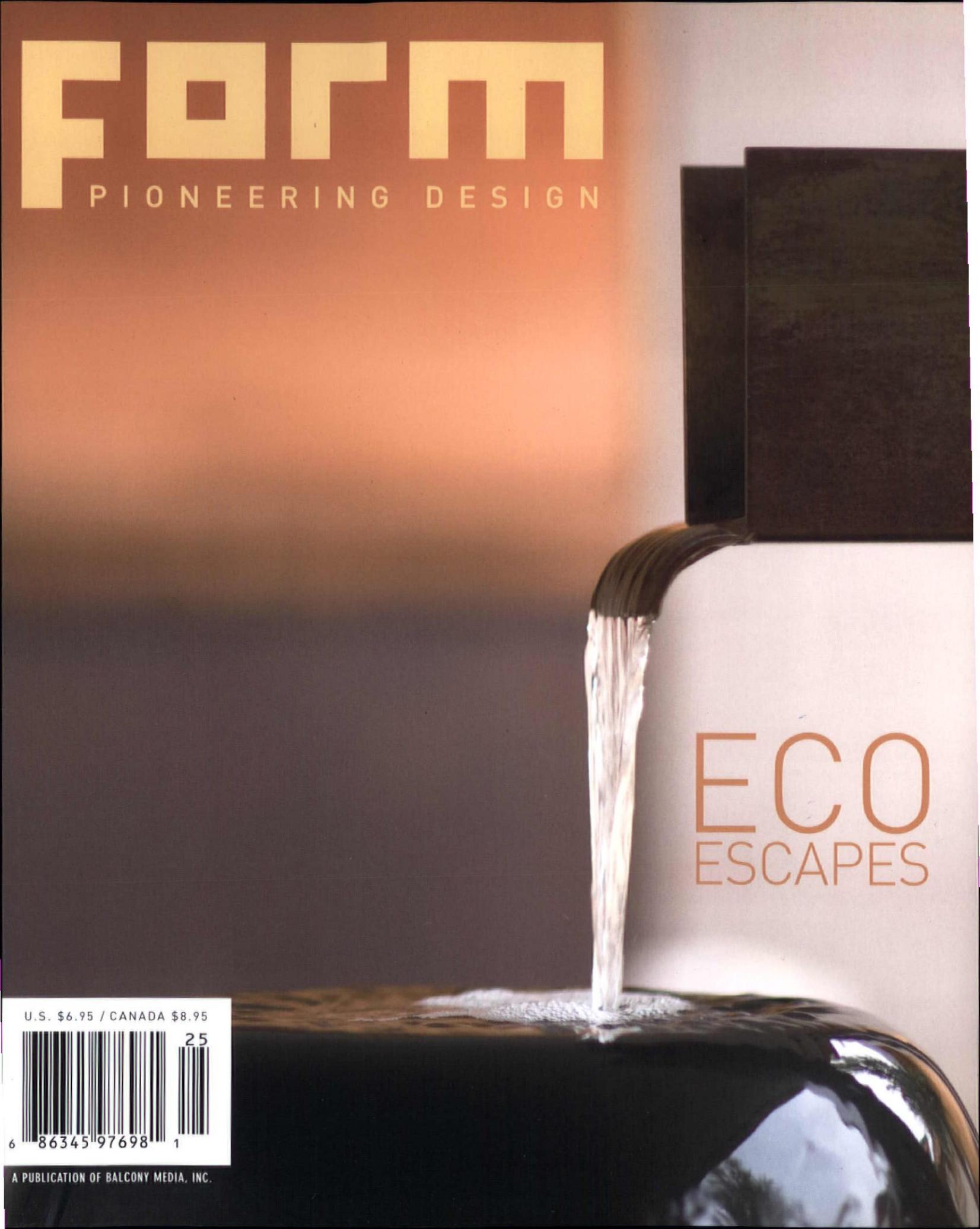


FORM

PIONEERING DESIGN



ECO ESCAPES

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



A PUBLICATION OF BALCONY MEDIA, INC.



An Evening with
GreenHouseVideos and EcoSpec
hosted by FORM Magazine

On Thursday, May 28th at 6:30 pm. Please RSVP to rsvp@formmag.net



SPEC CERAMICS, INC.
PORCELAIN - TILE - STONE - QUARTZ

The Architects Choice

specceramics.com

Phone: 714-808-0134

Fax: 714-808-0141

Santa Monica Design Library

1645 16th St, Santa Monica, CA 90404

Phone: 310-450-7732

Monday thru Friday

By Appointment only.

F U L L E R T O N • S A N T A M O N I C A • S A N D I E G O



FORM Magazine and Balcony Media invite you to spend an evening with GreenHouseVideos.com and EcoSpecTile.com at the new SpecCeramics Santa Monica Design Library (1645 16th St.) on Thursday, May 28th, from 6:30pm to 8:30pm.

Editor in Chief, Alexi Drosu, and Publisher Ann Gray, FAIA LEED AP, will introduce the star of "Taste in America" and producer of GreenHouseVideos.com, Mark DeCarlo.

The knowledgeable staff of professionals at EcoSpecTile.com will also be on hand to answer all your sustainable hard surface questions.

Join us for the debut of SpecCeramics newest design library for the architectural community. Please RSVP to rsvp@formmag.net with your name, company, phone, e-mail and the name of each guest in your party. Space is limited.

THE WORLD'S SLIMMEST SIGHTLINES.



The 3/4" profile Vitrocsa sliding and pivoting system. Absolutely nothing else compares. Proven and tested since 1993, with over 25,000 Vitrocsa units installed in over 20 countries.

GOLDBRECHT USA INC.
1512 11TH STREET
SANTA MONICA, CA 90401
PHONE: 310 393 5540
WWW.GOLDBRECHT-SYSTEMS.COM

VITROCSA



reddot design award
winner 2008

FORM

PIONEERING DESIGN

MAY/JUNE 2009

FEATURES

- 26 NAPA RECLAIMED**
The Bardessono Inn embraces sustainable hospitality
BY ADAM STONE
- 32 LAST TANGO IN TAHITI**
Bernard Judge recounts building with Brando
BY ALEXI DROSU
- 36 TURF WARS**
Golf course designers adopt habitat-sensitive techniques
BY JACK SKELLEY



DEPARTMENTS

- 8 EDITOR'S NOTE**
- 10 SHOWROOM**
Outdoor furnishings
- 12 PROFESSION**
- 14 NEWS AND REVIEWS**
- 16 WORKBOOK**
Sophisticated hotels incorporate cutting edge eco-design
- 40 TRIBUTE**
Lawrence Scarpa pays homage to photographer, Marvin Rand

10



A Fresh Approach to Contemporary Living



Channel culinary creativity with a contemporary living space by ALNO. ALNOGLOSS: cabinetry that is at the height of modern style in a palette of tantalizing colors including glossy whites, vanilla, and sleek black. Engage your senses with LED lighting integration, matching entertainment units for an audio visual experience, and contemporary door hardware to pull the look together.

To request a brochure or see more collections please call 626.355.7500 or visit us at www.ALNOPASADENA.com or call 888.896.ALNO nationwide.

ALNO PASADENA
70 E. Montecito Ave.
Sierra Madre, CA 91024
626.355.7500
info@alnopasadena.com
www.alnopasadena.com

ALNOUSA.com

ALNO[®]
The Kitchen, Perfected



FORM

PIONEERING DESIGN

CEO/Publisher Ann Gray, FAIA LEED AP

Editor in Chief Alexi Drosu
edit@formmag.net

Associate Publisher Joe Cloninger
joe@formmag.net

Production Coordinator Diana Schneider

Art Direction + Design studiofuse.biz

Editorial Assistant Jennifer Fordyce

Interns Doreen Filice, Kevin Graner
Melissa Lawson, Alex Safransky

Printing Navigator Cross-media, Printed in Korea

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

512 E. Wilson Avenue, Suite 213, Glendale, California 91206

Tel: 818-956-5313 | Fax 818-956-5904

www.formmag.net

FORM (ISSN 0885-7377) is published bimonthly by Balcony Media, Inc. Principal Office: Balcony Media, Inc., 512 E. Wilson Avenue, Suite 213, Glendale, California 91206. © Balcony Media, Inc. 2008. 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. We make a portion of our mailing list available to reputable third parties. For customer service and subscriptions or to request that your name be removed from our mailing list, please visit our website or contact our office in Glendale, CA.

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.

AIA Los Angeles 2009 AIA/LA Board of Directors: John E. Kaliski, AIA, President; Paul A. Danna, AIA, VP/President Elect; Hsin-Ming Fung, AIA, Secretary; Stuart C. Magruder, AIA, LEED AP, Treasurer; Martha L. Welborne, FAIA, Past President; Directors: Steven Ehrlich, FAIA; Julie Eizenberg, AIA; John T. Friedman, FAIA; Mahmoud Gharachedaghi, FAIA; Margaret Griffin, AIA; Deborah J. Weintraub, AIA, LEED AP; Hraztan Zeitlian, AIA, LEED AP; AIA/CC Representatives: Michael A. Enomoto, FAIA; Katherine J. Spitz, AIA, ASLA

Cover: Bardessono Inn by WATG, photo by Sam Todd Dyess.

SUBSCRIBE 818.956.5313
formmag.net/subscribe.html

WHAT'S NEW IN OCEANSIDE? OCEANSIDE PIER RESORT.

IF YOUR NEXT PROJECT REQUIRES SOLID EXPERIENCE AND RESOURCES, LOOK TO THE ONE COMPANY WHO HAS THE MUSCLE TO KEEP THINGS MOVING, ON-TIME AND ON-BUDGET. PROVIDING CONCRETE SERVICES FOR WYNDHAM/FAIRFIELD RESORTS AND DAVIS REED CONSTRUCTION, OCEANSIDE PIER RESORT FEATURES 126 TIMESHARE AND 32 HOTEL UNITS IN SEVEN ABOVE-GRADE LEVELS. THE PROJECT INCLUDED TWO SUBTERRANEAN LEVELS OF PARKING FOR 242 CARS, A POOL AND GROUND-FLOOR RETAIL SPACE.



BUILDING IN SOUTHERN CALIFORNIA
FOR OVER 60 YEARS

WITH THE OCEANSIDE PIER RESORT, MORLEY BUILDERS
DEMONSTRATES THE KIND OF STRENGTH YOU CAN BUILD ON.

MORLEY BUILDERS
BUILDING SMARTER

SANTA MONICA | IRVINE | SAN DIEGO
WWW.MORLEYBUILDERS.COM

ARCHITECT: LEE & SAKAHARA



MELENDREZ

CONTEXT . PEOPLE . IMPACT

Landscape Architecture,
Planning & Urban Design
www.melendrez.com

CONTRIBUTORS

Over the last seven years, Pugh + Scarpa has received more than 42 major awards, including 11 National AIA Awards. As one of the principals of the firm, **LAWRENCE SCARPA** has dedicated his career to questioning the process of design in order to make the "ordinary extraordinary." In this issue, Scarpa eloquently pays tribute to an extraordinary photographer and his close friend, Marvin Rand.

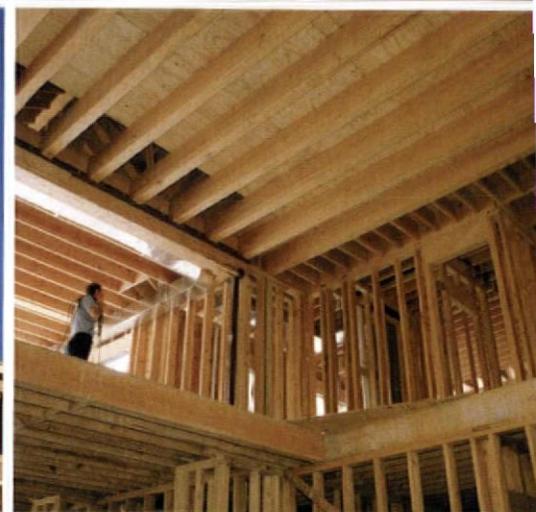
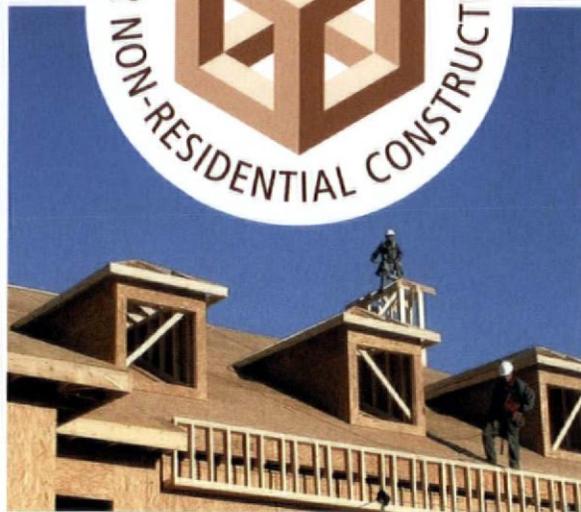
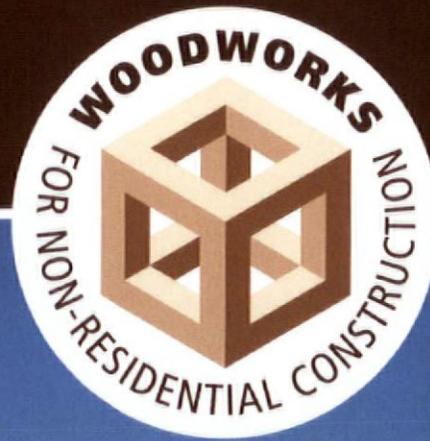
JACK SKELLEY'S writing has been featured in Harper's magazine, Los Angeles Times and Los Angeles Downtown News; and he edits the urban-design e-newsletter, www.TheHotSheetRPR.com. He co-edited the book, *Los Angeles: Building the Polycentric City*, for Congress for the New Urbanism. In FORM this month, Skelley unearths habitat-sensitive golf course techniques.

