Let's be honest. Downtown San Diego isn’t known for culture. Perhaps the biggest problem is that Balboa Park—which houses the San Diego Zoo, beautiful Mission architecture, and 15 museums—long ago consumed most of the city’s resources.

The La Jolla-based Museum of Contemporary Art San Diego (MCASD) is taking one of the first steps to change that, with a new downtown space inside the 1915 Mission-style Santa Fe train depot. What could be more urban than that?

The new 30,000-square-foot facility, which opened on January 21, is located inside the station’s old baggage depot (now the Jacobs Building) and includes a new three-story structure, the Copley Building, to its north. The project was designed by New York architect Richard Gluckman, known for his work on arts-related projects like the Dia Art Foundation in New York City, the Andy Warhol Museum in Pittsburgh, and the Picasso Museum in Malaga, Spain. The associate architect was M. Wayne Donaldson, who is now California’s state historic preservation officer.

NEW PARK GIVES LIFE TO DOWNTOWN AND LA RIVER

Cornfield Revival

Earlier this month, the California Department of Parks and Recreation (CDPR) finalized its contract with San Francisco–based Hargreaves Associates and Los Angeles–based Michael Maltzan Architecture to design the Los Angeles State Historic Park on a downtown site commonly referred to as the “cornfield.” The team won a competition to design the project—crossing paths in the plaza area mimic the site’s history as a railyard. The first ever held by the CDPR—out of a field of 33 firms last November. The other finalists were LA firm Mia Lehrer + Associates and New York–based Field Operations with Thom Mayne of Morphosis. The 32-acre site, dubbed the cornfield because wild corn once grew there, was a Union Pacific railyard until 1991. During the late 1990s, the site was set to become a redevelopment project, but a coalition of citizens and environmental activists banded together to defeat the project. In September 2001 the Trust for Public Land

BOLD TOWER DESIGNS ON SAN FRANCISCO’S HORIZON SKYLINE ON THE RISE

After more than ten years of talks and proposals, plans to rebuild San Francisco’s aging Transbay Terminal have finally gained traction. In November by the Transbay Joint Powers Authority (TJPA) issued an RFQ for the design of a new transit terminal to replace the existing one at First and Mission streets, and an adjacent mixed-use tower. Five architect-developer teams responded: Richard Rogers Partnership and Forest City Enterprises with MacFarlane Partners; Santiago Calatrava and Rockefeller Group Development Corporation; and Foster and Partners and The Related Companies with TMG Partners. In late January, the teams were interviewed and on February 9, the jury, which includes design and transit professionals, recommended that all but Foster's team advance to the second stage of the competition. The TJPA board will vote to approve this list on February 15, after which a six-month period for concept design will begin.

Competition manager Donald Stastny hopes the $1 billion

On January 10 the Community Redevelopment Agency of Los Angeles (CRA/LA) issued an RFP for the next frontier in the city’s downtown rehab: the Washington Boulevard Opportunity Area. The 75-acre project will be located south of downtown LA, bound by the I-10 Freeway, San Pedro, Figueroa, and 21st streets. The site is near the 33-acre LA Live!, a mixed-use sports and entertainment development now underway close to the Staples Arena. The CRA/LA is calling for the redevelopment of 22 blocks, continued on page 7

WASHINGTON BOULEVARD TO BECOME PEDESTRIAN-FRIENDLY SHOPPING DISTRICT Downtown LA Gets Boost

On January 10 the Community Redevelopment Agency of Los Angeles (CRA/LA) issued an RFP for the next frontier in the city’s downtown rehab: the Washington Boulevard Opportunity Area. The 75-acre project will be located south of downtown LA, bound by the I-10 Freeway, San Pedro, Figueroa, and 21st streets. The site is near the 33-acre LA Live!, a mixed-use sports and entertainment development now underway close to the Staples Arena. The CRA/LA is calling for the redevelopment of 22 blocks, continued on page 7

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Welcome to the first issue of The Architect's Newspaper's California edition. I feel a little funny welcoming you, since I'm new to California myself. For me, trying to understand California in the two months that I've been here has been a little like trying to take the I-405 in LA at rush hour. But there are some advantages to being a new Californian. For one, I can see the place with fresh eyes.

Since I'm still trying to wrap my head around the place, let me for now discuss what I've seen in my new home, Los Angeles. Forgive me San Francisco, San Diego, Sacramento, Santa Barbara, Oakland, Silicon Valley, Fresno, San Bernardino. We'll branch out, we promise.

It might sound like a cliché, but from my point of view I see a place with a world of possibilities. Unlike New York (my old home), in LA, there is room to build and less pressure to fit into a preexisting grid and aesthetic (for the simple reason that both barely exist). Also, perhaps because of the city's prolonged disregard for public architecture and public spaces, both seem to be ripe with potential, whether for the underdeveloped downtown, the storm drain known as the LA River, or the mixed-use redevelopment projects in between. As we've seen time and again, in cities from New York to Miami to London to Berlin, the places with the greatest development for assembly make architecture those that have been ignored or destroyed. LA has plenty of areas that fit this bill. As LA County's chief planner, Bruce McLendon, recently pointed out to me, the city's masterplan is almost 30 years old and is just beginning to undergo revision. A masterplan study for the LA River has just been completed. And areas like Grand Avenue and South Park are beginning to come alive.

Architects, planners, and interested citizens should take a role in these kinds of developments, not just let them happen. As it stands, the discussion about architecture in Los Angeles is unfocused, largely because there are few outlets to clarify it. The Architect's Newspaper hopes to provide a platform for debate, providing news and encouraging a more active dialogue among building professionals, clients, politicians, academics, artists, cultural commentators, and others who play a role in how our physical environment takes shape. We'll give space to both the "major" stories of the profession and the smaller, subtler but often more interesting stories of the profession and the smaller, subtler but often more interesting opportunities. Also, importantly, we want to turn non-architects into architects.

I look forward to working with you to make this happen. And I look forward to your input and your inspiration. (Don't hesitate to send us news about your projects, at editor@archpaper.com. And subscribe! Registered architects in California qualify for a free subscription, but you also need to sign up for it; go to www.archpaper.com.) Lastly, I look forward to still figuring out how to avoid the 405. SAM LUBELL

TOYO ITO'S DESIGN TO BE UNVEILED THIS SUMMER

BERKELEY MUSEUM TAKES SHAPE

Toyo Ito's schematic design for the University of California, Berkeley Art Museum and Pacific Film Archive (BAM/PFA) will be unveiled this summer, according to museum director Kevin E. Consey. The architect's first United States commission will rise four stories in the museum's new location west of campus in the heart of Berkeley downtown at Oxford and Center streets. The museum's old home, a 1970 concrete creation by Mario Campi, was damaged in the 1989 Loma Prieta earthquake. It received a partial retrofit in 2001 to keep it operational until the museum moves into a new home. If the university decides to continue to use the building, it must get a full seismic upgrade.

Consey explained that Ito's proposal shows promise in its "approach to the challenge of integrating our broad collections—Asian art, modern and contemporary art, and film and moving image—into one seamless, programmatic whole." The museum would not release details about the design, though Consey described the plan as being a distorted grid with gardens on its rooftop.

The project advanced last month when Consey, the architect of record EHD of San Francisco, and structural engineer Fess/ Elsenier Engineers of San Francisco met with Ito in Tokyo to help guide the design process.

"The result is impressive," said Harrison Fraker, dean of UC Berkeley's College of Environmental Design and member of the BAM/PFA building subcommittee. "It is an interesting evolution of [Ito's] body of work, a synthesis with a twist."

