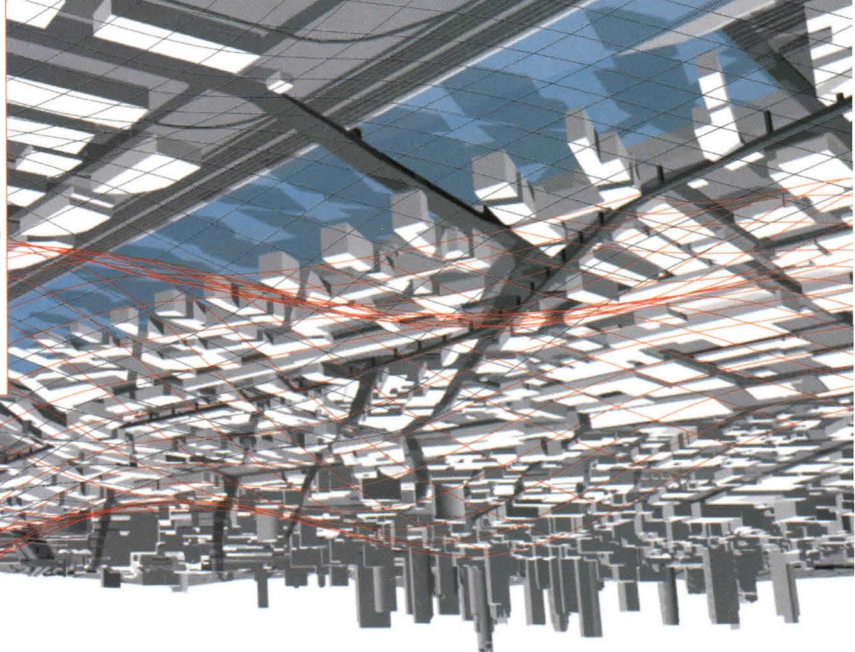


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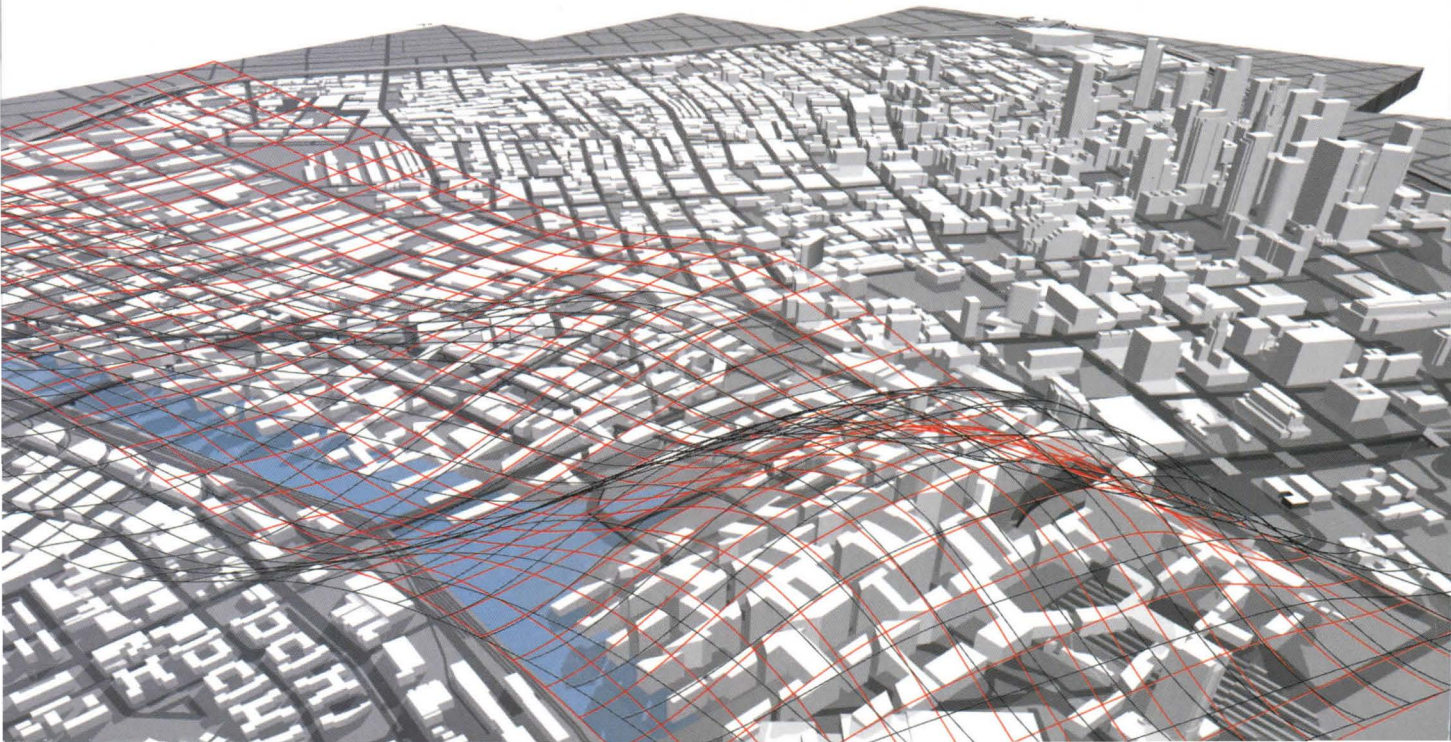
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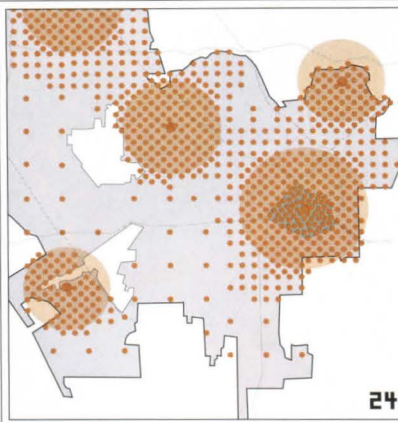
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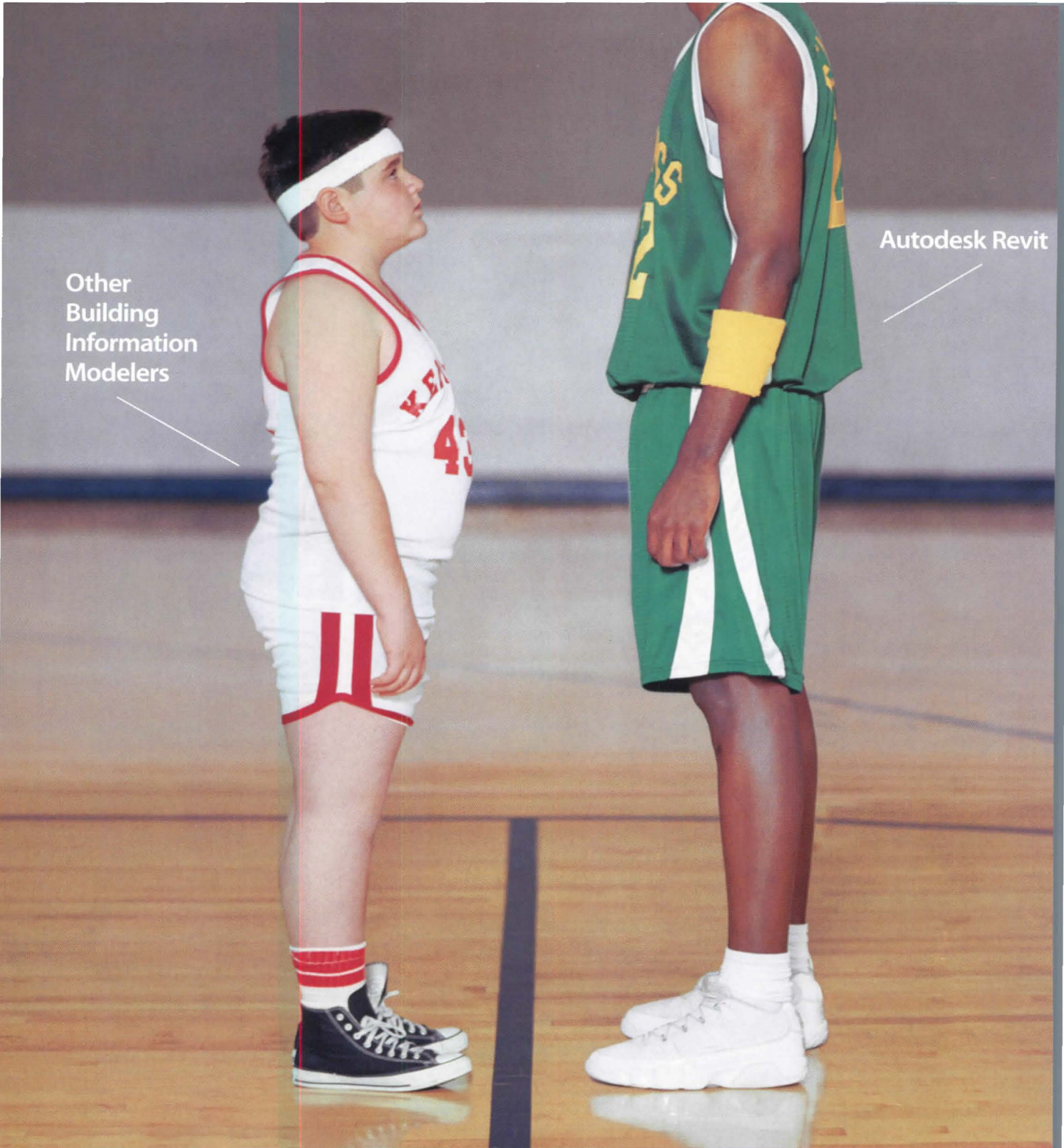
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Proposals developed by the *L.A. Now* team to remake a 228-acre downtown parcel include “Elasticity” (cover), which overlays a “topological zoning envelope” on the traditional city, producing an undulating form that responds to local conditions. Images this page (left to right): *Huyghe + Corbusier* at Harvard; *L.A. Now: Volume 3* research; and egress signage.

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PHOTO ABOVE LEFT: MICHAEL VAHRENWALD



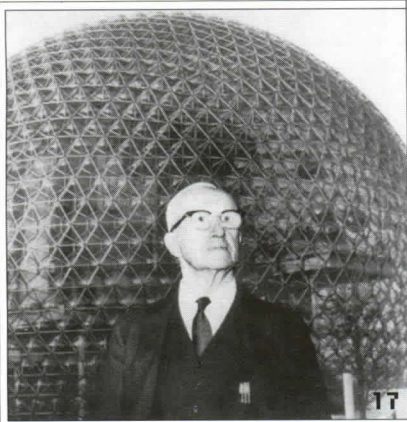
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For Scotland's parliament, Enric Miralles, its Catalan architect who died before the building was complete, designed a craggy outcropping of a building that seems to have been molded from its Edinburgh site. Images this page (left to right): Buckminster Fuller; the restored and expanded façades of the Museum of Modern Art in New York City; the now-restored New York State Capitol.

#### COMING NEXT MONTH

Transit villages on the rise? | Taliesin West remade | Ralph Rapson revisited | Meier in Baden-Baden | BNIM and Lake/Flato in Texas | Façades, tattoos, and piercings

PHOTOGRAPH ON COVER: CHRISTIAN RICHTERS; ABOVE LEFT: PETER MACDIARMID/REUTERS/CORBIS; ABOVE MIDDLE: ADAM FRIEDBERG; ABOVE RIGHT: COURTESY NEW YORK STATE COMMISSION ON THE RESTORATION OF THE CAPITOL.