ADAM STONE writes from Annapolis, Maryland, where he covers architecture and design, as well as business and technology issues. He is co-author of *Lehigh Valley: Crossroad of Commerce*, senior writer for www.SoftwareCEO.com and a frequent contributor to American City Business Journal publications. Stone transports us to Napa Valley's Bardessono Inn where he discusses the hotel's sustainable design.

MICHAEL WEBB is the author of twenty-six books on architecture and design, most recently *Venice CA: Art + Architecture in a Maverick Community* (Harry N. Abrams, Inc.), and *Modernist Paradise: Niemeyer House, Boyd Collection* (Rizzoli). He travels widely in search of new and classic modern architecture and contributes to magazines around the world. Michael lives in the Neutra apartment that Charles and Ray Eames once called home.

SUBSCRIBE

818.956.5313
formmag.net/subscribe.html



WoodWorks

Design and
building support for
the non-residential
marketplace

WoodWorks provides free resources that can help you design and build non-residential structures out of wood more easily and at less cost.

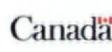
- Technical support – Code issues, wind and seismic, green building and more
- Online tools – Help desks, calculators, product and design guides
- Educational events – Workshops, in-house presentations, Wood Solutions Fairs
- Wood Design Awards

Visit us at woodworks.org.

**Call to book a free
WoodWorks Lunch
and Learn presentation.**

Visit woodworks.org
for details.

CALIFORNIA • GEORGIA • ILLINOIS • MINNESOTA • NORTH CAROLINA • SOUTH CAROLINA • WISCONSIN



WoodWorks is an initiative of the Wood Products Council, which includes all of the major North American wood associations.

Photo credit: APA – The Engineered Wood Association (left and center), Arch Wood Protection (right).

Words take on new meanings every day. Who can hear the word “green” without wondering if it’s referencing a color or an entire environmental movement? Similarly, the word “escape” no longer communicates a prisoner on the lam, instead it invokes an emotional response, a destination where we can leave our worries behind. This amendment of language in many ways parallels the progression of eco-initiatives in architecture—redefining new uses for old materials.

New technologies open doors to more efficient and less wasteful building; and alternative energies have become less expensive and more accessible. In this issue’s, “Napa Reclaimed,” (p. 26) we tour a newly-opened sustainable inn, using its design to highlight both the new and the renewed. Reusing old materials into new ones establishes a creative platform for designers, freeing the imagination to push the limits of the eco-aesthetic. Of course, looking at the past provides us with a context for the future.

Architect Bernard Judge recounts the challenges of building off grid in the 1970s (p. 32), reaffirming that green design has evolved tremendously in the last 30 years. For years, designers found it difficult to reconcile environmentally conscious and stunning design, especially on a large scale necessary for resort construction. Today, your luxurious escape can leave a soft footprint.



Eric Roth

A handwritten signature in black ink that reads "Alexi Drosu". The signature is fluid and cursive.

Alexi Drosu


www.bazzeo.com



Can the choices you make for your kitchen save the planet?

We believe that whatever choice you make, large or small, can make a difference. With proprietary product details as well as an extensive selection of eco-sensitive materials and finishes to choose from, Bazzèo is pushing the edge of sustainable kitchen design. Choose wisely ... make a difference.

Saving the planet ... one kitchen at a time!

USGBC® and related logo is a trademark owned by the U.S. Green Building Council and is used by permission.



SHOWROOM



Furniture

1 Henry Hall Designs, *Naturale Collection 2009*

Henry Hall Designs' *Naturale* Collection by designer Bram Böllen of TRIBÜ consists of six outdoor dining and lounge products featuring Canax®, a hand-woven fiber made of industrial hemp and a 100% recyclable synthetic material patented through the Ferrari® Group's Texyloop® process. Each piece is resilient to extreme hot or cold temperatures, and easily cleaned with soap and water. "The contrast between the angular, geometric lines and the hemp fiber gives each piece a serene, classical presence," says Böllen. Available in Earth Brown or as a special order in Silk Grey; custom made-to-order cushions are available for all products.

more information:

info@henryhalldesigns.com
www.henryhalldesigns.com or 415.863.4868

2 Viteo, *Home Collection*

Designer/Architect Wolfgang Pichler, an advocate of simple and authentic design, strives for originality and a distillation of the

essential. The Swing, part of Viteo's Home Collection, reinterprets the classic hammock into a multifunctional, comfortable sun lounger and seat. Despite the impressive size (about 6 ½ feet tall and 11 feet long), the Swing exudes an element of lightness and simplicity. The streamlined stainless steel frame and ball bearings guarantee a peaceful floating sensation. Available in teak, ash with white glaze, or ash with dark brown glaze.

more information: At Finley Design, Inc. 858.756.8890, anf@amyfinleydesign.com

3 B&B Italia, *Crinoline Series*

B&B Italia, a leading producer of contemporary home furnishings, first entered the outdoor furnishings market last year with the Canasta series, which proved an immediate success. This year's *Crinoline* series consisting of seats and armchairs with varying shapes, heights and materials (such as thermoplastic glides and aluminum painted with polyester powder) is the result of designer Patricia Urquiola's study of 3D textures. This *Crinoline* armchair features an ornate natural fiber/polyethylene weave hand-woven by local artisans in the

Philippines. Available in black/bronze with an aluminum frame.

more information: info@bbitalia.com
www.bebitalia.com or 800.872.1697

4 Dedon, *Summer Cloud Collection*

Dedon's Austrian trio EOOS, consisting of Martin Bergmann, Gernot Bohmann, and Harald Gründl, specializes in the design of showrooms, lighting and furniture that pay homage to the traditions of world history and mythologies while embracing new technologies. EOOS's innovative Summer Cloud chaise lounge, made of hand-woven weather-resistant Dedon fiber, features an attached 360° adjustable fabric roof that may be swiveled and set independently of the lounge to adjust to the angle of the sun. The circular mesh structure functions as a base as well as a tray for personal items. Available in Chalk, a pristine white shade.

more information: www.dedon.de
www.janusetcie.com or 800.24.JANUS

—Jennifer Fordyce

ONE PLACE. ONE EVENT.
ALL OF YOUR CONTINUING EDUCATION UNITS.

MOBIUS LA

JUNE 25-27, 2009

LA CONVENTION CENTER

DWELL ON DESIGN

JUNE 26-28, 2009



⁰⁹
M **BIUS** **LA**
AIA LOS ANGELES

dwell
ON DESIGN ⁰⁹ **LA**

AIALosAngeles.org
DwellonDesign.com

community partners:

dwell

FORM
PIONEERING DESIGN

 **AIA Los Angeles**
A Chapter of the American Institute of Architects

A CENTER FOR ARCHITECTURE FOR LOS ANGELES

Architecture is in the doldrums. Everyday more people are losing their jobs. Everyone exchanges stories about how projects vaporize, clients disappear, and money is lost. More designers than ever are out of work. Perhaps this is the wrong moment for AIA/LA to dream big. Yet at AIA/LA's strategic retreat in January 2009, a yearly meeting where the board, chapter committee chairs, and members gather and plan for the future, there was palpable interest in creating a Center for Architecture—a new home for AIA/LA.

What is a Center for Architecture? At its most basic, a center is a place where members can gather, learn, exhibit, discover and rediscover their profession of and passion for architecture. AIA/LA has over 3000 members and while we have wonderful office space and a conference room with a view on the 8th floor of the historic Pellesier Building at Wilshire and Western, our home is desk space and just barely a substantive gathering place.

A center is also a place for AIA members and the public to come together and discuss common environmental design interests. Again, AIA/LA sponsors lectures, symposiums and meetings where we meet the public and vice versa, but one always has the sense that we accommodate rather than facilitate public design discourse in our present home. Our facility, while able to host a comfortable meeting, can barely contain a lecture, much less a symposium.

A Center for Architecture in Los Angeles could be a place where Los Angeles architecture is highlighted in exhibits and forums. We do not accomplish this initiative in our present space. Many other fine institutions in Los Angeles do exhibit design and as architects we should and do support them. Still, in the course of a year, it is easy to

imagine in a city the size of Los Angeles many more shows of local and professional interest that should be integral and educative to those that gather daily at AIA/LA for meetings, discussions, and continuing education.

Speaking of continuing education, it sure would be nice to have a couple of dedicated classrooms in-house at AIA/LA, especially with California's new disabled access licensure requirements. I see continuing education as a potent, if not defacto, benefit of AIA membership and suspect that there will be even more pressure to accommodate these types of classes in coming years. We should be able to accomplish this goal within a Center for Architecture.

Perhaps, the argument goes, Los Angeles is too big, too spread out, and too decentralized to define one place, excepting perhaps an architecture school, where daily architectural discourse is manifest. I can appreciate this line of reasoning. After all, each of us in Los Angeles does have to carefully plan the commutes that define our individual days. Nevertheless I wonder if this definition of Los Angeles isn't a bit quaint at this point, especially for younger architects who seem increasingly clustered and living in distinctly urban places where people walk, use trans-

portation, and live more comfortably and knowingly with density. Not putting down firmer architectural roots in the center of this circumstance would seem to me a missed opportunity.

Over the years I have always loved to visit the nascent centers of architecture in other cities and found them inspiring. As a student I well remember visiting AIA Philadelphia's bookstore. They just opened a new and larger venue. On my two occasions in Berlin, I made the pilgrimage to Aedes Gallery and Bookstore. On my honeymoon, I visited the A + D Gallery (and bookstore) in Tokyo. There is also the AIA headquarters in Washington, D.C., and again its bookstore and gallery space. While the quality of these spaces, and many more, vary both in comparison to each other and over time, each of them allows for a moment of pause in an otherwise busy day of work or touring. Each of them permits me to reconnect with and remember original interests in architecture, reawaken enthusiasms and pet peeves, regarding the designed environment.

As president of AIA/LA I traveled to Washington, D.C. in early February and attended AIA's "Grassroots" meeting, which is mainly an opportunity to visit with congressional

leaders and advocate for national policies of interest to architects. In between meetings with members of Congress, AIA National offers workshops and classes. This year I attended a meeting on Centers for Architecture. At this point at least fourteen chapters including Boston, Chicago, Dallas, Houston, Minnesota, New York, Philadelphia, San Francisco and Seattle have all created or are in the process of creating a center. Some local AIA chapters own their own building, others lease. Some share space or rent space to allied organizations. All have exhibit space. One or two have bookstores. Still others have associated cafés. They range in size from 6,000 square feet to 16,000 square feet (AIA/LA leases 3,000 square feet). Most of them feature a storefront that grabs the attention of passers by. Each of these centers shares a common purpose: they highlight, feature, and make visible in their communities and cities the work, activities and energy of architects and burnish AIA's reputation and value to members and the public alike.

The economy sucked in February when I attended Grassroots. Despite the doom and gloom, there were common themes expressed by the participants at this meeting. Plan for more space not less. Know that you will raise the money. Aim high. Indeed, listening to the triumphs (almost always increased membership) and struggles (money, money, and money) of each of those gathered in Washington, I well realized the challenge we face in Los Angeles if we want to join this emergent movement that builds visibility for local practices and design. Indeed it is money, money, and money.

At AIA/LA's strategic planning session in January, all who participated in the break out session charged with exploring our next AIA/LA space felt that the chapter needed street presence, i.e. a storefront. Many expressed interest in our chapter being located close to other art galleries or museums, become part of and contribute to a cultural center. Some believed we should be downtown or in Hollywood, perhaps near the new Hennessey and



Center for Architecture, New York. Photo by Kristen Richards.

Ingalls bookstore, whose presence has helped to transform sleepy La Cienega Boulevard between Sunset Boulevard and Hollywood Boulevard into a nexus of pedestrian activity. Culver City was also mentioned as a possible more central locale. Regardless of location—a subject of endless fascination and speculation in spread out Los Angeles—everyone that participated sensed that the chapter needs space for gathering, classes and exhibits. The challenge, and it is a challenge, is to plan, fund, and implement.

