

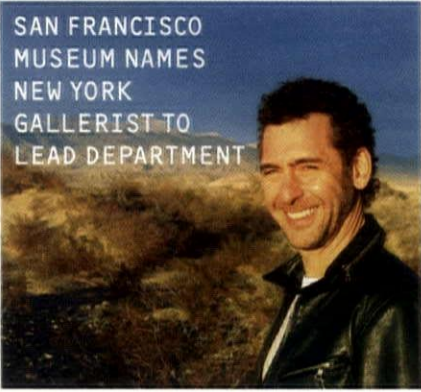
THE ARCHITECTS NEWSPAPER

10 06.07.2006

CALIFORNIA ARCHITECTURE AND DESIGN WWW.ARCHPAPER.COM

\$3.95

SAN FRANCISCO MUSEUM NAMES NEW YORK GALLERIST TO LEAD DEPARTMENT



COURTESY SFMOMA

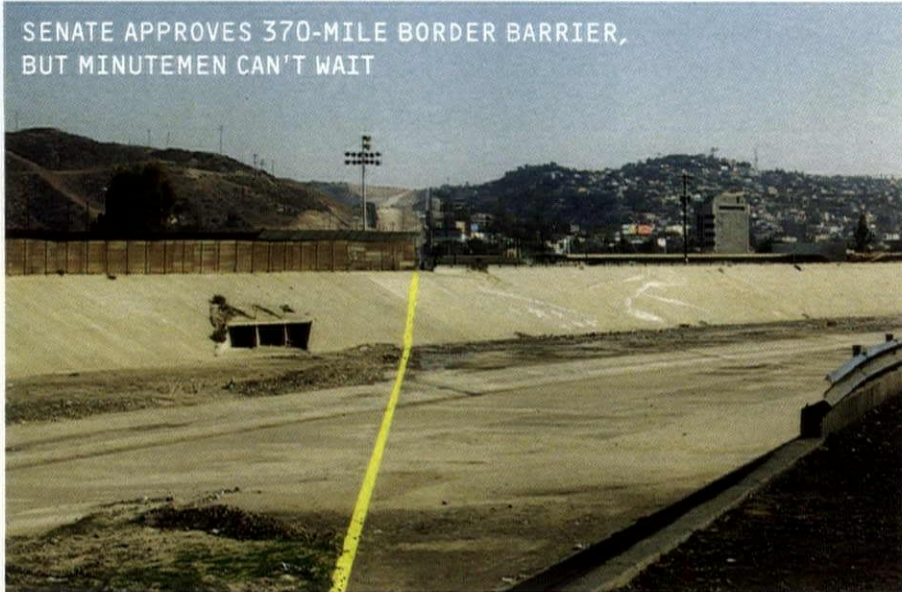
HENRY URBACH NAMED ARCHITECTURE AND DESIGN CURATOR AT SFMOMA

The San Francisco Museum of Modern Art (SFMOMA) has named Henry Urbach as the Helen Hilton Raiser Curator of Architecture and Design. Urbach is a gallerist who has run Henry Urbach Architecture (HUA) in New York since 1997. He succeeds Joseph Rosa, who left the position nearly a year ago.

SFMOMA is one of the leading contemporary art museums in the country, and one of the few major museums with an extensive architecture and design department with a collection and a fulltime curator position. The spot has been vacant since June 2005, when Rosa resigned to take over the Art Institute of Chicago's architecture and design department, which he hopes to expand (see "Wanted Curators,"

continued on page 7

SENATE APPROVES 370-MILE BORDER BARRIER, BUT MINUTEMEN CAN'T WAIT



COURTESY STUDIO TEDDY CRUZ

FENCED OUT

The United States and Mexico share nearly 2,000 miles of border spanning four states; soon, 370 miles of it will be fenced off, following the Senate Judiciary Committee's May 17th approval to fund its construction. The Senate's measure is a scaled-down version of a measure passed last December by the House of Representatives that called for 700 miles of fencing. Both provisions are part of larger legislative efforts to address the problem of illegal immigration. But since the particulars of the two bills are at odds—the House version focuses heavily on

enforcement, while the Senate's includes provisions for naturalizing many of the estimated 12 million illegal aliens—it is unclear how much of the fence will be built. Several citizens groups who support the idea of a fully fenced or patrolled border have already taken matters into their own hands. The Minuteman Civil Defense Corporation (MCDC), an organization based in Scottsdale, Arizona, has begun erecting fences along the border on private land.

Senator Jeff Sessions of Alabama (R) proposed the amendment continued on page 13

SPECIAL

CALIFORNIA EDITION

CONTENTS

14 SEEING RED
22-26 DOWNTOWN L.A. REBORN
29 MORPHOSIS IN PARIS

09 EAVESDROP
36 PROTEST
37 RESOURCES
38 WHATEVER HAPPENED TO L.A.?

MAK CENTER'S RENOVATED SCHINDLER HOME OPENS WHILE OTHER CLASSIC WORKS LANGUISH

SCHINDLER'S MAK ON

On May 11, the MAK Center for Art and Architecture completed its eight-year restoration of the Pearl M. Mackey Apartments, returning an abused four-unit apartment building—now five-unit—to the gem-like form of its original 1939 Rudolph M. Schindler design. Purchased in 1995 by the Vienna-based MAK Center, the building was badly water-damaged and had been carelessly altered by its various owners through the years. Since 1994, MAK has been operating its L.A. outpost from another Schindler residence—Schindler's own home, built in West Hollywood in 1922—where it hosts exhibitions, lectures, and other events. Early on, MAK hired local firm Central Office of Architecture to quickly ready the Mackey Apartments for its artists-in-residence program but continued on page 11

The Pearl M. Mackey Apartments have been renovated into artists' residences.



JOSHUA WHITE/COURTESY MAK CENTER

10TH VENICE ARCHITECTURE BIENNALE TO SPOTLIGHT 16 CITIES. FOR FULL STORY, SEE PAGE 10.



New York City's East River waterfront park, designed by SHoP Architects and Richard Rogers Partnership, will be presented in the Biennale.

COURTESY NEW YORK DEPARTMENT OF CITY PLANNING

CALIFORNIA ARCHITECTURE SCHOOLS LOOK WITHIN AND WITHOUT FOR NEW LEADERS

Department Heads Wanted

There's change afoot in the land of fault lines, with three California architecture schools—University of Southern California (USC), University of California Los Angeles (UCLA), and University of California Berkeley—looking for new leaders. USC's School of Architecture is well into its search for a new dean, following the death last October of 60-year-old Robert Timme, who had served in the position since 1996. Come July, UC Berkeley will replace current architecture chair Mike Martin with faculty member Mary Comerio. And while UCLA has declined to confirm that architecture department chair Sylvia Lavin is stepping down, the school has been conducting a search for her replacement resulting in four finalists, who each detailed their visions of leadership in lectures at UCLA.

The three schools continued on page 7



The Microdesk TEST DRIVE

Try out Autodesk's new 2007 releases for FREE!



2007 TEST DRIVES ARE
GIVEN AT MICRODESK
TRAINING LABS NEAR YOU.

9 am – 12 pm

1 pm – 4 pm

(Light refreshments will be served)

NEW YORK, NY

Revit Structure 3

June 20 July 13

Revit Building 9

June 5 July 14

PISCATAWAY, NJ

Revit Structure 3

July 20

Revit Building 9

June 28 July 18

EAST BERLIN, CT

Revit Structure 3

June 19 July 10

Revit Building 9

June 16 July 12

IRVINE, CA

Revit Structure 3

August 1

Revit Building 9

July 24

COMING SOON:

Look for Test Drive
locations and times for
other 2007 products:

Architectural Desktop,
Autodesk Building
Systems, & Revit Systems

CLIMB IN, FASTEN YOUR SEAT BELT, & TAKE A TEST DRIVE!

REGISTER NOW for a free, half-day Test Drive! Come to one of our training labs in the morning or afternoon, get some brief instruction, and then get **hands-on and put the software of your choice through its paces.** (And, don't forget to put a friend in the passenger seat!)

➤ RESERVE YOUR SEAT at www.microdesk.com/events/tan

Shift Gears From Test Drive to Training!

Once you've completed your Test Drive, shift into overdrive and get trained on Autodesk's newest releases with Microdesk, an Autodesk Authorized Training Center (ATC).

Train Your Way

CUSTOM: Tailoring a class to your specific goals is the best way to ensure that your CAD staff learns exactly what they need to know in the shortest amount of time.

ONLINE: An excellent option for firms with many locations. We still address your specific needs, and everyone can train without traveling and incurring expenses.

ONSITE: Can't come to us? We'll come to you! Custom courses can be scheduled at our lab facilities or our MOBILE LABS can easily bring the laptops to your firm for training.

Why train with an ATC? You not only get quality training that exceeds your expectations, you also get:

- Authorized Autodesk product training on the latest releases
- Certified ATC Instructors
- Autodesk Official Training Courseware (AOTC)
- Certificates of Completion from Autodesk Training Center

Why Microdesk? When people complete a Microdesk training class, they leave knowing 48% more of the functionality they need to reduce redundant tasks and increase time bringing ideas to life.

Call us today or visit www.microdesk.com/training/knowitall and learn how our training can help you retain people, improve processes, decrease stress, increase skills, and increase profits.

Autodesk®
Authorized Training Center

Autodesk®
Premier Solutions Provider
Architectural Specialist
WALTHAM, MA



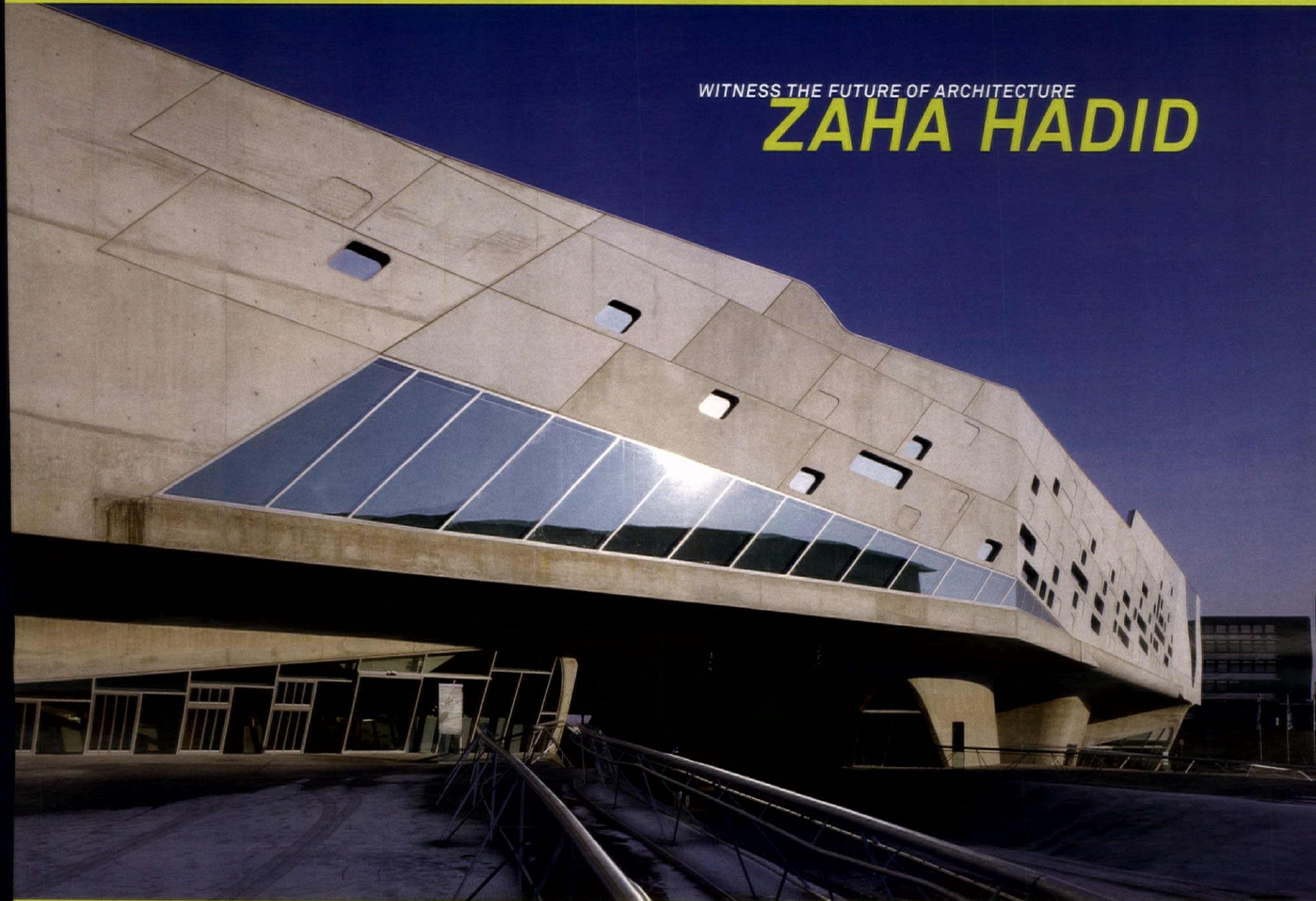
 **Microdesk**
Succeed beyond measure.™

BOSTON IRVINE LOS ANGELES NEW YORK CITY CONNECTICUT NEW HAMPSHIRE NEW JERSEY
866.695.2495 www.microdesk.com

Through October 25

WITNESS THE FUTURE OF ARCHITECTURE

ZAHA HADID



Zaha Hadid Architects, Phaeno Science Center,
Wolfsburg, Germany, 1999-2005. Photo © Werner Huthmacher

Guggenheim MUSEUM

5th Ave at 89th St
Sat – Wed 10am – 5:45pm
Fri 10am – 7:45pm

Information 212 423 3500
Buy Advance Tickets at
guggenheim.org/hadid



This exhibition is made possible by

Oldcastle Glass®

Where glass becomes architecture™

AIA Members are invited to
view the exhibition at no charge
as guests of Oldcastle Glass.
Visit www.oldcastleglass.com
for details.

A watertight lighting concept



ERCO

It's happening everyday all over the world, though it often goes almost unnoticed at first. Enthusiastic building owners meet up with inspired designers and the result is original and visionary architecture. Pragmatic and poetic, each structure is part of the world we'll live in tomorrow - and far too good to be allowed to sink into darkness after sunset. But we have

now colonized the night with technology. Light has become a material, the fourth dimension of architecture. The architecture of light creates the images that go around the world. ERCO provides the tools for shaping and mastering light, tools for use in interiors and exteriors alike, whatever the weather. These durable, powerful and precise luminaires use state-of-the-art,

environmentally friendly light sources such as LEDs and metal halide lamps, so that architecture is not only turned into a nocturnal landmark but has a clear conscience too.

Light is the fourth dimension of architecture: www.ercoco.com





The future begins with a visionary system.



Visit our showroom or request detailed information.

USA: USM U. Schärer Sons Inc., 28-30 Greene St., New York, NY 10013, Phone 212-371-1230, info@usm.com
International: USM U. Schärer Söhne AG, 3110 Münsingen/Switzerland, Phone +41 31 720 72 72, info@usm.com
Showrooms: **New York** 28-30 Greene Street, **Berlin** Französische Strasse 48, **Bern** Gerechtigkeitsgasse 52
Hamburg Neuer Wall 73-75, **Milan** Via S. Radegonda 11, **Paris** 23 Rue de Bourgogne
www.usm.com

USM
Modular Furniture

PUBLISHER

Diana Darling

EDITORS

Cathy Lang Ho
William Menking

GUEST EDITOR

Greg Goldin

ART DIRECTOR

Martin Perrin

SENIOR EDITOR

Anne Guiney

ASSOCIATE EDITOR

Andrew Yang

ASSISTANT EDITOR

Jaffer Kolb

DESIGN AND PRODUCTION

Daniil Alexandrov

SALES AND MARKETING DIRECTOR

Karen Begley

EDITORIAL ASSISTANTS

Gunnar Hand
Stephen Martin

EDITORIAL INTERNS

David Giles
Camilla Lancaster

PUBLISHING ASSISTANTS

Ahmad Sayar
Ray Sultan

CONTRIBUTORS

MARISA BARTOLUCCI / DAN BIBB / ALAN G. BRAKE /
ARIC CHEN / DAVID D'ARCY / MURRAY FRASER /
RICHARD INGERSOLL / JULIE V. IOVINE / JOE KERR /
LIANE LEFAIVRE / LUIGI PRESTINENZA PUGLISI /
KESTER RATTENBURY / CLAY RISEN /
D. GRAHAME SHANE / GWEN WRIGHT / PETER ZELLNER

EDITORIAL ADVISORY BOARD

PAOLA ANTONELLI / RAUL A. BARRENECHE /
M. CHRISTINE BOYER / PETER COOK /
WHITNEY COX / ODILE DECO / TOM HANRAHAN /
SARAH HERDA / CRAIG KONYK / REED KROLOFF /
JAYNE MERKEL / LISA NAFTOLIN / SIGNE NIELSEN /
HANS ULRICH OBRIST / JOAN OCKMAN /
KYONG PARK / ANNE RIESELBACH /
TERENCE RILEY / KEN SAYLOR / MICHAEL SORKIN

GENERAL INFORMATION: INFO@ARCHPAPER.COM

EDITORIAL: EDITOR@ARCHPAPER.COM

ADVERTISING: SALES@ARCHPAPER.COM

SUBSCRIPTION: SUBSCRIBE@ARCHPAPER.COM

REPRINTS: REPRINTS@PARSINTL.COM

PLEASE NOTIFY US IF YOU ARE RECEIVING DUPLICATE COPIES.
THE VIEWS OF OUR REVIEWERS AND COLUMNISTS DO NOT NECESSARILY
REFLECT THOSE OF THE STAFF OR ADVISORS OF THE ARCHITECT'S NEWSPAPER.VOLUME 04 ISSUE 10, JUNE 7, 2006
THE ARCHITECT'S NEWSPAPER (ISSN 1552-8081) IS PUBLISHED 20 TIMES A YEAR,
BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK,
NY 10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY. POSTMASTER,
SEND ADDRESS CHANGES TO: 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007.
FOR SUBSCRIBER SERVICE: CALL 212-966-0630, FAX 212-966-0633.
\$3.95 A COPY, \$39.00 ONE YEAR, INTERNATIONAL \$160.00 ONE YEAR,
INSTITUTIONAL \$149.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2006 BY
THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.FOR REPRINTS, E-PRINTS, AND RELATED ITEMS CONTACT PARS INTERNATIONAL,
TEL. 212-221-9595; FAX 212-221-9191; WWW.MAGREPRINTS.COM/QUICKQUOTE.ASP.

EDITORS

The architecture community in California works under similar conditions to that in its blue state sister New York. They both exist in overheated real estate markets with sophisticated local clients and patrons. Both are comprised of dozens of internationally acclaimed design studios, large corporate offices working around the globe, and hundreds of smaller firms scrambling for private residences and challenging new public buildings. Each region has several high-quality architecture schools providing a constant stream of new talent to local firms and teaching gigs for professionals young and old (in many cases, financially subsidizing practices), and forming an important intellectual network for all.

But despite the perception that architects in big cities like New York and Los Angeles are all savvy practitioners who engage in sophisticated dialogue with their contemporaries, when we started publishing *The Architect's Newspaper* in November 2003 we discovered that, in reality, many architects in New York felt disconnected from each other and from the media. We feel we can take some credit for fostering a sense of community among the design professionals in New York by providing a platform for stories about important local work—which does not always find a place in the design monthlies, let alone daily newspapers or city weeklies.

Our regional focus has been key in enabling us to bridge conversations among New York City's various design factions, cliques, and camps. Our notion from the start was to publish other regional editions of *The Architect's Newspaper*. We have taken the National AIA Convention (held at the L.A. Convention Center from June 8 to 10) as a good occasion to test the idea of a West Coast edition. Our hope is that next year, our California edition will be permanent, followed thereafter by a Chicago/Midwest edition. We look forward to hearing what our readers think of our effort.

The enormously able Greg Goldin, architecture critic for *Los Angeles* magazine, guest-edited this issue, and we are fortunate to have the contributions of many other notable L.A. voices, including Frances Anderton, Michael Webb, Sam Hall Kaplan, Ken Ehrlich, and Morris Newman.

We would also like to bid farewell and good luck to Gunnar Hand, who has been with us as an editorial intern and assistant for two years. Armed with his masters in city and regional planning from the Pratt Institute, Gunnar has taken a job with the Los Angeles County Department of Regional Planning. His new employers—and the city of L.A.—will soon learn how lucky they are to have him.

DEPARTMENT HEADS WANTED continued from front page exhibit a wide range of approaches to renewing leadership positions—from injecting new energy from outside sources to standing by the old guard and looking close to home. Yet surprisingly, none of them seem concerned with starchitect power, either opting for a below-the-radar stand-by or opening the door to a relatively untested newcomer.

The dichotomy of methods can be seen most clearly between the two University of California schools, as Berkeley assistant professor Lisa Iwamoto attested. "It's amazing that Berkeley and UCLA are in the same system because they're run so differently," said Iwamoto—who has been short-listed for the UCLA chair. "It's refreshing to see how [UCLA] operates like a smaller institution. Looking outside its faculty for candidates is emblematic of that." Iwamoto reports that at Berkeley, "there was a movement to look outside the school for candidates, but it was not supported by the entire faculty," she said. Yet despite some strife, she said, "everyone is on board with Mary."

Iwamoto, principal of IS.Ar IwamotoScott Architecture, was also surprised that UCLA would consider such a varied list of candidates, ranging from herself, with no prior administrative experience, to Andrew Zago, former director of the master of architecture program at City College in New York. The other two finalists are cultural historian Jeffrey Schnapp of the Stanford Humanities Lab and Japanese architect Hitoshi Abe. According to inside sources, Abe, who is based in Sendai, Japan, is the university's choice for the chair, and an announcement could be imminent. University officials would not confirm or deny these developments. According to UCLA Dean of Art and Architecture Christopher Waterman, whoever assumes the new chair will be instrumental in growing the department's faculty and implementing a proposed architecture-focused bachelors' degree. The school currently only offers graduate-level architecture degrees.

Runners up for the deanship at USC include NBBJ design principal Peter Pran; Dana Cuff, professor of Urban Planning at UCLA; Qingyun Ma, principal of the Shanghai firm MADA spam; and Margaret Crawford, professor of urban planning and design at Harvard's Graduate School of Design. Like UCLA's shortlist, USC's reflects a wide swath of experience levels and a change from previous hiring practices.

"Traditionally, we've had a dean who comes from professional practice," said USC assistant professor Kara Bartelt. The current candidates include two with mostly academic backgrounds—a move that that may take into account the school's addition of a new graduate center that emphasizes research.

As USC gets more theoretical, UCLA may be experiencing a theory backlash. UCLA professor Craig Hodgetts postulated, "I think in general [in seeking a new chair], there is a desire to move toward a practitioner as

continued on page 15

HENRY URBACH continued from front page AN 20_12.14.2006). Rosa replaced Aaron Betsky in 2002, when Betsky was named director of the Netherlands Architecture Institute in Rotterdam.

"We are eager to identify progressive thinking about the future of design," said SFMoMA director Neal Benezra. "Henry will work closely with our other curators and educators to ensure that design matters remain central to our public programming in the future."

Urbach will start in September and, in addition to thematic shows, hopes to curate more installation-based exhibitions at the museum just as he did in his gallery. At HUA, Urbach worked with artists who skirt the line between art and architecture, including Lebbeus Woods and Kiki Smith as well as firms Freecell, Aziz + Cucher, Langlands & Bell, and LOT/EK, which also designed Urbach's gallery. Urbach, who is 42, received a masters degree in the history and theory of architecture from Princeton University, and

is also currently a Ph.D candidate there. He also holds a master of architecture from Columbia University.

