TWO MONUMENTAL NEW HEMET MUSEUMS ARE ECOFRIENDLY AND ELEGANT

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

CONCRETE NO MORE?

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.

During the first of the continued on page 4

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

LA RIVER RESTORATION PLAN COMPLETES PUBLIC REVIEW

LA RIVER RESTORATION PLAN COMPLETES PUBLIC REVIEW

SPECIAL AIA ISSUE

HOUSE OF THE ISSUE: RAY KAPPE

21 PREFAB FALLS APART

LA MAYOR APPROVES NEW AIR RIGHTS TRANSFERS

LA MAYOR APPROVES NEW AIR RIGHTS TRANSFERS

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
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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 humming uniformity.

Of course everyone knows that California sprawls. But it's much more depressing in person. 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 nice. 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 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?
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.

**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.

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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 into surrounding 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 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.

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**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.

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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 endeavors (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—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.

GOOGLE, GOOGLE GONE

With LA landmarks like the archetypal 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 driven 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 wengeful 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.

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 fibreglass-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. 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.

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 Center for Visual Arts in 1999, 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 independent 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.

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Sitting 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 RFP 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—an 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 developments 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 “difuse rather than simply deflect the strong winds.”

The central tower will be supported by a sophisticated trusslike 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
Location: Corner of Central Avenue and Fillmore Street. Phoenix

The poured-in-place concrete structure 76,000 square feet of production and office feet on floors two through six. Arizona's end of the university's Phoenix campus Journalism and Mass Communication. Arizona State University broke ground on

Completion: September 2008

Client: Arizona State University

School will occupy about 100,000 square

is budgeted at $71 million. The Cronkite square-foot complex on the northern

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

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Architect: Steven Ehrlich Architects

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 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—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

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 FASTIER

Nearly 100 Levers and Over 100 Finishes

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Near the top of a bluff in Santa Monica is a three-level wood-and-steel house that bears the distinctive imprint 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

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that buys, aside from the green elements, is Kappe's spatial choreography—namely 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 stopping back up to the original grade to create another platform. This maneuver allows dramatic changes in ceiling heights, which in turn define a succession 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.

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 wooly 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 cafe, 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.

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.

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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

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
Leddy Maytum Stacy Architects in association with Paulett Taggart Architects

ARCHITECTURE CITATION AWARDS

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

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

Richard M. Lucas Center, Stanford University
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San Francisco, California
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Plaza Apartments
San Francisco, California
Leddy 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

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

ARCHITECTURE CITATION AWARDS

Endless Possibilities

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

Somona Barn
Glen Ellen, California
Aldin 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

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

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

ARCHITECTURE CITATION AWARDS

Cut + Fold
Berkeley, California

Wireless

Interior Architecture

Honors

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UNBUILT DESIGN HONOR AWARDS
Jurors: William Menking (chair), Martha Thorne, Chip Lord
CamelBackShotgunSpongeGarden
Anderson Anderson Architecture
Environmental Magnet School
Kuth | Raniere Architects

UNBUILT DESIGN MERIT AWARDS
178 Townsend Street
ian birchall + associates
Octavia Gateway
Stanley Saltowitz | Natoma Architects

UNBUILT DESIGN CITATION AWARDS
Beyond Quantities (National AIDS Memorial)
VeuV
Jellyfish House
IwamotoScott Architecture with Process2
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 Karlinksy, 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
Vallejo Gardens/Project VI Redevelopment
San Francisco, California
Van Meter Williams Pollack, with
Martines Architects

YOUNG ARCHITECTS AND ASSOCIATES AWARDS
Jurors: Caitlin Cameron, (chair), Gordon Chong, Rose McNulty, RK Stewart, Michael Willis

YOUNG ARCHITECT AWARD
Raphael Sperry

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 Meaney for the Ferry Building
Hercules Public Library, HGA Architects & Engineers
and Will Bruder + Partners

GUARDIAN OF THE FIRE
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. Mines 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.

SHENZEN 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.

URBAN DESIGN SPECIAL CITATION AWARD
Vallejo Gardens/Project VI Redevelopment
San Francisco, California
Van Meter Williams Pollack, with
Martines Architects

YOUNG ARCHITECTS AND ASSOCIATES AWARDS
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Hercules Public Library, HGA Architects & Engineers
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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
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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 AIA'S CALIFORNIA EDITOR, AND AMARA HOLSTEIN IS A FREELANCE DESIGN WRITER IN SAN FRANCISCO WHO HAS CONTRIBUTED TO PUBLICATIONS INCLUDING WALLPAPER* AND SUNSET.
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).

THE ARCHITECT’S NEWSPAPER MAY 02, 2007

PUGH + SCARPA

BROADWAY AND 15TH 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.
SANTA MONICA HOUSING
SANTA MONICA
2007
Designed for the Community Corporation of Santa Monica and located on Santa Monica Boulevard and 26th 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.
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.

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.
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.

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.
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.

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 functions, 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.

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 seniors 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 natural light. The building was developed by Jubilee Restoration, a nonprofit arm of a local African-American church.
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.
Some Assembly Required: Contemporary Prefabricated Houses

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 foundation, and a jigsaw-puzzle model. The projects, described through models, photographs, and material samples, include a schematic house designed to be built on-site, an off-the-shelf foundation, and a jigsaw-puzzle model.

Among the 17 projects in the exhibition, 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.

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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 its 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 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 Constructors. 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 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.
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 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 EscherGuneWarden. 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 doable, 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.
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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 plans 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. They were better at communicating the future; they were more inspirational, more visionary. They made people excited and challenged for the future. The plans had to be compatible with existing plans. We lost that; over the years our plans became so complex we lost the ability to communicate with the people who live 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.

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.

Bruce McClendon became Director of Planning for Los Angeles County last fall. He has worked as a planner for more than 36 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 1985 to 1986 and from 2001 to 2003. AMD’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.

By the end of this year, we will have implemented a GIS system. We need to complete a good GIS database. 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. I’m 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 do 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. Many others say that a regional plan does exist in California. I would agree that a regional plan does exist in California, but it’s 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 makes 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 background 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 disciplines 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.
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