Towards these latter goals, the chapter is forming a committee to begin, and hopefully successfully conclude, the process of finding a new home for AIA/LA that is more than a lovely and functional office with a view. At this point the slate is clear. In starting the process there should be no prejudices or

preconceptions with regard to location or program. I imagine the day in the not so distant future when fellow architects and interested friends will run into each other as colleagues at a public place where we can follow a conversation, hoist a glass of wine, speak over a cup of coffee, read a book, take a class, hear a lecture or see an exhibit, all within a common context of inspirational architecture and urban design. I believe Los Angeles is ready to support a center for architecture and I look forward to working with the committee as we begin, in these dark times, this bright and hopeful adventure.

—John Kaliski, AIA, is principal of Urban Studio, a Los Angeles architecture and urban design firm, and president of the American Institute of Architects Los Angeles Chapter



DK VOGUE

SPOTLIGHT

DK Vogue

9020 Beverly Blvd
West Hollywood, CA
310.385.8645 or www.dkvogue.com

In modern furniture design, Denmark vies with Italy for the prize, but Los Angeles has long needed a showcase for the masterpieces of Hans Wegner, Poul Kjaerholm, Arne Jacobsen and Finn Juhl. DK Vogue, a handsome new store, has a carefully edited selection, nicely spaced out, and it recently celebrated the 50th anniversary of Poul Henningsen's classic artichoke lamp.

California Academy of Sciences

55 Music Concourse Drive
San Francisco, CA 94118
www.calacademy.org

Renzo Piano's California Academy of Sciences in Golden Gate Park is the latest must-see attraction in San Francisco. A long steel and glass pavilion incorporates two spheres, one for a state-of-art planetarium, the other a tropical rain forest. The roof is covered with native grasses and its undulating profile picks up on the city's hills. When it opened last October it was jammed with eager visitors; the crowds may now have thinned. *California Academy of Sciences: Architecture in Harmony with Nature* by Susan Wells (Chronicle Books; \$29.95) makes a slim but well-illustrated companion.

BOOK REVIEWS

Tall Building: Imagining the Skyscraper

By Scott Johnson

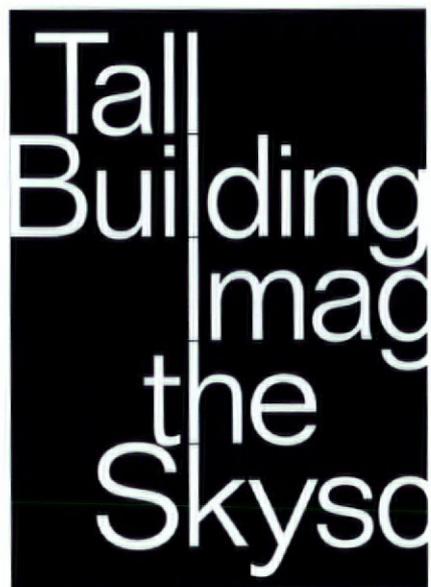
Balcony Press, \$34.95; www.balconypress.com
Tall Building: Imagining the Skyscraper serves as a wonderfully eclectic survey of a building type that has been reinvented by every generation since the Tower of Babel—certainly since Burnham's Reliance Tower in Chicago. Author Scott Johnson will always be associated with the Fox Tower (which met a fiery end in *Die Hard* but lives on as a Century City landmark). As one of the most thoughtful and erudite of LA architects, Johnson ranges over the history of high-rises, and the way present-day architects are addressing sustainability while venturing beyond the wildest speculations of science fiction. This is a book to savor and provoke.

Morphosis: Buildings and Projects 1999-2008

By Thom Mayne and Jeffrey Kipnis

Rizzoli, \$85; www.rizzoliusa.com

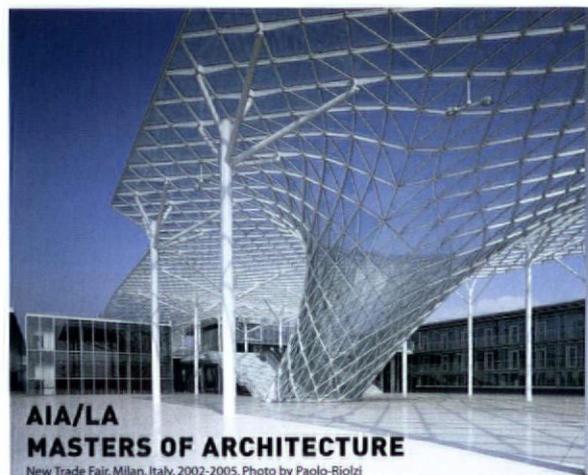
Morphosis: Buildings and Projects 1999-2008 is the fifth and richest installment in this exemplary series of monographs. Most of the projects have been completed and they include some of the finest public buildings of this decade: notably the student-financed campus recreation center at the University of Cincinnati (imagine anyone commissioning so brilliant a design on the pervasively mediocre campuses of USC or UCLA!), the San Francisco Federal Building, and the Hypo-Alpe-Adria Bank in Italy. Thom Mayne contributes "some scattered thoughts instead of a foreword" and there's a welcome emphasis on design with a refreshing absence of academic theorizing.



EVENTS

UCLA School of Architecture Lectures

May is a crowded month for architectural lectures and discussions. The A/cute Tokyo symposium on May 2nd in the Billy Wilder Theater of the Hammer Museum will also be hosting (through June 3rd) a small exhibit on Chinese urbanism. UCLA's School of Architecture will sponsor three lectures in Perloff Hall—Jun Aoki from Tokyo on the 4th; Los Angeles' Benjamin Ball on the 11th, and—a special treat—Winy Maas, a principal in the radical Dutch firm of MVRDV, on the 18th. More information at aud.ucla.edu



AIA/LA MASTERS OF ARCHITECTURE
New Trade Fair, Milan, Italy, 2002-2005. Photo by Paolo Riolzi

AIA/LA Masters of Architecture Series

On May 18th, the Roman architect Massimiliano Fuksas will present his visionary work at LACMA as the latest AIA/LA Masters of Architecture series. Few Italian architects get to build anything these days—a country that was once a leader is now a laggard—but Fuksas, like Renzo Piano, has surmounted the obstacles (notably in the Congress Center for his home city, in Europe and China). For tickets, check aialosangeles.org

Italian Cultural Institute: 500th Anniversary of Palladio's Birth

On the 27th, the Italian Cultural Institute (whose dynamic director, Francesca Valente, sponsors one of the liveliest cultural programs in LA) will host a lecture by James Ackerman to celebrate the 500th anniversary of Palladio's birth. Ackerman is a legendary scholar and this event is a must for everyone who loves Italy and its legacy. More information at www.iiclosangeles.esteri.it

—Michael Webb



CA Boom Design Show • June 26 - 28, 2009

9900 Wilshire Blvd • Beverly Hills, CA

the former Robinsons department store
original architecture by Pereira + Luckman

design tours & exhibits \$75
exhibits & conference
\$20 in advance
or \$25 at door

FORM
PIONEERING DESIGN

Official CA Boom Media Partner

CA Boom Design Show
office 818.729.9501

Form readers: save \$4 per ticket
type in "Form"
when you purchase at
www.caboomshow.com

Sustained Momentum

From carbon neutral islands to tree houses, eco-initiatives inspire design





Punta Brava

Location: Ensenada, Mexico

Designers: a5 Arquitectura, Abax Architecture & Legorreta + Legorreta Arquitectos

Web site: www.puntabrava.com

Punta Brava, the "wild point" of Ensenada, Mexico, is the location of Tiger Woods Design's first oceanfront golf course and sustainable community featuring 39 estate lots, 39 villa residences, 60 partnership villas, 18 private pool villas and a community area featuring a clubhouse, an ocean club, a wellness center and spa, and multiple dining venues. The design team for Punta Brava includes father-son duo Ricardo and Victor Legorreta of Legorreta + Legorreta Arquitectos, a5 Arquitectura, VITA Planning and Abax Architecture. The teams' joint holistic and sustainable design approach aims to preserve the natural beauty of the landscape while leaving no more than a soft footprint along the way.

Conservation design elements include an on-site desalinizing plant and reuse of all wastewater, making Punta Brava completely independent from the Ensenada water grid, as well as thick stone walls that absorb heat by day and release heat by night. Green roof coverings made of native plants will provide shelter from the sun while also blending the architecture into the natural landscape. "Architecture should not be used to build monuments to ourselves nor should it be hostile to its environment; it ought to provide us with something meaningful," says Victor Legorreta.

Other design elements will include exposed concrete in its natural form, indigenous materials, wood from certified forests that do not contribute to deforestation, steel, stucco, earth and natural color palettes. The design also emphasizes natural light through the use of patios, terraces, domes and open spaces. "Punta Brava will make a soft impact on earth but a fundamental impact of the human spirit," says Fernando de Haro of Abax Architecture.

—JF

Renderings courtesy of Punta Brava.

Guangzhou Seaside Hotel

Location: Guangzhou, China

Designer: Patel Architecture Inc.

Web site: www.patelarchitecture.com

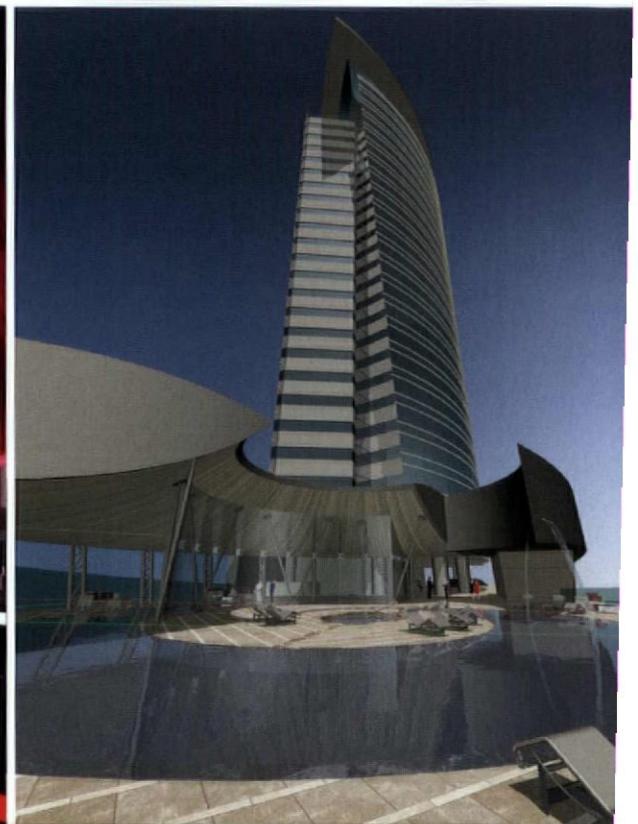
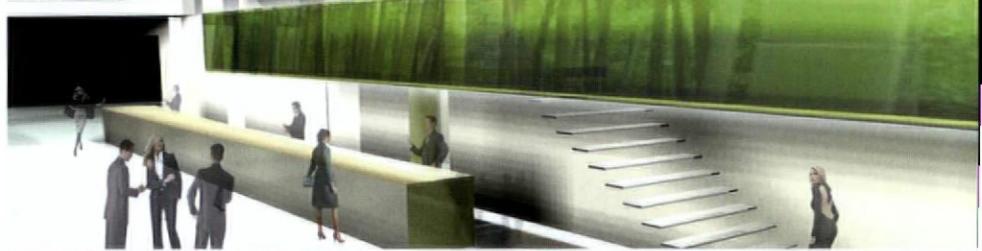
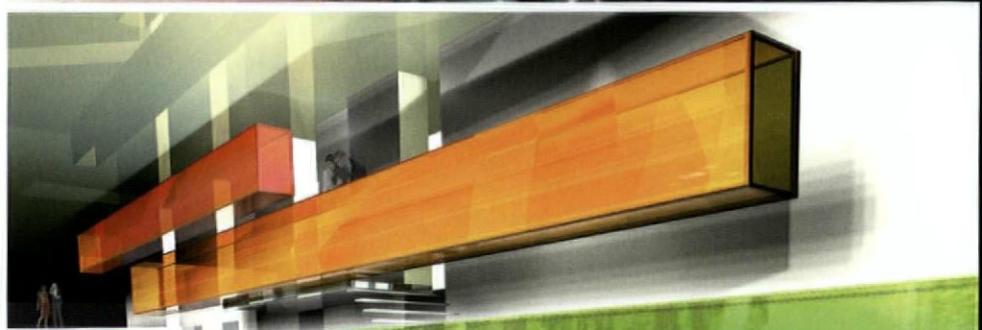
The Guangzhou Seaside Hotel, currently under construction in Guangzhou, China, will be a five-star zero carbon luxury hotel and iconic landmark for the surrounding Pazhou business district. The inspiration behind architect Narendra C. Patel's site-specific design was the Zhujiang (The Pearl) River, the largest river in Southern China. The faceted cylindrical shape of the building features "fin" and "sail" extensions of the façade beyond the enclosure of the tower to lessen the effects of wind, sun and rain while generating solar electricity with the incorporation of photovoltaic solar panels.

The 26-floor tower will feature 373 guest rooms, a fitness center on the third floor, an upscale bar and restaurant—situated on top of the tower—offering panoramic views of the city. A snail-shaped indoor/outdoor swimming pool reflects the dynamic geometry of the building as a whole. The choice of color and pattern of the stone-clad four-story-high base will provide a warm, tactile visual field for pedestrians while harmonizing with the surrounding buildings.