Some members of the design subcommittee have voiced reservations, not about the design, but about the project's feasibility.

"One challenge is matching Ito's designs to American building practices," said Rod MacNeil, the museum's audience development deputy director. To produce a building that meets Ito's standard of finish would cost more than in Japan, because labor costs are higher in the United States.

The new location, which was once a site of the University of California Press, is set to be the anchor for planned downtown redevelopment. Groundbreaking could begin in 2009 depending on how the design and fundraising efforts progress. The project is estimated to cost $90 to $100 million. LAURU PUCHALL

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A NEW ARCHITECT IN TOWN
While Dwell's new editor-in-chief Sam Grawe has stabilized the suddenly superglam shelter mag (did you hear they sponsored a lounge at Sundance?), another California architecture publication now has explosive aspirations: AIA-underwritten LA Architect will be relaunching as a national magazine. The new pumped-up bimonthly is rumored to be called AIAA and will retain the same editor, Jennifer Caterine. Balcony Media will continue to publish the magazine, with the first issue expected in June 2007. AIA-LA members will still receive the magazine for free, but the chapter will publish an online newsletter about its events and news. It all seems so impecably timed with the growth of another regional architecture publication, but we can't quite put our finger on it...

PLANNING IN PRIVATE
We'd sure love to welcome LA City Planning Director Gail Goldberg to town-if only she'd return our calls. After numerous unsolicited requests from this publication, an assistant told us via email it would be "impossible" to speak with her and that Goldberg's calendar is "booked for weeks in advance."

A DISMAL FUTURE
It was supposed to give us a glimpse of tomorrow, but the LA portion of the History Channel's City of the Future competition left many griping about the past. Like similar qualifying rounds held in New York and Chicago, the network asked eight teams to imagine Los Angeles in 2016, with the winner going head-to-head against the other cities' top picks in online voting hosted by Daniel Libeskind. But with LA jurors given only five minutes to reach a decision and PR reps more concerned about the subsequent photo op with Mayor Antonio Villaraigosa, it seems LA hasn't put its best future forward. According to informants behind closed doors, juror Thom Mayne quickly assumed the position of alpha architect, bullying the other jurors into voting for his buddy Eric Owen Moss. Meanwhile, former Dwell editor Arieff naturally gravitated toward her prefabulous pal Jennifer Siegal. Loyola Marymount's Mara Marks quietly followed Mayne's lead, while auto designer Bryan Thompson sided with Arieff until they were forced into submission by Mayne. (Moss' proposal was deemed a resounding booooring by several in attendance.) What many thought was the most inventive proposal—a short film about intelligent vegetation reclaiming Los Angeles after "The Big One"—left collaborators at University of Southern California's new terrace level Center for Photographs, Imaginary Forces with the equivalent of "something abstract and contemporary, and also accessible." Appropriately, every thing in here says "action." Grant printed photographs of Billy and Audrey Wilder posing in the lobby. A wavy hammock-like mural depicting Wilder's most famous film, Sunset boulevard, ushered the degenerates inside. Overhead, thin LED beams rush toward the screen, like the entire room is making the jump to hyper-space. But all anyone can seem to talk about is the pink. A luscious, deep hue wraps around the upholstery sitting, spills onto the carpeting and up the curtains. "I liked how few architectural associations pink had," says Maltzan. "It feels open and possible."

THE SEXIEST DESIGNERS ALIVE
It's the battle of the sustainability heartthrobs! Hot on the heels of Brad Pitt's narration gig on the PBS show Design e2, Leonardo DiCaprio is architecture's newest drool-worthy poster child. The Prius-driving Oscar nominee is billed as co-founder and executive producer of the reality show E-Topia, which covers the eco-friendly reconstruction of an American town as it's transformed into a "green utopia of tomorrow." If there's one thing that gets our pulse racing, it's design-savvy celebs promoting green building practices. With their shirts off.

AND SPEAKING OF NO SHIRTS
Which LA architect is truly unafraid of letting it all hang out? At his holiday party, one of his "friends" was seen showing partygoers a photo of the architect and several other men channeling that famous Red Hot Chili Peppers album... you know, the one with socks on their rhymes-with-rocks? This same architect was also seen at the notoriously nude Burning Man festival last year and cleans his stage, "I liked how few architectural associations pink had," says Maltzan. "It feels open and possible."

MEIER AND OLIN CREATE NEW SCULPTURE GARDENS
GETTY'S GROUNDS BECOME GALLERIES
In mid-May, the Getty Center in Los Angeles will unveil 28 modern and contemporary outdoor sculptures on its surrounding grounds. The late film producer Ray Stark and his wife Fran recently donated the works through the Ray Stark Revocable Trust. The Getty is working with Richard Meier & Partners and Olin Partnership to prepare the areas for installation. The sculptures will be dispersed throughout the Getty's public areas and gardens, but will be concentrated mostly in two new outdoor spaces: The Ray Stark Sculpture Garden at the Getty's tram departure area, which will contain mostly British sculpture; and the Fran and Ray Stark Sculpture Terrace, located outside the museum's newest terrace level Center for Photographs, which will contain sculptures that exemplify the shift from representational to abstract sculpture.

Other sculptors whose work will be shown will include Robert Adams, Alexander Calder, Alberto Giacometti, Roy Lichtenstein, Rene Magritte, Joan Miro, Henry Moore, Isamu Noguchi, and William Turnbull.

SAM LUBELL
The Olympic Sculpture Park is an example of how small set pieces can change an entire city’s relationship to the land and sea. For more than 30 years, Seattle has been quietly redefining our ideas about public space. In the 1970s, the city created a preservation and development authority to save the hundred-year-old Pikes Place Market. Above the food stalls, the authority created apartments that are reserved for low-income tenants, though they could easily be rented to a gentrifying population eager to live on the waterfront. In 2004 Seattle opened its main public library, a brilliant design by Rem Koolhaas that reinvigorates the heart of the city. And now, the Seattle Art Museum (SAM), together with the Trust for Public Land (and considerable financial help from several Microsoft executives) has created the Olympic Sculpture Park, which spans transportation infrastructure and reconnects the city to its shoreline, which has long dominated by industry.

The New York architecture firm Weiss/Manfredi made a competition in 2000 to transform a brownfield—a fuel oil station and trolley garage that had occupied the site—into a 9-acre park. A bit like Chicago’s Millennium Park, the park is a plinth that sits atop infrastructure, in this case, a busy four-lane street, Elliot Avenue, and active train tracks. The site slopes down over 40 feet, ultimately reaching a newly created rocky beach that serves as a habitat for salmon in Puget Sound.

On its upland side, bordering a new residential neighborhood, a stainless steel and glass pavilion housing a café, information booth, and art gallery serves as the park’s formal entranceway. The glazed pavilion, which sits above a parking garage, is a simple and elegantly detailed barnlike backdrop for art, glowing at night and in gray rainy weather. A terrace under the pavilion’s expansive steel roof spills into the sculpture garden, which leads into the park.

Visitors traverse the multilevel park via a walkway that zigzags back and forth and up and down across the sloping, rectangular site. Triangles of terraced grass between the paths provide elevated settings for the museum’s sculpture, some of which were already owned by SAM and several pieces that were commissioned for the park. At the point where the park crosses over the train tracks is Miami-born artist Teresa Fernandez’s colorful laminated glass bridge canopy. The site-specific commission has a seating area that looks towards Puget Sound and down along the tracks. Weiss/Manfredi made the strategic decision not to bury the road and tracks entirely, and instead created partial cuts that make the existing infrastructure visible from the park above, without impacting the quiet and solitary pathway through the park.

