

# FORM

PIONEERING DESIGN

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James Mellor (Associate, F+A Architects) with Dave Leal (President, SpecCeramics, Inc.)



Alexi Drosu (FORM Magazine Editor-in-Chief)



Mark DeCarlo (GreenHouseVideos.com) interviewing David Carideo (Director of Sales, Fine Stone)



Mark, Yeni and Alegra (The GreenHouseVideos Crew) Center Facing Camera & Kyle Moss, AIA (Principal, Levitt + Moss Architects) with Brian Swann (Tech Services, Laticrete) Far Right



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# Green Event at SpecCeramics Design Library a Great Success!



Will Tetrick (Architect, Penumbra Architectural Illumination)



Gray LaFortune (Director, CTIOA)



Goli Sabet (recent graduate, USC School of Architecture)

FORM magazine kicked off the summer of 2009 by hosting an event at the SpecCeramics Design Library in Santa Monica, CA. Over one hundred guests enjoyed fine wines and hors d'œuvres as FORM Editor-in-Chief Alexi Drosu introduced the representatives of both EcoSpectile and GreenHouseVideos to the attendees. EcoSpecTile.com is a new division at SpecCeramics that specializes in providing the architectural and design community with selections of tiles and slabs

using recycled low-emitting materials that meet the United States Green Building Council LEED certification criteria. GreenHouseVideos.com produces unbiased webisodes that provide strategies and techniques for implementing renewable resources and utilizing regionally produced, LEED certified products. As you can see by the photos, the evening was a great success!

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PARA Project  
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SEPTEMBER/OCTOBER 2009

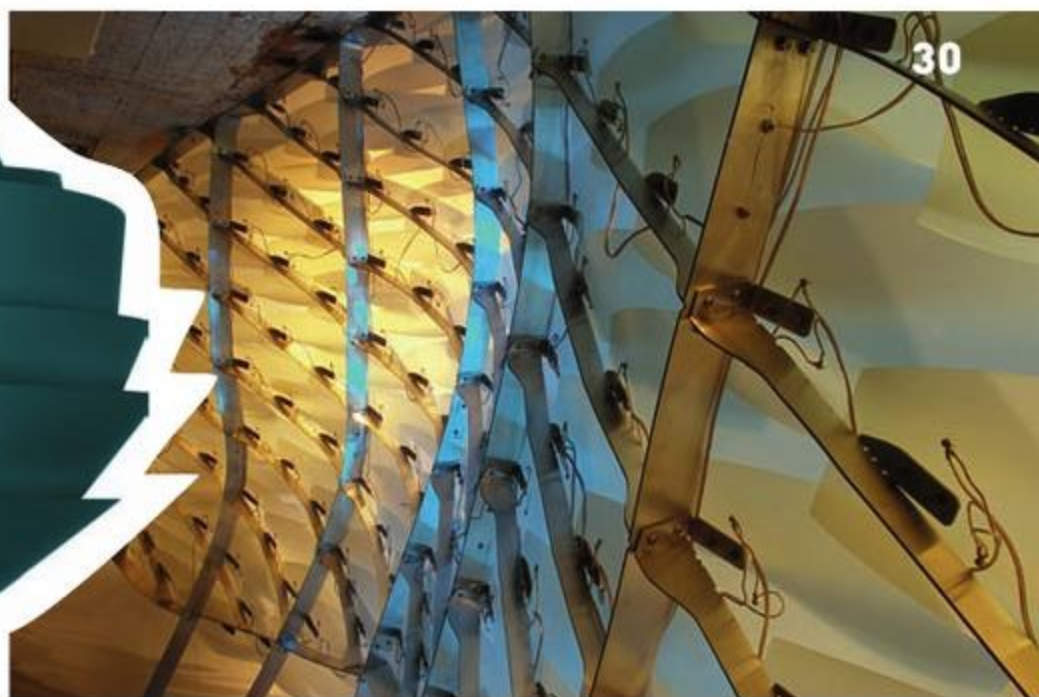
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**CEO/Publisher** Ann Gray, FAIA LEED AP

**Editor in Chief** Alexi Drosu  
edit@formmag.net

**Associate Publisher** Joe Cloninger  
joe@formmag.net

**Art Direction + Design** studiofuse.biz

**Editorial Assistant** Danielle Dorsey

**Printing** Navigator Cross-media

**Reprints** Peter Shamray  
Navigator Cross-media  
626.222.5646  
peter@navcm.com

**Advertising Inquiries** 818.551.1073

512 E. Wilson Avenue, Suite 213, Glendale, California 91206  
818.956.5313 | Fax 818.956.5904

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## CONTRIBUTORS

In this month's issue, **INA DROSU** profiles five designers selected by their peers for "5 to Watch". Drosu's extensive talent is evident in her breadth of work from fine art and murals to gilding and faux finishes, [www.inadrosu.com](http://www.inadrosu.com). She has been featured at numerous galleries in the Washington and Oregon area, and is a frequent contributor to FORM.

Architect and founder of SCI\_Arc **RAY KAPPE, FAIA** was recently awarded a Lifetime Achievement Award in "Stars of Design 2009" at the Pacific Design Center to celebrate his 50-year career. Eschewing the label of Modernist, Kappe continues to experiment with innovative ideas, technologies and materials. In this issue of FORM, the esteemed architect pays tribute to his long-time friend, Bernard Zimmerman.

**JACK SKELLEY's** writing has been featured in Harper's magazine, the Los Angeles Times and the Los Angeles Downtown News; and he edits the urban design e-newsletter, [www.TheHotSheetRPR.com](http://www.TheHotSheetRPR.com). He co-edited the book, *Los Angeles, Building the Polycentric City*, for Congress for the New Urbanism. Skelley held a roundtable with recent architecture graduates to discover the future of architecture.

**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.

To illustrate "Generation Next", **STUDIO FUSE** explored the true roundtable experience by throwing ideas literally on the table. The studio's four-person design team has pioneered FORM's art direction since its launch, and spent seven years designing its predecessor LA Architect. Studio Fuse is widely known for their work with cultural institutions, an endeavor that continues to push this versatile team into new visual media.

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Often we approach the idea of talent as a spontaneous manifestation, celebrating the “next big thing” as if they appeared out of thin air. Those who work hard to develop a practice know otherwise. Establishing one’s unique voice takes a cocktail of time, energy and, above all, inspiration. Too much of one and too little of another ingredient can leave one shaken with disbelief not stirred with emotion.

In a time when the economy is still getting its groove back, talent becomes a commodity to employers and employees alike: talented employees get to keep their jobs and employers can choose the most talented from a surplus of candidates. In this issue’s “10 in 20” column (p. 16) we asked 10 well-known architects the question on everyone’s mind: how to weather the economic storm? Recent graduate students are finding it particularly humbling to enter the workforce during these times and offer a fresh perspective on the future of the profession in “Generation Next,” (p. 36). But who are the designers making their mark on architecture today? We polled more than 100 experts to whittle down the list to five, revealed in “5 to Watch,” (p. 30). Each designer brings their own distinctive sensibility to the trade but all have one trait in common: they have dedicated themselves to their practice through years of hard work and refinement.



Eric Roth

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

Alexi Drosu



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# SHOWROOM



## Light in Living Color

### 1 Foscarini, Le Soleil

Le Soleil's inimitable façade is reminiscent of the structure of New York's Guggenheim Museum, invoking a sculptural sensibility. Foscarini's renowned designer Vicente Garcia Jimenez designed Le Soleil with irregular sized bands that act as a reflective surface from the inside and a diffuser from the outside illuminating a soft, calming glow. The erratic edges of the bands add movement to the volume and create the architectural effect of making Le Soleil appear unique each time one lays eyes upon it. Available in white, aquamarine and red.

**more information:** [www.foscarini.com](http://www.foscarini.com) or +39 041 595 3811

### 2 Freedom of Creation, Filament

Dutch-based studio Freedom of Creation prides itself on its cutting edge direction in both technology and design. Designer Janne Kytanen guides the vision behind the latest collection, Filament. It was created as a tribute to the 19th-century explorers that crafted the

first electric light bulb made with carbon and tungsten filaments. Straying from previous tradition, FOC has introduced color for the first time with this collection. The vibrant shades emphasize the already luminous effect that is created, transforming ordinary light into visual sonnets. Available in pink and green.

**more information:** [www.freedomofcreation.com](http://www.freedomofcreation.com), [info@freedomofcreation.com](mailto:info@freedomofcreation.com) or + 31 020 675 8415

### 3 Studio Italia Design, UFO

Studio Italia Design introduces to Earth the aptly named UFO collection from Danish designer Brian Rasmussen. The undulating pendant light ignites the imagination with its whimsical design, and surely extraterrestrials would choose this alluring shape for their flying saucer. The company also sets itself apart by making the UFO line completely customizable to personal taste. Buyers can choose from several shades: gold, silver or white acrylic and semi-opaque hues such as

red, white, green and dark blue.

**more information:** [www.sid-usa.com](http://www.sid-usa.com), [service@sid-usa.com](mailto:service@sid-usa.com) or 305.621.9602

### 4 Kartell, Cindy Lamps

Italian designer Ferruccio Laviani has reinvented the classic 70s table lamp with the new Cindy collection available through Kartell. The petite lamps (about 16 in. tall) feature the traditional conical lampshade atop a tear-shaped base, but convention ends with the silhouette. The contemporary collection—where glamour meets functionality—features a chrome-like finish in an array of bright colors. Kartell is the first company worldwide to use polycarbonate in furnishings; they pride themselves on bringing this innovation along with quality to all of their collections. Available in matte metallic colors: platinum, bronze, mint green, tangerine, ultramarine, flamingo, gunmetal and violet.