Key sustainable features of the tower include three eight-meter in diameter wind turbines, which will provide 10 percent of the building's energy requirements. A fuel cell power generator fueled by natural gas will be located within the three-level basement to provide additional electricity for the building. All materials used to construct the tower are made of recycled or recyclable content from sustainable sources including concrete, steel, glass and bamboo. Other sustainable features include a wastewater treatment system, low-E glass, and double-effect absorption chillers.

—JF

Renderings courtesy of Patel Architecture





Terranea Resort

Location: Palos Verdes Peninsula, California
Designer: HKS Hill Glazier Studio
Web site: www.terranea.com

The Terranea Resort's design aims to blend California coastal architecture with a Mediterranean romanticism in a 400-room hotel with 20 detached bungalows. The luxurious accommodations will range from 435-square-foot rooms to the 1,800-square-foot Presidential Suite, and 90 percent of the rooms will offer Pacific Ocean views. The 102-acre resort will also feature 31 meeting rooms (nearly all with ocean views and terraces), including an 18,000-square-foot ballroom and 6,500-square-foot junior ballroom. Conceptually, the architect wanted to create a seamless transition between the indoor and outdoor spaces, evident in more than 75,000-square-feet of terrace and lawn space.

The resort was designed with a series of environmental initiatives in mind. The exterior is constructed of all-natural materials, first-flush collection systems are incorporated to limit polluted runoff, and the public pathways are composed of abundant materials, such as shale, clay and recycled plastic. In addition, an average of 75 percent of all construction waste materials has been diverted from landfills; for example, Crushed Miscellaneous Base was produced from the excavated rock material.

Other amenities designed for the resort include: a 25,000-square-foot destination spa, three pools, children's center, secluded cove with cabanas, multiple restaurants and retail shops.

—AD

Images courtesy of Terranea Resort.



Brittas Pensionat Tree Hotel

Location: Harads, Sweden

Designer: Tham & Videgård Hansson Arkitekter

Web site: www.tvh.se

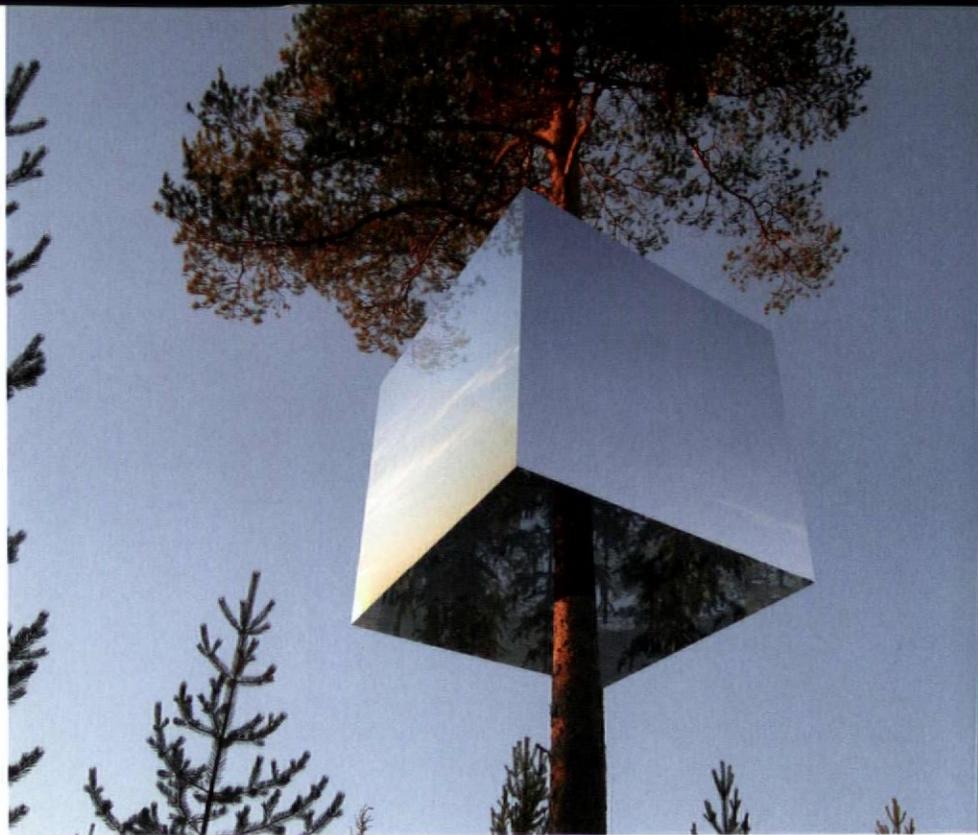
Architects Bole Tham and Martin Videgård Hanssen were asked by Brittas Pensionat, a small resort in the North of Sweden, to expand the traditional hotel into a new concept destination to meet the interest of eco and wildlife tourism in the country. "The result is a camouflaged refuge up in the trees, reflecting its surroundings," says Videgård Hanssen. The firm will have six rooms built by the end of 2009.

The lightweight, high-tech structures will be prefabricated from aluminum and glass in a factory. "The tree will not come to harm," says Videgård Hanssen. Since birds can see ultraviolet color, "we are using insulated glass with ultraviolet color laminated in [the panels] to prevent birds [from] flying into [it]," he adds. The interior will be clad in plywood and decorated with wooden furniture.

Each room is designed as a four-meter cube, featuring a bed, living room area, small kitchenette, bathroom with a compost toilet, and roof terrace, accessible from the inside of the cabin via a hatch door and ladder. Guests will climb rope ladders to access the rooms themselves. "It's a small space, well insulated, so no heating will be needed only body heat," says Videgård Hanssen.

—AD

Renderings courtesy of Tham & Videgård Hansson Arkitekter



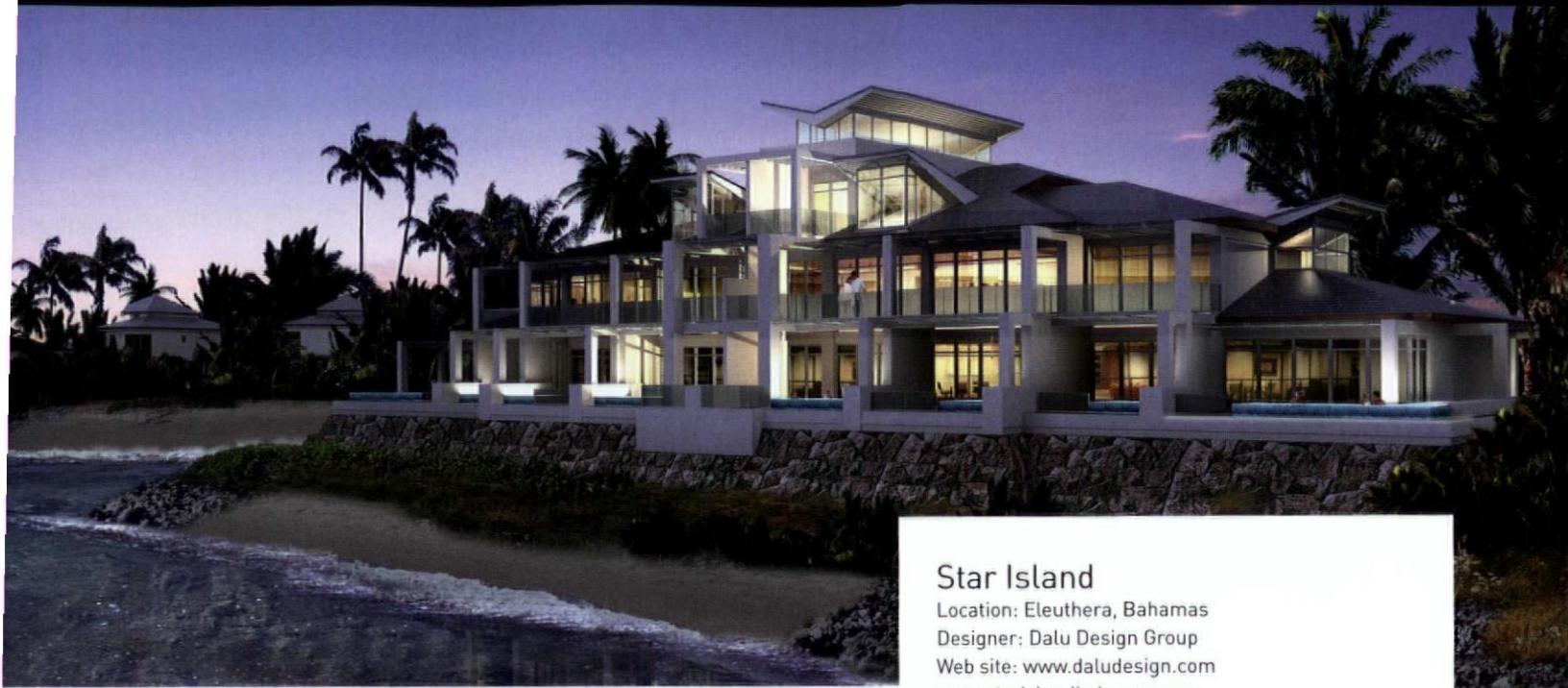
AIA LOS ANGELES

DESIGN AWARDS PROGRAM AND RECEPTION

OCTOBER 2009

CALL FOR ENTRY NOW AVAILABLE AT
www.aialosangeles.org





Star Island

Location: Eleuthera, Bahamas
 Designer: Dalu Design Group
 Web site: www.daludesign.com
www.starislandbahamas.com

Star Island, which stands for Sustainable Terrain and Resources, is a 35-acre private-island and carbon-neutral resort currently under construction in the Out Islands of the Bahamas near Harbour Island. The delicate ecosystem of the Caribbean continues to be threatened by more than 10 million visitors a year. In response to this human toll, Dalu Design Group president and Star Island C.E.O. David Sklar envisioned an eco-friendly, sustainable and off-grid resort.

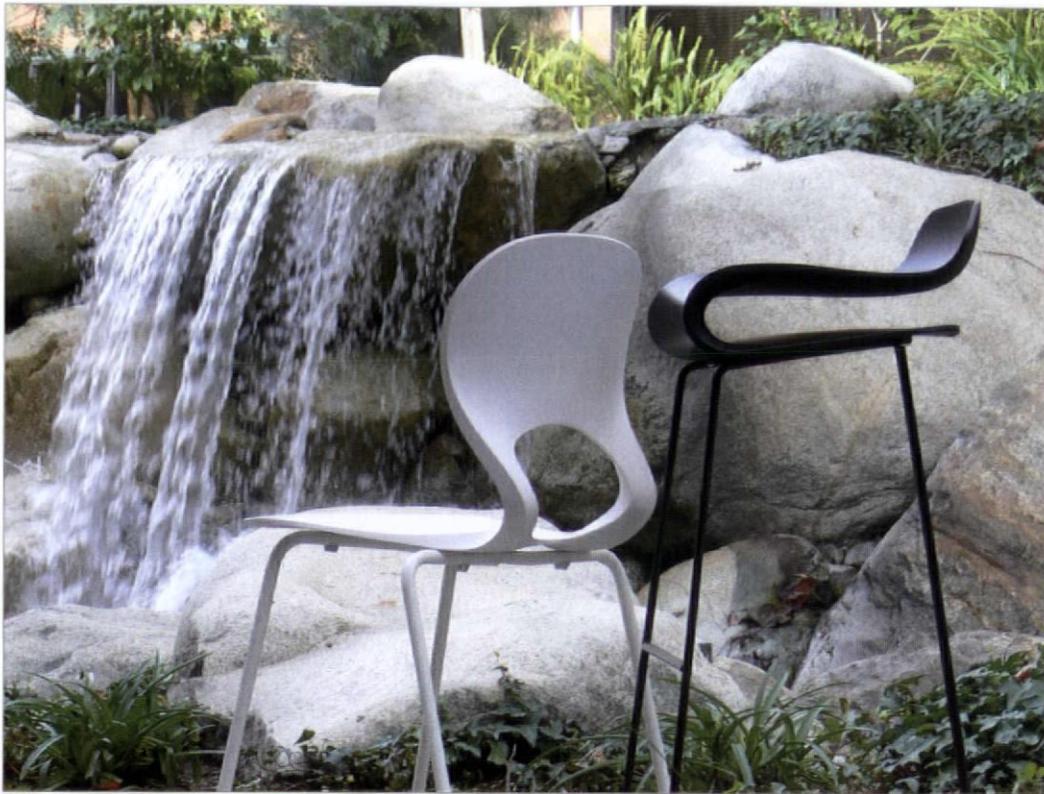
Star Island will feature 45 single family private residences with a minimum of 80 feet of waterfront, 20 bungalows nestled in between native palms, 20 hotel villas decorated with earth-friendly furnishings, and an upscale community area complete with world-class restaurants and bars, tennis courts, a state-of-the-art spa and a "no fuel" marina. "This is a very exciting time in the field of green-technology and, by extension, sustainable tourism," says Sklar. "We have a real opportunity to prove that uncompromising luxury and earth-friendly practices are entirely compatible."

