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CITIES ACROSS CALIFORNIA CHASE FOOTBALL STADIUMS

PLAY BALL

COURTESY DBRDS

Above: DBRDS' stadium for downtown San Diego includes an amphitheater.

Are you ready for some football? California sure is. Despite their beleaguered economic conditions, cities across the Golden State are now angling to get in on what has become one of the greatest stadium scrambles in its history. Los Angeles, City of Industry, San Diego, Santa Clara, San Francisco, and Oakland are all vying to build new facilities in the hopes of luring either the Chargers, the 49ers, the Raiders or another team altogether.

And architects are more than happy to help, proposing designs intended to make the facilities more appealing to teams, cities, and residents through better game experiences, greater flexibility, **continued on page 9**

MGM PUSHES TO RAZE FOSTER'S VEGAS TOWER

KEVIN HARBER

BAD HAND

Norman Foster's mottled blue tube tower, part of Las Vegas' $9 billion star-studded CityCenter project developed by MGM Resorts International and Dubai World, will never join the ranks of glittering hot-spots on the Strip. Citing the potential for structural collapse, the Harmon hotel is now slated for demolition pending the settlement of a lawsuit claiming design flaws.

The Harmon was to anchor a prominent corner, adjacent to The Crystals, a massive 500,000-square-foot retail and entertainment mall by Daniel Libeskind and Rockwell Group. Following structural problems with rebar installation on floors six through 20 and a resulting lawsuit, the Harmon Building was first cut in half—from 49 to 27 floors—and now owner MGM has submitted an engineer's report that finds the building could fail in a strong earthquake.

After discovering deficient steel reinforcing in early 2009, MGM left the shortened tower an unfinished shell but is now moving to implode the structure, citing safety concerns. Alan Feldman, senior vice president of public affairs at MGM, said the company had submitted an engineering recommendation and demolition action plan to Clark County, Nevada detailing the structural shortcomings of the Harmon. "The city asked us to respond to the engineer's report to determine the best way forward," said Feldman. "We decided the best move is to take the building down." Feldman **continued on page 5**

OUTCRY OVER FICKETT LIBRARY

COURTESY JOYCE FICKETT/ USC ARCHIVE

WEHO NO

Controversy is swirling around the fate of a 1960 library building designed by Edward Fickett and located in the new West Hollywood Park. The current flap started in June when Joyce Fickett, the architect's widow, started receiving calls with the news that the building was slated for demolition.

"The city tried to sneak it in quickly and quietly, and they **continued on page 7**

ENVIRONMENTAL ISSUE

ARCHITECTS ARE LOOKING AT MORE EXPLICITLY BIOLOGICAL METHODS FOR CREATING AND INTEGRATING STRUCTURES. PLUS PRODUCTS: SMARTER BUILDING SYSTEMS.
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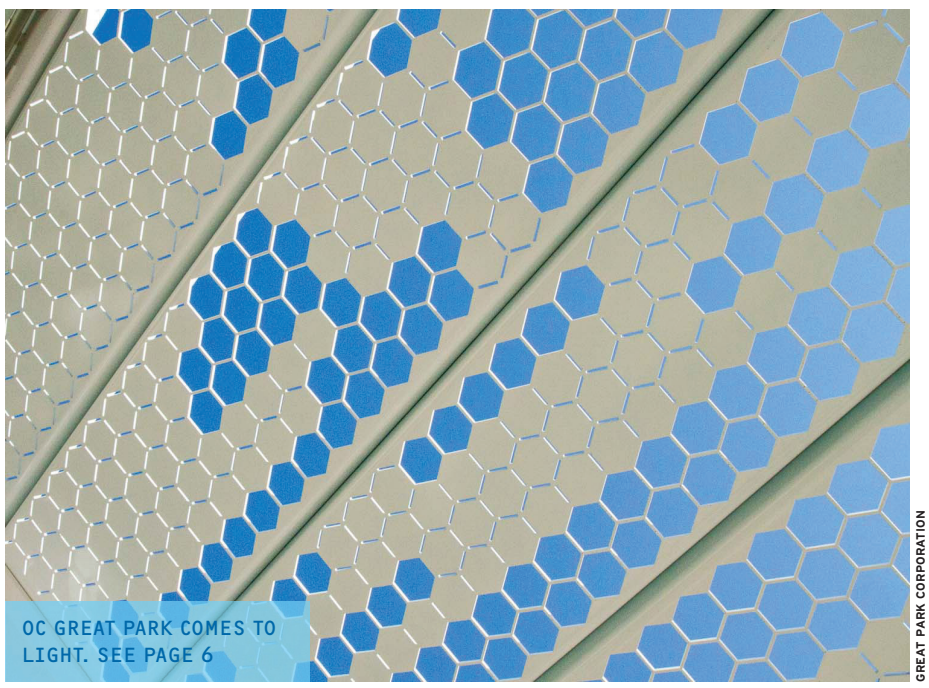
Rendering of Berkeley Art Museum/Pacific Film Archive.

COURTESY DS+R

DS+R DESIGN FOR UC BERKELEY IS MODEST WITH A TWIST

REVEALING BAM

The schematic design for the new Berkeley Art Museum/Pacific Film Archive by New York based architects Diller Scofidio+Renfro (DS+R) was unveiled at a community open house on September 14. **continued on page 4**



GREAT PARK CORPORATION

OC GREAT PARK COMES TO LIGHT. SEE PAGE 6

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A LUCKY BREAK FOR ARCHITECTURE

On September 9 the California state senate passed SB292, a bill that if signed by Governor Brown will speed up the environmental review process for Farmers Field, the new football stadium proposed for Downtown Los Angeles designed by Gensler for AEG. The bill would allow legal challenges to the stadium's Environmental Impact Report to be heard immediately in the California Court of Appeal, which would then have to make a decision within 175 days. That's much quicker than the normal California Environmental Quality Act (CEQA) process, often held up by court scheduling, lawyer-engineered delays, further litigation and so on.

Of course, LA hasn't nailed down a football team yet, so it could all be moot. But while this bill has hogged the attention, a similar bill AB900—inspired by SB292 since other stadium projects want the same kind of fast track—has also been passed by the legislature that could have more far reaching effects. AB900 allows for a streamlined environmental review for qualifying projects, that is those over $100 million that meet several green building standards and labor restrictions and that are approved both by the Governor and a joint budget committee.

This new bill, contingent on the passage of SB292 by the Governor, would be a godsend for architecture. As the AIA/LA put it in a recent statement, many of CEQA's environmental regulations do more harm than good. They often allow opponents to hold up a project for months and even years, with no regard to the environment at all. According to AIA California Council's Director of Legislative Affairs Mark Christian, "CEQA can be used to dump thousands of pages of documents on a project to hold up the process."

One of the biggest champions of CEQA reform was late West Hollywood Urban Designer John Chase, who grimaced at the very mention of CEQA. And he had a point. What good are environmental guidelines if they are hijacked in the name of other agendas? Streamlining CEQA would return it to the rightful realm of the environment rather than of politics and development, incentivizing sustainable land use, and helping to realize—rather than hampering—the goals of laws such as SB375 (California's Sustainable Communities and Climate Protection Act) and AB32 (California's Global Warming Solutions Act).

Of course, like everything in government, the bill isn't perfect. One complaint from the AIA California Council is that it holds projects to a LEED Silver standard. This isn't because the group doesn't favor environmental regulations, but rather because LEED ratings aren't given out until after a building is completed and when it is too late for improvement. The AIA also complains that LEED is a standard that has been adopted outside of the California public process.

Still, there's no reason not to streamline CEQA. Developed with the best of intentions, it has become outdated and easily manipulated by the wrong players.

A similar California staple that needs to be reformed is the ultimate third rail of local politics: Prop 13, the 1970's era legislation severely limiting property tax increases on homes and businesses. The legislation made sense when it was first enacted, but now, when state and city funds are woefully short and governments are enacting massive cuts, that money would be a blessing. Prop 13 needs to be rethought. LA Mayor Antonio Villaraigosa has proposed reforming the collection of taxes from commercial properties (but not homeowners) and this is a start. He has said that decreasing Prop 13's protections for commercial property owners could yield anywhere from $2.1 billion and $8 billion in new revenue for the state that could go towards the kind of infrastructure improvements so desperately needed.

Of course, apart from reforms, environmental regulations still need to be enforced and property owners can't see ridiculous tax increases. In this troubling time, no chance to spur our economy and save our government should be kept off the table. Legislation is developed with good intentions in mind, but whenever it falls short of serving its public purpose, it needs to be adapted and reformed according to the needs of now.

SAM LUBELL

PARK(ING) DAY CALIFORNIA

What if we could transform part of the massive space we dedicate to urban parking into public parks, and what would it look like? On September 16, over 100 cities worldwide participated in the sixth annual PARK(ing) Day, where citizens and designers temporarily convert metered parking spots into open public space.

In San Francisco, some of the best installations were to be found along Valencia Street. Highlights included: Green Roof Alliance's grassy patch featuring a petite shed with a mini green roof (Alliance founder Jeanette Arpagaus was inspired to become a green advocate after hearing a lecture by scientist Paul Kemper at the California Academy of Sciences); a park/pirate ship in front of 826 Valencia, a nonprofit after-school writing program whose storefront space also sells pirate-wares, where Andrew Dunbar of Interstice Architects, dressed as a pirate himself, explained that the installation represented 800 cubic feet, the amount of soil a tree requires for healthy roots; down the street outside of the coffee shop Ritual, a sheep named Shaun munched on alfalfa, hemmed into two parking spaces by hay bales.

Meanwhile in Downtown LA, Pfeiffer Partners put together a plant shrouded park on 7th Street with benches and walls made of plywood shipping crates. Right next door, SWA created a flexible canopy made entirely of used plastic bags (to be recycled later) and PVC piping. At the Downtown LA Neighborhood Council's park on 7th and Spring, bikes could be pedaled in place to recreate the experience of biking downtown.

Though ephemeral, these grassroots efforts are slowly influencing permanent change. In San Francisco, a City Planning Department collaboration with design firm Rebar, which helped begin PARK(ing) Day, has led to the creation of the "Parklets" program, where parking spots around the city are being converted into permanent plazas and outdoor seating. In LA, as part of PARK(ing) Day, city council members Jan Perry and Jose Huizar announced a partnership with local neighborhood groups in downtown LA and Eagle Rock to begin a Parklets pilot program in Los Angeles. **ARIEL ROSENSTOCK AND SL**

OPEN> MUSEUM

> COMPUTER HISTORY MUSEUM

1401 N. Shoreline Blvd
Mountain View, CA
Tel: 650-810-1010
Designer: Mark Horton Architecture

ETHAN KAPLAN

Computer nerds, it's time to get excited. Finally the Computer History Museum—long an institution without a home—has opened a permanent location in Silicon Valley. The museum exhibits items like old Palm Pilots, early Apple computers, the famous code-breaking "Enigma Machine," an early wooden computer mouse from 1963, and the first mechanical and programmable computer—the Babbage Difference Engine, designed in 1821.

