

THE ARCHITECT'S NEWSPAPER

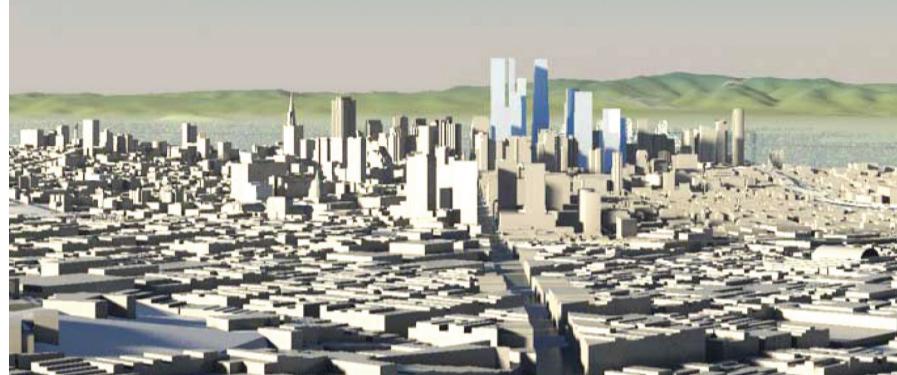
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PROPOSED SF REZONING WOULD SHIFT SKYLINE SOUTHWARD

INTO THIN AIR



COURTESY SAN FRANCISCO PLANNING DEPARTMENT

On April 30, the San Francisco Planning Department unveiled a rezoning proposal that would increase building heights south of Market Street beyond the current 550-foot limit, essentially shifting the skyline's center from the existing business district north of Market Street to the south, toward the new Transbay Transit Center.

The proposed rezoning, further outlined at the Transbay Citizen's Advisory Committee meeting on May 8, will be presented in greater detail in a draft environmental impact report scheduled for spring 2009. The rezoning is the culmination of years of civic plans that are only now coming to fruition. The

city's 1971 Urban Design Plan, reiterated in the 1985 Downtown Plan, had originally proposed increased heights south of Market Street, reinforcing the idea of a high-density street wall along the city's main spine.

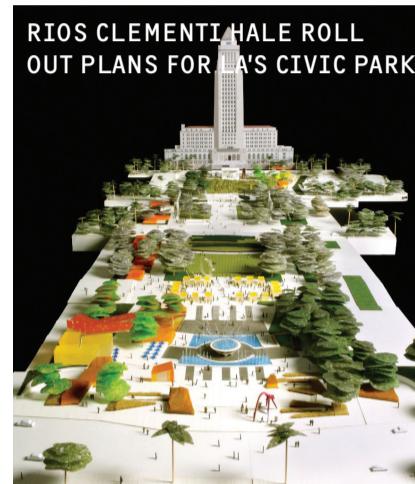
With this new set of guidelines, city planners are attempting to contrast the city's undistinguished skyline with the creation of an urban topography that plays against the undulating natural landscape. At a scenic vantage point, three "mounds" would be identified: Telegraph Hill, the Transbay Transit district, and Rincon Hill, with Folsom Street as the lower "saddle" between the latter two.

Pelli Clark Pelli's **continued on page 9**

NOT YOUR AVERAGE MALL.
SEE PAGE 14



RIOS CLEMENTI HALE ROLL OUT PLANS FOR LA'S CIVIC PARK



COURTESY RIOS CLEMENTI HALE

Almost Grand

Spring did not bring a rainmaker for the Grand Avenue Project (a.k.a. The Grand), the \$3 billion Los Angeles development that billionaire Eli Broad and local politicians hope will re-kindle upscale growth in downtown's Bunker Hill. The project's developer, The Related Companies, announced at the end of April that they had not obtained a construction loan and the project's start was to be delayed again, this time until 2009. So it was left to Los Angeles-based environmental design firm Rios Clementi Hale Studios to demonstrate progress, rolling out master plans for the \$56 million, 16-acre Civic Park contingent on the development.

Civic Park is intended as a reconfiguration of three forlorn open areas—barely mini-parks—that lie between the Music Center on Grand Avenue and City Hall on Spring Street. Confronted by three streets that interrupt flow, multiple ramps that service **continued on page 10**

KITCHEN + BATH

A FAST LOOK AT NEW DIRECTIONS AND BREAKTHROUGH PRODUCTS PAGES 21-22

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LA PASSES MANSIONIZATION ORDINANCE

HOUSE TRIMMING

The old adage "less is more" has been revived in Los Angeles. On May 6, the LA City Council unanimously approved its "Mansionization Ordinance," also known as the Neighborhood Character Ordinance, which will restrict the size and bulk of new or remodeled single-family dwellings in many LA neighborhoods. First proposed by **continued on page 10**

\$500 MILLION DODGER STADIUM UPDATE

BATTER UP!



COURTESY JOHNSON FAIR

Just when Dodger fans thought it would be impossible to top ex-Yankee Joe Torre's joining the team as manager, a renewal plan for Dodger Stadium will give Los Angeles baseball a dramatic new backdrop. Unveiled last month by team owner Frank McCourt,

the \$500 million "Next 50" plan, which celebrates 50 years in Los Angeles in 2008, includes improvements to the 46-year-old structure, new landscaping, and several new year-round buildings. The project, by Johnson Fain with HKS **continued on page 9**



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LETTERS

THE REAL DEAL

I was interested to read your story about the Maxwell House ("Got Wheels," CAN 04_04.30.2008). Shortly after the news hit about the plight of the house nearly four years ago, I was retained by one of the wannabes who had hopes of saving this building. His proposal fell by its own weight, since his site up in Laurel Canyon presented too many challenges for moving it up those winding streets. Sometime later, someone else consulted me, this time about a lot in Silver Lake. In this case she was unable to secure the site. Now I read that the apparently successful "team" is considering a site in Angelino Heights, and this time it sounds serious.

Another story in the same issue ("Tinkering with History") mentions a patron, Michael LaFatra, who is cited as having restored a dozen modernist icons including some of ours. I'd like to check

in with him, just in case he wants to consult the original source on the next one. I would have liked to help on the Troxell, on which I was the original 1950s project architect, although I think SH_Arc did a credible job of expanding that project.

I might as well have been the un-named architect in regard to the Singleton who pointed out how the redesign had taken the project too far afield to still be referred to as a "Neutra." When I saw it, I came up with a new appellation: "Neutra Re-imagined." Barry Sloane, the realtor, did not heed my request that he cease and desist from advertising it as a "Neutra." I stand ready to assist any owner who wishes to restore the Barsha in Santa Monica Canyon.

How is it that in this era of purists who profess to care about authenticity in restoration, so few actually bother to come back to the source to *really* get the skinny

on what our office would have preferred?

DION NEUTRA
RICHARD AND DION NEUTRA,
ARCHITECTS AND ASSOCIATES

FINDERS KEEPERS

I applaud your editorial in the last issue ("Velvet-Rope Publishing," CAN 04_04.30.2008). I have told my boss many times that when I'm running things, there will be no more exclusivity. I'm hopeful to someday have a very sought-after project to pitch and I will tell everyone to get lost if he or she says he/she won't run it unless it's an exclusive. I hate it. I hate it. I hate it. You want it first? Get it first. Pay attention to what's going on and don't rely on exclusivity to do your legwork. It's lazy. It's elitist and its self-preserving egotism.

CHRISTOPHER KEOUGH
GENSLER

HOUSE WARNING

On May 13, Richard Neutra's Kaufmann House in Palm Springs sold at auction for \$15 million—not a bad haul. Makes me think of other architectural masterpieces attracting a pretty penny, lately. Louis Kahn's Esherick House in Chestnut Hill, Pennsylvania, was at press time expected to fetch around \$3 million at Wright auction house in Chicago. On thevalueofarchitecture.com, an impressive site, A. Quincy Jones' Kalmik House is on sale for \$1.67 million. And on architectureforsale.com, Frank Lloyd Wright's Cooke House is priced at \$4.4 million.

I have mixed feelings about this sort of thing.

Part of me finds it depressing that iconic modernist houses have now become symbols of luxury and wealth. The roots of the modernist movement were based in equality and simplicity, and architects like Neutra, Schindler, and Lautner were all proponents of the movement. They weren't interested in their homes selling for outrageous prices or having their names attached like some kind of celebrity endorsement. They were more concerned with establishing a new, more simple and equitable way of living. But our nation has an unbelievable knack for turning anything into a commodity; hence, the only people who can afford to live in these houses are the richest of the rich. Those buying on the cheap are usually stuck with mass-produced rancho-style, adobe-lite, faux Tuscan villa, and so on.

Of course, it's hard to argue that homes—like any commodity—shouldn't get what they attract on the market. And it's great to see an interest in architecture at all. As design buffs like to say, it gives credence to the relevance and popularity of modernist architecture in our society. Paying a high price for architecture is better than neglecting it or allowing its destruction.

Still, the challenge is to make great architecture affordable for "the rest of us," and it is possible. If builders and developers were convinced that the market were ripe for innovative architecture, that's what we'd see. Meanwhile, whenever possible, we need to find ways to keep some of these masterpieces open to the public so they can be experienced by everyone, not just a few wealthy owners. At the same time as Neutra's Kaufmann was going for top dollar, an equally important building in the history of modernism—the architect's own home and studio, the VDL House—teeters on the brink of sale. The Silver Lake home has remained open to the public since 1990, thanks to the work of California State Polytechnic University, Pomona. But just a few weeks ago, the university announced they could no longer pay to maintain the residence, and so they are seeking donations to save it and to maintain it in the future. Without some kind of endowment, they may have to sell.

So if you can't afford to pay millions on a masterpiece, why not chip in to keep one open to the rest of us? Contact www.neutra-vdl.org and give what you can. SAM LUBELL

LOS ANGELES TAKES GOING GREEN PRIVATE

PRIVATE GREENS

With the passage of a new sustainability ordinance on Earth Day (April 22), Los Angeles joined the small list of U.S. cities that require green building in private development.

The ordinance would require all buildings at or over 50,000 square feet or 50 units, or residential buildings over six stories tall, to attain the equivalent of LEED-certified standards under the United States Green Building Council's (USGBC) Leadership in Energy and Environmental Design (LEED) program.

The city chose the 50,000-square-foot threshold, said Claire Bowin, project manager for the LA City Planning Department, to help encourage more applications. She said the city should receive about 200 projects per year under the ordinance, and that every seventh project in the program would be audited to ensure compliance. "We really didn't strive for more stringent standards because we wanted to get out of the gate," she added.

The measure was initiated last year when City Planning Director Gail Goldberg and Mayor Antonio Villaraigosa made the development of a private green building program for the city a priority in a July 2007 decree.

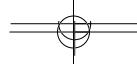
While the ordinance does not require buildings to go through LEED certification, a sometimes costly enterprise, it adopted USGBC's LEED program for several reasons, explained Bowin. "LEED is an outstanding program that consistently evolves, it is run by a nonprofit organization, it is a national standard, and the city already adopted it to regulate its own building activity," she explained.

Dr. Lance Williams, executive director of the Los Angeles chapter of the USGBC, said, "For a city this size, this is certainly a very progressive step." He added that his organization voted the Los Angeles chapter number one in the nation for advocacy and training of LEED-accredited professionals (LEED-APs).

Local jurisdictions with existing green building ordinances for private development include Santa Monica and West Hollywood; San Mateo County, California; Boulder, Colorado; Chicago; and Boston. LA County is also in the process of adopting its own green building ordinances, including one for green building, one for drought-tolerant landscaping, and one for low impact development. The public review and approval process is expected to start this summer. Currently in LA County, all new county buildings or projects that receive county funding over 10,000 square feet must attain LEED Silver or comparable standards. And in the city, government buildings over 7,500 square feet must attain LEED-certified standards.

With this new ordinance, projects that voluntarily attain LEED Silver or higher accreditation will be expedited through the city's often-onerous permitting process. The law also establishes criteria for the city to certify staff members as LEED-APs. In order to track the progress of the program, the ordinance will create the Green Building Team, a group of elected officials and city staff, including planners, architects, engineers, and safety personnel, who will be charged with encouraging innovation and facilitating the city's green building objectives. The team will also provide annual reports to the city council on the progress of the program, as well as recommendations for its amendment in the future.

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In these trying times for real estate, we've heard of all sorts of sneaky tricks developers are using to woo tenants—free Mini Coopers, gift certificates for modern furniture, those guys spinning the big arrows. But the latest ploy is not only getting attention, it's stopping traffic. Drivers heading northbound on the 110 through downtown LA last month were treated to what looked like strippers gyrating in day-glo windows of the Canvas LA apartment buildings. Curbed LA editor **Josh Williams** was drawn to the "big 80s poofy-style Whitesnake-video hair" of the mysterious dancing lady of the night: "It was like the iPod ads but without the iPod, or like something out of Amsterdam's Red Light District." Leave it to the local FOX affiliate to crack the case. Turns out, these sexy thangs aren't available for rent; they're simply projections: The DVD series known as Shadow Dancers also "appear nightly" at the Hard Rock Hotel in Las Vegas and the Crown Plaza, Dubai. The DVDs are available at shadowdancers.tv for all managers of low-occupancy properties looking to step up their marketing, or curious potential renters wanting to, ahem, experience this technology in the comfort of their own homes.

SAY GOODBYE

Santa Monica bid farewell to its iconic Ferris wheel spinning over the Pacific Ocean, as a winning bid on eBay rolled it from its former home on the end of the pier to halfway across the country. The auction, which closed at \$132,400, was won by real estate developer **Grant Humphreys**, who said it will be installed somewhere in his hometown of Oklahoma City. Not one to wallow in nostalgia, Pacific Park installed a shiny new deluxe model on May 22. And in other Goodbye news, although not officially confirmed by anyone at the firm, it's been widely reported that **Frank Gehry** laid off more than 20 people in late April, just ahead of announcements of even more funding delays for Brooklyn's Atlantic Yards and The Project Formerly Known As Grand Avenue. So, about that April groundbreaking...

FIELD OF DREAMS

When sports and real estate magnate **Ed Roski, Jr.** rolled out his plan for a new Los Angeles football stadium on April 17 [*Unveiled*, page 10] it was hard not to compare his wide-eyed optimism to a certain Ray "If you build it, they will come" Kinsella. Sure, the proposed stadium is being designed by **Dan Meis** (who also stood by Roski's side for Staples Center), and it has a snazzy promise of sustainability and acres of retail space for shop-happy Inland Empresses. But it was hard not to notice everything that's working against Roski's plan to bring football back to LA: hundreds of millions needed in non-taxpayer funding, a seedy location that's practically in Nevada, and, uh, how about the fact that *LA doesn't have a football team?* But no one ever said Roski was a realist. Last year, Roski paid \$200,000 to be among the first to fly **Richard Branson's** Virgin Galactic into space. He's also embarked on other theatrical adventures, chartering a submarine to the Titanic site and climbing to Mt. Everest's base camp. Which makes you wonder what other voices he might be hearing in his head.

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WILSHIRE CENTER TO BECOME COUNTRY'S FIRST GREEN BID

COOL HEADS PREVAIL

LA's Wilshire Center Business Improvement District (WCBID), a two-square-mile collection of businesses and residences roughly bounded by Wilton and Hoover streets and centered around Wilshire Boulevard, is seeking to become the country's first business improvement district to go green. Through its new "Cool District Program," which it has developed with the AIA Los Angeles Chapter (located in the district), it has pledged to reduce greenhouse gas emissions by two percent per year until it reduces these emissions by 80 percent.

The initiative was modeled after the Sierra Club's Cool Cities Initiative, which asks participating cities to cut their greenhouse emissions and curb sprawl, among other requirements. The WCBID plans to hire a consultant from within the city's municipal utilities departments to determine exactly what its present emissions are. Meanwhile, in order to brainstorm methods of cutting that number, the WCBID is holding

three "eco-charettes" this year, which will include input from locals, city officials, and green experts. The group plans to have a final plan together by early next year, said Christine Magar, chair of the AIA-LA Committee on the Environment (COTE) and one of the organizers of the effort.

The first eco-charette was held on May 15, with members of AIA-LA COTE, WCBID, academics, consultants, green business owners, and city officials. Possible solutions outlined at the charette read like a how-to for green development (and as a reminder for just how un-green LA development has traditionally been). These included green roofs, planting inside buildings, solar shading systems, window films, high-tech insulation, energy-efficient lighting, wind turbine systems, photovoltaic systems, drought-tolerant planting, usage of vertical parking structures to free up parking lots for green space, storm water retention systems, a bike-sharing program, and an increase of bus and mini-bus routes in the area. The next charette will be held in July, said Magar, and will focus on contributions from government leaders.

"It's all very realistic, but we're trying to think outside the box," said Magar.