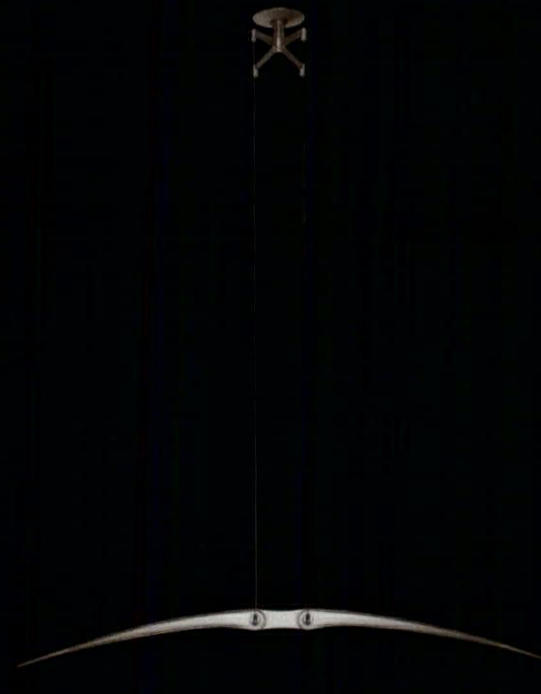
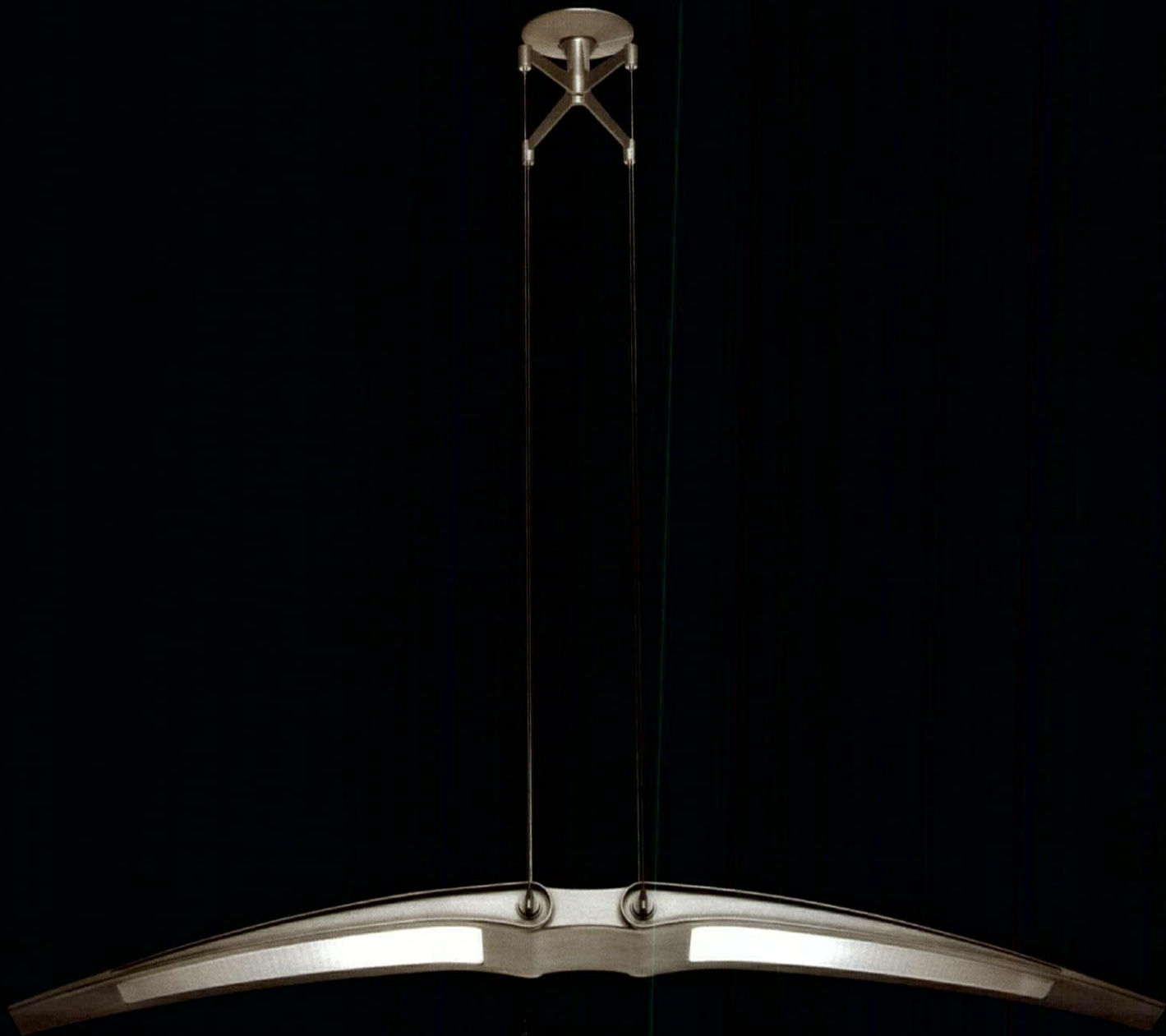
"The fundamental premise of Henry Urbach Architecture was to create a forum where contemporary art and contemporary architecture could meet," said Urbach. "The idea was to appropriate the model of a commercial art gallery to advance current architectural practices. I see some of that mission moving forward into this new context."

ANDREW YANG

100
watt
network

RESOLUTE

NEW YORK · SAN FRANCISCO · SEATTLE · CHICAGO
T [888] 477-9288 F [888] 882-9281 www.100watt.net



L'ale

Lighting fixture designed by William Pedersen

A 4'8" long, compact fluorescent pendant designed to be used singly or in multiples at the same or varying heights. Dimmable indirect/direct with slender line voltage suspension/power cable.

AIA National Convention booth #705



Ivalo Lighting Incorporated
www.ivalolighting.com

7136 Suter Road
Coopersburg, PA 18036

telephone 610.282.7472
facsimile 610.282.7600

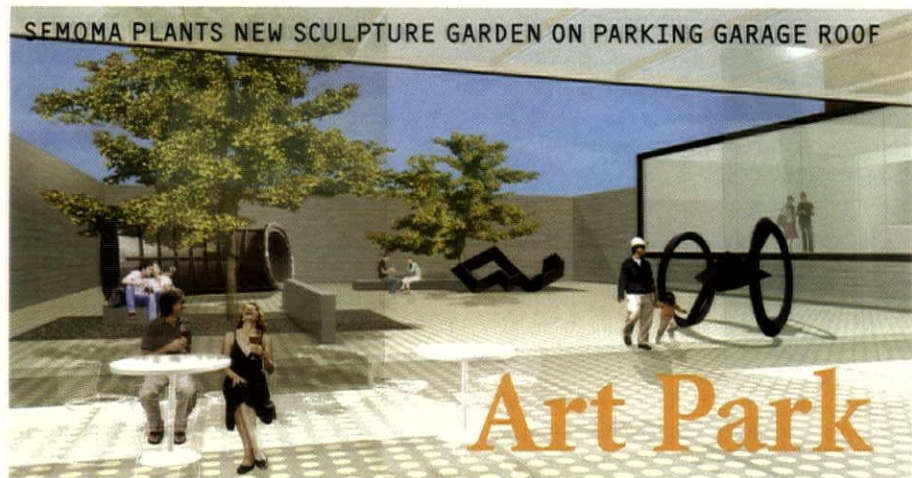
If gossip, as we learned in our last column, is the cement of a strong community, then the party—or, even better, the event—is its construction site. And even the most casual observer can tell you that there has been a great deal of community-building going on around town these past weeks. There were, for instance, the usual debauches surrounding the ICFF—anything to regain one's equilibrium after a day in the Javits Center—as well as the Architectural League's Beaux Arts ball, brilliantly appointed in glowing beads by **Lauren Crahan** and **John Hartman** of Brooklyn-based Freecell, and cleverly convened in the Mink Building on 126th Street, with the theme *Dot, dot, dot*, to suggest a step into the future at the end of the organization's 125th year.

But the cream of the crop, as far as event criticism goes, was another very forward-looking gathering: a surprise party for **Daniel Libeskind's** 60th birthday, staged to a fare-thee-well by his wife and booster-in-chief, **Nina**. As the sun set on the evening of May 19, several hundred of his closest friends—if by closest friends we mean clients, reporters, employees, and a smattering of landsmen—gathered in open-bar-fueled expectation in the grand ballroom atop 30 Rock. The world's second or perhaps third most famous architect did not disappoint, feigning speechlessness (a first?) when he entered and beheld the crowd. Among those waiting for him to plotz were **Michael Arad** (on the cover of *New York* magazine that week for a story detailing his and Danny's frictions); on-again, off-again ally **Alexander Garvin**; and **Madelyn Wils**, the imperious Tribeca power-broker who has not always seen eye to eye with the putative master planner of Ground Zero. But all talk, as this reporter heard it, was of different things: the inevitable bar mitzvah jokes, questions about who was footing the bill (several people floated the name **Ronald Lauder**), and, farther afield, unconfirmable news of possible decisions at MoMA: **Glenn Lowry** to the Met? **Peter Reed** taking over for him? **Barry Bergdoll**, perhaps, coming in to fill **Terence Riley's** spot? (Per Mr. Reed: "The process has to be confidential.")

Ground Zero, though visible to the south—marked by **David Childs'** fine new 7 WTC tower (twice feted itself recently to celebrate its completion)—was nowhere on the agenda. And what is a party without an agenda? Speakers included **Jesse Reiser**, a former student, but were otherwise limited to professional contacts bearing laurels. **Connie Wolf**, director of the Contemporary Jewish Museum, flew in from San Francisco to announce that, no matter what everyone asks Libeskind to build, "You're all getting Jewish museums!" And one did not have to mingle far to find happy representatives from the Denver Museum of Art, or **Craig Nassi**, the dandy developer of Libeskind's Aura residential tower in Sacramento. Apart from the birthday boy's genius, the orchestrated theme of the evening was that all the downtown nastiness was finally over—all breaches healed (look, even Arad was invited, along with, um, several reporters who have not always toed the Libeskind line)—and life for the newly minted sexagenarian was now both victorious and officially elsewhere.

Maybe **Ed Hayes** was right; Libeskind's theatrically inclined lawyer delivered a brilliant, rambling toast in which he covered the relative discomforts of Jewish and Catholic immigrants, Danny's true affections for the Statue of Liberty, and, without mentioning any names, a certain developer's greed, culminating in an admission that suggested the source of the chutzpah behind the party as well: "You wanna know the real reason I love this guy? He's got the biggest balls in town."

DEBAUCHES, BREACHES, RAMBLINGS: PNOBEL@ARCHPAPER.COM

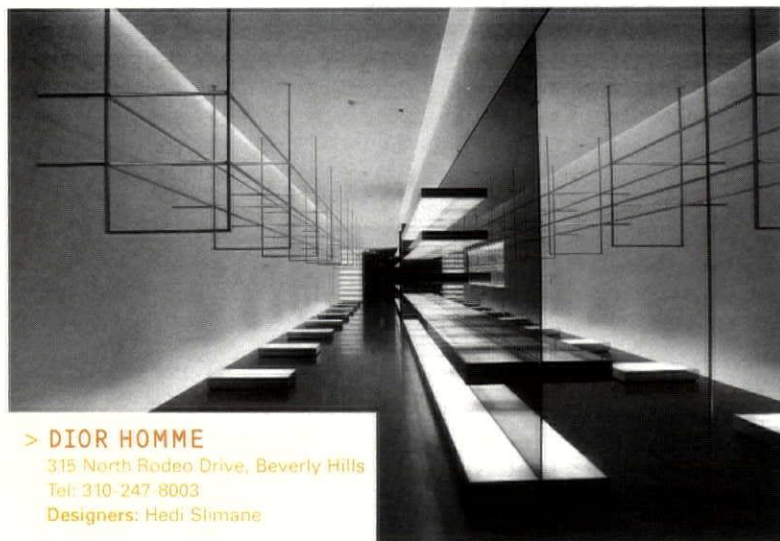


San Francisco firm Jensen & Macy Architects has won a competition to design a 14,400-square-foot sculpture garden for the San Francisco Museum of Modern Art (SFMoMA). The garden will be sited on the roof of a parking garage behind the museum, and will be accessible from the museum's top (fifth) floor via a bridge. The winning scheme was selected among six proposals in an invited competition that included Mark Cavagnero Associates, envelopeA+D, Fougerson Architecture, Kuth/Ranieri, and Pfau Architecture. David Meckel, chair of

SFMoMA's Architecture and Design Accessions Committee and director of research and planning at California College of the Arts, oversaw the competition.

Principals Mark Jensen and Mark Macy wanted the garden to be a part of the museum, not an extension of it, so they proposed replacing the fifth floor's entire rear wall with a panoramic window. The passageway is generously proportioned, to keep an easy flow between the two structures. The project has not yet been budgeted or scheduled.

CATHY LANG HO



> DIOR HOMME

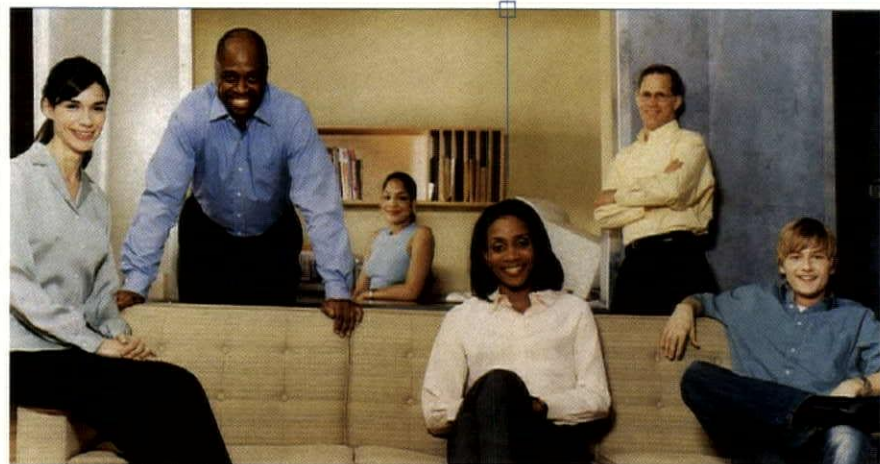
315 North Rodeo Drive, Beverly Hills

Tel: 310-247-8003

Designers: Hedi Slimane

Since taking over the menswear collection at Dior, designer Hedi Slimane has given the brand a consistently modern and elegant image, where skinny men are uniformed in even skinnier neckties and close-fitting black suits. The fashion designer has also been instrumental in designing the global outposts of Dior Homme, from Tokyo to Shanghai to New York. Dior Homme recently opened in Beverly Hills—the brand's 15th stand-alone men's store. Though each outpost is custom-designed, Slimane sticks to a palette of stark black and crisp white, and every store features an art installation. Beverly Hills got a completely Euclidian space, 1,300 square feet shaped by sleek planes of shelves with illuminated surfaces, as well as thin, grid-like hangar modules. Installation artist Daniel Arsham created wall sculptures in the fitting rooms that seem to grow from the walls, plaster scales that overtake benches and mirrors. (Ugo Rondinone and Doug Aitken have done art installations in other shops.) Refreshingly spare, Dior Homme is a perfect physical interpretation of the brand's subtleness.

microsol
resources



Imagine:

Your firm is awarded the design of a new project and you don't have a full team.

Now imagine having a resource to get you ready.

It's all about people.

Microsol Resources Placement Division
212-465-8734 • microsolresources.com

3form
STUDIO NYC

AN INNOVATIVE MATERIALS + SOLUTIONS SPACE
520 8TH AVENUE NEW YORK, NEW YORK 10018
212.627.0883 | 3-FORM.COM
BY APPOINTMENT ONLY

OPENING JULY 2006



INTERNATIONAL ARCHITECTURE FAIR SPOTLIGHTS URBAN ISSUES

Venice Biennale To Focus on Cities

On Friday, May 12, the President of the Venice Biennale, Davide Croff, and Richard Burdett, its director, hosted a press conference at the Museum of Modern Art (MoMA) to announce the theme of the 10th Architecture Biennale. According to Croff, after the board of directors settled on the theme *Cities, Architecture, and Society*, they turned to Burdett—who founded the Cities Program at the London School of Economics—to realize the exhibition. Milanese designer Aldo Cibic will design the exhibition. Since it was launched in 1980 as an alternate-year sibling to the Venice Art Biennale, the Architecture Biennale has become the most important international exhibition of architecture, design, and urban planning. It will be held in the Biennale's primary exhibition space, the Arsenale, and around the Giardini, from September 10 to November 19.

Burdett explained that the exhibition will focus on 16 world cities: Shanghai, Mumbai, and Tokyo in Asia; Caracas, Mexico City, Bogotá, and São Paulo in Latin America; Johannesburg and Cairo in Africa; London, Barcelona, Istanbul, Milan, and Berlin in Europe; and finally Los Angeles and New York in North America. Each city's presentation will be organized locally; New York City Director of City Planning Amanda Burden is in charge of the New York exhibition. Burden also spoke at the MoMA press conference, and said she wanted to feature some of the major planning projects currently underway in the city, like the High Line Park, the conversion of an elevated freight line into a greensward; Fresh Kills, the transformation of a landfill in Staten Island into one of the largest urban parks in the country; and the creation of the East River esplanade. She described these as "projects that will channel the future growth of New York."

The Los Angeles portion of the exhibition is still in development, but several elements

Clockwise from top left: An open-air market in Mexico City; Brick Lane in London; a scene from Shanghai; an aerial view of Caracas.

are in place. Jeffrey Inaba will coordinate the section, which includes a film by students from UCLA's department of regional and urban planning about the city's public space and a written profile of the city by author D. J. Waldie.

The 40 countries that will be presenting work in their own national pavilions typically (though by no means always) follow the lead of the fair's theme. The United States exhibit will be curated by the editors of *Architectural Record* magazine (see "U.S. Curators Named for Biennale," AN 08_05.10.2006), and will focus on the rebuilding of New Orleans. According to Burdett, the Italian pavilion will feature new directions in Italian urban thinking; it will be organized by the Roman architect Franco Purini. Of the French pavilion, he said, "The curators themselves will be moving into their pavilion for the duration of the fair." Intriguing as this was, Burdett was unsure what it meant for the group's direction or theme.

Burdett and Croff did not seem the least bothered that the program for the fair—set to open in three months—is still not completely worked out. Several initiatives seem to still be in early stages of development: Organizers have asked 12 architecture schools, including Harvard and MIT, to establish working studios on the fair grounds where students can address urban issues. Burdett also explained that he would like to invite mayors and other public officials from innovative and changing cities to come to Venice and discuss problems and solutions to the state of world cities. Finally, he said that awards would be presented to those "who have devoted their life to solving urban problems." When pressed further about the awards, he said they were still working out the details. **WILLIAM MENKING**

the shortest distance between beauty and functionality isn't always a straight line...

but sometimes it can be.

OMNIA
LOCKSETS AND ARCHITECTURAL HARDWARE

Phone: (800) 310-7960 • www.OmniaIndustries.com
Available through authorized showrooms.

GRA

Rudolph M. Schindler's John DeKeyser Residence (1935) is wrapped in green roofing and tan-toned stucco to match the bark and leaves of the surrounding eucalyptus. It has two-bedroom main residence and separate one-bedroom inlaw unit.



GRANT MUDFORD / COURTESY THEVALUEOFARCHITECTURE.NET

SCINDLER'S MAK ON continued from front page later assigned the protracted \$800,000 job to local firm Space International (SI). The work proceeded in three-month intervals in between the artists' residencies.

Located on the Miracle Mile, the Mackey Apartments showcase Schindler's genius for creating eternally fresh, deeply individual spaces. Here, the complex's interlocking volumes signal different uses and moods, while the windows are orchestrated to allow spaces to be washed and dappled almost completely with light.

Most of SI's contributions remain invisible. Still, Schindler remained an inspiration: "Schindler worked with an economy of means, yet was able to push them to their limits and to challenge their cultural meaning," said SI principal Mike Fersuson.

Alas, not all of Schindler's creations are fortunate to have a patient and willing benefactor. Just a few miles north, in Studio City, another Schindler apartment building is decaying while its owner tries to sell it for \$6 million. Built in 1949, the 20-unit Laurelwood Apartments features two wings aligned along a narrow path that follows the incline of a 325-foot deep lot. As one tenant wrote in a website devoted to preserving L.A. modernism, "the bathroom was rotten/moldy, the floors were off-white carpet dirtied from years of use... You could see the beauty of the architecture peeking through but this particu-

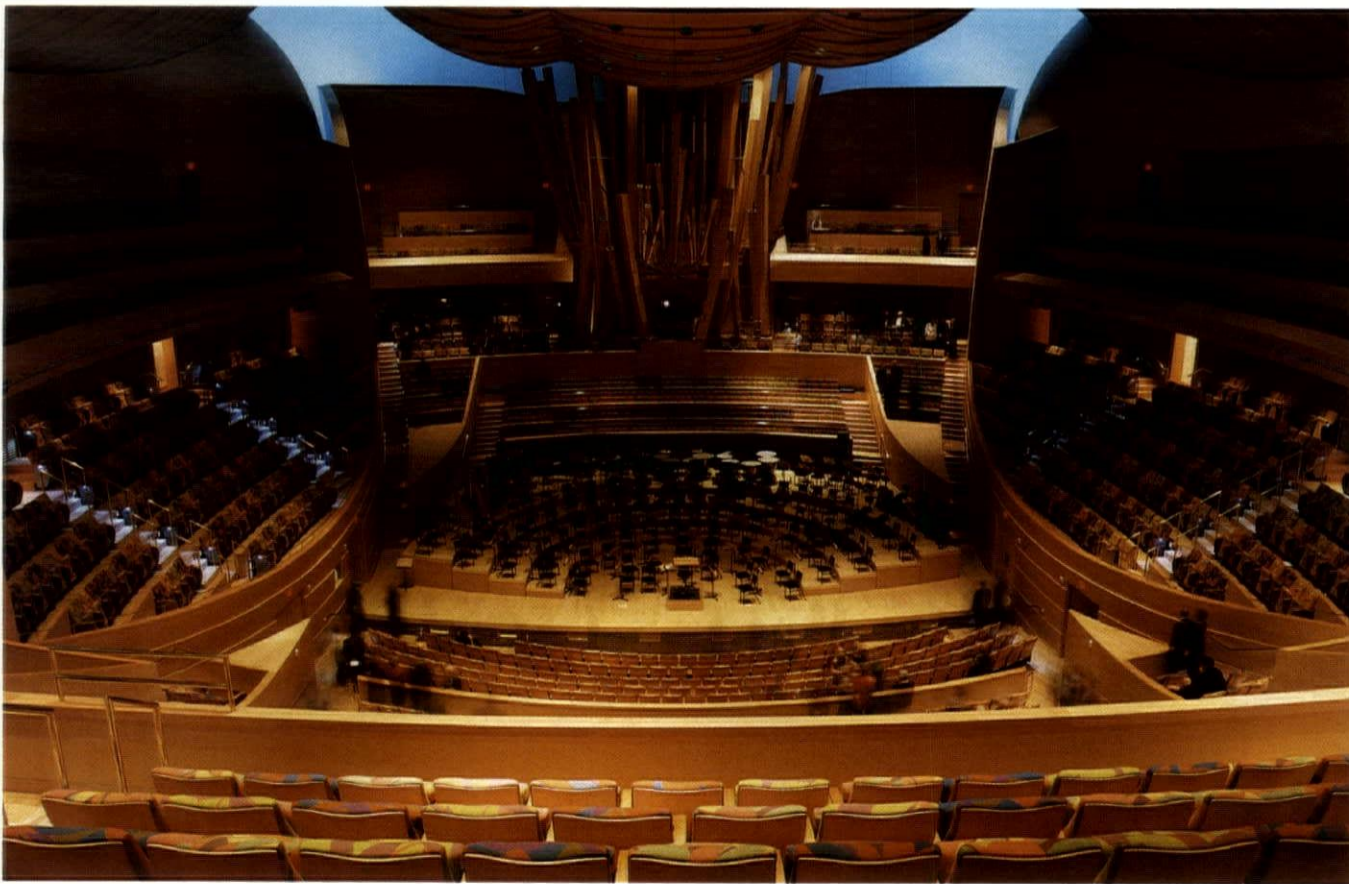
lar apartment needed a thorough renovation."

Little wonder, as realtor Crosby Doe conceded, the complex has been hard to sell. The building has twice fallen out of escrow after buyers realized just how extensive restoration would be. The city's rigid zoning code may be what's causing the apartments to literally crumble: The law requires more parking spaces than now exist on site, so a new owner would have to install an additional garage.

The issue of parking seems to be affecting the sale of another Schindler residence. The John DeKeyser "Double Residence"—a 1935 woodsy hillside duplex 65 steps above Highland Avenue, near the Hollywood Bowl—is only accessible by foot. The 2,300-square-foot property is selling for \$795,000. According to Jennifer Ehrman of realty company The Value of Architecture, which is handling the sale, the reasonable price reflects the reluctance of most Angelenos to buy a home without its own parking. Like many Schindlers, the building is well-loved but not perfectly maintained.

For that, one will have to shell out roughly double to buy the pluperfect 1938 Wolffe Residence in Studio City, which was updated with a state-of-the-art kitchen and a koi pond. John Aaroe Realty is handling the sale. Even decades after Schindler made his mark on Los Angeles, and as great as his creations were, finding the right inhabitants still isn't easy. **GRG GOLDIN**

WWW.ARCHPAPER.COM

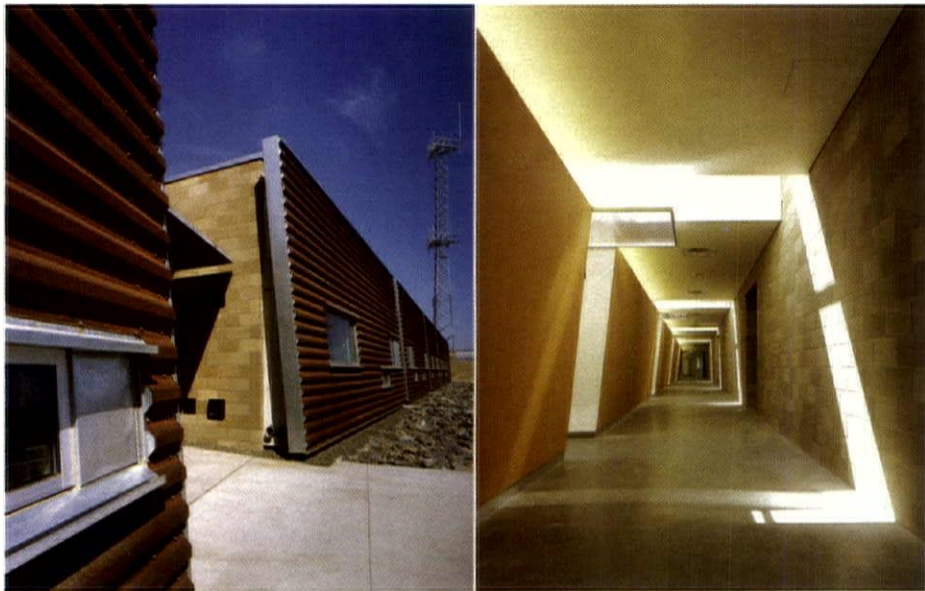


Walt Disney Concert Hall, Los Angeles - Project Frank O. Gehry & Partners - Model Frank O. Gehry Chair, custom benches for the balconies

Poltrona Frau Contract can provide standard and custom variations for auditoriums, theatres, airports, museums, restaurants, hotels and offices

145 Wooster St. New York, NY ph. 212 777 7592 fax 212 777 8481 www.frauusa.com frauusa@frauusa.com





GSA'S DESIGN EXCELLENCE PROGRAM TOUCHES THE BORDER

IN BETWEEN STATIONS

In the scrub brush and rolling hills north of San Diego, where housing tracts are being laid out like crop circles, a new U.S. Border Patrol Station has been built, fitting in with the contours of the land and the desert's warm colors. New York-based Garrison Architects recently completed the \$9 million structure, which was commissioned just after 9/11. The Temecula station was an early part of the U.S. General Services Administration's (GSA) broader effort to improve the design of its border facilities, an effort that also included the border completion of a station on the U.S.-Canadian border by New York firm Smith Miller + Hawkinson and Chicago firm Hammond Beebe Rupert and Ainge.