Mark Horton Architecture built the museum into a former office building that once belonged to tech giant Silicon Graphics in Mountain View, transforming the first floor into a new entrance hall, orientation theater, café, bookstore, and 25,000 square feet of exhibition space. In addition to organizing the space, Horton introduced a super clean aesthetic featuring white glass walls and ceilings and terrazzo floors, with graphics that are drawn from binary code. In fact the pattern on the walls actually spells out the museum's mission statement from a computer punch card. Exposed steel bracing provides a structural feel to the museum and contains the flashy and colorful exhibits designed by Van Sickle & Rolleri. And this is just the beginning: Horton is planning a 12,000 square-foot addition, to be completed by next summer. **SL**

EAVESDROP> THE EDITORS

BEHIND BANHAM

In last issue's Eavesdrop we noted that world famous LA architectural writer **Reyner Banham** (*Architecture of Four Ecologies*), who died back in 1988, now has a Facebook page with over 600 friends, many whom are convinced he's still around. Well we've discovered who's behind the fake page. Architect **Parsa Khalili** tells us he started it for an assignment in a seminar course at Yale School of Architecture in 2008. The assignment was to use social media to recreate a dialogue about architecture and design between Banham and **Ernesto Rogers**. Khalili says he forgot about the account until one day he signed in and saw 30 people waiting to be his friend. Since then Banham has accrued friends from around the world, sending him birthday wishes and thanking him for the great honor of friending them. "Honestly I have no idea why I even bother but it has become such an absurdity it's hard to totally let go," explained Khalili.

HOME FRONTAL

After almost five years inside a Silver Lake home, *AN* West Coast finally has a proper office, and it's in a fantastic location: LA's American Cement Building, next to MacArthur Park, just west of downtown. The unique building, covered by a grid of giant x-shaped concrete components, was designed by **DMJM** in 1960, and has become a magnet for architects. Among the offices hunkering down here are **Coop Himmelblau**, **DRDS**, **Emergent Architecture**, **JCJ Architecture**, **Kelly Architects**, **Lee & Munwiler Architects**, **Platform for Architecture + Research (PAR)**, **WROAD**, **FreelandBuck**, **Volkan Alkanoglu**, **Studio Bonner**, and **Synthesis Design + Architecture**. And architects aren't the only ones drawn to the building. According to a friend in the film business, the structure has also drawn porn productions, perhaps attracted to the unique backdrop created by the building's facade. We are, of course, still investigating...

SEND ZOMBIE THEORISTS AND AERON CHAIRS TO EAVESDROP@ARCHPAPER.COM

COURTESY DS+R

A zinc-clad cafe cantilevers over the Center Street entrance.

REVEALING BAM continued from front page Firm principal Charles Renfro presented the $100 million, 82,000-square-foot proposal, which is about half the cost and size of the initial 2006 Toyo Ito design, scrapped back in 2009.

In the wake of uncertain budgets, museum and University of California officials decided to change the project from a ground up building on the site of the existing museum to a renovation and expansion of a 1939 UC Berkeley printing press complex, located in Berkeley's arts district. Ten architects were initially invited to submit proposals for the project, and DS+R was selected in 2010 as design architect, with San Francisco firm EHDD retained as architect of record.

The new DS+R scheme is smaller and more modest than its predecessor, repurposing the raw, steel frame printing press structure with its north facing sawtooth skylights and exposed steel columns for the main galleries, and renovating the adjacent three-story office building as offices and classrooms. The two ground level galleries will be isolated from the exterior walls, appearing as floating trays reminiscent of the cantilevered galleries of the original 1970 museum.

The principal architectural gesture of the project is reserved for the 230-seat Film Archive theater along the northeast corner, which will be wrapped in zinc-ribbed cladding that extends to a second level café, cantilevered over the main Center Street museum entrance. Renfro explained, "We were interested in making precise and incisive engagements with the existing context, and just doing enough to contrast it, without ever overwhelming it."

The basement level will be excavated for lower level galleries, a film archive and library study center, a screening room, and mechanical and storage facilities. Significant attention will be given to the public aspect of the project. Similar to DS+R's recent projects for the Broad Art Museum in Los Angeles and the Hypar Pavilion at Lincoln Center in New York, one edge of the metal clad façade along Oxford Street will tilt up to permit views into the exhibition spaces. The building's existing opaque glass block façade along Center Street will be replaced with much larger plate glass windows fronting the museum shop.

Community galleries and lounge spaces will be accessible without requiring entry into ticketed gallery areas, and the north facade will be held back about 60 feet from the Addison Street edge, creating a sloped plaza that will front a large outdoor movie screen, an inverse of the screen on the interior side of the shell.

As an exercise in navigating the tricky waters of Berkeley politics and planning, the DS+R scheme seems successful so far. Berkeley mayor Tom Bates expressed his support for the project at the open house saying that "it can't happen too soon," while state senator Loni Hancock said that it would be "a wonderful anchor for the arts district." Public hearings for the project are still to be scheduled. The project is set for completion in late 2015. **ERIC LUM**

COURTESY J/G & M

A $25 million entertainment complex by Jenkins/Gates & Martinez is part of the plan.

HISTORIC WATTS TOWERS MAY GET A FEW NEW NEIGHBORS

What's Up With Watts

The Watts Towers have always been an icon of Los Angeles, or, as LA Department of Cultural Affairs (DCA) Executive Director Olga Garay says, "a beacon to the power of the individual." Created over three decades—between 1921 and 1954—this National Register Historic Listed landmark created by untrained artist Simon Rodia may soon have a few new neighbors in its shadow. They include a new skate park, a spruced-up train station, a theater, a shopping center, and a new series of walking paths, helping to turn the neighborhood surrounding the towers into a real destination after years of neglect.

In July DCA announced it would receive a $250,000 Our Town grant, the largest amount available, from the National Endowment for the Arts to design the Watts Historic Train Station Visitors Center and Artist Pathways. DCA partnered with the Watts Labor Community Action Committee (WLCAC), the Los Angeles County Museum of Art, which is already providing initial studies toward conservation efforts for the Towers, and it has reached out to several organizations in the area in the hopes of building a plan for the large swath of the Watts area radiating from 103rd Street.

The Visitor's Center would convert a 1904 late Victorian single-story wood-frame train station (listed on the National Register of Historic Places) into a LEED-certified exhibition space celebrating the Watts Community. No architect has been named yet. The Pathways would consist of an approximately two-mile "green" walkway designed by Katherine Spitz Associates Landscape Architecture, which will connect the Visitor's Center to the Towers, a shopping center, and the $25-million, 33,000-square-foot Wattstar Theater and Education Center, which is being designed by local firm Jenkins/Gales & Martinez. Planning for the project should be completed by next March.

Outside of the grant, funds for the projects would come from a variety of partners, said Garay, who mentioned that LA's Public Works Department Street Services has $1.2 million in design and construction funds to improve the walking environment in Watts, while the Los Angeles Harbor-Watts Economic Development Corporation has $400,000 that it received from the state's River and Mountains Conservancy. More funding could come from the LA Department of City Planning's Project Renew.

Meanwhile WLCAC and DCA will be competing for community attention with the LA Recreation and Parks Department who are considering a $350,000 skate park right across from the Watts Towers. The facility, likely to be designed by a company called California Skateparks, has both received applause and raised concern in the community. Watts Towers lovers fear the repercussions in the relatively tourist-friendly area, while many younger residents are looking forward to a safe, public space where they can play.

"We're sort of in a holding pattern," said Miki Vuckovich, Executive Director of the Tony Hawk Foundation. The foundation contributed $80,000 and received a grant from the Annenberg Foundation for $275,000 toward the design and construction of the park, which LA City Council placed solely under the jurisdiction of parks on June 17.

Vuckovich said that the skate park will be built in a plaza style unlike traditional skating bowls. "It's all at grade or above and low profile. It can be used for public events, festivals and that kind of thing," he said. There are likely to be many more conversations before any plans for the skate park moves forward. The Tony Hawk Foundation, however, remains hopeful. "We're committed to bringing the kids at Watts a great skate park that'll benefit them greatly. Hopefully, that happens much sooner than later." **CARREN JAO**

BAD HAND continued from front page noted that this engineer's recommendation is not a permit request.

A demolition plan prepared by LVI Environmental Services called for approximately six months of site preparation followed by four to six months of cleanup and reclamation after the implosion. First, the Harmon's low-rise podium will be mostly razed to physically separate the structure from The Crystals. According to LVI, existing structure elements and infrastructure specified to remain "will be strategically used to act as structural barriers against the effects of the planned implosion."

Before a permit can be sought, MGM must first resolve a court-ordered stay of demolition that is part of a lawsuit with the building's general contractor Perini Building Company, who allege that the structural problems were caused by design flaws. Perini claims that MGM owes the company and its subcontractors over $200 million in payments for work at CityCenter. When contacted, the office of Foster + Partners said they were unable to comment on the Harmon Building's design.

"The lawsuit is about [financial] damages," Feldman said. "Demolition can go forward while the lawsuit is pending." That's if MGM can convince a judge to lift the stay put in place since the Harmon is essentially a piece of evidence in the lawsuit. Still to be determined, Feldman said, is what went wrong during construction. "That's at the heart of the lawsuit. The steel is not installed to code, that much is clear."

Perini maintains that the Harmon is structurally sound and construction errors can be fixed. Citing an independent report commissioned by Clark County, Perini responded to MGM's planned demolition in a statement: "MGM is seeking to implode the building to hide the fact that the Harmon is not a threat to public safety and to avoid having the repairs made that Perini and its third-party structural engineers have offered to do." The company said it believes MGM seeks to tear down the building "to avoid adding the Harmon as additional glut to its other vacant properties in CityCenter."

MGM has no plans for the site once the Harmon Building is removed, and the vision of another luxury hotel on the Strip today remains a desert mirage.

BRANDEN KLAYKO

ORANGE COUNTY GREAT PARK, SAM LUBELL

ORANGE COUNTY GREAT PARK FINALLY MAKING PROGRESS

GROUND CONTROL

It's been almost six years since the Orange County Great Park—1,360 acres of recreation area built on the former El Toro Marine Corps Air Station in Irvine that's almost twice the size of New York's Central Park—— was first awarded to New York landscape architect Ken Smith. But until recently, the most notable element was a giant orange balloon floating over a former runway. While impressive and popular (over 100,000 visitors have taken a ride), a balloon hardly made the place worth visiting. Finally, it is starting to look like the park it is supposed to be.

New additions completed over the summer have more than doubled its completed space. The first was the Palm Court, a 7.5-acre courtyard, lined with 54 palm trees shaded by white steel awning structures ringing the perimeter, and containing an art gallery and artist-in-residence spaces located in former 1940's Marine administration buildings.

The second, the North Lawn, is an 18.5-acre space dominated by manicured grass planes that can be used for soccer, picnics, and concerts. The lawn includes undulating bioswales full of native plants, helping filter and drain water. Meandering walking and biking paths lace the edges.

Once adjacent soccer fields are completed next year, the $65.5 million first phase of the park's "Western Sector" will be complete. Other first phase elements include a carousel, a preview park, a 150-acre farm and food lab, a play area, a former hangar used for cultural events, and a farmers market to sell produce grown on site.

The park is being built by the Great Park Corporation, a non-profit formed by the City of Irvine after developer Lennar contributed the land in exchange for the rights to develop about 3,500 acres of adjacent property. When the entire park is done, and much of it is still contingent on financing, it will include a 165-acre sports park; a two-mile long and 60-foot-deep canyon; a cultural terrace containing several museums and performing arts spaces; and a wildlife corridor.

While local attention has focused on the park's slow progress—a function of a moribund economy and overeager projections— the park is unquestionably shaping up into a real attraction. There are serious obstacles ahead, nevertheless. For one, the hundreds of trees that are being planted still don't provide enough shade, nor do they succeed at breaking up the monotony of so much flat land. The park is a vast plane, which is its real challenge. Smith has tried to combat it with as much variety as possible, but the parade-ground aesthetic still dominates, and the more shapely elements are the ones that will be implemented far off in the future.

Clockwise from top left: Overall plan of the Great Park; North Lawn; stone walkway; Palm Court.

In the meantime, Smith is creating what he calls a "contemporary mosaic" of plantings, which he often arranges in a pixelated pattern, staggering them for maximum effect. Each zone of the park, meanwhile, is separated by a barrier, such as the wooden bridges that ring the great lawn. Other elements that break up the visual tedium include elegant wood tables and benches, several walking paths, roadside edges, including one formed from an old runway's concrete, and in particular the graphically-rich signs created by LA artist April Greiman.