The development will incorporate a mixture of energy sources including solar, wind, hydro and biofuels, along with green technologies such as cold-formed steel (CFS), geothermal heat pumps, solar water heaters, mini-wind turbines and rainwater harvesting. "Unless guests are interested in seeing our alternative-energy sources, they will never notice a difference," says Star Island's Senior Energy Advisor Scott Sklar (no relation), Founder/C.E.O. of The Stella Group, Ltd. When Star Island opens in late 2009/2010, it will be the world's first fully sustainable green private-island resort of its kind.

—JF

Renderings courtesy of Dalu Design Group





KRISTALIA®

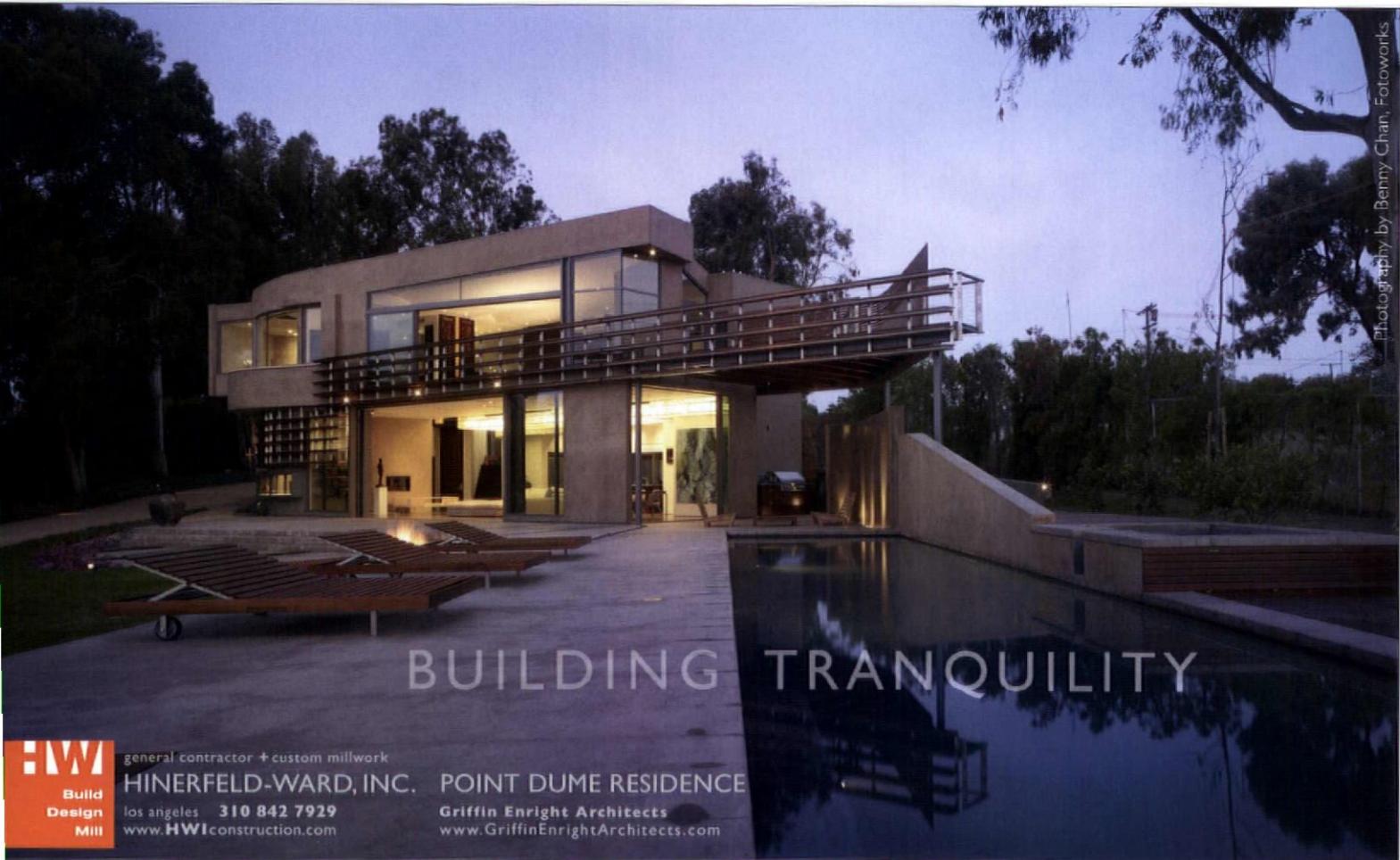
ITALIAN DESIGN FOR INDOOR/OUTDOOR SPACES

PIKAIA Chair and BCN Stool

Manufacturer's Representative:

David Courtney Associates
310-872-6923

david.dc.associates@gmail.com



Photography by Benny Chan, Fotoworks

BUILDING TRANQUILITY



general contractor + custom millwork
HINERFELD-WARD, INC.
los angeles 310 842 7929
www.HWIconstruction.com

POINT DUME RESIDENCE
Griffin Enright Architects
www.GriffinEnrightArchitects.com



Original design and form expression for architectural,
product and professional assignments, *in beautiful El Segundo*
310 322 6330 artsglas.com lookingla.com

Looking



Photo: Ori Ueda Studio

An evening with

GREENHOUSEVIDEOS AND ECOSPEC

hosted by
FORM Magazine

Thursday May 28th
6:30-8:30

FORM Magazine and Balcony Media invite you
to spend an evening with GreenHouseVideos.com
and EcoSpectile.com at the new SpecCeramics
Santa Monica Design Library (1645 16th St.).

Editor in Chief, Alexi Drosu, and Publisher
Ann Gray, FAIA LEED AP, will introduce
the star of "Taste in America" and producer
of GreenHouseVideos.com, Mark DeCarlo.

Please RSVP to rsvp@formmag.net
Include name, company, phone, e-mail
and the name of each guest in your party.

Space is limited.

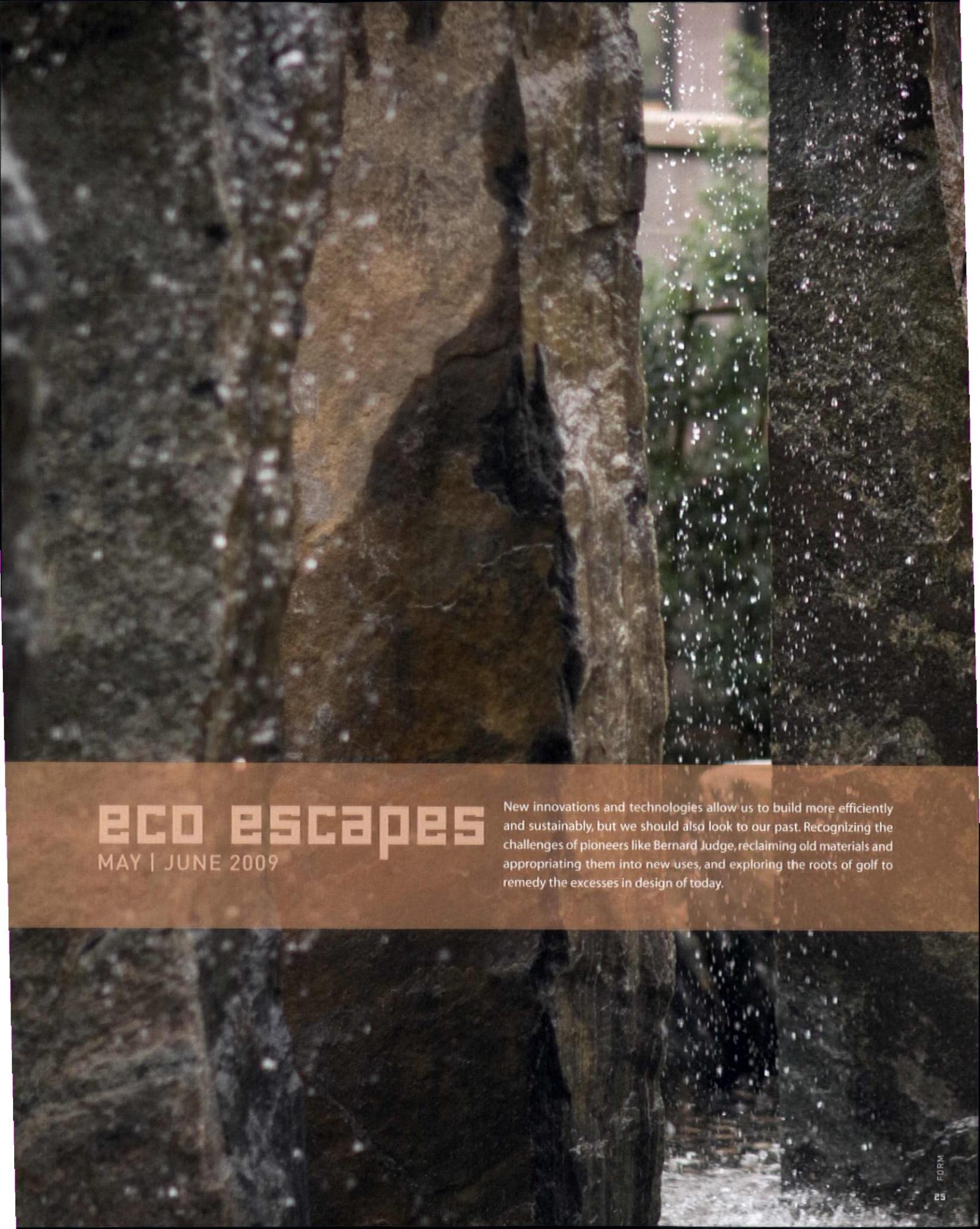


SPEC CERAMICS, INC.
PORCELAIN - TILE - STONE - QUARTZ



BALCONY MEDIA, INC.

FORM
PIONEERING DESIGN



eco escapes

MAY | JUNE 2009

New innovations and technologies allow us to build more efficiently and sustainably, but we should also look to our past. Recognizing the challenges of pioneers like Bernard Judge, reclaiming old materials and appropriating them into new uses, and exploring the roots of golf to remedy the excesses in design of today.

NAPA

The Bardessono Inn redefines wine country hospitality through sustainable materials and alternative energies

BY ADAM STONE

reclaimed

CONVEYING A MAJOR MESSAGE ABOUT SUSTAINABILITY doesn't require a big property or grand project. Just the opposite; working on a small scale, architects can often implement environmentally-friendly solutions with a kind of pervasiveness difficult to achieve in projects of a grander scale.

Take for instance the Bardessono Inn, a 62-room boutique luxury lodge and spa on a 4.9-acre site in the heart of Napa Valley. Developer Phil Sherburne brought 20 years of eco-project experience to the project; and his and the designer's vision of sustainability permeates throughout every aspect of the design. "The idea was to provide a Zen-quality type of space that was also very efficient, very kind to the earth," says Susan Frieson, associate and project architect in the Seattle office of WATG.

The theme of renewal emerges at the rammed-earth monolithic walls that flank the entranceway, a scattering of old-growth olive trees were transplanted here from abandoned groves in Redding, California. The driving surface, constructed of stone packed on sand with open joints, creates a permeable material able to absorb surface runoff. Just past the entrance, the streamlined contour of the inn becomes visible, showcasing the siding planed from salvaged wood. Rather than cut down timber, Frieson used wood that would otherwise have been turned into chips or sawdust, she says.

As the saying goes, one man's trash is another man's treasure. And throughout the project, Frieson and her team appropriated abandoned materials as the bedrock of their visual motif. Old barrels have been shaped

into tall-standing front doors, while the porte-cochere is clad in stone recovered from a residence that previously stood on the property. By the same token, guest-room doors and flooring in the dressing rooms come from walnut trees from defunct orchards.