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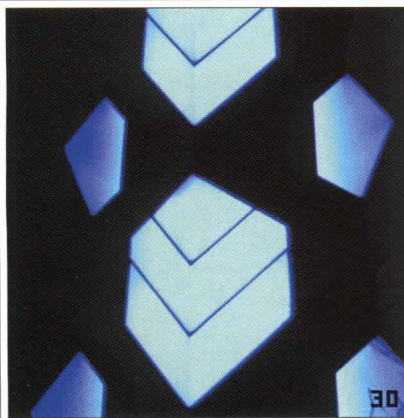
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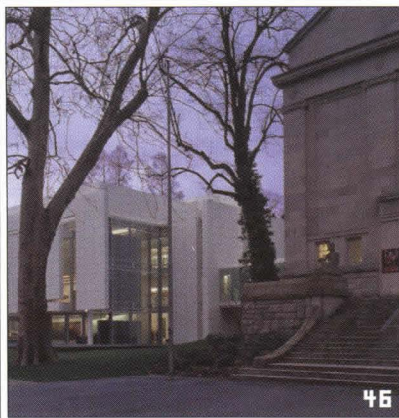
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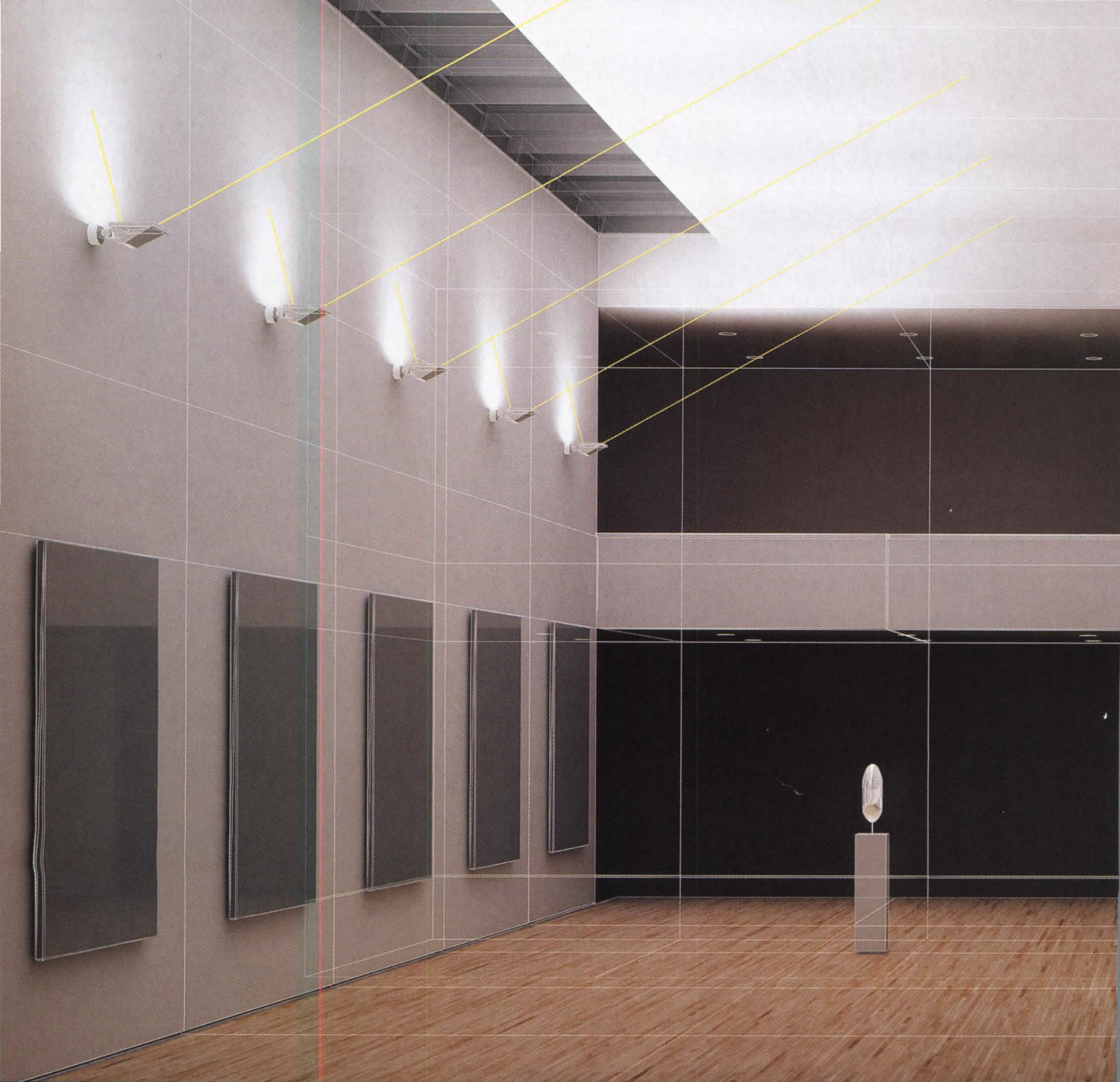
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Despite its aura of nostalgia, Ralph Rapson's Case Study House No. 4, better known as the Greenbelt House (cover and facing page), is timeless in its economical merging of the natural and constructed worlds. Photos this page (left to right): a spire by Wright; the Burda Collection by Richard Meier & Partners; and Herzog & de Meuron's Walker Art Center expansion.

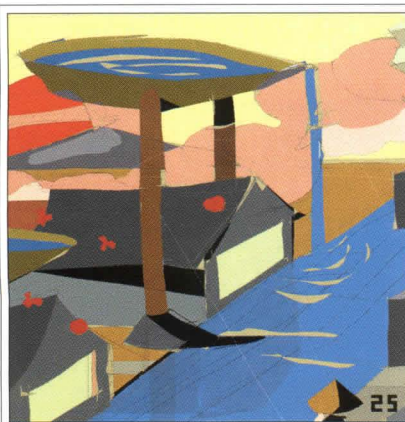
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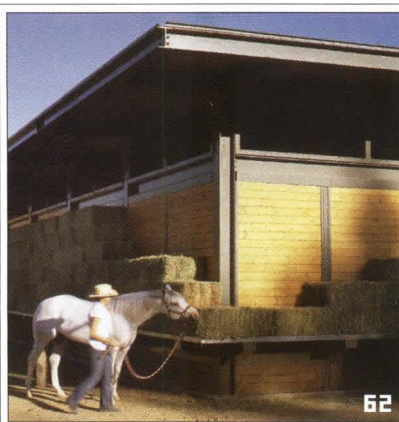
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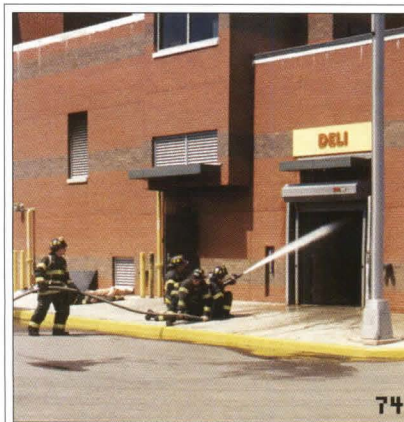
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The etched-glass façade (facing page) of Wiel Arets's library for the University of Utrecht (cover) reconstitutes the view out, suggesting that knowledge allows us to perceive the world in different ways: Life is not always crystal clear. Images this page (left to right): Jeremy Traum's illustration of our diminishing water resources; SPF:a's horse barn; and a burn building for firefighter training.

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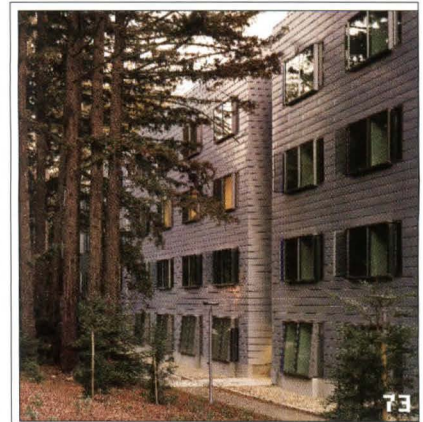
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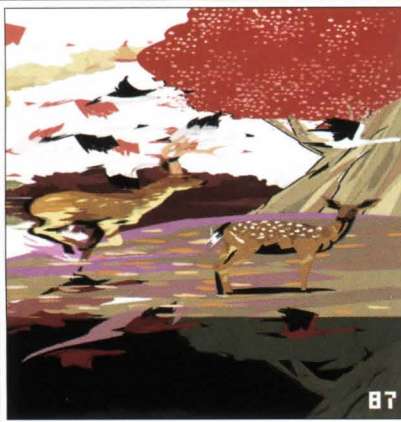
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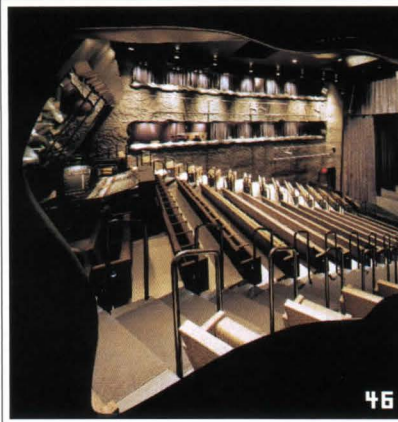
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A field of concrete stelae ripples across five acres in Berlin—Peter Eisenman's memorial to Jews killed in the Holocaust—dissolving from a grid into a space of controlled chaos (cover). Images this page (left to right): An illustration protests rural destruction by big-city forces; the Walker Art Center's new auditorium; and a light fixture produced using rapid manufacturing technology.

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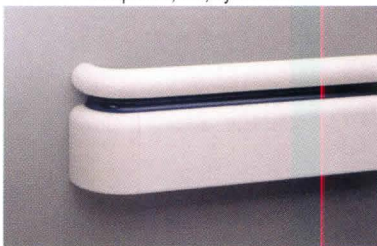
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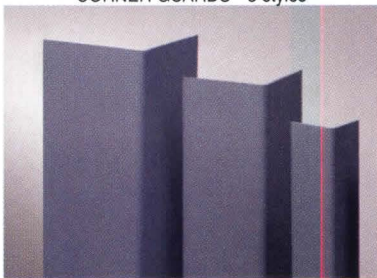
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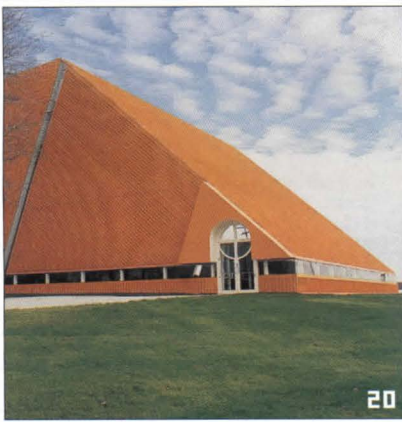
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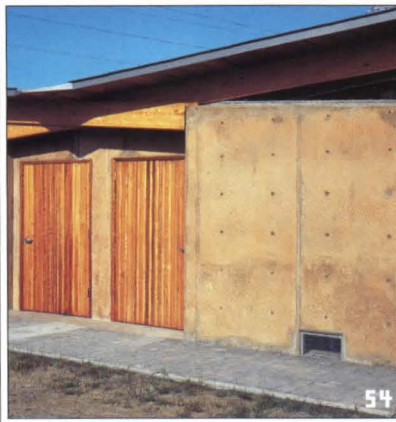
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The longest passenger bridge ever to span an active airport taxiway opened in May at Gatwick Airport in London. The 646-foot-long overpass was designed by British firms Arup and WilkinsonEyre.Architects. Images this page (left to right): Calvary Baptist Church of Detroit by Gunnar Birkerts; Shoreline Parks by Endres Ware; and a wall of thin-set mortar.

### COMING NEXT MONTH

Mixed-use hotels: Westward ho! | Patrolling the U.S. border | Novel materials and faux finishes | New works by Zaha Hadid, Sacur + Perrotte, and Sauerbruch Hutton

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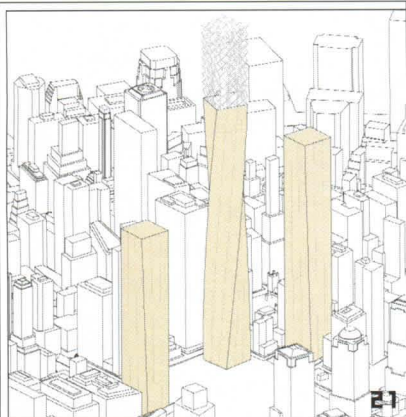
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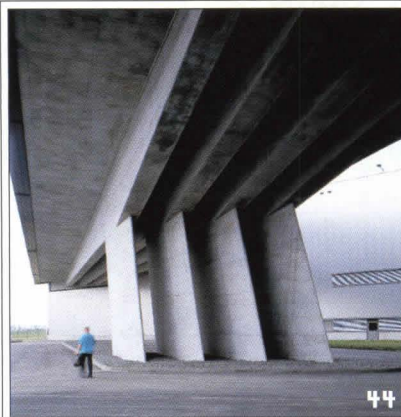
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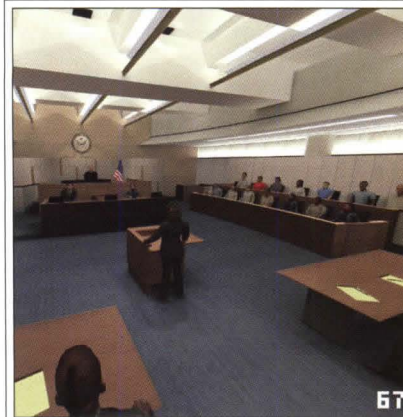
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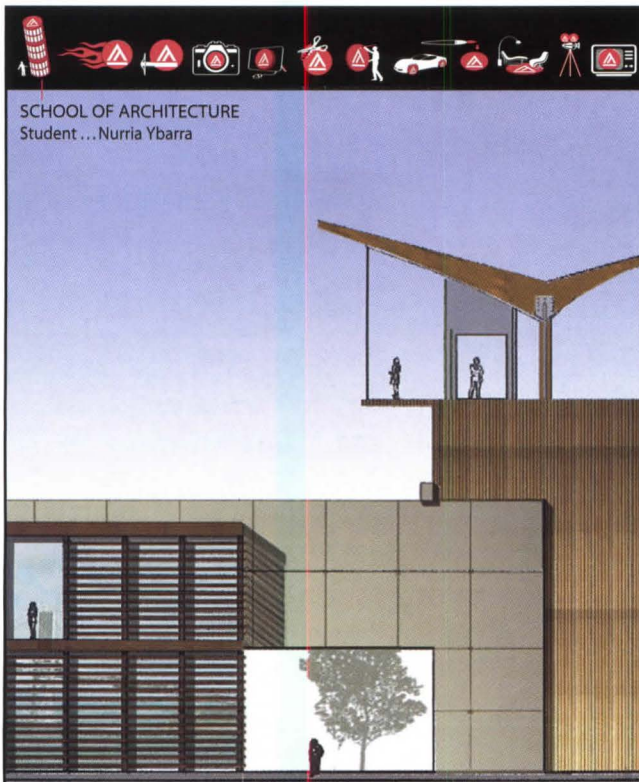
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Germany's Federal Environmental Ministry commissioned sauerbruch hutton to design its headquarters on a remediated industrial site in Dessau. The new building is steeped in sustainable materials and strategies. Images this page (left to right): Guy Nordenson's torqued towers proposed for the World Trade Center site; Zaha Hadid's BMW building; and a rendering tests courtroom lighting for the GSA.