For the New York designer, getting people into the park and out of their cars is another challenge. "People are willing to walk further than they think they will," said Smith, who shows his East Coast bias when deconstructing the habits of Orange County residents. Still he's listening to them. One way is through the Preview Park—an area with prototypes demonstrating proposed designs–where he has received feedback to change quite a bit already, including scrapping the use of scaffolding for shade, employing "slicker" finishes, and adding more shade structures and trees.

"People aren't shy," summed up Smith. Nor can they afford to be. Unless the Great Park Corporation is able to secure more funding, the next phases of this great experiment, which are expected to take as long as 15 to 20 years to complete, will be flat for the foreseeable future. **SL**

JO ANNE STIJAR

WEHO NO continued from front page thought we would never find out about it," said Fickett.

Edward Fickett was a prolific designer in the 1950s and 60s whose imprint can be seen in the city's wealthiest neighborhoods and in public spaces like the Port of Los Angeles, as well as all over the San Fernando Valley, where he pioneered low-cost housing concepts.

Until recently, Joyce Fickett had been told by the city that the library was safe because of a 2003 amendment (classified as an "Errata") to the master plan for the city's new library and park that stated: "Delete reference to demolition of the existing Edward Fickett Library as part of this project." Steve Ward, a member of the volunteer Los Angeles Conservancy Modern Committee, helped Fickett wade through thousands of pages of city and county planning documents to help reconstruct what exactly later transpired and to determine if plans for demolition were legal under the California Environmental Quality Act (CEQA).

Ward, who is considering a lawsuit against the city, has started a "Save West Hollywood Library" Facebook page and rallied nearly 60 people to attend a recent city council meeting. He asserts that the community did not have sufficient time or notice to participate in public comments. "The city is being stupid and short-sighted," said Ward. "This library has won awards and its architect is known world-wide."

West Hollywood city attorney Michael Jenkins contends that the old library, about to be replaced by an adjacent new building designed by Johnson Favaro, was evaluated in a historical analysis for the new park Master Plan. That analysis concluded the library was not significant enough to avoid demolition and that consequently the 2003 Errata was no longer applicable. He also stated there was a CEQA-required notice for public comment and there was ample opportunity for anyone to protest the finding. "It is our position that this is over," Jenkins said. "The decision was made in 2004 and we intend to go forward with our demolition plans."

John English, an architectural historian hired to evaluate Fickett's work in 2004 for the city confirmed the report's findings, but he also stated his analysis focused mostly on the architect's multi-family work in the area. "There is no question that Fickett is a terribly important architect and much of his best work is in the City of West Hollywood," English said.

Other observers acknowledge that since 2004 appreciation for architecture from Fickett's era has grown significantly. "This is a great little gem of a building," said the Los Angeles Conservancy's Adrian Scott Fine. "If a historical analysis were done today, it might have a completely different outcome."

This current case of he-said, she-said is sure to cause more acrimony. The new library is slated to open in October, so the fate of Fickett's original structure will soon be determined. Mina Chow, an architect and professor at the USC School of Architecture (which houses Fickett's archive), said the bigger issue is one of sustainability and community. "Clearly a lot of people care about this library, and it's sad that no studies of any kind have been conducted for adaptive re-use of this exquisite little building," she said. "I just hope we will learn to value our resources and not destroy our assets before it's too late." **STACIE STUKIN**


MACY ARCHITECTURE

UNVEILED

TECHNICAL ARTS INCUBATOR

An innovative new art and technology incubator is coming to Southern California. The Santa Barbara Center for Art, Science and Technology (SBCAST), when it opens next year, will bring together artists, scientists, and technology professionals, encouraging them to pursue under-appreciated ideas. Think of it as a permanent version of TED.

Located on a 14,500-square-foot former brownfield site in the city's industrial neighborhood, the live-work space will have community areas, a public exhibition space, and shared workshop facilities. There will also be nine affordable housing units for seven permanent residents and two visiting collaborators.

SBCAST tapped Mark Macy of San Francisco-based Macy Architecture to design the 8,470-square-foot space. The complex will consist of nine individual buildings, ranging from one to three stories, staggered along a deep, narrow footprint and include the re-use of an existing 1,235-square-foot pre-engineered metal structure. The other eight buildings will be largely built of re-purposed steel shipping containers. In addition, the $500,000 project will include photovoltaics, passive solar water heating, and rainwater capture. "Its rough, incomplete appearance is by design, allowing the space to be adapted according to its needs," said Macy.

The project will break ground early next year and be completed by the end of 2012. SBCAST, a privately funded, non-profit organization, is the brainchild of Alan and Cindy Macy of Macy Cornerstone, a non-profit developer that specializes in supporting the arts. The center will also include educational and outreach programs and have a close relationship with the University of California Santa Barbara, City College, and local high schools. **VERONICA ALIF**

Architect: Macy Architecture
Client: Santa Barbara Center For Art, Science and Technology
Location: Santa Barbara, CA
Completion: late 2012

Clockwise from top left: A wood-clad entry pavilion connects two wings; the living room; the second-floor glass bridge and skylight; the entrance. Below from left: Profile of the bridge; master bath; a small pool at the entry; living and dining open to the outdoors.

The Oz house is the latest in a series of crisp, clean-lined modern residences that Robert Swatt has designed in around the Bay Area since he established his office in Emeryville in 1975. Two years ago he merged with George Miers, a like-minded contemporary, and their 20-member firm has remained busy through the recession. San Francisco is still a bastion of tradition, but the affluent region that surrounds it is more progressive.

"A lot of our clients have taken risks in business and they are not afraid of trying new things," said Swatt. "Building Grandma's house is not the way they want to go."

A young couple with three children found a 2.8-acre site in Silicon Valley and commissioned the architects to replace an unsightly old house with an expansive dwelling where they could walk around barefoot and commune with nature. He moved to the U.S. from South Africa; she grew up in a New York brownstone, and they shared a Mediterranean-style house in Palo Alto before deciding to break loose. Swatt, meanwhile, was inspired by memories of an old hotel in Maui with a lofty, open-sided lobby, and the central feature of the Oz house is a double-height great room that is fully glazed at the entry level and clad in Honduran mahogany boards at the upper level. You enter under a low wood canopy and then, as in Frank Lloyd Wright's houses, emerge into a soaring sky-lit space and take a few steps down into the living area. Glass sliders open to the south terrace, the pool, and a sweeping view. A wood soffit is suspended over the dining area to give it a feeling of intimacy; the space above is a children's playroom.

The great room links a pair of two-story white stucco wings, one of which is set at an angle to define an L-shaped plan. Radiant-heated epoxy terrazzo floors flow out into the kitchen-family area at one end and into a media room and guest room at the other. Stairs lead up to the master suite and the children's bedrooms, which are linked by a steel-framed glass bridge that overlooks the living area.

The clarity of the geometry and the abundance of natural light make the house an ideal foil to the landscape and to the giant oak that shades it. Cross ventilation provides sufficient cooling on all but the hottest days, while white roofs, photovoltaic panels, well-insulated walls, and double glazing minimize energy consumption.

Swatt is a protégé of Ray Kappe—they are both Berkeley alumni and were shaped by the woodsy tradition of Bay Area modernism before moving off in a different direction. The consistency in Swatt's residential designs is founded on a few timeless principles, which he defines as: knitting the building to the land; open planning (both vertically and horizontally); and connecting inside and outside (both visually and physically). The Oz house has far exceeded its owners' expectations and may encourage admiring friends to be more adventurous. What a contrast with many upscale communities of Southern California, where houses are valued for their excessive size and are forced into a straitjacket of stylistic conformity.

MICHAEL WEBB

TIM GRIFFITH


Farmers Field in LA


The Santa Clara Stadium


The San Francisco Stadium


A 2009 Oakland stadium proposal.

COURTESY GENSLER; HNTB; CITY OF SF; JRDV

PLAY BALL continued from front page more money-making opportunities, connections to convention centers, and closer interaction with urban centers, among other things.

Such innovations are vital for a building type that is still notorious for being a hulking mass in a sea of parking, pointed out Gabriel Metcalf, Executive Director of San Francisco Planning and Urban Research (SPUR). "The jury is still out on whether football stadiums are a net positive or negative for communities," noted Metcalf. "We need a reinvention of the form to create a way of knitting them back into the urban fabric."

The most attention has gone to Gensler and developer AEG's proposal for a Downtown Los Angeles Stadium, Farmers Field. Its framework was approved on August 9, and its environmental review was sped up with the passage of SB 292 on September 9.

If the $1.2 billion, 1.7 million square foot stadium moves forward, it will seat up to 78,000 people beneath a retractable roof and also operate as a convention center.

The working buzzword in stadium work, points out Ron Turner, Director Sports/Entertainment at Gensler, is "connectivity." With LA's convention center that means merging entrances, walkways, and building profiles at all levels. It also means opening the building up to the neighborhood and sidewalks with glass corner atriums and additional openings, and making the building "as transparent as possible and not heavy." Gensler will coordinate with Danish firm Gehl Architects and local firm Melendrez Design Partners, who are overseeing a redesign of the Figueroa corridor streetscape for AEG.

Neighborhood connections are being stressed by most of the state's would-be stadium designers and their clients. While LA's biggest competitor for the Chargers, San Diego, doesn't have a new stadium design yet, Mayor Jerry Sanders recently undertook a three-city stadium tour, traveling to Kansas City, Indianapolis, and Denver to get ideas from the Sprint Center, Lucas Oil Stadium, and Sports Authority Field, all known for enlivening their surroundings.

Meanwhile an unsolicited proposal was put forward this spring by San Diego firm de bartolo + rimanic design studio (dbrds) for a stadium in downtown San Diego's East Village neighborhood with a dramatic circular design inspired by the Chargers' Bolt logo plus a park and amphitheater that would act as a venue for conventions and other events.

A proposal put forward in Oakland, adjacent to the Oakland Coliseum, would host the Raiders and the 49ers, as well as soccer and concerts. Oakland Live (in a nod to LA Live), would push development in the surrounding area that is well-served by public transportation and already has the Oracle Arena, home of the NBA's Golden State Warriors.

"Right now you've got 50,000 people who come in, come off public transit, watch the game, and leave," said Jason Overman, spokesperson for Oakland Councilmember Rebecca Kaplan, a champion of the project.

Oakland City Council has approved a $4 million expenditure for a stadium EIR and design study. Prior to this, Oakland-based JRDV released a proposal in 2009 for Oakland's redevelopment agency that would include a civic square surrounded by restaurants, retail, and offices.

Closer to LA, a proposal for a stadium in the City of Industry would literally be built into the landscape. The stadium's bowl, designed by Populous, would dig into a 300-foot-tall hillside on the site. With general admission at the top of the hill, club seats would be located in a freestanding structure across the field. Concessions would be in lightweight structures around the bowl.

Santa Clara's proposed $987 million, 68,500 seat stadium for the 49ers, designed by HNTB, would move the team into a suburban setting next to a theme park. But light rail, bus and heavy rail lines, existing hotels, retail, and the city's convention center are all nearby, pointed out Timothy Cahill, National Director of Design for HNTB. The LEED rated stadium would also have solar panels and a green roof, among other green attributes.

