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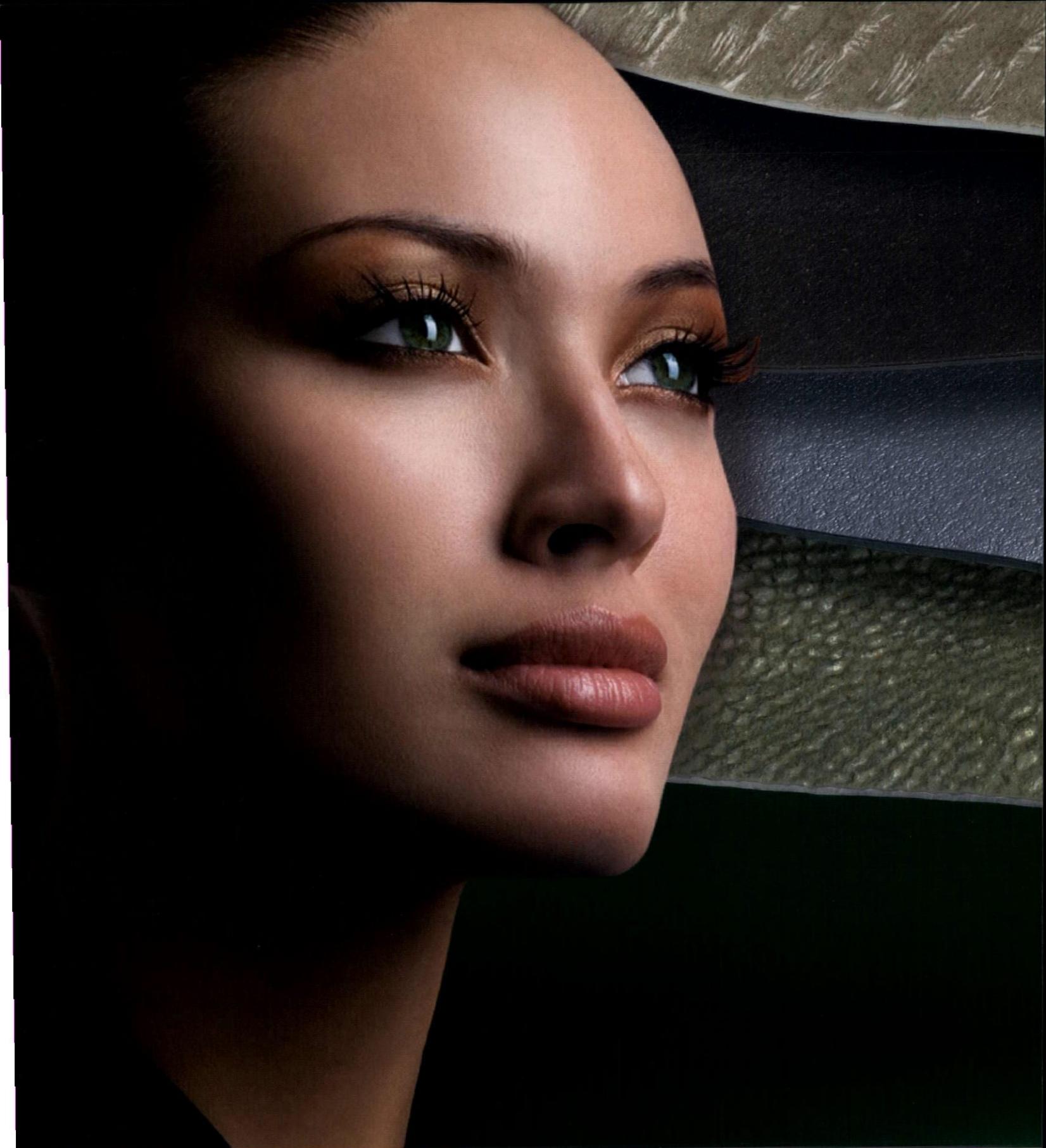
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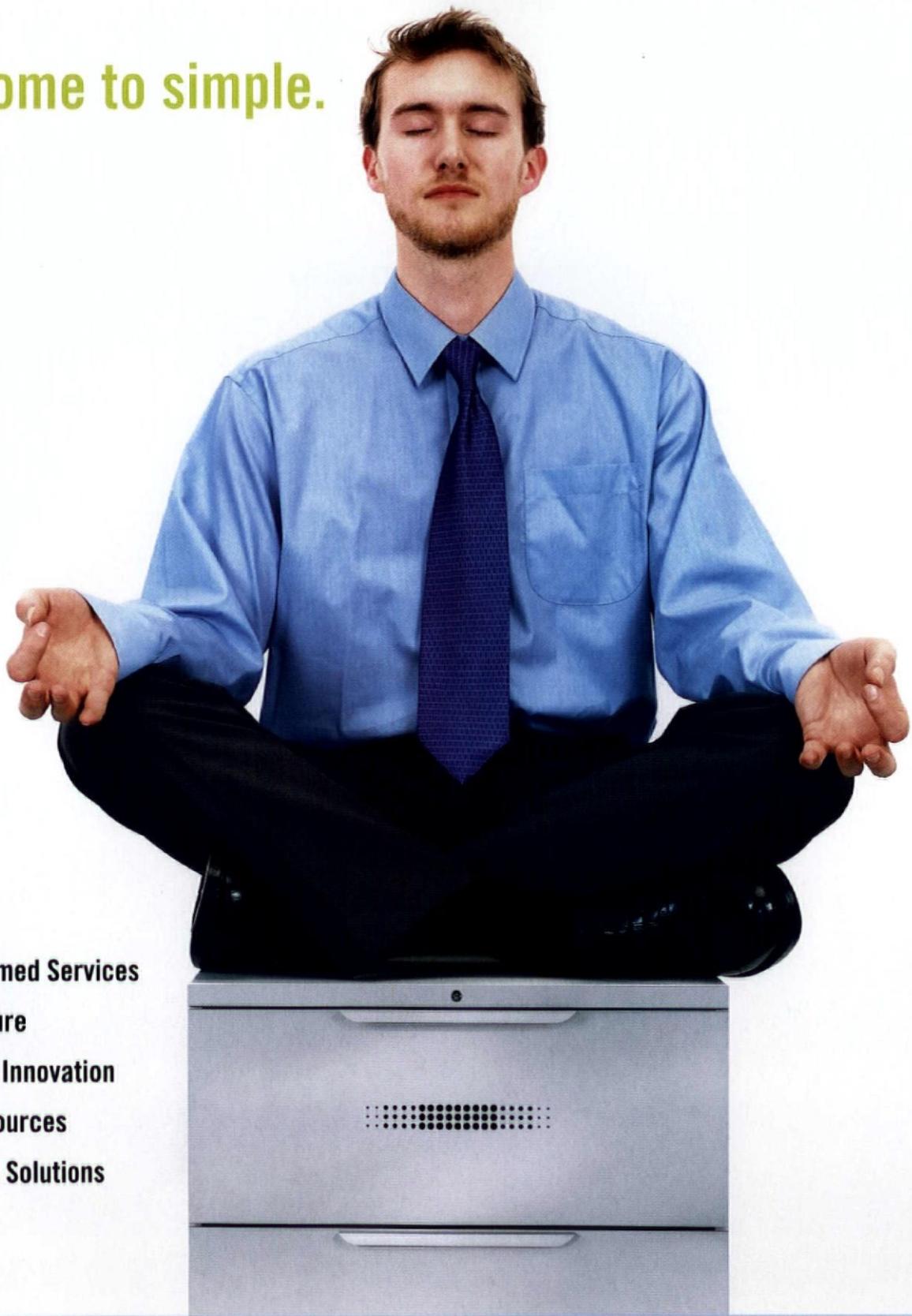


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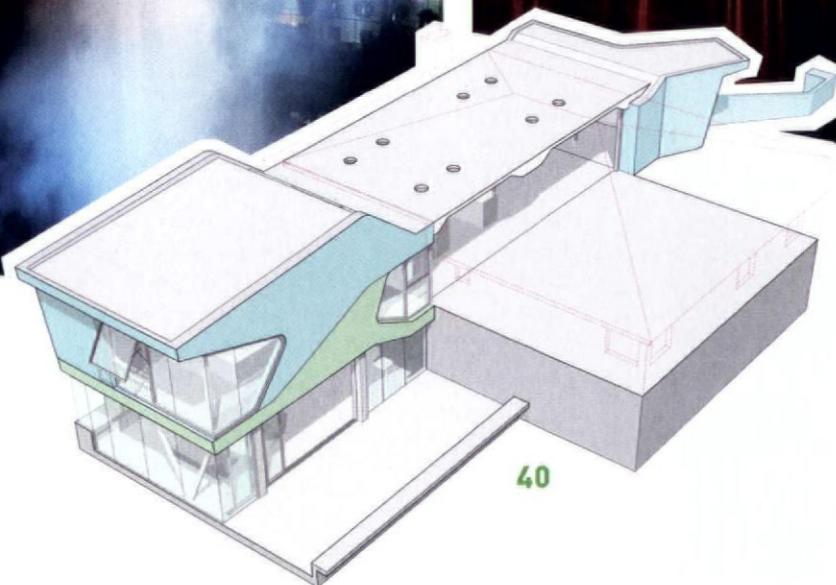
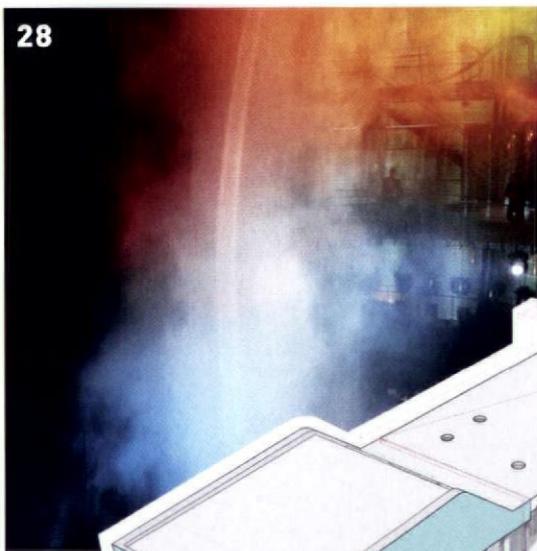
JULY/AUGUST 2007

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FORM (ISSN 0885-7377) is published bimonthly by Balcony Media, Inc. Principal Office: Balcony Media, Inc., 512 E. Wilson Avenue, Suite 213, Glendale, California 91206. © Balcony Media, Inc. 2007. All rights reserved. Reproduction in whole or in part without written permission is prohibited. FORM and the FORM logotype design are protected through trademark registration in the United States.

Subscription: The basic rate for a one-year subscription to FORM is \$35 (AIA/LA and AIA/PF members subscription included in membership). Single copy price \$6.95. Subscribers: If the Postal Service alerts us that your magazine is undeliverable, we have no further obligation unless we receive a corrected address within six months. Postmaster: Send address changes to FORM, 512 East Wilson Avenue, Suite 213, Glendale, California 91206. Customer Service and Subscriptions: www.formmag.net. 818-956-5313; FAX 818-956-5904 or write to FORM, 512 East Wilson Avenue, Suite 213, Glendale, California 91206. Mailing List: We make a portion of our mailing list available to reputable third parties. If you would prefer that we not include your name, please call, or write us at 512 East Wilson Avenue, Suite 213, Glendale, California 91206, or send us an email at subscribe@formmag.net. Printed in the U.S.

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

Opinions expressed in FORM are solely those of the author, not FORM, Balcony Media, Inc. or the American Institute of Architects.

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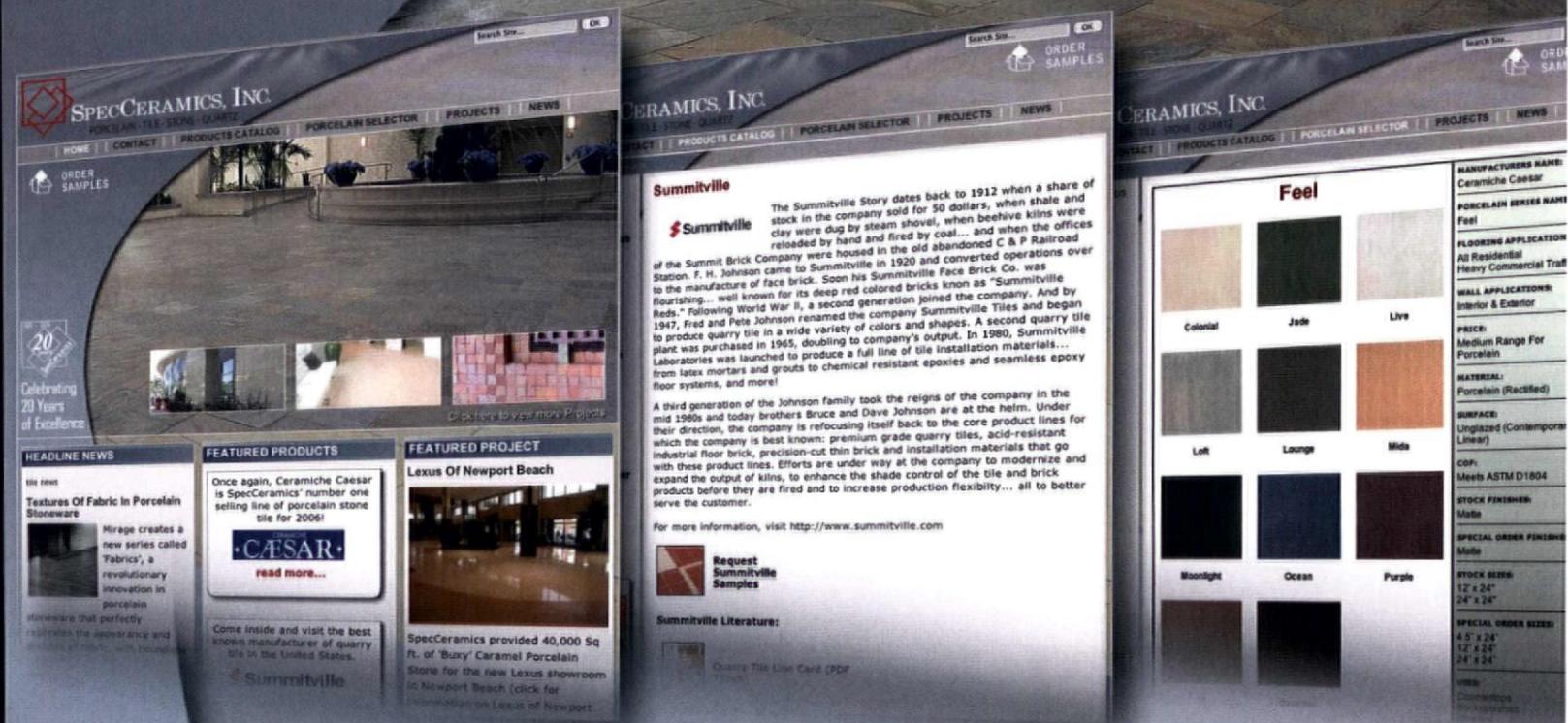
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MICHAEL A. ENOMOTO, FAIA, is a partner of Gruen Associates. An internationally recognized mentor and visionary, Enomoto has led dozens of public and private projects of various sizes and types totaling more than \$1.5 billion in construction costs. He currently serves on the board of directors of the AIACC and is the 2007 AIA/LA chapter president.

JEFFREY HEAD is a freelance writer and a self-described "research hound." In recent articles he has reintroduced the only residence designed by Edward Durrell Stone in the Los Angeles area, and the only prefab house designed by Henry Dreyfuss and Edward Larrabee Barnes.

OPEN SOURCE ARCHITECTURE (O-S-A) is an international research practice dedicated to the production of dynamic and fluid architectural systems based on inclusive processes of data treatment and technological operators. Its explorative team—founded by Aaron Sprecher, Chandler Ahrens and Eran Neuman—undertakes experimental design with the aim to establish synergetic relations between architectural theory and history, design methods and technological research, and design. In 2006, O-S-A curated "The Gen[H]ome Project" at the MAK Center in Los Angeles.

MOHAMED SHARIF, an associate at Koning Eizenberg Architecture, is currently a contributing editor with *architectural research quarterly (arq)* published by Cambridge University Press. Sharif received his master and bachelor's degrees in architecture from the Scott Sutherland School of Architecture in Aberdeen, Scotland. He is currently a visiting senior lecturer at Otis College of Art and Design.

SILVER TIEN graduated from University of California, Riverside, with a degree in English. She received her first writing chops by contributing her deep thoughts to Vroman's Bookstore's monthly newsletter and book reviews. When not assisting the editorial department at *FORM:pioneering design*, Tien loves robots and is expanding her insight for design by fast becoming a loyal viewer of the Bravo network.

MIMI ZEIGER is a former senior editor of *Architecture* magazine and author of *New Museums: Contemporary Museum Architecture around the World*. Her writing on art, architecture and design is found in a variety of publications including *Architect*, *Dwell* and *Azure*. The Brooklyn-based writer is also the editor and publisher of the zine, *loud paper*.

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Although you've seen it before, I've saved introduction of one of our newest ideas for this, the Interactivity issue. Last time, you likely noticed an intriguing spread in the middle of the book, attributed, ever so subtly, to Michael Palladino, AIA, of Richard Meier & Partners Architects. Palladino's investigation into the luxury of light was actually the understated unveiling of a new section—Centerfold—an open forum to an invited designer to interpret the issue's theme anyway he or she chooses. Think of it as our version of the "guest editor," and, no, Bono is not on the list.

With this issue focusing on interactivity—dialogue—we turned to Open Source Architecture (O-S-A), whose iconic "I-grid" project adorns both 50 feet of billboard space on Sunset Boulevard here in Los Angeles and a slightly smaller amount of real estate on pages 32 and 33 of this issue. With three partners in three branches around the world, O-S-A's approach to interactivity encompasses more than its forays into evolutionary algorithms; simply put, the firm creates and produces ideas within a global framework.

Back in L.A., I-grid is one such thought-provoking idea, a public statement that begs for interaction as passersby question the relevance of the imagery, or, as O-S-A Partner Aaron Sprecher muses, "drive by and create their own stories around this strange set of lines."

One has to wonder what is in the mind of the average viewer, but it's precisely this interactive discussion about the built environment that I crave. Discourse, dialogue, conversation, call it what you like; it's time we have more of it.



