each school.

In addition to the student show, I explained how this year and every year going forward, a mentorship program will take place where each of the 2x8 students will be paired for the year with one of LA's finest architects. Twenty-two great architects, ranging from Ray Kappe to Thom Mayne, have accepted mentorship roles for this year.

I'm hoping that in addition to having a great advisor, some of these pairings will result in friendships or a future job—who knows?



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SO RARELY DO PROFESSIONAL ARCHITECTS see their designs actually built, yet even less frequently do students. But now, through the combined efforts of AIA/LA and the A+D Museum, lucky (and talented) young people are achieving this hallowed goal. They are selected

explains, "The professors advise the students not to do anything too tricky, since the construction process will be very difficult. But my project wasn't a regular box, and I used monocoque construction. I also addressed site issues more fully than the others had."

After the exhibition, four students were tapped to submit portfolios and then interview with Stephen Kanner, Montalba, as well as representatives from the City and the future client. Once selected, he was presented with the program: To create a Retail Training Center where members of the community could come to gain and extend skills in retail employment. It would be the first of its type in California, representing the combined efforts of the City, the NAACP and Westfields, the owners of the site.

That site is a 2,800 square foot space within the Fox Hills Mall, in Culver City. The program required: a private training classroom, ADA restrooms, two private offices, a workstation area, a receptionist area, a job search area, an intake area, a computer lab and storage—all for about \$89 per square foot. To meet that budget, Ortiz saved what structural elements he could, such as the bathrooms and back storage. He also left the ceiling, which rises to a height of eighteen feet, largely untouched.

The focus of his design is a continuous band that unites the intake seating with parts of the ceiling and computer desk-

tops, while also reading as the primary diagram of the space. The entry strip will puncture the front wall to form desks/benches within and a window molding outside. He hopes to combine this with a translucent interior cladding lit from behind by LEDs. These would gradually change color according to the time of the day.

The core of the space is a training room in which there will be three to five computer desks and a projection screen, with the ability to close the space for privacy. The horizontal strips of the cladding align with shelves and desks. He wanted it to be simple and accommodating to their needs. Beyond the training room, there are workstations for county services people to come in and work on alternating days, and offices for the regular staff.

Towards the rear, Ortiz has added a small break room to the plan, although it was not specified in the program. A simple, thoughtful move that shows he's not only interested in swooping curves and new materials. "At school we only learn about design—we don't have to worry so much about budgets and ADA. This [project] is overwhelming, but at the same time it's exciting."

—JESSE BRINK

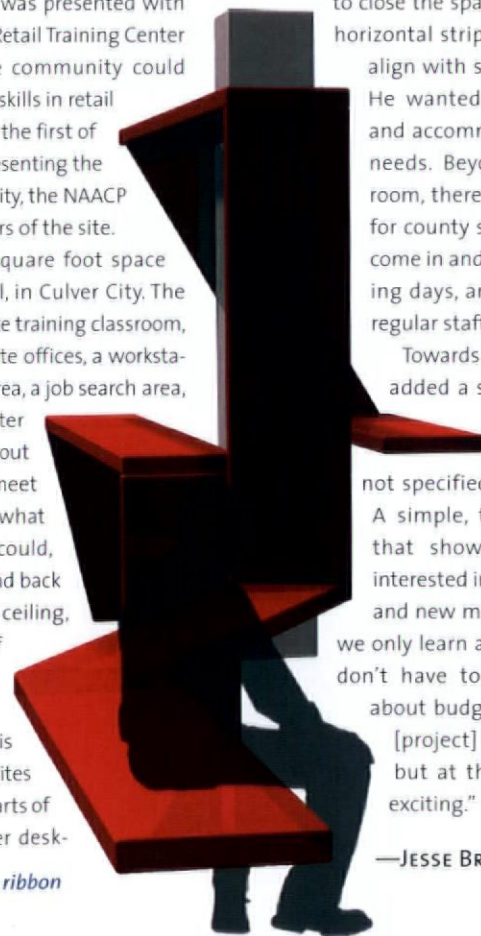
This lighting analysis depicts how the colors can change during the day, or week, to create a distinct mood, as well as to attract people as they walk by.

from among those who participate in AIA/LA's annual 2x8 competition and exhibition, and paired with a mentor to design and manage a real-world project.

Currently, Obed Ortiz, an undergraduate in the architecture program at California State Polytechnic University (Cal Poly Pomona), is finalizing his designs under the mentorship of David Montalba, AIA. For last year's 2x8, his scheme for a 600 square foot artist's studio was chosen by the school to represent them at the show. The design was the result of a third-year studio that proceeds in tandem with structures classes, culminating in a 1:1 model built from actual materials.

Ortiz's selection was quite an honor, considering that the school typically chooses from among works done by their graduate students. Asked what made his project stand out, he

This rendering, done in Maya 6.0, shows the schematic of how the continuous ribbon serves as seating and computer counter tops.





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Neglect: The Silent Killer (of Buildings)

IT STARTS INNOCENTLY ENOUGH. A BUILDING— a historic building, let's say—changes hands. The sellers move out, but no one moves in. The building sits vacant. Weeds sprout up. A chain-link fence rises around the property. Graffiti appears; paint starts peeling; holes develop in the sides and roof. Then the rains come. The roof leaks. Vandals do even more damage and help themselves to anything of value. The neighbors complain that the dilapidated building's an eyesore. The owner gets a permit and has the building razed. It's called demolition by neglect. It happens all the time; it's happening right now.

Examples abound, but one of the most poignant is the Pan Pacific Auditorium. The 1935 exhibition hall designed by Wurdeman and Becket was one of the country's most notable Streamline Moderne structures. Its striking design exemplified progressive architecture in Los Angeles, with four streamlined pylons soaring atop the entrance canopy. After the opening of the Los Angeles Convention Center, the Pan Pacific closed and began a 17-year death march. The building stood vacant, fenced off, surrounded by debris, repeatedly vandalized and scorched by fire.

When development posed an imminent threat in 1977, members of the brand-new Los Angeles Conservancy, the AIA, and the community mounted a preservation campaign. The building was listed in the National Register of Historic Places, and its west façade was declared a city Historic-Cultural Monument. The landmark languished through a decade of feasibility studies, reuse schemes, development proposals and false starts. Then an arson fire ravaged the landmark, in 1989, destroying its historic fabric and melting the famous pylons.



Neglect reduces a storied landmark to a burnt-out shell.

The Pan Pacific was removed from the National Register and razed soon thereafter.