Another stadium proposal showcasing environmental advances is, not surprisingly, in San Francisco. Although the 49ers openly favor Santa Clara, San Francisco continues to flesh out its plan to build a new stadium as part of its recently approved Hunters Point development. The $900 million stadium would open up to the waterfront and be surrounded largely by dual-use fields for both park activities and parking. The city would provide the land and the infrastructure, and the team as well as the developer of Hunters Point, Lennar Urban, would pay for the project that is technically already approved and ready to move forward immediately. **SL**

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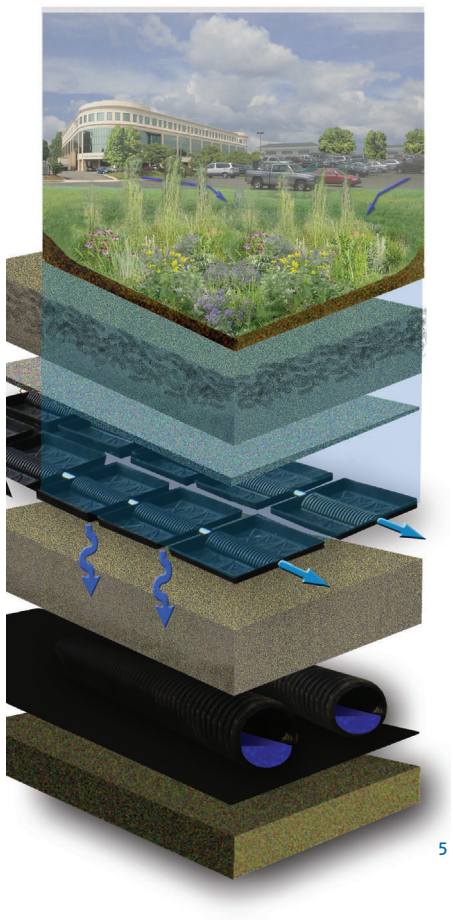
COURTESY RESPECTIVE MANUFACTURERS



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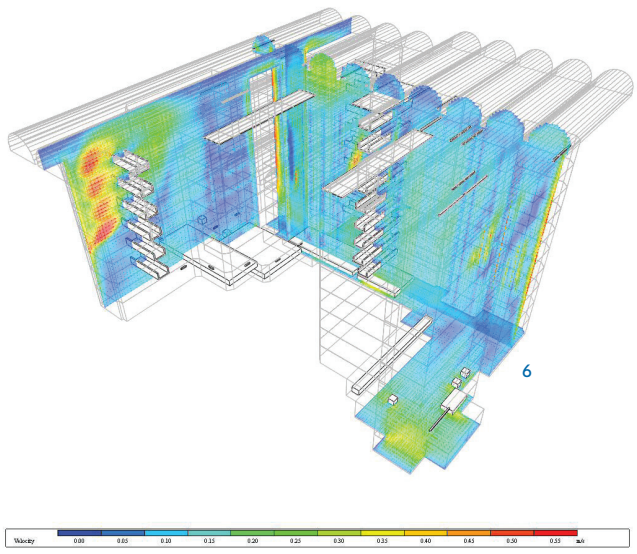

6

UNDER CONTROL

HIGH PERFORMANCE BUILDING SYSTEMS HELP GREEN ARCHITECTURE LIVE UP TO ITS NAME

JENNIFER K. GORSCHE

1 MULTI-V SYNC II
LG

As building owners and developers request a return on investment within three years of purchasing an energy efficient HVAC system, LG has developed a cost-effective Multi-V system suitable to a range of facilities. According to the company's research, the Multi-V Synch II, designed for applications at hotels, high-rise residences, and multiple tenant shopping centers, can reduce the annual HVAC operating expense for commercial buildings to an average of $0.84 per square foot.
www.lg.com

2 GRAFIK EYE QS WIRELESS
LUTRON

Lutron's GRAFIK Eye QS Wireless is a customizable way to control electric light and daylight from one simple keypad, allowing users to save energy while meeting the functional requirements of commercial or residential spaces. By using the GRAFIK Eye QS Design Tool, designers can select the desired number of light zones and shade groups, and even keypad color and engravings, on the Lutron web site. The GRAFIK Eye QS PC Programming Tool allows the entire system to be configured via PC desktop.
www.lutron.com

3 PORT
SCHINDLER

Schindler Elevator Corporation's new Personal Occupant Requirement Terminal (PORT) can ensure that elevator passengers move through a building in the most efficient way possible. The system incorporates an Energy Control Option (ECO) mode, which defines the average acceptable elevator waiting time for a building, placing unnecessary elevators on standby or sleep mode and saving energy throughout the day. PORT is compatible with new or existing elevator systems from any manufacturer.
www.us.schindler.com

4 MASSMOTION
OASYS LIMITED

Developed by design, planning, and engineering firm Arup, the MassMotion pedestrian and crowd analysis tool is now available to the public via software maker Oasys Limited. The software predicts the movement of up to hundreds of thousands of pedestrians, each with individual personalities and unique agendas based on detailed human behavior research. MassMotion can simulate a range of situations, including multi-floor, station, special event, and evacuation scenarios, ultimately saving time and money during the design and construction process.
www.oasys-software.com

5 EPIC SYSTEM
FIRESTONE

While typical water management designs discharge water from the site or store it in an open reservoir, taking up valuable space, Firestone's Environmental Passive Integrated Chamber (EPIC) is an onsite water management and reuse system designed to collect, filter, retain, and distribute water below ground. Depending on its location and application, the customizable system minimizes the amount of pollutants that enter groundwater and can irrigate a site using 50 to 85 percent less potable water than traditional systems.
www.firestonesp.com

6 IES VIRTUAL ENVIRONMENT
INTEGRATED ENVIRONMENTAL SOLUTIONS

IES VE (Virtual Environment) software is designed to predict the future energy use and sustainability of a broad range of building models. When used early in the design process, the software allows for corrections like building orientation to wind direction and placement of glazing. Tools like the Carbon Assessor can be applied to a group of buildings and managed by several users via the web, allowing building owners to comply with carbon reduction plans over the course of several years.
www.iesve.com

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COURTESY FERDINAND LUDWIG

GROWTH SPURT

ARCHITECTURE IS TAKING AN ACTIVE INTEREST IN LIFE SCIENCES THAT GOES WELL BEYOND BIOMIMICRY. WILLIAM MYERS DIGS IN.

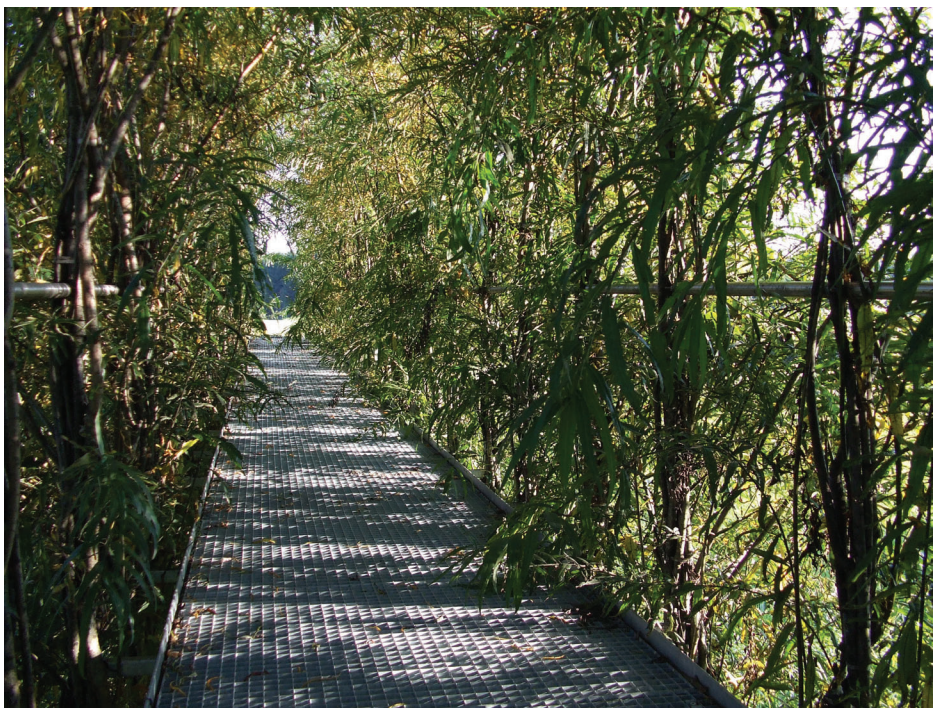
As building technology races ahead, science propels it to help meet new and ever-changing standards. In the nineteenth and twentieth centuries, the breakneck tempo of progress was fueled largely by physics and chemistry, delivering a host of tools to the architect, from reinforced concrete and steel frame construction to PVC and low-emissivity glass. Today, it's biology, as promising technologies are emerging from nature and involve stepping beyond mimicry to literally harnessing living organisms and systems to build ecologically. Le Corbusier's steel and glass "machine for living in" may soon give way to a "living machine" or, as Salvador Dalí wrote of the future of architecture in 1933, "It will be soft and hairy."

The increased urgency to lower the negative environmental impact of architecture is difficult to overstate. The life cycle of buildings is responsible for roughly half of CO^2 emissions worldwide, a proportion that grows as urbanization intensifies, with the majority of the world living in cities since 2008. The resulting natural resource scarcity, pollution, and decreasing biodiversity threaten both social stability and long-term environmental health. In short, current practices pose tremendous risks for the future, and approaches once thought impractical or radical may illuminate the way forward.

The research among academics and practitioners into biology-driven design is farther along than one would expect. And the issues raised are challenging and range far—from radically rethinking the time frame it requires to grow structure to acknowledging that architects and scientists do not even use the same language and may need to invent a new one to communicate.

One recent project that creatively and presciently addresses these issues is the footbridge at Lake Constance near the University of Stuttgart in Germany. This design incorporates engineering with living plants to integrate architecture with its immediate environment. The designers Ferdinand Ludwig, Oliver Storz and Hannes Schwertfeger call this approach Baubotanik, which they developed as part of their PhD research at the Institute of Modern Architektur und Design IGMA at the University of Stuttgart. The bridge blends research and application and takes a critical stance: by embracing what the architects call an "aesthetic of uncertainty" in its use of continually changing, living materials, Baubotanik is meant to undermine the implicit claims of traditional architecture to be stable, permanent, and self-sufficient.

Baubotanik utilizes trees as load-bearing systems and harnesses what the designers call their "constructive intelligence," as branches naturally strengthen in response to stress or increased loads. At the same time, the practice exposes



COURTESY FERDINAND LUDWIG

Opposite page: A footbridge at Lake Constance near Stuttgart, Germany, is supported by willow trees whose trunks and branches have been lashed together. **Above left:** The footbridge is made out of 80 bundled struts, each containing 12 or more plants each. These support a 22 meter, steel-grate walkway and handrail. **Above right:** Trees thicken around points where the handrail intersects them, adding strength. **Below:** The footbridge, still strong, in winter.

designers to the bio-dynamics and unpredictability of natural growth. Built on a low-lying wetland into which a classical support structure would sink, the footbridge is constructed from thickly planted willow, a tree with uniquely aggressive, strong and deep roots, known for piercing drain pipes ten or more feet underground. Robust like a tremendous weed, willows grow rapidly, can be readily bred from small cuttings and can be grown crosswise to form a stable meshwork.

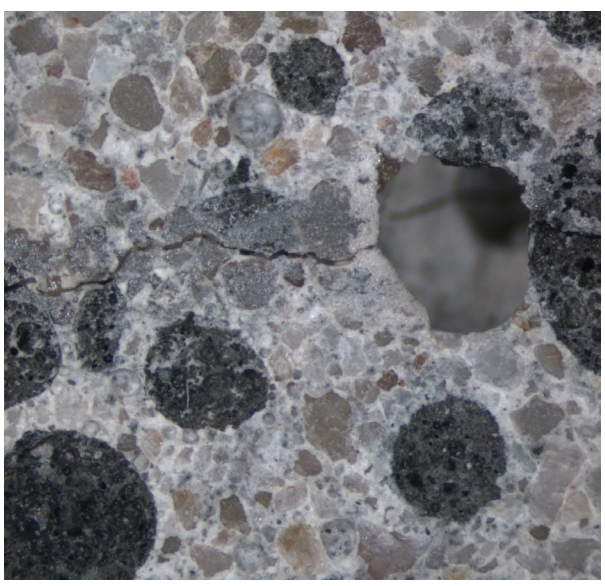
The architects believe that this process, by forcing the builder to navigate the conflicts and lack of control inherent in the materials, creates a form of architecture characterized by serendipity, learning and risk (a fungal disease can kill several trees and destabilize a structure). The process also lengthens construction timeframes with plants needing to be almost a year old to be useful, and plants support limited weight. The tallest test structure is a slim tower 30 feet in height with a 90-square-foot footprint and requires 100 small trees.