SAM LUBELL

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JENNIFER RILEY

Sundance Kabuki Cinemas, a newly revamped cinema in San Francisco's Japantown, wants to make going to the movies a much classier—and environmentally savvy—affair. You won't find stale popcorn topped with neon yellow "butter" at this former AMC theater, renovated by the Berkeley-based firm ELS Architecture and Urban Design. Instead, how about a charcuterie plate or an organic pear mojito served with a compostable straw?

Either can be enjoyed at the cinema's Bar Bistro, a replacement for the former concession stand, while watching the sun set over Pacific Heights. A screen wall made of reclaimed wood separates the balcony area from a double-height atrium that, by reclaiming the original building's setback area, reestablishes a connection between the theater entrance and the sidewalk running along Post Street. Inside, a set of 20-foot bamboo trees soars toward the glass roof. Then there are the theaters. The main auditorium is filled with plush wool stadium seating, adjustable armrests, and tables upon which to rest a glass of merlot as you take in the hottest new indie flick. **JULIE KIM**



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FEAR AND LOATHING IN GLENDALE



SAM LUBELL

Finally it has arrived—the most anticipated new architectural development in Los Angeles in months. What is this project, you ask? A museum? A great civic building, maybe? A new school? No, it's a mall, sort of.

The \$400 million Americana at Brand, which opened in downtown Glendale on May 2, is a mix between shopping center and new town. Developed by Rick Caruso, creator of the ultra-popular Grove in LA's Fairfax District, the Americana was designed by Caruso's staff, together with respected Boston firm Elkus Manfredi. It is set on 15.5 acres of prime real estate organized around "the Green," a two-acre common with curvaceous lawns, gentle walkways, and a lake with dancing fountains. Built using eclectic styles and scales, the Americana includes over 50 stores and restaurants, an 18-screen movie complex, 238 apartments, and 100 luxury condominiums.

For an architecture person, the Americana is the definition of a guilty pleasure. I don't want to like it. After all, it's real, but in the same way that Reality TV is real. It's a watered-down pastiche of historical architectural styles, many of them European; a simulacrum of urbanism planned to maximize consumer spending and minimize civic disruption; it's a drain on local shops, and a ticket to new traffic jams; and it's an all-too-clean, inorganic piece of city plucked into a city that already exists.

Despite all this, it's still quite enjoyable and, in some ways, effective, at least for a limited amount of time. Entering the Green provokes excitement, with its sweeping, carefully composed vistas and its open congregation of humanity sitting and playing on (real!) grass, a rarity in Los Angeles. It makes you wonder how the horrible indoor mall was ever invented in a state where staying inside is generally a mistake. Besides its greenness, the size of this space is its biggest asset; unlike the Grove, streets are minimized here. In most urbanism, real streets bring excitement and activation. In fake urbanism, they spell doom. The least effective areas here are the "streets" that border on real streets, paling in comparison to the real thing, and evoking the empty feeling of ghost towns.

Most of the architecture at the Americana is banal and unapologetically nostalgic, ranging from vaguely Italianate to art deco-lite to faux colonial. Yet at least it is varied in style and

size; a touch of city-ness from which many malls could benefit. The addition of real living spaces—although far from affordable ones—within the complex helps contribute to this sense of urbanity as well. And within the architectural array, there are a few gems that draw the eye and keep the array from collapsing into a wasteland of boredom. A golden cupola adorns a large Guess store. A 175-foot-tall rusted elevator tower is topped with a thin spire that looks like a cross between an oil tower and the Eiffel Tower. A few of the contemporary-style buildings, each with its own architectural expression, are pretty good: a gray limestone-and-steel-clad Barneys, a blond wood-clad Martin and Osa, a Lululemon whose fiberglass facade appears to be peeled away to reveal glazing.

After about an hour, the piped-in jazz, the strange security guards with their Mountie hats, and the supernatural, syrupy sweetness of the place become seriously grating. It could be the set for *The Prisoner*. You start to doubt whether this concoction actually connects itself to the rest of Glendale, which peeks in at places but is mostly shut out. You start to wonder who would want to live over a place like this for years, not just linger for an hour. And you also start to wonder why there is no Farmers Market like at the Grove, just a collection of high-end stores for wealthy visitors.

Still, while the project may be a little creepy and architecturally unspectacular, for a mall it represents a stunningly good piece of urban design. Like the Grove, it's one of the few malls I've been to where I've actually wanted to linger. These designers are getting so close to real urbanism that you wonder what they might think of next. Maybe a non-chain store that locals would want to use? Maybe an urban space that doesn't prohibit pets and photography or have a curfew of 10 p.m.? Wait, I have an idea. Maybe these fake towns could someday even become...real towns! Well, a guy can dream, can't he? **SL**





WAITING GAME

It's been nearly three years since the freeway was demolished above San Francisco's Octavia Street, which has since been refashioned as a boulevard. Its new elms, once scraggly saplings, fill the width of the center median. Children scale the half-dome on Hayes Green while their parents sip lattes

on the lawn. Not bad for a slice of the city that used to be under a freeway off-ramp.

But if you look a little harder—at the chain-link fences that block access to twelve empty lots along the outer edges of the boulevard—you'll realize that this picture of idyllic urbanity obscures a less-pretty image of how

things get done in San Francisco. Because of planning delays, these areas have had to wait almost a decade for development. But finally, in April, the San Francisco Board of Supervisors approved the city's Market Octavia Plan.

The plan calls for 6,000 new market-rate and affordable housing units, about 900 of them along Octavia Boulevard. Other sites include the six-acre UC Extension campus, as well as a cluster of parcels near the Market Street and Van Ness Avenue intersection, where new zoning would allow for 20- to 40-story residential towers. The plan aims to locate the densest housing developments near major public transit stops while preserving the fine-grained, small-block structure of Hayes Valley. The city hopes to accommodate 10,000 new residents in the same 379-acre area.

The fact that this plan has been so extensively delayed is a textbook example of how planning can get stuck in the mire of local politics. In 2000, the city's Planning Department began work on the neighborhood plan, which went through many iterations and survived a multi-year environmental impact review and public comment period. Then in 2006, the city held a competition for design and development teams to submit proposals for mid-rise apartment buildings on four publicly owned parcels along Octavia Boulevard. Three winners were declared last spring, only for their innovative proposals to remain in limbo for more than a year before the neighborhood plan received planning department approval,

and then reached another impasse at the Board of Supervisors.

Much of this latest fuss can be boiled down to a debate over community impact fees: exactions placed on developers to help fund public services. The point of the fees, according to the Market and Octavia Community Improvements Program Document published by the Planning Department, is that new development "should pay its full share of the additional burden it places on public services and facilities."

The problem for the winning design and development teams last spring was that they had no idea how much these fees would be. From their perspective, an exceedingly high development impact fee could—along with new affordable housing fees—make a project not worth the initial investment. Meanwhile, the problem for some community activists, who found an ally in Supervisor Ross Mirkarimi, was that the rate of exactions on developers was too low.

That impasse was finally broken in April. Fees were set at \$10 for every square foot of new housing, and affordable housing fees were set at \$4 to \$8 per square foot. Despite the fees, at least one architect remains optimistic. Douglas Burnham, whose Oakland-based firm envelopeA+D helped create a winning Octavia Boulevard proposal, thinks that "these projects, if handled well, could show how San Francisco can remake itself anew with an eye toward livability, sustainability, and smart urban densification." JK

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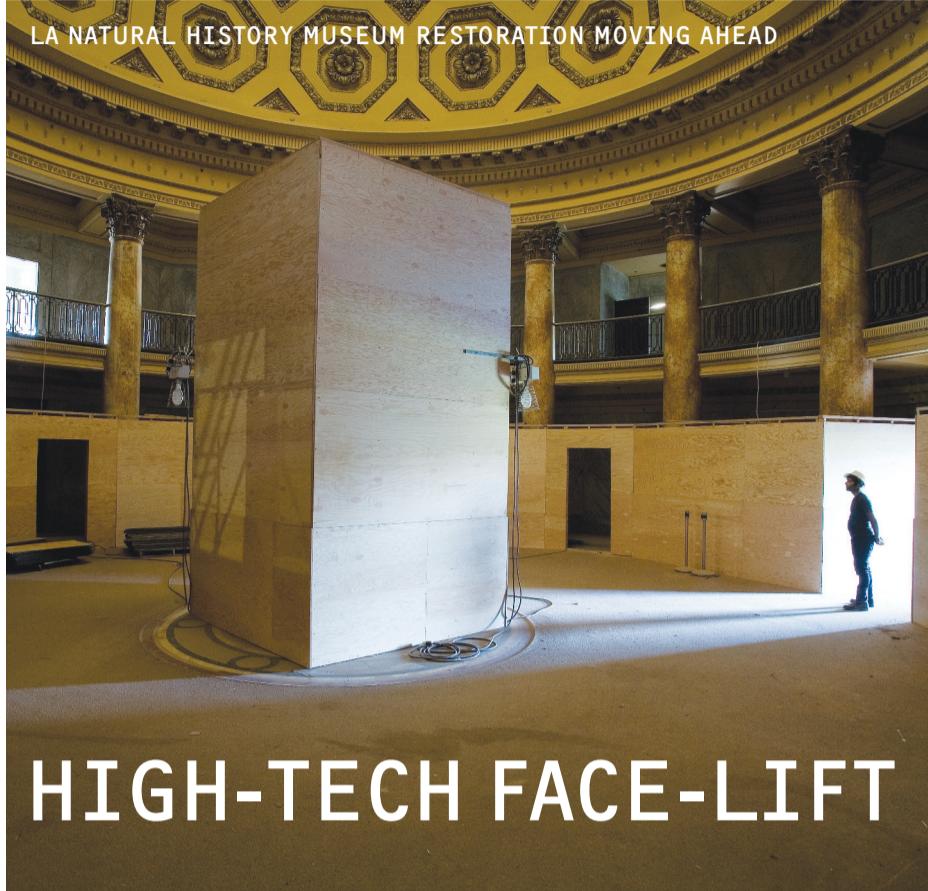
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THE ARCHITECT'S NEWSPAPER MAY 28, 2008



HIGH-TECH FACE-LIFT

This summer, the Natural History Museum of Los Angeles County is expected to complete the first phase of a four-year, \$84 million restoration of its original 1913 Beaux Arts building. The work has involved comprehensive structural upgrades, as well as an extensive

uncovering and cleaning of original marble, terra-cotta, and cast-plaster details. The entire renovation will continue until 2010.

The two-story red brick Hudson & Munsell building, crowned by a 60-foot-high dome, sits adjacent to the sumptuous sunken rose

garden in Exposition Park, just south of USC. Today, although teams have bored countless holes and stripped away tons of concrete, the Museum looks remarkably like it did when it opened nearly a century ago. The only discernible change to the brick and terra-cotta facade and mosaic and tile roof is how clean it all looks. The structural upgrade, completed by CO Architects with Scott Kelsey, principal in charge, and structural engineer John A. Martin & Associates and contractor Matt Construction, is hidden within the walls of the existing structure. This was part of the mandate, since the building is listed on the National Register of Historic Places, whose strict guidelines forbid cosmetic and anachronistic alterations.

The work also included the repair and cleaning of a bowl-shaped stained glass window at the top of the main rotunda. Decades of accumulated pigeon and rat droppings have been removed from the art-glass ceiling, while gold leafing has been reapplied to small plaster rosettes beneath the oculus. Once, the rotunda was dark and gloomy; now, filtered sunlight strikes the 16 scagliola marble columns rimming the room, and what once was the main entrance to the museum is grand again.

What makes the restoration work unique, however, is the approach CO has adopted to reinforcing the structure. According to project architect Jorge de la Cal, the architects and engineers cored 126 columns with steel rods and filled them with a carbon polymer that the state's highway builder, Caltrans, uses to reinforce freeway and overpass columns. Each 35-foot-tall museum column was surveyed to ensure that the six-inch-diameter

coring machine did not crack decorative terra-cotta cladding and corbels. Then the dry-drilling began. Typically, water coring would be used, but the building's bricks are like honeycombs, and no one knew where the water might go. The building is so porous, said de la Cal, that when coring began on the north wing, "ancient red dust just started pouring out everywhere." The plan for the polymer was to let it ooze into as many wide voids as possible. Fortunately, the material can be poured in stages, and bonds to itself—there are no cold joints. By injecting a little at a time and letting it cure, the contractors were able to control how far the polymer migrated.

Probably the hardest part of the job, still underway, has been overcoming a structural nightmare created by a 1920s addition to the museum. The new building was simply propped against the old one, and where they met, new concrete floor plates were etched into the walls of the original building. It's an approach that today would be seen as an engineering no-no because in an earthquake, two buildings behave differently. Now, like Siamese twins, they are being separated, and laborers have had to hand chip roughly 300 linear feet of four-inch-thick concrete.

"The whole job is like large-scale dental work," de la Cal said. The result is a building that you'd never know had been drilled, excavated, cored, and filled. Further work will include reconstruction of exterior statues, roof improvements, new air conditioning, heating, and skylights; some of this is already underway. The final step will be to place the new exhibits in the Cenozoic/Age of Mammals gallery, expected to open in 2010.

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From Ideas to Reality

INTO THIN AIR continued from front page recently unveiled Transbay Transit Center Tower—measuring somewhere in the vicinity of 1,000 feet—would act as the crown of the new city center, with surrounding towers forming a lower “ringed zone” 150 to 200 feet away. Nothing is set: The planning agency is hedging its bets, presenting a variety of height scenarios ranging from maintaining the existing 550-foot cap to the 1,200-foot upper limit as proposed by the Pelli scheme.

Architects' and planners' responses to the plan largely favored the possibility of increased density in the city and a more dynamic, even sculptural, skyline. But they also cautioned that the new construction be sensitive to its surroundings and were wary of the ongoing tension between the city's aspirations as a metropolis and local planning politics constraining its development to incremental urban gestures.

UC Berkeley planning professor Peter Bosselman, who participated in the development of the 1985 plan, pointed out that the creation of these artificial "hills" will be difficult to manage in the face of developer pressures. Already, he pointed out, there are projects underway that would undermine the idea of a "saddle" between the Transbay mound and Rincon Hill.

Glenn Rescalvo, principal at Handel Architects—which is designing the 60-story Millennium Tower under construction next to the Transbay Terminal—asserted that the area's success will be driven by the architectural quality of the surrounding projects. "When you build tall, you have to respond

When you build tall, you have to respond

BATTER UP! continued from front page

A decision to proceed with the 1962 building

A decision to preserve the 1962 building, designed by Navy engineer Emil Praeger, bucks the trend in baseball, where many franchises have erected nostalgia-soaked structures on the sites of their demolished historic ballparks. But McCourt was committed to the Dodgers' legacy; when Yankee Stadium in the Bronx is torn down this fall, the Dodgers will be playing in the third-oldest stadium in major league baseball.

"Baseball is part of our personal memory system," said Johnson Fain principal Scott Johnson. "But we didn't want to be involved in its Disneyfication; that's not what we do. Our work lives in the now."

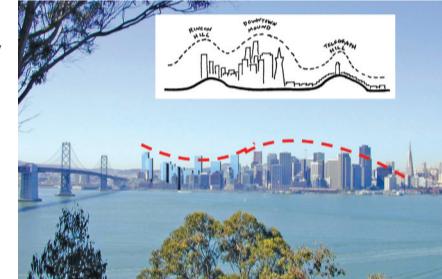
Three major components will add new structures and public areas that complement the distinctive Googie chevrons atop the existing stadium. First, Dodger Way will introduce a plaza entrance lined with retail and restaurants that allows fans to enter the stadium at ground level in far center field. This "front door" to the stadium will create a striking new perspective for fans, allowing those who arrive early to walk or play catch on the field. Ringing the stadium will be the "Green Necklace," a landscaped park of wide stairways and terraces that will allow fans to easily enter and exit the perimeter. The existing preferred parking spots around the stadium will be relocated to two high-density structures that hold 900 cars each. Finally, a large outdoor space, called Top of the Park, positioned high atop the home plate side of the stadium, will provide entertainment and dining with 360-degree views of downtown, Hollywood, and the San Gabriel Mountains. Two new structures with undulating rooftops immediately to

to everything else," said Rescalvo, who did not speak highly of most tall buildings going up around Rincon Hill, and suggested that future development build taller around these projects and shift the focus to the Transit Center. Dana Merker of Patri Merker Architects pressed new construction to take into account the context of existing and future development, and to develop a sculptural vision of the city landscape as a whole.

The zoning process, scheduled to last at least 18 months, will aim to address unanswered questions regarding the planning proposal and clarify the vision not just for the Transbay Center and Rincon Hill, but the scheme's wider urban implications.