When principal James Garrison received the commission, he understood that the assignment was fraught with political implications. After

In the new U.S. Border Patrol Station in the Temecula Valley, the exterior of the building (far left) was designed to reflect the surrounding landscape. Portions of the building are above ground while other portions are hidden below. Natural daylight streams inside via windows as well as skylights (near left).

9/11, border patrol suddenly embraced a new reality. The location of the station, 100 miles from the border, halfway between San Diego and Los Angeles, made Garrison understand that there is no clear geographical division between Mexico and California, given that many unlawful immigrants are encountered north of the border. "The station also acts as sort of a police station, investigating reports of illegal laborers on farms in the valley, for example," said Garrison, noting the difference between stations that act as sentries.

The new station is a conscious effort to instigate a dialogue with the gently undulating, semi-arid landscape. The building zig-zags and rises and falls according to the topography. Seen from a speeding car, the station dips into and out of the land, becoming a natural part of the landscape. Part of the exterior wall was made by masons who randomly selected materials from among standard-color, precision-cut concrete blocks. Obviously man-made, the wall nevertheless evokes the texture and motifs of the dry surroundings. Said Garrison, "The building is neither subservient to the land, nor wholly separate from it."

Along its western edge, the station is shielded from the hard sunlight by an earthen berm. Every day around 2:00 p.m., a breeze washes over the berm and passes through operable windows placed low to the ground. The mass of air exits through high windows on the opposite side,

pushing accumulated warm air outside. The prevailing winds become passive air conditioning. Outside, on the 10-acre site, canopy trees were planted, native plants chosen, and a water-retention system installed to capture flash-flood downpours to recharge the underground aquifer. "Our interest was in letting the architecture speak to the role of the agency," Garrison said. "The agents, in their day-to-day use of the building, in effect walk through the border fence, and experience it as a kind of threshold. There is a message that these are of threshold—not geographical—divisions." The architects make a nod to the CorTen steel fencing that the U.S. has installed along the border in various places to stop illegal crossings, using the same material to clad the entrance façade. But by attaching the CorTen to a detached, tilted plane, the architects also convey the thinness of the material, questioning the impermeability of the steel border.

In 2002 the GSA issued an open RFQ for small architecture firms to design additional small-scale border stations as part of its Design Excellence program. In 2003, the agency announced 19 winning firms, including Architecture Research Office, Eric Owen Moss, Hodgetts + Fung, Morphosis, and Chu+Richter. Since then, the stations' client agencies—at the time, Immigration and Naturalization Services and Customs—were responsible for the borders—have been folded into Homeland Security, which decided that the construction of these stations, budgeted for a total of \$345 million, was not a priority, so the project has been dropped.

Meanwhile, the GSA's former chief architect, Ed Feiner, has not been replaced since his departure last year, and the fate of the Design Excellence Program he launched remains unclear. **GG**

GGI is a clear choice for fire-rated glazing solutions.

GGI is now a UL certified distributor for SCHOTT's fire-rated glass-ceramic product lines, Pyran[®] Star and Pyran[®] Crystal.

SCHOTT's fire-rated glass products are now available through GGI. The innovative Pyran[®] series bridges the gap between safety and aesthetic value. Pyran Star-F, Pyran Crystal-F and Star Laminated products are impact safety-rated and meet the requirements according to ANSI and CPSC (Cat. I and II). Pyran Crystal offers a higher quality of clarity, transmission, and true color rendition, while Pyran Star is both beautiful and economical. Both Pyran Star and Pyran Crystal product lines are UL classified for fire-ratings up to 90 minutes and are offered in case quantities or cut to size.

Getting fire-rated glass just got a whole lot easier.

GGI General Glass International

SCHOTT

800.755.5977

sales@generalglass.com

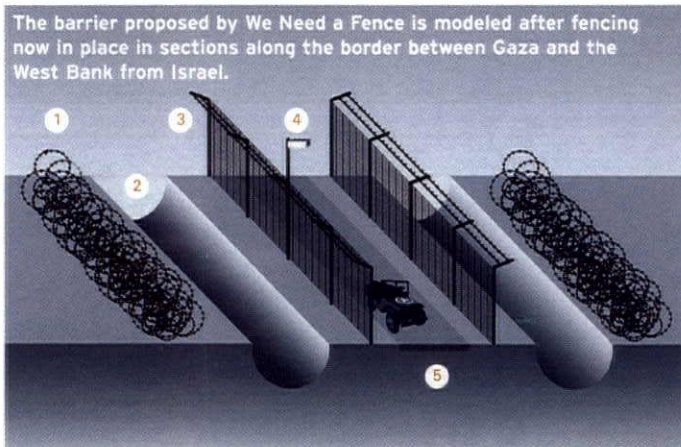
Visit us at AIA - booth No. 3855

FENCED OUT continued from front page to S.2611, the Comprehensive Immigration Reform Act of 2006, which called for the construction of a fence in several highly trafficked areas of the border in California, Arizona, New Mexico, and Texas. In December of last year, Republican Congressmen James Sensenbrenner of Wisconsin and Douglas Hunter of California sponsored a similar measure in the House. Both amendments call for the construction of "at least two layers of reinforced fencing" as well as "physical barriers, roads, lighting, cameras and sensors" along the U.S.-Mexico border.

Fencing already exists in limited areas. In San Diego, the barrier is constructed from recycled panels of rigid steel that were originally used in helicopter landing strips from the Vietnam War, as well as recycled chain link fence and barbed wire. The fence extends 40 feet into the Pacific Ocean. The San Diego fence will be improved and extended, but most of the \$1 billion allocation will go towards erecting barriers in other urban areas along the Arizona/Mexico line. The reason for placing fences in these areas is that "the minute they get over the fence," stated Ryan Patmintra of the office of Arizona Senator Jon Kyl, "they have access to the major interstate highways," giving immigrants—and many argue, potential terrorists—the capability of traveling anywhere within the United States.

This flurry of legislative activity does not satisfy everyone, of course, and President George Bush recently announced that he would send up to 6,000 members of the National Guard to patrol the border. The MCDC maintains that this will not be enough. "They [Guardsmen] are coming unarmed," stated Connie Hair, media correspondent of the MCDC.

On May 27, MCDC worked with local volunteers to break ground on a fence at a small farm that abuts the border in Cochise County, Arizona. "Local farmers in all four border states have decided to participate," said Hair. Funding for these fences comes from dona-



- 1 8-foot-high coiled barbed wire
- 2 Diversion ditches
- 3 Reinforced chain link fence
- 4 Surveillance cameras
- 5 Buried motion detectors

tions by local supporters, she explained, and so far has totaled more than \$100,000. The MCDC based its design on a fence developed by the Westchester, Pennsylvania-based We Need a Fence Inc., advocacy group devoted to closing U.S. borders. The group's proposal is in turn loosely based on some of the Israeli barriers installed in Gaza and the West Bank. According to We Need a Fence's president Colin Hanna, it would cost between \$4 and \$6 billion to construct their fence design along the 2,000-mile border.

"We know about [We Need a Fence's] design," said Joe Kasper, a press secretary for Representative Hunter, explaining that officials would keep it in mind when planning the new fence. **STEPHEN MARTIN**

COURTESY WE NEED A FENCE INC.

WWW.ARCHPAPER.COM

CITYSCAPE: SAM HALL KAPLAN

LIGHTS, CAMERA, INACTION!

Stepping into the glare of center stage in Los Angeles as appointed planning director is Gail Goldberg, who comes from an apparently successful long run in a similar role in the regional political theatre of San Diego. So far the response to her appointment in February has been respectful, hope obviously springing eternal among the local design community that the veteran planner will lend some vision and vigor to the fractured development of a fractured city.

In her initial public appearances, the 62-year-old Goldberg has been forthright in her commitment to make planning relevant, reflecting the posturing and pledges of the city's winsome Mayor Antonio Villaraigosa. She has talked about the city coming to grips with the demand for more density, the obvious benefits of transit-oriented development, and the importance of involving neighborhoods and consensus building.

However, Goldberg is more guarded in her comments on how she will deal with the city's 15 capricious councilpersons who have traditionally considered what passes for planning in L.A. their prerogative. It certainly frustrated the city's last planning director, Con Howe, who will be remembered most for avoiding conflicts and thus further weakening the office.

"I do intend to take on this issue," she said with an edge that reveals a determination for which earned much praise in her 17 years in San Diego. But she added that the department first must establish credibility to gain the confidence of the politicians and the public, and that requires

fashioning practical plans that prompt projects addressing real needs.

Asked for examples, Goldberg suggested more transit-oriented design, and improved streetscaping that can knit L.A.'s diverse neighborhoods into community fabrics. To this end, Goldberg said she intended to use her position as a bully pulpit to rally public support—a challenge in an entertainment-driven, celebrity-obsessed town such as L.A., where land use is just not a very sexy issue for the attention-deficit media.

If there is a crucible for Goldberg it will be downtown L.A., which happens to be one of the real urban regeneration success stories in a city not known for its urban acumen or fondness for regeneration. An impressive 18,226 residential units have been produced in the area over the last decade and 19,564 are in the pipeline, according to the Central City Association, a business membership organization. Historic office buildings as well as derelict warehouses have been recycled while new construction is sprouting everywhere.

But this is L.A., Jake, where the dictum of local government is not, "If it works, don't try to fix it," but rather "If it works, break it."

As Goldberg makes the rounds meeting the city's presumed movers-and-shakers, the L.A. City Council approved a moratorium on conversions of industrial buildings into residential lofts out of concern that industry and jobs are being driven out of the center city. The fact that most of the conversions have been of vacant buildings and the loss of

jobs is due to factories relocating outside the city apparently is beside the point to a department that has given in to pressure to view gentrification with suspicion. Whatever, the discussion has at the moment cast a chill over downtown redevelopment.

Another problem is the department's timidity, as recently witnessed when the new downtown police headquarters was sited on what had been identified and hailed in protracted public-private planning effort as a park. Despite the department's own involvement in developing the plan (falling short of zoning it appropriately), it backed away from taking a position on the issue.

As soon as a particular plan generates a modicum of controversy, the department has tended to fade into the wallpaper. In many respects, the planning department and municipal government reflect the usual posture of the city's dominant entertainment industry. Both are very much into generating dreams: In the industry they take the form of scripts; in government, plans. Most of the efforts for movies and TV, as well as plans for a more livable city, tend to wind up in limbo—in the industry, called a turnaround, in government, the study file. And in both cases, there's always the chance the dreams might be realized.

As for Goldberg, it remains to be seen whether she will be acting in a drama, melodrama, or comedy, and whether her directorial call will be "action" or "inaction."

SAM HALL KAPLAN IS A PLANNER AND WRITER. A FORMER DESIGN CRITIC FOR THE L.A. TIMES, HIS COMMENTARIES APPEAR IN THE L.A. DOWNTOWN NEWS AND ON SELECT WEBSITES.

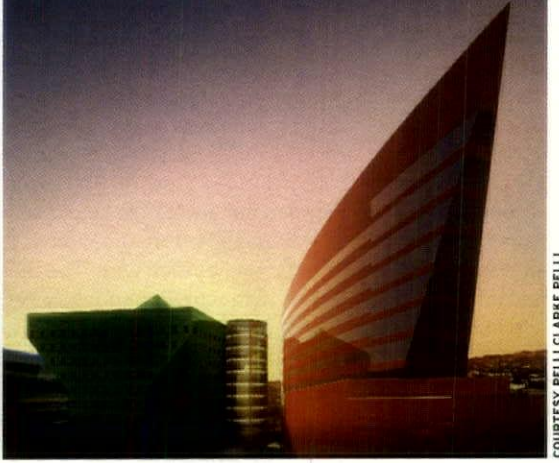
ight
**FISHER MARANTZ
STONE**
www.fmsp.com
212 691 3020

CESAR PELLI UNVEILS LAST BUILDING IN HIS PACIFIC DESIGN CENTER COMPLEX

PACIFIC RISING



Renderings of the PDC's new Red building, by Pelli Clarke Pelli, along with the existing Green and Blue buildings.



COURTESY PELLI CLARKE PELLI

Since it opened in 1975, the Pacific Design Center (PDC) in West Hollywood has long been seen as an important, if not spectacular, example of postmodern architecture. This fact, coupled with its enormous size and vivid color, earned it the nickname the Blue Whale. (*The Los Angeles Times* originally described it as "an attempt to hide a whale in a backyard swimming pool.") Designed by New Haven-based Cesar Pelli, the PDC grew in 1988 when the whopping 750,000-square-foot Blue building was joined by the 450,000-square-foot Green building. Now, nearly 20 years later, Pelli, with his recently renamed firm Pelli Clarke Pelli, and the PDC's new owner Charles S. Cohen have unveiled the design of a 400,000-square-foot addition, which is slated for completion in 2009. The addition will be sheathed in bright red glass and is an updated version of a build-

ing Pelli conceived in the original 1970s plan.

As the name suggests, the Pacific Design Center houses showrooms and office space for high-end interior decorators, and the complex's primary colors have obvious importance for the design community. But interestingly, according to Edward Dionne, the design leader for the current project, the colors were originally selected because of Pelli's interest in the architectural uses of glass and "the reflections and changes of light" that the material created.

Whatever the thinking, Pelli's ideas have evolved considerably with the Red building. Originally planned to be a single monolithic structure, the new design breaks the volume into two separate towers—one six and the other eight-stories high—and introduce a slightly sloping roofline and curved exterior. This is perhaps a response to what has always

been perceived as a problem with the center: Massively scaled, the complex is isolated and un-urban. "We went through a tremendous effort of aiming walls upward to create more light and space, and hoped that breaking it into two parts would make the green and blue of the other buildings more visible [from the interior]," said Dionne.

Cohen's move to expand the complex might seem surprising given that it has suffered lagging occupancy rates—a mere 60 percent as late as 1998. Some see it as part of a larger strategy for Cohen to add design prestige to what many are calling his "design empire." Cohen owns design centers in Miami, Houston, and New York, though by his own estimation, Southern California is the second largest market for high-end design products. He considers New York the largest market, where his

D&D building is a mere 600,000 square feet. The PDC is by far the largest of his centers.

Whatever his motives, things seem to be looking up for the PDC. Since Cohen took over the PDC in 1999, occupancy rates have slowly risen to over 90 percent. The new Red building may just help alleviate those fussy problems of scale, not only by bringing the center into accord with its more diminutive surroundings, but also by redirecting attention to the center of the PDC's 14-acre campus. Dionne has taken to calling it the "Beloved Beast" of West Hollywood, a nickname that will force the Blue Whale into retirement. **DAVID GILES**

WWW.ARCHPAPER.COM



Introducing FSB's Metric Series of Bath Accessories

After a century of manufacturing museum quality, ergonomic door hardware, FSB has broadened our offering to include the Metric series of satin stainless steel bathroom products. Metric's astutely balanced proportions have a soothing effect and can blend harmoniously with a variety of design concepts.

FSB USA

Architectural Hardware

www.fsbusa.com
info@fsbusa.com

> CUT

9500 Wilshire Boulevard, Beverly Hills
Tel: 310-276-8500
Designers: Richard Meier and Partners



COURTESY RICHARD MEIER AND PARTNERS

The latest outpost of Wolfgang Puck's culinary empire is CUT, a new steakhouse designed by Richard Meier and Partners, and located in the venerable Beverly Wilshire Hotel. Created in conjunction with Meier's West Coast design partner, Michael Palladino, CUT is the second restaurant, after 66 in New York's Tribeca, to be designed by the architect. The architects and project designer Rick Irving have created a minimal but woody interior featuring an open food-prep area with a backlit orange screen, along with a display of appetizers that draws diners in from the hotel's rear lobby. A wedge-shaped skylight pulls natural light into the long room, and a picture window frames the kitchen. A semi-circular trellis emphasizes a curved bay window and wraps around the angular room. Oak floors and European ash cabinetry supply the warm, tactile surfaces that are a distinct contrast to the white and chilly interior of 66. A light bar extends across the lobby to link the restaurant to Sidebar, a lounge space, also by Meier. **MICHAEL WEBB**



COURTESY WORKSHOP HAKOMORI YANTRASAST

The Grand Rapids Art Museum (GRAM) recently unveiled its design of a new museum, designed by Kulapat Yantrasast of Los Angeles firm Workshop Hakomori Yantrasast (wHY). The \$55 million, 125,000-square-foot building, scheduled to open in Fall 2007, is the city's first-ever museum construction.

According to museum director Celeste Adams, GRAM specifically sought an emerging architect to design the structure,

consistent with its mission to support emerging artists. Yantrasast, a native of Thailand, worked for years for Tadao Ando, serving as project architect on the Modern Art Museum in Fort Worth, Texas. His design for GRAM includes a façade with a floating concrete roof that reaches toward a new adjacent park, designed by Maya Lin. The building is organized around a central open-air courtyard and reflecting pool. **CLH**

DEPARTMENT HEADS WANTED continued from page 7 opposed to a theorist. The theoretical pursuits will continue—people like David Erdman and Greg Lynn will keep on trucking. But there is also a desire to address issues that are not out on the edge."

Despite the schools' differences, there are those at all three institutions who share a common desire for decisive leadership. According to USC's Bartelt, "Everyone on our faculty is looking for someone to come in and be a leader ... [Accordingly], the candidates are not all seasoned deans." At Berkeley, Iwamoto explained, order is gen-

erated "bottom-up, not top-down—it's a faculty-run school," she said, "I think it would be very hard for a new person to come in with a vision and make it work in three years," which is the standard tenure for a chair at the school. "Sylvia Lavin was chair for ten years [at UCLA]. We need a Sylvia [at Berkeley]."

Lavin declined to comment for this article. Hodgetts surmised that she will go on to teach at other institutions, and said, "I know that she's thrown her hat into a bunch of other rings."

ANNA HOLTZMAN

king of diamonds

Hailed as one of the most architecturally distinct structures built in New York City in decades, **Hearst Tower** was a marvel to behold, even as construction was underway. Credit for this bold, destined-to-be landmark goes to Hearst Corp. and its architect, Lord Norman Foster, and to steel for giving shape to its critically-acclaimed, diamond-like façade.

Structural Steel for stronger design



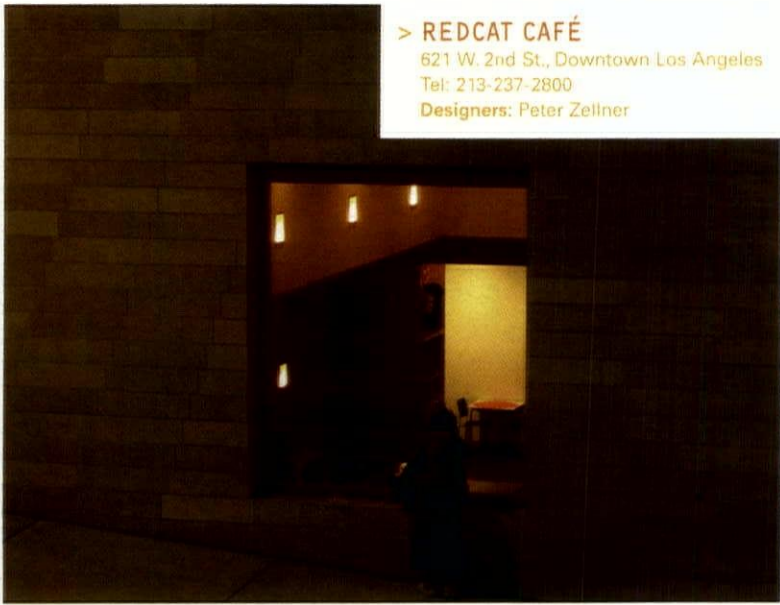
© Michael Ficeto/The Hearst Corp.

Steel Institute of New York

211 EAST 43RD STREET · NEW YORK, NY 10017 · 212-697-5553 · www.siny.org

For help achieving the goals of your next project, contact the Steel Institute of New York.

OPEN > CAFÉ



> REDCAT CAFÉ
 621 W. 2nd St., Downtown Los Angeles
 Tel: 213-237-2800
 Designers: Peter Zellner

COURTESY ZELLNERPLUS ASSOCIATES

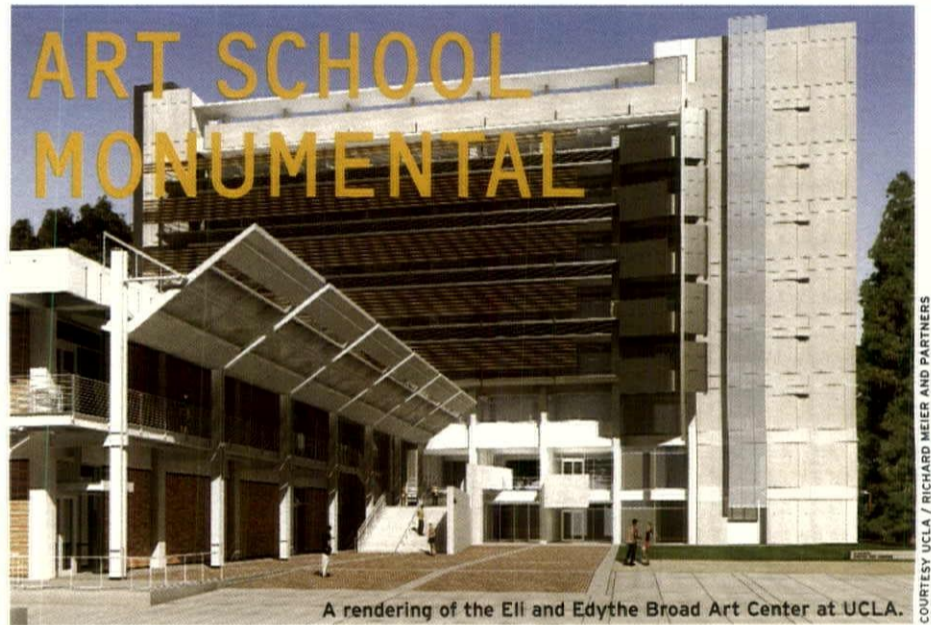
Inside one of L.A.'s most renowned new buildings, the Walt Disney Concert Hall, a new bar and restaurant now serves patrons of the Roy and Edna Disney/CalArts Theater. The aptly named Redcat Café—the name is an acronym of its host institution—serves breakfast, lunch, and light dinner. Squeezed in between the theater, which is host to both live performances and screenings, and the new Redcat Art Gallery, the entire mini-complex within the Disney Concert Hall is a kind of alternative, independent venue run by CalArts, the prestigious art school which was in fact founded in 1961 by Walt Disney and served for years as a finishing school for his animators. With a window to the street, the café will help lure audiences inside.

For the Redcat Café's interiors, architect Peter Zellner fashioned the walls and bar out of a clear-coated and waxed plywood which, he said, is meant to echo Frank Gehry's own use of the rough material in his early work. His mission, he said, was to "make the bar more bar-like" and create "lockable storage for books and wine bottles." After two long years of proposals and development, the result fits in well with its dazzling host. Zellner echoed Redcat director Mark Murphy's words, saying, "It looks like it's been here forever." **DAVID GILES**

RICHARD MEIER RETROFITS 1960S ART BUILDING AT UCLA

This September, students returning to UCLA will find the new Eli and Edythe Broad Art Center, designed by Richard Meier & Partners. The Broad Art Center will house studios, classrooms, exhibition spaces, and performance facilities for the department of art as well as the department of design and media arts. A retrofit of a mid-1960s building by William Pereira, the center was damaged in the Northridge earthquake of 1994, which weakened the building's lateral bracing and concrete shear walls. Instead of reinforcing the building's structure from within, the architects went outside, designing a buttressing system on the west side of the tower. The design team reclad the entire build-

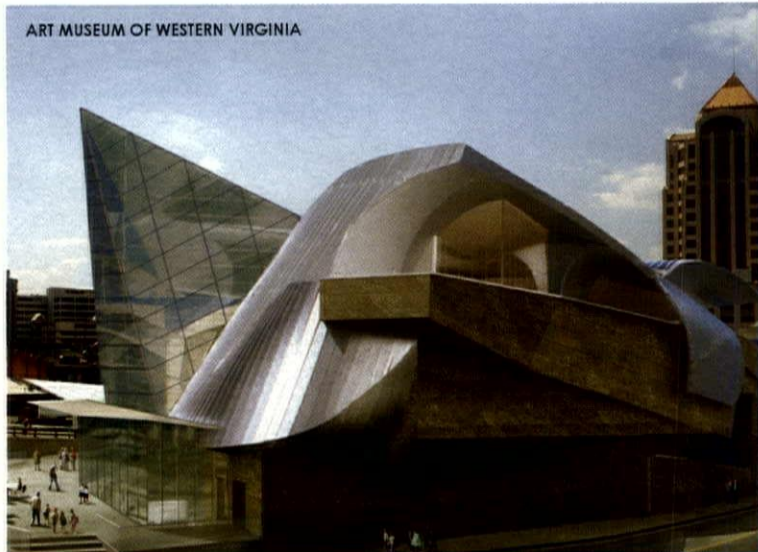
ing—the original heavy brick contributed to the structural damages—and replaced the building's façade with light-colored architectural concrete. "The decision [to replace the façade] was made partly because of its weight, and partly because the studio spaces were not getting daylight," said Michael Palladino, Meier's L.A.-based partner in charge of the project. The design opened the floor plans to be used as studios and installed wooden brise-soleil screens to control the amount of daylight that penetrates the interior. The building also restores a major north-south axis on campus, bringing more energy to UCLA's top-notch art and architecture departments. **ANDREW YANG**



ART SCHOOL MONUMENTAL

A rendering of the Eli and Edythe Broad Art Center at UCLA.

