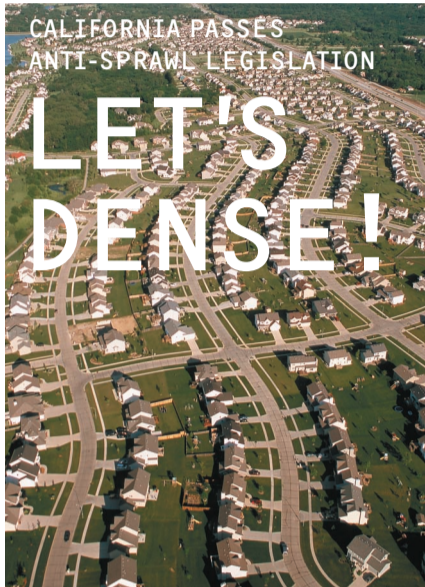


# THE ARCHITECTS NEWSPAPER

## 09 10.29.2008

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# LET'S DENSE!

COURTESY NATIONAL RESOURCE CONSERVATION SERVICE

Could California's boundless sprawl be coming to an end? Don't bet on it, but California Governor Arnold Schwarzenegger's signing of anti-sprawl measure SB 375 on October 1 could help curb it quite a bit.

The measure, first proposed by State Senator Darrell Steinberg (D-Sacramento), will direct the state's Air Resources Board to set regional greenhouse gas reduction targets and work with planning authorities to set their transportation, housing, and regional land-use plans with greenhouse gas reductions in mind. That means rewarding sustainable, dense, infill, and transit-oriented communities with less strenuous environmental review and more funds, reducing the number **continued on page 4**

Downtown Oakland's newest landmark is a beacon of light.



CÉSAR RUBIO

CRIT> CATHEDRAL OF CHRIST THE LIGHT

## GET ME TO THE CHURCH

First came the bishops. Then, a few hundred priests. Then, a 70-person choir singing, "Let us go rejoicing to the house of the Lord." Slowly and solemnly, they filed up the ramp from 21<sup>st</sup> Street and toward the Cathedral of Christ the Light, which opened on the shores

of Oakland's Lake Merritt on September 25.

The procession, while rooted immediately in the physical reality of a 2.5-acre site punctuated by a \$190 million, 135-foot-tall structure, channeled the traditions of a far-off spiritual world.

In an interlude between

hymns, the cathedral's architect, Craig Hartman, a partner in the San Francisco office of Skidmore, Owings & Merrill, explained his intent to create a place of "openness, luminosity, and joy" as a center for "spiritual and civic discourse and reflection **continued on page 8**

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LA MAYOR ANNOUNCES \$5 BILLION AFFORDABLE HOUSING PLAN

## Game Changer

On September 29, Los Angeles Mayor Antonio Villaraigosa announced an ambitious \$5 billion plan to provide 20,000 affordable homes in the city over the next five years, despite the national credit squeeze and the collapse of the local housing market.

Dubbed "Housing **continued on page 6**



COURTESY CRA

LA PLANNING CLEAN TECHNOLOGY MANUFACTURING CENTER

## IN THE GREEN ZONE

Los Angeles Mayor Antonio Villaraigosa and the city's Community Redevelopment Agency (CRA/LA) have big, green-tinted development dreams for a 20-acre property bordering the Los Angeles River. On September 23, the city announced the formation of a clean technology manufacturing center in **continued on page 10**

HOUSE OF THE ISSUE HAS CINEMATIC APPEAL.  
SEE PAGE 13



BENNY CHAN

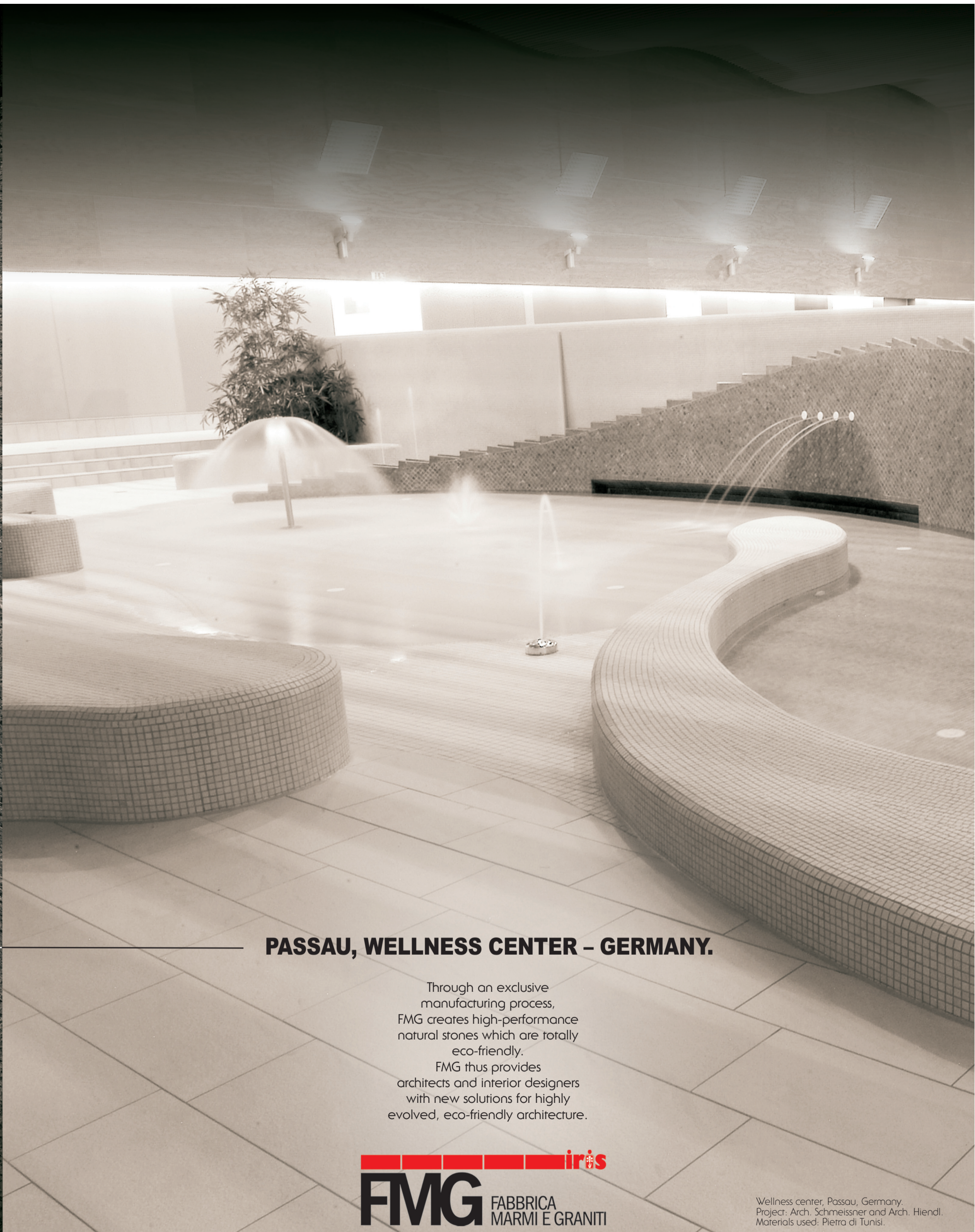
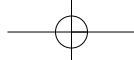
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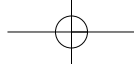
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## VOTE LOCAL

This presidential election, seemingly unending, but now just days away, is being called the most vital and important election in a generation. But there will be more on the ballot than just the choice for president. As architects you also have a responsibility to vote for priorities that can benefit our urban and built environment, not to mention voting for your interests as a profession.

California's largest cities have several major initiatives on the ballot that could help rectify problems that have long plagued their urban fabric. Perhaps most significantly in the Los Angeles region, voters will have a choice to vote for improved public transit in southern California with Measure R. Through a half-cent sales tax increase (providing more than \$4 billion in funds) the measure would provide an expansion and improvement of local rail and bus systems, road improvements, and traffic reduction. That could include expansions of LA subway and light rail lines in all directions, new HOV lanes for highways, better traffic monitoring, and even reduced fares for bus riders. As our Protest column points out this month, it is not perfect, but it is far superior to the alternative of continued gridlock and environmental degradation. Also, San Francisco voters will have the chance to vote for support for much-needed affordable housing in a city where it is sorely lacking. Proposition B would require the city to take about \$30 million out of the budget each year and use the money to build affordable housing over the next 15 years. That measure isn't enough, but it will help. And in San Diego, Measure S would provide \$2.1 billion to help rebuild the city's crumbling school infrastructure.

I support all three of these measures. But besides these essential propositions there are important, ongoing initiatives that require your vote, including the local legislation and reforms that local AIA chapters are pushing. Unlike ballot measures, getting these passed will take continuous pressure and resolve. In LA that includes implementation of a distributed power generation network; getting more architects on city commissions; and enhancing local streetscapes to address environmental and pedestrian concerns. In Sacramento that means making new buildings carbon neutral by 2030; reducing sales taxes on architectural services; and blocking an interior design practice act. In San Francisco that means, in addition to pushing for more affordable housing and new zoning, establishing rules that respect individual neighborhoods' specific character.

So for all of you that have been glued to CNN and voted for or contributed to your preferred candidate, why not participate in a local process that can have an equally significant impact? That means paying attention to and voting for propositions. It can also mean attending your local chapter's legislative day or putting pressure on your local council member. Of course we have a responsibility to vote for our national leaders. But we also need to ensure for ourselves that our priorities are heard loud and clear at a local level.

**SAM LUBELL**

#### LET'S DENSE! continued from front page

of new highways built, and discouraging development on valuable untouched land through reduced transportation funds. It will also call for state agencies to study the effects of new developments on transit patterns and on greenhouse gas emissions.

The bill is basically the land-use extension of AB 32, the California Global Warming Solutions Act, passed in 2006 with an aim toward reducing carbon emissions in California to 1990 levels by 2020. Advocates of the new law point out that planning is finally being taken to task for its role in the state's environmental degradation.

"Potentially this is the most far reaching attempt to curb greenhouse gases in a generation," said Michael Woo, consultant to ClimatePlan, a coalition advocating reduced greenhouse gas emissions in California, based on land use and transportation changes. Automobiles are still the largest source of greenhouse gas emissions in California, accounting for 30 percent of the total. But lowering emissions is only part of the solution.

For architects, said Woo, the new law could mean more sustainable and infill work, and a chance to create more walkable and livable design. Other changes, he added, will have to play themselves out. "They could relate to parking. They could relate to the mix of residential and commercial." But, he added, "if you were an architect who specializes in tract homes on agricultural lands that might be an obsolete assumption." Woo added that it is still early in the process, and that many of the specifics are yet to be determined.

He warned that much of the effectiveness of the law will rest on its implementation. One discouraging sign: the Air Resources Board was supposed to set greenhouse gas reduction targets by early October, but that release has been delayed.

According to the governor, California is the first state in the country to take on land-use planning related to greenhouse gases. The bill enjoyed fairly high popularity, even among the building industry, particularly because it will help to streamline onerous environmental review, at least for sustainable and affordable projects. **SL**

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## ARCHITECTS FOR OBAMA

Frank Gehry, Thom Mayne, and Sharon Johnston were among those scheduled to join Hillary Clinton at "Angelenos Go Green for Obama," a \$500-ticket carbon-neutral fundraiser at steampunk wonderland The Edison on October 4. But Gehry actually gave an even bigger chunk of change to **Barack Obama** over a year ago, bolstered by additional contributions from his wife **Berta**. In fact, when it comes to (mostly blue) support from California architects, **Gwynne Pugh, Kevin Daly, Barbara Bestor, Frank Escher, Steven Kanner, Rob Quigley, Olivier Touraine, and Anne Fougeron** to name a few, are all in the tank with Obama. However, across the board it's not a resounding "O": **Craig Hartman** gave his big bucks to Hillary Clinton, as did **Michael Lehrer** and **Brenda Levin**, while **Leo Marmol** and **Ron Radziner** both donated to **John Edwards'** campaign last year.

## TROUBLE ON THE HOMEFRONT?

We recently got our grubby hands on a mockup of the new magazine *Homefront LA*, planning a January debut. It promises to go "beyond architecture, home design and real estate to feature people who have a passion for the everyday luxury of home" in the midst of a mortgage crisis. *Homefront LA* is the baby of the young **JD McRae**, who touts himself as a "third generation publisher whose family owns about 45 other publications," thanks to his grandfather **George Sample**, a journalist and newspaper owner who died in June of this year. But staff shuffles and logistical issues have already plagued the start-up. Once named on the website as editor-in-chief, former *House Beautiful* EIC **Mark Mayfield** balked at the move to LA and opted to stay in New York instead with an editor-at-large title, so the mag tapped **Michael Cannell** for the top gig. Although Cannell recently left his online editorial director role at *Dwell*, we hear he, too is going to stay in NY, commuting every few weeks to the Beverly Hilton. We guess writing about "the unique, exciting lifestyle of Angelenos at home" doesn't require you to be one. At least one of the mostly NY-transplants, executive editor **Deborah Schoeneman**, lives here, and is best known around town for her salacious gossip industry novel, *4% Famous*—sigh, a woman after our own heart!

## ECONOMIC BAILOUTS

Things are rough everywhere, so we hear. Not the best time to be putting **Craig Ellwood's** famous Daphne House in Hillsborough, California on the market for the first time since it was completed in 1961. The San Mateo county steel-beam and glass construction features a 3,700-square-foot open plan around a central courtyard pool for a cool \$3.7 million. Yet, according to realtor **Jim Arbeed**, a sale is pending ... Speaking of San Francisco sales, we have it on good faith that local firm **SMWM** is about to be acquired. The rumored suitor? Drumroll, please: **Perkins+Will**.