#### COMING NEXT MONTH

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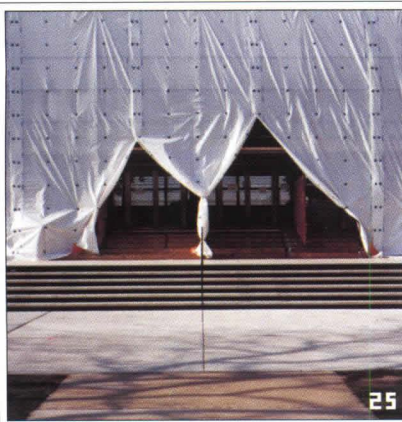
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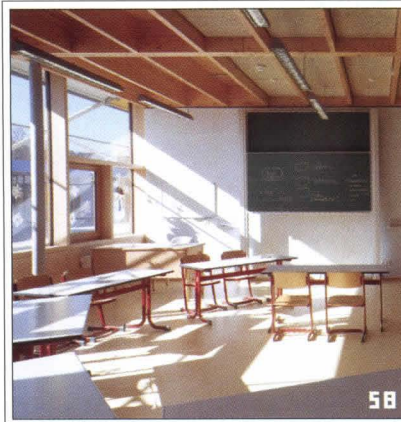
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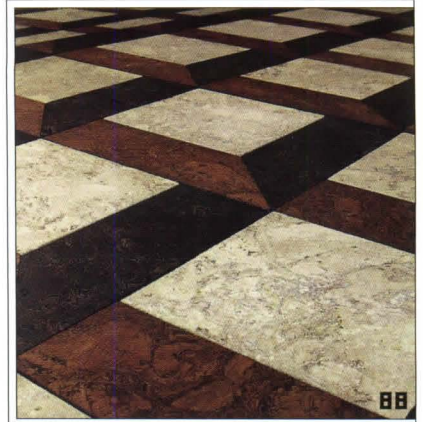
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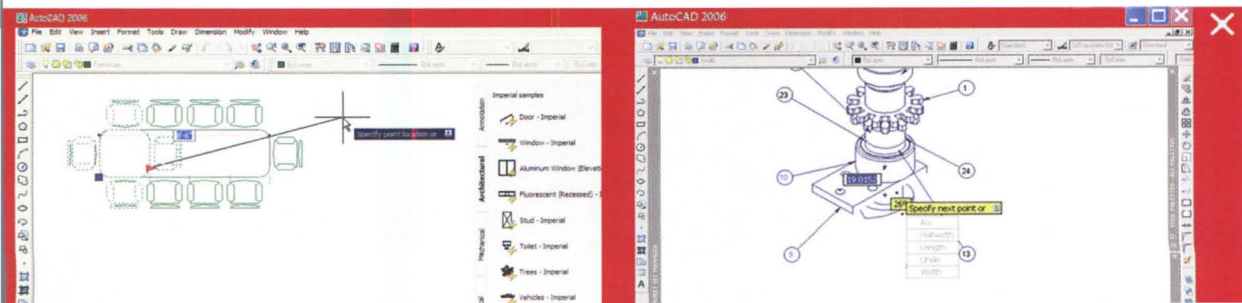
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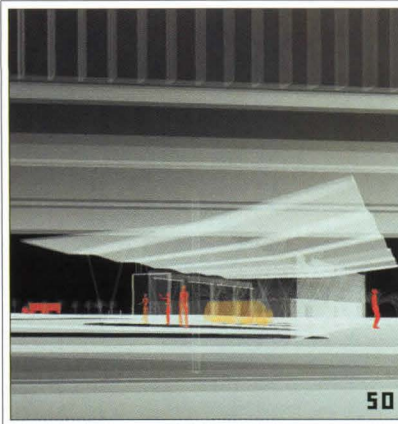
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At the Whitney Water Purification Facility, architect Steven Holl and landscape architect Michael Van Valkenburgh integrate a droplet-shaped building with the surrounding landscape. Images this page (left to right): A remaking of New York City's waterfront incorporates a nearby highway; Champlain, New York's border station stands guard; a car park boasts a bamboo skin.

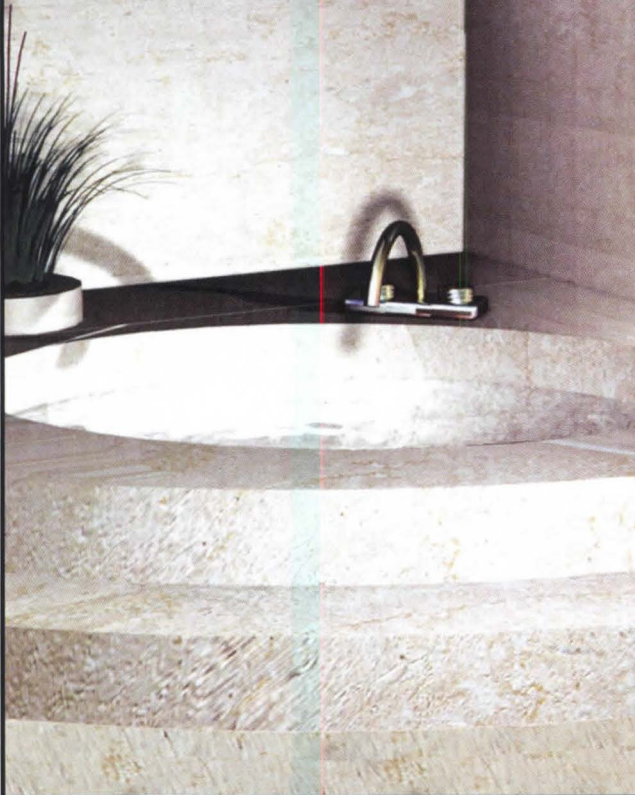
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Fourth annual Home of the Year Award winners | Innovative low-income housing initiatives | A user's guide to community-based planning | Social housing in Madrid | High-tech training methods

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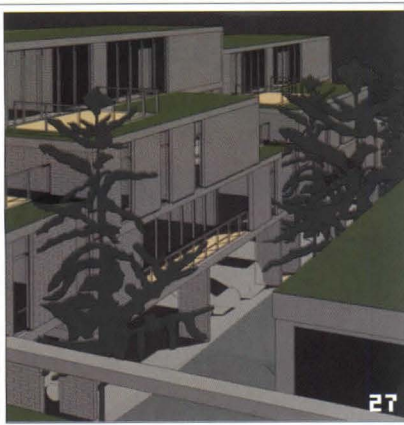
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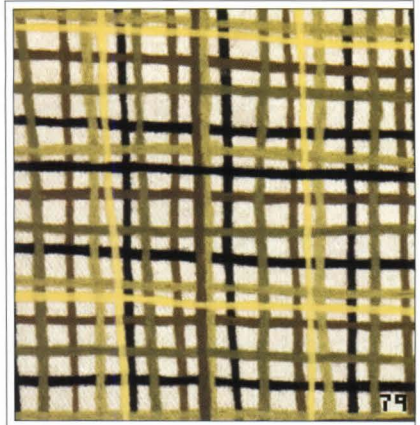
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Rebuilding the Gulf Coast region | Atlanta’s expanded High Museum campus | A double take at the de Young | A subway station goes green

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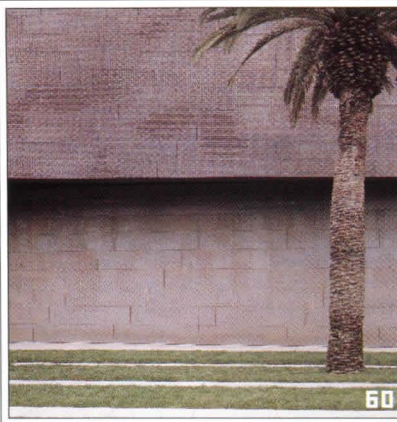
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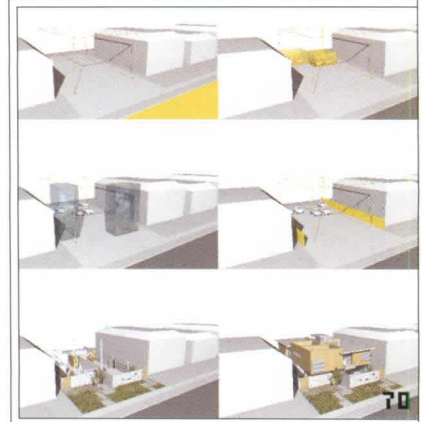
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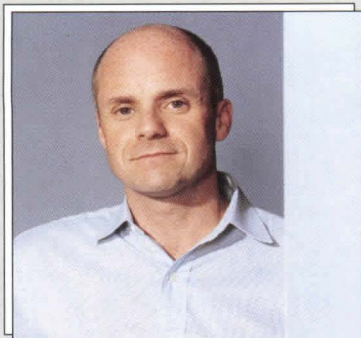
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## THE YEAR LOS ANGELES ATE THE P/A AWARDS

BY C.C. SULLIVAN

This was an unusual year for our world-renowned P/A Awards program.

On the first day of judging, our five jurors found a submission that caused them to stop—and talk. Their conversation resumed over dinner and again the next morning. By the middle of their second day together, their increasingly heated discussion became a thorny deliberation that culminated in a bold move: to focus primarily on this single entrant, give it a special honor, and even make it a litmus test for any other awards granted.

What they found was *L.A. Now*.

An applied-research project intended to present a compelling yet realistic vision of a future Los Angeles, *L.A. Now* is unofficial in nature—it was not commissioned nor has it been endorsed by any city agency—a fact that the jurors found remarkable. Its origin in 2000 traces to Richard Koshalek, president of Art Center College of Design in Pasadena, and subsequently to UCLA's Department of Architecture and Urban Design as well as an influential architect in private practice who boasts more P/A Awards than anyone else: Thom Mayne. These few self-designated trailblazers, with no ulterior mandate, engaged civic and business leaders to consider possible outcomes for their city. Their third volume of findings and recommendations, to be published this year, addresses the possibility of a high-density downtown core (see page 24).

The jury was also struck by the way *L.A. Now* at once tackled all of the most pressing urban issues of our time: population growth, inadequate infrastructures, environmental concerns, densification, the diminishing of civil freedom and truly public space, the lack of housing for urban poor and the middle class, and the need to utilize dormant and difficult sites. So audacious is the project, in fact, and so ambitious is its scope that the jurors convinced each other to confer citations only to those projects that promised to advance the themes addressed by *L.A. Now*. (The challenges implicit in their self-imposed constitution are documented beginning on page 21, and in

more detail at [www.architecturemag.com](http://www.architecturemag.com).)

As guardians of twin legacies—those of *Architecture* magazine and our historic P/A Awards—we applaud and support our jury's enterprise. Exploiting the platform of this awards program to consider some of the most difficult questions of our day is more than admirable; it speaks to the catalyzing role of the architect and the architectural process in solving vast social quandaries. In emulating the story of *L.A. Now*, our jury joined its very protagonists on a path of progress.

### (SUB)URBAN STUDIES

Los Angeles is remarkable in many respects. Most noteworthy has been its historical ability to grow outward. The expanding metropolis and its suburbs have achieved few zones of great height or density, but nor have they left much ground untouched. The resultant development patterns—nonlinear, fragmented, and heterogeneous—have demonstrated a potent model for assimilating population and land, even as this tendency has caused consternation among some observers as to how long such regions can support this style of growth.

Such anxieties are hardly shared in the rest of the United States. As Joel Kotkin points out in our Protest this month (page 72), suburban land use and growth over the last five decades have vastly eclipsed equivalent urban measures. While redeveloping established cities might be all the rage among urbanites and architects (and others dotting mainly the “blue states” of the U.S. political map), Kotkin counters that the suburbs matter much more: More money is spent there, and more architecture—and nonarchitecture—is produced there per capita.

Kotkin, who now teaches suburban history at the Southern California Institute of Architecture, also reminds us that past visionaries saw emergent suburbs as an opportunity to re-engineer our entire civilization. Perhaps future plans as ambitious and rigorous as *L.A. Now* will soon cast new hope on our suburban futures, too. ■

**Share in our legacy.** Join us on January 25th in New York City for a program and reception to honor the 52nd Annual P/A Awards. For more information, go to [www.architecturemag.com](http://www.architecturemag.com).



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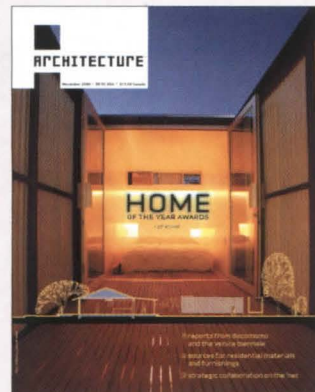
letters

**Pitched arguments**

As it made its way through the office, I had a chance to browse *Architecture's* 3rd Annual Home of the Year Awards [November 2004, page 37]. I applauded the efforts and fine examples of modern residential architecture, but the selections seem so far removed from the reality of residential architecture where I live and work. As I looked at the projects, I just kept thinking, "Whatever happened to the pitched roof?"