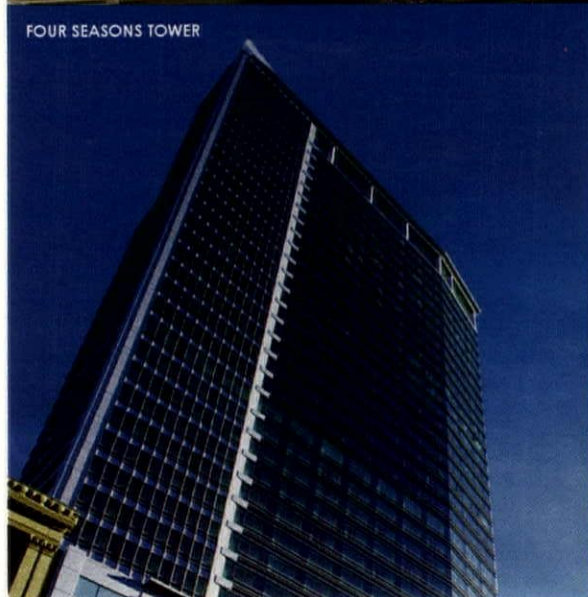
COURTESY UCLA / RICHARD MEIER AND PARTNERS



ART MUSEUM OF WESTERN VIRGINIA



MOHEGAN SUN



FOUR SEASONS TOWER



AKRON ART MUSEUM

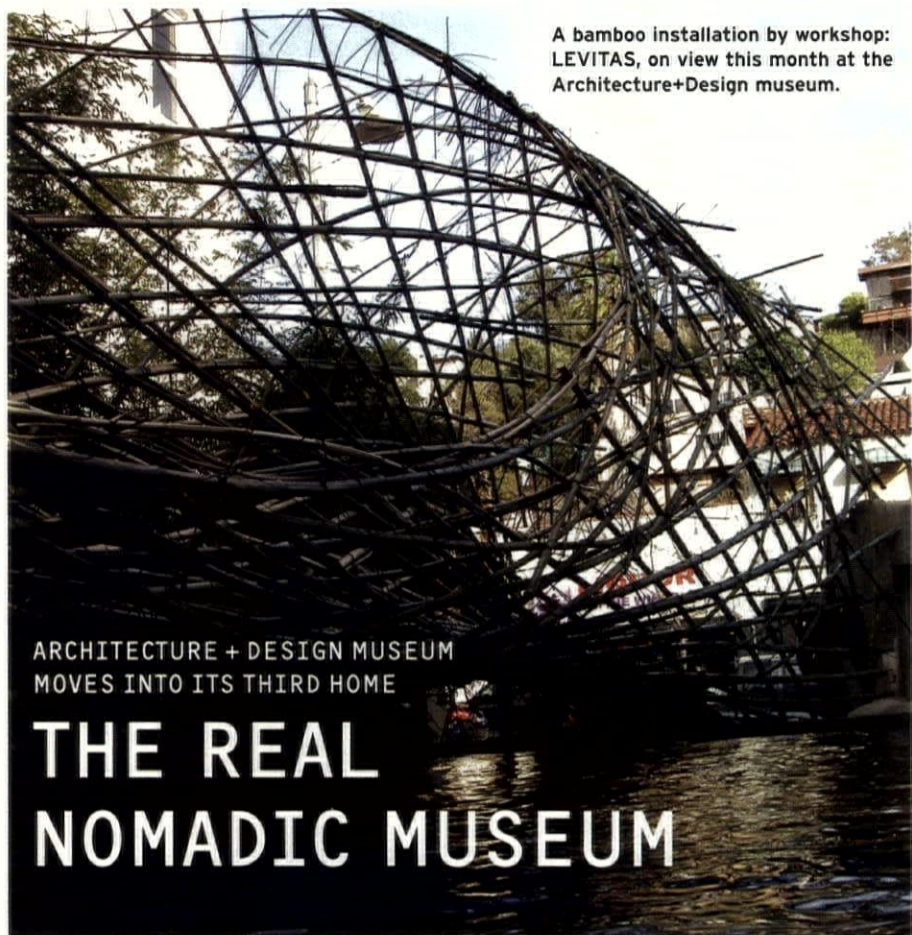
DESIMONE

NEW YORK
 MIAMI
 SAN FRANCISCO
 NEW HAVEN
 LAS VEGAS

DeSimone Consulting Engineers, PLLC is an award-winning, high-quality, creative structural engineering firm servicing architects, owners and developers. As we continue to grow, DeSimone remains dedicated to tailoring resources to meet client needs.

We have an extensive portfolio that includes high-rise, residential, mixed-use, hospitality, commercial, industrial, institutional, museum and gaming projects.

www.de-simone.com



A bamboo installation by workshop: LEVITAS, on view this month at the Architecture+Design museum.

ARCHITECTURE + DESIGN MUSEUM
MOVES INTO ITS THIRD HOME

THE REAL NOMADIC MUSEUM

ALL IMAGES COURTESY ARCHITECTURE + DESIGN MUSEUM

On June 1, the Los Angeles Architecture + Design (A+D) Museum opened its latest exhibition in its latest home, in a 7,000-square-foot first-floor space within a two-story office building on Wilshire Boulevard, across from the Los Angeles County Museum of Art (LACMA). The museum has moved twice since it was founded in 2001 by architects Joe Addo, Stephen Kanner, and Bernard Zimmerman, who shared the goal of promoting innovation in the design professions and raising awareness among a general audience about the importance of design. The new exhibition, *New Blood*, featuring the work of emerging Los Angeles architects, is the first since the museum closed in April 2005.

Since its founding, the A+D Museum has mounted 19 exhibitions on regional, national, and international subjects, ranging from a study on urbanism in L.A. to a retrospective on Ray Kappe to a show titled *Cuban Artists in Exile*. But its impact and profile have been diffused by its lack of a permanent home. Its first home was in the historic Bradbury Building in downtown Los Angeles, in a space that was donated by philanthropist Ira Yellin, the building's owner. Yellin was committed to revitalizing the area until his death in 2002. After his death, the building was sold and the museum relocated to another free and temporary space. The museum's second home was prime real estate, on Sunset Strip in West Hollywood, but by 2005, the museum's directors were looking for new space.



A concept model for a silent film exhibition center by CHA:COL.

The museum's current home is owned by the Ratkovich Company, which is also involved with downtown's revitalization. Ratkovich agreed to provide the space free of charge to the museum, which has undertaken a modest renovation, involving installing simple white walls and a custom gridded ceiling lighting system designed by Richard Meier and Partners.

Tibbie Dunbar, who has been the museum's director since 2004, and public affairs director Ann Videriksen view the space as a long-term home. According to Ratkovich's senior property manager, Beatrice Hsi, the company has a licensed contract with the museum that requires a certain amount of notice (between 30 and 60 days), but does not stipulate length of tenure. Hsi also noted that the company is looking for a paying tenant for the space, so the museum's past may well repeat itself.

The museum has no set yearly operating budget and, as a nonprofit, is funded primarily by grants and donations, both financial and in-kind. Artisans donate labor and materials for the installation of the exhibitions while the board of directors and advisors—which includes Frank Gehry and Thom Mayne—all work to ensure that the museum maintains its operations. Dunbar is the museum's only full-time paid employee.

Dunbar noted that shows are scheduled through 2007, including exhibitions on Louis Kahn and Richard Meier. With or without a permanent home, the museum is confident they will go forward. **JAFFER KOLB**



An interactive fiberglass booth at the annual Comic-Con by Graft Lab.

COURTESY GRAFT LAB



Triangular Column

Stately and prestigious, Triangular Column is an innovative light column, design engineered with high quality spec features.

se'lux

Light. Ideas. Systems.

www.selux.com/usa
800.735.8927

**IF YOU'RE NOT WORKING ON THE TYPICAL PROJECT,
DON'T SETTLE FOR THE TYPICAL WINDOW SUPPLIER**



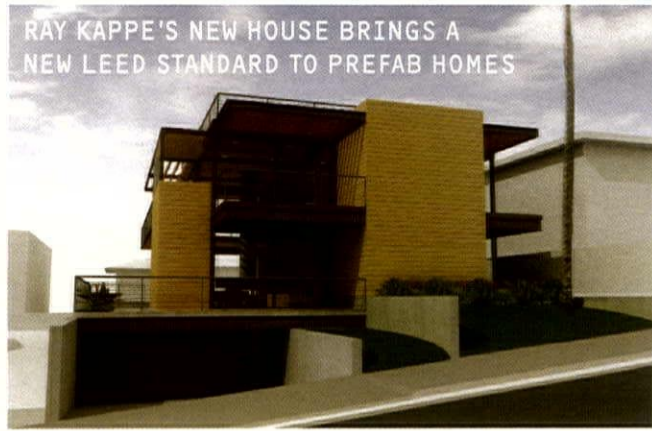
Pella's Commercial Division is dedicated to providing product and design solutions that meet the diverse challenges of architects and contractors. From initial design consultation and site analysis to custom product design and on-site installation, count on the Pella Commercial Division.

© 2005 Pella Corporation

Pella® Windows & Doors
15 West 18th Street, Suite 202
New York, NY 10011
212-645-6486
www.pellacommercial.com



COMMERCIAL



RAY KAPPE'S NEW HOUSE BRINGS A NEW LEED STANDARD TO PREFAB HOMES

COURTESY LIVINGHOME

A rendering of Ray Kappe's first prefab house for LivingHome in Santa Monica, now being assembled.

divisions near Joshua Tree, a desert city east of Palm Springs, as well as in a multi-family development in Santa Barbara.

The developer has commissioned four designs from Kappe ranging from 2,000 to 4,000 square feet and selling for between \$350,000 and \$650,000. Glenn plans to act as both manufacturer and developer of the units, and will offer the homes both pre- and post-assembly.

Far from the boxy forms that typify recent designer prefabs, Kappe's 2,500-square-foot, two-story model home features tall, double-height spaces at the core. An exposed steel structure is one of several technical innovations in the fabrication. For Kappe, who was part of the California mid-century modernism movement, the realization of the prefab model house is the fulfillment of what he called a "50-year dream of assembling housing entirely from pre-assembled modules."

He defined his design problem by asking, "How do you give modular housing the same feel as custom homes, so the house does not feel like a bunch of boxes?" His design reflects "a fair amount of compromise and change" as a result of discussions with the house's fabricator, Santa Fe Springs-based Profile Structures Inc., which specializes in modular building components for schools. Kappe's design decisions were shaped in large part by the fabricator's usual techniques and materials.

Zoning, not building technology, posed the greatest difficulty to building the prototype, said Kappe. Santa Monica's strict zoning laws and height limits obliged Kappe to reduce the size of several steel-framed modules, as well as create a split-level foundation. Buyers can purchase the basic modules—steel frames measuring 12-by-8-feet—which can be configured horizontally or vertically and modified to its site.

Reducing waste was behind Glenn's interest in prefab housing. In conventional, "stick-built" housing, up to 40 percent of construction materials end up in landfills, he noted, while manufactured housing can limit waste to about 3 percent.

Can design sell prefabs? Apparently so. According to Kappe. "I've already had a dozen inquiries about the model home," he said, "and I'm not even on the sales team." **MORRIS NEWMAN**

LAX BEGINS CONSTRUCTION TO MAKE ROOM FOR NEW SUPERJUMBO AIRBUS

LAX Expands

Los Angeles International Airport (LAX) is in a constant state of expansion or renovation. Recently, Los Angeles City Council approved the start of construction of the South Airfield Improvement Project, a \$300 million initiative that will increase the space between the airport's two south runways and install a center taxi lane for airplanes. It's the first major construction at the 77-year-old airport in more than two decades, and is motivated in part to allow the airport to accommodate the large wingspan of the new double-decker Airbus A380. Qantas Airways announced that it plans to fly the A380, which is still being tested, on its routes between LAX and Australia starting in 2007 or 2008.

LAX will be among the first airports in the world to receive the 500-seat airplane, provided plans for the expansion stay on schedule. People have cause for skepticism, however: In 2005 local residents and L.A. Mayor Antonio Villaraigosa quelled an approved expansion plan. Will discontinue passenger operations at ten narrow-body gates at the rate of two gates per year starting in 2010, ostensibly to balance the growth of wide-body jets at the airport. Meanwhile, construction will begin this summer on a major, \$410 million upgrade of Tom Bradley International Terminal, the first the terminal has gotten since opening in 1984. Also on the boards is a \$400 million plan to overhaul the airport's complex baggage system. Most of the upgrades are long overdue and are taking into account the impact of the new A380 on airport gates, air bridges, and baggage systems. **AY**

GREEN-FAB HOUSE

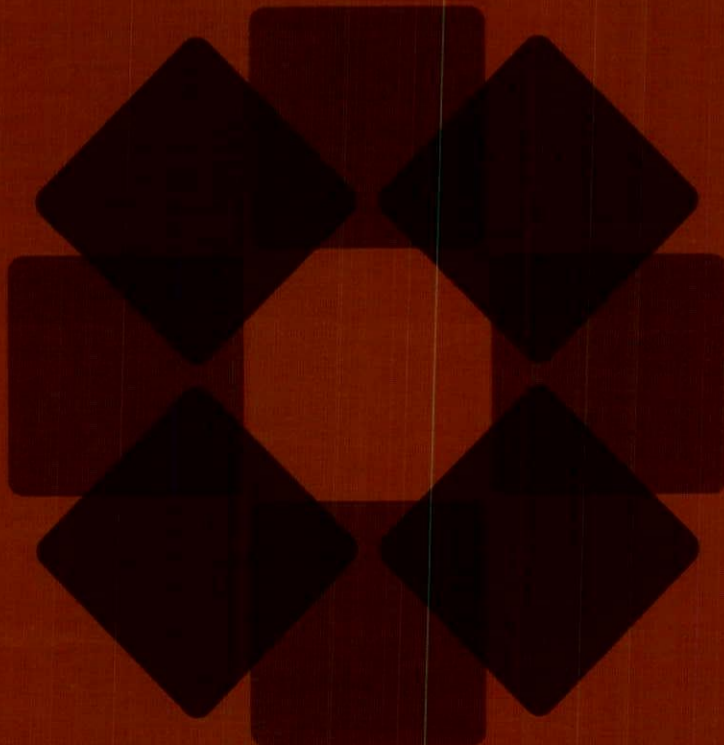
Joining the wave of architects who have embraced prefab housing, veteran modernist Ray Kappe is currently completing a prefabricated house in Santa Monica's Ocean Park district, the first in a series of architect-designed homes for a new company called LivingHomes, started last year by Steven Glenn, a self-described "frustrated architect" and one-time high-tech and software developer. LivingHome promises to be the "leading home-builder" for buyers who "value design, health, and sustainability."

Beyond its appeal as an authentic example of California modernism—it's one of the founders of SCI-Arc—the Kappe house embodies several tall ambitions for prefab homes. Not only has Glenn made a point of reining in construction costs to around \$250 per square foot, he is also targeting LEED Platinum accreditation for the prefab structure, a rating that no residential project has earned to date.

With the Kappe prefab, as well as another model commissioned from local architect David Hertz, Glenn is carving a unique platform for his LivingHome products. "We are trying to provide the smallest impact on the land with the highest level of design," said the developer, who plans to produce the homes at new sub-

innovation
design
technology
diversity

Visit us at the Pavilion
of Spain at AIA,
Los Angeles,
June 8-10,
Booth
#337



file of spain®

be creative

READY COLISEUM

On May 19, the Los Angeles City Council approved plans to renovate and expand the Memorial Coliseum, including an approval for increased signage throughout the site. The \$800 million modernization of the 83-year-old national historic landmark is considered a milestone in the city's efforts to bring a National Football League (NFL) team to Los Angeles. An alternative site in Anaheim is also being considered for the new franchise, and design work by HOK+Sport has already begun. The Coliseum plan calls for the construction of a new 68,000-seat stadium within the walls of the existing stadium—something preservationists worry could revoke the landmark status of the building. Earlier in the week, the Los Angeles Community Redevelopment Agency approved \$25 million for infrastructure upgrades in the Exposition Park area. The NFL is currently conducting feasibility studies for both sites.

GOING FOR BROKE

Last month the Go For Broke National Education Center, formerly the 100th/442nd/MIS WWII Memorial Foundation, secured a 50-year ground lease with the City of Los Angeles for a 37,405-square-foot parcel on Temple and Alameda streets. The land is adjacent to the monument the group erected in 1999 to honor Japanese-American WWII veterans. The group has commissioned Michael Maltzan to build a 15,000-square-foot, two story building, house its offices and education center. The \$15 million center is expected to open to the public in 2010.

NEW MUSEUMS

The Harvard University Art Museums announced on May 16 that Los Angeles-based Daly Genik Architects will design a visual arts center at the university's Allston-Brighton campus. The new art center will consolidate two adjacent buildings to create the new Allston Art Center, which will include museum offices, storage space for more than 250,000 objects, teaching and research facilities, a study center, conservation laboratories, and gallery space. As part of a museum masterplan released last February, Harvard expects the new center, slated for a 2008 completion, to house all three of its museums—the Fogg Art Museum, the Busch-Reisinger Museum, and the Arthur M. Sackler Museum—while the current Art Museum in Cambridge undergoes an extensive renovation, designed by Renzo Piano.



SET YOURSELF APART. LITERALLY.

EKU Divido is a room-height partitioning system that gives designers more freedom to define space the way they want. It not only offers flexibility of materials, it's also very easy to install. So your contractor can help you realize your vision, and your clients can have high drama without a high budget.

hafele.com
1-800-423-3531

HÄFELE
FINDING BETTER WAYS

SPECIFY ROLLER SHADE
SYSTEM QUIET ENOUGH
FOR LIBRARY ENVIRONMENT

MINIMAL
LIGHT GAP
BETWEEN FABRIC

ELECTRONIC CONTROL OF
SHADE POSITION FROM
TIMECLOCK AND WALL
CONTROL

HEMIBARS ALIGN
PRECISELY ACROSS
LENGTH OF ROOM

Finally, a controllable roller shade that's
as precise as your designs.

Sivoia QED™ Quiet Electronic Drive shading systems

- precision alignment of multiple shades to within 1/8"
- ultra-quiet operation (44dBA at three feet)
- seamless integration with Lutron lighting controls
- symmetrical fabric light gap of 3/4" per side

Visit www.lutron.com/shadingsolutions or call
1.877.258.8766 ext. **568** to learn more about Sivoia QED.



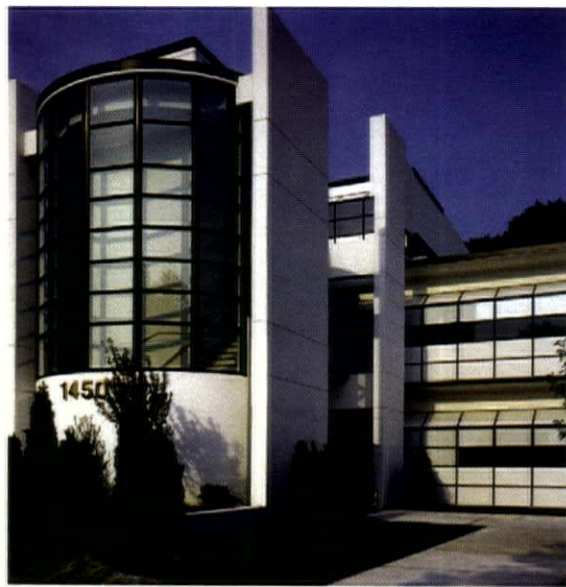
 **LUTRON**

Lutron controls your light...

© 2005 Lutron Electronics Co., Inc.



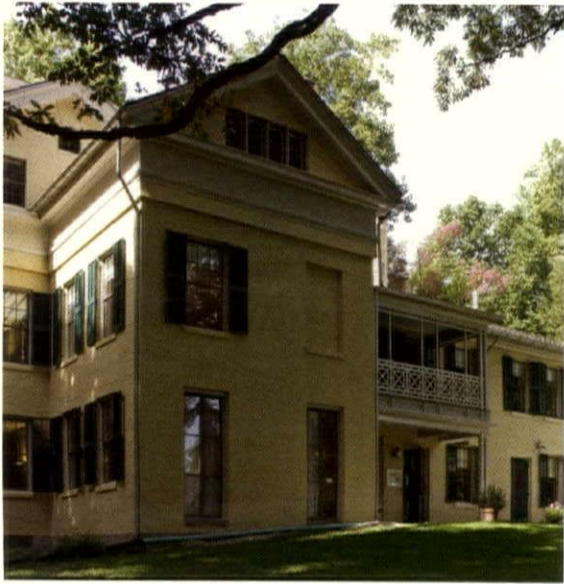
BKSK ARCHITECTS LLP, NEW YORK



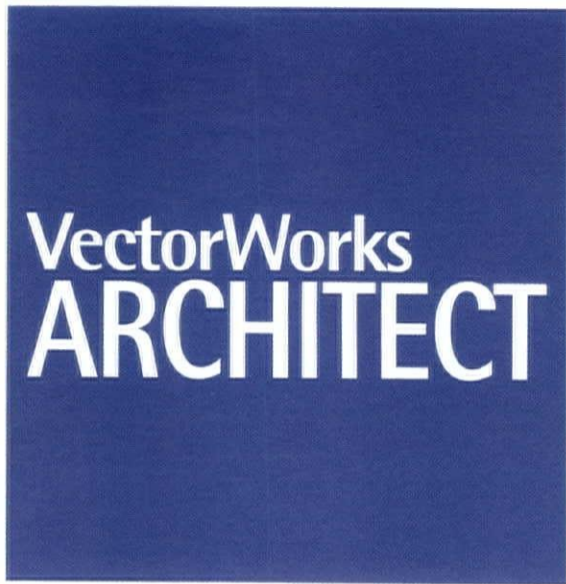
GKV, NEW YORK



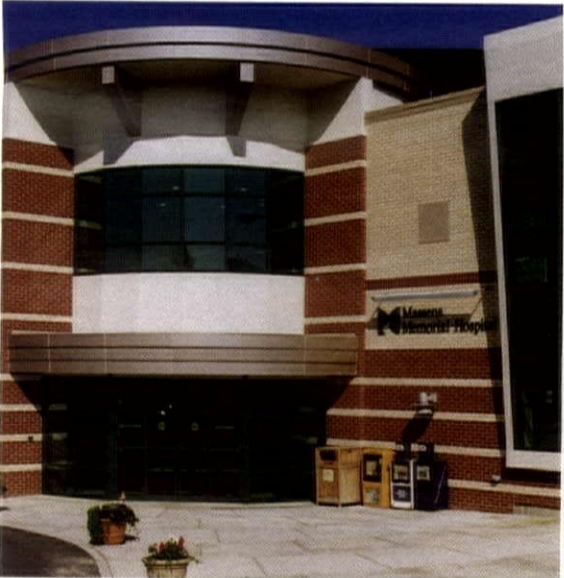
OLSON LEWIS DIOLI & DOKTOR ARCHITECTS, MASSACHUSETTS



SACCO + MCKINNEY ARCHITECTS, PC, NEW YORK



GLEICHER DESIGN GROUP, NEW YORK



KING & KING, NEW YORK



LINESYNC ARCHITECTURE, VERMONT



ROB GLISSON, FLORIDA

They all use it. Shouldn't you?

When so many talented designers choose the same architectural design software to drive business forward, it's more than a trend. It's a sign you may be missing out on an exceptional resource. VectorWorks Architect offers architectural design firms powerful BIM features, unparalleled performance and uncommon value. Your competitors are taking advantage of top speed, as well as superior production and presentation capabilities—plus, seamless integration of 2D, 3D and building data. Shouldn't you? Call 1-877-202-9100 or visit www.vectorworks.net/newyork to find out more.

Check out our show specials at the AIA National Convention in Los Angeles—booth #4149.

BIM software for the smart-sized firm
VectorWORKS.

Looking and Building in All the Right Places

Downtown Los Angeles is thriving, in unexpected places. It's not the new, multi-billion dollar projects and sweeping conversions of old bank buildings into posh lofts that are invigorating the famously sleepy city core. It's the old, scruffy 1920s streets and the life that fills them. Greg Goldin interprets the scene.

Italian photographer Olivo Barbieri's *site specific_LOS ANGELES* (2005).



Downtown Los Angeles is misunderstood. To most observers, there is no there there. Like the rest of the great metropolis, downtown is amorphous, indecipherable, a suburb in reverse that is occupied by day and empty by night. Yes, we've got the Frank Gehry-designed Walt Disney Concert Hall—a crown jewel to rival any city's crown jewel. (And, don't forget, ours was designed first, before Bilbao!) But the concert hall stands in singular aloneness, surrounded by parking lots, drab government behemoths, and piles of granite and glass tombstones occupied by elite bankers and law firms. What L.A. needs now is some big-time infill.