Jennifer Caterino

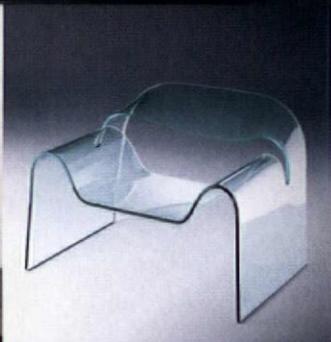
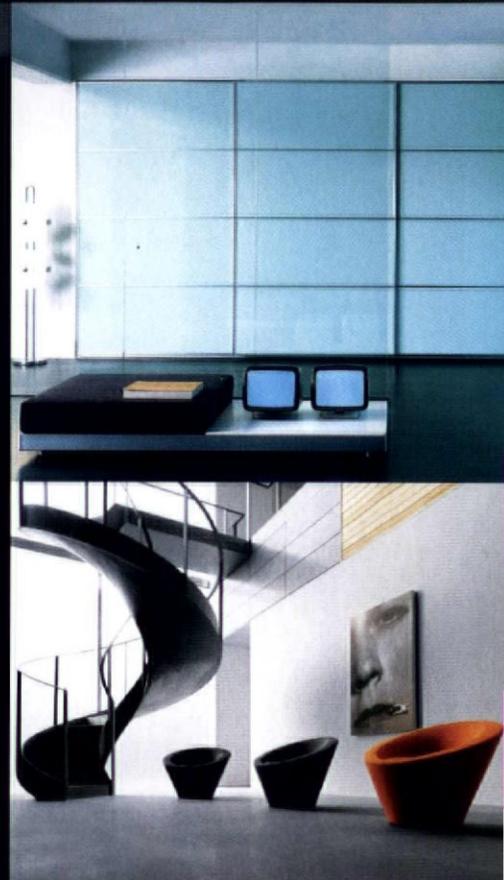


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EVENTS

JULY

01

Site, Sculpture, Shoreline:

Discover the Olympic Sculpture Park

Explore the Olympic Sculpture Park's varied and dynamic spaces and learn about the design and layout of the park, site history, selected sculptures and more. Seattle Art Museum, 1300 First Avenue, Seattle. 2-3p.m. Saturdays at 11 a.m. and Sundays at 2 p.m. Times are subject to change.

more information: 206-654-3100 or www.seattleartmuseum.org.

02

Young Architects Program 2007

Features the proposals of the five finalists of the Museum of Modern Art (MoMA)/P.S.1. Young Architects Program for a temporary construction at P.S.1. Runs through September 8th. MoMA, Special Exhibitions Gallery, 11 West 53rd Street, New York.

more information: 212-708-9400 or visit www.moma.org.

03

Automatic Update

Automatic Update is the first reassessment of its kind, reflecting the artists' ambivalence to art, revealed through the ludicrous, comical and absurd use of the latest technologies. Runs through September 10th. MoMA, The Yoshiko and Akio Morita Media Gallery, 11 West 53rd Street, New York.

more information: 212-708-9400 or www.moma.org.

04

Night Vision: MOCA After Dark

Ten Saturdays of exciting programs including live music, art making, screenings, spoken word, DJs and guided tours of the museum's summer exhibitions. The series takes place every Saturday from 6 p.m. to midnight. Free with museum admission. MOCA Grand Avenue, 250 South Grand Avenue, Los Angeles.

more information: 213-621-1734 or www.moca.org/nightvision.

09

Architecture Camp

A series of one- and two-week camps dedicated to architectural design, construction, form and function for children ages four to 13, as well as high school students. Presented in collaboration with Carnegie Mellon University's School of Architecture. Carnegie Museum of Art's Heinz Architectural Center, 5000 Forbes Avenue, Pittsburgh.

more information: 412-268-2000 or visit www.cmu.edu.

15

Dan Flavin: A Retrospective

Co-curator Tiffany Bell examines the artist's development of fluorescent light as an artistic medium, as well as how he conformed his practice to contemporary conventions about art in the marketplace. Los Angeles County Museum of Art (LACMA), Bing Theater, 5905 Wilshire Boulevard, Los Angeles. Admission is free.

more information: 323-857-6000 or www.lacma.org.

Brad Howe

8.03



01

Zoopsia: New Works by Tim Hawkinson

Incorporating household and industrial materials, and often mechanized to emit sound, evoke breath or record the passage of time, Hawkinson's art links form, process and meaning to create unique and provocative viewing experiences. Runs through September 9th. The Getty Museum, West Pavilion, Terrace Level, 1200 Getty Center Drive, Los Angeles.

more information: 310-440-7300 or www.getty.edu.

03

Brad Howe

New Work Explores Layering and Arrangement of Planar Space.

Runs through August 31st. Museum of Design Art and Architecture (MODAA), 8609 Washington Boulevard, Culver City, California.

more information: 310-558-0902 or www.modaagallery.com.

08

A Place in the Sun:

Photographs of Los Angeles by John Humble

From the concrete channels of the Los Angeles River to brightly colored commercial buildings, John Humble's photographs of the built environment capture that which is instantly recognizable yet very often overlooked. The Getty Museum, West Pavilion, Terrace Level, 1200 Getty Center Drive, Los Angeles.

more information: 310-440-7300 or www.getty.edu.

22

NeoCon Xpress L.A.

Formerly known as NeoCon West, NeoCon Xpress L.A. will showcase hundreds of the industry's hottest new products from the NeoCon World's Trade Fair. Los Angeles Convention Center, 1201 South Figueroa Street, Los Angeles. (8.22-8.23)

more information: 213-741-1151 or www.merchandisemart.com/neoconxpress/.

AUGUST



Tim Hawkinson, American, b. 1960, Octopus, 2006. Photographic collage mounted on foam, 240 x 335.0 x 6.4 cm (94 1/2 x 140 x 2 1/2 in.). Courtesy of the Artist. Los Angeles, California, © 2007 Tim Hawkinson.

Whether you're exploring initial concepts or creating a finished presentation, your design work is easier, and the results more powerful, with Google SketchUp Pro 6. Designed with architects in mind, SketchUp Pro 6 combines a robust toolset with an intelligent drawing system which offers streamlined 3D design and a highly intuitive interface.

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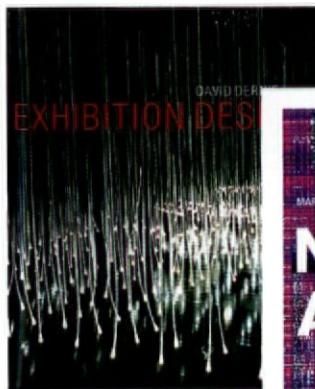
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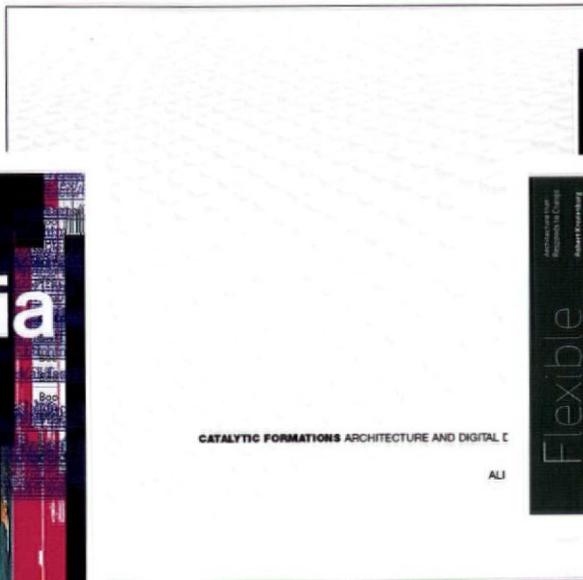
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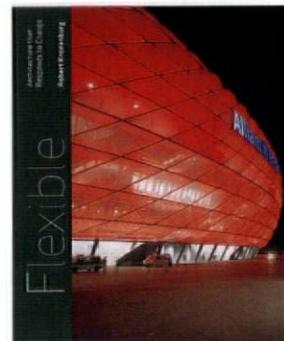
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2



3



4

1 Exhibition Design

(W.W. Norton & Company, hardcover, 2006, \$52.00) by David Dernie. Focusing on the conceptual themes of narrative space, performative space, display, lighting, color, sound and graphics, this book covers a wide variety of exhibitions from around the world. *Exhibition Design* is divided into two themes: approaches and techniques. To illustrate these themes, it features photographs, drawings and diagrams of exhibitions from internationally renowned architects and designers from major trade and commerce fairs to well-known fine art institutions to small-scale artist-designed displays.

2 New Media Art

(Taschen, softcover, flaps, 2006, \$9.99) by Mark Tribe and Reena Jana. From Albrecht Dürer's use of the printing press in the sixteenth century to Nam June Paik's experiments with video in the 1960s, this book addresses new media art as a specific art historical movement, focusing not only on technologies and forms, but also on

thematic content and conceptual strategies. The advent of the Internet as a popular medium catalyzed a global art movement that began to explore the cultural, social and aesthetic possibilities of such new communication technologies as the Web, video surveillance cameras, wireless phones, hand-held computers and GPS devices. Many new media artists display their knowledge of art historical antecedents, making reference to Dada, Pop Art, conceptual art, performance art and Fluxus.

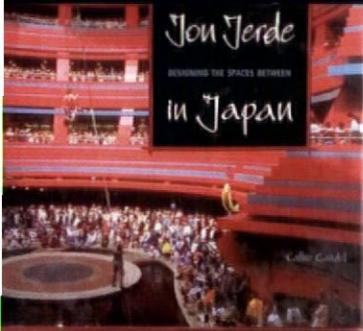
3 Catalytic Formations: Digital Design in Architecture

(Routledge Taylor & Francis Group, hardcover, 2006, \$120.00) by Ali Rahim. At the dawn of the twenty-first century, digital technologies have enabled new techniques for the development of architecture. In *Catalytic Formations*, Ali Rahim suggests that these digital design techniques have the potential to affect the wider cultural landscape in profound ways. Digital technologies allow architecture to engage in a feedback loop with its context—to absorb influences and produce concrete effects on its users. This

book offers both a philosophy and specific techniques for how architects can catalyze cultural advancements. Also included are provocative examples from Rahim's work at Contemporary Architecture Practice and projects by Zaha Hadid, Greg Lynn, FORM and others. Also available in paperback (\$62.95).

4 Flexible: Architecture That Responds to Change

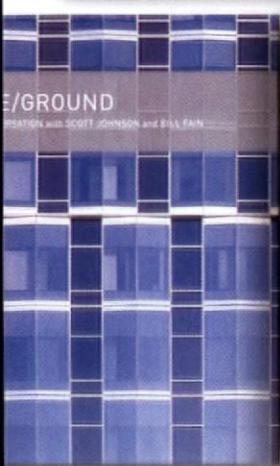
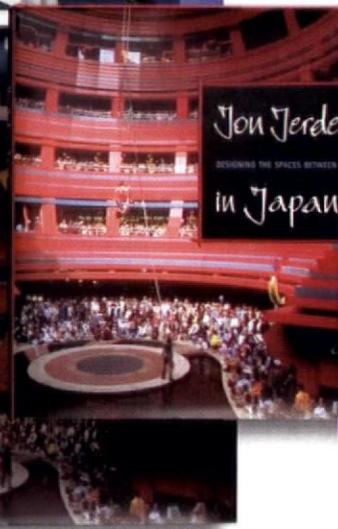
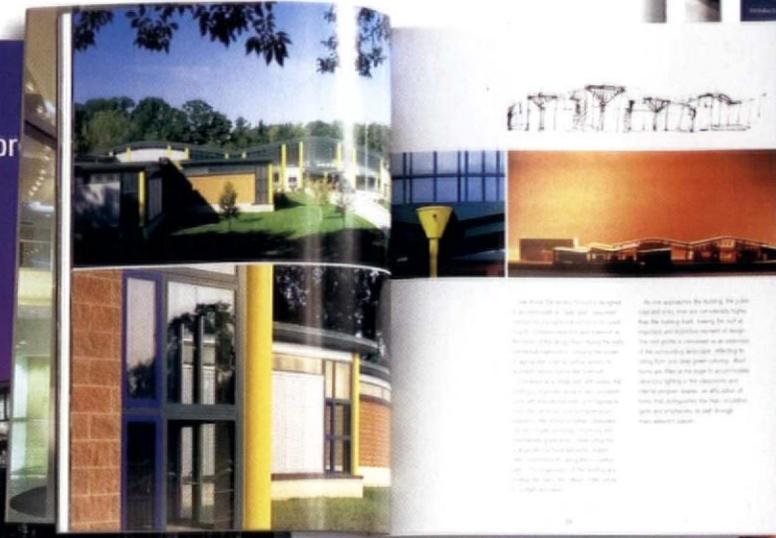
(Chronicle Books, paperback w/ CD-Rom, 2007, \$50.00) by Robert Kronenburg. This book explores the whole genre of flexible architecture—buildings that are intended to respond to evolving situations in their form, operation or location. *Flexible* looks at four distinct methods by which buildings can be made to respond to users' requirements: adapt, transform, move and interact. Crossing the boundaries between architecture, interior design, product design and furniture design, this innovative book is the first to deal with the entire scope of the topic. *Flexible* highlights projects ranging from advertising hoardings, through inflatable architecture, to hospitals to sports stadiums.



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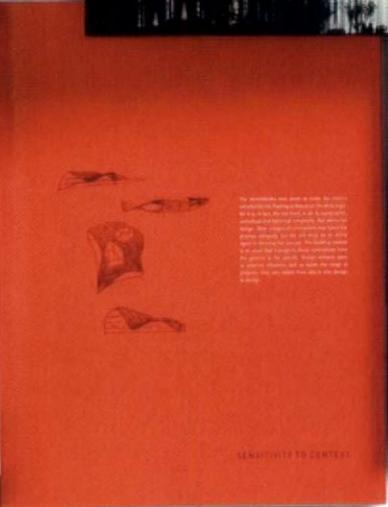
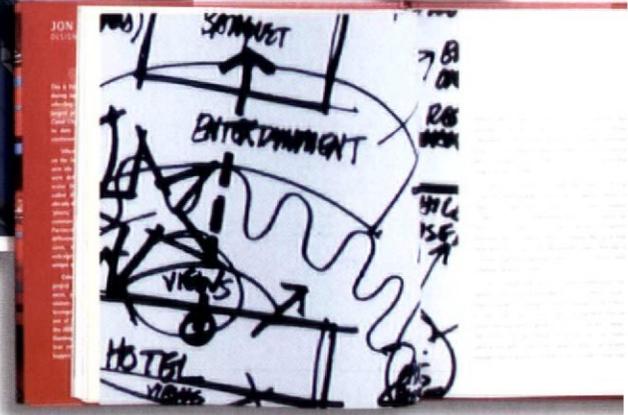
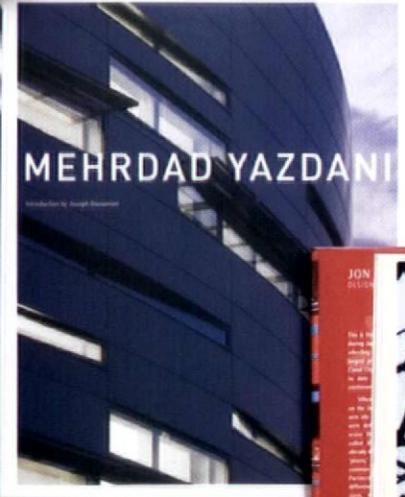
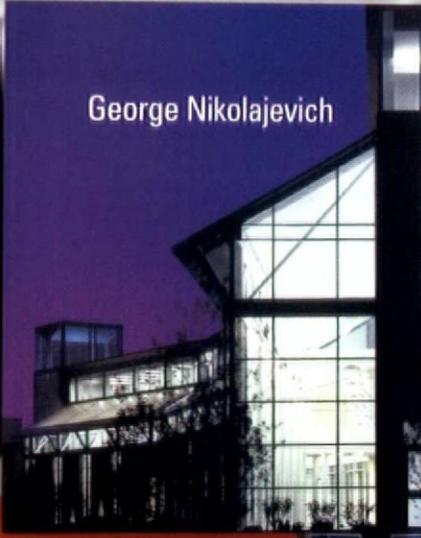
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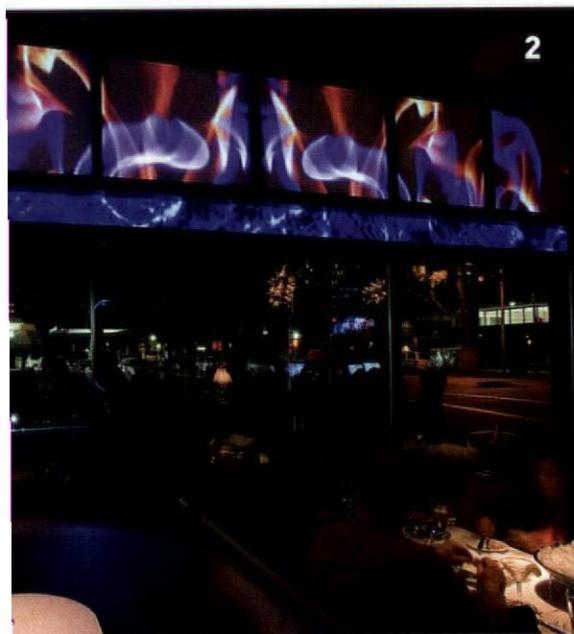
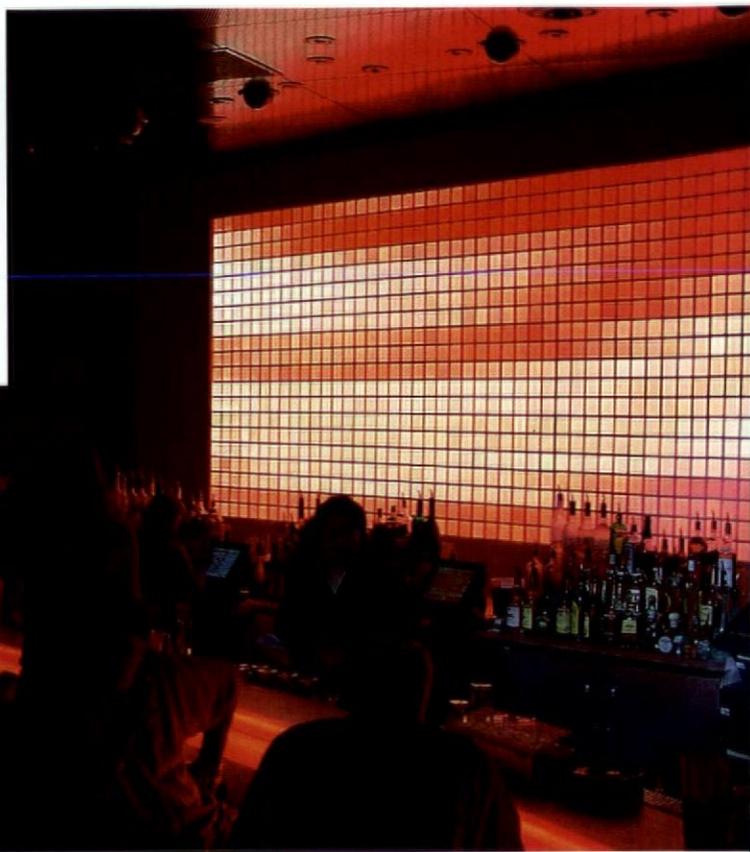
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SHOWROOM



1 MoodSpace, Simmedia, Inc.

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more information: MoodSpace, 310-457-3007 or www.moodspace.biz.

