PORTZAMPARC TO DESIGN ACADEMY'S FILM MUSEUM

LEADING MAN

On November 8 the Academy of Motion Picture Arts and Sciences announced its selection of Paris-based Christian de Portzamparc to design its new movie museum in Hollywood.

The museum, described by the Academy as "a place for watching and learning about film and filmmaking, for exploring film's relationship with the greater world, and for listening to stories told by filmmakers," will be located just north of its existing Pickford Center for Motion Picture Study, south of Sunset Boulevard. Designs have not yet been developed, but Bruce Davis, the Academy's Executive Director, said that the museum will sit on an 8-acre campus that will likely be divided among different buildings.

Davis said the Academy, which hosts the Academy Awards and has a membership of about 6,500 filmmakers, began thinking about the museum five years ago, and that it began the search for...continued on page 3

MIT SUES GEHRY BUT ARCHITECTS HAVE HEARD IT ALL BEFORE

SHOCKED, SHOCKED ABOUT LEAKS

No matter where you were in Los Angeles on the night of October 18, it was difficult to miss the opening of the Nokia Theatre. Not only did the building glow brighter than every other building in downtown, but dozens of lights spun deliriously into the sky, putting any klieg-lit premiere in Hollywood to shame. The sleek building is the first completed building at L.A. Live, the massive residential and entertainment corridor taking shape in the blocks adjacent to the Staples Center, in the South Park neighborhood.

When completed in 2010, the 4-million-square-foot L.A. Live will also include the 2,400-seat Club Nokia venue, corporate office space for...continued on page 6

THEATER IS FIRST BUILDING COMPLETED AT L.A. LIVE

NOKIA CALLING

No matter where you were in Los Angeles on the night of October 18, it was difficult to miss the opening of the Nokia Theatre. Not only did the building glow brighter than every other building in downtown, but dozens of lights spun deliriously into the sky, putting any klieg-lit premiere in Hollywood to shame. The sleek building is the first completed building at L.A. Live, the massive residential and entertainment corridor taking shape in the blocks adjacent to the Staples Center, in the South Park neighborhood.

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OFFICIALS FROM THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY WENT TO BOSTON'S SUFFOLK COUNTY COURTHOUSE ON OCTOBER 31 TO FILE A LAWSUIT AGAINST ARCHITECT FRANK GEHRY AND CONTRACTOR SKANSKA.

The claim: Gehry's design—for which he was paid $15 million—of the Ray and Maria Stata Center was defective and caused the university considerable damage.

The building, which opened in the spring of 2004, featured Gehry's characteristic flourishes and unconventional angles, and was meant to support...continued on page 6

HEARST CASTLES

On November 6, Los Angeles City Council upheld the Environmental Impact Report (EIR) for the redevelopment of the 1913 Herald Examiner building on the southern end of downtown. ...continued on page 5

IMAGE BUILDING: MURALS GET A NEW LOOK IN LA.

SEE PAGE 10

APRIL GREIMAN'S MURAL IN KOREATOWN.
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It seems that every green building these days claims to be a first: The first multi-family, mixed-use, south-facing LEED Silver skyscraper; the first LEED-rated cafeteria in the northern two-thirds of California; the first green bathroom in the country that is not an outhouse.

And while it is of course admirable for a building to aspire to being green, this unending barrage of firsts has gotten out of control. Obviously LEED and other green rating measurements have become much more than tools to measure sustainability. They have become tools for marketing.

Granted, the marketing is necessary for most buildings to secure funding, tenants, and recognition. The problem comes when the hyping of a building's green credentials begins to overshadow the importance of overall design quality. Already otherwise unremarkable buildings are getting praise thanks to the United States Green Building Council's (USGBC) stamp of approval. Too often the standards of design seem to lag behind. Aesthetics, occupant experience, programmatic innovation, all come second to the all-important green checklists. And, as one architect recently told me, this stampede for ratings, which he called a "point hunt," is not always in the best interest of the particular building. "We can design something that's important for the quality of the building and the occupants, but that doesn't always get any LEED credit. But if we put in a bike rack we get three points," the same architect complained.

I think you may well want to question the sincerity of a company that so aggressively uses green as a tool for obtaining higher profits and getting more exposure. Sure, it's a good problem to have. At least the buildings are green. But you wonder, for instance, about the amount of trees they've cut down to print the press releases letting everyone know how sustainable they are. Just because a building is green doesn't mean it's free from sin.

New green condos are kicking out existing populations with their high price tags. A new green BP gas station in Los Angeles serves good old-fashioned unleaded, instead of bio-diesel. And then there's the biggest question of all: How green can a building be if it's built from scratch? The greenest building employs the existing building fabric, rather than exploiting new materials and resources, no matter how green they are.

In the end green building shouldn't be a marketing coup. It shouldn't even be a big deal. Everybody should build green.

In the end green building shouldn't be a marketing coup. It shouldn't even be a big deal. Everybody should build green. It should be the starting point for every project, not the crowning achievement.
(CLEAN SLATE)

now, how often do you get one of these?

We're transforming. You can too.
Well, October came and went despite earlier announcements, if our keen Eavesdropper's eyesight serves us correctly, the Grand Avenue project in downtown Los Angeles has still not broken ground. Where, oh where to place the blame now? Some say civic bureaucracy, some say steel costs, but we don't buy either of those excuses since AED's L.A. Live seems to be progressing quite nicely just down the street. We do know that the designers are starting to feel the pinch. Our top-level informants tell us that Gehry Partners have put a freeze on hiring, a first in at least the last decade at the firm. And that was before the whole lawsuit from MIT citing "design flaws" in his Staia Center building. Meanwhile, Gehry himself was shuffling for Audi's new Cross Cabriolet Quattro at the L.A. Auto Show. We hear you can pick up some serious cash in those spokesmen gigs.

SCI-ARC TENT CITY

No, those people sleeping in SCI-Arc's parking lot in early November weren't students down on their luck, they were actually four artists recruited to inhabit experimental structures built by instructor Stephanie Smith's design studio. Iana Quesnell, Alex Nereoullas, Jelani Haywood, and Aaron Garber-Malkovksa occupied the scaffold-like aluminum shelters for ten days, and were challenged to manipulate their dwellings to explore the architecture of temporary living situations. Quesnell, a Tijuana-based artist, spent all ten nights in the downtown parking lot foraging in the SCI-Arc trash for bedding materials, bathing in a bucket shower of her own invention, and using discarded sawblades to keep rats from climbing into her living room. Although her past work has included living in her truck and a stint in a tent in Bosnia, Quesnell described the situation as intense. "The first five days were a blast," she said, "but by the sixth day I was finished." The structures will remain up until November 30.

LONELY, LONELY, LAUTNER

World-famous mid-century modern structure, Seminal work by leading architect. Reduced to $495,000. That's the reality in Desert Hot Springs, where a 1947 John Lautner motel can't sell to save its life. Sure, the four-unit property, which went on the market after former owner Steve Lowe died suddenly in January, could use some work, but what gives? Tony Merchell, who managed the motel as recently as 2005, and now manages April Greiman and Michael Rotundi's Miracle Manor nearby, says it's actually because the neighborhood is just really unattractive. "This neighborhood is basically no better or worse than other Desert Hot Springs neighborhoods, it's just kinda ugly," he said, describing the immediate area as speculative development, infill houses, vacant lots, and trailer parks. He says people who are familiar with the Julius Shulman photos showing the motel surrounded by 160 empty acres are scared away when they come to see the property. But once you get inside, says Merchell—who has slept in all four rooms—none of that matters. "All the windows and views are to the sky. It's like looking into another world."

