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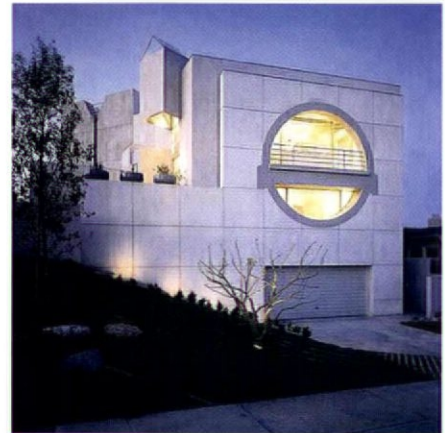
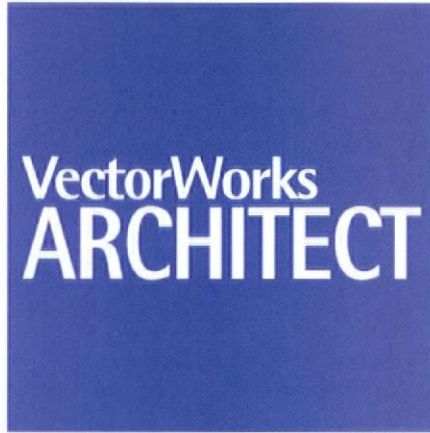


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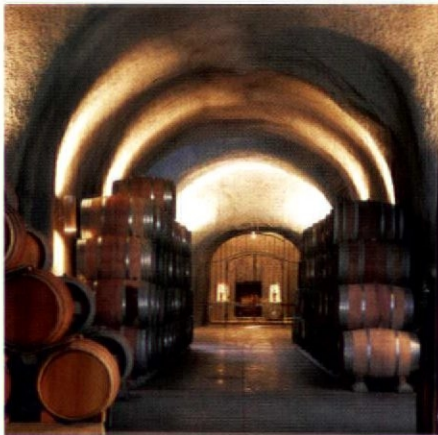


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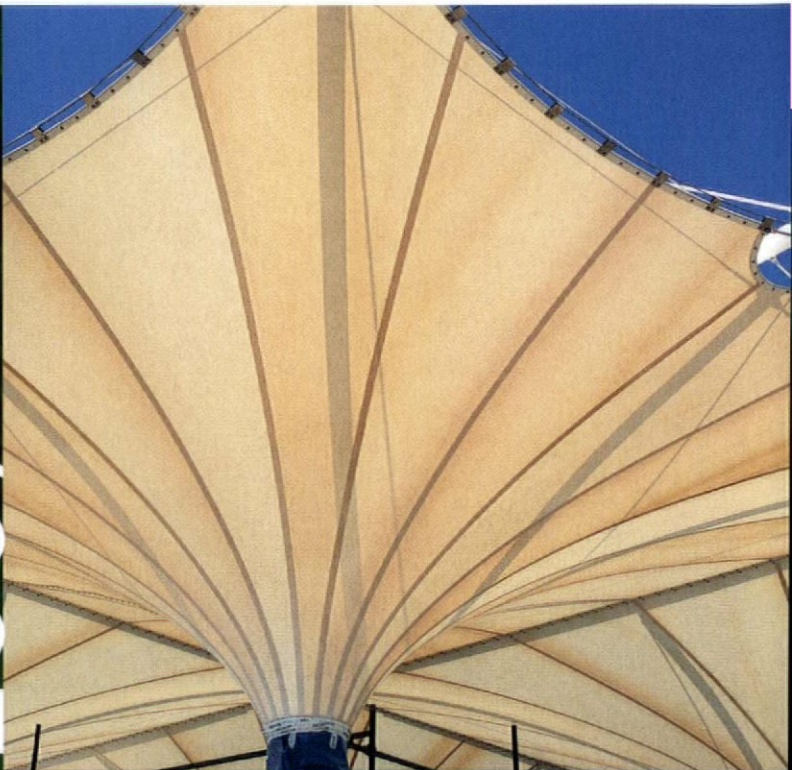
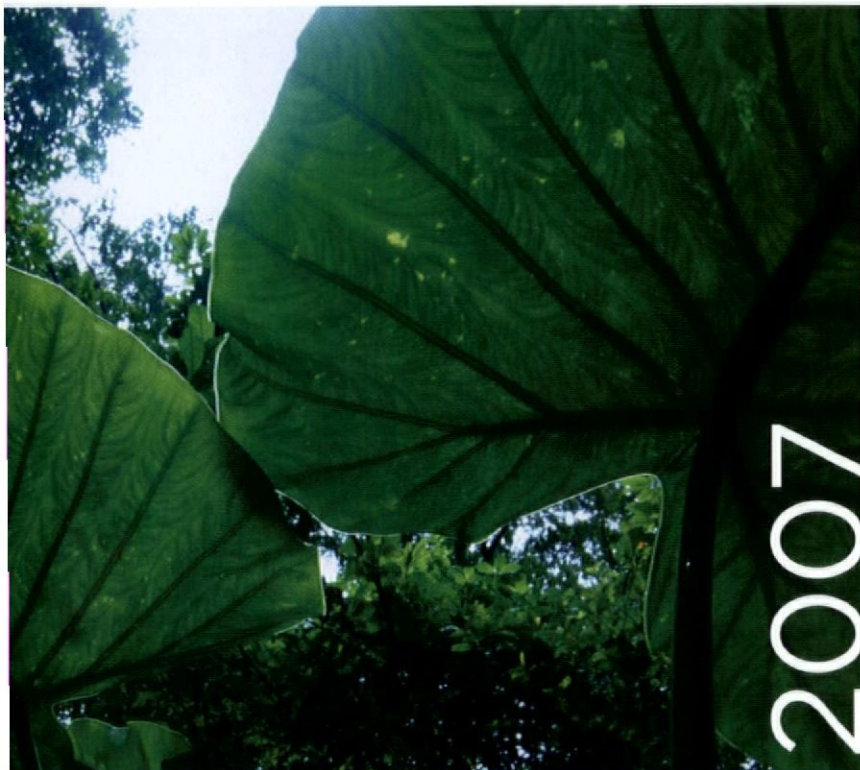
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SIDELINES

Expanding Your Architectural Practice
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As never before, architects are launching product lines as a result of an interest in materials, wanting control over the details of a project or as a steady revenue generator. This panel of experts will present their lines and discuss the benefits and pitfalls of launching a product line.

Moderator: **Ann E. Gray**, FAIA, Publisher, Balcony Media, Inc.

Julie Smith Clementi, Rios Clementi Hale Studios
and notNeutral

Alice Fung, Fung + Blatt Architects and f+bp

Andrew Sribyatta, PIE

Douglas A. Bordner, Attorney, Loeb,
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March 31

COLLECTING HOUSES

How to Find Them, What to Pay for Them,
How to Live In Them

Owning or building an architecturally significant home seems like a fun idea but what are the unanticipated side effects? How do you know if you paid too much? What about replacing damaged historic elements? How do you maintain unusual or delicate finishes? These panelists know the answers and can help guide you through the process of purchase, ownership, and sale.

Bret Parsons, author and mortgage
broker, Platinum Capital Group

Michael Murray, screenwriter, Schindler homeowner

Kelly Sutherlin McLeod, architect

April 1

FINDING AN ARCHITECT

A Homeowner's Guide to Taking the Plunge

So you've decided you want something dramatically different from your current house. You want it to function perfectly, to reflect your self-image and to be absolutely gorgeous. But you've heard too many scary stories. How do you find the architect to make that happen? What should you expect and how should you communicate your desires? Be prepared with lots of questions about an intimidating but ultimately very rewarding experience.

Hamid Gabbay, architect, Gabbay Architects

Susan Strauss, homeowner, Architecture
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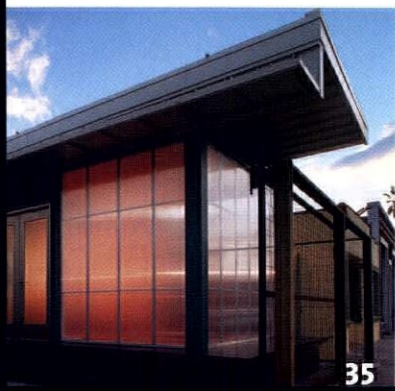
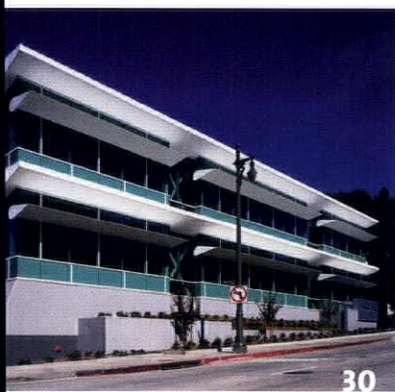
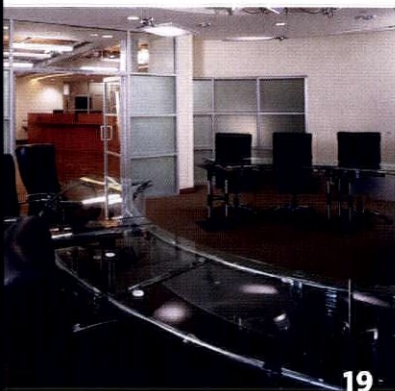
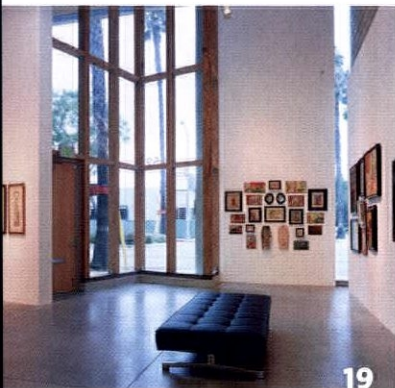
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Features

35 PERSPECTIVES ON THE PROFESSION

Confident Career Choices May Offer Relief from the Rat Race

BY TROY FUSS

40 BEYOND BASIC SERVICE

Architecture's Ever-Expanding Enterprise

BY ERIC LUM

Departments

12 EDITOR'S NOTE

14 REPORT: AIA

A Call to Arms: The Architect, the City and our Profession

BY MICHAEL A. ENOMOTO, FAIA

16 SHOWROOM

Products, Materials and Trends

19 NEW DESIGN

Enterprise

30 SITE PROFILE

CompuLaw

BY ALLISON MILLONIS

48 EVENTS

Things to See and Do

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CEO/Publisher Ann Gray, FAIA

Editor in Chief Jennifer Caterino

Production Coordinator Diana Schneider

Editorial Assistant Silver Tien

Art Direction + Design Studio Fuse

Printing Navigator Cross-media

**Director of Marketing and
Advertising** Jerri Levi
818-551-1073
818-956-5904 fax
jerriL@balconypress.com

Reprints Peter Shamray
Navigator Cross-media
626-222-5646
peter@navcm.com

Editorial Office: 512 E. Wilson Avenue, Suite 213, Glendale, California 91206
Tel: 818-956-5313; Fax 818-956-5904
Email: jennifer@balconypress.com

LA ARCHITECT (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. 2007. All rights reserved. Reproduction in whole or in part without written permission is prohibited. LA ARCHITECT and the LA ARCHITECT logotype design are protected through trademark registration in the United States.

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CONTRIBUTORS

MICHAEL A. ENOMOTO, FAIA, is a partner of Gruen Associates. He is an internationally recognized mentor, leader and visionary who organized new and innovative standards for collaborations between architectural firms across the nation. A graduate of Cal Poly, San Luis Obispo, Enomoto has led dozens of public and private projects of various sizes and types totaling more than \$1.5 billion in construction costs. He has lectured on professional practice at Woodbury University and at Cal Poly Pomona. Enomoto currently serves on the board of directors of the AIACC and is the 2007 AIA/LA chapter president.

TROY FUSS is the author of *Cruising LA* (Balcony Press, 2006), a guided driving tour of the city's most scenic neighborhoods and architecture. A versatile freelancer based in Los Angeles, Fuss co-founded and served as editor in chief of *Planet* magazine and has written for *Reuters*, *Phoenix New Times*, the *Arizona Republic* and others.

ERIC LUM, PH.D., ASSOCIATE AIA, LEED AP, taught history and theory and contemporary practices at Roger Williams University in Rhode Island, California College of the Arts in San Francisco, and IIT in Chicago. He has also practiced in Boston, San Francisco and Los Angeles, and currently works in the office of Anshen + Allen, San Francisco.

ALLISON MILIONIS is a downtown Los Angeles-based writer covering architecture, politics, environmental issues and other goings-on around the great metropolis.

CORRECTION

In the January/February 2007 issue, AIA/LA President Michael A. Enomoto, FAIA, referred to a symposium on integrated project delivery (IPD), to be held by the AIACC in Los Angeles this April (AIA Report, page 10). Rather, the AIACC's *Change* conference will be held at the UCSF Mission Bay Conference Center in San Francisco on June 25-26, 2007.

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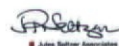
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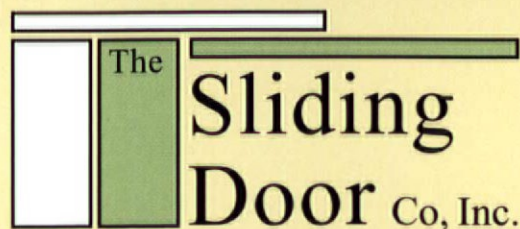
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EDITOR'S

NOTE

It's rare that you'll find an architect who talks about business with the kind of passion usually reserved for design. And money, well that's more frequently a topic laced with lament, not enthusiasm. Yet, year after year, slews of students eagerly enroll in architecture programs, determined to make a successful, rewarding career out of it despite the formidable challenges.

What sustains this enthusiasm is surely the love of design, innovation and problem-solving. As the profession is turning more and more toward business—with firms spinning off software services, consulting practices and product lines—one wonders how the various factors will reconcile themselves. As Eric Lum reveals in his piece on the ever-evolving profession, multidisciplinary, perhaps even broad-based consulting, practices may be the inevitable future for architects. How this will shake out in the coming years—will education start addressing these issues, for example—is yet to be seen. One thing is certain: The old adage about change being the only constant has never rung truer.

It seems that could be said about all businesses these days, including *LA Architect*. This is the last issue of this magazine, and saying goodbye, as the cliché goes, is bittersweet. But any sentimentality is quickly pushed aside as we prepare to launch a new national design publication. *FORM: pioneering design* will hit stands and current subscribers' mailboxes this May, and we couldn't be more excited. *FORM* will seek to inspire and inform those working in the profession through a focused dialogue on design. And, just as *LA Architect* has done for so many years, it will continue to do so by showcasing pioneering, precedent-setting work.

We look forward to sharing it with all of you.

Your Editor,



Jennifer Caterino





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A CALL TO ARMS: THE ARCHITECT, THE CITY AND OUR PROFESSION

A Challenge to the Profession

Now more than ever it is important that architects and designers become vital community advocates. As the president of the AIA Los Angeles Chapter, my goal in 2007 will be to heighten the exposure of the architect and to reclaim our profession's leadership role in the development of the city. Too often in the past, the architect has been overlooked and unrecognized for his or her contributions. Perhaps that has been our own fault for not demanding recognition for our vast and impacting influences on the built environment.