**Randy Lieberg**

*Grand Forks, North Dakota*



11 | 2004 [↑]

I disagree with Home of the Year Awards juror Rodolfo Machado that there is no overarching trend in the award winners. There certainly is, and it is overwhelmingly modernist (as opposed to traditional) and obsessed with being original no matter how superficial or silly the outcome. And it's not just building patterns; one of the great aspects of classical architecture is its relationship and responsibility to the street, urbanism, and the community at large. Most of the projects featured are on public streets yet for the most part choose to ignore them, except for the Guerrero Street Mixed-Use Development and to some degree Canal House. (Perhaps that explains the conspicuous absence of site plans.) Modular 1 House offers interesting possibilities for placemaking and creating open space, both private and public, but this issue was not explored.

Rather than designing only isolated objects in the landscape, creating places should again become a primary concern of architecture.

**Milosav Cekic**

*Austin, Texas*

**Prison blues**

In contrast to the reader insulted by your Protest column on the rebuilding of Abu Ghraib prison in Iraq [November 2004, page 12], I think the article [September 2004, page 104] belonged profoundly in the magazine. To imply that political topics should be excluded would be to reduce our profession to the role of mere decorator. Should architects fail to weigh in on political issues like urban redevelopment, infrastructure funding, and others? And prison construction is appropriate for U.S. architects to discuss, both in Iraq (when done by Americans) and here at home. In fact, it was an eye-opener to realize that the United States helped build the first Abu Ghraib prison.

**Raphael Sperry**

*San Francisco*

## WRIGHT DESIGN OUT OF MOTHBALLS



Frank Lloyd Wright's design of a 24-crypt mausoleum for Buffalo businessman Darwin D. Martin, one of the architect's most significant client-patrons, has been constructed more than three-quarters of a century after it was commissioned. Its execution overseen by Wright apprentice and Taliesin fellow Anthony Putnam with local firm Stievater + Associates: Architects, the white granite and concrete design steps up a sloped, 3,700-square-foot parcel on the grounds of Buffalo's Forest Lawn Cemetery.

The design for the Blue-Sky Mausoleum, purchased by Forest Lawn from Taliesin, joins the cemetery's collection of sculptures, monuments, and mausoleums by the likes of Stanford White, Richard Upjohn, and Augustus Saint-Gaudens. Completed late last year for \$1.2 million, the mausoleum was to be for Martin and his family, but the 1929 stock-market crash mothballed the project. Martin—who helped to persuade Buffalo's Larkin Soap Company to hire Wright for its new administrative offices (1904–1906) not long after he'd commissioned his own Prairie-style residence (1903–1905)—died in 1935 nearly penniless.

Today, Blue-Sky crypts are available for \$300,000 to \$1.5 million each. Inquiries have come from around the world, but only one sale has been made. **Abby Bussel**

## FOSTER CRUISES THROUGH CLOUDS



A work of minimalist art has risen out of the Tarn Valley in southern France's Aveyron region. The sculptural Millau Viaduct, spanning 1.6 miles and stretching through the Massif Central mountains 891 feet from the ground, was officially inaugurated last month.

Designed by London's Foster and Partners in collaboration with French engineer Michel Virogeux, the suspension bridge, being hailed as the tallest viaduct in the world, connects motorists traveling the route from Paris to Barcelona through a wide gorge between two vast plateaus.

"We were attracted by the elegance and logic of a structure that would march across the heroic landscape," said Foster.

The designers selected the structure's steel-and-concrete system with streamlined diagonal suspension cables so as not to intrude on the natural surroundings and to have the "delicacy of a butterfly," according to Foster's comments in a French newspaper. "A work of man must fuse with nature. The pillars had to look almost organic," he said.

Yet the engineering feat he described is almost supernatural. The suspension cables rest on seven piers along the bridge, with the tallest measuring 1,115 feet—that's taller than the Eiffel Tower. The \$523 million structure took four years to build. **Danine Alati**

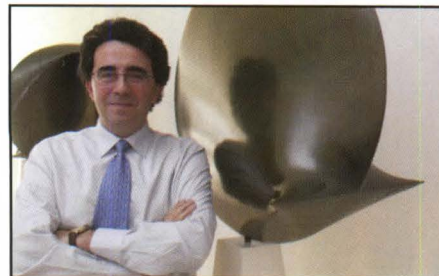
## CALATRAVA'S LATEST FEAT: AIA GOLD

If it was unclear to anyone 15 years ago that Santiago Calatrava would be among the most formidable talents of our time, his 2005 AIA Gold Medal helps spread the word among Americans. Calatrava's often biomorphic works have brought an entirely distinct idiom to the built realm, from his formative bridges and rail stations to recent skyscrapers.

In awarding Calatrava its highest individual honor, the AIA compared his "sculptural" and "dynamic" work to music, an analogy that the Spanish architect and engineer attributes to his

observation of nature. In lectures, he talks of "the principle of recurrence"—describing, for example, why organic forms tend to have thicker bases than crowns. This expresses "economic efficiency," he once said, but "it also arises from something beautiful: the rhythm one finds in musical compositions."

After studying architecture in his home city of Valencia and engineering in Zurich, Calatrava opened his own office in that Swiss city in 1981. While he had no direct mentor, he has admitted Eero Saarinen as an influential forerunner.



The AIA Gold Medal, recognizing a lasting impact on architectural theory and practice, will be presented to Calatrava next month at the American Architectural Foundation's fundraiser. The laurels will join similarly golden honors the 53-year-old has earned in Paris, London, and elsewhere. **C.C. Sullivan**

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## IT TAKES A (BIRTHING) VILLAGE ...



**The movement toward** family-centered natal care in hospitals got a big boost last fall with the opening of The Birthplace at Gaston Memorial Hospital in Gastonia, North Carolina. The maternity center, designed by Kaplan McLaughlin Diaz (KMD), is meant to provide more personalized care to individual patients, a more inclusive environment for staff, and a better healing environment for mothers. Based on the layout of a small village—with indoor green spaces and rooms situated in neighborhoodlike clusters—the facility also features 16 single-room neonatal intensive-care units (NICUs) that allow mothers to stay with their at-risk babies, a feature that ranks the center among the top three facilities in the world for private NICU care.

While The Birthplace reflects current trends in healthcare, the installation of such family-centered care facilities in large medical institutions is not unanimously applauded. "Embracing family-centered maternity care [in hospitals] is positive for everyone involved," concedes Katherine Bauer, executive director of the Perkiomenville, Pennsylvania-based National Association of Childbearing Centers. "But for women seeking natural childbirth, we shouldn't disguise what is just a regular labor-and-delivery room."

With only 170 independent birthing centers in the United States, however, options for expectant mothers are limited, and facilities like The Birthplace help to answer the need for an alternative and more personalized birthing experience. "People are demanding better care," says Andrew Wu, director of strategic planning at San Francisco-based KMD. "We are seeing hospitals that are less invasive and provide more outpatient types of care." **Katie Gerfen**

⇒ Norman L. Koonce announced last month that he will retire from his position as executive vice president and CEO of the AIA at the end of 2005. Koonce will have held the position for seven years, following 28 years as a practicing architect in Louisiana. Douglas L. Steidl—founding principal of Ohio-based Braun & Steidl Architects—will serve as the 81st president of the organization.

⇒ With his expansion of Atlanta's High Museum of Art set to open in November, Renzo Piano has just been hired by the Isabella Stewart Gardner Museum in Boston for another major expansion, the first since the institution opened in 1903. The new project is not expected to be completed before 2010.

⇒ The Boston Foundation for Architecture got into the giving spirit last month, contributing nearly \$60,000 to 12 public education programs throughout Massachusetts. The money goes to support exhibitions and programs that introduce school children to the principles and practice of architecture.

⇒ What is billed as the largest facility dedicated exclusively to dance in the United States opens in New York City in March. The Alvin Ailey troupe's new home, the 77,000-square-foot, \$54 million Joan Weill Center for Dance, contains facilities for performances and for the practice and training of the company's dancers.



The planners of the moment: In the Melrose section of the Bronx, New York, one community has determined its own fate.

## A SORT OF HOMECOMING

Trendy but troublesome, community-based planning is now the norm. If it can make it in the Bronx, can it make it anywhere? by C.C. Sullivan | photographs by Floto + Warner

The trendiest notion in American urbanism these days is community-based planning, or CBP, the use of grassroots social groups to shape redevelopment projects. From Houston to Minneapolis and Seattle to Baltimore, municipalities are touting programs that give local folks control of urban turnarounds. "There's a dramatic upswing in collaborative or participatory neighborhood planning," believes Kenneth Michael Reardon, chair of Cornell's planning department in Ithaca, New York, and an expert on the subject. "But the actual practice is extremely uneven." Reardon isn't alone in this concern: Many urbanists and local leaders question the effectiveness of CBP initiatives in their areas (see "Newark's Boom," page 17), citing minimal citizen involvement, aloof and misdirected consultants, and poorly coordinated nonprofit groups, among other difficulties.

Yet, CBP has worked wonders in the least likely places. One unusually public effort, begun 10 years ago in New York City's South Bronx—a place written off in the 1970s as a no-man's-land of riots, fires, and landlord abandonment—has spawned a redevelopment initiative called Melrose Commons that is seen today as a resounding success. Planned for 1,700 residences, the 35-block zone with a newly bustling commercial strip may soon top off at 3,000 units, according to Ted Weinstein, former

planning director for the Bronx. More important, the district's mix of amenities, open spaces, and architectural features traces straight back to directives from a core of vocal, mostly Hispanic residents in scores of weekly community meetings.

Those meetings began in 1994 out of raw fear. "The city intended to take this neighborhood: to buy out the vacant lots and burnt-out buildings with eminent domain" to build low-density, mostly market-rate housing, says Magnus Magnusson, an architect involved in early organizing who has since designed new structures there. "The residents were shocked. And they said, 'We will stay.'" Their Spanish rallying cry became the identity of a soon-to-be pivotal community group: *Nos Quedamos*.

Not only was its formation unexpected, but so was the group's suddenly powerful role in shaping the area's renewal. "It was an election year—and the right place at the right time," recalls Yolanda Garcia, executive director of *Nos Quedamos*. "We had all the elected officials—all the way to congress—backing this up." With Garcia's leadership, the community of 6,000 residents blocked the original 1992 Bronx Center plan, a renewal scheme supported by federal agencies (and the local AIA chapter) that would have effectively razed the area. And a decade later, the residents' tale is hailed as a triumph of CBP.

## A LONG HISTORY

To comprehend how CBP can succeed in the South Bronx but self-destruct elsewhere, it helps to look at related urban-design movements. The concept dates back to settlement houses of the late 1800s in London and Chicago, where community-controlled planning became part of social efforts on behalf of burgeoning immigrant populations. By the 1960s, "advocacy planning" was popular, but the idea faded by the 1980s as governments ceded control to private developers.

More recently, CBP has yielded a distinct approach, relying more on local organizing than on top-down governmental patronage. Paving the way for such self-reliance has been the "reinventing" of government to focus more on "consumer needs," says Reardon, coupled with federal spending cuts pushing social responsibilities down to states and municipalities and, ultimately, to loose networks of nonprofit groups.

Also contributing to the rise of CBP has been the surfacing of proactive, strident community leaders like Nos Quedamos's Garcia. "If you live in a neighborhood, how do you get your voice heard?" asks Petr Stand, an architect who worked with Magnusson on the design guidelines for Melrose Commons.



Local leader Yolanda Garcia and architects Petr Stand (left) and Magnus Magnusson feel their deep roots in downtown Bronx helped make the Melrose Commons housing projects (right) better suited to community needs.

With the help of city housing officials and volunteers like Stand and Magnusson, Nos Quedamos conveyed a fairly specific—and sophisticated—picture of their preferred future. "The residents said, 'There are good things here; let's build upon them,'" says Wilhelm Ronda, director of planning for the current Bronx borough president. "They said, 'Let's stay connected to the street grid and keep the variety of development. We don't want a single-income ghetto; we want housing and support services for families, seniors, and people of moderate means.'"

Ronda vividly recalls another emphatic stipulation: "And we want to have *architectural design*."

In fact, the Melrose Commons guidelines were unprecedented for a renewal project in the city. In addition to new land-uses, zoning rules, and height restrictions, the redevelopment scheme ruled out curb cuts on north-south avenues and parking pads in front of residences, notes Weinstein. Residential projects with first-floor units had to be set back to limit visibility

into living spaces. And the community demanded tree plantings, play areas near laundry rooms, recessed entrances, and 50-percent open space within new multifamily structures.

While many developers balked at the guidelines—some urged city officials to derail the project—others rose to the challenge. "Nos Quedamos had a theme and a look, and it's a step or two above most affordable housing," says Ron Moelis, a principal with developer L&M Equities in Larchmont, New York. Garcia sees the design rules as integral to any public effort: "It's taxpayers' money and people who are investing their life savings, so we have to be accountable," she explains.

