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SUZI MOORE McGREGOR was born and raised in Tucson, Arizona. She is now dividing her time between Tucson and Los Angeles as a freelance writer and photographer for Woodfin Camp. She is the author of two architecture books including Under the Sun: Desert Style and Architecture and Living Homes: Sustainable Architecture and Design. Suzi is currently working on two book projects. One is a guide to sustainability, and the other, in a very different direction, is a guide to making smarter babies, a collaboration with her husband Dr. James McGregor and Dr. Cal Hobel of Cedars Sinai Hospital.


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Ecology, sustainability, environmental concerns—the language we use to describe our relationship to Nature has become so common it renders itself mute. In a culture that exalts the new, the uniform, the predictable, we have slowly reduced the human need for individuality and simplicity to trendy gestures that carry shallow solutions. Our relationship to Nature is 'somewhere one might go on the weekend'; oblivious that the steps we take from our front door to our car are on solid ground. As a culture we have become complacent and convenience-oriented, somehow thinking that natural resources are eternally bountiful, like the displays of produce at the local grocery.

We destroy our air, our water, our soil, and our diversity, yet in this information age, we are deceptively cut off from the consequences we create. We cannot go back to a more primitive time, nor should we. The technologies we have created hold ample possibilities for a new collaboration between Nature and Man, but for this to happen, there must be a melding of disciplines, a new communal dialogue that talks in terms of global rather than regional. Ecology must come to the built environment on a deeper level than simply airflow, site orientation and solar hot water. What is needed is a fundamental shift in philosophy on all levels.

Architects, designers, filmmakers and artists hold one of the key tools for changing the way we think about our world—the visual icon. The power of visuals is the very tool mass marketing uses to deaden our minds. As a creative community, we have the ability to slowly infiltrate and transform this mass visual iconography and begin burning a deeper sense of ecological respect into the collective consciousness. This goal is attainable, however, only if we are willing to accept a broader political and economic role, becoming more responsible for code regulations, civic design, community business and real estate assessments. Los Angeles, with its Modernist tradition of inside/outside living, already holds community sensibilities toward eco-consideration. We have a timely opportunity to set new ideals; to invent, evaluate, examine and explore. We have the power to demand more from our clients.

Of course, none of these issues are new. Why then, does the inability to comprehend the urgency of ecological policy continue to plague us? Is it that the statistics and predictions are so cataclysmic, so terrifying, that we shut them out of our minds? Or is it simply procrastination? I leave you with this image: You have a stack of papers on your desk that you are working through. One task is small, but difficult for you to confront. You decide to place the task in a 'tomorrow' box, to be dealt with another day. A week, a month, a year goes by and suddenly, as if without warning, that buried task is due. By this time what was once small and easily resolved is now in crisis mode.

This issue of LA Architect reflects on infill projects, adaptive re-use, solar energy and land re-appropriation. Get involved.

LAURA HULL
EDITOR
The Museum of Modern Art is scheduled to open a multi-use facility and temporary exhibition space on June 29, 2002. Housed in the former industrial site of the Swingline stapler factory, the four-level building encompasses 160,000 square feet, with 25,000 square feet of unobstructed exhibition space. For the project, MoMA partnered Los Angeles-based architect Michael Maltzan with Cooper Robertson & Partners of New York. The new facility will serve as the Museum's primary exhibition space until early 2005 while the midtown Manhattan location is expanded and redesigned by architect Yoshio Taniguchi.

www.moma.org or 212-708-9431.

Pasadena Museum of Art

Dedicated to the exhibition of California art, architecture, and design from 1850 to the present, the Pasadena Museum of California Art is scheduled to open in June 2002. The 30,000 square foot mixed-use structure designed by Johnson Favaro Architecture and Urban Design will be the latest addition to the vibrant urban redevelopment area. Influenced by environmental artist James Turrell, the elemental nature of art and its connection to light and space is a theme repeated throughout the building. Features include a 6,000 square foot main gallery, a community room, and a bookstore, as well as a 5,000 square foot private residence for the museum founders, Robert and Arlene Oltman.

www.pmcaonline.org or 626-568-3665

Art on the Outside

Whether stuck in traffic or walking on foot, prepare to be entertained on Santa Monica Boulevard in West Hollywood beginning April 27, 2002. As part of the City’s new Art on the Outside program, the famed thoroughfare will be stage to “Edges and Hedges,” the first of several public art installations, featuring seven renowned artists from across the country. Displayed for seven months, the project includes three pieces by Los Angeles-based artists: a giant lawn chair upholstered in artificial grass by Blue McRight, a freeform structural bamboo installation by Stephen Glassman, and an 8-foot tall dining table and chairs constructed from real and artificial plants by Keith Sklar.

Left to right:
The Geometry of Seeing: Perspective and the Dawn of Virtual Space
Tommaso Laureti
Italian, 1530-1560
Design for a portion of an illuminated ceiling, 1560
Engraving
8 3/8 x 12 5/8
(21.3 x 32.3 cm)
 Getty Research Institute
85-B16211
The Sacred Spaces of Pieter Saenredam
Pieter Saenredam
The nave and choir of the Dom in Utrecht seen to the west, 1636
Oil on panel
Collection: Los Angeles, Mrs. Edward W. Carter

Two complementary exhibitions focusing on architecture will be on view at the Getty Center. Presenting a broad range of materials including books, prints, drawings, and paintings spanning a period of roughly four centuries, The Geometry of Seeing: Perspective and the Dawn of Virtual Space examines the multifaceted nature of perspective science and its applications. The Sacred Spaces of Pieter Saenredam examines a series of drawings and paintings made of the churches of Utrecht during a stay in the summer of 1636. Presented at the Getty Research Institute and the J. Paul Getty Museum respectively, both exhibitions will be on view until July 7, 2002.

www.getty.edu or 310-440-7300.