We must stand together as a profession—announce our presence in the fray and present solid, insightful and savvy arguments for how to improve the livelihood, the health, the aesthetic appeal and the economic vitality of our city. And we must demand recognition for this.

Get Involved

As the AIA/LA chapter continues to establish indelible relationships with civic leaders and policy makers, now is the time to latch onto your goals, extend your particular expertise, and enliven the discussion about how to solve the problems we all have been striving to find answers for all along: how to make the city a better place for its populace to live, work, raise a family, relax, recreate and educate. The Chapter, through its committee structure, has many ways to become directly involved with the city and offers the profession the chance to provide the solutions needed.

Advocacy & Outreach

Currently, there are distinct and direct opportunities via the AIA/LA Political Outreach

Committee (POC) to provide your leadership services and your expertise in several emerging task forces. These task forces have been created in fulfillment of the numerous requests that the city has extended to the Chapter in response to the Chapter's offer to provide additional resources and outreach forums to its constituents. Whether it has to do with streamlining the permitting process, revising design review guidelines, educating the public, improving the RFQ and RFP processes, or simply demanding more excellent solutions to implementing sustainable methods of construction, there remains many seats to fill, and the Chapter offers you an opportunity, not only to serve your community, but to provide the leadership necessary to direct it into the future.

Government & Public Affairs

Every year, the Chapter develops a slate of issue items to present to the City Council. These issues are written as a direct result of the real, day-to-day challenges that we face as a profession. They're not created in a vacuum. There is no exclusive think-tank environment.

**We must stand together as a profession—
announce our presence in the fray.**

Rather, these ideas are developed, discussed, written, revised and then ultimately presented to the civic leaders for advanced consideration as a direct result of the many AIA/LA members that chose to get involved. Furthermore, this year, the Chapter is creating additional

opportunities for the voice of architects to be heard. With the emergence of an online editorial newsletter, many of you will have the outlet and the forum to continue to propel the discipline of architecture forward by writing theory and design-based articles to be read by your peers. To get further involved or for more information, please contact Will Wright, director of government & public affairs for AIA Los Angeles.

Talking Points

As a profession, we need to encourage the city to appoint more architects to commissions, design review boards and committees whose actions influence the built environment. We need to continue to identify ways the city can streamline the present RFQ selection process and encourage the city to implement additional methods of selecting architects in order to capitalize on the diverse strengths of the firms in the L.A. area. We need to convince public agencies to utilize alternative systems of project delivery and support/foster/nurture the creation of joint public and private partnerships, as well as create a task force to examine

appropriate new methods for building design and construction services procurement.

As a profession, we need to reach out to the vast constituency, the neighborhood councils, the public (our clients) and better provide them with the tools, the education, the

understanding of architectural design, to provide them with a cursory knowledge of planning, land use, urban design, and architecture in such a way as to define basic premises, key terms, insight into the regulatory system (state and local), and a bibliography for further resources and additional information.

And, perhaps, most importantly, as a profession we need to demand that the city develop a comprehensive sustainability policy in all areas, especially as a requirement for private development. High demand for housing, new schools and open space (yes, most importantly, open space) constitutes a tremendous planning and urban design challenge for our city. Coordinated actions between the mayor's office, City Council, Departments of City Planning, Housing, Public Works, Transportation, Recreation & Parks with CRA/LA, Metro, LAUSD and other city and regional agencies are vital to meet these challenges in such a way that solutions are

derived with design excellence and the long term public benefit in mind.

Momentum

With a proven track record of developing meaningful programs such as our series of Breakfast Receptions with civic leaders, our roundtable discussion, our annual Legislative Day at City Hall, our community workshops and seminars, and our continuing education opportunities, the Chapter is delighted to offer a series of innovative opportunities to help improve the built environment. Through participation in these programs AIA/LA member can gain exposure and recognition, which will help restore our profession's leadership role in society.

Commitment

As my predecessor, 2006 AIA/LA President William H. Fain, Jr., FAIA, iterated in his November/December 2006 column: We must

commit to our goals in an effort to support projects of lasting value. Let's support the goals of redefining a city that is rooted in public benefit. Let's promote shared transportation systems that are more environmentally sound than the private automobile. As a profession, let's reward innovative and responsible design and let's better educate not only ourselves, but our clients, about building an urban environment that will have long term benefits to our communities and to our planet.

Now is truly the time to realize these goals.

As a profession, architects are now more poised than ever to reclaim the leadership role of influencing policy makers and civic stewards into establishing that very same legacy that we've all come to so much admire: something built to last.

That is what I am looking forward to as your 2007 president.

—MICHAEL A. ENOMOTO, FAIA



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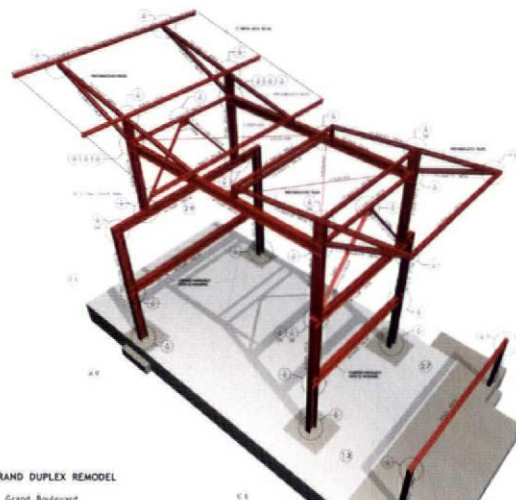
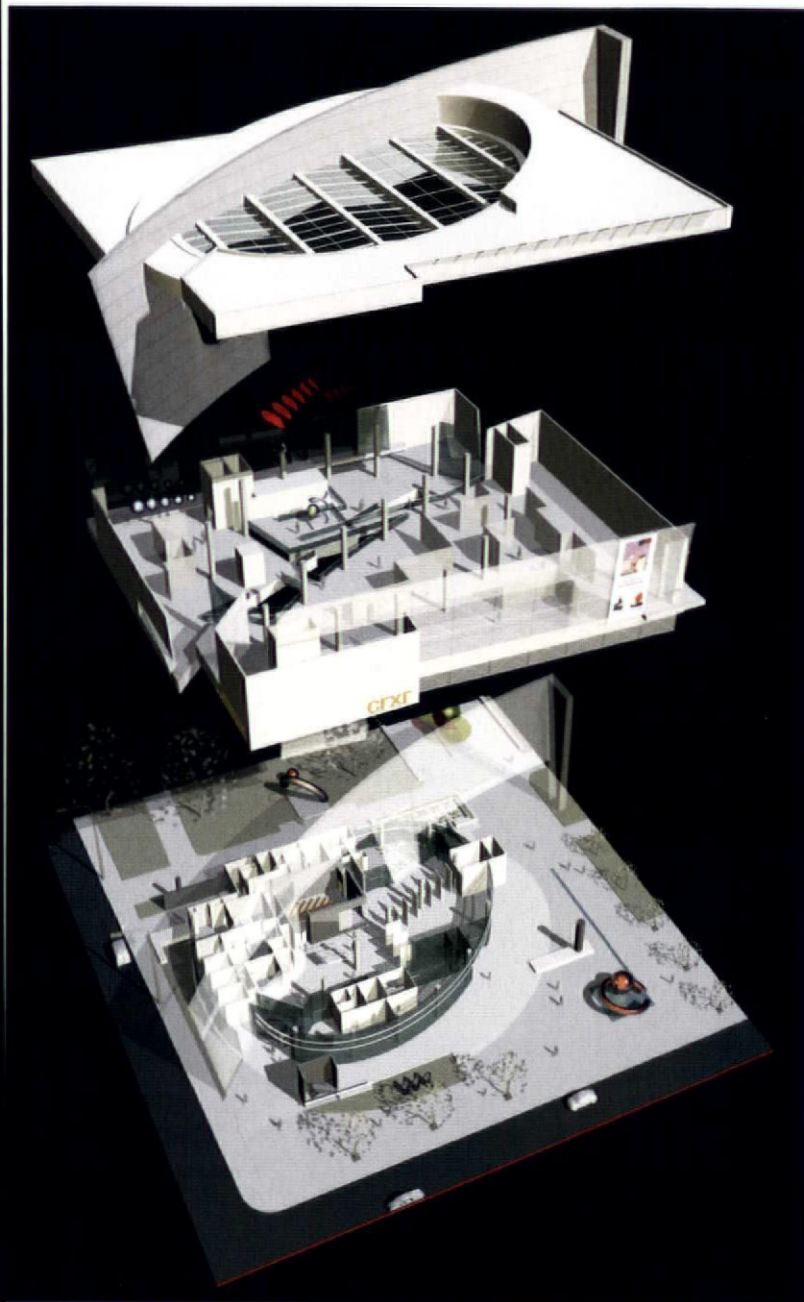
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New steel - phase 1



New steel - phase 2

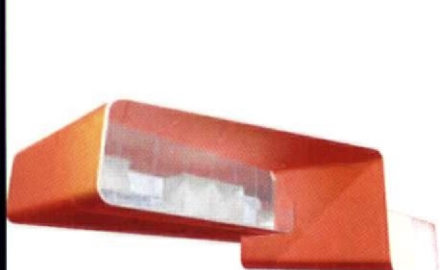


New wood framing



New exterior skin

Credits: PAASTUDIO, Rojkind Arquitectos, Michael Hricak Architects,
Rockefeller / Hricak Architects



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Student: Manny Pitpit
Woodbury Class of: 1994

"I graduated from Woodbury University in 1994 with a Bachelor of Architecture degree. I have been with Jubany Architecture for the last 11 years and became the Production Manager about 4 years ago. The technical side of architecture has been my pursuit since early on in my career and I have focused in that area since."

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Enterprise

Culling projects for an issue focused on Enterprise wasn't as easy as it may sound. Architects are enterprising by nature—the innovative thinking that is inherent to a beautiful, functional design probably being the most obvious manifestation of this trait. In this case, we weren't looking for enterprising ideas so much as spaces that foster enterprise—customized corporate offices, dynamic mixed-use projects, a prefab photo studio, a multifunctional museum lobby and, even, a sensitive job-skills center. The fact that the designers approached these projects with their trademark innovative thinking only serves to enhance the designs, hopefully proving them even more successful in the long run.

Interpublic Emerging Media Lab

LOCATION: Los Angeles, California

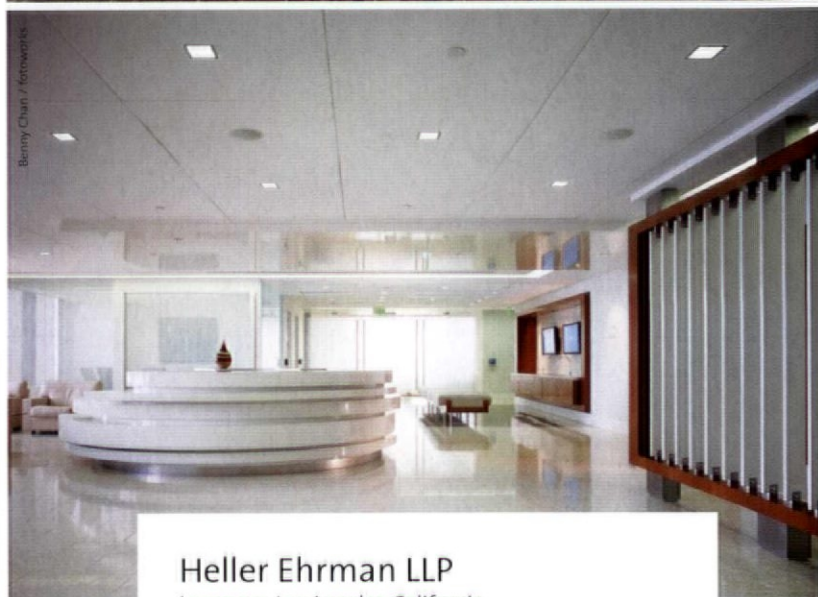
DESIGNER: Shubin + Donaldson Architects

WEBSITE: www.shubinanddonaldson.com

The Emerging Media Lab was conceived as a place where advertising creatives and clients can come together to experiment and experience the newest in home electronics with the aim to test, evaluate, adapt and improve how advertising messages might be seen and distributed on any size screen.

Shubin + Donaldson was challenged by the limited space allotted the project and by the client's desire for several distinct media environments, each to simulate an appropriate setting for different categories of consumer electronics. For design inspiration, the architects turned to film and television. They called on local Los Angeles talent from the entertainment industry to construct furniture, props and projection curtains. Thus, the media environments purposely resemble stage sets.

Seven zones comprise the 2,200-square-foot Emerging Media Lab: the Space of Anticipation (entry); the Living Room; Smart Kitchen; Play Area (for portable gadgets); Science Play Area (to see-how-it-works); the Conference Room (for brainstorming); and the Club House, a concealed space that contains all the state-of-the-art equipment that runs the Lab.



Heller Ehrman LLP

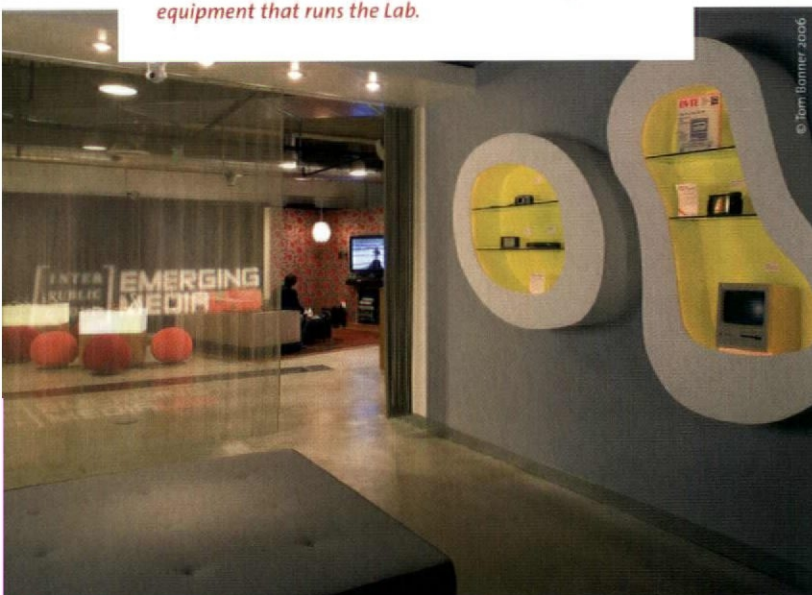
LOCATION: Los Angeles, California

DESIGNER: STUDIOS Architecture

WEBSITE: www.studiosarch.com

The STUDIOS Architecture team was selected to design the Los Angeles corporate offices for the attorneys at Heller Ehrman LLP and to create an "open and approachable" space that evokes a casual simplicity and elegance. The approximately 80,000-square-foot project has three levels with an internal stair. The program was to provide a conference center/reception area that allows a full-spectrum of environments from internal meetings to large multi-purpose mock trials to client conferencing. The 15-foot-diameter white lacquer reception desk is the focal point to receive guests. Adjacent and off the entry are two complementary sculptural millwork pieces; one is a vertical lacquer screen and the other a horizontal leather bench next to the guest coffee bar.