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HEARST CASTLES continued from front page

The move effectively pushed forward the long-delayed scheme, which is being developed by Hearst Communications and—very significantly—includes construction of two nearby condominium towers by Morphosis. The original EIR had been adopted in October 2006, but was appealed by Conquest Student Housing, a company that provides student housing at nearby USC. The November 6 council measure denied that appeal. The Mission Revival-style Herald Examiner building, at 1111 South Broadway, has been closed since 1989, when the Hearst-owned newspaper folded. According to the EIR, the renovated building will include 46,000 square feet of office space and 20,000 square feet of retail space. Preservation architect Brenda Levin, who has helped refurbish City Hall, the Wiltern Theater, and Grand Central Market, among other buildings, will oversee the building's rehab.

Morphosis' new towers, located on 1108 South Hill Street and 1201 South Main Street, will include a 24-story, 268-unit building on the site of the old Herald Examiner Press Building and a 27-story, 319-unit building, which will be built at the site of a former parking lot. Hearst would not release renderings, but according to the EIR both buildings will draw on the heavy structural grid of the Herald Examiner building for inspiration. For example, the Hill Street building will have a concrete wall structural system, continuous concrete balconies, and exterior materials that could include terra cotta, red cement fiberboard, pre-finished sheet metal, or glass fiber reinforced concrete. The towers are expected to be completed by 2009 and 2010. The project is also set to include a 50-foot-wide landscaped courtyard between the Herald Examiner Building and the new Hill Street building, and streetscape improvements including tree plantings, new sidewalks, and a possible new landscape median along Broadway.

WWW.ARCHPAPER.COM

Looking right at home alongside the Marc Jacobs and Diane von Furstenberg boutiques, and with nods to fellow design newbies Moss Los Angeles just across the street, Italian tile and mosaic company Bisazza's new showroom is the latest retail space to bridge and blur the relationship between design and fashion on this now-notable strip of Melrose. Bisazza Design Studio, a group of around 18 young designers headed by Italian architect Carlo Dal Bianco, designed the space, as well as Bisazza's products and accessories, which are also sold at the store. Dal Bianco's choice of appointments and furnishings take design cues from throughout the 20th century, resulting in a modern setting. Mirrored tiles encircle pillars like classy disco balls, a black-and-white graphic inspired by British optical patterns runs the length of the floor, while silver tiles arranged into florals in the living room create a look evocative of flocked wallpaper. Ten Marie Antoniette chandeliers, made from Bisazza glass tiles, sink low into the rooms, tossing even more glitter against the walls. "We like to be seen as a luxury item," said Dal Bianco. "And we know that our customers are some of the same ladies who shop at Marc Jacobs and Diane von Furstenberg." ALISSA WALKER

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THE ARCHITECT'S NEWSPAPER DECEMBER 12, 2007

ARCHITECTURAL STAIRS THAT MOVE THE BODY, MIND AND SOUL.

da Vinci BY DESIGN

Nokia Calling continued from front page

Herbalife, studios for ESPN, a Grammy museum, and a flurry of dining and entertainment tenants. A 54-story tower designed by Gensler will serve as the anchor hotel for the convention center, including residential units, a 123-room Ritz-Carlton and an 878-room J. W. Marriott. AEG, the sports and entertainment corporation that also owns Staples Center, is serving as developer for the project, which is estimated at $2.5 billion. Berkeley-based ELS Architecture designed the 260,000-square-foot, 7,100-seat Nokia Theatre. The 40,000-square-foot plaza surrounding the theater was designed by Rios Clementi Hale Studio of Los Angeles.

Designed to complement the Staples Center, the Nokia’s exterior uses a similar palette of materials, including metal panels, concrete, and glass, which will in turn be referenced in other elements at L.A. Live. Beyond the drama of a three-story glass-fronted lobby buzzing with LED panels, the interior of the theater itself is understated, almost unfinished, meant to be a neutral backdrop for the performers it’s described by the designers as the “biggest black box in the country.”

"The theater blends the raw energy and high-end production capabilities of larger venues—the stage measures 14,000 square feet, one of the largest in the U.S.—with the intimacy of a concert hall," says ELS principal Kurt Schindler. "Seating is designed with a comfort level that exceeds that of an arena and approaches a performance theater."

More important to the exterior are the thriving LED panels that plaster the building, giving it that healthy glow. These had to be distinct from the air, as the Nokia-Staples complex will serve as the centerpiece of the "blimp shot" for broadcasting events. A similar consideration had to be made for the plaza, where the elegant graphic paving pattern lends richness for television cameras and familiarity on a human scale, said Bob Hale, partner at Rios Clementi Hale, who also said that developers would like to bring a green market to the plaza as just one of its many uses, from red carpet arrivals to cultural festivals. For special events, the plaza itself can create an entertainment venue, aided by an electronic infrastructure that allows "plug and play" audio-visual capabilities, and the six towers which can further support filming, projection, or performance space. The plaza is flanked by landscaping, including planters that provide places to sit and gather while shaded by canopies of plane trees. Rios Clementi Hale’s design will continue to be implemented to visually unite the entire L.A. Live complex.

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In contrast to art museums in Milwaukee, Akron, and other depressed midwestern cities that commissioned starchitects to create eye-catching structures in the hope of achieving the Bilbao effect, Grand Rapids selected an emerging Culver City firm to design a sober—and sustainable—showcase for art. The new Grand Rapids Art Museum (GRAM) opened in October. Built by Workshop Hakomori Yantrasast Architecture (wHY), it is an airy, light-filled cluster of poured concrete and glass boxes, tied together with a boldly jutting canopy and crowned with a trio of glass lanterns. The project is just one of many for a firm that seems destined to be future starchitects themselves.

Kulapat Yantrasast, who founded wHY in 2003, was project architect for Tadao Ando’s highly acclaimed Fort Worth Art Museum, and there are obvious affinities between the two buildings. What’s remarkable is how quickly Yantrasast, who worked with Ando for seven years and continues to collaborate with the Japanese master, has found his own distinctive forms of expression.

The museum is set at an angle to a main downtown artery and is partially obscured by the silver birches and grassy knolls of Maya Lin’s adjacent elliptical park. Fingers of the museum extend into the greenery, and a reflecting pool and dry garden provide additional exposure for the administrative wing, axial lobby, and restaurant. These open and green spaces mediate between the bustle of the city and the serenity of the galleries, which open off the lofty skylit lobby and extended flights of stairs to two upper levels. Each gallery is harmoniously proportioned and lit in a different way—most dramatically on the third floor, where visitors look up into the softly glowing lanterns as though they were James Turrell sky spaces. The cool light is warmed by the white oak floors, upper-level stairs, and cabinetry.

Peter Wege, the former CEO of Steelcase, gave the lead grant of $20 million for the new building on condition that it be green. The quest for a Gold LEED rating helped shape the design, though Yantrasast insists that sustainability is largely a matter of common sense. Wherever possible, the building is constructed of locally sourced, recycled, and recyclable materials. Seventy percent of the building is naturally lit, but the light is baffled and filtered to reduce heat gain and protect the art works. Aluminum louvers, optimally angled to open up views and block sun, cover the extensive glazing.