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### A NEW PARK WHERE AMBASSADOR HOTEL ONCE STOOD



COURTESY GONZALEZ GOODALE ARCHITECTS

## MEMORY PARK

In August officials broke ground on Wilshire Public Park, next to the Central Los Angeles New Learning Center #1. The park will honor the Ambassador Hotel and the Cocoanut Grove nightclub—bulldozed to make way for the complex in 2006 and 2008 despite outcry from preservationists. It will also include tributes to Robert Kennedy, who was assassinated at the Ambassador in 1968.

The 1/3-acre park, like the

school, is being designed by Pasadena-based Gonzalez Goodale Architects. The long, narrow site with three terraces abutting the school's playing fields and its central green will sit below sidewalk level to maintain a strong view of the lawn from Wilshire Boulevard. Gonzalez Goodale partner David Goodale pointed out that the east side of the park will be a meditative space dedicated to Kennedy, and the

west side will be a traditional neighborhood park.

Gonzalez Goodale worked with artists May Sun and Richard Wyatt on elements within the park. Inspired by Kennedy's ideas, they are creating a stainless steel wall with cutouts in the form of a ripple, relating to Kennedy's comparison of social justice to a ripple of water. Through the cut-out visitors will see a portrait of Kennedy on the back wall, which will also be etched with quotations from Kennedy's speeches and writings on social justice. The concrete floor will be colored rich blue and inset with small LED lights suggesting stars, while the rest of the park will be lined with a combination of grass and decomposed granite, and planted with flowering trees. As focal point, a large vertical pylon that was once part of the Ambassador will be a key element of the park, which is set to open in the summer of 2009. **SL**

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### > THE KRESS

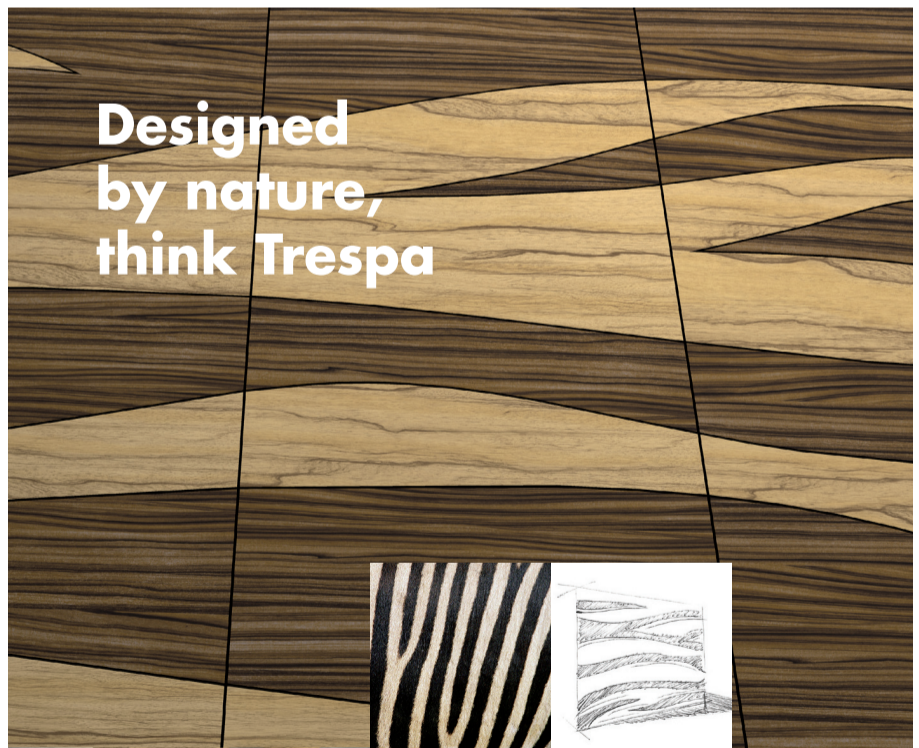
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Architect: Davis Ink Architects



CHRISTOPHER ORSATTI

Named for the five-and-dime that opened in this location in 1934, The Kress, the latest Hollywood nightclub, was originally designed by Edward F. Sibbert, who built over 50 distinctive Art Deco-style buildings across the country for the Kress company. (This location's more famous occupant, Frederick's of Hollywood, painted the place purple and plastered over the stunning detail of the pillared Art Deco ceilings inside.) Developer Michael Viscuso, who is known as the nightlife king of San Diego for helping reinvigorate that city's Gaslamp District, pumped \$26 million into the building, which is listed on the National Register of Historic Places. Davis and Andrea Krumins of Newport Beach-based Davis Ink imbued the five floors—38,000 square feet of interior space—with multiple personalities. "It's a series of micro-environments that fit together," said Davis about creating five distinct clubs, each fitted with a 1930s-era architectural style, reinterpreted. The first floor restaurant drips with glittery Art Deco chinoiserie; the rooftop is in sorbet shades of Hollywood Regency. The Krumins piled on color and texture at every chance—hand-painted koi wallpaper, backlit acrylic photos of lotus flowers, and intentionally outrageous custom lighting by Maura Daniel. **ALISSA WALKER**

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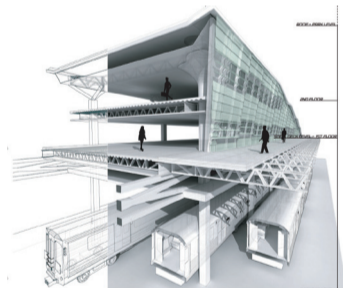
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Occasionally even the most beautiful objects have to bask in reflected glory.

Talo, cable suspension mounted luminaires for direct and indirect fluorescent lighting, using T5 fluorescent bulbs. Design, Neil Poulton

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### GAME CHANGER

continued from front page

That Works," the mayor's multi-income, mixed-use plan seeks to create or preserve homes for low and moderate-income families (categorized as those making less than \$90,000 per year) to be located near Metro Rail stations and bus routes in an effort to address the city's housing crisis.

"This is the least affordable big city in America," Villaraigosa said, acknowledging the widening gap between the number of units available for high-income families and the dwindling options for those at the lower end of the spectrum. The plan falls under the direction of the mayor's office and according to Jonathan Powell, a representative from Villaraigosa's office, is "already going into effect."

Funded by a mixture of public sources (coming from the LA Housing Department, the LA Housing Authority, the LA Community Redevelopment Authority, Affordable Housing Trust Funds, and county, state, and federal funds) and private sector loans, the plan consists of broadly drawn proposals on an array of issues, from streamlining the city's entitlement and permitting processes, to providing housing for larger numbers of LA's homeless.

The plan includes a "Sustainable Communities Initiative," to create 20 environmentally friendly neighborhoods near transit nodes. These mixed-use, multi-income developments

will link affordable housing for low- and middle-class workers with easier access to centers of employment.

Stuart Magruder, an architect and founder of the LA-based firm Studio Nova A, points out that the plan, reminiscent of the European model that locates people closer to where they work, shop, and go to school, is reliant on a more effective transit system than currently exists in Los Angeles. "We've got to decide to go forward on all cylinders on both issues—developing denser communities and building more transit," he said.

Administratively, the mayor's plan includes a mixed-income housing ordinance, requiring developments over a predetermined size to contain an as yet undetermined percentage of affordably priced units. The ordinance requires passage by the City Council and final approval by the mayor. According to Powell, the City Council intends to pass the ordinance by the end of 2008.

The mayor's plan also seeks to streamline the city's convoluted entitlement and permitting process, which can involve 12 different departments, with the "12-to-2 Development Reform Plan." Under 12-2, the Planning Department will become the single point of contact for the entitlement phase of new projects, while Building and Safety will handle the construction phase.

Los Angeles' homeless population of over 44,000 is the nation's largest. The mayor's plan increases rent

subsidies, in the form of Section 8 vouchers, for the chronically homeless and creates 2,200 "permanently supportive housing" units that will move homeless people from revolving-door shelters into permanent housing.

Additionally, the plan seeks to redevelop blighted housing projects, beginning with the gang-infested Jordan Downs project in Watts, hoping to replicate the successful resurrection of the Pico Aliso complex in East Los Angeles.

The question is how the weighty financial framework of such a large proposal will survive the turbulent economic climate. The mayor has already secured one non-profit investor, Enterprise Community Partners, who has pledged \$700 million to the plan.

Still hopeful that the recent congressional bailout package will ease constricted credit markets and allow Housing That Works to move forward, Powell pointed out that, "It's the financing that's slowing down. The demand for housing, office, and retail space in Los Angeles is not slowing down at all."

With no timeframe as to when results would begin to materialize, Powell noted that the mayor's office was moving quickly to implement the various steps of the plan. "There's really no better time than right now, in the middle of a crisis, for us to show some leadership," he said.

**MIKE SCHULTE**



COURTESY RPBW

### UNVEILED

#### RESNICK PAVILION

The Resnick Pavilion will be a single-story, glass, steel, and stone structure sited just north of Piano's Broad Contemporary Art Museum (BCAM), which opened last February. The 45,000-square-foot building, with a floor plate larger than BCAM's, is expected to open by 2010 and cost \$45 million. Its form will complement BCAM's with a glass roof, tilted skylights, travertine marble surfaces, and flexible open plan.

Stewart Resnick is owner of Roll International Corporation, a Los Angeles-

based company that owns, among other things, Fiji bottled water, Pom juices, and the Teleflora flower delivery service. On September 29 he also pledged to donate undisclosed artworks valued at \$10 million to the museum. Resnick's original pledge of \$25 million for a new entrance pavilion at the museum changed when British Petroleum stepped in to fund the structure.

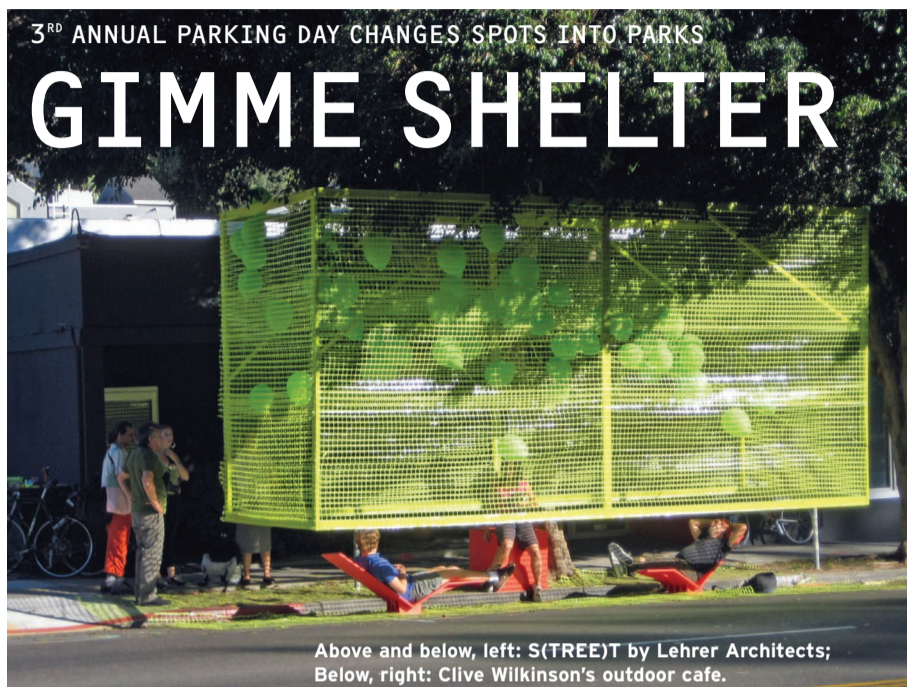
Though planned for some time, the new pavilion's design had not been revealed. The building will be a centerpiece of the museum's second expansion stage, meant to help further enlarge and unify the museum's fairly scattered campus. Other future expansion plans will include art installations around the LACMA campus and a major renovation of the east side of the campus (LACMA West was announced earlier). Director Michael Govan hinted that additional changes could even include tearing down existing LACMA structures to help further unify the campus. **SL**

**Architect:** Renzo Piano Building Workshop  
**Location:** Los Angeles

**Client:** Los Angeles County Museum of Art

**Donor:** Lynda and Stewart Resnick

**Donation:** \$55 million



"Feeding the meter" took on a delightfully different meaning on September 19 as architects, artists, and advocacy groups around the world celebrated PARK(ing) Day by transforming parking spots into public spaces. It was the third year for the initiative, pioneered by San Francisco-based arts and design collective REBAR, and the biggest yet. PARK(ing) Day is now backed by the non-profit Trust for Public Land, with participants in over 80 cities and an estimated 400 parking sites.

LA's version of PARK(ing) Day LA, spearheaded by Will Wright of AIA Los Angeles and landscape designer Megan Horn of ah'bé landscape architects, featured over 70 temporary parks scattered throughout the city. The largest organized effort in the city occupied an entire street: the Downtown Los Angeles Neighborhood Council commandeered a city block in the Historic Core. The point, said Gunnar Hand, an organizer of the event (and also an AN contributor), was not only to showcase the lack of parks, but also the abundance of open space found on the streets. "There's way too much space allocated to the automobile," he said. "There's something like seven parking spots per car for the entire county." The park featured an installation showing how the \$196 needed to rent the average LA parking spot per month could be applied to park needs like trees and benches. Further down the block, a temporary basketball court was later converted into a dog park, which organizers hoped would illustrate the need for both

passive and active parklands. DLANC also hoped the good turnout would demonstrate the viability of a park in the area, eyeing an adjacent parking lot that advocates have been trying to turn into a park for some time.

Along Wilshire in Koreatown, where Art Deco landmarks house many of the city's architecture offices, firms used their spaces more conceptually. Urban Studio created a wooden backdrop featuring silhouettes of beleaguered street vendors (a recent crackdown by the city's health department has frustrated hungry professionals). Across the street, Mia Lehrer & Associates, designers of the new masterplan for the Los Angeles River, used their space as an advocacy site, decorated with native river plants. Nearby, AIA Los Angeles offered up their metered real estate to a group of students from East Los Angeles College who assembled a pick-up basketball court, picnic benches, and a collaborative art project to highlight the lack of recreational facilities for kids.