The overall effect is "light" with the white and cream palette and cherry wood accents. The office spaces and hallways are carpeted with a sisal-like patterned carpet, and an articulated base molding adds to the multiple layers of details accentuating "light and shadow." Earthy and textural fabrics add a final softer touch in contrast to the hard surfaces throughout.



I.A.T.S.E. Local 80 and First Entertainment Credit Union

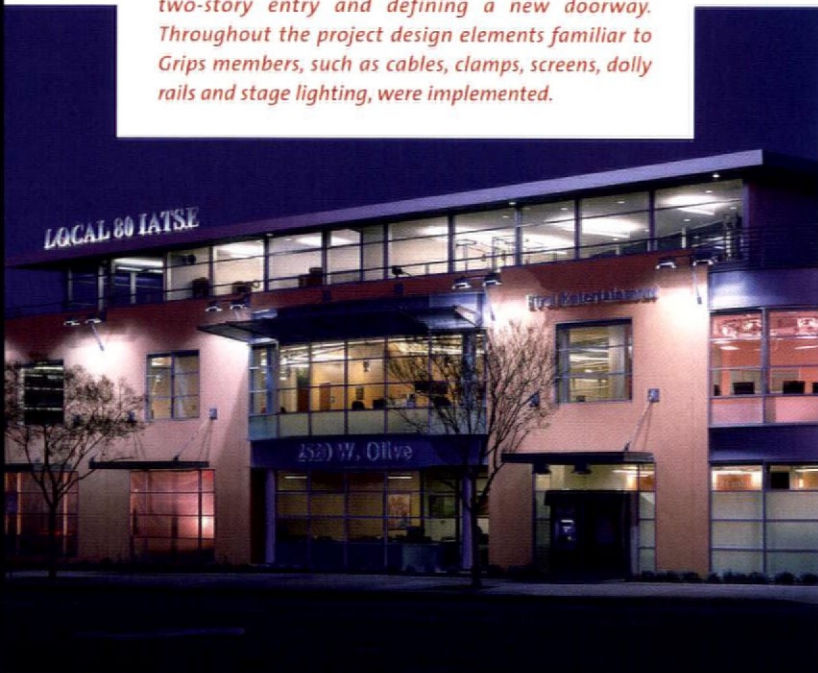
LOCATION: Burbank, California

DESIGNER: CBA Partnership, Architects

WEBSITE: www.cbapartnership.com

Originally designed in the 1960s for televangelist Billy Graham, this existing three-story building's program consisted of a film stage, stage-support area, concrete film vaults, screening, projection and editing rooms, and an apartment. Though the Grips Local 80 union purchased and occupied the building several years ago, the layout had never been reconsidered and was very inefficient for the tenants.

A financial plan was put into place that consolidated the Grips on the second floor, freeing up the ground level and third floor as lease spaces that would subsidize the building's improvements. A credit union and gourmet coffee shop (now under construction) leased the ground level, and the stage is leased to local studios. For various reasons, the new program called for relocating the existing entry away from the main street to the side of the building, which meant contending with the opening left by the existing faux two-story entry and defining a new doorway. Throughout the project design elements familiar to Grips members, such as cables, clamps, screens, dolly rails and stage lighting, were implemented.



Carr Construction Corporate Offices, Airstream Trailer

LOCATION: Garden Grove, California

DESIGNER: WWCOT, Santa Monica

WEBSITE: www.wwcot.com

WWCOT completed the new offices for Carr Construction not only to deliver a space that would meet the client's programmatic goals and aggressive schedule, but also serve as a useful marketing tool for the growing construction company. Therefore, WWCOT's design concept incorporates the company's CEO's vintage Airstream trailer, which is situated in the space as a "jobsite trailer." This custom-furnished trailer serves as a unique, stationary office in-house, with the informal meeting area spilling out of it.

The design focuses on the client's occupation, construction, by incorporating the identifiable tools of the trade. For example, a screen wall crafted with metal studs separates public from private areas, and the color scheme is vibrant and reminiscent of toy building blocks. The space plan revolves around a mezzanine, which includes a large conference room and living room for informal meetings. In addition, the mezzanine and metal screen wall tie together the horizontal pattern on the floor with the vertical components of the walls.



GRACIE: Shop/Storage/Installation, Santa Monica Museum of Art (SMMoA)

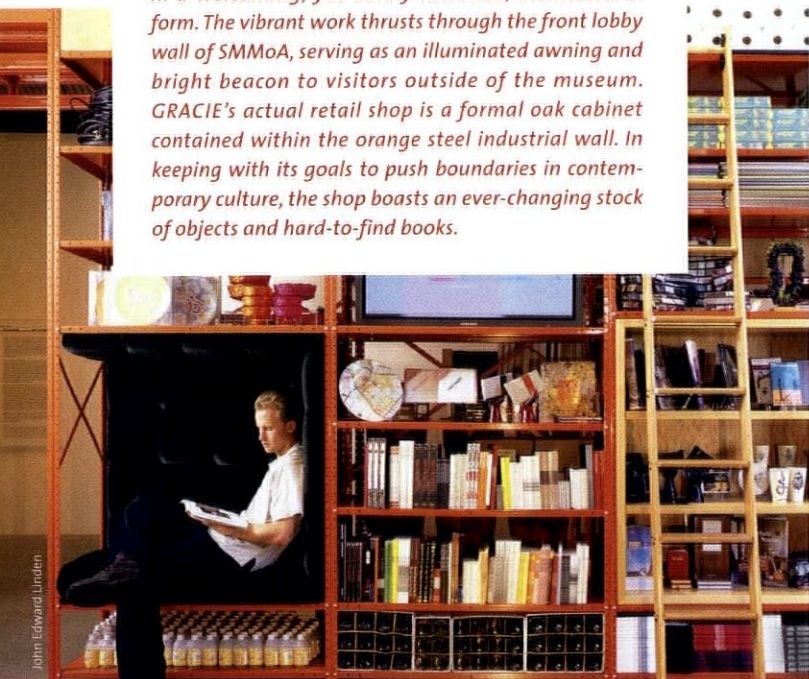
LOCATION: Santa Monica, California

DESIGNER: Allan Wexler

WEBSITE: www.allanwexlerstudio.com

Conceived by Rome Prize-winning artist and architect Allan Wexler as an extension of his April 2006 exhibition "Too-Large Wall," GRACIE: Shop/Storage/Installation architecturally and sculpturally encompasses the museum lobby. The artist's aim is to expose the "mind" of the museum—its attic, its basement, its mission.

The work itself is a multifunctional exhibition, bookshop, storage, and reception area. Wexler's safety-orange "wall" exposes the entire function of the museum, featuring items from everyday office and registrarial use while containing its own programming in a welcoming, yet boldly intrusive, architectural form. The vibrant work thrusts through the front lobby wall of SMMoA, serving as an illuminated awning and bright beacon to visitors outside of the museum. GRACIE's actual retail shop is a formal oak cabinet contained within the orange steel industrial wall. In keeping with its goals to push boundaries in contemporary culture, the shop boasts an ever-changing stock of objects and hard-to-find books.



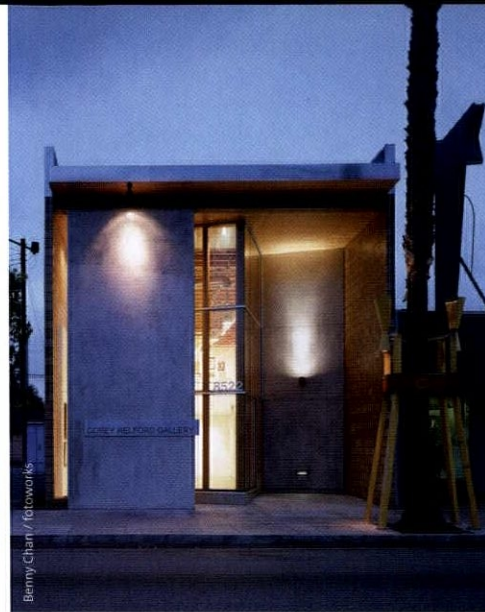
John Edward Linden



LA ARCHITECT M-A 07



John Edward Linden



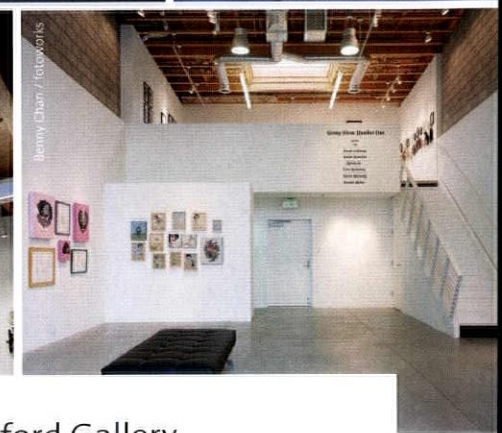
Benny Chan / fotoworks



Benny Chan / fotoworks



Benny Chan / fotoworks



Benny Chan / fotoworks

Corey Helford Gallery

LOCATION: Culver City, California

DESIGNER: E4 Architects

WEBSITE: www.Engsarchitects.com

E4 Architects purchased the site, along with the adjacent building, which it now occupies, in late 2003. Formerly home to a metals casting company, the building's potential was recognized in an area just beginning to be infused with new businesses, such as restaurants and galleries.

Conceived as a shipping container, the building plays a game of architectural hide and seek with its surroundings—hinting at, rather than concealing, its contents. The approach for the project, which includes exposed concrete block load-bearing walls, a pre-engineered exposed roof truss framing system, and a north-facing full-height glass-and-wood storefront, was to design a flexible, cost-effective and commercially viable building. To make the project economically feasible and to create an open, flexible space, the architects incorporated a mezzanine office level, connected to the ground floor by a prefabricated metal stairway. Additional useable space was gained by building the mezzanine over a portion of the substantial city-required parking area. An eight-by-eight skylight in the mezzanine virtually eliminates the need for artificial lighting throughout the day and provides natural ventilation. Additionally, adjustable track spotlights highlight the art, and fluorescent ambient light illuminates the space.



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Venice Photo Studio

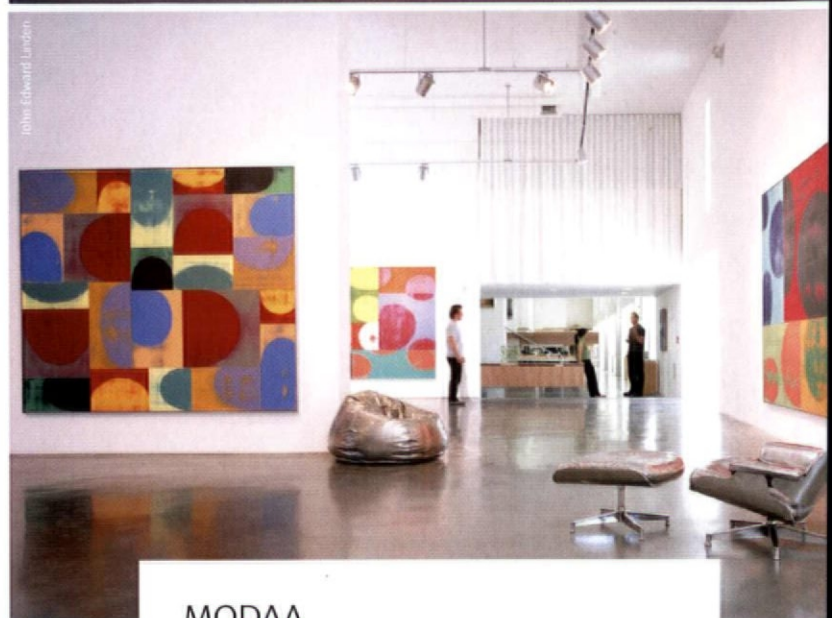
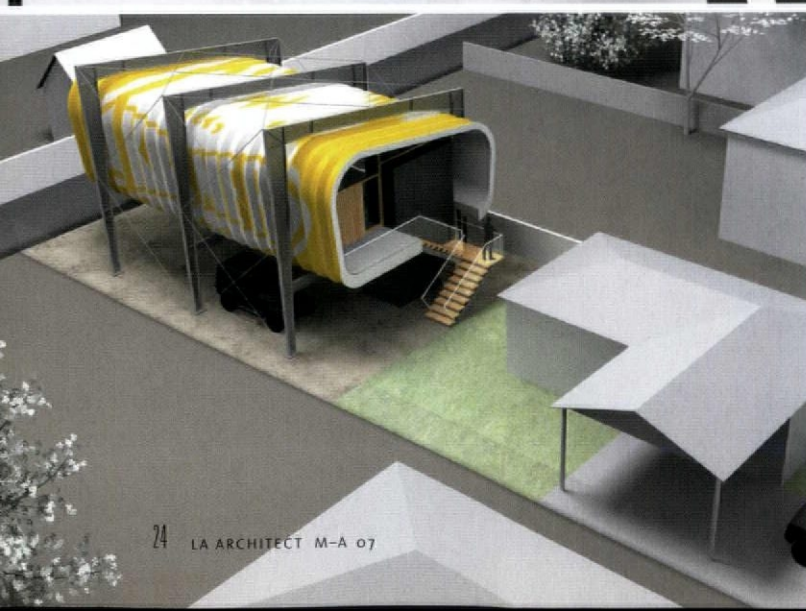
LOCATION: Venice, California

DESIGNER: Lookingglass Architecture and Design

WEBSITE: www.lookingglass.us

This project utilizes the rear yard of an existing single-family home in Venice, California, to create a new elevated photography studio. Guided by the client's goal for a dynamic and economical design, the project takes advantage of two prefabricated-building techniques in achieving its unique form. Three prefabricated steel frames provide structure and shear for the project, economically elevating the studio space above the city-required parking spaces. The exterior wall assembly employs a building technology used primarily in industrial and agricultural contexts. Reminiscent of a camera bellows, a customized clear-span arch-type steel building is inserted into the steel frames to create a curved interior environment.

The resulting photo studio is free of columns and beams, with its cornerless design providing an ideal neutral backdrop for high-fashion photography. The flexible interior space includes a restroom and open-plan kitchen with an exterior balcony area facing the shared yard. The elevated design also enhances privacy, and the north and south orientation of glazing permits the necessary careful control of lighting.



MODAA

LOCATION: Culver City, California

DESIGNER: Studio Pali Fekete architects (SPF:a)

WEBSITE: www.spfa.com

SPF:a opened the MODAA Gallery with a mission "to publicly explore the synergistic relationship between design, art and architecture." The building explores such synergistic relationships in the MODAA gallery-specific space, but also in the synergy of disciplines that occupy the entire building.