## A ROLE FOR ARCHITECTS?

"It's important to put urban design controls into an urban-renewal plan to control the project's visual aspect," Stand adds. For that reason alone, he is confident that architects play a critical role in successful CBP, and his opinion is shared by designers from around the United States. Less convinced are many not-for-profit agencies and experts who've seen challenges in projects that weren't as lucky as Melrose Commons. "The professional-expert model does not work, because of lack



of contact with the community and subsequent misdiagnosis," argues Reardon, who thinks recent, high-profile failures "could extinguish institutional and political interest in this approach."

Having grown up in the Bronx, however, perhaps Stand ran less risk. "It was no different than meeting with a private client and getting to know his program," he counters. "You have to break through the cultural and language barriers, and it's important to get city planners and housing officials out into the neighborhoods. But change is accomplishable only if there's political will behind it and a master plan that allows for evolution."

CBP demands "organized citizen power" on a regional and national level in addition to long-term commitment, Reardon adds, to gain momentum and get over entrenched pessimism. "It took more than 10 years in East St. Louis" for his well-documented renewal effort to take hold, he points out. "Professionals need to pick a place, do a sort of homecoming, and plan to be there for a while." ■



## IS NEWARK'S BOOM A NEIGHBORHOOD CURE?

In an amazing turn of fate, Newark, New Jersey, the site of devastating civil unrest in the late 1960s and a perennially weak economy ever since, suddenly seems a boomtown. With a major land-use plan just approved last month, it's an optimistic time of real-estate speculation and billions in public commitments for a new arena and waterfront downtown and housing and commercial construction elsewhere.

"Every corner you turn, there are cranes and ribbon-cuttings," says Ronald L. Rice, deputy mayor and a state senator. "The excitement is that things are going so fast, so we have to slow down to make sure we're doing things right."

Good idea, say many leaders of local community-based organizations (CBOs) worried that *laissez-faire* Newark isn't trickling down so well. "We have questions about what has happened so far," says Raymond Ocasio, executive director of La Casa de Don Pedro, a CBO and community-development corporation (CDC) in the largely Hispanic north end. "The market is very strong, but the city is sort of running amok."

"In spite of all the new infill housing and refurbishing of old downtown buildings, there's a short circuit between that and any benefits for Newark residents," notes Richard Cammarieri, a director of a 35-year-old CDC, New Community Corporation.

### A NEW LAND PLAN

Hearing such concerns just after the December adoption of Newark's first land-use plan in decades—which alters zoning and sets aside land for schools, open space, and public works—might strike city officials as ironic. "The only reason the land-use plan was so successful was that we involved all of the community groups," offers architect Mark G. Barksdale, the city's acting planning director. Many neighborhood leaders disagree, however, contending that



While Newark's downtown hosts an investors' feeding frenzy, neighborhoods such as its popular Ironbound district are feeling left out.

their token involvement was merely "insurance" for the statute's passage, not participatory planning.

Others wonder whether the land-use plan will have its intended effect—or any teeth. "I'm not fully optimistic simply because of the process," cautions Cory Booker, a sharply critical former city councilman and a second-time mayoral candidate. "It is very much controlled by one individual and his political appointees."

That individual, of course, is fifth-term mayor Sharpe James, who has been criticized of late for earmarking revenues from a windfall bond issue on downtown pet projects—at the expense of other wards. "The elephant in the room is the proposed arena," says Cammarieri. "Should \$210 million be spent on this? There have been no studies for other uses."

"That's an argument made by people with their own agenda," counters developer Arthur Stern, CEO of Cogswell Realty Group, which recently restored the art deco National Newark Building. Cogswell wouldn't have invested in downtown at all had it not been for the 1997 opening of a large performing-arts center, he says, and besides, "All the city money is going for housing in the wards."

### HOUSING LAST?

Local leaders cite the poor planning and quality of the quickly built housing units dotting the wards. "From a design point of view, we're not very satisfied with the product or its urban aspects," says Ocasio, whose group produced its own urban-design study, although it was not used in the land-use plan.

And as Newark's population grows for the first time in 50 years, new housing isn't really on residents' minds: Bigger concerns include public space and schools. "The infrastructure is very old," notes architect Geoffrey Doban, a partner with Gruzen Samton, which just opened an office in Newark. "And there are some pre-Civil-War-era public schools that need to be replaced."

Does Newark have the political will to stick to its new land-use plan for the betterment of all its wards? Booker is the least sanguine: "Newark has made a lot of mistakes in the last five years. The building department has not held developers to the codes, and zoning laws are being subverted by the zoning board." He even sees the exuberant economy as a liability: "Just last month, 52 lots went through the zoning board, and we had to stop the mayor from transferring land that was set aside for schools." **C.C. Sullivan**

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## SET FOR GROWTH by Maureen Patterson

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Even the bad news isn't so bad for 2005. Economic forecasters predict overall gains in new construction activity. The sector with the largest projected decline—residential—will be down only slightly from the historic highs of the last few years.

"From a vantage point of the business or construction cycle, we're entering another period where we're likely to see growth," says Kermit Baker, chief economist at the AIA.

### RESIDENTIAL CONSTRUCTION

The much-anticipated forecast from the Skokie, Illinois-based Portland Cement Association (PCA), which predicts economic, construction, and cement-industry trends, characterizes 2004 as a transition year in which "state deficits, utilization rates, and vacancy rates stabilized and began the process of healing—setting the stage for recovery" in municipal and nonresidential building.

Residential construction has made historic gains over the last three years, averaging increases of about 7 percent, including a healthy 1.95 million total housing starts in 2004, according to the National Association of Home Builders (NAHB) in Washington, D.C. In 2005, NAHB predicts total housing starts will decline by about 3.5 percent to 1.88 million. Of that percentage, multifamily projects will drop by 3 percent, to 334,000 starts.

Economists at all three organizations agree that, given its recent history, the residential market is still strong. In fact, Baker argues, "Any easing would probably be viewed as a sign of relief for building product manufacturers, distributors, and home builders" who are already overextended.

### COMMERCE AND HOTELS

The commercial sector is predicted to be the big winner in 2005. The AIA anticipates hotel construction, coming off of a 30 percent decline in

2002 and a 10 percent decline in 2003, to increase by 10 percent; the PCA projects 5.7 percent growth in 2005, with sustained gains into 2006. According to the PCA's chief economist, Ed Sullivan, reasons for the upturn include: a better economy, allowing Americans to vacation more; terrorism and a weak dollar, causing them to travel at home; and increased business travel.

Sullivan anticipates an almost 8 percent rise in retail growth while Baker's expectations are lower, at 5.5 percent. "Retail hasn't been as weak because the consumer spending numbers have remained fairly strong during this economic downturn and slow recovery," Baker notes.

### OFFICES AND INSTITUTIONS

In the office category, Baker predicts a spending increase of up to 6 percent. National vacancy rates (currently 15 to 16 percent) need to drop to between 10 and 12 percent before there's much new construction, he says, but this can vary. The PCA, on the other hand, is bearish, predicting only 2 percent growth in this area.

The AIA thinks the institutional sector, dominated by education and healthcare, will be the least dynamic, rising by only 2 to 3 percent in 2005. Sullivan is more optimistic, however, foreseeing a 6 percent gain in education. Down the last three years, this market should rise because of improving state economies.

Better state economies also mean more government construction, a segment the PCA expects will increase by more than 4 percent this year.

Overall? "It's going to be good," contends Sullivan. Adds Baker, "All in all, things are falling into place for a nice, healthy upturn—enough to keep architects busy in 2005."

**Based in Iowa City, Maureen Patterson writes often on architectural and construction topics**

# THE 52ND ANNUAL P/A AWARDS

design

A COMPREHENSIVE RESEARCH AND URBAN-DESIGN STUDY OF LOS ANGELES TAKES TOP PRIZE, SETTING A WIDE-RANGING AGENDA FOR THIS YEAR'S PROGRAM.

In an unprecedented move, the jury for *Architecture's* 52<sup>nd</sup> Annual P/A Awards selected a single project for special recognition, using the lessons offered by that one submission to set the tone for premiating six other projects, which earned citations. While the first-award recipient—a massive research and urban-design study titled L.A. Now: Volume 3 (partially documented below)—revealed itself almost immediately, its teachings and the meaning of the projects that earned citations (pages 34 to 49) was the subject of heated debate, as the jury's excerpted comments attest (pages 22, 23, and 33). The five jurors emerged spent from their deliberations, but they felt uplifted, too—by the optimistic implications of a watershed project that promises to rejuvenate the American city.



# JURY

ROGER DUFFY

MAURICE COX

TEDDY CRUZ

MAXINE GRIFFITH

BRIAN HEALY



PHOTOGRAPHS BY BJÖRN WALLANDER

**ROGER DUFFY** As a design partner at Skidmore, Owings & Merrill in New York City, Roger Duffy established the firm's campus planning and design studio, SOM Education Lab, and *SOM Journal*, an annually published book of the firm's best work as selected and critiqued by an independent jury. His projects include 350 Madison Avenue, which won both a P/A Awards citation and an AIA Honor Award.

**MAURICE COX** A former mayor of Charlottesville, Virginia, Maurice Cox teaches architecture at the University of Virginia and is a founding partner of RBGC Architecture Research Urbanism, based in the same city. One of *Fast Company* magazine's "designers to watch" in 2004, he is currently a Loeb Fellow at the Harvard Design School.

**TEDDY CRUZ** After completing a Rome Prize fellowship, Teddy Cruz established estudio teddy cruz in San Diego in 1993. He teaches architecture at Woodbury University, where he is also forming an institute

to research the urban phenomena at the U.S.–Mexico border. He has received many honors, including a P/A Award and a citation.

**MAXINE GRIFFITH** Executive director of Philadelphia's City Planning Commission and its secretary for strategic planning, Maxine Griffith oversees land-use planning, zoning, environmental review, urban design, and capital budget coordination. Previously, she held positions with the U.S. Department of Housing and Urban Development and municipal agencies, and she led her own planning and design firm.

**BRIAN HEALY** Principal of his own practice in Boston since 1986, Brian Healy is a five-time honoree in the P/A Awards program and a recipient of fellowships from the American Academy in Rome and The MacDowell Colony in New Hampshire. He served as 2004 president of the Boston Society of Architects and teaches at the Yale School of Architecture and Harvard Design School.



## JURY COMMENTS

**BRIAN HEALY** There might be a larger overriding issue—a framework for determining which projects are included in January's issue, related to urbanity, housing, and civic responsibility. And I was wondering, doesn't L.A. Now offer us an umbrella to have a discussion about the other projects?

**TEDDY CRUZ** If L.A. Now could be the main award, let's say, the message that we could be sending to the profession is, of course, not only the need to return to the city ...

**MAURICE COX** It actually might warrant being elevated to a special status in our deliberation. It's a wonderful way to redirect this year's awards back to the issue of the city. It's a political stance.

**HEALY** It's an open challenge to the rest of the communities in the country—New Orleans, Dallas, Houston, Hartford. I'd love to see a Philadelphia Now, a Boston Now, a Cleveland Now ...

**COX** This might be perceived as a rallying point and legitimize those many other initiatives that we know are out there but wouldn't dare be submitted to the P/A Awards.

**HEALY** If the agenda of this awards jury is to encourage thinking more broadly about how things happen in the city, that may truly supercede the discussion about individual placements of buildings, or their fenestration or circulation or programs. L.A. Now represents a challenge, a much broader challenge.

**CRUZ** L.A. Now should be presented as urbanism, research, architecture—a sort of fusion. I think it's a critical conceptual framework for evaluating the [other submissions] and eliminating some.

**COX** We've painted ourselves into an interesting corner, where it's hard to make a compelling argument for an object just because it's beautiful. So what role is pure beauty going to play in these proposals? Is it a prerequisite that a project has to be drop-dead gorgeous in order to be recognized?

**MAXINE GRIFFITH** It's the inherent tension in the problem we set out for ourselves. Earlier you might have found me to be more accommodat-

ing of the beautiful object than I am now that we're all sworn as blood brothers and sisters in this umbrella intent.

**ROGER DUFFY** So, the issues that we've identified in the L.A. Now proposal—population growth, inadequate infrastructures, environmental concerns, densification, diminishing freedoms, diminishing truly public space, the lack of housing for urban poor and the middle class, and giving utility to dormant and difficult sites—are primary to the discussion that would organize our selection of other projects. These issues exist everywhere, but they're most critical and amplified in the city, and they must be resolved for a more optimistic future.

**CRUZ** Some of your categories feel a little forced, and others more accurately expand on this set of issues. But in general terms, the projects must create a very critical relationship between them as interventions and the city or territory they occupy.

**GRIFFITH** I have no problem with the idea of a framework as long as it's not hierarchical.

**CRUZ** Let's say that L.A. Now gets a lot of pages, a more comprehensive sort of pulling apart of why it is relevant, and how this represents, according to us, a critique of our field. It's research, and it's a kind of a prototype of a document that can inspire policy.

**COX** That's the manifesto, and everything else would be a citation.

**DUFFY** I might not have picked all of those projects as citations, but I agree that they can speak through a framework.

**COX** I'm just concerned about the lack of a middle scale of intervention in terms of what we've selected.

**HEALY** It's unfortunate that we're losing many of our handsome objects.

**GRIFFITH** But I don't think anything that we've chosen is ugly.

**HEALY** L.A. Now has taken architectural research and leapfrogged [issues of form] to dominate our discussion. And I think each of the projects that we've selected has an element of that in it, as well.

