

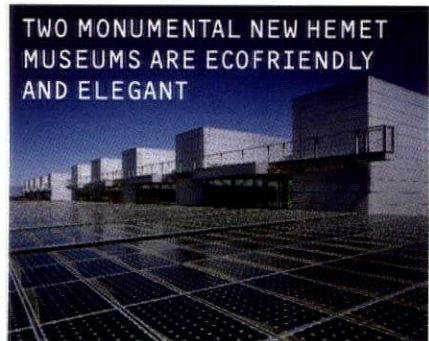
# THE ARCHITECTS NEWSPAPER

## 02 05.02.2007

CALIFORNIA ARCHITECTURE AND DESIGN WWW.ARCHPAPER.COM

\$3.95

TWO MONUMENTAL NEW HEMET MUSEUMS ARE ECOFRIENDLY AND ELEGANT



COURTESY HARGREAVES ASSOCIATES

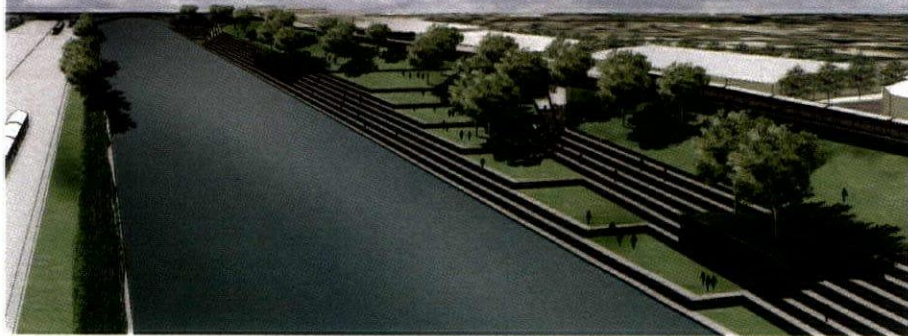
## SUPERSIZED AND SUSTAINABLE

To help bolster the region's fragile water supply, the Metropolitan Water District of Southern California completed three new dams in 2000 in Hemet, California, creating what is now called Diamond Valley Lake. To call the project gargantuan is an understatement: It is, in fact, the largest earthworks project in the history of the United States, requiring 40 million cubic yards of foundation excavation and 110 million cubic yards of embankment construction. The lake now holds 260 billion gallons of water.

The project's monumentality wasn't lost on Silver Lake architect Michael Lehrer, who, with Burbank **continued on page 9**

LA RIVER RESTORATION PLAN COMPLETES PUBLIC REVIEW

## CONCRETE NO MORE?



LA BUREAU OF ENGINEERING

Right now, the Los Angeles River is basically a fortified storm drain, and can best be described, as LA City Council member Gloria Molina recently did, as the "LA city cement pond." But it looks like that may finally change.

On March 19, the Los Angeles City Council completed public review of the LA River Revitalization Master Plan, which was released in February. The plan outlines a makeover of 32 miles of the 51-mile-long river, including lowering some of its high concrete barriers in favor of terraced walkways and natural wildlife habitats; creating a long string of parks and walking paths along its length; and developing new (and improving on old) neighborhoods, parks, and

bustling streets in its nearby vicinity.

The project, which is now being overseen by the city council's ad hoc river committee and a 50-member advisory committee, is being designed by a team that includes the city's engineering office, Pasadena-based Tetra Tech, Philadelphia-based Civitas Architects and Planners, and LA firm Mia Lehrer + Associates Landscape Architects. Estimated costs are upwards of \$2 billion, and completion could take up to 50 years. At press time, the project was still seeking city council approval (likely forthcoming by mid-May) and funding from city, state, and federal sources.

During the first of the **continued on page 4**

## SPECIAL AIA ISSUE

A LOOK AT INNOVATIONS IN AFFORDABLE HOUSING DESIGN IN CALIFORNIA PAGES 13-18

CONTENTS

08 HOUSE OF THE ISSUE: RAY KAPPE

21 PREFAB FALLS APART

05 EAVESDROP  
20 DIARY  
24 MARKETPLACE  
25 PRODUCTS + RESOURCES  
26 Q&A: BRUCE MCCLENDON

## LA MAYOR APPROVES NEW AIR RIGHTS TRANSFERS



SAM LUBELL

## MOVIN' ON UP

Los Angeles can no longer grow out, so it's growing up—though it is still unclear who will benefit most from a taller downtown. On April 3, Mayor Antonio Villaraigosa and City Council members agreed on a plan that will allow developers to buy nine million square feet of unused air rights over downtown's Los Angeles Convention Center at approximately \$32 per square foot. The price is based on a complex formula that reflects the local real estate market's current average of \$400 per square foot. Developers who purchase air rights would be granted permission to build in areas that currently have height restrictions.

Potentially, the Transfer of Floor Area Rights ordinance (TFAR) would facilitate high-density development around downtown transportation hubs while generating millions of dollars of new revenue that would go towards a Public Benefits Trust Fund to be used for projects downtown.

While this will be the first use of TFAR for residential development in LA, creative use of such transfers has local precedent. In the late 1980s unused floor area from the fire-damaged Central Library was sold to developer Rob F. Maguire III, who used the rights to build the 73-story Library (now US Bank) Tower. The funds generated from that sale were used to renovate the Library **continued on page 3**

## SF'S TREASURE ISLAND PLAN ANNOUNCED

SEE PAGE 6



COURTESY SOM

## NEW DEVELOPMENTS WEAVE SAN FRANCISCO'S NEWEST STREET INTO THE URBAN FABRIC

### On the Boulevard

The 1989 Loma Prieta earthquake badly damaged three elevated freeways in the Bay Area, including the short Central Freeway that terminated near San Francisco's Civic Center. Rather than rebuild the disruptive stub, the city's voters decided to truncate it just south of Market Street, clearing the way for Octavia Boulevard, which now runs along a north-south corridor where the double-decked viaduct had loomed. Four newly unveiled developments along the new street should help transform the Hayes Valley neighborhood from a gritty civic stepchild into a desirable residential and commercial center. **continued on page 7**

A rendering of Stanley Saitowitz's building for Parcel V on Octavia Boulevard.



STANLEY SAITOWITZ



# Pilkington Planar™ The Competitive Alternative

## Superior Advantages:

- Sole source system supplier
- Advanced research & testing
- 12 year comprehensive warranty
- Innovators in state of the art technology
- Dedicated engineering
- Competitive pricing
- Established reputation for excellent service

*W&W... Providing Structural Glass  
Solutions For Over 30 Years.*



Glass Fin Walls • Tension Structures • Cable Nets • Skylights • Canopies



W&W GLASS, LLC

1-800-452-7925

Visit our web site at [wwglass.com](http://wwglass.com)

Visit W&W Glass and Pilkington at Booth # 13091 - AIA Show



## PUBLISHER

**Diana Darling**

## EDITOR IN-CHIEF

**William Menking**

## EXECUTIVE EDITOR

**Julie Iovine**

## CALIFORNIA EDITOR

**Sam Lubell**

## ART DIRECTOR

**Martin Perrin**

## NEW YORK EDITOR

**Anne Guiney**

## ASSOCIATE EDITOR

**Aaron Seward**

## ASSISTANT EDITOR

**Lisa Delgado****Samantha Topol**

## COPY EDITOR

**Mike Berk**

## DESIGN AND PRODUCTION

**Dustin Koda**

## SALES AND MARKETING DIRECTOR

**Karen Begley****Sean Collins**

## ASSISTANT TO PUBLISHER

**Masha Panteleyeva**

## EDITORIAL ASSISTANTS

**Matt Chaban****Stephen Martin**

## EDITORIAL INTERNS

**Carl Yost**

## CONTRIBUTORS

GREG GOLDIN / GUNNAR HAND / ALLISON MILIONIS /  
ALISSA WALKER / JOHN PASTIER / CRAIG SCOTT /  
LAURIE PUCHALL / AMARA HOLSTEIN / JULIE KIN

## EDITORIAL ADVISORY BOARD

FRANCES ANDERTON / STEVE CASTELLANOS /  
ERIN CULLERTON / TEDDY CRUZ / MIKE DAVIS /  
NEIL DENARI / BETTI SUE HERTZ / BROOKE HODGE /  
CRAIG HODGETTS / WALTER HOOD / DAVID MECKEL /  
KIMBERLI MEYERS / JOHN PARMAN /  
ROGER SHERMAN / WILLIAM STOUT /  
WARREN TECHENTIN / HENRY URBACH

## GENERAL INFORMATION: INFO@ARCHPAPER.COM

EDITORIAL: EDITOR@ARCHPAPER.COM

ADVERTISING: KBEGLEY@ARCHPAPER.COM

SUBSCRIPTION: SUBSCRIBE@ARCHPAPER.COM

REPRINTS: REPRINTS@PARSINTL.COM

VOLUME 01, ISSUE 02 MAY 02, 2007. THE ARCHITECT'S NEWSPAPER'S  
CALIFORNIA EDITION (ISSN 1552-8081) IS PUBLISHED SIX TIMES A YEAR  
(FEBRUARY, MAY, JULY, AUGUST, OCTOBER, DECEMBER) BY THE  
ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY  
10007. SEND ADDRESS CHANGE 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, \$25.00 ONE YEAR, INTERNATIONAL \$60.00 ONE YEAR,  
INSTITUTIONAL \$50.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2006  
BY THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.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.  
FOR REPRINTS, E-PRINTS AND RELATED ITEMS CONTACT  
PARS INTERNATIONAL, TEL 212-221-9595; FAX 212-221-9191;  
WWW.MAGREPRINTS.COM/QUICKQUOTE.ASP.

## EDITOR

As promised I've spent the last few months exploring California outside of Los Angeles. And besides its ridiculous beauty, the most astonishing thing I've observed is its numbing uniformity.

Of course everyone knows that California sprawls. But it's much more depressing in person. House after house after house after house; all about three feet apart, all exactly the same. Most built in a water-downed traditional style.

Which made me wonder, does the *Architect's Newspaper* matter? After all, most of the state's architecture, and the country's for that matter, is churned out mass-production-style by developers. Big Box stores, tract houses, and gated communities. That's the real America, not custom-style neo-Modernist masterpieces like Ray Kappe's living home in Santa Monica, our first House of the Issue (page 8). Perhaps we should be covering these tract developments, or the latest studies on how mall design can affect shoppers' tendencies?

You can probably guess my opinion on this matter. While tract housing still dominates our country it is rarely humane. It is practical, but not very livable. Sure, you can get used to it. But once you've lived somewhere that's walkable, inspiring, reflective of its surroundings, and is designed for a community, not to exploit it, you may never go back.

But since it's already clear where I stand, what I really want is your opinion. Not just on this topic, but on most of the topics facing California architects. After all, you're the ones who are actually designing this stuff.

Take for instance affordable housing, a topic covered in our feature (page 13). Some of the best architects in the state have recently designed excellent below-market housing projects. Once it is built, affordable housing doesn't have to look like a basic box, nor does it have to be hidden from its neighborhood. These designers have proven that it can be every bit as attractive, comfortable, and efficient as more expensive projects.

But many still don't want affordable housing projects in their neighborhoods, even if they look nicer. They fear social problems, blight, and crime. So can design really make people accept affordable housing? There are other thorny issues surrounding affordable housing. For example, recently Los Angeles-based Simms Commercial Development appealed the city's requirement that it build 25 percent below-market apartments in its new 438-unit luxury housing complex at Warner Center in Century City.

I support more affordable housing in every unit. At this point most of the populations of major cities like Los Angeles and New York will not be able to afford to live there. The ethnic and class diversity that makes cities so dynamic, and helps them to function, is in serious risk. But I have heard people argue that the idea is not realistic; that higher income tenants will never agree to live with those of less means. So what do you think? Is more affordable housing a pie-in-the-sky wish or a necessity?

In the coming months we will be developing more effective ways for us to discuss such topics as a community. For now you can send letters via email to editor@archpaper.com, or to me at slubell@archpaper.com. We will try to print as many as we can in the magazine. And soon we will have our own online discussion board that can foster such a discussion more effectively. Either way, I strongly encourage you to get writing. Right now this is the best chance for a discussion among California's design world. We cannot assume that we have all the answers... Besides, this is how you can help me prove that question lingering in my head wrong, and show that *The Architect's Newspaper* does matter. **SAM LUBELL**

## MOVIN' ON UP continued from front page

and create the adjacent Maguire Gardens.

The TFAR ordinance was revived in 2005 by the City Planning Commission, and in 2006 City Council member Jan Perry, whose district covers most of downtown, proposed an amended plan to include the establishment of the Public Benefits Trust Fund and expansion of the TFAR zone past 8th Street.

The approved ordinance was applauded by city planners, developers, and advocates for green development, as well as downtown residents and businesses poised to benefit from money flowing into the public fund.

Though formal talks haven't started yet, Perry said that she will hold public discussions on where the funds should be allocated, though she would like to see some of the money go to supplement workforce and affordable housing in downtown. "That would help to encourage real socioeconomic integration here," she said.

But not everyone is comfortable with the TFAR plan. Anastasia Loukaitou-Sideris, chair of the Department of Urban Planning at the UCLA School of Public Affairs, supports the idea of a more dense downtown and believes the infrastructure is in place to support it, but is troubled by what she sees as a lack of vision.

"I'm concerned about ad hoc development decided on a project-by-project basis. I want to see a plan first," said Loukaitou-Sideris. "Also, we should have an idea of where the money is going. Will it go towards new open space or to subsidize private developers?"

Some fear the congestion that can come with density. Supporters of the ordinance said that downtown residents will use the subway or buses, but a recent survey by the Downtown Center Business Improvement District showed a majority of downtowners rarely or never use public transportation.

But Peter Valk, president of Pasadena-based Transportation Management Services, believes that downtown residents will change their habits out of necessity. "Travel behaviors do eventually change," he said.

While the public funds will be usable for projects within a two-mile radius of the Convention Center, transfers of air rights will be restricted to projects within the City Center and Central Business District areas. This would limit upward development to a localized area and significantly change LA's Emerald City skyline.

"Downtown has been poised for a long time to build up," said Jay Clark, Los Angeles vice president at RTKL Associates, the architects for the LA Live project, a massive entertainment venue near Staples Center that includes several high-rise residential towers. "From an architectural standpoint high-rises can enhance the experience of being downtown," he said.

**ALLISON MILIONIS**

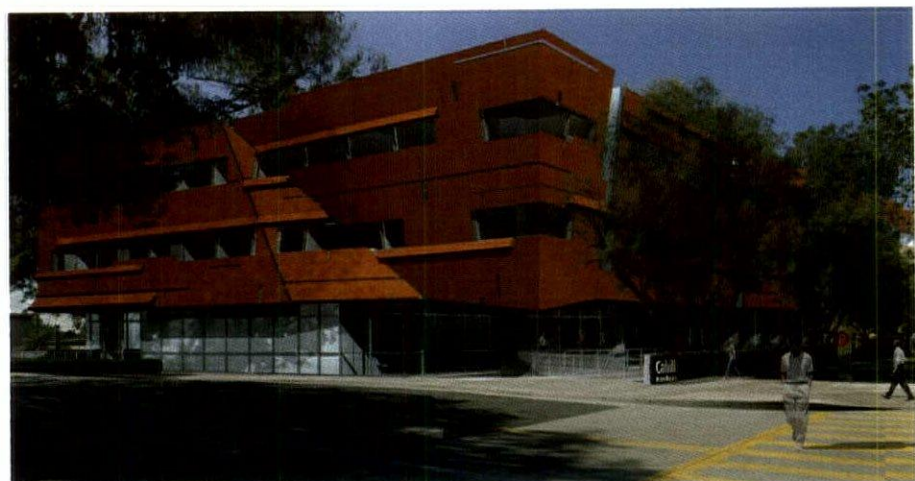
CHECK OUT OUR NEW ONLINE ADVERTISER RESOURCE GUIDE AT  
**WWW.ARCHPAPER.COM/SEARCH**

## CONTROL GROUP

Strategic IT Consulting and Tactical Services for Architects

WWW.CONTROLGROUP.COM





COURTESY MORPHOSIS

## UNVEILED

## CAHILL CENTER FOR ASTRONOMY AND ASTROPHYSICS

Caltech recently broke ground on its Cahill Center for Astronomy and Astrophysics in Pasadena. At first glance, the rectangular building designed by Morphosis looks fairly conventional. That perception changes quickly as one sees its centerpiece: an open, angled stairway that pierces the building like a jagged glacier, drawing light from skylights above, linking all floors, and affording views of the sky.

The \$36 million project is meant to bring together faculty from the school's astronomy, physics, and mathematics departments, now scattered all over campus, and to maximize their interaction. Its five floors—two of them underground—are spread over 120,000 square feet, containing offices, laboratories, remote observing rooms, conference rooms, a library, an auditorium, and classrooms. The building will be fronted with high-performance glazing on its first floor, and with alternating terra cotta-colored fiber cement panels and slotted windows on the floors above. **SL**

Architect: Morphosis

Client: California Institute of Technology

Location: California Boulevard and Wilson Avenue

Completion: 2009

## CONCRETE NO MORE? continued from

front page project, the high concrete channels made infamous in movies like *Chinatown* and *Grease* would be lowered in places and terraced to encourage planting, water purification, and the return of wildlife and vegetation. Lehrer admits that water levels will rarely reach those shown in the masterplan's images, but breaking down the concrete would restore the impression of an authentic river. Much of the work, said Tetra Tech program manager Ira Mark Artz, could be done by the Army Corps of Engineers, which reinforced the river with concrete in the 1950s and 60s.

To deal with possible flood risks posed by the removal of concrete, channels will be dug under the river or off-channel box culverts will be installed to help divert rainwater runoff to separate storage locations. "We can't naturalize the whole river," pointed out deputy city engineer Deborah Weintraub, "because it's still a flood control channel." Rubber dams will be installed in various locations to create new water channels and to raise the water levels. The greenway along the river's banks would include concrete and decomposed granite paths, trees, flowers, and shrubs, along with murals and sculptures.

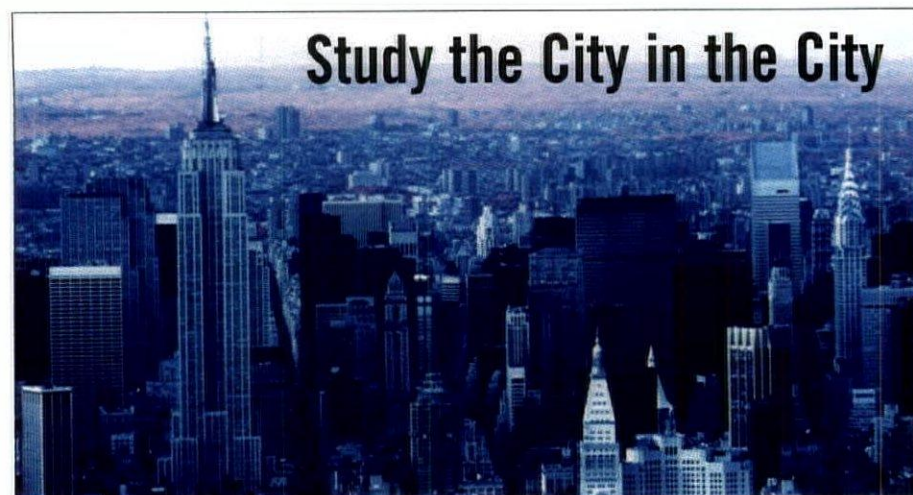
To connect the river where it is now blocked by streets, the plan calls for the creation of grade-separated under-crossings at all bridges, and several new pedestrian bridges that could become local landmarks. In areas where right-of-ways are on private land, the city will have to negotiate public access.