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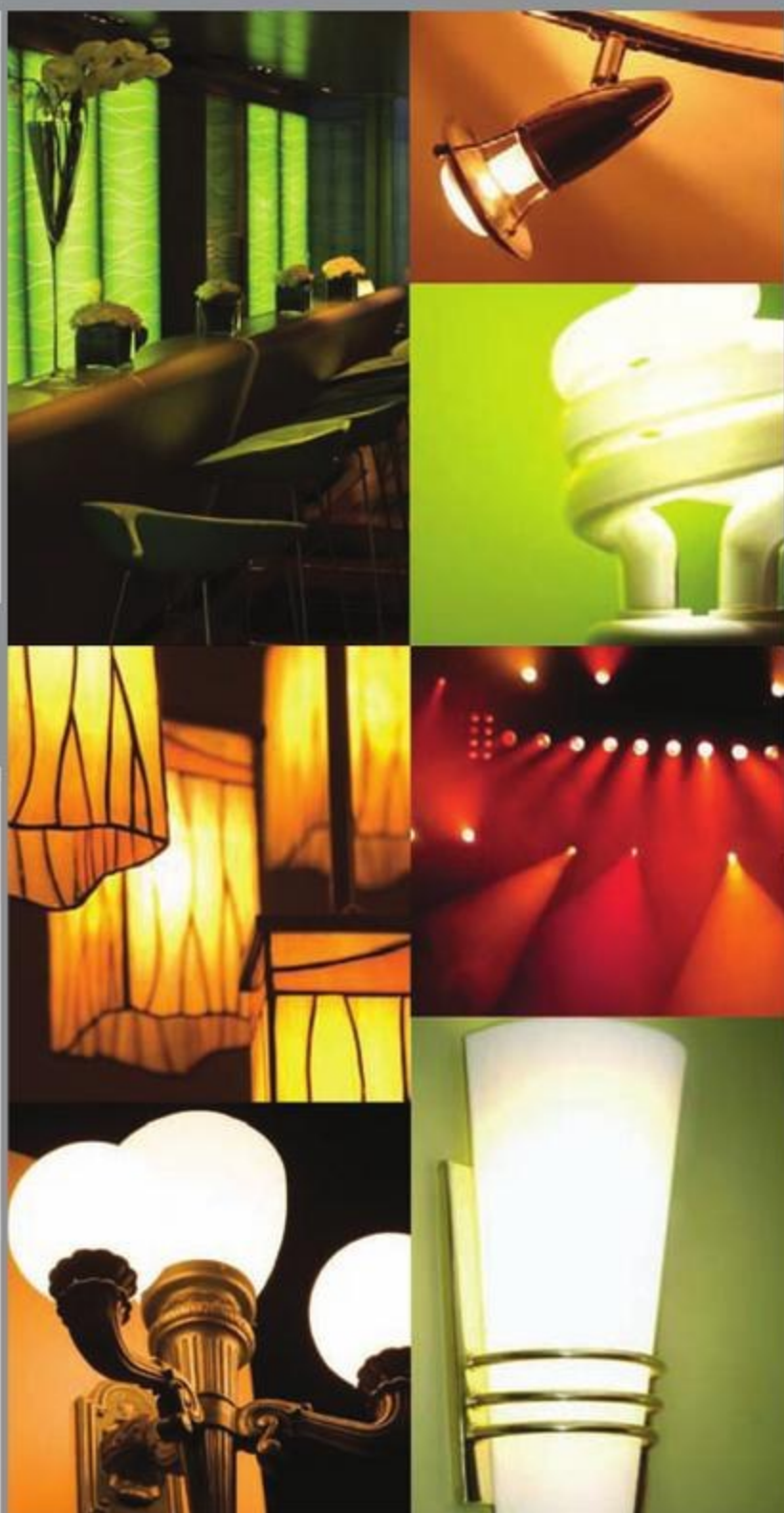
—Danielle Dorsey

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## STIMULATING ECOLOGIES OF DESIGN

I HAVE BEEN PONDERING THE “AMERICAN RECOVERY and Reinvestment Act of 2009” known also as the Stimulus Package, Recovery Act, or ARRA. At the national level, the American Institute of Architects (AIA) expressed strong support for this legislation and I know of no organized opposition on the part of architects or the broader design community to the concepts that underlie ARRA. Still, many architects I know question the bill that was signed into law. They quietly express concerns about the prospects for architecture and design culture, especially if a second round of stimulus, based upon the same assumptions as the first round, is proposed.

For me, questioning the scope, if not the intent of the stimulus began when in early 2009 I attended “Grassroots”, AIA’s annual lobbying day in Washington, D.C. At this yearly gathering, AIA positions are introduced to component leaders by national staff. Then, architects go meet elected officials and their staffs, present “our” ideas, and lobby for action.

### How can it be that the largest spending program in generations is so distant from the values and aspirations of architects and creative minds?

This year the timing was perfect. As a chapter president I, along with hundreds of other architects, advocated passage of ARRA just days before its passage. We visited our congress members and were given the opportunity to sit in the House and Senate chambers and see these bodies debate a nearly completed bill. I felt privileged to see and participate in the making of history.

ARRA delivers almost a trillion dollars of spending. It is divided into broad themes including increased spending on transportation, support for education, improvement of educational facilities, mortgage relief, housing production, greening of buildings, energy sustainability, and energy independence. Looking closely at the range of programs proffered, there are dollars injected into almost every Federal department and program and President Obama claims millions of jobs will be preserved or created.

All this, one would hope, would be helpful to out-of-work architects and designers. But I do not get the sense from most of the architects I speak to that they feel more secure, sense that their prospects are improving, or that the Recovery Act, as passed, has much in it for them. Anecdotes and quick review of public documents thus form the basis for a critical narrative. Indeed, this narrative started being constructed in Washington, D.C. last February.

There was a distinct sense conveyed to us by congressional staff, regardless of political affiliation, that the stimulus package was a cobbled together potpourri of unfunded programs. They further stated that it would be passed outside of the context of local wishes. In one congressional office we were shown an early version of the City of Los Angeles’ recovery list which was described to us as unfocused, silly, and unhelpful.

As architecture is typically specific to a particular locale, the critique of the Los

Angeles input, indeed the nearly uniform rejection by Congress of the suggestions made by mayors from across the country, did not inspire confidence on my part that there would be much emphasis in the stimulus package on design and planning. Instead, ARRA’s emphasis on support for “shovel-ready” projects, its concentration on repair of roads, bridges and water systems (surely needed but hardly visionary), and most importantly its minimal funding of locally-based advanced planning and design suggested that design would have virtually no role in this component of the recovery.

Later, Los Angeles’ wish list was revised and made shovel-friendly. Thus the lion’s share of announced stimulus spending in Los Angeles for physical improvements, close to 45 percent of the total, is going towards the construction of high-occupancy vehicle lanes (HOV). No doubt jobs are created but

one has to wonder if these types of projects prepare Los Angeles for a 21st-century economy and lifestyle, or are yet another attempt to re-engineer the consequences of 20th-century urbanism.

My nascent doubts of late winter were brought into heightened focus this past spring. Thanks to the initiative of Harry Wolf, FAIA, a conversation was held at AIA/LA where the stimulus package was discussed. There was much conversation about the difference between ARRA and the legacy of the Great Depression, which realized landmarks such as the Golden Gate Bridge, Hoover Dam, and so many other designed treasures. Most felt that the activities promised by ARRA would provide little long-term leverage of present resources and leave a minimal cultural legacy.

On the one hand this critique is unfair, ARRA does include money for the introduction of high-speed rail, the building of a new Federal Courthouse, and numerous community development projects such as non-profit medical clinics. Still, nurturing an integrative built, cultural, and economic legacy for the country, a goal of depression era efforts, seems to be at best a weak motivation for the Recovery Act.

The reality is that the Recovery Act is short on exploring longer-term planning and design opportunities. From a parochial point of view it ensures only a small amount of work for architects and designers. I am not surprised that at the time of this writing that the AIA has just sent out a press release stating that “...the path toward recovery in design activity has stalled”. Yet, AIA’s position with regard to stimulus and recovery is largely unchanged and as yet unchallenged.

How can it be that the largest spending program in generations is in its conceptualization so distant from the values and aspirations of architects and creative minds so as to only minimally include them in its implementation? The answers to this question are manifold. I want to suggest three, and further suggest that it is only by addressing each of these ideas that organizations such as AIA can begin to create

the politics required to more successfully shape subsequent stimulus legislation that may very well be required as this economic recovery evolves.

The first reason I feel bills like the Recovery Act are less than satisfactory is based upon my experience lobbying for its passage. The experience in Washington, D.C. illuminated a clear reality: our society is much more comfortable debating and manipulating programs that result in projects, regardless of their efficacy, as opposed to projects that require programmatic support.

Our society has moved increasingly towards privileging expertise in the management and manipulation of services (especially financial services). This privileging of service systems, rather than platforms that produce things, creates a milieu where economic policy increasingly becomes grounded in programs that do not insist on any form of physically tangible outcome. Only by insisting that design outcomes are as important as program outcomes—that one cannot exist without the other—can architects and designers hope to influence future legislation in a way that leads to design work.

My sense is that organizations like AIA need to be more willing to go against the grain, insist upon the design vision, and be less comfortable working within systems of legislative, management, and business logic that prioritize the expansion and fine tuning of programs where the outcomes are predominantly temporal and abstract.

The second reason design is not as important a factor as it should be in the shaping of national policies is that we are only in the infancy of learning how to effectively communicate design values. If architects and designers, and most especially design organizations like AIA, are going to insist upon the value of design outcomes, then these values need to be communicated to the public and the public's leaders in such a way, and with clear language, so as to better capture their imaginations before legislation is crafted.

I think that AIA has begun to do this in its emphasis on sustainability, support for the 2030 initiative that establishes carbon

neutrality as an objective for all new buildings in twenty years, and insistence that community-based planning be incorporated into transit design initiatives. These types of advocacy ring true to the public and create a framework for new policies that not only benefit architects in terms of project opportunities, but society at large with outcomes that incorporate values that are in addition to those of the economic bottom line.

Finally, and ironically given my strong belief in the primacy of projects over programs, one small but concrete way to begin to heighten the importance of design values in shaping national priorities and legislation is to work towards the adoption of a national design policy. In this regard AIA could learn from and publically support the efforts of the U.S. National Design Policy Initiative. This particular endeavor, formed in 2008 to influence the programs of the present federal administration, is grounded more in communications design than environmental design. However, this group has produced a ten-point policy statement that begins to suggest means to embed design values within politics and government so as to recognize and nurture the contribution that design already makes to the national economy and the country's

future. My main concern with this initiative is that it is attempting to create from scratch what should be a collaborative effort by all the professional design organizations; AIA, ASLA, APA, IDSA, AIGA, etc. and their hundreds of thousands of members.

Each design organization and each designer, even the country, will suffer the consequences of future legislation that repeats the diminution of design values that is unfortunately inherent in ARRA. I am suggesting that designers and design organizations need to collectively organize before we publically support a second round of stimulus legislation. If done correctly, advocacy for projects, clear communication of the importance of design values, and formation and implementation of a collective national design policy may both in part and as a whole be the quickest way to influence legislators and leaders that demand new logics and ways of doing business, but at present have too few tools to realize their aspirations for a better-designed post-stimulus world.

*—John Kaliski, AIA, is 2009 president of AIA/LA and principal of Urban Studio, an architecture and urban design practice located in Los Angeles.*

## The U.S. National Design Policy Initiative is found at <http://www.designpolicy.org>

### Their list of ten policy proposals include:

1. Formalize an American Design Council to partner with the U.S. Government.
2. Set guidelines for legibility, literacy, and accessibility for all government communications.
3. Target 2030 for carbon neutral buildings.
4. Create an Assistant Secretary for Design and Innovation position within the Department of Commerce to promote design.
5. Expand national grants to support interdisciplinary community design assistance programs based on human-centered design principles.
6. Commission a report to measure and document design's contribution to the U.S. economy.
7. Revive the Presidential Design Awards to be held every year and use triple bottom-line criteria (economic, social, and environmental benefit) for evaluation.
8. Establish national grants for basic design research.
9. Modify the patent process to reflect the types of intellectual property created by designers.
10. Encourage direct government investment in design innovation.