Although officials throughout the region were reported to be bemused,

at least one space was not so well received. Clive Wilkinson Architects, who had presented their plan for a sod-lined outdoor café to the City of West Hollywood for pre-approval, were greeted in the morning by parking officials. "They said they were sending the police, and there was no way in hell that was going to happen in West Hollywood," said Wilkinson. "We're really astounded with them."

"It isn't really a big concern that pedestrians will go in the path of cars, but rather the other way around," said Jackie Rocco, the city's parking manager, citing the 2003 incident when an 86-year-old man drove his car into the Santa Monica Farmers Market, killing nine people. Rocco pledged city support and proper security next year, calling the concept a "worthy event."

As for Wilkinson's team, their transient green space was blessed by a miracle of zoning: Their Robertson Boulevard park was located just inside the West Hollywood city limits, so they simply moved four spaces south, and reopened in the more tolerant City of Los Angeles. **AW**



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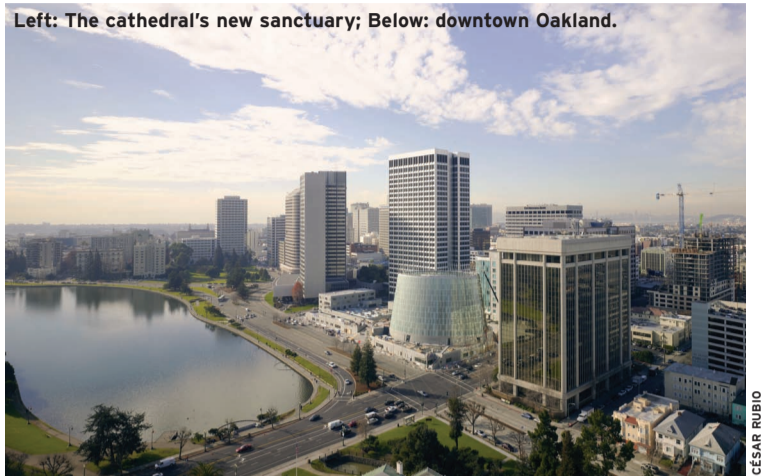
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THE ARCHITECT'S NEWSPAPER OCTOBER 29, 2008



Left: The cathedral's new sanctuary; Below: downtown Oakland.



CÉSAR RUBIO

**GET ME TO THE CHURCH** continued from front page in this increasingly secular world."

Hartman has often referred to the project as the commission of a lifetime. Working closely with diocese leaders, he relished every opportunity to inject elements of the cathedral's design with symbolism. From the pises-shaped roof, to the north- and south-facing "alpha" and "omega" walls, to the stream

of sunlight illuminating a pool of holy water, every aspect of the project is rich with meaning, and very little seems arbitrary.

Hartman managed to achieve here the same sense of material and spatial lightness that has distinguished much of his architecture of the last decade: like the sculptural glass panels atop San Francisco's St. Regis Hotel on Third Street (2004), the transparent facade and atrium

of the 101 Second Street office tower (2001), and, most famously, the lattice-like steel structure that seemingly floats over the international terminal at the San Francisco International Airport (2000).

Two aspects of the finished building particularly stand out. First, the cathedral's inner and outer shells read as an integrated system. It seemed an unfortunate sight last fall, when it came time to cover the

latticed Douglas fir beamed structure with over 1,000 glass panels. From inside the cathedral, the inner frame appears all the more artful and delicate when shrouded by the exterior glass panels. Also, the pattern of horizontal beams against the loose grid of mullions adds a nice layer of visual complexity.

Then, once inside the cathedral, the sight of the giant icon above the altar is astonishing. Again, there is a surprising juxtaposition at play here—the pairing of an early Christian image with a 21<sup>st</sup>-century method for displaying it. Perforated with 94,000 small holes, the cathedral's aluminum omega wall displays a 54-foot backlit image of a seated Christ, holding up two fingers to represent the human and divine parts of his body. The image looks pixelated, like a medium-quality jpeg, yet the stoicism on Christ's face is distinctly legible.

The message of the iconography—as well as of the overall form of the building—signals an effort

toward a more accepting and welcoming Catholic church, a smart move for a religious institution whose image has been sullied by scandal in recent years.

It's worth noting here that the Catholic church has a long history of employing architects to save itself from extinction. For example, in the late 16<sup>th</sup> century—in the wake of the Protestant Reformation—a string of Catholic popes hired the most talented artists and architects to design dramatic flourishes in churches across Rome in an effort to recapture the attention of a fading constituency. However, the garish style that became the trademark of the Baroque movement (think Bernini, Borromini) couldn't be further from the lightness and open-endedness that marks Hartman's design for Oakland's new cathedral. Only time will tell if his architecture can work as well albeit in a more subtle, yet equally powerful way.

**JULIE KIM**

## SF MAYOR SETS EXAMPLE WITH GREEN CIVIC CENTER PROPOSAL



COURTESY CITY OF SAN FRANCISCO

buildings and public spaces in the area, including City Hall and the Civic Center Plaza they surround.

The San Francisco-based Architecture firm KMD, formerly Kaplan, McLaughlin and Diaz, provided pro-bono consulting services to develop an overall framework of green initiatives. The scheme calls for a variety of potential energy conservation strategies, which may include ground source heat pumps, alternative fuels, photovoltaic panels, and wind turbines. Administered by and funded with money from the City's Public Utilities Commission, supporting engineering has been provided by a team of firms, including Omaha-based HDR for lighting evaluation, the Oakland-based kW Engineers for HVAC assessments, the Dublin- and California-based Intergy Corporation with the Massachusetts-based Metcalf and Eddy to evaluate water conservation and waste water management.

Several of the district's initiatives compare favorably with LEED standards. The plan's goal of an 80 percent water-use reduction in the area is double the LEED maximum in that category. Other goals, all close to LEED guidelines, include a 45 percent reduction in wastewater discharge, meeting 35 percent of peak power demand by renewable energy, and a 33 percent overall reduction in energy consumption. While the initiatives are not currently registered as a LEED project, the

City expects to examine its potential compliance following completion of the evaluation process.

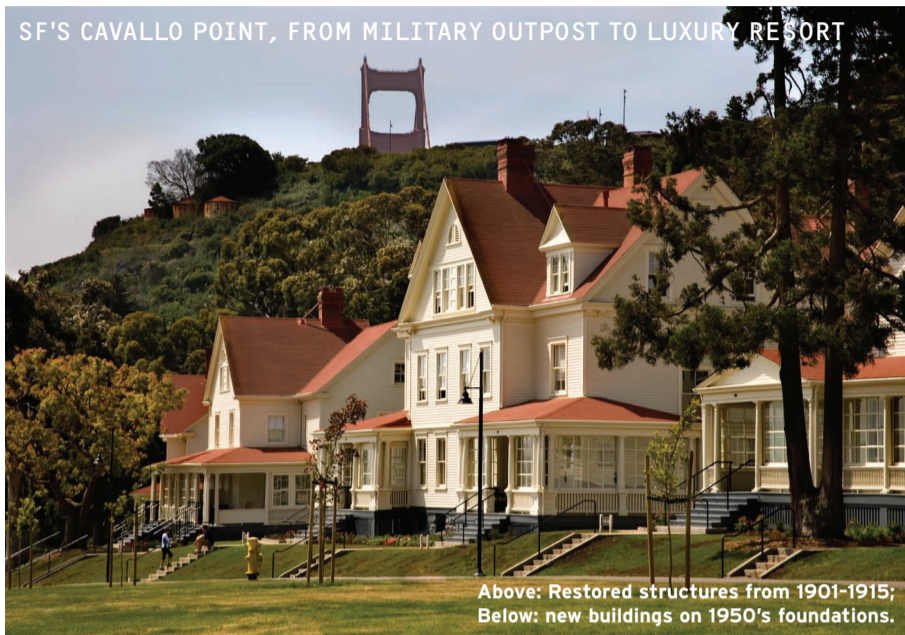
According to the Clinton Global Initiative more than 30 states, 600 cities, and 500 universities in the United States are developing comprehensive action plans to reduce heat-trapping gases. San Francisco's plan aims to reduce the district's annual carbon footprint by some 2,225 tons, equivalent to the greenhouse emissions of 1,286 San Francisco households. Evidence of the greening of the Civic Center should be visible beginning in late 2009, when the city hopes to complete the early phases of implementation. Renderings published on Mayor Newsom's website suggest rooftop photovoltaic arrays on several prominent civic center buildings.

Whether viewed by tourists, residents, or official visitors to San Francisco's Civic Center, the visible evidence of this greening initiative will further the mayor's efforts to lead by example in the city's overall goals for energy efficiency, which also include requiring new commercial buildings to employ solar energy methods; streamlining the installation of solar technologies in private homes; creating energy efficiency plans for the city's major institutions, such as the airport, libraries, and municipal railways; and making a commitment to power all government buildings with renewable resources by 2010. **PAUL ADAMSON**

# CITY ON A HILL

Claiming to be the first city to do so, San Francisco's government is proposing to establish its civic center neighborhood as a "Sustainable Resource District." On

September 24 at the Clinton Global Initiative, Mayor Gavin Newsom unveiled plans to pursue energy and water conservation strategies over the next three years for seven



# LIVING LODGE

Cavallo Point, which opened this summer, is a new 142-room National Parks lodge nestled within the idyllic confines of the Golden Gate National Recreation Area, just north of the eponymous bridge. Located in historic Fort Baker, the converted century-old military outpost looks out protectively across the water to San Francisco, on some days, an ethereal, dream-like mirage enveloped in fog; on others, a gleaming Emerald City-by-the-Bay. The picturesque retreat is a unique collaboration between a private development company, a non-profit organization, and the Federal Government, that combines contemporary design with thoughtful preservation and a respect for the environment.

In 2002, the National Parks Service (NPS) selected Fort Baker Retreat Group (FBRG)—composed of Passport Resorts, Equity Community Builders, and Ajax Capital LLC to transform the erstwhile military housing into new luxury accommodations and give the Golden Gate National Recreation Area a lodge on par with the famed Ahwahnee in Yosemite. The park service also stands to benefit financially from the arrangement, collecting income from the 60-year lease they granted to FBRG as well as earning a percentage of the lodge's total revenues. The NPS believed that a 350-room development would be required for the project to be viable, but their chosen developers had a different idea. "When we submitted our proposal, we said no, that's way too big for this property," said Tom Sargent, founding principal of Equity Community Builders.

Not only would their 142-room proposal create a far smaller impact on the natural surroundings, it also helped settle a lawsuit filed by the city of Sausalito protesting the scale of the original development. "We consider ourselves responsible developers, both environmentally and socially," said Sargent.

The core component of the Cavallo Point proposal is the restoration of 28 structures, built between 1901 and 1915, surrounding the central parade ground. San Francisco-based Architecture Resources Group were brought in to restore the original officer's quarters and barracks. And that was no small task as they were previously subdivided in the name of military efficiency, making it difficult to distinguish the original structure. ARG stayed true to the internal logic of the historic buildings, preserving their circulation and 99 percent of the original wall area, while still meeting the practical requirements of a contemporary lodge. Using old drawings, they were even able to reconstruct the barracks' original, long-demolished porches and only slightly changing the historic design to unobtrusively accommodate a ramp for handicap accessibility.

Scattered across the hillside beyond the historic military structures, are 74 contemporary rooms. So as to not disturb the land, Leddy Maytum Stacy Architects of San Francisco built these new structures on the existing building pads of demolished 1950s military bungalows. Their reserved design and material selection help to further integrate the smaller hotel units into the surrounding hillside. Besides the

thoughtful site placement, sustainable features include low VOC paints, radiant heating, bamboo veneers, and the use of a paper-thin UNI-SOLAR photovoltaic system applied between the standings seams of each building's metal roof.

While the two different building types—historic and contemporary—are distinctly designed to cater to different tastes, they still manage to feel compatible. This continuity between the units is due to the interior design of Brayton Hughes Studio, landscaping by The Office of Cheryl Barton, and what architect Marsha Maytum called "a real collaborative design process," between all parties involved.

With a mandate to be stewards of the environment, the National Parks Service presents Cavallo Point as an example in how to unite new construction and historic rehabilitation with sustainable building strategies. Their certification is pending, but Cavallo Point is on track to earn a Gold LEED rating. "The private sector could not have done this project by themselves, the non-profit sector couldn't have done this project by themselves, and the government couldn't have done this project by themselves," said Equity Builders' Sargent. "We have the feeling of an old fort, but can enjoy it in a contemporary and fresh way."