2 klip//effect, klip//collective

The klip//effect is a fully customizable interior art installation that creates an experience using topographical site-specific video-projection imaging. Using free and unused architectural elements as its canvas, the installation seeks to find a balance between conspicuous video art and existing customer motifs or themes, while creating tension and interest. The greatest asset of the klip//effect is that it is based on existing architecture and is merely concentrated and articulated light. Unlike a plasma screen, when you turn off the projector, the space returns to its natural state. klip//collective's work is always site-specific so no two installations are ever alike. Once a site-specific map is created, the client may order new content for special events or to create varying atmospheres.

more information: klip//collective, 215-733-0776 or klip.tv/index.php.

3 Versa TILE, Element Lab

Versa TILE is an innovative LED video product that provides a unique sensory experience in any environment, from subtle and ambient to intense and invigorating. It can be integrated into walls, ceilings, even floors. Like building blocks, tiles can be placed together in any configuration. Proven LED video display technology lets Versa TILE produce a broad spectrum of rich, saturated colors—as well as flesh tones, browns, grays and other colors not possible with conventional lighting technology. Each TILE contains a series of 85-by-85 millimeter pixels, which consist of light guides edge-lit by LEDs. Versa TILE is currently available in two versions to suit both temporary applications and permanent installations. Both are available as 0.5-by-0.5 meter or 1-by-1 meter tiles.

more information: Element Labs, 512-491-9111 or www.elementlabs.com.

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INTERACTIVITY

“True interactivity is not about clicking on icons or downloading files, it's about encouraging communication.”

— Edwin Schlossberg, ESI Design

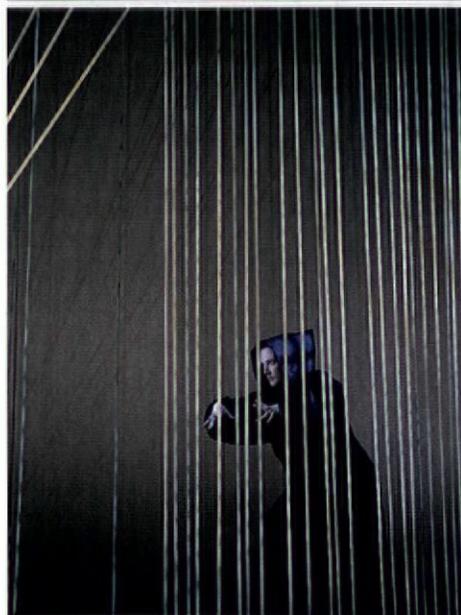
Set for World Premiere of Alexander Pushkin's *Boris Godunov*

Location: Princeton University, Princeton, New Jersey
Designers: Jesse Reiser (Reiser + Umemoto, RUR Architecture) and Princeton University Team
Website: www.reiser-umemoto.com

Nearly 200 years after it was penned, Princeton University staged the world premiere of Alexander Pushkin's 1825 play, *Boris Godunov*, at the campus's Berlind Theater. Reiser + Umemoto (RUR Architecture) Principal Jesse Reiser led a team that included Assistant Set Designer Mitsuhsa Matsunaga and several graduate students at the School of Architecture in set design, using Vsevolod Meyerhold's notes and other source materials as the basis.

Meyerhold's rehearsal transcripts wanted the acting to be energetic, even muscular, with certain scenes overlapping, and the décor in constant motion. The barriers between the auditorium and the stage were to have been eliminated, making the audience feel like a part of the action; faces would appear in holes punched out in the walls, and indecipherable chatter would be heard from the wings. The manifold ambitions of Meyerhold, as embodied in his concept of the "biomechanical theatre," were extrapolated to fit a twenty-first century paradigm.

The solution was to render the entire stage space a "machine." The set is a vibratory mechanism, a dynamic instrument comprising hundreds of feet of surgical tubing held in tension like the strings of a harp. This dense field of flexible lines is infinitely modifiable by the actors, becoming, in turn, the palace in the Kremlin, a tavern on the Polish border, the forest, a battle ground, and so on. Conceived to be a spatial ether somewhere between solid and void, it is closed enough to be projected upon, yet open and flexible enough to augment the leaps and turns of the actors in space.



Mix House

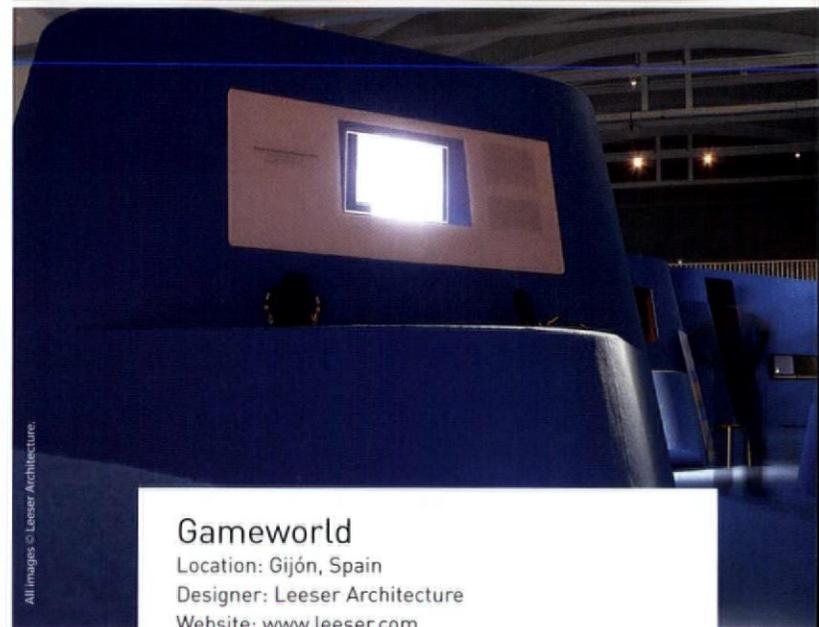
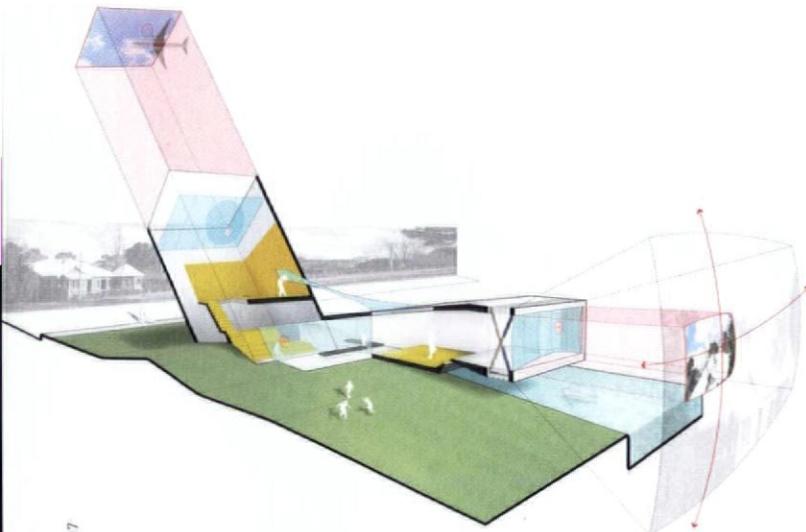
Location: Art Center College of Design,
Pasadena, California

Designers: Ben Rubin (EAR Studio),
Joel Sanders (JSA),
Karen Van Lengen (KVLA)

Websites: www.earstudio.com
www.joelsandersarchitect.com
www.arch.virginia.edu/faculty/KarenVanLengen

The Mix House cohesively incorporates cutting-edge technologies and traditional acoustic principles to create a home that constructs and frames audiovisual scenes, both inside and outside the house, making locations near and far both visible and audible, thereby enhancing the individual's sensory experience of the domestic landscape.

The project proposes a dwelling that rethinks and extends the modernist notion of visual transparency afforded by the ubiquitous glass window to include aural transparency as well. Each sonic window opens to a different scene, allowing for different opportunities for sound transmission. The louvered section of the Front Sonic Window permits residents to hear the ambient sounds of the streetscape. The Sonic Picture Window facing the backyard is designed like a camera bellows. It includes a translucent glass dish that is fully integrated into the window wall with the ability to rotate freely in three dimensions. The Sonic Skylight, located near the top of the vertical volume, is designed to both capture and then muffle the ambient sounds of the neighborhood. This project suggests a new direction for domestic space, one that uses sound to inform its spatial design, providing a way to transform the one-dimensional picture window into a more complex transparent apparatus that records both the visual and aural environment, bringing specificity of place to the domestic space.



Gameworld

Location: Gijón, Spain

Designer: Leeser Architecture

Website: www.leeser.com

New York City-based Leeser Architecture has designed a media exhibition, Gameworld, one of the two exhibitions that inaugurated the new LABoral Art and Industrial Creation Center in Spain on March 30. Leeser Architecture worked in close collaboration with the curator Carl Goodman, director of digital media at the Museum of Moving Image in New York City, in creating the exhibition designs.

Gameworld explores the videogame as an art form. A real environment modeled after the virtual realm, Gameworld allows for multiple visitor routes through the gallery, creating fluid boundaries between different sections of the exhibition. Cast in digital blue, the design was prefabricated to fit into the unique and specific interior parameters of LABoral's exhibition spaces. Its flexible system can be modified over time when the contents of the exhibition change or grow, and modules of an alternate color can be inserted to replace the original blue armature. Gameworld features a selection of historical games recognized for their design innovation, alternative and experimental games that explore the possibilities of the medium, and artworks that demonstrate videogames' impact on modern life.

Breathing Wall

Location: Southern California Institute of Architecture, Los Angeles, California
Designer: Jakob + MacFarlane
Website: www.jakobmacfarlane.com

Conceived as a piece of a much larger architectural environment, the Breathing Wall is imagined as a surface that opens and closes, regulating the passage of such necessities as air circulation, views, physical passage and sunlight between an interior and an exterior environment.

The installation by the French architectural practice of Jakob + MacFarlane has its origins in an earlier, unbuilt project, House H, located on the island of Corsica in France. For this project, a digital model of the site topography was made. A surface cloned from the first model was then superimposed over the matrix. Then the elements were let to seep and deform, like living shapes appropriating their environment. The surface of the Breathing Wall was developed by projecting a set of voronoi boundaries onto a surface engineered to exhibit simultaneous conditions of convexity and concavity. At the points of maximum deformation, the voronoi were segmented to produce a pair of apertures that allow a phenomenon of periodic inhalation and exhalation. The remaining voronoi boundaries were then further tessellated. The result is a series of cellular spaces appearing on a surface guided by the three-dimensional matrix of the topography.



Cause and Effect Exhibit Concept

Location: Various
Designer: Snibbe Interactive, Inc.
Website: www.snibbe.com

"Cause and Effect" is a common translation for the Buddhist term "Karma," which dictates that all human experiences, however minute, are the result of their own prior actions.

The Cause and Effect installation uses a computer, projector, digital video camera, retroreflective screen and custom software to allow the visitor to record and view their own silhouette as it interacts with others. Everything is recorded as soon as someone walks into the screen's view, until they leave. Their actions repeatedly play back in a single tile, interacting with other shadows framed in their respective tiles. Only the viewers' movements are shown, giving a sense of autonomy to actions that are actually determined through interaction with the prior recordings. Viewers can physically displace the recordings of previous viewers merely by touching them with their shadow, allowing for interaction. Older recordings become smaller as time passes and newer shadows are captured. No two people's movements are alike, and there are infinite ways of interacting with each shadow.



Joshua White

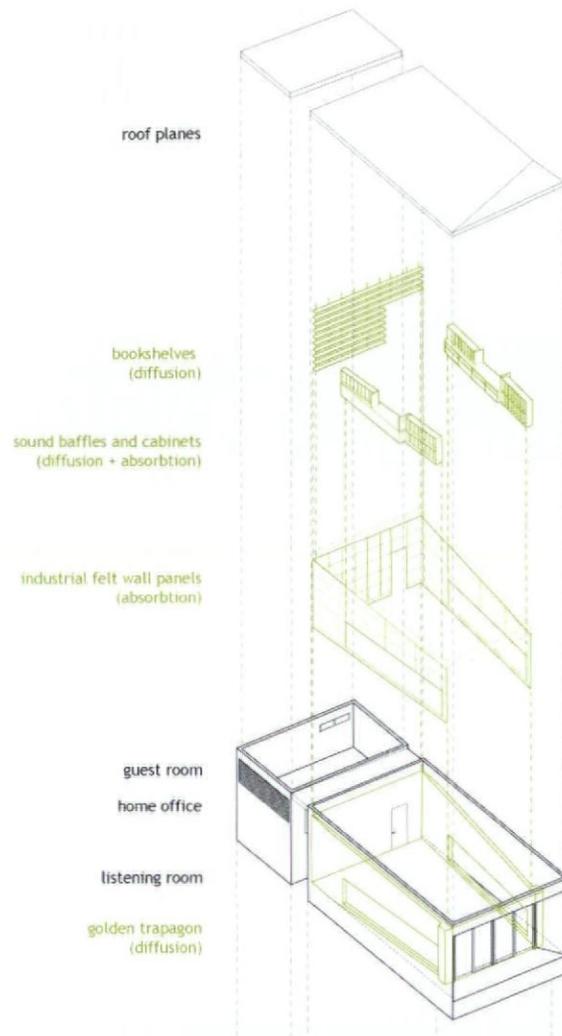
Hi-Fidelity Bunker

Location: Los Angeles, California
Designer: Dake Wilson Architects
Website: www.dakewilson.com

Affectionately known as the "Bunker," this 1,500-square-foot listening room and guest house is the result of an active collaboration between architect, client and acoustical consultants to achieve an optimal environment for the enjoyment of two-channel audio. Since dedicated listening rooms are rare, and ground-up or stand-alone listening rooms even rarer, few precedents existed for evaluating the optimal space. Most listening rooms are designed as rectangular volumes, which are easy to acoustically model and predict, and are then adorned with complex surface treatments to tune the sound of the room. This client, a film director and avid audiophile, wanted something different: a space with a singular purpose, listening to hi-fi audio.

The project team set about designing a room that synthesized the qualities of its site, form, structure and materials in order to generate a truly integrated approach and create the ultimate listening experience. The Bunker is situated on a one-acre hilltop adjacent to the award-winning Pike House, designed in 1954 by George Vernon Russell. Its program is split into two volumes, which are joined by an exterior entry stair and translucent canopy. The rear portion contains a private guest room and bath, with a home office on the lower level, while the front volume contains the listening room. The entire building is sunken into the hillside to reduce its profile from the main house, maintain its park-like setting, and acoustically isolate the listening room from the urban environment.

Nestled inside the Bunker's rectangular concrete volume, the trapagon-shaped listening room allows for sound to be naturally distributed and dissipated. The room's precisely angled ceiling and walls, based on specific mathematical algorithms, reflect sound vibrations in non-orthogonal directions, allowing for an even distribution of sound waves over a wide frequency range. Double walls, filled with acoustic batting, provide insulation from outside noise and create a large cavity for absorbing problematic low-frequency sound waves. Wooden baffles, integrated into the wall/cavity assembly, enhance sound reflections back to the listening position. Five-inch thick cantilevered concrete shelves anchored to the foot-thick retaining walls provide a solid and acoustically isolated platform for the sensitive audio equipment to reside.



Tempe Center for the Arts

Location: Tempe, Arizona

Designers: ARCHITEKTON +

Barton Myers Associates, Inc.

Websites: www.architekton.com

www.bartonmyers.com

The Tempe Center for the Arts is a new 91,000-square-foot project that includes a 600-seat main theater, 200-seat studio theater, a 3500-square-foot art gallery with a glass-enclosed sculpture pavilion, and large multipurpose room. Additionally, the project includes the design of a new 19-acre public park. Drawing upon a variety of historic, climatic and contextual traditions, the Center plans to serve as a regional home for performing and visual arts.

Situated along the Tempe Town Lake, the Tempe Center for the Arts is sheltered by an extensive and sculptural roof, which serves as a memorable icon when viewed from the lake recreation area and the area's nearby transportation networks. The design team devised this unique, highly protective concrete-roof system to reduce aircraft noise from sensitive interior spaces. The integration of scenic vistas, key pedestrian connections to the downtown and the emerging high-density residential communities, and important cultural traditions position the Center as the centerpiece of lakefront development and a focal point for Tempe's cultural life. The design also incorporates integral artwork by artists Ned Kahn, Ramona Sakiestewa, and Mayme Kratz and Mark Ryan.



Griffith Observatory, New Exhibitions

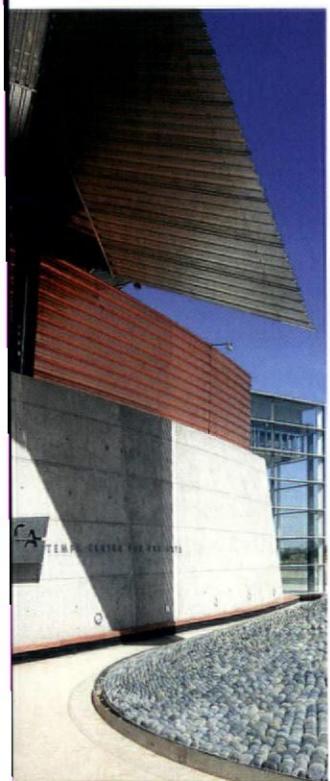
Location: Los Angeles, California

Designer: C&G Partners

Website: www.cgpartnersllc.com

Los Angeles's iconic Griffith Observatory reopened late last year after a comprehensive renovation and expansion. Comprising more than 60 different experiences across 16,000 square feet, the project sets a new benchmark for using media and technology to connect visitors to the beauty of the universe around us.