Vitra Design Museum of Weil am Rhein, Germany, in conjunction with the Centre George Pompidou, Paris, and the Centre International de Recherche et d’Education Culturelle et Agricole, will offer a series of summer workshops conducted by internationally famous designers and architects. Held at Domaine de Boisbuchet, an historical county estate in the southwest of France, the courses will address both practical techniques and theoretical issues. Two workshops per week will take place in the period from July 7 to September 21, 2002.

www.design-museum.de or 011-49-7621-702-3574.
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Memoria In Aeterna
The Maslon House

ARCHITECT: Richard Neutra
CLIENTS: Luella and Samuel Maslon
1963-2002

...Perhaps there remains for us some tree on a hillside, which every day we can take into our visions; there remains for us yesterday's street and the loyalty of a habit so much at ease when it stayed with us that it moved in and never left.

— RILKE, THE FIRST ELEGY

People and Projects

Lawrence Scarpa and Angela Brooks of Pugh+Scarpa have co-founded a new non-profit organization, Livable Places. The mission is to provide more livable and sustainable affordable housing on problematic urban sites and to influence and change the vision of urban policy makers and voters. With nearly one million dollars in grants already received, Livable Places expects to have its first project underway sometime this year.

Bob Blair retired from Blair Graphics on March 29, 2002. Bob's blueprinting skills, love of architecture, and convivial nature will be greatly missed. The company will continue in the good hands of Rick Porter, who has been with Blair Graphics for 18 years. Retiring to Durango, Colorado, Blair and wife Tricia will become architectural clients for a change as they design a mountaintop home.

Two new Senior Associates, Edmund Einy, AIA, and Eyal Perchik, AIA, have joined the team of Anshen+Allen Los Angeles, while two other staff members, Michael Gould, AIA, and Suzanne Jaggers, received promotions for their outstanding contributions to the office. HHPA announced a new principal, Douglas Moss, AIA, and a new senior associate, John Fontillas, AIA. Zimmer Gunsul Fransca Partnership announced the promotion of Ted Hyman, AIA, to Partner, and the promotion of Lisa Padilla, AIA, to Principal. The following individuals have been appointed to Senior Associates at Widon Wein Cohen O'Leary Tersawa (WWCOT); Jeff Grcinsky, Chris Sahlin, Stan Shipley, Dennis Tanida, Larry Taniguchi, and Dean Vlahos.

RoTo Architects has been selected as architect of the new Liberty Wildlife Center in Phoenix, Arizona. No stranger to ecological and environmental projects, RoTo's design for the 30,000-square-foot facility will feature a rehabilitation center for injured wildlife. The Center's commitment to community education will be emphasized with interactive display areas and a trail that meanders through the aviary and eagle feeding station.

Gold Line

Extending nearly 14 miles and linking dozens of neighborhoods, the Gold Line light rail will provide a much-needed public transportation alternative to city-dwellers residing near the Pasadena/Downtown corridor. In an effort to ensure that all of the stations enrich the surrounding communities, art and landscape are a vital component at all 13 Gold Line Stations. At the Chinatown station, for example, Meléndrez Design Partners, the project's urban designer, brought in Chinese-American landscape architect and Feng Shui expert Shihli Liu to review the landscape design for the plaza and collaborate with artist Chusien Chang. The Gold Line is scheduled to open in July 2003.
Dream in detail...

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Awards/Competitions

Mark Zuckerman and Monty Lawton of In House have been awarded the prestigious 2001 GOOD DESIGN* award, presented by the Chicago Athenaeum: Museum of Architecture and Design. The award was given to the pair for their design of the 'Pocket Chair', a polycarbonate and chrome cafe chair that sports a handy pocket for whatever suits your fancy. The award was founded in 1950 and has showcased some of America’s greatest designers including Ray and Charles Eames, George Nelson and Florence Knoll.

Barton Myers Associates, Inc.

Old and new harmoniously coexist in the adaptive re-use of the Sacramento Hall of Justice. In an effort to keep the historic property alive and viable, Barton Myers Associates, Inc. remodeled the original 1917 structure, and added a new 15,100-square-foot wing. Employing steel, glass, and a smooth-troweled plaster skin, the addition complements the brick and terra-cotta building without resorting to mimicry. The Hall of Justice was awarded the Rehabilitation & Adaptive Re-Use Award by the California Preservation Foundation.

Fellowship Award

The Loeb Fellowship was established by Harvard University in 1970 to nurture the leadership potential of individuals dedicated to the improvement of the built and natural environment. Based at the Graduate School of Design, the program offers ten annual postprofessional awards for independent study. Among the recipients for 2002-2003 are three Los Angeles-based women: Kathleen Bullard, Director of the Los Angeles River Center and Gardens for the Mountains Recreation and Conservation Authority; Josephine Ramirez, a program officer with the Getty Grant Program in Los Angeles, specializing in the cultural arts area; and Jennifer Siegal, the principal of the Office of Mobile Design, specializing in non-permanently sited structures.

The Storehouse project by Jennifer Siegal is being built for the Smithsonian.

Cooper Lighting is accepting entries for its 26th annual national lighting competition. Focusing on furthering the understanding, knowledge, and function of lighting as a primary element in design, the Cooper Source Awards will recognize the achievements of both professionals and students. The competition will take place in November 2002. www.cooperlighting.com or 770-486-4800.

Architecture for Humanity, founded in 1999, announces its 2002 international design competition. The non-profit organization promotes architectural and design solutions to global, social, and humanitarian problems. For this year’s contest, architects are asked to develop designs for a fully equipped mobile medical unit and HIV/AIDS treatment center for use specifically in Africa. Beginning May 1, 2002, design criteria will be available at www.architectureforhumanity.org.

The deadline for submissions is November 1, 2002, and finalists will be announced on World AIDS Day (December 1, 2002) at an exhibition held in New York.
Case Study Houses

Surprisingly, this massive tome is not bound in plates of steel as a complement to the wood boards enclosing Taschen's equally massive tome on Neutra. Though one's first reaction is to call for a forklift and a lectern, this book—like its predecessor—justifies its bulk and price. It's the tribute John Entenza's initiative has earned: for his achievement in proposing 36 innovative houses and getting 24 built, and for the project's enduring fame, from Tokyo to Auckland. In contrast to the MOCA catalogue for Smith's exhibition Blueprints for Modern Living, the classic photos and many unfamiliar sketches leap off these pages. The story is told chronologically, with covers and text from the issues of Arts + Architecture in which these plans were first unveiled. A treasure—well worth a splurge.