The park bridges the edge of the city and the waterfront, which has been cut off by a busy roadway and train tracks (above). The information center café, and art gallery, near the entrance, picks up the zigzag motif that defines movement through the park (below).
The CRA/LA is hoping to transform the neighborhood from a postindustrial wasteland of parking lots and vacant sidewalks to a more vibrant pedestrian-friendly commercial area for both commuters and residents. The area is divided into three zones, each with different use requirements and development sizes. The agency hopes to select four or five projects in lieu of a single development sizes. The agency hopes to select four or five projects in lieu of a single master development scheme because, according to Josh Rohmer of the CRA/LA, they fear that a single developer would result in large, international retail clients that might overlook the local character of the neighborhood and existing commercial activity. The deadline for RFPs is March 16.

"At this point we are asking for proposals that won't be allowed by city planning," said Rohmer. He added that the CRA/LA is committed to working with the city to change the industrial zoning of the area and to help with site acquisition and obtaining the necessary entitlements and other resources. The CRA/LA "cannot provide any funding but will assist developers by negotiating back-end incentives such as tax breaks and long-term refunds."

The Washington Boulevard Opportunity Area has in part spurred the Los Angeles Department of City Planning's review of the Southeast Community Plan that began in fall 2006. The review includes a detailed analysis of the current zoning and neighborhood character, and a series of 120 community meetings, with the goal of introducing a new community plan that deals more specifically with the neighborhood by 2009. In the interim, no urban design guidelines exist for Washington Boulevard so its new look will be established by the design of the proposal approved by the CRA/LA.

ASHLEY ZARELLA

OTHER MAJOR REDEVELOPMENT PROJECTS

Los Angeles

On February 13 the Los Angeles City Council and the Los Angeles County Board of Supervisors officially approved the $2.05 billion, 9-acre Grand Avenue redevelopment in downtown. The 1.2-million-square-foot first phase of the project, masterplanned by Frank Gehry, will include two Gehry towers, a 16-acre park, streetscape improvements, retail, restaurants, a hotel, and housing. The developer, The Related Companies, said construction of the initial phase could start this October and finish by 2011. Despite opposition from local businesses and residents relating to government subsidies, and apprehension about changes to local zoning, the council and board approved $95 million in public funds. This includes $66 million in hotel and parking tax rebates from the city, $4.6 million from the county, and $24.4 million from the Community Redevelopment Agency. On January 25, the Mandarin Hotel Group agreed to manage the hotel component of the plan, which will occupy the first 20 floors of a 48-story tower designed by Gehry. This will be the first major project on the site and is scheduled to open in 2010.

San Diego

The San Diego Redevelopment Agency is currently reviewing submissions for two development sites totaling 1.6 acres in the Linda Vista Redevelopment Project Area. The sites are located near the corners of Linda Vista Road and Ulric Street. The area was first designated by the agency in 1972 to redevelop the Linda Vista Shopping Center. The city owns the two parcels, which will be developed for commercial use.

San Francisco

Robin Chiang & Company has been selected for a $72,000 contract to develop a conceptual streetscape plan for a segment of the San Francisco Bay Trail. The San Francisco-based architecture firm will be partnering with Livable City, CHS Consulting Group, KCA Engineers, and Merrill Morris Partners to design a portion of Cargo Way, part of the India Basin Industrial Park Redevelopment Project, and address issues of access, landscaping, stormwater management, and an improved entrance to Heron's Head Park, the Cargo Way, and Third Street Gateway.

The Catellus Development Group has been approved to move forward with the development of Alameda Landing, an 81-acre waterfront site that was formerly a U.S. Navy supply depot. The project will include 300,000 square feet of new retail, 400,000 square feet of office space, and 300 single-family homes and townhouses. Selected as master developer of the site in 1997, Catellus has also been active in the city's Mission Bay development.

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The proposed wetland area will bring the LA River into the site, filtering stormwater runoff and reintroducing a natural habitat. The central portion consists of a large open plaza with a water fountain, and the northern tip includes an urban amphitheatre, was completed on site last October and will close as soon as construction begins for the final park plan.

**GUNNAR HAND**

**ART ON TRACK continued from front page**

For the Jacobs Building, which houses the art, Gluckman did what he does best: simplicity. He preserved the former baggage building's cavernous heights, masonry walls, steel columns and beams, and arched clerestory windows. He quietly inserted mechanical systems, seismic steel supports, and a new raw (but now level) concrete floor. The space is perfect for large-scale site-specific works, which are exactly what the museum has put inside. These include a series of rough steel cubes by Richard Serra, an elaborate elastic hanging sculpture filled with various spices by Brazilian artist Ernesto Neto, an outdoor vertical LED light sculpture by Jenny Holzer, and bright-colored works affixed to the building's walls and windows by Scottish artist Richard Wright. The small Woz Gallery holds the museum's collection of masterpieces by the likes of Andy Warhol, Jasper Johns, and Frank Stella.

For the Copley Building, which contains administrative offices, educational facilities, and curatorial offices, Gluckman built a cube-shaped structure clad in alternating horizontal window bands (made of clear and channel glass), and burnt-orange corrugated metal. The latter is an homage to the industrial materials used to build the Santa Fe Depot, as well as to the colors and shapes of its Spanish tile roof. By installing mechanical systems for the whole facility above this building, Gluckman was able to maximize art space in the Jacobs Building. The Copley's exposed concrete stairways contain a mesmerizing light sculpture called Utility Filigree by local artist Roman de Salvo, a composition of electrical conduits, boxes, and connectors that was commissioned for the space.

Catellus Corporation, the Santa Fe Railway Company's real estate branch, donated the baggage depot and the land for the Copley Building to the city. The city's Centre City Development Corporation transferred the baggage depot to the museum in 1999 and the land for the Copley Building in 2001. Gluckman was named architect in 2000.

The new space complements the museum's original La Jolla location, a 1916 Irving Gill residence that became a museum in 1941 and that Venturi Scott Brown expanded in 1996. The new MCASD sits across the street from the museum's other downtown location, inside a Helmut Jahn-designed office building, Artists Robert Irwin and Richard Fleischner with San Diego architect David Raphael Singer designed that space in 1993. So now visitors can take the train—yes the train!—to both of these art destinations. As MCASD director Hugh Davies told Amtrak (which shares a loading dock with the museum) early in the process, "It's the best waiting room in the country."

O'Herlihy’s Horizontality and Linearity

The building draws on the clean modernist forms of the Schindler House next door and the elegant way in which Schindler connected discrete fragments into a unified whole. In plan, the steel and wood frame structure is divided in two by a courtyard, which creates a white-colored north section and a black-colored south section. Inside, the 19 units face Schindler’s horizontality and make another oblique connection to the Schindler House.

Horizontal bands of wood and cement board on the facade emphasize the building’s horizontality and make another oblique connection to the Schindler House. Habitat’s south side is cut away at its uppermost points to allow more sunlight to reach its north side, which O’Herlihy kept lower in deference to its neighbor. A large cut-out in the white volume keeps the wall from seeming monolithic. In the courtyard between the two volumes, there is a small reflecting pool with thin off-center columns O’Herlihy included to suggest a bamboo forest, which in turn is a reference to bamboo plantings at the Schindler House. Habitat will open this March.