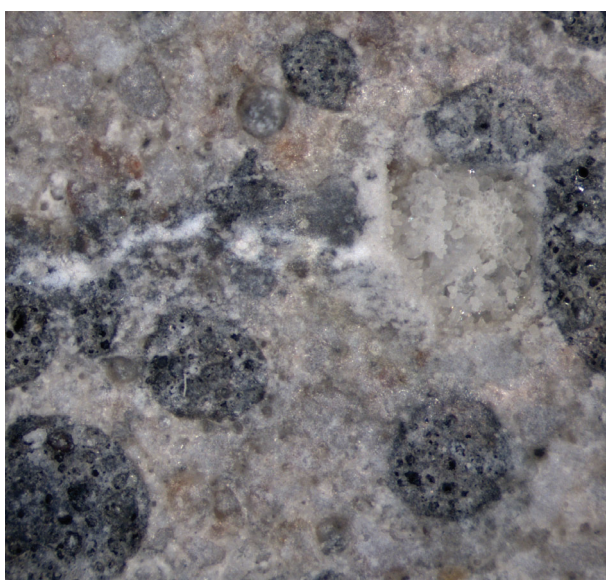
Baubotanik yields two long-term environmental benefits: an incentive for the structure's owner to maintain healthy conditions for the trees, such as soil quality, and the creation of habitats for several species. In effect, structures built with trees can work like coral reefs, providing footholds for small but rich ecosystems including birds and insects. Several Baubotanik test structures have been completed in Germany to date, and the technique, which involves a complex procedure of grafting and stressing trees to bend and strengthen them, is now a focus of study at the University of Stuttgart. The approach is also being considered by the non-profit LiloRann as a means to build green walls to halt desertification in North Gujarat, India.

A similar but potentially more far-reaching development is the creation of self-healing BioConcrete, which is essentially traditional concrete infused with specialized bacteria and nutrients. The material's "infection" is harmless to humans and has the effect of filling eventual cracks in the concrete through a natural process called bio-mineralization. The bacteria secrete limestone that effectively fills any fissure that appears from normal wear and tear. After proving the concept many times in the laboratory, Henk Jonkers of the University of Technology at Delft, The Netherlands, is now focused on testing to find precise conditions under which this new technology can be reliably and safely applied. Jonkers' objective is "to use bio-based materials and processes for civil engineering practices in order to reduce environmental pressure, acknowledging that in nature no waste is produced as everything is continuously recycled."

The positive impact of BioConcrete is potentially vast, as it can lengthen the lifespan of concrete while lowering the cost of its maintenance. In fact, a full five percent of human-made carbon emissions arise from the energy-intensive process of making billions of tons of concrete every year, so any marginal improvement in its performance can yield far-reaching effects. If widely applied, BioConcrete may become the 21st century analog to re-enforced concrete, designed for better ecological performance in the long term by integrating a symbiotic and invisible living process into architecture.

A third project that integrates living systems is HOK/Vanderweil's visionary Process Zero proposal, a retrofit solution for a hulking, 1960's era General Services Administration (GSA) building in downtown Los Angeles. The proposal won *Metropolis* magazine's Next Generation Design Competition in 2010, which called for a zero-footprint retrofit. The design reduces the structure's overall energy demand by 84% while generating the remaining 16% on-site with natural algae and photovoltaic film. The principle strategy guiding HOK's team, led by Sean Quinn, was to consider the "building as a cell" interdependent with its environment. From this point of view the team aimed to choreograph natural systems with mechanical processes to achieve its goals.





COURTESY HENK JONKERS

Above, left: Close-up view of BioConcrete showing a small hole and crack. **Above, right**: Bacteria have repaired both by secreting limestone, a process they perform naturally. **Below**: Spanish architect Alberto T. Estévez, who directs a research group on Genetic Architecture at the Universitat Internacional de Catalunya, imagines genetically-altered bioluminescent trees replacing streetlights in Barcelona.

"We explored the inherent abilities of algae to purify air and water, and then investigated the means to harness energy from it," explains Quinn. This is achieved through bioreactors that convert oils from algae into energy, a technology already in use on several university campuses. The system would cover 25,000 square feet of the building's envelope with a network of tubing, capturing sunlight and naturally absorbing CO^2 from the air. Coupled with this system, more than 60,000 square feet of photovoltaic film would cover parts of the roof and facade for both shading and energy collection.

To develop this unique bio-integrated solution, Quinn and his team consulted with biologist Thomas Nassif to understand the potential of growing algae as they envisioned, and architecture and engineering professor Soolyeon Cho to calculate potential energy generation. Quinn notes: "These interactions might have been unusual a few years ago, but it's more common now and absolutely essential to engage outside experts to develop environmental solutions. Their role, as it expands in the coming years, will be invaluable."

To facilitate cross-pollination among disciplines, the Synthetic Aesthetics project was launched this year by the University of Edinburgh and Stanford University with funding from the National Science Foundation. It formed six scientist-designer teams from around the world to "help with the work of designing, understanding and building the living world." Each team is developing a research goal based on shared interests and points of connection between issues in participants' respective fields. In one example, the architect and Columbia University professor David Benjamin and postdoctoral researcher Fernan Federici

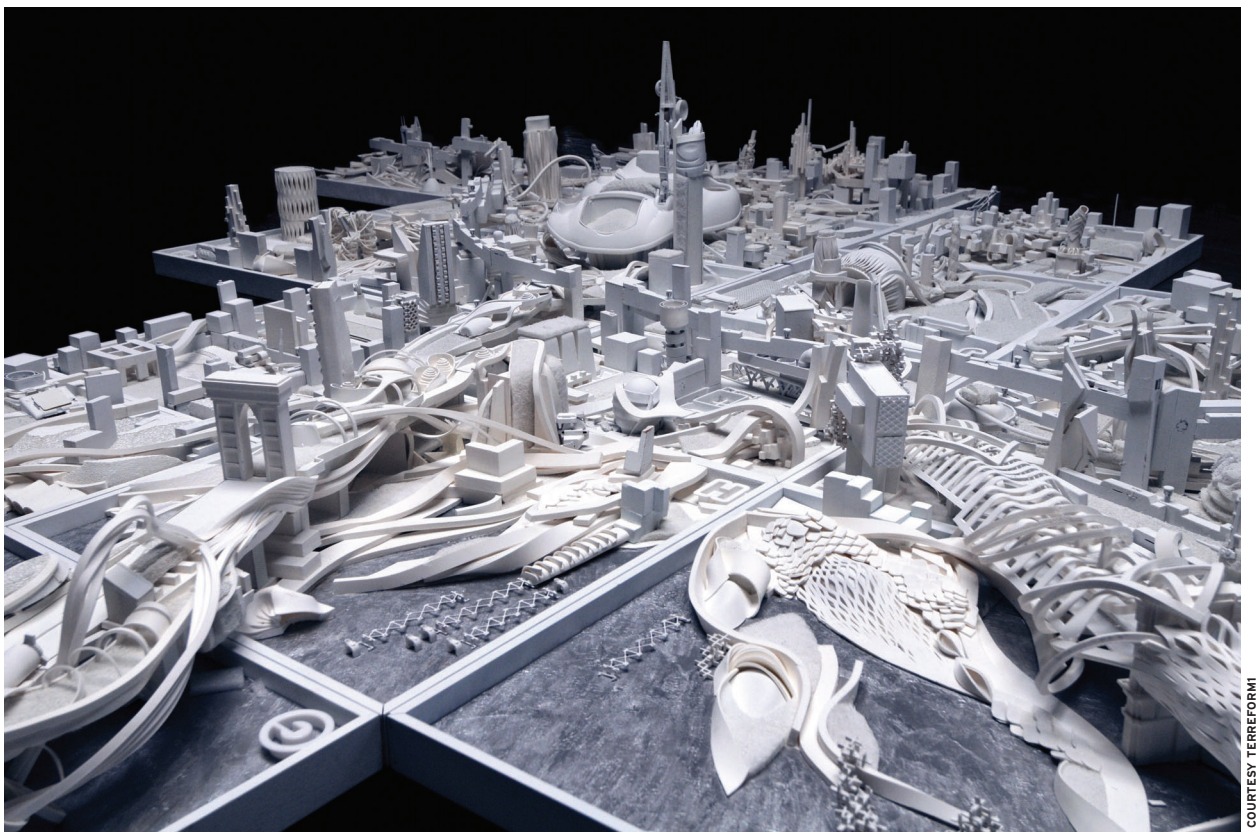
CCOURTESY ALBERTO ESTEVEZ, UNIVERSITAT INTERNACIONAL DE CATALUNYA

from the University of Cambridge are exploring how to use biological systems as design tools that might augment or replace conventional methods. Specifically, they are investigating ways to fabricate synthetic composites by creating novel morphogenetic mechanisms in bacteria and plants, a process that contrasts with digital fabrication and CNC machines with fixed and predetermined physical outputs. The *Synthetic Aesthetics* project takes the position that synthetic biology will inevitably be critically important to numerous disciplines—from art to urban planning, and that cooperation among fields of study at this early stage is essential to enable the very best inclusive and responsive technology development.

Pioneering in this new space is the Brooklyn-based One Lab, recently launched by New York University professor and urban planner Mitchell Joachim. The two-week program offers instruction to students, architects, biologists, urbanists, and artists interested in collaborating across disciplines. Activities focus on harnessing living matter for design and range from instruction in synthetic biology and the basics of genetic engineering, to computation and parametric design. The program's goal is to encourage, cultivate, and achieve synergies that would otherwise be missed because practitioners and educators are often siloed in their particular areas of expertise. Joachim's firm Terreform1 recently won a Victor Papanek Social Design Award sponsored by the Museum of Arts and Design and the University of Applied Arts in Vienna for their Urbaneering Brooklyn proposal, which imagines Downtown Brooklyn 100 years in the future as a integrated organism.

Taken together, these design experiments and collaborations anticipate exciting developments in architectural education, such as integrating curricula with basic biology courses and lab work. The new crop of architects may need to know their way around a microscope if they mean to create a next generation of responsive building materials or to find optimal methods for integrating built and natural environments. And they'll need to adopt a new aesthetic outlook by relinquishing the control traditionally so fundamental to the practice and by integrating the uncertainty of biology. Such change won't be easy: research has shown that scientists and designers encounter obstacles reconciling differences in methodology, expectations of timeframe, and even language. Yet, the life sciences offer a link to those natural processes operating with astoundingly efficient economies of energy and materials—all powered by the sun. In the age of climate crisis and with increasing demands on building performance, collaborations that learn from and harness the living world will multiply, and may even remake the world a little more like Dalí imagined it.

WILLIAM MYERS TEACHES AND WRITES ABOUT THE HISTORY OF DESIGN AND ARCHITECTURE. HIS UPCOMING BOOK *BIO-DESIGN* WILL BE PUBLISHED BY THAMES & HUDSON IN 2012.