Open space would be extended to sur-

rounding neighborhoods, with new parks; replacing often-ignored storage areas, industrial spaces, or concrete surfaces adjacent to the river. These spaces, said Lehrer, would be full of native plantings, and would utilize contemporary design in lighting, street furniture, and paving. Civic institutions, schools, transit hubs, public art, and commercial development will be built, although a buffer of public space will always exist between them and the river itself. Paths, symbolic gateways, and local streets will also be developed to provide clear connections between neighborhoods and the river, while streets themselves would be made much greener, with wider sidewalks, lawn buffers, and plantings. Permeable paving will allow water to drain naturally back to the river and local aquifers. To help decrease sound pollution from traffic, some sound barriers would be installed.

While there are over 200 projects planned along the river, the plan will first focus on five riverside "Opportunity Areas," which will serve as examples for future revitalization. These include Canoga Park (bordered by Topanga Canyon Boulevard and De Soto Street) in the San Fernando Valley; River Glen (near the intersection of the 5 and 134 freeways) and Taylor Yard (around rail yards just northeast of Elysian Park), north of downtown; the Cornfield Site (on the eastern edge of Chinatown); and the downtown industrial area (between SCI-Arc and Boyle Heights) downtown. Initial investment in these areas will be public, but private development is expected to follow shortly afterward.

**SL**



## Study the City in the City

- Studio-Based Curriculum
- Day and Evening Classes
- Post-Professional Degree
- Internships for Credit

## Graduate Program in Urban and Regional Design

School of Architecture and Design  
Manhattan campus

For more information, call  
212.261.1629

[www.nyit.edu](http://www.nyit.edu)

**NYIT**  
NEW YORK INSTITUTE  
OF TECHNOLOGY

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 7,000 worldwide.

## 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

We are proud to be the Structural Engineer of LA Central and Grand Avenue Phase One in Los Angeles and the Lou Ruvo Alzheimer's Institute in Las Vegas.

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

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

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](http://www.wspcs.com)  
[info@wspcs.com](mailto:info@wspcs.com)



## THE CURSE OF TALENT

Ever since **Creative Artists Agency** moved into their new Gensler-designed monolith in Century City, the talent agency's luck seems to be, well, a little down at the box office. Let's see...there was the "small explosion" from a ruptured gas line that injured three people in March, and the fact that they continue to pay rent on the old CAA HQ, the iconic 1989 I.M. Pei building which is perplexingly still on the market. And now we have a report that the building has made some agents just plain depressed—some have gone so far as to move their offices out of the building. We can't imagine why, since the new CAA has been heaped with endearments (particularly by bloggers) including "scary," "creepy," "cold," "tomb-like," "a mausoleum," and our favorite, courtesy of gossip blog **Defamer**, the "Death Star." Not that we're blaming Gensler. A source tells us that it was CAA partner **Bryan Lourd** who dictated the drab interiors, personally picking the pasty color palette and furniture.

## LANDLORD OF THE FLIES

Being an architect might bring you success in the real world, but according to San Francisco architect **Sylvia Kwan** it's the *last* thing you want to be if you're stranded on a deserted island. As a contestant on the current season of "Survivor: Fiji," Kwan says it was her architectural background that got her voted off the show. After the 19 contestants were dropped off on the island, host **Jeff Probst** flew over in a seaplane, tossing out a crate containing—of all things—a set of plans for building a group shelter. "I thought, 'Oh God, it's so exciting, the whole group will be in debt to me! I'll be hero and everyone will love me,'" recalls Kwan. "I couldn't have been more wrong." By emerging as the group's first leader, Kwan was doomed to be detested, and by the third episode, which aired February 22, she was gone. The saddest part of all: She never got to live in the shelter she built.

## GOOGIE, GOOGIE GONE

With LA landmarks like the arched LAX icon the Theme Building falling apart—the structure lost a 1,000-pound chunk of stucco from one of its upper arches in March—some are taking it upon themselves to rid Southern California of these midcentury "eyesores." Take **Ardas Yanik**, for example, who drove a bulldozer into Downey, California drive-in Johnie's Broiler in one of the most brilliant attempted teardowns of all time—with the gas and utilities still turned on. Five misdemeanor criminal charges were filed against Yanik, who was scheduled to appear in court April 4, but he filed for a continuance and will appear on April 18. That is, if the vengeful members of the **Los Angeles Conservancy Modern Committee** don't get to him first.

## KEEPING THE FAITH

The **Church of Scientology** was awarded the *Los Angeles Business Journal's* Real Estate Award in February for its adaptive reuse of over 1.2 million square feet of historic buildings in the Los Angeles area. Kinda gives "conversion" a whole new meaning, doesn't it? Speaking of converts, we've been hearing rumors that the UCLA-ensconced **Thom Mayne** is being actively wooed by USC. We'll see which institute makes Mayne a true believer.

SEND OBSERVATIONS, TIPS, QUIBBLES, QUERIES, ET CETERA, TO  
EAVESDROP@ARCHPAPER.COM.

POLSHEK BUILDING BRINGS FACULTY TOGETHER AT STANFORD LAW

## CONNECTING SPACES

In February, Stanford Law School selected New York-based Polshek Partnership Architects, one of ten firms to submit a proposal, to design its newest academic building. The project, to be located adjacent to the Munger Graduate Residence (currently under construction), will add 80,000 square feet of space to accommodate and consolidate overcrowded and scattered staff and facilities.

"We will try to create the space so that the faculty [is] more interactive," explained Frank Brucato, senior associate dean of administration and chief financial officer of

Stanford Law School. He stressed that faculty life, with its emphasis on individualized research and writing, is by nature isolating.

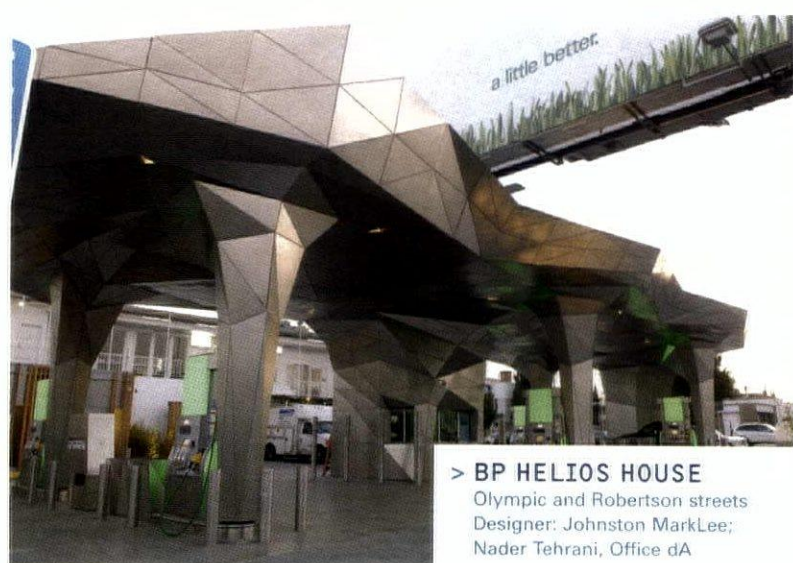
Alumnus Bill Neukom, former general counsel of Microsoft, has donated \$20 million toward the building. The project will follow the University's own green building guidelines. With participation from the client, Polshek will complete the design process in 18 months; move-in is projected for Fall 2010.

Polshek remodeled the campus' Cantor Center for Visual Arts in 1999.

LAURI PUCHALL

CHECK OUT OUR NEW ONLINE  
ADVERTISER RESOURCE GUIDE AT  
[WWW.ARCHPAPER.COM/SEARCH](http://WWW.ARCHPAPER.COM/SEARCH)

## OPEN > GAS STATION



> **BP HELIOS HOUSE**  
Olympic and Robertson streets  
Designer: Johnston MarkLee;  
Nader Tehrani, Office dA

On February 23, BP opened the first "eco-friendly" gas station in Los Angeles to fanfare and criticism. Designed to showcase progressive technologies, BP touts Helios House as an education station, offering customers handy tips on leading more environmentally friendly lifestyles. Critics, however, point to the sleek station as an example of "greenwashing," noting that if it were really green it would offer an alternative to gasoline at its pumps. Los Angeles-based architects Johnston MarkLee collaborated with Nader Tehrani of Office dA in Boston on the design, which is centered on a pod-like canopy composed of a fiberglass shell fitted with triangulated stainless steel panels. In keeping with the eco-friendly theme, the canopy was built without the use of adhesives and can be quickly disassembled and recycled without waste. Other sustainable features include a roof garden that reduces the need for cooling and heating, a rainfall collection system, and 90 solar panels. The designers used scrap steel and post-industrial aluminum and glass throughout the station and all wood came from renewable sources. Helios House has been submitted for LEED certification, and if awarded it will be not only the first gas station but also the first BP-owned facility to be certified. If only it didn't just pump hydrocarbon-based fuels. **AM**

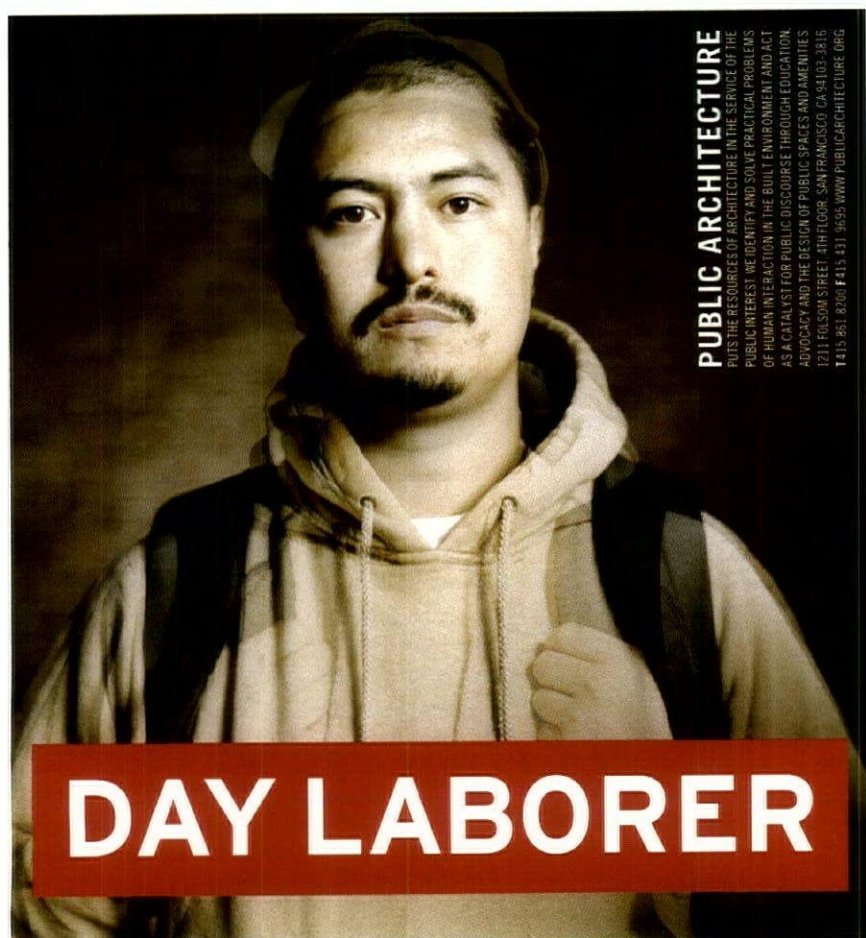
Cannon Design is seeking a Market Leader for its Science & Technology Practice, based in San Francisco. The Market Leader will represent the Western Region, working with clients in the academic, corporate, institutional, and public sectors.

For details, go to [www.talentstar.com/cdsf.html](http://www.talentstar.com/cdsf.html) or contact us at [cdc@talentstar.com](mailto:cdc@talentstar.com)

Boston  
 New York  
 Baltimore  
 Washington DC  
 Jacksonville  
 Albany  
 Buffalo  
 Toronto  
 Chicago  
 St. Louis  
 Vancouver BC  
 Victoria BC  
 Los Angeles  
 Hamilton ON  
 Shanghai

**CANNON**DESIGN





**PUBLIC ARCHITECTURE**  
 PUTS THE RESOURCES OF ARCHITECTURE IN THE SERVICE OF THE  
 PUBLIC INTEREST. WE IDENTIFY AND SOLVE PRACTICAL PROBLEMS  
 OF HUMAN INTERACTION IN THE BUILT ENVIRONMENT AND ACT  
 AS A CATALYST FOR PUBLIC DISCOURSE THROUGH EDUCATION,  
 ADVOCACY AND THE DESIGN OF PUBLIC SPACES AND AMENITIES.  
 1231 FOLSOM STREET, 4TH FLOOR, SAN FRANCISCO, CA 94103-3816  
 415.961.8200 FAX 415.955.5555 WWW.PUBLICARCHITECTURE.ORG

## DAY LABORER

Public Architecture introduces the Day Labor Station

Cooper-Hewitt National Design Museum, New York, May 4–Sept. 23  
 Design for the Other 90%. [www.publicarchitecture.org](http://www.publicarchitecture.org)

TREASURE ISLAND SET TO BECOME  
 ENVIABLY SUSTAINABLE

## GREEN GOLD



Situated off rocky Yerba Buena Island and connected to the Bay Bridge, 400-acre Treasure Island, formerly the site of the 1939 International Exposition and home to a U.S. Navy base, is centrally located in San Francisco Bay, yet strangely desolate. A major urban renewal project should change that significantly over the coming decades.

Both Yerba Buena and Treasure islands are part of a major project, years in the making, though the bulk of the redevelopment will occur on Treasure Island. The manmade island has presented a formidable set of challenges to redevelopment efforts, not least being the handover of the land from the Navy, scores of public meetings, and the need for major toxic cleanup and seismic upgrades.

This past December the project cleared a significant hurdle: The development plan received preliminary approval from the San Francisco Board of Supervisors. The approval paves the way for the design and development team (chosen through an RFQ issued in 2001) to finalize a binding contract for the project. With overall completion of the development scheduled for 2022, the first new residents are expected to begin moving in by 2013. Costs are projected at \$1.2 billion, of which \$500 million will be private investment and \$700 million city bonds. The development team includes San Francisco's Kenwood Investments and Wilson Meany Sullivan, along with Lennar Corporation, headquartered in Miami; the San Francisco office of Skidmore, Owings & Merrill will complete the design with SMWM and CMG Landscape Architects, both San Francisco firms.

At the heart of the environmentally sustainable scheme, which includes green elements ranging from runoff-filtering wetlands to green skyscrapers, is 300 acres of open space that include—in addition to the wetlands—an ecological education and art park, a shoreline park at the island's edge, playgrounds, and a 20-acre organic farm. Diagonal rows of planted trees will provide protection from the island's strong winds, and a wind farm—another integral piece of this sustainable “working landscape”—takes advantage of those same conditions.

The scope, scale, and visibility of this dramatically situated project make it one of the highest-profile urban redevelopments in the country, and certainly one of the largest devel-

opment plans in San Francisco's history.

The plan's compact footprint (it occupies only a quarter of the island's area) will be built in phases. The residential zone will house some 13,500 residents in approximately 5,900 units (about 30 percent of which will be affordable) arranged in a variety of massings: high-density, low-to-mid-rise blocks of townhouses, flats clustered around neighborhood open spaces, and residential towers of around 14 stories. A new street grid, aligned with the wind-shielding rows of trees, offers a “richer pedestrian experience than the typical Cartesian grid,” said SOM partner Craig Hartman.

The new island skyline centers on a slender “campanile-like” central tower of 60 stories, accompanied by four 40-story towers. These are concentrated at the island's urban core, which incorporates a new ferry terminal and an adjacent retail, cultural, and commercial district, served by a parking system designed to encourage car-free living. Pedestrian and bike-friendly neighborhoods are grouped so that most are no more than a ten-minute walk from the ferry terminal.

The terminal, nestled into the island's western “cityside,” about a ten-minute ferry ride from mainland San Francisco, features a curving canopy designed with advanced digital wind modeling. According to Hartman, the terminal's roof panels will be configured as articulated scales that “diffuse rather than simply deflect the strong winds.”

The central tower will be supported by a sophisticated structural exoskeleton that frames an optimal amount of glass for the exterior. Dubbed the Sun Tower in reference to the island's former Tower of the Sun—a 400-foot-tall structure that was the first major landmark of the original exhibition grounds—the building will tap into geothermal energy. A series of glass light shelves clad in transparent photovoltaic film covers the building envelope, while a glass sky garden crowns the building.

As is typical of projects this large, there will likely be a selection of other architects involved in fleshing out the plan. Hartman imagines that a range of buildings will be designed by some of the Bay Area's best design talent. “The intent here,” Hartman said, “is to make this a new national model for what a wholly sustainable community can be about.”

CRAIG SCOTT

### L.A.'s Think Tank for Art and Architecture

@ THE SCHINDLER HOUSE

**MAK**  
 CENTER

FOR ART +  
 ARCHITECTURE, L.A.

The MAK Center for Art and Architecture

At The Schindler House:  
 835 North Kings Road, West Hollywood, CA 90069  
 Phone 323.651.1510 Fax 323.651.2340

At The Mackey Apartments:  
 1137 South Cochran Avenue, Los Angeles, CA 90019  
[www.MAKcenter.org](http://www.MAKcenter.org)



Photo: Joshua White

[WWW.ARCHPAPER.COM/SEARCH](http://WWW.ARCHPAPER.COM/SEARCH)





COURTESY STEVEN EHRLICH ARCHITECTS

## UNVEILED

WALTER CRONKITE SCHOOL  
OF JOURNALISM

Arizona State University broke ground on a home for the Walter Cronkite School of Journalism and Mass Communication. Designed by Los Angeles-based Steven Ehrlich Architects, the six-story, 223,000-square-foot complex on the northern end of the university's Phoenix campus is budgeted at \$71 million. The Cronkite School will occupy about 100,000 square feet on floors two through six. Arizona's PBS affiliate, Eight/KAET, will occupy 76,000 square feet of production and office space on the fourth, fifth, and sixth floors. The poured-in-place concrete structure will be topped with a prefabricated steel box containing television studios. **SL**

Architect: Steven Ehrlich Architects  
Client: Arizona State University  
Location: Corner of Central Avenue and Fillmore Street, Phoenix  
Completion: September 2008

## ON THE BOULEVARD

continued from front page

The \$24 million street, completed in late 2005, is 133 feet wide, and divided into four traffic channels by landscaped islands. It looks good in cross-sectional drawings, but needs a decade or so of tree growth and some more street furniture to live up to its renderings. 22 "excess parcels" along the street were given to the city by the state with the understanding that they would be sold off for residential development, which would in turn fund the construction of the boulevard; improvements to the boulevard would boost the value of the parcels themselves.

The city solicited development for the first four parcels in October 2006, as part of a larger initiative by San Francisco's Planning Department to regenerate the area (including Octavia Boulevard) within walking distance of Market Street between the Van Ness Avenue and Church Street Muni stations.

An in-house team drawn from city agencies reviewed 14 submissions for the parcels and in February, selected three recipients of exclusive negotiating agreements to be drawn up in April. There was little agonizing about these choices: "The winners really stood out," said Rich

Hillis of the Mayor's office. The city's thinking was influenced to some extent by the San Francisco Prize, an ideas competition for Octavia Boulevard housing organized in 2005 by an alliance of local design groups.

Parcels M and N, block-long areas located near the middle of the boulevard's length, provided the greatest design challenge, since they are only 16 feet deep. Oakland firm Envelope A+D (one of the winners of the 2005 competition) responded with an elegant and transparent exercise in refined modernism, giving occupants of the 370-square-foot units expansive views and even small balconies—in effect extending their quarters to take in the surroundings.