For instance, little has been said so far on how the increased height limits will change the character of the existing district; how new high-rise buildings should relate to each other and to buildings in the area; how new development will connect to Mission Bay, the ballpark, and the Embarcadero; or how the new landmarks will change the face of the city as a whole. **ERIC LUM**

Proposed SF Building topography



CONTINUOUS

either side of the entrance plaza will hold offices, retail, and the Dodger Experience museum, and will provide a visual transition from the chevrons of the stadium to the mountains beyond. To commemorate the Dodger Dog—which the team claims is the most widely-sold hot dog in the world—a two-level Dodger Dog cafe will also take its place on Dodger Way, with a canopied grill on the roof that mimics the peaked gables above the bleacher seats.

The Dodgers' plan revitalizes what is already a very natural heart of the city. "If you have a place where every two to three days, 60,000 people just show up, you have a civic space," said Johnson. One early hope for the design is that it will stagger arrivals and departures, as developers plan for a "come early and stay late" mentality. The hope is that fans will arrive earlier to use services like the restaurants and museums and stay after the game is over for nightlife options. The stadium's new facilities will also remain open on non-game days and year-round. "If we're successful, the fans will love it," said Johnson. "We'll create enough of a destination that they'll come even when there's no game."

Over 2,000 trees will be planted on the grounds, and the designers are also planning to seek Silver LEED certification for the structures. Early criticism of the plan has blasted its lack of public transportation—indeed, the stadium remains true to its original car-centric design that Johnson calls a “paean to suburban freedom.” However, at a press conference, McCourt told city leaders that he was committed to bringing public transportation to the stadium and surrounding areas, with cooperation from local government.

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THE ARCHITECT'S NEWSPAPER MAY 28, 2008

ALMOST GRAND continued from front page underground parking lots, and Angelenos who neglect parks as routinely as New Yorkers are drawn to them, the studio was forced to spend a significant portion of the park's budget on simply "prioritizing the pedestrian," said firm partner Frank Clementi. "People were never expected to be *on the street*" in a pedestrian manner rather than in automobiles, observed Clementi, when the original park was designed.

To deal with these challenges and the park's smallish \$56 million budget, Clementi's firm and the Grand Avenue Committee propose two schemes: a "base" park designed to fall within the budget, and an "enhanced" scheme in which mix-and-match elements like a colorful jagging bridge, children's playground, and performance stages could be added as more funds are raised.

Already, the County of Los Angeles Board of Supervisors has requested \$30 million in additional taxpayer funds from the state, begging the question as to whether there was any intention to follow the original budget. Eli Broad, meanwhile, has not raised private funding for the public park.

According to Rios Clementi Hale partner Mark Rios, the base park executes three primary goals: generating a memorable open space, tying the disparate and blocked patches together, and connecting the park to the city—the most flagrant impediments to which are the parking ramps.

At Grand Avenue, the firm would move two ramps to the park's outer edges, covering their remnants with platforms for visitors to

relax upon, and opening up a vista that rolls down to City Hall. To diminish ramp presence at Hill Street, trestles will cover the protruding walls, and a ramp that interrupts the park where it meets City Hall will be moved to allow an on-grade connection to one of the city's few remaining older iconic buildings.

Two meandering walkways will align each side of the park, forming a three-quarter-mile loop that connects all three blocks. The loop will draw visitors through a shade garden on the park's south side and a sun garden on the park's northern edge. The architects also propose to improve connectivity to an iconic fountain located in the first block below Grand Avenue by raising the walkway level to bring park visitors underneath the bowl and within touching distance of the water. A collection of seasonal gardens will also inhabit the block, rotating like gallery exhibits, explained Rios.

Continuing east, the firm will use paint and patterns on the asphalt surface of Hill Street and again at North Broadway to draw the street crossings into the park. Terraced platforms, stairways, and ramps will step to a stretch of land downhill from City Hall, providing seating for large events and concerts. Farmers markets may occur to the south.

As part of the "enhanced" scheme, space has been designated for a playground east of the fountain, and for a small stage on the lawn to host up to 1,500 people. There will also be a community pavilion, and colorful wing-shaped sunshades. The most compelling architectural element, however, would be a 200-foot-long, twisting yellow bridge, fashioned from an irregularly shaped

diamond pattern of elevated, multi-level paths, offering unique viewpoints and establishing a beacon for the park.

The Grand Avenue project has come under criticism since its inception, and the park, too, has its critics. "There's not a strong sense of design," compared to Disney Hall, said Russell Brown, executive director of the Historic Downtown Business Improvement District, at an April 22 meeting held to familiarize the public with current designs. "The park doesn't feel transformational."

But the park has received some credit within the architectural community. Robert

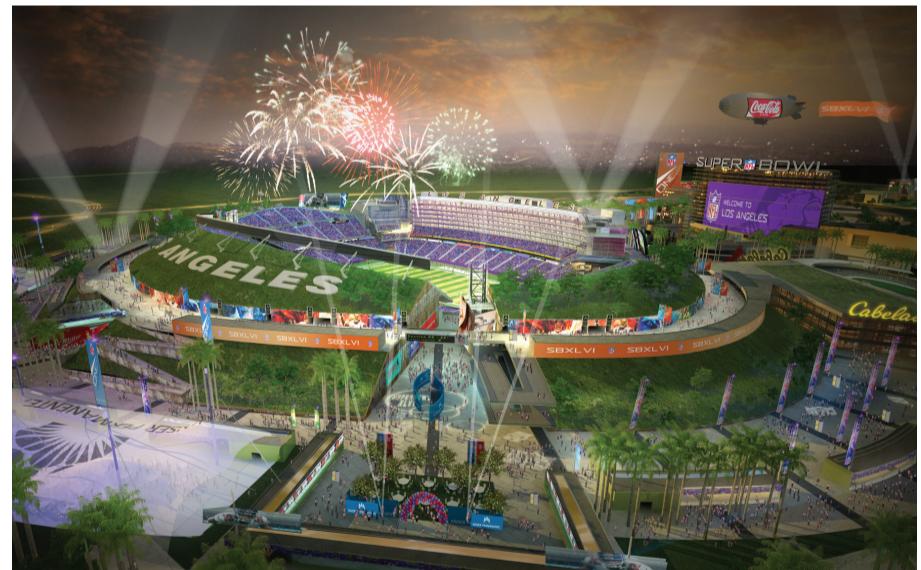
S. Harris, a professor at the University of Southern California's School of Architecture, was initially concerned about the park's orientation but has come to respect Rios Clementi Hale's efforts. "It seems to me that they've had exactly the right notion about how the four blocks ought to be understood and used for entertainment and activity on the west side towards the music center, [and] a more civic sense of place towards the east side," he said. "I think the bones of it are really sound. But there's a real problem about there not being enough money."

TIBBY ROTHMAN

Architects Rios Clementi Hale plan for a colorful and more coherent Civic Park.



COURTESY RIOS CLEMENTI HALE



UNVEILED

LA FOOTBALL STADIUM

On April 17, Ed Roski, Jr., owner of LA-based Majestic Realty, unveiled a plan to develop a 600-acre site in LA's City of Industry that would include a 67,000-seat football stadium and a three-million-square-foot office and shopping complex. A second phase of the project would add a large entertainment district. The privately-funded, multi-billion-dollar project, which includes \$800 million for the stadium, would be located at the southern side of the Highway 57 and 60 interchange, a large parcel of open space currently under a land lease to Majestic by the City of Industry.

The site's undulating topography led to a unique stadium design. With general seating set into a hillside, suites and club seats are

located in a free-standing building on the other side of the field. Dan Meis, principal of MEIS Architects and designer of the Staples Center, explained that this asymmetrical design creates a "separate piece of architecture that is not derived from the typical stadium section." The design creates a notably outdoor feeling with picnic seating, a retail promenade, and a festival atmosphere around the concession and general seating areas. With green parking lots, recycled construction materials, and the hillside design, the stadium seeks to deliver a clear environmental message to the rest of the NFL, said Meis. With all this in place, Majestic Realty just needs to sign a team to begin construction. **GH**

Architect: MEIS Architects

Location: City of Industry

Client/Developer: Majestic Realty

HOUSE TRIMMING

continued from front page council member Tom LaBonge in 2006, it is one of many similar pieces of legislation in the region, all hoping to limit the spread of the much-reviled McMansion.

The LA ordinance will require that houses throughout many of the city's flatland neighborhoods limit square footage to approximately half the size of their lot and keep garages at a modest 400 square feet. Fulfilling criteria such as having larger setbacks and including "eco-friendly" features would allow homeowners to add another 20 percent to their square footage.

LA residents have long been asking for more restrictions on house size, citing the loss of neighborhood character and in some cases, privacy, as a glut of multi-level McMansions replaced 20th-century bungalows. According to *The Los Angeles Times*, LA houses have grown steadily over the years, reaching an average of 2,500 square feet, just over 1,000 square feet larger than the average residence in the Western U.S.

LA City Council President

Eric Garcetti argued that super-sized houses are the antithesis of sustainable development and a "green" city. "The days of considering land-use decisions separate from their environmental impact are a thing of the past," Garcetti said.

But realtors and builders have a different take on McMansions. Holly Schroeder, CEO of the Building Industry Association's Los Angeles/Ventura chapter, said that new homes and substantial remodels are already 30 percent more energy-efficient than in other states and that in the next year, new California standards will push that up another 20 percent. "Bigger homes are not necessarily less efficient," she said. The Beverly Hills/Greater Los Angeles Association of Realtors said the ordinance will have a negative affect on the already beaten-down housing market and won't allow families to grow into their current homes.

Their concerns are not entirely unfounded. In a March 2008 review by the Los Angeles County Economic Development

Corporation (LACEDC), it was determined that property values would decline in proportion to the floor area no longer allowed by such an ordinance. However, in the same report, LACEDC pointed to the potential for property values to decline in neighborhoods with prevalent McMansions because the demand for such houses was dropping.

Los Angeles is not the first city in Southern California to put the kibosh on super-sized development. The first anti-mansionization ordinance was introduced by LA City Councilwoman Wendy Greuel in 2005, and applied to the Sunland-Tujunga community the same year. Glendale, Burbank, and Beverly Hills have similar ordinances on the books, and Santa Monica has been curbing super-sized development for a number of years. Other Southland cities have started to undergo similar processes. In February, Manhattan Beach City Council adopted an ordinance that revised residential building standards in an effort to minimize bulky, lot-consuming houses and additions. **ALLISON MILIONIS**

TROJANS IN CHINA

The USC School of Architecture announced the launch of The American Academy in China (AAC), a permanent cross-culture, cross-discipline research institute for the advancement of art, design, and humanities. The AAC will be based in Shanghai and will also provide an academic headquarters and logistical base for visiting scholars.

NOT SO GRAND

Construction on Phase I of the Grand Avenue Project is now set for February 15, 2009, nearly a year-and-a-half later than initial groundbreaking projections. Despite securing \$100 million from Dubai-based Istithmar, a larger construction loan has proved impossible to obtain.

CAPITOL PUNISHMENT?

A Marina del Rey developer hopes to construct 93 condominiums and 13,442 square feet of commercial and office space next to the 13-floor, record-shaped Capitol Records building in Hollywood. But Capitol executives are trying to stop the project because of fears that pile-driving and excavation for the project's three-level underground garage will damage the Capitol building's below-ground echo chambers that are used for high-end recordings.

SOLAR COOL

Caltech recently announced that it has begun installing what will be Pasadena's largest-ever solar energy facility. The 220-foot-long, 90-foot-wide structure, which is being erected on top of a parking building, is expected to produce 320,000 kilowatt hours of electricity. Once completed in August, the solar energy facility will produce enough electricity to prevent 527,000 pounds of carbon dioxide emissions from reaching the atmosphere each year.

PARK FIFTH A GO-GO

The board of LA's Community Redevelopment Agency approved the Public Benefits package for the Park Fifth project, a \$17.7 million package that includes money for Pershing Square redevelopment, streetscape improvements, and \$2.5 million each to the Downtown Women's Center and Skid Row Housing Trust.

FORUM WANTS ITS STOREFRONT

The Los Angeles Forum For Architecture & Urban Design is hosting a competition to take a 15-foot wide storefront at 6520 Hollywood Boulevard and give the facade and first floor interior an identity. This would be the first permanent home for the Forum in its 20-year history. The space would become a revolving gallery, stage, and social center where the Forum will present exhibits, talks, and occasional competitions.

EXPO LINE BOOST

The Los Angeles County Metropolitan Transit Authority (Metro) voted to add \$54 million to the budget of the under-construction Expo Line—a light rail system planned to move people between Culver City and downtown by 2010—so overpasses can be built in Culver City. This has angered the Citizens' Campaign to Fix the Expo Line, who are fighting for South LA underpasses, especially near Dorsey High School, because they claim an at-grade train will endanger students.

KAUFMANN FINALLY SOLD

On May 13, Richard Neutra's Kaufmann House sold for \$15 million at Christie's in New York. The sale price, with an additional \$1.8 million commission fee, is at the low end of the \$15-25 million expected. The Palm Springs home was first commissioned by Edgar J. Kaufmann, the department store mogul for whom Frank Lloyd Wright built Fallingwater. Its most recent owners, Brent Harris and Beth Edwards Harris, are divorcing. Christie's would not name the buyer.

FENTRESS WINS AT LAX

On April 25, the Los Angeles Board of Airport Commissioners awarded a \$41.5 million contract for "overall architectural design services" for the new Midfield Satellite Concourse at LAX International Airport to Denver-based Fentress Architects in association HNTB Architecture based in Kansas City, MO. The firm beat out architecture teams that included Santiago Calatrava with Gensler, Leo Daly, and NBBJ. The new terminal, located about a quarter-mile west of the airport's Tom Bradley International Terminal, will measure 500,000 to 600,000 square feet in order to accommodate eight to nine Airbus A-380 aircraft gates. It will connect to Tom Bradley via a 1400-foot-long underground pedestrian tunnel.

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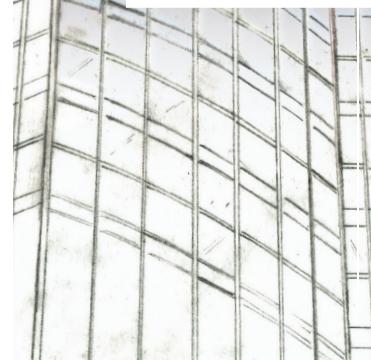
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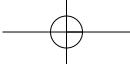
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There's something about a tree house that makes many of us revert into over-excited toddlers. Maybe it's a return to our ape-like roots, high in a tree, safe from everything on the ground. Or maybe it's a reminder of our childhood (or imagined childhood as seen on TV), when we sat in our sky-high headquarters and plotted our daily escapades.

This allure has prodded several architects over the years to build their own tree houses; basic structures literally supported on trees trunks and removed from the world below. But can't a real house be like a tree house without all that fuss? That's what Culver City architect Whitney Sander wondered in designing a new house for his sister—a proud recluse and theatrical lighting designer—in a rural spot outside of Wilmington, Delaware.

The house is located near a winding creek in the back of an old subdivision. Its small site encouraged Sander to "go vertical," maximizing space. This urge to build tall and in wood was also encouraged by the house's surrounds, a 150-foot-high canopy of beech trees. "Anything else would have felt squat in that environment," said Sander.