**COX** I was reading last night about what the P/A Awards has meant to the profession and the ways in which it has announced emerging trends and crystallized them. So hopefully there is a larger message to the profession that will be sent by this issue of the magazine.

☐ full jury transcript at  
[www.architecturemag.com](http://www.architecturemag.com)



“ L.A. NOW HAS TAKEN ARCHITECTURAL RESEARCH AND LEAPFROGGED ISSUES OF FORM TO DOMINATE OUR DISCUSSION. AND EACH OF THE CITATIONS HAS AN ELEMENT OF THAT IN IT, AS WELL. ”

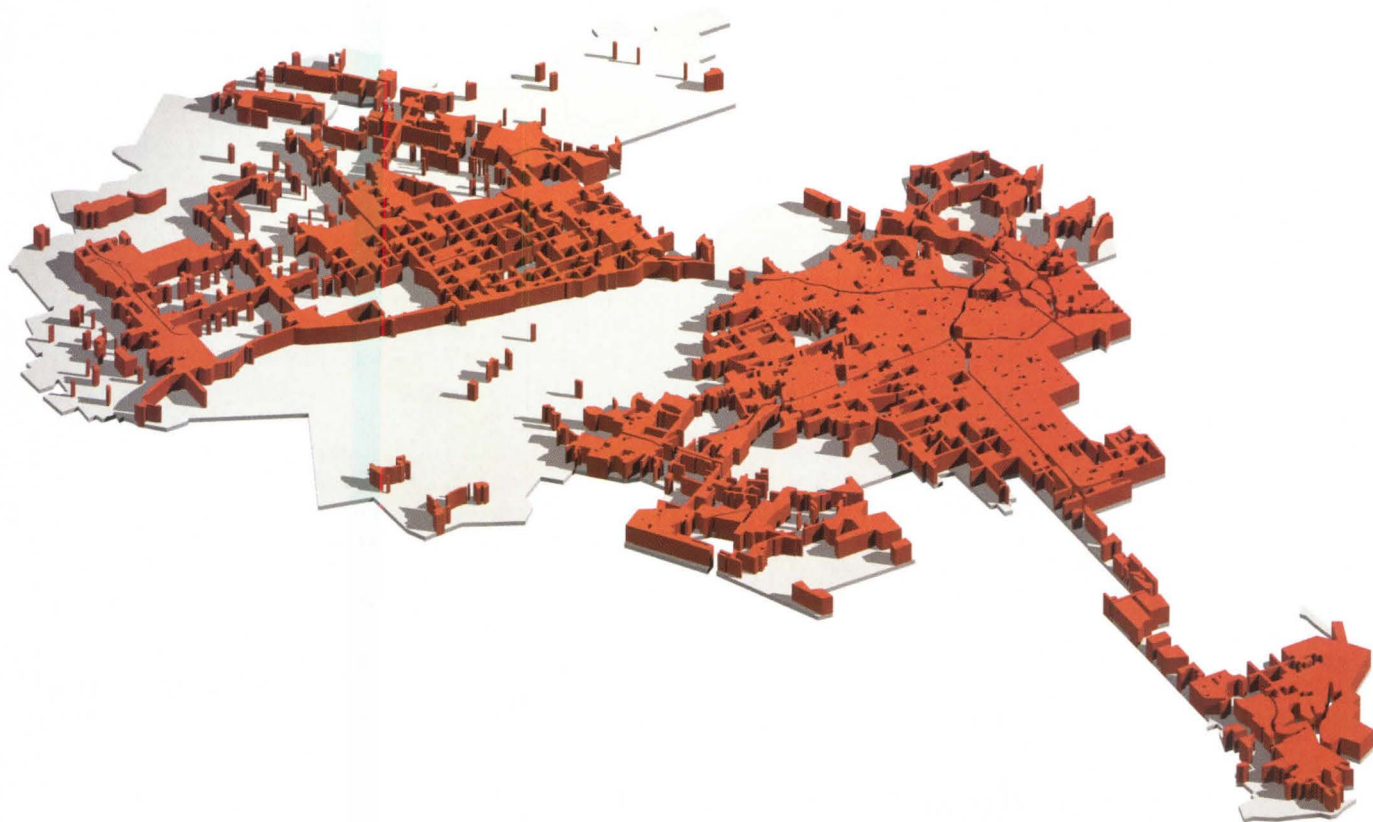
# FIRST AWARD

PROJECT L.A. NOW: VOLUME 3

ENTRANT UCLA DEPARTMENT OF ARCHITECTURE  
AND URBAN DESIGN



“ IT'S A PRETTY AUDACIOUS EVALUATION OF A HOUSING CRISIS IN A MAJOR CITY. L.A. NOW ALSO REPRESENTS THE RELATIONSHIP OF RESEARCH AND DESIGN—AND PUBLIC OFFICIALS, DEVELOPERS, ARCHITECTS, AND EDUCATORS COMING TOGETHER. ”



CITY OF LOS ANGELES HIGH-DENSITY-DEVELOPMENT ZONING MODEL

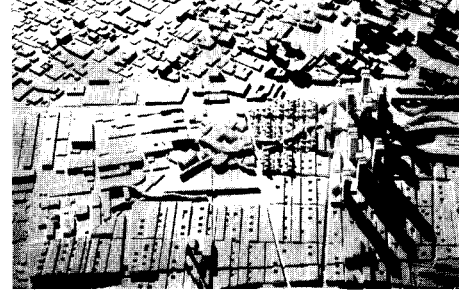
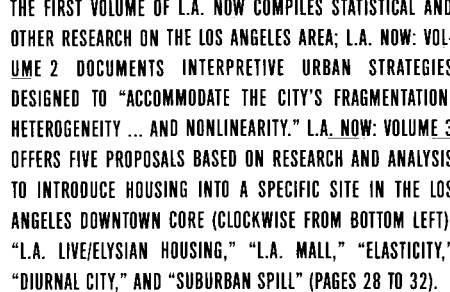
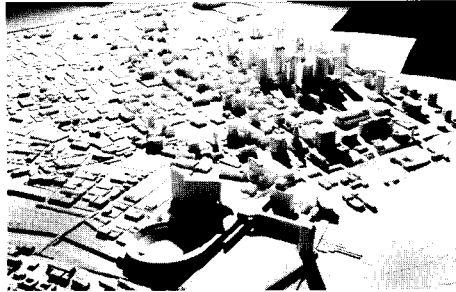
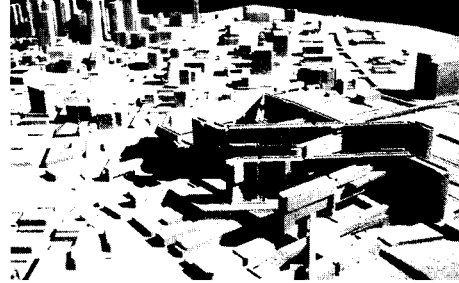
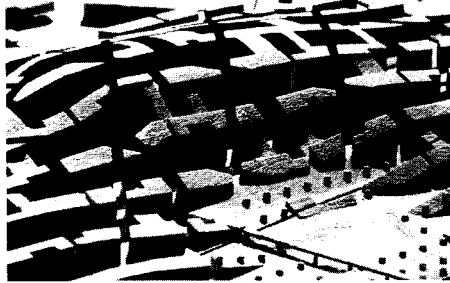
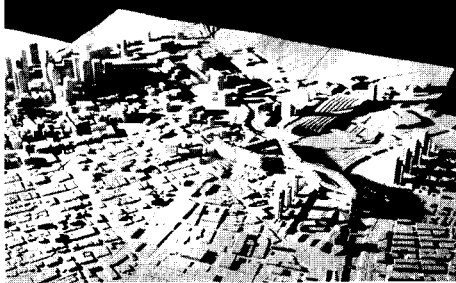
**PROGRAM** The third phase of an applied-research project involving extensive data collection and the design of speculative proposals for 35,000 units of new housing, with related commercial and institutional facilities, in downtown Los Angeles. The project involved collaboration with cultural and educational institutions as well as city officials and policy makers. Publication of the third volume is planned for mid-2005.

**SITE A** 228-acre site in downtown Los Angeles between the Los Angeles River and Little Tokyo, marked by abandoned and run-down industrial warehouses.

**SOLUTION** Using a compilation of statistical data, site analysis, and comparative study of such large urban developments as Shiodome and Potsdamer Platz, “a case for downtown living” is established, and five disparate interpretive proposals are offered for development, ranging from 9 million to 20 million square feet of housing and 20 million to 80 million square feet of total building area. The high-density schemes assume a maximum population of 35,000 residents, or 14 percent of the potential market, with two-thirds of the housing units designated as market rate; commercial and retail development is assumed to be a second wave of

investment. The five schemes synthesize a hybrid zoning approach and novel assumptions about planning and development methods.

**RESEARCH TEAM** University of California, Los Angeles Department of Architecture and Urban Design (AUD)—Thom Mayne (project director); Eui-Sung Yi (project coordinator); Raffi Agaian, David Garnett, Narineh Mirzaeian (ElastiCity); Pakling Chiu, Masako Saito, Myungsoo Suh (Diurnal City); Svyatoslav Gavrilov, Chaitanya Karnik (L.A. Mall); Alexios Fragkiadakis (Suburban Spill); Costanza Guerini, Jacob Kwan (L.A. Live/Elysian Housing) **GRAPHIC DESIGN** Ken Ford, Pakling Chiu, Masako Saito, Myungsoo Suh **PHOTOGRAPHS** David Garnett, Narineh Mirzaeian, Masako Saito, Eui-Sung Yi **ADVISORS** Con Howe, Los Angeles City Planning Dept.; John Kaliski, Urban Studio; Jan Perry, Los Angeles City Council; Ian Robertson, Robertson Co.; Dan Rosenfeld, Urban Partners; Richard Weinstein, UCLA AUD; Deborah Weintraub, City of Los Angeles **PROJECT JURY** Robert Espinoza, Jeffrey Kipnis, Sylvia Lavin, Mark Mack, Albert Pope, Bob Somol, George Yu **CLIENT** Richard Koshalek, Art Center College of Design, and Jan Perry **PROJECT AREA** 228 acres



THE FIRST VOLUME OF *L.A. NOW* COMPILES STATISTICAL AND OTHER RESEARCH ON THE LOS ANGELES AREA; *L.A. NOW: VOLUME 2* DOCUMENTS INTERPRETIVE URBAN STRATEGIES DESIGNED TO “ACCOMMODATE THE CITY’S FRAGMENTATION, HETEROGENEITY ... AND NONLINEARITY.” *L.A. NOW: VOLUME 3* OFFERS FIVE PROPOSALS BASED ON RESEARCH AND ANALYSIS TO INTRODUCE HOUSING INTO A SPECIFIC SITE IN THE LOS ANGELES DOWNTOWN CORE (CLOCKWISE FROM BOTTOM LEFT): “L.A. LIVE/ELYSIAN HOUSING,” “L.A. MALL,” “ELASTICITY,” “DIURNAL CITY,” AND “SUBURBAN SPILL” (PAGES 28 TO 32).

## DILEMMAS FOR OUR TIME: UNDERSTANDING *L.A. NOW*

By Richard S. Weinstein

This third volume of *L.A. Now* poses several important dilemmas for architects who want to think about cities. To begin with, most architects of significant talent have focused their energies on singular structures, and the critical debates in theory have largely supported these design investigations and failed to formulate as productive a discussion of the city at a larger scale. The work on *L.A. Now* and the provocations of Rem Koolhaas are lonely exceptions. The New Urbanists at this point dominate the field with those who promote transit-oriented development. So far, an alternative contemporary urbanism is best at criticizing commodification, theming, sprawl, and New Urbanism, and not so good at formulating a plausible alternative—much less one that is capable of influencing development nationwide.

A second dilemma is the emerging body of information on population growth, inadequate infrastructure, environmental degradation, and traffic. Somehow, the growing urgency of these problems has so far failed to mobilize the best thinkers, but the pressure is mounting, and it is hardly possible or honorable to continue in denial.

A third dilemma is, how does one begin in the face of infinite information? How does one locate the facts around which it is possible to improvise a new theoretical position that could lead to constructive change, or even to a new vision with formal implications? And to what extent would the means of implementing such a vision feed back into its very formulation, or would such an operation undercut the enterprise?

### A BEGINNING

To make the work on *L.A. Now* possible, the chair of UCLA’s Department of Architecture and Urban Design, Sylvia Lavin, had to invent a studio format that lasted for a full school year, which she titled the “research studio.” This provided the time to gather information, document the site, attempt to understand it in the context of change in the larger city, and formulate design proposals. The pressure to consider the urban situation as a problem for design came from Thom Mayne; his attention to such issues is rare for an architect who is well established as a creative force.