## EVENTS

### Neutra Drawings at the L.A. Central Library

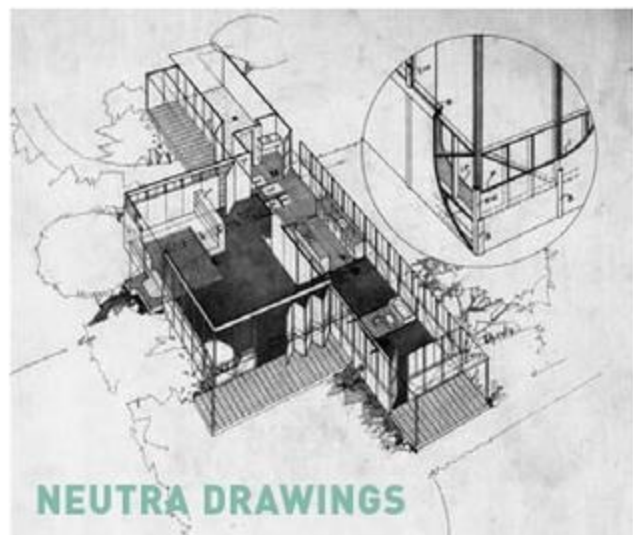
Growing up in Vienna, Richard Neutra was shaped by the artistic and intellectual ferment of that city, and it found expression in portraits and travel sketches as well as the powerful renderings of his buildings. Historian Thomas Hines has made a generous selection from the UCLA archives that provides a narrative of the architect's career without recourse to Julius Shulman's iconic images. It's a gem of an exhibition that is on display through November 1st, and the organizers have commissioned audio tributes you can access by dialing 213.455.2927. For more information visit [www.lapl.org/exhibits/neutra](http://www.lapl.org/exhibits/neutra).

### LACMA: The Spoon to the City

Italian architect Ernesto Rogers expressed a wish to design everything "from a spoon to a city," and LACMA has taken that phrase as the title of an exhibition that draws on its rich collection of modern design and decorative arts, from Frank Lloyd Wright and R.M. Schindler to Greg Lynn and Elena Manferdini. It's on show through January 24. Visit [www.lacma.org](http://www.lacma.org) for more information.

### Lectures at SCI\_Arc

Alejandro Zaera Polo, a principal of Foreign Office Architects in London, will speak about his work on September 30th. On October 7th, it's the turn of Marcelo Spina, co-principal of PATTERNS in Los Angeles. Yung Ho Chang, who heads Atelier Feichang Jianzhu in Beijing and the architecture department of MIT, is scheduled for October 28th. All lectures are at 7 p.m. and are subject to confirmation. An installation by Joe Day, "Blow x Blow," will be on view between October 23rd and December 13th. More information at [www.sciarc.edu](http://www.sciarc.edu)



NEUTRA DRAWINGS

## SPOTLIGHT

### A+D Museum

6032 Wilshire Blvd., Los Angeles, CA 90036  
[www.aplusd.org](http://www.aplusd.org)

The A+D Museum has finally found a secure base: a 4800-square-foot storefront at 6032 Wilshire Boulevard, across the street from the Los Angeles County Museum of Art. It will open its doors with a soft opening in early October, and a gala inauguration in December. Since its founding in 2001 A+D has depended on the charity of developers for a succession of temporary homes, which limited its ability to raise funds and plan ahead; now, thanks to the real-estate slump, it can afford a renewable six-year lease in an ideal location.

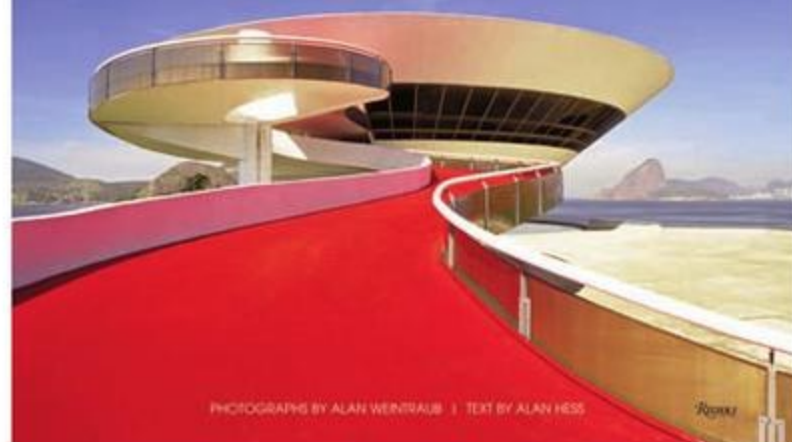
The timing couldn't be better: architects and designers urgently need a showcase for their work as does a client base that too often settles for mediocrity in the private and public realm; which makes the news from MOCA all the more depressing. Having squandered its endowment, the museum board made drastic economies and—quite predictably—the axe has fallen on its architecture and design program. Curator Brooke Hodge has left, and planned exhibitions on Morphosis and the Lautner photographs of Luisa Lambri have been cancelled. Over the past 20 years, major surveys of the Case Study House program, Louis Kahn, Frank Gehry, and the recent Skin and Bones exhibition have been critical and popular successes—and MOCA alone had the resources to present them. Los Angeles is overflowing with contemporary art galleries and museums that rarely acknowledge the art of architecture; only A+D can now be counted on and we hope that it will flourish and grow. More information at [www.aplusd.org](http://www.aplusd.org)

## BOOK REVIEWS

### Oscar Niemeyer Buildings

By Alan Hess. Photographs by Alan Weintraub. Rizzoli International, \$75; [www.rizzoliusa.com](http://www.rizzoliusa.com)  
Vivid images provide comprehensive coverage of Niemeyer's prolific output in Brazil, with a token nod to his work abroad. The master is now in his eighth decade of practice and there is a remarkable consistency from first to last, as he infuses modernist rigor with baroque exuberance to create a unique body of work. The photos mask the temporal decay but they cannot conceal

## OSCAR NIEMEYER BUILDINGS



the faltering of invention. Brasilia, in particular, demonstrates the danger of entrusting a huge and diversified project to one architect.

### Los Angeles: The Architecture of Four Ecologies

By Reyner Banham, new foreword by Joe Day  
University of California Press, \$22.95;  
[www.ucpress.edu](http://www.ucpress.edu)

It sometimes takes a foreigner to appreciate a place the natives dismiss, and Reyner Banham, an iconoclastic British historian, gave L.A. the respect it deserves with this affectionate analysis, which was first published in 1971. Banham was a piper, and I was one of the Brits who moved here after hearing him lecture on L.A. in London. His book remains the most insightful and prescient study of a city most outsiders love or loathe, and this new printing includes a sharp foreword by SCI\_Arc professor Joe Day to complement the introduction that Anthony Vidler contributed in 2000. Day explores the changes that have occurred in the 40 years since Banham did his research and the responses (hostile and admiring) from other critics. "I share neither the optimism of those who see Los Angeles as the prototype of all future cities, nor the gloom of those who see it as the harbinger of universal urban doom," writes Banham; and it's a joy to reread his balanced account.

—Michael Webb

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We asked 10 industry experts to answer the questions everyone is asking:

# HOW BAD IS THIS RECESSION AND HOW CAN WE WEATHER THE STORM?

## How does this recession in architecture stack up against previous recessions you have been through?

**SCOTT JOHNSON, FAIA, PARTNER, JOHNSON FAIN:** The practical effects of the recession are very similar to what we had in the early '90s. For architects, there was a broad slowdown. The architectural community looked toward long-standing client relationships, building long-term value through masterplanning, concept design and land entitlements and diversification in project types with an emphasis on public works. The reality is that these are all good things and perhaps we can now focus on much-needed areas of creative improvement to which the recent glut of private market projects failed to attend.

**SUSAN GROSSINGGER, LEED AP, SENIOR VICE PRESIDENT, HOK:** I have found this recession to be deeper and more devastating in terms of layoffs. Also, no one at any level in their company is safe, whereas in past recessions typically partner level personnel were usually assured of retaining their positions.

**HRAZTAN ZEITLIAN, AIA, LEED AP, VICE PRESIDENT, LEO A DALY:** The major reduction in available credit, and the current draconian underwriting standards have not only severely constricted commercial development, they have reduced development period. Most economic market sectors have been deeply affected in a "domino effect" of global scale, due to the current lending environment; this is significantly different from the cyclical recessions of the recent past. As a result, even heavily diversified

firms are feeling the sting. Having said that, firms with specialization in the Public Sector, Healthcare, Transit and Infrastructure stand a better chance of weathering the storm.

**CHRISTOPHER MARTIN, FAIA, PRINCIPAL, AC MARTIN PARTNERS:** This recession is global while the 1992 recession was more pronounced in our local market. The '92 recession ended with the Northridge earthquake [and] a big demand for rebuilding in Los Angeles. I believe that this recession will be longer due to the "Perfect Storm" of: housing collapse, capital market collapse, international recession and near insolvency of state and local governments.

## What do you think are the keys to successfully handling a downturn?

**JOHNSON:** If by success, you mean staying in business, there are probably two roads you can take. One is to open yourself up to anything that looks like work. In the process, your office evolves, maybe dramatically and in all its aspects: its clients, its methods and outcomes, its leadership, its identity. The other road is to focus on what you do well, capitalize on your strengths and potentially add to your expertise and opportunity.

**ZEITLIAN:** Downturns are actually opportunities to stop and think outside of the box, it's that opportunity for the major visioning retreat you always wanted to convene. It allows the firm to ask important questions like, "What are the new technologies we need to integrate? How do we leverage our expertise? How do we position our expertise strategically to be ready for the economic

RECESSION  
COMPARISON:

• 1992 •  
LOCAL

• 2009 •  
GLOBAL



KEYS TO  
SUCCESS:

SOLIDIFY  
VISION

BE CREATIVE



LEVERAGE  
EXPERTISE

CEMENT  
RELATIONSHIPS

DO MORE  
MARKETING



JOB-SEEKER  
CHECKLIST:

COMMUNICATION  
SKILLS

TECHNICAL  
EXPERTISE

NETWORK

DON'T  
GIVE UP

rebound to come? How do we use this period to cement new relationships of trust with our clients?"

**ANDY COHEN, FAIA, EXECUTIVE DIRECTOR, GENSLER:** When the world shifts, opportunity follows. Clients benefit from our firm's depth of experience, breadth of expertise and global reach. We have taken prudent steps to manage our costs and financial commitments in a way that secures our firm's success. We continue to invest in our future through learning, research, and integrated project delivery strategies.

**CLIVE WILKINSON, AIA RIBA, PRESIDENT, CLIVE WILKINSON ARCHITECTS:** Economic frugality and financial planning is important, but, equally, putting effort into promoting your firm is vital. This is not a time to cut back on marketing. It is also good to see this as a sobering reality check. A phenomenal amount of waste has been produced by Western culture in recent times, and it is good to turn off the tap.

**MICHAEL PALLADINO, FAIA, PARTNER RICHARD MEIER & PARTNERS:** Most of us were caught off guard by the severity of this recession and have had to make difficult management decisions. It is important that the senior staff is a part of the decision-making process because the success of the business depends on the support and contribution of many individuals. This recession is a reminder how important it is to have a reserve to cover costs during a slow time.

**MARTIN:** Keys to successfully handling the downturn: Make your projects happen, help them into the start up. Minimize all expenses as holding on to cash is critical. Manage your workflow and people, ask them to take time off. Get close to your best clients and anticipate their needs before they do. Be creative in your pricing. Ask your vendors and suppliers to be creative in their pricing. Re-examine your financial relationships: is your bank healthy? Don't blame yourself for the international recession; it is a *force majeure*. Be smart, plan on surviving and above all, keep your spirits up, as I said in the last recession, "learn to whistle in the dark."