Back in Los Angeles, wHY is designing a house in Hollywood that is wrapped in a continuous band, like a strip of film; converting a mid-century Culver City warehouse into a photo studio; building a spa in Santa Monica; and creating the “Art Bridge,” a footbridge over the Los Angeles River that will double as a viewing platform for the Great Wall of Los Angeles mural (the longest mural in the world). WHY is also redesigning existing galleries at the Chicago Art Institute, in conjunction with Renzo Piano’s addition.

MICHAEL WEBB

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On Halloween, Christie's announced that one of Richard Neutra's best known buildings would be the next high profile house to hit the auction block. The Kaufmann House, built for department store magnate Edward Kaufmann in 1946, will be auctioned on May 13 as part of a sale of postwar and contemporary art. The current owners, Brent and Beth Edwards Harris, bought the house in 1993 for $1.5 million and went about restoring it to its original design, obscured by several additions over the years. The couple are in the process of getting a divorce and selling off assets.

Ron Radziner, a principal at Marmol Radziner and Associates, the firm that restored the Kaufmann House for the Harrises, recalls doing a full year of research before any physical work began. The architects worked with Beth Harris, who earned her PhD in architecture history from UCLA, to come up with what Radziner calls “restoration methodologies for various components of the house,” including everything from the crimped sheet metal to the white concrete floors. He likened the job to working on an archaeological site.

Over the years, the house had been doubled in size with various additions that needed to be removed before the architects could see the original contours. But when they got there, Radziner says, “All that was left was a carcass, a skeleton, but you could tell how beautiful it was, you could feel the shape again.”

Julius Shulman immortalized the house and Southern California modernist chic—in a 1947 photograph that featured Mrs. Kaufmann lounging at the pool. Arguably, it set off a craze for SoCal style that culminated—and crashed—in sitcom heaven. Is it any surprise that the Brady Bunch patriarch is a Neutra design and will likely preserve it. Whether or not the Kaufmann House will be available for public viewing remains a question, but Radziner agrees with Beth Harris, who believes that the likely buyer will love the house specifically because it is a Neutra design and will likely preserve it. And if one blog, Radar, has it right, the craze for mid-century modern has shed its sitcom tackiness forever—they report that there are rumors Brad Pitt might be eying the Palm Springs landmark. His agent had no comment. ANGELA STARITA
HUN WINS WITH URBAN FARM BUILDING

The 12-unit building, which will include 2,800 square feet of commercial space and 12 loft-style condos, will be organized around a central, landscaped courtyard, while its facade will be clad in perforated metal panels with varied openings and designs to create a kinetic pattern. Windows will open accordion-style to create still more patterns based on occupants' preferences. Sustainable elements will include photovoltaic panels on the roof, advanced heating and cooling, LED lighting, Forest Stewardship Council-certified wood, and a green roof.

Ranging in size from 1,000 to 2,000 square feet, the lofts will have varied floor plans with most sitting 30 to 50 feet above street level to maximize views and daylight. Three will have 17-foot-tall ceilings with mezzanines that open into the courtyard.

Architect: Pugh + Scarpa
Developer: Rethink Development
Location: 351 N. Fairfax Avenue, LA
Completion: 2009

Art and architecture dance around each other in subtle ways all the time in Los Angeles, but lately, a few new architectural projects have brought art to the forefront. Venice developer Frank Murphy recently opened three artist lofts by Culver City-based Equinox Architecture at 1212 Abbot Kinney Boulevard, in the midst of the street's trendy retail area. The most notable detail is a striking mural by artist Elaine Carhart that spans the 60-foot facade of the building. Carhart's colorful mural, with its orange background and celebratory images, depicts "the pastimes that make for the material good life." Her influences include traditional Portuguese and Turkish tilework along with Japanese Ukiyo-e prints, which tell stories. Equinox's Jim Gaffat designed the 3,500-square-foot modern boxes with a nod to raw materials. The steel and glass exterior mirrors the interior space, which includes industrial steel staircases, second-floor catwalks made of steel grates, and polished concrete floors.

The upper levels have bamboo flooring, a gas fireplace, and solar panels. On the street level, giant glass windows were designed to pivot horizontally and open onto the street, creating a relationship with life on the buzzing sidewalk.

According to Murphy, who has commissioned artists for many buildings, the art has caused more of a stir than usual. "I get more calls about this mural—people either loving it or hating it," he admitted. "I like to create that sort of tension between the art and the architecture. And I love it when the community weighs in. It means we've done something right." Murphy's buildings are unusual in an era where committees and boards often qualify art that is incorporated into new buildings. Both the architect and artist sign a contract, which makes them mutually exclusive. "I'm the builder and it feels good to make a canvas where someone can create art with complete creative freedom."

The architect has no say, and vice versa," he added.

Across town, in the heart of bustling Koreatown, April Greiman's oil painted video image covers 8,200 square feet on two sides of Arquitectonica's newly completed six-story mixed-use building on Wilshire Boulevard. The piece is a Percent for Art project through LA's Department of Cultural Affairs. The image was derived from video footage shot in the surrounding neighborhood. From a distance the geometrical orange, red, green, and blue work spans across two buildings and subtly reveals itself as a bowl of rice. Unlike the mural in Venice, the piece was a collaboration. "April was fabulous. We're very pleased with her concept and technical execution," said Dan Rosenfeld of Urban Partners. "All the ingredients, the artist, the architect, our business requirements, and the Koreatown community made for a fascinating process."

JULIE KIM

MURALS SPICE UP LA ARCHITECTURE

WRITING ON THE WALL

Carhart's mural on Abbot Kinney Boulevard. In today's urban housing market, the draw of parking, views, and walk-in closets can be matched—if not outdone—by sustainable building features like living roofs, bamboo flooring, and solar-powered appliances. Now, as the Seattle-based firm Mithun has shown, it could be time to expand the marketability of green living by yet another item: chicken coops.

In October, Mithun's proposal for a 23-story, 318-unit apartment building in downtown Seattle won best in show at this year's Living Building Challenge, an annual competition sponsored by the Cascadia Regional Green Building Council. Squeezed onto a triangular 72-acre site, the design includes 34,000 square feet of south-facing solar panels, over an acre of flora, fauna, and vegetable gardens—and, yes, a terrace entirely devoted to raising chickens.

Mithun named their live/farm project the Center for Urban Agriculture to highlight the building's ability to produce enough food for 450 people. In sync with local farming movements, Mithun hopes to reduce the number of food miles consumed by urbanites. "About 40 percent of each person's carbon footprint comes from food production and transport," said Debra Guenther, a senior associate with Mithun. "The idea here is to link eating and lifestyle to closed-loop resource flows."

More common acts of conserving materials and energy also figure into the proposal, which, for now, remains conceptual. Mithun used recycled shipping containers for the apartment modules, while an underground hydrogen gas storage and conversion system provides both the power and water needed to run the entire building.