Paul Rudolph:
the Florida Houses
(CHRISTOPHER DOMIN & JOSEPH KING. PRINCETON ARCHITECTURAL PRESS, $40 HC) ISBN 1-56898-266-6

As the Case Study program got under way in southern California, Rudolph launched his own from his office in Sarasota on Florida's Gulf coast. For two decades (with time off for U.S. Navy service) he created (first with Ralph Twitchell and then independently) a succession of airy pavilions that mitigated the steamy heat and filtered the brilliant light, in Ezra Stoller's crisp period photographs these houses seem almost dream-like—too graceful and pure to endure storms and the crass consumerism of waterfront development. And yet, despite the pressure of escalating land prices and the cult of gigantism, most of these houses have survived in their original form, and several have been lovingly restored. Every aficionado of mid-century modern should buy this elegant volume.

Architecture:
from Prehistory to Postmodernity
(MARVIN TRACHTENBERG & ISABELLE HYMAN. 2ND EDITION. ABRAMS, $95 HC) ISBN 0-8109-0607-4

An update of an acclaimed survey of world architecture that is a much better read than its drab illustrations, dull layout and paucity of plans would suggest. Indeed, it's as hard to put down as it is to heft. The close analyses of Philip Johnson's AT&T tower in New York and Norman Foster's HSBS tower in Hong Kong are brilliant, and the authors have the audacity to suggest that the high tech look of the one is as dishonest as the faux antique masonry of the other. This is an example of how the authors illuminate architectural history with concrete examples rather than windy generalizations.

Richard Neutra's
Windshield House
(EDITED BY DIETRICH NEUMANN. YALE UNIVERSITY PRESS, $22.95 PB) ISBN 0-300-09203-2

An illuminating miniature on a legendary house that was almost destroyed by the New England hurricane of 1938 and succumbed to fire in 1973. It was Neutra's grandest—and most unlikely—commission: a summer house for a famous Rhode Island family on Fishers Island. John Nicholas Brown picked Neutra after seeing the MoMA exhibition on modern architecture that included the Lovell Health House. Neumann, a professor of architecture at Brown University, recently curated an exhibition on the house that may eventually be shown in LA. Meanwhile we can enjoy his entertaining account of how the patrician client and progressive architect corresponded and faced off, and the camel that resulted from the collaboration of this odd couple.

Landscape Design:
a Cultural and Architectural History
(ELIZABETH BARLOW ROGERS. ABRAMS, $75 HC) ISBN 08109-4253-4

From Nineveh to a mobile home in Pecos, NM, Rogers casts a wide net, exploring the evolution of formal landscaping in parallel to humans' urge to put their mark on the earth. A scholar, who administered New York's Central Park for two decades, she provides a compelling account of the cultural roots that underly the plantings, explaining the ideas inherent in unfamiliar and classic gardens. Every page contains sharp insights—for example, her suggestion that the broken column that the Baron de Monville built as his house at the Desert de Retz outside Paris in the 1780s portended the revolution that would sweep away the civilization he cherished. The abundance of plans and illustrations do ample justice to the text.

book reviews by michael webb
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reviews by michael webb

Central European Avant-Gardes: Exchange and Transformation, 1910-1930

A handsome catalogue of the exhibition that Benson, head of the Rifkind Center for German Expressionist Studies, curated at LACMA, and sent on to Munich and Berlin. The design of the book—by Scott Taylor with Katherine Go—perfectly captures the impassioned experimentation that occurred in cities all over central Europe before it was snuffed out by political reactionaries who hated free-thinking artists. A few familiar names—Brancusi, Moholy-Nagy, and El Lissitsky—flit through these pages, but most are as little-known as their movements. All were, to some degree, revolutionaries and even participated in street battles in Berlin and Budapest in the chaotic aftermath of the first World War. The world changed around them, and it’s fascinating to discover, so long after that vanished era, how well they expressed the progressive spirit of the age.

Shigeru Ban
(PRINCETON ARCHITECTURAL PRESS, $55 HC) ISBN 1-56898-234-8

A must-have monograph that is as lucid, intelligent, and unpretentious as its subject—and at a bargain price. Ban combines a respect for the Japanese architectural tradition of simple, open, lightweight structures with the theoretical rigor he absorbed from John Hejduk, his teacher at Cooper Union. His signature element is the cardboard tube (first used as an expedient in his installation of an Aalto exhibition) and since employed as the structural support for houses, a post-earthquake church in Kobe, a graceful canopy over the MoMA garden, and the Japanese Pavilion at Expo 2000 in Hanover. Ban’s oeuvre includes provocative private houses and temporary shelters for disaster victims.

Wood: New Directions in Design and Architecture
(NAOMI STUNCO. CHRONICLE BOOKS, $29.95 PB) ISBN 0-8118-3235-X

You don’t have to be a tree-hugger to love this book, which is as appealing to the senses as a forest after a spring shower. Stunco is based in London and the majority of the 31 buildings are European, though there are a few from Australia, Japan, and north America—including the marvelous Skyrose Chapel of Fay Jones and Maurice Jennings in Whittier. Sections examine green architecture, structural possibilities, and updating the vernacular, and houses are balanced by schools, museums, and sports buildings. Excellent photographs, plans, and sections supplement the concise text.

An Eames Primer
(EAMES DEMETRIOS, UNIVERSE PUBLISHING, $29.95 PB) ISBN 0-7893-0629-8

The Eameses stood as firm as rocks off Venice Beach: they despised fashion and created timeless objects that look as fresh today as when they were first made, up to 60 years ago. Here is a glimpse behind the scenes; an exploration of how Charles, Ray, and their dedicated associates worked painstakingly to get every piece as close to their exacting ideals as it could be. As their grandson tells it, often in the words of their associates, everything was based on identifying needs and figuring out solutions. The office enjoyed extraordinary freedom—from deadlines and commercial pressures—yet accepted all kinds of constraints and turned them to advantage. The Eames classics have become so familiar and have been analyzed and applauded so often that one might assume there is nothing of significance left to be said. Demetrios engaging account proves otherwise.