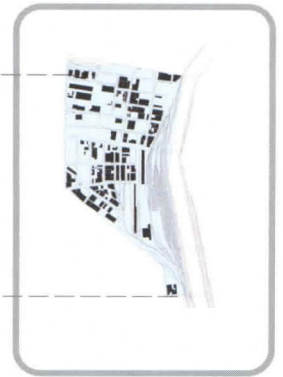
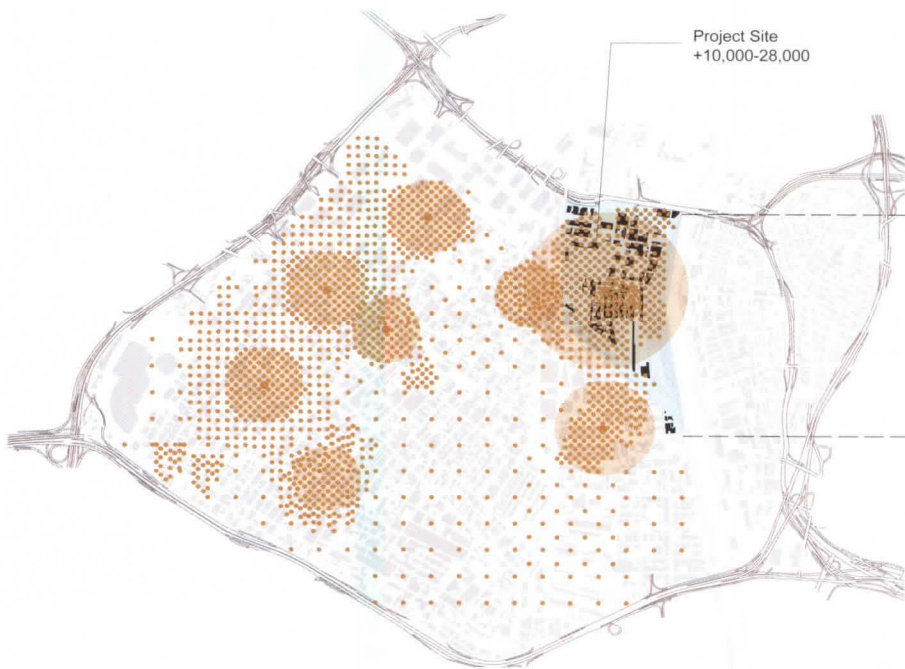
Whatever shortcomings can be identified in *L.A. Now: Volume 3* arise from the clash between high aspirations and the unfamiliar territories that Mayne and his team of students set out to cross. From time to time, the project was reviewed by a “board of advisors” consisting of city officials, real estate developers, and others familiar with the community and large-scale developments—a reality that rarely intrudes with urgency on the education of an architect. These meetings served to model events as they might occur, identify limits, and make a plausible case for circumventing those limits when necessary. At the same time, the research phase provides an opportunity to define the problem with a quality of information that decision makers are not usually presented with and that may alter the way in which they view an urban situation.

### A PROJECT

The subject area of the research studio is a large territory, and its future should be taken under serious policy review. The studio has the capacity to “game” the future of the site to explore alternate outcomes freely—but within the limits of plausibility. As such, the resulting designs represent an unexplored middle ground between unconstrained speculation and overdetermined, timorous public urban design.

The *L.A. Now* project is an emerging model of how the resources of a university, directed by a major architectural talent, can interface with an enlightened business and political establishment to anticipate what could happen if a strategic intervention occurred before vested interests so limited the range of opportunities that optimum change was foreclosed in favor of business-as-usual. And it is business as usual that has brought us to a flash point of urban problems that require exactly the kind of anticipation and innovation represented by *L.A. Now: Volume 3*.

**The acting chair of UCLA’s Department of Architecture and Urban Design, Richard S. Weinstein earned his first P/A Award more than 35 years ago for his role in the planning of Lower Manhattan.**

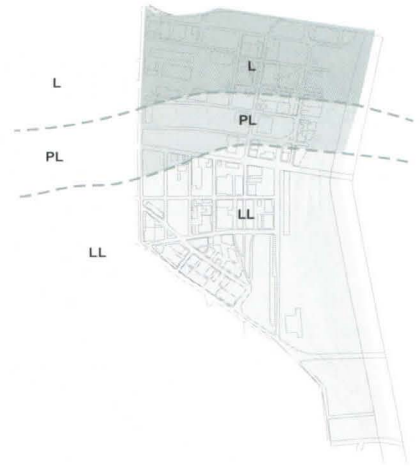


**DOWNTOWN LOS ANGELES PROJECTED POPULATION GROWTH CENTERS WITH PROJECT SITE BUILDING INVENTORY**

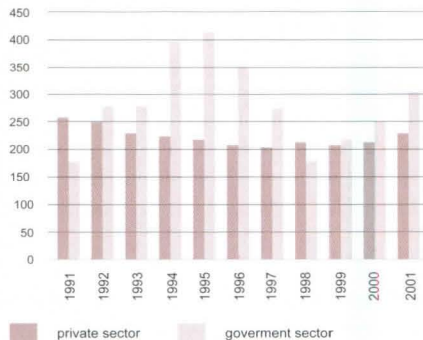
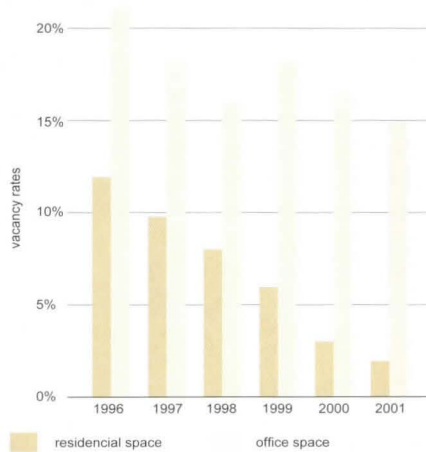
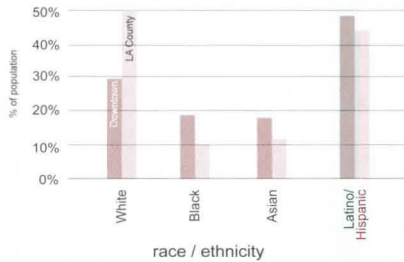
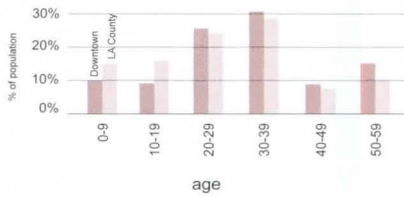
**THE ANALYSIS** Half a million workers commute daily to downtown Los Angeles, and about 15 percent of the city population is assumed to be in the downtown area at any given time.

The time commuters spend on congested roads has increased by 60 percent since 1990, and the cost of wasted time and fuel is estimated at \$129 million annually.

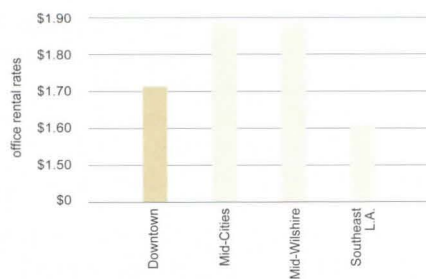
Los Angeles' current population of 3.8 million is well distributed across housing types, but as single-family residential units have become a limited commodity, the only venue for expansion and adaptivity is multiunit development. Most residents of Los Angeles pay more than 30 percent of their total income on housing, and "crowded housing"—describing residences with more than one person per room—has reached 20 percent, double the rate of other U.S. cities.



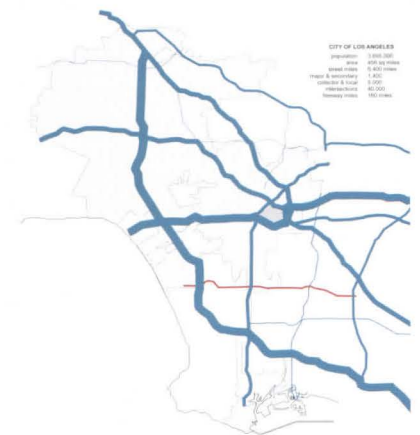
**SITE LIQUEFACTION POTENTIAL MAP**



**DOWNTOWN RESIDENTIAL/WORKER POPULATIONS**

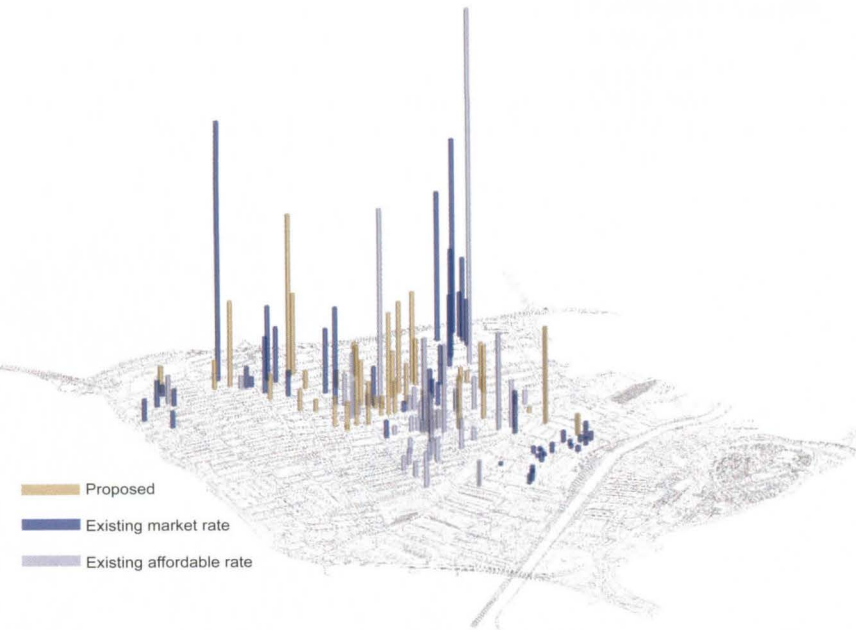


**DOWNTOWN RENTS AND VACANCY RATES**



**RELATIVE DAILY TRAFFIC VOLUMES**





Proposed  
Existing market rate  
Existing affordable rate

EXISTING DOWNTOWN HOUSING UNITS (2003)



Good Fair Poor  
Brick Concrete/CMU  
Stucco Stucco/Brick Metal/Glass

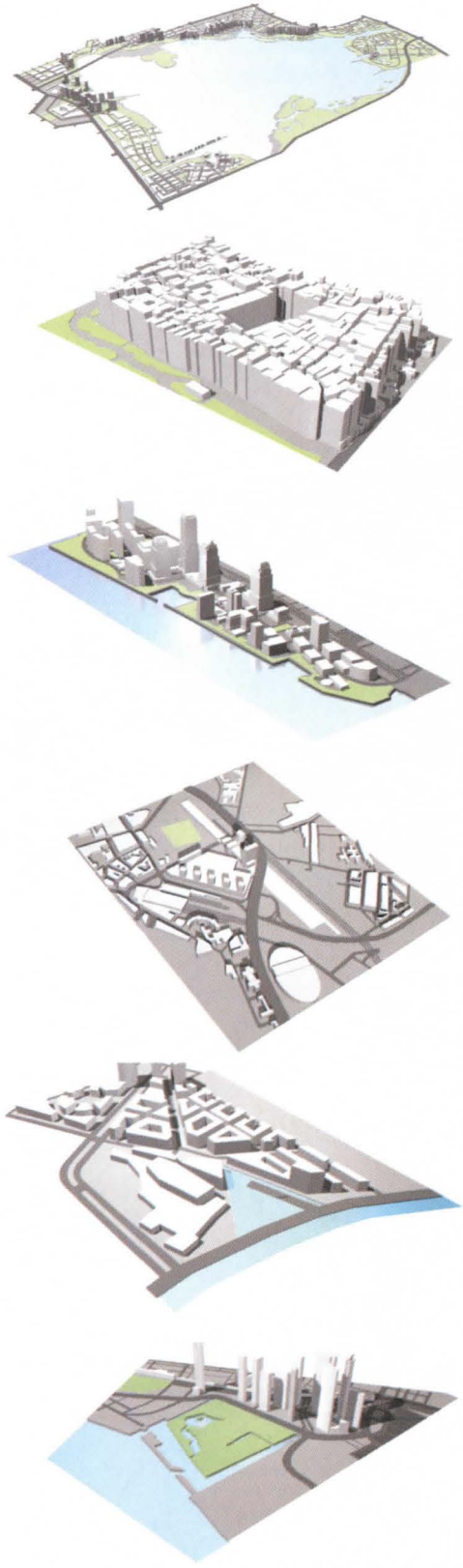
SITE MAPS OF BUILDING CONDITIONS (LEFT) AND FINISH MATERIALS

**THE CHALLENGE** According to the 2000 U.S. Census, 780 people come to Los Angeles each day. As the region swells by an additional 3.2 million inhabitants by 2020, the ability for all levels of infrastructure—energy, transportation, water, and housing—to service the city will be severely compromised. By being a nexus of world traffic and steward of sustainable middle-class living, “Los Angeles”—a term representing the metropolis—sees the strains of its own image and promise. In order to sustain a controlled regional condition, several alternative strategies need to be critically examined.

The forecast from the California Department of Finance frames the increase of population as an even distribution over the entire field of the metropolis with minor concentrations in secondary cities—a prediction that advocates horizontal expansion, or sprawl—where housing development lazily yet persistently leaks into the next available land, a geographical condition Los Angeles has been able to exploit throughout its history. Unfortunately, this strategy displaces people further from their principle centers of commerce and work.