KIMBERLY STEVENS

MITHUN WINS WITH URBAN FARM BUILDING

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MURALS SPICE UP LA ARCHITECTURE

WRITING ON THE WALL

Carhart's mural on Abbot Kinney Boulevard.
BERKELEY GETS A NEW EAST ASIAN STUDIES LIBRARY

EAST MEETS WEST

The University of California at Berkeley sits directly across San Francisco Bay from the narrow passage to the Pacific Ocean. This "Golden Gate" is a threshold between worlds: the Americas, the West, and the cultures of Asia and the Pacific. Frederick Law Olmsted recommended an axis that pointed directly to this gateway in his early study of the former College of California in 1898. Later, in deference to Olmsted, campus planner John Galen Howard placed a second axis parallel to Olmsted's, through what has become today's historic campus core. Tod Williams Billie Tsien Architects (TWBTA), whose office sits across from one of Olmsted's greatest projects, New York's Central Park, have now entered this legacy with a recently completed building along Howard's axis on the Berkeley campus.

The building will look to the east in another way: The free-standing C. V. Starr East Asian Studies Library also houses the broader interdisciplinary Chang-Lin Tien Center for East Asian Studies, of which the library is part.

The building is named for the late philanthropist Cornelius Vander Starr, a UC Berkeley undergraduate (Chang-Lin Tien was a former Berkeley chancellor who passed away in 2002). Scheduled to officially open in 2008, the facility was erected on a prominent slope adjacent to Memorial Glade, an open green space, and faces the all-important Doe Library, the main university stacks. The total budget, including site clearing, was $46.4 million. The McCarthy Building Companies were the main project contractors.

The 68,000-square-foot, concrete-framed building is partially clad in granite—imported from China—that extends down to cover the base on the right side of the south facade. Glazing on this south side, like on the east and west sides, is shaded by monumental bronze screens cast in China.

The screens vaguely allude to traditions of Asian etchings and woodcarvings, said the architects, with staggered rectangles and branching patterns that evoke cracked ice. TWBTA respected a certain sense of order regarding the campus' neo-classical core, "engaging it and being part of the Glade, not dominating it," according to Tod Williams. For example, the firm was required to incorporate a California colonial-style clay roof. The architects harmonized this and other constraints into their design. "From a distance, you can see it as part of the neo-classical context but from up close that roof disappears due to the cornice and it becomes much more abstract. Then, as you begin to engage it inside, it's visceral," said Williams.

Because of the site's hilly topography, he continued, "the interior becomes a part of the landscape of the hill, or the hill becomes a part of the interior of the building." Many external forces are resolved in the interior of the building. Once you're moving around inside, a slight turn reveals a dramatic sky-lighted staircase of cantilevered stone treads traveling the entire height of an atrium. The central axis of the building gets treated as an in-between zone that organizes foot traffic to the north and south sides. It also acts as a podium from which to experience both the glade and the slope on either side. A reading room on the north of this axis is clad with a vast expanse of glass that receives cool north light, while at night Nelson lamps in assorted ovoid shapes render the space in a warm glow. The floors in this room are bamboo and the circulation desk, designed by TWBTA, is fabricated from a single 2-inch-thick piece of Claro walnut.

CHOICE DOCUMENTS

It's that time of the decade again: The American Institute of Architects has just released the latest edition of the A201 contract documents. Available since November 5, the biggest changes to the decennially updated documents concern conflict resolution, where binding arbitration has become increasingly unpopular. Instead, non-binding mediation has taken its place, and the new documents call for either arbitration or litigation—now the default—to solve binding issues, though the parties may also decide on a third option of their choosing. To learn more, visit www.aicontractdocuments.org.

SHOW LA THE MONEY

The building boom has meant many things for Los Angeles, including a windfall of Quimby fees, a $3,000 to $10,000 payment made by developers for each new residential unit they build. The money, resulting from a 1975 law, is meant to provide for parkland in the city, but a report issued by the city's Department of Recreation and Parks in October has angered both the developers who pay the fees and the advocates who would like to see the fund put to use. It turns out that over $77.5 million have accumulated with no clear plan on how to spend it.

STORMING THE CASTLE

Of the 22 buildings destroyed by the Canyon fire two months ago, perhaps none was more memorable than Castle Kashan, the 10,500-square-foot turreted complex overlooking Malibu. Falling somewhere between an Arthurian fantasy and a Medieval Times theme park, the house was owned by socialite and philanthropist Lilly Lawrence, who bought the fortress in 1998 from its original owner for $3 million and reportedly lost her collection of Faberge eggs and Elvis paraphernalia.
Assembledge+, founded in 1998 by Hollywood-born, Tulane-trained architect David Thompson, combines minimal but warm, edgy, and sophisticated architecture, with a nose for real estate that's rare in the business.

That shrewdness came rather by accident, thanks to one very interesting project. Back in 2005, Thompson's wife, Lanie, a real estate broker at Prudential, tipped him off that one of her clients was going to sell a house in Larchmont Village, where the Thompsons live. They wondered if they should buy it and try to develop a multi-family condominium on the site. They did just that, with their friend Thomas Harp, an MBA at Wharton who was vice president of principal investments for Buchanan Street Partners, a California-based real estate investment bank. They are now developing a seven-unit building in Larchmont Village that should be completed by next summer. Meanwhile Harp now works with the firm as a partner, finding properties throughout California for the firm to turn around or build from scratch, and Thompson remains committed to having at least one major development project in process at any given time. "It's definitely become a big part of our office," said Thompson. "We don't have a ton of time to look for projects. It takes a lot to be a developer and a lot to be an architect. Having Tommy as a partner makes it doable."

Meanwhile the firm is assembling an impressive architectural portfolio that includes condo buildings, single-family houses, a library, and even a resort in Costa Rica. "It's been like wildfire," said Thompson of the firm's success. "Really amazing."
Located on a flat site above the Sunset Strip in the Hollywood Hills, this 5,000-square-foot house opens up to the landscape, with spacious balconies, large glass walls, and impressive views of Hollywood. The house's simple, interlocking forms, L-shaped plan (arranged around a long pool), and warm material palette evoke a clean, rational approach reminiscent of the early modernist homes in the area by Schindler, Neutra, and other architectural legends. Most of the first floor is glazed, making the timber and concrete-clad upper floor appear light, as if it were afloat.

In renovating the City of Commerce’s Central Library, situated in a 1960s warehouse, the firm uncovered a series of three north-facing sawtooth skylights that had been covered up and left unused. The firm’s design exposes and highlights these apertures, using their form, as well as that of the warehouse’s trusses, for inspiration. The minimal design will maximize natural light and open space, celebrating the form of the original building. “We want to keep it pretty simple and pretty clean,” says Thompson of the library, on which the firm is working with Dallas-based Providence Architecture. The scheme will play with color and art and will be open and flooded with light.

The Reserve is an eco-friendly development of 24 single-family units within the lush jungle overlooking the Pacific Ocean in the small town of Santa Teresa, Costa Rica. The developer is Los Angeles-based Dan Nathanson. The development will use natural, local materials for building and pervious materials for surfacing. Low-lying and dug into the ground, the building will “try to make a minimal impact on the landscape,” says Thompson. The community will likely rely on electric vehicles, says Thompson. Like the Ridgewood house, the open floorplan along with the full wall of sliding glass will allow the jungle terrain and the inside living spaces to blend together.

The Ridgewood Residence, in Larchmont, somehow fits perfectly into a block full of Craftsman houses. The modernist-inspired house was built using an interesting combination of natural, local materials, dynamic patterning, and a blur in the distinction between outside and inside, and creative space-maximizing. Materials include sustainably-harvested cedar and smooth plaster, while the garage is made of a combination of colorful, medium density overlay panels, creating a sense of movement. Large glass doors slide past solid walls to allow the interior spaces to transition to the outside. A second-floor deck stretches out over the garage and spills into the yard, and other decks project out from the master bedroom and a bedroom for the couple’s daughter.
Amy Shimer and Jason Shelton, a young professional couple with two children, used to live in a single-family home in Granada, California, about 40 minutes south of San Francisco. They loved having lots of space, but were sick of the suburbs. So they asked San Francisco architect Anne Fougeron to build them a huge loft in the city. Really huge.