Los Angeles' notoriously weak preservation laws largely avoid the issue of demolition by neglect. The Cultural Heritage Commission can inspect a designated Historic-Cultural Monument if it has reason to believe the landmark is threatened, but it has no authority to require owners to maintain their historic properties. The City typically intervenes only when a historic building becomes a nuisance, and then it becomes a Building and Safety issue, handled by staff with no training in historic preservation. Without action by preservationists and concerned citizens, neglected buildings tend to fade away.

The frustration of living near an "eyesore" also leads people to grasp at straws, accepting the first development plan that comes along, whether or not it saves a neglected building. The 1958 Holiday Bowl on Crenshaw Boulevard, a cherished multicultural gathering place for decades, was demolished for a Walgreen's—across the street from a Sav-On and next to a Rite Aid. This project clearly didn't fill a need. Yet the bowling alley had stood vacant for so long that some in the community thought anything would be better in its place.

Many owners of historic buildings want to maintain their property but simply don't

have the resources. The dearth of financial assistance available, coupled with the lack of a clear process for finding the few resources that do exist, make doing the right thing difficult if not impossible. The extremely fragile condition of Frank Lloyd Wright's Ennis-Brown House illustrates that even the best intentions don't guarantee preservation, and that no degree of significance exempts a building from the challenges of funding, management, and other issues in maintaining a historic resource.

So what to do about it? An ordinance specifically addressing demolition by neglect could require maintenance of historic properties—a prime opportunity for the city's forthcoming Office of Historic Preservation. Greater financial incentives would remove the primary obstacle for those who want to maintain their properties. A citywide survey of historic resources would identify those properties most at risk, as well as allow potential buyers to learn of a property's historic value up front. In the meantime, individuals must do what they can to keep neglected treasures standing, from working for legislative change to picking up a paintbrush. Otherwise, Los Angeles' architectural legacy will continue to crumble, quietly, in plain sight.

—CINDY OLNICK

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PROFILE

SITE



Team 1

THE LONGEVITY OF A PIECE OF ARCHITECTURE is frequently a matter of style rather than structure or materials. All the more so in the case of interior architecture, which is not only so often of a moment, but also less anchored by inertia: it's relatively easy to dispatch. So how do you build out a space for a long lease, and on the cheap?

When the advertising firm Team 1 hired Shubin + Donaldson Architects, they had a desperate need. Their offices had grown incrementally since 1989, until the staff filled three floors of disparate design and jumbled layout. The overarching look was "affluent

eighties"—everything was dark, and many things were purple. The overwhelming need was for a coherent, functional workplace that could hold its style another fifteen years.

The architects, in deference to the budget, developed a careful list of priorities to ensure the maximum transformation with the minimum of expenditure. The three top concerns were: fixing the "flow" of the floors, creating a storefront system that would visually unify the three levels and improving the workspaces. What's interesting is that most of these goals were achieved far more through relatively inexpensive re-cladding rather than re-framing.

The result is bright and clean without being spare and dull. The new main lobby was formerly blockaded by the reception desk and dim even though festooned with clip-lights in some sort of ceiling assemblage. As Shubin notes of the old design, "Sometimes people think they're doing the funky chicken, but it's not all that." Now the way is light and clear and accommodating to office-wide meetings and, just off to the left, employee lounging.

Above the reception seating a band of stained wood enclosures housing articulated flat-screen televisions. With these begins the eye-height "bar" that runs around the entire

floor, tying everything together on each individual level and providing the three with a strong visual linkage. Massive and bold in its first appearance in the lobby, it lightens and becomes more dynamic as it unfurls down the halls. Panels of wood, galvanized steel and pin board alternate with images of the firm's work.

Everywhere is light. It draws you down hallways that were previously uniformly dark, and frequently dead ended. It streams in not just from the ends, but also through the translucent walls of the offices. From there it filters deep into the cubicles, the walls of which were lowered and the panels made largely translucent or reflective. Even the relatively dark, apricot-orange walk path along the floor is extremely reflective, throwing the light far and wide.

Clutter is hard to hide in the bright California sun, so the architects did a great deal of space planning to sensibly accommodate fifteen years accumulation of stuff and staff. Copiers no longer block the halls, workstations now sit in place of redundant cross circulation and the mailroom has been centralized from three rooms into one. So serious was the client in their desire for clarity of program and ease of circulation, that the CEO's corner office was demolished to do away with the final cul-de-sac.

The project had an intense schedule and a low budget. On top of that, there was the usual choreography involved in renovating a working office. "How do you renovate half a conference room so that they can continue to have meetings in the other half?" asks project architect Michael Tadros. The key issue was how to know where to start so as to hit the mark. Says Robin Donaldson, "The architect doesn't know. The contractor doesn't know. You want to strategize every step to maximize the design and avoid having to skimp or splurge at the end."

What makes the project most interesting is the role of the "bar" in that strategy, which, in combination with the newly rational and livable workspace, creates an office interior that is both inexpensive in the short term—try \$30 a square foot—and enduring. The simple, effective workspaces can now stay put while the bar responds to fashion. The renovation allows the firm's employees to do their work unimpeded while it works to promote their image, their brand.

—JESSE BRINK



7th floor existing



7th floor renovation



They were able to recycle about 70% of the workstations with new panels and went so far as to simply repaint the old filing cabinets. They also added lower, translucent returns that were custom fabricated to fit into the Herman Miller system.