At the street level, MODAA houses working offices for SPF:a, a gourmet café/winebar, and the building's namesake—a 2,000-square-foot gallery space—sandwiched cleanly between the two. The MODAA gallery is open on both sides, allowing continuous flow to every portion of the building's ground floor. The architecture studio is open for exploration, as is the MODAA gallery itself, featuring exploratory art, design and architecture exhibitions that change throughout the year. Upstairs, seven live/work artist residences deepen MODAA's design synergy "experiment," housing SPF:a's two principal architects and six independent design-related enterprises. The lofts feature 16-foot-high ceilings with mezzanine space, eight-foot-high Fleetwood sliding doors mounted on the high walls as windows, and two separate entrances per loft, serving alternate live and work functions for occupants.

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INVOICE

Page 1 of 1

Invoice Date Apr 1, 2005	Invoice Num 1006
Billing From Mar 01, 2005	Billing To Mar 31, 2005

Project ID	Phase Description	% of Total Fee	Contract Amount	% Complete	Previously Billed	Amount Due
05-001 AB	As-Built	8	\$570.00	20	\$57.00	\$57.00
05-001 BA	Bidding & Award	13	\$926.25	30	\$46.31	\$231.57
05-001 CA	Construction Administration	20	\$1,425.00	20	\$142.50	\$142.50
05-001 CD	Construction Documents	13	\$926.25	40	\$185.25	\$185.25
05-001 ECP	Existing Conditions Phase	5	\$356.25	100	\$178.12	\$178.12
05-001 SDD	Schematic Design Development	18	\$1,282.50	100	\$641.25	\$641.25
Amount Due This Invoice:						\$1,035.69

This invoice is due upon receipt

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	Total Paid To Date \$ 641.25	Balance Due \$ 2,044.88

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St. Joseph Center

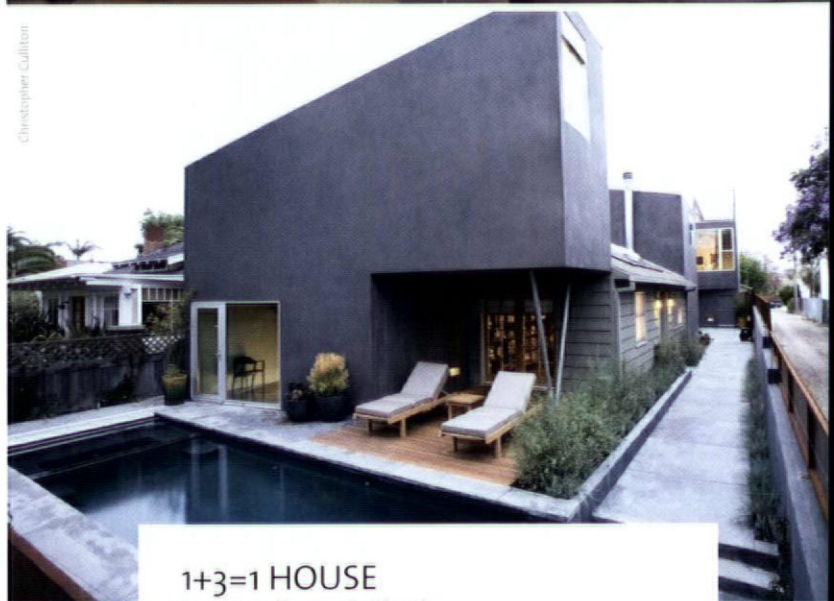
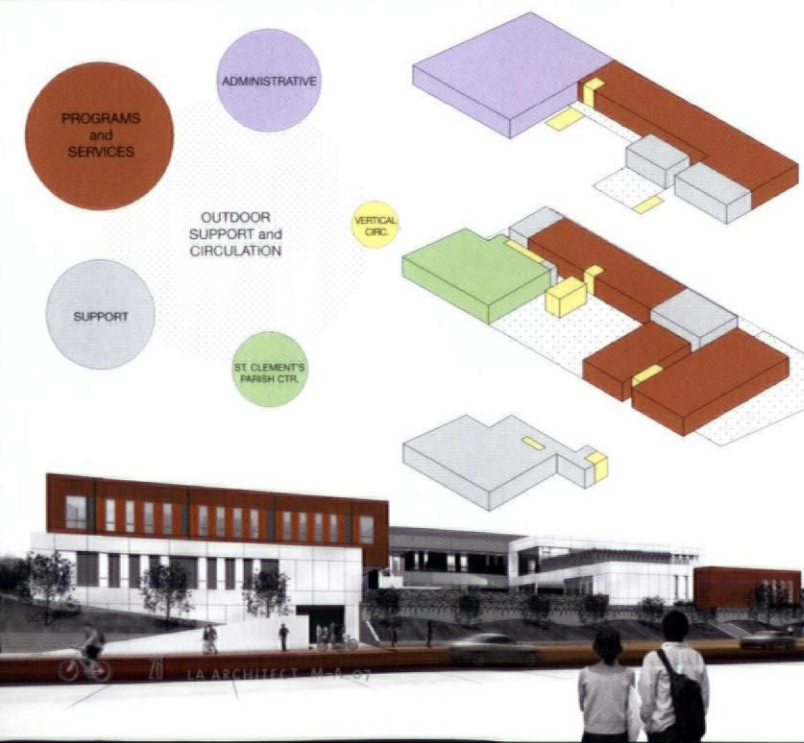
LOCATION: Venice, California

DESIGNER: DMJM Design

WEBSITE: www.dmjm.com

Located on the border of Santa Monica and Venice, California, the mission of the St. Joseph Center is to provide working poor families and the homeless with the resources and tools to become productive, stable and self-supporting members of the community. The challenge was to design a new 30,000-square-foot facility, with a modest construction budget, that would fit the current site, accommodate all foreseeable requirements of the organization, meet myriad planning guidelines, and address the concerns of neighbors.

The design approach was a pragmatic one that yielded a composition of carefully organized interlocking blocks reminiscent of the Center's programmatic elements—administrative, counseling, skills training, food distribution and childcare. A primary goal was to make the St. Joseph Center inviting but secure. Thus, the plan is a grouping of distinct divisions linked by exterior circulation for optimal visibility. This circulation is organized around a courtyard that is the nucleus of the facility; providing a central location for employees and visitors to congregate. The design addresses future development and change by utilizing a planning module that allows for reconfigurable rooms and departments.



1+3=1 HOUSE

LOCATION: Venice, California

DESIGNER: Leisner Trigas Jeevanjee

Maximizing building square footage while keeping the existing bungalow was the principal programmatic objective for this project thus a "subtractive design" strategy was produced. A series of strategic volumetric operations was applied to realize the client's needs and architectural goals.

The design strategy prompted a dynamic live-work complex that integrated with an existing bungalow on site. Three independent "follies" were established: "A – Office," containing a meditation room upstairs; "B – Living," featuring a large projection wall that serves to screen the stair leading up to the master suite on the second level; "C – Art Studio," designed with a large roll-up door for ventilation and includes a rental unit. The additional bachelor's unit on the property required five parking spaces, leading to the solution of providing courtyards that double as parking, in turn contributing to the project's initial aspiration. The project was designed without the provision of air conditioning, resulting in the use of a passive cooling strategy. Additionally, radiant floor heating in the slab minimizes heat energy loss. In an attempt to reflect solar energy, the roof is made of silver reflective corrugated steel.

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



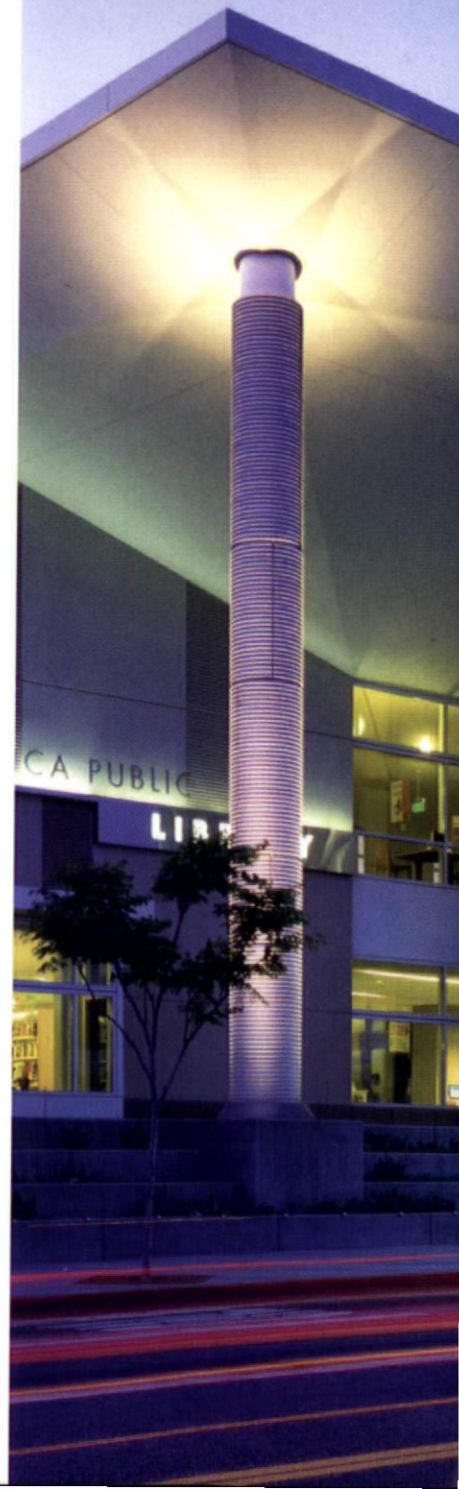
(relatively speaking)

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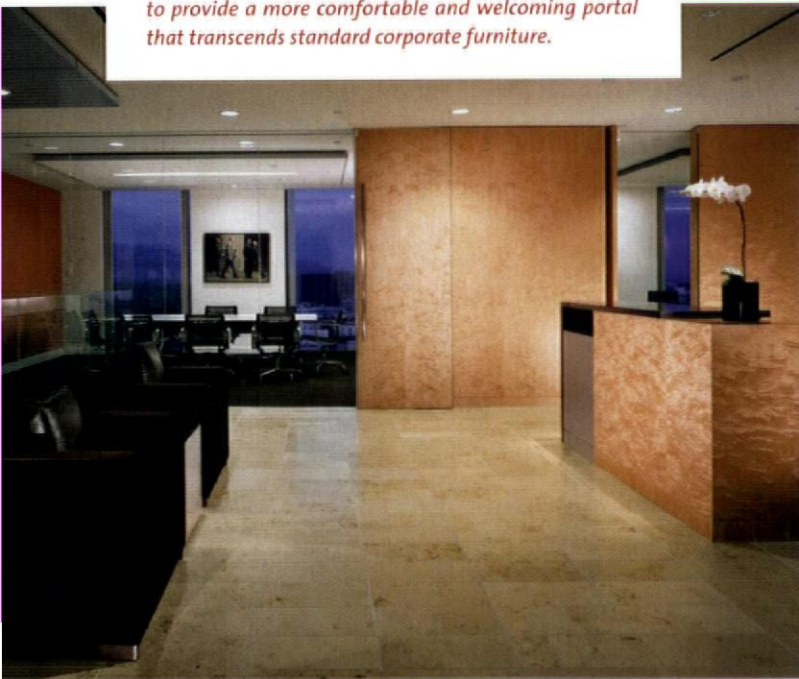
LOCATION: Century City, California

DESIGNER: HOK

WEBSITE: www.hok.com

This three-floor, 50,000-square-foot law firm was approached with a classic, modern design that would appear established, young and dynamic without being trendy, and meet a cost-effective budget. The plate dictated that the reception area be an interior space. A custom-designed stone-wood-and-glass staircase and tiered ceiling provide drama and compensate for the lack of a window view. Conference rooms are located at the corners and off the reception area with the only glass walls in the perimeter, providing easy orientation. Rich finishes such as stone, glass and wood are assigned judiciously and consistently in a primarily painted gypsum board environment and imply a higher cost than the on-target 60 dollars per square foot.

Herman Miller Ethos Space systems furniture was used for both the administrative staff areas and the associate and partner offices. The custom white marble transaction tops and veneer paneling to the floor offered a cost-effective, yet customized, look to these spaces, deviating from the "milled" look of most law offices. The reception area utilized residential furniture to provide a more comfortable and welcoming portal that transcends standard corporate furniture.



The California Endowment

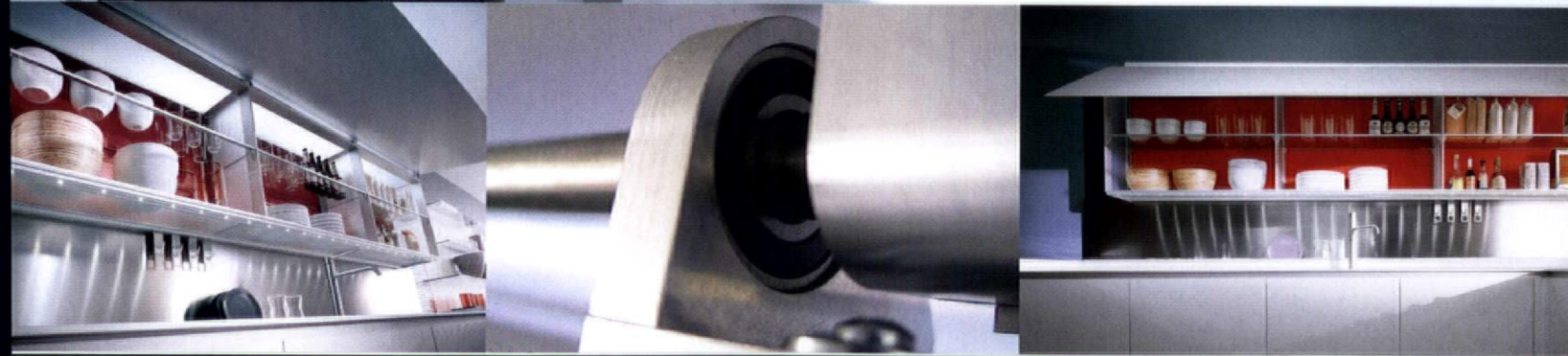
LOCATION: Los Angeles, California

DESIGNER: Rios Clementi Hale Studios

WEBSITE: www.rios.com

The 118,000-square-foot California Endowment facility is located on a 6.5-acre campus at the nexus of Chinatown, Little Tokyo, and El Pueblo de Los Angeles. As design architect and landscape architect, Rios Clementi Hale Studios created a holistic campus that provides users a healthy and stimulating space to work and visit.

The building was designed to express the tenets of The California Endowment—community, health, partnership, diversity and transparency. As such, it is light and airy with abundant amounts of natural light, connections to the outdoors, exterior garden spaces, and informal gathering areas. The facility comprises a four-story office building, which largely houses administrative and operational functions, and two one-story wings, which are devoted to the Center for Healthy Communities. The wings are finished in multi-colored aluminum siding, with a vibrant palette of tawny ocher, mottled green and dusty red. The main building is clad in white and clear glass, and panels of two-tone blue laminated glass that emphasize the blueness of the California sky. The building was designed to be energy efficient in compliance with USGBC LEED accreditation standards.