But finding a loft of the size they required wasn’t easy. In fact they never found anything big enough, so they added a rooftop structure to a two-story concrete-framed warehouse space in San Francisco’s South of Market area. Their total new space is a whopping 4,800 square feet.

The new rooftop penthouse gives the apartment its name: the Grasshopper, because, as Fougeron pronounced, it’s “like a grasshopper that landed on the roof.” The steel-framed structure contains the couple’s elegant master bedroom, shower, and bathroom. Its angular shape flares out dramatically, making it somewhat reminiscent of the rooftop stairway enclosures found on top of many San Francisco buildings; except it’s clad in Cor-ten steel and crystal-clear glass, providing the rooms with fantastic vistas, but also making them visible from all around.

“They have their own ideas about what it means to live in an urban environment where they don’t feel a need for privacy. If they’re comfortable with it, I’m comfortable with it,” said Fougeron, of the clients.

“I probably wouldn’t have made that decision if it were my house,” she continued.

On the second floor, which contains the kitchen, living room, children’s, and guest rooms, Fougeron made the most of the airy space, with its 8-foot-tall ceilings and huge bank of north-facing windows, creating an open-planned living room divided only by existing concrete columns. In the kitchen, rough concrete walls and floors contrast with shiny resin floors, sleek Carrara marble countertops, and tall resin varnished cabinets. To eliminate dark recesses in the loft, Fougeron cut through the ceiling and inserted a glass-enclosed, pebble-floored inner courtyard that opens to the sky, affording plenty of natural light, ventilation, and interior views. From here you can see the penthouse, and those in the penthouse can see you. Fougeron says the clients plan to add landscaping to this space, which already has a drainage system. A black sculptural stairway made of angled steel fins that cantilever from a central steel beam seems to float between floors.

Meanwhile, on the ground level, Fougeron built her own office, moving there a year ago, well before the apartment was finished. Now she can visit the new masterpiece whenever she wants (or at least whenever the clients let her), and reflect on what she’s done: “It’s got familiar elements, but we really updated the loft typology,” said Fougeron. SL
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VectorWorks Architect 2008—Flexible to Fit Your Workflow
With all the hype surrounding sustainable building techniques, the decision to go green seems like a no-brainer. But the decision is more complicated than most realize. Each new green element, from daylight maximization to passive cooling, can affect other systems, often forcing changes that were never anticipated. As more green elements are added, more time and money must be spent on making adjustments, and more potential conflicts can arise. Light baffles and vents can cause headaches for acousticians; operable windows can cause headaches for fire experts, and so on.

ANT sat down to discuss this issue with six architects and engineers from a firm with plenty of experience in the field: ARUP. The employees of the firm’s San Francisco office shared their enthusiasm for sustainability, but were honest about its realities, which often mean difficult compromises between members of a building team, whether lighting experts, acoustics experts, architects, or engineers. In building green, they pointed out, not everyone can be made happy.

“Before you could just fix a problem by throwing money at it,” said associate Pam Brandon. “With green that’s not the case. You’ve got to fit it within certain parameters.” She noted that there have always been issues between various building experts, but that energy and environmental design has forced everyone to “learn a new language.”

PASSIVE HEATING AND NATURAL LIGHT: GOOD IDEA, RIGHT? One of the firm’s most-publicized projects, the California Academy of Sciences in San Francisco, is a good example. The soon-to-be completed project, designed in collaboration with Renzo Piano Building Workshop, is aiming for a LEED Platinum rating.

In order to keep the space from overheating, the firm developed an electronic lighting and ventilation system that will control mechanical blinds and lower the tree-related lights during the day and blast them with light when occupants leave at night. The system will then automatically “flush the hot air out” in the morning before visitors arrive. The firm also had to limit the size of sky-lights to minimize natural light, which went against the grain for Piano. He was also not pleased with the fact that all windows could not be crystal clear low-e glass. Semi-tinted glass was necessary to keep the space from overheating as well. The team finally did reach a compromise with a combination of clear and non-clear windows.

GREEN = TOO QUIET? Happiness doesn’t always come first. Green does. “People won’t get everything they want. They’ll get enough,” said Chris Fields, an acoustician who is working on another ARUP project, the Stanford Graduate School of Business, which the firm developed with architects Bohlin Cywinski Jackson. That project again sought passive heating and cooling, but this time in the form of chilled and heated beams in its ceilings as well as a system of vents. It was almost more trouble than it was worth.

The use of passive cooling posed two major problems with sound. First, the absence of traditional HVAC systems can make the space too quiet. Fields points out, removing what is usually a barely-audible white noise that helps you concentrate when others are gabbing on the phone or crumpling paper. The firm will likely install a noise generator in the building to provide what is called “acoustic masking.”

The use of chilled and heated beams poses another problem. The subsequent exposed concrete ceilings decrease acoustic absorption, so that sound can travel from one end of the room to another producing a “whispering wall” effect. The firm will likely install metallic fins along the ceiling to break up this sound.
or work with lighting designers to produce lights that can perform the same function, said Fields.

**NATURAL LIGHT? NOT SO FAST.**

Another challenging building at Stanford was the Department of Energy Resources Engineering, designed with BOORA Architects of Portland. It has four atria fitted with large rooftop vents that bring in natural light and cool air, creating an airy, pleasant environment.

But all that natural splendor had a cost, this time for fire experts and acousticians. The problem, said Armin Wolski, an Arup Fire Safety Engineer, was that the large vents threw the smoke management system—large fans above these vents—out of whack by allowing their loud whir to be clearly heard inside the atria. Placing sound barriers over the vents caused problems by impeding airflow. The eventual solution was to install quieter fans, as well as a system of silencers on the fans' intake systems.

Other projects have posed similar challenges. An office the firm is developing in San Francisco has experienced problems adhering to IBCC fire code, because its operable window system doesn't allow smoke to be contained on a single floor. The firm is vexed by an attempt to develop clear cubicle dividers to enhance light; they need to somehow ensure that these are as sound absorptive as cloth walls. In the end the best way to cope, pointed out Kurt Graffy, an ARUP acoustician, is to think of buildings more holistically from the start. "The old process of working with blinders on just won't do it anymore," he said.

Sam Lubell is 4m's California Editor.
In Scottsdale, Arizona, the Green Building Program awarded points to Will Bruder + Partners' live-work project, Loloma 5 (above) for its perforated aluminum shades and living ocotillo fence, among other contextually and environmentally sensitive features. Built Green awarded David Vandervort Architects a four-star rating for a single family home (facing page) in Seattle—the firm's hometown.
By now, you're probably familiar with puns like LEED leads the way or, better yet, LEEDing the way. But just how true are they anymore when there are so many other systems besides the LEED rating to determine a building's green credentials? The fact that the United States Green Building Council has taken over two years to roll out LEED for Homes (LEED-H), a program for measuring the environmental friendliness of new single- and multi-family houses, has left the rating market wide open for dozens of other smaller, more regionally focused groups to draft their own versions of residential green building standards. On its own website, the USGBC reports that there are more than 70 local and regional green homebuilding programs nationwide.