**What advice would you give to job seekers today?**

**MICHAEL FRANKLIN ROSS, FAIA, PRINCIPAL HGA ARCHITECTS AND ENGINEERS:** I would tell them to hone their communication skills, which includes both written and verbal. It makes a tremendous difference during the interview process. We might interview 10 candidates and they might all be incredibly talented designers, but the one who communicates clearly stands out from the pack.

**HAMID GABBAY, PRINCIPAL, GABBAY ARCHITECTS:** When there are no jobs not giving up is the key. After all, I got my first job by looking through the yellow pages. I was lucky that I found one when I got to the letter B!

**WILKINSON:** I have noticed in the past that too many applicants assume they are important and desirable because they went to a good school. It is time for people to work out what their employer might want from them, and present themselves accordingly. This is really no different from how we secure projects and clients. If you solve their problems, they love you and pay you for it. If you exceed expectations, you begin to make a contribution to culture, which has civic value.

**ZEITLIAN:** Avoid "hunkering down". Get out there; join networking groups, make yourself be known. Stay positive, stay engaged, and stay passionate about architecture.

**ADELE CHANG, AIA, PRINCIPAL, LIM CHANG ROHLING & ASSOCIATES:** Do not give up. Find ways to nurture your passion for architecture even if you must seek non-architecture work for survival.

**GROSSINGER:** Versatility. It is important that everyone recognize the individual need for contributions in business development and bringing in new work. Contacts are a key factor in retaining one's position right now. For younger potential staff coming out of school—an in-depth expertise in CADD, Revit, 3-D programs, LEED and BIM are key to future success. The more a potential graduate knows in these areas, the more sought after they will be.

— Ann Gray, FAIA

WORKBOOK

# Inspiring Minds

Design to stimulate  
knowledge





# University of Oxford Biochemistry Building

Location: Oxford, United Kingdom  
Designer: Hawkins/Brown Architects  
Website: [www.hawkinsbrown.co.uk](http://www.hawkinsbrown.co.uk)

When architecture firm Hawkins/Brown began designing the almost 130,000 square foot facility, they kept two goals in mind: creating an interdisciplinary, collaborative environment along with focused research spaces and cutting-edge laboratories. Previously, faculty and students of the UK's largest biochemistry department were scattered through several different buildings but the new facility will now bring them together into a cohesive unit.

To challenge the public's perception of the inaccessibility of science, the firm chose to emphasize an approachable design through transparent elevations and laboratories that are visible at the external face, providing a window into the disciplines. Moreover, the architects created "thinking spaces which facilitate cross-fertilization of ideas" instead of more traditional demarcated departmental areas.

A naturally ventilated, timber-clad atrium serves as the heart of the five-floor structure. Informal meeting areas are scattered across the atrium and through each elevation, while more private cellular offices are outfitted with full-height glazed partitions for greater transparency. The exterior envelope is constructed of a unitized curtain walling system fixed with colored, laminated glass fins. The colors pick up on the terracotta, plum and brown shades of the surrounding historical Oxford buildings creating a complementary setting for the juxtaposition of old and new.

Interior photo by Keith Collie. All other photos by Tim Crocker.



## Sinai Akiba Academy

Location: Los Angeles, CA  
Designer: SPF:architects  
Website: [www.spfa.com](http://www.spfa.com)

Originally established as a religious school, the Sinai Akiba Academy flourished into a full day school that had outgrown its space within the larger temple building. "The existing facility was built almost 40 years ago and, over the decades, had been manipulated to attempt to make the best of a building," says project architect Greg Stutheit. The studio was given the task to efficiently rework the space, reducing the size of the classrooms and increasing their number; they perforated the exterior concrete to build additional windows and bring in more natural light and eliminated redundant interior corridors to maximize square footage.

Principal Zoltan E. Pali, FAIA, drew upon the nature of Jewish education and culture to emphasize its words and writings as a key inspiration of the design. "We came to consider the library as the heart of the school," says Stutheit. The rest of the classrooms are arranged in a horseshoe shape around the library driving some of the school's daily circulation through the space. "We called it Learning Street," says Pali. "It was the notion that if you forced kids to go through the library, they may actually engage it."

Working side by side with Rabbi Scheindlin and the school's teachers, the architects addressed as many of their needs as possible, specifically focusing on storage and lighting. SPF:a created several unique storage concepts to maximize space: hanging marker boards on a sliding wall system to reveal additional storage and incorporating built-in teacher's desks for two. The architects also negotiated the tightest possible corridors allowed by building codes, opened the ceilings adding over five feet in height and installed glass between the classrooms and corridors to give the illusion of more space.

Photos by John Linden





## LAUSD Cres #22

Location: Playa Vista, CA

Designer: Osborn Architects

Website: [www.osborn320.com](http://www.osborn320.com)

The new 650-seat elementary school will be the first LEED Gold certified project in the Los Angeles Unified School District. The design will incorporate a bevy of environmentally-friendly initiatives, including: photovoltaics to supply the site with more than 60 percent of its energy use, geothermal-supplied HVAC system, and biofiltration of collected water.

"The building is seen as an armature for the learning process," says Michael Pinto, principal of Osborn. The vision for the school, supported by a partnership between Loyola Marymount University and the LAUSD, also serves as a teacher-training site. To this end, the architects were acutely aware of the necessity to incorporate flexibility of teaching methods into the design, such as incorporating space for laptops instead of desktop computers, installing a ceiling track system for hanging materials and full-height magnetized marking boards. "The intent was to leverage every surface for its ability to facilitate the learning process," says Pinto.

In fact, the entire school is designed as a learning tool via the architecture, exposing structural elements, providing a window into the geothermal pump room, and extending photovoltaics over the walkways so that students can experience the dappled light through the translucent cells in an effort to prompt an educational talking point.

The landscape also serves as a learning environment divided into various zones including vegetable gardens, desert landscapes, parent-teacher meeting areas, water zones and outdoor classrooms. "The sustainable features of the campus will be highlighted on a plaque in the central courtyard featuring a green treasure hunt to engage the students in locating the high performance features of the school," says Pinto.

Courtesy of Osborn



# Watts Learning Center Charter School

Location: Los Angeles, CA

Designer: Cuningham Group Architecture

Website: [www.cuningham.com](http://www.cuningham.com)

Born from a one-room bungalow, the Watts Learning Center now calls a two-story sustainably designed building its home. Cuningham focused on a three-prong approach, advocating socially, economically and environmentally conscious design.

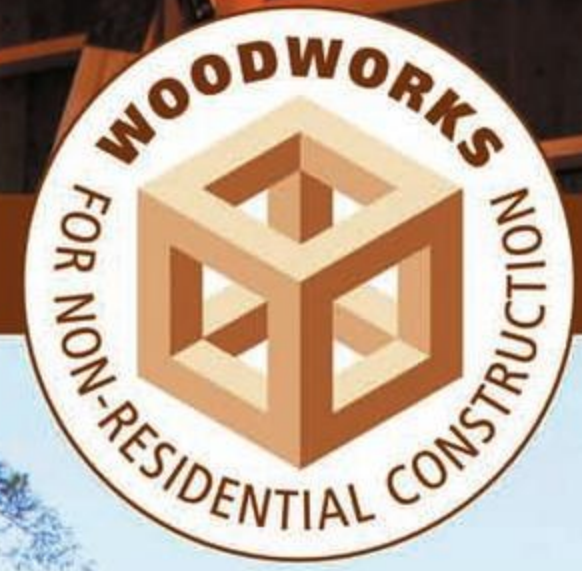
A large proportion of the student body is African American and the architects wished to reflect the community's rich cultural heritage in the design. The bright colors chosen for the building's exterior are suggestive of the African kente cloth while the landscaping includes drought-tolerant plants from Africa. "Each year Watts Learning Center takes a group of students on an educational trip to Africa," says Cuningham Group Chair John Quiter, AIA, LEED A.P., Principal-in-Charge of the project. "In this way, the school design continues to reinforce the cultural curriculum."

The most prominent architectural feature of the school's design is the "Beacon of Hope," an elevator tower topped with glowing LED lights. "This tower is a metaphor for the power of education to elevate the surrounding community," says Quiter. The lights will change accordingly to reflect holidays or important events.

The architects reused existing buildings, incorporated natural ventilation to reduce air conditioning costs, chose easily maintainable and durable surfaces and designed compact shapes to control costs. They addressed environmental sustainability through numerous measures including installing a white roof to minimize energy costs; designing large Northern exposed windows to make maximum use of daylight, and limited grading. They also designed a solar water heating system with measurements tied to the school intranet to promote the teaching of environmental education.

Photos by Raúl Otero





## RISA Software Update

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As part of an agreement with WoodWorks, RISA has expanded its popular design software to reflect the growing interest in non-residential wood buildings. Now it's easier than ever to lower the cost of your next building project while also choosing sustainably—and benefiting from wood's other attributes such as design flexibility and speed of construction.

Building on a phase one update released last fall, the new release includes:

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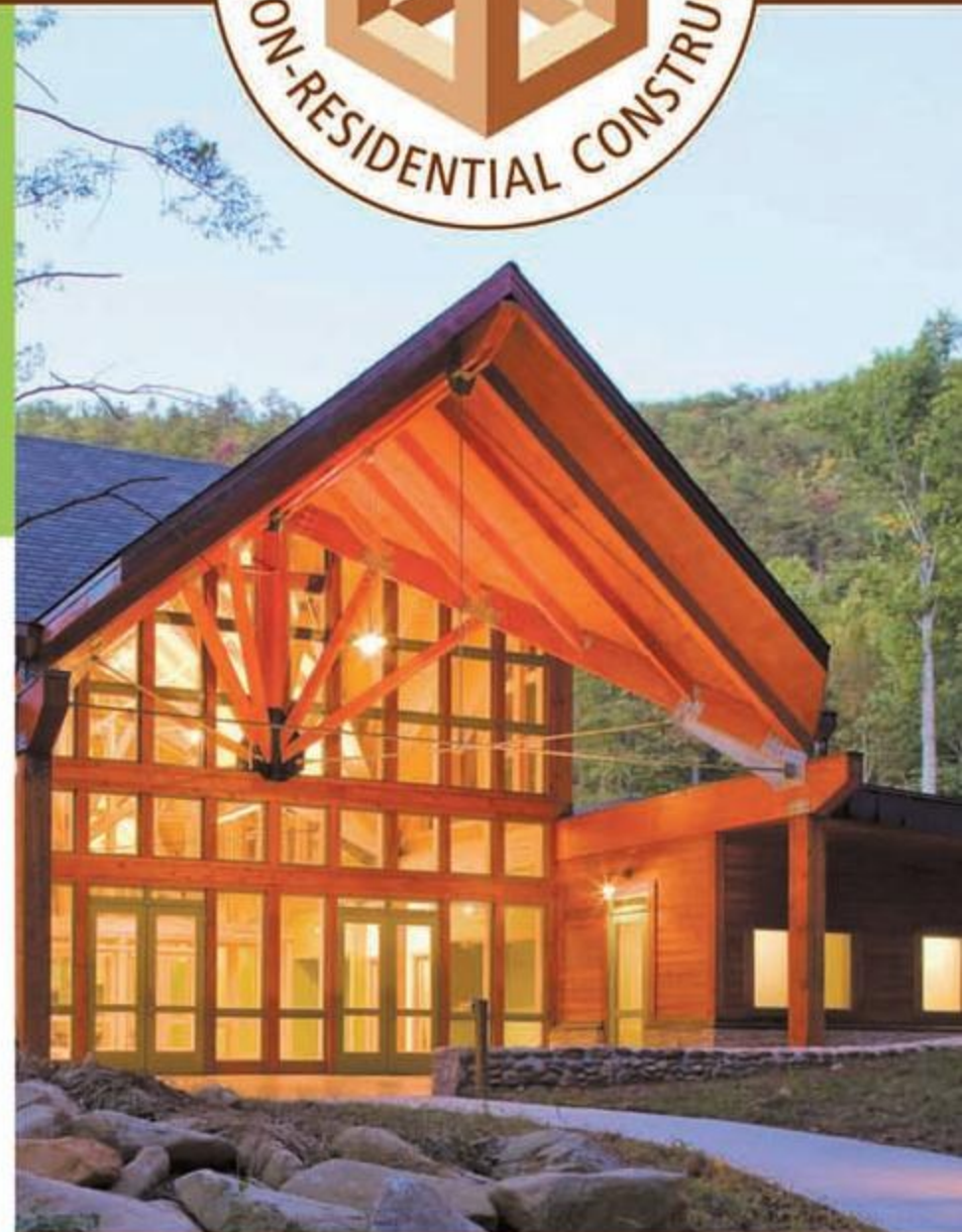
**Diaphragm design** – flexible and rigid diaphragm analysis as well as deflection calculations