The new exhibitions in the historic spaces are meant to lightly engage the architecture and reinforce existing building symmetries. C&G Partners collaborated with a team of professional astronomers, educators, architects and other specialists to develop experiences, such as the Hall of the Eye exhibit, that give meaning and context to the most common visitor inquiries, while also conveying the universe's inherent awe and mystery. Each major zone of the Observatory illuminates an aspect of astronomical observation, actively involving visitors with informal learning environments, participatory opportunities, interactive displays and live presentations. Experiences in the large new underground halls use a more free-form geometry and are meant to float within the dark interior.



Naperville Auto Test Track

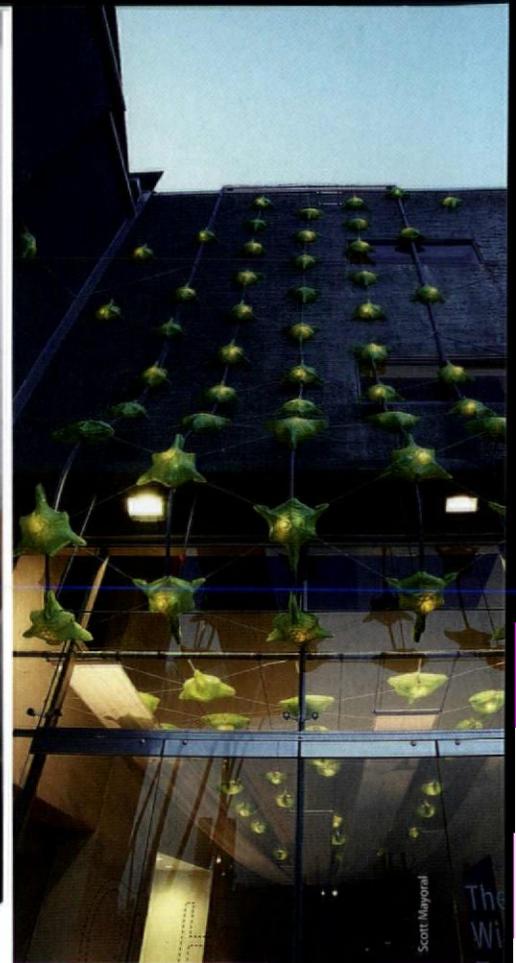
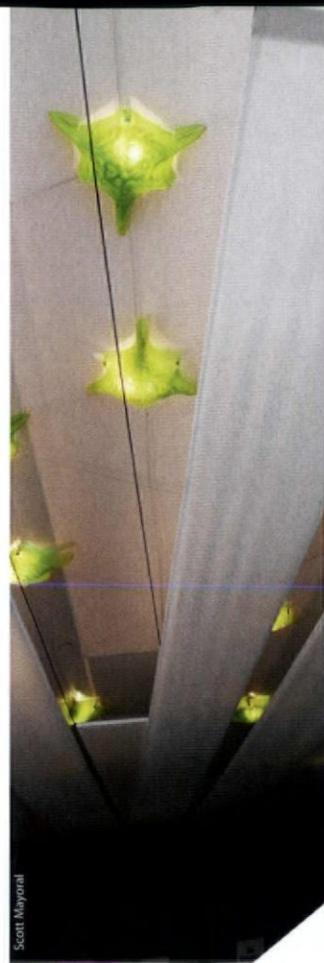
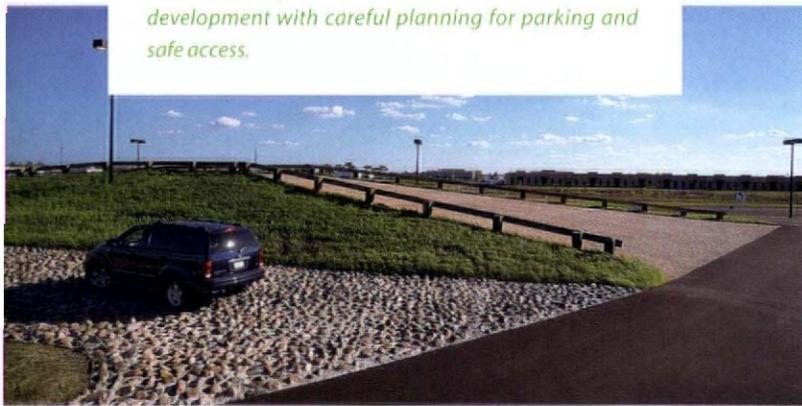
Location: Naperville, Illinois

Designer: A. Epstein and Sons International, Inc.

Website: www.epstein-isi.com

The Naperville Auto Test Track is a seven-acre facility that provides a way for automobile customers to safely test drive passenger cars, light trucks and sport utility vehicles (SUVs) in a closed environment. The track is designed to allow drivers to experience everyday road conditions during their test drive, such as asphalt roadway, a railroad crossing, cobblestone surface area, suburban driveway, high-bank testing area, skid pad, and an SUV testing area with a hill climb and rough road section.

The facility was programmed through meetings with the City of Naperville and 12 Naperville-based automotive dealers/investors to determine the content of the track facility and then designing and constructing those programmed elements. The Test Track, which was developed as incentive to attract potential car buyers to area dealers, will also have the ability to serve as a weekend competitive track for car clubs and their spectators, as well as a training facility for local police and fire departments. The high profile of the facility in the community demanded an attractive, landscaped development with careful planning for parking and safe access.



HouseSwarming

Location: Art Center College of Design,

Pasadena, California

Designer: infranatural

Website: www.infranatural.com

Commissioned for the Art Center College of Design presentation of "Open House," this site-specific installation operates both as a complex light pattern that greets visitors and as an environment-sensing device.

During the day, the "swarm" of green forms, both biomorphic and geometric, accentuates the South Campus's main entry. At twilight, the swarm comes to life, telling visitors and passersby about the current air quality around the building. Electronic sensors perceive air contaminants—such as tobacco, benzene, carbon monoxide, even perfume—and separately inform the outside and inside swarms, which set off signals. These signals are interpreted as changes to the natural rhythm that the network has established based on the number and distribution of nodes connected to the cable net. Flashing cells on the exterior façade indicate air quality inside the building. Conversely, pulsating effects in the interior entry inform visitors about the outside air quality. HouseSwarming is an example of how architects and designers are using technology that mimics biological systems. Used in the home, this type of sensor-node technology could extend the nervous system into the environment and alter our sense of boundaries.

The ArtsPark at Young Circle

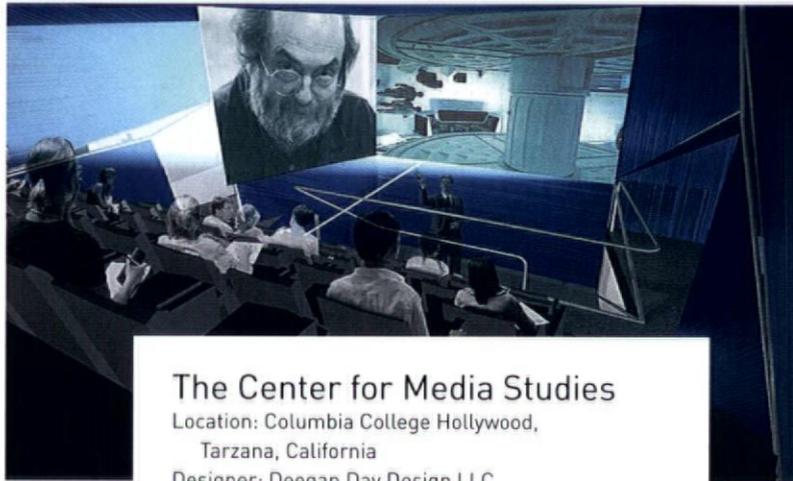
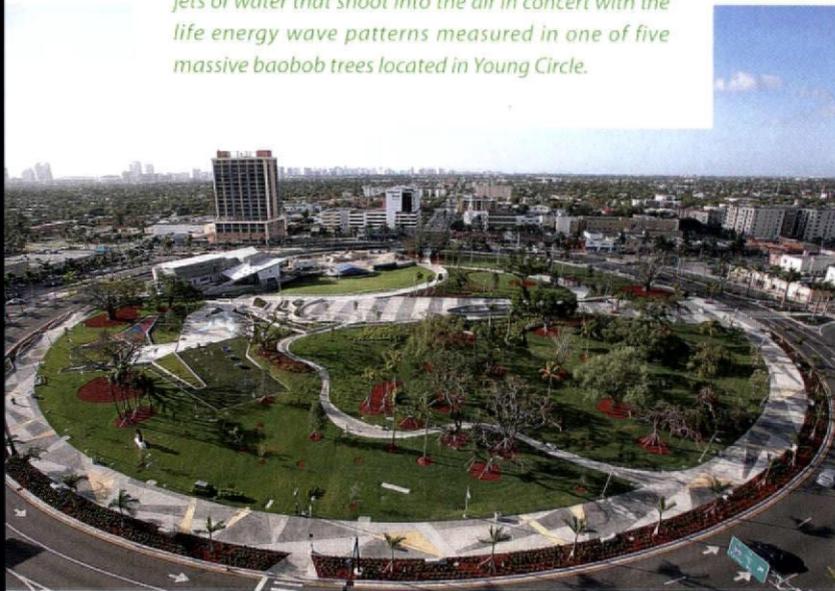
Location: Hollywood, Florida

Designer: Glavovic Studio, Inc.

Website: www.galvovicstudio.com

The ArtsPark at Young Circle, a new public art project that takes the form of a ten-acre park, provides daily, interactive, family-oriented cultural experiences for the general public. The concept of the ArtsPark is the integration of landscape and art through human discovery; it was conceived as an integrated artwork that transforms from an organic landscape into a constructed landscape.

The ArtsPark comprises multiple activity spaces without walls designed for the activities that occur within them, including the Grove, a place designed for sedate activity, and a highly interactive Children's Play Area. A Visual Arts Pavilion, which will have studios for professional artists, places for people to watch and learn how art is made, and participatory art classes, is currently under construction. The design includes site-specific artworks blended with unique natural aspects of the South Florida landscape, such as Millennium Springs. Created in collaboration with Japanese artist Ritsuko Taho, it includes a long, narrow fountain with jets of water that shoot into the air in concert with the life energy wave patterns measured in one of five massive baobob trees located in Young Circle.



The Center for Media Studies

Location: Columbia College Hollywood,

Tarzana, California

Designer: Deegan Day Design LLC

Website: www.deegandaydesign.com

Columbia College Hollywood (CCH), which now calls Tarzana, California, home after nearly 50 years in its namesake, has consistently fed the ranks of film, television and video production, as well as myriad related industries. Though it has proven a professional, solid training-ground that is poised to become a world-class film school, its new campus lacked a dedicated media center where its students' stories could come to the screen.

Deegan Day Design's explorations of screening spaces led to a number of design solutions to reconfigure the existing Panavision theatre into a comprehensive campus media center, with the firm finally concluding that CCH needed an exhibition venue that was neither a "movie house" nor a "film palace," but a flexible apparatus for screening and viewing. After proposing a scheme comprised of a series of projection spaces, the designers arrived at a solution that was a culmination of their investigations, one that hinges on a pattern of umbras and penumbras that creates an argyle-like grid of acute angles in plan and obliques in section. This "spatial argyle" is the basis for a series of planar translations that delineate multiple viewing situations, while providing a modicum of acoustic segregation for each. Though discreet, these viewing spaces fall into and past one another, in a continuous flux of screening spaces.

THE ART OF OBSERVANCE: NED KAHN

NED KAHN, YOU COULD SAY, IS DOWN-TO-EARTH in the truest sense. For the past 15 years, the environmental artist and alchemist from Sebastopol, California, has harnessed wind, water, sand and fire to produce technically sophisticated public installations and sculptures revealing the immense power and elusiveness of our natural environment. Interactive visual experiments, at times subtle and silent, other times violent and unpredictable, demonstrate the patterns and chaos of natural behavior and replenish our sensorial acuity. Kahn works at multiple scales, and most recently has developed surprising didactic pieces that edify the viewer and communicate the sustainable power of energy collection. A fascination with the unknown, an open-handed and collaborative approach to his process, and an awareness of earth's forces have helped Kahn produce mythic and monumental works, and positioned him to shift our perception of the artist.

Beneath the sheer power and expressiveness, Kahn's work lays the foundation of

scientific rigor. He studied sculpture and physics in college, but it wasn't until he began working alongside renowned physicist Dr. Frank Oppenheimer, creating exhibits at the Exploratorium in San Francisco, that he immersed himself in the art of questioning.

"We both were equally enthralled in the overlap of science and art," remembers Kahn. "We created exhibits together for close to 12

years, and there was a deep pool of minds and ideas working fervently. I had a great time there."

Kahn would utilize any material and resource available to display nature's patterns. A popular discovery was "Aeolian Landscape," which combines fine sand and a pivoting stream of air to brush the surface. The result is a controlled geological phenomenon of sedimentation and erosion set at hyper-speed, a framed history of earth in continuous loop.

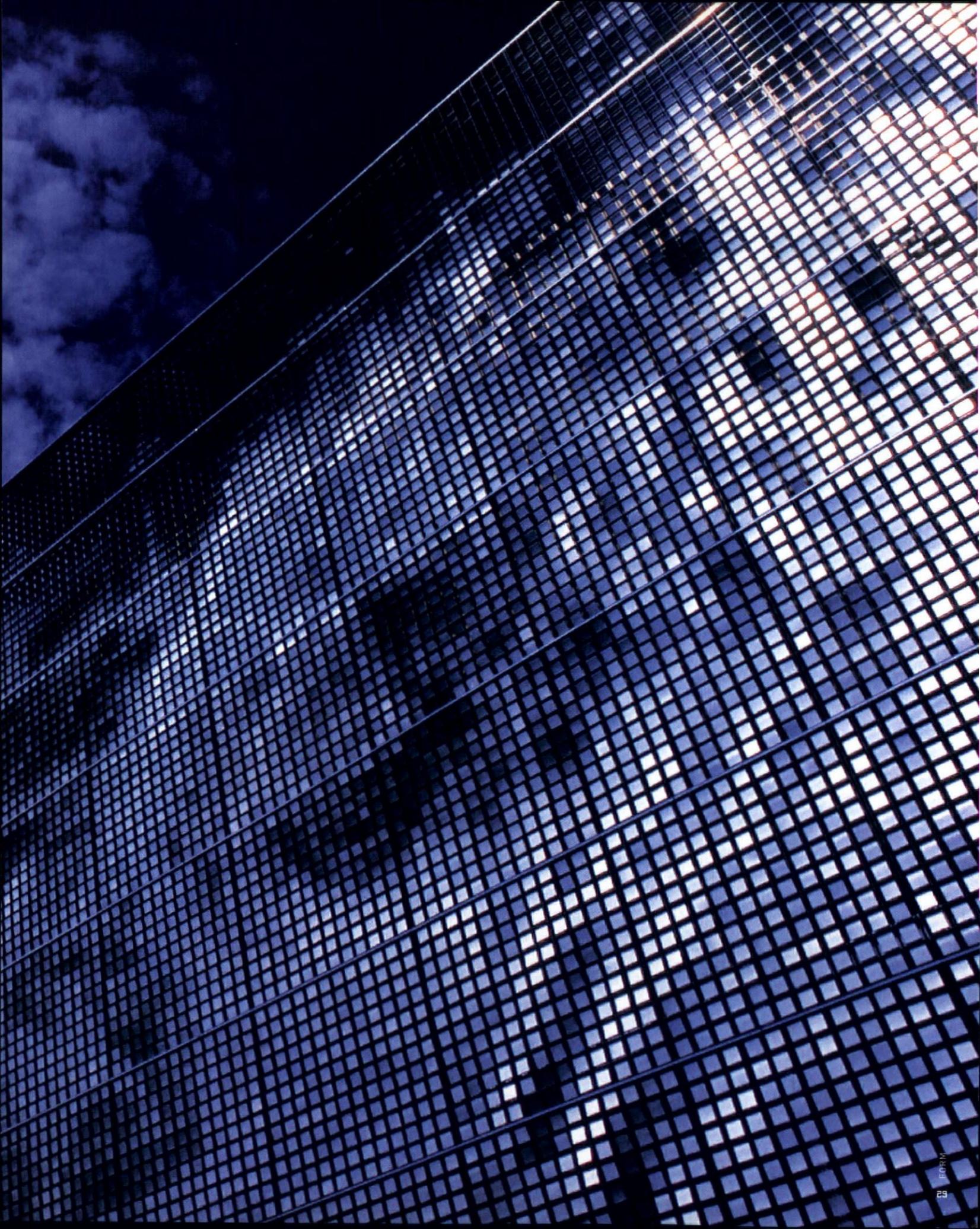
Paralleling his smaller human-scale

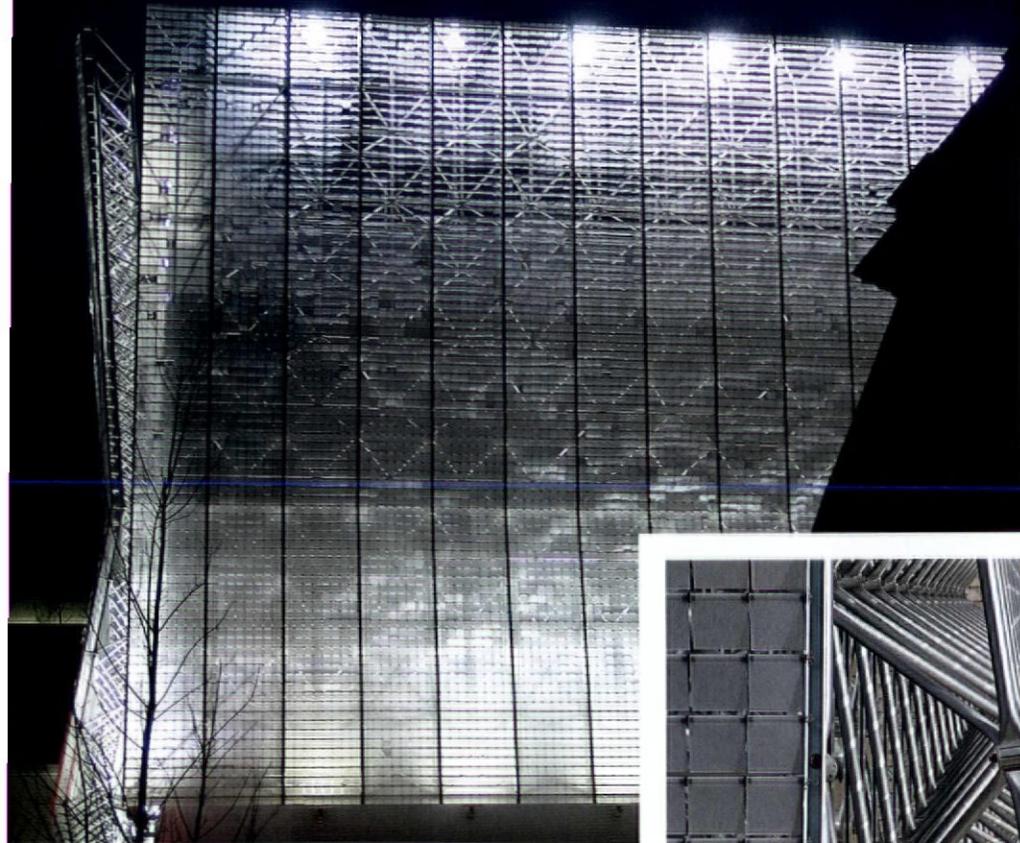
experiments, Kahn started to create larger and more rhythmic public installations. Using his collaborative knowledge, he worked with architects and engineers to embed his artwork into buildings. These projects are much more unscripted and receptive to invisible elements within the environment.