Most of these groups are, like the USGBC, non-profit organizations seeking to guide the for-profit building industry down greener paths. Many of them also follow in the USGBC's footsteps by centering the evaluation and rating process around a proprietary checklist, a long and highly technical ledger of things designers, developers, and homeowners can do and buy to minimize their carbon footprints. A non-LEED checklist generally lowers the threshold for calling a building "green." This may seem counterintuitive, but some argue that LEED standards are too rigorous—and the USGBC's rating process too complicated and costly—to affect widespread change.

According to Terayu Asan, the program manager for GreenPoint Rated, an offshoot of the Berkeley-based organization Build It Green, only the top 25 percent of home-builders have the right combination of wherewithal and resources to attain LEED certification, which leaves the remaining 75 percent without any guidance or incentives. This inclusive point of view forms a major difference between local green building programs and the USGBC's approach, which aims to position LEED-certified buildings as exemplars of environmental efficiency. It's also the reason why the City of San Francisco chose GreenPoint Rated over LEED-H standards last spring, when a taskforce convened to draft a mandatory green building policy for all new private residential development. (LEED standards will still be used to measure commercial projects.)

Some designers familiar with LEED's process are sceptical of the city's choice. "As far as I can tell, GreenPoint [Rated] looks really watered down compared to LEED for Homes," said Mark Hogan, a designer at David Bakers and Partners in San Francisco who has worked on housing projects seeking both GPR and LEED-H ratings.

Yet these regional green building programs suggest that the USGBC may have set the bar too high. Many offer ways to certify green building newbies as well as incentives for those who have been at it for a while. They also account for the fact that "green" is itself a relative term whose definition changes with geography and climate. Which begs the question: What is the purpose of a nationwide rating system when the attention to details—regional differences in climate, market conditions, and proximity to resources—that forms such a crucial part of what makes a building sustainable is lacking? Below are five West Coast rating alternatives to LEED-H.

JULIE KIM IS A FREQUENT CONTRIBUTOR TO AN.

GREENPOINT RATED

BERKELEY, CALIFORNIA

Devised by Build It Green, a statewide non-profit membership organization, GreenPoint Rated (GPR) grew out of green building guidelines first developed by Alameda County in 2000. Now in the form of a user-friendly checklist that awards points in five categories—energy, water, indoor air quality, and community—the guidelines are revised every few years to reflect changes in Title 24, the state of California's energy code. Unlike the LEED rating system, which awards silver, gold, and platinum labels for every 15 points above their minimum point requirement for basic certification, GPR doesn't go to extra lengths to provide tiered ratings. Instead, stressing a particular project's GPR rating is simply communicated through its score, which can range anywhere from 50 to 251 points.

As of October, eleven cities in the Bay Area had adopted GPR standards as the required benchmark for new residential construction. Another seven, including San Francisco, Monterey, and Palo Alto, have mandatory GPR programs in development.

CALIFORNIA GREEN BUILDERS

SACRAMENTO, CALIFORNIA

Built Green is affiliated with the Master Builders Association of King and Snohomish Counties, a professional group that has been working with local and state governments since 1999 to build affordable housing while also protecting the environment. This program's aim is accessibility; it only costs between $50 and $150 to shepherd a single- or multi-family project through the certification process. It also requires builders or developers to follow a set of criteria to attain the "Built Green" stamp of approval.

Built Green awards builders seeking a one-, two-, or three-star rating to self-certify their projects by completing the MBAs checklist and signing an accompanying code of ethics. Four- and five-star ratings require verification by a third party. This can include such criteria as using small machines for excavation as at a single-family home designed by David Vandervort Architects.

BUILT GREEN

BELLEVUE, WASHINGTON

Built Green is a non-LEED checklist generally lowers the threshold for calling a building "green." This may seem counterintuitive, but some argue that LEED standards are too rigorous—and the USGBC's rating process too complicated and costly—to affect widespread change.

AUSTIN ENERGY RESIDENTIAL GREEN BUILDING PROGRAM

AUSTIN, TEXAS

Many of this program's requirements are aimed at incorporating efficient ways to cool buildings in Austin's hot and humid climate. For new homes, this means awarding points for reducing square footage, installing ceiling fans or fluorescent lights, and avoiding oversized air-conditioning systems. Points can also be gained for installing a drainage and plumbing system to recycle the estimated 45,000 gallons of rainwater that fall on an average-sized roof each year. Austin Energy also awards bonuses for planting buffalo grass, a slow-growing variety native to Central Texas, in lieu of the more commonly used turfgrass—and for meeting the city's "visability" requirements by locating a new residence within a quarter-mile of a public transit stop, or within a half-mile of a grocery store or park.

SCOTTSDALE GREEN BUILDING PROGRAM

SCOTTSDALE, ARIZONA

As the authors of Arizona's first green building program, the City of Scottsdale has invested nearly 1,000 residential green building permits since 1998. Like San Francisco, the city is using LEED standards to evaluate new commercial projects, but has chosen to institute a locally grown checklist to guide the development of new single and multi-family housing.

The city's rating program offers both entry-level and more advanced certifications, and encourages a "not-too-big" home approach by awarding points for houses smaller than 3,000 square feet, while subtracting points for houses that are bigger. Also, to keep interiors cool in Arizona's desert climate, the checklist recommends that windows comprise no more than 20 percent of the building envelope.

Will Bruder + Partners achieved this by adding shade screens to its Loloma 5 project in downtown Scottsdale.
It is no wonder that what constitutes "green" is so hotly debated in architectural circles when health and sustainability are such hot topics. Yet, we cannot lose sight of the principles that drive the environmental and social justice aspects of green materials. It is not the first time that a popular green product has been called into question. In search of clarity, an investigative corps of scientists, architects, policy makers, and building specialists are paying closer attention to the environmental and health impacts of green materials. These "green detectives" are developing sophisticated tools and research new materials and products to help architects address the full spectrum of issues surrounding materials selection.

Further, they are creating ways to ensure that green is also safe, healthy, and in all ways sustainable. Indeed, green detectives often take their lead from environmental activists. A decade ago, Greenpeace recognized the connection between PVC, dioxin emissions, and cancer. Energy-efficient, vinyl-clad windows and floors are one way to decrease PVC use. Yet, Greenpeace has now retracted claims that PVC is hazardous to health, though it still urges a ban on its use in construction. The interest in the environmental health of prefabricated homes comes in the wake of Hurricane Katrina. There was public outcry when unsafe levels of formaldehyde were found in the Federal Emergency Management Agency (FEMA) trailers used as emergency housing after the disaster. The Sierra Club conducted indoor air quality tests that established a connection between the formaldehyde in 44 trailers and chronic health complaints from their occupants.

Concerned architects, scientists, and policy makers are determined to make sure that green materials and products really contribute to sustainability.