**Lateral force design** – calculation of seismic forces for regular and irregular structures

**Shear wall design** – segmented design, force transfer around openings, perforated shear wall approach

**Design codes** – National Design Specification® for Wood Construction (NDS®), International Building Code 2006, California Building Code 2007

Current RISA license holders will receive the update automatically as well as information on training opportunities. To purchase a copy of the software, please contact Amber Freund of RISA Technologies at [amberf@risatech.com](mailto:amberf@risatech.com). If you have a non-residential project in development that could benefit from the RISA update, please visit [woodworks.org](http://woodworks.org) and contact a field representative in your area.



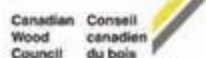
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WoodWorks is an initiative of the Wood Products Council, which includes all of the major North American wood associations.



## Central Los Angeles Learning Center No. 1

Location: Los Angeles, CA

Designer: González Goodale

Website: [www.gonzalezgoodale.com](http://www.gonzalezgoodale.com)

Once an iconic and historical edifice in the Mid-Wilshire District, the Ambassador Hotel became increasingly dilapidated over the years. The city stepped in to transform the site into a K-12 campus and enlisted González Goodale to spearhead the project. "The inspiration for the master planning was to re-integrate the Ambassador site with the urban grid in all four cardinal directions and to create a microcosm of the 'city within the city' for its students," says principal David Goodale. The architects also planned a memorial campus green and public park dedicated to Robert F. Kennedy within the design.

By focusing on the four cardinal directions, the architects designed a contemporary proscenium at each of the four street addresses. "Varying in form, function, and detail, these prosceniums all share an interplay of two dominant campus materials—zinc cladding and multi-toned perforated metal panels—in a metaphoric dialogue between academic gravitas and childhood play," says Goodale. The dialogue between play and work continues inside the school through colorful palettes and the LAUSD's first major integrated public art program. "In most cases, [the artwork] honors the messy unsung social history of the site alongside the more glamorous official narratives," he adds.

One of the biggest challenges the architects faced was reintegrating the site with the neighboring streets—lowering the grading of the K-3 facility by 30 feet—to make it more accessible to the community. Furthermore, the designers worked on incorporating the historic significance of the site into the design, including reconstruction of the hotel's iconic Wilshire Boulevard sign, creatively reconstructing the Embassy Ballroom as the school's library, and adaptive re-use of the Coconut Grove as an auditorium. "The footprint of the hotel, and its iconic place in the city, became a remarkably disciplined skeleton around which to found the design of a K-12 campus," says Goodale.

Courtesy of González Goodale





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# 5 TO WATCH\*



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hosted by **epOxyGreen Design Center** and **FORM** magazine  
covered by [GreenHouseVideos.com](http://GreenHouseVideos.com)

**FORM's** September/October issue celebrates five talented architects nominated by their peers for excellence in design.

**epOxyGreen** and **FORM** invite you to celebrate at the new epOxyGreen Design Center, their 6,000 square foot flagship store in Venice. Their goal is to create a shopping experience for retail, trade and commercial that is an unparalleled array of innovation, healthy choices and price efficiency in building and design.

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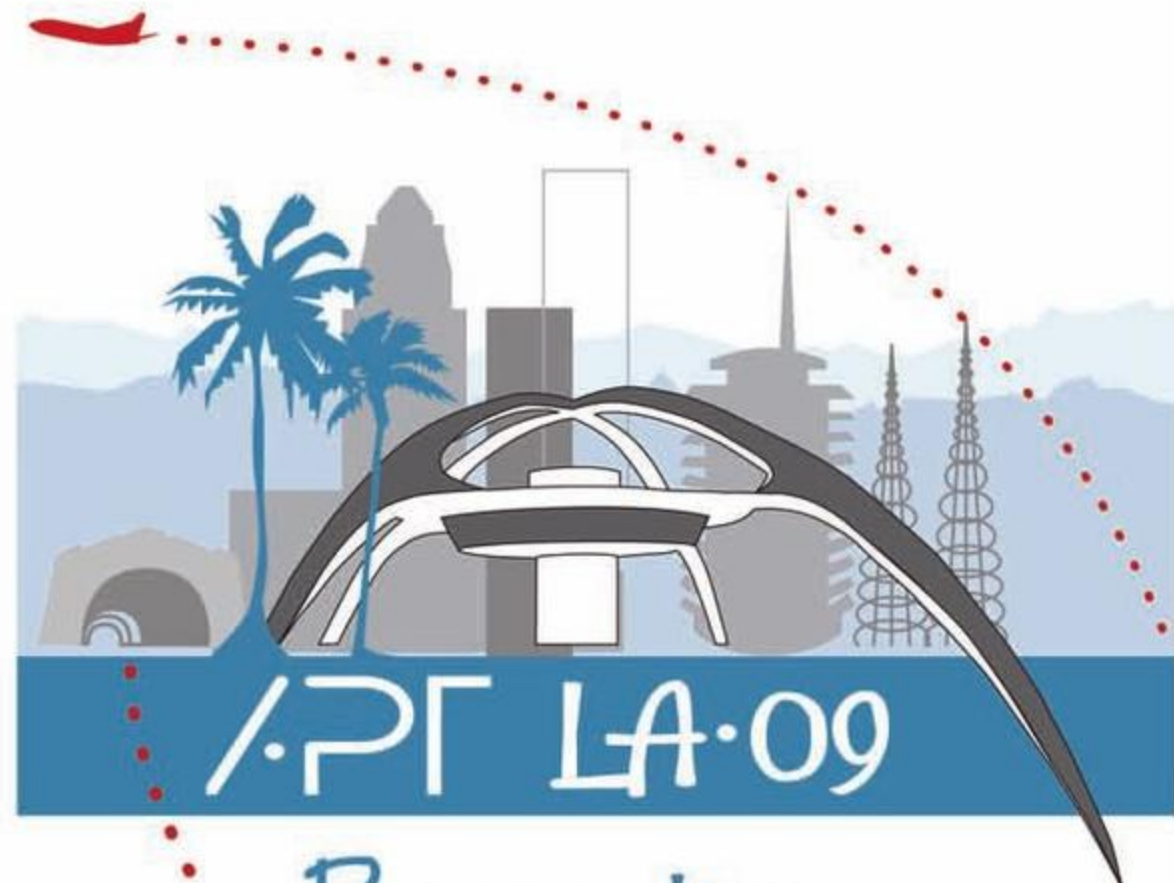
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- Preserving Modernism and Post War Heritage
- The Public Domain: Infrastructure of Urban and Suburban Landscapes
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2009

# RESTAURANT DESIGN AWARDS

AIA LOS ANGELES

## JURY AWARD WINNERS

### RESTAURANT CATEGORY

Bottega Louie (Los Angeles, CA)

DESIGNED BY view design studio,  
Shubin + Donaldson & Keat Bollenbach

Chaya Downtown (Los Angeles, CA)

DESIGNED BY Poon Design Inc.

Houston's Restaurant (Denver, CO)

DESIGNED BY Frederick Fisher & Partners

KAA Restaurant (Sao Paulo, Brazil)

DESIGNED BY Studio Arthur Casas NY

### CAFÉ/BAR CATEGORY

Kara's Cupcakes (San Francisco, CA)

DESIGNED BY Montalba Architects, Inc.

### LOUNGE/NIGHTCLUB CATEGORY

The Conga Room (Los Angeles, CA)

DESIGNED BY Belzberg Architects

## PEOPLE'S CHOICE AWARD WINNERS

### RESTAURANT CATEGORY

La Condesa (Austin, TX)

DESIGNED BY Michael Hsu Design Office  
& Joel Mozersky

### CAFÉ/BAR CATEGORY

the Lab Gastropub (Los Angeles, CA)

DESIGNED BY AC Martin

### LOUNGE/NIGHTCLUB CATEGORY

Yoshi's San Francisco (San Francisco, CA)