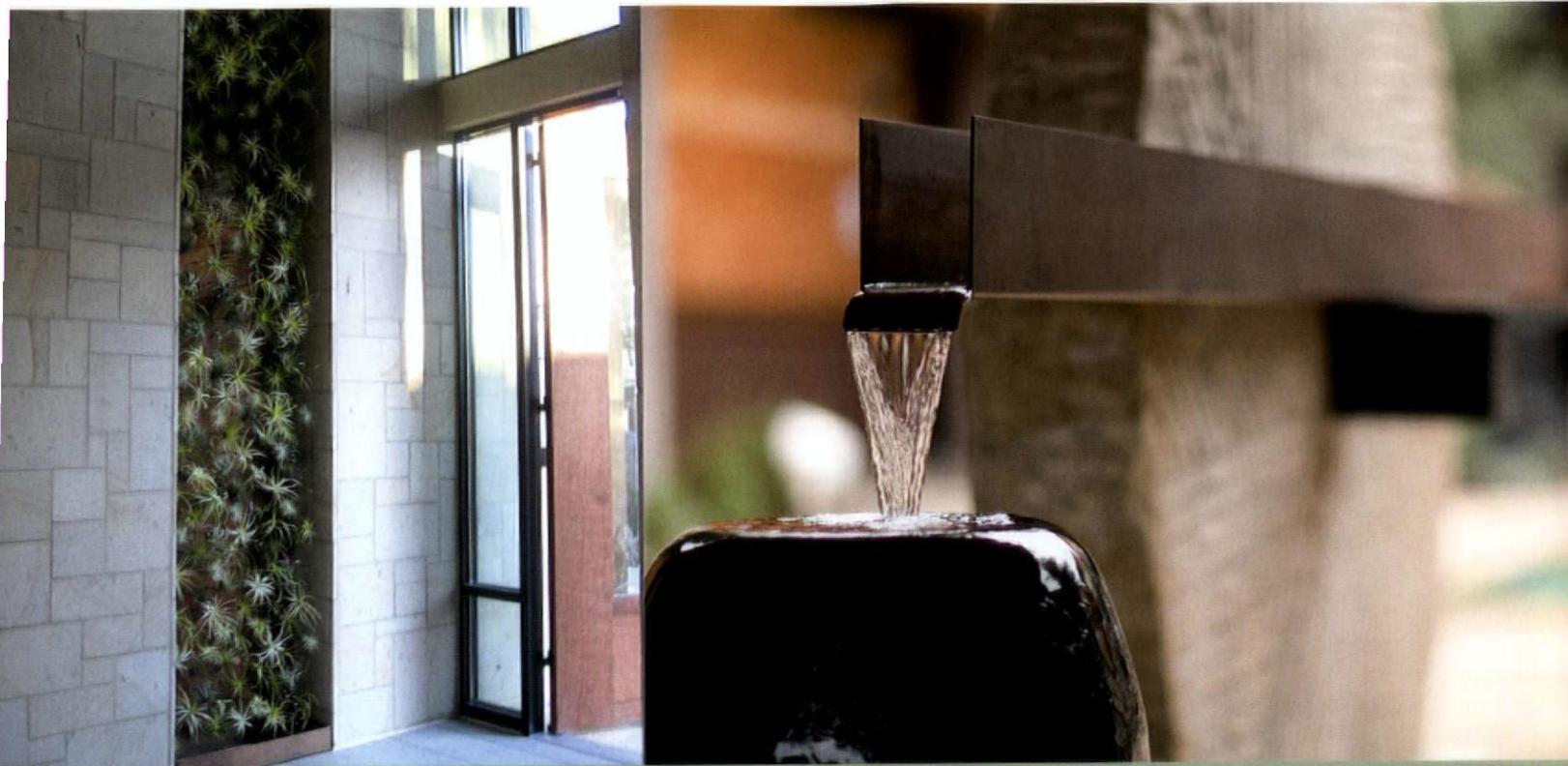
So far the story is mostly about reuse, taking materials from prior incarnations and giving them new life in lieu of plundering the earth for fresh resources. But the environmental efforts go deeper than veneers and flooring—literally "deeper." Beneath the vineyard, 72 vertical bores driven 300 feet deep form the core of a closed loop geothermal system used to heat and cool guest rooms and produce hot water.

Inside the lobby, the vertical garden walls serve as living art. Sheets of rusted steel adorned with air-sustained plants give the effect of an indoor garden on a small foot-





OPPOSITE: Exterior of the inn, Monolithic sculptures
THIS PAGE: Nature is intimate and imminent throughout the property. Some guest rooms feature outdoor bath and shower arrangements, putting guests in touch with the open air.



ABOVE, LEFT: The living wall welcomes guests and underscores the Inn's commitment to environmentally conscious design. ABOVE, RIGHT: Once functional, the massive olive grinding stones are repurposed decoratively to wed old uses with new expressions. OPPOSITE: Abstract landscape photographs by Colin Finlay bring color to the rooms, while simultaneously (and subtly) linking each chamber to the surrounding natural environment.

print that requires minimal watering. LED lighting glows throughout the building. "We have a nice ambiance with the lighting, but it is also very efficient," Frieson said.

Continuing through the public spaces, a stop in the bathroom reveals waterless urinals, which compliment the low-flow fixtures installed throughout the property. Bathroom skylights allow for natural lighting, while motion sensors ensure lighting cycles turn on and off only as needed. In the dining room, a south-facing wall reaches 10 feet high, opening to provide natural ventilation and a five-foot-deep overhang helps reduce glare. "You have a lovely inside/outside feel and it also cuts down on your cooling requirement," Frieson said.

Behind the scenes, nothing is wasted in the kitchen, where refuse goes into the Earth Tub System, a 68-inch by 90-inch, 450-pound, enclosed food waste composter powered by an auger motor and aerobically filtered

through a bio-filtrating air purification system. The resulting material is plowed into the kitchen's own gardens, "so in a sense it's cradle to cradle," Frieson said.

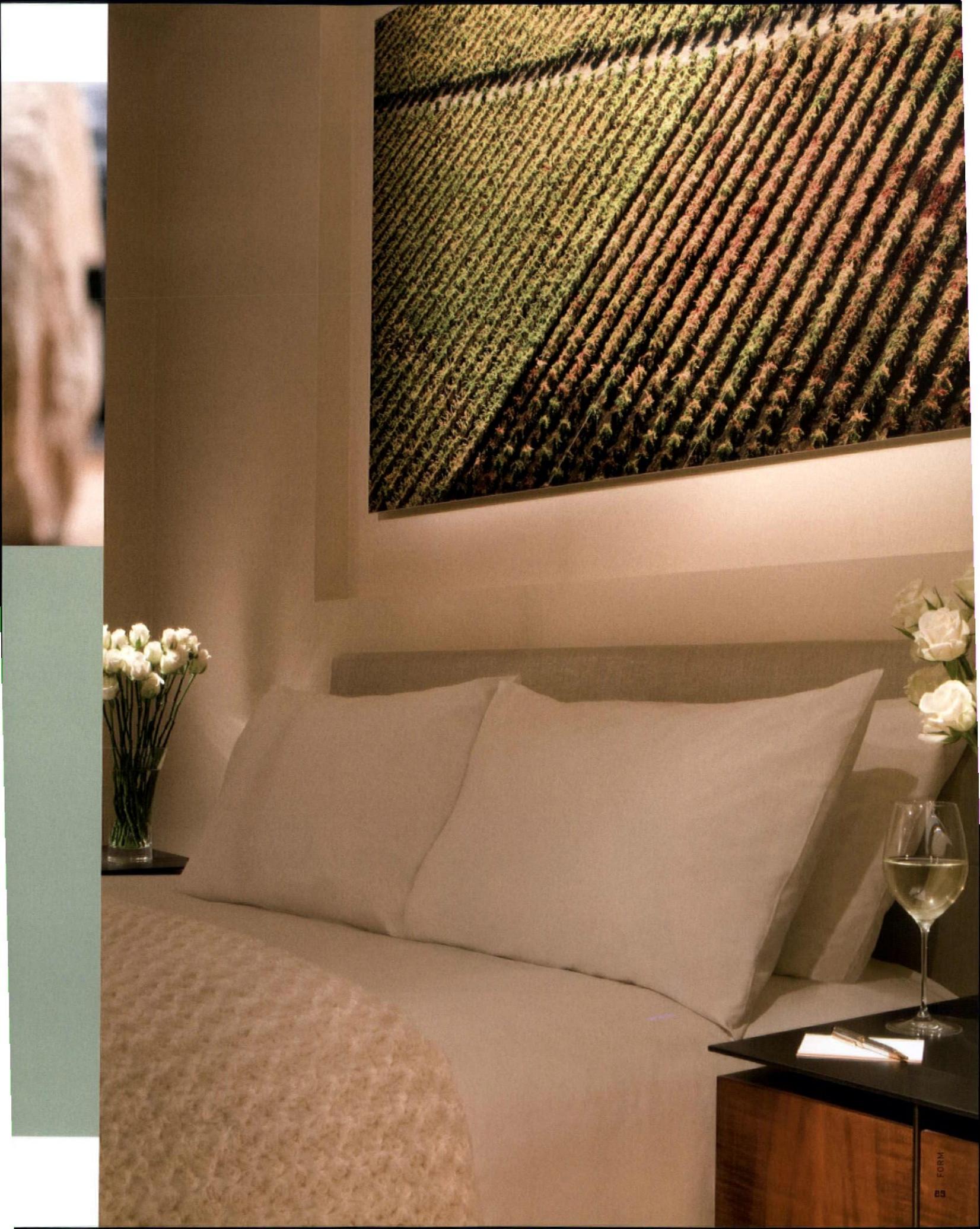
The guest rooms, each with its own courtyard, utilize energy management systems from Incom featuring motion sensors to push maximum energy efficiency. Efficient sensor-driven systems also stoke up and wind down the fireplace units as needed. As a defense against heat gain, exterior Venetian blinds automatically deploy and adjust their angles as needed, based on exterior and interior conditions. When things heat up (it can reach 100 degrees in the summer) the air conditioning switches on automatically, fueled by the geothermal system. Operable windows give guests added control over their environment.

Yet even with a substantial focus on eco-initiatives, architects on the project never lost sight of its fundamental design priorities. The

inn is built foremost, not as an expression of earth-consciousness, but rather as a redefining of Northern Californian vineyard design.

"In wine country there is so much pretentiousness, so much ostentation, and we wanted to do something a lot more subtle," Frieson said. "It should feel timeless and at the same time feel like is part of the neighborhood. The elementary school and the town hall are right across the street. We're next to the old community center and the site of an old library. To me that means we needed to be low key, something other than the fake Tuscan or fake French villa that tends to go up in this area."

It's that Zen quality Frieson described, the sense that a property belongs to its environs and yet also to itself. With its understated lines, its open flow and its symbiotic relationship to the landscape, the Bardessono Inn demonstrates the degree to which sustainability and design can complement each other to forge a fully integrated experience.





ABOVE: Natural light pervades the guest rooms, each of which has access to a garden or terrace, while operable windows help control climate. OPPOSITE: A LEED Platinum requirement, flat screen televisions deliver information that otherwise would call for paper, such as menus and lists of amenities. Sensors control fireplace operations to ensure maximum efficiency.

To parallel the philosophy driving the interior spaces in the Bardessono Inn, interior designer Marta Salas-Porras points to the living garden in the lobby, a standing sheet of rusted steel adorned with air-sustained plants.

"It's a story about something new living alongside something that is aging, and the duality of that," says Salas-Porras, whose firm Definitive Partners did the design work inside the boutique lodge. "It celebrates the process that a material goes through in its life."

The massive doors of redwood burl that front the inn's restaurant hark back to another time, "but you see them in a modern design, with modern hardware," says Salas-Porras. "It allows the doors to be a part of an overall story, rather than bringing in something that might have been more of a designed environment."

That story has to do with simplicity, with old and new in harmony, with a dedication to place. To illustrate this purpose, each bedroom is adorned with an oversized photograph easily mistaken for mere color elements. However,

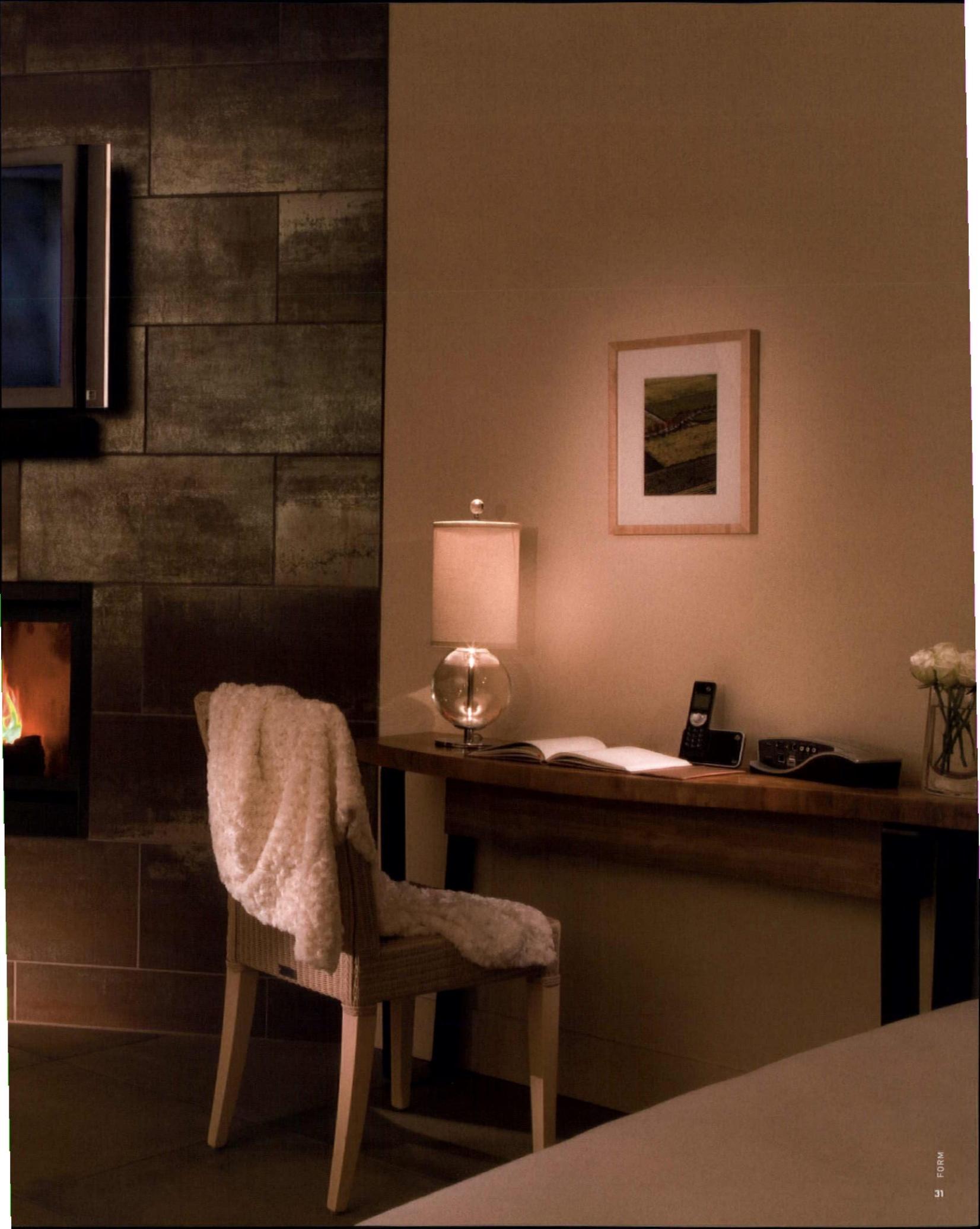
these works were commissioned from photo-journalist Colin Finlay, who photographed the property from above, and translated them into abstract works, subtly tying each guest room to its organic landscape.