GREEN DETECTIVES

BY LAURI PUCHALL

The Pharos Lens is a graphic wheel for measuring the environmental and social performance of green materials. It is part of the Pharos Project, which is attempting to reshape the predilection that drive green building. A user-generated wiki is in development at www.pharosproject.net.
DECEMBER
SATURDAY 15  EXHIBITION OPENINGS
Greg Rose  New Landscapes  Hosfelt Gallery  460 Clemantina St., San Francisco  www.hosfeltgallery.com
Gee Vaucher  Jack Hanley Gallery  359-359 Valencia St., San Francisco  www.jackhanley.com
Corry Arcangel, Michael Bell-Smith, Joe Bradley, et al.  Border — Lightbox/Km Light Gallery  2656 South La Cienega Blvd., Los Angeles  www.kmlightgallery.com
Amy Sarkisian  Sister  437 Gin Ling Way, San Francisco  www.sisterla.com
Jeanne Sohn  My Hands are Crispy  2672 South La Cienega Blvd., Los Angeles  www.waltermacielgallery.com
FOR THE KIDS
Physics of Toys: On Top and Bottom of the World  11:00 a.m.  Exploratorium  3601 Lyon St., San Francisco  www.exploratorium.edu
Family Albums Re-Mixed  1:00 p.m.  California African American Museum  600 State Dr., Los Angeles  www.caamuseum.org
SUNDAY 16  SYMPOSIUM
Shibori Workshop with Yoshiko Akane  1:00 p.m.  The Japanese American National Museum  366 East 1st St., Los Angeles  www.jamn.org
TUESDAY 18  EXHIBITION OPENINGS
André Kertész  Seven Decades  Graciela Iturbide  The Goat’s Dance  Getty Museum  1200 Getty Center Dr., Los Angeles  www.getty.edu
WEDNESDAY 19  EXHIBITION OPENINGS
Visual Griots of Mali  Fowler Museum of Art  208 Charles East Young Dr., Los Angeles  www.fowler.ucla.edu
EXHIBITION OPENING
Mind  Exploratorium  3601 Lyon St., San Francisco  www.exploratorium.edu
THURSDAY 3  EXHIBITION OPENING
Modern American Sculpture  Forum Gallery  8068 Beverly Blvd., Los Angeles  www.forumgallery.com
EXHIBITION OPENINGS
Donald Unpacht  Jack Hanley Gallery  945 Sun Mun Way, Los Angeles  www.jackhanley.com
Kelsey Brooks, Shepard Fairy, Cleon Peterson, et al.  Poster Renaissance 2  7:00 p.m.  New Image Art Gallery  7908 Santa Monica Blvd., West Hollywood  www.newimageartgallery.com
Karen Liebowitz  Rosamund Felsen Gallery  2825 Michigan Ave., Santa Monica  www/rosamundfelsen.com
SUNDAY 6  EXHIBITION OPENING
8 Under 28  Gallery C  1225 Hermosa Ave., Hermosa Beach  www.gallerycc.com
EXHIBITION OPENINGS
© MURAKAMI tour Museum of Contemporary Art  The Geffen Contemporary 152 North Central Ave., Los Angeles  www.moca.org
TUESDAY 8  LECTURE
Graciela Iturbide, Roberto Tejada  Graciela Iturbide in Conversation  7:00 p.m.  The J. Paul Getty Center  1200 Getty Center Dr., Los Angeles  www.getty.edu
WEDNESDAY 9  FILM
Sympathy for the Devil  Jean-Luc Godard, 1968, 200 min.  7:00 p.m.  Bill Wilder Theater  10898 Wilshire Blvd., Los Angeles  www.hammer.ucla.edu
THURSDAY 10  LECTURE
Lawrence Weschker  Robert Iwino  7:00 p.m.  Museum of Contemporary Art of San Diego  Copley Building 1300 & 1001 Kettner Blvd., San Diego  www.mcasd.org
EXHIBITION OPENING
Flora Grubb Gardens  7:00 p.m.  Flora Grubb Gardens  1934 Jerrold Ave., San Francisco  www.floragrubb.com
EXHIBITION OPENINGS
Axel Tihk  7:00 p.m.  Los Angeles  www.acmelosangeles.com
Ian Cooper, Anna Craycroft  Fiction Fiction  7:00 p.m.  Sandroni Rey  2762 South La Cienega Blvd., Los Angeles  www.sandroni.rey
Neal Tait  7:00 p.m.  Los Angeles  www.nealtait.com
Ruby Ossorio and Yuh-Shih Wong  7:00 p.m.  Cherry and Martin  12611 Venice Blvd., Los Angeles  www.cherryandmartin.com
David Sandlin  In Gallery II: Helen Garber  7:00 p.m.  Billy Shire Fine Arts  5760 Washington Blvd., Culver City  www.billyshirefinearts.com
Diane Landry  Ecole d’aviation  Solway Jones Gallery  6377 Wilshire Blvd., Los Angeles  www.solwayjonesgallery.com
Einar and Janex de la Torre  Kopilin Del Rio Gallery  6031 Washington Blvd., Culver City  www.kopilindelrio.com
FOR THE KIDS
In the Hands of Babies  1:15 p.m.  California African American Museum  600 State Dr., Los Angeles  www.caamuseum.org
SUNDAY 13  LECTURE
Mika Yoshitake  Murakami  7:00 p.m.  Museum of Contemporary Art  260 South Grand Ave., Los Angeles  www.mcasd.org
EXHIBITION OPENING
Liza Borthin  7:00 p.m.  4260 Lankershim Blvd., Studio City  www.artstudiolandscape.com
EXHIBITION OPENINGS
Margaret Russell  So Chic: Glamorous Lives, Stylish Spaces  11:00 a.m.  Pacific Design Center  6175 Melrose Ave., West Hollywood  www.pacificdesigncenter.com
THURSDAY 17  LECTURE
Roy Arden  7:00 p.m.  Billy Wilder Theater  10899 Wilshire Blvd., Los Angeles  www.hammer.ucla.edu
EXHIBITION OPENING
2007 Small Firms, Great Projects  7:00 p.m.  San Francisco Design Center Gallery  101 Henry Adams St., San Francisco  www.asiae.com
SATURDAY 19  LECTURE
Envin Rold  7:00 p.m.  Museum of Contemporary Art of San Diego  700 Prospect St., La Jolla  www.mcasd.org
EXHIBITION OPENINGS
Victor Man  Blum & Poe Gallery  7:00 p.m.  Los Angeles  www.blumandpoe.com
Anthony Hernandez  Christopher Grimes Gallery  700 Prospect St., La Jolla  www.christophergrimes.com
Amie Dicke  Peres Projects  7:00 p.m.  Los Angeles  www.peresprojects.com
Margo Bisti, Norman Klein, Andreas Kripl  The Imaginary 20th Century  South Coast Plaza  3333 Bear St., Costa Mesa  www.ocma.net

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While Louis Kahn, Zaha Hadid, Richard Neutra, and Steven Holl may have all brought their considerable talents to bear on parking, the car garage is still disliked by many, and considered by most to be a purely utilitarian structure. But Simon Henley has proven in his thorough, enjoyable book, The Architecture of Parking, that it is actually one of the most influential, and most overlooked, building types of the last century. The book is painstakingly illustrated with photos by Sue Barr.

Henley begins by giving a brief history of the parking garage, a building type that had a slow start at the turn of the century, took off in the mid-century "golden age" of parking, and became the perfect zone of authority—places where government, religions, corporations, and other institutions display power and authority whispers from the corner of the room. With the human element removed, architecture is complicit in the representation of control. The vocabulary of authority is spoken everywhere.

In any case, tourist traps they are. In these photographs, architecture simply conveys simply by technological means of control. The Department of Motor Vehicles in Santa Barbara has the drab gray sameness as the Tony Blair Museum, or maybe it is not. In these photos, architecture is complicit in the representation of control. The Department of Motor Vehicles in Santa Barbara has the drab gray sameness as the Tony Blair Museum, or maybe it is not.