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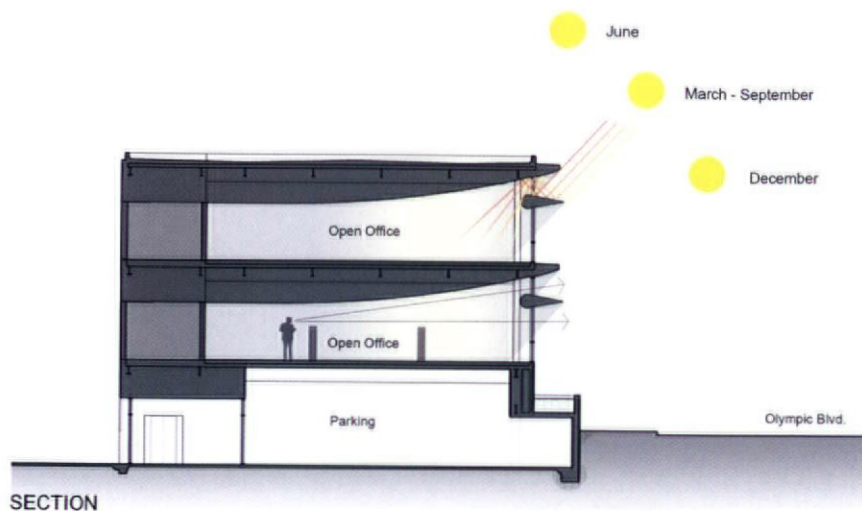
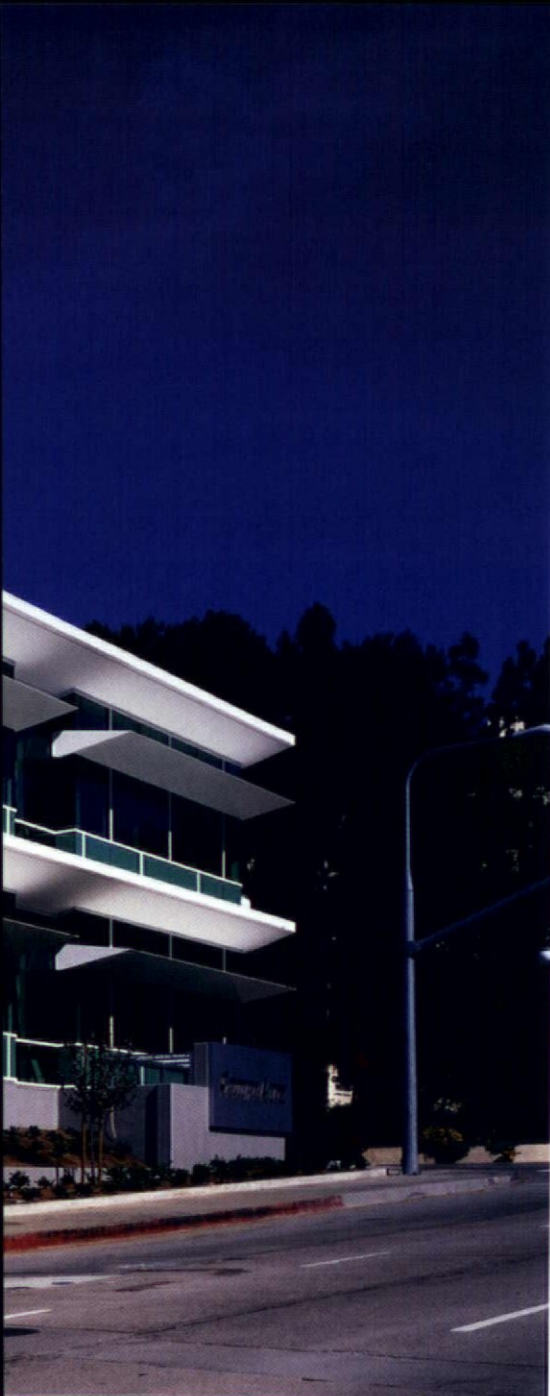
CompuLaw



IN 2003, THE CALIFORNIA ENERGY Commission (CEC) released an intriguing study on the performance of office workers that revealed a connection between exposure to natural light and a higher level of concentration. The study also concluded that workers with a view through a window performed their jobs better and reported fewer cases of fatigue and illness. In a case study involving employees in the Sacramento Municipal Utility District's customer service call center, the CEC found that individuals with views processed calls 7–12 percent faster than their windowless counterparts.

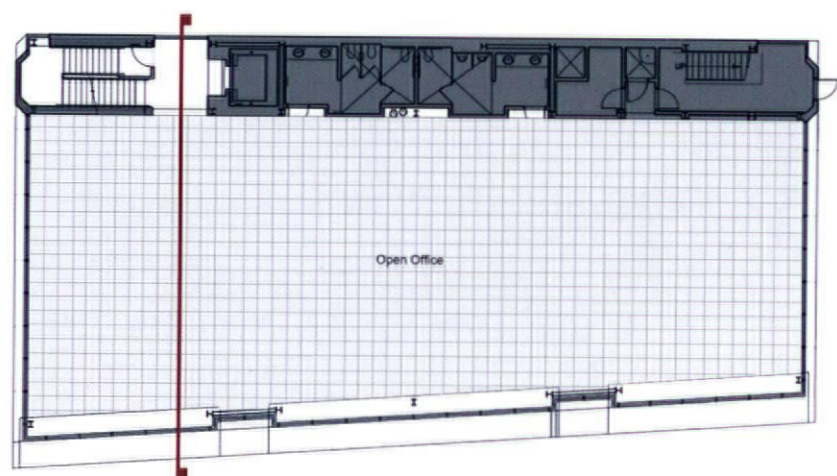
Though the CEC report might not come as a surprise, what is surprising is how few office buildings are designed with this concept in mind. Mid- to high-rise office towers are the main culprits. The fortunate few cubicle and office dwellers along the building's perimeter benefit from twentieth-century curtain wall technology, but those workers relegated to the interior spaces are lucky to catch a glimpse of daylight beyond their artificially lit stations.

Jeffrey Kalban, AIA, principal of Jeffrey M. Kalban & Associates, would like to change this archaic work environment. He's designed a



SECTION

"When architects manipulate the form of an office building, they typically manipulate the floor plan. But we're actually slicing through the building and manipulating the building mass or 'section' in an atypical fashion and creating a soaring space inside a typical floor structure, allowing light to penetrate the entire interior. The concept can be replicated in a five-story or a 50-story building," says Kalban.



TYPICAL PLAN



two-story building for CompuLaw, a leading software developer for the legal profession, that allows natural light to illuminate the entire workspace and makes outdoor views accessible to everyone. Kalban considers it a more democratic approach to office design and insists the concept can be replicated in buildings of any size with substantial cost savings.

"Before starting my firm I worked in major corporate architecture firms, and there was an approach to design there that was not focused on everyday users," says Kalban. "It focused on the people at the top and the

people in the lobby. This is a response to that. It's so exciting."

Kalban's 12,500-square-foot concept building is located on a very small corner site in Century City, California, bordering a quiet residential neighborhood. In the near distance, office towers soar awkwardly above their surroundings. There's a 12-foot change in grade, from east to west, which created an ideal opportunity for parking below the building. Considering CompuLaw headquarters abut a residence, the condition is less intrusive and minimizes the structure's height.

The building fronts Olympic Boulevard, facing directly south—an ideal condition for capturing light. Sunshades above the first and second floors, reminiscent of an aileron on an airplane wing, temper the intensity and heat of direct sunlight. Simultaneously, the device proves useful in redirecting light into the deepest and darkest spaces of the building.

Inside, the effect is dramatic and further enhanced by a simple, suspended ceiling system that arcs up from eight feet at the core to 12.5 feet at the highest point of the window wall. The sweep is visually exciting

and adds a sense of depth to a relatively narrow space. Workstations, filing cabinets and break areas are organized along the bay in front of the south wall. The area is open and awash with natural light. Kalban specified custom cabinets topped with bench cushions. These line the windows, providing sun-drenched (and sleep-inducing) seats for impromptu meetings or casual breaks.

A row of offices along the interior of the bay receives natural light through full-height windows. Cloistered at the east and west ends of the building are the departments that handle sensitive material, such as software research and payroll. Though these employees are not washed in the same south light as their co-workers, they are treated to calming views of landscape to the east and the low-lying city to the west. Restrooms, storage areas, a conference room and the shipping department consume the core and the north side of the building, where windows and doors are at a minimum—not because Kalban didn't think they were important there, but out of respect for local zoning laws as well as the residential neighbors in the adjacent lot.

The raised-floor system allows CompuLaw to adapt the work areas to their ever-changing

needs. Kalban used the eight-inch rise to run wiring for the electronic equipment, minimizing the aesthetic intrusion of outlets and cables. The space could be used for air ducts as well but Kalban preferred to keep them on the ceiling. "I like to use the architecture to expose the program," he says.

Kalban's concern for the welfare of CompuLaw workers was equally matched by his desire to create an environmentally responsible building. He specified sustainable and low-toxicity materials where possible and fitted three sides of the building with thermally efficient glass. The light green panes are layered with low-emittance (low-E) coatings. Virtually invisible, the metal or metallic oxide coatings suppress radiant heating. In other words, the glass helps to reduce the amount of heat entering and leaving the building.

Other energy-efficient systems include digital sensors and a time clock to activate lighting when needed, as well as photocells to harvest captured sunlight. In theory, the system minimizes energy use while maintaining a comfortable interior climate. But old habits are hard to break, and Kalban says that employees override the system and turn on lights in spite of the abundance of natural light.

Kalban is undeterred. "You see spaces like this in airline terminals, museums, hotel lobbies and penthouse suites. Every office could have this," he asserts.

Or something like it. In essence, the CompuLaw building is a simple rectangle constructed of steel and clad in metal panels. There are no columns, and interior walls are adaptable. "It's essentially a romanticized Miesian pavilion. It's a wide-open space so that you can do what you want," says Kalban. "I walk into this space and think 'what a great place to live.' Better yet, what a great place to work.

—ALLISON MILONIS

Client | David J. Kalmick, President & CEO CompuLaw LLC
Architect | Jeffrey M. Kalban & Associates
Design Principal | Jefferey M. Kalban
Project Architect | Alain Yotnegparian
Design Team | Tanya Chan
Project Manager | Stegeman and Kastner, Inc.
Structural | Brian L. Cochran Associates, Inc.
Mechanical and Plumbing | Davar & Associates
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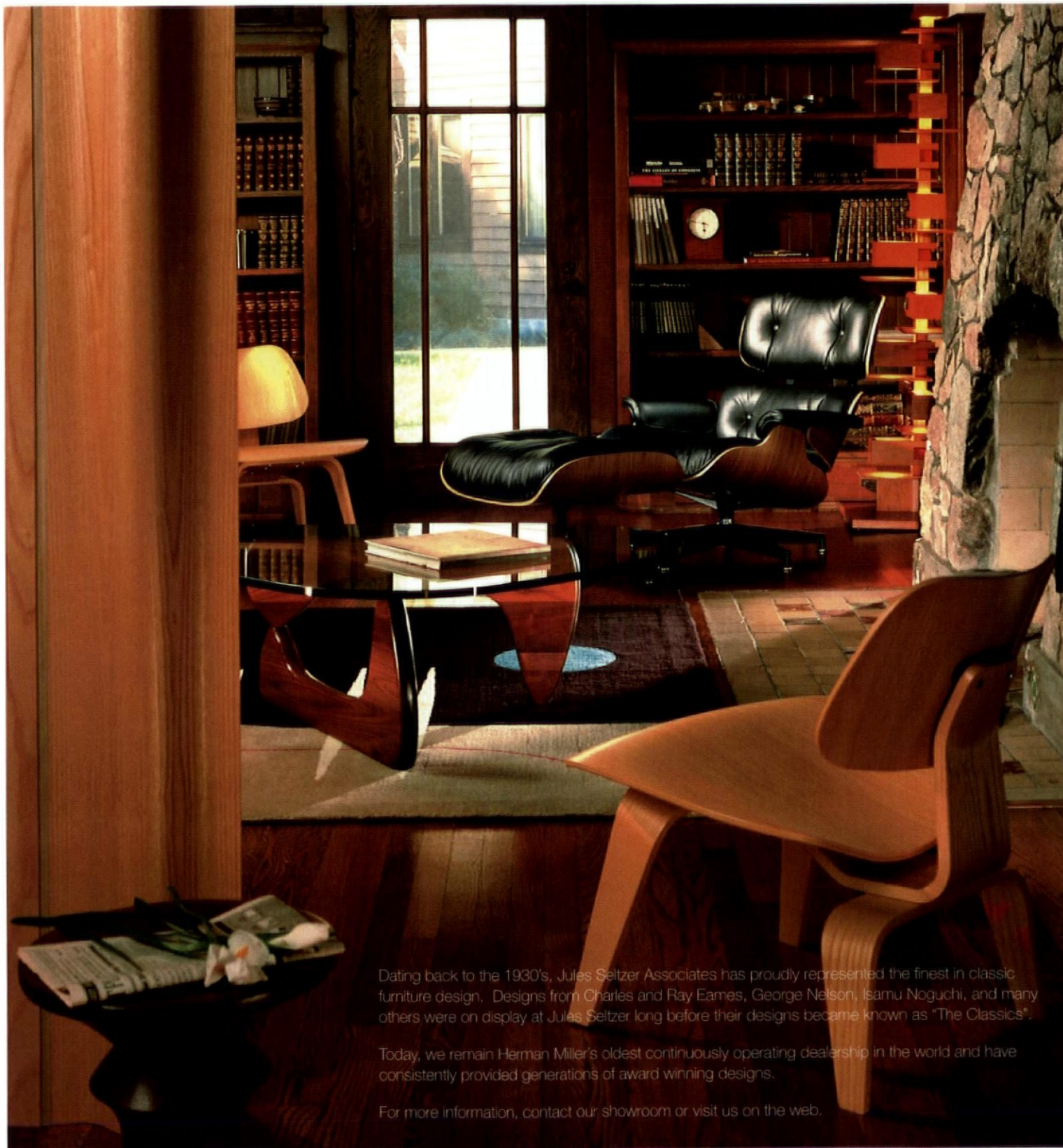
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Jules Seltzer

■ Jules Seltzer Associates



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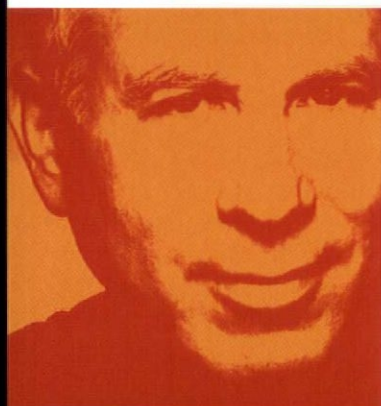
Today, we remain Herman Miller's oldest continuously operating dealership in the world and have consistently provided generations of award winning designs.