Space wasn't a limitation on parcel P, which takes up a full block to the south of parcels M and N. The principal strength of this scheme—spearheaded by Healdsburg, California-based John Worden Architects in collaboration with San Francisco firms Kennerly Architecture and Planning, Jensen & Macy Architects, Winslow Architecture and Urban Design, and Sagan Piechota Architecture—was to break down the site into three zones, with a large building designed to reflect the established urban fabric at the end

## Stanley Saitowitz's proposal for Octavia Boulevard's Parcel V.



COURTESY STANLEY SAITOWITZ

furthest from Octavia. A livelier and more contemporary mid-sized structure will front the boulevard, and ten lower buildings will flank an internal mews running between the larger "bookends." Theoretically, these smaller buildings could be designed by as many as ten different architects, and the project may be built in stages.

Parcel V, southernmost on the boulevard, is also long and narrow, but not as constrained as M and N. Designed by avant-garde veteran Stanley Saitowitz, the project looks glassy, abstract, and sophisticated, promising a green nirvana of recessed gardens, photovoltaic cells, and large external louvers that would defeat the western sun while still providing natural light and views. The building, which will contend

gracefully with a pronounced slope along the length of its site, will have a small, prow-like frontage on Market Street, and thus should serve as an anchor and gateway for the larger Octavia undertaking.

There is still much work ahead for these preliminary proposals: It will take 12 to 18 months before all approvals are granted and the land is transferred. But they already present good urban design thinking at a human scale. Densities will be high (about 210 units per acre on parcel P), ground floors enlivened by commerce, frontages visually interesting, and parking deliberately limited. San Francisco is a city capable of both provincialism and urban sophistication; in this case, the latter seems likely to prevail.

JOHN PASTIER

## Nearly 100 Levers and Over 100 Finishes

## Aluminum\*



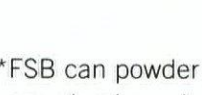
## AluGrey



## Stainless Steel



## Brass



## Bronze



\*FSB can powder coat any aluminum handle with any color in the RAL chart.

## Freedom to Choose

FSB offers a consistent design theme for all openings in your project, including lever handles, door and cabinet knobs, door stops and pulls, as well as window handles.

Known for design excellence and premier product quality, FSB USA stocks thirty-five lever designs in satin stainless steel and natural anodized aluminum in our North American Distribution Center. All other finishes shown are available from our German production facility within three to six weeks.

These products are supplied complete with US-made (ANSI Grade 1) mortise locks and UL-rated (3 Hour) tubular latches.

Contact us for your design needs.



Architectural Hardware

www.fsbusa.com  
info@fsbusa.com





Near the top of a bluff in Santa Monica is a three-level wood-and-steel house that bears the distinctive imprimatur of its well-known architect, Ray Kappe, the founder of SCI-Arc. Kappe's commitment to residential modernism—expressed here in tight, interlocking volumes and clean, clear cedar—has not lost its freshness or characteristic warmth. What you wouldn't guess about the 2,500-square-foot house is that its framework was fabricated as 12-foot-wide modules in the industrial enclave of Santa Fe Springs, southeast of downtown Los Angeles, and transported by flatbed truck to its present location. About a year ago, the 11 modules were hoisted into place in a single day. Three months later, after cork floors, plywood cabinets, and steel railings were installed, the house was done. "You take someone here and they don't know that it's a prefab," Kappe said. "They think it's steel welded on site."

The house, built by Santa Monica-based LivingHomes, is a demonstration model of what the company calls the "Ray Kappe 1" and its larger

sister, "Ray Kappe 2," both standardized houses based on a factory-built module. The demo model, like its standardized counterparts, is a marriage of two ideas—prefab and green—presently in vogue. It is also a hybrid of another sort, a cross between assembly-line and custom, with the prefab cedar-and-steel exterior outfitted with typical cut-to-fit interior and rooftop garden.

Despite being 70 percent glass, the house was the first in the country to receive a LEED Platinum rating (LivingHomes expects the prefab models to receive a LEED Silver certification). Nearly every surface has an ecofriendly finish or material. The fireplace burns denatured alcohol instead of wood. Household appliances are powered by rooftop photovoltaic cells, and water is preheated by a solar collector. The concrete foundation pad contains fly ash, a byproduct of coal burning, and the kitchen countertops are made of postconsumer waste paper.

The house cost more than \$300 per square foot—hardly the bargain one might expect from prefab. What

C.J. BERG / COURTESY RAY KAPPE

# Gensler

Gensler seeks **Directors of Planning & Urban Design** for our San Francisco and Shanghai offices. The successful candidates will join an international team of planners whose work is known for its urbanity and sustainability.

Gensler is a leading global design firm, headquartered in San Francisco. Our Shanghai office, one of two in East Asia, reflects our 25-year presence in this fast-growing region.

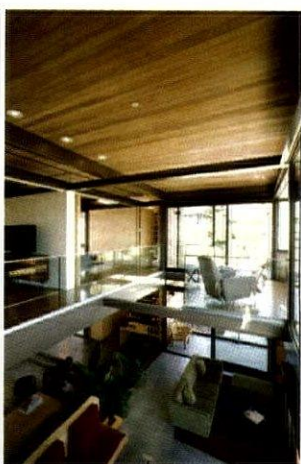
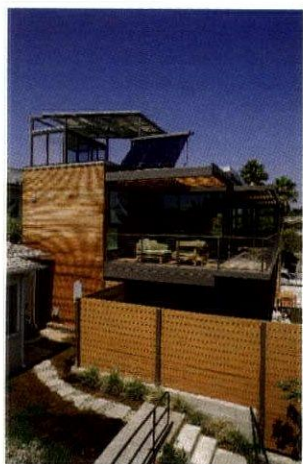
Our offices on the West Coast and in other cities are hiring architects, interior designers, and planners for all of our practices. For details, visit us ([www.gensler.com/careers](http://www.gensler.com/careers)), or see our classified ad ([www.archpaper.com](http://www.archpaper.com)).





that buys, aside from the green elements, is Kappe's spatial choreography—notably expressed in his own mid-1960s wood-and-concrete home of intersecting floor plates with virtually no interior walls. "The reason this new house has my stamp is because it is based on my custom homes, which use a common system of differentiation," said Kappe. "I have repeatedly asked the question, 'How do you break the box and get spatial qualities?'"

The residence basically inverts its steep lot by cutting into the slope to form one level, then stepping back up to the original grade to create another platform. This maneuver allows dramatic changes in ceiling heights, which in turn define a suc-



LEFT: TOM BONNER; RIGHT: C.J. BERG / COURTESY RAY KAPPE

cession of spaces, from living room to dining room to kitchen to study. Floating above is the second floor, which remains almost completely open to the ground floor. The drama is in the cascade of shifting levels, ceiling heights, sight lines,

and the light that pours in, even on a gloomy gray day, through the walls of thermally efficient glass and Polygal. In short, this is a signature Kappe house. **GREG GOLDIN**

WWW.ARCHPAPER.COM

**SUPER SIZED AND SUSTAINABLE** continued from front page architect Mark Gangi, was charged with creating two new museums near the foot of the new lake, the Center for Water Education and the Western Center for Archaeology and Paleontology. "We tried to honor the infrastructure," said Lehrer, describing the results as "primal, rudimentary, abstract, and simple."

The architects designed a complex that resembles the area's massive water structures, calling to mind a pumping station, a filtration center, or even the dam itself. At more than 60,000 square feet, the complex carries the architectural sophistication one might expect from new art museums.

The \$36 million project was funded by a combination of state, federal, and private money, and the Water District donated 23 acres of land. The Western Center for Archaeology and Paleontology, which opened in November 2006, houses a significant number of fossils and prehistoric artifacts discovered while digging the dam's foundations. Because of fundraising difficulties, construction was suspended on the Center for Water Education, though it is mostly complete. Lehrer hopes the museum, which is devoted to raising awareness of water-related issues, will be finished in another three to six months.

Arranged in a rectangular grid plan, the structures comprise a series of multi-story patterned steel boxes separated by slightly shorter glass curtain walls. They are divided by a large courtyard, which frames views of the nearby mountains. The courtyard's steel loggia are enclosed with a series of long, horizontally perforated metal screens. The screens filter the area's bright desert light, producing an effect that resembles shimmering water, while also generating dramatic linear shadows that move throughout the day.

The buildings' roofs are completely covered with dark photovoltaic tiles, placed over clear glass panels. The energy they provide can potentially reduce energy costs up to 50 percent over conventional construction. Lehrer said that despite initial hesitation, the museums eventually embraced sustainable building techniques, a natural choice given their ecological missions. Aside from the photovoltaic panels, green

elements—which Lehrer said may garner the buildings a LEED Platinum certification—include radiant heating and cooling, digitally controlled electric systems, waterless urinals, insulated glass, insulated slab, native landscaping, and environmentally friendly paints and wallcoverings, to name a few.

Inside, the Western Center entry is a double-height public space with exhibitions introducing visitors to the region, its history, and its geology. A windowless black-box space features a theater (with boulders for seats), displays of prehistoric remains, and re-creations of woolly mammoth skeletons. Michigan-based Design Craftsmen created the exhibition design.

Other facilities, located behind the museum areas, include 10,000 square feet of storage, learning labs, a café, and administrative offices. Landscaping, which circles behind the buildings, was undertaken by Lehrer's wife, well-known designer Mia Lehrer. The grounds nestle around the museum with braided streams, native trees, and an undulating landscape of colored crushed granite and desert fauna.

While the complex is huge, it doesn't feel imposing. Capturing its surroundings' drama and scale, it is something completely new that still feels like it is in the right place.

SL



The steel beams and metal screens of the loggia create dramatic shadows at night.

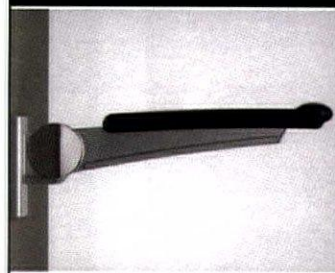
BENNY CHAN / FOTOWORKS

## Through innovation and performance

**HÄFELE**  
FINDING BETTER WAYS

**Hawa**  
SWISS

A great world to move in



**HEWI**

Systems  
Competence  
Architecture

Visit our showrooms in San Francisco, NYC and opening Summer 2007 in Chicago

[www.hafele.com](http://www.hafele.com)



EXCLUSIVE IMPORTER OF



REGALE  
STAINLESS STEEL

ARCHITECTURAL STAIRS THAT MOVE THE BODY, MIND AND SOUL.

**daVinci**  
BY DESIGN

888 STAIRS-9  
[daVincibyDesign.com](http://daVincibyDesign.com)



## AIA SAN FRANCISCO 2007 DESIGN AWARDS

The AIA San Francisco Design Awards are given annually to outstanding projects in the Bay Area or done by Bay Area architects. 51 winners were chosen from 179 entries.

## ARCHITECTURE HONOR AWARDS

Design Awards Jury: William Menking, *The Architect's Newspaper* (chair), Martha Thorne, Julie Eizenberg

**Hercules Public Library**  
Hercules, California  
HGA Architects & Engineers and Will Bruder + Partners

**Richard M. Lucas Center, Stanford University**  
Stanford, California  
Perkins+Will

**1532 House**  
San Francisco, California  
Fougeron Architecture

**1028 Natoma**  
San Francisco, California  
Stanley Saitowitz | Natoma Architects

**Plaza Apartments**  
San Francisco, California  
Leddly Maytum Stacy Architects in association with Paulett Taggart Architects

## ARCHITECTURE MERIT AWARDS

**Apple Store, 5th Avenue**  
New York, New York  
Bohlin Cywinski Jackson

**Breland Senior Homes**  
West Berkeley, California  
Anne Phillips Architecture

**La Cocina and Folsom Street Housing**  
San Francisco, California  
Paulett Taggart Architects

## ARCHITECTURE CITATION AWARDS

**Utah State University Manon Caine Russell and Kathryn Caine Wanlass Performance Hall**  
Logan, Utah  
Sasaki Associates, with Gould Evans

**Sonoma Barn**  
Glen Ellen, California  
Aidlin Darling Design

**Joseph Jensen Filtration Plant Oxidation Retrofit Program**  
Granada Hills, California  
Michael Willis Architects

**North Beach Pool and Clubhouse**  
San Francisco, California  
Paulett Taggart Architects

**Curran House Apartments**  
San Francisco, California  
David Baker + Partners, Architects, with Gelfand Partners Architects

**Eastern Sierra Inter-Agency Visitor Center**  
Lone Pine, California  
Marcy Wong & Donn Logan Architects

## INTERIOR ARCHITECTURE HONOR AWARDS

**Cut + Fold**  
Berkeley, California  
VeeV

## INTERIOR ARCHITECTURE MERIT AWARDS

**Timbuk2 Concept Store**  
San Francisco, California  
William Duff, Architects

**Merrill-Cazier Library, Utah State University**  
Logan, Utah  
EHDD Architecture

## INTERIOR ARCHITECTURE CITATION AWARDS

**East Oakland School of the Arts**  
East Oakland, California  
Stoner Meek Architecture & Urban Design

**Lettus Café Organic**  
San Francisco, California  
CCS Architecture

**Concrete House**  
Piedmont, California  
Ogrydziak / Prillinger Architects

**California Academy of Sciences Transition Facility**  
San Francisco, California  
Melander Architects

**The Bay School of San Francisco**  
San Francisco, California  
Leddly Maytum Stacy Architects

**Sausalito Renovation**  
Sausalito, California  
Turnbull Griffin Haesloop

## ENERGY + SUSTAINABILITY HONOR AWARDS

**Jurors: Bill Burke (chair), Andrea Traber, Sim Van der Ryn**

**Chartwell School**  
Seaside, California  
EHDD Architecture

**House Ocho**  
Carmel Valley, California  
Feldman Architecture

**Presentation Welcoming Center and Dining Hall**  
Los Gatos, California  
Daniel Smith Associates

**San Mateo County Sheriff's Forensic Laboratory**  
San Mateo, California  
Hellmuth, Obata & Kassabaum

## ENERGY + SUSTAINABILITY MERIT AWARDS

**501 Second Street Office**  
San Francisco, California  
WRNS Studio

**Franchise Tax Board**  
Sacramento, California  
Hellmuth, Obata & Kassabaum

## INTEGRATED PRACTICE HONOR AWARD

**Jurors: Michael R. Broshar (chair), Tony Rinella, Don Rudy**

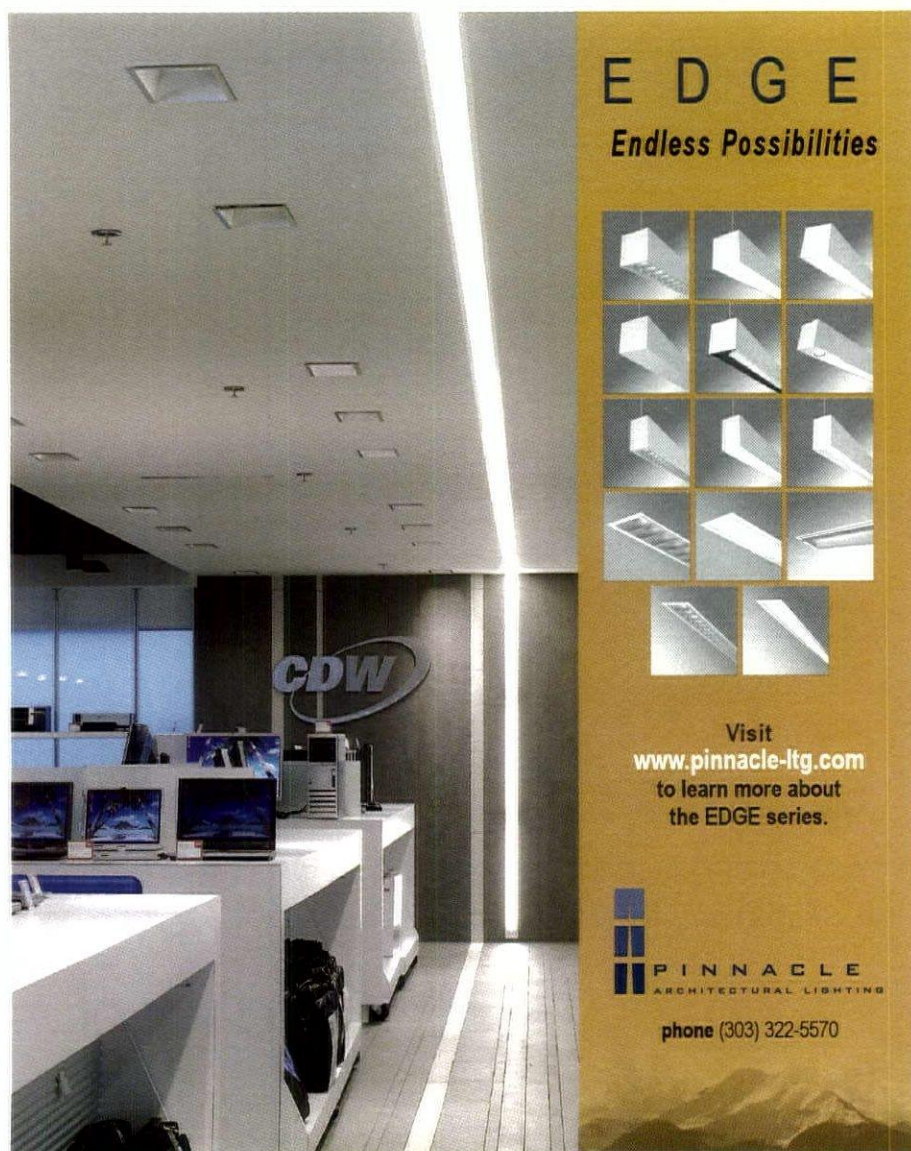
**Camino Medical Group Mountain View Campus**  
Mountain View, California  
Hawley Peterson & Snyder Architects with DPR Construction

## INTEGRATED PRACTICE CITATION AWARD

**Piano Studio**  
Oakland, California  
Mueller Nicholls, Mueller Nicholls Integrated Services

## INTEGRATED PRACTICE SPECIAL COMMENDATION

**California Academy of Sciences**  
San Francisco, California  
Webcor Builders, with Renzo Piano Building Workshop and Chong Partners Architecture

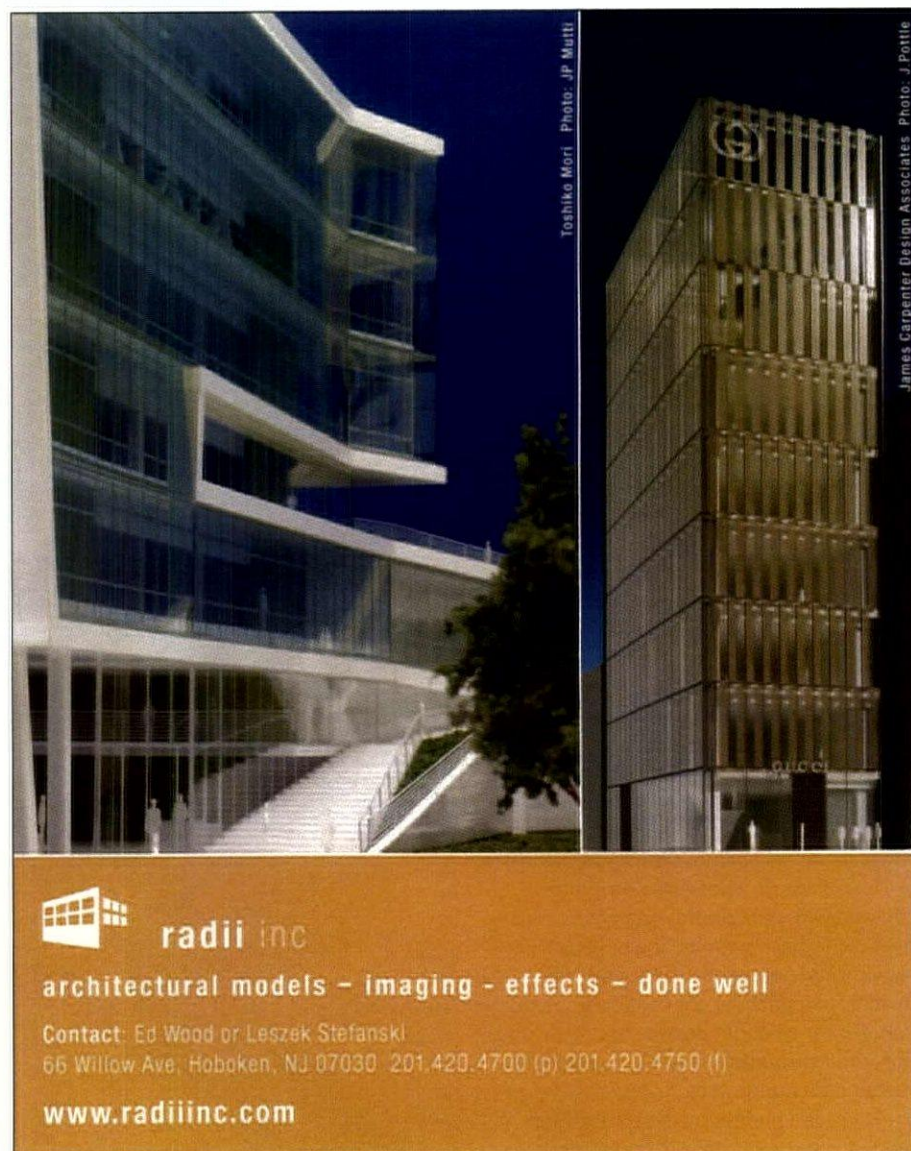


**EDGE**  
Endless Possibilities

Visit  
[www.pinnacle-ltg.com](http://www.pinnacle-ltg.com)  
to learn more about  
the EDGE series.