Every Room Tells a Story: Tales from the Pages of nest Magazine
(EDITED BY JOSEPH HOLTZMAN. DAP, $45 HC) ISBN 1-891024-28-0

Holtzman is the John Waters of interior design: ironic, iconoclastic, an impresario of the outrageous. His publication is die-cut and drilled (I thought Grant Mudford was going to punch him out for piercing his images when the two met at an LA reception for nest) but never dull. This editor has progressed far beyond conventional notions of good taste, juxtaposing stately homes and prison cells, trailers and Carlo Mollino’s Turin apartment in a surreal collision of styles. As a minimalist I put down this book with a shudder—the riotous excess brought on an attack of claustrophobia—but others may love it.
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Wave, by Brown Jordan, melds elastrometric fabric into an ergonomic form with a ribbon-like aluminum profile. Depending on the light, the color of the finish shifts from green to blue. [www.brownjordan.com](http://www.brownjordan.com) or 800-743-4252.

Henry Hall Design's Flexy Batyline® Mesh Chaise is available in funky retro tones of blue, ecru, orange, and turquoise. The chaise is made from flexible mesh (rip-proof, mildew and UV resistant) set in a stainless steel frame with teak arms and rubber wheels. [www.henryhalldesigns.com](http://www.henryhalldesigns.com) or 415-863-4868.

Using ceramic metal halide lamps to combine soft, low brightness with high color rendering, Indirect TLuninaire, by Architectural Area Lighting, is available with a round or square pivoting reflector. Optional color filters and glow rings available. [www.aal.net](http://www.aal.net) or 714-994-2700.

DirtMarket provides Internet-based tools to reduce the cost, waste, and resources required to move excavation material on construction projects. Located at [www.dirtmarket.com](http://www.dirtmarket.com), this comprehensive member network provides real-time information. Acting as a "matchmaker," DirtMarket links construction projects in the same region to coordinate the sharing and transference of excess materials.

Many individuals would assert that materials slated for the city dump hold no value. By milling once dump-directed trees into beautiful lumber, East-West Urban Forest Products has developed a conservation-inspired business based on just that principle. Hardwoods include Carolina cherry, black acacia, and melaleuca with softwoods of Fern pine, Canary Island pine, and cedar. [www.eastwestwood.com](http://www.eastwestwood.com) or 760-458-0769.
Jantzen's concept begins with a long cylinder fabricated from steel and clad in curved, frosted glass panels, etched with a grid design. A number of the panels house photovoltaic cells that are keyed to motion sensors lodged in the glass floor of the bridge. As a walker enters the bridge, his movement triggers a response that is relayed to the curved glass panels, which in turn lift along tracks embedded in the steel frame. As the frame opens, the walker's view from the bridge begins to change. The motion sensors are based on the frequency of steps, the weight of the person, or a combination of the two. "I am playing with the idea of installing intelligence in a structure and having that structure become aware and responsive on some level," explains Jantzen. "It's a sculpture, basically, that you can walk through that also happens to be performing the specific function of allowing people to go from one side to the other." True to character, Jantzen once again suspends the line between art and architecture.

www.humanshelter.org

ARTIST/DESIGNER MICHAEL JANTZEN INHABITS A WORLD OF ENDLESS POSSIBILITIES. Challenged by a future with less usable land and nomadic tendencies, Jantzen designs mobile systems of construction that are deeply rooted in the fundamentals of Fuller philosophy. These modular units have become research way stations and experimental housing for the likes of NASA and a handful of university wilderness centers. Recently his imagination has been lodged in cyberspace, creating virtual reality environments that he implants into living and working situations.

So what's on his mind these days? Advanced Structures, Inc., a Marina del Rey engineering group known for space frame technology and innovations in structural glass, commissioned Jantzen to design projects that incorporate materials that define their company. What resulted was the Time Space Transformation Bridge, a footbridge that responds to your feet.
ANNOUNCING THE OPENING OF KARTEL IN LOS ANGELES
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imposed cultural isolation. A few of the older ones spoke only Spanish, buildings at the south end of the business district. Originally, the predominantly Hispanic Barrio encompassed a much bigger swath of land, that is, until the late 1960s, when across the country many local politicians and city planners pushed through large-scale urban renewal projects in hopes of regenerating dying business sectors. The citizens of Tucson were outraged, but in spite of their protests, over two-hundred historic adobe buildings on approximately eighty-acres of land were bulldozed to make way for a concrete community center, government buildings, parking lots, and other modern buildings of steel, concrete, and glass rise from the middle of downtown Tucson in sharp contrast to the historic Barrio, an impoverished twenty-block neighborhood of adobe buildings at the south end of the business district. Originally, the predominantly Hispanic Barrio encompassed a much bigger swath of land, that is, until the late 1960s, when across the country many local politicians and city planners pushed through large-scale urban renewal projects in hopes of regenerating dying business sectors. The citizens of Tucson were outraged, but in spite of their protests, over two-hundred historic adobe buildings on approximately eighty-acres of land were bulldozed to make way for a concrete community center, government buildings, parking lots, and other "improvements"—while the previous occupants stood by and watched. For many of them, this was the only neighborhood they had ever known. Generations had lived and died here, some in a self-imposed cultural isolation. A few of the older ones spoke only Spanish, and claimed direct lineage to the original Spaniards that followed in Father Kino's footsteps in the mid-1700s. Soon after the old buildings had been razed—some dating back to the mid-1800s—and the new community center erected, it became apparent to most of the citizens of greater Tucson that the city had lost a big chunk of its heritage. The remaining Barrio found itself facing a similar plight by the early 1970s, when city planners engineered a traffic corridor they dubbed the Butterfield Route, through the middle of the neighborhood.
Steel. Malleable.
This time a group of citizens intervened, securing historic designation for the entire neighborhood, which was finalized by 1975—but another tidal wave was forming. One businessman, in particular, began buying the old adobes across from the busy Community Center, and restoring them back to their original condition. The buildings, originally rentals and individual houses, shape-shifted into upscale office spaces, a trendy bar and restaurant, and pricey apartment rentals. Many original occupants could no longer afford the Barrio’s gentrified fringes and moved into public housing.