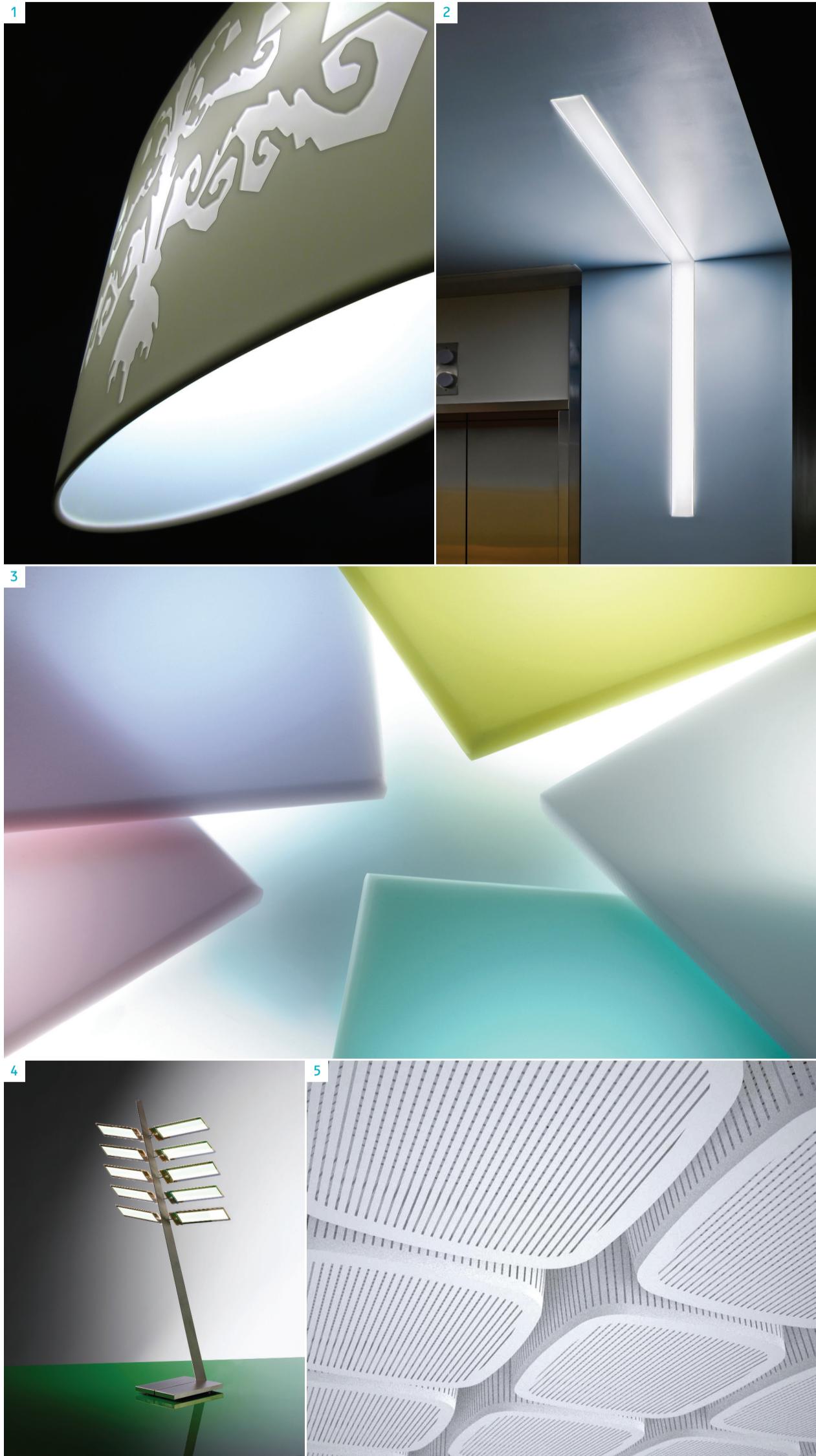
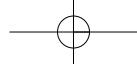
The unornamented, three-story, 40-foot-tall, wood-framed house, clad in thin vertical cedar planks, has most of its program raised far above ground level, giving it the feel of a tree house without really being one. Two projecting elements, a second floor balcony and a top floor canopy, help offset the home's verticality and give the house its biggest "wow" factor. The balcony is essential, said Sander, because "anyone who walks into the house wants to get out and into the woods." A steel spiral staircase from the balcony leads to a walkable, rubber-floored roof, since "once you get out, you want to climb up into the canopy."

The first floor of the house is reserved mostly for garage space, storage, mechanical, and laundry. The tree house spaces are the lofty, double-height second floor space, which contains the living room, kitchen, and an office; and the cozier, lofted top floor, which contains a master bedroom suite. These feel enveloped by the forest, thanks to a double-height window that wraps around the front of the house looking northeast, connected by glazed butt joints. (The back of the house is more private, and has only sliding horizontal windows.) Both floors also feel theatrical, thanks to the client's love of purple (the slate wall, the couch, a curtain that wraps the large living room window, countertops, and carpets), her skillful incorporation of dramatic lighting control (all kinds of dimmers and command systems), and her production company's manufacture of a folded plate aluminum staircase.

The house, points out Sander, is an example of why he loves contemporary architecture so much. "Everything is fair game. We're not afraid to use time-tested building techniques, but spin them in our own way. If you treat old materials like wood with new forms and new detailing, you get something that feels completely new itself." **SL**

Clockwise from top, main elevation is 40-feet tall; the two-story fireplace; sliding windows guarantee privacy at the back of the house.

SHARON RISEDORPH



WHETHER MINIMAL, HIGH-TECH, OR WITH A DECORATIVE FLOURISH, THE LATEST LIGHTING COMBINES ARTISTRY WITH PLENTY OF SMARTS

BLAST OF LIGHTING

1 EXTRAVAGANT

Parisian product designer Alex Vitet debuts his first lamp collection, Extravagant, made of milk-pale, translucent Corian. De-bossed with a cartoon-crude sketch of a chandelier for that contemporary ironic-cool look that goes with anything, it is available in suspended, floor, and table styles, with LED or fluorescent bulbs. www.alexvitetdesign.com

2 ACCOLADE V

From Vista, California-based Alights, the Accolade Series is hard-working, direct-recessed lighting with Dan Flavin flair. Made of 60 percent recycled aluminum housing that is applicable to any interior architecture setting, including gypsum or concrete, it uses energy-efficient T5 linear fluorescent illumination in a variety of standard lengths, from 2 to 12 feet. www.alights.com

3 ILLUMINATION SERIES

Jean Nouvel, Marc Newson, and Ross Lovegrove used this Corian translucent surface material with creative backlighting when it was only available in Glacier Ice white. Imagine where it will show up now that it comes in four new Ice tints, including Strawberry, Blueberry, Lime, and Mint? www.surfaces.dupont.com

4 EARLY FUTURE

Ingo Mauer is always a few steps ahead of the lighting crowd. The Early Light, produced by Osram, is a limited-edition table lamp equipped with ten OLED modules, state-of-the-art organic LEDs that require neither reflectors to direct the light nor sockets for plugs. The modules literally clip onto the base in the signature low-tech, high-tech way that Mauer has perfected. www.osram-os.com; www.ingo-maurer.com

5 DOUBLE STRAY

A lightweight, minimalist ceiling lamp that collapses like a Chinese paper lantern, the 13-inch Double Stray is made of the same indestructible material as a FedEx envelope. Created by Paris-based designer Inga Sempé for the avant-garde LA company Artecnic, it is named for the two overlapping line grids that embody its basic design, making it a must for architects. www.artecnicainc.com

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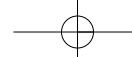
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ABSTRACT

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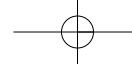
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FEATURE 17

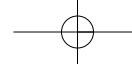
THE ARCHITECT'S NEWSPAPER MAY 28, 2008



PAUL BODY PHOTO

SAN DIEGO ARCHITECTS LAY HANDS ON DEVELOPMENT. BY SAM LUBELL

The Producers



Over the last hundred years or so, architects have watched their roles shrink to the point where "master builder" no longer applies. Now they seem relegated to the periphery, edged out of economic and even aesthetic control by powerful developers.

But a few intrepid CAD jockeys are working to take back control as developers of their own projects. While assuming new risks (the possibility of economic disaster) and responsibilities (even more work), they're also reaping rewards that come with increased artistic and economic freedom. The trend is nationwide, but one of its epicenters is a place not known for architectural innovation. That would be San Diego, where a tight-knit community has developed around this pursuit, producing moderately-sized projects along the edges of downtown, and lending to a city dominated by faux-historic homes and banal high rises a much-needed shot of architectural character and sensitivity.

While architects like John Portman and Rob Quigley both dabbled in developing their own San Diego projects years ago, most architects in the city will tell you that

the father of the so-called Architect as Developer movement is Ted Smith. Usually a cautious speaker, Smith loosens his reserve when it comes to his architectural pursuits. Like many, he started his career doing the bidding of developers, but soon decided the only way to do what he wanted to do was to do it himself. He attracted buzz in the 1980s with his first developed project, the Go Home—a revolutionary shared house with individual suites and entrances developed in Del Mar, a ritzy area zoned only for single-family homes. He later built more Go Homes with architect Cathy McCormack in the city's Cortez Hill neighborhood, and has continued to push the envelope with his infill work such as the Essex, a group of for-lease apartments built over a raised parking structure in San Diego's Little Italy. Another Smith undertaking, the mixed-use Merrimac, is part of the Little Italy Neighborhood Developer's project (LIND), a collection of varied structures around a small green, each built by a different architect, among them Quigley. Smith is now working on a similar project, creating a "texture of small buildings," co-developed

with such local powerhouse architects as Teddy Cruz, Quigley, and Robin Brisebois, and called Barrio Logan in Logan Heights. "The reason I've developed my projects over the years is to have control and to be the artist, not the decorator. To have a blank canvas," Smith said. As to the market for his edgy work, he said, "We've found groups of people who don't want the normal thing."

In Smith's wake have come several loyal followers—some from within his own firm—who decided to develop on their own. His most successful protégé is Lloyd Russell, a young architect with whom he developed and designed the Essex and the Merrimac. Russell, who was awarded the AIA San Diego chapter's Young Architect of the Year Award last year, has gone on to build his own unique house/art gallery/office in a structure, also in Little Italy, that he calls the Triangle Building for its shape; defined by its odd and quite narrow site. He is working as well on a development project in San Diego's Hillcrest neighborhood and also one in Portland, Oregon.

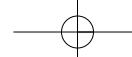
Like Smith, Russell said his favorite part

of developing is the creative control and the ability to transform the city for the better with thoughtful infill projects that mesh with, instead of ignoring, the urban fabric.

He feels for those still stuck in the architectural treadmill. "It's a sad thing to watch students get out of school and slam against reality. Their beautiful dreams become a mansard roof on a Safeway," he said.

The other major force in the architect-as-developer world is Jonathan Segal, who since 1990 has built 15 medium-sized projects downtown or nearby. Using a simple but elegant palette of materials like concrete and raw steel, he designs spaces that feel much larger than they actually are. His projects include K Lofts and The Union, buildings in Golden Hill with rooftop solar panels to help offset energy costs and that combine affordable and market-rate rental housing.

"It's all about efficiency," said Segal, who also leads the construction of his buildings, as do most architects/developers (either with their own crews, or in more cases, with subcontractors). "By doing everything ourselves, we eliminate the grief, the change orders,



PAUL BODY PHOTO

Opening page: Jonathan Segal's K Lofts, a nine-unit residential project in San Diego's Golden Hill neighborhood. The building integrates the structure of the site's former building, a Circle K gas station and convenience store.

Left: The Union, also by Segal, is the adaptive reuse of a former textile workers union building. The new steel and concrete-clad project includes 13 new townhouses and the architect's offices.

Right, from top: The Merrimac, built by Ted Smith and Lloyd Russell as part of the LIND project; the Essex, a unique multi-family project downtown also by Smith and Russell; the Triangle Building, Russell's first solo project, has a narrow plan that is shaped, not surprisingly, like a triangle.



TODD HIDO



JIMMY FLUKER

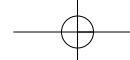


DAVE HARRISON

and the job directives. Not having to deal with all of that takes about 40 percent of the architect's time and work away, so that we can devote more time and money to the building."

Working relentlessly, Segal has become the most financially successful of the lot. He said he recently sold 141 of the 171 units that his firm has built for an impressive \$45 million. Segal has a garage full of vintage speedster cars, proof that developing your own projects can reap financial rewards. "Ted wants to save the world and Jonathan wants to own the world," joked Russell.

Of course, Segal and others warn that development is not for the faint of heart. Any project can go awry, causing the architect to lose his or her shirt; and with the market taking a downturn, the risks have only increased. Russell said his bank account sank to \$20 when he worked on his first project, the Merrimac, although things are much easier now. Securing funding and making insurance payments can make things difficult to get underway. And the amount of work and stress in managing everything from obtaining loans to cozying



Sebastian Mariscal's SIX, in La Jolla, includes six condominiums that blur the distinction between inside and out. "Developers think too much about what the market wants. As architects, we can question what the market wants," he said.

COURTESY SEBASTIAN MARISCAL STUDIO

up to assessors can be a grind. Segal admitted that he now recruits more help than he did in the days when he worked seven-day, 80-hour weeks, handling everything from drawings to electrical work.

"Sometimes you're dealing with bills and the bank and with the appraisals and doing other stuff where you'd rather be designing," said Segal's former employee Sebastian Mariscal, who is himself now developing the most high-end projects of the group. Mariscal's Six, an ipê-clad condo project in La Jolla, has units that range in price from \$2.3 to \$2.9 million.

But Mariscal likes the life. Aside from the chance to maximize his architecture, he said he savors the opportunity to get a comprehensive view of the building trade. "It's an amazing mental exercise. You really go from A to Z in the whole process," he said, concluding that "you just have to be organized and you have to give yourself some parameters. You can't obsess over a detail that will cost too much. It's all about creating efficiency in construction and design."

Indeed, these practitioners all claimed that hands-on development brings phenomenal lessons, insights, and benefits. These range from cutting out the middle man to learning when contractors are pulling a fast one, knowing how high to bid on a property or the most efficient means of welding. Mariscal, who has his own crew of contractors, has learned to order materials for multiple projects at once to lock down prices.

Russell said that familiarity with the construction side has given him inspiration for design. He constantly gets tips on detailing from his builders; for example, the uneven concrete facade of his Triangle building, a nod to the staggered wooden formwork, he said, was inspired by a suggestion from one of his construction workers.

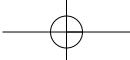
Such lessons are being passed on by Smith, Russell, Segal, and Mariscal. Together, they teach a Masters in Real Estate Development at Burbank's Woodbury University. Classes are held in the Merrimac Building. The twelve-month, three-semester program is entirely studio-based. For the thesis, students develop finished presentation packages for a project, including market analysis, partnership agreements, funding proposals, architectural designs, and sales and leasing strategies.

Already, several new architect/developers have emerged from the class, including Mike Burnett, who is working on a Golden Hill mixed-use project; Ginger Reyes, who is breaking ground on an infill project in Riverside; and Dominic Chemello who is starting a house addition in Escondido. This adds to a growing number of practitioners in the area, including Kevin DeFreitas, who is working on several lofts and rowhouses around downtown; Graham Downes, a successful designer of local hotels, lofts, restaurants, and offices; and Public Architects (who are actually in the process of moving away from development to design

larger projects). Even Kirk O'Brien, president of AIA San Diego, develops his own projects, and is a major proponent of the movement. "I've traveled around the country for my AIA duties, and I've never seen a community like this," said O'Brien. Others point to scattered pockets in Portland, Chicago, New York, even Omaha, Nebraska. But nowhere does the phenomenon seem as focused and energized as it does in San Diego.

Ron Radziner, principal at LA-based Marmol Radziner, has developed some of his projects, and his company, which employs over 70 people on its building side, constructs most of them. But he admits that there's really nothing in LA like the community in San Diego. "There's a culture of do-it-yourself," said Radziner, who credits the strong influences of Smith and Segal for pushing the movement.

Russell hopes the culture will continue to thrive, even while the economy slips and downtown development continues to push smaller projects further to the periphery. He, like others, relishes lower costs for lots, but also feels that the hesitancy of banks to lend money for projects will weed out all but the savviest developers. But regardless, he noted he'll continue on a path that he not only loves, but thinks could become the future of architecture. "For me, it's intoxicating to have that connection to the building and the work," Russell said. "I couldn't imagine being in my position in life just being a normal architect."