To an extent, this is underway. The Los Angeles County Economic Development Corporation estimated in February that there has been \$12.2 billion worth of built and planned construction in the downtown area since 1999. Lofts and condos are hot. More than 26,000 new residential units have been added since 2000. Thanks to an Adaptive Reuse Ordinance that eased the city's regulations for restoring older buildings, historic properties are being converted at an unprecedented rate. The city has a new cathedral by Rafael Moneo and a new state transit building by Thom Mayne of Morphosis, while an arts school by Wolf Prix is the works. Meanwhile, local firm Rios Clemente Hale is designing a 40,000-square-foot plaza to anchor a 3.8-million-square-foot hotel-cum-mall-cum-residential-complex, known as L.A. Live!, adjoining the Staples Center, home court of the Lakers. The arena, which follows the nationwide trend of stadiums returning to cities' downtowns, is credited with a spurt of big-box growth at the south end of downtown since its opening in 1999.

Still, the view of a neglected and empty downtown persists because the city's civic leaders, their developer patrons, and their acolytes in the press remain committed to transforming the admittedly grim but prominent civic center, which sits relatively removed from the rest of downtown, at the top of Bunker Hill. Bunker Hill has suffered more from the misguided attention of city bigwigs and planners than perhaps any neighborhood in Los Angeles. In 1961, bulldozers began clearing hundreds of flophouses, SROs, fine Victorian homes, and small shops—the very things that made it a genuine, lively community. More than 10,000 residents were displaced. In one way or another, the city has been trying to get them back ever since, but 50 years of urban renewal has produced an eyesore and an international embarrassment. This is the “downtown” that gets all the attention, and is frequently mistaken for the city's real, other, downtown.

Unfortunately, this predicament is perpetuated by relentless efforts to pour more capital into Bunker Hill. The latest, a \$1.8 billion scheme, was given the official seal of approval in late April when, after nearly two years of anticipation, Gehry unveiled a design for what is called the Grand Avenue Project. The private-public development, headed by New York-based The Related Companies, aims to “transform Grand Avenue into a destination not only for downtown but for the entire region,” in the words of one leading public official. “When it's all completed, we're going to have Gehry in stereo,” he boasted.

Whether Gehry in stereo can convert a 9-to-5 bureaucratic stronghold into a 24/7 boomtown is anyone's guess. Still, the mistake is one of interpretation. Downtown Los Angeles has several centers. Bunker Hill, which is cut off from the rest of downtown by geography and freeways, is a hilltop governmental-cultural ghetto. The action, as a more sober Frank Gehry used to admit, is elsewhere. (Gehry once famously said that if the choice had been his own, he would have built Disney Hall somewhere along Wilshire Boulevard. That street, which connects downtown to the beaches in Santa Monica, is, as Gehry said, our true downtown, “only it's vertical.”)

Downslope from Bunker Hill is Broadway, L.A.'s oldest main street. You can't find a stronger contrast to the arid altiplano rising several blocks to the west. Broadway is teeming. You can get your shoes shined on the street. You can pop into the Grand Central Market and stand at a counter to snack on marinated cabbage and *gorditas*. You can stroll the wide, bustling sidewalks, in search of a fedora or a wedding gown. You can get married on Broadway, and pick-pocketed, too. You can buy bootlegged Mexican movies and tiny packets of Chiclets chewing gum.

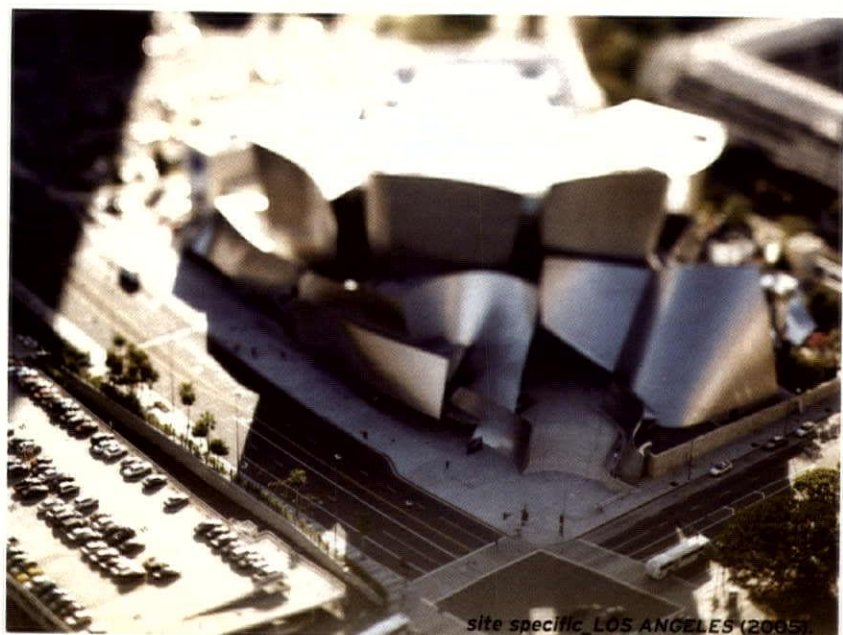
Broadway bustles because it has hundreds of ground-floor shops, tightly spaced—like any good main drag. And as John Kamp, a local city planner points out, Broadway is also successful because it has so many bus stops. “People come to Broadway because it is part of their everyday trajectory through the city, not a special trip to an unlikely destination.” The crowds justify high rents, which in some cases are higher per square foot than on Rodeo Drive in Beverly Hills.

A bit further south and east is another area on the rise, the Fashion District, which borders Skid Row. In the past several years, the neighborhood has sprung to life with none of the fanfare or money heaped on Grand Avenue. The district has, in fact, benefited by being overlooked. A vestigial industrial zone where building owners are not required to have front yards, rear yards, or other setbacks, it contains a large stock of urban-friendly buildings. Buildings typically have multiple entrances. One, on the 800 block of South Main Street, has 14. Others might have a dozen small storefronts in the span of 150 feet of sidewalk frontage. The pedestrian-friendly scale allowed wholesalers to open their doors to retail. While garment workers sew upstairs, fashionistas ply the streets below, hunting for cheap knock-offs and bargain trendy buys. Here, too, rents rival those on Broadway. Buildings are selling for as much as \$570 a square foot.

These are but two examples of other downtowns. There are still others, such as Little Tokyo and the nearby Arts District, Chinatown, Lincoln Heights, and Boyle Heights. These parts are thriving not because someone has managed to give them a theme but because visually interesting, authentic, aurally stimulating businesses are pressed hard against the sidewalks. These are the parts of downtown Los Angeles that have never been relieved of the compression that brings urban life to the surface.

Check them out, and you will see that Los Angeles has a downtown. It's just not where you're told to find it.

GREG GOLDIN IS THE ARCHITECTURE CRITIC AT LOS ANGELES MAGAZINE AND A REGULAR CONTRIBUTOR TO THE L.A. WEEKLY. HE GUEST-EDITED THIS ISSUE OF AN.



site specific LOS ANGELES (2005)

Frank Gehry, King of the Hill

In 1980, Frank Gehry was one of the more modest members of the "L.A. Dream Team" assembled to develop a visionary, but ultimately unrealized scheme to redevelop what remained of Bunker Hill in downtown Los Angeles, whose decaying Victorian mansions had been bulldozed 20 years before in the name of urban renewal. He was still regarded as an outsider seven years later when he won the competition to design Walt Disney Concert Hall in the same Grand Avenue area. Now he's back as king of this particular hill, with schematic designs for the site he tried to reshape two decades ago.

The popular and critical success of Disney Hall has endeared Gehry to the suits who run downtown, and their new bad boy is Thom Mayne, whose Caltrans planning and iconoclastic approach to urban planning they consider dangerously radical. It's their loss, and they'll probably catch up, even if it takes 20 years—just as they did with Gehry, who has finally gained acceptance in his hometown.

The current iteration of the Grand Avenue Project attempts the same lively mix of uses and attractions as proposed by the original developer, the Maguire Partners and their Dream Team in 1980. Defying all the conventions of urban development, they wove together contributions by different architects, including a plaza by Gehry, a highrise residential tower by Barton Myer, an office tower by Cesar Pelli, a hotel-condo block by Ricardo Legorreta, fanciful pavilions by Charles Moore, a modern art museum by Hardy Holzman Pfeiffer, and landscaping by Lawrence Halprin. The plan included contrasting buildings surrounded by walkways, fountains, and greenery.

The proposal was widely acclaimed by the public and in the architecture press, but the Community Redevelopment Agency, a hapless band of amateurs, preferred Arthur Erickson's sleek office towers. His scheme was a series of isolated objects with no connective tissue, and which failed to engage the street. The featured public amenity was Arata Isozaki's Museum of Contemporary Art (MoCA), but this was pushed below the street so as not to block the view of a shopping center on the site beyond—an element that was never built.

Twenty-five years later, Gehry is back, and has released a preliminary design that includes two L-plan towers—one of offices, the other for a hotel and condos—that act as frames for Disney Hall and a 250,000-square-foot retail restaurant complex. This is the first of three phases in the \$1.8 billion project, which will eventually comprise eight towers and a 16-acre park, to be designed by a team including the firms Rios Clementi Hale Studios and Levin & Associates. (Mayne was part of that team but was dropped by the developer, New York-based The Related Companies, in April 2005 for artistic differences. He was later replaced by Gehry, one of the initial competitors.)

Gehry's May presentation at Disney Hall consisted of little more than a massing diagram. As it stands, there are no expressive gestures, and he offered few hints of how the scheme would be fleshed out. Skeptics wondered how great an influence The Related Companies would have on the design, and the extent to which it would be driven by retail imperatives.

The ongoing fiasco at Ground Zero has undoubtedly reinforced a widespread cynicism about the contest between architecture and profit. (Gehry famously refused to submit a proposal for the original planning competition for the World Trade Center site, a decision that now looks incredibly prescient.) There is also the issue of whether one architect, however brilliant, can achieve unity and diversity through such an ambitious development, or whether parts should be delegated to other designers as in the old Maguire scheme.

The largest question, and one that will not be answered for at least a decade, is whether the Grand Avenue Project will animate the neighborhood as most downtown improvements have failed to do. In the wake of its loss on Bunker Hill, the developer, now called Maguire-Thomas Partners, spurred a redesign of Pershing Square, which had become as blighted as New York's Tompkins Square Park. Legorreta understood how Mexican plazas work and landscape designer Laurie Olin drew on Rittenhouse Square, a lively oasis in his native Philadelphia. The block-sized park was opened to the street, colorful structures beckon pedestrians, but few enter except to retrieve their cars from the underground garage. As Robert Venturi once observed, Americans are reluctant to sit in outdoor public places except to eat and be entertained, and the city authorities failed to provide concession stands or programming. Even the crowds of shoppers a block east on Broadway ignored this one patch of greenery in east-central L.A. What does that say for the chances of the new park included in Gehry's scheme?

Grand Avenue links some of the city's most cherished public buildings, including the classic Central Library, Museum of Contemporary Art, and Disney Hall, as well as the Colburn Music School and the aloof citadels of the Music Center and Rafael Moneo's Cathedral of Our Lady and the Angels. Even Disney Hall, everyone's favorite new civic icon, hasn't noticeably boosted foot traffic on the street, and most concertgoers arrive by escalator from the underground parking garage. The residential population of downtown has boomed over the last decade, and there has been a flurry of loft conversions and new apartment blocks. Urban homesteaders need shopping and services, but will they find those in the new retail center? For the newly crowned Gehry, this may be the toughest challenge of his 50-year career.

MICHAEL WEBB IS A LOS ANGELES-BASED ARCHITECTURE CRITIC WHOSE MOST RECENT BOOK IS ADVENTUROUS WINE ARCHITECTURE (IMAGES PUBLISHING, 2005).

Gehry Partners' proposal for Grand Avenue.



If You Adapt It, Will They Come?

For more than 20 years, downtown Los Angeles has been the exclusive playground of bohemian artist-types who preferred cheap rents to Traulsen refrigerators and anonymity to swank eateries. Not anymore. Downtown L.A. is slowly evolving into a collection of distinct neighborhoods each touting new high-end condominium and apartment swimming pools and fitness centers. You can even find an occasional cup of coffee, or drop into a gallery, as you cross downtown from your concrete-floored, skylit loft to your glass-enclosed office tower.

Newly minted lawyers, businessmen, and accountants, raking in mega starting salaries, think downtown will be a hot real estate market for years to come. Maybe it's a chicken-and-egg situation, but they're signing on to long waiting lists or pre-purchasing units before construction has even started. When the historic Douglas Building Lofts, renovated by Rockefeller Partners Architects, went on the market in 2004—nearly 18 months before the Spring Street property was completed—all 50 units sold within a week. At the Flower Street Lofts, one of the first residential developments in the South Park district, several of the original buyers took advantage of the appreciating market and flipped their units within a year of purchase.

Emboldened by what appears to be an insatiable appetite for urban living, developers continue to increase unit prices, even as the rest of the L.A. market begins to flatten out. According to the Downtown Center Business Improvement District (DCBID), in the first quarter of 2006 the average cost per square foot was \$547.80, an astonishing 18.8 percent increase from last year at the same time.

The market, in other words, is booming. Since 1999 nearly 7,000 new condominiums and apartments have been created in downtown Los Angeles. If all goes as projected by the DCBID, there will be nearly 20,000 more by 2015.

But, as the residents and workers in downtown Vancouver have learned, a thriving community won't necessarily emerge just because you've built and occupied thousands of new units. Although one is in the works, up to now, there hasn't been a grocery store downtown for decades—and Citarella or Whole Foods are far from the drawing boards. And no such thing as Sarabeth's Kitchen or Frette is even imagined. Add to this a lack of commu-

nity and no green space and downtown had little more to offer than lofty spaces with skyline views. Developers have worked to remedy this by enticing cafes and small businesses to open in the ground floors of residential developments, while others are creating courtyards and rooftop recreation areas. The uncertain promise is that there's more to come—enough to lure buyers out of the suburbs and into the core.

Clearly, an influx of new homeowners and businesses in downtown will be an economic boon for the city, but for the thousands of poor and homeless living in the area's shelters and low-cost residential hotels, gentrification means one thing: eviction. Already, developers have converted several of the 240 SROs (into market-rate apartments and condominiums. Fearful that more of the downtown poor will be displaced, the Los Angeles City Council recently approved a one-year moratorium on the conversion or demolition of low-cost hotels citywide, with the option for an extension. In an effort to further help the transient poor, Mayor Antonio Villaraigosa proposed a \$1 billion bond measure to pay for subsidized apartments. The funds would cover housing as well as social services.

And other plans to bring improvements downtown are in the works. In March, L.A. County officials unveiled a \$100 million campaign that would house the estimated 14,000 homeless concentrated on downtown's Skid Row by expanding much needed countywide programs and providing more emergency and transitional housing, and health services. The campaign is part of a \$12 billion investment plan to build 50,000 housing units countywide over a ten-year span.

Ten years ago nobody would have believed any of this was possible. And had it not been for the new public icons, Disney Concert Hall, Cathedral of Our Lady of the Angels, and Staples Center, it might not have been. And while major cultural and entertainment projects are no doubt paramount in a successful urban environment, the most important ingredient of all is the local population, be they new condo owners, low-income transients, factory workers, or artists. Finding a way for all income levels to thrive in the new downtown will be the challenge of city officials and developers.

ALLISON MILIONIS IS A FREELANCE WRITER LIVING AND WORKING IN DOWNTOWN LOS ANGELES.

MILL STREET LOFTS



BEHNISCH ARCHITECTS

BISCUIT COMPANY LOFTS



COURTESY ALEKS ISTANBULLU ARCHITECTS

VIBIANA LOFTS



COURTESY TOM GILMORE

FULLER LOFTS



COURTESY PUGH + SCARPA ARCHITECTS

MILL STREET LOFTS
1820 Industrial Street

The Los Angeles office of German firm Behnisch Architects has designed one of the first ground-up, loft-style buildings in an area filled with adaptive re-use projects. "We realized early on that because of the low scale of the surrounding buildings, if you built up you could offer amazing views of downtown," said project architect Christof Jantzen. The building, developed by local firm LinearCity, stands 16 stories high and contains what Jantzen describes as "eight different unit types," ranging from 650 to 2,100 square feet and including single-, double-, and triple-story condos, some following the inverted L-shaped configurations that Le Corbusier used in his L'Unité d'habitation in Marseilles.

In keeping with the spirit of the industrial loft conversions that surround the project, the project has a concrete structure with exposed concrete floors, tall ceilings, and large windows. The materials and fixtures used throughout will be sheet metal, fiber cement, and pre-cast concrete panels—all sustainable materials. In addition, operable windows, indirect sun-orientation, a gray-water treatment system, and a passive-cooling ventilation system might just earn the developer the LEED-rating it seeks. Adjacent to the 16-story highrise, a smaller set of "townhouses" shares the same material vocabulary as the loft building, though with more privacy.

"I think the developers need to be highly praised for what they're doing," said Jantzen. "They have a vision for the area that will transform it into a great neighborhood." In 2004, LinearCity also developed and sold lofts in an adjacent building, the ToY Factory, and is engaged in another adaptive reuse project across the street, the Biscuit Company Lofts by Aleks Istanbulu Architects

BISCUIT COMPANY LOFTS
673 Mateo Street

When Paul Solomon, founder of the development group LinearCity, called Los Angeles-based Aleks Istanbulu Architects to transform a pre-existing factory into residential condos, the architect knew immediately that he wanted to do something different from a standard conversion. He wanted to design loft spaces that vary in size, plan, and character throughout the boxy building, a 1925 biscuit-baking factory formerly owned by the manufacturer Nabisco.

The site comprises the 110,000 square-foot, seven-story main structure and a single-story annex; Istanbulu will add an additional floor to each, increasing the total square footage to 153,000 square feet. On the main building, Istanbulu created a large penthouse with extensive outdoor space. He transformed the existing annex into a set of three-story row houses by carving out a mezzanine and adding a floor.

According to Istanbulu, the architects decided to use "the contrast approach" on the additions, by which he means making clear the distinction between old and new. The penthouse and the top floor of the annex are constructed out of steel, stone, and glass, though the colors were chosen to complement the brick building below. It will remain largely intact, though Istanbulu adjusted the circulation to create irregular interior spaces. "I really wanted variety, to find and create unique units," said Istanbulu. "Although the building is a box, by shaping the hallways in an odd configuration, I could get a lot of plan varieties." New structural walls in the core of the building were installed to bring it up to building code, while some pre-existing, non-load-bearing walls were removed to keep a feeling of openness.

The interiors will be minimally outfitted—most won't even include a refrigerator—dominated by the pre-existing inch-thick maple floors, brick walls, and copper details. Like luxury loft-style condominiums in New York City, prices will likely attract a wealthy clientele.

VIBIANA LOFTS
114 East 2nd Street

In 1996, the Archdiocese of Los Angeles initiated demolition of the 17,000-square-foot St. Vibiana Cathedral, its home since 1876, sparking a heated preservation battle that ultimately left it untouched and now the cornerstone of a major \$120 million, 468,000 square-foot mixed-use development project by Los Angeles developer Tom Gilmore.

According to Gilmore, the Los Angeles Conservancy, a local preservation organization, approached him in 1997 and asked for assistance in purchasing the property, which includes a 2.5-acre lot—a full city block. With money lent (somewhat ironically) by the Archdiocese itself, Gilmore bought the property for \$4.6 million, pledging to restore the cathedral and ensure an active future for it.

Gilmore came to an agreement with the California State University to convert the cathedral into a performing arts space downtown, a plan that earned \$4 million from the state toward the cost of restoration and seismic retrofitting.

"I am an adamant urbanist," said Gilmore, adding, "I'm not a fan of little disconnected venues; I am all for density." By transferring air rights from the cathedral and its connected refectory, Gilmore could plan a series of small mixed-use buildings and a 41-story residential highrise spread out throughout the site. "We're staggering the buildings and utilizing setbacks in order to create a pedestrian-friendly environment," said Gilmore. Gilmore and his partner, Richard Weintraub, hired local architecture firm Nadel Architects to design the project, who began with massing diagrams to plan the site. "The bottom line is that the skin and profile are less important than massing in a project of this scale," Gilmore pointed out.

The \$8 million restoration of the cathedral was completed last year, overseen by local preservation experts Levin & Associates Architects. The rest of the project is still in design—Gilmore notes that the preliminary renderings are "more flashy than I'd like to see them"—as the project goes through planning and zoning. Gilmore hopes the tower, which will have 2,200 square feet of ground-level retail fronting a parking garage, will break ground in the beginning of 2007 and be completed in 2009.

FULLER LOFTS
210 North San Fernando Road

One of the more notable adaptive-reuse conversions downtown is Santa Monica-based Pugh + Scarpa Architects' restoration of the 1927 Fuller Pink Company, a former office building and a relic of L.A.'s art deco moment. Though not an official landmark, it sports stunning details, including pilasters, sculpted floral bas reliefs, and according to principal architect Gwen Pugh, "a wonderfully preserved lobby."

Pugh + Scarpa has restored the five-floor, 151,000-square-foot building and added two additional floors, creating a total of 102 units. The architects cored out the center of the concrete building in order to create a 40-foot-wide lightwell and room for a small interior courtyard. The rooftop addition has its own identity, clad in glass and corrugated metal. On the building's north side, the metal cladding undulates in plan, contrasting with the cube on which it is perched—a gesture that, according to Pugh, is intended to "divorce the skin from the box" and make the original building's undecorated north facade "more interesting." On all sides, irregularly placed balconies, resembling constructivist boxes, further disrupt the original building's simple planarity.

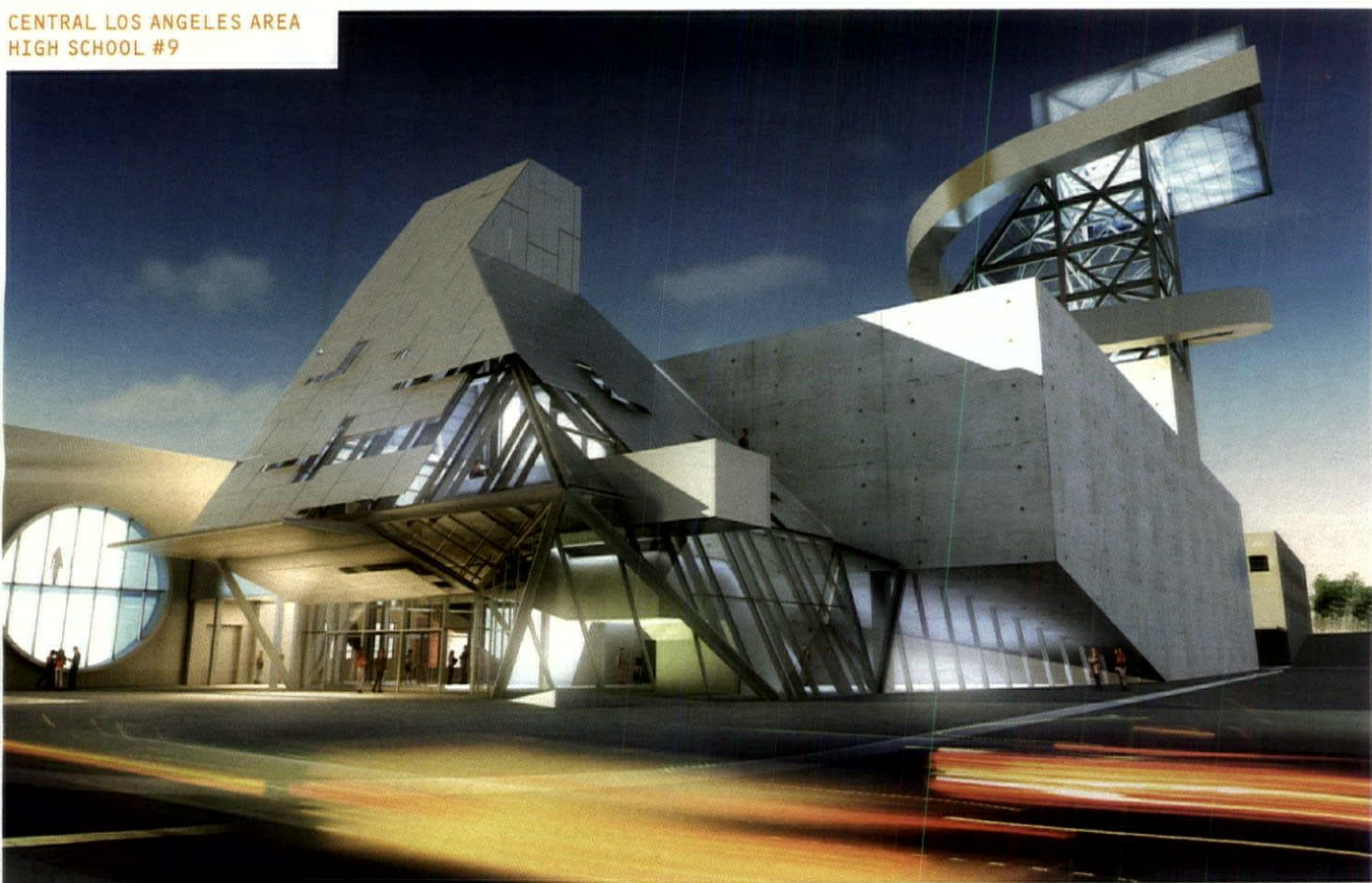
The Lincoln Heights district is roughly 2 miles from downtown, in an area that's still largely undeveloped (parking lots and empty plots far outnumber supermarkets). According to Pugh, the Fuller Lofts is the only project in the immediate vicinity that has been motivated by the city's new Adaptive Reuse Ordinance, which the city adopted in 1999 (and greatly expanded in 2003) in order to lure businesses downtown.