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PERSPECTIVES ON THE PROFESSION



Confident Career Choices May Offer Relief from the Rat Race



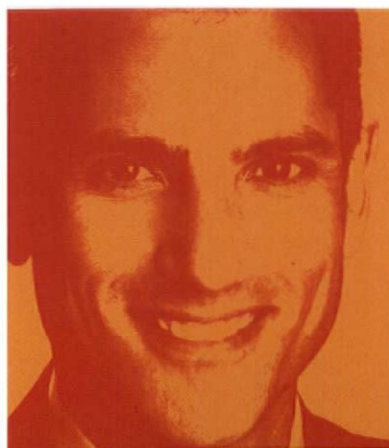
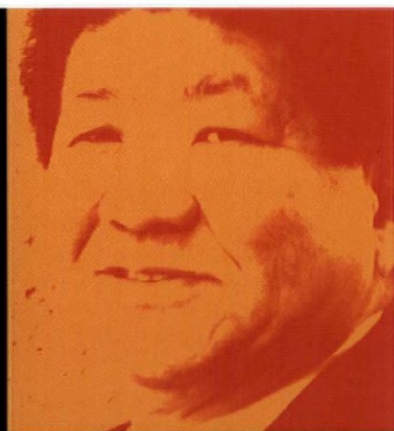
BY TROY FUSS

RARELY DOES A CAREER PATH GO WHERE ONE EXPECTS. THERE ARE twists and turns, and the end point frequently doesn't look anything like the original vision. From the pencil to the product, the opportunities architecture offers are increasingly vast.

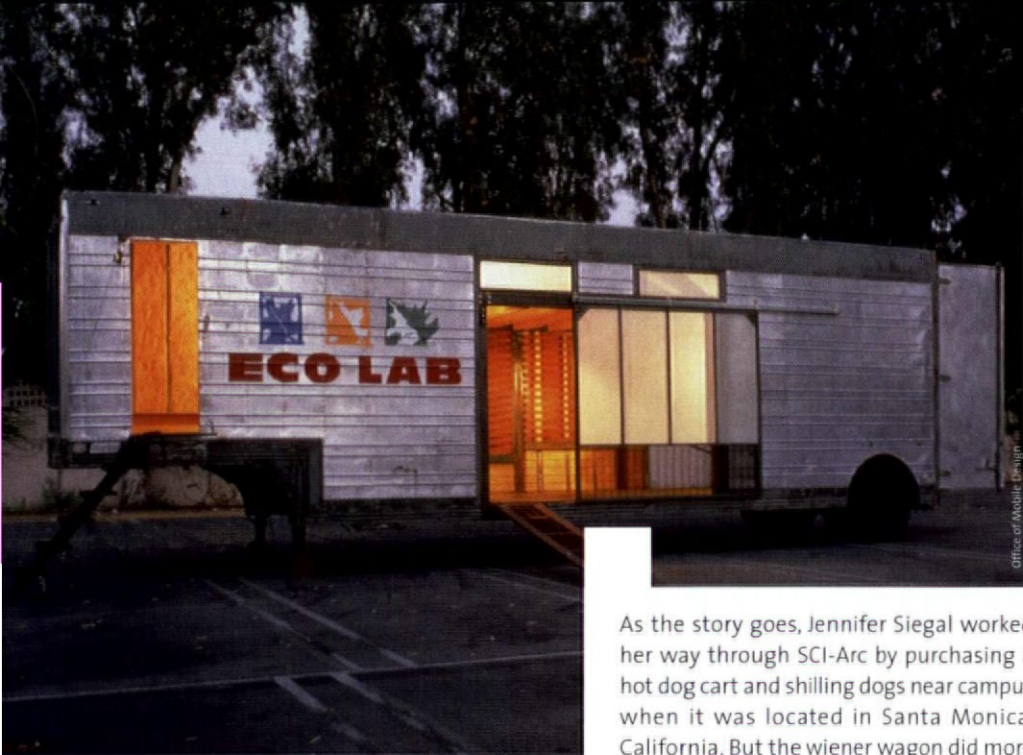
The theory was to take four architects and find out what their paths were. What did they give up to get where they are? Where did they expect to be?

The one consistent conclusion was career satisfaction. Where Jennifer Siegal and Steven Ehrlich have found satisfaction in starting their own firms, Riccardo Mascia and Michael Enomoto have enjoyed the diversity that comes with being part of large firms. For all, it came down to seizing opportunities as they presented themselves, and trusting the instincts that help shape a career.

In the end, perhaps Siegal sums it up best: "You make choices. I wouldn't say sacrifices, because I can't imagine doing anything else; it's such a great life. To pursue your passion and to do it in a creative environment, there's nothing better."



CLOCKWISE FROM TOP RIGHT:
Jennifer Siegal
Riccardo Mascia, AIA
Michael A. Enomoto, FAIA
Steven Ehrlich, FAIA



Office of Mobile Design



Office of Mobile Design

TEACHING TO LEARN

Jennifer Siegal

Principal,

Office of Mobile Design

As the story goes, Jennifer Siegal worked her way through SCI-Arc by purchasing a hot dog cart and shilling dogs near campus when it was located in Santa Monica, California. But the wiener wagon did more than pay her immediate bills. Yes, it forever gave journalists that unique angle by which to introduce her to readers, but it also introduced Siegal to a wide variety of customers, an experience that would later come in handy as she started her own business and needed to work with a diverse clientele.

Certainly it didn't hurt as she entered the educational field, either. The way Siegal saw it, there were two career paths she could take: Work for a firm then hope to diverge in a decade or two to start her own practice, or go into teaching where she could support herself while continuing to learn her craft. Within a year of her graduation from SCI-Arc she was offered the opportunity to teach at Woodbury University. She took it.

"There's going to work for the big firms—HOK, SOM, Frank Gehry here in Los Angeles—and in 10 or 20 years you break off on your own if you've learned enough and you're able to launch your own practice," Siegal says. "Another way of doing it is to go into teaching and develop your ideas through academia until you reach a point where you're financially stable and have enough projects to launch yourself. I chose the latter."

Siegal did work for a large firm prior to pursuing her master's degree, and also held jobs at small- and medium-sized practices. But she was concerned that working for another company would taint her ideology. Teaching allowed her to develop her own thoughts with students

and, at the same time, put those thoughts into practice.

Those ideas led to the Venice, California-based Office of Mobile Design, which she founded in 1998. Siegal's knack for bringing her ideas to the people has been evident throughout the firm's short history: From the beginning it had a strong presence on the Internet; in 2002 she published her first book, *Mobile: The Art of Portable Architecture*, with Princeton Architectural Press; today, she has a fully constructed prefab showhouse on Venice's hip Abbot Kinney Boulevard that is open to the public three days a week.

"I've always traveled a lot," Siegal explains. "I've always looked at the way that people move around and travel. I was always really fascinated by the way technologies were becoming more mobile and more nomadic, and I felt more than ever that our building should be represented in that arena, that we can have buildings that are prefabricated in a factory and delivered to us. They could be smaller; they could be more compact; they could be mobile. I've always been really interested in materials and their applications."

Her interest in mobility makes one wonder if the hot dog cart was coincidental, incidental or instrumental. What she didn't know when she bought it was that her grandfather had been hawking dogs at Coney Island before she was even born. Now can she take it to the next level and build the ultimate hot dog cart?

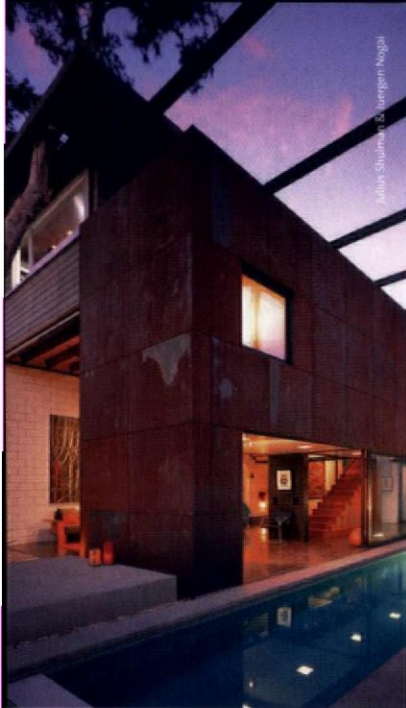
"I did a project," she says. "It wasn't built, but I designed a mobile food truck. I'd love to build it."

The Office of Mobile Design showhouse is located at 1650 Abbot Kinney Boulevard in Venice. Visit OMD online at designmobile.com.



Benny Chan / fotoworks 2002

CLOCKWISE FROM ABOVE: Abbot Kinney ShowHouse, Eco Lab, Portable Construction Training Center



Julius Schulman, Julius Schulman



Julius Schulman

TAKING ON A MODERN MASTER

Steven Ehrlich, FAIA
Principal,
Steven Ehrlich Architects



This is shaping up as a landmark year for Steven Ehrlich: The Palm Springs Art Museum is holding a retrospective “Multicultural Modernism: The Work of Steven Ehrlich Architects”; his firm is publishing its fourth monograph, *Steven Ehrlich Architects: Multicultural Modernism*; and, if the awards roll in like last year, the firm’s next project may well be adding a trophy wing to its Culver City, California, headquarters.

Long before award-winning projects like the Schulman Residence and Kendall Square Biotech Lab, Ehrlich worked in Africa for several years, a period that was clearly formative for him. But another turning point occurred a bit closer to home. He was working for a firm in Malibu, California, when he was recruited for a side residential project. He spent weekends designing the house, and when it came time to build, Ehrlich told his client he was willing to stay on the project.

“I was living in a funky old trailer on an isolated hilltop in Santa Cruz,” Ehrlich remembers. “I kind of assisted on every aspect of production and became appreciative of the craftsmanship and abilities of the people who build buildings. Having gone through each step, it was certainly a learning process for me. After a year of doing that I came down to L.A., and it was starting from ground zero. I like to tell people I started with closet remodels.”

Ehrlich was in what he calls “remodelsville” for a couple years. He set up shop in a front porch, graduated to the garage, then moved above the garage, and eventually had a proper office. The breakthrough project, Kalfus Studio in 1981, was also his

first freestanding building in Los Angeles. It was a studio guesthouse on the same property as a Richard Neutra house. Despite the success of the project—it won a number of awards and generated a ton of press—Ehrlich is quick to agree that it was intimidating.

“I knew it had large issues to address,” he says. “How does one coexist next to a work by a master? How does one become relevant for the time? [There were] all kinds of issues. Fortunately, it caught the imagination of critics, editors and design award juries, and it really helped put me on the map.”

It wouldn’t be the only time Ehrlich took on a Neutra project; the firm also designed an award-winning addition to a Neutra house a few years ago. But the important next step for Ehrlich and his firm—which now boasts 30 employees, including Managing Principals Charles Oakley and Thomas Zahltan—was public work. That door opened wide with the 12,000-square-foot Shatto Recreation Center in 1990. It’s a long way from the front porch.

“One of the things I find really exciting about the practice is that it’s very diverse; it ranges from houses to public work,” Ehrlich says. “I love the interaction that buildings can have with people. It’s really when people inhabit these buildings that we come alive.”

“Multicultural Modernism: The Work of Steven Ehrlich Architects” runs through April 15. Steven Ehrlich Architects: Multicultural Modernism is available from Images Publishing. Visit Steven Ehrlich Architects online at s-ehrich.com.

CLOCKWISE FROM TOP LEFT: 700 Palms (exterior); Kalfus Studio (exterior); 700 Palms (interior)



Erasmus Piller



Courtesy of HOK



Courtesy of HOK

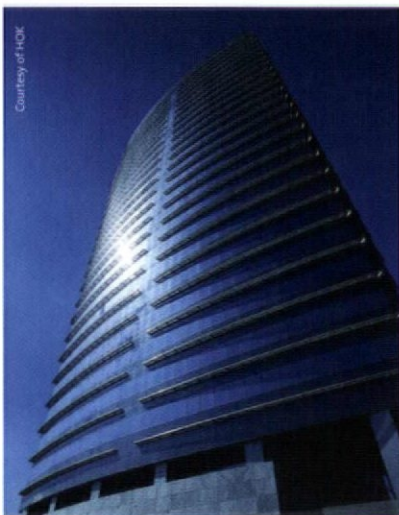
THE BIG PICTURE

Riccardo Mascia, AIA

Managing Principal,

Hellmuth, Obata + Kassabaum, Inc. (HOK)

CLOCKWISE FROM BELOW: Punta Santa Fe, Mexico City, Mexico; Intelicorp, Mexico City, Mexico; Motorola, Beijing, China



Courtesy of HOK

Riccardo Mascia, managing principal of one of the biggest design firms in the world, has something to say that some might find, well, outrageous. Surprising, at least. One of the things he really enjoys about HOK is that he doesn't like or want to have too many bosses.

"Maybe my experience is not typical of the big company," Mascia says. "People see HOK very much as a monolithic block, with somebody sitting thousands of miles away calling the shots. The truth is that's not really the case; everything is locally run, and there's very little corporate-type hierarchy."

Early in his career Mascia said he expected that he would one day set up his own firm. He worked at boutique practices and larger firms early on and quickly realized his career goals were changing.

"Working for yourself is pretty tough," he says. "You think you're going to spend all day designing, but, in fact, you've got to be the accountant, the lawyer, the designer, the project manager. I did it a little bit and instead of doing more of what I wanted to do, I ended up doing less of what I wanted to do."

His experience with smaller firms was that they had great intentions, but very little resources. Having practiced for 12 years, the past six at HOK, he has enjoyed the freedom to go after projects anywhere in the world and found that the firm has no shortage of resources, jobs or projects.

"We're a local firm; we just happen to be

in 25 different countries," asserts Mascia. "But we're as local as any other firm in L.A.; it just happens that we're connected to the greater good."

It's also allowed him to live in a number of cities. Most recently he was HOK's supervisor of special operations based out of San Francisco. Last year he was hired as managing principal in Los Angeles. He has found satisfaction in the diversity of experiences and locales that the large firm has to offer. The experience has also taught him that his talents as a designer are not limited to the drawing board.

"The things you learn as a designer apply in everyday business; in every decision, you attack a problem like a designer," he says. "So if you ask what I'd like to work on, sure, there are museums and high-rise office buildings, but what I think is more important is that we use our talents as designers not just on the buildings, but the business—to put on our design hats to attack those problems. Not like the MBA guys do it, not like the lawyers or accountants, but to attack those problems like a designer would. I'm very excited and intrigued by that because I didn't think my design ability would be used for anything but designing buildings. I've found out in the last few years that it's actually quite a universal tool. I'm interested in designing the right kind of company to take on these kinds of challenges."

Visit HOK Los Angeles online at hok.com.



Timothy Griffith © Gruen Associates

Mike Enomoto quit his first job in 1973 because his paychecks kept bouncing, and he had a family to support. Still, the Japanese-American didn't want to tell his mother, because quitting a job went against the family's traditional culture. But mom understood and gave him the number of a neighbor, pioneering architect, Norma Sklarek, who worked at Gruen Associates.

Enomoto phoned Sklarek, who told him there were no openings. So he asked for a favor: Would she take a look at his resume and possibly offer some advice? She agreed. He went in, was hired on the spot, and the next day was assigned to work with Cesar Pelli.

After he finished the Pelli job, Enomoto was assigned to be job captain on the UCLA Westwood parking terrace. When the head of the department left abruptly, the 26-year-old Enomoto approached Gruen Partner Bill Ball and told him he wanted the job. That afternoon he was given six months to prove himself; Enomoto ran Gruen's construction department for nearly 10 years. Then the Los Angeles Convention Center—the largest project in the City of Los Angeles at the time—came along, and he was “the only one available and the only one who had large project experience,” so he was assigned it as the project manager.