SUPPLEMENT 02

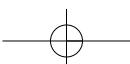
kitchen+bath

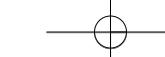
Published by The Architect's Newspaper

www.archpaper.com**PROFILE:** Neo-Metro, a family-run business with industrial edge**PRODUCTS:** Porsche kitchen, wooden sink, jointed faucet, medicine cabinet cooler**DIRECTIONS:** Conspicuous customization; environmental and out of sight

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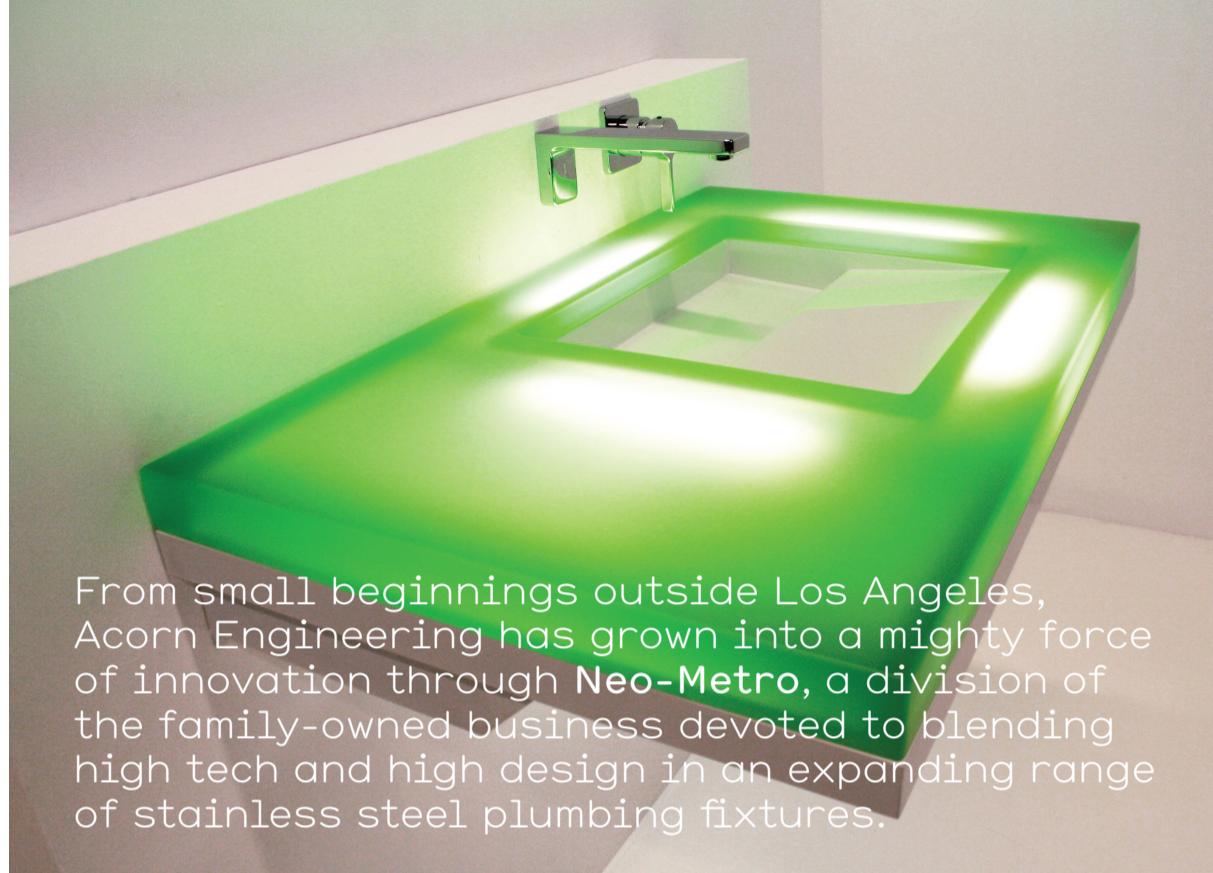
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THE MERCHANTISE MART CHICAGO, 222 MERCHANTISE MART PLAZA, CHICAGO, ILLINOIS



From small beginnings outside Los Angeles, Acorn Engineering has grown into a mighty force of innovation through **Neo-Metro**, a division of the family-owned business devoted to blending high tech and high design in an expanding range of stainless steel plumbing fixtures.



COURTESY NEO-METRO

For decades, the market for stainless-steel bathroom fixtures was pretty much limited to institutions. And for the family-owned Acorn Engineering, those institutions were mostly prisons. Then around ten years ago, *The Wall Street Journal* published an article featuring one of the Southern California-based company's toilets, the Comby, installed in a contemporary residence in San Diego. This slick unit incorporating a toilet, washbasin, and storage all-in-one was made especially for prison cells. But as it turned out, its sleek minimal look caught the eye of more than a few readers at large.

"After that article came out, we were inundated with calls from architects and designers wanting the Comby for residential projects," recalled Kristin Kahle, the granddaughter of Acorn's founder, Earl L. Morris, "but there were problems with installing it because it was designed for prison plumbing, which is different from house plumbing."

Morris founded Acorn Engineering in 1954, and the company quickly gained respect as an innovative manufacturer of high-quality stainless steel plumbing fixtures for commercial, industrial, and institutional applications. The interest generated by the *Wall Street Journal* article opened up vistas of a whole new world for the family. "We decided that this was the perfect time to test the residential market—something we'd been thinking

about doing for a while," said Kahle. So the Comby prison toilet was redesigned for home use and appropriately named the Neo-Comby. Then, at the Kitchen and Bath Industry Show in Chicago in 1998, "We officially launched the Neo-Metro as a brand with a two-piece toilet and the Metropolis basin." Now Kahle is the director of sales and marketing for Neo-Metro, the division of Acorn that's dedicated to designing and manufacturing edge-y but not quite so hardcore stainless steel plumbing products for high-end residential and hospitality projects.

A decade and several toilet and washbasin styles later, there are Neo-Metro stainless steel showers, tubs, bidets, pissoirs, and accessories to choose from. The Miniloo, a wall-hung toilet with a dual flush option and a small footprint perfect for Manhattan's practically cell-sized spaces, is among the new additions. "It's hard to do something special with a toilet but these products succeed—with their high level of finish and sensual curves, there's a sculptural element to them," said Chicago-based architect, Robert Neylan, who installed several different Neo-Metro toilets, along with wash basins and tubs, in the bathrooms for the home of a client in Texas.

For Kahle and her colleagues, it soon became apparent that developing the hospitality side of the Neo-Metro business was a

smart next step, even if hotel design can be intensely trend-driven. "Our products are very durable, which makes them well-suited to hospitality situations," she said. Along came the Ebb Concept, which mixes and matches stainless steel with Pantone-colored resins. Offered in myriad sizes and configurations that soften the steel edge with jello colors, the Ebb concept is proving popular for both residential and hospitality applications. Stone finishes for a more naturalistic look are also an option.

Interior designer S. Russell Groves specified Ebb basins for the master bathrooms at the Lucidia, a condominium building designed by Cook + Fox and currently under construction on Manhattan's Upper East Side. Here, the steel basins are set into walnut vanities with marble countertops. "This project is a labor of love for us, so we looked for vendors with the same approach, and Neo-Metro is one of those companies," said Roy Kim, senior vice president of design for Extell Development, the property's developer. "The team was very responsive and adaptive. When we had concerns about the diameter of the holes in the basin's concealed drain, they worked with us and the drain holes were customized to be no larger than the size of a small ring."

According to Kahle, the advantages of working with Neo-Metro products are all

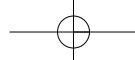
about fine-tuning. Many people working at Acorn Engineering have been in the business of manufacturing plumbing fixtures for decades, "so there is considerable expertise at hand," she said. "We manufacture 90 percent of our products in Southern California, which means that we can also change things on the fly and meet the requirements of different codes and situations. It also means that we're able to do a lot of custom work. In fact, 80 percent of our work is custom." But the company plans to stay true to its belief in the staying power of tough and smart materials. Neo-Metro's next leap will be into products beyond the bathroom. "We'll also be unveiling a new concrete and recycled glass surface that, along with our manufacturing practices and the recycled and recyclable stainless steel we use, will make some of the products completely green." From humble beginnings at Acorn, the future is looking very big. JANE GIFFORD



ABOVE: On the factory floor at Acorn Engineering in Los Angeles, circa 1955.
TOP, FROM LEFT: The Ebb Concept sink (left) is made of stainless steel with resin in custom Pantone colors; the Miniloo (right) is ideal for small spaces and uses a European dual-flush, in-wall mechanism.

PROFILE

Neo-Metro

KITCHEN+BATH
24

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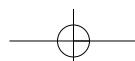
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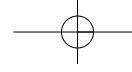
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WEST COAST GREEN CONFERENCE

September 25–27 www.westcoastgreen.com

SAN JOSE CONVENTION CENTER, 150 WEST SAN CARLOS ST., SAN JOSE, CALIFORNIA

1 KARBON FAUCET KOHLER

Kohler's innovative articulated faucet, Karbon, is high-performance sculpture. Its five pivoting joints allow water to flow at precise angles typically out of reach for other faucets. Unlike pull-down models, the spray head stays put, freeing both hands for other tasks. Available in chrome and stainless steel finishes, the faucet is constructed of brass with a carbon fiber composite textured tubing.

www.kohler.com

2 LUXERION ALESSANDRO PEDRETTI/ARTEMIDE

Light and air purification are integrated in Artemide's new multi-function Luxerion collection with designs by Michele De Lucchi, Alessandro Pedretti for Studio Rota & Partners, Karim Rashid, and Carlotta de Bevilacqua. Leading kitchen hood manufacturer Elica provided the sophisticated ventilation technology, and halogen bulbs are the light source. Launched at the Milan Furniture Fair last month and available in the U.S. in 2009, the model shown here is by Pedretti.

www.artemide.com

3 M SERIES CABINET ROBERN

In keeping with its reputation for quality and innovation, Robern offers a sleek medicine cabinet with a cold storage compartment. Medications, cosmetics, and beverages that require refrigeration can be conveniently located in rooms other than the kitchen. The M Series is available in a range of widths, heights and depths, and finishes, including hammered platinum and oil-rubbed copper.

www.robern.com

4 P'7340 KITCHEN POGGENPOHL

Billed as a "Kitchen for Men," this collaboration between Porsche Design and Poggenpohl has produced a sleek new kitchen that's a flexible and versatile modular system with a unique anodized aluminum framework. Cabinet components can be positioned in a variety of ways, lighting is integrated into all the frames, and satin-finished glass or black granite cover thin worktops. The kitchen includes handle-free door opening mechanisms, a state-of-the-art audio-video system, and electric appliances operated via sensor keys instead of buttons.

www.poggenpohl.com

5 TEWARD L WATERLESS URINAL KOHLER

The Steward L Waterless Urinal saves up to 40,000 gallons of water per fixture per year—a figure based on typical commercial usage. With its streamlined design and touch-free operation, this eco-friendly vitreous china fixture is hygienic and easy to maintain, with no messy cartridges to replace and a large footprint for easy retrofitting.

www.kohler.com

6 HANDSCALE WASHBASIN ADRI HAZELBROEK/ RAPSEL

Italian manufacturer Rapsel has commissioned an impressive list of brand names, including Gio Ponti, Philippe Starck, and Matteo Thun to design bathroom fixtures. This ceramic wall-hung washbasin with a thin basin border by Adri Hazelbroek can be fixed at different distances from the wall.

www.afnewyork.com

7 STARCK 1 WALL-HUNG TOILET DURAVIT

Wall-hung toilets with concealed tanks, a fixture in Europe for some time, are now available here. Duravit joined forces with The Gerberit Group, a European leader in plumbing technology, to offer this wall-hung version of its popular Philippe Starck design.

www.duravit.us

8 LINE TUB USTOGETHER

British/Irish design collective UsTogether was launched in England last year and the Line Tub is only its third collection of contemporary bathroom products. Uninterrupted by fixtures, these are high-tech structures where all the water flow mechanisms are hidden from view and motion activated. Concealed light panels with various color options enhance the user-experience. The Line pieces are made from LG HI-MACS, an engineered, durable acrylic solid surface with the appearance of stone.

www.hydrologychicago.com

9 WOOD WASHBASIN FLOWOOD

German manufacturer Flowood offers a collection of sensuous sculptural wooden bowls available in several shapes, all crafted from birch ply using a patented process. The bowls can be made to order in natural birch or custom-stained in redorange, winered, waterblue, or aubergine.

www.flowood.de

10 PASTA COOKER ANTONIO CITTERIO/ ARCLINEA

The professional electric stainless steel "cuocipasta," or pasta-cooker, is one of several innovative cooking systems featured in Arclinea's Lignum et Lapis kitchen designed by Antonio Citterio and introduced in Milan last month. The pasta cooker is welded into the kitchen island with an inlet for water and outlet for draining, while the kitchen also features such other conveniences as multiple under-sink units for the separation of garbage, recyclables, and compost, and a highly functional, almost invisible ventilation hood.

www.arclinea.com

11 AXOR CITTERIO M ANTONIO CITTERIO/ HANSGROHE

This wall-mounted, single-handle faucet is part of a new bathroom collection designed by Antonio Citterio for Hansgrohe's Axor brand. Each slim, clean faucet is elegant, tactile, and timeless, and can be combined to suit many different situations, especially space-constrained bathrooms. The entire collection is available in chrome or brushed nickel.

www.hansgrohe-usa.com

12 HB20 KITCHEN HENRYBUILT

Seattle-based Henrybuilt is all about fine-tuned functionality and tailoring to suit the architecture of individual projects. Designed to last, the HB20 is constructed from a high percentage of FSC-certified woods or rapidly renewable materials such as bamboo. Countertop materials made from recycled plastics and paper.

www.henrybuilt.com

13 ONO HIGHFLEX FAUCET KWC AMERICA

The ONO Highflex from Swiss faucet manufacturer KWC is a high-performance model, designed to meet the needs of a semi-professional kitchen. With its thin operating lever and ultra-flexible spring-loaded rubber hose that effortlessly swivels 360 degrees, it is the first of its kind. The spray head, easily pulled out with one hand, slips immediately back to its original position.

www.kwc.us.com

14 SQUARE TRAY ROSEANN REPETTI AND WEST CHIN/FTF DESIGN STUDIO

Clean lines and versatility are synonymous with the products created by FTF Design Studio, the furniture and accessory collection launched by New York-based interior designer Roseann Repetti and architect West Chin. The multi-purpose tray is made from durable, stain-resistant Corian. An oiled bamboo butcher block fits in snugly for a portable butcher block.

www.ftfdesignstudio.com
COVER IMAGE
LAP TUB
FTF DESIGN STUDIO

This minimal tub doesn't stint on size at 90" by 42" by 22" and made of low luster satin finish fiberglass. Designed by architect West Chin, a fashion crowd favorite, the Lap Tub has a generous 16" shelf wide at one end.

www.ftfdesignstudio.com


COVER



14

WEST COAST GREEN CONFERENCE

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www.duravit.us

8 LINE TUB USTOGETHER

British/Irish design collective UsTogether was launched in England last year and the Line Tub is only its third collection of contemporary bathroom products. Uninterrupted by fixtures, these are high-tech structures where all the water flow mechanisms are hidden from view and motion activated. Concealed light panels with various color options enhance the user-experience. The Line pieces are made from LG HI-MACS, an engineered, durable acrylic solid surface with the appearance of stone.

www.hydrologychicago.com

9 WOOD WASHBASIN FLOWOOD

German manufacturer Flowood offers a collection of sensuous sculptural wooden bowls available in several shapes, all crafted from birch ply using a patented process. The bowls can be made to order in natural birch or custom-stained in redorange, winered, waterblue, or aubergine.

www.flowood.de

10 PASTA COOKER ANTONIO CITTERIO/ ARCLINEA

The professional electric stainless steel "cuocipasta," or pasta-cooker, is one of several innovative cooking systems featured in Arclinea's Lignum et Lapis kitchen designed by Antonio Citterio and introduced in Milan last month. The pasta cooker is welded into the kitchen island with an inlet for water and outlet for draining, while the kitchen also features such other conveniences as multiple under-sink units for the separation of garbage, recyclables, and compost, and a highly functional, almost invisible ventilation hood.

www.arclinea.com

11 AXOR CITTERIO M ANTONIO CITTERIO/ HANSGROHE

This wall-mounted, single-handle faucet is part of a new bathroom collection designed by Antonio Citterio for Hansgrohe's Axor brand. Each slim, clean faucet is elegant, tactile, and timeless, and can be combined to suit many different situations, especially space-constrained bathrooms. The entire collection is available in chrome or brushed nickel.

www.hansgrohe-usa.com

12 HB20 KITCHEN HENRYBUILT

Seattle-based Henrybuilt is all about fine-tuned functionality and tailoring to suit the architecture of individual projects. Designed to last, the HB20 is constructed from a high percentage of FSC-certified woods or rapidly renewable materials such as bamboo. Countertop materials made from recycled plastics and paper.

www.henrybuilt.com

13 ONO HIGHFLEX FAUCET KWC AMERICA

The ONO Highflex from Swiss faucet manufacturer KWC is a high-performance model, designed to meet the needs of a semi-professional kitchen. With its thin operating lever and ultra-flexible spring-loaded rubber hose that effortlessly swivels 360 degrees, it is the first of its kind. The spray head, easily pulled out with one hand, slips immediately back to its original position.

www.kwc.us.com

14 SQUARE TRAY ROSEANN REPETTI AND WEST CHIN/FTF DESIGN STUDIO

Clean lines and versatility are synonymous with the products created by FTF Design Studio, the furniture and accessory collection launched by New York-based interior designer Roseann Repetti and architect West Chin. The multi-purpose tray is made from durable, stain-resistant Corian. An oiled bamboo butcher block fits in snugly for a portable butcher block.

www.ftfdesignstudio.com
COVER IMAGE
LAP TUB
FTF DESIGN STUDIO

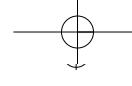
This minimal tub doesn't stint on size at 90" by 42" by 22" and made of low luster satin finish fiberglass. Designed by architect West Chin, a fashion crowd favorite, the Lap Tub has a generous 16" shelf at one end. JG

www.ftfdesignstudio.com


COVER



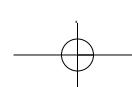
14



henrybuilt



seattle showroom: 913 western avenue 206.624.9270 new york showroom: 79 grand street 212.966.5797 www.henrybuilt.com



ARCHITECTURAL DIGEST HOME DESIGN SHOW

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PIER 94, 12TH AVE., NEW YORK

DIRECTIONS

The professional look is out for kitchens and bathrooms get serious about spa therapy

THE THREE C'S



Conserve, conceal, and customize—that's the mantra in the world of kitchen and bath product today. Widespread awareness of environmental issues has encouraged manufacturers to step up their efforts to produce fixtures that save energy, and to develop more sustainable materials for their products. Concealing the workings of the kitchen and bathroom from view when they're not in use is another key concept across divergent markets, including luxury condominiums, large homes, and small apartments. And when it comes to individual projects, there's a growing preference for customization, with manufacturers responding by offering a vast array of options, from chromatherapy showerheads to built-in pasta cookers.