**JAMES STAMP**



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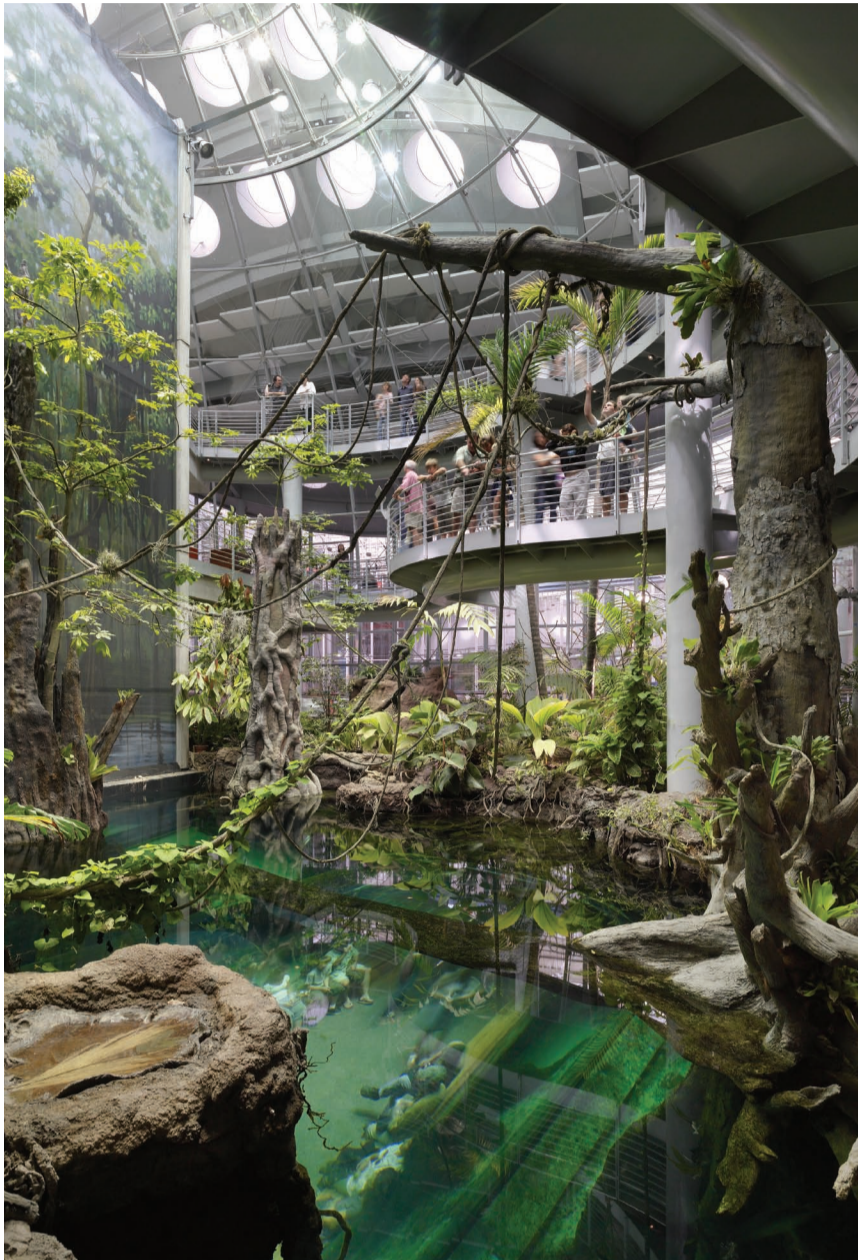
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## Concrete Couture





TIM GRIFFITH

## PLAYING WITH PIANO

As reviews pour in calling Renzo Piano's California Academy of Sciences in Golden Gate Park a masterpiece, *AN* talked with Kang Kiang from Chong Partners Architecture (now Stantec), the executive architect on the project, about the nitty-gritty details of working on such a complex collaboration. Kiang was involved with the project for seven years, and once it was substantially complete, he

joined Mark Cavagnero Associates as a senior associate.

**The Architect's Newspaper:**  
**Did the big idea come quickly?**

**Kang Kiang:** If you look at the sketch that Renzo drew on top of the roof on the first day, the project looks remarkably like that sketch.

**When he did that first sketch, did he**

**Inside the four-story rainforest.**

**know there would be an aquarium, a planetarium, a natural history museum, and the research labs?**

Yes. He came to the interview knowing the program. He was taken on a tour of the existing facility, and he was very impressed with the research and collection side of it, which had been relatively unknown to the public. Especially the hundreds of thousands of jars of specimens lining the shelves. He thought that it would be wonderful to show that to the public. And he thought that the scientific aspect relating to explanation of the natural world needed to be evident in the building. The idea of transparency came into being. The transparency is also literal. The glass is a low-iron type, which allows you to see not only from the building to the outside very clearly, but from one side of the building to the other, even though the building is several hundred feet long. The public can also see into the labs. I was there yesterday, and was able to watch a scientist doing taxidermy on a pheasant. The procedure was projected, so visitors could see close-up images of what she was doing.

**Can you tell me about being out on the old roof with Renzo Piano?**

Renzo came up with the sketch before we got involved. On the rooftop, you are surrounded by trees. So the idea came to him as he was looking at the trees, but also at the hills and the bay. He thought, let's lift up a little piece of the park very gently, put the museum underneath, and then put the lid back down.

**What was it like to work with Renzo?**

He is very much a collaborator, with all the architects, engineers, contractors, sub-contractors, and of course the scientists—with everybody. If he hears about a good idea, he's willing to incorporate it, which is truly remarkable for a person of his stature.

**What did Piano's office do and what did Chong's office do?**

We intentionally set up our relationship knowing how they work, which is very collaborative and detail-oriented. Renzo's office is known for very refined detailing. It would not make sense to use the model where the design architect hands over drawings to a production architect. We wanted to collaborate, which means that we were exploring the project with them

in Genoa at the beginning.

And then when it was time to build the building, they had a presence in our office in San Francisco. But everything from beginning to end was essentially split 50-50.

**What was your role as the project architect?**

My role was to be the conduit about what gets decided in Genoa, because our consultants were all here in San Francisco. I had to convey the decisions and make sure everybody understood what we're doing.

**Do you speak Italian?**

No. Piano's office is a very international office. The project architect was Dutch, the project manager was American. Everybody speaks English.

**Tell me more about the design process within Piano's office.**

Renzo is blessed with a number of partners that have been with him for 30-plus years, who can carry his ideas forward—obviously with constant review and input from Renzo. They would draw by hand. It's a bit unusual now. For example, during schematic design, when you anticipate that the building is a certain size as a result of the programming layout, and things are still fluctuating, they already have the windows detailed and drawn out. They look at the macro and the micro simultaneously, and then adjust each one as needed. If they find that a spacing of the mullion or the window wall doesn't work—that they need to increase or reduce it—the building fluctuates a little bit. So that might change the entire footprint.

**What did you take away from the project?**

The way that Renzo's office looked at details and at the overall picture simultaneously. And the way he works with everybody: he's very inclusive. He really tries to reach out to everybody and listen to their ideas.

Renzo takes the position that we have to have integrity. For example, last week at one of the opening events, in a lecture he gave for students, he was talking about the obligation of being an architect, arguing that our obligation is tied to the environment. His vision is that this generation and the next generation need to be fully aware of what's going on with the planet. Our buildings must respond to that. The fact that he's able to incorporate great design and very sustainable design both into this one building is remarkable. As you know, it's not easy.

**KENNETH CALDWELL**

**IN THE GREEN ZONE** continued from front page

downtown LA, and began seeking "green" firms to populate the CRA/LA-owned site.

According to Alex Paxton, the agency's manager of policy analysis, the city hopes to tap into a rapidly growing economic sector to drive new job creation, revitalize a former polluted brownfield site, and help inspire similar green tech zones across Los Angeles. "This is where everyone sees how the U.S. can revitalize its manufacturing economy," Paxton told *AN*.

Among the businesses being courted are firms engaged in creating products in clean energy generation, sustainable building materials and furnishings, clean water technology, reduced emissions vehicle technology, and manufactured products using recycled or organic materials. According to Paxton, the agency envisions a campus-type environment with a large anchor tenant, a cluster of firms that would manufacture related products, and a clean tech incubator. The project is intended to create not just an industrial zone, said Paxton, but a place where ideas can be shared.

The CRA's Request For Interest, due by December 1, favors larger companies that require between 40,000 and 400,000 square feet of space, and will participate as owner/users in build-to-suit development or as tenants in developer-owned buildings. The CRA, which will retain ownership of the property, intends to issue RFPs in early 2009, with occupancy expected as early as 2011.

Qualifying companies will receive ample financial and development assistance, like infrastructure grants, low interest CRA/LA loans, and permit expediting, in addition to access to city, state, and federal financial incentives. Tenants will also need to brush up on their green building guidelines: At minimum, all development must target a LEED Silver rating.

The project was originated by agency CEO Cecilia Estolano, who was exploring the best use in terms of job creation for the 20-acre site, which lies downtown between 12<sup>th</sup> Street and Washington Blvd., and between Santa Fe Avenue and the Los Angeles River.

But the center promises to do much more. Given Los

Angeles' and California's mandates for sustainability, Paxton said the CRA/LA sees Los Angeles as not only providing middle-class employees for the project but, also, a steady stream of customers in need of sustainable components and elements. For example, the city itself has a goal of generating 20 percent of its power from renewable resources by 2010 and 35 percent by 2020. The Port of Los Angeles, the nation's largest container port, also has ambitious goals to decrease carbon-dioxide emissions.

The CRA said that construction and operation of the center would mesh with the goals of the LA River Revitalization Master Plan, which largely preserves industrial zoning along the river. But that has led some observers to wonder whether there might be even greener uses for the site. "The CRA's goals and our goals can work together," said Lewis MacAdam, founder of Friends of the Los Angeles River, a group that has worked since 1986 to bring back natural river habitat in Los Angeles. "But," he added, "I have not seen anything yet about how this project works *with* the river."

**TIBBY ROTHMAN**

## **The Architect's Newspaper introduces**

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IN DETAIL > PORTLAND CITY STORAGE

MULVANNYG2  
ARCHITECTURE



The Willamette River is the main artery of Portland, Oregon, sweeping north to south through the city. Though most locals interact with the river from bridges and trails above, the water itself is always busy. Boats bob up and down stream on even the grayest of days. During the summer, views of the river are a crowded vista of motorboats and canoes. But for a city that prides itself on smart solutions to urban planning issues, there are “too many boats in Portland kept under blue tarps in people’s driveways,” said architect John Flynn of MulvannyG2 Architecture. Hence his firm’s plans for

Portland City Storage, a new sustainable boat-docking facility on the banks of the city’s eastside industrial district.

Unlike most boat storage facilities—sprawling indoor parking lots that are easy to engineer and rarely employ architects—Portland City Storage, at 121,800 square feet, was conceived as a ground-up design challenge. The site measures three acres—relatively tiny for a storage project—to accommodate both combined commercial space and also a city ordinance requiring public access to the riverfront. The project was “very unique,” Flynn said. “I’m not familiar

with any other out there like this.” Then, as a final dare to the architect, owner and developer Derek Hanna requested that the building require no energy from the grid.

Two soaring rectangular structures will evenly house 350 boats. A cladding of translucent polycarbonate panels is designed to let people see the outlines of the boats within, while the overall effect should be a shimmering reflection of the water below. Inside the buildings, the boats will be packed tightly together on racks to ensure maximum storage density. When people call ahead to request their boats, a forklift will take them

out of the racks, then set each down on the boat ramp below. Rainwater collection tanks will be set at the northwest and southwest corners of the buildings, and the water will be reused for irrigation and to wash boats.

A smaller structure bridges these two buildings, holding a variety of commercial spaces. Though the interior has not yet been designed, there are plans for places appealing to boaters, such as a deli, a gear shop, meeting rooms, and a pool with a retractable roof for evening swims after a long day on the river. To generate almost all of the energy for the building—with the added benefit of providing a burst of visual whimsy atop an otherwise severe structure—there will be 24 wind turbines on the roof.

Pedestrians and bicyclists will still be able to enjoy the river from the elevated trail that will run alongside the complex. In place of what Flynn describes as “a mass of concrete—essentially, a seawall” that currently sits next to the site, the riverbank will be restored and reconstructed into a haven for birds and spawning salmon. The concrete will be ground up and reused as soil stabilizers and foundation support, and the new riverbank will be planted with native greens. Large trees will wave above, and lower-lying flora like Kinnikinnick, ferns, and dogwood will fill in the gaps.

With an aim for LEED Gold certification, everything is on track for boaters to start launching from the site by early next summer and for the building itself to be complete by mid-2010. A creative sustainable plan for a puzzling site, Flynn is proud of his firm’s work on the project: “It shows our ability to carry the day.” **AMARA HOLSTEIN**

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One of the biggest challenges for architect Hagy Belzberg in creating his Skyline residence in Laurel Canyon was getting permission to build. It took him two years and several public meetings to convince officials at the Mulholland Scenic Corridor to allow him to site his home on a thin ridgeline with panoramic views that include Downtown Los Angeles, the San Fernando Valley, and even the Pacific Ocean. But it was worth the effort.

After securing the site, Belzberg was able to create a budget and eco-conscious home for his family of four that maximized the location's breathtaking views and comfortable breezes from the west while minimizing sun glare. The keys to both limiting and profiting from the elements are two structures to the south: a large, folded concrete armature and a screen made of long, thin, pressure-treated wood panels (which allows air to penetrate the house) in front of a translucent fiberglass screen. Hence the dramatic living room, which has floor-to-ceiling fritted glass on three sides and looks down on the rocky canyons below. The room receives no direct sunlight, nor does the wide open kitchen and adjoining entertainment room, from where a long row of windows looks over the landscape abutting the house, containing a thin pool edged up against a sheer drop. Three bedrooms provide uninterrupted views and direct access to the pool area. Spaces that don't "require" views, like bathrooms and closets, are located along a long core in the house's center.

The simple home—both the main house and the guest house are enclosed by a single folded surface with infill glazing—was built by younger associates at Belzberg's firm, serving as a valuable training tool. The crew, who stabilized the house by digging 22-foot piles, was able to create a house that is naturally green while using inexpensive, low-tech materials like storefront windows and off-the-shelf parts that kept costs to a minimum. **SL**



Clockwise from top: Inside the entrance wedge; dynamic geometries in a hallway; the guesthouse is positioned west of the main house; south facade with baffling screen; house entrance.



THE ARCHITECT'S NEWSPAPER OCTOBER 29, 2008

## MUSEUM OF TOLERANCE RAMPS UP ITS LOOK



YAZDANI STUDIO

## EASY DOES IT

Century City's Museum of Tolerance is dedicated to promoting tolerance for all faiths and races. But after 15 years it felt tired: carpets had worn out, ceilings leaked, and exhibits and theaters were outdated, uncomfortable and in need of repair. Moreover, the museum wanted to expand its visitor base and ramp up its role as a cultural center. Last month, LA-based Yazdani Studio of Cannon Design completed a sparkling \$8 million renovation of the museum, which includes about 34,450 square feet of improvements, among them renovated exhibit spaces, two theaters, a children's learning center, and multi-purpose rooms. At the same time the

firm unveiled plans for a \$33 million future renovation to be completed by 2010.