**PINNACLE**  
ARCHITECTURAL LIGHTING

phone (303) 322-5570



**radii inc**  
architectural models - imaging - effects - done well

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

[www.radiiinc.com](http://www.radiiinc.com)

Toshiko Mori Photo: JP Matti  
James Carpenter Design Associates Photo: J. Pettie



#### UNBUILT DESIGN HONOR AWARDS

Jurors: William Menking (chair),  
Martha Thorne, Chip Lord

**CamelBackShotgunSpongeGarden**  
Anderson Anderson Architecture

**Environmental Magnet School**  
Kuth | Ranieri Architects

**UNBUILT DESIGN MERIT AWARDS**  
178 Townsend Street  
ian birchall + associates

**Octavia Gateway**  
Stanley Saitowitz | Natoma Architects

**UNBUILT DESIGN CITATION AWARDS**  
**Beyond Quantities (National AIDS Memorial)**  
VeeV

**Jellyfish House**  
IwamotoScott Architecture with Proces2

**New Daly City Transit Village**  
(student entry)  
Young-Jin Yoo, Academy of Art University

**Shenzhen Stock Exchange**  
Skidmore, Owings & Merrill

**URBAN DESIGN HONOR AWARD**  
Jurors: Sarah Karlinsky, Kathrin Moore,  
Thomas E. Lollini

**"Zipper" Development Concept**  
Oldham, United Kingdom  
Heidi Sokolowsky and Sabine Engelhardt

**URBAN DESIGN CITATION AWARD**  
**Wilmington Waterfront Development**  
Wilmington, California  
Sasaki Associates

#### URBAN DESIGN SPECIAL COMMENDATION AWARD

**Valencia Gardens/Hope VI Redevelopment**  
San Francisco, California  
Van Meter Williams Pollack, with  
Martinez Architects

#### YOUNG ARCHITECTS AND ASSOCIATES AWARDS

Jurors: Caitlin Cameron, (chair), Gordon Chong,  
Rose McNulty, RK Stewart, Michael Willis

**YOUNG ARCHITECT AWARD**  
Raphael Sperry

**YOUNG ASSOCIATE AWARD**  
Alexander J. C. Tsai

#### SPECIAL ACHIEVEMENT

**San Francisco Department of the Environment**  
Dean Macris, Director of Planning,  
San Francisco

Jim Chappell, San Francisco Planning and  
Urban Research Association

#### LINE Editorial Board

#### Renewing the AIA San Francisco Office

Chris and Michelle Meany for the Ferry Building

Hercules Public Library, HGA Architects & Engineers  
and Will Bruder + Partners



BILL TIMMERMAN

# MEHRDAD YAZDANI

Monograph available online  
and in select stores now.  
For more information please  
visit: [www.yazdanistudio.com](http://www.yazdanistudio.com)

## AT DEADLINE

### SHENZHEN FEVER

USC dean Qingyun Ma will direct the 2007 Shenzhen Biennial and has recruited fellow SoCal professor Peter Zellner to head up the international curatorial team. The biennial, which opens in December 2007, is titled, "CoER—City of Exploration and Regeneration." Zellner said it will focus on "reclaiming the utopian potential of the contemporary urban paradigm," and will include work by Frank Gehry, Rem Koolhaas, and Thom Mayne.

### LA CROWNS NY SKY

Benjamin Ball, Gaston Nogues, and Paul Endes visited the Big Apple on April 14 to formally accept the commission for P.S. 1's Young Architects Program. The installation, dubbed Liquid Sky, will serve as venue for P.S. 1's summer concert series. It is constructed of panels of translucent orange Mylar fabric and resembles a pyramid of Monarch butterfly wings. It is not unlike Maximilian's Schell, Ball-Nogues' 2005 installation at LA's Materials & Applications.

### NEUTRA MOVING OUT

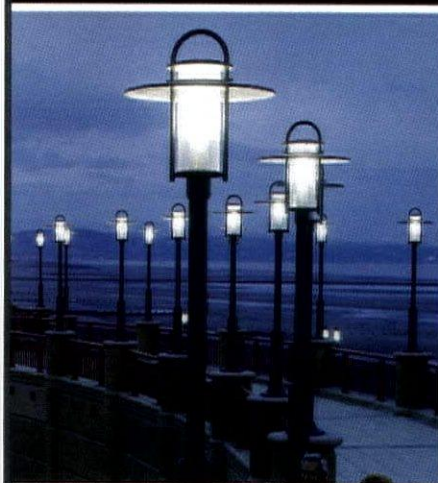
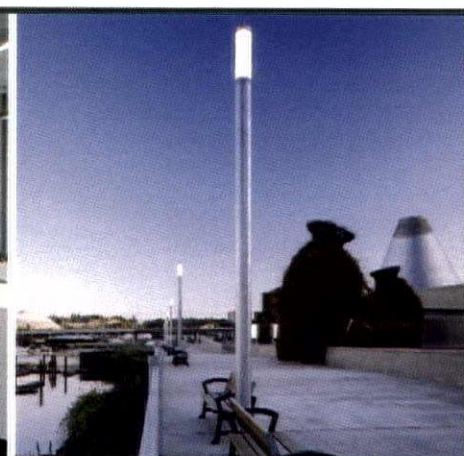
Dion Neutra has put the former home of the firm he shared with his father on the market for \$3.5 million. The 4800-square-foot space at 2379 Glendale Boulevard in Silverlake is on LA's national historic records because the building is the last untainted example of the modernist's commercial work.

### GO BEARS

A development proposal drafted by a team from UC Berkeley was selected on March 30 as the winning scheme in the fifth annual ULI (Urban Land Institute) Gerald D. Hines Student Urban Design Competition. The competition sought ideas for redeveloping a 16.5-acre block in LA on the East First Street corridor from Alameda to Mariachi Plaza. They were awarded \$50,000, though there is no guarantee of the plan actually being implemented.

### ALL IN THIS TOGETHER

AIA San Francisco announced a new salon series, design award, and committee targeted at fostering "integrated practice," a project delivery system that seeks to streamline the AEC industry through alternative business structures and technologies like BIM. The salon series launched on March 27th with a discussion that explored ways for architects to lead the project delivery process.



[www.selux.com/usa](http://www.selux.com/usa)

800.735.8927

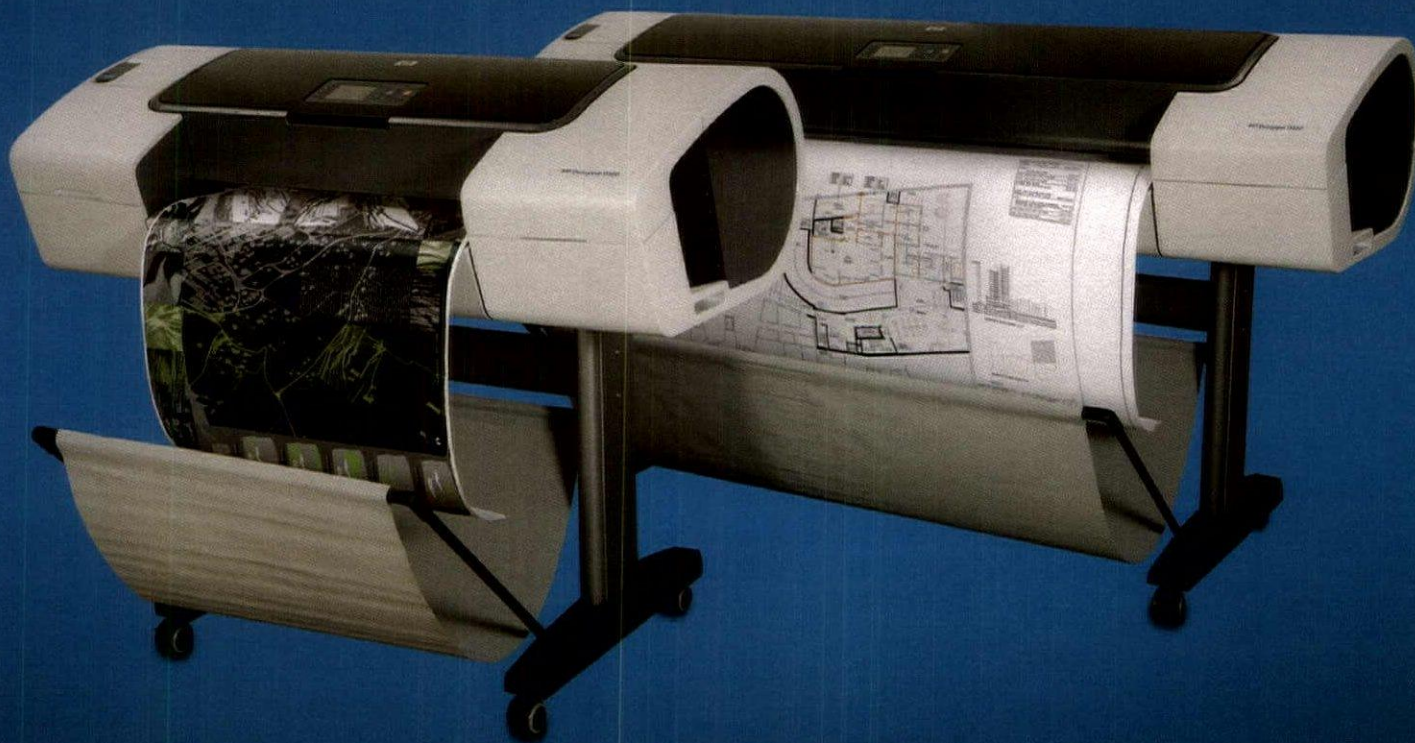
**se'lux®**

Light. Ideas. Systems.



# Announcing the new HP Designjet T1100 Printer series

Upgrade to a large-format printer you know you can count on to deliver the results you expect. But don't take our word for it. Here's what CAD professionals are saying about the new HP Designjet T1100 Printer series.



"The quality of the HP Designjet T1100ps is excellent. Before we had to compromise, but now we get what we want."

Volvo Car Corporation  
Jose M<sup>a</sup> Sole, Designer  
-Strategic Design Barcelona

"With the HP Designjet T1100 printer we can have extremely accurate prints ready very quickly, crucial for the precise engineering and tight deadlines involved in designing and producing a Formula 1 racing car."

Red Bull Technology  
(Formula 1 motor racing)  
Dave Love, CAD  
Application Specialist

See for yourself. Visit HP Booth #10147 at the AIA show or go to: **[www.hp.com/go/upgradenow10](http://www.hp.com/go/upgradenow10)** to request a print sample.



GOOD  
DESIGN  
FOR  
EVERYONE

While affordable housing remains perilously scarce throughout California, there's a crop of extraordinary projects by respected architects that could set a new national standard. The designers include Michael Maltzan, Daly Genik, Koning Eizenberg, and Kanner Architects in Los Angeles, and Pyatok, David Baker + Partners, Paulett Taggart, Leddy Maytum Stacy, and Anne Phillips in the Bay Area. These architects have created humane, light-filled buildings with private living

spaces and generous courtyards that provide both intimacy and a sense of community.

Beyond the familiar (and always admirable) motivations of social responsibility and pressing need, many of these designers are entering this complex field for a more unexpected reason: as an outlet for creativity. Innovative clients like the Skid Row Housing Trust in Los Angeles and the Citizens Housing Corporation in San Francisco have also discovered that

good contemporary architecture can help attract funding and pave the way in neighborhoods that might have shunned them otherwise. "It's hard to be afraid of something that looks so nice," said Mike Alvidrez, executive director of Skid Row Housing Trust, whose organization has built 20 projects in LA since 1989.

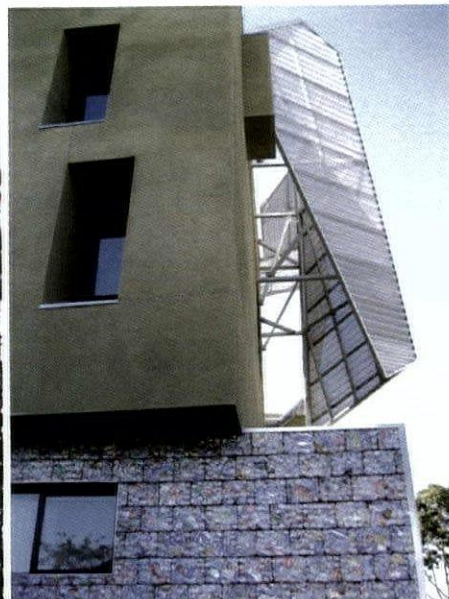
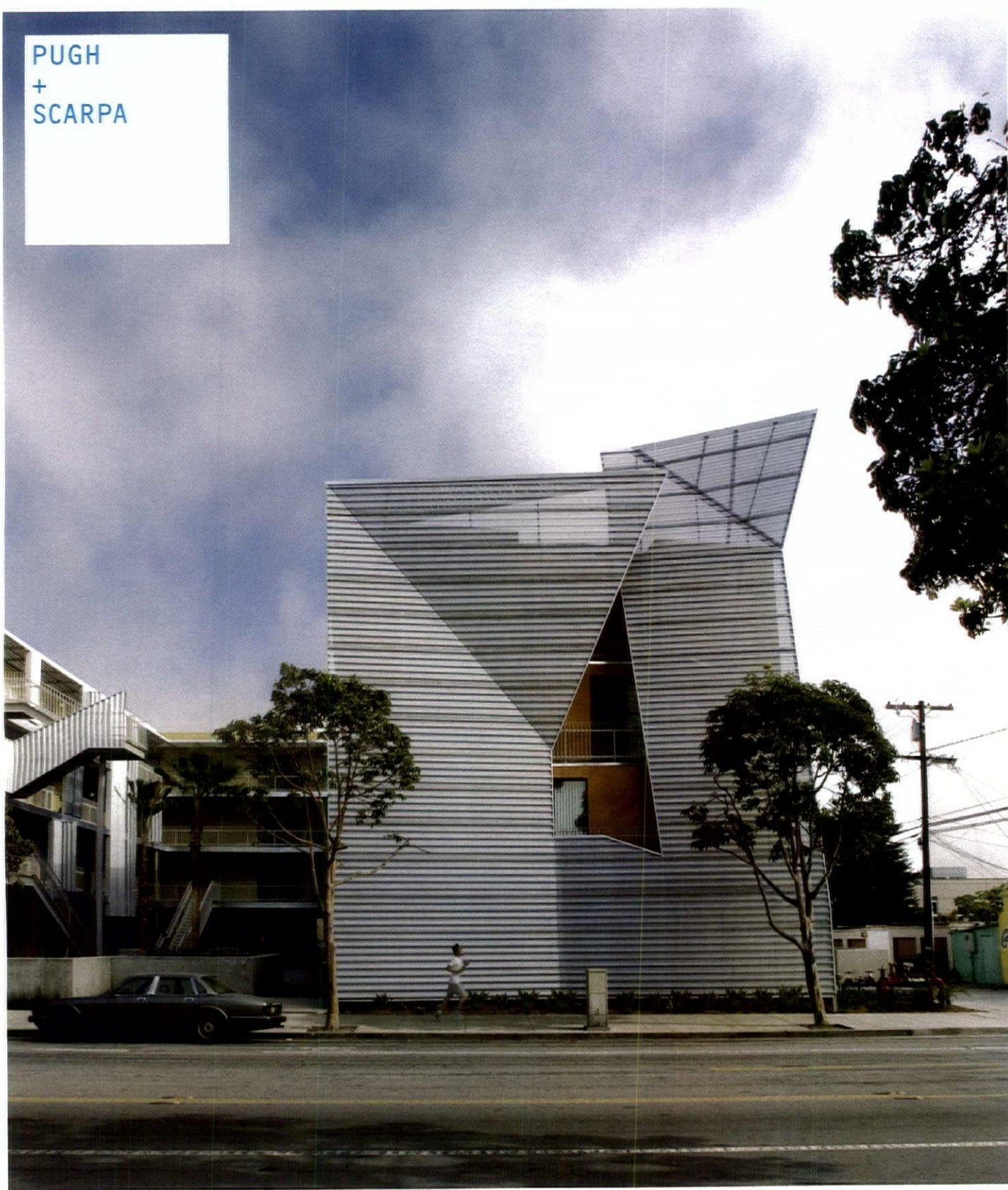
In San Francisco, nonprofit developers and architects have been able to encourage middle and higher income residents to live alongside lower income housing

in spite of little profit and a constant struggle to balance low budgets with very specific requirements. But they all agree it is worth it. According to LA architect Larry Scarpa, "It is hard, and it does wear on me," he said. "It's just a piece of what we should all do."

SAM LUBELL IS THE AN'S CALIFORNIA EDITOR, AND AMARA HOLSTEIN IS A FREELANCE DESIGN WRITER IN SAN FRANCISCO WHO HAS CONTRIBUTED TO PUBLICATIONS INCLUDING WALLPAPER\* AND SUNSET.



PUGH  
+  
SCARPA



**BROADWAY AND 15<sup>TH</sup> HOUSING**  
SANTA MONICA  
2007

The project, which opened in Santa Monica this February, consists of 41 units of affordable housing with two levels of underground parking. Developed by the Community Corporation of Santa Monica, the building is wrapped around a large courtyard that provides community spaces and allows light into all internal apartments. Meeting spaces and laundry rooms are located on the first two floors near the courtyard.

Pugh + Scarpa pulled the ochre-toned stucco facade away from the building in several locations to animate the structure, and attached highly angular perforated metal screens to add more interest along the street and provide solar shading. Metallic window boxes protrude from the facade to add further depth.