Willsoughby Lofts

In this West Hollywood project, which will be complete in 2008, O’Herlihy chose not to stack the mezzanines over one end of a narrow double-height space, as is often the case with lofts. Instead, each mezzanine was pushed into the adjacent space. This created a series of rooms that indent into and protrude from the party walls. Because future development around projects like this one can be unpredictable, O’Herlihy brought the exterior open spaces inside the individual units, with a private open space surrounded on all sides by the rest of the interior. These “outdoor rooms” funnel daylight inside and can be used as extensions of adjacent living spaces, private gardens, or outdoor patios.

Gardner 1050

Located just below Santa Monica Boulevard in West Hollywood, this was the first of O’Herlihy’s multifamily projects. It consists of eight units of varying configurations organized around a rectangular courtyard. Each unit has about 125 square feet of private patio space. O’Herlihy treated the horizontal cedar plank cladding as a rain screen, so it is pulled out slightly from the walls’ waterproofing. An exterior staircase is enclosed in translucent channel glass, which allows soft light into the complex’s central courtyard. It opened last winter.

Norton Lofts

When it is complete later this year, the eight-unit Norton Lofts in West Hollywood will take O’Herlihy’s penchant for interlocking spaces to a new level. Each of the units is L-shaped and has private patio and roof access, as well as double-height ceilings. Where stacked units touch, O’Herlihy shifted the volumes to create openings for green spaces and a sky-light. The architect’s creative stacking and shaping allow light and views to be admitted on at least three sides of each unit.

SMB 28

SMB 28 is just down Santa Monica Boulevard from the Gardner project, and when it’s complete in June 2008, it will add some interesting twists to the traditional mixed-use development. Each of its 28 residential units is located along a series of landscaped courtyards, one level up from the street-level commercial spaces, which frees them from the need for lobbies and long hallways. The facades are made of a 1/4 to 1-inch-thick cast aluminum foam called Aluson, which has many small openings that let filtered light into the building. On the roof, a series of metal mesh volumes will be the support structures for climbing vines and other plants.

Any press is good press—just ask Culver City-based Lorcan O’Herlihy. His firm, Lorcan O’Herlihy Architects (LOHA), has long been one of the better outfits in Los Angeles. But its profile was raised following the outcry over its commission to design a new multifamily condo building, called Habitat 825, next to the 1922 Rudolph Schindler Studio and House in West Hollywood. Many Schindler fans hated the idea, fearing it would undermine the historic building’s presence. LA’s MAK Center, which is housed in the Schindler House, even went so far as to hold a competition in 2003 to suggest alternatives. But when LOHA’s design was unveiled later that year, it was well received. The renderings showed a well-detailed project that was less bulky than many had anticipated it would be, and its lower north profile anticipated it would be, and its lower north profile
ANGELS FLIGHT TAKES OFF AGAIN

LA officials announced on January 23 that “the world’s shortest railway,” the Angels Flight in downtown LA, will reopen this summer. (It closed in 2001 following a collision that killed one passenger.) The landmark funicular recently received $2.6 million from the city for its restoration, which will include enhanced safety measures. The original line was built in 1901 to connect downtown with the residential neighborhood at the top of Bunker Hill, but was dismantled in 1969 as the area’s residential population declined. It was rebuilt in 1996, one block from its original site.

LA RIVER CLEANS UP

On February 2, the LA City Council’s Ad Hoc Committee on the Los Angeles River released a draft plan to revitalize a 32-mile stretch of the river from Canoga Park through downtown. The plan outlines strategies to support economic development for communities adjacent to the river, improve public access, and provide recreation and open space without endangering LA’s flood protection. The committee hopes to have a finalized plan ratified by Earth Day (April 22), after a period of public review and redesign.

NEW HOSPITAL FOR UCSF

Healthcare design experts Anshen + Allen have entered into contract negotiations with UCSF to design a $1.3 billion children’s, women’s, and cancer hospital complex at UCSF Mission Bay campus. The complex will be the first ground-up hospital built in San Francisco in several decades, according to UCSF. William McDonough + Partners will provide “green” design consultation on the project. Groundbreaking is scheduled for 2011 with completion in 2014.

WAVE OF THE FUTURE

National online voting for the History Channel’s City of the Future design competition closed February 3, and Chicago’s UrbanLab was pronounced the winner and recipient of a $10,000 grand prize on February 8. ARO’s plan for New York came in second, and the scheme for LA by Eric Owen Moss in third. Led by Sarah Dunn and Martin Felsen, UrbanLab’s team designed a series of “eco-boulevards” that passively clean and recycle water drawn from nearby Lake Michigan.

GEORGE YU ARCHITECTS TAKES A CUE FROM CAR DESIGN WITH HONDA’S ADVANCED DESIGN CENTER

It’s smooth, aerodynamic, and designed for Honda. But it’s not a Civic or an Accord. It’s George Yu Architects’ Honda Advanced Design Center, which opened in December in Pasadena. The center is in a store-front space inside a historic commercial building in the city’s Old Town (the building’s upper floors were recently converted to condos). Honda R&D Americas now designs most of its concept cars inside the space. There’s a good reason why the 5,700-square-foot design lab—bordered by curving white acrylic panels reaching almost to the ceiling—is reminiscent of a car. The firm designed it using Honda’s own fabricating tools, usually made to produce wood and fiberglass prototype cars. First Yu designed the space in Rhino, then specs were sent directly to Honda’s (and its vendor Aircraft Windshields’ milling machines. The translucent panels are attached via vertical and horizontal butt joints, curving around the lab like a cocoon and folding in and out like a prototype car. The pearl acrylic, imported from Germany, glows and changes colors in different light. At different angles, it goes from white to yellow to green to purple to blue. Outside the acrylic walls the space also contains a slick glass-walled conference room, a kitchen, and storage spaces.

The lab is top secret, but there is a small exhibition space between the acrylic walls and the building’s windows. Right now the space has prototypes of Honda’s “gravity” racer cars (which run without engines), as well as some of its newer prototypes, all beautiful models made with the company’s machines.

“There’s a lot of artistry that architects can learn from car people,” said Yu, who admitted he’s envious of the facilities car designers have at their disposal. “It’s pure economics. We could never afford anything like this.” Yu has made a niche out of producing design spaces for major corporations. He also designed Sony Design Centers in Santa Monica and Shanghai, and a number of IBM e-business centers—great commissions, Yu said, because of the creative freedom given by those company’s higher ups, who see the spaces as good investments.
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The power of art districts to revitalize downtrodden urban quarters has been proven time and again. Here's a look at some of California's newest art districts, what effect they're having on cities, and how architects and urban planners have helped them emerge.

Art galleries usually hop around cities like ping pong balls, following low rents, large spaces, and hip zip codes. Once they've landed they can do much more than raise the coolness factor of a neighborhood. They often usher in economic regeneration—which can admittedly turn into gentrification—and inspire improvements to neighborhood streetscapes and urban fabric, not to mention providing a lot of work for architects. As one gallery owner recently commented, artists are the shock troops for redevelopment. So how do cities attract galleries and help harness their power for development while not alienating existing residents? We look at some of the newest emerging arts districts in California to find out.

Most of the six case studies featured here have used the requisite development tools of zoning and building code to bring in galleries, which have in turn helped these districts consolidate a new image. But some, like Frogtown near the LA River, seem to have popped up all by themselves. That neighborhood is more popular for artist studios and lofts than for galleries, but that is changing, a common progression for arts districts.