DESIGNED BY Morimoto Matano Kang Architects

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



Houston's Restaurant photo by Lone Pine Pictures



The Conga Room photo by Benny Chan



Chaya Downtown photo by Gregg Segal



KAA Restaurant photo by Leonardo Finotti



Bottega Louie photo by Vam Y.K. Cheung

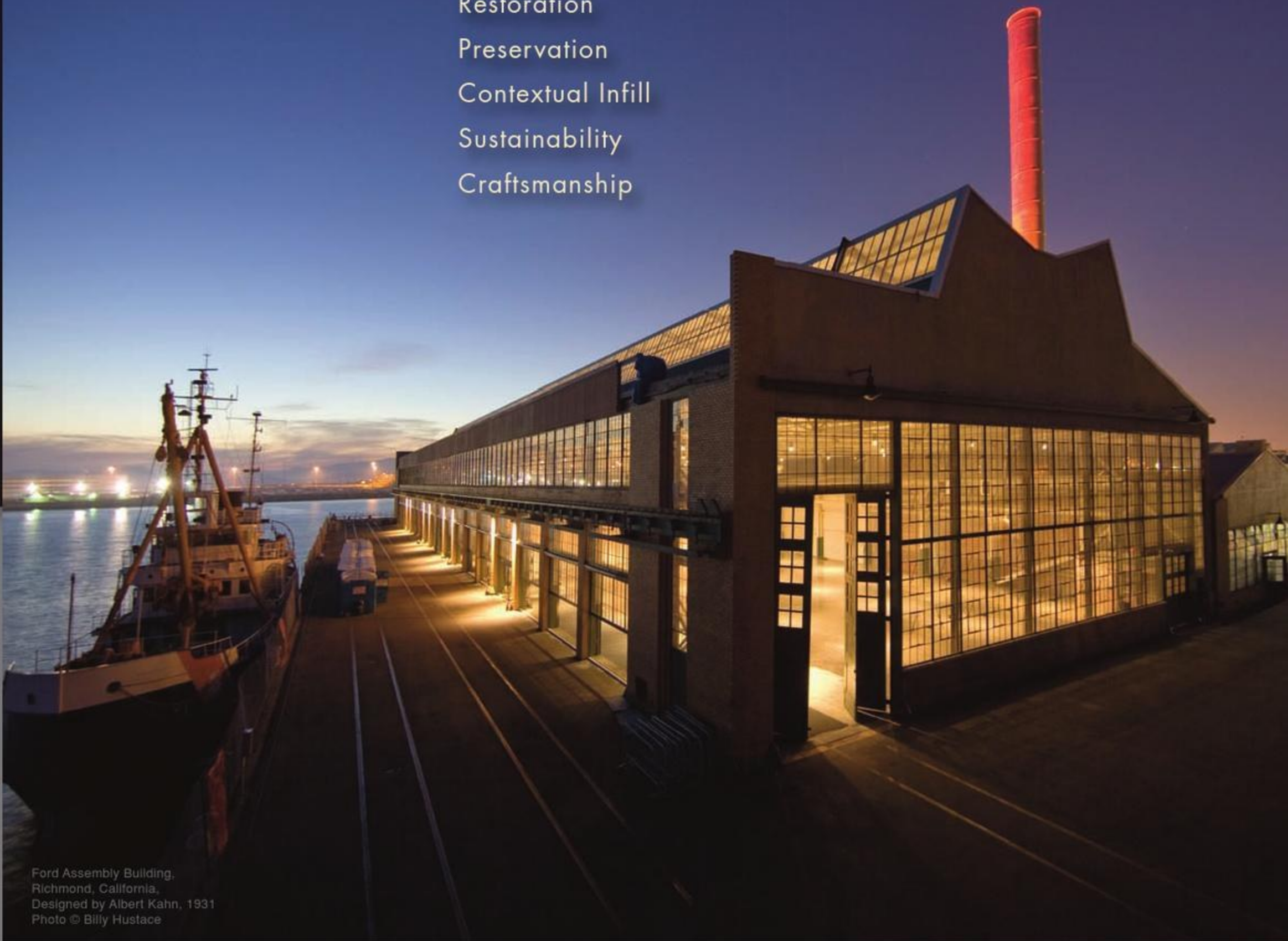


Kara's Cupcakes photo by Mitch Toblas

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Merry Norris Contemporary Art

### **Excellence in Education Award:**

Sylvia Lavin, Professor -

UCLA Department of Architecture and Urban Design

### **AIA/LA Gold Medal:**

Michael Rotondi, FAIA -

Principal, RoTo Architects, Inc.

### **The Good Government Award:**

Adolfo Nodal -

President of the Cultural Affairs Commission

### **Historic Preservation Award:**

Ken Bernstein -

Manager of the Office of Historic Resources,

City of Los Angeles Department of City Planning

### **Honorary AIA Los Angeles Award:**

Frances Anderton, Hon. AIA/LA -

Host of *DnA: Design & Architecture* and

Producer: *To the Point* - KCRW

LA Editor *Dwell Magazine*

### **Lifetime Achievement Award:**

William Krisel, AIA -

William Krisel Architect

### **Public Open Space Award:**

Mia Lehrer + Associates -

Vista Hermosa Park Project

### **Twenty-Five Year Award:**

AC Martin Partners, Inc. -

St. Basil Roman Catholic Church

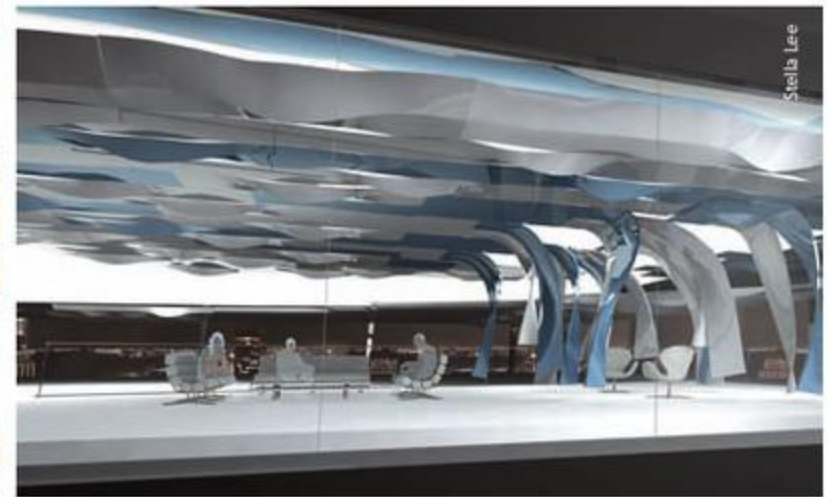
### **AIA/LA Firm Award:**

Daly Genik Architects

# 5 TO WATCH

We canvassed more than 100 architects and industry experts, asking them to nominate firms that embodied emerging talent. After sifting through the candidates, we narrowed the list to five, examining their design philosophies and developing portfolios. Keep an eye on their work; you're bound to hear these names repeated over the next decade.

BY INA DROSU



CLOCKWISE FROM TOP RIGHT: Reef installation at the Storefront for Art and Architecture in NY; Haptic House experiments with a study in motion; Night view of lighted Serial Departure; Serial Departure evokes and maximizes variability within a norm.

# URBANA

Los Angeles, CA | [www.urbanaarch.com](http://www.urbanaarch.com)  
Principal: Rob Ley | Established: 2002

Urbana dedicates itself to maximizing awareness of context and environment. Design, fabrication, and architecture set the stage for creating “responsive environments,” that move, sometimes in real time, according to their physical nature and artistic intent. At the other end of the spectrum Urbana focuses on their emotional impact on visitors or inhabitants. Drawing inspiration outside of the field of architecture, Ley has a focused interest in toys: “Some cheap and novelty level, and some very sophisticated.” Robotic pets in particular have provided him with insight into the sources of emotional attachment people have to particular types of motion. They have also instilled wonder as to whether

architecture could elicit a relationship in the same way an adult owner relates to his animated toy companion.

“We are at an awesome point in time where the sophistication and complexity witnessed in fields such as bio-technology, computational physics, synthetic material research, and social patterning may begin to affect the manner in which we design the built environment” says Ley. “Hopefully, my practice can be part of a larger movement that injects new possibilities and new responsibilities into what architecture can and should be.”

Undulating elements, form, and motion are often represented, or at least insinuated, in Urbana’s creations: clear examples are Haptic

House, DC screen, and Sunset Canopy.

“The beauty of architecture is that regardless of what you start with, it will, by virtue, pull into it any number of other systems and effects along the way,” says Ley. “For example, a recent project started [because of] a fascination with a type of metal that shrinks, rather than expands when it is heated.” The installation called Reef, done in collaboration with Joshua Stein of Radical Craft (also included in this article), has created a space that is intimate, interactive, and fluid. “The hope that something inclusive and sophisticated can emerge from something so simple is something we believe can happen in every project,” he says.



CLOCKWISE, RIGHT: Tectonic Horizons, slip-casting research; Store front for Ulterior Motifs exhibition; Stein's wining project design, másTransit, for LA transportation Inter-urban hub; "In Foam Falls Function" packaging inserts inspire spatial relationships.



## RADICAL CRAFT

Los Angeles, CA | [www.radical-craft.com](http://www.radical-craft.com)  
Principal: Joshua Stein | Established: 2000

In an invigorating fusion of old and new, of experience and speculation, of tradition and innovation, founder Joshua Stein seeks a well-rooted approach to the unexpected. His view of age-old craft techniques goes beyond a furtive appreciation. "Radical Craft strives to infuse the Modernist technological agenda with an un-ironic inclusion of the historic, ornamental, commonplace, and vernacular," says Stein. "These existing logics are viewed not simply as contextual, but as vital and generative source material for contemporary practice." The immersion into past process and knowledge is both a source of inspiration and a present and active participant in the reformulation of what he deems to be unprecedented.

Radical Craft's refinement of an architectural sensibility progresses through investigation of material potentialities into different scales of design. Through the ongoing research of Ceramic-slip casting, for instance, analogies are developed between modular object-scale forms and full-scale inhabitable spaces. Molded clay becomes expressive of positive and negative space that may be enlarged to practical meaning and proportion. As an extension of ceramic studies, cast-foam packaging inserts reveal Lilliputian worlds full of latent possibilities of translation into human architecture. "Governed by the inflexible parameters of the material and the drying and firing process codified over the centuries, the medium

seems to allow little room for innovation," says Stein. "However, technology can operate as a wedge to reformulate given equations, radicalizing the existing deep intelligence of traditional processes of making."

In addition to practical and academic research, interdisciplinary collaborations engender shared information into the development of unique and well-adapted solutions. Collaborations are a fundamental part of Radical Craft's process: Reef, MásTransit, and Stockholm Public Library are three examples. Collaboration, as well, is not limited to just design—it encompasses material investigation, technique interpretation, and synthesis into a new architectural experience.



CLOCKWISE, LEFT: The reflective surfaces of Twin Houses set inner rooms aglow with light; Twin Houses in Pacific Palisades explores classic California courtyard and hillside houses; Inland Empire Installation at Pomona College.

# PREDOCK FRANE

Los Angeles, CA | [www.predockfrane.com](http://www.predockfrane.com)

Principals: Hadrian Predock & John Frane | Established: 2000

Created by Hadrian Predock and John Frane in 2000, the design studio focuses on collaborative research and development. A project's site specificity, program, and content are tackled as an inseparable unit, a process they refer to as "generative repetition." In other words, thorough investigation of very specific local site parameters—terrain morphologies, natural forces, material considerations—leads to a foundation that ultimately develops the natural evolution of an architectural language. "There is a natural transition away from metaphor and towards analogy," says Predock. Thus, landslides, earthquakes, water penetration, and weather are fundamental parameters to be considered and are reflected in the design

of the project: notable examples are Twin Houses, Rambla I and II, the Center of Gravity Foundation Hall, and Idyllwild Performing Arts Center, to name a few. "We start by casting a wide net and then treat the information as a Darwinian test pool, prodding out the strength and adaptability of particular strains and characteristics," says Predock of the firm's process. "As the pool narrows, the transfer and filtration into the realm of architectural thinking and terminology broadens."

Lawrence Scarpa of Pugh + Scarpa says the firm's architecture impacts one's psyche in a lasting way: "It's not merely an image; it's an experience. You are emotionally moved by the spaces they make." Perhaps it's their

ability to expand a heightened architectural awareness that separates the firm from many of its contemporaries. Predock Frane's interests range from the banal to the exotic, from structure to atmosphere, as evidenced by the Family Room at the J. Paul Getty Museum, for example, yet "we are always seeking to find a set of relationships that formulate a coherent understanding of each individual project," says Predock. The firm commits to synthesizing the multiple local parameters for a project's conceptual framework while remaining flexible to the influence of new technologies, material improvements, and ideological innovations in the field.