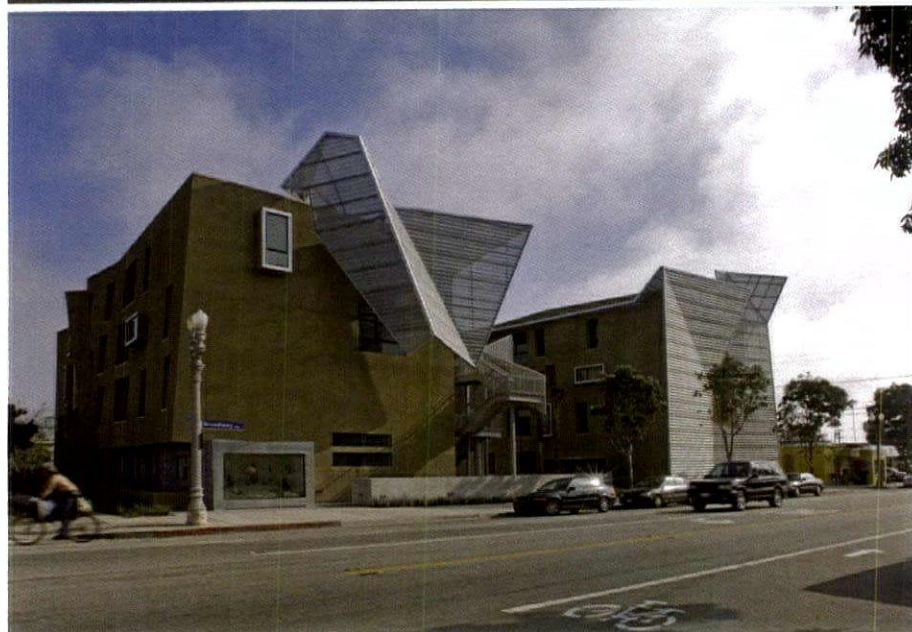
Part of the Broadway facade was created with recycled aluminum cans (provided by local recycling companies), formed into large building blocks, which are both cost-effective and lend extraordinary color, texture—and even a sense of humor—to the project. Stairways are placed on the exterior, providing a less enclosed pathway to the apartments.

**FULLER LOFTS**  
(FACING PAGE)  
LINCOLN HEIGHTS  
FALL 2007

This unique project, consisting of 102 units of affordable and market-rate lofts (divided 50-50) sitting over 15,000 square feet of commercial space, is inserted into a four-story 1920s factory building in the gritty Lincoln Heights neighborhood of Los Angeles. It is located within walking distance of a recently constructed light-rail line.

Pugh + Scarpa will preserve the building's original neoclassical facade, along with its formal lobby, while an atrium courtyard will be cut into the structure, letting light and air into the apartments and the center of the building. Two levels of penthouse lofts above the existing structure will be clad in corrugated metal, with windows protruding from the building's skin. Two rooftop gardens will be open to all occupants. Completion is expected later this year.

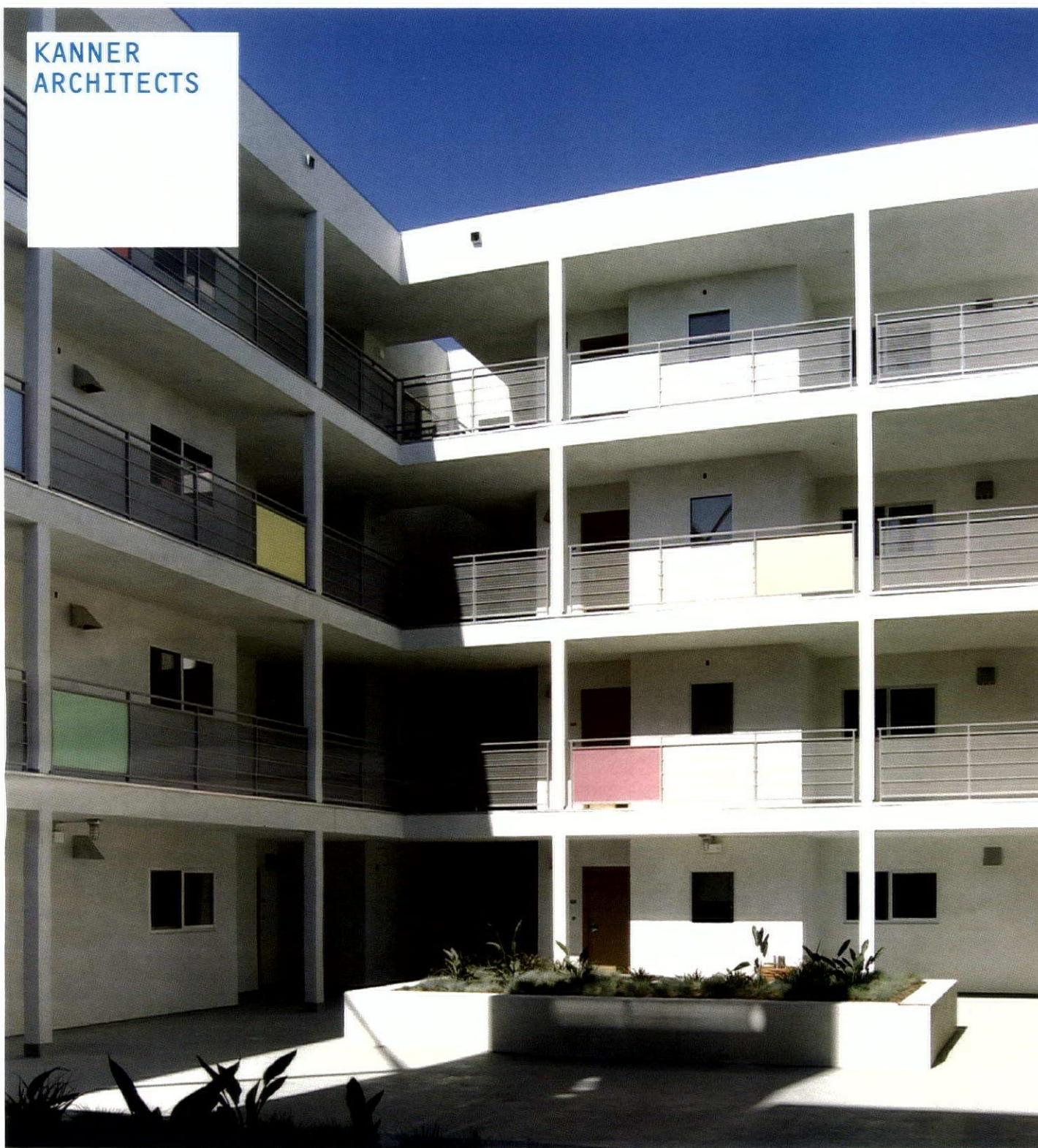
One facade of Pugh + Scarpa's Broadway and 15th housing (above and left) is made entirely out of blocks produced by recycling then crushing aluminum cans (top right).



MARVIN RAND / COURTESY PUGH + SCARPA



KANNER  
ARCHITECTS



SANTA MONICA HOUSING  
SANTA MONICA  
2007

Designed for the Community Corporation of Santa Monica and located on Santa Monica Boulevard and 26<sup>th</sup> Street, the building consists of 44 affordable units above two underground parking levels. It will be complete this summer.

The project consists of a three-story and a four-story mass which meet on the corner. The south-facing three-story element allows light into the multi-colored courtyard in the center, which features large rectangular planters and is lined with balconies and stairs wrapped in perforated metal paneling.

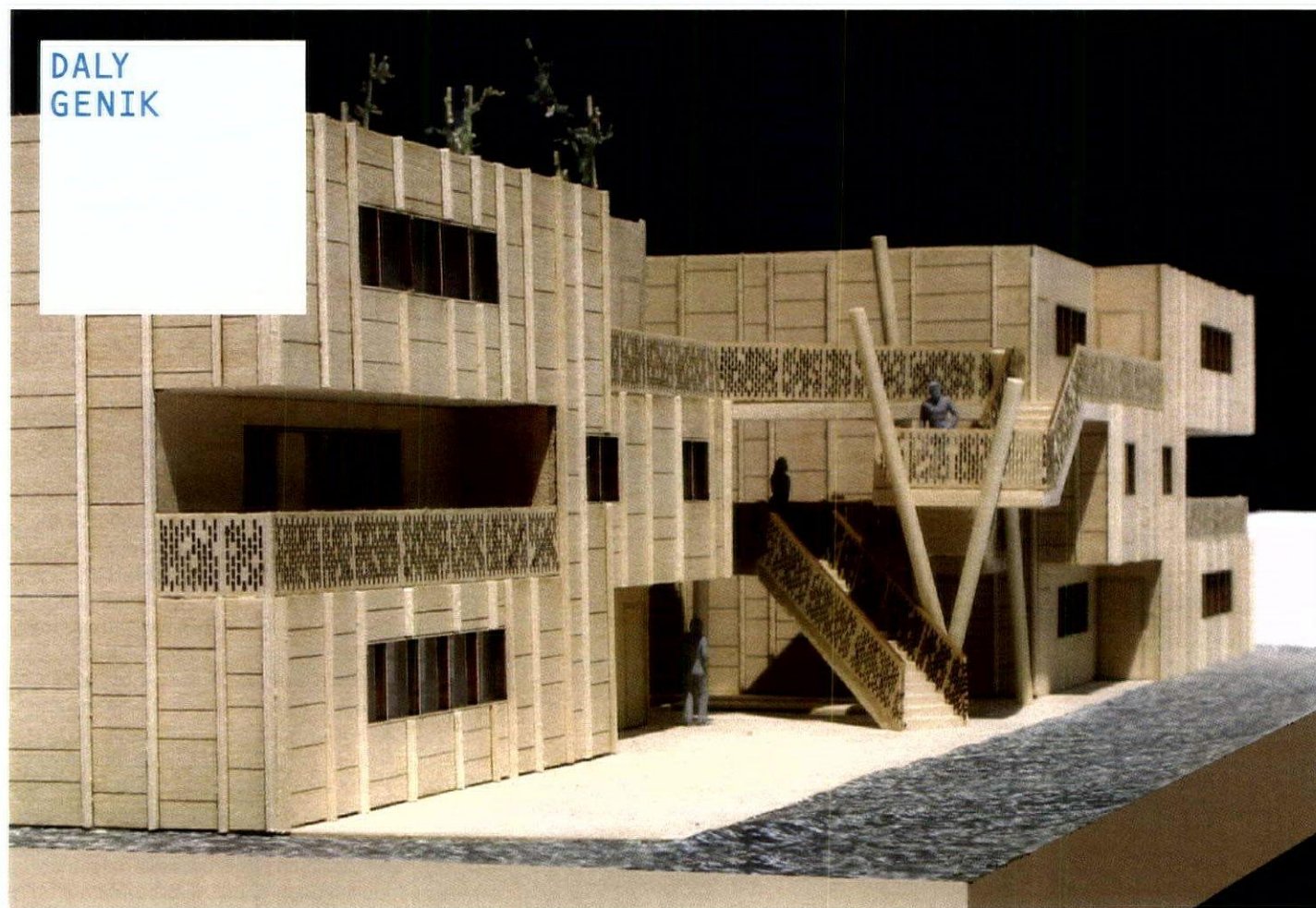
The south facade, clad with stucco and ship-lapped and paneled cement board, arranged in a checkerboard pattern, so living rooms have recessed balconies and adequate shading. Ground-floor units on this side of the building open directly onto the street.

The west facade has an open, three-story vertical entranceway. Loft-height apartments next to the entrance are clad with a glass curtain wall and shaded with a metal louver system. Lower-height community rooms on the top floor will not require shading. Next to the entrance, a large street-level mural designed by the firm echoes one that used to be on the site.





DALY  
GENIK



AFFORDABLE HOUSING  
SANTA MONICA  
2008

Architects often use courtyards to break down the mass of public housing projects, but Santa Monica firm Daly Genik decided that such configurations provide little privacy or open space, and allow sound to bounce around. Instead they decided to design their 36-unit housing complex in Santa Monica as a kind of village.

The project, being built near the 10 Freeway for the Community Corporation of Santa Monica, consists of six distinct structures organized around a series of walkways and a large bamboo garden. Each building has its own courtyard; the design allows natural light into each apartment.

The buildings' facades will be formed by panels of painted concrete boards, divided into various textures. Battens near windows provide further texturing. Inside, apartments will provide individual rooms for each family member; each apartment (the project includes 18 three-bedroom and 18 two-bedroom units) will also have its own balcony and private green space.

Taking advantage of their coastal location, the units rely on natural ventilation; none have air conditioning. The central bamboo garden's large trees will also help with cooling. Completion is expected by mid-2008.

COURTESY DALY GENIK

KONING  
EIZENBERG



ABBEY APARTMENTS  
DOWNTOWN LA  
2008

Koning Eizenberg is a veteran designer of affordable housing projects in the LA area, and is currently working on a five-story, 115-unit project which will be located next door to Michael Maltzan's project in the notorious Skid Row neighborhood. Most units will be single-occupancy rooms arranged along single-loaded corridors to provide intimacy and privacy. The simple, \$13.5 million building will be wrapped around a generous second-floor courtyard, and contain community spaces, a laundry room, a recreation area, and communal kitchens. A roof terrace on the fifth floor will overlook the courtyard.

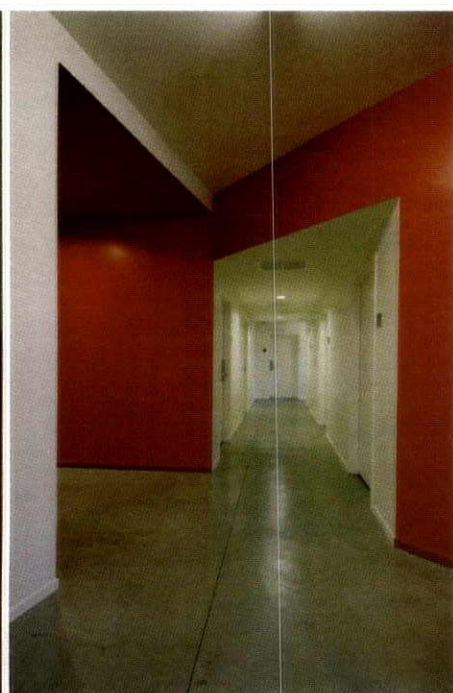
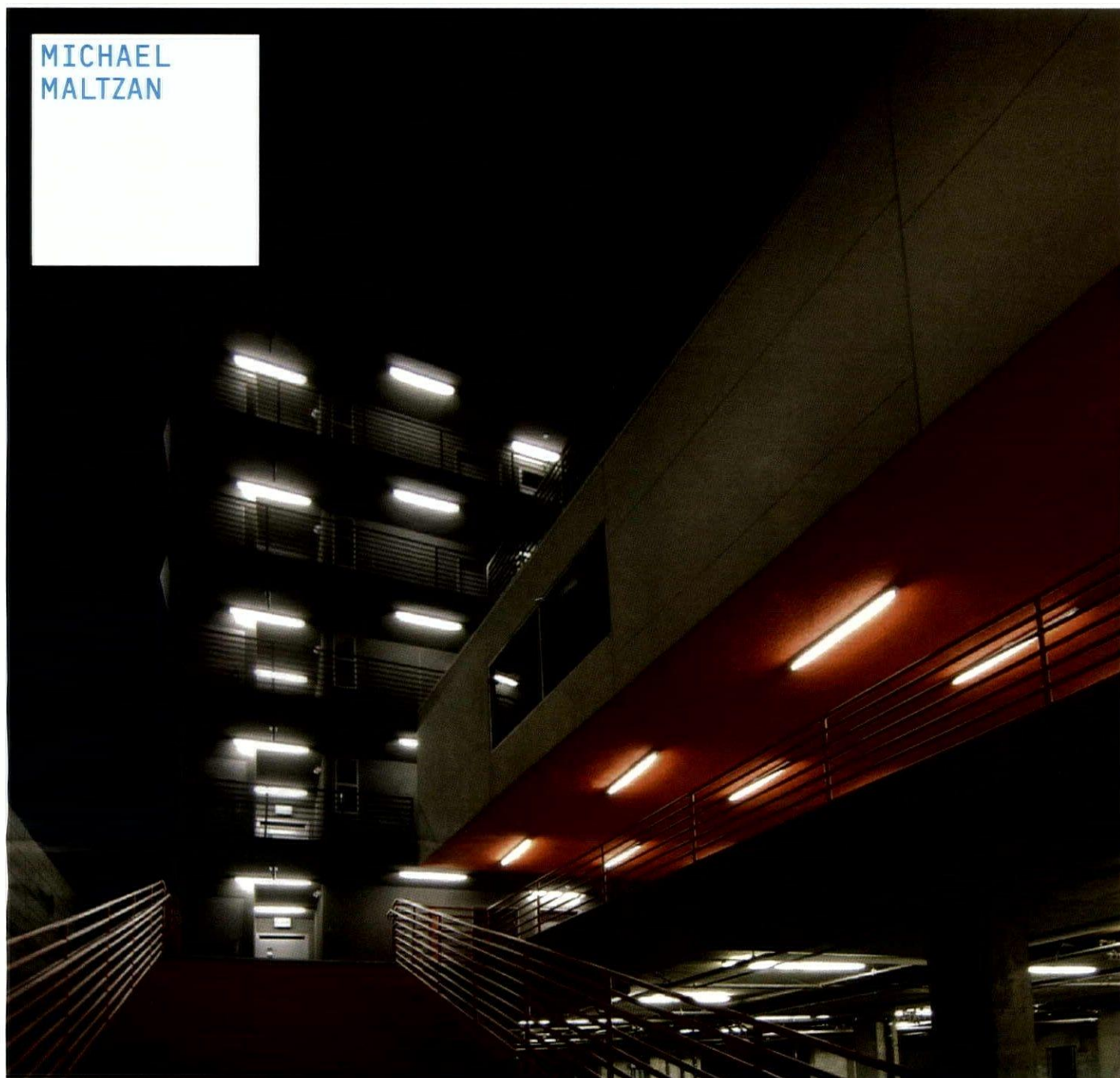
The stucco building's glass street-level entrance will be topped by a slightly protruding, folded skin of polished metal that will extend to the roofline. The first floor, fronted with shaped concrete masonry units, will contain building management and social services spaces.

The project will incorporate several sustainable design elements, including cross-ventilated units, radiant heating, metallic window shades (which also add animation to the facade), high-shade glass, and a cool roof cap.

COURTESY KONING EIZENBERG

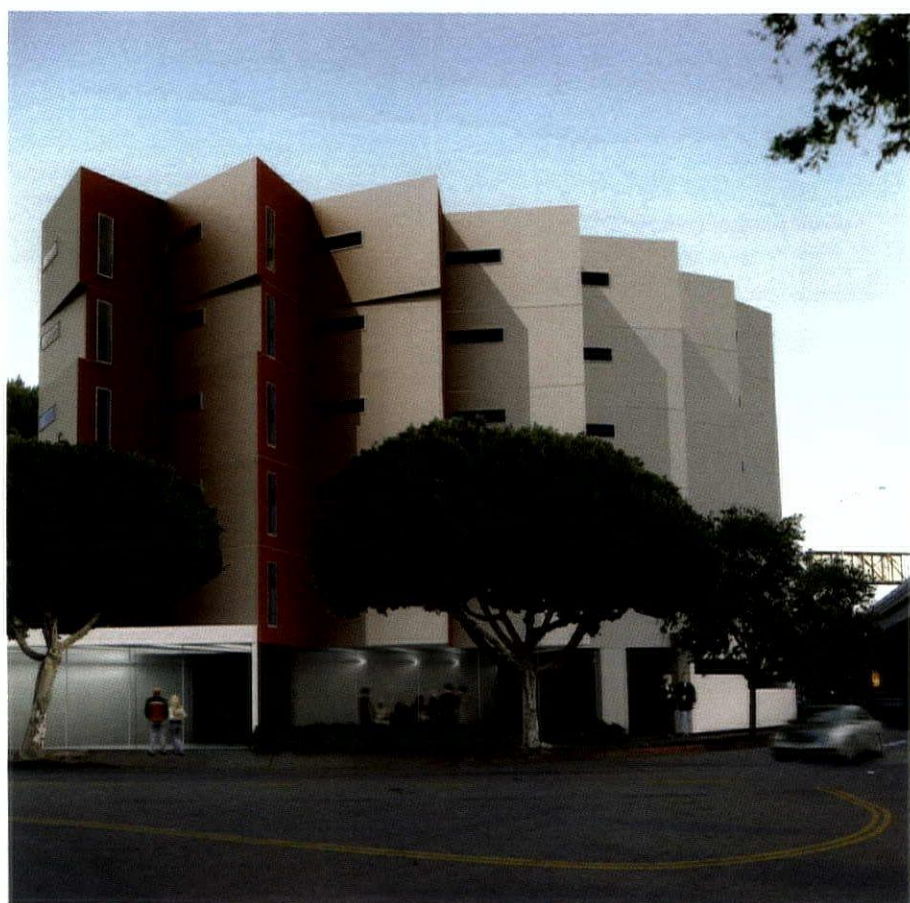


MICHAEL  
MALTZAN



In the Rainbow Apartments (above and left), Maltzan carved unique meeting spaces and a second-floor courtyard out of what could have been a monolithic box.