Over 20 new galleries have popped up in Culver City over the last two years—and a half years, prompting the city to formally designate the area around the intersection of Washington and La Cienega boulevards as the Culver City Art District in 2006. Until recently, the stretch, on the eastern edge of Culver City, had been lined with gritty auto body shops, machine buildings, and furniture and upholstery stores. The shift toward art began with the relocation of highly acclaimed gallery Blum and Poe a few years ago. After its success the floodgates opened, according to Christine Byers of Culver City Cultural Affairs, and galleries began gobbling up the area's cavernous and cheap defunct manufacturing spaces. Culver City helped things along by allowing quicker permit approvals than the city of LA, and by funding streetscape and facade improvements on Washington (La Cienega is actually part of LA), and phasing out the chop shops. With banners and signs, a city-sponsored website that features a detailed gallery map (www.culverguide.com), and a well-attended art night last June, the district is one of the fastest growing in the country, rivaling nearby Bergamot in Santa Monica in terms of the county's highest concentration of galleries.

Architects have played a role in designing the new galleries, including Peter Zellner (Project: Gallery, Walter Maciel Gallery, LAXART, Kinkaid Gallery), David Jeno of Perez Design Group (Koplin Del Rio), and Ned Eging of Culver City-based Ed (Cory Helford Gallery). Most have preserved the brick walls, wood beams, truss ceilings, and other features of the cavernous industrial spaces, allowing them to contrast with the slick white walls that most galleries require.

One completely new project is a 28,000-square-foot building, located on Washington Boulevard, the first development project of the LA architecture firm SPF:a. The project houses the firm's own sizeable studio, seven live/work studios, and the Museum of Design, Art, and Architecture (MDOAA), a venue that showcases a wide range of art, curated by the architects at SPF:a. The building features an inventive cement fiberboard facade composed of multicolored, multiformed, and multi-sized squares that also vary in relief. Completed in 2005, the building also contains a hip eatery called Wilson, owned by Brian Wilson's son Michael.

More is coming soon.
Much of Riverside, California’s downtown looks like a 1960s streetscape frozen in time. No wonder. In the ’60s planners decided to “improve” the city by making its once-bustling Main Street a pedestrian promenade for several blocks. The result: a pedestrian promenade for the university—encouraged by city officials—decided to move many of its arts exhibition facilities downtown. The school’s California Museum of Photography had already moved to Main Street in 1999. Last fall, UCR opened the Sweeney Gallery (designated by Peter Zellner) next to the museum, on what’s now called the UCR Arts Block, and it is now planning an entirely new facility, the Culver Arts Center, set to open in 2009. This will join more than ten art galleries already in the area and the Riverside Art Museum.

The city chipped in $2 million for the Culver Arts Center and has invested $10 million in improving the pedestrian mall’s infrastructure and appearance. (Local landscape architect Ian Davidson was behind the mall overhaul.) The city has supplied much more in arts and culture funding throughout the city. It spent $30 million to renovate the old Fox Theater (designed by LA firm Richard McCarin, to be completed 2008), contributed funds to Riverside Community College’s School for the Arts (by the Phoenix office of Gould Evans; no schedule set), and has hired the LA-based Historic Resources Group to plan the rehabilitation of other culturally significant buildings in the area. For the past few years, the city has earned about $150,000 yearly from a hotel tax, which supports art marketing and coordination. Mayor Ron Loveridge has led Riverside’s City of the Arts movement and the city is considering designating the area south of Art Murmur—an arts corridor—on the city’s community’s city planner since 2000. “While this is happening organically, it’s not the offi–cal plan,” said Loveridge. The land use plan implemented in 2005 for Elysian Valley, Silver Lake, and Echo Park, both neighborhood and the designad ed arts district did not best serve the residents in the area. What Frogtown does have, however, is proximity to the LA River. Renewed interest in the waterfront makes it ripe for residential development, and one of the first new projects along the river—a three-story, 56-unit condominium complex called River Lofts, designed by Culver City-based Richard Berliner—has been proposed for the neighborhood’s far north corner. But equal attention has also been devolved to Frogtown’s public space; perched on the edge of the restored “soft-bottom” corridor of the LA River, and dotted with Santa Monica Mountains Conservancy projects, including the Elysian Valley Gateway Park and Marsh Street Park, recreational destinations continue to nuzzle at Frogtown’s corners. For the moment, however, the anonymous factor that fuels creativity, Frogtown’s streets remains intact. “I think people who like Frogtown like to be on the edge, out of sight,” said John Connelly, a design-builder. “You can access civilization while not having to be a part of it.”

ALISSA WALKER LIVES IN FROGTOWN AND IS CHAIR OF THE DESIGN BLOC URBAN.

When Elysian Valley was sheared off nearby Silver Lake by the soaring interchange of the 2 and 5 freeways, it freed the neighborhood along the LA River almost literally an island. This thin wedge of Los Angeles, known colloquially as Frogtown after a legendary population explosion of amphibians in the 1960s, has become home to a small but thriving community of artists, designers, and architects who like Frogtown’s perception of being isolated.

For almost a hundred years, the 1928 Fox Theatre, now under renovation (designed by Los Angeles-based architect Jamie desert the neighborhood the LA River, and Echo Lake, on whom moved to a new home. “These are long– term residents,” said architect Tracy Stone, who moved into a live/work space there three years ago. “They are attracted to artists because it has industrial zoning,” said Patricia Diederich, who owns the city’s first art–centered artist residence, the Sweeney Gallery. Three neighbor– ing artists who are preapproved by the city’s arts agency, the Community and Economic Development Agency’s Facade Improvement Program, which paid for half the cost of interior renovations to Slagle’s gallery.

The area around Telegraph and 23rd Street in Oakland began changing a few years ago, following the well-established pattern of cheap-rent-seeking artists and developers taking over neglected buildings. The once-thriving city center suffered years ago, but it is easier to have its downtown repopulated. Since 2002, Alameda County has been offering cash incentives to those who restore and remodel blighted buildings, and the Oakland Community and Economic Development Agency has been offering grants to stimulate the investment in nine redevelopment areas. The Lower Telegraph art corridor falls within one of these areas. Artists have long colonized the city’s industrial western edge, fashioning live/work studios from a rich industrial building stock. Now a new constellation of galleries is taking advantage of existing storefronts in the city’s former commercial center. Gallery owner, artist, and contractor Kevin Slagle opened the Ego Park Gallery on 23rd Street in 2001, in a space that had been used for storage for the previous 25 years. Property owner Hag Mardikian received a grant through the Community and Economic Development Agency’s Facade Improvement Program, which paid for half of the interior renovations to Slagle’s gallery. Three neighboring galleries received similar Matching grants. Many newcomers to the area have also taken advantage of the Downtown Oakland Tenant Improvement Program, which offers $10 per square foot toward the cost of interior renovations to commercial spaces. The city also provides an additional $5,000 toward design assistance if businesses use an architect who are preapproved by the city.

The creative energy is coming from the artists themselves,” said Laczko. “(Art Murmur), they created something out of nothing.”

LAURIE PUDSELL WRITES AN ARCHITECTURE COLUMN FOR THE EAST BAY MONTHLY.

The area around Telegraph and 23rd Street in Oakland began changing a few years ago, following the well-established pattern of cheap-rent-seeking artists and developers taking over neglected buildings. The once-thriving city center suffered an identity crisis in the late-20th-century white flight but is eager to have its downtown repopulated. Since 2002, Alameda County has been offering cash incentives to those who restore and remodel blighted buildings, and the Oakland Community and Economic Development Agency has been offering grants to stimulate the investment in nine redevelopment areas. The Lower Telegraph art corridor falls within one of these areas. Artists have long colonized the city’s industrial western edge, fashioning live/work studios from a rich industrial building stock. Now a new constellation of galleries is taking advantage of existing storefronts in the city’s former commercial center. Gallery owner, artist, and contractor Kevin Slagle opened the Ego Park Gallery on 23rd Street in 2001, in a space that had been used for storage for the previous 25 years. Property owner Hag Mardikian received a grant through the Community and Economic Development Agency’s Facade Improvement Program, which paid for half of the interior renovations to Slagle’s gallery. Three neighboring galleries received similar Matching grants. Many newcomers to the area have also taken advantage of the Downtown Oakland Tenant Improvement Program, which offers $10 per square foot toward the cost of interior renovations to commercial spaces. The city also provides an additional $5,000 toward design assistance if businesses use an architect who are preapproved by the city.