As part of the current renovation, Yazdani Studio designed a new 36-seat screening room, called the Wosk Theater: a curved space on the lower level that envelopes visitors with cozy (and sound absorbing) felt walls. On the first floor, the 300-seat, double-height Peltz Theater has been completely revamped with custom seating and a mesmerizing LED lighting system that can change according to the show.

On the second floor a revamped children's center can accommodate youngsters (some 200,000 a year via LAUSD schools) who visit the

museum. Cramped partitions were replaced with large, backlit, pivoting 3D form display panels that organize the space and also provide its visual highlight. The team also updated two classrooms and created a new 24-seat viewing room.

With the first phase of the renovation complete, the firm is now planning a more ambitious second phase, involving 20,800 square feet. The project, said principal Mehrdad Yazdani, is not only meant to modernize and expand the museum for a wider range of visitors, but also to make it more welcoming. A new west facade made of a concrete panel system integrated with large new signage is intended to "reduce the

**Left: Future west facade; Right: Peltz theater.**

overwhelming, massive quality" of the current museum, said Yazdani. It will also include more visitor-friendly storefront windows, a new entry with a backlit graphic art wall, an expanded and remodeled double-height lobby with large windows shaded by a perforated metal screen and looking over a landscaped courtyard, and a new bookstore. Other elements of the project are a renovated main staircase, a second floor café, a 4,000-square-foot multi purpose space with linear skylights on the third floor (replacing the museum's existing memorial garden), and 7,000 square feet of improvements to the museum's administration-centered fourth floor.

SL

AT DEADLINE

## AU REVOIR, JEAN

Jean Nouvel's 45-story Century City tower has been put on hold. The project's developer SunCal recently released a statement, saying, "We have been unable to obtain assurances of continued funding that would allow us to move forward with confidence at this point in time."

## GETTY-STYLE GET

The Getty Research Institute has created the Department of Architecture and Design—a new curatorial department of the research library devoted to the preservation, investigation, and dissemination of documents and materials related to the fields of architecture and design. The department will expand on the Getty's architecture-related holdings, which include more than 30,000 original drawings, 750,000 photographs, nearly 100 models, and a vast array of papers including letters, notebooks, posters, and other ephemera.

## GREEN LANDING

San Francisco Mayor Gavin Newsom unveiled designs for retooling San Francisco International Airport's old international terminal into a new domestic terminal, with an emphasis on sustainability. The facility has been vacant since 2000, when international carriers moved into SFO's new international hub. Plans to remodel the old terminal were postponed until the airport needed additional space.

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The Ph.D. program draws on the faculty in Architecture and in Arts and Sciences, as well as on visiting professors. Yale's unparalleled libraries and extensive archival collections provide excellent opportunities for original research. The School is also establishing collaborative relationships with other research institutes in its field.

## Requirements and Course of Study

Applicants need appropriate academic credentials (a Master's Degree in Architecture, Engineering, or, exceptionally, in a related field; a Master's Degree in such post-professional programs as Yale's MED) and one or two years of professional experience. The Ph.D. program entails full-time study for a maximum of five years, but may be completed in less time, in accordance with the student's preparation and capacity. Students are also expected to serve as teaching assistants in design studios and/or lecture courses and seminars.

Application deadline is: January 2, 2008

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IWAN BAAN

# No Building Left Behind

For the second year *AN* has compiled what we think are some of the best-conceived, best-designed schools in the West. There's a wide variety here, but all share one thing: innovation—from building a science school inside an existing biomedical laboratory in Phoenix to transforming a depressed Los Angeles neighborhood with a campus that opens to the community.



IWAN BAAH



INNER-CITY ARTS

#### INNER-CITY ARTS LOS ANGELES, CALIFORNIA MICHAEL MALTZAN ARCHITECTURE

Inner-City Arts was founded in 1994 to supplement arts and cultural education for downtown Los Angeles students at schools where such programming had been cut. The final phase of its new campus opened on October 2 with a parade of pinwheel-waving kids led by Mayor Antonio Villaraigosa.

Located on a one-acre site in the heart of Skid Row, one of the city's most economically depressed neighborhoods, Inner-City Arts represents a 15-year collaboration between Michael Maltzan Architecture, landscape designers at Nancy Goslee Power and Associates, and environmental designers at Ph.D, who each donated their time over 15 years to the continuously-evolving project.

The first phase, completed in conjunction with Marmol Radziner + Associates in 1994, included an adaptive reuse of a 10,000-square-foot abandoned auto body shop. The most recent additions—which include the Rosenthal Theater, a state-of-the-art black-box performance space,

a ceramics studio, and a DreamWorks-sponsored animation studio—are raw spaces that employ inexpensive materials like stucco, wood, and concrete, and are painted defiantly and completely white with abstract orange lettering by Ph.D. The angular, low-lying buildings are arranged into a unique indoor-outdoor layout that “cracks open,” according to Michael Maltzan, along the perimeter. Students catch glimpses into the outlying neighborhood, and locals can see in, said Maltzan, so “it doesn’t feel like an isolated incident in the middle of Skid Row.”

The indigenous gardens within the courtyard include elements like a tiled fountain, a dry creek bed planted like a local arroyo, a teaching garden, and a labyrinth, all inspired by drawings the students made when asked to sketch their visions of the new school. The completed design of Inner-City Arts creates a place for serious art making, said Maltzan, but is also an example of how an optimistic environment can impact a depressed area. “We’ve tried to make an entire campus which can be seen as a microcosm for a transformative experience,” he said.

ALISSA WALKER

#### BIOSCIENCE SCHOOL PHOENIX, ARIZONA ORCUTT/WINSLOW PARTNERSHIP

Under the design leadership of local firm Orcutt/Winslow Partnership, with input from science specialists and the local community, the Phoenix Union High School District recently opened their new comprehensive Bioscience High School in the heart of downtown Phoenix. Orcutt/Wilson’s design is strategically located within the Biomedical Research Campus, including the Translational Genomic Institute, where students participate in internships. The school’s pedagogical and physical organization models itself after these research laboratories, encouraging collaboration, team teaching, independent learning, and a “rigorous and relevant” science and math focused curriculum. It also integrates a historic one-room school house that now serves as the school’s administration center.

Seven laboratories (six indoors and one on the roof deck) are the focal point of the campus, and around these are clustered the student “studios” (not unlike architecture studios), teacher work



AT PAYNE PHOTOGRAPHIC

areas, and, at the extremities on two levels, naturally illuminated, flexible-dimension classrooms. A multi-level space called Town Hall is the heart of the school—serving as the locus for presentations, the cafeteria, and a link to the desert courtyard.

In support of scientific understanding, the open-web structure and mechanical systems are laid bare to the eye. Desert-specific environmental strategies include solar heated water, east and west facing tilt-up concrete “fossil” walls, and provisions for a photovoltaic array.

**BETH WEINSTEIN**

#### **ROSA PARKS ELEMENTARY SCHOOL** PORTLAND, OREGON **DULL OLSON WEEKES ARCHITECTS**

Since it opened in 2006, Rosa Parks Elementary in Portland has been a community magnet. Part of the broader New Columbia neighborhood, a large and formerly run-down affordable housing enclave that has become the largest redevelopment project in Oregon history, the 66,863-square-foot, LEED Gold-rated K–6

school is also host to a Boys & Girls Club that opens when classes end and is available to other organizations in the evenings.

The school, designed by Portland’s Dull Olson Weekes Architects (DOWA), is oriented around a series of existing legacy trees. As a result, said DOWA’s lead designer Karina Ruiz, “It doesn’t take the shape of a traditional double loaded corridor building.”

The classroom wing is divided into what are called “neighborhoods,” two per floor, with five classrooms, a resource room, and a shared common area. The glass-enclosed west side of the building also opens out onto the trees with a small park-like green space and a bioswale. The configuration allows classrooms to receive natural light on both sides.

The school’s sustainable features include a stormwater management system that keeps all water on site, an array of photovoltaic solar panels, displacement ventilation, and extensive daylighting. Designed to be 25 percent more energy efficient than code and in actuality performing 30 to 35 percent better, Rosa Parks is the most efficient building in the Portland Public Schools system. “It’s not

just to save energy, but to connect students to their world,” Ruiz said.

**BRIAN LIBBY**

#### **TRINITY SCHOOL** MENLO PARK, CA **MARK CAVAGNERO ASSOCIATES**

Mark Cavagnero Associates designed a 1,200-square-foot expansion for one of the K–5 school’s existing 1960s Bay style buildings, as well as a new 4,800-square-foot Enrichment Center containing classrooms for music, science, and the arts.

The project, pointed out Cavagnero, creates a much-needed connection between the school and its lush new yard and play areas, which are separated by a steep slope. A dramatic, canopied stair between the existing and new buildings has become the center of campus life. Large landings on either side of the stair as well as weaving terraces serve as perfect places to rest or eat lunch, and also function as places to sit for assemblies.

The glazed, rectilinear addition to the existing building—which provides a



GARY WILSON PHOTO/GRAPHIC

**BIOSCIENCE SCHOOL (TOP AND MIDDLE)**  
**ROSA PARKS ELEMENTARY SCHOOL (ABOVE)**



TIM GRIFFITH

much-needed extra classroom—edges into the hill and abuts the left side of the stair. Meanwhile the new building, clad in stained cedar with copious glazing, welcomes plenty of light and cross breezes thanks to its narrow floorplate and its orientation perpendicular to prevailing ocean breezes. Building this structure against the hill, said Cavagnero, was meant to make it feel as if it were “floating out from the hill and reaching out to trees.” None of the new construction uses air conditioning, and heating is by means of an underfloor system. **SAM LUBELL**

**THE NUEVA SCHOOL HILLSIDE  
LEARNING COMPLEX**  
HILLSBOROUGH, CALIFORNIA  
**LEDDY MAYTUM STACY ARCHITECTS**

With this 27,000-square-foot addition to an independent pre-K–8 school, Leddy Maytum Stacy has created a multifaceted environment that encourages learning and curiosity. Guided by the school’s mission to instill “a passion for lifelong learning” and a commitment to the environment, the design takes every opportunity to engage students with the world around them.

“Our goal was to create a great educational environment,” said William Leddy, design principal. “Sustainability was a crucial element, but to succeed, we needed a more layered design response that considered the role that day-to-day experience plays in education.”

The new complex expresses a strong connection to the 33-acre campus landscape and community. The three program elements—classrooms, library, and student center—occupy separate buildings, arranged around a plaza to form a hub of student life that stitches the 40-year-old campus together. The open, single-loaded buildings benefit from natural light, and living roofs totaling 10,000 square feet provide new habitats for native species, including an endangered butterfly. “X-ray” windows expose the building systems within, and a man-made “arroyo” activates the plaza during rainstorms. Finally, the LEED Gold complex teaches by example, using 65 percent less energy and 50 percent less water than a typical new school in the U.S., and generating 21 percent of its electricity needs through a 30kw photovoltaic array. Resource-efficient materials, 36 percent sourced locally, include non-native cypress trees removed from the site and milled for the building’s benches, screens, and decks.

**YOSH ASATO**



TRINITY SCHOOL (TOP AND RIGHT)  
THE NUEVA SCHOOL HILLSIDE LEARNING COMPLEX  
(ABOVE AND LEFT)



DAVID WAKELY

UC Merced: California's  
first sustainable university

# MAJORING IN GREEN

In 1898 architect Bernard Maybeck—in his role as manager of the design competition for the University of California Berkeley masterplan—called for a college campus design for the 20<sup>th</sup> century. Above all, Maybeck felt the new campus should be beautiful and evoke a strong sense of institutional permanence. “There will be no more necessity of remodeling its broad outlines a thousand years hence,” he continued, “than there would be of remodeling the Parthenon, had it come down to us complete and uninjured.” It had to be beautiful, forever. That was all.

Fast forward to the mid-1990s when, for the eleventh time in its 117-year history, the Regents of the University of California made a priority of designing a college campus from scratch. This new campus, the first since the Regents opened UC campuses in Irvine, San Diego, and Santa Barbara in the mid-1960s, would be built on a green-field site near the Central Valley town of

Merced. The first phase, a core of four academic buildings, would replace a golf course. The full campus, which will include clusters of student housing, academic buildings, and open space organized around a central main street, is expected to take 20 to 25 years. Constructed in four phases, it will cover 910 acres and accommodate 25,000 students by the year 2030. The stakes are high: UC Merced is the first entirely new research university to open its doors in the U.S. in the 21<sup>st</sup> century.

UC Merced fills a major gap in the distribution of UC campuses across the state. According to UC Merced's long-range development plan, the San Joaquin Valley—a region marked by a booming agricultural industry and predominantly immigrant workforce—had the state's highest concentration of residents living more than 50 miles from a UC campus. Locating the new campus in Merced extended the geographic reach of one of the state's two higher

SOM and Fernau & Hartman's wedge-shaped library and information technology building serves as the center of student life on the UC Merced campus.





CHRISTOPHER GRUBBS



TIM GRIFFITH

The complete masterplan (top) includes clusters of student housing, academic buildings, and open spaces organized around a central main street. The new library (above) is V-shaped in plan and has three- and four-story wings connected by a taller glassy core at its center.

education systems to meet the needs of a generally underserved population.

Yet building on a rural site—situated 130 miles from the nearest metropolis—meant upping the ante when it came to minimizing its carbon footprint. With the first phase of build-out now complete, it's clear that the architectural vision for UC Merced is not very concerned with Maybeck's notions of "architectural art" or striving toward a lofty ideal of everlasting beauty. Instead, it has everything to do with sustainability.