IMAGES

CITY

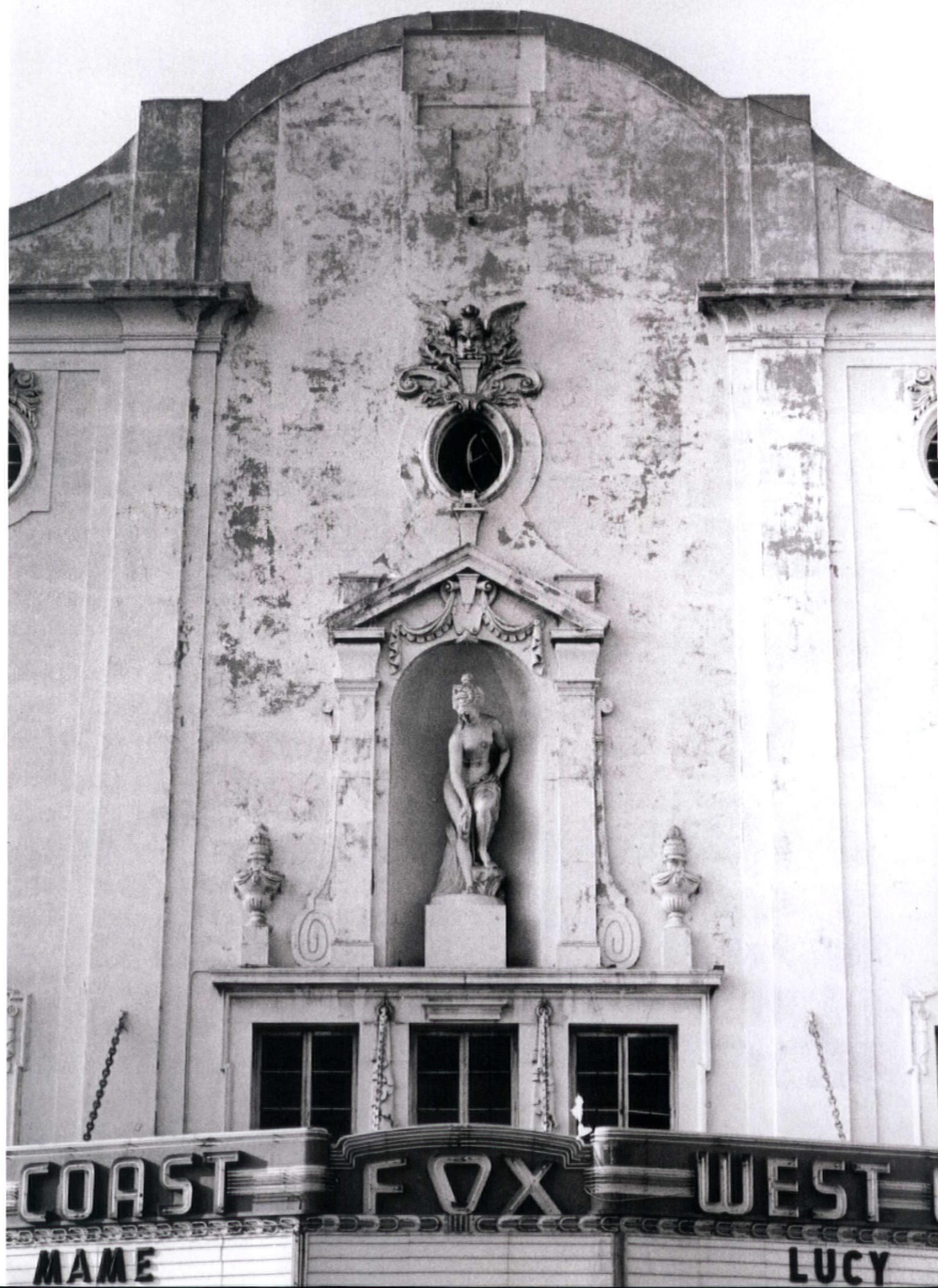
Lost LA

Photography by Tom Zimmerman



Name an historic building in Los Angeles lost to demolition, and Tom Zimmerman has probably photographed it. For years he's been the go-to guy for EIR photography, so his archives are full of the city's ghosts: famous and otherwise.

THIS PAGE: The last days of the Goodyear plant. OPPOSITE: The Fox Theatre.



THE EVE OF

BY LYNN MORGAN

BUILDINGS ARE NOT EXEMPT FROM GRAVITY: what goes up, eventually, comes down. And here, in Southern California, where the aesthetics of re-invention extend to the landscape as well, the process is often accelerated. With so few virgin building sites, something old must be destroyed in order for new structures to arise.

"It's part of the story of Los Angeles," says architect Steven Ehrlich, FAIA. "The land becomes more valuable over time, old buildings come down and get replaced by new structures. Sometimes, architects imagine that their work is eternal, that they've imposed their vision on the landscape for all time, but the truth is, every building is temporary."

Contractor Gordon Gibson, of Gordon Gibson Construction agrees. "There's only a handful of empty lots left in all of Los Angeles," he says. "Eighty percent of our jobs involve some sort of demolition."

After years of building luxury homes in Beverly Hills, Santa Monica, Bel Air and the Palisades, Gibson has seen tremendous changes in the way that houses are taken down, and lots cleared for new construction.

"Back in the Sixties, it was a lot more common just to come in with bulldozers, take the house down and haul the debris to landfill. Now, there's a lot more recycling done: there are sub-contractors who will go to city and private dumps to look for metal to recycle, companies that take the concrete away, crush and re-use it."

"There is such a high cost for raw materials," Gibson continues, "a lot of it gets shipped overseas; rebar gets recycled, all the copper is recyclable. The number

one most expensive item in a house is lumber, and it's often salvaged and sold in Mexico." Even with all this salvage, it typically takes only 24 to 36 hours to take down a 5,000 square foot house.

However, "forensic demolition" the process of protecting and preserving certain elements of a project is much more complex, and expensive. "It's a combination of challenges," says Gibson. "Limiting the damage to the parts of the house that are not being removed, shoring up the pieces that remain. The moment you get into salvaging issues, it becomes more complicated. Then, it can take three to four weeks to demolish a home by hand."

"The house we're working on now, we have to preserve the entire facade, from corner to corner," he says. "It's an early-twenties Mediterranean in Beverly Hills. It's not a Wallace Neff or a G.W. Smith, but it's beautiful. Those early houses had some wonderful architectural touches that are worth preserving. We are leaving the facade standing and shoring it up, like a movie set. You walk up to the front door, and it looks as if the building is still standing, but behind it, there's nothing: the roof, the walls are all gone."

Gordon Gibson often works with veteran demolition specialist Jesse Padilla, of J. Padilla, Inc. The Pacoima-based company handles demolition and recycling



DESTRUCTION



Buildozer photo by Raymond Truelove. All other photos by Jesse Padilla.

A ARCHITECTURE 205

projects that range from residential to industrial. "We do over 100 projects a year," says Padilla. "We have taken down supermarkets, mini-malls and office buildings. We did a clean up of a 12-story building on Hollywood and Vine to make room for new development."

J. Padilla Inc., is family-owned and operated, and they have 20 years of experience with demolitions and removal. "We've been recycling most of the time we've been in business," says Padilla. "Drywall gets broken up and the paper removed and it's re-used as topsoil. Even dirt gets re-used: there are brokers who will haul it away and sell it. Trees get taken to a special dump, where they get made into mulch. In some cases, it gets shipped to Sacramento, where it gets burned for electricity. We try to clean up the lumber as much as possible, and recycle it. If the lumber has termites, though, we just go in with a 'dozer and level it."