"One thing I've realized throughout life is how everything is in constant movement. My

Beneath the sheer power and expressiveness, Kahn's work lays the foundation of scientific rigor.

work reflects this—no two people ever quite see the same thing; the experience is different and surprising." The "Technorama Façade" for the Swiss Science Center in Winterthur, Switzerland, is one such manifestation. Enveloping the entire front of the building, thousands of thin aluminum forms are soaked in the wind and light, unveiling the subtle and complex breath of the earth. The experience constantly sways between what you see, and what you don't see, between what catches the eye, and what is hidden.





Kahn's developmental process is in constant flux, much like the permissiveness of his art. "Much of what I create I see as scientific instruments that reveal what nature is doing," explains Kahn. "Prototypes and experiments are a big part of what I do, and because of this process I have a certain

The artist is also teaming with KMD Architects to design the San Francisco Public Utilities Commission Headquarters. As part of the building's generative energy system, Kahn sculpted the entire 14-story north side with vertical-axis wind turbines utilizing the Venturi effect. Encased in glass, the system

... thousands of thin aluminum forms are soaked in the wind and light, unveiling the subtle and complex breath of the earth.

amount of confidence it will all work out. But in the end you always have with ask nature if it's willing to go along with it."

Working closely with architect Moshe Safdie and Arup engineers, Kahn is currently taking a more sustainable tack with his art. The "Eco-Resort" in Singapore, for instance, addresses that country's pressing water-shortage problem. Demonstrating the resort's massive water-retention system, Kahn incorporated a 60-foot-diameter inverted dome that celebrates water's journey by collecting and twisting it into a gigantic funneling vortex.

is meant to create curiosity and convey knowledge as much as it does power.

Kahn's work invites us to join in the art of questioning. The numbing power of technology and artificial environments has gripped our senses and veiled our ability to deeply observe the world around us. Ned Kahn's work releases us from that grip, and vows to replenish our sense of life's wonderment.

—James Bucknam

Ned Kahn Studios is located in Sebastopol, California. Visit it online at nedkahn.com.

PREVIOUS PAGE: Technorama Façade
THIS PAGE: (CLOCKWISE FROM TOP) Art Cloud, Art Cloud detail, Eco-Resort vortex, Aeolian Landscape detail.

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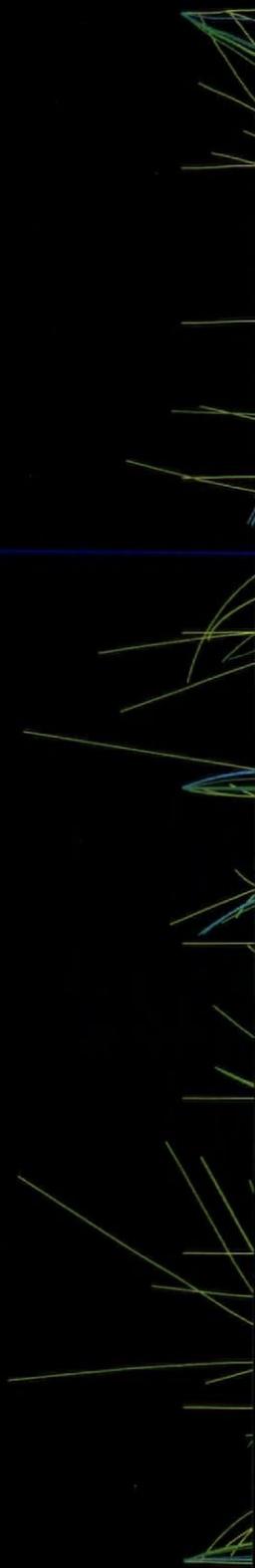
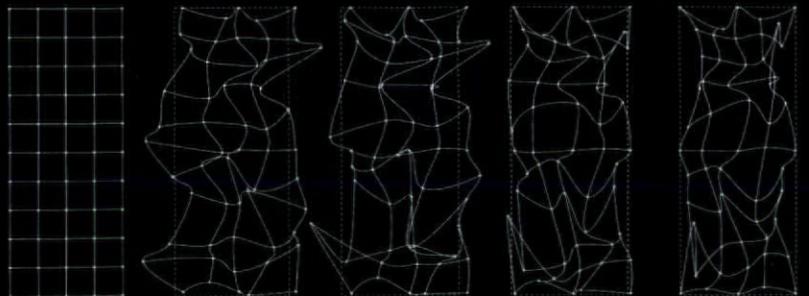
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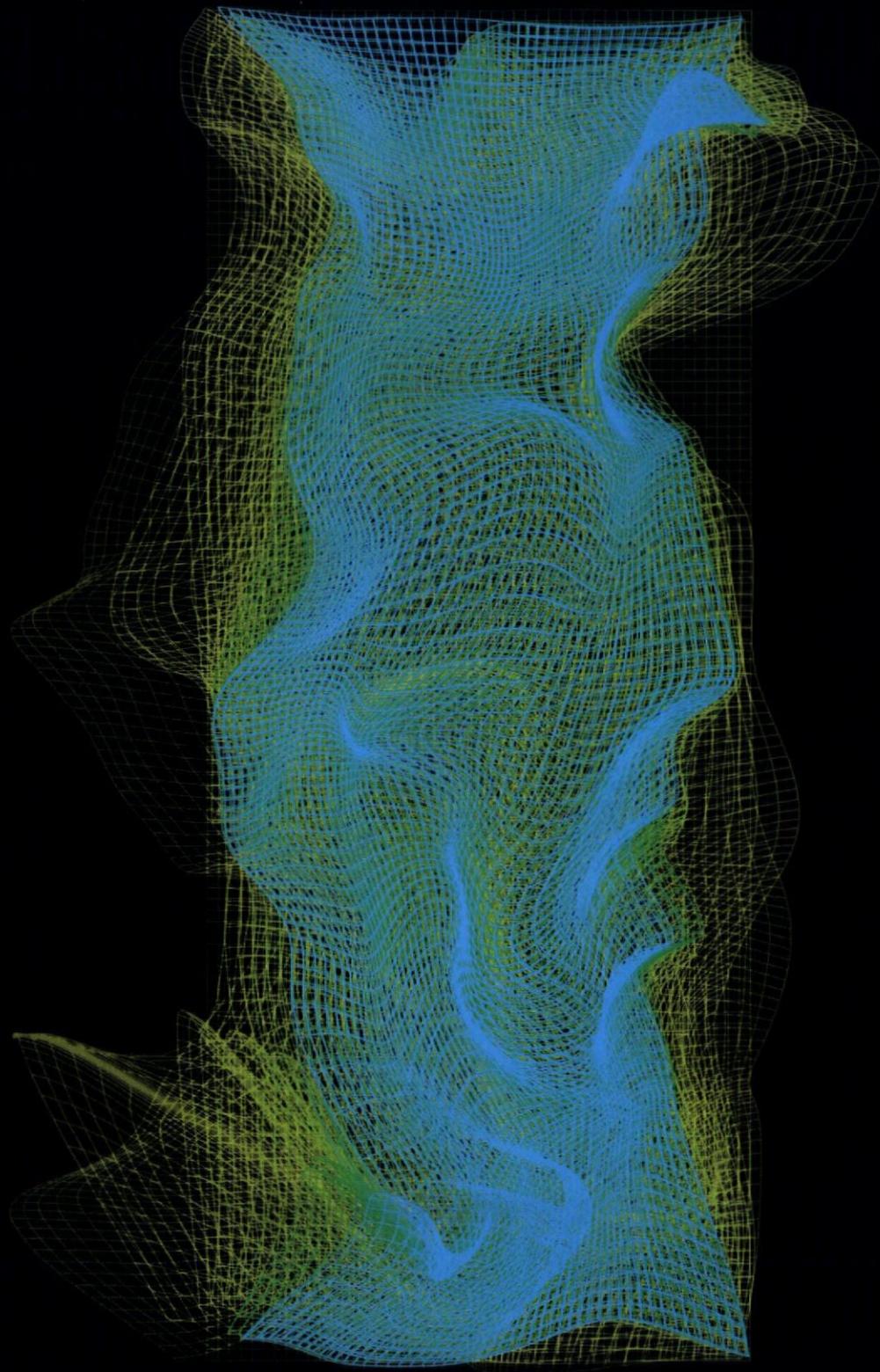
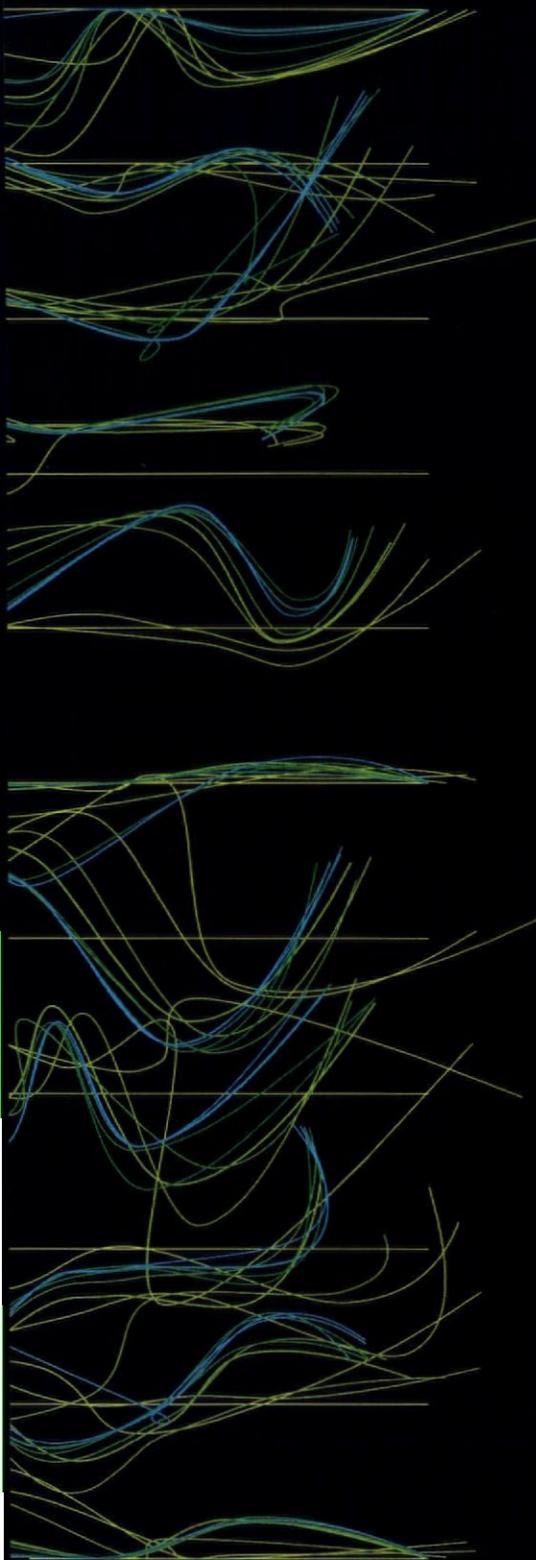


I-grid on Sunset Boulevard, West Hollywood

I-grid is a design research performance by Open Source Architecture (www.o-s-a.com) currently on display at the corner of Sunset Boulevard and Olive Drive in West Hollywood. Its computed protocol suggests the transformation of an existing billboard into manifold morphologies. Initially based on an incremental grid, an evolutionary algorithm produces a series of iterated mutations that index the intensive computing system. The 50-foot-high ***I-grid*** expresses the notion of instability inherent to its info-engineered nature.

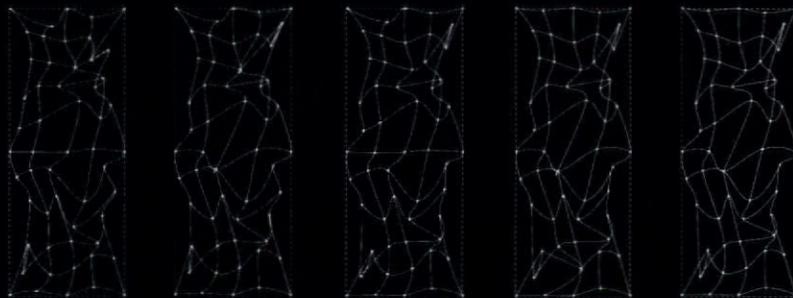
Iterated process of formation generated by the *I-grid's* intensive computation





Composite imagery of iterated surface transformations generated by the *I-Grids* evolutionary algorithm

I-grid features a new form of interactivity stimulated by information streams that are intensified (compression) across multiple virtual computing grids and extended (decompression) on the physical surface. Information here becomes a unique vector that blurs the conventional dialectics between private and public realms, home computers and urban environments. It suggests the formation of a networked organism where information streams shape nothing more than abstraction, an abstract space of interaction.







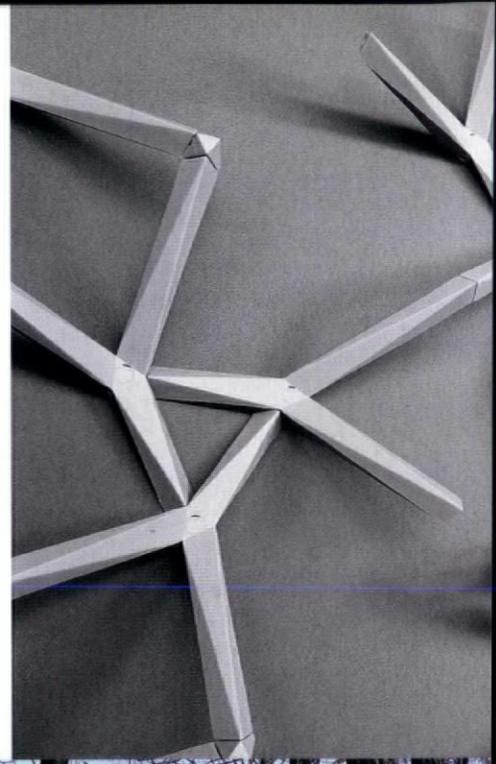
BY MIMI ZEIGER

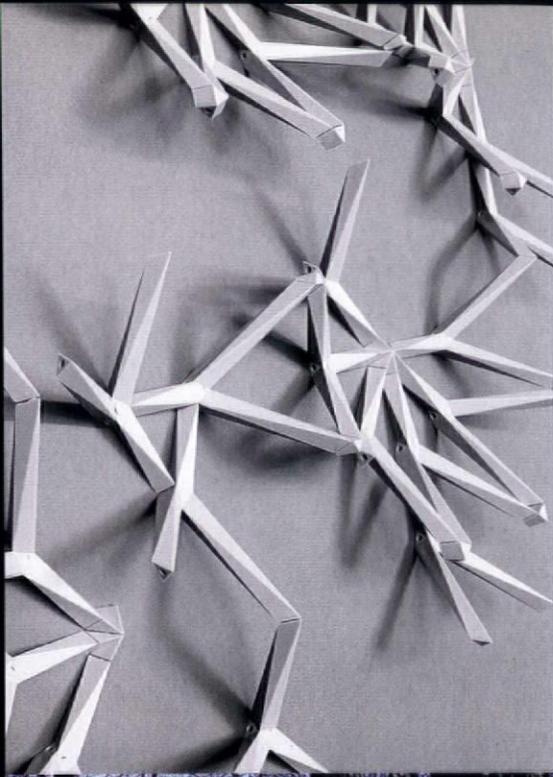
pattern language

mos experiments with
collaborative practice

Designers Michael Meredith and Hilary Sample are the founders of the innovative practice, mos. They experiment liberally under the office moniker—pursuing architecture via writing, teaching, fabrication and digital programming. Yet, the duo can't fix a date to the start of their collaboration. Meredith hazards a guess that it began while they were undergrads at Syracuse University in the early 1990s. "I borrowed pencils from Hilary—back when you used pencils in architecture school," he quips.

Detail of Huyghe+LeCorb Puppet Theater, 2004, The Carpenter Center, courtesy of mos.





These days the couple's dialogue stretches between Cambridge and New Haven: Meredith is an associate professor at Harvard's GSD, and Sample holds the same title at Yale School of Architecture. As with many young firms, teaching allows mos the freedom to wait for interesting projects and gives them room for development. "We are trying to figure out what practice is all about," explains Sample. "As a teacher at the university level you are expected to practice and expected to do research, producing books and articles, but these two areas blur. We like to be in this blurry territory, and use it to work." But it is challenging to work collaboratively from two cities.

section quickly filled with cheers of support and questions, triggering a larger discussion. Within that dialogue Meredith revealed a deeper aspect of the design: The office collaborated with a non-governmental organization with the hopes that the project would be recycled into a disaster-relief shelter.

The office is best known for IvY, a customizable coat hook system—featured in Cooper Hewitt's National Design Triennial 2006, *Design Life Now* (and for sale in the museum store), and recently awarded a distinction by *I.D. Magazine*. The design's roots are in both the organic and digital realms. Composed of plastic Y-shaped hooks linked by a choice of

"...You are expected to practice and expected to do research ..., but these two areas blur. We like to be in this blurry territory, and use it to work."