“Very serendipitous,” he recalls.

Indeed. But to think Enomoto simply a man with remarkable luck and timing would be to greatly underestimate him. Though he is immovably modest, he is also a man who has taken on daunting opportunities when they presented themselves.



D. Doria

It's allowed him to work on projects from all three phases of the Pacific Design Center with Pelli to Caltrans with Thom Mayne. Staying put, in Enomoto's case, has allowed his career to flourish.

“Most young architects have a tendency to leave for greener pastures every three to five years,” he notes, “and every three to five years in my career I've had a new opportunity here at Gruen. Whether it be in design or construction or production or project management or business development, something has always changed.”

Enomoto believes that one of his most important roles now at Gruen is as “holder of the vessel”—to pass on the firm to the next generation, much as it was passed on to him. He tries to ingrain in the staff that if they are unhappy in one area of the company, they can move to another department.

“We move people around freely,” he says. “It's that simple. We've become more of a studio now where we form teams around projects. That gives young architects the opportunity to shape their career any way they want to. The unique thing about Gruen is, because we do design work with other architects, I can offer them opportunities with people like Sir Norman Foster, Cesar Pelli and Michael Maltzan.”

Enomoto says that when he went to Cal Poly San Luis Obispo his expectation was to be a renaissance master, believing that he could do it all, a little bit of everything. Turns out he was right.

Visit Gruen Associates online at gruenassociates.com. ■

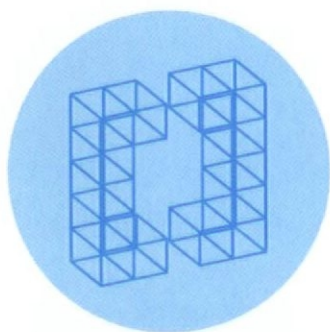
A RETURN TO THE RENAISSANCE

Michael A. Enomoto, FAIA
Partner, Gruen Associates



Timothy Mayne © Gruen Associates

CLOCKWISE FROM TOP LEFT: Fresno U.S. Courthouse (Design Architect: Moore Ruble Yudell Architects & Planners); Renee and Henry Segerstrom Concert Hall (Design Architect: Cesar Pelli); Ronald Reagan Federal Building and U.S. Courthouse (Design Architect: Zimmer Gunsul Frasca)



Beyond Basic Services

By Eric Lum

Architecture's Ever-Expanding Enterprise

The architectural profession has significantly changed in the last decade—not just in conventional terms of stylistic fashions, but in the way in which its organization and practice has evolved.

While collaboration has always been an integral part of the design and building process, more recently activities have appeared that are expanding the disciplinary limits of the profession. Increasingly, we are seeing architectural services beyond its traditional design focus. The commodification of basic design services has forced architects to develop alternatives to conventional design practices, and enter into new relationships with customers, consultants and, in some cases, competitors. This attention on architecture as a complex flow of interactions between many different players has reconfigured architectural practice as a sophisticated collaborative enterprise.

BIM: Pushing Teamwork

Walter Gropius' Bauhaus vision of modern architecture as a 'team design' process predicted the increasingly complex organizational role the architect would play in an information-based society. More recently, the notion of team design has reemerged, but this time the central player is in the form of a series of data structures associated with Building Information

Modeling (BIM). More than a mere technological advancement, the essential shift with BIM-based design is that the notion of a design team is necessarily implied, with the architect as just one of many players in the design, management and construction process.

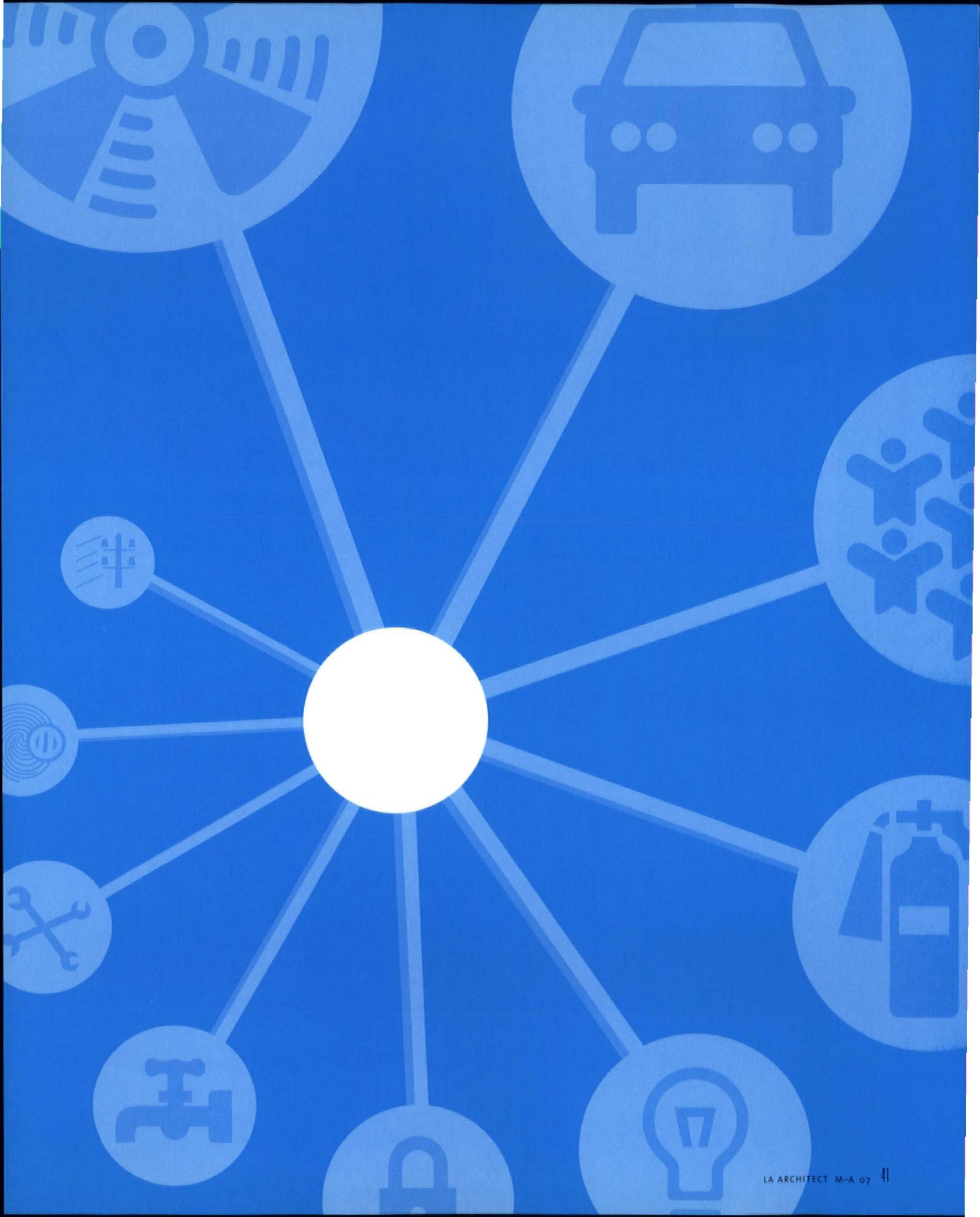
The information-driven architectural model becomes the touchstone around which the design team interacts, with the architect working to supply and manage information flows. With the emphasis on detailed and consistent technical standards, a new class of architect more akin to a software systems architect is arising. For instance, Tokyo/Pasadena, California-based Onuma, Inc., works as much with software solutions for architects as with delivering traditional design services.

As part of the 2006 AIA National Convention in Los Angeles, the AIA presented an 11-part "Report on Integrated Practice," a comprehensive overview of strategies and implications behind a BIM-driven design environment. Here, architects are seen as being given a more significant role in making buildings, but at the same time resituates their place within a

complex spectrum of decision makers. On the one hand, architectural documents become embedded in the construction process, acting as a set of instructions for component fabrication; on the other, the clients, consultants, contractors and material suppliers also share this data, and may also affect the information in substantial ways.

The notion of architecture as information also implies changing business models for architectural services that understand the architectural value added to the construction delivery stream. Not just traditional parameters of cost and scheduling, but also efficiency ("lean" construction), performance, information management, parametrically driven research and analysis enter into the realm of professional activities. Increasing design integration also leads to new business partnerships, whereby architects play a higher profile role in the development of the built environment. (Gehry Partners' work with The Related Companies for Grand Avenue comes to mind here.)

Not surprisingly, the BIM model allows the interaction between design and construction



SLIDING
DOOR
DIMENSIONS

RULES-BASED
OBJECT DEFINES
PROPORTIONS

RELATIONAL
RULER

INTELLIGENT DOOR
OBJECT DEFINES
TYPOLOGICAL STYLE

STAIRCASE
DIMENSIONS

to be a more fluid process than previously possible. Examples of this can be seen in massive government projects (Morphosis' digital collaboration with cladding fabricator Permasteelisa on the Federal Building in San Francisco rendered traditional model makers unnecessary during the project's design phase) to modestly scaled commercial jobs (Belzberg Architects' year-plus design phase for the Patina Restaurant on Melrose in Los Angeles, coupled with the offsite fabrication of major building elements, helped realize the client's goal of a quick construction phase—the complete renovation was done within an eight-week construction schedule) to smaller project facets, which benefit from greater control over the design and manufacturing of architectural components, and a closer working relationship with suppliers and builders (Pugh+Scarpa's collaboration with millwork specialist Spectrum Oak on computer-driven woodwork at the Co-op Editorial offices in Santa Monica).

In some cases, a collaboration has been so successful a new business venture has emerged, as in the noted case of glass fabricators CTEK. Using its knowledge from the fabrication of complex compound curved glass walls for Gehry Partners' Condé Nast cafeteria in New York, the company formed a line of architectural glazing products. Similarly, Gehry Partners' use of Dassault Systèmes' Catia aerospace modeler has transformed into the consulting practice, Gehry Technologies, selling design and construction management services (its Digital Project line) to other architectural firms.

Business Matters

If we redefine architecture as a metaphor for structuring information and processes and architect as information manager, the tasks assigned to the architectural profession begin to change—as services shift from traditional design-bid-build work to research, coordination and management.

A decade ago, the AIA held the "Summit on Expanding Architectural Services" in an attempt to review and address client needs beyond the basic services specified in the standard owner-architect agreement form, AIA Document B141. Subsequently, the AIA set up a task force on the "Redefinition of the Profession," attempting to revise the scope of the profession from one narrowly focused on providing basic design services to one that

encompasses a more comprehensive understanding of architectural practice.

This reconsidered scope is evident in both practice and vernacular—what had been traditionally labeled as "pre-design and post-occupancy services" are now more abstractly defined as "upstream and downstream" services by former AIA President Gordon Chong, FAIA, or 'bookend' services by Robin Ellerthorpe, FAIA, director of OWP/P Architects' consulting group, reflecting an emphasis on the business proposition and

Ellerthorpe observes that organizational problems are essentially spatial ones, and that architects are uniquely equipped to deal with such questions.

value added in architectural services. As an increasingly greater part of architectural work shifts from a document-based to a service-based practice, the profession may not be primarily defined as the designer of buildings, but rather as the strategic facilitator of a host of environmental concerns.

This notion of considering design as multidisciplinary can be traced to the work of Houston-based architectural firm Caudill, Rowlett and Scott (CRS). CRS Partner William Peña's text on 'problem seeking' is a classic in architectural programming—rather than approach the question of the design of a building, problem-seeking as a pre-design strategy concentrates on the pre-formal, organizational aspects of the collection and analysis of empirical data.

In 1994, HOK acquired CRS-Sirrinc (CRSS), by then the largest A/E/C firm in the United States. In doing so, it also inherited its considerable consulting expertise across a range of disciplines. HOK consequently set up its consulting practice in San Francisco as a separate company, HOK Advance Strategies, specializing in real estate portfolio management, facility planning and workplace solutions.

Steve Morton, head of the Advance Strategies group—who originally worked as an architect and planner at CRSS—stresses the importance of adding a definable value through his company's services, whether it is through increased profits, streamlined operations or more efficient workplaces. He also notes that his group has the

largest profit margins in the HOK organization (a trend also noted by other architectural consulting practices), serving corporate clients such as AT&T, Boeing, Deloitte & Touche and Microsoft.

Much of its work relies on in-house staff with backgrounds in planning and design, as well as anthropology, sociology, computer science and finance. In addition, a large range of outside professionals are frequently brought on to contribute their expertise in specific areas, such as law, medicine and education. Most importantly, the client is considered a contributing

member of the consulting team. This is critical not only to the success of the project at hand; it also greatly facilitates a long-term relationship for any future design projects.

A somewhat different approach can be seen with Gensler Consulting, one of 13 practice areas within the Gensler design organization: Here, user observation, surveys and financial analysis play a major role in developing client solutions. Tackling a wide range of issues from portfolio strategies to needs assessment, organizational planning, corporate relocation and workplace environments, the consulting team relies on both quantitative and qualitative data; cultural anthropologists are as critical to this process as financial planners and business consultants.

For instance, in its facility master planning study for the County of Marin, California, user studies revealed a fragmented and disorganized governmental body. Gensler Consulting's recommendations included guidelines designed to streamline workflow and public accessibility within the Frank Lloyd Wright-designed Civic Center, a county-wide real estate strategy, and a consistent branding identity across all branches of the County government. Similarly, for Orange County, Gensler Consulting created a long-range facilities masterplan that made recommendations to manage and optimize its real estate holdings and improve workplace and customer-service issues. For the California Department of Motor Vehicles, it developed a five-year strategic-facilities plan that recommended changes in the delivery of customer

services, created a management structure for its real estate portfolio, and designed a facilities prototype model.

Several aspects tie these consulting practices together and distinguish them from more conventional business consulting firms: Primary among these is their common interest in and understanding of space. Here, Ellerthorpe observes that organizational problems are essentially spatial ones, and that architects are uniquely equipped to deal with such questions. Architects with training in business, facilities management, transportation and engineering, as well as design, he believes, are especially adept at transforming complex amounts of data into useful sets of information.

There is also a concern with presenting a definable bottom line value to their services, emphasizing their 'value-added' contributions to their clients, whether by financial improvements to the client's portfolio, performance enhancements in their workplaces, or the streamlining of an organization's management and operations.