The campus architecture and planning reflects an engagement in that tricky balancing act known as "smart growth." Could the UC Merced campus accommodate new development while also mitigating its impact on the environment? Could it be the first LEED-certified, even carbon neutral, college campus in the U.S.? In light of these performative 21<sup>st</sup>-century goals, the campus—which opened in August for its third academic year—operates with machine-like efficiency.

"There was a real mandate from the university that this campus would be 20 percent more energy efficient than the rest of the UC campuses," said Michael Duncan, associate partner in the San Francisco office of Skidmore, Owings & Merrill—and the architect of the campus' masterplan and two other buildings in the campus core. All of the buildings are required to meet a minimum of LEED Silver, or 20 percent below California's Title 24 requirements and at or below 80 percent of the energy-demand benchmarks for existing UC buildings.

The greenest aspect of the campus might very well be its plan. SOM oriented the underlying grid about 30 degrees off the true north-south axis, which greatly simplifies the task of siting individual buildings in the most energy-efficient way possible—or with respect to the rising and setting sun. It also takes wind into account: The grid runs parallel to the path of cooling breezes coming off the surface of Lake Yosemite.

The grid orientation also outlines perimeter blocks, where buildings are arranged along the edges of streets or major walking paths (like most college campuses, the plan for UC Merced maintains a car-free academic core). In this context, where you can actually see the horizon, it seems barely relevant to call this a good urban design strategy. Yet it's an important move that anticipates a time, 30 years from now, when 30,000 students will buzz from quadrangle to quadrangle, back and forth along the campus' main drag. Here, SOM has imported a bit of big-city thinking into a small Central Valley town: a grid of efficient, tightly-knit development to serve as a counterpoint to the more usual pattern of suburban and exurban sprawl.

Yet Duncan is quick to point out the plan's more innate qualities. "It's a scheme based on Central Valley towns built around a Main Street—rather than something like a University of Virginia or Stanford that makes a first grand gesture and has to design all the buildings to support it, which can't really result in a pattern of natural growth."

And already some buildings within this still-developing scheme have earned kudos. Wedged between two irrigation canals, the school's 120,000-square-foot, \$36 million library and information technology center—the largest building on campus—achieved a LEED Gold rating soon after it welcomed UC Merced's first crop of 970 students in September 2005. Designed by SOM, in

collaboration with Berkeley-based Fernau & Hartman, the UC Merced Library serves as the main hub and all-in-one center for student life. "It's the campus living room," said Duncan, where students study, register for classes, buy books, join clubs, and hang out.

The library is V-shaped in plan with three- and four-story wings connected by a taller glassy core at its center. The core contains two double-height spaces—an atrium and a reading room—stacked on top of one another. The reading room connects to the periodicals lounge, another double-height space that cantilevers over the outdoor courtyard and creates a pleasantly shady space that draws students in toward the main entrance. Orienting the building north-south allowed the architects to take a straightforward approach to shading the interiors. Rows of horizontal glass louvers stripe the south-facing facades while strategically placed oak panels let in generous amounts of diffused northern daylight.

If the library makes the campus work on a social level, the central plant complex simply makes the campus work. The super-efficient, 41,000-square-foot power plant designed by SOM, in collaboration with Arup and the California Institute for Energy Efficiency, is a three-building, \$26 million complex that includes a main mechanical building and a separate telecommunications hub wrapped in a unified system of horizontal stainless steel panels. The main mechanical workhorse, however, is the two-million-gallon thermal energy storage tank—a tall cylinder clad in a vertical pattern of corrugated steel "shingles." The materials and form are loose references to semi-trucks and grain silos, both common sights in the Central Valley's agricultural-industrial landscape. "When we first started this job, there was just the clarity of these objects in this vast landscape," said Duncan, who designed the building's skin and interiors. "We wanted to make them iconically simple."

The tank is described as "thermal," in the sense that it acts like a giant thermos: it stores and chills all of the campus' water. The water is cooled overnight, when lower temperatures allow the electric chillers to run more efficiently. This also saves money, since using electricity during off-peak hours costs about one-third of what it does during the day. Cold water is then pumped from the bottom of the tank, through 12-foot-high tunnels to each of the campus' four buildings—while graywater and stormwater are pumped back and stored at the top of the tank. The central plant also earned LEED Gold certification, largely because of its recycled metal shell.

The 93,000 square foot classroom building and 100,000 square foot science and engineering building, designed respectively by Portland-based Thomas Hacker Architects and San Francisco-based EHDD Architecture, are also on target to meet LEED Silver standards.

How will it all come together? Ironically, for this hyper-sustainable campus, it may boil down to aesthetics. "The glass sunscreens became more thematic as a unifier than we'd initially intended," Duncan commented. Glass fins as the next red tile roofs? With all due respect to Maybeck and the principles of his time, we will cross our fingers and see.

**JULIE KIM**

OCTOBER

WEDNESDAY 29

LECTURE

**Teddy Cruz**

7:00 p.m.

SCI-Arc

960 East 3rd St.,

Los Angeles

www.sciarc.edu

THURSDAY 30

LECTURE

**Mark Klett**

**Stillness and Restlessness:**

**Watkins, Muybridge, and**

**Landscape Photography in**

**19th-Century California**

7:00 p.m.

The J. Paul Getty Center

1200 Getty Center Dr.,

Los Angeles

www.getty.edu

EXHIBITION OPENING

**Jim Dine: Poet Singing**

**(The Flowering Sheets)**

The J. Paul Getty Villa

17985 Pacific Coast Hwy.,

Pacific Palisades

www.getty.edu

FRIDAY 31

EXHIBITION OPENING

**Art Forum Berlin**

Christopher Grimes Gallery

916 Colorado Ave.,

Santa Monica

www.cgrimes.com

NOVEMBER

SATURDAY 1

EXHIBITION OPENINGS

**Tom Wesselmann**

Honor Fraser

2622 South La Cienega Blvd.,

Los Angeles

www.honorfraser.com

When It's a Photograph

Otis College of

Arts and Design

Bolsky Gallery

9045 Lincoln Blvd.,

Los Angeles

www.otis.edu

EVENT

**Dias de Los Muertos**

**Cultural Festival—**

**Mexican Days of the Dead**

12:00 p.m.

The Bowers Museum

2002 North Main St.,

Santa Ana

www.bowers.org

SUNDAY 2

WITH THE KIDS

**First Sundays Are for**

**Families Workshop**

1:00 p.m.

The Geffen Contemporary at

MOCA

152 North Central Ave.,

Los Angeles

www.moca-la.org

WEDNESDAY 5

LECTURE

**Dell Upton**

**Memorials to the**

**Second Civil War:**

**Civil Rights, Urban Politics,**

**and the Geography of**

**Commemoration**

6:00 p.m.

USC School of Architecture

Gin D. Wong, FAIA

Conference Center,

University Park

arch.usc.edu

EXHIBITION OPENINGS

**Lynn Hershman Leeson**

**Chip Lord**

Gallery Paule Anglim

14 Geary St., San Francisco

www.gallerypauleanglim.com

**Michael Kessler**

**Graftings**

Artamo Gallery

11 West Anapamu St.,

Santa Barbara

www.artamogallery.com

THURSDAY 6

LECTURE

**Coop Himmelb(l)au**

**On the Map**

6:30 p.m.

High School #9 for the

Visual and Performing Arts

450 North Grand Ave.,

Los Angeles

www.laforum.org

EXHIBITION OPENINGS

**Three Contemporary**

**Positions: Ismail Farouk**

**MAK Center for Art and**

**Architecture**

835 North Kings Road,

West Hollywood

www.makcenter.org

**Rachel Whiteread**

Gagosian Gallery

456 North Camden Dr.,

Beverly Hills

www.gagosian.com

FRIDAY 7

SYMPOSIUM

**A "New and Native" Beauty:**

**The Art and Craft of**

**Greene & Greene**

**Rosalind Blakesley**

Through November 8

The Huntington Library,

Art Collections, and

Botanical Gardens

1151 Oxford Rd., San Marino

www.huntington.org

EXHIBITION OPENINGS

**Cybèle Young**

**Holly Lane**

Forum Gallery

8069 Beverly Blvd.,

Los Angeles

www.forumgallery.com

EVENT

**Introduction to**

**Architectural Photography**

10:00 a.m.

RayKo Photo Center

428 Third St., San Francisco

www.aiasf.org

SATURDAY 8

LECTURE

**The Art of Sustainability—**

**Sustainable Office Interiors**

**for Innovative Organizations**

10:00 a.m.

UC Berkeley Extension's

SOMA Center

95 Third St., San Francisco

www.unex.berkeley.edu

EXHIBITION OPENINGS

**Martin Puryear**

**The Art of Participation:**

**1950 to Now**

San Francisco Museum of

Modern Art

151 3rd St., San Francisco

www.sfmoma.org

LIST YOUR EVENT AT  
DIARY@ARCHPAPER.COM

**Peter Wegner**

**New York**

Griffin

2902 Nebraska Ave.,

Santa Monica

www.griffinla.com

SUNDAY 9

EXHIBITION OPENINGS

**Gouge: The Modern Woodcut**

**1870 to Now**

The Hammer Musuem

10899 Wilshire Blvd.,

Los Angeles

www.hammer.ucla.edu

**In Nature's Temple: The Life**

**and Art of William Wendt**

Laguna Art Museum

307 Cliff Dr., Laguna Beach

www.lagunaartmuseum.org

MONDAY 10

LECTURE

**David Adjaye**

7:30 p.m.

Los Angeles County Museum

of Art

5905 Wilshire Blvd.,

Los Angeles

www.lacma.org

WEDNESDAY 12

LECTURE

**Amale Andraos and**

**Dan Wood**

**Sur Les Pavés La Ferme**

7:00 p.m.

University of

California, Berkeley

112 Wurster Hall, Berkeley

arch.ced.berkely.edu

SATURDAY 15

EXHIBITION OPENINGS

**Davis Rhodes**

ACME

6150 Wilshire Blvd.,

Los Angeles

www.acmelosangeles.com

**Masters of Adornment:**

**The Miao People of China**

The Bowers Museum

2002 North Main St.,

Santa Ana

www.bowers.org

EVENT

**Hands-On Architectural**

**Model Making Workshop**

9:00 a.m.

zDp Models

2565 Third St., #323,

San Francisco

www.aiasf.org

MONDAY 17

LECTURE

**Eric Owen Moss,**

**Dwayne Oyler, Jenny Wu**

**Oyler Wu Collaborative:**

**LIVEWIRE**

7:00 p.m.

SCI-Arc

960 East 3rd St., Los Angeles

www.sciarc.edu

TUESDAY 18

EXHIBITION OPENINGS

**The Belles Heures of**

**the Duke of Berry**

**Tango with Cows: Book Art**

**of the Russian Avant-Garde,**

**1910-1917**

The J. Paul Getty Center

1200 Getty Center Dr.,

Los Angeles

www.getty.edu

THURSDAY 20

EXHIBITION OPENINGS

**Sack of Bones (Los Angeles)**

Peres Projects

969 Chung King Rd.,

Los Angeles

www.peresprojects.com

Miniatures

Monterey Museum of Art

MMA Pacific Street

558 Pacific Street, Monterey

www.montereyart.org

FRIDAY 21

EXHIBITION OPENING

**New Work: Mai-Thu Perret**

San Francisco Museum of

Modern Art

151 3rd St., San Francisco

www.sfmoma.org

SATURDAY 22

EXHIBITION OPENINGS

**Richard Aber**

**Shrine**

Santa Barbara

Contemporary Arts Forum

653 Paseo Nuevo,

Santa Barbara

www.sbcaf.org

**Jim Shaw**

**Extraordinary Rendition**

Patrick Painter Melrose

7025 Melrose Ave.,

Los Angeles

www.patrickpainter.com

SUNDAY 23

LECTURE

**George Baker**

**Conceptualism in California**

3:00 p.m.

The Geffen Contemporary at

MOCA

152 North Central Ave.,

Los Angeles

www.moca-la.org

EXHIBITION OPENING

**LOMO Time 2009**

A Studio Gallery

4260 Lankershim Blvd.,

Studio City

www.astudiogallery.com

WITH THE KIDS

**Family Arts Day: Multicultural**

**Holiday Celebration!**

12:00 p.m.

Orange County Museum

of Art

850 San Clemente Dr.,

Newport Beach

www.ocma.net

MONDAY 24

LECTURE

**Jurgen Mayer H.**

6:30 p.m.