Today, outside interests continue to nibble away at the Barrio’s outer edges, but its fundamental character remains intact with numerous adobe homes flush to the street and strung together like row houses, sometimes forming central courtyards or active outdoor living spaces shared by all the residents. The long lengths of plastered adobe walls are protected by either flat roofs with parapets, or hip and gable roofs, often made out of corrugated sheet metal or wood. During summer evenings, kitchen chairs are parked outside the front door next to the pavement, where family and friends visit, a reminder that the community forms a real neighborhood. The style of architecture and sense of community is what initially attracted design-builder Tom Wuelspern. When he first discovered the Barrio in the early 1980s, his interest was not in the yuppified fringes, but in the central core where there was still a rich mix of people as well as parcels of undeveloped land—perfect for planned infill projects using indigenous designs and materials, such as adobe and rammed earth, which could grow from the site, climate, and history.
Wuelpner, who holds degrees in architecture and environmental planning, started working with earth-architecture right after graduation. By 1985, he partnered with builder Michael Keith, and planned a new neighborhood inside the old Barrio. Their goal was to meld sustainability with historic design, using the Barrio's existing architecture as a template. They designed zero setbacks, which would bring neighbors closer together, and decided on vivid colors to reflect local culture.

The first home sold to a friend, and Tom Wuelpner decided to move into the other, where he lives today with his wife and daughter. Keith moved on to other projects, but Wuelpner built fourteen more adobe and rammed earth houses and duplexes, which are a mix of rentals and single-family residences in order to attract a wide variety of people. When calculating square footage, Wuelpner questioned how big would be big enough, and wondered how many people might be willing to occupy a smaller place on our planet. In the end, he traded square footage for quality, staggering home sizes from 800-square-feet to 2,000-square-feet.

Each residence has been carefully sized to take advantage of the winter sun through south-facing windows with deep splayed reveals. Street-facing walls are two feet thick, enough mass to buffer noise from local traffic. Other exterior walls are eighteen inches, stabilizing interior temperatures. Steel replaces conventional wood framing, reducing the impact on limited timber supplies. Shallow fireplaces give maximum warmth, along with wall furnaces for backup heat in the winter and simple evaporative coolers, ceiling fans, and ventilation to take care of summer heat. Solar hot water heaters were installed for additional energy conservation.

Patterned after the old neighborhood, each exterior is unique. Staggered rooflines and elevations add interest and individuality.
The Architecture Program emphasizes, analyzes, and debates the role of the architect/citizen as cultural communicator and builder responsive to societal, cultural, and environmental challenges. We integrate into the design curriculum recent innovations in computer-aided design, multi-media, and sustainable technologies.

In the Interior Architecture Program students explore how the physical and social join to create interior spaces infused with aesthetic and cultural relevance. Program and rituals of inhabiting space inform the design and discernment of spatial form, color, light, and materials.
and corrugated sheet metal covers gable and hip roofs, which help reflect the hot midday sun. High parapets on flat roofs screen out roof top coolers, while courtyards are placed either on the side or in the rear where deciduous trees are planted to shade walls and windows in the summer. Because of desert landscaping, monthly water bills rarely exceed fifteen dollars.

All homes have an informal entrance that opens onto the living room, replicating entries from the last century. Wuelpern designed a simple room-to-room layout with an occasional short hallway—a typical feature of Barrio architecture. Flooring varies from one room to the next, and from house to house, including materials such as brick on sand, wood planks, and colored concrete. Ceilings mimic their predecessors, with saguaro ribs and wood beams or plain wood planks and square beams. Large square kitchens function as the social hub—where high glass-fronted cabinets match those from the turn of the century. Bedrooms are off to the side or in the rear.

The people who bought these homes and rent the duplexes form a tight-knit neighborhood that interacts with the adjoining Barrio community. Block parties are common, so are group dinners and spontaneous get-togethers. Tom Wuelpern was married here, with the Barrio residents as his wedding guests.

Wuelpern, Keith, and a few others are now considered pioneers, but because of their success and the success of others that have followed, land prices have escalated five to ten times what they were ten years ago, which is causing concern. The remaining vacant land inside the Barrio is suitable for infill projects, but the price may attract out-of-context development that would change the character of the neighborhood. The locals all nod in agreement, it would be wise for the city of Tucson to buy the few remaining parcels and continue their thoughtful approach to low income public housing, which would allow some of the original occupants a chance to come home again.

The story of Tucson's Barrio isn't unique. Many communities have similar historic areas, hidden gems threatened with extinction, which will die a certain death if the voice of reason isn't loud enough.
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KEEPING IT SIMPLE

Adaptive Re-use: Architect Jennifer Luce unearths a jewel in San Diego’s North County

FOR ALMOST A YEAR, LANDSCAPE ARCHITECTS BILL AND ABBIE Burton, of Burton Landscape Architecture Studio, tolerated their temporary office space. Wedged between a Von’s supermarket and a Chinese restaurant, they hoped their new business location in Solana Beach’s Cedros Design District, a burgeoning arts quarter, would be worth the wait. Looking up from their desks today, the Burtons experience something quite different than a parking lot of cars and shopping carts.

Built in the early 1950s, the 10,000-square-foot warehouse was primarily storage space for a local moving company. In the mid-1990s, the building’s vast interior space was the perfect site for an antique mall. Captivated by the character of the building, the Burtons bought the warehouse, abandoning their initial decision to build from the ground up, and hired architect Jennifer Luce of Luce et Studio to lead the conversion efforts.

City zoning overlays requiring 50% retail in all new developments dictated the distribution of space. To comply with the regulations, the Burtons leased 4,000 square feet of the building to an architectural bookstore who sub-leased the remaining space to other arts-related businesses. That left another 1,000 square feet for retail purposes. As a solution, the Burtons opened a gallery in the reception area of their landscape architecture studio. With the gallery at the forefront of their operation, the business becomes part of the street. Luce viewed the city ordinance as more of an opportunity than a hindrance. "Typically, the design process is sequestered. Now it is more accessible," says Luce. "Now people can walk in and satisfy their curiosity about what a design studio is."

Sharing a common language (Luce holds a graduate degree in the history of public landscape), both client and architect felt the integrity of the original structure was of utmost importance. Believing that "new elements should gently brush the skin of the old," Luce enforced a restora-
tive philosophy. Despite the resurgence of historical renovation in San Diego, it is rare to find a building with its character so intact. Luce's goal was to take a subdued approach, utilizing the building as a backdrop to the creative activities of the tenants. "It was so pure," says Luce, "that anything we did had to be pure, simple, and powerful."