Frustrated with the limitations posed by email attachments, FTP transfers and phone calls, the designers needed a way to bridge the distance. They envisioned a virtual space for exchanging ideas and remotely accessing files. The solution is the work-in-progress Website: *mos-office.net*. The site isn't flashy and, in fact, given that other firms' web identities are often bright and slick with photos and graphics, mos's is refreshing in its restraint. Programmer Will Mcfarland outfitted the site with subversioning (SVN) software, a tool used by programmers to share code and manage files, so that the New Haven server links to the far-flung hard drives. There is also a thought that the software will open up the design process and make it transparent to the public. "We are going to try to basically put our hard drive up on the Internet for anyone interested," Meredith wrote online this past April.

News and projects are posted in blog-like entries; the content is varied, and clients, students and general visitors can leave comments. One of five finalists in P.S.1 and the Museum of Modern Art's Young Architects Program, mos posted a streaming animation of its competition entry—an inflatable structure made from reflective aluminized fabric in P.S.1's courtyard. The comment

four connecting pieces, IvY climbs across the wall. Jackets and scarves hang from and are tucked into the modular branches. Each coat rack configuration varies; its components shaped by an algorithm derived from the patterns of plant growth.

Using computer programs—scripts, algorithms and applets—is part of mos's analytical approach to practice. While it is a systematic way to process ideas, Meredith stresses that the software shouldn't overwhelm the design. "We are never forefront of technology," he explains. "It is never more important than the object itself, but is source-specific to each project." With the 2005 project Shed, the office used another growth algorithm to camouflage a 40-foot-long storage structure. Because it is located on rustic property in Ancram, New York, the big box needed to blend into the scenery. The shed is hidden in plain view—built out of aluminum panels perforated into an organic filigree. The holes make the structure semi-transparent: The landscape is revealed as the viewer moves around the shed. By using a computer program to generate where to puncture the material, the designers were able to test and tweak the final outcome. The process creates a distinction between digital patterning and applied decoration.

Clockwise from top: Exterior of Huyghe+LeCorb Puppet Theater, 2004, The Carpenter Center; Coathooks aka IvY, 2005-6, photo by Michael Vahrenwald; Scripted Perforated Shed, Upstate NY, 2005, photo by Michael Vahrenwald.

"The script gave us more control than just picking a pattern," says Meredith. "It offered a bit more precision and more room to play."

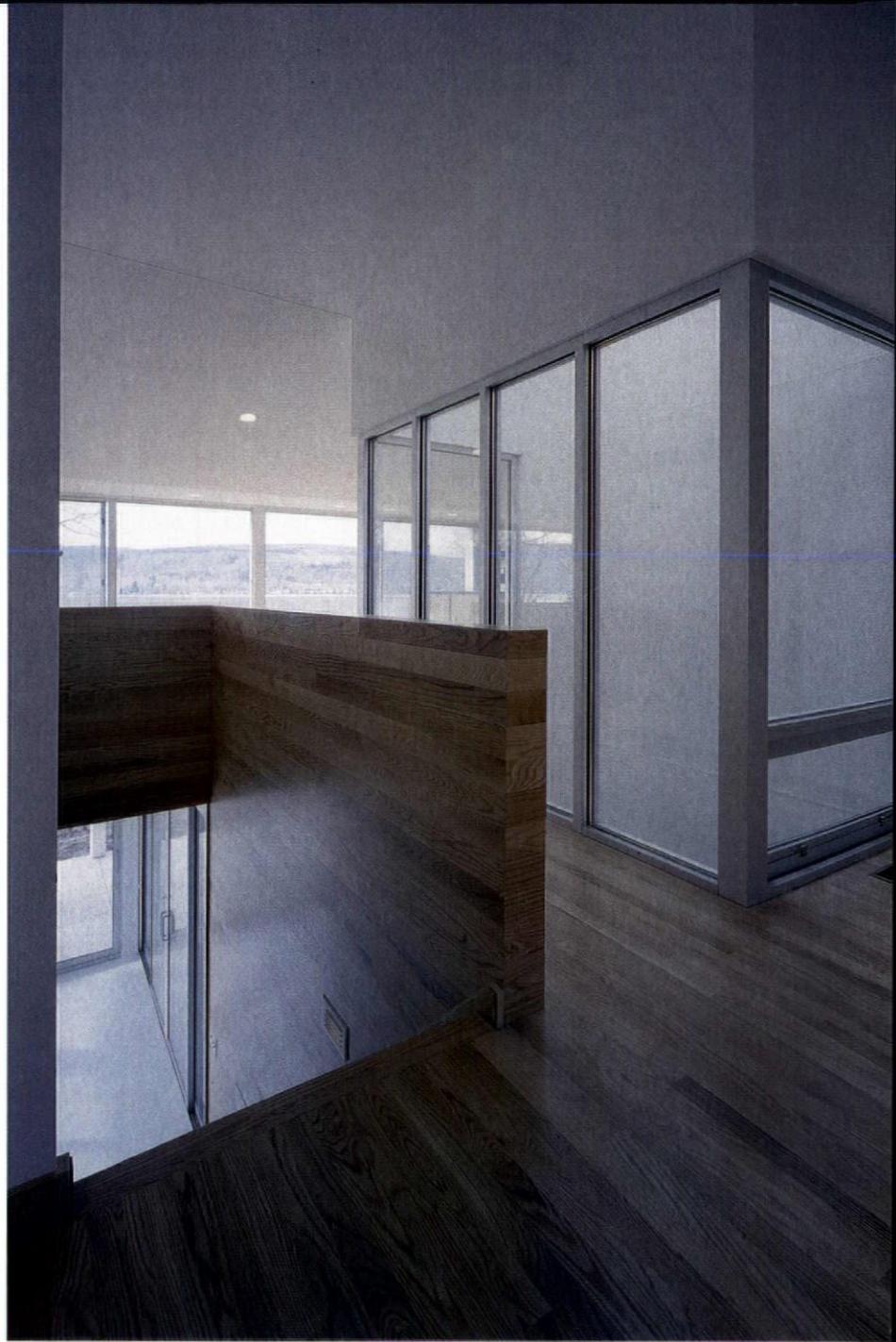
"We are interested in a practice that engages materials and ideas," adds Sample. "We make a lot of things—models, mock ups—and are not just digital-based. When we can afford it, we take an idea and build it in full scale. That way we can see how a perforated metal skin can be used as a fence or a façade."

Currently under construction is a studio for artist Terry Winters, also in Ancram. There is a certain synergy between mos and Winters's methodologies: The painter probes science and the natural world, documenting his findings in abstract diagrams. At 40-feet wide by 120-feet long, the parallelogram-shaped structure is the firm's biggest project to date. A large, open space divided in the middle by a workspace, each side of the structure opens onto a different view.

Originally, the designers envisioned the exterior walls and roof clad in zinc panels patterned similarly to Shed. As the concept developed they simplified the surface, finding the texture too decorative. Yet, the trials of digital studies allowed mos to confidently come to a reductive design—one that responds to light and landscape. "[The patterning] was too complicated for the project," reflects Meredith. "The client is a painter, so it would have been a weird space for someone who was making something so specific. Sometimes we know something is wildly wrong, but we build up a body of things to use later."

New on the boards is an ambitious project bound to put the all of mos's experimental techniques to the test. A change from their smaller-scale projects, the 8,000-square-foot addition to the existing United Teen Equity Center, in Lowell, Massachusetts, is scheduled to begin construction in 2008. Meredith and Sample want to open up the collaboration to the youths who will occupy the building. Noting how media-savvy teens seamlessly communicate over the Internet, they are reworking the Website to make it even more accessible. The plan is to post video and images as the design develops, and get student feedback.

Although it is impossible to speculate how these new voices will shape the final building, the designers are motivated to create a rich dialogue that encompasses not only construction and technology, but social and political implications. "We are really interested in absorbing as much as possible into our architecture," Meredith explains. "The interactive thing is how can we keep adding more." ■



left: Lake House, photos courtesy of mos.
right: PS1 MoMA YAP competition 2007, rendering by mos.







a Family affair

BY JEFFREY HEAD

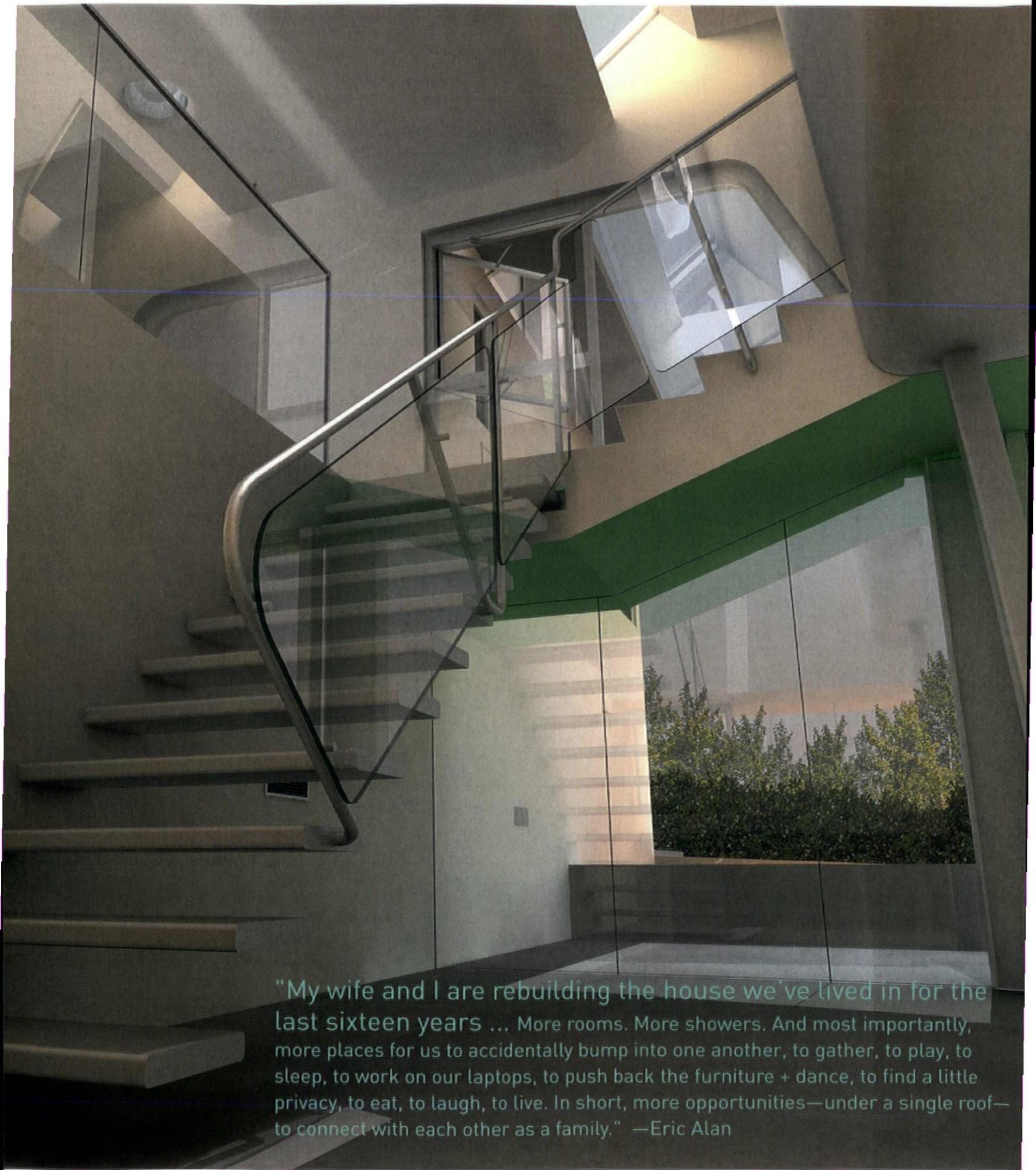
Neil M. Denari Architects's Alan House Project Sets a New Standard for Communication and Collaboration

This July, Los Angeles-based Neil M. Denari Architects (NMDA) will complete the Alan House, the firm's first residential project to be built, though Denari has designed several others. The house, located in Santa Monica, California, is about a mile away from Denari's office, which has enabled him to oversee development on an almost-daily schedule during the two-and-half-year project, which the architect has likened to an "incubator."

The project consists of an addition to and renovation of an existing stucco-and-glass, wood-framed mid-century dwelling for a family of five. The new four-bedroom, two-and-a-half bath house measures just 2100 square feet, of which 600 is new and 1100 is reconfigured, and seeks to "highlight bang-for-the-buck design forwardness + a sensitivity to family dynamics." The project, also dubbed "The Happy New House," has reached notoriety through its informative, albeit campy, website and branding campaign that pose the question: Can a House Keep a Family Connected?

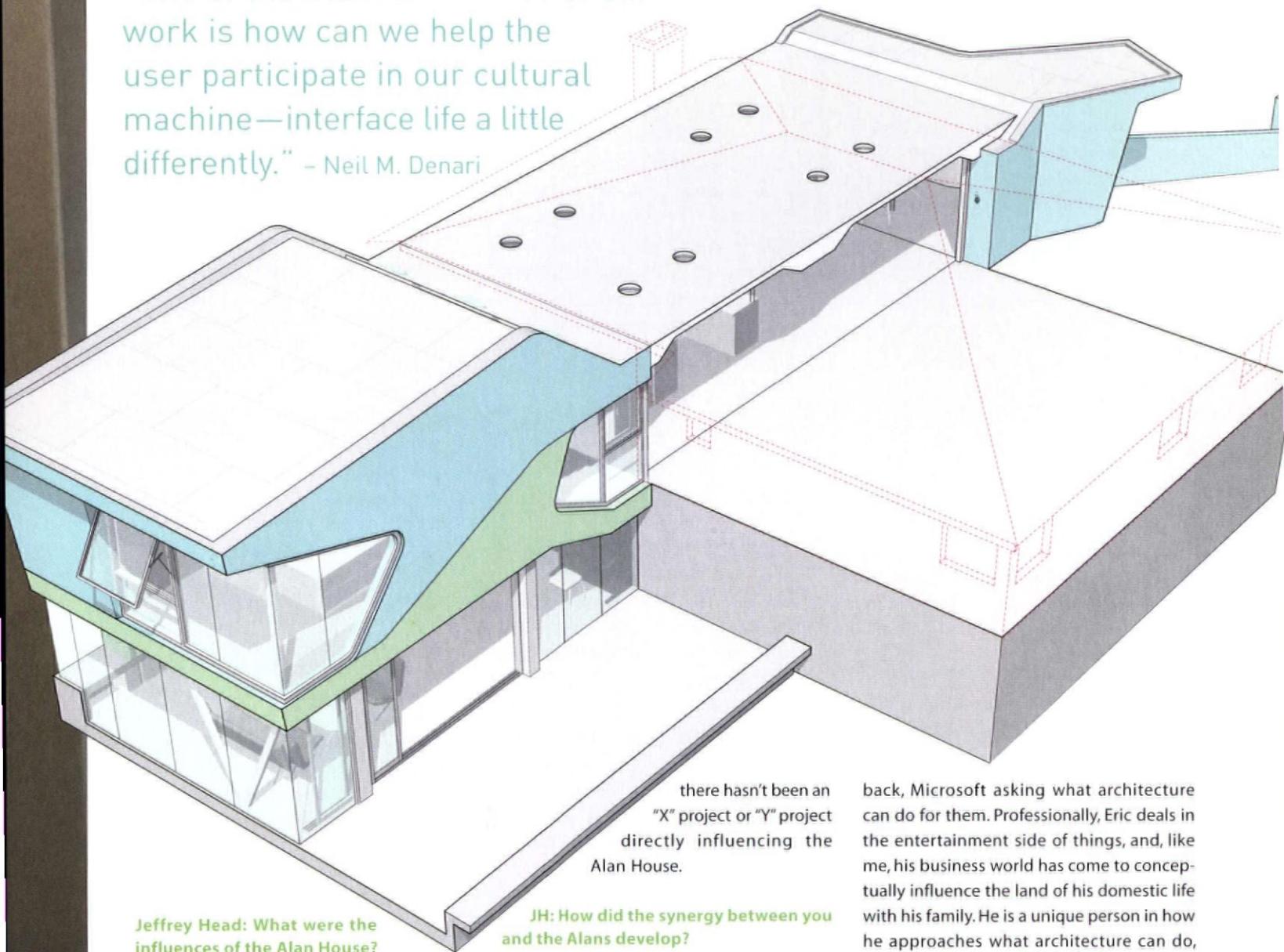
Jeffrey Head spoke with Neil Denari about the project this past May.

All images courtesy of Neil M. Denari Architects.



"My wife and I are rebuilding the house we've lived in for the last sixteen years ... More rooms. More showers. And most importantly, more places for us to accidentally bump into one another, to gather, to play, to sleep, to work on our laptops, to push back the furniture + dance, to find a little privacy, to eat, to laugh, to live. In short, more opportunities—under a single roof—to connect with each other as a family." —Eric Alan

"One of the main discourses of our work is how can we help the user participate in our cultural machine—interface life a little differently." — Neil M. Denari



Jeffrey Head: What were the influences of the Alan House?

Neil M. Denari: The project for Highline 23 [in New York] and a series of banks in Japan have allowed us, in very different ways, to continue our interests in the graphic nature of geometry, the tactile and abstract forms of materiality, and the ways in which those things come together to have a space or building become a medium that isn't about virtual reality, that isn't about surfing the Web, that isn't about reading a book, or that isn't strictly about walking through a space, but about how contemporary life is a convergence of all those things and more. One of the main discourses of our work is how can we help the user participate in our cultural machine—interface life a little differently. It's a fairly open-ended question, and this influences our process to build out and experiment and see what happens. So

there hasn't been an "X" project or "Y" project directly influencing the Alan House.

JH: How did the synergy between you and the Alans develop?

ND: Eric Alan sent me an email out of the blue. His daughter got glasses at LA Eye-works [completed by NMDA in 2002], and they fell in love with the space. That was the direct catalyst. In the first meeting with Eric we found that we are just a few years apart in age and share a lot of the same interests—we're both huge *Curb Your Enthusiasm* fans. Our personalities work really well together.

JH: How did the idea of the "family brand" ("Every Family is a Unique Brand"—Eric Alan) come about?

ND: Creating the "family brand" and identity were Eric's ideas. I have been interested in branding and identity because our work has dealt with that explicitly for more than 10 years in terms of conceptual design on projects for Sony and Sun Microsystems and, further

back, Microsoft asking what architecture can do for them. Professionally, Eric deals in the entertainment side of things, and, like me, his business world has come to conceptually influence the land of his domestic life with his family. He is a unique person in how he approaches what architecture can do, and that is very much in line with what we've been thinking. I think that's what initially drew him to our firm.