WIL CARSON / COURTESY MICHAEL MALTZAN



COURTESY MICHAEL MALTZAN

RAINBOW APARTMENTS  
SKID ROW  
2007

Located in the heart of LA's Skid Row, the six-story, 43,000-square-foot project, which opened this winter, provides 88 single-occupancy units to its formerly homeless residents. The developer is the Skid Row Housing Trust. Arranged in a partially open "U" shape, it consists of residential units surrounding a second-floor courtyard, which sits above administrative spaces on the ground floor.

The courtyard is lined with meeting rooms, outdoor gathering areas, and dining areas; the spaces are cut into the building's envelope, taking away its solidity and creating views between the courtyard and the outside. The spaces ensure that residents, who have individual living spaces, don't remain isolated. The central meeting space is created as a bridge that connects the two sides of the courtyard.

The predominantly charcoal-colored building is highlighted with bright flashes of orange, and with metal windows that jut from the cement and stucco facade at various angles. Some apartments have slightly staggered entrances, with a sawtooth profile, making them feel more individual, less a part of an endless hallway.

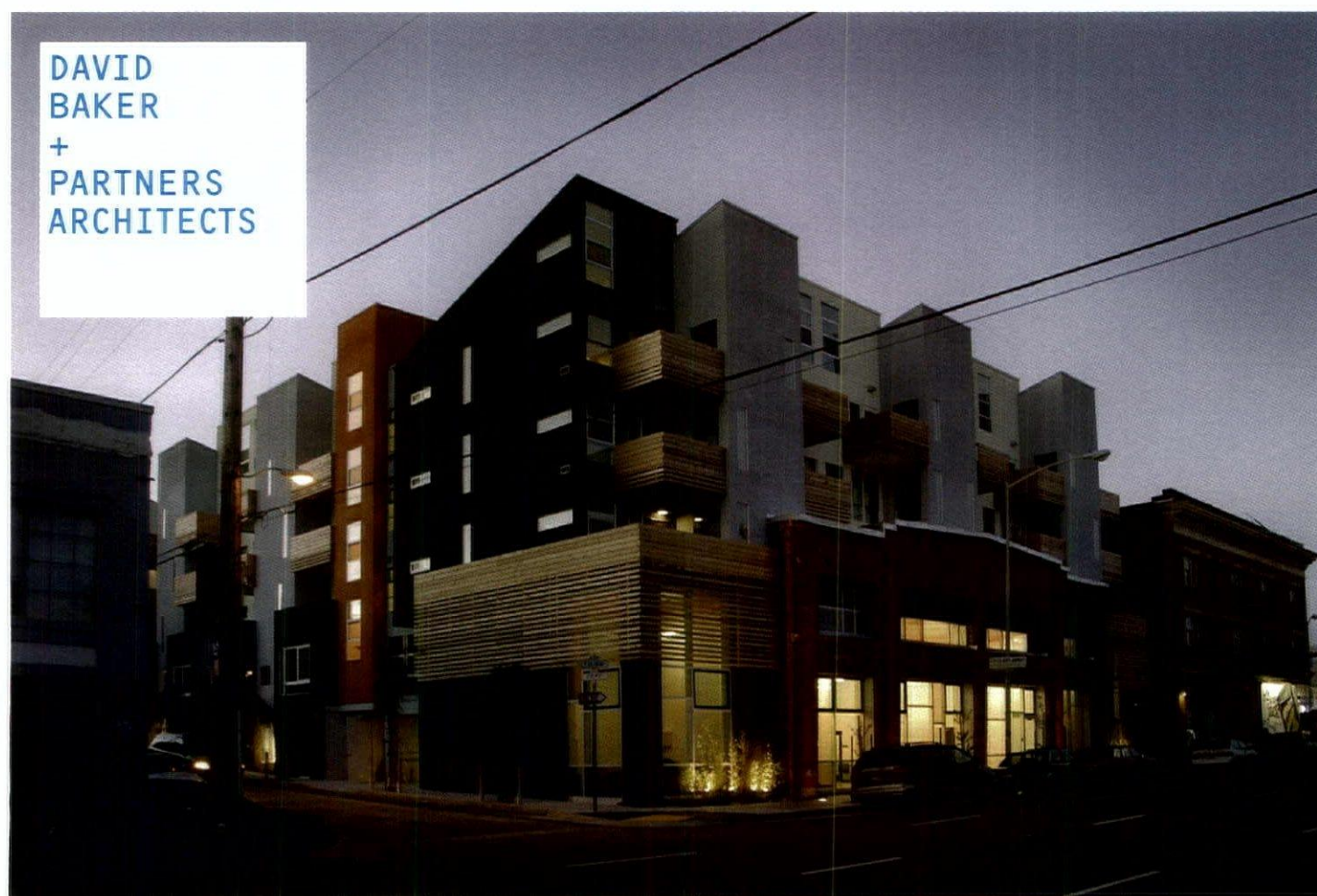
NEW CARVER APARTMENTS  
DOWNTOWN LA  
2008

This cylindrical building, located near the 10 Freeway south of downtown LA, will be reserved for disabled and elderly homeless people. The shape affords maximum light and views for each unit while ensuring that fewer apartments face the highway. The firm used a sawtooth pattern of entranceways to foster individuality for each unit, but this time that composition will continue through the entire faceted silver-and-red facade. The frontage, also including irregularly arranged vertical windows (double-paned and intentionally set perpendicular to the freeway to better manage sound), creates a unique addition to the downtown skyline.

The 57,000-square-foot structure will surround a unique circular courtyard lined with multi-colored vertical metallic fins. The fins will function as drainage elements, and create a sort of three-dimensional mural. The courtyard opens to the city on the building's north side. The building includes kitchens, dining areas, gathering spaces, and gardens, as well as medical and social services support facilities in the plinth beneath.



DAVID  
BAKER  
+  
PARTNERS  
ARCHITECTS



FOLSOM DORE SUPPORTIVE  
APARTMENTS  
SOUTH OF MARKET  
SAN FRANCISCO  
2005

David Baker + Partners Architects partnered with nonprofit developer Citizens Housing Corporation and designed 98 units of affordable housing with several ground-floor areas for social services and casework spaces.

The building is located in a San Francisco neighborhood dominated by low-lying warehouses and industrial red brick facades. Residents range from tech workers making \$65,000 a year to the formerly homeless living on subsidies from various government and nonprofit groups. The architects chose to celebrate that diversity with bold colors and forms. Orange and other hues demarcate the stairways and corridors, making them appealing and easy to navigate.

Folsom Dore is also a green building and was recently recognized with a LEED Silver rating. To preserve air quality, the architects chose low-VOC paints as well as formaldehyde-free cabinetry. Corridors open to the outdoors, and the building has a rooftop photovoltaic system, energy-efficient central water heating, a well-insulated building envelope, and energy-efficient windows.

COURTESY DAVID BAKER + PARTNERS ARCHITECTS



COURTESY PYATOK ARCHITECTS

PYATOK  
ARCHITECTS

SEVEN DIRECTIONS HEALTH CENTER  
EAST OAKLAND  
2008

In partnership with the Native American Health Center and the East Bay Asian Local Development Corporation, Pyatok Architects created a design for a mixed-use project in the middle of East Oakland that will include medical clinics, spaces for cultural func-

tions, and a 38-unit affordable housing project, all infused with Native American sensibilities. The project is scheduled for completion in mid-2008.

Every detail reflects the participation of the Native American community, from the incorporation of the seven major circles (representing the completeness of life) into the building design to two totem poles. The most important colors in the Native American lexicon—black, white, red, blue, and green—will be integrated into a fluorescent light installation in the lobby. The facade will include a four-story sculpture of steel feathers, and the courtyard will contain birch and redwood trees. The housing above the clinics, with units ranging from one to four bedrooms, is designed to serve residents with incomes below 60 percent of the local median.



COURTESY ANNE PHILLIPS ARCHITECTURE

ANNE  
PHILLIPS  
ARCHITECTURE

BRELAND SENIOR HOMES  
BERKELEY  
2006

A vibrant, multi-hued, 28-unit building in a busy area of Berkeley echoes its industrial neighbors. With cantilevered awnings, exposed steel siding, and notably linear masses, the structure was said by detractors to be the antithesis of what most sen-

iors would want to call home. "But I haven't heard anything like that from the people who live there," said architect Anne Phillips. "They just say that it's beautiful."

Residents in the building can take full advantage of the nearby cafes, stores, and accessible bus lines. The feeling of being part of a community is enhanced by gathering spaces; small courtyards with trees and benches are scattered throughout. A courtyard on the fourth floor has a Bay view, and becomes an extension of the living space, while the large street-level courtyard houses the laundry and activities areas. The units themselves are small, but Phillips designed high ceilings, large windows, and south facing units to provide good natural light. The building was developed by Jubilee Restoration, a nonprofit arm of a local African-American church.





JOHN EDWARD LINDON / COURTESY SPFA

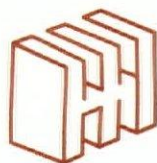
**PAULETT  
TAGGART  
ARCHITECTS**  
WITH LEDDY MAYTUM  
STACY ARCHITECTS

**PLAZA APARTMENTS**  
SOUTH OF MARKET  
SAN FRANCISCO  
2006

The Plaza Apartments is another green project that combines 106 units of single room occupancy (SRO) housing with a full range of support services for the building's formerly-homeless residents. The apartments are located in a redevelopment zone where they have helped provide an anchor for new construction in the area.

The architects recycled 90% of the former structure's materials when it was demolished. They specified certified wood, formaldehyde-free materials, and energy efficient systems throughout, and there are solar panels on the roof. Spaces dedicated to counseling and psychiatry, and a nurse's office are all located on-site; the building also includes community space, retail shops, and even a small theater.

The concrete frame of the building is clad in Parklex panels, which is a thin wood veneer over cores of craft paper coated in resin, and comes in a variety of hues from light beech to dark mahogany. The panels help residents identify their units from the street and provide personality to the building. Other thoughtful elements include entryway crannies at each unit where people can leave messages to glimpses of the outdoors from the light-infused corridors throughout the eight-story building.



**HENNESSEY  
+ INGALLS**  
ART + ARCHITECTURE  
BOOKS

**Hennessey + Ingalls**  
Art + Architecture Books

The best books in the visual arts.

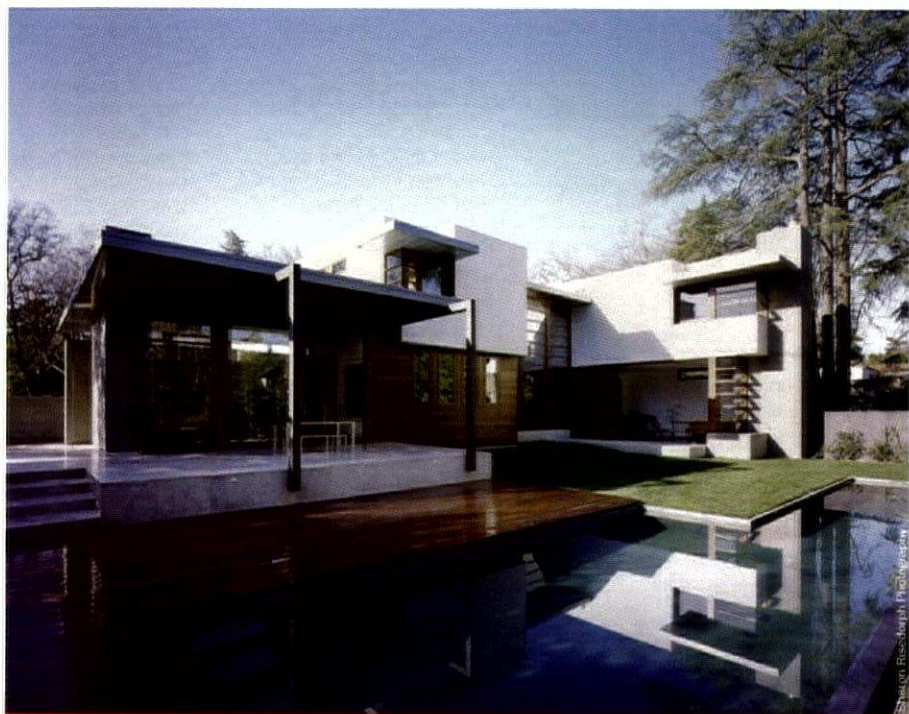
Art  
Photography  
Graphic Design  
Landscape Design

Architecture  
Interior Design  
Urban Planning  
House Design

214 Wilshire Blvd.  
Santa Monica, CA 90401

Ph: (310) 458-9074  
Fax: (310) 394-2928

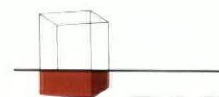
[www.hennesseyingalls.com](http://www.hennesseyingalls.com)  
Open every day 10am - 8pm



Experience. Service. Craftsmanship. Quality. Teamwork. Creativity.

**RYAN ASSOCIATES**

415.861.3085  
[WWW.RYANASSOCIATES.COM](http://WWW.RYANASSOCIATES.COM)



**RYAN**



## MAY

WEDNESDAY 2  
LECTURE

**Jurij Sadar**  
6:30 p.m.  
UCLA College of Architecture  
and Urban Design  
Perloff Hall  
Wyton Dr. and Hilgard Ave.,  
Los Angeles  
www.aud.ucla.edu

THURSDAY 3  
LECTURE

**Koki Tanaka**  
**Out of the Ordinary**  
6:30 p.m.  
Museum of Contemporary Art  
Geffen Contemporary  
152 North Central Ave.,  
Los Angeles  
www.moca.org

FRIDAY 4  
EXHIBITION OPENING

**Tauba Auerbach**  
Jack Hanley Gallery  
395-389 Valencia St.,  
San Francisco  
www.jackhanley.com

SATURDAY 5  
EXHIBITION OPENINGS

**Anoka Faruqee**  
**As Far As the Eye Can See**  
Hosfelt Gallery  
460 Clementina St.,  
San Francisco  
www.hosfeltgallery.com

**Charles Ray**  
Regen Projects  
633 North Almont Dr.,  
Los Angeles  
www.regenprojects.com

**MONDAY 7**  
**LECTURE**  
**Edwin Chan**  
6:30 p.m.  
UCLA College of Architecture  
and Urban Design  
Perloff Hall  
Wyton Dr. and Hilgard Ave.,  
Los Angeles  
www.aud.ucla.edu

**TUESDAY 8**  
**LECTURE**  
**Aimee Chang**  
**Postmodernism and  
Activist Art**  
6:30 p.m.  
Orange County Museum  
of Art  
Lyon Auditorium  
850 San Clemente Dr.,  
Newport Beach  
www.ocma.net

**FRIDAY 11**  
**EXHIBITION OPENING**  
**Faile, Swoon, David Ellis**  
**The Burning House**  
New Image Art Gallery  
7908 Santa Monica Blvd.,  
West Hollywood  
www.newimageartgallery.com

**SATURDAY 12**  
**EXHIBITION OPENINGS**  
**Hirsch Perlman**  
**Ergo Despero**  
Blum & Poe  
2754 South La Cienega Blvd.,  
Los Angeles  
www.blumandpoe.com

**Melissa Sims**  
**Why Am I Not a Poet?**  
Bamboo Lane Gallery  
424 Bamboo Ln., Los Angeles  
www.bamboolane.com

**Sebran Savu**  
Kontainer Gallery  
944 Chung King Rd.,  
Los Angeles  
www.kontainergallery.com

**SUNDAY 13**  
**EXHIBITION OPENINGS**  
**Dan Flavin: A Retrospective**  
Los Angeles County  
Museum of Art  
5905 Wilshire Blvd.  
www.lacma.org

**Eden's Edge:**  
**Fifteen LA Artists**  
Armand Hammer Museum  
10899 Wilshire Blvd.,  
Los Angeles  
www.hammer.ucla.edu

**MONDAY 14**  
**LECTURE**  
**Masamichi Udagawa**  
6:30 p.m.  
UCLA College of Architecture  
and Urban Design  
Perloff Hall  
Wyton Dr. and Hilgard Ave.,  
Los Angeles  
www.aud.ucla.edu

WEDNESDAY 16  
EVENT

**ForumFest V Party**  
7:00 p.m.  
The Standard Hotel  
550 South Flower St.,  
Los Angeles  
www.laforum.org

**THURSDAY 17**  
**LECTURE**  
**Marwan Al-Sayed**  
7:00 p.m.  
Phyllis Wattis Theater  
San Francisco Museum  
of Modern Art  
151 3rd St., San Francisco  
www.sfmoma.org

**EXHIBITION OPENINGS**  
**Arnulf Rainer**  
MAK Center for Art and  
Architecture  
835 North Kings Rd.,  
West Hollywood  
www.makcenter.org

**Lasting Foundations:**  
**The Art of Architecture  
in Africa**  
California African American  
Museum  
600 State Dr., Los Angeles  
www.caam.ca.gov

**Wolfgang Paalen**  
**Implicit Spaces**  
Frey Norris Gallery Annex  
456 Geary St., San Francisco  
www.freynorris.com

**FRIDAY 18**  
**EXHIBITION OPENING**  
**George Yu: Honda Advanced  
Design Center**  
**EMERGENT + Buro Happold:**  
**The Dragonfly**  
SCI\_Arc  
960 East 3rd St., Los Angeles  
www.sciarc.edu

**SATURDAY 19**  
**LECTURE**  
**Hal Sadler**  
**Impact of the Broadway  
Complex on Our Community**  
9:30 a.m.  
NewSchool of Architecture  
and Design  
1249 F St., San Diego  
www.newschoollarch.edu

## EXHIBITION OPENINGS

**Eleanor Antin,**  
**Lynn Hershman,**  
**Suzy Lake**  
**Identity Theft**  
Santa Monica Museum of Art  
2525 Michigan Ave.,  
Santa Monica  
www.smmoa.org

**Karin Weiner**  
Sixspace  
5803 Washington Blvd.,  
Culver City  
www.sixspace.com

**Max Maslansky**  
Cherry and Martin  
12611 Venice Blvd.,  
Los Angeles  
www.cherryandmartin.com

**Mike Stilkey**  
**Horse Stories**  
BLK/MRKT Gallery  
6009 Washington Blvd.,  
Culver City  
www.blkmrktgallery.com

SUNDAY 20  
LECTURE

**Griselda Pollock**  
2:00 p.m.  
Pacific Design Center  
8687 Melrose Ave.,  
West Hollywood  
www.moca-la.org

## EXHIBITION OPENING

**Mary Heilman**  
**To Be Someone**  
Orange County Museum  
of Art  
850 San Clemente Dr.,  
Newport Beach  
www.ocma.net

**WEDNESDAY 23**  
**LECTURE**  
**Lawrence Herzog**  
**Slow Urbanism vs.  
Fast Urbanism**  
6:30 p.m.  
NewSchool of Architecture  
and Design  
1249 F St., San Diego  
www.newschoollarch.edu

**THURSDAY 24**  
**LECTURE**  
**Michael Schwab**  
7:30 p.m.  
Art Center College of Design  
1700 Lida St., Pasadena  
www.artcenter.edu