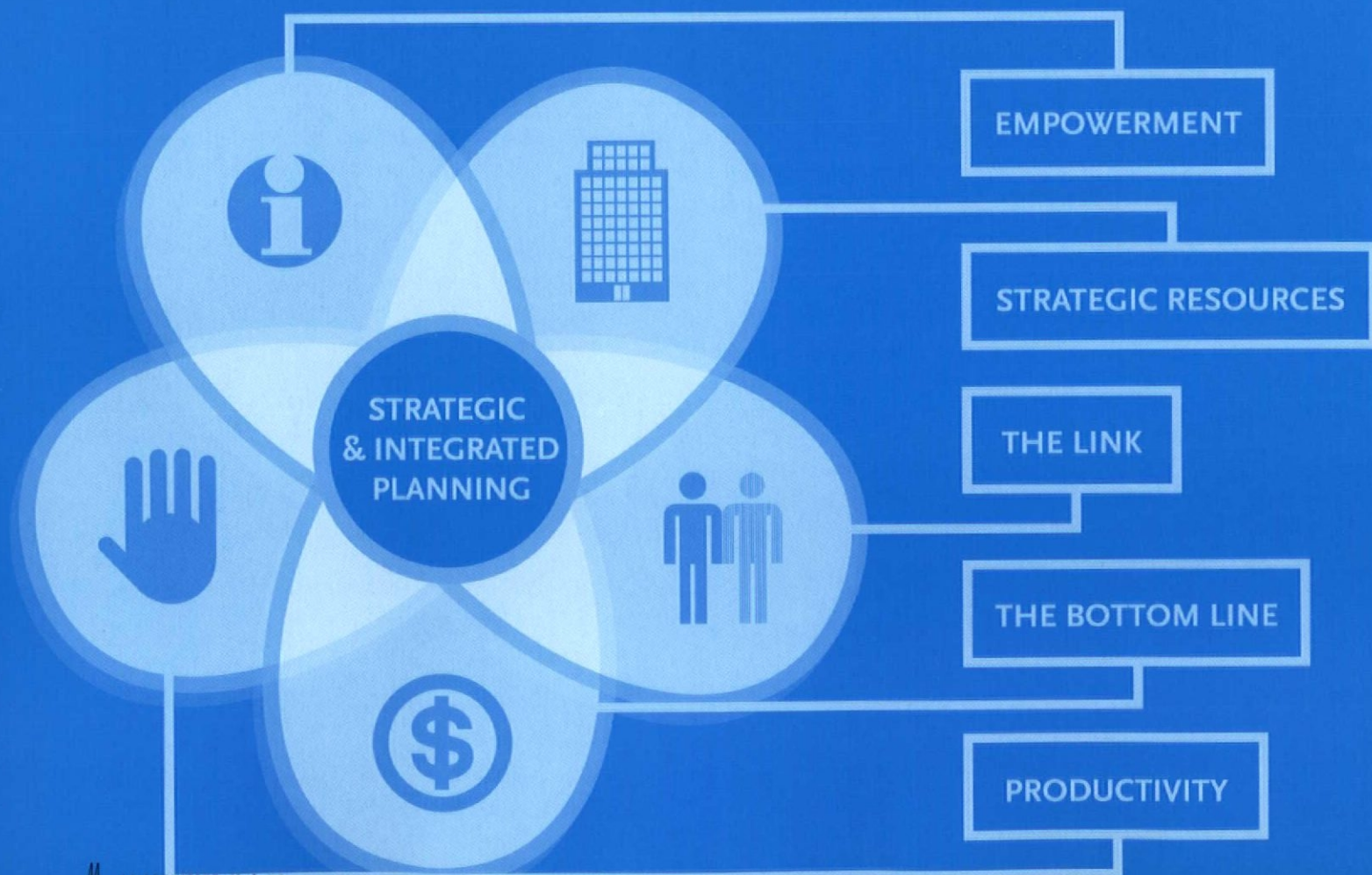
Finally, these practices differentiate themselves from their architectural counterparts in that they are not involved in building design (though most have architectural training), but may contribute directly or indirectly in the pre-design stage. However, as Ellerthorpe and his colleagues argue, the kind of expanded services they provide are very much about architecture, and are at the cusp of an evolving profession that is responding to a changing market; either architects can fulfill these services or other professions will enter to deliver them—as has happened in the past.

Collaboration Issues

Though design collaboration is often promoted, there are also a variety of reasons why it does not happen more often. Working collaborations require substantial changes in the way we think about the design process, a greater degree of confidence and trust given to other members of the design process, and the legal and financial structures that define the profession. Deep collaborations require

physical, organizational and financial changes to the design profession, most notably in the way other professions relate to architecture. Are architects willing to give up a percentage of fees for the possibility of more work? Are they willing to take on added risk and liability? If design does occur in a team environment, what design responsibilities are given up, or shifted to other disciplines?

Conversely, if architects are to participate in this new working relationship, then architects need to develop skills outside of their conventional design training. This does not necessarily deemphasize the visual or formal aspects of architecture, but rather architects need to be able to shift their visual skills toward new kinds of services, and also work with professions not conventionally associated with architectural work. We need to be especially aware of ingrained habits: the clash of disciplinary cultures, the protection of professional turf, and the specialization of fields acting as obstacles of change. ■



PROJECT CREDITS

Interpublic Emerging Media Lab

Location | Los Angeles, California
Designer | Shubin + Donaldson Architects

PROJECT TEAM

Partner | Russell Shubin, AIA
Project Architect | Ann-Sofi Holst,
Junior Architect | Amanda Truemper
Contractor | Sierra Pacific Constructors
Props and Furniture | Marisa Miller
LCD Arms and Mobile Carts | Set Masters
Curtains and Upholstery | Universal Studio's
set shop
Lighting Designer | LDA
Photography | Tom Bonner

Heller Ehrman LLP

Location | Los Angeles, California
Designer | STUDIOS Architecture

PROJECT TEAM

General Contractor | Taslimi Construction
Company
MEP Engineer | Syska Hennessy Group
Structural Engineer | John A. Martin &
Associates
Art Consultant | Jenny Monbouquette
Fine Art Services
Acoustical Engineer | Martin Newson &
Associates
Audio Visual Consultant | Cibola Systems
Lighting Consultant | Architecture & Light
Millwork | Architectural Woodworking
Company
Metalwork | Washington Iron Works
Flooring | Rover North America
Carpet | Bentley Prince Street
**Workstation Furniture and Office
Casegoods** | Knoll
Photography | Benny Chan/fotoworks

I.A.T.S.E. Local 80 and First Entertainment Credit Union

Location | Burbank, California
Designer | CBA Partnership, Architects

PROJECT TEAM

Partners-in-Charge | John Cambianica;
Gabriel Baron
Project Architect | Carlos Valenzuela
Civil Engineer | Kimley-Horn and
Associates, Inc.
Contractor | Warner Constructors, Inc.
Photography | Michael Orloff

Carr Construction Corporate Offices, Airstream Trailer

Location | Garden Grove, California
Designer | WWCOT, Santa Monica

PROJECT TEAM/TEAM MEMBERS

Director of Interior Design | Rey Viquez,
WWCOT
Project Designer | Greg Blier, WWCOT
Owner & General Contractor | J.E. Carr
Construction
Structural Engineer | Plumb Engineering Inc.
Furniture | Tangram Interiors-Studio
Painting Sub-contractor | GPS Painting
and Wallcovering
Drywall Sub-contractor | Superior
Gypsum Enterprises
Photography | Daly Architectural
Photography

GRACIE: Shop/Storage/Installation, Santa Monica Museum of Art (SMMoA)

Location | Santa Monica, California
Designer | Allan Wexler

PROJECT TEAM

Construction | Jim McGhee, Catalina
Material Handling
Structural | Bob Sharifi, Structural
Concepts Engineering
Electrical and Lighting | Robert Barcena,
RB Electric
LED Component | Mandex Motion Display
Upholstery | Denise Karger, Leonart's
Upholstry
Custom Cabinets & Furniture | Nelson
Kuo, Graham Lee Associates, Inc.
Photography | John Edward Linden

Corey Helford Gallery

Location | Culver City, California
Designer | E4 Architects

PROJECT TEAM

Design Principal | Ned Engs
Team | Audrey McEwen; Travis Colburn
General Contractor | R.R. Walter Inc.
Structural & MPE Engineer | Wright
Engineers
Soils Engineer | Coastline Geotechnical
Environmental Engineer | Pacific Edge
Engineering
Photography | Benny Chan/fotoworks

Venice Photo Studio

Location | Venice, California
Designer | Lookinglass Architecture and
Design
Team | Nick Gillock; Emil Mertzel

MODAA

Location | Culver City, California
Designer | Studio Pali Fekete architects
(SPF:a)

PROJECT TEAM

Owner | Judit M. Fekete, LEED AP,
owner/managing partner, MODAA, LLC
Design Principal | Zoltan E. Pali, FAIA
Principal in Charge | Judit M. Fekete,
LEED AP
Project Manager | Gregory Stutheit, AIA
Team | Joe Fedorowich, AIA; Jacquie
Hernandez; Matthew Lunn; Richard
McNamara; Shaheen Seth; Luciana
Tagliaferri; Jeff Temple; Yvonne Wong
Interior Designer | SPF:a
Structural Engineer | John Labib
Mechanical Engineer | L & M
Electrical Engineer | Amelect
Exterior Lighting | Kathy Pryzgoda Lighting
Design; Kinetic Lighting
General contractor | Blackwell Construction
Photography | John Edward Linden
Installation of concrete panel façade detail,
special thanks to Sharpe Interior Systems.

St. Joseph Center

Location | Venice, California
Designer | DMJM Design

PROJECT TEAM

Project Principal | Jose Palacios



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photo: www.johnlindenphotography.com

Project Designer | Carlos Madrid III
Project Manager/Architect | Charlene Dekker
Programming | Craig Fernandez
Landscape Architect | Jennifer Williams
Team | Mauricio Diaz; Susan Bartley; Kevin Conway;
 Nadine Apmann; Henry Chang; Nelson Clark; Roger
 Cormier; Kathryn Marek; Steve Yagade
Engineering | DMJM Design
Structural | Dave Kilpatrick; Carolyn Stegon; Paul Alves
Mechanical | Ally MacGregor; Peggy Wu; Isariya Duncan;
 Silvie Kivrizis
Electrical | Liza Alejo; Andy Reed
Design/Builder | Austin AECOM; Chuck Oltman; Gregg
 Hess; Stu Thompson

1+3=1 HOUSE

Location | Venice, California
Designer | Leisner Trigas Jeevanjee

PROJECT TEAM

Team | Steffen Leisner; Ali Jeevanjee
Architect | Phillip Trigas
Structural Engineering | David H. Lau & Associates Inc.
General Contractor | CALASIA Construction
Photographer | Christopher Culliton

McGuire Woods

Location | Century City, California
Designer | HOK

PROJECT TEAM

Director of Interior Design | Susan Grossinger, Senior
 Vice President
Director of Interior Design |
 Clay Pendergrast, Vice President
Senior Interiors Architectural Technician | Amir Poonja
Senior Interiors Design Technician | Julie Ro
Senior Interiors Design Technician | Boris Shtykan
Project Manager | Stephen G. Brandt
Inner Space Constructors, Principal General Contractor |
 Steve McDannold
Inner Space Constructors, Project Manager |
 Russ Cheverton
Furniture Dealer | Jeff Kaufman; Jules Seltzer
Herman Miller, Account Executive | Barbara Haas
Cherry and Mandel, Project Manager | Maggie Mandel
Lighting Consultant | Alfred Scholze; Alfred Scholze and
 Associates
MEP Engineers | Syska and Hennessey
Photography | Scott McDonald,
 Hedrich Blessing, Photographer

The California Endowment

Location | Los Angeles, California
Designer | Rios Clementi Hale Studios

PROJECT TEAM

Owner | The California Endowment
Principals | Mark W. Rios, FAIA, ASLA; Frank Clementi,
 AIA, AIGA; Robert G. Hale, FAIA
Project Landscape Architect | Samantha Harris, ASLA,
 Senior Associate
Project Design | Jennifer Williams Reynolds, Associate
Director of Model Shop | Ola May
Design Team | Jennifer Charles; Ichiro Kakami
Architect of Record | House and Robertson Architects
Interior Designer | DMJM/Rottet
Structural Engineer | Englekirk & Sabol
Mechanical/Plumbing | IBE Consulting Engineers
Electrical Engineer | Kocher Schirra Goharizi
Lighting | Horton Lees Brogden Lighting Design
Other | Audio Visual/Cibola Systems
General Contractor | Matt Construction
Photography | Tom Bonner

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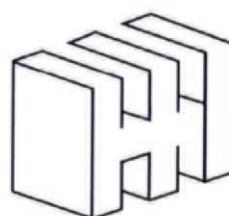
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






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 3.2	DESIGN AWARDS—REGISTRATIONS DUE
 3.5	LECTURE WITH TEDDY CRUZ Featuring Teddy Cruz, associate professor of public culture and urbanism at UC San Diego. Free. 6:30 p.m., UCLA, Perloff Hall, Room 1308 (Decafe). For more information, call 310-267-4704 or visit www.aud.ucla.edu .
 3.13	HAPPY HOUR WITH EMERGING ARCHITECTS AIA/LA INTERIOR ARCHITECTURE PROGRAM
 3.16	HSW SERIES 2007: Liability/Unsafe Work Practices
 3.18	NORDIC LATITUDES CLOSES (2.1–3.18) An exhibition of classic modern design and lifestyle introduced by the Santa Monica Public Library, Friends of the Library and Moore Ruble Yudell Architects & Planners. Free and open to the public. For more information, visit www.smpl.org/nordiclattitudes . <small>PH Artichoke (copper). Designer: Poul Henningsen.</small>
 3.20	INSTRUCTORS/FACULTY OF ARCHITECTURE & DESIGN PROGRAMS MIXER AIA/LA INTERIOR ARCHITECTURE COMMITTEE MEETING AT KNOLL
 3.23	CALIFORNIA IN A CONTAINER: CLIFF MAY AND THE MODERN RANCH HOUSE Featuring Daniel Gregory. 7:30 p.m., the Neighborhood Church, 2 Westmoreland Place, Pasadena. Lecture tickets are \$25, \$20 for FOGH members, \$15 for students. For more information and to order tickets, call 626-793-3334, ext. 52. <small>May House, Los Angeles; photograph by Julius Shulman, 1954. © J. Paul Getty Trust.</small>

 3.24	LA INTERIOR ARCHITECTURE 1:2 STUDENT COMPETITION AT SPF:A
 3.29	2x8: VERT OPENING AT PACIFIC DESIGN CENTER
3.30	CA BOOM—THE WEST COAST INDEPENDENT DESIGN SHOW (3.30–4.1) Featuring <i>FORM</i> magazine panels: Sidelines: Expanding Your Architectural Practice with a Manufactured Product Line; Collecting Houses: Buying and Owning an Architecturally Significant Home; Finding an Architect: A Homeowner's Guide to Taking the Plunge. For more information, see page 5 or visit www.caboomshow.com .
 4.10	POLITICAL OUTREACH COMMITTEE MEETING AIA/LA INTERIOR ARCHITECTURE PROGRAM
 4.13	HSW SERIES 2007: Stones that Heal
 4.17	EMERGING ARCHITECTS MIXER AIA/LA INTERIOR ARCHITECTURE COMMITTEE MEETING AT KNOLL
 4.18	HOME TOUR ARCHITECTS FORUM \$*
 4.19	DESIGN AWARDS—BOARDS DUE (4.19–4.20)
 4.20	POLITICAL OUTREACH COMMITTEE BREAKFAST RECEPTION
 4.22	HOME TOURS I \$*

\$ Indicates there is a cost to attend

* Indicates AIA members can earn Continuing Education Learning Units

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