JH: What was the strategy behind the project's Website (www.thehappynewhouse.com)?

ND: Eric's agenda for the Website was a little bit like "making the private public" and a sense of pride for him and his family. The Website was also a way for him to "market the house" to vendors he was actively pursuing to get donations for the project—as a way for them to get advertising. In that sense he's sort of extending his professional life into his personal life, saying, "I have a well-known architect who hasn't done a house before"—which is an interesting thing, the irony of being well-known but not having built very much, especially a

house. Knowing that, he could tell people that it was probably going to be covered [in the press] fairly extensively, which ties into the normal payoff for advertising. At the same time, it was allowing vendors to go on the Web and see what was going on, so when he called them he could say, 'Check the Website out,' in the same way anyone does when they are marketing something. He used it as marketing leverage and as a bulletin board for himself and his family. It became a way for him to talk directly to the companies. There's no pretense behind it at

They want to be able to live in the world not as a retreat but as a very active thoroughfare.

all. He's not nearly as cunning a person as you would imagine. It's more of a: "This is the world we live in, and why don't we work with what the world gives us? Why don't we communicate the way in which people communicate today, which is electronically and in virtual forms of interface?" I don't think Eric expected the Website to get so much coverage.

JH: What are the plans for the Website once the house is complete?

ND: Eric may keep it going and post images. It may turn into a conceptual project with a second life or something. It's certainly unique. Usually [with residential architecture], it's "build it and then become incredibly private about it." I think the Website attests to the Alans' sense of openness and wanting to communicate, as opposed to a weird pretense. They are the most down-to-earth and humble people, but also very interested in understanding how contemporary life is played out.

JH: What sorts of architect/client issues have come up in the project?

ND: In every project we've done, especially interiors, clients are very, very concerned about colors. Not in terms of meaning or logic, but, literally, in emotional terms. With color everyone believes they can become an expert because almost no one really knows there are color theorists in the world. As if "color theorist" is an oxymoron—you don't need somebody to theorize how you should feel about colors. So, we always have interesting, and at times intense and frustrating, conversations with all our clients about

color. For the Alan House we went through a lot of combinations of colors. The exterior was always going to be two-tones interacting with one another. Early on the family was involved and voted on the colors, and I was kind of an interpreter of those votes. It was an interesting way to say this is generally the trend in the family and the response to the work. Nothing was ever rejected out of hand. It was always, 'Here are three options, we like them all, tell us your reactions.' It was also a way to check on thoughts like, 'I could

never live in a house that had this in it' or, 'That color would make me very upset.' This information, these straw polls, came through and allowed us to have interesting, fun conversations. It also empowered the client's three daughters to have a voice in the process. They came to 80 percent of the design review meetings. They looked and listened. They were very astute. Because of the passion the whole family had for the project, I was always very interested in what each one would have to say. The girls didn't come at it with a child-like innocence. Each of them has an incredible awareness of some aspect of graphic or visual culture.

JH: What materials or technology are unique to the house?

ND: The windows of the house have a radius in them; they are not rectangular. I had been drawing and thinking about not accepting anything in the normative world, in the graphic or two-dimensional way that modernism gives you essentially a grid of levitating horizontal planes, which has come to dominate a lot of residential architecture in Los Angeles. We went to a long-established company to build the windows, Metal Window Corporation in Inglewood [California], that does steel and aluminum extrusions. They said they've been in business for 50 years, and no one ever asked them to make a radius.

In a way, this represents part of our search for a very disciplined fluidity without being pre-formed or without being completely constrained or restrained by any kind of doctrine of modernism, yet there are modernist aspects to what we do. We are constantly

looking to the industry to help us build what we can draw. For this particular project we were looking at being able to craft the house very, very well, which is why we went to the contractor, Hinerfeld-Ward.

JH: What are some of the other design components?

ND: One of the things you will see in the house is a series of wall graphics, more like signage or art installations. These will be laser-cut vinyl similar to what you'd see for the name of a gallery show—completely changeable. For example, on the walls in the dining room, we'll develop a series of little moments or installations of a string of icons that will be particular to the Alans or words made up by three- or four-year-old kids that are unique to them [the Alans] and have definitions. I'll be taking those things and translating them into small graphic installations that will stand for 'X' amount of time, and applying them around the house, and then they'll take it over. So it's more of a dynamic environment for that type of interface. You could call it a "flexible gallery installation," or an unusual form of a whiteboard for a family. It will have a certain commitment to looking and thinking about it. It's more like an art world or commercial world where you're constantly changing graphic interfaces. This is something the Alans are very excited about because they want to break down the barriers between the house as a refuge from corporate life. They want to be able to live in the world not as a retreat but as a very active thoroughfare despite the fact that when you're in the backyard it has strong overtones of being a refuge. We're trying to play out the kind of dualism of infiltration of the popular world and forms of communication as well as the idea that the house should be a kind of bulwark to the pernicious effects of the market. I think it is incredibly unusual for any residential client to have this perspective.

JH: What are the future plans for the house?

ND: There are plans for a second phase, originally part of the first phase, which is an addition to the front of the house. They are committed to building another piece. It's very much their intention to have it be an open-ended kind of collaboration. ■

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CREDITS

Mix House

LOCATION: Art Center College of Design, Pasadena, California
DESIGNERS: Ben Rubin (EAR Studio), Joel Sanders (JSA),
Karen Van Lengen (KVLA)

Gameworld

LOCATION: Gijón, Spain
DESIGNER: Leeser Architecture

PROJECT TEAM

CURATOR: Carl Goodman, Museum of the Moving Image
ASSOCIATE CURATOR AND PROJECT MANAGER: Daphne Dragona,
medi@terra

ASSISTANT CURATOR: Emilia Wiles, artist

CURATORIAL ADVISOR: Helen Stuckey, Australian Centre of the
Moving Image

ADVISORS, DIGITAL GAME CANON PANEL: Henry Lowood, Stanford
University; Matteo Bittanti, University of California, Berkeley;
Christopher Grant, joystiq.com; Steven Meretzky, Blue Fang;
Warren Spector, Junction Point Studios

DESIGN: Leeser Architecture

TECHNICAL DEPARTMENT: Orlando Fernández; Cynthia González;
Nicolás Castellanos; Nerea Calvillo; Carolina García Lorenzo

CONSTRUCTION: Proasur

INSTALLING OF WORKS AND AUDIOVISUAL EQUIPMENT: Codi S.A.

PHOTOGRAPHY: © Leeser Architecture 2007

Breathing Wall

LOCATION: SCI-Arc, Los Angeles, California
DESIGNER: Jakob + MacFarlane

PROJECT TEAM

DESIGN TEAM: Jean-Etienne Pernot; Rafael Bonet; Sébastien
Gamelin; Philippe Rivat (Jakob + MacFarlane)

PROJECT ARCHITECT: Blair Ellis, 1ab Design

FABRICATION AND ENGINEERING: Behn Samareh, Plasis Design;
Christian Chaundhari; Gabriel Renz, Brand Name Label; Phillip
Wilson, Batiserf FR; Rick Paris, Rick Paris Enterprises; Oliver
Hess, infranatural; Michael Joyce, Michael Joyce Design;
Natasha Gerasamova; Stewart Sperling; Graham Ferrier;
Anne-Marie Burke

WORKSHOP COORDINATOR: Elizabeth Marley

WORKSHOP STUDENTS: Adria Pauli; Ayaka Matsushita; Ben Lepley;
Can Sucuoglu; Chad Moore; Kyla Farrell; Larry Ha; Marten
Dashorst; Nancy Alonso; Sernhong Yu; Vanessa Hooper; Ben
Smith; Mario Arellanes; Martin Narval; Takeshi Masuyama;
Anthony Lagunay; Reid Embrey

Cause and Effect Exhibit Concept

LOCATION: Various
DESIGNER: Scott Snibbe (Snibbe Interactive, Inc.)

Hi-Fidelity Bunker

LOCATION: Los Angeles, California
DESIGNER: Dake Wilson Architects

PROJECT TEAM

ARCHITECTURAL TEAM: Brian Wilson; Renee Dake Wilson; Bianca
Siegl; Katie Decker; Anne Buttyan

STRUCTURAL ENGINEER: CW Howe

ACOUSTIC CONSULTANTS: Rives Audio; Cardas Audio

CONTRACTOR: Bonura Building

LANDSCAPE ARCHITECT: Patricia Benner

PHOTOGRAPHY: Robert Harmon

Tempe Center for the Arts

LOCATION: Tempe, Arizona
DESIGNER: ARCHITEKTON + Barton Myers Associates, Inc.

PROJECT TEAM

ARCHITECTS: ARCHITEKTON + Barton Myers Associates, Inc.
STRUCTURAL ENGINEER: Arup (LA)

MECHANICAL ELECTRICAL PLUMBING ENGINEER: Arup (LA)
LANDSCAPE ARCHITECT: Design Workshop (Tempe)
THEATER SYSTEMS DESIGN: Theatre Projects Consultants
(South Norwalk, Conn)

ACOUSTIC ENGINEER/SOUND SYSTEMS: Arup Acoustics (SF)
CIVIL/SURVEY/SITE STRUCTURAL ENGINEERING: Stantec (Phoenix)
GEO TECHNICAL ENGINEER: GEC (Phoenix)
LIGHTING DESIGNER: Arup (LA)
BUILDING ENVELOP CONSULTANT: Simpson Gumpertz Heger (SF)
LIFE SAFETY/ADA: Rolf Jensen Associates (Phoenix/Washington DC)
FIRE PROTECTION: Rolf Jensen Associates (Phoenix)/Arup Fire (LA)
GRAPHICS/WAYFINDING: AdamsMorioka (LA)
COST CONSULTANT: Davis Langdon Adamson (LA)

OWNERSHIP TEAM

OWNER: City of Tempe
COMMUNITY SERVICES DIRECTOR: Tom Canasi
CULTURAL SERVICES DIRECTOR: Jody Ulich
FACILITY MANAGER: Don Fassinger
PROJECT MANAGER: Andy Goh
CITY COUNCIL MEMBER IN CHARGE: Barb Carter
COMMUNITY LEADER IN CHARGE: Gail Fisher

PROGRAM MANAGEMENT TEAM

PROGRAM MANAGER: Dan Mills, Kitchell CEM
ON-SITE PROGRAM MANAGER: Ed Weis
ON-SITE PROGRAM MANAGEMENT TEAM: Justin Peters;
Matt Chappel; Diana Gravett

CONSTRUCTION TEAM

GENERAL CONTRACTOR: Okland Construction (Tempe)
CONCRETE CONTRACTOR: Okland Construction (Tempe)
STEEL FABRICATOR: Able Steel (Mesa)
MECHANICAL CONTRACTOR: Conwest/HACI (Phoenix)
ELECTRICAL CONTRACTOR: RML Electric
ROOFING CONTRACTOR: Elward
WOOD FINISHES: ISEC
CURTAINWALL: Padilla Glass
THEATER SYSTEMS: Texas Scenic
SOUND SYSTEMS: Pro Audio

Griffith Observatory, New Exhibitions

LOCATION: Los Angeles, California
DESIGNER: C&G Partners

SELECTED PROJECT TEAM

OBSERVATORY DIRECTOR: Dr. E.C. Krupp
EXECUTIVE DIRECTOR, FRIENDS OF THE OBSERVATORY: Camille Lombardo
DEPUTY DIRECTOR: Mark Pine
OBSERVATORY CONSTRUCTION PROJECT MANAGER: Larry Gonsalves
EXHIBIT CONCEPTION, PLANNING AND DESIGN: C&G Partners, New York
EXHIBIT FABRICATORS: Maltbie Inc., Mount Laurel, NJ
ARCHITECTURAL TEAM: Pfeiffer Partners, Los Angeles;
Levin & Associates Architects, Los Angeles
CONSTRUCTION CONTRACTOR: S.J. Amoroso Construction
Company, Costa Mesa
PHOTOGRAPHY: Tim Griffith and Justin Donais/Courtesy Friends
of the Observatory
*Planning and design of all exhibits began while the C&G
Partners team was at the predecessor firm of C&G Partners,
Chermayeff & Geismar Inc.*

Naperville Auto Test Track

LOCATION: Naperville, Illinois
DESIGNER: A. Epstein and Sons International, Inc.

PROJECT TEAM

OWNER: Bob Kozurek; Jennifer Loudon, City of Naperville
ENGINEER & ARCHITECT: John P. O'Neill, P.E., A. Epstein and Sons
International, Inc.
GENERAL CONTRACTOR: Andrew M. Pizza, P.E., V3 Companies
of Illinois, Ltd.
TRACK CONSULTANT: Paxton Waters, Paxton Waters PC
LANDSCAPE ARCHITECT: Bernie Jacobs, Jacobs/Ryan Associates
SURVEYOR: Gary Ahlberg, Webster, McGrath & Ahlberg

HouseSwarming

LOCATION: Art Center College of Design, Pasadena, California
DESIGNER: infranatural

PROJECT TEAM

DESIGN/ENGINEERING/INSTALLATION: infranatural (Jenna Didier,
Oliver Hess, Marcos Lutyens)
ENGINEERING/INSTALLATION: fix fx (mark Pollack, gary freeman, et al)
RIGGING: Airealistic (Carson Coulon, et al)
PHOTOGRAPHY: Scott Mayoral
*infranatural thanks the many more volunteers who made this
project possible.*

Alexander Pushkin's Boris Godunov, World Premiere Set

LOCATION: West Hollywood, California
DESIGNER: Studios Architecture

PROJECT TEAM

SCHOOL OF ARCHITECTURE FACULTY: Stan Allen, Dean; Jesse Reiser,
Professor, Lead Godunov Set Design Team; Mitsuhsa
Matsunaga, Assistant Designer; Diana Kurkovsky, Assistant,
Historian, Translator of Meyerholds Production Notes; Spyridon
Papapetros, Assistant Professor, Historical and Theoretical
Background of the Meyerhold Theatre

SET DESIGN TEAM

FALL 2006 (SET): Sheena Garcia; Yan Wai Chu; Brandon Horn;
Chris Cornecci; Marc McQuade; Eric Rothfeder; Jessica
Reynolds; Grant Alford; Chris Cornecci; Eric Rothfeder;
Steve Lauritano; Grant Alford; Laila Seewang; Anne Romme;
Michael Wang; Kenneth Yeung

SPRING 2007 (SET, PROJECTION, & PROPS): Chris Cornecci; Grant
Alford; Sheena Garcia; Steve Lauritano; Eric Rothfeder
PHOTOGRAPHY: © Denise Applegate and the Princeton
University Office of Communications

The ArtsPark at Young Circle

LOCATION: Hollywood, Florida
DESIGNER: Glavovic Studio, Inc.

PROJECT TEAM

DESIGN ARCHITECT: Glavovic Studio, Inc.
PRINCIPAL IN CHARGE, PROJECT DESIGNER:
Margi Nothard
ARCHITECT OF RECORD: Scharf and Associates
CLIENT: City of Hollywood, Florida
LANDSCAPE ARCHITECT: Jim Santiago
SITE DESIGNER: Margi Nothard; Assistance from Patrea St. John, LA
PHOTOGRAPHY: © Robin Hill 2007

Mediaplex

LOCATION: Columbia College Hollywood, Tarzana, California
DESIGNER: Deegan Day Design LLC

PROJECT TEAM

DESIGN TEAM: Joe Day; Mark Lyons; Yo Oshima; Taiyo Watanabe
CLIENT: Columbia College Hollywood; Richard Kobritz, president
and CEO; Andrew Kesler, Dean of Students.

I-grid

LOCATION: Sunset Boulevard, Hollywood, Los Angeles
DESIGNER: Open Source Architecture (O-S-A)

PROJECT TEAM

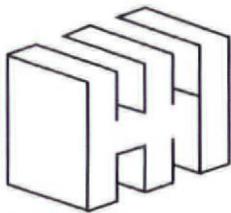
DESIGN CONCEPT: Aaron Sprecher; Chandler Ahrens;
Eran Neuman (Open Source Architecture)
SOFTWARE: Kristina Shea; Marina Gourtovaia
COMPUTATIONAL PROTOCOL: Open Source Architecture
PHOTOGRAPHY AND IMAGES: © O-S-A 2007

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THE SIMPLICITY OF SITE

Mohamed Sharif Finds Interactivity in the Private/
Public Realm of his Grandmother's Cairo Balcony

OUR GRANDMOTHER'S BALCONY IS 100 YEARS OLD. It still cantilevers over Imam Ali Street from the top of a four-story sixteen-apartment building in Heliopolis, a northwestern suburb of Cairo. The concrete-framed building, like others in the masterplanned district, was designed by Belgian engineers working for a fellow Belgian developer. For years we were perplexed by this detail: The engraved French names on the ground-floor marble plaque seemed so incongruous with the resolute ordinariness of the neighborhood.

When I think of the balcony I can't but help remember the sequence of spaces that precede it. It wouldn't be as vital without them as it only truly exists as an extension of the vibrant, gritty street whose life it simultaneously frames and animates. As visitors from England, my two brothers and I would greet a summer in Egypt with a mixture of intrigue and giddiness. Our grandmother's balcony was where this reached its peak. From the airport we'd pile out of the taxi cab on to the sidewalk, across the street from the laundry. Then we'd rush up the first of the 89 steps, past the creaky mailboxes. From there we'd devour the first flight of stone-tiled stairs—two steps, four steps, as many as we

could muster. In the grainy, dusty haze of languid light from the rooftop we gingerly avoided the wrought iron railings for fear of cobwebs and nimbly maneuvered around the assortment of cat droppings and shudder-inducing cockroaches. Then on to the first landing, the next and the next. With each ascent the overhead daylight became stronger, and, with it, the details around us.

On the last landing we'd hang a sharp right turn and race the last 30 feet to a pair of lacquered wooden doors with decorative iron lacework framing its glass panels. After theatrical greetings, we'd stampede through our bedroom, swing open the glass doors and wood shutters, and boost ourselves onto the chalky, crumbly and precariously low banister in the balcony, where we would peer wide-eyed at the textured, sonorous world of the street below. Eventually we'd climb on to the swinging seat to catch a cooling breeze.

Over the many summers the balcony hosted diverse events and gatherings. We slept out there when it got too hot indoors. It often did. In it we kicked soccer balls (to our neighbors' annoyance). From it we unleashed a stunning array of projectiles—



mineral to vegetable to dairy—at unwitting passersby (we never got caught but came scarily close at times). There we also enjoyed all three meals together, carved our names into the plaster, gossiped with family, chomped roasted watermelon seeds, and, in later years, took furtive draws from our uncle's cigarettes.