**SATURDAY 26**  
**EXHIBITION OPENINGS**  
**Neal Tait**  
ACME  
6150 Wilshire Blvd.,  
Los Angeles  
www.acmelosangeles.com

**Skyler Haskard**  
Anna Helwing Gallery  
2766 South La Cienega Blvd.,  
Los Angeles  
www.annahelwing.com

**Tim Biskup**  
Billy Shire Fine Art  
5790 Washington Blvd.,  
Culver City  
www.billyshirefinearts.com

**THURSDAY 31**  
**EXHIBITION OPENINGS**  
**Allison Renshaw**  
**Fragments**  
Quint Gallery  
7739 Fay Ave., La Jolla  
www.quintgallery.com

**The Book of Shadows**  
Fraenkel Gallery  
49 Geary St., San Francisco  
www.fraenkelgallery.com

## JUNE

SATURDAY 2  
LECTURES

**Suzanne Preston Blier**  
**A Scattering of Pearls:**  
**Architecture of the**  
**Gold Road and the**  
**Mali-Spain Diaspora**  
3:00 p.m.  
Fowler Museum of Art  
308 Charles East Young Dr.,  
Los Angeles  
www.fowler.ucla.edu

**Vik Muniz**  
6:00 p.m.  
Museum of Contemporary  
Art of San Diego  
700 Prospect St., La Jolla  
www.mcasds.org

## EXHIBITION OPENING

**Robert Walker**  
**Appropriate Technologies**  
Solway Jones Gallery  
5377 Wilshire Blvd.,  
Los Angeles  
www.solwayjonesgallery.com

TUESDAY 5  
EXHIBITION OPENING

**Defining Modernity:**  
**European Drawings**  
**1800-1900**  
The J. Paul Getty Center  
1200 Getty Center Dr.,  
Los Angeles  
www.getty.edu

**WEDNESDAY 6**  
**LECTURE**  
**Zahi Hawass**  
**The Royal Tombs of Egypt**  
8:00 p.m.  
California Academy of  
Sciences  
Herbst Theater  
875 Howard St., Berkeley  
www.calacademy.org

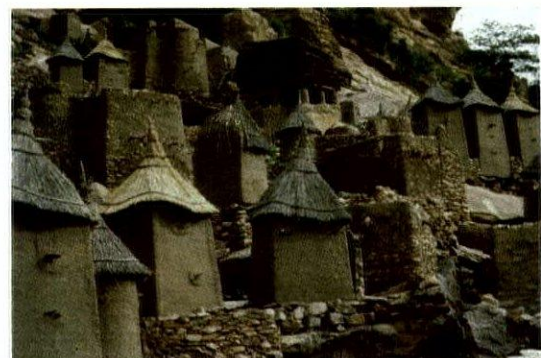
**THURSDAY 14**  
**SYMPOSIUM**  
**Developing Master Planned  
Communities**  
Hyatt Regency  
21500 Pacific Coast Hwy.,  
Huntington Beach  
www.uli.org

**FRIDAY 15**  
**EXHIBITION OPENING**  
**AIA Design Awards**  
**Exhibition**  
AIA Los Angeles  
3780 Wilshire Blvd., Ste. 800  
www.aialosangeles.org

**SATURDAY 16**  
**EXHIBITION OPENING**  
**Chris Ballantyne**  
Peres Projects  
969 Chung King Rd.,  
Los Angeles  
www.peresprojects.com

LIST YOUR EVENT AT  
DIARY@ARCHPAPER.COM

VISIT  
WWW.ARCHPAPER.COM  
FOR COMPETITION  
LISTINGS



**LASTING FOUNDATIONS:**  
**THE ART OF ARCHITECTURE IN AFRICA**  
California African American Museum  
600 State Drive, Los Angeles  
May 10 to August 19

Organized by the Museum for African Art in New York, *Lasting Foundations: The Art of Architecture in Africa* provides a survey of that continent's diverse residential and public architecture. More than 60 works of art and 50 photographs illustrate the complex landscape of the built environment, which responds to the practical needs of its residents with solutions that are both resourceful and beautiful (Dogon dwellings and granaries in Mali, pictured above). Showcasing a rich variety of architecture, from transportable nomadic shelters to ornate thousand-year-old mosques to towering contemporary skyscrapers, the show also explores some of the earliest examples of urbanization, found in Africa long before the modern societies of the Western world. The traveling exhibition, which stops next at the National Building Museum in Washington, D.C., gives a glimpse into how decorative elements like sculpture and murals imbue structures with religious and symbolic value. It also demonstrates the improvisational adaptation of available materials: using shells along the Kenyan coast, employing dung and clay to create huts in the deserts of Mali and Ghana, and carving complex underground structures into rock in Ethiopia.



**LIMINALITY:**  
**ART ON THE THRESHOLD**  
The Exploratorium  
3601 Lyon Street, San Francisco  
Through June 3

Using the iconic open-air architecture of Bernard R. Maybeck's Palace of Fine Arts as inspiration, six artists explore the evolving, often puzzling, relationship with the built environment. Based on the concept of liminality, each artist developed site-specific installations that examine the state of being in-between and the ambiguity and openness it brings: Alex Clausen interprets structure-as-prototype through temporary sculptures of everyday objects; Erica Gangsei highlights the museum building's structural qualities by draping lace around its rafters. A piece from Exploratorium artists in residence Annie Han and Daniel Mihalayo of Seattle-based Lead Pencil Studio evokes the potent mix of uncertainty and anticipation involved in site preparation (*In Between*, above). A diorama of graded dirt evokes imminent construction, and using a nylon archeology grid overlay and raw building materials, Han and Mihalayo capture the moment of anticipation and transformation that precedes a major cultural and spatial transition.

CHECK OUT OUR NEW ONLINE  
ADVERTISER RESOURCE GUIDE  
WWW.ARCHPAPER.COM/SEARCH



## NOT COOKIE CUTTER BUT STILL HALF BAKED

**Some Assembly Required: Contemporary Prefabricated Houses**  
MOCA Pacific Design Center, Los Angeles  
8687 Melrose Avenue, West Hollywood Through May 20



*Some Assembly Required: Contemporary Prefabricated Houses* exhibits eight recent houses and is meant to challenge preconceptions about prefab homes as cheap, cookie-cutter structures of last resort. The show originated at the Walker Art Center in Minneapolis and is on display at the Museum of Contemporary Art's gallery in the Pacific Design Center. The projects, described through models, photographs, and material samples, include a schematic house designed to be built on-site, an off-the-shelf version ready to be bolted to a foundation, and a jigsaw-puzzle model CNC-machined at the factory and welded together on the ground. In other words, these are the same three archetypes of prefab—the kit, the modular unit, and the panel sys-

tem—as have been delivered since the days of Sears Houses by Mail in 1908. The slick modernism of the architects notwithstanding, the show demonstrates, primarily, how little current work flows from a true interrogation of the boundaries of modularity, and how much the concept has been reduced to a magazine lifestyle.

Once upon a time, prefab (or modular design) was the holy grail of modernism—modernism before it was shorn of its social intent and repackaged as a style. The original hope was to build inexpensive but uplifting working-class housing using off-the-shelf parts that might relieve the drudgery and nullity of factory life. That ambition breathed life into a long line of dreams: Wallace Neff's 1930s Airform House,

made of reinforced concrete cast over a balloon; Buckminster Fuller's World War II-era Dymaxion House, built for Soviet troops; Jean Prouvé's 1951 Tropical House, dropped by airplane into Brazzaville, Congo; and Moshe Safdie's Habitat Montreal, composed of 354 interlocking concrete boxes for the 1967 World Expo. Like his predecessors, Safdie was trying to use prefabrication to see if modularity could be more than the sum of its parts.

The current show glosses over the noble—though mostly failed—experiments of the past. Indeed, the earlier notions seem to function as neither a foil nor a springboard for a new generation grappling with the abiding and deepening issues of form-making within the limits of modular production. Take Rocio



Alchemy Architect's weeHouse in Wisconsin (left) and Steven Holl's Turbulence House in New Mexico (above).

Romero's LV and LVL homes, inexpensive kits that arrive on a flatbed truck. So far, so good. But then a video of the house going up reveals it is really conventional stud-framing using pre-dimensioned lumber. That may save some money, but how the house differs conceptually from one where the lumber is cut on site is anyone's guess. Is it modular if you pre-cut the lumber?

Steven Holl's Turbulence House for the artist Richard Tuttle and his wife, poet Mei-mei Berssenbrugge, goes to the other extreme. A 900-square-foot guesthouse on a windswept mesa in New Mexico, the glistening, coated steel structure is made of 24 CNC'd compound-curved, aluminum-ribbed, stressed-skin panels. Each panel is different. The notion is not to mass-produce, but to make custom by adapting the methods of mass production (something architects have been doing for generations). The approach would seem to turn inside out the

very notions of modular and prefab, a contradiction viewers are left to parse for themselves.

The 2003 "weeHouse," by St. Paul-based Alchemy Architects, comes closer to authentic prefab. The one-room cabin near Pepin, Wisconsin is a spare but inviting wood-and-glass rectangular hut, which costs about \$50,000. Standing alone on a bluff overlooking an open field, the home looks suited to its surroundings. But once they put the prefab design to a genuine test by stacking and pairing the modules, the results are iffy. The little huts just look like more little huts. And at \$250 per square foot and more, you find yourself wondering, "Why not hire an architect to design from scratch?"

That question is left hanging at *Some Assembly Required*. Perhaps what's required is more thoughtful architecture, and less assembly.

**GREG GOLDIN IS THE ARCHITECTURE CRITIC AT LOS ANGELES MAGAZINE**

## DEVELOPERS AND ARCHITECTS CAN BE FRIENDS

*Enlightened Development*  
A+D Museum  
5900 Wilshire Boulevard, Los Angeles  
March 29 to May 31



*Enlightened Development*, a new exhibition at Los Angeles's A+D Museum, offers proof that LA developers, large and small, are hiring talented architects and making projects that feature thoughtful, innovative design that is not merely safe and marketable. The show features mixed use, adaptive reuse, and new residential and commercial projects that demonstrate the synergy between developers and architects, returning again and again to the familiar refrain: Good design equals good economics.

Among the 17 projects in the exhibition, LA LIVE, developed by sports and entertainment conglomerate AEG, will likely have the greatest impact on LA, not only from a design standpoint, but also for its monumental scale and downtown location. Gensler is designing the project's 54-story hotel and condominium tower, which will feature high-performance glass whose visibility gradually changes floor by floor, from opaque to transparent.

Described as producing a "veil" effect, the 2000 Avenue of the Stars in Culver City by developer Trammell Crow, architecture by Gensler.

building's variegated facade emphasizes the prismatic shape of the tower and represents a unique approach to fulfilling the state's energy requirements. Other sustainable solutions include the use of recycled insulation, concrete, and lumber.

Another Gensler-designed project, 2000 Avenue of the Stars in Century City developed by Trammell Crow, includes a 10,000-square-foot cultural arts pavilion that will be operated by the Annenberg Foundation. This project points to another area of potential growth for developer architect collaborations: Even though it is not associated with The Community Redevelopment Agency's Art Program, it still manages to dedicate space to art in a mixed-use development.

Then there is Pterodactyl, a campus environment in Culver City designed by Eric Owen Moss and developed by Samitaur Constructs. The project effectively redefines perceptions of office and parking space by treating offices as volatile blocks tossed onto a standard parking lot structure.

As the first exhibition in LA to promote the growing number of collaborations between

developers and architects, *Enlightened Development's* value lies in the breadth of projects on view and in the potential it reveals for future development. While many of the exhibition's projects display innovative collaborations between architects and their corporate patrons, it is difficult to assess if and when responsible development will become a regular part of the cultural and architectural landscape of the city. That said, the A+D Museum could serve as a bellwether, tracking smart design and development collaborations by making *Enlightened Development* a biennial exhibition. Missing from the present exhibit, however, is a checklist presenting the materials, sustainable components, and structural systems involved in each scheme; such a list would enable more direct comparisons between the performance features of the included projects. The more variables we can isolate and compare, the closer we will come to figuring out whether enlightened development in California is a real phenomenon or just a coincidence.

**JEFFREY HEAD IS A FREELANCE WRITER BASED IN LOS ANGELES.**



## WOW HOUSES OF THE FUTURE

**Open House: Architecture and Technology for Intelligent Living**

Art Center South Campus  
95 South Raymond Avenue, Pasadena  
Through July 1



Clockwise from left: Seoul Commune 2026 by Mass Studies; IwamotoScott's Jellyfish House for San Francisco; Thinking Ahead! by Rojkind Arquitectos; and Open The House! by realities: united.



ALL IMAGES COURTESY ARCHITECTS

One hundred emerging architects from around the world were invited to submit proposals for radical projects that could actually be built on real sites within the next 25 years, and 10 were selected for the exhibition *Open House: Architecture and Technology for Intelligent Living*. The curators—from the Art Center and the Vitra Design Museum in Germany—asked entrants to focus on connectivity, flexibility, well-being, and sustainability. The idea was to encourage fertile minds to explore innovative ways of solving old problems.

In the catalog essay, the show's curators observe that many so-called

"intelligent houses" are merely conventional shells stuffed with the latest gadgetry—much like the sleek kitchens in 50s ranch houses—and have no connection to architecture. In contrast, the *dunehouse* by the New York office SU 11 is a fusion of structure and skin generated by topography and designed to respond organically to the climatic extremes of the desert. Each unit flows seamlessly into the landscape and its neighbors. The Jellyfish House by San Francisco-based IwamotoScott and Proces2 also combines structure and envelope. Water is contained within a mesh whose outer layer is coated with

organic solar cells and whose inner layer is glass printed with thin film transistors, liquid crystal, and polymer LEDs that control light and temperature. It's proposed for a site on Treasure Island in San Francisco Bay.

Rojkind Arquitectos of Mexico City were prompted by a sharp increase in the elderly population to conceive a house that anticipates the frailties of age. Living spaces wrap around a bathroom that monitors the occupant's health. The design emphasizes smooth, rounded surfaces that are accessible and easy to clean. Seoul Commune 2026 by the Korean firm Mass

Studies is the most ambitious project. Sited along a riverfront in Seoul, the project comprises a cluster of linked skeletal towers resembling a giant designer chess set that provide shared communal facilities in their flared bases and tops, and a cellular structure of private rooms in between. At the other end of the cost spectrum is LivingKit by L.A.-based EscherGuneWardena. Their aim is to provide basic technology to slum dwellers and Third World villages, allowing them to upgrade their huts, purify water, and generate power at minimal expense.

All the models and images gathered here are seductive enough but

the budget did not allow for mock-ups and material samples, which would have added a more visceral experience to the show. And, while all of these inventive and sustainable schemes are do-able, the question remains: if you build it, will they come? Vintage models of Buckminster Fuller's Dymaxion House (1927), and other futuristic schemes that never got beyond prototype stage remind us how little has changed over the past century. Will growing public awareness of global warming achieve what architects and visionaries have failed to do? **MICHAEL WEBB IS AN LA-BASED ARCHITECTURE WRITER.**







Join us in  
saluting AIA award-  
winning  
VectorWorks  
Users

# You're Invited to Celebrate

**VectorWorks Happy Hour**  
**VectorWorks booth #11149**  
**Friday, May 4, from 4–5 pm**

Nemetschek North America invites you to celebrate successful VectorWorks users at the 2007 AIA National Convention and Design Exposition.

Our users are the reason for our success, so please join us for a toast as we congratulate them and applaud their commitment to VectorWorks. Complimentary drinks and hors d'oeuvres will be served.

**Leers Weinzapfel Associates** | Boston, MA  
2007 AIA Architecture Firm Award

**Mell Lawrence Architects** | Austin, TX  
2006 AIA Austin Citation of Honor

**Jackson & Ryan Architects** | Houston, TX  
2006 Visual Arts Awards—  
Honorable Mention in Art Glass

**Dick Clark Architecture** | Austin, TX  
2004 Custom Home Design Awards Merit Award

**Nathan Kipnis Architects Inc.** | Evanston, IL  
Evanston Award for Outstanding  
Achievement in 2006

**Kiss + Cathcart** | New York, NY  
2006 New York City Green Building Design  
Competition Award

**tec Architecture** | Los Angeles, CA  
2006 AIA LA Design Honor Award

**Rios Clementi Hale Studios** | Los Angeles, CA  
2007 AIACC Firm of the Year Award

**Resolution 4 Architecture** | New York, NY  
2006 National AIA Housing Award for  
Concepts in Innovative Housing

**Audrey Matlock Architect** | New York, NY  
2006 Award of Excellence - 1st Place (SARANY)

7150 Riverwood Drive, Columbia, MD 21046  
Ph: 1-888-646-4223 [www.nemetschek.net](http://www.nemetschek.net)

**VectorWORKS**  
A Product of Nemetschek North America



THE ARCHITECT'S NEWSPAPER MAY 02, 2007

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:**  
Advertising Sales  
21 Murray St., 5th Floor New York NY 10007  
TEL 212-966-0630 / FAX 212-966-0633  
kbegley@archpaper.com



CAD | CAM SERVICES

**SITU STUDIO**  
research design fabrication

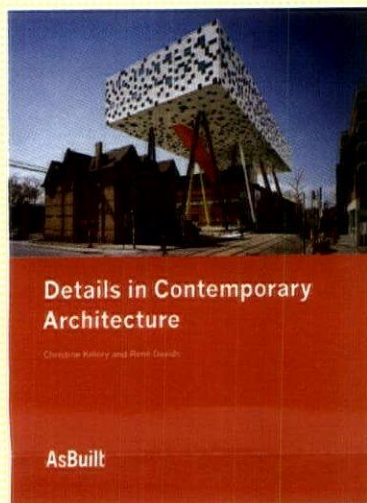
phone: 718 237 5795  
www.situstudio.com



**talentstar**

Talent strategies  
for design practices.

www.talentstar.com



**Details in Contemporary Architecture**  
Christine Killory and René Davids, editors

AsBuilt

**PRINCETON ARCHITECTURAL PRESS**

**DETAILS IN CONTEMPORARY ARCHITECTURE**

**AsBuilt**  
Christine Killory and René Davids, editors

The first volume of our new AsBuilt series, *Details in Contemporary Architecture* demonstrates how complicated design problems have been handled by architects to achieve beautiful, functional, and innovative results. Featuring the latest projects by David Chipperfield, Herzog and de Meuron, Morphosis, ShoP, and many other well-known firms—*Details in Contemporary Architecture* extensively explores the architectural detailing (screens and walls, doors and windows, roofs, bridges, and stairs) that so often gets lost in the pages and photographs of the design media.

9 X 12 in, 208 pp, 200 Color, 100 B+W, \$55.00, Hardcover

Available from your local bookseller or [www.papress.com](http://www.papress.com)

**esto.com**

Definitive images of architecture, design, the built environment. Review portfolio selections of Esto assignment photographers. And see images of many recent award-winning design projects.

**estostock.com**

Thousands of images are online now. Search the photo archive. Your work can be part of this important research collection. Share your projects via online database with colleagues, clients.

LEARNING FROM  
THE BUILT  
ENVIRONMENT

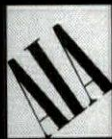
**Earn  
4.5 HSW  
Credits**

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

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

**www.sitestudy.com**

CONTINUING EDUCATION



**At Ideate, Inc., our guiding mission is to provide the most extensive, high-quality information solutions to our clients.**

Therefore, we offer an array of resources to help AEC professionals meet their technological needs and challenges. With services that include training, support, consulting, and community forums, Ideate's repertoire of offerings will ensure the professional development of your organization.