COURTESY TERREFORM1

COURTESY HOK/VANDERWEIL

Above: In the award-winning project, Urbaneering Brooklyn, Terreform1 reimagines the city as a network of ecologically active pathways, providing and recycling all vital resources to support the population. **Below:** HOK and Vanderweil's Process Zero project, now underway, is retrofitting a GSA building in Los Angeles with natural algae and photovoltaic film to reduce energy consumption and self-generate all required power.

SEPTEMBER

WEDNESDAY 28
EXHIBITION OPENINGS
Sympathetic Seeing: Esther McCoy and the Heart of American Modernist Architecture and Design
MAK Center
835 North Kings Rd.
Los Angeles
www.makcenter.org

FILMS
Rem Koolhaas: A Kind of Architect (Dir. Heidingsfelder, Tesch) and Architecture Is… Best of Shorts Awards
5:30 p.m.
San Francisco Main Library
100 Larkin St., San Francisco
www.aiasf.org

Urbanized
(Dir. Gary Hustwit, 2011)
7:00 p.m.
The Egyptian Theatre
801 East Pine St., Seattle
www.aiaseattle.org

EVENT
Fletcher Studio and 2012 Architecten: Radical Reuse AIA San Francisco: Architecture and the City Festival
3:30 p.m.
CCA San Francisco Campus
1111 Eighth St., San Francisco
www.cca.edu

THURSDAY 29
EXHIBITION OPENING
William Wurster Frames for Living
6:00 p.m.
UC Berkeley College of Environmental Design
Wurster Hall Main Gallery
Berkeley
www.ced.berkeley.edu

EVENT
Pier 24: The Art of Transformation
2:00 p.m.
Pier 24
The Embarcadero
San Francisco
www.aiasf.org

FRIDAY 30
LECTURES
Stephen Phillips Kiesler's Robots
1:00 p.m.
The SCI-Arc Gallery
960 East 3rd St., Los Angeles
www.sciarc.edu

Harrell Fletcher Wattis Institute Capp Street Project
7:00 p.m.
CCA San Francisco Campus
1111 Eighth St.
San Francisco
www.cca.edu

OCTOBER

SATURDAY 1
LECTURE
China Bridge Insight-Based Design Research on China's Emerging Markets
7:00 p.m.
CCA San Francisco Campus
1111 Eighth St.
San Francisco
www.cca.edu

EXHIBITION OPENINGS
Eames Designs
The Guest Host Relationship
A+D Museum
6032 Wilshire Blvd.
Los Angeles
www.aplusd.org

Under the Big Black Sun California Art 1974–1981
MOCA The Geffen Contemporary
152 North Central Ave.
Los Angeles
www.moca.org

Theaster Gates An Epitaph for Civil Rights
MOCA The Geffen Contemporary
152 North Central Ave.
Los Angeles
www.moca.org

Greetings from L.A. Artists and Publics, 1950–1980
The Getty Center
1200 Getty Center Dr.
Los Angeles
www.getty.edu

Pacific Standard Time Crosscurrents in L.A. Painting and Sculpture, 1950–1970
The Getty Center
1200 Getty Center Dr.
Los Angeles
www.getty.edu

California Design, 1930–1965 Living in a Modern Way
LACMA
5905 Wilshire Blvd.
Los Angeles
www.lacma.org

SUNDAY 2
LECTURE
Fashioning Apollo: Design, Tech & The Evolution of the American Spacesuit
4:00 p.m.
West Hollywood Library
715 North San Vincente Blvd.
Los Angeles
www.aialosangeles.org

EXHIBITION OPENING
Now Dig This! Art and Black Los Angeles 1960-1980
Hammer Museum
10899 Wilshire Blvd.
Los Angeles
www.hammer.ecla.edu

MONDAY 3
LECTURE
Jean Meagher on Norman Rockwell
San Diego Museum of Art
1450 El Prado, San Diego
www.sdmart.org

TUESDAY 4
LECTURE
John Zarobell Visible Means of Support: A Retrospective View
12:00 p.m.
SFMOMA
151 3rd St., San Francisco
www.sfmoma.org

WEDNESDAY 5
LECTURE
Zvi Hecker Memory is the Soil of Architecture
7:00 p.m.
The SCI-Arc Gallery
960 East 3rd St., Los Angeles
www.sciarc.edu

THURSDAY 6
LECTURE
Tiago Carneiro da Cunha and Klara Kristalova New Work
7:00 p.m.
SFMOMA
151 3rd St., San Francisco
www.sfmoma.org

FRIDAY 7
SYMPOSIUM
Designing Healthier Lifestyles
8:00 a.m.
LAPD Police Administration Building
100 West 1st St., Los Angeles
www.aialosangeles.org

SATURDAY 8
EVENT
Reclaim Market Street! Sidewalk Intervention
12:00 p.m.
San Francisco Planning and Urban Research Association
Location TBD
www.spur.org

MONDAY 10
LECTURES
Elizabeth Gadbois Art of Storytelling for Social Networking and Marketing
12:00 p.m.
AIA Seattle
1911 1st Ave., Seattle
www.aiaseattle.org

Gervais Tompkin and Time Nichols Re-envisioning the Workplace at the Hub SOMA
12:00 p.m.
The Hub
901 Mission St., San Francisco
www.ulisf.org

TUESDAY 11
LECTURE
Linda Baumgarten ADAFCA October Presentation: Costume Accessories from Head to Toe, 1600–1840
8:00 p.m.
de Young Museum
50 Hagiwara Tea Dr.
San Francisco
www.aiasf.org

WEDNESDAY 12
LECTURES
Hyejung Chang The Notion of Naturalness
1:00 p.m.
UC Berkeley College of Environmental Design
315A Wurster Hall, Berkeley
www.ced.berkeley.edu

Odile Decq Beyond Horizon
7:00 p.m.
The SCI-Arc Gallery
960 East 3rd St., Los Angeles
www.sciarc.edu

THURSDAY 13
LECTURES
Chris VerPlanck 40 Years of Heritage
6:00 p.m.
San Francisco Art Institute
800 Chestnut St.
San Francisco
www.aiasf.org

Richard Serra
7:00 p.m.
SFMOMA
151 3rd St.
San Francisco
www.sfmoma.org

CONFERENCE
Pivot: AIGA Design Conference
Through October 16
Phoenix Convention Center
100 North 3rd St., Phoenix
www.designconference2011.aiga.org

FRIDAY 14
EXHIBITION OPENING
Odile Decq Benoît Cornette, Architectes Urbanistes Anisotropy/Anisotropie
The SCI-Arc Gallery
960 E. 3rd St., Los Angeles
www.sciarc.edu

SATURDAY 15
EXHIBITION OPENING
Recent Acquisitions from the Grunwald Center for the Graphic Arts
Hammer Museum
10899 Wilshire Blvd.
Los Angeles
www.hammer.ecla.edu

Sharon Lockhart Lunch Break
SFMOMA
151 3rd St., San Francisco
www.sfmoma.org

Richard Serra Drawing A Retrospective
SFMOMA
151 3rd St., San Francisco
www.sfmoma.org

SUNDAY 16
LECTURE
Art Talk with artist Kim Jones Under the Big Black Sun: California Art 1974–1981
3:00 p.m.
MOCA The Geffen Contemporary
152 North Central Ave.
Los Angeles
www.moca.org

WEDNESDAY 19
LECTURE
Antonio Jiménez Torrecillas Back to the Future
7:00 p.m.
The SCI-Arc Gallery
960 East 3rd St., Los Angeles
www.sciarc.edu

SATURDAY 22
EVENT
Unfrozen Music 2011: Architects in Concert
7:00 p.m.
AIA Los Angeles
601 Santa Monica Blvd.
Los Angeles
www.aialosangeles.org

TUESDAY 25
EXHIBITION OPENINGS
Lyonel Feininger Photographs, 1928–1939
The Getty Center
1200 Getty Center Dr.
Los Angeles
www.getty.edu

Narrative Interventions in Photography
The Getty Center
1200 Getty Center Dr.
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CONVENTION
2011 Urban Land Institute Fall Meeting Expo
Through October 28
LA Convention Center
1201 South Figueroa St.
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www.ulifall.org

COURTESY OSK STUDIO

UNNATURAL SPACES: PHOTOGRAPHY OF RICHARD BARNES

The Julius Shulman Institute at Woodbury
7500 N Glenoaks Blvd.
Burbank, CA
Opening October 9

In *Unnatural Spaces*, Wim de Wit, the head of the Department of Architecture and Contemporary Art at the Getty Research Institute, presents the featured work of photographer Richard Barnes at the Julius Shulman Institute at the Woodbury University School of Architecture. Showcasing highlighted works from his *Unabomber* (1999) and *Animal Logic* (2009) series, the exhibit suggests that architecture is both a willing participant in, and also an unknowing target of, presentation. The show encompasses commissioned works of Barnes ranging globally from Los Angeles to Kazakhstan, and new work such as "Revel Casino Construction," from Atlantic City (above). Barnes is a Rome Prize recipient for photography and was featured in the 2006 Whitney Biennial for his work documenting the cabin of Ted Kaczyinski. The venue, the Julius Shulman Institute, was established as a cultural destination dedicated to the promotion of photography and understanding the built environment.

KOICHI OKUWAKI

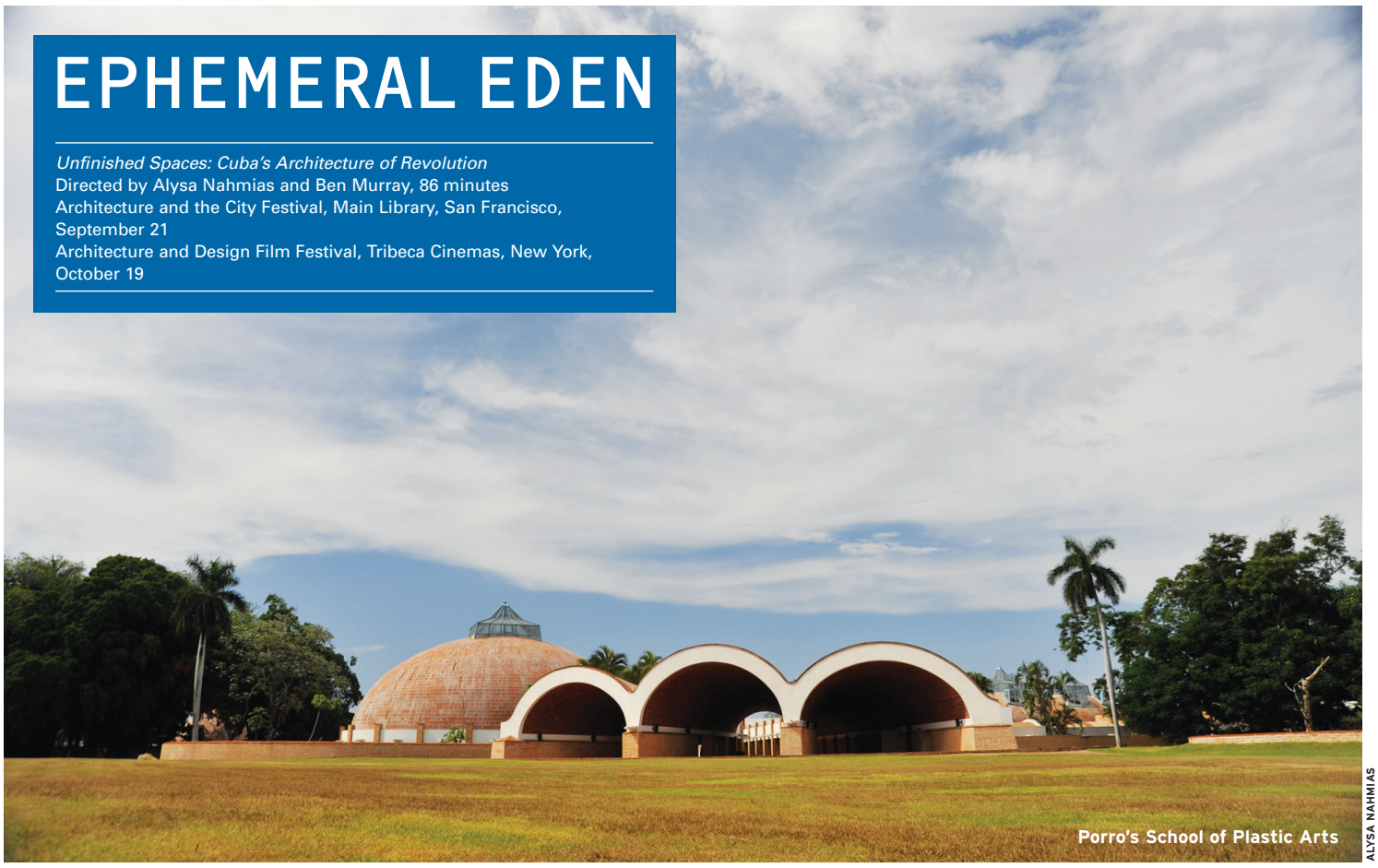
LESS AND MORE: THE DESIGN ETHOS OF DIETER RAMS