The building was first sandblasted inside and out, neutralizing the different materials. This purification process exposed a vaulted ceiling supported by Douglas fir and redwood bowstring truss. Luce divided the space with a demising wall that runs the length of the building, separating the retail area from Burton. Comprised of giant steel frames with upper portions of clear glass plate, this element floats effortlessly in space. On the studio side, a long bank of flat files runs the entire length of the wall.

Informed by the grandeur of landscape design itself, where everything from concept to architectural drawings to model is large scale, Luce designed in macro. "Every decision is about scale," says Luce. Coupled with scale, the fabrication process was crucial to the concept of the building; as they were talking about design, they were also talking about material. Luce distilled the palate to four major materials—steel, glass, apple-ply, and rubber—and repeated their application throughout the structure. One prototype desk was repeatedly altered and carried throughout the space; some are cantilevered, others include a rubber or stainless steel plate, and still others are transformed into light boxes. Apple-ply panels were also incorporated into various space-making features, such as conference room walls.

A large freestanding library acts as the focal point of the studio. Behind the library wall is an elaborate shelving system, accessed by a steel library ladder. Opposite this wall, a thin theatrical scrim stretches across the full length of the entrance area, serving not only to demarcate the public space from the studio, but also acting as the gallery partition. A giant clock is projected on the backside of the scrim.

In another nod to the building's origins, no central air and heat was installed. Original square hole extractors in the ceiling pull either cold air or warm air into the structure. In the summer, a roll-up door ushers in the ocean breeze.

A mezzanine loft, adjacent to the entry, gives a birds-eye view of the entire space, both retail and studio. This upper space provides a private office for the Burtons, with work areas and conference lounging. From behind his desk in the loft, Bill observes his new environment saying that the results are better than he could have imagined. Luce nods in agreement adding, "As an architect, the ultimate dream is to build buildings. But, to walk into a space that has a historic element, I find that fascinating."
SUSTAINING IN SWEDEN

On the site of a former Saab plant, Moore Ruble Yudell builds glass towers that confront the gray skies of Malmö.

What do Swedes want most—after more sunlight, that is? According to John Ruble of Moore Ruble Yudell, many Swedes would like greater variety in housing. In the name of "giving everybody the chance of a good home at a reasonable price," the Swedish government sponsored the construction of more than 1.5 million housing units since the 1960s in this nation of slightly more than 4.1 million households. With numbers like that, it is not impossible that some over-standardization crept into the functionalist formula.
The Boo1 Housing Development in the city of Malmö, which recently won the coveted Building of the Year Award in Sweden, is an exuberant sample of the non-standard housing possible within the confines of a conventional Swedish housing block. Officially a demonstration project of sustainable technology, the Boo1 Housing project, a collaboration of MRY and Bertil Öhrström of FNNS, is a novel mixture of California openness to light and landscape and Scandinavian open-mindedness toward experimental housing.

In designing the Boo1 Housing as a demonstration project for technology, the architects used construction techniques and materials more typical of commercial and industrial building than traditional home building; James Mary O’Connor is pleased to hear the project compared to the Eames House, in its frank application of industrial materials and building techniques to residential design. Technology is acknowledged frankly throughout the project, including triple-glazed windows that maximize both insulation and natural light in this frequently chilly and typically overcast city. Sod on the rooftops promotes air quality, while photovoltaic cells, covering the remaining space, point south, soaking up the wan Swedish sun. With 100% of the power being supplied by the cells, excess energy is sold back to the Swedish electrical board. The tour-de-force, however, is an “intelligent wall” of wiring that connects all units horizontally, containing both vertical shafts for fiber-optic cabling and other communications wiring, as well as horizontal channels for electricity and hot water; the latter is used to heat the floor slabs in chilly Malmö. Hollow portions of the intelligent wall can be used for shelving or storage, lending some added flexibility and individuality to the apartments.

The site is a former Saab factory facing the Øresund Sound on the western edge of Malmö, an industrial city of 900,000 people that is now a short drive away from Copenhagen, Denmark, to the west on the new Øresund Bridge. With town planning by Klaus Than, a disciple of British town planner Ralph Erskine, the master plan of Boplatz is a set of perimeter housing blocks arranged in almost Medieval informality. Within the square footprint of the housing block, Principal in charge John Ruble and Project Architect James Mary O’Connor provided a sense of irregularity with a group of glass “towers” that intrude into the central courtyard at crazy angles. In another show of irregularity, the mix of units, which range from a 600-square-foot, one-bedroom apartment to 1,980-square-foot units with three bedrooms are stacked one atop the other, with seeming randomness. To prevent a chaotic look on the exterior, Moore Ruble Yudell created a system of “ribbed” panels that cover the exterior wall; the ribbed panels, which resemble traditional wooden clapboard siding, are sandwiched with a thick layer of insulation and attached directly to the building’s concrete frame.

In a symbolic gesture to ecology, Tina Beebe of MRY teamed with the Swedish landscape architects to plant the interior...
courtyard as a marsh garden of ferns and other native wetland plants. To protect the spongy soil, the architects provided elevated wooden bridges that connect the apartments to an oval courtyard in the center of the garden.

James Mary O'Connor acknowledges that the design is more freewheeling than many of MRY's projects, which have been notable for contextualism that borders on conservatism, particularly in European projects like the Tegel Harbor housing in Germany. Part of the elan of the design reflects the excitement of the architects to apply ideas about both dwelling and technology in a very direct way, according to O'Connor. "With most architects, it seems that projects are either about an idea or they come from the heart," says O'Connor. "For us, this project is both." The color scheme, chosen from a Swedish palette by MRY's in-house color expert Tina Beebe, underline the emotive side of the project, ranging from an acid yellow to a cobalt blue. The extrovert color scheme was a request from residents who responded strongly to images of La Boca, a brightly painted residential complex in Buenos Aires. "They want to be reminded that summer is coming," says O'Connor.