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In 2003, downtown Los Angeles' historic core was experiencing a resurgence of urban activity when artists Nic Cha Kim and Kjell Hagen approached their neighborhood council with an unusual request: that the area between 2nd and 4th streets and Spring and Main be designated Gallery Row. "This wouldn't have been remarkable if there were art galleries in the area. But, there were none. We saw the potential," recounted Hagen.

And they weren't the only ones. The LA City Council championed the proposal and within a year street signs were installed at the four corners of the newly designated Gallery Row.

Filled with abandoned and underutilized early 20th-century buildings, the new gallery district offered ample ground-floor spaces prime for conversion. And the price was right. Even while developers were converting the upper floors to live/work lofts, there didn't seem to be a clear plan for the storefronts.

"There was an availability of good spaces in these old Beaux Arts buildings," said Bert Green, owner and gallery director of Bert Green Fine Art, one of the first galleries to open in the area. "You could draw parallels between the emergence of this district and SoHo in the 1970s. The impulse is similar: access to premier spaces." Green was lucky to get a corner space with high concrete ceilings, an exposed concrete floor, and storefront windows. Across the street from Green's gallery, in a space formally occupied by a Chinese restaurant, a group of artists opened Pharmaka, a nonprofit gallery. Rather than create a typical white box, the founding artists hired architect Christoph Kapeller to design something more akin to a stage, with original exposed floor and ceiling and a striking, curvilinear exhibition wall.

One of Pharmaka's founding artists and board members Shane Guffogg said when he first started working on the space, gangs ruled the adjacent street corner and junkies would drop their dirty needles on him from the upper floors of the building. A local who stopped in to see what all the construction was about scooted Guffogg and told him they were going to install art.

But within a year of designation, Gallery Row had attracted 15 new art galleries, many of them raw, experimental spaces that are open by appointment only. Green organized the first self-guided Art Walk in 2004, and the event attracted not only art lovers but also hordes of new downtown renters and home buyers. Their presence has paved the way for retail businesses and restaurants.

Gallery Row now touts nearly 30 art galleries representing a wide range of artists, while the demographics of the historic core have dramatically changed. Gangs no longer control the corner and young professionals and students from nearby SCI-Arc and the Fashion Institute of Design and Merchandising occupy new sidewalk cafes.

Green's Art Walks have become a monthly event that attracts Angelinos from all corners of the city. For many, its their first introduction to downtown. "Now, architecture is one of the biggest draws for visitors who come down here," said Green. "It's becoming a center for the city again."

ALSO UNLIKE GALLERY ROW, CHUNG KING ROAD doesn't have the same architectural allure, but what it lacks in midrise Beaux Arts buildings it gains in street-level charm. On nearby Gin Ling Way, another pedestrian-only street between Hill and Broadway, hip cafes and shops have opened alongside the Mountain Bar, a popular nightclub owned by artist Jorge Pardo, architect Mark McManus, and gallerist Steve Hanson. Pardo and McManus designed the interior, including the propeller-like paper lamps and textured walls. The bar plays host to a remarkable lineup of events, including Forum Night at the Mountain, a monthly event sponsored by LA Forum for Architecture and Urban Design.
THE OFFICE TOWER
LU
FEDERAL BUILDING REINVENTS
MORPHOSIS' SAN FRANCISCO
SCREENS-, FINS- AND FOLDS

If the elevator, as Rem Koolhaas wrote in Delirious New York, liberated horizontal space above the ground, it also encouraged the vertical repetition of floor plans and banal sectional articulation one finds in nearly every tall building made today. With office towers in particular, the arrangement has become so universal as to seem inevitable, defined by a low pancake section that houses mechanical systems between floors, row upon row of cubicles in an open plan, and private offices disposed around a sealed perimeter.

Enter the new San Francisco Federal Office Building by Morphosis, a masterful reinvention of the type. It is a project that aims for—and achieves—a new and more gracious equilibrium among human, natural, and spatial resources. Designed under the auspices of the General Services Administration to house an array of federal agencies such as the Department of Labor and the Social Security Administration, it occupies a large block along Mission Street, just west of the 1905 U.S. 9th Circuit Court of Appeals.

Morphosis organized the form to create an animate street-level plaza that creates a new forecourt for the neoclassical courthouse next door. A number of low-rise buildings give structure to the plaza, including a freestanding cafeteria pavilion and a daycare center, while the far northern edge of the block is defined by a slender 18-story slab that is the first office building in the United States to forego mechanical cooling in favor of natural ventilation.

The Federal Building is a moment of frozen urban energy, visible from distant points in the city as a huge blade; up close, its glass fins, perforated stainless steel sunscreens, cascading trusses, and undulating canopies read as a kind of landside. It is an urban intervention more gutsy than Richard Rogers and Renzo Piano's Centre Georges Pompidou in Paris, and its courage follows from the intelligence with which it interprets and provokes its context. Both are great buildings that seem to have come from another planet, but in their unsentimental embrace of the modern city, are making life better on this one.

The San Francisco Federal Building's lean, tall lobby has been designed, along with the other common spaces in the building, to foster casual social interaction. There is an atrium seating along the lobby steps, a central coffee bar, and a rough and ready material palette. On the 11th floor, a sky garden showcases a new light installation by James Turrell, and provides another area for office workers to gather or relax. Elevators skip floors, opening to triple-height landings with bridges and stairs that connect the various levels.

At each elevator landing, an enormous projecting window offers sweeping views across the southern part of the city. From the outside, these eye-like windows, distributed in a line down the building's center, evoke an extruded Cyclops as much as they do Marcel Breuer's Whitney Museum of American Art. They also evoke the federal government's bureaucratic, panoptic gaze over the city's still-dodgy South of Market district.

The tower's narrow floor plate, which is 60 feet wide by 320 feet long, allows a lot of daylight to penetrate, while operable windows provide cross-ventilation for the entire floor. Perforated sunscreen shades veil the south facing glass window wall and automated panels adjust to daily and seasonal climate fluctuations. Open workstations are situated along the perimeter, while private enclosed offices occupy the center of the floor. The wavy concrete ceiling adds a playful and expressive feeling to the overhead plane—this is a kinder, gentler neo-Brutalism—while also serving to channel fresh air across the floor.

It is heartening to see an American office building so unambivalent about its intentions across a range of urban, architectural, and interior scales. However one may react to specific aspects of the design, it remains clear that the San Francisco Federal Building will point the way towards more sustainable office building practices, and will help us to assess the consequences of such a shift in thinking.

With this building, Morphosis set out to reimagine and invigorate daily life in a bureaucratic organization by intensifying the relationship that people have with their work environment and with each other. Rather than presenting itself as an object or, worse, an object for spectacular consumption and entertainment, it makes visible the connection between its formal strategies and the social, technical, and spatial conditions it mediates.
**FEBRUARY 25**

**LECTURE**
Victoria Newhouse: The de Young and the Future of Museum Architecture
Victoria Newhouse is the director of the de Young Museum at the San Francisco Museum of Modern Art and the former director of the Museum of Fine Arts, Houston. She will speak about the de Young Museum and its role in the future of museum architecture.