In other cases, Ross makes compositional comparisons to suggest that different types of authority can strike a similar visual pose: the hallways of the Santa Barbara High School and the United States' detainee camp in Guantanamo Bay; a Catholic confessional and a communication area for inmates at a prison; the now of bunk beds at a Marine Corps recruiting depot and a dormitory at a mental institution in Havana.

In these images, the presence of people—whether they are judge, jury, or defendant—is the most noticeable absence. Yet, it is the same approach used by most architects who today routinely photograph their completed works of architecture without people who might distract from the design. Here, the omnipresent, universal voice of authority whispers from the corner of the room. With the human element removed, architecture is complicit in the representation of control. The vocabulary of authority is spoken everywhere. Or maybe it is not. In these photographs, architecture simply conveys simply by technological means of control. The Department of Motor Vehicles in Santa Barbara has the drab gray sameness as the Tony Blair Museum.

In other cases, authority is present only by virtue of small but prominent clues. Handcuffs dangle from a bench. A chain link fence casts a shadow on the ground. Portraits of President George W. Bush and Vice President Dick Cheney hang on a wall. Still, these are all forms of civic architecture, whether they inhabit our local sphere or, like Abu Ghraib, they are secreted across the globe. Just as the public courthouse stands for the representation of justice, prisons are below-the-radar warning signs that inhabit our psyches. No one would really want to be found guilty of a crime just to see the inside of a jail or a detainee camp, and yet the design of such facilities illustrates how our society incriminates humanity, and how we view our world.

Exposure of these public structures and spaces is part of their shock value. Built by and for our democratic society, they are normally off-limits to the population at large. The design press rarely shows them, despite the fact that the American justice system is a multi-billion industry, and the United States has the highest rate of incarceration in the world. Do architects who today routinely photograph their completed works of architecture without people who might distract from the design. Here, the omnipresent, universal voice of authority whispers from the corner of the room. With the human element removed, architecture is complicit in the representation of control. The vocabulary of authority is spoken everywhere. Or maybe it is not. In these photographs, architecture simply conveys simply by technological means of control. The Department of Motor Vehicles in Santa Barbara has the drab gray sameness as the Tony Blair Museum. In these cases, authority is present only by virtue of small but prominent clues. Handcuffs dangle from a bench. A chain link fence casts a shadow on the ground. Portraits of President George W. Bush and Vice President Dick Cheney hang on a wall. Still, these are all forms of civic architecture, whether they inhabit our local sphere or, like Abu Ghraib, they are secreted across the globe. Just as the public courthouse stands for the representation of justice, prisons are below-the-radar warning signs that inhabit our psyches. No one would really want to be found guilty of a crime just to see the inside of a jail or a detainee camp, and yet the design of such facilities illustrates how our society incriminates humanity, and how we view our world.

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This well-deserved and overdue exhibition features highlights of Northern California architect Jerrold E. Lomax's career in photographs. The influence of this modest and precise man's work is visible throughout California. Unfortunately, awareness and acknowledgement of his profound problem-solving abilities remains understated even in the architectural world. For more than a generation he has resolved structural challenges, like hillside development and oddly shaped building lots, while maintaining his modernist aesthetic; no doubt his designs have subconsciously entered the minds of numerous architects working in his milieu of glass, steel, and cement.

Lomax was the Associate in Charge of Design on several of Craig Ellwood's signature buildings, such as the Rosen House, Case Study House #18, and Kuderna House, among others. After a long tenure with Ellwood, Lomax brought his Miesian approach to his own practice, based in Sand City, near Monterey, which continues today. The exhibit focuses on the work of Lomax's office, but his years with Ellwood are illustrated with enlarged color prints of the latter's 15 Houses and poster-size prints of the masterful Hunt House (1957), a series of elegant cubes in Malibu, photographed by Marvin Rand. For this early project, Lomax built with an H-shaped plan that prefigured his design of interior courtyard spaces.

Large prints of Lomax's work are beautifully mounted and show the architect's combined technical and aesthetic finesse. The exhibit focuses on finished work. Several projects are award-winning, such as the Rice Residence (1992) in Glendale, which has a concrete facade, a glass box central structure, and a steel-framed building in the back. Lomax developed an innovative terracing technique that uses multiple cement pods for support. The set-back, cubic, gray-colored West End Condos (2003) in Sand City is another award-winning project, although there is no reference to the merit it received from the Monterey Bay Chapter of the AIA. Also missing is the process work: sketches, drawings, and ephemera that might reveal more of the architect's hand. An enlargement of the poster for the 1976 LA 12 architecture exhibit at the Pacific Design Center helps place Lomax in the context of his peers from that era: Gehry, Kaper, Pelli, Lautner, Zimmerman, and others. Lomax became one of the LA 12 for his design of the pure white, tetris-esque Moses House (1972). Glen Allison's photographs of the house are part of the exhibit and appear next to the architect's Ashton-Casella House (2000), a more textured, landscape-inspired construction in Carmel Valley. Lomax's more curvaceous, silvery Trailer Life Publishing Headquarters (1973) in Agoura, is an early use of aluminum composite siding with the intended effect of mimicking the exterior of an Air Stream trailer. The focal point of the gallery floor area is a set of four wood models for the Westgate, Ashton-Casella, Rice, and Lomax-Miles houses, all beautifully constructed by the SPF:a "model gang." Across from the models are renderings for several of these projects in addition to wall-mounted photographs. This is an example of how MODAA does especially well by showing admiration, respect, and ultimately embodying the architect's vitality. Ideally, however, such a formal exhibition in a museum setting should offer a little more insight. But hopefully the current show will serve as an impetus for further recognition.

JEFFREY HEAD
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Every year, sometimes in September, but more classically in October just before Halloween, when California’s wild vegetation is driest and most combustible, high pressure over the Great Basin and Colorado Plateau unleashes an avalanche of cold air toward the Pacific coast. As this huge air mass descends, it distorts the local landscape, and as far as we could see, there was a connoisseur of mean streets, not of forest fire. Technically they are “fohns,” a phenomenon of weather and combustion that has long fascinated me. But instead of rain, an October Santa Ana howls over Black Mountain and blasts her Ramona ranch.

“I could see herds of dust being driven into the eastern end of the valley and hurried down the river, leaving, for a second, a clean, clear path behind them. Then another gust and the east was hidden and more yellow clouds came surging through the valley. … My eyes hurt, my chest felt full of dust, my hair stood stiffly up like the horses’ tails. We seemed to be watching a big fire whose flames were yellow instead of red, and it was consuming our land while we looked helplessly down.”

Fortunately the Santa Ana abates before it reaches the lightly inhabited backcountry of the San Gorgonio Pass above Palm Springs, and is armed with an encyclopedic knowledge of irrigation and semitropical agriculture. He could easily pass for one of those planter types who cared for his Avocados, and this is the origin of irrigation and semitropical agriculture. His orchard was so large that it could be controlled from a central control tower.

Another advantage of this region is that it is a land of risk and natural disaster. In California, catastrophic fire only fertilizes the land while we looked helplessly down.”

As Tom points out, his trees put up a good fight. When a wildfire was about to sweep through the orchard, they sent a signal to the firefighters. This signal is transmitted to a central control tower where it is translated into a computer. The firefighters then receive an alert and can take action to prevent the fire from spreading.

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