UCLA College of Architecture

and Urban Design

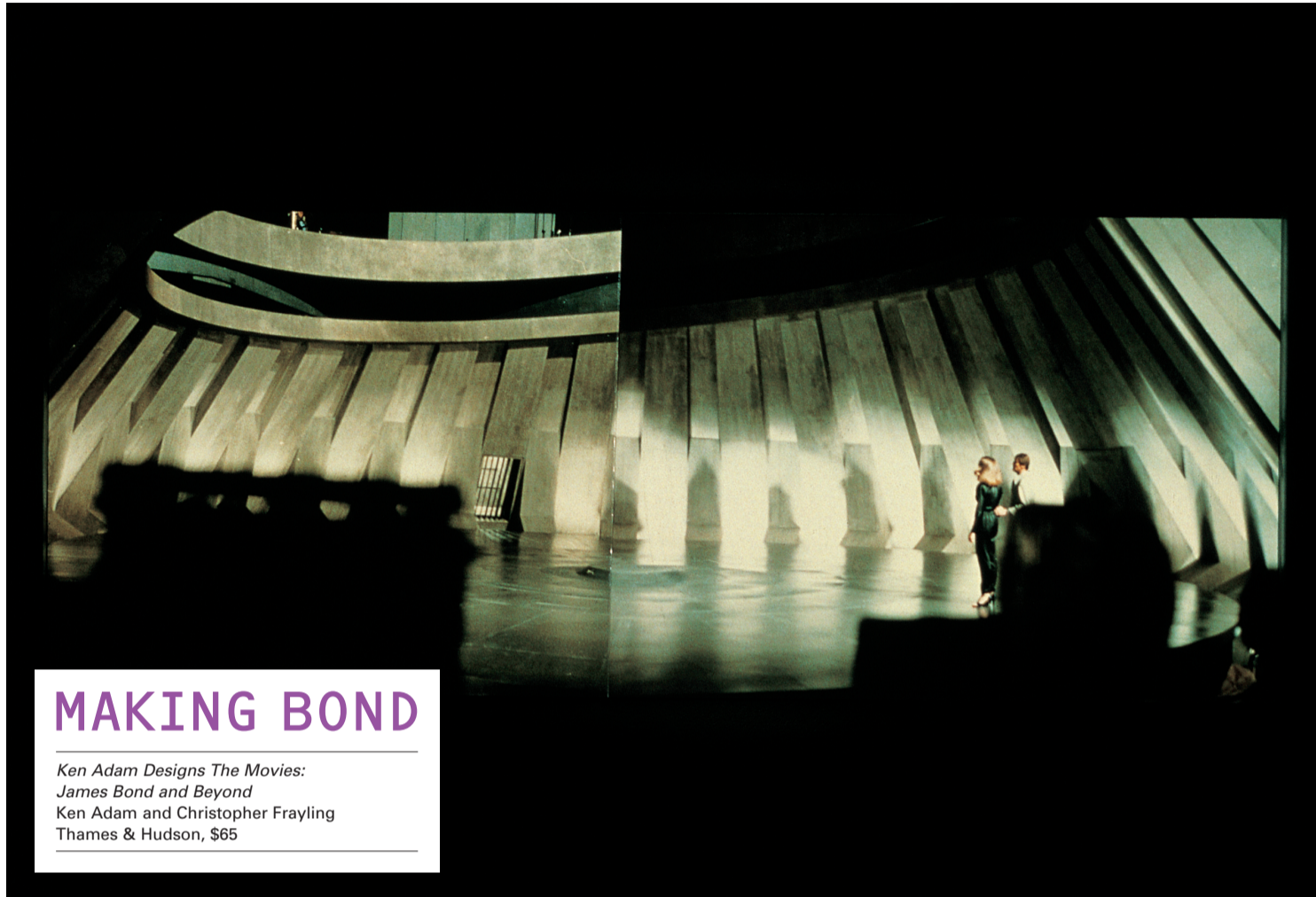
Perloff Hall

Wyton Dr. and Hilgard Ave.,

Los Angeles

www.aud.ucla.edu

THE ARCHITECT'S NEWSPAPER OCTOBER 29, 2008



## MAKING BOND

*Ken Adam Designs The Movies:  
James Bond and Beyond*  
Ken Adam and Christopher Frayling  
Thames & Hudson, \$65

As Christopher Frayling points out in his brief introduction to *Ken Adam Designs the Movies*, while actors, directors, and producers have been the objects of countless books, films, and other forms of adulation, it's not often that a movie production designer gets his due. One reason, he points out, is that since film criticism has its origins in literary analysis, appreciation of the visual aspect of film took much longer to take root. Whatever the cause, *Ken Adam Designs the Movies* is refreshing. It's a close and entertaining look at a side of the movies—and, in the process, at innovative architecture and design—that is all too rare.

Adam started out in the film industry as a draughtsman in 1947 and became a production designer in 1959. His role, as he described it in one article, was to create some-

thing that felt real, but not too real; creating the *idea* of a place rather than a real place. Imitating reality, he liked to say, was dull. It was much more interesting to create a different kind of reality. He got a chance to put practice into play fairly early, and never stopped, designing sets for some 75 films over the span of seven decades. Over the years Adam helped design some of the most memorable sets in movie history. They range from old-fashioned studio productions like *Around the World in 80 Days* (1956), to war movies like *Bridge on the River Kwai* (1957), to avant-garde masterpieces like Stanley Kubrick's *Dr. Strangelove* (1963). But where Adam really made his name was in designing futuristic and imaginative sets for the James Bond series. Here fantastic imagination, sense of whimsy, and technical skill com-

bined to create what would become evocative, iconic settings.

In making sets, Adam, who studied architecture at University College in London before moving into film, always started out with roughs, sketches, drawings, and storyboards; pieces of art in themselves that eventually made their way to becoming inventive design. The book celebrates these achievements intelligently, not only with great sketch reproductions and set stills, but with insights from the author and from Adam himself. It's especially rewarding to see his inspirations for sets with which we're all familiar. The famous war room from *Dr. Strangelove* started out as a simple two-tier set, but evolved, through many sketches shown in the book, into a cavernous triangular-shaped bunker with its famous circular table, light ring, and

giant strategic air command map behind (an arrangement that has been copied in many spy thrillers since). We learn some juicy background to the design thanks to Adam's commentary. His design was initially lauded by director Stanley Kubrick but nixed weeks later. "I flipped," recounted Adam. How did he recover? "I was walking through the gardens at Shepperton taking Valium. Then I came up with a basic, one-level, leaning triangular shape. Stanley was standing right behind me as I was scribbling away."

Paging through Adam's James Bond sketches and commentary is equally captivating. In designing the first of the Bond movies, *Dr. No*, Adam established the look for the entire series. For *Dr. No*'s sinister "reactor room," we see early sketches of a futuristic, industrial,

Adam's space shuttle exhaust chamber set from *Moonraker* (1979).

Piranesian structure that is echoed in basically every other Bond film finale. Similar lairs in the book include cavernous drawings of Fort Knox for *Goldfinger* (1964), the fantastic, rock-hewn "volcano room" for *You Only Live Twice* (1967), and the super futuristic Diamond Laboratory in *Diamonds are Forever* (1971). Things get even more spacey with the "launch pad," "space station," and "pyramid control room" in *Moonraker* (1979), designs inspired by a visit to NASA's California facilities. Adam didn't find NASA's actual space stations very interesting, but he was moved by their wild conceptual ideas, which became reality on film. The Bond sets also showed off more subtle, modern design with concepts that were rooted in the day's contemporary architecture. Adam describes the Frank Lloyd Wrightesque underground apartment design in *Dr. No* as "a slightly tongue-in-cheek, slightly ahead-of-contemporary approach; the mixture of antique and modern." His penthouse for millionaire Willard White in *Diamonds Are Forever* (1971) was modeled directly on a similar structure of Howard Hughes', only it was "more operative, less realistic."

After Bond Adam used his imagination to create an astounding variety of memorable sets. This is no one-hit wonder. Just as impressive as the sets themselves are intricate drawings of fantastical castles and flying cars in *Chitty Chitty Bang Bang* (1968), Depression-era Chicago in *Pennies from Heaven* (1981), Manchurian palaces in *The Last Emperor* (1985), and a classic Victorian haunted house in *Addams Family Values* (1993). Adam's prolific resume itself is enough to impress. But by gathering an equally prolific collection of anecdotes and images, Frayling and Adam have managed to give us a book that, while thin on criticism and context, is rich with first hand experience, and is, overall, a rewarding reading experience. **SAM LUBELL IS AN'S CALIFORNIA EDITOR.**

## MARGIN WALKERS

*Loose Space:  
Possibility and Diversity in Urban Life*  
Edited by Karen Franck and Quentin Stevens  
Routledge, \$51.95

Over the past two decades, the contemporary city has been exhaustively critiqued as a place of privatization and surveillance. Scholars across the board have argued that today's shopping-friendly urban spaces spring from net-

works of exclusion, stifling public life and political expression. As this volume's subtitle suggests, *Loose Space: Possibility and Diversity in Urban Life* takes a more optimistic view of the public realm. This collection

of essays—most of them written by architects—offers case studies from cities around the world where public life might yet be redeemed.

In the introduction, editors Karen Franck and Quentin Stevens present their guiding metaphor: urban looseness. Using a wide range of references, from Kevin Lynch and William Whyte to Walter Benjamin and Henri Lefebvre, they show how vital public spaces—the classic scrum of streets, sidewalks, squares, parks, and marketplaces—are most often found in districts

that both divide and connect neighborhoods, where uses are most fluid. But not all such space is *loose*. Truly loose space emerges when citizens contest the rules of public places. And the conditions that support looseness—access to open spaces, anonymity among strangers, a diverse population—require what Lefebvre calls "the right to the city," or the collective right to participate in public space. This is the book's main premise.

*Loose Space* opens with a close look at how people

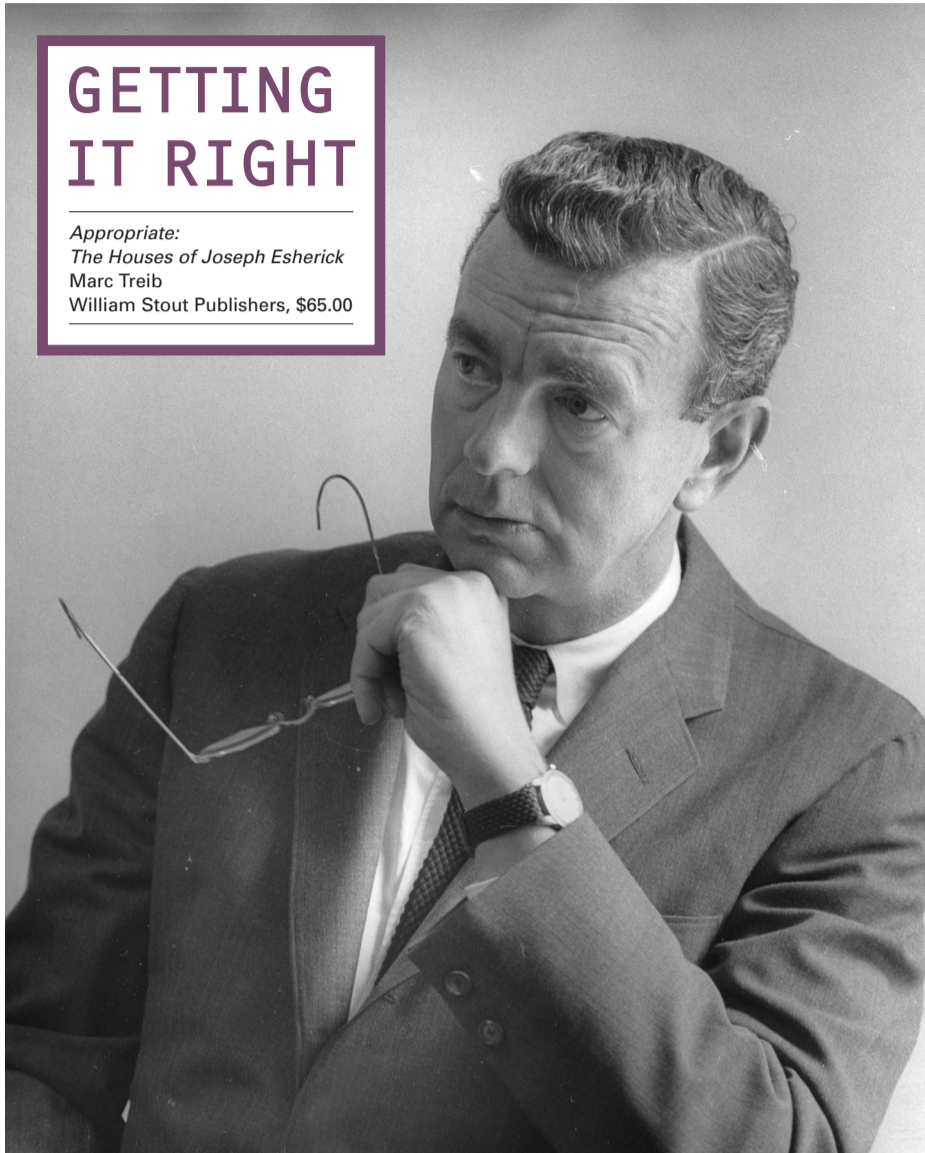
appropriate public places. In her essay on "found spaces," Leanne Rivlin reports on a study of 11 successful spaces in Manhattan and Brooklyn, many of which bear the hallmarks of looseness. These areas attract life, she argues, because they invite visitors to casually engage in leisure activities. Broadening the context, Nisha Fernando compares street life in New York and Sri Lanka. She, too, argues that overdesigned spaces destroy the open-ended nature of multicultural cities, with their varied cere-

monial and commercial uses. Quentin Stevens specifically examines how building thresholds—entrances, passageways, steps—can blur social categories, leading to moments of playful behavior. He cites examples from Melbourne, London, and Berlin, detailing how architectural moves can liberate city dwellers from everyday routines.

Other sections focus on conscious steps citizens can take to control their environment. Bernardo Jimenez-Dominguez describes

## GETTING IT RIGHT

*Appropriate:*  
*The Houses of Joseph Esherick*  
 Marc Treib  
 William Stout Publishers, \$65.00



In architecture the word “appropriate” often suggests something subtle or quiet. And while that may be a hallmark of many practitioners of the Bay Region style, most of *Appropriate: The Houses of Joseph Esherick* is so visually understated that it doesn’t fully convey Esherick’s significant achievements, which were plentiful. Esherick, a legend in Bay Area architecture, inherited a regional tradition from architects like Bernard Maybeck and William Wurster and altered it, creating hundreds of houses (and some fine commercial and institutional buildings as well) in a career that began in San Francisco in the late 1930s and included being awarded the AIA Gold Medal in 1989.

The strength of this book is found in the text, as Marc Treib explores Esherick’s design process and the resulting work. Although

there is little personal information on Esherick himself, Treib goes into great detail about most of the significant residential works without repeating himself. No easy task. His explanation of one of the architect’s greatest houses, the Goldman Residence in San Francisco, even weaves in an Iain Pears novel to describe “inconspicuous consumption.” This concept is at the core of Esherick’s best work. At the end of the chapter entitled “Packing the Box,” which focuses on the urban houses, Treib refers to Esherick’s idea that architecture is a means and not the end. This is crucial to understanding Esherick’s use of a humble, or at least seemingly humble, design. Treib recounts a humorous comment from the late Spiro Kostof about how he suspected that the casual chambray shirts and khaki pants Esherick always wore were



Left: Joseph Esherick; right: the Campbell House (1974).