In designing the interior spaces, Salas-Porras did not shy away from more modest statements, such as wall décor crafted from freeze dried mushrooms. "All of the things that surround us are things of beauty if we stop and look at them in a different context," she says.

However, the Inn does feature more luxurious elements, nearly all the furniture was commissioned from local artisans and designed especially for the Inn (except for the chairs at the concierge desk from McGuire Furniture Co. Jacques Garcia collection).

"We wanted the luxuriousness to come from the sustainability but also from a fashionable and interesting simplicity," says Salas-Porras. "We wanted to reframe through a sense of warmth, so that it is an understated elegance." ■









Bernard Judge's friendship with Marlon Brando offered him an amazing opportunity to pioneer a small sustainable resort in the South Pacific

last Tango in Tahiti

BY ALEXI DROSU

For Bernard Judge a chance meeting with Marlon Brando in Tahiti would forever change his life and inflame a passion for sustainable building that would last a lifetime. Set against the backdrop of Atomic testing and the dawn of the 70s, Judge quickly learned that creating environmentally conscious design offered its own challenges. Here, he recounts his travels and travails building on Tetiaroa.

How did you first meet Marlon Brando?

I was planning a small hotel on Moorea and I met Marlon through a friend. He was gracious enough to let me stay at his house [as a guest]. I would go to Moorea in the morning, about a half an hour [by] boat ride, do my work, and come back in the evening. Marlon would be very fascinated by what I did.

What was it like building at that time?

It would just take a long time to get anything done. To find a surveyor, you would go from one little village to another, and ask where he lived. Marlon had lived in Tahiti for about four years since he had done "Mutiny on the Bounty" and fallen in love with his leading lady. He had bought an island called Tetiaroa. He wanted to live there but he had never been able to figure out how to do it. The only way to get there was to jump overboard and surf in over a reef or take a little dingy and take your chances. It was dangerous.

So a friendship was born.

He was really learning from me what he could do to develop his island, develop meaning a house. Tahitians in those days took life very easily. It's not an easy place to get something done and I was getting something done. In the end, he said go out there, see for yourself and tell me what I can do.

What was Tetiaroa like?

Tetiaroa is an atoll, the highest point is three feet off the Ocean. You don't see it until you get there. It's basically a coral reef and within the reef there is a lagoon and within the lagoon there are 13 islands or motus. The question is, if you're going to have a house where is it going to be, on which motu?

Let's talk about the vision for Tetiaroa.

Tahitians have a wonderful sense of themselves living with the Earth. The Ocean gives them fish and the Earth gives them

fruit. The people didn't care about Marlon, so he could be himself. He had been approached by a lot of big hotel people, and he realized it would change the character of the place. What does it mean to have a house on an island like that? It means you have to have water, sewage, possibly electricity. But how would [people] come over and visit?

So you needed to develop some sort of infrastructure.

We had to find out how to get there. If you tried to go over the reef, you could kill people. We could blast a hole in [it] but then anyone could come. The fish could come in and out, sharks could come in so the ecology would

one of the first offices in the country having to do with the environment. I was primed with an interest for design [focused on] the art of living with nature rather than controlling it. Why were people interested in not fouling the earth? The Atomic bomb. It was the first time that people said to themselves—we can destroy the earth.

How did you get fresh water to the island?

Coral are microscopic polyps that grow where they can get sunlight. A volcano [under the Ocean] is a good place to park and they grow a shell. What you get is a reef made of coral bones, calcium. Freshwater is lighter than seawater, in fact there is a 1 to

that I had brought in and from there we had another tiny little pump take it up to the trees where I put a steel catchment. We did everything on a small scale to conserve energy.

What about energy?

The easiest way to have electricity in those days was to use electric generators that worked on diesel oil. We were looking around for other ways to have electricity. We tried to find photovoltaics. We could talk to the best people in the world having to do with solar, wind energy.

Let's talk about the actual structures.

We had coconut trees. It's very hard wood and it doesn't rot easily. We found we had to use steel nails. We had enough coconut trees because in order to build the airstrip we had to take down a thousand trees. I decided, let's make huts supported by [the] trunks and use leaves for thatch. We took out all the root balls and piled them up to make fertilizer, so we could use the entire tree. I brought in the sawmill so the coconut trees could be sawed into planks that we used for the floor. Everything we did had to do with ecological sustainability.

You were inspired by the Tahitian culture.

That was the model. The idea wasn't what it was going to look like as much as how to make sense out of the materials that were available on the island. It turned out that there was a beautiful view of the lagoon at one end of the runway. We decided to put in huts, big enough for a couple and their kids. Marlon's was just like all the others. There would be a kitchen house, a bar, public toilets and a place where you could eat. The dining area had a nice view and was [designed] in a horseshoe shape, open in the middle where we could have entertainment.

Since Marlon Brando's death, his heirs sold a portion of Tetiaroa to developers, who plan to build a new luxury resort called The Brando.

I was primed with an interest for design [focused on] the art of living with nature rather than controlling it. Why were people interested in not fouling the earth? The Atomic bomb. It was the first time that people said to themselves—we can destroy the earth.

change. The lagoon has its own ecology and the Ocean has another and the coral reef is a protector of the island. It turned out that Moorea had just put in a little airstrip. They had small nine passenger planes flying in commercially so we made a deal with Air Tahiti to use their planes. I had to figure out on which of the motus I could put an airstrip because of the length and orientation, so I found myself doing more than a house. I stayed there for three years during the construction of the village and the airstrip.

In a way you were pioneering this idea of sustainability. What did that mean in the 1970s?

When you are living on an atoll you realize everything you do has a connection with nature. My office at the time was called the Environmental Systems Group; it was probably

40 relationship. A freshwater lens floats on top of the seawater like a bubble of oil under the coral. We had to find out how much fresh water was in the lens. We dug holes in a pattern around the motu, and found that it was deeper in the middle as we suspected. Because we knew how deep it was, we could do a three-dimensional model. We figured out how many gallons were in the lens, and it could be replenished every ten years. We could have 100 people on the island at 250 gallons per person per day. We had our own natural catchment.

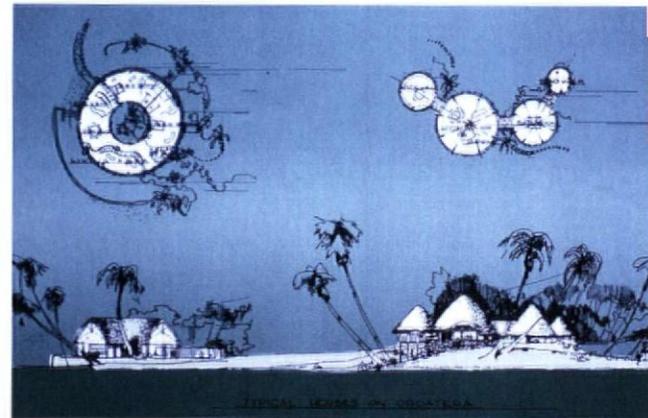
How did you get the water out of the lens?

My mechanical engineer found a tiny little pump that would draw up water a little at a time. We had lateral wells [that] would bring in water to the pump. The pump would take the water to a Sears Roebuck swimming pool





PREVIOUS: Bernard Judge sits at a makeshift draft table while overseeing the resort design on Tetiaroa. CLOCKWISE, FROM LEFT: A view from the pristine beach in the lagoon; "We had to develop it in such a way that when Marlon was not there, we could rent out the bungalows," says Judge, each one was built out of coconut trees; a drawing of the resort development, aerial shot of Tetiaroa; A university student helps preserve history at an archaeological site on the motu.



TURF BATTLES

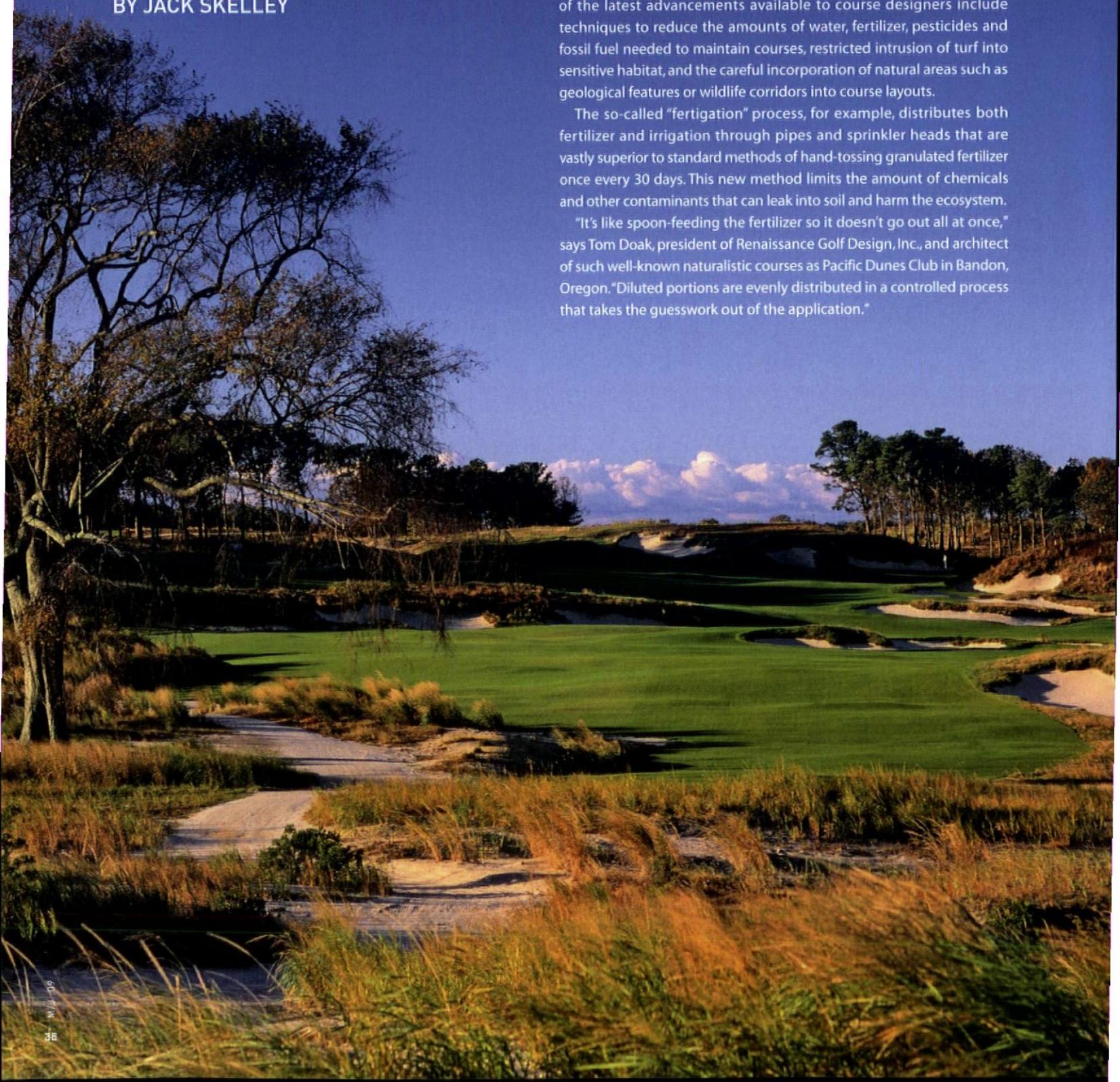
Golf course designers aim to improve sustainability

BY JACK SKELLEY

LIKE FARMERS AND RANCHERS WHO CLASHED OVER LAND ACROSS THE WESTERN frontier, environmentalists and developers collide over golf course expansion. This rift, however, may be mending as golf-course architects adopt more sustainable technologies and less invasive designs. Some of the latest advancements available to course designers include techniques to reduce the amounts of water, fertilizer, pesticides and fossil fuel needed to maintain courses, restricted intrusion of turf into sensitive habitat, and the careful incorporation of natural areas such as geological features or wildlife corridors into course layouts.