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DESIGN ARCHITECTS:
Moore Ruble Yudell Architects & Planners
FFNS Architects

EXECUTIVE ARCHITECT:
FFNS Architects

LANDSCAPE ARCHITECTS:
Moore Ruble Yudell Architects & Planners
FFNS Architects

PRINCIPAL ARCHITECT, PRINCIPAL-IN-CHARGE:
John Ruble, FAIA

PRINCIPAL ARCHITECT:
Buzz Yudell, FAIA

SENIOR ASSOCIATE-IN-CHARGE, PROJECT ARCHITECT:
James Mary O'Connor

PROJECT TEAM:
Lisa Belian, Tony Tran

COLORS AND MATERIALS:
Tina Beebe, Kaoru Orime

LANDSCAPE ARCHITECT:
Siv Dergerman

LANDSCAPE DESIGN:
John Ruble, James Mary O'Connor, Tina Beebe, Kaoru Orime

INTERIOR DESIGN, EXHIBITION APARTMENT:
Tina Beebe, Kaoru Orime

DIGITAL RENDERINGS:
Ross Morishige

MODELS:
Mark Grand, Chad T. Takenaka, Vely Zajec, Don Hornbeck, Joshua Lunn, Matthew Vincent, Lance Collins

PHOTOGRAPHY:
Werner Huthmacher
Solar panels bridge the gap between technology and design with a little help from the DWP
With the power outages and rolling blackouts of last summer, it seems safe to say that no one in California needs to be convinced that we require a bit more energy from somewhere to keep us going. Given Southern California's sunny climate and creative design community, if a prime breeding ground for innovative ways to integrate solar power into our lives were to exist, Los Angeles seems ideal. Unfortunately, two major hurdles stand in solar power's path to popular acceptance.

One obstacle has always been the initial cost of photovoltaic (PV) systems. Another impediment is the unfamiliarity of most clients, and even designers, with the aesthetic potential of the PV cell. Architect Guillermo Honles, and his fellow solar power advocates at the Los Angeles Department of Water and Power (DWP), are endeavoring to alleviate both hindrances through the latest addition to their list of solar incentives: the Municipal Program.

Through this program, introduced last year, the DWP pays the full cost of materials and installation for a PV system on any new municipal building. In addition, it will provide the services of its Photovoltaic Group, a team of architects headed by Honles, for design assistance. Funds for this program are guaranteed to be in place through 2005, though there is talk of extending that window to 2010 to ensure that solar power has adequate time to take hold.

While government contributions speak to the first obstacle mentioned above, the barrier still present for mass solar power is the aesthetic potential of the PV cell itself—and convincing designers that it has one.

Although their ultimate objective is to implement solar power in Los Angeles, the DWP also maintains that PV systems are inherently architectural
and therefore aesthetic. They are pushing to replace the archaic image of solar panels as pieces of equipment with the image of panels as another standard factor in building design. Hsin-Ming Fung of Hodgetts + Fung Design Associates has been working with the Photovoltaic Group on the Hyde Park Public Library, and sees the same goal. "The DWP is trying to encourage the solar panels to be integrated as opposed to hidden. It is no longer out of sight, out of mind."

If all goes as planned, it soon will be impossible for Los Angelenos to keep solar power out of their minds. While the Municipal Program has been effectively in place for only a year, the number of projects on the boards is staggering. The DWP is working on at least five projects in-house. Los Angeles Unified School District (LAUSD) is discussing an agreement with the DWP to place PV systems on as many as 85 new schools currently under design. Finally, Honles notes that there are over 30 Los Angeles public libraries in various stages of design whose architects are or will be working with the DWP to install PV systems.

Possibly more surprising than the quantity of projects, however, is the thought going into them. In some of the more developed Municipal Program projects currently on the boards, PV cells are certainly no longer banished to the roof and hidden away in back corners. With the assistance of advancing photovoltaic technology and some creative thinking, several Los Angeles architects are finding uses for PV cells ranging from walls to roofs to art pieces and beyond.

For example, Rubany Architecture created a complete cladding system of solar panels, including structural supports, for LAUSD Gratts Primary Center.
Hodgetts + Fung is incorporating a PV system into their library canopy, using solid panels to cover the walkway and transparent panels to accentuate the entrance. Guillermo Honles designed an entire pavilion roof of pivoting transparent PV cells at Woodbury University, while Stephen Ehrlich Architects is forming the lunch shelter roofs of LAUSD Middle School #4 with PV cells. In that same project, Ehrlich is placing solar panels on a pedestrian bridge to function not only as an energy source and sunshade, but as a learning tool for the students. The overall shape was derived from the sun’s migrating solar path through the sky, with each panel being adjusted to capture maximum solar exposure at some point through the year.

Just as this sunshade is a learning tool for the students, each project built through the Municipal Program will be a learning tool for designers in Los Angeles and beyond. How many firms will take the opportunity to embrace the technology and money currently offered and push it further? As Honles declared, “The DWP wants exciting stuff. We’ll pay!” It seems safe to say that this might be the perfect time to follow the path of architects currently working with the program and actively build examples of PV systems in our city that examine and inspire. And to produce energy, of course.
RECLAIMING OUR RIVER

by LISA ROSEN

HARVARD GRADUATE STUDENTS CONTEMPLATE L.A.'S MOST IMPORTANT REAL ESTATE OPPORTUNITY—

DOES THE L.A. RIVER HOLD THE POTENTIAL TO REVERSE THE FUNDAMENTAL DYNAMIC OF GROWTH IN LOS ANGELES?

For all its vaunted architectural achievements, Los Angeles is haunted by missed opportunities, as evidenced by every corner mini-mall. One of the biggest examples has to be the LA River, cutting like a concrete gash through the city—as any visitor who stumbles across it asks, “That’s a river?”

To dwell in regret a moment—it didn’t have to be that way. In the 1920s, the architectural firms of Olmsted Brothers and Harland Bartholomew and Associates were hired by the LA Chamber of Commerce to review the county’s parks and propose a design plan to improve them. Their plan included developing the land alongside the river as parkways.

A few lines from the Olmsted/Bartholomew review sound a prescient note today: "... with the growth of a great metropolis here, the absence of parks will make living conditions less and less attractive ... Insofar, therefore, as the people fail to show the understanding, courage, and organizing ability necessary at this crisis, the growth of the Region will tend to strangle itself." (Olmsted/Bartholomew, “Parks, Playgrounds and Beaches for the Los Angeles Region,” 1930.)