Trend one: demand products that use less water, including low-flow showers and faucets; even dual flush toilets are on the rise as more projects aim for LEED certification. "Water conservation was a big theme at this year's Kitchen and Bath Industry Show (KBIS) in Chicago," said Sheldon Malc, director of showrooms for Davis & Warshaw, commenting on the volume of HET's (the new industry standard for high efficiency toilets) on display. Caroma, a long-time leader in this market, showcased Sydney Smart, a model with flush volumes of 0.8 and 1.28 g.p.f (gallons per flush), offering the lowest water use of any toilet available in North America. Luckily, style and choice are no longer afterthoughts in the HET market, and there

are now models on offer across the spectrum of homegrown and imported brands. Another good sense water-saving device is the motion-sensor activated faucet, exemplified by the Hansamurano E, a recent addition to Hansa's award-winning chrome and glass Hansamurano line. One of the latest must-haves in the realm of energy- and space-saving appliances is the tankless water heater. Early-adopter Noritz happens to offer 15 compact high-performing models.

Why look at marble or granite when counters are an obvious opportunity for going green in an innovative way? There are now solid surface materials made from plastics, glass, and even solid recycled paper. Joel Klippert, president of Klip BioTechnologies, and former owner and developer of Paperstone and other recycled paper products used for countertops, has invented a new surface, EcoTop. "This product is totally different—it's the Prius of these materials," he said. "We've used bamboo fiber, wood salvaged from demolition sites, and a water-based resin to produce a much improved, durable, stain-resistant, UV-stable material with a totally uniform appearance." Vetrazzo is one of several companies in the United States now producing countertop surfaces made from concrete and recycled glass rendered from goblets, traffic lights, and all sorts of other colorful objects that would otherwise end up in landfills. Durat, a Finnish company, makes a product from recycled plastics that can be

specified in a range of colors and forms. "It's flexible, doesn't get brittle, and has a richness about it that a lot of engineered materials don't," said Chris Barriatua, vice-president of Seattle-based Henrybuilt, a company that has long used such sustainable materials as bamboo for its kitchen and bath systems and now offers Durat as a countertop option. Valcucine, at the forefront of Italian kitchen manufacturers with a commitment to environmental sustainability, has just released a high-tech glass base cabinet unit, achieving the lofty goal of a fully-recyclable kitchen—an industry first.

Trend two: Leave the professional kitchen to the Iron Chef. "The idea of the kitchen as the hub of the home isn't new, but these days it's less about the show-off chef's kitchen and more about having a versatile living space," said Bennett Friedman, principal and design

director of Architectural Fixtures, New York, a destination for architects and designers seeking the latest innovations in kitchen and bath products. Manufacturers are offering cabinet units with sliding doors, drawers, and a variety of mechanisms to hide appliances, ventilation hoods, and other functional gadgets—freeing up the space for all sorts of uses. Bulthaup's latest modular kitchen, the b2, designed in collaboration with design firm EOOS, offers a new level of pared-down flexibility. Tall, mobile, hinged cabinets are like armoires for the cook. One is designed for tools (utensils, crockery, and food), and another is for appliances (refrigerator, oven, dishwasher) and both can either conceal or showcase their contents depending on whether open or closed. The cabinets are complemented by a neat workbench system of easily re-configured pieces that include

ABOVE: Finland-based Durat's shower tray is made from recycled plastics and available in 46 colors, including dark blue. LEFT: The Chivalry blue countertop by Vetrazzo is made of concrete and glass recycled from goblets, traffic lights, and other colorful fragments. BELOW: Bulthaup's modular b2 is a mobile "workshop" storage cabinet for either utensils and crockery or for appliances, including dishwasher and refrigerator.



cook top, sink, and workbench.

The concealment idea can be found in bathroom products, too. At the Milan Furniture Fair in April, Rapsel exhibited Matteo Thun's design for il bagno che non c'è, which translates to "the invisible bathroom." The washbasin, shower, and toilet are hidden in sleek geometric units made of wood and aluminum. "This is an innovative idea. It's a move away from defining the bathroom as a series of fixtures—it's more about defining the space as a series of sculptural lines," said Friedman. Agape's new Sen, an aluminum-finished rectangular bar, looks like an architectural element but is a single object that functions as a faucet, towel bar, and paper holder.

Trend three: make it just for me. Todd Copeland, president of Los Angeles-based Architectural Commercial Specification, points out that, increasingly, the architects and designers he works with are seeking one-of-a-kind products for high-end projects—or, at least, products that can be mass-customized. "The end-user wants something unique and different from everyone else," Copeland said. "And so kitchen and bath manufacturers have been forced to come up with collections that offer many alternatives for how the various pieces work together." He described a recent bathroom project that used elements from two different Dornbracht lines combined so that the design "wouldn't look off-the-shelf." He has also noticed that, "people are shying away from tubs in master baths and opting for luxurious spa showers with a wow-factor," spacious and customized with chromatherapy, hand showers, steam, stereo music, lighting, and other luxurious options designed to enhance well-being. Kohler's new digitally-controlled shower system with four showerheads, the DTV II, has among other outstanding features a chromatherapy ceiling where scenes of stormy or clear blue skies are displayed at the push of a button. For those who still prefer a tub, Kohler has introduced the Fountainhead, where VibrAcoustic, sound vibrations from the integrated music system, work with chromatherapy to provide the ultimate master-of-the-bath experience. JG

ALL IMAGES COURTESY MANUFACTURERS

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Richmond
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www.vetrazzo.com

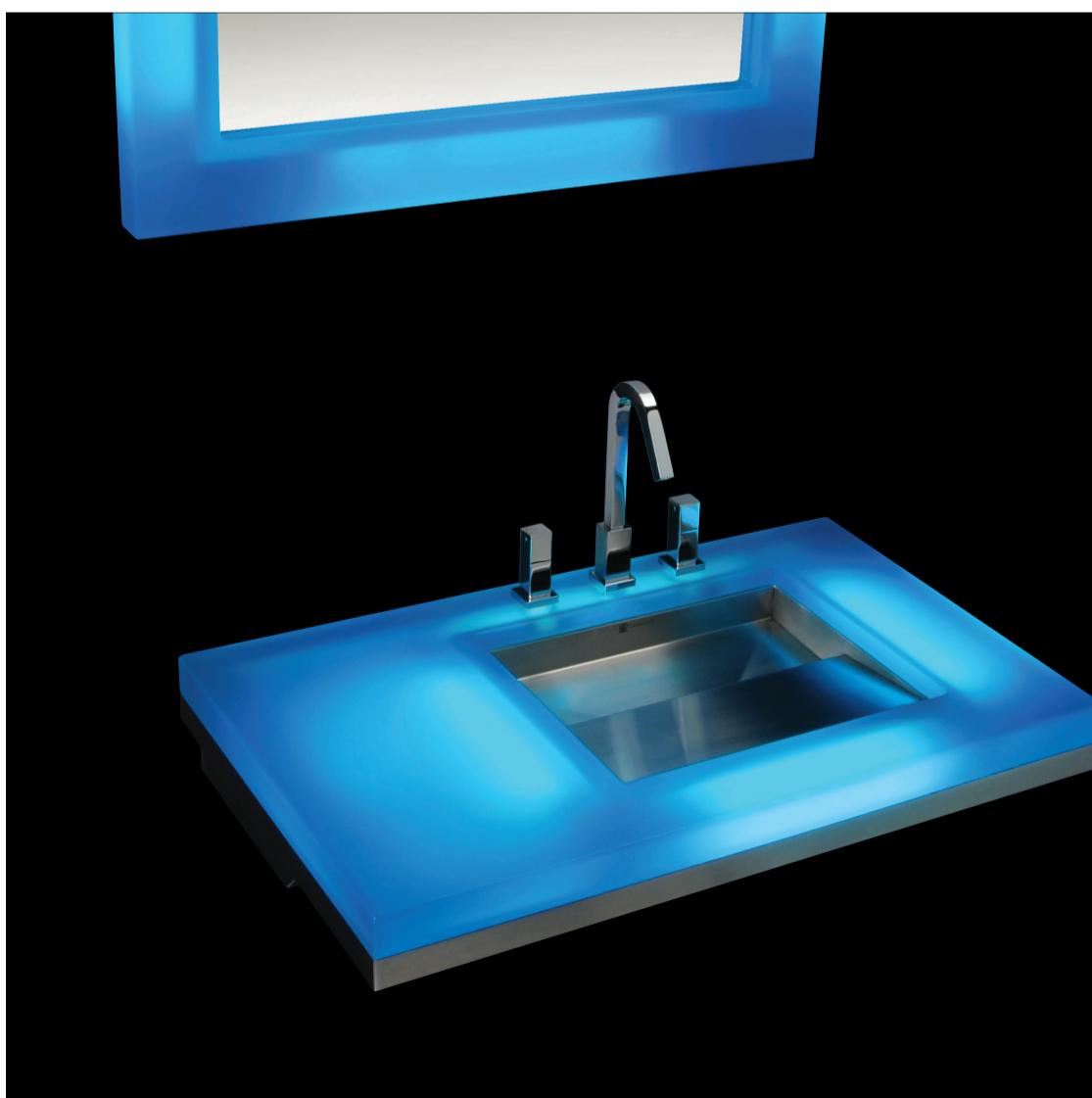
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THE ARCHITECT'S NEWSPAPER MAY 28, 2008



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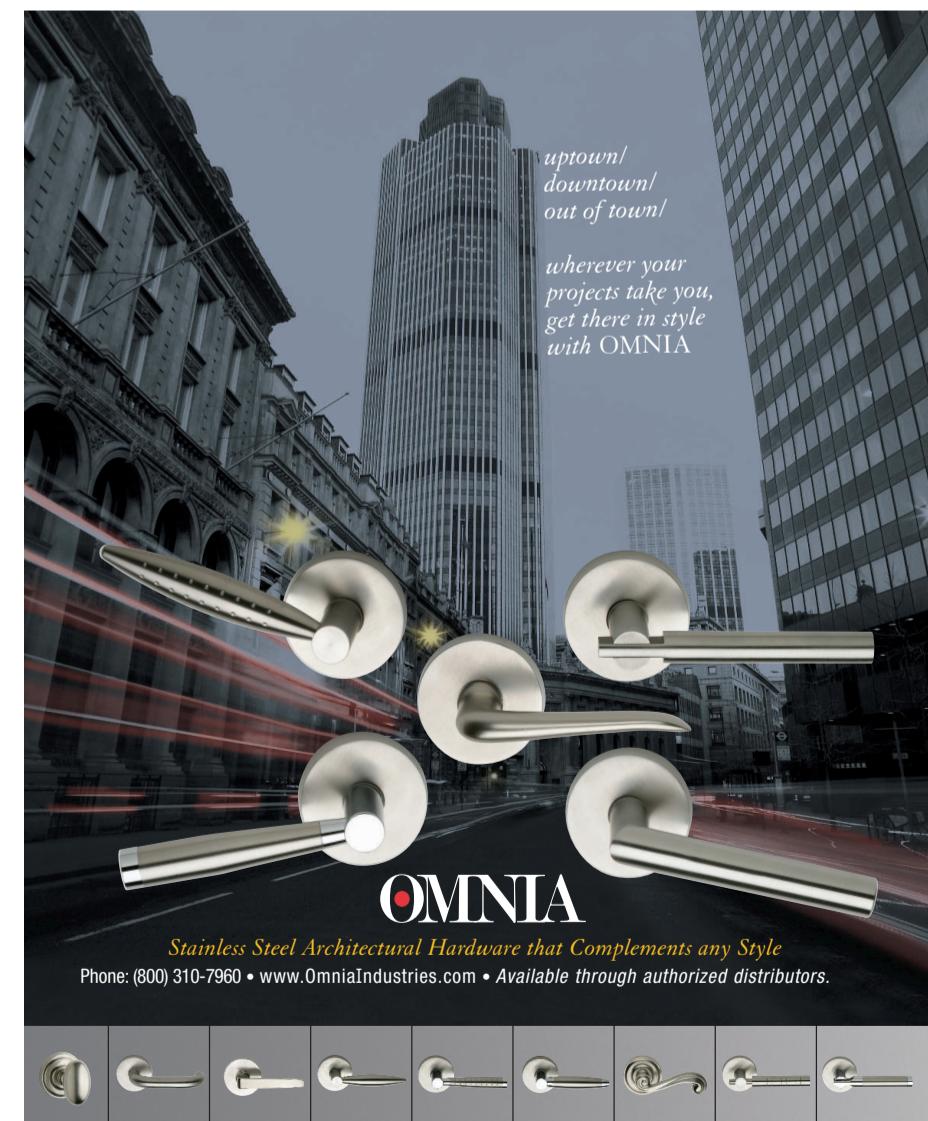
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MAY / JUNE 2008

MAY

WEDNESDAY 28
LECTURE
Lars Spuybroek
6:30 p.m.
UCLA College of Architecture and Urban Design
Perloff Hall
Wyton Dr. and Hilgard Ave., Los Angeles
www.aud.ucla.edu

THURSDAY 29
LECTURES
Jeanne S.M. Wilette
Feminist Art from the 1960s to the Present
6:30 p.m.
Orange County Museum of Art
850 San Clemente Dr., Newport Beach
www.ocma.net

Steven Nash
Color in Modern Sculpture
8:00 p.m.
The J. Paul Getty Villa
17985 Pacific Coast Hwy., Pacific Palisades
www.getty.edu

FRIDAY 30
EXHIBITION OPENING
Greg Lynn FORM
Blobwall Pavilion
SCI-Arc
960 East 3rd St., Los Angeles
www.sciarc.edu

SATURDAY 31
EXHIBITION OPENINGS
The Bellwether Effect: At the Forefront of Design
Santa Barbara Contemporary Arts Forum
653 Paseo Nuevo, Santa Barbara
www.sbcf.org

DJ Hall
Full Circle
Koplin Del Rio Gallery
6031 Washington Blvd., Culver City
www.koplindelrio.com

Jennifer Steinkamp
ACME.
6150 Wilshire Blvd., Los Angeles
www.acmelaosangeles.com

Katina Desmond
Scott Davis Jones
A Studio Gallery
4260 Lankershim Blvd., Studio City
www.astudiogallery.com

Noah Sheldon
Cherry and Martin
12611 Venice Blvd., Los Angeles
www.cherryandmartin.com

JUNE

SUNDAY 1
EXHIBITION OPENINGS
Trevor Paglen
The Other Night Sky/ Matrix 225
Berkeley Art Museum and Pacific Film Archive
2625 Duran Ave., Berkeley
www.bampfa.berkeley.edu

Il Vetro Veneziano: Contemporary Venetian Glass
Craft and Folk Art Museum
5814 Wilshire Blvd., Los Angeles
www.cafam.org

WITH THE KIDS
Sightings from LA
12:30 p.m.
Los Angeles County Museum of Art
5905 Wilshire Blvd., Los Angeles
www.lacma.org

MONDAY 2
EXHIBITION OPENINGS
Iona Rozeal Brown
Sandroni.Rey
2762 South La Cienega Blvd., Los Angeles
www.sandonirey.com

Politics as Usual: As Seen by Harry Benson
David Gallery
5792 West Washington Blvd., Culver City
www.davidgallery.net

Volta Show 04
Christopher Grimes Gallery
916 Colorado Ave., Santa Monica
www.cgrimes.com

TUESDAY 3
EXHIBITION OPENING
Michael Armstrong, Shan Chao, Andrea Wittenberg
FIELD (the architecture of infinite space)
Bamboo Lane Gallery
424 Bamboo Ln., Los Angeles
www.bamboolane.com

TRADE SHOW
Construct 2008
Through June 6
Las Vegas Convention Center
Las Vegas, Nevada
www.constructshow.com

WEDNESDAY 4
LECTURE
Living With Art
11:00 a.m.
Pacific Design Center
8687 Melrose Ave., West Hollywood
www.pacificdesigncenter.com

EXHIBITION OPENING

Bruce Conner
Mabuhay Gardens
Berkeley Art Museum and Pacific Film Archive
2625 Duran Ave., Berkeley
www.bampfa.berkeley.edu

THURSDAY 5
EXHIBITION OPENING
Rodney Ewing
Public Safety
Frey Norris Gallery Annex
456 Geary St., San Francisco
www.freynorris.com