Paul Bardagly



Paul Bardagly

TOP AND RIGHT: Glass and reflection of light energize the inner core of Peninsula Residence on Lake Austin; BOTTOM LEFT: The Beverly Skyline Residence is a meditation in regenerative transformation and optimizes recycling, site integration and preservation.



Paul Bardagly

**BERCY CHEN STUDIO** Austin, TX and Taipei, Taiwan | [www.bcarc.com](http://www.bcarc.com)  
Principals: Thomas Bercy & Calvin Chen | Established: 2001

Multiple-award winners Thomas Bercy and Calvin Chen form a partnership that brings to the firm a crucible of historical, contextual, morphological, and technological concerns. Given their European and Asian backgrounds, and being situated in Texas, where Native and European cultures merge, Bercy believes “there is a real intelligence in vernacular solutions, so we study indigenous cultures in order to learn from their experiences.” Their frequent travels abroad preserve their rooted connection to the cultural fulcra that bear such sway on their work. The significant overlapping spheres of numerous cultures have fostered “a unique interest in celebrating craftsmanship. There is also an appreciation

for the layering of history, both physically and psychologically,” says Bercy. “Our collaboration is the collision of these diverse experiences applied first to Texas, and increasingly to North America and Mexico.”

For Bercy Chen sustainability and site sensitivity sport a capital “S”—and this, at no cost to a sophisticated aesthetic. According to Bercy, “we try to internalize this understanding about nature, climate and materials and to recast them in response to contemporary ways of living and building.” For example, the Gibbs Hollow Residence boasts a roof structure that parallels the vernal pools of central Texas geology; the collection of rainwater, amplified by photovoltaic and solar hot-

water panels, serves to power the heating and cooling system of the compound, which is outfitted with radiant-heat coils and a geothermal pump.

The complex remodel of the Peninsula residence on Lake Austin, likewise, makes ample use of passive light penetration through extensive glass and reflective surfaces, while featuring a roof garden, a solarium, and pools which transition the house to the lawn. “We employ our own construction crews,” says Bercy, “which has allowed us to take on increasingly complex tasks to the point where we are now designing and building our own glazing systems, green-roofs, water features and pools, photovoltaic arrays.”



John Linden



Montalba



Montalba

CLOCKWISE, TOP: Monique Lhuillier Boutique; The light-filtering panels of Brooktree Residence resonate with its wooded setting; Octavia Lofts revitalize their urban environment.

# MONTALBA ARCHITECTS

Los Angeles, CA | [www.montalbaarchitects.com](http://www.montalbaarchitects.com)  
Principal: David Montalba, AIA/SIA | Established: 2004

Montalba Architects is a multi-faceted, international architecture and urban design studio excelling in contextual integration. Whether residential, commercial, or urban-multi-purpose the process of a unified concept involves the weaving together of use, aesthetic, innovation, and constructability as primary building blocks of successful design.

Balancing takes place on many levels: for instance, a rhythmic dialog is achieved between inside and outside in the natural settings of Brooktree, Freeman Polo and Richwood House. In the Octavia Lofts or the Idaho Apartments, sensitivity to setting evolved into multiple sustainable structural assets, while also enhancing private and social

aspects. "Our emphasis on working, on doing what's best for the project, seeing the project as a force larger than us, and thinking about things as an end user or a client rather than just as the architect, has helped us to gain the long-term trust and support of our clients," says David Montalba, founder and principal of the firm.

Montalba finds inspiration in anything ranging from mundane objects, such as packaging, to industrial design, construction industry, and culture in all its forms. He adds: "A recent inspiration for me has been the paintings of Udo Noger who has experimented with light as material and really pushed the boundaries of depth and luminosity."

Clients also often serve as great source of inspiration setting "the tone for innovative design and the success of a project," says Montalba. Moreover, the studio's process of creating retail architecture such as the boutiques of Monique Lhuillier, has proved to be a specialized exploration, enhancing focus on lighting and visual impact, for instance, which can eventually be applied to other projects of different scope. All in all, Montalba hopes "that with continued hard work and a bit of luck we will get new types of work that will allow us to further evolve and explore innovative ideas in different architectural programs and urbanisms." ■

# GENERATION NEXT

Today's architecture graduates are technologically savvy, literate in many design disciplines and eager to carve their own, sometimes unorthodox, paths. But what happens when hopes and dreams collide with the real world and a weak economy? A FORM roundtable convened in the offices of AIA/LA and included participants from this year's 2x8:SHIFT exhibition, showcasing exemplary student work from architecture and design institutions throughout California, to discuss the future, as they see it.

By Jack Skelley





## PARTICIPANTS

DEREK CHEN is currently studying interior design at California State University, Long Beach. He aspires to create simple and thoughtful spaces that can transcend time and context. He admires designers such as Tadao Ando, Maya Lin and John Pawson.

JOSHUA HOWELL graduated in 2008 with a Masters degree in Architecture from UCLA. After a short stint working as a designer for Greg Lynn FORM, the economy forced Howell to change his course. He now works for a public/landscape artist, which allows him to focus his interests on small-scale design and digital fabrication.

JEREMY ALFUSO recently started his graduate degree in architecture at the Rhode Island School of Design. At the end of his studies, he hopes to evolve into a designer who is capable of contributing to the field with progressive and culturally meaningful work.

AHDOM C. SAYRE graduated from Woodbury University in the spring of 2009 and at the time of publication was seeking a permanent position with a firm. He is particularly interested in script/morphogenic/bio-mimicry designers like Hernan Diaz Alonso and Marc Fornes and how these exciting technologies will manifest in new spatial efficiency.



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**FORM: What is it like to be entering the architecture field in the depths of a recession?**

**Ahdom C. Sayre:** It's perfect because we can rise with the economy as it grows stronger.

**Jeremy Alfuso:** And it's a good time for smaller firms or individuals to innovate, while larger firms are not able to adjust as quickly. [Sometimes] just a couple people can do amazing things.

**Joshua Howell:** Architects like Thom Mayne and Neil Denari got their start in recessionary periods. They cut their teeth with drawings and designing furniture. When I graduated in 2008, despite the bleak prospects, I remained highly selective in the offices that I applied to. At the time, I felt that after three years in a highly competitive graduate program, working in anything less than a cutting edge office would [be] settling. As the economy continued to sour, I quickly realized that I would need to become more versatile. I decided to temporarily leave architecture and work for a public artist and landscape architect. I [also] decided to form a partnership with several former classmates and start our own office, StudioReverse. We believe that too much power and too few technical skills are concentrated at the top of architecture's corporate structure. The future lies in creating small, flexible offices, which can form partnerships on an as-needed basis.

**FORM: What is the value of working for a big firm?**

**JA:** I have always preferred to stay in a smaller company because your talents are more appreciated but professors encourage you to go to the Genslers and the HOKs. As a designer aren't you a bit stifled?

**JH:** [But] it's also important to understand how to manage an office. You're already operating on a small profit margin as it is. It's definitely worth the experience.

**ACS:** I worked for HOK. A lot of people who graduated before me told me their worst nightmare was becoming a "CAD monkey"—turning your superiors' computer drawings into 3D models and renderings. [It's] the interns [who are] bringing this new technology up the ladder. You realize that you use your time to gain knowledge. I learned a lot about operating efficiency in a large firm.

**JH:** Students coming out of architecture school now are highly versatile in computer modeling and animation software that their managers simply don't know. These major powerhouse firms are relying on the technical skills of young employees to convey their ideas in renderings or animation. The computer-controlled machinery has found its way into every aspect of construction. We are also the Facebook generation. [We are] increasingly connected through social networking sites: Flickr, Wikipedia, Digg, StumbleUpon. That's where more change will come, through increased networking.

**FORM: But artists and professionals have always crossed boundaries, with or without social media.**

**JH:** Yes, but the opportunities are now increasing. We enter into partnerships with equal decision making and equal profit sharing. [It's] much more collaborative than finding work through a friend.

**ACS:** People across the continent can share ideas [easily]. Much of the scripting and movement [in the industry] is something that can only happen through the Internet—a bridge between the mathematician, the architect and people who know software. Without the Internet it would take ages.

**JA:** What matters to me is that the firm I ultimately work for is strongly focused on [multidisciplinary] design; work in other fields such as interiors, furniture, graphic or motion design. My inspirations are varied and include [architects] Rudolf Schindler and Richard Neutra, graphic designer Joseph Müller-Brockmann, chef Anthony Bourdain, graffiti artist Futura 2000, and sculptor Isamu Noguchi.

**Derek Chen:** I am an interior designer. I went into design school [looking forward to] conceptual ideas [but] you spend hours on production work and that soured me on it. I don't love software. I prefer hand drawings.

**JA:** That is something I worry about when I come out of school—[having] ideas and aspirations but ending up working as a production artist. I hope I don't become discouraged after several years.



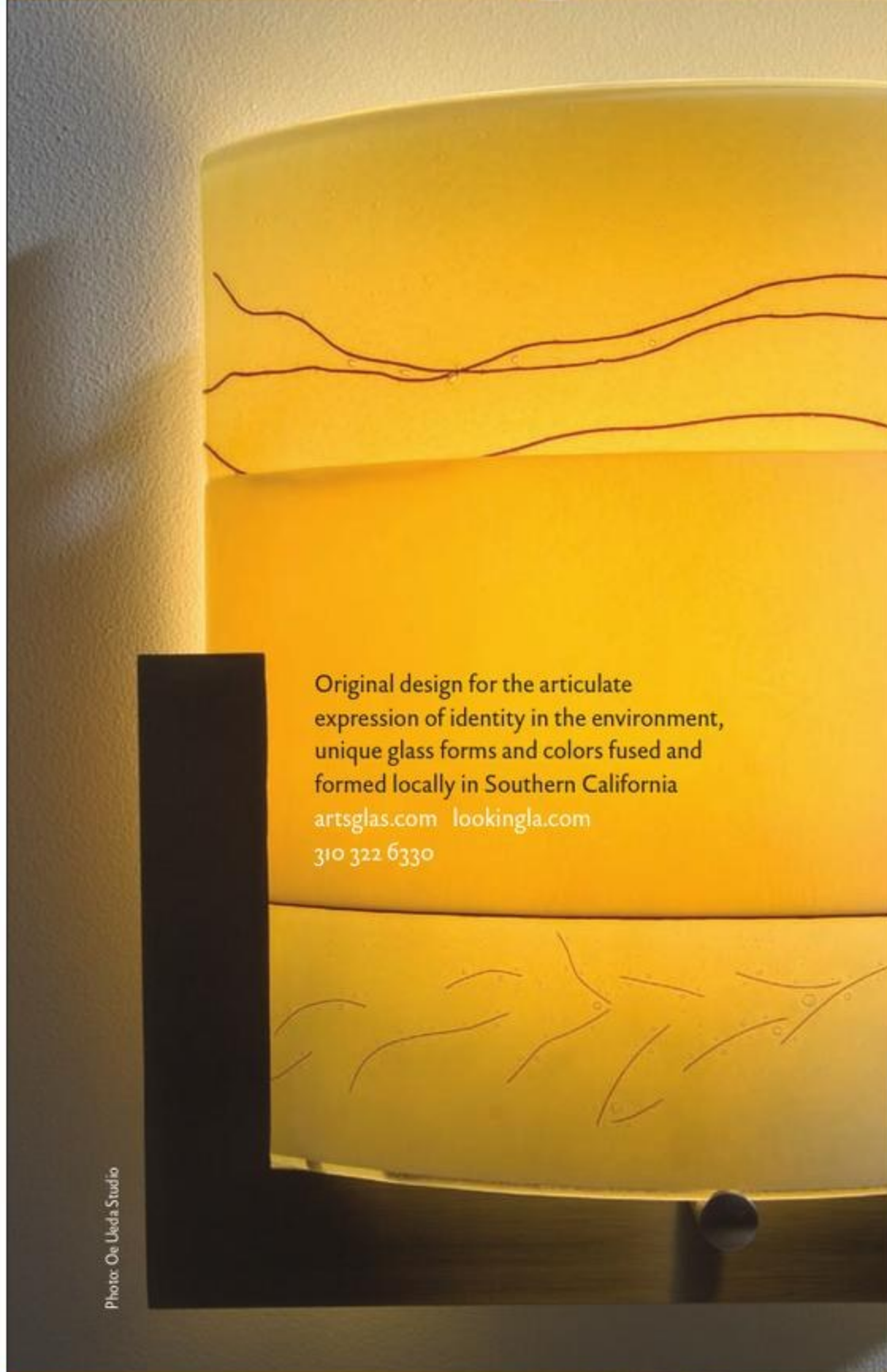
“What really matters to me is that the firm I work for is strongly focused on multidisciplinary design; that it is able to include work in other fields such as interiors, furniture, graphic or motion design.” —JEREMY ALFUSO