Civics Lesson

Frank Gehry's Walt Disney Concert Hall, Rafael Moneo's Cathedral of Our Lady of the Angels, and Thom Mayne's Caltrans headquarters have changed the way Angelenos understand their downtown. Spectacular, freewheeling, and deeply moving, these buildings have drawn crowds and made architecture relevant, and perhaps essential. So why haven't more of the new public buildings followed suit? In the preceding decades, John Portman's Bonaventure Hotel epitomized L.A.'s style, which typically meant being walled off from the street, virtually impenetrable, and wrapped

in a one-way mirror. Now public buildings are increasingly incorporating plazas, street-level portals, and transparent facades. Though many public buildings still embrace the bunker mentality, it might reflect bad planning and site selection as much as architectural design: The city still has the habit of plopping security-conscious buildings cheek-by-jowl to public-conscious ones. Whole street elevations are permitted to go unarticulated and turn a barren carapace to neighbors. Several new public projects reveal how far L.A. has come, and how far it has to go.

CENTRAL LOS ANGELES AREA HIGH SCHOOL #9



ARMIN HESS / ISOCHRON / COURTESY COOP HIMMELB(L)AU

LOS ANGELES UNITED STATES COURTHOUSE



COURTESY PERKINS + WILL

LOS ANGELES POLICE DEPARTMENT HEADQUARTERS



COURTESY DMJM

CENTRAL LOS ANGELES AREA HIGH SCHOOL #9
450 North Grand Avenue

After the Walt Disney Concert Hall, Coop Himmelb(l)au's High School for the Visual and Dramatic Structures may be one of the most dramatic structures to be completed in downtown L.A. The new structure, which began construction in March and is scheduled to open in 2008, will feature a dramatic glass and steel lobby and house 1,728 music, dance, visual and performing arts students. Estimated to cost \$208 million, the signature feature of the school will be a 140-foot-tall tower that will give students a clear view of the adjacent Cathedral of Our Lady of the Angels.

LOS ANGELES UNITED STATES COURTHOUSE
First Street and Broadway

In 2001, Perkins + Will won a commission to design the General Services Administration from a 1,000,000-square-foot courthouse in downtown L.A. The 16-story building features approximately 40 courtrooms with floor-to-floor heights of 19 feet, along with some expansive ground-floor atrium. Sustainability was crucial for the client and designers: Photovoltaic panels comprise about 50 percent of the large curing glass facade, under-floor circulation systems minimize heating and cooling costs, and clerestory windows throughout the courtrooms bring in natural daylight. The building is still in design and construction should begin in mid to late 2007.

LOS ANGELES POLICE DEPARTMENT HEADQUARTERS
First and Main Streets

Filling most of the block across from City Hall, the L.A.P.D.'s new headquarters went through an extensive public review process while it was under design, and ultimately incorporated the lessons of over 30 community meetings. The architects, DMJM/Roth-Shepard Design, incorporated necessarily strong security requirements such as 75-foot setbacks to surround the building with public spaces. The 500,000-square-foot building's two above-ground volumes form an L-shape around a large plaza along First Street. The budget is set for \$303 million, and construction is expected to be complete by the end of 2008.



microsol resources

New York City's Leading Provider of Autodesk
Software and Services for Over 20 Years

GET THE MOST OUT OF YOUR AUTODESK SOFTWARE

When you buy Autodesk software, you want more than just a box—you want a complete solution. Microsol Resources has been providing Autodesk software and services to the architectural and engineering communities for over 20 years. Our team of application specialists offers superior telephone and on-site support, delivering the answers you need, when you need them. This, together with our Training, Implementation, CAD Standards Development and CAD Management services, means that you will never be left simply holding a box.

Get the most out of your software—call Microsol Resources today.

microsol resources | NEW YORK, NEW JERSEY, PENNSYLVANIA

214 West 29th Street • New York, NY 10001 • PH: 212.465.8734 • FX: 212.967.0910 • microsolresources.com

Autodesk Premier Solutions Provider
Building Architecture

Autodesk
Authorized Value Added Reseller

Autodesk
Authorized Training Center

THE ARCHITECT'S NEWSPAPER JUNE 7, 2006

WEDNESDAY 7

EXHIBITION OPENINGS
MAK Center Vertical Garden Competition Exhibition
 SCI-Arc
 North Lobby Gallery
 960 East 3rd St., Los Angeles
 www.sciarc.edu

American Institute of Architects Los Angeles Awards Exhibition
 SCI-Arc
 Main Space and South Gallery
 960 East 3rd St., Los Angeles
 www.sciarc.edu

Conflict and Art
 Cantor Arts Center
 Stanford University
 Lanford Stanen
 www.museum.stanford.edu

THURSDAY 8

EXHIBITION OPENINGS
Metroscapes
 Art Murmur Gallery
 129 East 6th St., Los Angeles
 www.artmurmur.com

Cynthia Ona Innis
Andrea Cohen
 Walter Maciel
 2642 South La Cienega Blvd.,
 Los Angeles
 www.waltermacielgallery.com

Kardish Onig
 Black Maria Gallery
 3137 Glendale Blvd.,
 Los Angeles
 www.blackmaria-gallery.com

Bernard Stanley Hoyes
 626 Gallery
 626 South Spring St.,
 Los Angeles
 www.626gallery.com

EVENTS

AIA National Convention
 L.A. Convention Center
 1201 Figueroa St., Los Angeles
 www.aiaconvention.org

World Party and Design Awards
 6:30 p.m.
 Olvera Street Plaza
 845 N. Alameda St.,
 Los Angeles
 www.worldparty.com

FRIDAY 9

LECTURES
Eric Owen Moss, Sylvia Lavin
Los Angeles: An Urban Law
Unto Itself
 8:15 a.m.
 SCI-Arc
 960 East 3rd St., Los Angeles
 www.sciarc.edu

Eric Owen Moss, Thom Mayne, Wolf Prix, Frances Anderson, Bill Fain, Jeffrey Inaba
Who Says What Architecture Is?
 7:30 p.m.
 SCI-Arc
 960 East 3rd St., Los Angeles
 www.sciarc.edu

EXHIBITION OPENINGS
Coop Himmelbl(l)au SKY-Arc
 SCI-Arc Gallery
 960 East 3rd St., Los Angeles
 www.sciarc.edu

Making the Eternal New: Recent Work of Moule & Polyzoides, Architects and Urbanists
 SCI-Arc
 Kappe Library
 960 East 3rd St., Los Angeles
 www.sciarc.edu

EVENT

A Night on Miracle Mile
 5:30 p.m.
 Los Angeles County Museum of Art
 5905 Wilshire Blvd.,
 Los Angeles
 www.lacma.org

SATURDAY 10

LECTURE
Christopher Hawthorne, Stefanos Polyzoides, Jan Perry, Tom Gilmore, Eric Owen Moss
Urban Next: L.A. and the Gulf Coast
 1:30 p.m.
 SCI-Arc
 960 East 3rd St., Los Angeles
 www.sciarc.edu

EXHIBITION OPENINGS
Rattle the Chandelier
 The Lab 101
 8530-B Washington Blvd.,
 Culver City
 www.thelab101.com

Picturing Modernity
 San Francisco Museum of Modern Art
 151 3rd St., San Francisco
 www.sfmoma.org

Sandra Jones Campbell, Laura Ross-Paul, Bardene Allen
Life Interrupted: Circles
 Space on Spurgeon
 210 North Spurgeon St.,
 Santa Ana
 www.spaceonspurgeon.com

Michael Salter
Informatics and the Styrobot Face-Off
 BLK/MRKT Gallery
 6009 Washington Blvd.,
 Culver City
 www.blkmrktgallery.com

EVENT

Charles and Ray Eames Memorial Film Festival
 8:00 p.m.
 Eames House
 203 Chataqua Blvd.,
 Pacific Palisades
 www.aiaconvention.org

SUNDAY 11

EXHIBITION OPENINGS
David Hockney Portraits
 Los Angeles County Museum of Art
 5905 Wilshire Blvd.,
 Los Angeles
 www.lacma.org

Jenny Holzer, Laurie Anderson, Christo and Jeanne-Claude, et al.
The Missing Peace: Artists Consider the Dalai Lama
Mani Fard and a Sacred Geography
 UCLA Fowler Museum of Cultural History
 405 Hilgard Ave., Los Angeles
 www.fowler.ucla.edu

Artists at Continent's End: The Monterey Peninsula Art Colony, 1875-1907
 Laguna Art Museum
 307 Cliff Dr., Laguna Beach
 www.lagunaartmuseum.org

EVENT

Santa Monica Art Auction
 1:00 p.m.
 Bergamot Station Arts Center
 2525 Michigan Ave.,
 Santa Monica
 www.smauctions.com

FRIDAY 16

EXHIBITION OPENING
Currents: Class of 2006 End-of-the-Year Show
 UCLA College of Architecture and Urban Design
 Perloff Hall
 Wyton Dr. and Hilgard Ave.,
 Los Angeles
 www.aud.ucla.edu

SATURDAY 17

EXHIBITION OPENINGS
Joyce Burstein: The Epitaph Project
 Otis College of Arts and Design
 Ben Maltz Gallery
 9045 Lincoln Blvd.,
 Los Angeles
 www.otis.edu

Antonio Arellanes
Quantum Space
 Marion Meyer Gallery
 354 North Geyer Hwy.,
 Laguna Beach
 www.marionmeyer-gallery.com

Dolores Guerrero: A Retrospective
 Dogwood Gallery
 28561 Highway 18, Sky Forest
 909-337-8606

A Curious Affair: The Fascination Between East and West
 Asian Art Museum
 200 Larkin St., San Francisco
 www.asianart.org

Kelly Ording and Rebecca Miller
 New Image Art Gallery
 7908 Santa Monica Blvd.,
 West Hollywood
 www.newimageartgallery.com

TUESDAY 20

EXHIBITION OPENINGS
Ryan Kwotter, Gary Paller, Paul Fweeton
3 for the Show
 Newspace Gallery
 5241 Melrose Ave.,
 Los Angeles
 www.newspace.com

Jean Ray Laury
A Life By Design
 Fresno Art Museum
 2233 North 1st St., Fresno
 www.fresnoartmuseum.org

WEDNESDAY 21

EXHIBITION OPENING
Rachel Harrison, Scott Lyall
Draw a Straight Line and Follow It
 Los Angeles Contemporary Exhibitions
 6522 Hollywood Blvd.
 www.artleak.org

THURSDAY 22

LECTURE
Matthew Barney
 6:30 p.m.
 San Francisco Museum of Modern Art
 151 3rd St., San Francisco
 www.sfmoma.org

FRIDAY 23

EXHIBITION OPENING
Matthew Barney
Drawing Restraint
 San Francisco Museum of Modern Art
 151 3rd St., San Francisco
 www.sfmoma.org

FILM

Drawing Restraint 9
 (Matthew Barney, 2005),
 145 min.
 San Francisco Museum of Modern Art
 151 3rd St., San Francisco
 www.sfmoma.org

SATURDAY 24

EXHIBITION OPENINGS
Chati Coronel, Richard Godfrey, Benny Tessler, Morris Tepper, et al.
Far and Wide
 Martha Higgins Gallery
 244 South Main St.,
 Los Angeles
 www.mjhiggins.com

Gustavo Perez
 Frank Lloyd Gallery
 2525 Michigan Ave.,
 Santa Monica
 www.franklloyd.com

Ernest Silva
 Patricia Correia Gallery
 2525 Michigan Ave.,
 Santa Monica
 www.correia-gallery.com

Cuadrilatero II
 Tropic de Nopal Gallery
 1665 Beverly Blvd.,
 Los Angeles
 www.tropicodenopal.com

TUESDAY 27

EXHIBITION OPENING
John Sidman
The Aquarium Gallery
 Buenaventura Gallery
 700 East Santa Clara, Ventura
 www.buenaventuragallery.org

WEDNESDAY 28

EXHIBITION OPENING
2x8: SWELL at Historic Gas Company Lofts
 L.A. Architecture + Design Museum
 5900 Wilshire Blvd.,
 Los Angeles
 www.aplud.org

THURSDAY 29

EXHIBITION OPENING
Richard Pousette-Dart
Works on Paper
 Los Angeles County Museum of Art
 5905 Wilshire Blvd.,
 Los Angeles
 www.lacma.org

FRIDAY 30

LECTURE
Kent Roberts
The Art of Exhibitions
 12:00 p.m.
 San Francisco Museum of Modern Art
 151 3rd St., San Francisco
 www.sfmoma.org



COOP HIMMELBL(L)AU: SKY-ARC
 SCI-Arc Gallery, 960 East 3rd Street, Los Angeles
 June 9 through July 23

A glowing red laser hologram of two large skyscrapers will be the centerpiece at a SCI-Arc exhibition of a proposed development by the high-profile Austrian firm Coop Himmelbl(l)au. The project, called SKY-Arc, is a masterplan proposal for the site directly adjacent to the school's famed downtown warehouse building, completed in response to a request from the lot's current owner, Meruelo Maddox Properties. Eric Owen Moss, director of SCI-Arc, recommended the firm to the owner, who contacted principal Wolf Prix to produce a concept study. Coop Himmelbl(l)au imagined a 24-hour mixed-use district comprised of residential, commercial, and cultural facilities located in two large towers interconnected by sky-bridges (pictured). The exhibition will provide an array of media representing the project, including plans, elevations, 3-D drawings, models, a hologram, and a computer animation shown on a small monitor. Outside the gallery, a video will be shown tracing the firm's history since its founding in 1968 by Prix and Helmut Swiczinsky.



METROSCAPES
 Art Murmur Gallery, 129 East 6th Street, Los Angeles
 June 8 through August 3

Los Angeles is in the midst of a certain adolescent growth spurt: the city is expanding; certain parts are revitalizing and growing as others are shifting in scale and demographics; commercial, residential, and industrial neighborhoods are switching concentration as they develop. And like so many awkward teenagers, parts of the city are looking inward, defining and coming to terms with new urban identities through artistic and creative endeavors. A new exhibition at the Art Murmur Gallery presents a group show entitled *Metroscapes*, including the work of 11 artists—four from abroad, the others local—who survey the contemporary urban landscape of Los Angeles' downtown and periphery. While some artists like David Knudson, whose digital photograph, *Citi vs. B of A* (2006), pictured above, explore relationships between structures in the built environment, others like Fallenfruit and Olga Lubacz comment on the shifting political, sexual, and racial themes ever-present in the city.

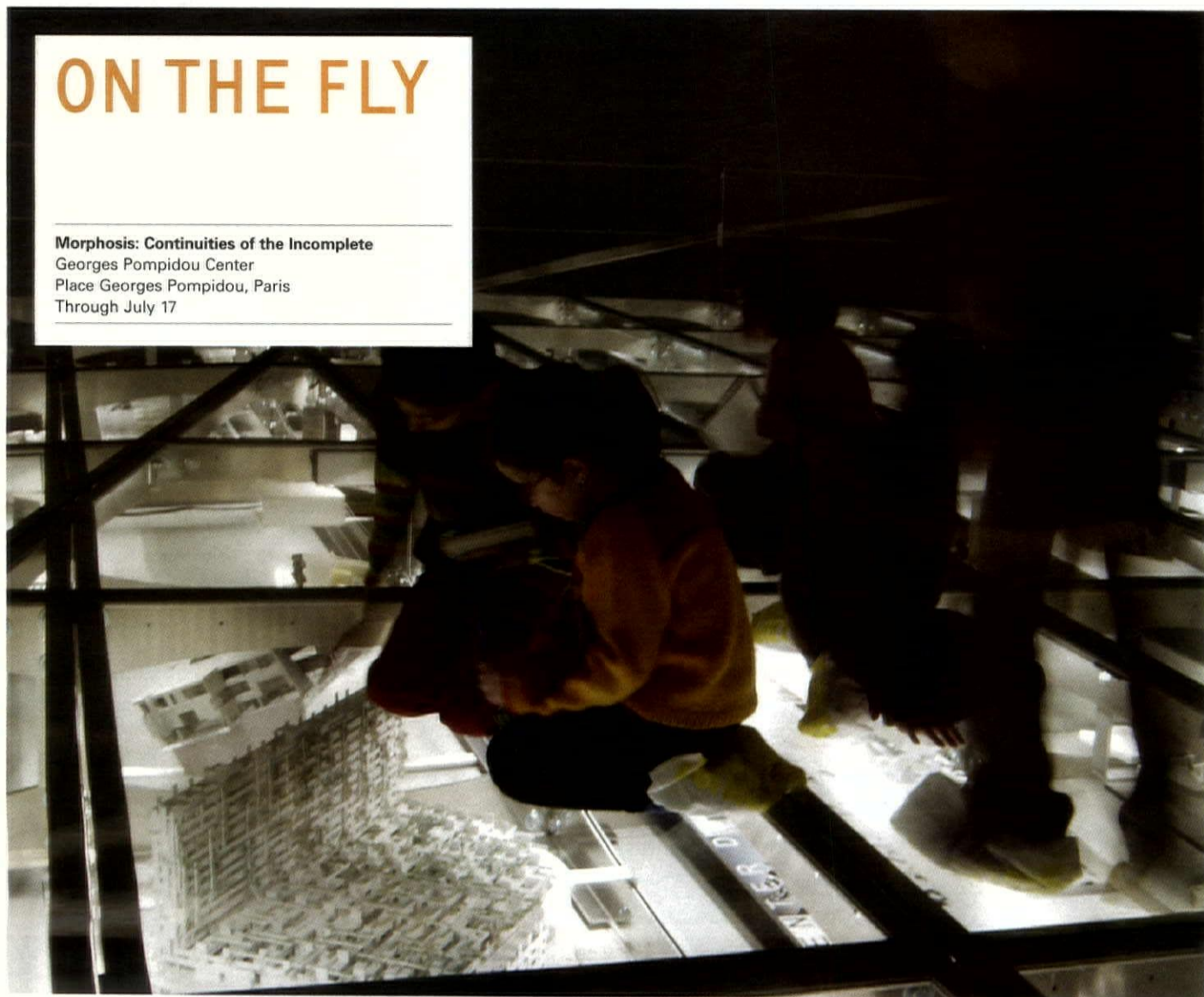
FOR NEW YORK DIARY LISTING
 GO TO WWW.ARCHPAPER.COM

VISIT WWW.ARCHPAPER.COM FOR COMPETITION LISTINGS

TO LIST YOUR EVENT, WRITE TO DIARY@ARCHPAPER.COM

ON THE FLY

Morphosis: Continuities of the Incomplete
 Georges Pompidou Center
 Place Georges Pompidou, Paris
 Through July 17



The shift from the 19th-century panorama to the 20th-century aerial view is one of the hallmarks of modern urbanism. From Le Corbusier's 1925 Voisin Plan for Paris to Jose-Luis Sert's *Can Our Cities Survive?* two decades later, the aerial rendering has been the preferred representation for the analysis and rebuilding of modern cities. Recently, however, the evolution of animation software has put this fixed frame in motion, and transformed it into the virtual flyover. Close to the ground, shifting rapidly with the terrain, the flyover has become the

simulation of an urbanism no longer confined to the city core; it embraces landscapes and territories with all the freedom of flight.

It is with this viewpoint that we approach *Continuities of the Incomplete*, the recent installation by Morphosis in the Georges Pompidou Center in Paris. No drawings on the wall, no models on bases, not even any verticals or horizontals. The installation is simply a vast tilted plane of structural glass, gridded in horizontal bands, on which viewers walk freely. Ranged just below are row upon row of miniature models of the firm's

major works, interspersed with information panels and flat screens displaying principal Thom Mayne as talking head. And the 250 models do not simply represent the finished buildings, but rather show experiment after experiment, test after test, and state after state along the design process. The effect is that of a movie or a flip-book, as if the design process itself had been construed as a three-dimensional animation. Here it is the viewer who is in the place of the virtual pilot in the flyover: One walks over the glass plane, necessarily stooped and often kneel-



Morphosis' installation allows visitors to examine the firm's projects under a glass-and-aluminum plane in any order they wish.

ing, if not with eyes pressed to the glass. The movement is not as fluid as in a simulation, but at least is controlled by the viewer.

The effect is simply breathtaking, in great part because this approach to display is precisely in accord with the design methods and architectural approaches of Morphosis. These processes have often been characterized, most evocatively by Mayne himself, but never before has the work of the firm been presented in this light. It is as if the potentialities of three-dimensional printing, exhibited in the exquisite series of miniature buildings, pinned with Nabokovian fetishism like so many butterflies under glass, are now joined to the digital processes of animation and iteration, in order to represent the work in a space, itself a giant screen, captured in a single image.

The still capture, of course, is the essential ingredient, as it allows for a slowing down of vision and an intensity of scrutiny not usually present in a traditional vertical display of drawings and models. Rather than the generic and often distracted walk-by, the simulated flyover encourages attention as, like flies on a windowpane, the viewers look into the space beyond the screen, captivated by the jewel-like objects floating beneath. For once an exhibition of an architect's work has itself taken on the status of a work in its own right. *Continuities of the Incomplete* not only enhances Morphosis' vision, but visualizes its inner character as well.

ANTHONY VIDLER IS A PROFESSOR OF ARCHITECTURE AND DEAN OF THE IRWIN S. CHANIN SCHOOL OF ARCHITECTURE AT THE COOPER UNION FOR THE ADVANCEMENT OF THE ARTS AND SCIENCES.

THE ALCHEMIST OF MODERNISM

Ettore Sottsass
 Los Angeles County Museum of Art
 5905 Wilshire Boulevard,
 Los Angeles
 Through June 11

The first thing you notice at *Ettore Sottsass* at the Los Angeles County Museum of Art (LACMA) is that the designer's colors are still shocking. Sottsass, now 88 years old, rattled the design world more than 25 years ago with his potent juxtapositions and diabolical forms. He still does. Among the nearly 100 pieces assembled in this show,

the first extensive retrospective of the Italian designer's work in the U.S., are ceramics, jewelry, furniture, tableware, telephones, and a convertible plastic bathroom the size of a steamer trunk. For the first time in a generation, LACMA has removed a barrier blocking a stunning set of windows that overlook the museum's surrounding park, converting the gallery into an almost domestic setting. It is the perfect way to experience Sottsass' joyful, witty works. He makes objects that embrace machine-age technologies and materials even as they appeal to the fanciful and irrational. He is the alchemist of modernism.

Outside Europe, Sottsass is as unknown as his work is influential. Though few of us own an original—his pieces are executed, as he says, in runs of "nine, three, fifteen"—much of what he has

done has made its way into the design vernacular. His Olivetti Elea 9003 mainframe computer, designed in 1958, preceded the Apple's Power Mac G4 Cube by two generations and established the notion that office equipment could be seductive and decorative, not merely functional. His Valentine typewriter, also an Olivetti commission, a candy-apple red molded plastic portable released in 1969, subverted the idea of the typewriter as a practical instrument—and profoundly influenced designers of today, like Philippe Starck, for whom usefulness is only a part of the design equation.

In the early 1980s, Sottsass' Milan-based Memphis design group produced brightly colored, squiggly patterned, wackily-shaped household furnishings that defied the modernist mantra

"form follows function." He took commonplace shapes and forms, piled them in unexpected ways, clad them in obviously cheesy material and, *Voilà!*, the quotidian became a revelation. Postmodernism was off and running—some critics blaming Memphis and Sottsass for dragging design (and architecture) into the realm of camp, pastiche, and, worse, historicism.

Sottsass will neither avow nor disavow any of this. He insists that his work is "about the senses, not intellectual constructs." Of course, he is being coy, but the work on view at LACMA certainly defies such dismissive categories. Indeed, the exhibition has revelations beyond the familiar Carlton Room Divider from Memphis and his use of protozoa prints.

continued on page 33

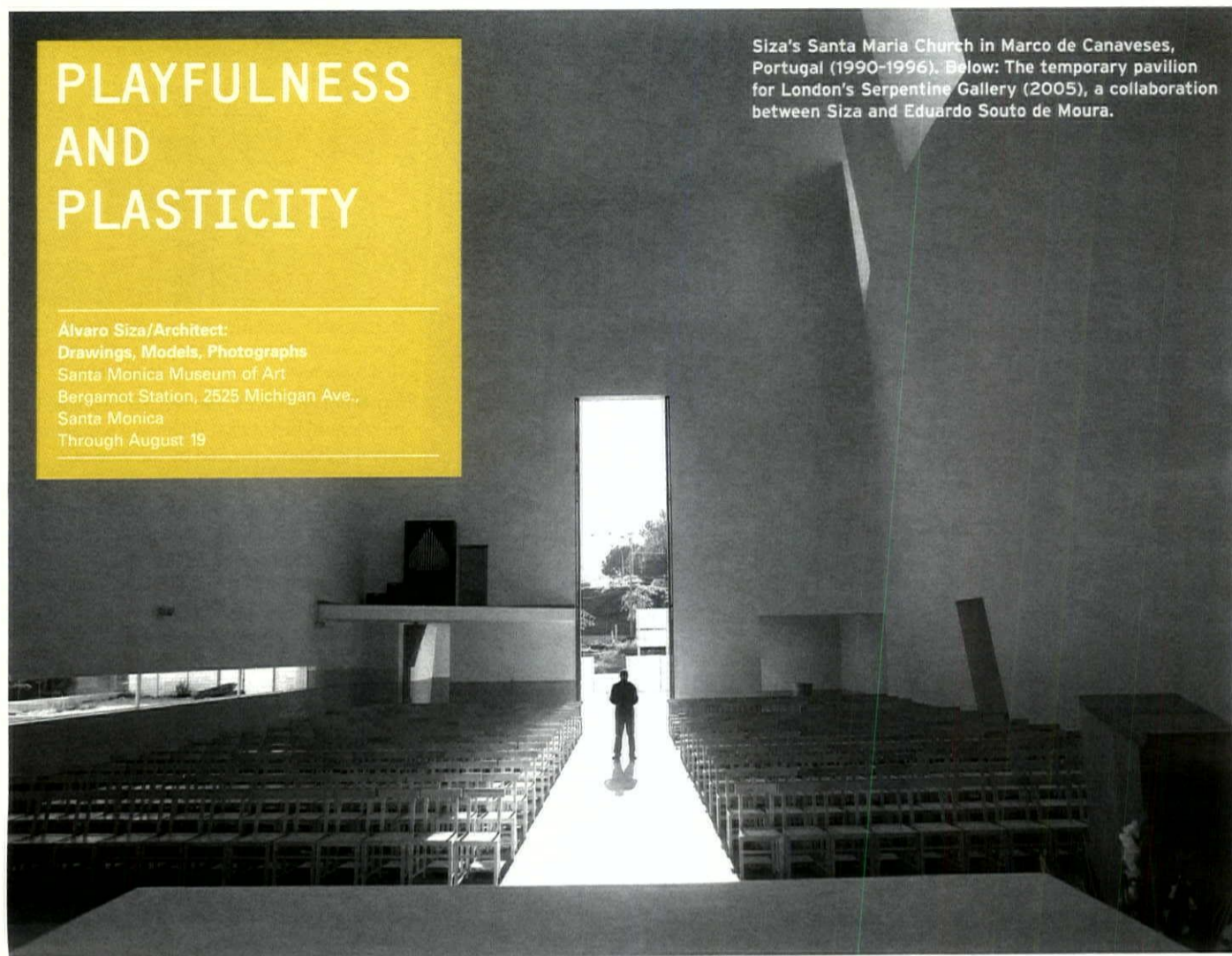


Sottsass' glazed ceramic Lapislazuli Teapot for Alessio Sarri, 1972.