Marc Welch, AIA, an associate of Landry Design Group notes that demolition and recycling can be a significant part of the architect's creative process. "Demolition, in our view is the moment that the site has the opportunity to start fresh," he says. "If you're doing a complete demo, taking it down to the bare soil, the architect has little to do with that process," he continues. "However, there are times when the architect wants to reference the original building: using a fragment of it as some sort of corner stone. Windows and door surrounds are a great way to re-use old architectural fragments."

The Landry Design Group often finds new uses for venerable architectural details and findings. "We've imported several roofs from old European buildings and installed them on new buildings," says Welch. "We used a roof of a French chateau and installed it on a brand-new luxury estate. Lots of architects use recycled building materials. There's a definite trend towards reclaiming as much of old buildings as possible. You can't re-create the patina that age gives to the material."

Demolishing a building of any kind, in any setting, has huge environmental and social repercussions. "There's a lot of regulatory and bureaucratic stuff that goes along with demolition," says Welch. "There can be a lot of opposition in the community to taking down an old building."

"The environmental impact can be immense," he continues. "There's a huge amount of debris to contend with. There are a lot of agencies involved, including the AQMD [Air Quality Management District]. Every project has to have a report issued—if there's asbestos involved, for example, or it could be mold or fiberglass that has people worried. At older residences, septic tanks can be a problem: a biohazard. From an environmental standpoint, the hardest buildings to demolish are gas stations and car dealerships: any place where oil storage might have been involved."

And once the regulatory agencies are placated, and the proper permits attained, there are often community concerns that must be addressed. "Anytime there's development," says Welch, "people come out of the woodwork in opposition." Nevertheless, he does not see the teardown tendency as a threat to LA's history or aesthetic heritage. Communities and conservationists defend significant architecture from the wrecking ball. "A building of relevance," he says, "does not come down easily."

"All things have a lifespan, including structures."

Demolishing with ease is the forte of Controlled Demolition, Incorporated, a Maryland-based firm owned by the Loizeaux family. They are virtuosos of destruction, the expeditors of entropy. For more than fifty years, the Loizeaux family has been in the business of commercial explosive demolition, reducing huge structures to manageable piles of cartable rubble, and creating the massive, roiling cascades of debris that appear on the evening news and even the Discovery Channel. Their projects around the world have included sports stadiums and skyscrapers, and the ruinous aftermaths of disasters both natural and man-made. Most typically, they are called in to clear space for new development.

Stacy Loizeaux is a third-generation demolition specialist, and takes immense and understandable pride in her work. Not many firms are capable of handling the size and scale of projects Controlled Demolition routinely accepts. "There are only four companies in the world that compete with us," she says.

Despite the hype and hoopla that often surround the spectacle of a large-scale building implosion (when old Las Vegas casinos, for example, are imploded to make way for new resorts, the destruction becomes a spectator sport, complete with a festive, carnival-like atmosphere), Stacey Loizeaux contends that explosives play a relatively small part of her company's business.

"The Deutsche Bank in Manhattan is 41 stories," she recounts. "It's being taken down conventionally. The site, the close confines of urban New York, prohibits implosion, so it's being 'de-built'. It's coming down the same way it went up, but in reverse: one floor at a time."

Nevertheless, "explosives are among the most effective tools I know of in the planet," says Loizeaux, who has almost twenty years of experience in demolition. "That's how my grandfather, who started the company, got fascinated with them: using explosives as a tool, not a weapon. He watched an engineer change the course of a river with dynamite, and saw how useful it could be."

The precisely calibrated collapse of a building begins with a drill: hundreds of holes are strategically placed, then filled with explosives. "I've worked with C-4 and Semtex, products developed for the military," Loizeaux explains, "in countries where we couldn't get the material we wanted to work with, dynamite is extremely de-sensitive and safe. We embed it in a hole we've drilled, and seal it with stemming material: sand, expandable foam, even gravel. Because you're confining it, you get more bang for the buck. You're giving the gases created by the explosion no choice but to expand and displace the material."

And the walls come tumbling down.

"All things have a lifespan," Stacey Loizeaux muses, "including structures." ■





RESKINNING:

UPGRADING THE ENVELOPE

Opposite page: 421 South Beverly Drive, photography by Bryan Mar. This page before images (L to R): 421 South Beverly Drive, 1801 Century Park West, photography by Barton Myers Associates, Inc.; Pasadena Corporate Park, photography by Ronald Frink Architects.