**EXHIBITION OPENING**
Zaha Hadid, Eric Owen Moss: Grounded
Eisenman Architects: Prefabricated Houses

**TUESDAY 27**

**LECTURE**
David Grahame Shane
David Grahame Shane will talk about the urban agglomeration of Los Angeles and the role of architecture in shaping the city.

**WEDNESDAY 28**

**LECTURE**
Ed Soja
Ed Soja will discuss the concept of the city as a site of urban agglomeration and the role of architecture in shaping the city.

**MARCH SATURDAY 5**

**EXHIBITION OPENINGS**
Adrian Ghenie
Chung King Project

**Monday 12**

**LECTURE**
Francisco Costa
Francisco Costa will talk about his work as a designer in the fashion industry.

**Thursday 15**

**LECTURE**
Elias Torres
Elias Torres will discuss the relationship between architecture and design.

**SOME ASSEMBLY REQUIRED:**
**EXHIBITION OPENING**
Some Assembly Required: Prefabricated Houses

**Sunday 25**

**LECTURE**
Andrew Zittel: Critical Space
Andrew Zittel will discuss his work as a conceptual artist.

**Thursday 15**

**LECTURE**
George Ranalli
George Ranalli will talk about his work as an architect and designer.

**MARCH SATURDAY 3**

**LECTURE**
William Fain, Scott Johnson
William Fain, Scott Johnson will discuss their work as artists in the prefabricated field.

**FEBRUARY 23**

**EXHIBITION OPENINGS**
Briar Marden
Solway Jones Gallery

**Saturday 24**

**LECTURE**
Andrea Zittel
Andrea Zittel will talk about her work as an artist and her influence on architecture.

**Sunday 25**

**LECTURE**
David Grahame Shane
David Grahame Shane will discuss the urban agglomeration of Los Angeles and the role of architecture in shaping the city.

**Monday 12**

**LECTURE**
Francisco Costa
Francisco Costa will talk about his work as a designer in the fashion industry.

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**SOME ASSEMBLY REQUIRED:**
**EXHIBITION OPENING**
Some Assembly Required: Prefabricated Houses
When architects attempt to create art, the results are often gimmicky and disappointing, revealing why they decided to become architects in the first place. The work in *Entropy: The Art in Architects* is different. Dynamic and sometimes even moving, the best of the work draws on architects' tectonic vision, their ability to create order from chaos, and their skill with 3D computer rendering to produce, in some cases, something unique. Still, it's not all perfect: For architecture followers, some of it has the familiar feel of renderings tacked upon a wall.

Curators Javier Gomez Alvarez-Tostado and David Jeno, architects themselves, managed to pull in some of the most talented practitioners in the region. The list includes Thom Mayne, Eric Owen Moss, Greg Lynn, Lorcan O'Herlihy, Rob Quigley, Teddy Cruz, and David Jeno, architects themselves, some of it has the familiar feel of renderings tacked up on a wall.

The curators set a clear focus, centering on the concept in physics of systems passing from "a state of instability into a higher stationary order," according to the show's literature. It sounds esoteric but it's actually what architects do best. While artists often embrace disorder with works intended to unsettle and disturb, architects must harness their far-out ideas into habitable spaces. The strongest pieces in this show skirt the line between order and disorder, freezing the essence of confusion into comprehensible, architectural form. It shows that the disorderly side of architects' personalities hasn't gone away, and the embrace of it here creates remarkable art that few artists would have the spatial or even computer skill to create.

Marcos Novak created various ethereal, computer animation-inspired prints and sculptures derived from 3D computer animations; and Greg Lynn's abstract sculpture/„furniture” design, Shanghai Bench.

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Marcos Novak created various ethereal, computer animation-inspired prints and sculptures resembling asteroids, molten metals, and blobs. Hernan Diaz Alonzo's colorful, computer-generated BCA Ripley triptych; Marcos Novak's paintings and sculptures derived from 3D computer animations; and Greg Lynn's abstract sculpture/furniture design, Shanghai Bench.

Normally, the proceedings of design competitions are shrouded in secrecy: What goes on behind closed doors stays there, and the way an architect pitches a project is for the jury's ears alone.

But it doesn't have to be this way. An exhibition at the Institut Français d'Architecture in Paris devoted to the recent competition to design the Phare Tower, which will be the tallest skyscraper in Paris, is a paragon of transparency. The premise of the show is that the workings of the selection process are as interesting as the end result, which in this case is an eye-popping scheme by Morphosis.

The invited competition was sponsored by Unibail, a huge French property developer. The company should be commended for including filmed versions of the presentations by each team to the jury alongside the lavishly constructed models of the ten entries (which reportedly cost between 60,000 and 100,000 euros each). It is an exemplary gesture on the part of the client and hopefully will set a precedent for others. The result is a rare insight into what winning a competition is all about: First, design substance, which is something models, however flashy, are often incapable of conveying alone. This is especially true when the brief is a complicated one, as it was for the Phare Tower. And second, show business. Thom Mayne's presentation continued on page 18.
TO THE LIGHTHOUSE continued from page 17

makes it clear why Morphosis won: He pressed all the right buttons. Mayne stressed the warm and sunny sensuality of the building he was proposing for the cold and impersonal environment of La Defense. And he coolly compared the spiky, wiry, kinetic building to Laszlo Moholy-Nagy’s kinetic sculptures, Light-Space Modulators (1922-30).

Mayne’s showmanship came in to play too: He kept his finger on the California button throughout the presentation. He made a convincing argument for Morphosis’ credentials in sustainable design by citing his use of Berkeley Lab’s EnergyPlus building simulation program—it is the best around for sustainable cooling and ventilation—one the San Francisco Federal Building. Indeed, those spiky, jiggling oddities on top of the building will function as a wind farm. Its gesticulating turbines and glinting solar panels should be able to heat or cool the building for up to five months each year. The design includes a clear north facade and, facing the sun, a moveable double-hung curtain wall that will allow sunlight to penetrate into the building’s core while significantly cutting down on heat gain.

But in his tour de force, he proposed something that did not occur to the non-Angeleno competitors—Massimiliano Fuksas, Jean Nouvel, Rem Koolhaas, Norman Foster, Dominique Perrault, and Herzog & De Meuron. Whereas they interpreted the brief of “connectivity at ground level” as public gardens or monumental passages, Mayne compared La Defense’s accumulation of disconnected buildings to Los Angeles, and then did what any self-respecting Angeleno would do under the circumstances: He put in a shopping mall. In his scheme, the ground floor of the building and the area between it and the nearest mass transit station is a whopping retail complex, and this probably went a long way toward winning the hearts of the jury. In case the point was lost on Unibail, he referred to the 197-foot-high lobby as a “vertical plaza.”

Besides catching Mayne in action, the exhibition is worth a visit in order to see the entries of three promising young French architects. Manuelle Gautrand proposed a strikingly lacy, entirely exoskeletal structure. Nicolas Michelin’s entry was shaped like a sail and would aerodynamically capture the natural wind flow inside the building as ventilation. And engineer-architect Jacques Ferrier topped his Hypergreen building with a wind farm and clad it in an elegant metallic screen with solar panels capable of adapting to different environmental conditions to maximize sustainability.