PLAYFULNESS AND PLASTICITY

Alvaro Siza/Architect:
Drawings, Models, Photographs
Santa Monica Museum of Art
Bergamot Station, 2525 Michigan Ave.,
Santa Monica
Through August 19

Siza's Santa Maria Church in Marco de Canavezes, Portugal (1990-1996). Below: The temporary pavilion for London's Serpentine Gallery (2005), a collaboration between Siza and Eduardo Souto de Moura.



JOSÉ MANUEL RODRIGUES

The close and sometimes surprising relationship between drawing and construction in the work of Alvaro Siza is the subject of a new exhibit at the Santa Monica Museum of Art. *Alvaro Siza/Architect: Drawings, Models, Photographs* contrasts the doodle-like and fantastic quality of the architect's drawings with the outwardly austere character of his buildings.

The show is a small one, but makes its point through five very different buildings, all displayed alongside drawings made during the design process by the Portuguese architect, who won the Pritzker Prize in 1992. The exuberance of the drawings, many of which combine obsessive reworking of architectural details with unrelated freehand sketches, may change visitors' perceptions of the designs in model or final form, which seem to reject any superfluous gesture.

Sketching appears to be a form of thinking for Siza. "He is always drawing," said architect Carlos Castanheira, a long-time collaborator, in an interview. According to Castanheira, when Siza comes to his house for

dinner, "He starts drawing pictures of animals for my children." In the Santa Monica exhibit, architectural studies intermingled with images of goddess-like faces, angels, female figures, and horses.

The spontaneous and imaginative quality of the drawings is key to understanding the built work, said Castanheira, who served as Siza's representative at the show. (The architect, who is in his 70s, suffers from back pain and elected not to make the transatlantic trip.)

Rather than focusing on making monuments, Siza is primarily concerned with the experience of users; visitors to his buildings are typically guided through dramatic transitions in both light and space. Gradations of natural light, as seen in the powerful, bare interior of the Santa Maria Church in Marco de Canavezes, Portugal, are a favorite theme. Unlike some minimalists, however, Siza remains playful and refuses to become oppressively formal. Even in a project as disciplined as the columnar water tower for the town of Aveiro, Portugal (1988-89), Siza provided a curving, infor-

mal walkway across the reflecting pool at the base of the structure.

Even more playful in concept is the Ibero Camargo Museum in Porto Alegre, Brazil (1998). Here, the architect has pulled the circulation ramps forward and away from the mass of the museum building, so the ramps are suspended in space like the legs of an enormous crab. The scheme could be read as a send-up of Frank Lloyd Wright's Guggenheim Museum, and the tension Wright set up between walking on a ramp and looking at art. Siza made the ramp system almost into a separate building, and by so doing made the act of walking from the floor to floor

into an experience that's distinct from that of exploring the galleries.

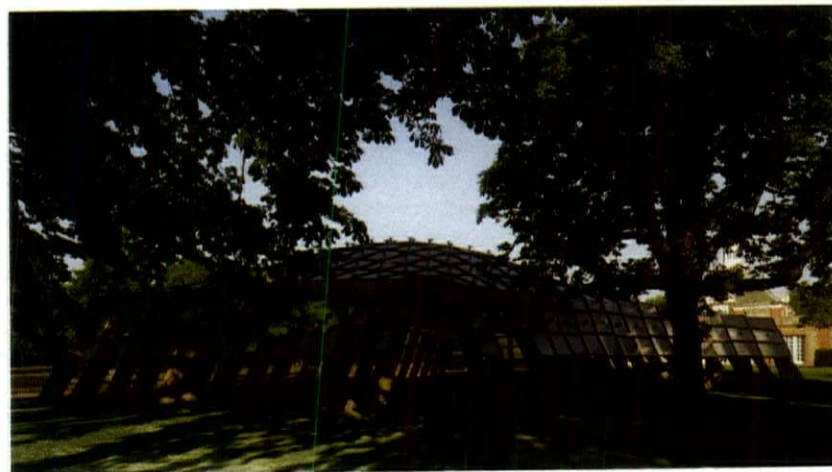
Another playful, if vertiginous, solution is the garage of the Mario Bahia House in Gondomar, Portugal (1983). Faced with a steep riverbank off a busy road, Siza located the house downhill at the water's edge, while keeping the garage at the upper level of the street. Seeking to avoid the "asphyxiating landscape" of the roadside, he provided a tightrope like driveway hovering in the empty space above the house. The driveway terminates in a small garage set precariously on a narrow stair tower.

Necessity, as well as fantasy, is evident in the

drawings, particularly those in which Siza continually reworks an elevation or a detail. The architect, who has described himself as "slow and laconic" in his biography, has earned the right to be slow.

The Santa Monica show is a rarity—a museum exhibit about architecture that is both accessible and enlightening. The relationship between drawing and design is richly demonstrated here. And by looking at these drawings—rapid, fluent and full of sensibility—we can briefly see the world through Siza's eyes.

MORRIS NEWMAN IS A LOS ANGELES-BASED WRITER ON BUSINESS AND DESIGN.



RICHARD BRYANT

Dreaming of Home

Torolab SOS: Emergency Architecture
LAXART Gallery
2640 South La Cienega Boulevard
Through July 1

The short film *9 Families* begins with a series of brief interviews shot in tight quarters, of women who count off the number of years they've lived in Tijuana. The anonymous women talk about the homes they've left behind—in Jalisco, Michoacan, Oaxaca—while children dart in and out of the frame. "I had it all," laments one mother, who looks barely older than her three kids. "It's been tough," she sighs. "It's been tough."

The film is by the collective Torolab, and constitutes half of LAXART Gallery's SOS: *Emergency Architecture*. Torolab was founded by Raúl Cárdenas Osuna and mixes architecture, furniture design, graphics, fashion, music, and video with the goal of bringing "comfort and quality of life" to the people of Tijuana. Cárdenas considers the sprawling, ramshackle city of 1.3 million just across the U.S. border his project, and hopes his work moves beyond protest and into the realm of design solutions.

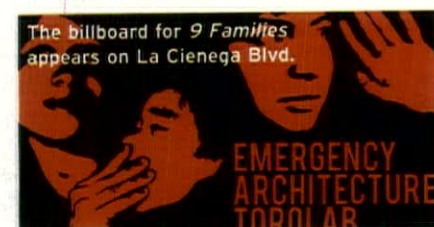
The other element of the show is a billboard on La Cienega Boulevard, a few doors south of the gallery, which simply shows the pleasant faces of the women from *9 Families*. Inside the gallery, the video tells the story of the essential human need for shelter. The camera rarely pans away from their faces; their words alone are sufficiently powerful.

One after another, the women enumerate what's missing from the corrugated-steel-and-dirt-floor shantytown in which they live: electricity, running water, sewers, a park. "I would really like to take my children to the park to play," says one.

Then, as each woman imagines a true home, her name appears on screen. Azucena says that all she wants is a "pequeña casa"—a small house—"with two bedrooms and the services inside, so I don't have to do the laundry outside in the rain." Lupita wants her kids to be able to "feel free, to scream, and to play." Esther wants a garage in front, a garden, and a little walkway and a porch. "I like houses with porches a lot."

In all, the eponymous nine describe their dreams, and as they do, an animated swirl of lines begins to settle into a perspective drawing of the house they've set their hopes on. And that's it. The film ends. Its message couldn't be simpler or clearer. Here is architecture at its most basic: putting a roof over someone's head.

GREG GOLDIN IS ARCHITECTURE CRITIC AT LOS ANGELES MAGAZINE AND A REGULAR CONTRIBUTOR TO LA WEEKLY.

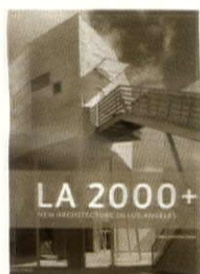


COURTESY TOROLAB

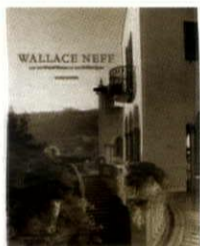
I'm able to meet new people here.

The Monacelli Press
invites you to a party and book signing with

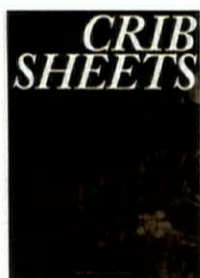
John Chase



Diane Kanner



Sylvia Lavin



Julie Eizenberg



Mark Robbins



Stanley Saitowitz



Thursday, June 8, 2006
6:00PM - 8:00PM

A+D Architecture and Design Museum

5900 Wilshire Boulevard

Los Angeles, CA

rsvp marketing@monacellipress.com

cocktails provided by

LUKSUSOVA



Ultimat
Vodka

www.aplused.org

www.monacellipress.com

DOUG AND VITO AND EVERYONE THEY KNOW

Last month, the corner of Essex and Delancey streets in Manhattan's Lower East Side slipped into a funny time warp: Hundreds of modish and mostly young New Yorkers participated in a "happening," an idea pioneered by the artist Allen Kaprow in the 1960s. (Though almost purposefully difficult to pin down, happenings were typically events with some pre-set elements such as performances, but with unpredictable participation by the audience.) In light of its organizer Doug Aitken's interest in non-linear narrative sequences, the revivalism makes some sense. This happening—which was preceded by one that took place in March in his hometown, Los Angeles, at the MAK Center—took place at the Essex Street Market, a decaying one-story building with enormous ceilings and open floor-plan. Aitken organized the event with the help of New York public art group Creative Time, permission from the city, and sponsorship from Hermès (something the original art happenings would never have had) as an extension of his recently published book *Broken Screen: Expanding the Image, Breaking the Narrative* (D.A.P., 2006). The book is a compendium of conversations the video and installation artist has had with artists, architects, and filmmakers over the last two years, including Rem Koolhaas, Robert Altman, Olafur Eliasson, and 23 others.

During the New York event attendees wandered through the cavernous space looking at videos by Superstudio, Stan Brakhage, Alejandro Jodorowsky, and others. Over the course of the evening, Aitken had

conversations with Jeff Koons, filmmaker Miranda July, and architect/artist Vito Acconci. While many people listened in, others wandered over to the bar, watched the videos, or did whatever it is they like to do on a Saturday night out. We sat down with Aitken before the event to talk about his book, storytelling, and manifestos.

When you initially conceived of *Broken Screen*, did you also imagine staging a mixed-media happening?

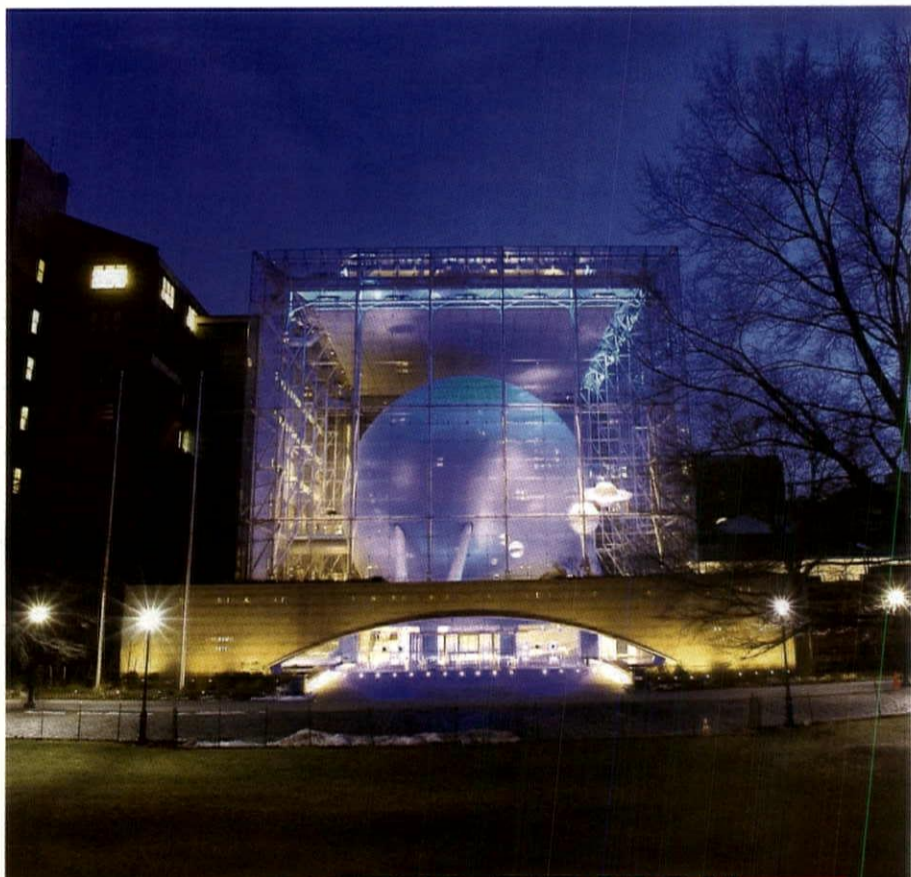
I originally wanted to do something direct and immediate, and not geared for critics and curators. As that proj-

ect developed, there was something wonderfully creative and spontaneous about it. I felt that if there were a way of making a physical manifestation of that spontaneity, it would be the next stage for the project. I knew the book had to be mixed-media, and that it couldn't be about just artists or architects or filmmakers.

As part of a larger conversation-based project called *Broken Screen*, artist Doug Aitken staged an event in early May in market hall in New York, featuring conversations with artists including Jeff Koons, Miranda July, and Vito Acconci (pictured below).



COURTESY DOUG AITKEN



STRENGTH BY DESIGN

WEIDLINGER ASSOCIATES, INC.

CONSULTING ENGINEERS

www.wai.com

Rose Center for Earth and Space

(212) 367-3000



WSP CANTOR SEINUK

STRUCTURAL ENGINEERS



WSP Cantor Seinuk is part of WSP Group plc- a multi-disciplinary global engineering company with a staff of over 6,000 worldwide. Recently the firm opened an office in Los Angeles enabling us to provide enhanced service for our increasing national project portfolio.

Structural Engineering Specialties include:

- High-rise building design in severe wind and seismic environments
- Building alterations and renovations
- Forensic engineering and structural investigations
- Peer review and value engineering
- Blast resistant design
- Construction inspections

EAST COAST OFFICE
228 East 45th Street, 3rd Floor
New York, NY 10017
Tel: (212) 687-9888
Fax: (646) 487-5501

WEST COAST OFFICE
5301 Beethoven Street, Suite 260
Los Angeles, CA 90066-7052
Tel: (310) 578-0500
Fax: (310) 578-1250

LONDON OFFICE
Buchanan House
24-30 Holborn
London, EC1N 2HS, UK
Tel: +44 (0)20 7314 4666
Fax: +44 (0)20 7314 5001/4660

www.wspcs.com

It is really about the cross-pollination that's going on right now across all disciplines. I also wanted to acknowledge that this mixing has roots that go all the way back to people like Stan Brakhage or Kenneth Anger, and even to Abel Gance's film *Napoleon* from the 1920s.

I felt like this event should also be mixed up, and disciplines should be crossed, instead of having a flowing program or saying, "Okay, I'm working only with artists here." I don't think you'd expect to see Jeff Koons on the Lower East Side on a Saturday night, working with a public art institution. In talking to him, he was very gracious and wanted to reach out and do things that are more populist, which in many respects is contradictory to his public image.

I also felt that Superstudio had to be a part of the program, because I wanted that idealism and utopianism to be present. Some of the work in *Broken Screen* is really aggressive, cynical, and even punk rock, some is cinematic and populist; other people's work is visionary and utopian. Superstudio and Jodorowsky, who was also making films at the time, represent that whole moment in time.

The 26 artists you talk with in *Broken Screen* cover a very wide range. How did you go about choosing them?

It started just as normal conversations like the one we're having now, and I didn't have any intention of making a book. I recognized that I'd be somewhere having a conversation with a friend or a peer, and that for the next month, that conversation would be the most important thing to me. I valued those talks and recognized that, even the following morning, they were fading. I thought that there might be a way to take them and sculpt them into something. On the other hand, I believe that for many people, there is a very strong movement towards working in

a more fragmented way, and I wanted to do a project that addressed this collective of voices. In many respects, it's not really about Dadaism or cubism or modernism anymore; it is about individuals like us. We could be working in completely different fields but have this shared pursuit and be exploring the same ideas.

How did you decide the book's organization? The major theme of your conversations is non-linearity, and yet the book is presented in a very linear way. Well, I approached it on two levels: It had to be accessible. I wanted to make a populist book. I wanted it to be able to take ideas that could be quite complex and make them available not only to a 40-year-old who is going to the Guggenheim but also to an 18-year-old who is going to Tower Records. When I was that age, I had exposure to some of the people we are talking about, and it changed my life. I felt like this could be a simple, cheap manifesto that gets out there and helps stimulate conversation.

It is interesting that you refer to it as a manifesto, since no one uses that word anymore, at least without an ironic wink.

Besides the Unabomber, you mean? I think the book is a manifesto on forward-thinking, on trying to recognize that life isn't a closed story and things don't need a beginning and an end, because there is a continuum. It is a tree with branches rather than a single growth.

What is really at the core of this book is the desire to bring clarity [to the way artists talk about their work], and get away from critical rhetoric, like the kind of thing you find in *October* magazine. The way Ed Ruscha, who is my neighbor, looks at his work is so simple, it is amazing. John Baldessari is the same way. His is highly conceptual work, but the structure behind it is really storytelling.

THE ALCHEMIST OF MODERNISM

continued from page 29

His Stereo Cabinet No. 1, an 8-foot-tall L-shaped tower of jacaranda joined in the middle by three thick chartreuse shelves, is a tour-de-force of book-matched veneers. Did the natural pattern of wood ever look richer, more inviting, with those giant leaves of green harkening us back into a forest primeval? The three incised circles in an Offering to Shiva plate (1964) draw us into the spiritual realm and the mysteries of the night sky. An early hanging lamp, from 1957, is a colorful, delicate jellyfish floating upside down, an object come to life.

These are masterworks, deftly executed, with a keen sense of proportion, scale, and rhythm. They reflect the human in nature, and a constant search to find the expressive qualities in even the most up-to-date man-made materials.

On display, too, is the Valentine portable typewriter, the piece for which Sottsass is perhaps best known. "I worked 60 years of my life, and it seems the only thing I did is this fucking red machine," he said soon after the LACMA show opened. "And it came out a mistake. It was supposed to be a very inex-



Sottsass' famous Valentine typewriter, designed for Olivetti in 1969.

pensive portable typewriter, to [be sold] in the supermarket, like pens. It didn't have capital letters, it didn't have a bell [to let you know when you'd hit the end of a line]. I wanted the case to be inexpensive. Then they put in very expensive plastic. The people at Olivetti said you cannot sell this kind of cheap Chinese thing. So, everything was put back: the capital letters, the bell, even the plastic, which I was thinking would be this horrible, cheap plastic. So, it was a mistake." Some mistake.

GREG GOLDIN IS THE ARCHITECTURE CRITIC AT LOS ANGELES MAGAZINE AND A REGULAR CONTRIBUTOR TO LA WEEKLY.

WWW.ARCHPAPER.COM

W&W GLASS
FOR OVER 60 YEARS NEW YORK'S SOURCE FOR...
ARCHITECTURAL GLASS AND GLAZING

- Curtain Walls
- Architectural Metal
- Entrances & Storefronts
- Canopies & Skylights
- Pilkington **Planar**™ Systems

Bellevue Hospital Center ■ 350 West - 42nd Street "Orion Building"

W&W GLASS, LLC... providing superior solutions to your most challenging projects.

wwglass.com 1.800.452.7925

The Architect's Newspaper Marketplace showcases products and services. Formatted 1/16 page, 1/8 page, or 1/4 page, black and white ads are available as at right.

CONTACT: Karen Begley
Advertising Sales
P. O. Box 937 New York NY 10013
TEL 212-966-0630 / FAX 212-966-0633
kbegley@archpaper.com

Full service scaled architecture studio specializing in innovative effects with glass, metal, color and light.

radii inc

Contact: Ed Wood or Leszek Stefanski
66 Willow Ave, Hoboken, NJ 07030
201.420.4700 (p) 201.420.4750 (f)

www.radiiinc.com

Esto Images of Architecture & Design

See www.esto.com for the work of our assignment photographers. Call to discuss photography of your new projects: 914.698.4060.

And now www.estostock.com, our new online image database. More than 75 photographers worldwide contribute to this archive of important historical and contemporary material. Take a look.

esto.com

PK-30 system™

621 E. 11th St. NYC 10009
T. 212.473.8050
WWW.PK30SYSTEM.COM

The Finest Materials. Extraordinary Engineering. Attention to Aesthetics, Creates A Superior Sliding Door System

Transmaterial
A CATALOG OF MATERIALS THAT REDEFINE OUR PHYSICAL ENVIRONMENT

PRINCETON ARCHITECTURAL PRESS

TRANSMATERIAL
A CATALOG OF MATERIALS THAT REDEFINE OUR PHYSICAL ENVIRONMENT

EDITED BY BLAINE BROWNELL
6.7 x 9 in / 224 pp / 800 color images / \$24.95 / paperback

Whether you're designing a building or a toaster, a savvy knowledge of materials is critical. Transmaterial is an essential tool for any architect or designer interested in keeping up with the rapid developments in the field of materials. With more than 200 materials organized by category and annotated with technical and sourcing information, it's more than a catalog—it's a source of inspiration.

Available from your local bookseller or www.papress.com

HLB
horton lees brogden lighting design

brilliant minds

HIGH-RISE BALCONY DOORS BY DOME'L

- Meets & Exceeds HC40 Performance Requirements
- Weather-Tight in Extreme Weather Conditions
- Maximum Glass Area
- 5 Point Vault Latch
- Structural Thermal Break
- Interior & Exterior Colors Can Be Different

Dome'l Inc.
800-603-6635
973-614-1800 Fax 973-614-8011
3 Grunwald Street, Clifton, New Jersey 07013
www.domelinc.com

#1 CHOICE OF BUILDERS & INSTALLERS

Va Va Va VOOM

Looking for that perfect match? Spending lonely nights crawling through lighting catalogs? Run your project through eLumit. Give yourself a break and your clients the sexiest, most current lighting solutions.

eLumit

www.eLumit.com



takamichi hair
35 great jones street new york ny
212.420.7979

Q-CAD DRAFTING SERVICES
Hand-Drafted into CAD

\$80
Per Sheet
E-Size 30 x 42
Lite Layers

PAPER DOCUMENTS HAND-DRAFTED INTO CAD

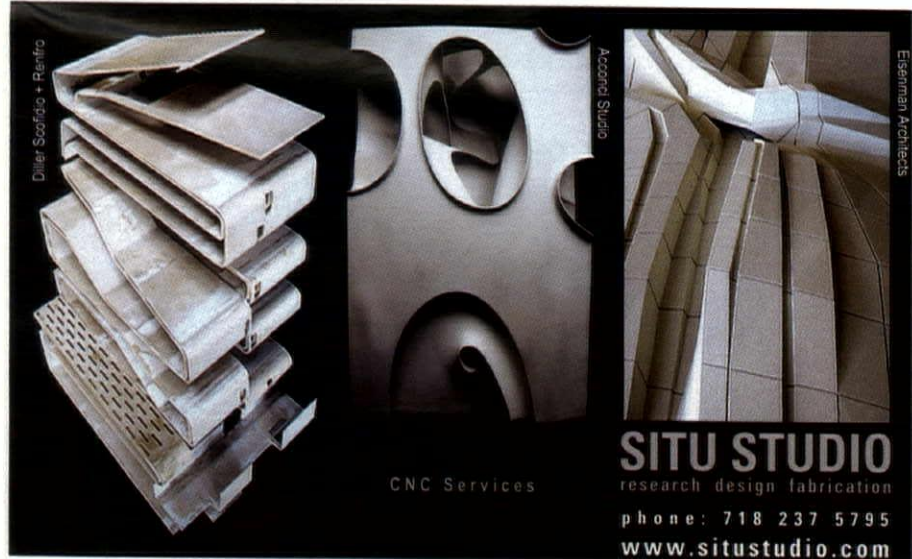
- 1, 3, 5, 10, 30-Day Turnarounds
- AIA, LITE, Custom Layering
- AutoCAD, Microstation
- Guaranteed Quality, Accuracy, Turnaround, Satisfaction
- Fixed Price Per Sheet

ABOUT Q-CAD

- 14+ Years in Business
- GSA Contract #GS-25F-0051L
- Woman-Owned Small Business
- USA Company

Before **After**

800-700-3305 | www.Q-CAD.com | QCAD@QCAD.COM



SITU STUDIO
research design fabrication
phone: 718 237 5795
www.situstudio.com

CNC Services

Earn 4.5 HSW Credits
While You're On Summer Vacation!
Or Just Hanging Around Town

Study a Building
Study a City
Study a Historic Site
Study an Interior

LEARNING FROM THE BUILT ENVIRONMENT

Choose a site. Download the coursepack.
Complete on your own time and return to

www.sitestudy.com

BEST OF NEW YORK ★★★★★

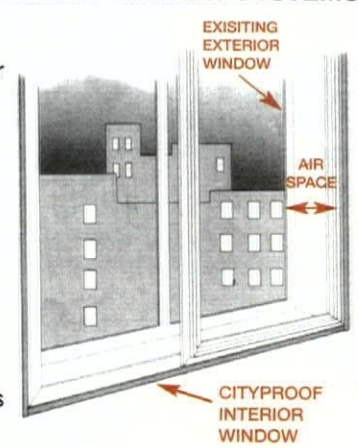
RATED #1
NEW YORK
Magazine
May 12-19, 2003

Since 1960

Cityproof

INTERIOR WINDOW SYSTEMS

- Choice of Leading Architects & Interior Designers
- We Design Manufacture & Install
- All Custom Design, Construction, and Glazing
- Windows, Doors, and A/C Enclosures



- Up to 95% Noise Reduction
- 99% Elimination of Cold, Draft, & Dirt
- Maximum Thermal Control
- Installations in over 3,000 Buildings
- Free Evaluation

HOW IT WORKS



The Cityproof Interior Window works in conjunction with the existing exterior window to create a "Buffer Zone" (air space) that seals out noise, cold, draft, and dirt.

www.cityproof.com




10-11 43rd Avenue, Long Island City 11101
(718) 786-1600 • (800) 287-6869 • cityproof@aol.com

"Improving the Quality of the Living & Working Environment for over 45 Years!"