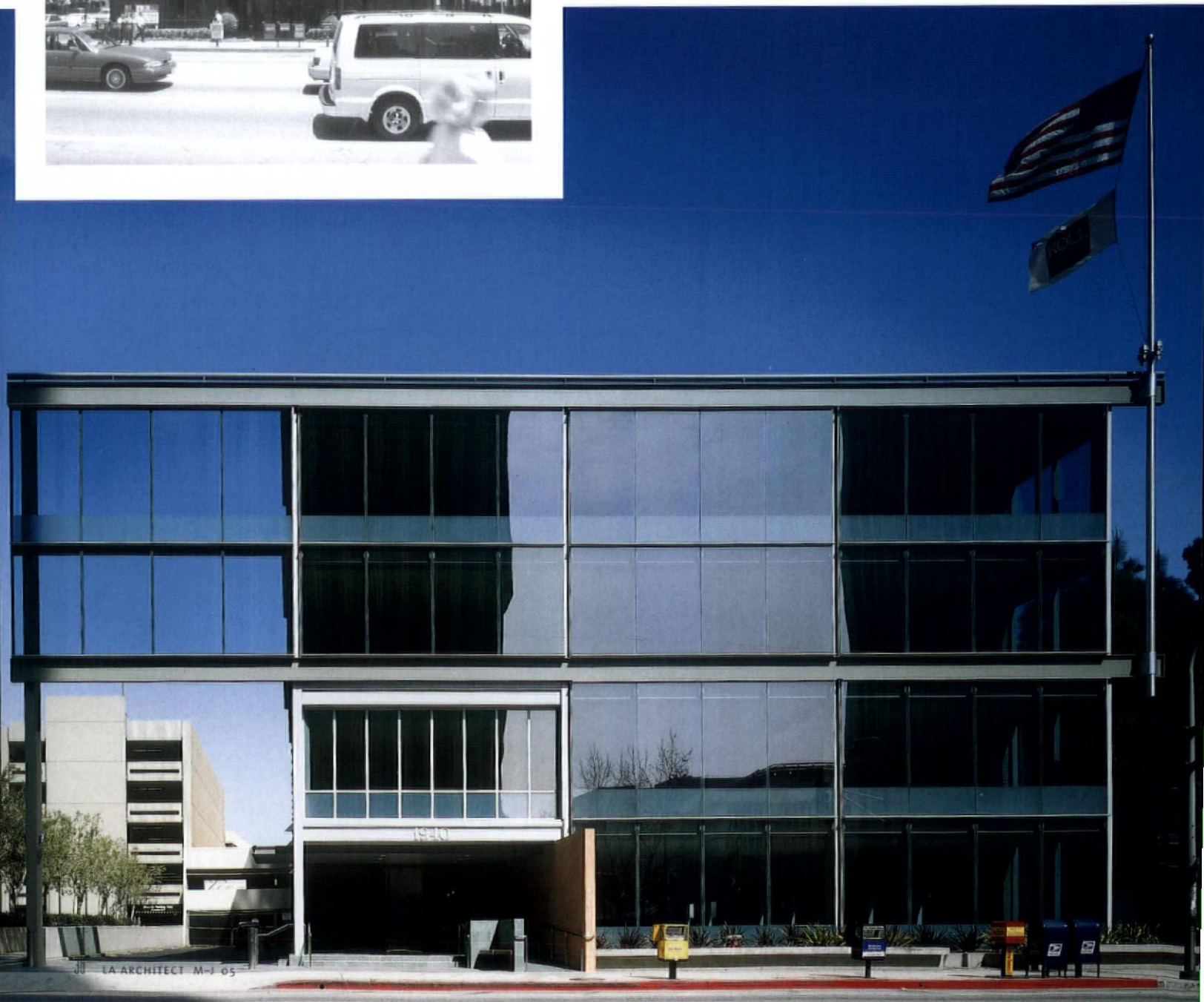
BY GREG GOLDIN



Every city has them, stockpiled like neglected containers at a shipyard: Curtain-wall office buildings, vintage 1960s and 1970s. Slapped up when real estate was cheap and building costs low, they consist of little else than a steel frame, concrete slab, open floor plate, elevator core and a glass skin.



*...it is a type of preservation
almost diametrically opposite to
conservation or adaptive re-use.*





In Los Angeles, they're ubiquitous, hiding in plain view. On Wilshire Boulevard in Beverly Hills, Westwood, and Santa Monica. On the Sunset Strip, and in Hollywood. On Colorado in Pasadena. On Century Boulevard, near LAX.

Even as the real estate juggernaut has made development a euphemism for tear-down, and a frequent provocation to preservation, the city's vast stock of nondescript, downright ugly, commercial mid-rises is quietly becoming a part of a different LA subculture: plastic surgery. In true LA fashion, the timeworn are getting lifted. Unlike those who peel back layers of expanded metal lath, aluminum screen, and T-bar to resurrect disfigured neo-classical gems, LA-based architects like Barton Myers and Joey Shimoda are transforming mundane modernism citywide by tearing off the original façade and putting up a new one. This quiet revolution is committed to radical acts.

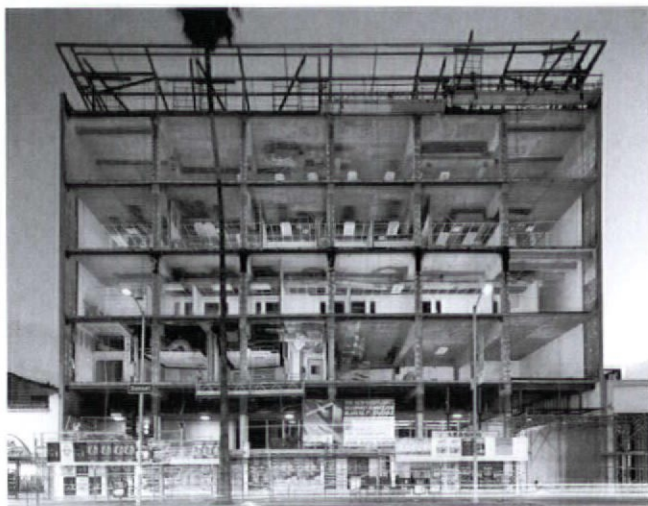
At bottom, it is a type of preservation almost diametrically opposite to conservation or adaptive re-use. The buildings around town being saw-cut and jack hammered have no committees to defend them, like the Ambassador Hotel, and no history worth honoring.

Myers, who has been thinking about and helping to reshape Los Angeles since the late 1960s, somewhat expansively compares the current crop of "interventions," as he calls them, to the building boom of the Renaissance. "That was the greatest period of architecture, yet there were no new buildings. Europe was in a recession. There was no independent building. Architects recycled, reworked and reused the buildings that were there. The major emphasis was on new elevations."

To Myers, redoing the façade is a way of toiling, happily, within the existing urban fabric. Buildings, he says, quoting the great 19th-century Viennese architect and urban planner, Camillo Sitte, should be engaged, not isolated. "We live in a period today when you build buildings that stand alone. Sitte said there isn't an architect in the world who is skilled enough to make four great elevations; you'd be lucky to make one." It becomes necessary, even desirable, to revisit what exists. "You might reject the 60s buildings as terrible, but 40 years later you might see them with a different eye."

This is more than idle artistic or philosophical chatter. Owners and architects who've revived low- and mid-rise commercial buildings are being practical. "In Los Angeles, like other cities, it's getting difficult to convince anyone to start from scratch," says Shimoda, who re-skinned 6565 Sunset Boulevard two years ago. There is too much opposition and construction is too pricey.

By contrast, the majority of the curtain wall boxes not only have sound structural bones, but a number of unseen virtues, as well. Many,



if not all, exceed modern zoning height caps. Current parking requirements don't apply. No EIR is necessary, and non-conforming uses are grandfathered in. Any one of these might kill a new project. Here, you've cut the planning process out altogether.

Unlike the era in which these anonymous buildings went up, however, design can't be off-the-shelf. Each building now involves a unique treatment. At 6565, for instance, the challenge was to remake the façade to deliver visual impact on a street that, by day, is composed of a series of undistinguished buildings, large and small, each vying for your attention with a glaring sign. "We wanted to create a pause in all that," Shimoda says. "We wanted a minimal canvas. We wanted it to feel and look as monolithic as possible."

...the majority of the curtain wall boxes not only have sound structural bones, but a number of unseen virtues, as well.

Off came the original four-foot-tall windows spaced between metal spandrel panels; up went floor to ceiling dark reflective glass. The lobby, which had been a black hole, became a lighthouse, a glass oval encasing whale-blue, black, and white terrazzo. At night, when Sunset is crawling with traffic, the exterior was awash in cobalt light. Suddenly, street presence without clutter.