SFMOMA
151 Third St.
San Francisco
Through February 20

Less and More: The Design Ethos of Dieter Rams, currently on exhibit at SFMOMA, highlights the work and still prevalent influence of the industrial designer. For over four decades, Rams was the lead designer for the German appliance company Braun, and he concurrently worked for the German furniture company Vitsœ. Throughout his enduring career, Rams has strived to attain good design through functionalism and his simple mantra "less, but better," believing a product's purpose should be evident to the consumer through its design, as in Braun's phonosuper SK 4 (above). At a time of self-reflection, Rams developed his decisive Ten Principles of Good Design, which are effectively Rams' guidelines for achieving superior design (today most notably put into practice by Jonathan Ive in the design the Apple products). Within the show, over 200 objects display Rams' realized philosophy as well as his indelible impression on modern design.

EPHEMERAL EDEN

Unfinished Spaces: Cuba's Architecture of Revolution
Directed by Alysa Nahmias and Ben Murray, 86 minutes
Architecture and the City Festival, Main Library, San Francisco, September 21
Architecture and Design Film Festival, Tribeca Cinemas, New York, October 19



Porro's School of Plastic Arts

ALYSA NAHMIAS

So close to our shores, yet so off limits, Cuba has long been forbidden fruit; the place we're not supposed to go, but that has wowed a steady trickle of adventurous travelers. In recent years, photographers and now filmmakers are bringing back images of a place lost to time: a land of old cars and decaying buildings, and people living as they did in the 1950s. But beyond these first impressions, fraught with clichéd vignettes, there are so many more reasons to take a closer look.

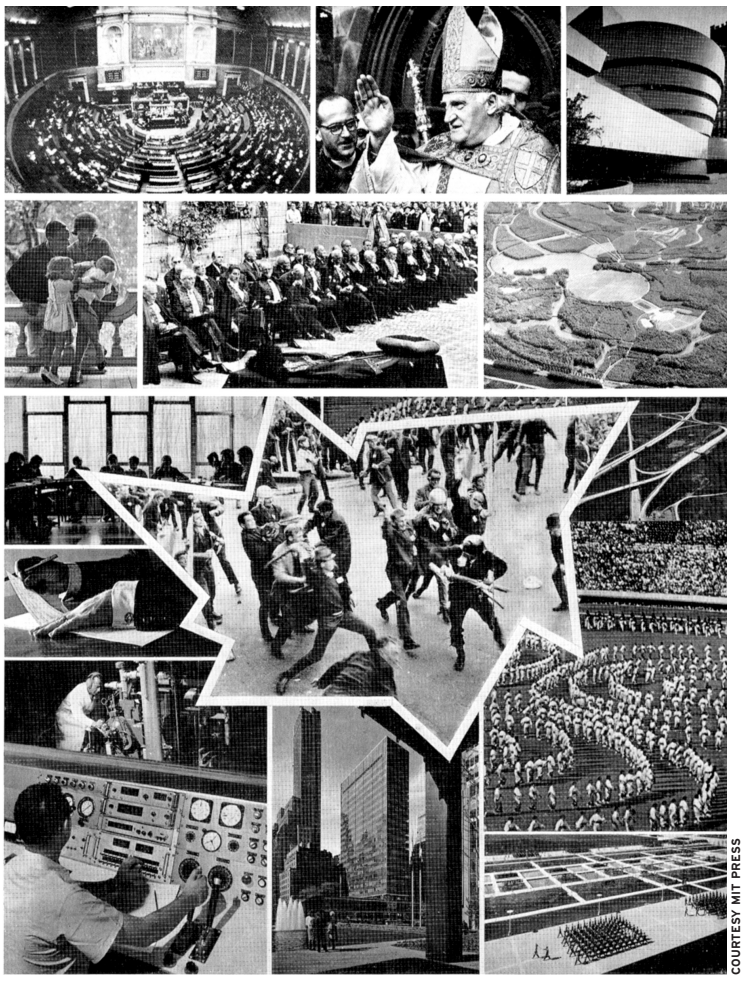
Among them is a chance to explore Cuba's National Schools of Art, incredible buildings that I had never heard of before watching the new documentary *Unfinished Spaces*, by directors Alysa Nahmias and Ben Murray. The film charts the buildings' rise, fall, and subsequent re-emergence years later, a chronicle that also happens to mirror the initial thrills and subsequent disappointments of Cuba's communist revolution.

Commissioned in 1961, shortly after the revolution, by Fidel Castro himself, the schools were built on the site of a former golf course near Havana by architects Ricardo Porro, Roberto Gottardi, and Vittorio Garatti. The fluid, highly expressive structures, made mostly of layered and vaulted concrete and terra cotta tiles, were an example of visionary modern architecture and engineering. They embodied a nation's striving to provide an arts education for all social classes. The film records how when they first opened—and even before construction was completed—they were celebrated as perfect examples of a merging of cultures and artistic talents, from music to dance to visual arts. Apparently, they were also havens of free expression where free love thrived under the excitement of early revolutionary times.

"It was a beautiful experiment," says Manuel Lopez Oliva, an artist who studied at the schools, and is interviewed in the film. "Like a great structure that unleashed our dreams and visions."

The film goes on to describe the fall from grace. Once the Castro government wearied of creative, free expression and embraced Soviet-style building, the once-lauded schools were no longer favored. By the mid 1960s, construction was shut down altogether. The government's sad change of heart is mirrored all too graphically in the fate of these lovely buildings, once scenes of so much life and promise, but ultimately abandoned to the jungle. And then finally, as communism itself becomes a global afterthought years later, we see the country, and Castro, doing yet another about-face, hoping to save the buildings—and save face—but staring down a severe lack of government funding to do so.

What's amazing about this movie is first how it so lovingly and viscerally documents these modernist treasures that few outside Cuba (besides those who have seen John Loomis' 1998 book *Revolution of Forms*) have **continued on page 18**



COURTESY MIT PRESS

Left: Collage illustrating the 1968 essay "Architecture as a Theoretical Problem."

A RAD READER

Utopie: Texts and Projects, 1967–178
Edited by Craig Buckley and Jean-Louis Violeau
MIT Press, $24.95

When Rem Koolhaas and Bruce Mau brought out S,M,L,XL in 1995, one of the more subtle aspects of this megalithic project was the book's marginalia, where counter currents and trivia were interspersed with OMA's stampede of images and full blown texts. Among the many critically inspired sources Koolhaas was channeling for his opus was the pioneering publication *Utopie*, a highly eclectic mixed media platform that some two decades earlier experimented with hypertext, graphic illustrations, and overlaid scribbling.

Assembled together into one comprehensive volume edited by Craig Buckley and Jean Louis Violeau and translated by Jean-Marie Clarke, *Utopie: Texts and Projects, 1967–1978* packs a lot of intellectual ammunition. With the likes of Antoine Stinco, Hubert Tonka, Jean Aubert, Jean Baudrillard, Henri Lefebvre, and Isabelle Auricoste reflecting on art, media, obsolescence, urban culture and the ins and outs of utopia, there is no shortage of incredibly astute and insightful reflections on contemporary culture, urban, architectural, or otherwise. Perhaps most unexpected is how the succession of reprints can be read as formulas for political contestation, as relevant to these post-9/11 times as they must have been during the Cold War era when they were written.

Specifically, *Utopie* took shape during the peak years around the French cultural revolution, bringing together one of the most intriguing collectives to emerge during this turbulent post-war decade. But this is not simply another visitation on the sixties that renders one nostalgic and therefore hopelessly removed from the subject. Rather *Utopie* can be seen as a useful manual, something in the manner of the *Whole Earth Catalogue*, but instead of herbal remedies for the garden or instructions on how to build geodesic domes, you would find game tactics on how to subvert the dominant class or run a workshop on consumption and pop culture.

Anything or anyone could end up their target: *Utopie* published brilliantly perceptive and deeply empowering critiques that dared to take on both the conservative and the Left wing establishments using some very common everyday concepts, including graphic comics, hypertext in the margins, reproductions of articles and advertisements taken from odd sources, as well as piercing analyses and loads of dry humor. There are numerous examples where dazzling displays of graphic images are wittily put to use to undermine the main point presented in the central text, calling into question the fundamental intentions of the authors. Ultimately, *Utopie* played on one's basic judgment, questioning one's intuitive trust in the printed page.

As such, **continued on page 18**

Porro's School of Modern Dance. Right: Garatti's School of Ballet

ALYSA NAHMIAS

EPHEMERAL EDEN continued from page 17 ever heard of before—sinuous, organic, and sometimes even anatomical forms that grew out of the explosive energy of the revolution. The buildings, clustered as mini-cities that at times look like something out of a dream, were first put on a hyper-fast track and were literally built, as Gottardi puts it, "to the rhythm of music" by workers and even students. We see the buildings full of happy, inspired young pupils, and later we see them as otherworldly ruins, covered in weeds and vines with light streaming through their glass-less windows, as if they're the haunting remains of a lost civilization.

But perhaps more importantly the film documents a story of these architects and their struggles to keep their dream project alive. The most compelling is Porro, architect of the School of Plastic Arts and the School of Modern Dance. He is a natural showman who delivers entertaining and incisive commentary about the realities of the revolution and of architecture itself. Fighting with the impossible Ministry of Construction that saw architecture as a bourgeois pursuit, Porro fled to Paris in 1966, where he had a moderately successful career designing social housing. Garatti was exiled and left for Italy, where he was less successful but also designed social housing. These architects still maintained their goal of working for the under-classes, just not under communism. Gottardi alone stayed behind, professing his love for an imperfect place whose people are constantly lifting each other up. Through him, we see issues like poverty and decaying infrastructure first hand.

From looking at the schools you get the feeling that their stories reflect a larger tragedy. This beautiful place seems too good to be true, and, thanks to human failings, perhaps it is. *Unfinished Spaces*, which purports to be about architecture, in fact sheds light on Cuba's people and their struggles in a way that few movies about Cuba have been able to do.

SAM LUBELL IS *THE ARCHITECT'S NEWSPAPER'S* WEST COAST EDITOR.

A RAD READER continued from page 17 *Utopie* conjures up a kind of unique textural-graphical "improv," extemporizing in the margins, playing with blank pages and comic spreads, ultimately developing their *colonne critique* into a staple editorial device that evolved up until 1971. The magazine persisted for another seven years, but the initially fervent hypertextual energy gave way to more subtle, less graphic and clearly less architecturally inspired perspectives.