For economic and political reasons, they lost the project to the Army Corps of Engineers, who laid down the concrete channel. The only purpose of the LA River today, transporting water through Los Angeles quickly and safely, overlooks its myriad other possibilities. (Even its safety is being called into question, as the overwhelming growth in Los Angeles over the last fifty years has increased runoff into the river at a much greater rate than anticipated.)

But thanks to the work of a coalition of dedicated community groups, the LA River may get to experience that other ubiquitous LA phenomenon: a second act.

First, a slight detour to a sponsored studio at the Harvard School of Architecture. A planned design studio for the 2001 fall semester had fallen through. The studio professor, landscape architect George Hargreaves (Hargreaves Associates) asked Mia Lehrer (Mia Lehrer and Associates), a friend and colleague in Los Angeles, if she had any ideas for a new studio that would be ready to go immediately. She turned to Lewis MacAdams, president of Friends of the Los Angeles River (FoLAR), who turned to Joe Edmiston, executive director of the Mountains Recreation and Conservation Authority (MRCA), and within 24 hours a plan fell into place for a Los Angeles River Studio, funded by MRCA. A lot of people wanted to see it happen, even if only on paper.

The graduate students visited LA in the fall of 2001 for an intensive round of meetings. FoLAR has built a broad coalition of interested groups (including Northeast Trees, Latino Urban Forum, Tree People, and Natural Resources Defense Council, among dozens of others), many of who participated in educating the students on the political, environmental, and cultural tributaries that feed into the river’s existence. James Rojas, founder of Latino Urban Forum, applauded their efforts to reach out to the community. “With all the reports on the area by LA universities and architects,” Rojas said, “this is the first time that anyone ever asked us what we thought about the river.”

Returning to Cambridge, they studied the river’s history, as well

Left: Rail yard between Mission Blvd. and LA River, looking west towards City Hall.
as many examples of river projects worldwide. The students addressed the four-mile section in downtown LA from the confluence with the Arroyo Seco to the Los Angeles city limits at Vernon. "I knew only students would have the nerve to take this on," MacAdams said.

Since railroad tracks line both sides of the river, making access virtually impossible, one guideline was suggested: consolidate the tracks on one side of the river, leaving the other side free access. The east side was chosen to be cleared, in itself a strong decision. "To start to plan it from the east side point of view seemed not only more exciting politically, but more possible in terms of infrastructure," MacAdams said. "This is increasingly, politically, a Latino city. It's time to think about that in terms of planning issues."

The students organized their research and proposed solutions for the enormous project under the guidance of George Hargreaves, whom they praised highly for both his commitment and his strategizing skills. Hargreaves' extensive experience was a further boon, even providing one of the examples studied in class—Guadalupe River Park in San Jose. "Professionally I've been involved in waterfront projects for 12 to 15 years," Hargreaves said at the students' presentation, but "this is probably the hardest one I've ever seen."

At the River Center this past January, the students presented their visions to the interested parties, as a starting point for an ongoing dialogue about the river. Their proposals were remarkable in their scope, depth, and innovation.

The projects often complemented or built on each other's work. Many chose to widen the river (per 1930 Olmsted/Bartholomew suggestions) and create adjacent wetlands and terraced plains for flood control. Several students also offered visions of mixed-use housing facing the river parks. Abandoned
warehouses now cluttering the area would be converted into living and retail spaces. Chung-Hsun Wu proposed raising the water in two areas with inflatable dams to create islands for bird habitats. James Smith created a lake with a beach for East Los Angeles residents to enjoy, in place of the present Union Pacific yard. A less ambitious plan of his involved small “plug-in parks” which could be inserted into neighborhoods with relatively little disruption. Chi-Wei Lin proposed an underground water system for cleansing the contaminated industrial and railway land. Jie Luqiu envisioned the entire area as a series of bike paths, sports fields, terraces, piers, plazas, and recreational and educational facilities. Anna Kaufman and Annie Gilson each looked at the east-west links that could be established, with bike and walking paths crossing the river. Hargreaves pointed out that with these plans the river, now serving as a divider, could become a seam for the city, creating common ground.

Alissa Puhm’s plan involved a gradual pulling up of the river’s concrete walls to create a subtle transformation from concrete to walkway over time. She noted that Los Angeles spends one billion dollars a year to import water, while every day 100 million gallons of water flow down the LA River. She proposed partial reclamation efforts such as cisterns, retention, and detention systems. (Such a plan has the potential for huge financial as well as ecological benefits.)

Members of the Los Angeles community who had initially given input were thrilled with the presentation. “I was excited; it truly showed the possibilities of what could occur along the corridor,” said Brian Williams, Deputy Mayor for Transportation, Infrastructure and the Environment, adding, “The ideas from the students provided us with a great framework of several different directions that we could go.” Rojas considered the students’ work a great tool “to empower the community to visualize how the river could be used.” Daniel Rosenfeld, principal at Urban Partners LLC, was also impressed with the presentation,
“What you’re looking at here is exactly the appropriate level of exploration for this stage... We’re at the very beginning... where there are no constraints or limitations.”

—Rosenfeld
as he is with the groundswell of interest in the river, calling it "one of the most encouraging things urbanistically and politically that has happened in this city, perhaps in this century."

"We planted the seeds," MacAdams said. "Suddenly you've got people talking about creating a string of parks in the most park poor part of the most park poor city. People will respond."

Though the students were not asked to think about the financial aspects of implementing such a grand scheme, it's a crucial consideration for any real development to take place. "What's perhaps unique about this situation is that there's no reason why it can't finance itself, that it can't be implemented using only the value created by the park spaces that are contemplated," said Rosenfeld, a man whom Lewis MacAdams considers "probably the most knowledgeable guy on the public/private interface on architecture and planning in Los Angeles."

By Rosenfeld's estimate, the increase in property values that the project would bring would easily pay for its costs.

The groundswell is continuing. Deputy Mayor Williams and his staff are now working with the mayor on an LA River plan. Williams plans to contact the community groups soon for their input, adding that it will take their commitment as much as that of elected officials for any plan to succeed.

The students provided a brilliant starting point, creating the excitement that this could really happen. The city could reclaim the River in this century, as a shining paean to what is possible, rather than what might have been.
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