In Pasadena, Ronald Frink was faced with an opposite objective: Take a genuine monolith, a Cold War relic, and give it a face. The Silverlake architect was handed a derelict, 250,000-square-foot aerospace facility built "back in the time when the Commies were peering through windows." So, there were no windows, nor trees. Just a blank parking lot with bright lights surrounding similarly blank hangars. On the front elevation of the main building, Frink tore the exterior walls open, installing tinted spandrel and fretted glass on the upper floors, offset by deeply punched windows in the ground floor lobby. On the other walls, new windows alternate horizontally with plaster panels, lending the re-done buildings a sleek, industrial quality. What was a brooding monolith was deftly resurfaced into an open composition.

Re-skinning a building has few of the limitations of genuine plastic surgery or, for that matter, of adaptive re-use. You can take a four-story obsidian cube and convert it, with a bit of steel and glass, into a Miesian loft. You can rip away a forest of mullions and doors on a speculative retail building and, for a modest \$50,000, carve open the first floor, changing a welter into a showcase. You can, as Myers did at 9350 Civic Center Drive in Beverly Hills, wrap a steel frame around the remnant of a 1930s brick warehouse—leaving intact the original wood bowstring trusses—essentially creating an entirely new building while retaining enough of the past to provide, as UCLA's Thomas Hines has commented, "a sense of texture and patina."

Or, just possibly, you can leave a building alone. This is a specter Myers himself raises, after having resurfaced and jiggered a half dozen buildings over the past two decades. "When," he asks, "is the urban fabric more important than individual buildings being re-skinned? And what of the proportions of a building? When can you touch them and when can't you touch them?" Myers' questions may take on urgency as facelifts elevate the ordinary to prominence. Until then, expect to notice a building near you when you've never noticed it before. ■



Photo courtesy of Historic Resources Group

REMEMBERANCE OF BUILDINGS LOST

BY PEYTON HALL, FAIA



The burned shells and ashy foundations of houses and barns that succumbed to accidents or lightning strikes unfolded, for me, tragic realizations. Construction that seemed strong is fragile. A family now has nothing and nowhere to live. The horses died before they could be saved. Those horrible scenes caused youthful nightmares. The distant wail of fire sirens in the middle of the night still fills me with dread.

And unlike most young boys, I did not enjoy watching big machines with iron teeth macerating a stately hilltop Queen Anne house. The experience was exciting but sad. The bricks and shingles fell away, the wood lath was pulled apart like sinew, and the inner parts were exposed. Papered walls and paneled wood doors that formed a quiet bedroom for a century met a sudden, violent and intentional end.

As a college student studying architecture, I encountered demolition for the first time as a contentious issue. In 1973, the University of Virginia demolished the interior that Stanford White designed for Thomas Jefferson's Rotunda following the 1895 fire that gutted the building. Jefferson's original 1819 design was meticulously recreated using the best scholarship available. Debate raged on the national stage over the loss of integrity that resulted from demolishing the work of one of America's best architects. The architecture students of 1973 (the year the U.S. left Vietnam) were not really concerned; in that era, the majority liked change and was looking toward to a new society, not backward to dead white men.



Photo by Peyton Hall

[At Ise,] demolition is part of a ritual that meticulously preserves cultural objects; in this case demolition is not a loss after all.

The principal buildings are ritually demolished at twenty-year intervals after a new identical compound is constructed on an adjacent and contiguous building site.

There was no real contest there on Mr. Jefferson's home turf; White, a New York architect, had to go. Construction workers salvaged the precast plaster brackets and rosettes from Stanford White's Rotunda, laying them out gently and neatly on the soft new grass of the north lawn on a perfect, sunny spring afternoon. Architecture students and passers-by quickly claimed the discarded plaster. What will become of these brittle bones from a questionable undertaking that have survived so many moves? Am I an innocent recycler, a steward of minor architectural art and interesting times, or complicit in an act of institutional and mass public vandalism?

Paths chosen led me from architecture to building conservation, and a research fellowship in Japan. I had heard of the building replacement customs at the Ise Jingu. The site must be visited by pilgrims and tourists, but is not on the list of "must-see" conservation sites. The care of this place is a deeply cultural and religious matter, beyond the purview of architectural historians and conservation scientists. The elegantly simple Shinto shrine complex at Ise is the most sacred site of Japan's indigenous religion. The principal buildings are ritually demolished at twenty-year intervals after a new identical compound is constructed on an adjacent and contiguous building site.

The ancient customs of Ise have been presented erroneously as the "Japanese approach" to conserving significant buildings. In fact, the rituals of Ise are rarely found elsewhere in Japan. Japan is a world leader in the study, protection, and conservation of centuries-old wood monuments. The prescription for Ise reconstructions arrived to this century by mouth and hand-to-hand, through the continuum of generations of carpenter-priests. Centuries-old building arts are better preserved in Japan than American building arts of the 1920s. The visitor to Ise finds an ancient site of ancient design. Groves of tall cedars provide a quiet, fragrant, shady separation from modern life. Pilgrims and tourists know that this is a very old and holy place. This demolition is part of a ritual that meticulously preserves cultural objects; in this case demolition is not a loss after all.



Photo by Peyton Hall

Carefully planned demolition in my adopted hometown of Pasadena recovered a significant civic center that had been compromised by poorly conceived urban renewal. The 1980 Plaza Pasadena shopping center was removed, reopening the axis on Garfield Avenue that connects Hunt and Chamber's Central Library on the north and Bergstrom, Bennett & Haskell's Civic Auditorium on the south. This axis had been established by the "Bennett Plan," a Beaux Arts framework for siting major civic buildings, including Bakewell and Brown's 1927 City Hall.

I strongly favored the demolition of Plaza Pasadena. Nevertheless, I recoiled at plans to celebrate the kick-off destruction with sledgehammers and cranes crashing through window walls. Noting the demise of a building is appropriate; celebrating the demise of a building is

unseemly. The demolition of any building, even buildings that have sheltered heinous events, is an opportunity to consider meaning and lessons learned, not for dancing on graves. The end of a building is not a life-and-death matter, but an event that marks a passage.

I regret that demolition has become spectacle. Choreographed implosions of large structures such as skyscrapers, bridges, silos and stadiums are civic entertainment. These buildings get no respect. An easily sensationalized technical achievement is exploited, simply to amuse. Crowds gather to gasp and cheer as they did when gladiators fought in the Roman coliseums. Las Vegas developers augment the explosives with pots of gasoline and high-flying fireworks to amplify the public's blood lust and inflate expectations for the next generation of bone-rattling fun.