FRIDAY 6
EXHIBITION OPENINGS
Art Sinsabaugh
American Horizons: The Photographs of Art Sinsabaugh
Monterey Museum of Art
MMA La Mirada
720 Via Mirada, Monterey
www.montereyart.org

Summer Show
Forum Gallery
8069 Beverly Blvd., Los Angeles
www.forumgallery.com

SATURDAY 7
EXHIBITION OPENING
Bobbie Oliver, Dawn Arrowsmith, Alicia Sterling Beach, et al.
Cool and Austere
Jancar Gallery
3875 Wilshire Blvd., Ste. 1308, Los Angeles
www.jancargallery.com

SUNDAY 8
FILM
Block C
(Zeki Demirkubuz, 1994), 90 min.
6:00 p.m.
Berkeley Art Museum and Pacific Film Archive
2625 Durant Ave., Berkeley
www.bampfa.berkeley.edu

TUESDAY 10
EXHIBITION OPENING
Maria Sibylla Merian & Daughters: Women of Art and Science
The J. Paul Getty Center
1200 Getty Center Dr., Los Angeles
www.getty.edu

THURSDAY 12
EXHIBITION OPENING
Patrick Dintino
Full Spectrum
Artamo Gallery
11 West Anapamu St., Santa Barbara
www.artamogallery.com

SYMPORIUM
Cultural Identity and the Peoples of the Ancient Mediterranean
Maria Brosius, Emma Dench, Steven Fine, et al.
9:00 a.m.
The J. Paul Getty Villa
17985 Pacific Coast Hwy., Pacific Palisades
www.getty.edu

FILM
2001: A Space Odyssey
(Stanley Kubrick, 1968), 141 min.
7:00 p.m.
Museum of Contemporary Art of San Diego
700 Prospect St., La Jolla
www.mcasd.org

SATURDAY 14
EXHIBITION OPENINGS
Frida Kahlo
San Francisco Museum of Modern Art
151 3rd St., San Francisco
www.sfmoma.org

Glenn Barr
Billy Shire Fine Arts
5790 Washington Blvd., Culver City
www.billyshirefinearts.com

Los Angeles in the 60's
Lewis Stern Fine Arts
9002 Melrose Ave., West Hollywood
www.louissternfinearts.com

This Side of Paradise: Body and Landscape in LA Photographs
The Huntington Library, Art Collections, and Botanical Gardens
1151 Oxford Rd., San Marino
www.huntington.org

SUNDAY 15
EXHIBITION OPENINGS
Living Flowers: Ikebana and Contemporary Art
The Japanese American National Museum
369 East 1st St., Los Angeles
www.janm.org

Los Angelenos/ Chicano Painters of LA
Los Angeles County Museum of Art
5905 Wilshire Blvd., Los Angeles
www.lacma.org

WITH THE KIDS
The Many Faces of Frida
12:00 p.m.
San Francisco Museum of Modern Art
151 3rd St., San Francisco
www.sfmoma.org

SATURDAY 21
EXHIBITION OPENINGS
Alexandra Eldridge
Julie Baker Fine Art
246 Commercial St., Nevada City
www.juliebakerfineart.com

Contradictions and Complexities: Contemporary Art From India
d.e.n. Contemporary Art
6023 Washington Blvd., Culver City
www.dencontemporaryart.com

Matty Byloos
Sandroni.Rey
2762 South La Cienega Blvd., Los Angeles
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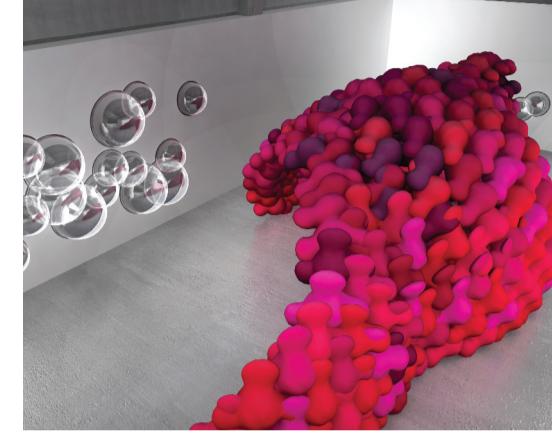
SUNDAY 22
EXHIBITION OPENINGS
The Age of Imagination: Japanese Art, 1615-1868
Los Angeles County Museum of Art
5905 Wilshire Blvd., Los Angeles
www.lacma.org

In the Land of Retinal Delights: The Juxtapoz Factor
Laguna Art Museum
307 Cliff Dr., Laguna Beach
www.lagunaartmuseum.org

Marlene Dumas
Measuring Your Own Grave
California Plaza
250 South Grand Ave., Los Angeles
www.moca-la.org

Peter Saul
Orange County Museum of Art
850 San Clemente Dr., Newport Beach
www.ocma.net

TUESDAY 24
TRADE SHOW
PCBC 2008
Through June 27
Moscone Center
747 Howard St., San Francisco
www.pcbc.com



COURTESY GREG LYNN FORM

GREG LYNN FORM:
BLOBWALL PAVILION

SCI-Arc
960 East 3rd Street, Los Angeles
Through July 13

Organic and amoeba-like in form, Greg Lynn's Blobwall Pavilion maintains the original Blobwall aesthetic while creating a space for people to inhabit. A collaboration between Greg Lynn FORM, Machinous, and Panelite, the pavilion is composed of a singular modular element—a colorful plastic brick. The brick, a hollow, tri-lobed shape, is the basic building block for the pavilion, providing it with its structure and its skin. These units intersect to create an encapsulating structure in this site-specific installation. Designer Adam Fure of Greg Lynn FORM told AN, "We wanted to create two types of space—space between the outside of the pavilion and the exhibition space, and the space inside the pavilion." The wall system contains over 500 individual bricks in ten different colors ranging from light pink to dark purple, and is about 18 feet wide and 35 feet long, increasing from 9 feet in height in the major interior space to a maximum of 16 feet. Additionally, three walls of the exhibition space house custom-fabricated acrylic Bubble Cabinets installed to display small objects. This unique configuration set up for the SCI-Arc exhibition will travel to the Venice Biennale as part of the 11th Architecture Exhibition *Out There: Architecture Beyond Building*.



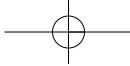
MICHAEL GOODMAN

AFTER THE FLOOD:
BUILDING ON HIGHER GROUND

A+D Museum
5900 Wilshire Boulevard, Los Angeles
Through June 27

What began in 2006 as a design competition organized by *Architectural Record* and Tulane University's School of Architecture has become an international movement toward rebuilding New Orleans. Previously exhibited at the 10th International Venice Architecture Biennale and various other international locations, the show is now on view at the A+D Museum in Los Angeles. The Pink Project (pictured) initiated by Brad Pitt, founder of the Make It Right Foundation, together with The Los Angeles architectural firm GRAFT features illuminated pink structures that resemble Monopoly houses. The pink structures represent houses that will be constructed for those in the Lower Ninth Ward who have lost their homes. The goal of the project is to focus immediate global attention on a local issue in order to build actual homes and replace the temporary pink structures installed in the area. The exhibition offers various other architectural responses as well, through professional and student design proposals for replacement single- and multi-family housing. Through these proposals, designers suggest ways to rejuvenate the area socially, economically, and aesthetically.

VISIT WWW.ARCHPAPER.COM FOR COMPETITION LISTINGS



THE ARCHITECT'S NEWSPAPER MAY 28, 2008



Aerial view of Cliff May #3 House (1939) in Riviera Ranch, California.

Ranch Houses (1958). May's own houses, however, were anything but "simple." He designed them for wealthy patrons (though he also designed for more modest subdivisions) and the houses take the basic premise of a leisurely western lifestyle and explode them into large, sprawling compounds that today might be seen as wasteful of land but still eminently livable. The direct yet lush photographs in the book by Joe Fletcher get inside May's residences and capture their embrace of the surrounding landscape, a May hallmark.

Gregory highlights May's constant reworking of the typology in over a dozen of his custom houses and his "low-cost" Skylight, built for California subdivisions. Though he never attended architecture school, he came to his practice through an initial interest in furniture design and a well-honed business sense. May was nevertheless a talented designer (he considered himself a "licensed building designer," not an architect) and space-maker, as well as a formidable advocate for his ideas. His houses have deep overhanging eaves that welcome and frame the surrounding landscape; swimming pools seem to invade the living room, and his embrace of the automobile is second only, perhaps, to Frank Lloyd Wright's in showing he knew how to give seductive shape to the California version of the middle-class American dream. May was a Dean Martin of American architecture, and this is a book that eloquently shows just how in tune he was with America's postwar aspirations. **WILLIAM MENKING**



JOE FLETCHER

One of the enduring myths of architectural history, at least in the groves of academe, is that the history of buildings is a closed affair. A select few architects trained in important academic institutions and professional ateliers draw, write for publication, and build significant projects that pass their ideas to their gifted protégés, who in turn draw, write, and build for the next generation. In this model of architectural history, ideas are developed either inside the profession by key figures

or, when they do filter in from the outside, are mediated by these same architects. If, for example, you read the endless accounts of the history of California architecture, Schindler, Neutra, and the Case Study architects reappear countless times, as if only they were defining the architecture of the 20th century. Yet the massive residential construction of the postwar boom years in California went ahead without much input from these iconic figures, whose influence remained

largely limited to the Hollywood Hills and architecture history books.

And then there is Cliff May; barely mentioned in most architectural histories of California, he is credited with "inventing" one of the most ubiquitous residential typologies in the country: the ranch house. This monograph on May was written by Dan Gregory, who as a former editor of *Sunset* (May designed the magazine's headquarters) knows a thing or two about ranch houses, and it should help position May as

an important contributor to the development of West Coast architecture. Gregory accurately describes May as the most influential popularizer (like Wallace Neff, William Wurster, and others) of the ranch style, fusing modernist styles with notions of the American western working ranches and Spanish "rancherias."

The ranch house is usually described as simple and unpretentious, as May himself defined them in his seminal book, *Sunset Western*

Balthazar Korab, but informal black-and-white moments of Saarinen at work, taken by the author, a young staff architect.

Richard Knight worked in Saarinen's office from 1957 to 1961; several decades after he took these photographs, he uncovered a cache of them and realized he had a story to share. The interesting part of the story is more in the pictures than in Knight's telling.

Knight's deep fondness for Saarinen comes through despite his uneven text. The tone in the first part reads like a lofty appraisal. The subsequent descriptions of the projects sound as if they came from the company website, if such a thing had existed back then. But when Knight recounts the atmosphere in the office, the intense work and social life, and the model-making process, the narrative is more authentic. We find out that instead of saving these **continued on page 34**

TALENT, INTERRUPTED

Saarinen's Quest: A Memoir
Richard Knight
William Stout Publishers, \$40.00

The T.W.A. Flight Center (1956-62) just after the formwork was removed.

In the 1950s, the risky adventure of Eero Saarinen's architecture offered a future for American modernism just as it was being reduced to dreary blandness. After his premature death from a brain tumor in 1961, however, modernism's dull-and-cheap phase lead to mind-numbing historicism. Maybe it would have happened anyway. Although snubbed for several decades by some in the architectural establishment, Saarinen has returned to the limelight in the last decade in several new books and exhibitions. In a fitting spirit of adventure, William Stout has published an atypical monograph. This book is not meant for leaving on the coffee table, but for reading in the Womb Chair. It is rooted in the power of the photograph, as California writer and designer Pierluigi Serraino asserts in the endnote. But in this case, the photographs are not 4x5 master prints from Julius Shulman or

RICHARD KNIGHT



The Puppet Theater at Carpenter Center (2004) by MOS.

COURTESY ACTAR

"How does the fusion of natural and artificial matter produce new architectural organisms, new environments, new natures?" This ambitious question kicks off the fifth installment of *Verb*, the architecture "boogazine" from Actar, and presents a range of projects that use digital technology to design structures inspired by, and responsive to, natural phenomena.

Verb Natures opens with a non-linear index that organizes 24 projects into 11 overlapping categories, including "Smart Nature," "Structure," and "Organic Form." This associative organizational network is compelling, but does little to clarify the proposed connections between the book's wildly diverse areas of research. For instance, large-scale, complex projects that intersect multiple categories and seemingly realize the premise of the book, such as Lord Norman Foster's 30 St. Mary Axe (2004) in London, are treated equally to more modest undertakings. At the intersection of "Structure," "Growth," and "Algorithm," the aesthetic of Foster's tower emerged out of parametric modeling techniques that optimize performance criteria of both program and external forces of the environment. Its taper reduces wind loads, while its spiral reflects a series of triangular interior air shafts that, by rotating through successive floor plates of the building, provide

stack ventilation for the tower. The so-called Gherkin's form results from the marriage of external and internal ecologies.

By contrast, Manuel Gausa's Land-Arch uses the abstracted figure of a cloverleaf to generate urban strategy for a residential settlement, organization of rooms within its housing units, and the patterning of its facade treatments—the image of a fractal process without a critical evaluation of how it actually functions in nature and what, if anything, architecture gains by copying it. Likewise, the grassy "epidermis" of R & Sie(n)'s nMBA Museum, whose "vertical vegetal partitions" have a nominally sustainable function, seem a merely cosmetic enhancement of the building's gorgon-like form. Described by its designers as "interlaced like a rhizome" and "progressing like a bed of coral," the building performs nothing like these things; and while such analogies have been driving architecture for millennia, they remain the weak link in the new paradigm that *Verb Natures* attempts to frame.

Algorithm-based design strategies can be attractive to architects because they promise to get beneath the semantic entanglements of representation and uncover the underlying genetic code that regulates natural form. For his Denia Mountain Project, architect Vicente Guallart

proposed to "regenerate" a depleted limestone quarry on the Mediterranean coast by using the geometry of the site's rhomboidal calcite crystals as an organizational catalyst. The missing hill that 100 years earlier provided material for a local port is now cloned from a geometrical fragment of its own molecular logic. Yet in blurring the boundary between the generative processes underlying natural phenomena and the genetic algorithms that drive digital computation, this and others of the book's most cutting-edge projects still make no distinction between performance and image.

As a bottom-up process, algorithmically-driven projects aim to identify a scale at which relevant organizational principles are activated in a particular material. In *Verb Natures*, this ranges from the branching of ivy (as in Michael Meredith's project for a system of wall-creeping coat hooks), to the linear redundancy of a bird's nest (like in Shohei Matsukawa's *Algorithmic Bungalow*). These principles then get re-scaled to address a particular building application. While this process can lead to new discoveries, without mediation it gives birth to architecture that bears no relationship to its users. ARUP/PTW Architect's Beijing National Aquatics Center, or "Watercube," creates an innovative envelope based on the close packing of bubbles, but its

singular focus on optimizing this biomimetic strategy leaves the building feeling grossly over-scaled and rather cartoonish. Ben Aranda and Chris Lasch implicitly acknowledge that a formula alone does not make for good architecture with their unbuilt project for the P.S.1 Young Architect's Forum, which used algorithms to generate the three-dimensional geometry of a grotto. As a computational version of a man-made imitation of a natural cave, the grotto's digitally derived, CNC-milled foam-boulders are an ironic commentary on man's ancient desire to mimic nature.

While copious graphics and interviews successfully explicate the development of each individual project in *Verb Natures*, no attempt is made to assess the work as a whole. The *Verb* series is good at asking thoughtful and provocative questions, but suggests few answers. Though it strives to wed the focus of a book with the speed and versatility of a magazine, one wishes it would slow down a bit. The debate that *Verb Natures* stages between image and performance reveals the underlying tension between the urgent environmental challenges facing the design world and the demands of a market-driven economy that thrives on the fashionable.

BRADLEY HORN TEACHES ARCHITECTURE AT THE CITY COLLEGE OF NEW YORK

EARTH MOVER

Maya Lin
Systematic Landscapes
Museum of Contemporary Art San Diego
Through June 30

I had grown accustomed to experiencing landscape, and in particular Maya Lin's site-specific works, in the outdoors. But the setting for Lin's most recent exhibit at the Museum of Contemporary Art San Diego, *Systematic Landscapes*, immediately challenged that view and inspired a series of important inquiries. This is an exhibition that triggers the universal fascination with mapmaking, with "marking" the earth, and with charting the vastness of our natural world.

The exhibition, organized by Seattle's Henry Art Gallery (which first showed the exhibition in 2006), encompasses the full range of intensity that we know to be Lin's forte. A half-dozen gallery-based works range from the most subtle wire sculpture suspended in mid-air to the massive weighted landscape that occupies the main museum gallery.