The first issue of *Utopie* presented black rectangular frames stamped on blank paper suggesting an unusual editorial frankness, an anti-dogmatic position atypical of the mainstream Marxist press. Craig Buckley in his introductory text explains the early pamphlets as a combination between Pop and Marxism, with plenty of collaged images from major publication sources, as well as photos taken from random parts of the city, buildings as well as close-up architectural details. According to Buckley, "The emphasis upon construction stresses the formation of theory rather than the application of doctrine, it mirrors *Utopie*'s own desire to place themselves in a provisional, blank spot within the era's intensely factional *gauchiste* politics, it evokes the disparate materiality of an intellectual project assembled from the contrasts between fashion advertisements and sociology, police bulletins, and works of philosophy, but it also speaks to the recurrence of architecture, both metaphoric and literal with the group's writings."

Utopie did pay close attention to the key trends in design, art, and architecture: references included Archigram, *Architecture Principe*, Cedric Price, Hans Hollein and Kisho Kurokawa, among others. But according to Buckley, *Utopie*, unlike *Architecture Principe*, remained open to a much broader vision on society then would otherwise be considered in the narrower domain of architecture. The city would therefore remain *Utopie's* most fertile cultural platform.

And there is no question that the editors of *Utopie* wanted for their principle goal to expose the failings of the modernist project, to demonstrate the inconsistencies and ambiguities that kept society inchoate and hopelessly alienated.

One of the main lessons to be learned from reading *Utopie* is that looking straight at the problem gets you nowhere. You need to look at the margins.

PETER LANG IS AN ASSOCIATE PROFESSOR OF ARCHITECTURE AT THE UNIVERSITY OF TEXAS A&M.

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LivingHomes RK2 model. Right: Kappe inside the Keeler residence, Pacific Palisades, that he designed in 1991.

COURTESY RAY KAPPE

MAN OF THE HOUSE

AN West Coast editor Sam Lubell sits down with Ray Kappe, one of the most acclaimed architects in Southern California and one of the co-founders both of SCI-Arc and of Cal Poly Pomona's architecture school. Now at 84, Kappe opens up about the problems with prefabs, SCI-Arc's issues, and his attitudes about architecture and recognition.

AN: Tell me about your latest project.
I recently completed a three-unit prefab project for Living Homes in Los Altos. It was the first multi-family project that I did for them. I'm also working on four single-family houses in a little grouping in Canada. I have a large $3 or $4 million custom house in Beverly Hills, and there's a five-unit condo in connection with a hotel on Pico and Beverwill in Beverlywood.

Your work for Living Homes has been well documented. Do you consider it a success?
Sometimes it's worth it to push prefab. But for me, until they really do a lot of them, it doesn't work. It's not economical. When I did the first Living Home it was $125 a square foot. That was a two-story, simple house. That seemed great. Then the fabricator underbid the glass too much so that the price popped up, and there were some change orders that got it up to around $140 a square foot. And then the houses went on the market at $250. That isn't the way that the normal housing market works when you do quantity housing.

When the market changed, the picture changed, and we weren't getting our prices to where we should have them. It was still cheaper than custom work, but we were essentially doing custom houses. Every bath was custom, every kitchen was custom. You have to do those parts in quantity to get the price down.

You've been passionate about prefab for a long time.
I've spent a lot of time thinking about prefab as well as energy systems. Probably twenty years of my life were spent in those two areas. When I couldn't get modulars built as modulars, I would play around with the idea anyway. The point was to get away from the box and into spatial qualities like you're seeing in Living Homes.

You mention spatial qualities. In many peoples' opinions you're a master at organizing space and views and light. Can you talk about what differentiates your approach?
I don't really do like some architects do—I don't force volumetric space. My house was really created by the site and the relationships to the site and solving the site. The space evolves rather than this preconceiption set up ahead of time. However, if there is a place where you can explode in section you do. That's where you get the excitement. Most architects do that today. I think when I did my house it wasn't so common. Wright obviously did. Some did.

Architects are always looking for any place where they can open the building up and get something going where it's more exciting. But often if you open something up you lose square footage, and if you lose square footage you lose value. There's often not enough gain for the owner. I'm certainly someone who cares about the economics of a project, so I use that mentality. Architects who deal with primo jobs like museums usually have a lot of freedom. I'm sure if you asked them, they'd say there are tight constraints. But it's different. They seem to have more room to move and play around.

It's also the layering and making the site prominent, right?
Most of us were always given difficult sites, which I like. That's my favorite type of job. I have a much harder time on a simple flat site. I'm not really an architect who deals in conceptual work. I deal in problem solving and solutions. I'm pretty much a straightforward architect. I don't try to think of ideas that will play in the architectural media. And students are almost taught to do that, because they're very seldom working on real sites or real problems or real conditions or constraints. In school you're taught to think about things that will make your projects more interesting. You get no knowledge of what really happens when you're out there.

Let's talk more about school, beginning with SCI-Arc's recent purchase of their building in the Downtown LA Arts District.
You've complained that SCI-Arc's founders were excluded from that conversation.
From the very beginning we always wanted to buy our building. We started leasing because I didn't want to start with a mortgage. The school was built on zero dollars. But we were reasonably successful after a couple of years, and we always tried to buy our building. I was a little bit critical that the term "vagabond" was used for our situation when in reality each move we've made was for reasonable—and usually for financial—reasons.

Buying our building was always part of the agenda. You can't run a school without having some economic savvy. Sure, the education part is most interesting, and it's why you're there in the first place. But if you're going to get into your own school you have to think of it as a business. You can't run it in the red. So I ran the school in the black. I knew what was going on.

Between Cal Poly and SCI-Arc, you have quite a legacy with education in Southern California
It's sort of funny, I never intended to do that. The Cal Poly thing intrigued me because there wasn't a school of environmental design here. It was only USC really. UCLA was just coming up. We were going to be something else. So I thought that was a valid addition. SCI-Arc was about freedom and learning by doing . Pretty soon people saw that you could do what SCI-Arc was doing, and schools like Woodbury wound up doing a similar thing.

Regarding your own work, people often say you don't get the recognition you deserve. Do you agree?
I'm well recognized in Los Angeles and in California. I'm not recognized on the east coast to a great degree, and I'm not totally recognized internationally. I'm known, but not on a superstar level. I never intended to be or wanted to be, and I never focused on that attitude. It wasn't prevalent in Southern California to think like that in my days in architecture. Most of us thought more about how you promote modern architecture than about how you promote yourself. My partners and I were very interested in urban design and planning issues, and we had a decent reputation. I always thought if you do a decent body of work someday maybe somebody will want to write about you.

Sure, I entered my work for AIA awards and that stuff, but I always had enough work and a nice clientele, and I never had to compromise my work. I had a great career. And I don't really care about promotion, nor do I have the personality that wants to put in the energy it takes. I watch what Thom Mayne has done with his career. I watched Frank Gehry grow up as he wanted to. I'm very self-satisfied. I think Thom is to a certain degree, I don't think Frank will ever be. Why, I don't know. I would be if people thought about me the way they think about him. I'm more interested in my family and my life.

I'm glad my career was where it was early on so I didn't have to end up in this world of being in the air all the time in order to get work all over the world. It was nice being a local architect. I enjoyed walking down the street to my job. Some people like that or at least can do it for ego reasons I guess. I'm kind of low key in general. I get embarrassed by promotion. Do you have to send everything to everybody?

Your firm doesn't even have a web site, correct?
No. I should have one. I sort of retired twenty years ago. Our firm was terrible at marketing, because we didn't have to most of the time. Nowadays they get 35 or 40 applicants for every job. And then you're competing against these huge firms that gobble up everybody so they can do everything. How does the little guy do it?

The only thing I feel sorry about is that I never had enough community jobs. Jobs that were medium scale and could have some meaning in society. The fact that what's available today for planning and urban design firms just blows my mind. That was the stuff that we would have given our right arm for. We were the only small firm doing planning work at that time. We were going against the DMJMs and A.C. Martins and doing okay, but just a small firm.

Do you have any favorites working now?
I've always liked Piano. If I had his commissions I would think closely to how he thinks. I like the way he approaches his work and the way he thinks about his work. It's based on the full range of principles. It isn't form. It's based upon structure and environmental control systems and site use. It comes down to the person in the architecture as well as the rational decision making. The intuitive stuff that comes through.

So what does your own house say about you?
I don't know, you'd think I was an egomaniac! I can still sit here and look and be happy with it. It just evolved in a rather natural way. The heights weren't predetermined. I like the varying heights and shapes and sizes. As you draw the plan you're walking through the whole process in your head of what's going on. It's a function of how I was taught to design. You start to think of space and dimensions, and what it looks like on the outside is from what those decisions are. I never designed from models. I made models for clients, but I didn't design from them. Today people design from computer modeling. So the ones that design that way are still thinking about what it looks like externally, usually fitting the internal parts in some way or another.

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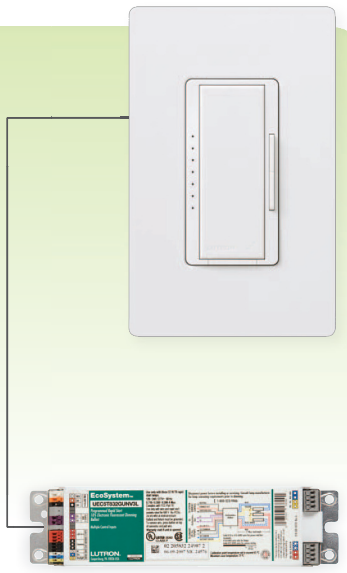

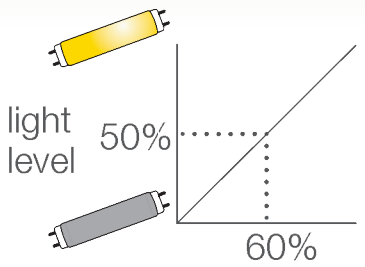

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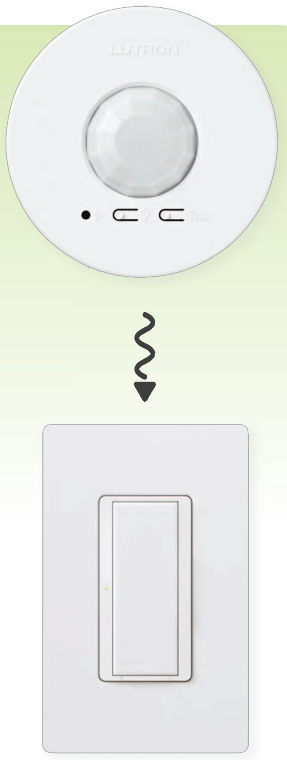

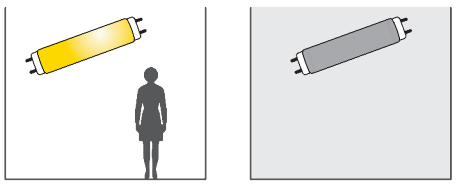

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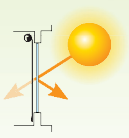
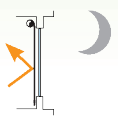


Winter nights: close shades to keep heat in



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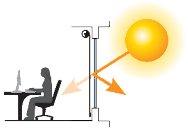

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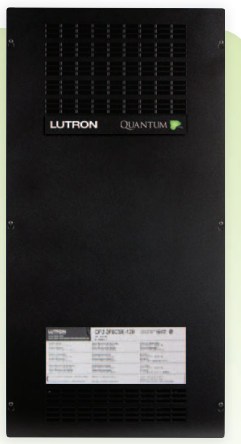

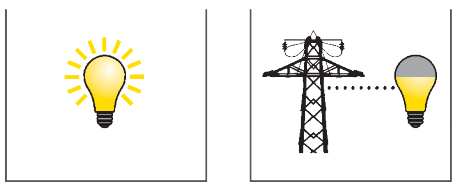

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