COURTESY WILLIAM STOUT PUBLISHERS

probably custom made. That casual anecdote offers a lot of insight into this architect.

In the best chapter, entitled “Light Boxes,” Treib explores in some depth the deceptively modest Cary House of 1961. Treib’s own full-page photo of the stair hall works well with many of Roy Flamm’s now-famous photographs. The whole grouping is simply and beautifully laid out. If some of the more recent works such as the Napier, McGuire, and Genn houses had been presented as elegantly with existing photography, the volume would feel complete.

Treib should be applauded for going to great lengths to credit the other architects in the office who played a significant role in each project—their names appear in brackets beneath each photo. This small move will help future researchers as they try to track individual designers’ paths. It also reminds us that in most offices it takes a team of people to realize an important building, even a small one. For the architect reader, there are several drawings and plans from UC Berkeley’s College of Environmental Design Archives, and although they are sometimes reproduced too small, they are generally legible. (The Cahill house is one exception.)

Yet while covering the material thoroughly, Treib does not present much of a critical voice. This reader found that the houses covered in the “Pavilions” chapter are generally awkward affairs that don’t fit well in the Esherick oeuvre, perhaps because they aren’t so inconspicuous. Might the awkwardness of these designs have had something to do

with Esherick’s left leaning politics? And then in his closing comments, Treib seems to be damning the architect with faint praise by saying that the former Navyman “stood a good watch.” He did more than that.

This volume is part of the Berkeley/Design/Books series drawing on the significant holdings of the College of Environmental Design Archives at UC Berkeley, which offers a wealth of materials for scholars to analyze and reproduce. In this case, it may be an embarrassment of riches in terms of drawings and a paucity of materials in terms of high quality photographs. As Treib points out, photographs don’t capture Esherick’s contribution. But the book doesn’t go far enough trying to exploit that medium to make an argument. There are many fine photographs by Flamm, David Wakely, Russell Abraham, and others not reproduced here. This may be due to reproduction or copyright costs, but compromises what should have been an extraordinary event in architectural publishing.

The Bay Area architectural community has long awaited a monograph on Esherick’s work. Given its academic roots, there is a bias toward text, which is a relief in a publishing market full of picture books without much content. But in this case, greater use of professional photography would have gone far toward explaining the architect’s ideas and resolution. Maybe, like the houses themselves, the task remains unfinished.

**SAN FRANCISCO-BASED WRITER KENNETH CALDWELL IS A FREQUENT CONTRIBUTOR TO AN.**

the redevelopment of Guadalajara, Mexico, and the precarious survival of street-corner vendors in the midst of global chain stores. The city’s informal food stalls and markets, he points out, offer fugitive but popular services to lower-income residents. Kim Dovey and Kasama Polakit analyze the complex landscape of inner-city Bangkok, again showing how loose parts, practices, and meanings allow the poor to survive under the radar of official urban order. And an interesting piece by Karen

Franck and Lynn Paxson looks at the spontaneous memorials that frequently emerge after tragic events. Focusing on Yitzhak Rabin’s assassination in Tel Aviv, the Oklahoma City bombing, New York’s World Trade Center, and Columbine High School in Colorado, they argue that unlike official memorials, spontaneous ones allow different points of view to be fully shared.

By far the most engaging section of the book focuses on resistance: collaborations between artists, architects,

and community groups that aim to take control of down-and-out city districts. Considering “place as a process,” for instance, Stavros Stavrides traces the history of a 1930s housing complex in Athens built for refugees from Asia Minor. He relates how the community quickly transformed its austere environment into a vibrant neighborhood, becoming part of a broader political process. In a case study of Stalker, the Italian collaborative of young artists and architects, Peter Lang

considers the group’s creative strategies amid marginal territories of the city. Through fieldwork, collective projects, and performance events—among them the Walk About Rome and Flying Carpet projects—Stalker has succeeded in “crossing boundaries” to engage immigrant groups and provoke debate about their needs. In a similar vein, Gil Doron presents his own explorations of the margins—from Palestinian villagers in Tel Aviv’s “dead zones” to Bangkok squatters and urban nomads in

London—to point out how design elements can create informal spaces.

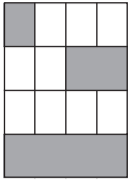
The book’s final section shows how new uses take root in abandoned structures. Many such sites preserve urban memory amid fast-changing landscapes. Lynda Schneekloth discusses an initiative in Buffalo, New York, to preserve industrial zones along abandoned riverbanks. And members of Urban Catalyst, an interdisciplinary research collaborative in Berlin, chronicle European efforts to revive abandoned

sites, such as organizing cultural events or markets in empty warehouses. Over time, these events may be consolidated as permanent parts of the urban fabric. Like weeds pushing up through asphalt, these spaces grow from the most modest of means. As this book abundantly shows, we may still have to pay for the public life. But loose space is there for the taking.

**AYSE YONDER TEACHES AT PRATT INSTITUTE’S GRADUATE CENTER FOR PLANNING AND THE ENVIRONMENT.**

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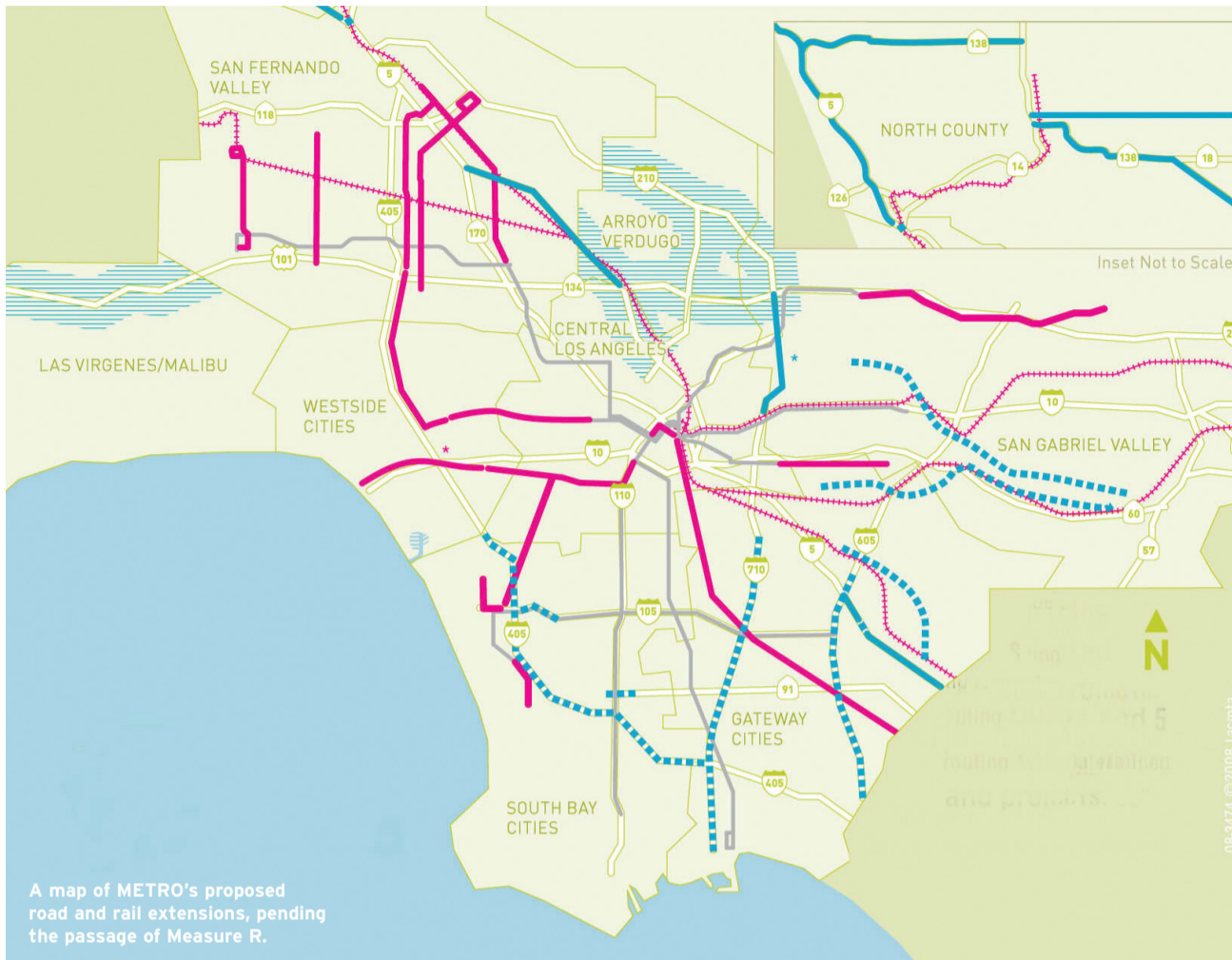
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One of the handful of state and local initiatives on the ballot this November, Measure R, sponsored by Los Angeles County Metropolitan Transportation Authority (Metro), looks to provide \$40 billion over 30 years to fund both future and ongoing transportation projects within the county. Before I get into the ineptitude of Metro's long range planning and their lack of a system-wide approach to providing transportation to the region, let me say first that any vote for public mass transportation is a good investment. Therefore, I support Measure R on the November 2008 ballot. However, Metro is pondering other funding sources that I oppose, several projects that should not be funded, and several other projects that need some serious guidance.

It has been said that if you build it they will come. If Metro successfully builds its planned expansion of the High Occupancy Vehicle (HOV) lanes on every freeway in Los Angeles County as stated in their 2008 Draft Long Range Transportation Plan (LRTP), released this summer, then we will certainly have more cars and congestion to deal with (20 percent of funding from Measure R will go to HOV lane expansion and other highway improvements). The Southern California Association of Governments (SCAG), a six-county

Metropolitan Planning Organization that includes Los Angeles, Ventura, Orange, San Bernardino, Riverside, and Imperial Counties, expects over six million more people in the region by 2035. With every major freeway built to its right-of-way, and virtually no support to bulldoze entire neighborhoods to build more freeways, it seems like southern California has reached its limit on freeway expansions. So Metro has decided to make our highways more efficient with a seamless HOV lane system. God help us if every freeway becomes a double decker I-110 knock off where instead of the current impermeable trench dividing our community we have large impermeable walls of loud, polluting automobiles. While we should be encouraging people who do not have any options other than the automobile to carpool, why does Metro not seek to get at the heart of the problem and build more transit to more places, making the entire transportation system more efficient, instead of just our freeways? And why can they not see that creating more efficient freeways increases the capacity for more cars on the road, creating more congestion and a continued land use nightmare of single-family home subdivisions gobbling up dwindling farmland and desert at our urban periphery?

Now Metro tells us that we should seek more funding to expand transit by generating new sources of revenue on top of their latest ballot initiative. Their answer is to take some of these existing HOV lanes and transform them into High Occupancy Toll (HOT) lanes. Again, why would we now tax those who are doing what we want them to do, carpool, and then allow other single occupancy vehicles to pay to enter these specialty lanes? Metro transit engineers and policymakers claim that an HOT lane is more efficient than any free HOV lane because you can essentially price out much of the traffic during peak times, allowing a free flowing HOT lane. This congestion pricing scheme would make total sense if there was not already an existing HOV lane, plus thousands of carpoolers who already use these lanes, reducing the congestion on our freeways. The fact that these HOV lanes are becoming more and more congested is a positive sign that we are changing people's habits, and more HOV lanes should be built to accommodate this shift. Instead of the HOT lane, why not create a county-wide congestion pricing zone, and charge everyone who drives into the county except for those who use our HOV lanes? This would surely make more money than any other congestion pricing scheme

for Metro, and it would deter the number one culprit of our congestion problem, the single occupancy vehicle. And similar to the HOT lane strategy, all funds from this toll would then go into building alternatives, i.e., more mass transit.

This brings me to my second point. Metro is currently studying a Regional Connector transit line that they claim is needed to join the 7<sup>th</sup> and Metro transit station, which is the terminus of the Metro Blue Line light rail, to Union Station, connecting all three transit lines (Metro Blue light rail, Gold light rail, and eventually the Expo Line light rail to Culver City) in downtown Los Angeles. Well it just so happens we do have a train that links the 7<sup>th</sup> and Metro station to Union Station and the Gold Line. It is called the Metro Red Line subway. So, why are they spending millions of taxpayer dollars to study a route that would duplicate existing infrastructure, add only two or three more stations, and not even extend to Union Station but to the Gold Line station on 1<sup>st</sup> and Alameda Streets (currently under construction as part of the Gold Line eastside extension project)?

Why not take that \$650–\$800 million and use it for more worthy and pressing projects? City Council member Jose Huizar is having trouble funding his streetcar down Broadway in downtown Los Angeles. With an estimated cost of around \$90 million, why not build the Broadway street car line plus eight or nine other street car lines in downtown? This would be a much more logical use of the allocated funds to the poorly conceived regional connector. I can think of several other streets of equal length that could use a rebirth of the streetcar in addition to the proposed Broadway line; 1<sup>st</sup> Street, 4<sup>th</sup> Street, 7<sup>th</sup> Street, Olympic/9<sup>th</sup> Street, Grand Avenue, Main Street, and Alameda Street with one or two more lines to spare. Or what about using the money for Metro's proposed Purple Line extension? The Purple Line subway currently runs west from Union Station heading along Wilshire Boulevard to Western Avenue. An extension west along Wilshire would be the primary east-west arterial through the county, and Wilshire would have all the appropriate density and infrastructure to support a subway. It would connect an extensive part of the Westside to downtown, and it would immediately pull thousands of people out of their cars everyday. An extension that should be all subway, all the way to Santa Monica along Wilshire.

I know I have posed a lot of questions for Metro, but they have given me—and the general public—even fewer answers.

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