Even though we may see corollaries between her installations and the very familiar modes of model-making or digital mapping, the works make a vested effort to leap into the realm of sculpture. These are highly mature technical works, realized through rational information-gathering. They are executed with care for craft, even though they are made from primitive materials such as 2x4s and wire. From a distance, they convey a singular form, not fully compelling until one encounters them at close range, where all bodily senses can be engaged. Each of the works peel away at the mass of earth or landscape as we know it to reveal the essence of why we are so moved by nature: its sublime scale, perfect form, structural integrity, and gentle tactility. One must enter each piece, literally or intellectually, to truly appreciate the sensitivity that Lin has refined in her observations of the natural world around us. This is not a show of memorializing. This is an exhibition steeped in the sensorial.

Traversing the show is like stepping into the mind of an artist who thinks about the world from dueling perspectives. Lin's large-scale wire sculptures make form and architecture in a spider-web-like way and defy the laws of gravity so challenging to

continued on page 34



2 X 4 Landscape, 2006.

PABLO MASON

THE ARCHITECT'S NEWSPAPER MAY 28, 2008

**TALENT, INTERRUPTED**

continued from page 32
models (and showcasing them in a museum exhibit, as we would do now), the office would throw a party and burn them.

Another round of editing might have caught some surprising typos, as well as smoothed out Knight's multiple voices. Nonetheless, the book successfully ties Saarinen's trajectory to time and place. His father's connections to Detroit's elite, his wife

Aline's ability to be sure he was seen by the national press, and most significantly, the connections between his design process and model-making, are all revealed. General Motors, a client of his and his father's, seems to have influenced the office's method of exploration using full-scale models. As Serrano points out, noted GM car designer Harley Earl was a frequent visitor at the office. Knight writes that after 1956, the models were

enormous affairs, often full-scale. One humorous photo shows the substantial Dulles Airport model resting on dubious supports (above). Sometimes films of the models were made, because transporting the constructions to a client's office was impossible. Saarinen's success, in part, came from his ability to communicate a futuristic, if somewhat radical, reality to his clients, and Knight captures this in both photos and anecdotes.

The book's design refers subtly to Saarinen's work without trying to imitate its grand gestures. The mottled brown band on the cover is inspired by the Cor-Ten steel at Deere & Co. headquarters in Moline, Illinois, and the silver finish refers to the stainless steel of the Gateway Arch in St. Louis. A foreword by Cesar Pelli—one of the many talented architects including Kevin Roche, Robert Venturi, and Charles Eames who at some point worked for Saarinen—and the text by Knight are on glossy paper, while the photographs and endnote are on matte.

One question that is posed but not fully answered: How did Saarinen produce so much distinctive work in so few years? The format, a combination personal memoir and documentary photo album, makes an important step toward exploring this mystery. With luck, it will open opportunities for others to share their stories so we can gain a fuller understanding of one of the great lights of 20th-century architecture.

KENNETH CALDWELL WRITES FREQUENTLY FOR AN.

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EARTH MOVER continued from page 33
those of us who build. She has found a certain sense of freedom in her role as artist. These ephemeral "nets" seem like something from a Calvino fable: fantastically unreal.

During the installation of her show, Lin discovered a hairline crack in the concrete floor of the entry gallery. She traced the line of that crack, on hands and knees, filling it with a luminous silver liquid. It is an exercise in human nature to watch visitors navigating the space around this work. They immediately make eye contact with the shiny deficiency in the floor, then make their decision as to how to plot their course. This delicate line in the ground incites jumping over, stomping on, bending down to touch, or the truly gracious winding around that takes the visitor more time than planned. This simple, fine line does everything that Richard Serra's colossal Arc did at the Federal Plaza in New York, without any mass whatsoever.

Each sculptural work and all of the exquisite drawings included in this exhibit represent a journey that Maya Lin has taken to expand her expression beyond that of "memorial making." Our North American culture has been profoundly altered by her Vietnam Veterans Memorial. Her focus is changing now and we are invited to join in to listen, look, and sense her message about nature, precious nature.

JENNIFER LUCE IS A SAN DIEGO ARCHITECT.

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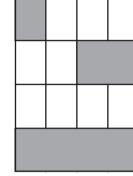
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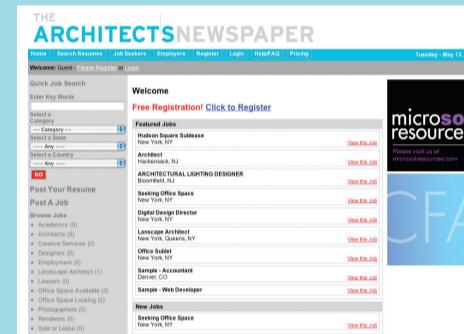
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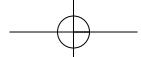
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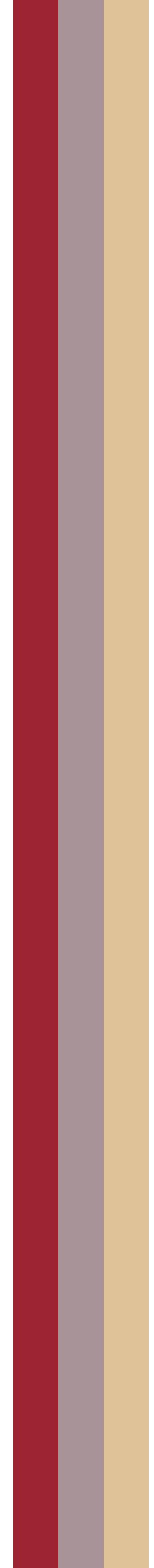
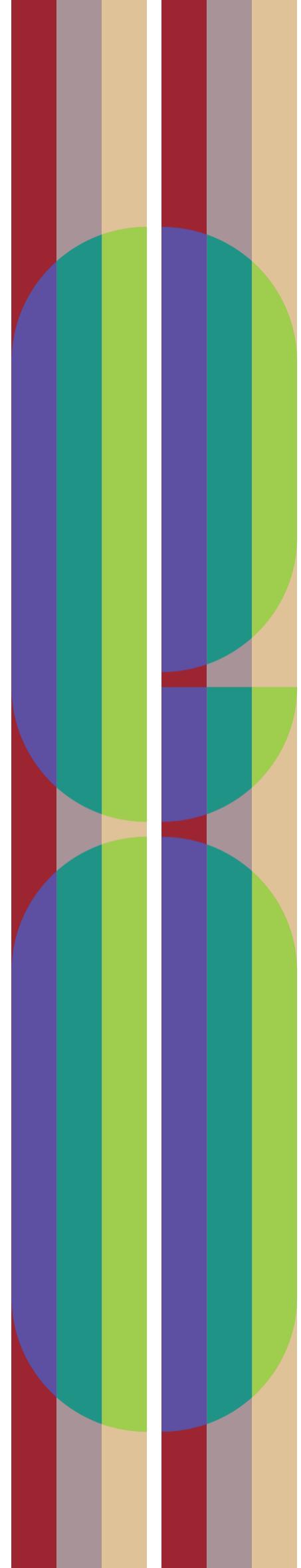
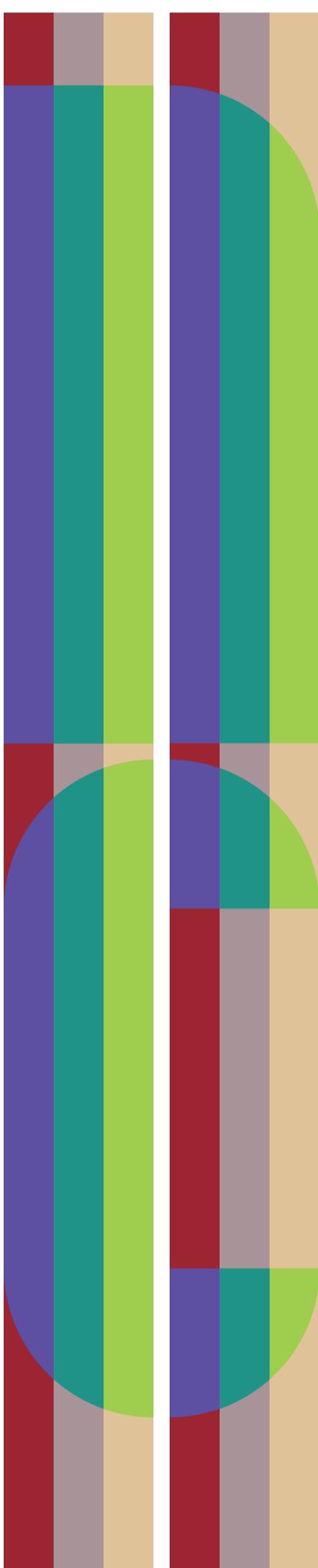
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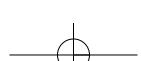


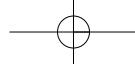
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Wurster Hall, home of the College of Environmental Design.

in its name—meaning that the built environment and the natural environment are seen as a whole system, a critical idea. I would say a tradition begun by Spiro Kostoff that is multicultural and also more everyday, in J.B. Jackson's tradition, is the Berkeley "brand." The last source of inspiration, which I think is probably least known, is the importance of process. This goes back to when Charles Eames taught here. It's the idea that process really isn't just a means, it's evident in the final product, and can be an inspiration for form. Now, of course, it's translated into all the digital design and manufacturing things that our students do today.

What's the faculty like at the college?

Over the last 12-and-a-half years, there's been a real generational change. Most of the founding faculty have retired and are being replaced by junior faculty who are excellent. They've been winning national and international design awards, international competitions, prestigious campus teaching awards, national book awards, publishing important articles, and moving up the tenure ranks.

What was the most fun about being dean?

My work to improve the design quality of campus projects as the chair of the Campus Design Review Committee. I oversaw many new buildings, including the Music Library [Mack Scogin Merrill Elam], the East Asian Library [Tod Williams and Billie Tsien], Stanley Hall [Zimmer Gunsul Frasca], and was influential in getting several plans prepared to guide development of the campus.

In the community, I played a key role in the selection of Herzog & de Meuron as architects for the new de Young Museum. During the process—because in San Francisco it's difficult to get innovative buildings approved—I went on local television to debate the opposition and helped persuade a very conservative board to stick with it. In the end, the most conservative members of the board were extremely proud of the building, even though, as Pierre de Meuron said at the opening, "They probably would not have us design their house."

Biggest surprises?

It would have to be the seismic retrofit and partial renovation of Wurster Hall. Within my first few months, faculty came and



suggested we needed to do a seismic evaluation of Wurster Hall because the building did not behave well in the Loma Prieta earthquake. I worked with the campus to design and build a complex that was first home to parts of CED and subsequently numerous other UC Berkeley departments. All of this was done while maintaining the hard-nosed authenticity of a building I have come to love.

Yet the biggest surprise has been the extent to which Berkeley both fulfills and contradicts the East Coast stereotype of Berkeley as only interested in research and social issues. It is that, but it's also a really good design school. The quality is achieved by a mixture of full-time faculty, enriched by outside visitors that are made possible by our endowments.

What about the future?

There's an incredibly positive scenario for Berkeley, which is that the designers, planners, and landscape architects are able to engage the empirical researchers, creating a real synergy, which gives the students both the knowledge base and design skill to transform the professions—leading the way to plan, design, build, and operate more sustainable communities around the world.

I'll be pursuing this vision on my sabbatical. I hope to build the world's first resource-self-sufficient neighborhood in Qingdao, China, using a whole-systems approach that supplies all the energy from renewables and recycles all the water and waste. It's in the process of being designated a national demonstration project by the Chinese Ministry of Construction and has received funding from multiple private foundations. I also plan to visit other model sustainable neighborhoods around the world, perhaps organizing the material into a publication.

WILLIAM MENKING

Harrison Fraker Jr., FAIA, has been dean of UC Berkeley's College of Environmental Design since 1996. Only the fifth dean of the school since it was established in 1959, Fraker retires from his role at Berkeley this year. AN talked to him about his more than 12 years at the school.

addition and renovation to help consolidate the new college. I was a reluctant candidate for the position at Berkeley, because we were undertaking a lot of important education initiatives, but I got recruited by faculty who had left Minnesota to come here.

I felt Berkeley had a lot of things in place that I was trying to start from scratch in Minnesota. Unlike Minnesota, Berkeley had already combined architecture, landscape, and city and regional planning. Also, the leadership at Berkeley—Chancellor Chang-Lin Tien and Carol Christ—I thought was the best in public higher education.

What's unique about the dean's role at Berkeley?

Well, for one, the university has no job description for its dean. They let them make it up themselves?

More or less, they simply want you to improve the academic quality of your unit. It's pretty interesting. [Prior Dean] Roger Montgomery advised me that it's a difficult job because your power is primarily in the power of the veto. If I was to oversimplify everything that's happened in my 12-and-a-half years, I've challenged that model in complicated and subtle ways. The structure is difficult to cope with.

How do you present the college to alumni and outsiders?

I try to argue that Berkeley is one of the few places that tries to maintain a balance between evidence-based research and design exploration—design as inquiry. To articulate how you make an argument for a design idea that's not only empirical, but also inspirational. CED is the first college to put "environment"



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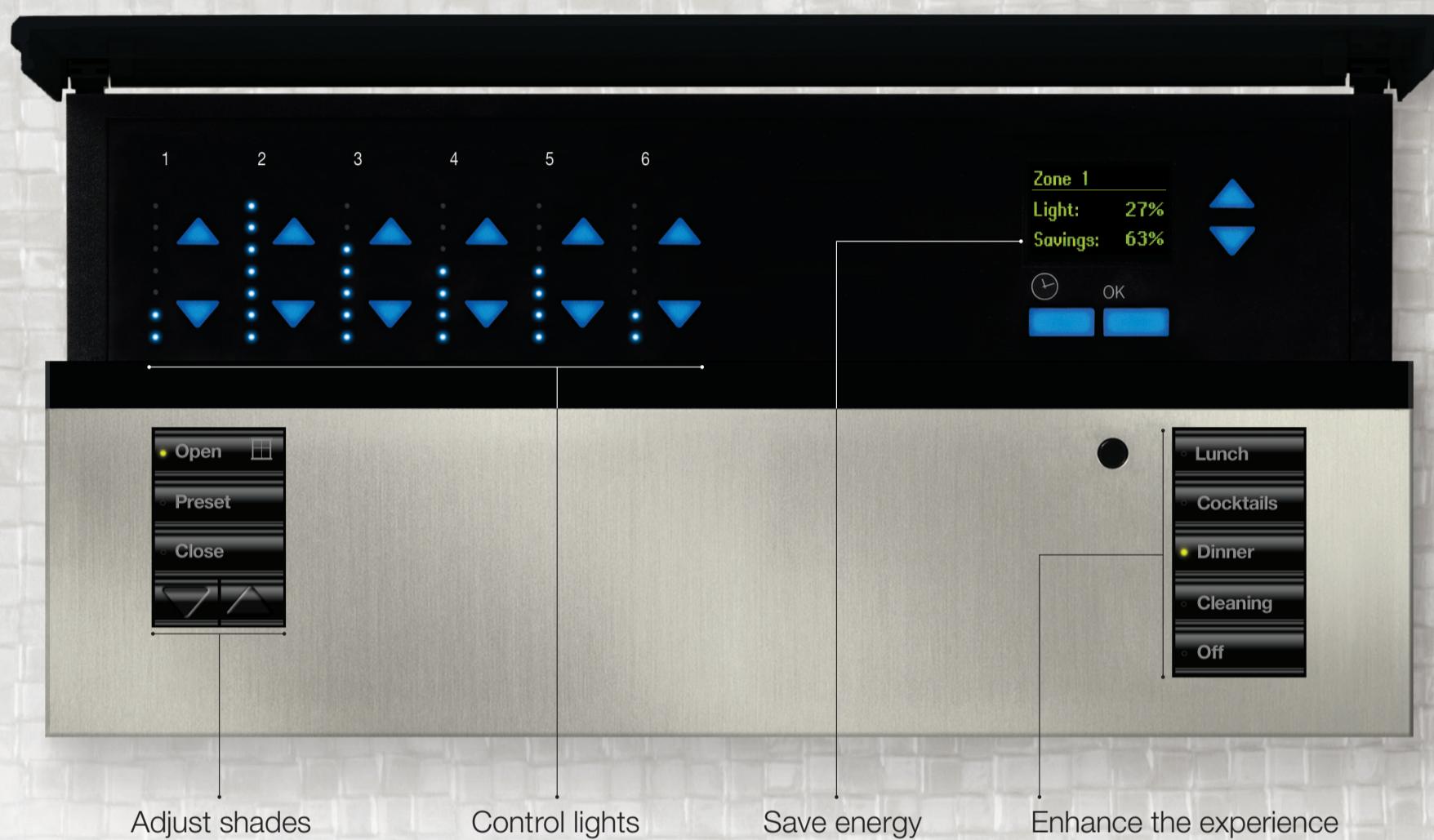
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