Videos of huge structures collapsing in seconds are mesmerizing. The documentaries that explain the highly skilled engineering preparations by demolition contractors are instructive. But destruction always raises concerns. Is there cultural value in that pile of debris? What went on in there? How much concrete, steel, brick, stone, and wood will be reused? Will the spectators breathe the silica, asbestos, mold and pigeon guano that settle out of the cloud of dust spreading like an inverted mushroom cloud through city streets?

It is not surprising that the kid who had a soft spot in his heart for buildings became an architect, and then studied historic preservation to become a historic architect. After all, it all started with personal identification with the buildings around me, the process of making them, and the things that were going on in them. I work in a field where it is necessary to place non-economic value on buildings. I assist public agencies, owners, and architects in determining which buildings are more worthwhile than others. Ironically, demolition has become an important aspect of my chosen profession and expertise.

My personality and practice is still shaped by preference for civility and sentimentality. Too much reflection is better than not enough. After all, tectonics are based on the practical and emotional needs of people. The substance and beauty of bricks, glass, glistening steel, Georgian estates, or warm dark pubs with fireplaces is bound up with memory and experience.

Some buildings are more beautiful than others, and some function better than others, depending on the observer's criteria. A building is an object that embodies our experiences. The object is not inherently good or bad. When its period is finished, we may write obituaries, acknowledge it with a quiet smile, be quietly grateful it is gone, or protest loudly. Any building, lost, deserves respect. It was a part of us. ■



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PROJECT CREDITS

Project | UCLA Extension Classroom Facility

Location | Los Angeles, CA

Designer | Rios Clementi Hale Studios

PROJECT TEAM

Principals | Mark Rios, Frank Clementi

Project Architect | Richard Prantis

Team | Jonathan Black, Richard Solares,
John Colter, Joyce Chong, Ann Cash,
Stephanie Savage

Contractor | J.M. Stitt Construction

Structural Engineer | Karagozian & Case Structural
Engineers

Mechanical/Electrical Engineer | TMAD Engineers, Inc.

Photography | Tom Bonner

Project | Tregaskis Henrietta Penthouse

Location | London, England

Designer | Callas + Shortridge

PROJECT TEAM

Principal-in-Charge | Steven Shortridge

Project Architect | Mark Rolfs

Model Builder | Jorge Marien

Structural Engineer | Dewhurst Macfarlane

Project | Imax Offices

Location | Santa Monica, California

Designer | HLW International, Inc.

PROJECT TEAM

Team | Michael White AIA, David Swartz AIA,
Chari Jalali IIDA, Nina Lesser

Structural Engineer | Structural Focus

M/E/P Engineer | Donald Dickerson & Associates

Landscape Architect | Pamela Burton & Associates

Lighting | Joe Kaplan Lighting

General Contractor | Tectonics

Project Management | Reid McCartney, AMA

Real Estate | Cresa Partners

Photography | J. Scott Smith

Project | Writers' Bungalow

Location | Santa Monica, California

Designer | HLW International, Inc.

PROJECT TEAM

Team | Michael White AIA, David Swartz AIA,
Chari Jalali IIDA

Structural Engineer | Sigma Consulting Engineers

M&P Engineer | Kushner Associates

Electrical Engineer | Kocher & Schirra

Photography | Tom Bonner

Project | Duarte High School Modernization

Location | Duarte, California

Designer | Osborn Architects

PROJECT TEAM

Principal-in-Charge | Craig Windsor

Design Principal | Michael Pinto

Project Managers | Naomi Neville, Elisabeth Varo,
Adrine Golnazarian, Mel Tan

Project Designer | Tinka Rogic

Project Architect | Grace Misa

Team | Karla Grijalva, Rolly Dorado, Raul Reyna,
James Leung, Raymond Ong-Yiu,
Duane Than Tut, Paula Garron Lopez

Structural Engineer | Grossman and Speer Associates

Mechanical Engineer | Kevin Smola and Associates

Electrical Engineer | Patrick Byrne and Associates

Civil Engineer | A.J. Koltavary

Landscape Architect | Befu Donan Associates

Photography | Benny Chan - Fotoworks

Project | Team One Offices

Location | Los Angeles, California

Designer | Shubin + Donaldson Architects

PROJECT TEAM

Principals | Russell Shubin, AIA, Robin Donaldson, AIA

Project Manager | Mark Hershman

Project Captain | Wendi Gilbert

Team | Michael Tadros, Khai Fung

General Contractor | Environmental Contracting

M/E/P Engineer | Simon Wong

Lighting | Lighting Design Alliance

Photography | Tom Bonner

Project | Pasadena Office Park

Location | Pasadena, California

Designer | Ronald Frink Architects, Inc.

PROJECT TEAM

Executive Architect | House & Robertson Architects, Inc.

Development Manager | The Hileman Company, LLC

Landscape Architect | Melendrez

Structural Engineer | Nabih Youssef & Associates

Mechanical/Electrical Engineer | Davidovich &
Associates

Civil Engineer | KPFF Consulting Engineers

General Contractor | Gordon & Williams
General Contractors, Inc.

Project | 421 South Beverly Drive

Location | Los Angeles, California

Designer | Barton Myers Associates

PROJECT TEAM

Principal-in-charge | Barton Myers

Team | Don Albert, Don Mills, Aaron Campbell,
Clint Wallace

continued on page 46



There's nothing basic about it.



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PROJECT CREDITS

Structural Engineer | Epstein/Francis and Associates
M/E/P Engineer | Davidovich & Associates
Lighting Design | Joe Kaplan Architectural Lighting
Life/Safety Consultant | Rolf Jensen & Associates

Project | 1801 Century Park West
Location | Los Angeles, California
Designer | Barton Myers Associates

PROJECT TEAM

Principal-in-charge | Barton Myers
Project Architects | Erik Indvik, Clint Wallace
Team | Don Mills, Stephanie Oestrich,
Domingo Ottolia and Elliot Wilson
Landscape Architect | Katherine Spitz Associates
Contractor | Peck/Jones Construction
Structural Engineer | Epstein/Francis and Associates
Lighting Design | Joe Kaplan Architectural Lighting
Curtainwall Consultant | Pember Associates

Project | 1940 Century Park East
Location | Los Angeles, California
Designer | Barton Myers Associates

PROJECT TEAM

Principal-in-charge | Barton Myers
Associate-in-charge | Patrick Winters
Team | David Johnson, Don Mills, Stuart Royalty
and Clint Wallace

Landscape Architect | Katherine Spitz Associates
Contractor | Peck/Jones Construction
Structural Engineer | Epstein/Francis and Associates
M/E/P Engineer | Davidovich & Associates
Lighting Design | Joe Kaplan Architectural Lighting

Project | 9350 Civic Center Drive
Location | Los Angeles, California
Designer | Barton Myers Associates