The beauty of the balcony was derived from its ample dimensions, connective sight lines and durability. It accommodated and endured the broadest spectrum of interactions we imagined. Even at its most inert it was an improvisational theater in the waiting, a place in and from which to engage and project the fullest potential of boisterousness.

There we could do a lot with a little.

—Mohamed Sharif

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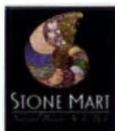
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AIA REPORT

Architecture as Conversation

WHEN I WAS A KID, I USED TO DREAM ABOUT designing a building a mile high. Of course I later found out that Frank Lloyd Wright already thought of it, but, nevertheless, I have carried that idea with me all of my life. Though I remember those days nostalgically, I now believe that today's technology may finally allow us to design and build such a building, perhaps even taller.

Consider this: We have magnetically levitated (mag-lev) trains. Why not mag-lev buildings? Uninterrupted power supply notwithstanding, with mag-lev we can have buildings without columns. We wear golf shirts that

With all the talk about BIM, BIS and other acronyms that mark our profession's march into the twenty-first century, it is appropriate that this issue focuses on architectural integration and automation. But I remember a time when a 2H (you younger folks should ask some older folks what a 2H was) was something that one mastered, and drawings and sketches were done by hand. As I get dragged—kicking and screaming—into the computer age by my younger counterparts, I try to urge everyone not to forget that architecture is also an art, the artful conversation between our minds and souls

our own three-day mini convention, *MOBIUS LA: A Continuum of Architecture, Design, Style, Form, Structure & Sustainability* in conjunction with Architecture Month in the City of Los Angeles. MOBIUS is a means to foster interactivity amongst the Los Angeles architecture, design, building and construction communities. This event, to be held at West Hollywood's Pacific Design Center on October 24-26, will encourage an exchange of ideas, programs, exhibits and networking opportunities.

MOBIUS will offer a variety of programs that will provide opportunities to receive all of the 18 required continuing education units over the course of the convention. This year's AIA/LA Restaurant Design Awards reception will coincide with the closing evening of the expo, and the AIA/LA Fall Home Tours will take place on that following Sunday. In conceiving this exposition, we are recognizing ways in which interactivity has become integral to our work as architects, offering a showcase for products and services that benefit and contribute to our quality of life.

Not forgetting the importance of interaction amongst members of our field, we have built MOBIUS around networking opportunities, including an architecturally inspired film festival, a fashion exhibit that pairs students of architecture with students of fashion design, interactive suites, book signings, lectures and a Power Lunch hosted by KFVB-CBS Radio featuring a distinguished

When I was a kid, I used to dream about designing a building a mile high. Of course I later found out that Frank Lloyd Wright already thought of it ...

"breathe"—shirts that allow certain elements (sweat) to pass through, and others (rain) to be repelled. Why not a curtainwall of similar thin and light-weight materials? Of course I am only dreaming, but why not?

Certainly I was one of the last to obtain a cell phone, claiming that I didn't need one. Now I can't live without it. And I find, just as everyone has claimed, that it has made my life simpler and my efforts more effective. But I remember a time when writing letters was the main way I communicated my thoughts to others, and I mean handwritten letters. Now, I regularly tell people to email me. Technology is here.

and the buildings we design.

Interactivity can also be thought of as a conversation. This interchange can occur between people or with the electronic devices that complement and unite architectural works. Computers can be programmed to respond to a person's desire to heat the oven, open the garage door or control the lighting. Integrated systems impact the ways we experience our living and working spaces, bringing us always closer to a more fluid and streamlined life.

This discussion ties in nicely to some of our new plans for this year. The AIA/LA is in the midst of preparations for the inauguration of

panel debating the "Sustainable Future."

Each encounter between people is, of necessity, interactive, as we communicate ideas, thoughts, needs and desires from one individual to another, gauge the request, and react. As architects, we recognize that this is at the core of what we do. As we engage with one another, with clients and with space, we listen, consider and respond as projects are conceptualized, designed and altered to find solutions to the challenges that make our field of work so meaningful.

Don't miss out on this occasion to join together with colleagues and design professionals to learn and explore at MOBIUS, which is certain to be a wealth of information and opportunities as presenters offer information on the latest products services, resources codes and technology that make up the future of architecture, design, building and construction.

Our buildings are the same. Today, state-of-the-art buildings are completely automated. From automatic doors to automatic flush toilets, nearly every element of our buildings can and have been automated. Technology, fostered by material manufacturers, our allied partners in architecture, has leaped forward into areas that our grandparents could only dream about just 75 years ago. But I remember a time, when I was a kid, that if you wanted fresh air, you just opened the window. Hey, wait, we're doing that again with our newly sustainable buildings ... maybe all things will return to the past, and I won't have to remember anymore.

—Michael A. Enomoto, FAIA

CALL FOR NOMINATIONS

The AIA/Los Angeles Chapter Nominations Committee will meet in July to compile a list of nominated and solicited names for the following offices for the 2008 AIA/LA Board of Directors: Vice President/President Elect, Secretary, three Director positions and one AIA/CC Delegate. Properly executed nominations are due by July 27, 2007. Call 213.639.0777 for more information.

AIA/LA EVENTS CALENDAR

JULY

- | | | | |
|-----------|--|-----------|--|
| 09 | Restaurant Design Awards: Call For Entry | 13 | Design Awards Exhibit Closes |
| 10 | POC Meeting | 18 | ARE General Structures |
| 10 | LAIAC Program | 19 | Design Awards: Board Pickup (7.19-7.20) |
| 11 | ARE General Structures | 20 | POC Breakfast Reception |
| 11 | AIA Los Angeles Committee on the Environment
Los Angeles City Hall Media Room, 4th Floor, 200 North Spring Street, Los Angeles. 5:00 p.m.
RSVP and more information:
COTE Chair Christine S.E. Magar, RA, AIA, LEED AP, cmagar@greenform.net. | 20 | AIACC Urban Design Committee
AIA/Los Angeles Offices |
| | | 31 | AIA/LA Board Meeting
AIA/Los Angeles Offices, 5:30-7:30 p.m. |

AUGUST

- | | | | |
|-----------|---|-----------|---|
| 01 | ARE General Structures | 15 | ARE Electrical Systems |
| 08 | AIA/LA Committee on the Environment
NRDC /Robert Redford 1314 2nd Street Santa Monica. 6:30 p.m.
RSVP and more information:
COTE Chair Christine S.E. Magar, RA, AIA, LEED AP, cmagar@greenform.net. | 17 | AIA/CC 3rd Board Meeting
California Club, Los Angeles |
| | | 20 | LAIAC Committee Meeting
Knoll, Santa Monica |
| | | 21 | Emerging Architects Mixer |
| 11 | ARE Pre-Design | 22 | ARE Electrical Systems |

AIA/LA Committee on the Environment Multimedia Project

The AIA/LA Committee on the Environment is focused on developing a multimedia project to document, report and celebrate the greening of our city. All AIA/LA members in good standing are encouraged to become more actively involved and are welcome to attend their monthly scheduled meetings, which are on the second Wednesday of each month. **more information:** COTE Chair Christine S.E. Magar, RA, AIA, LEED AP, cmagar@greenform.net.

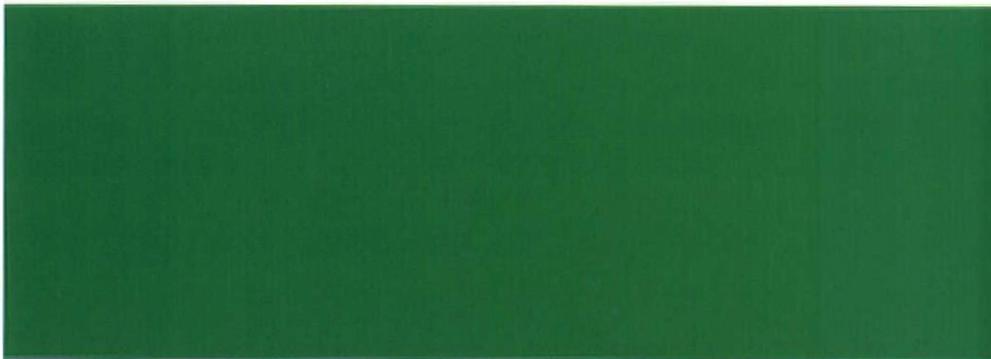
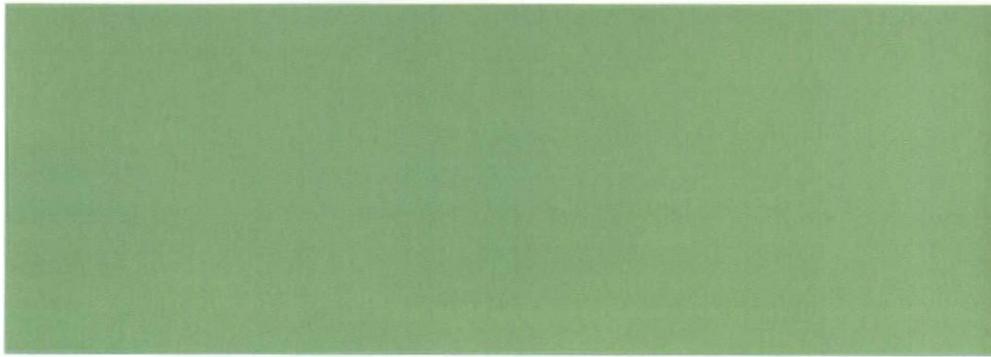
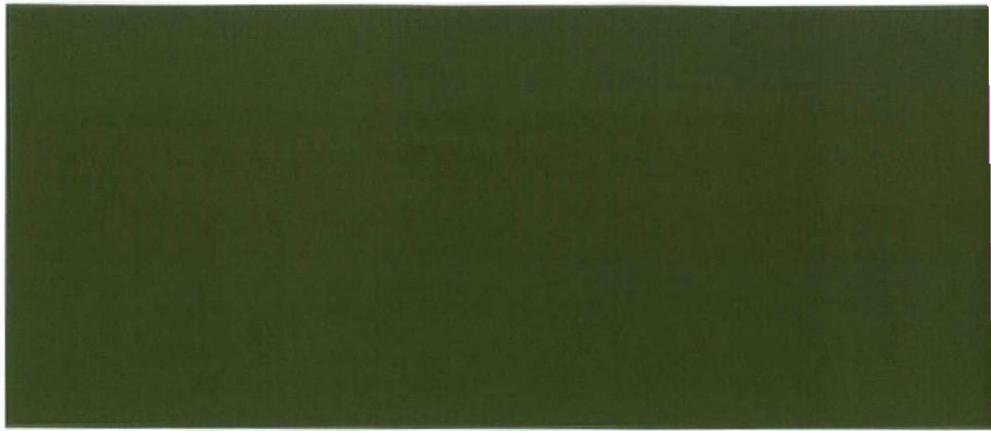
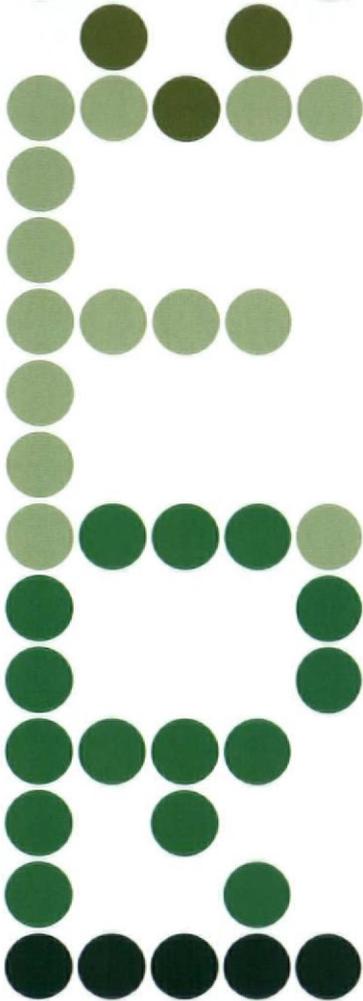
AIA/LA Architecture & Design Month: "Architecture Designs Los Angeles" October 2007—an AIA 150 celebration

To honor and celebrate the great wealth of design talent in Los Angeles, the City Council names October "Architecture Month." The month-long exploration into the past, present and future of our built environment includes numerous city-wide special events, exhibitions, lectures, tours and performances. Supported by the AIA/LA, Architecture Month engages all the creative design entities, and is highlighted by *Mobius LA: A Continuum of Architecture, Design, Style, Form, Structure, and Sustainability*, a three-day special event culminating in the Los Angeles Urban Open Space Summit. **more information:** www.aialosangeles.org or www.mobiusla.com.





2013



In an effort to create an important link between emerging talent and the professional world, exemplary student work from architecture and design institutions throughout California was showcased at the AIA Los Angeles's annual 2x8 exhibition, giving rise to significant collaborations and alliances vital to the improvement of the built environment. This year's opening reception was held on March 29 in conjunction with Westweek, where design professionals were invited to view the latest collections from the industry's top home furnishing manufacturers.



Catherine Kim

The 2007 exhibition was held at the Pacific Design Center in West Hollywood. Show Designer Clay Holden, AIA, of Moore Ruble Yudell Architects & Planners, revealed how this year's theme *Vert* came about. "We wanted it to remain ambiguous—for the students to interpret however they wished. People can play into these names. Connotations of green, vertical and vertebrae are all part of architecture."

Its French translation, "green," which applies to a philosophy of sustainability, made a strong presence in much of the submitted work.

"The students used tubes that were [composed of] 92 percent recycled materials. Fluorescent lighting was also used. A lot of the materials were made locally, which contributed to the low-energy idea. And a lot of the projects were towers, which was a sustainable move because cities are densifying instead of sprawling," continues Holden.

Each of the institutions was given the freedom to incorporate, define or manipulate the title phrase at their discretion, creating a remarkable range of ideas and imagery illustrated in the selected projects. "Projects selected were the ones that best exemplified *Vert*. Some projects had nothing to do with

sustainability, only verticality. The theme was so open that it became difficult," notes Committee Chair Greg Verabian, AIA, of Johnson Fain.

The top prize, a \$5000 scholarship, was awarded to Natalie Popik of Woodbury University for her project "cARbon Emissions tRading tOwer_PONICS." Shawn Gupta of University of California, Los Angeles, received the \$4000 prize for his "Water Tight" project. The \$2000 prizes were given to Maria Gomez of the Los Angeles Institute of Architecture & Design for her "Sol Lewitt Project/Chess Project," Marc Pembroke of University of California, Berkeley, for his "Filling the Void: Addressing Under representation of Minorities in Architecture," and Ben Toam of Southern California Institute of Architecture for his "Systems of Accumulation."

In addition to these presentations, students had the opportunity to get feedback from the jury at a forum this year. "Students got to hear what the jury felt and had the opportunity to ask questions about their projects," explains Verabian. According to Holden, instead of just picking and choosing, with the forum, "We wanted to start a dialogue."

—Silver Tien

AIA 2x8: Vert

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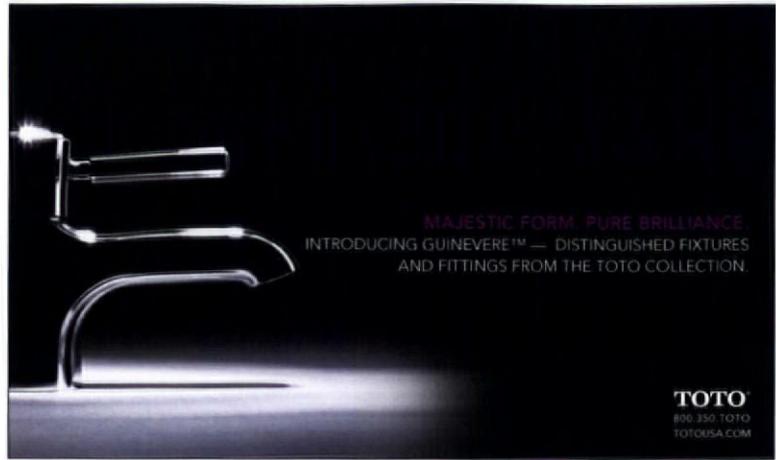
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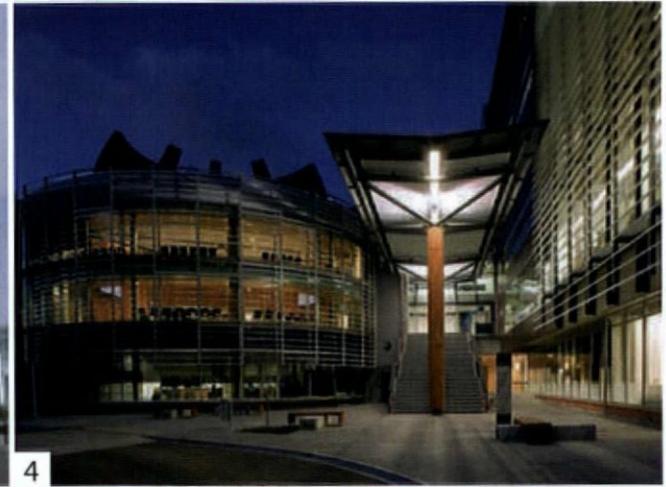
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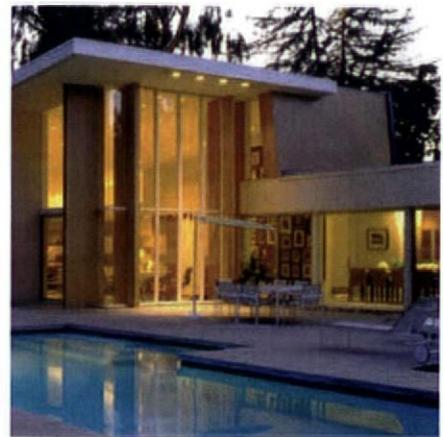


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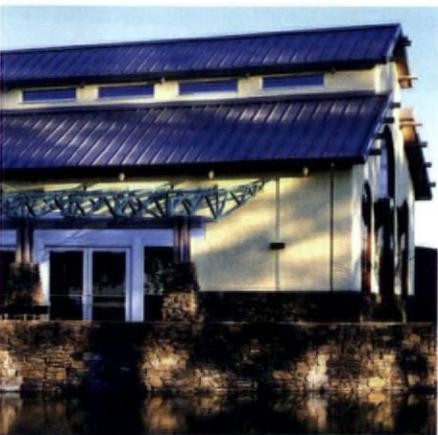


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