Tel 203.531.3493 **SORPETALER** since 1881 Fax 203.532.9727





Custom Windows Doors Hardware

residential
commercial
institutional

traditional
contemporary
as you please



www.sorpeterusa.com **info@sorpeterusa.com**

new york san francisco los angeles atlanta

THE UN-PLANNING OF PUBLIC SPACE IN LOS ANGELES

On June 14, 2006, Mayor Antonio Villaraigosa and Police Chief William Bratton will preside over a groundbreaking ceremony for the Los Angeles Police Department's new downtown headquarters. Los Angeles-based DMJM Design, in joint venture with Roth + Sheppard Architects, will present renderings of the 500,000-square-foot building with a triangular footprint at First and Main streets, on the block just south of City Hall. Although the architects tried to orient the building toward Morphosis' Caltrans building across the street, and to connect City Hall and the historic St. Vibiana's Cathedral via a diagonal axis, the inelegant design does little to rectify a planning debacle in the making. During the ceremony, the Mayor and the police chief might consider dropping the usual rhetoric—a greener city and improved community relations—as the process for choosing the site defies both.

A bit of background: In 1997, the city and county approved a masterplan to create pedestrian-friendly green spaces to connect City Hall to surrounding government buildings. The centerpiece of the plan was a civic square on the block where the police headquarters will be built. City planners imagined this site as a viable center in a city so often described as lacking a center. It might be a park, it might be a space for a farmers' market, a civic square, and political protesters, they suggested. Aside from the symbolic gesture of creating civic or public space, park advocates argued the site could link Little Tokyo and the Broadway District, two nearby vibrant neighborhoods separated by blocks of sterile government buildings and residential hotels.

The civic park proposal gained temporary momentum in early 2004 with the backing of City Councilwoman Jan

Perry, who represents downtown, and planning support from the J. Paul Getty Trust. Discussions included constructing an unbuilt work by Robert Smithson from 1973, titled *Palm Spiral*; in May of 2004, Perry created an advisory committee to help launch the project. In a surprise move that June, however, the City Council abruptly voted to develop the police headquarters on the site instead, derailing years of planning. Overnight, what had been envisioned as an open civic space directly in front of City Hall became a high-tech facility for one of the most militarized police forces in the United States.

The rebuke of democratic planning is epitomized by the way in which the site was ultimately delivered to the L.A.P.D. Councilwoman Perry, who sat through public hearings protesting her reversal—constantly rolling her eyes and issuing audible sighs—apparently took a short driving tour with the city's then-chief legislative officer, Ron Deaton to scout possible sites. Despite continuing public outcry and proposals of alternate sites, Deaton, now head of the Department of Power and Water, decided the site at First and Main was perfect.

The police headquarters is a prime example of how uninspired design and poor urban planning frequently conspire in L.A. The building's clumsy design is heightened by required 75-foot setbacks, meant as safety buffers. The "open space" elements incorporated into the design as an appeasement for the loss of the park will no doubt function mostly as unused space. Who can really imagine relaxing on the lawn in front of the L.A.P.D.? Poor planning on this site will exacerbate a problem common throughout parts of downtown and a plague in this area—streets empty after 7:00 p.m.

Not only will the proposal diminish the striking new Caltrans building across the street (specifically designed to face a civic square), but the police department's additional off-site facilities a block away will disrupt an emerging arts district and block the destruction of yet another historic building. The security and surveillance measures required for the police headquarters will increase the aura of inaccessibility around City Hall, and the growing residential neighborhood just south of the site will be treated to intense security measures, increased traffic, and an active police heliport.

The entire facility sabotages a crucial opportunity to develop public space in the heart of downtown L.A. through a truly democratic process. After a lengthy planning period, city officials simply shifted gears and pushed through a hasty agenda that favors the L.A.P.D. rather than the long-term interests of the city as a whole. This entire episode reinforces one of the oldest clichés about Los Angeles: that land-use decisions are made behind closed doors, with only upper-level city officials and a powerful economic elite in attendance. Ideally, a civic space is a distinct environment in which abstractions about democracy come down to earth. In the case of the Civic Park, however, democratic process was scuttled in favor of expediency and top-down decision-making.

Maybe it's naive to assume the cliché won't determine the outcome. Perhaps the fact that the Department of Cultural Affairs voted twice to reject the project will cause the right person to question the plan. Maybe those involved with the Grand Avenue development will see that a civic square south of City Hall would lend a little balance to those upscale plans. And maybe someone with a little foresight will do the right thing: Find a temporary home for the L.A.P.D. while its current home, the neighboring Parker Center, is rebuilt. And maybe we could re-start a truly democratic process and go forward with a design for a dynamic Civic Park. **KEN EHRLICH IS A LOS ANGELES-BASED ARTIST AND WRITER. HE IS THE COEDITOR OF SURFACE TENSION (ERRANT BODIES PRESS, 2003).**

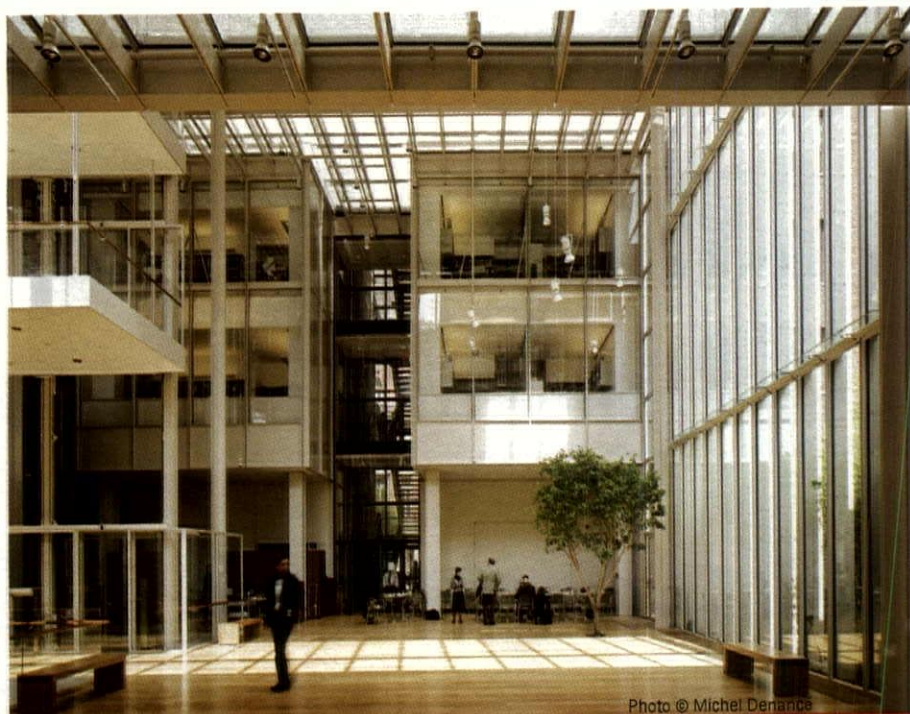


Photo © Michel Denance

Sciame

WHERE BUILDING IS AN ART

Construction Managers
Consultants
Builders

F.J. Sciame Construction Co., Inc.
80 South Street New York, NY 10038
212.232.2200 www.sciame.com

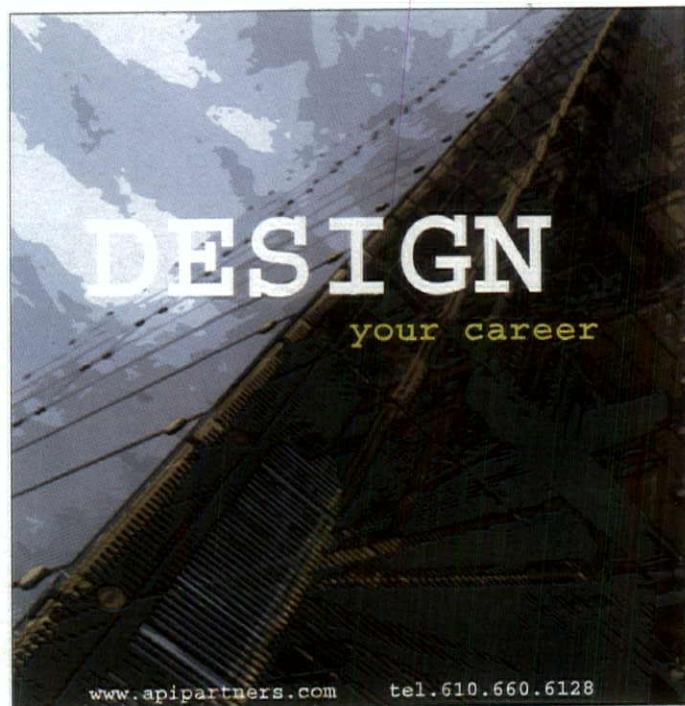
The Pierpont Morgan Library
& Museum

Architects:
Renzo Piano Building Workshop &
Beyer Blinder Belle



international talent acquisition
career management

api partners, llc



www.apipartners.com

tel. 610.660.6128

talent acquisition +
career management for
the built environment professions

new york
philadelphia

EMPLOYMENT

MICHELLE STUHL & COMPANY, INC
41 EAST 11TH STREET, 11TH FLOOR
NEW YORK, NEW YORK 10003
(T) 212.331.1234 (F) 212.331.1240
OFFICE@MICHELLESTUHL.COM

RETAIL ARCHITECT/PROJECT MANAGER

Sophisticated fashion/beauty retailer needs arch/hi-taste level, hip aesthetic, store design/fixture design, talent, organizational skills, computer, design development through construction, seven years exp/retail exp preferred

Send resumes:
resume@michellestuhlandcompany.com

ROZ GOLDFARB ASSOCIATES

Leading recruitment and search consultancy with senior design and management assignments in architecture, interiors, retail, brand environments, and exhibition design. Among them:

- SENIOR ARCHITECTURAL DESIGNER, luxury residential
- SENIOR DESIGNER, brand retail and specialty
- SENIOR PROJECT MANAGER, international hotels
- ENVIRONMENTAL GRAPHICS, TX, OH, NC, MD, WA

Visit our web site and contact Margot Jacqz
www.rgarecruiting.com



Place your classifieds with
The Architect's Newspaper.

We post new classifieds online every day.
• \$25.00 per online posting
• \$99.00 per online posting, plus 60 words
in the most current issue of the newspaper

classifieds@archpaper.com

BUSINESS SERVICES

ANDREA BRIZZI

PHOTOGRAPHY OF ARCHITECTURE AND INTERIORS

917/699-0512
ab@andreabrizzi.com
www.andreabrizzi.com

REAL ESTATE

OFFICE DESKS AVAILABLE NOW

Two extra desks to rent starting June 1st. The desks can be rented as individual units for \$650 a desk per month. Kitchen, conference room, wireless network, fax, copy machine, and phone network are included. One month deposit and references required. Please contact classifieds@archpaper.com.

LOOKING FOR SUBLET SPACE.

Woman owned urban design firm looking for office space beginning Sept 30. We are looking for 300-400 sq ft with the occasional use of a conference room, preferably in East Midtown or Uptown. Please contact Brea at 212-751-9042 or rramati@aol.com

microsol
resources

www.microsolresources.com

Are you passionate about what you do and where you are? Are you interested to learn about other opportunities?

At Microsol Resources, we find talented people and help them build their careers. We work with the top architectural and design firms in the metro NY area and beyond. We have immediate openings for those aggressively looking. Or we can strategize about your career for those passively searching. We have clients who are looking for all the following positions.

Please send your resume to Anna Liza Montenegro or Belle Gallay at
recruiter@microsolresources.com.

DESIGNER for a firm that does high end residential projects and commercial projects
INTERMEDIATE ARCHITECTS for various positions. There are multiple needs for this level and all project types.

TECHNICAL DIRECTOR for an award-winning architectural firm who is looking for someone to bring them the technical expertise
PROJECT ARCHITECT for various positions. There are multiple needs for this from corporate interiors to high end residential project experience.

PROJECT MANAGER for various positions. Savvy business manager, great leader and good in business development

JUNIOR ARCHITECT for a small firm that gives you a lot of exposure to all phases of the project
DESIGN DIRECTOR for an award-winning office

For more job listings, visit microsolresources.com

Ruth Hirsch Associates Inc.

Listed below are some of the open positions for which we are currently recruiting:

TECHNICAL DIRECTOR;

R.A. with expertise in ground up buildings, to upgrade production & quality control, develop design & delivery strategies, research materials & processes.

SENIOR PROJECT MANAGER

with Administrative and Financial skills, to work on highly visible projects and assist with shaping the dynamics of a cutting edge office.

PROJECT ARCHITECT,

seasoned in working on Mixed use, Hi-rise office buildings and/or housing. Varied practice with projects in US and China; some Autocad knowledge and License necessary.

Please call, email or fax your resume:
212-396-0200 Fax: 212-396-0679
info@ruthhirschassociates.com

RESOURCES

Eavesdrop (p. 9): Freecell, 20 Jay St., Unit 213, Brooklyn, NY 11201, www.frcll.com.

Art Park (p. 9): Jensen & Macy Architects, 55 Summer St., San Francisco, CA 94103, www.jensen-macy.com.

Fenced Out (p. 13): We Need a Fence, Inc., 603 Fairway Dr., West Chester, PA 19382, www.weneedafence.com.

The Real Nomadic Museum (p. 17): The Ratkovich Company, 800 Wilshire Blvd, Ste. 1425, Los Angeles, CA 90017, www.ratkovich.net.

workshop:LEVITAS, www.workshoplevitas.org.
Graft, 3200 North Figueroa St., Los Angeles, CA 90065, www.graftlab.com.
CHA:COL, 1800 Cochran Pl., Los Angeles, CA 90019, www.chacol.net.

Green-Fab House (p. 18): LivingHomes, www.livinghomes.us.

If You Adapt It, Will They Come? (p. 24): Gilmore Associates, 400 South Main St., Los Angeles, CA 90013, www.laloft.com.

The Alchemist of Modernism (p. 29): *Ettore Sottsass: Architect and Designer* by Ronald T. Labaco (Merrell, 2006).

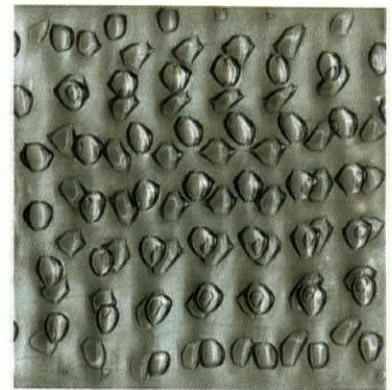
PRODUCTS



Corian

DuPont
www.dupont.com

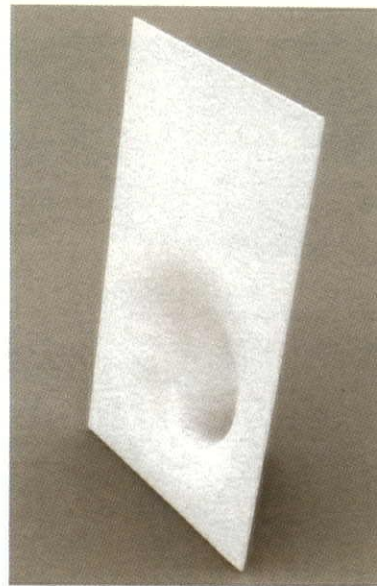
Appearing at recent furniture fairs in offerings from Established & Sons, Boffi, and Sub-Zero, DuPont's popular Corian also appears this month in the Guggenheim's retrospective of Zaha Hadid, as wavy doors in a modular cabinet wall system.



Bubble Glass

PadLab (Los Angeles)
www.padlab.com

At New York's ICFF last month, Los Angeles architecture and design firm PadLab introduced a glass tile that can be patterned with precisely controlled air bubbles. Clients can submit electronic files with specific patterns and colors. Glass tiles available in a range of sizes, and primarily intended for use as interior accents.



Morphing Material

Tim Antoniuk Design (Alberta, Canada)
www.morph-design.ca
Exhibitors at ICFF often display prototypes, testing to see if a market exists for their wares. Among this year's more interesting booths was Tim Antoniuk's experimental non-toxic, biodegradable plastic. Ten months ago, the Canadian furniture designer and professor of design at the University of Alberta began developing and testing a plastic that could be easily softened and re-formed. Calling it Morphing Material, it can be made into furniture and small objects and, if its user tires of its form, can submerge it in hot water (80°F) and manipulate it into other forms—a truly recyclable product.



Maplex

Weidmann (Johnsbury, Vermont)
www.maplexmaterial.com
At ICFF, Wiedmann introduced Maplex, a durable, fiber-based building material that's flexible and strong, easy to mold and laser-cut. It's similar to fiberboard and particleboard but is 100 percent non-toxic and biodegradable, made without bleach, binders, or any other off-gassing additives. It comes in various thicknesses.

WWW.ARCHPAPER.COM

SEND PRODUCT RELEASES TO
PRODUCTS@ARCHPAPER.COM

WHATEVER HAPPENED TO LOS ANGELES?

When I first visited Los Angeles in 1987 to work on a special issue of the British architecture magazine *Architectural Review*, I was smitten by what I saw: a freshly minted cityscape of single-family homes built in ersatz styles on verdant streets overlaid with a web of freeways transporting untrammled car drivers from sea to mountain. Dotted across this terrain were experimental small houses in off-kilter forms, made of banal materials used interestingly by architects like Frank Gehry, Frank Israel, Morphosis, Brian Murphy, and Eric Owen Moss; and their antecedents, experimental craftsmen bungalows from the 1910s, early modern models of new living from the '20s, and their mid-century variants. To a visitor from an old European city—where lack of virgin land, coupled with centuries of overbearing architectural precedent, had constrained experimentation—this city was fantastic. L.A. seemed hypermodern, 21st century even, and its occupants liberated by the sense of space and the vast blue skies.

Unable to shake off my passion for Los Angeles, I moved here in 1991, and started to get to know my soul-city a little better. I learned that L.A. was perhaps not

21st century, rather it was 20th century. Its fabric—though distinguished by good weather and geography, and the presence of Hollywood—was not unlike many other Western, postwar, car-based American cities, and it was starting to be strangled by its car-dependence. Most new houses were not experiments in style and life by quirky architects; rather they were retro-style, skin-deep, increasingly barraged from “the other” in gated communities. Most commercial buildings were mundane corporate towers that could be found anywhere. As urban designer John Chase has written in *L.A. 2000+: New Architecture in Los Angeles* (Monacelli, 2006), “in recent years Los Angeles has often been misrepresented as an exotic anomaly among American cities, defying the normal rules of city building. In fact the development pattern of Los Angeles today is now typical of American cities, in aspects such as its dependence on the automobile, ethnic and economic segregation, and in its degree of defended space.”

Not that this made me love L.A. any less; I just appreciated its tensions and complexity more. But after these revelations came the Rodney King riots (in 1992), then fires, floods and a devastating earthquake. These cataclysms blew L.A. apart, physically, psychologically, politically, exposing “ethnic and economic segregation,” and exposing pressing urban and economic needs for its growing, largely immigrant and often poor, population. The innovative houses in Brentwood and Venice suddenly seemed rather trivial.

These events left the L.A. architecture community more serious. Some of the air had been let out of the balloon. It was as if the brightest spark at a party had OD'd. But at the same time there was a kind of euphoria in the air as architects embraced a new sense of purpose. They turned their talents to the design of schools, libraries, multi-family housing, arts institutions—in short, the public realm. Former maverick house designers like Thom Mayne

breathed excitement into public buildings like his marvelous Diamond Ranch High School for the Pomona public school district, and the Caltrans building for the California Department of Transportation. Hodgetts + Fung designed a gem of a library in South Los Angeles. Gehry moved from chain link and plywood to swirling steel in his Walt Disney Concert Hall, which will one day adjoin a complex of shops, highrise housing, and offices, also by Gehry. The younger generation is exploring these building types too, and introducing another layer of experimentation, innovative sustainability. Projects like Pugh + Scarpa's Colorado Court in Santa Monica, a solar-heated, affordable apartment building, and the Solar Umbrella in Venice, a passive solar house addition made mostly of recycled and high-performance materials, are proof positive that L.A. is fertile ground for a mean version of green.

Some complain that L.A. is losing what made it so special in those pre-'92 riot, pre-congestion decades. They wax lyrical about a bygone era of creative innocence. They say that L.A., as it densifies and adds public transit, is becoming a feeble copy of the vertical East Coast cities to which it was once an airy counterpoint. But one of the abiding characteristics of Los Angeles is its lack of nostalgia. The kinds of blithe spirits who've made and remade this place are busy generating a new version of L.A. Experimental architecture is still happening, but not always in the form of a single-family house. The new L.A. has pedestrianized, lively, and character-full neighborhoods serving multiple, tighter communities that are somewhat more conscious of their fragile connection to this sublime geography and climate. It's an L.A. for the 21st century.

FRANCES ANDERTON IS THE HOST OF *DNA: DESIGN AND ARCHITECTURE*, BROADCAST ON 89.9 KCRW. SHE CONTRIBUTES FREQUENTLY TO *THE NEW YORK TIMES* AND *DWELL*.

SUBSCRIBE@ARCHPAPER.COM

The right light
LUXO

THE NEW LUXO

The new Luxo is not just task lights. For Scandinavian design redefined, call for a catalog or visit a showroom near you.

new colors new designs new catalogs new beginnings

800-222-LUXO www.luxous.com

THE CEMENT LOOK

24"X48" PORCELAIN TILE
IN-STOCK



INDOOR / OUTDOOR
RESIDENTIAL / COMMERCIAL
WHOLESALE / RETAIL

VISIT OUR NEW WEBSITE
WWW.CERAMICAARNON.COM

CERAMICA ARNON
TILE AND STONE SHOWROOM

134 W. 20TH STREET, NEW YORK, NY
212.807.0876

perfect fit

What if the glass and metal needs on your next project were engineered to integrate seamlessly from one source?

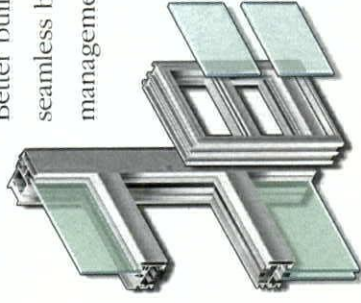
Now they can be! **Introducing Oldcastle Glass® Envelope™**. Architectural glass, operable windows and curtainwall, all designed to work together in perfect harmony. And only **Oldcastle Glass®** can pull it off. So how do we do it? Simple! We're the only curtainwall and window manufacturer that truly understands glass. The benefits?

Better buildings for starters. Add to that, seamless building envelope solutions and project management all under one roof. When your

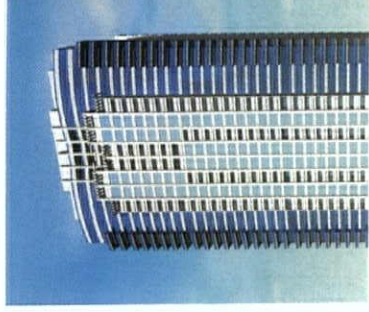
project calls for **architectural glass, curtainwall and windows**, rely on

Oldcastle Glass® to orchestrate it.

Call **1-866-OLDCASTLE** (653-2278) or visit the new **www.oldcastleglass.com**.



Oldcastle Glass® *Where glass becomes architecture™*



Sky Condo in Las Vegas, Nevada features curtainwall, operable windows and architectural glass—all from Oldcastle Glass®. Architect: Klai Juba Architects.