PROJECT TEAM

Principal-in-charge | Barton Myers
Associate-in-charge | Stephen Lee
Team | Edward Levin, Beth Holden, Don Albert,
Isabelle Massicotte, Aaron Campbell and
Don Mills
Contractor | Peck/Jones Construction
Construction Management | Grubb & Ellis
Structural Engineer | Ishler Design & Engineering
Associates
M/E/P Engineer | Davidovich & Associates
Parking Consultant | Kaku Associates
Geotechnical Consultant | The J. Byers Group
Acoustical Engineer | Arup Acoustical
Interior Lighting | Horton Lees Brodgen
Graphic Design | Peter Robertson

Project | Caltech Temporary Student Housing
Location | Pasadena, California
Designer | Katherine Spitz Associates

PROJECT TEAM

Principal | Katherine Spitz
Project Architect | Steve Lacap
Electrical Engineer | PzS Engineering
Civil Engineer | Psomas

Project | 6565 Sunset Boulevard
Location | Los Angeles, California
Designer | Shimoda Design Group

PROJECT TEAM

Principal | Joey Shimoda
Team | Ying-Ling Sun, Susan Chang, Paul Lee,
Angela Fleming, Carlos Madrid III, Alvin Huang,
Su-Jin Ko, Project Team
Developer/Contractor | Paramount Developers &
Contractors
Structural Engineer | Erkel Greenfield & Associates, Inc.
M/E/P Engineer | Syska Hennessy, Inc.
Lighting Design | Horton Lees



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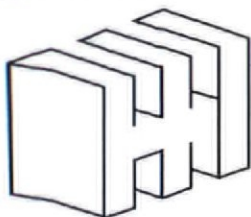


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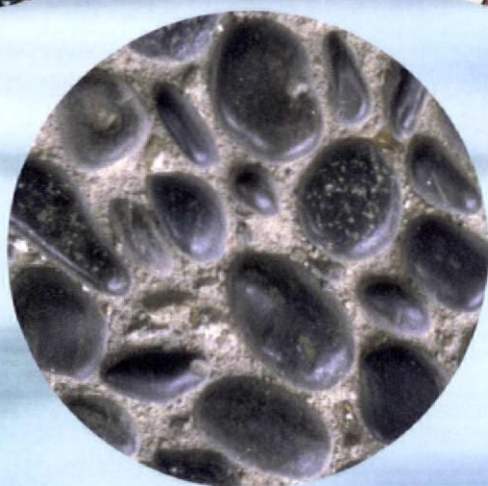
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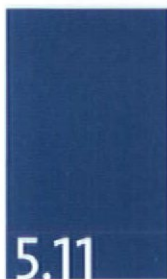
EVENTS

M-J



5.1

Through June 12, the Heinz Architectural Center at Carnegie Museum will be presenting a "one man" show of the works of **MICHAEL MALTZAN ARCHITECTURE**. Fourteen works will be exhibited, including many process and presentation models, and a multi-media corridor. *Carnegie Museum of Art*, 4400 Forbes Avenue, Pittsburgh. Call 412-622-3131 or visit their web site at www.cmoa.org for more information.



5.11

Second Annual **ALTERNATIVE BUILDING MATERIALS & DESIGN EXPO**, presented by the City of Santa Monica. Co-Sponsored by: AIA Committee on the Environment, Green Building Council, Building Green, Forest Stewardship Council, Global Green. 11:00 am to 7:00 pm, Santa Monica Civic Center, 1855 Main Street. Visit www.altbuildexpo.com or call 310-390-2930 for information. Free Admission.



5.17

ACE MENTOR PROGRAM: THIRD ANNUAL STUDENT AWARDS BANQUET. The ACE Mentor program joins teams of upper-division high school students with professional architects, constructors and engineers (ACE). Mentors introduce the students to the various design professions and the role that each performs. Tickets can be ordered in advance through: acementorbanquet@aol.com. Cathedral Conference Center, 555 West Temple Street, Los Angeles. 4:30 pm Cathedral tour; 6:00 pm dinner/awards

5.19 ▶
5.21

AIA NATIONAL CONVENTION & DESIGN EXPOSITION: THE POWER OF ARCHITECTURE. At the Mandalay Bay Convention Center, Las Vegas, Nevada. Visit www.aiaconvention.com for registration and details. CEU.

5.31
6.7

Two evenings of **ARE SEMINARS** on **MECHANICAL SYSTEMS**, with Richard Holzer of Glumac International. 6:00 pm to 10:00 pm, both nights. Download a signup form at aialosangeles.org/docs/areflier2005.doc or call 213-639-0777 for more information.

6.13
6.20

Another pair of **ARE SEMINARS**, this time focusing on **ELECTRICAL SYSTEMS**, with Russ Givens of RE Wall Associates. 6:00 pm to 10:00 pm, both nights. Download a signup form at aialosangeles.org/docs/areflier2005.doc or call 213-639-0777 for more information.



6.14

Interior Architecture Committee Monthly Program. Time and topic, TBA. Cost \$10 (free for AIA members with ID.) Pre-registration required.



6.17

Just over one week left in the MAK Center's exhibition "**GUNTHER DOMENIG: STRUCTURES THAT FIT MY NATURE**." The show examines the Austrian architect's house and his award-winning Nuremberg Documentation Center. MAK Center for Art & Architecture, 835 N. Kings Road, West Hollywood. www.makcenter.org.



6.23

AIA/LA will announce winners of the first **RESTAURANT DESIGN AWARDS PROGRAM** to celebrate architecturally significant restaurant in the LA area. This program intends to strengthen the ongoing relationship between the food industry and the architectural world and to promote edgier and significant design in the restaurant field. Time & location TBD. Call 213-639-0777 for details.

SEASONED ARCHITECTS AND FRESH DESIGN

Congratulations The following local practitioners were recently elected to Fellowship status in the AIA: Andrew Cohen, FAIA, George Peyton Hall, Jr., FAIA, Herbert A. Katz, FAIA, Thom Mayne, FAIA, Carl F. Meyer, FAIA, Zoltan Pali, FAIA, Ron F. Turner Jr., FAIA, Frank Villalobos, FAIA.

Come and See Each year AIA/LA aims to bring you the best in residential architecture—from cutting-edge contemporary to beautiful renovations, through the annual Home Tour. This year, the tours will focus on the neighborhoods of Venice and the Palisades, with two to three tours taking place during May and June. This is AIA/LA's most popular public event and tickets will sell out. If you're not already on their mailing list, register with info@aialosangeles.org, so you don't miss out.