**Autodesk**  
Authorized Training Center

888.662.7238 • [ideateinc.com](http://ideateinc.com) • [education@ideateinc.com](mailto:education@ideateinc.com)

San Francisco Santa Clara Sacramento Portland

ON THE OCCASION OF ITS  
20TH ANNIVERSARY  
THE LOS ANGELES  
**FORUM**  
FOR ARCHITECTURE  
AND URBAN DESIGN  
**HONORS  
HANK  
& JULIE  
EIZENBERG**

Benefactors

**dwell**  
AT HOME IN THE MODERN WORLD

**The Standard**  
Downtown LA

Sponsors

**CIM** RELATED THE ARCHITECT'S NEWSPAPER

Patrons

Hank Koning and Julie Eizenberg



ATA California Council



FARMERS MARKET

Thornton Tomasetti

Contributors

Ah'bé Landscape Architects  
Arup  
CO Architects  
Collins, Collins, Muir & Stewart, LLP  
Dealey, Renton & Associates Insurance Brokers  
DMJM Design  
Meléndrez  
Moore Ruble Yudell  
Osborn Architects  
Prudential Lighting  
Reliable Graphics  
SCI-Arc  
Suzanne Felsen  
Swisspearl  
The Garland Company  
W. R. Grace

**THANKS  
TO OUR SPONSORS**

**LAForum.org**



Place your classifieds with *The Architect's Newspaper*  
\$35.00 to post on-line, \$99.00 to post on-line with 60 words  
classified listing in the newspaper.

CONTACT: Masha Panteleyeva  
Advertising Sales  
21 Murray St., 5th Floor New York NY 10007  
TEL 212-966-0630 / FAX 212-966-0633  
classifieds@archpaper.com

## RECRUITMENT AGENCIES

# PLAN

your next move

talent acquisition +  
career management  
for the  
built environment  
professions

national  
international

Are you interested in learning about career opportunities or curious about the marketplace for Architecture & Design professionals and want to explore confidentially? The following is a select list of positions:

**DIRECTOR INTERIOR ARCHITECTURE**  
(Hospitality, Hotels, Interiors - New York)

**MEDICAL TECHNOLOGY PLANNER**  
(Healthcare - New York, Los Angeles)

**SENIOR ARCHITECT - STUDIO DIR.**  
(Hospitality, H/C - NY, Shanghai, UK)

**INTERMEDIATE ARCHITECTS**  
(Comm, H/C, Rtl, Hosp - NY, LA, DC)

**SR. ARCHITECT - MARKET LEADER**  
(S+T / Education - SF, LA, Seattle)

**SR. ARCHITECTURAL DESIGNERS**  
(H/C, Comm, Hospitality - LA, SF, NY)

**SENIOR HEALTHCARE PLANNERS**  
(LA, San Francisco, Seattle, New York)

**ASSOC. PRINCIPAL - MECH. ENG.**  
(Cultural, Civic, Sports, Comm. - NY, LA)

**PROJECT ARCHITECTS - INT. to SR.**  
(Healthcare, S+T - NY, LA, SF, London)

Since 1995 API Partners has provided Talent Acquisition + Career Management solutions to A/E/C firms + professionals nationally & internationally.

Please send your resume to Lonny Rossman, AIA or Greg Silk at  
careers@apipartners.com

NY 646.522.6202  
PA 610.660.6128

international talent acquisition  
career management  
**api partners, llc**

www.apipartners.com

**microsol resources** Best Career Opportunities for Design Professionals

Are you passionate about what you do and where you are working? 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 international architectural and design firms in California and New York City. Our team of placement specialists is comprised of architects and design industry HR veterans. We have clients who are looking for the following positions.

**PROJECT MANAGERS** with 10+ years experience to lead teams on healthcare projects. Develop an understanding of overall project goals and parameters including client objectives, design criteria, construction and design budget, and schedule requirements. Establish a comprehensive work plan. Maintain and organize all project related documents, performing related construction administration and field problem resolution. Lead client meetings and presentations.

**PROJECT ARCHITECTS** with experience in the practice areas of healthcare and science & technology. Champion the project's design intent by providing technical leadership through design development and construction documentation to assure delivery of accurate, detailed, and coordinated project documentation. Direct design and coordinate technical documentation amongst disciplines and with sub-consultants. Perform related construction administration tasks including shop drawing review, RFI clarification, and change order preparation.

**MEDICAL PLANNERS** with experience in the overall master planning/programming and the design and medical planning of healthcare facilities of varying scale to provide consultation and analyses on long-term healthcare facility needs. Ideal candidates will have an interest in new technologies and research, report writing, and giving presentations. Work closely with clients and user groups, as well as the other members of the design team.

Relocation stipends may be available for appropriate candidates. To initiate a dialogue, please send your resume in confidence to [recruiter@microsolresources.com](mailto:recruiter@microsolresources.com). These are just a sampling of over 50 open positions we have with our clients. For a complete listing of opportunities, please visit us at [www.microsolresources.com](http://www.microsolresources.com).

## EMPLOYMENT



**CALLISON**

Located just three blocks from the beach in Santa Monica, Callison's new Los Angeles office is booming! Callison is an international design firm focused on the excellence of design and client service over a diverse range of projects. We are striving to become leaders of change by developing environments that inspire, motivate, and enhance the lifestyle of the user. The team members in LA believe in working just as hard as they play, and enjoy the view of 3rd street promenade from their terrace while barbecuing!

Currently, we are seeking talented ARCHITECTS for a wide variety of positions at all levels of experience to join us on our journey; see what opportunities lay ahead for you at [www.callison.com](http://www.callison.com).

We offer competitive salary, full medical and dental / vision, 401(k) / profit sharing, transit subsidies, and a great location. We are an equal opportunity employer who values workplace diversity.

ARCHPAPER.COM/SEARCH

## EMPLOYMENT

## JOHNSON FAIN: OPENING POSITIONS

Johnson Fain, a multi-disciplinary firm specializing in Architecture, Urban Design + Planning, and Interiors, located near downtown Los Angeles, is pleased to offer the following openings:

- PROJECT MANAGER, ARCHITECTURE
- PROJECT MANAGER, INTERIORS
- PROJECT ARCHITECT
- JUNIOR/INTERMEDIATE/SENIOR ARCHITECTURAL DESIGNERS
- JUNIOR/INTERMEDIATE/SENIOR URBAN DESIGNERS
- JUNIOR/INTERMEDIATE/SENIOR INTERIOR DESIGNERS
- MODEL MAKER

For more information, please visit our website at [www.johnsonfain.com](http://www.johnsonfain.com) and click on "Positions Immediately Available"

## SOM

SOM is a multi-disciplinary, collective of highly talented individuals practicing Architecture, Urban and Campus Planning, Structural Engineering, Interior and Graphic Design. We have an open, collaborative working environment that leverages all of these disciplines to solve complex problems through innovative and sustainable solutions. The San Francisco office of SOM is looking for exceptionally talented designers with strong conceptual skills. We pride ourselves on hiring the most talented professionals and should you join us, you will find yourself surrounded by some of the best people you will ever work with.

Please send cover letter, resume and work samples to [hrosmsf@som.com](mailto:hrosmsf@som.com) or One Front St., Ste 2400, San Francisco, CA 94111

**Breuer**

Opportunities with Leading Global Design Firms  
We are a San Francisco-based executive search consultancy. Our business model is simple: select clients rigorously and provide them with senior-level talent wherever in the world they operate. As a result, we have a small portfolio of some of the most enviable design firms in the country. All of these firms are seeking senior-level talent. Here are a few positions we are working on right now.  
See [www.breuerconsulting.com](http://www.breuerconsulting.com) for details about these and other similar opportunities, as well as contact information.

- Chief Development Officer for global planning practice: location TBD
- Managing Director for San Francisco office of top 10 AE firm
- Director workplace studio of top 10 Architecture firm - Los Angeles
- Project Executive for exceptional niche luxury resort design firm - New York
- Senior Urban Designers - top 10 AE firm - Chicago, San Francisco, and London
- Senior Land Planner/designer with exceptional graphic skills for design firm focused on sustainability operating globally from the Southeast US
- Development-oriented, director-level planners and architects - New York and San Francisco
- Leader of planning practice of top 10 Architecture firm - Los Angeles
- Community planner for top 5 landscape architecture firm - Santa Monica, CA

ARCHPAPER.COM

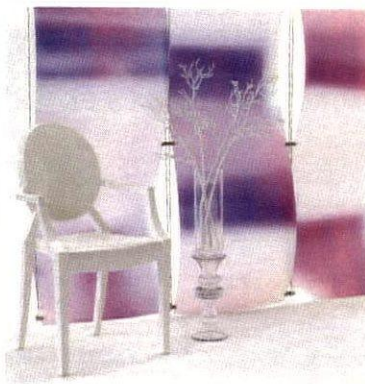
## RESOURCES

**Supersized and Sustainable** (p. 1): The LEED consultant for the two museums was Zinner Consultants, 528 21st Pl., Santa Monica, CA 90402, 310-319-1131, [www.zinnerconsultants.com](http://www.zinnerconsultants.com). Sustainable energy systems crafted by Vector Delta Design Group, 2325 Bonita Dr., Glendale, CA 91208, 818-241-7479, [www.vectordelta.com](http://www.vectordelta.com). Landscape design by Mia Lehrer + Associates, 3780 Wilshire Blvd., Los Angeles, CA 90010, 213-384-3844, [www.mlagreen.com](http://www.mlagreen.com).

**OPEN: Gas Station** (p. 5): General contracting by B&M Construction, 921 Faulkner Ln., Ball Ground, GA 30107, 770-345-1344,

[www.bmconstruction.com](http://www.bmconstruction.com); with Slunaker Construction, 43020 Minto Way, Hemet, CA 92544, 951-767-2085, [www.slunakerconstruction.com](http://www.slunakerconstruction.com). Canopy cladding fabricated and installed by Carlson & Company, 13023 Arroyo St., San Fernando, CA 91340, 818-898-9796, [www.carlsonandco.com](http://www.carlsonandco.com). Specialty fuel dispensers created by M3 Design, 575 Round Rock West Dr., Round Rock, TX 78681, 512-218-8858, [www.m3designinc.com](http://www.m3designinc.com). Fuel system designed by Fiedler Group, 2322 West 3rd St., Los Angeles, CA 90057, 213-381-7891, [www.fiedlergroup.com](http://www.fiedlergroup.com).

## PRODUCTS



## Dichroic

**3form**  
[www.3-form.com](http://www.3-form.com)  
3form's latest material, Dichroic, might look more like a campy design accessory from *Barbarella* than an ecofriendly effort. But it is the latest variation of the company's ecoresin, a nontoxic polyester resin made of 40 percent recycled content. An interlayer of light-refracting film creates shifting optical effects. The panels come in two spectral ranges: Solar (purple and pink hues, pictured) and Lunar (blues and greens), and two finishes, sandstone and supermatte.

## MOD Bathroom Collection

**Vitra**  
[www.vitra.com.tr](http://www.vitra.com.tr)  
Industrial designer Ross Lovegrove's latest bathroom collection for Vitra evokes the economic everyday use of water. A washbasin faucet with a small diameter stem diminishes water use. His less-is-more approach translates aesthetically, too: He reduced the mass of the products, balanced proportions, and freed up space from clutter. The recently unveiled collection includes a freestanding pedestal sink and bidet (pictured) and is available in materials such as bamboo and aluminum.







Bruce McClendon became Director of Planning for Los Angeles County last fall. He has worked as a planner for more than 30 years, in cities such as Orlando, Florida, and Fort Worth, Corpus Christi, and Galveston, Texas. He served as president of the American Planning Association from 1983 to 1984 and from 2001 to 2003. AN's Sam Lubell sat down with McClendon as Los Angeles County updates its general plan for the first time in 20 years.

**You've only been in Los Angeles for a few months. From your perspective, what are the biggest planning challenges for the county, and how do you plan to address them?**

The two biggest challenges are transportation and intergovernmental coordination. For transportation, I think we need a multi-modal solution. Clearly we need to continue to work on transit and deal with the highway network infrastructure. But I also think from a planning standpoint,

we need to provide more employment opportunities closer to where people actually live. We need to put more emphasis on economic development and on partnerships between the public and private sectors to accommodate this. We can create enterprise zones, and target areas that are best for employment. Local governments must negotiate with big-ticket developers. This can be directed and guided in areas that are planned for it and can accommodate growth without burdening the infrastructure.

#### What about coordination?

Right now we have 88 cities in our county that have their own comprehensive general plans. To the maximum extent possible, we're going to take all this information and put it all on one GIS [geographic information system] and create a good interface to make it all come together. The integration will definitely be a challenge, and then the individual elements have to be updated every five years. But we're just going to do this. We're not going to ask the cities or the surrounding counties to react to us. We're going to take what they've done and use it. I suspect several of their plans are just on paper. We also need to have more coordination with the LA city planning office. We need to work together with them, not be adversarial. I see signs of that already. I finally met with city Planner Gail Goldberg the other day. Our joint projects like Grand Avenue and Universal City should help foster cooperation.

#### How about coordination with other nearby counties? Many say that a regional plan doesn't really exist in California.

Yes, we also need to integrate plans for surrounding counties into our database. Right now there is nothing holding them together.

#### Your office just released the draft of its first new general plan in 20 years. What are the basic elements being addressed? And what are your suggestions?

The purpose of the draft is to generate public participation in updating the general plan. There will be a series of community meetings and hearings over the next year to do that.

We're pushing—number one—traffic mobility, and—number two—transit improvements. New development projects must be accompanied by the proper infrastructure, and should be located near existing urban areas. We want to develop a comprehensive transportation plan. We're also pushing for a new park and open space plan, and implementing green building and conservation standards.

There are no absolutes, no one-size-fits-all; plans have to be compatible with existing neighborhoods, and with their character. We want economic development in communities suited to it, and a reduction in development in areas where it is not economically or environmentally feasible. We want higher density where we have the capacity, and lower density where we don't. Really, these are attributes that planners have been pushing since the beginning of the century.

My biggest suggestion is that our plan be presented in a way to facilitate public debate, public understanding, and public ownership. My goal would be to have the planning document look like a magazine, or a poster to help show people the big picture. People see things in three dimensions. The early plans 80 years ago were made in that fashion. The earlier plans were better at communicating the future; they were more inspirational, more visionary. They made people excited and challenged by the future. We lost that; over the years our plans became so complex we lost the ability to communicate with the people who lived here.

Lastly, I don't want us to ever again wait 20 years before updating the plan. I want our plans to have a five-year shelf life at the most.

#### How do you address the explosion of development in the county? This includes huge new developments like Centennial [a new town in the northwest of the county], Newland Ranch, and Marina del Rey.

Many of our past plans have had no vision, and they have been too complex. In response to this complexity, people have tried to stop change because they can't get a handle on it, because it's frightening and unsettling. So regulation has become a substitute for a plan. We want to create a planning process that lets them do better. That lets them become involved. That lets them become a decision influencer. We want to ask them, "How would you like this place to look?" The plans need to meet certain standards, and not hurt the environment, but they also have to contribute to overall quality of life and well-being for the community. They have to provide a sense of community and place that is reflective of the people who live there.

#### What are your suggestions for the planning department itself?

We're trying to add people with design backgrounds and design expertise. The majority of our planners are typical regional planners with traditional planning backgrounds. We're looking to expand our mix. We've got to have people with that kind of background so they know how to use pictures to communicate. I also like their perspective. We're dealing with the physical environment, so we need people that grasp the physical environment. We're trying to be more aggressive in recruiting architects from local schools. The beauty of planning is bringing all these things together: engineering, sociology, economics, administration. You want different disciplines. When you put the project together, you bring people on the team that reflect what you need.

WWW.ARCHPAPER.COM

# THE ARCHITECT'S NEWSPAPER

NEW YORK ARCHITECTURE AND DESIGN

WWW.ARCHPAPER.COM

## REGISTERED ARCHITECTS IN CALIFORNIA FREE.

SEE WHAT WEST COAST ARCHITECTS ARE UP TO,  
SUBSCRIBE TO THE CALIFORNIA EDITION FOR \$25!

\*Must provide RA number

- |  |   |  |   |
|--|---|--|---|
| <input type="checkbox"/> RA number FREE!*    | <input type="checkbox"/> 1 year \$39        | <input type="checkbox"/> 2 years \$69.95     | <input type="checkbox"/> CA 1 year \$25 |
| <input type="checkbox"/> Institutional \$149 | <input type="checkbox"/> Canada/Mexico \$75 | <input type="checkbox"/> International \$160 |   |

Mail this form with a check payable to: The Architect's Newspaper, LLC.  
The Architect's Newspaper, 21 Murray St., 5th Floor New York, NY 10007  
ref. 04.25.2007

Name \_\_\_\_\_ Date \_\_\_\_\_  
Company \_\_\_\_\_  
Address \_\_\_\_\_  
City/State/Zip Code \_\_\_\_\_  
Email \_\_\_\_\_ Phone \_\_\_\_\_  
RA License Number \_\_\_\_\_  
Credit Card Number \_\_\_\_\_ Exp. Date \_\_\_\_\_  
SIGNATURE REQUIRED \_\_\_\_\_



#### INDUSTRY

- ☐ Academic  
☐ Architecture  
☐ Construction  
☐ Design  
☐ Engineering  
☐ Government  
☐ Interior Design  
☐ Landscape Architect  
☐ Planning/ Urban Design  
☐ Real Estate/ Developer  
☐ Media  
☐ Other

#### JOB FUNCTION

- ☐ Academic  
☐ Architect  
☐ Designer  
☐ Draftperson  
☐ Firm Owner  
☐ Government  
☐ Intern  
☐ Managing Partner  
☐ Project Manager  
☐ Technical Staff  
☐ Student  
☐ Other

#### FIRM INCOME

- ☐ Under \$500,000  
☐ \$500,000 to 1 million  
☐ \$1 to 5 million  
☐ +\$5 million

#### EMPLOYEES

- ☐ 1-4  
☐ 5-9  
☐ 10-19  
☐ 20-49  
☐ 50-99  
☐ 100-249  
☐ 250-499



# BIM—change EVERYTHING

Building Information Modeling—Focus your imagination with Autodesk® Revit®.

## **Change your workflow. Change your bottom line.**

Contact Ideate, Inc., the West Coast's leading provider of Autodesk Revit software, training, and support, to learn more about Building Information Modeling and how it will transform your business into a more profitable enterprise.

### **Autodesk**

Premier Solutions Provider  
Building Architecture  
Manufacturing



Architecture ■ MEP ■ Structural



888.662.7238

[ideateinc.com](http://ideateinc.com)

[sales@ideateinc.com](mailto:sales@ideateinc.com)

SAN FRANCISCO

SANTA CLARA

SACRAMENTO

PORTLAND

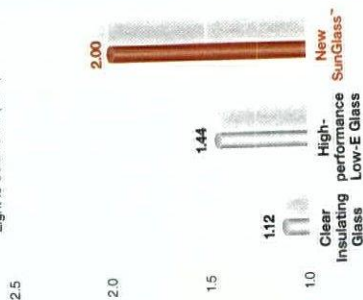




# let the sun shine

Exclusive, **new SunGlass™** Solar Control Glass delivers the beauty of the sun without the heat. Now architects can specify a neutral color glass that invites the sun in without making building occupants sweat. That's because SunGlass™ delivers a combination of **unprecedented solar control and visible light transmittance**. It's the look you want with the performance you need. SunGlass™ also leaves owners smiling too—with serious **reductions in energy costs** and HVAC equipment expense. What's more, SunGlass™ reduces harmful UV rays so interior furnishings will look better, longer. And SunGlass™ is only the beginning of the most comprehensive collection of architectural glass, curtain wall and architectural windows. To learn more, call **1-866-OLDCASTLE** (653-2278) or visit us online at **[www.oldcastleglass.com](http://www.oldcastleglass.com)**.

Light to Solar Gain (LSG)



The Light to Solar Gain (LSG) value of SunGlass™ far outperforms high-performance solar control Low-E glass. The higher the LSG value, the better the glass performs at transmitting daylight and reducing heat gain from the sun.



**Oldcastle Glass®** Where glass becomes architecture™