LIAANE Lefaivre a Critic and Historian who chairs the History and Theory Department at the University of Applied Arts in Vienna and is a Fellow at the Technical University in Delft. She is a regular contributor to AN.
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**MIAI MUSEUM SOLICITATION INFORMATION FOR RFQ**
Announcement Information: In the fall of 2006, after the completion of an international search for a Design Architect, the Miami Art Museum (MAM) retained the firm of Herzog & de Meuron of Basel, Switzerland to help create a new Miami Art Museum to be located in Museum Park. Miami, Florida. MAM and Herzog & de Meuron are now conducting a search for 3 firms to join the design team:

- **MECHANICAL, ELECTRICAL, PLUMBING AND FIRE PROTECTION ENGINEER**
- **STRUCTURAL ENGINEER**
- **ESTIMATOR**

If you feel your firm is qualified to design and build the next generation art museum, please visit the MAM website for additional information and documentation at Miami Art Museum website or contact Tina Comely on or after February 7, 2007 at 305-375-2276.

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Within months of each other, the USC School of Architecture and the UCLA Department of Architecture and Urban Design announced the appointment of new leaders for their schools. Last October, USC named Shanghai-based practitioner Pingyuan Ma as successor to the late Robert Timme. Ma, 41, established his firm MADA s.p.a.m., which now has offices in Beijing and Shanghai, after receiving his master's degree from the University of Pennsylvania in 1990 and a brief stint as a designer for KPF in New York. He has been a full professor at Harvard University, and assistant chair of the architecture department at the university's Graduate School of Design. He assumed his new post in January. And in December, UCLA officially appointed 44-year-old architect Hitoshi Abe as Sylvia Lavin's successor. He earned his master's degree from the University of Southern California and was a partner at Himmelblau's Los Angeles office before founding his own firm, Atelier Hitoshi Abe, in Sendai, Japan, in 1992. Abe starts his new job in April. They both took time to speak with architect and AVN contributor Peter Zellner to discuss their respective plans and their visions for the future of the practice of architecture and urban development in Los Angeles.

The reasons for these appointments are complex. From a historical point of view, we should imagine a sort of cultural river. In the past, the U.S. has seen Europe as upstream, and Asia and other non-mainstream conditions as downstream with regards to Western notions of modernity. However, this perception is changing. What has not been realized in this flow is that civilization long precedes modernity, which may or may not be the only choice for a civilization. There is a hidden framework of other forms of civilization. The idea of an Asian dean is perhaps one type of this backflow in the mainstream of modernity, something that carries a cultural ambiguity that fosters competing notions like flexible permanence, temporary manannce, hostile friendliness, etcetera. These ideas can be helpful in defining the "in-frontier." Another reason why institutions are looking East is clearly driven by global economies. Education as a business also has to globalize. Historically, American schools of architecture have been branded and must be able to function in all climates, all regions. We know that there is already a huge amount of student interest from outside the U.S. as part of a process of homogenization of global education, or will it act as a brake to this process?

American schools of architecture have historically looked inward or to Europe or Latin America when appointing their deans. Now, in the last five years, architecture schools on both coasts have appointed new deans from Asia or Latin America. What do you think these appointments signal? When I was named the chair at UCLA, Japanese architecture was quite respected, we have never been part of the American discourse. We were like the Chinese being so different from Americans, I could say, "I can bring the wisdom of 2000 years of tradition!" but it would sound like something from a Samurai movie. I don't think that the difference between American and Japanese architecture is any greater than the difference between Thom Mayne's and Frank Gehry's architecture. The differences between the two are far greater than the differences between Japanese and any other non-mainstream conditions as downstream.

**Q&A >**

**BALANCING DIFFERENCES**

In a recent profile in the Los Angeles Times, you mentioned your interest in developing the curriculum at UCLA to examine how design theory can be applied to "actual practice...the vocabulary of construction." How do you think your experience can help the school achieve these goals? Practice and theory in architecture are like the right and left hands of our body. My experience in the worlds of academia and practice in Japan gives me a unique position in both fields—theory being the background of practice and practice being the background of theory. We can try to apply theory in practice just to prove our ideas, but theory doesn't necessarily always need to come first. Sometimes you get theory out of practice. It's hard to say which is the chicken and which is the egg. I really enjoy when an inventive theory comes out of a stupid conversation with a client. I also like when a very hard-core business plan can emerge from theory. Right now we are working on the masterplan of the wholesale district where we have an office in Sendai, Japan. We moved into this area because of our necessity to obtain a huge warehouse space for the office. Since the area's zoning is restricted to only wholesale businesses, its potential has been ignored until now, even though it's very close to the city center and a kind of "frontier" for us. Meanwhile, at school I have been collaborating with a facilities manager and IT specialist who works with the school's planning concepts based on new communication technology. It was very natural for me to use the area where we need to find out how to test these new ideas. So we are now living in an environment being shaped by our ideas. How do you think there is practice without theory; do you think that there might be another bridge between the academy and practice—namely, through applied research? Research is very different from theory because it combines aspects of academic work with the ambition of the direct application of ideas for professional practice, as opposed to the condition that existed in the U.S. in the 1980s, in which theory became its own form of practice.

Japanese architecture schools are organized differently from American architecture schools. In Japan, architecture schools are in most cases part of engineering departments. Engineering is much more respected, so the situation is different in the U.S., with a division between theory and practice, is not apparent in Japan. During the 1980s in Japan, we were very influenced by American architectural discourse. The bubble economy allowed us to test a lot of ideas and many architects began to be very hot in Japan. But then the bubble burst, putting an end to those opportunities. Since then, many Japanese architects have become a bit more adventurous for theory's sake. Now they just concentrate on building, getting ideas from local circumstances and using them.

But I wouldn't say that theory for theory's sake is necessarily a bad thing. Sometimes you have to make a really different work that can't be pursued in any other direction very hard. We should be open-minded so that a variety of directions can co-exist and bring more vitality to our work.

You spent a formative period of your life in Los Angeles as an architect, first as a student at Cal Poly Pomona and then as a professional working for Oppenheimer Himmelblau. In returning to LA, how has your reading of the city changed? It's not too much, anybody, but I feel like the city has become tamer, or is getting very close to the sort of city I am familiar with. The city has had to make decisions. LA late 1980s. It felt very raw and powerful. I was very conscious about the environment and the city, and also the city is interesting because of its new development and the strong economy, LA has become, let's say, more civilized and organized. But these days, many cosmopolitan cities are becoming very similar, which means that the same planning concepts or strategies are seemingly at work everywhere under the name of globalization. I'm more interested in alternative strategies for cities. As you might know, Japanese cities have started shrinking. After the collapse of the bubble economy, the population started to decline. If we don't do anything, by 2050 Japan will have lost about 30 million people, which is four times the number of people. Except for cities like Tokyo, most Japanese cities are losing their populations and we have to find a way to let them land softly through different organizational models. I'm curious about how we can do that, about creating strategies for balancing shrinking populations and growth. It's not that I don't know what kind of attitude I should have towards LA yet. It's booming and everybody's talking about all the new opportunities. Except when I was here 20 years ago, the situation was totally opposite. I have to spend more time than ever before to talk to the professors and students. Someday again, LA might lose power, or lose its potential has been ignored until now, even though it's very nice or horrible it may be, it's just a frozen moment in that energy exchange. Architecture and urbanists are doing two jobs at school—a double openness, but also an optimum of flexibility. That is "LA-centric." It's not caused by an accumulation of buildings but by the mobility of people; practice as not only a problem solver, but a problem explored. Historically, American architecture schools have been located in the West, looking to Europe or in some cases to Latin America when appointing their deans. In the last five years, many significant schools of architecture appointed leaders who are from Asia or have strong ties to Asia. The question remains: How do we see the Asian dean as part of a process of homogenization of global education, or will it act as a brake to this process?

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