The so-called "fertigation" process, for example, distributes both fertilizer and irrigation through pipes and sprinkler heads that are vastly superior to standard methods of hand-tossing granulated fertilizer once every 30 days. This new method limits the amount of chemicals and other contaminants that can leak into soil and harm the ecosystem.

"It's like spoon-feeding the fertilizer so it doesn't go out all at once," says Tom Doak, president of Renaissance Golf Design, Inc., and architect of such well-known naturalistic courses as Pacific Dunes Club in Bandon, Oregon. "Diluted portions are evenly distributed in a controlled process that takes the guesswork out of the application."





OPPOSITE: At Sebonack Golf Club in Southampton, New York, Tom Doak of Renaissance Golf made minimal intrusions into natural areas, resulting in very small greens. In addition, not a drop of runoff (either from irrigation or precipitation) is allowed to penetrate the ecosystem. It is all captured, cleaned and re-used on the course. ABOVE, LEFT: Doak's design for Ballyneal in Holyoke, Colorado, is etched out of 1,000 acres of sand dunes. The architect's "minimalist" philosophy suggests moving the landscape as little as necessary. ABOVE, RIGHT, TOP AND BOTTOM: At Barnbogle Dunes in Australia, the designers guarded against invasive plant species by prohibiting non-native grasses except on the turf. Biologists harvested and reintroduced native grass dunes from the area.

When it comes to course design, the most sustainable approach, says Doak, is to make it as unobtrusive as possible. This minimalist style moves smaller amounts of earth, disturbing the land much less than with standard design practice. The only areas constructed are narrow, shortened fairways and the bunkers, along with tees and greens are reduced to small launching and landing pads. Some of the most prominent new courses of the last 10 years follow this environmentally conscious approach, which represents a return to golf's Scottish roots.

"The great old courses of 17th century Scotland were almost completely natural to start with," says Doak. "There was some adding of greens or smoothing of bunkers [which began as sandy areas hollowed-out by sheep]. But the construction crew was just a guy with a shovel."

The designer compares this approach to modern methods of surgery that are much less invasive than in decades past: "The recovery time is greatly reduced because you haven't beat up the soil," he says. "This makes it much easier for grass to grow healthily, which means you don't need as much fertilizer and pesticides."

This minimalist approach is perfect—and usually required by law—for courses within or adjacent to endangered-species habitat. And in many cases, habitat that was seriously degraded before the golf course arrived is meticulously restored by the designer and developer. For example, before being purchased by Donald Trump in 2002, the Ocean Trails Golf Club in Rancho Palos Verdes, California, was created adhering to hundreds of pages of conditions from city, state and U.S. agencies, in part because this coastal area included habitat of the California Gnat Catcher, an endangered bird.

"One reason this course took decades to approve and construct is that it is built on one of the last undeveloped coastal areas in Southern

California," says Barbara Dye, who served as Ocean Trails' Environmental Project Manager. The result was the creation of 90 acres of habitat for the Gnat Catcher. About 20 acres of this land is incorporated into the 103-acre golf course, designed by leading course architect Pete Dye (no relation to the project manager).

Perhaps the most habitat-sensitive techniques are simply common-sense rejections of intrusions upon nature. Ron Whitten, Architecture Editor of *Golf Digest*, condemns the excessive manicuring of greens and fairways.

"The great old courses of 17th century Scotland were almost completely natural to start with," says Doak. "There was some adding of greens or smoothing of bunkers. But the construction crew was just a guy with a shovel."

"Some courses are even watering and fertilizing the rough. The old golf courses were more environmentally friendly because they used less water, chemicals, manpower and energy," he says.

But for many environmental advocates, 200 acres devoted to golf is still 200 acres that would be better left untouched. Mark Massara, Director of Coastal Programming for the Sierra Club, admonishes nearly the entire golf-course industry, which he says spends \$7 billion a year on chemicals. "There is no habitat in the U.S. that should be converted to golf unless it's a previously degraded environment, such as a quarry or old landfill," he says.

And the turf wars continue. ■

CREDITS

Brittas Pensionat Tree Hotel

LOCATION: Harads, Sweden

DESIGN TEAM: Tham & Videgård Hansson Arkitekter
PRINCIPAL ARCHITECTS: Martin Videgård Hansson and Bolle Tham
COLLABORATING ARCHITECT: Mia Nygren
CLIENT: Brittas Pensionat

Guangzhou Seaside Hotel

LOCATION: Guangzhou, China

ARCHITECT: Patel Architecture, Inc.
PRINCIPAL ARCHITECT: Narendra Patel
PROJECT ARCHITECT: Allen LeClaire
LEED CONSULTANT: Heather Beck
INTERIOR DESIGN: Patel Architecture
FABRIC STRUCTURE: G.H. Bruce, LLC
CLIENT: Mayland Group CO., LTD

Star Island

LOCATION: Eleuthera, Bahamas

DESIGN TEAM: Dalu Design
INTERIORS: Dalu Design
ENGINEERS: Integrated Building Services Ltd. (Bahamas)
KEY ENGINEERS: Nick Dean, Deshon Fox and Scott Blacquire
SENIOR ENERGY ADVISOR: Scott Sklar

Punta Brava

LOCATION: Ensenada, Mexico

DESIGN FIRM: Legorreta + Legorreta
ARCHITECTS: Ricardo Legorreta, Victor Legorreta, Adriana Ciklik, Carlos Vargas, Miguel Almaraz
DESIGN FIRM: a5 Arquitectura
DESIGN FIRM: Abax Architecture

LAND PLANNER: Don Vita, Vita Planning and Landscape Architecture
ENGINEERS: Rich Clark and Doug Reinhart, RCE Engineering, Inc.

Terranea Resort

LOCATION: Rancho Palos Verdes Peninsula, California

DESIGN TEAM: Ricca Newmark Design, HKS Hill Glazier Studio (Hotel, Spa, Fitness, Restaurants), Scheurer Architects (Villas, Casitas, Bungalows), Melick Architects (point bar)
CONSULTANTS: The Bramham Institute (spa), Blau & Associates
INTERIORS: BAMO, Creative Design Consultants
ENGINEERS: MACTEC, Stantec, Blum Consulting Engineers, BORM, Nishkian
LANDSCAPE: Burton Landscape
CONTRACTOR: Turner Construction Company
CLIENT: Lowe Destination Development

FORM
PIONEERING DESIGN

Join the FORM: PIONEERING DESIGN group at [LinkedIn](#).

FOR ADVERTISING INQUIRIES: JOE CLONINGER, ASSOCIATE PUBLISHER | 818.551.1073 | JOE@FORMMAG.NET

SHARPE
INTERIOR SYSTEMS
DRYWALL CONTRACTORS

Shade Sails



Lic# 740569

TENSILE FABRIC STRUCTURES DESIGN/BUILD OR KITS
562.945.9952 • www.shadesails.com



**HENNESSEY
+ INGALLS**
ART & ARCHITECTURE
BOOKSTORE

**2nd Location
New Open!**

Santa Monica Store:

214 Wilshire Blvd.
Santa Monica, CA 90401
(310) 458-9074

OR

Hollywood Store:

Space 15 Twenty
1520 N. Cahuenga Blvd., Suite 8
Los Angeles, CA 90028
(323) 446-1256

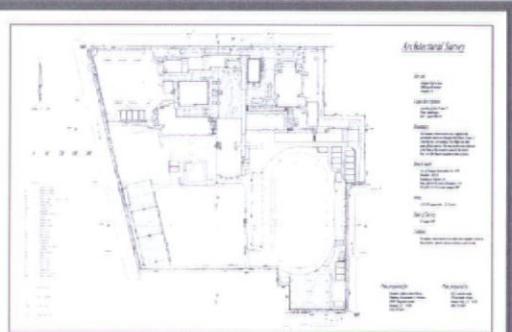
Everyday 10am - 8pm

www.hennesseyingalls.com

Mon-Fri 11am - 8pm
Sat & Sun 10am - 8pm

J.O. NELSON
CONSULTING LAND SURVEYORS, INC.
A PROFESSIONAL LAND SURVEYING CORPORATION

ALL SUCCESSFUL
DESIGN PROJECTS
BEGIN WITH QUALITY
LAND SURVEYING
SERVICES



310-337-1778
JAMES @
JONELSONCLS.COM

TAYLOR & COMPANY

COMMUNICATIONS FOR CREATIVE INDUSTRIES

Since 1994, offering creativity, quality, and expertise in results-oriented public-relations programs to the architecture, design, and development industries dedicated to the betterment of the built environment.

1024 S. ROBERTSON BLVD • SUITE 201, LOS ANGELES, CA 90035
310.247.1099 • JTAYLORPR@USA.NET • WWW.TAYLOR-PR.COM

At **National Hardwood**, we specialize in manufacturing and distributing only the finest in hardwood floors and mouldings. Having our own milling facilities provides you with endless options in creating your perfect flooring or moulding.

Come visit our **2 story showroom** housing all ranges of flooring, mouldings, fireplace mantels, corbels and more!



True beauty needs no accessorizing

14937 Calvert St., Van Nuys, CA 91411

1.800.848.5556 818.988.9663 818.988.4955 fax

www.nationalhardwood.com

A LIFE'S WORK

Lawrence Scarpa remembers his dear friend, photographer Marvin Rand

MARVIN RAND, HONORARY AIA, SPENT HIS LIFE devoted to architecture. For more than five decades, he stood at the shoulders of some of the most influential architectural figures of the 20th century to leave a legacy that will teach and influence generations to come.

Marvin was living history. When he began, Charles Eames offered him work—he would be invited to dinner along with several youthful colleagues to show slides at the Eames' home—and Esther McCoy, who he called his greatest influence, placed his first photographs to appear in *Living for Young Homemakers*. He worked with Craig Ellwood and shot the Salk Institute for Louis Kahn. He also worked with Welton Beckett, Caesar Pelli, John Lautner, Ray Kappe, Frank Gehry and Thom Mayne—a body of work that could have left anyone satisfied. Not Marvin. Close to 80 years in age, he crossed over to the 21st century and started working with Michele Saeed, Greg Lynn and several other talented young architects.

I met him almost 20 years ago to this day in a sort of professional shotgun marriage. Marvin was assigned by *Angeles* magazine to photograph my first completed project in Los Angeles. After the shoot when I finally met Marvin at a party at the owner's house, he came right up to me and proceeded to tell me what I should have and should not have done to make my design better. One might think I would be shocked and angry with him. On the contrary, his deep interest in architecture and concern for my work was rather infectious. Instead of being angry I thought to myself, I could like this little fireball of enthusiasm. We became instant friends and have worked together ever since. Marvin refused to hire staff so for two decades, I am proud to say, I was Marvin's assistant on nearly all of our shoots.



The Solar Umbrella House, designed by Angela Brooks and Lawrence Scarpa, was inspired by Paul Rudolph's 1953 Umbrella House. The sustainable home, photographed here by Marvin Rand, won the firm its second AIA/COTE Top Ten Green Project Award.

I picked up many cigarette butts, wrappers, and all kinds of small trash to clear the way for Marvin's photos. I was finally relieved from trash detail when in his early 70s Marvin abandoned 40 plus years of conventional photography and went completely digital. I became so accustomed to my cleanup duties

that I continued to do so even when it was not required. Marvin would yell out to me his new favorite saying, "Larry don't worry about that trash. I will take it out in Photoshop!"

Every time I see those little bits of trash in front of my buildings I will think of Marvin. I will miss him dearly...and so will our profession.



Photo taken in the Migotto workshop in S. Stino di Livenza - Venezia

Design: Gabriele Centazzo

Italian genius par excellence

Wood: the soul of the kitchen. Valcucine interprets wood in a modern key and employs innovative technologies when using it in the kitchen: Wooden kitchen without chipboard | Water-based varnishing | Inlaid trims | Water-repellence | Heat-resistance | Minimum thickness, maximum resistance

Available at: **DOM LOS ANGELES**
9030 Wilshire Boulevard, **Beverly Hills**, CA 90211
T 310-246-9790 F 310-246-9733 www.domshowrooms.com



FORM AND FORCE ... RECONCILED

WITH OVER 200 BUILDINGS CREATED USING BUILDING INFORMATION MODELING (BIM), OUR DESIGNS ARE SOME OF THE MOST COMPLETE, WELL COORDINATED, AND COST-EFFECTIVE IN THE INDUSTRY.

STRUCTURAL ENGINEERING | CIVIL ENGINEERING | EARTHQUAKE ENGINEERING | FORENSIC ENGINEERING



BRANDOW & JOHNSTON, INC

444 S FLOWER ST. SUITE 400
LOS ANGELES, CA 90071
TEL: 213 596 4500
FAX: 213 596 4599

20301 SW BIRCH ST. SUITE 100
NEWPORT BEACH, CA 92660
TEL: 949 476 8319
FAX: 949 955 0794

W W W . B J S C E . C O M