**FORM: Has the recession permanently realigned urban design, perhaps, toward higher densities?**

**JH:** There will be less spending on huge redevelopment projects—skyscrapers, large parks—because the capital is [gone] but there is still a huge need for the smaller-scale urban projects: bus shelters, redeveloping existing parks. This [impetus] can allow younger, smaller design firms to get in on that scale.

**DC:** This [recession] translates to all kinds of design, including interior design, because people relate to their environment first on a very human-scaled level. Yes, interior design is often the first budget to get cut, but the economy is going to force design to become more efficient.

**FORM: We hope that these efficiencies—and all the changes we've been discussing—will lead to greater opportunities for you and the many young professionals in the industry. ■**



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**CLIENT:** Mike Wigg, Oxford University Estates  
**ARCHITECTS:** Hawkins\Brown  
**DESIGN TEAM:** Russell Brown, Oliver Milton, Louisa Bowles, Hazel York, Morag Morrison, Chloe Sharpe  
**ASSOCIATE DIRECTOR IN CHARGE OF PROJECT:** Oliver Milton  
**STRUCTURAL ENGINEER:** Peter Brett Associates  
**ACOUSTIC CONSULTANTS:** Peter Brett Associates  
**SERVICES ENGINEER:** Foreman Roberts  
**CONTRACTOR:** Laing O'Rourke  
**PROJECT MANAGEMENT:** PDCM  
**COST CONSULTANT:** Turner and Townsend  
**INTERIOR DESIGNER:** Hawkins\Brown  
**CONSULTANT:** CUH2A  
**ART CONSULTANT:** Louise O'Reilly, Freelance Associate, Artpoint  
**ARTS ADVISOR:** Paul Bonaventura, Ruskin School of Drawing and Fine Art

## Sinai Akiba Academy

**ARCHITECT:** Studio Pali Fekete architects (SPF:a)  
**PRINCIPAL IN CHARGE:** Zoltan E. Pali, FAIA  
**PROJECT ARCHITECT:** Greg Stutheit, RA  
**PROJECT TEAM:** Mark Meyer, Jamie Heitner  
**STRUCTURAL ENGINEER:** John Labib and Associates  
**MECHANICAL, ELECTRICAL, PLUMBING:** ARC Engineering  
**LIGHTING:** HLB Lighting Design  
**LIBRARY CONSULTANT:** Libris Design  
**CONTRACTOR:** Inner Space Constructors  
**CLIENT:** Sinai Akiba Academy / Sinai Temple

## Watts Learning Center

**CLIENT:** Eugene Fisher, President and CEO  
**DESIGNER:** Cuningham Group Architecture, P.A. - Architecture & Interior Design  
**PRINCIPAL IN CHARGE:** John Quiter, AIA, LEED® A.P.  
**PROJECT TEAM:** Johnnie Loy, AIA, LEED® A.P., Kathy Wallace, AIA, LEED® A.P., John Pfluger, AIA, LEED® A.P., Marco Garcia, Jamie Bieser, Brittany Heinz, Laura Oestreich  
**OWNER'S REPRESENTATIVE:** Pacific Charter School Development, Inc.  
**GENERAL CONTRACTOR:** Del Amo Construction  
**STRUCTURAL ENGINEERING:** Ficcadenti & Waggoner Consulting Structural Engineers  
**ELECTRICAL ENGINEERING:** Lucci & Associates  
**MECHANICAL ENGINEERING:** South Coast Engineering Group  
**CIVIL ENGINEERING:** E.W. Moon, Inc.

## Cres #22

**ARCHITECT:** Osborn  
**PRINCIPAL IN CHARGE:** Timothy A. Ballard  
**TECHNICAL PRINCIPAL:** Shahram Moghbel  
**DESIGN PRINCIPAL:** Michael T. Pinto  
**PROJECT MANAGER:** Isabelle Ulrich  
**PROJECT ARCHITECT:** David Pape, John Luttrell  
**JOB CAPTAIN:** Dawn Brisco, Jared Sopko  
**PROJECT TEAM:** Esmeralda Ward, Edgar Valenzuela, Holly Chisholm, Takeshi Kobayashi, Kate Harvey, Armen Isagholi, Saif Vagh, Lina Adamian  
**CIVIL ENGINEERS:** Brandow & Johnston, Inc  
**STRUCTURAL ENGINEERS:** Thornton Tomasetti  
**MECHANICAL/ PLUMBING ENGINEERS:** S. Y. Lee Associates, Inc.  
**ELECTRICAL ENGINEERS:** WBM & Associates  
**LANDSCAPE ARCHITECTS:** Ah'be Landscape Architects  
**ACOUSTICAL ENGINEERS:** Jaffe Holden  
**FOOD SERVICES CONSULTANTS:** Laschober + Sovich, Inc.  
**GRAPHIC DESIGN:** Juliette Bellocq, Handbuilt  
**LEED CONSULTANT:** Zinner Consultants  
**PV CONSULTANT:** Solar City  
**ENERGY SYSTEMS ENGINEERING:** BPG, LLC  
**TITLE 24 ENGINEER:** AES  
**CLIENT:** Los Angeles Unified School District

## Central LA Learning Center

**PRINCIPAL-IN-CHARGE OF PROJECT:** Armando González, FAIA  
**DESIGN PRINCIPAL:** David Goodale, AIA, LEED AP  
**PROJECT DESIGNER:** Chung Chan  
**PRINCIPAL/ SENIOR PROJECT MANAGER:** Harry Drake, AIA  
**CLIENT:** LAUSD  
**K-5 PROJECT TEAM:** Anthony Tam, AIA, Sheila Mactal, Say-Vun Khov, Bill Ortega, Juan Bermudez  
**PROJECT TEAM:** Luis Villalobos, Erin LeMaster, AIA, LEED AP, Say-Vun Khov, Bill Ortega, Juan Bermudez  
**INTERIORS:** Gonzalez Goodale Architects (David Goodale, AIA, Chung Chan, Gerda Buss)  
**LANDSCAPE:** ahbe  
**LIGHTING:** Horton Lees Brogden Lighting Design  
**SIGNAGE:** Biesek Design  
**STRUCTURAL ENGINEERS:** Englekirk & Sabol  
**MEP & CIVIL ENGINEERS:** TMAD Taylor & Gaines  
**AQUATICS:** Rowley International  
**ACOUSTICAL (K-5):** AJS Acoustics  
**ACOUSTICAL (6-12):** McKay Conant Hoover, Inc.  
**THEATER:** Auerbach Pollock Friedlander  
**FOOD SERVICE:** Cini-Little International  
**PARKING:** International Parking Design  
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## A LIFE'S WORK

Ray Kappe recalls his 60-year friendship with Bernard Zimmerman

**I MET BERNARD ZIMMERMAN AT UC BERKELEY** in 1949. After graduation, we both returned to Los Angeles and have enjoyed intertwining careers in architecture and education over the last 60 years. I have always considered Bernard to be one of my closest friends.

Our most special time together was during the years we shared at Cal Poly, Pomona. Bernard had just become a member of the landscape faculty, and he was heading up the advisory committee to provide names to select a new chairman of a not-yet-established architectural program. Bernard was kind enough to place my name among those to be interviewed and I received the appointment. We worked closely together to build a department of architecture. It was a very exciting time for us.

Bernard was an energetic design professor who could engage and excite students as well as confront other faculty members when he felt they were lacking. He was always honest and upfront with his opinions, which threatened many people. He was usually right and committed to his beliefs, ones that others should have respected rather than resented.

During his vital years, I know of no other architect who was as concerned about the state of architecture as Bernard. Nor was there any other architect who was as concerned as Bernard about the education of future young architects. When he came to Los Angeles after graduating in 1953, he immediately became involved with creating the AIA "Architectural Panel," featuring programs that encouraged a dialogue about architecture and planning in the city. He later became a member of the AIA speakers committee, serving for more than 40 years and working as the driving force behind many programs for the chapter.

In 1991, he initiated the very popular Masters of Architecture public lecture series with Francesca Garcia Marques, which takes



Above: In 1962, Bernard Zimmerman designed a contemporary aerie for Leland and Marian Zeidler's Los Angeles residence. Right: A portrait of the architect.

Top photo by Marvin Rand, inset by Rodica Reif



place at the L.A. County Museum of Art. Together they have provided our city with local, national and international architectural stimulation of the highest level for the past 18 years. And in 1999, he conceived the "9 in '99 Series on Big Ideas for Los Angeles," at the Museum of Contemporary Art. Bernard also conceived, organized and directed many important exhibits included the LA 12, 84 in 84 and 100/100 in celebration of the AIA/LA's first centennial. He also conceived the 101 New Blood exhibition recognizing 101 young architects Bernard felt were the next generation of L.A.'s best.

Between chairing committees and directing exhibitions, Bernard still found time to practice architecture, obtain a Masters in City and Regional Planning from the University of Southern California, consult for the Pasadena Community Redevelopment Agency, teach,

and advocate the preservation of important Los Angeles landmarks such as the Dodge House, Watts Towers, Elysian Park, Marshall High School, the Hollywood Sign and the Schindler House. He was also the inspiration behind the A+D Museum.

In 2003, Bernard was honored by the USC Architectural Guild, which named him their Distinguished Alumnus, "who has enriched the profession of architecture" with his social concern and contribution to design. He was also named a Pacific Design Center "Star of Design". This is quite an impressive set of accomplishments for one individual.

Bernard played a major role in my life and I owe a great deal to him. I think we all do. He was an irreplaceable human being, who has touched so many of our lives. He will be greatly missed, and forever remembered as a passionate advocate for the profession.



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