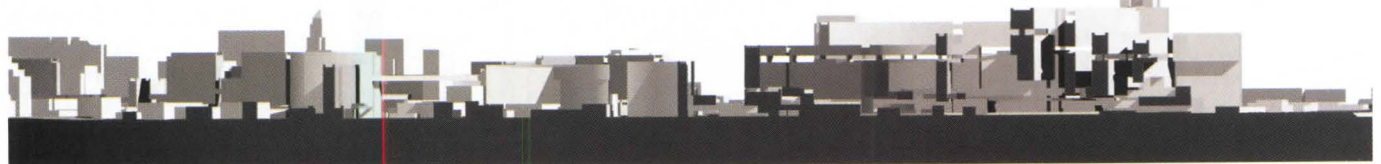
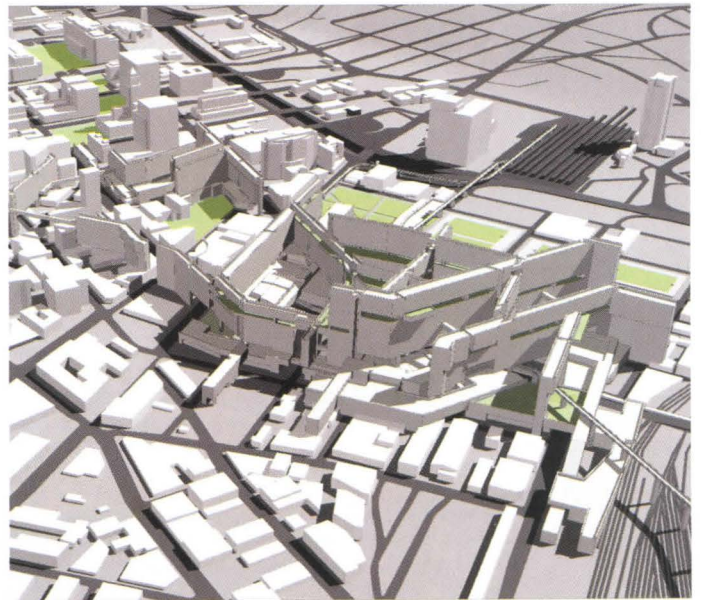
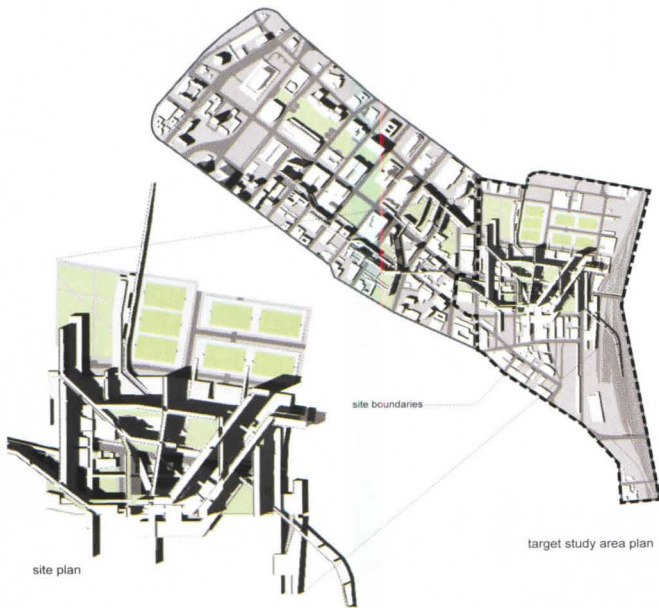
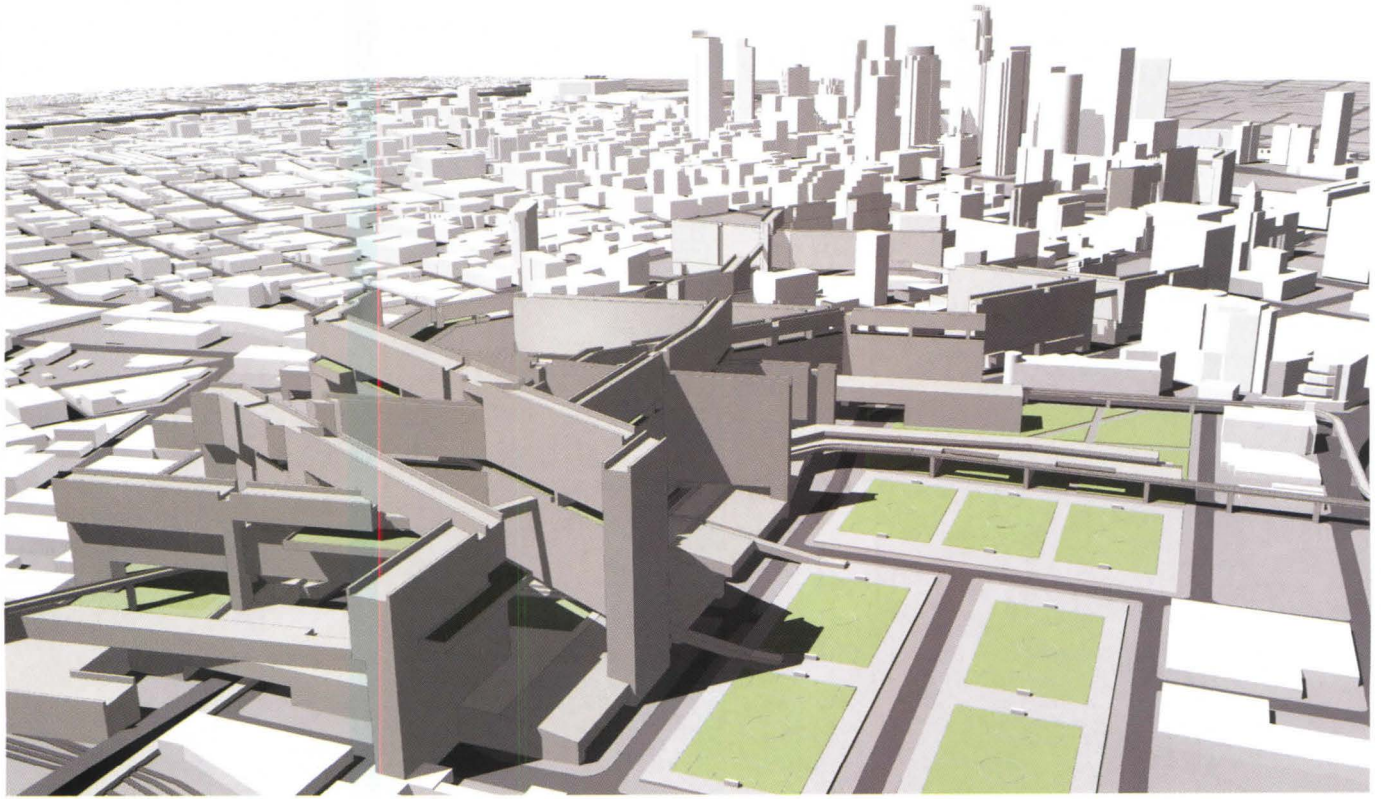
Rather than resign to the current state of sprawl, major cities must look to densification as a salvation to several problems that tax its resources. The question is: Can certain amenities that are inherent in the seductive lure of the subdivided sprawl be reconstituted within an urban framework?

TEXTS ON THESE PAGES ADAPTED FROM “A CASE FOR DOWNTOWN LIVING” IN *L.A. NOW: VOLUME 3*, WRITTEN BY THOM MAYNE AND EUI-SUNG YI OF MORPHOSIS.



SIX CASE STUDIES OF LARGE DOWNTOWN DEVELOPMENTS IN OTHER CITIES WERE ANALYZED AS A PART OF THE L.A. NOW STUDIO (FROM TOP TO BOTTOM): JINJI LAKE IN SUZHOU, CHINA; KOWLOON'S WALLED CITY IN HONG KONG; NEW YORK CITY'S BATTERY PARK; EURALLILLE IN LILLE, FRANCE; BERLIN'S POTSDAMER PLATZ; AND TOKYO'S SHIODOME.

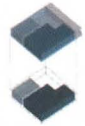
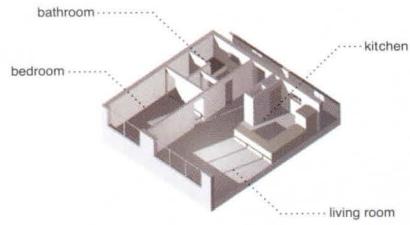
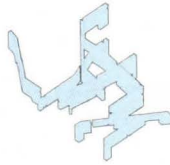
**PROPOSAL ONE: "DIURNAL CITY"** To deal with "commuter evacuation" of downtown Los Angeles after work hours, this scheme shifts programs and uses to attract and sustain "a new lifestyle within downtown." The plan increases transit links and concentrates commercial development along a single avenue (below). One- to three-bedroom housing types are geared toward 28,000 "downtown working-class" residents (facing page).





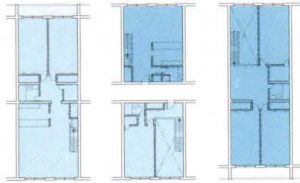
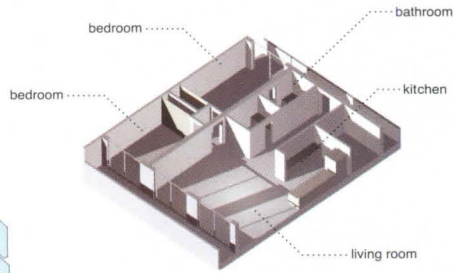
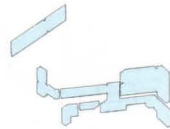
### type 1

1 bedroom 900 s.f.  
 total floor area: 5,095,800 s.f.  
 total units: 5,662  
 person/unit: 1.8  
 total residents: 10,192



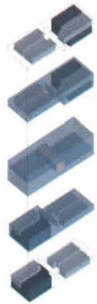
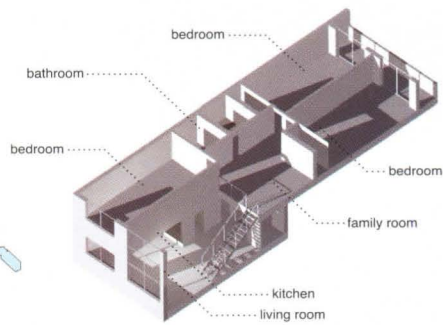
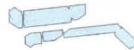
### type 2

2 bedroom 1,500 s.f.  
 total floor area: 3,382,500 s.f.  
 total units: 2,255  
 person/unit: 2.3  
 total residents: 5,186



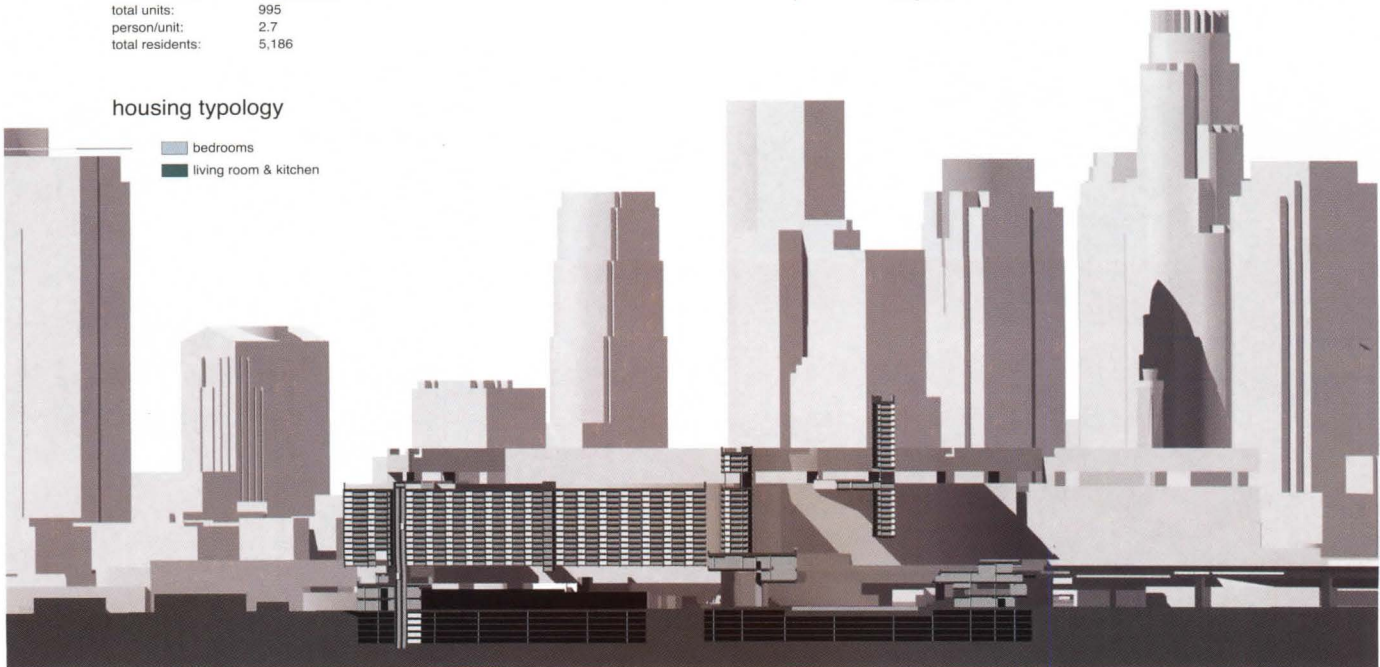
### type 3

3 bedroom 2,300 s.f.  
 total floor area: 2,288,500 s.f.  
 total units: 995  
 person/unit: 2.7  
 total residents: 5,186

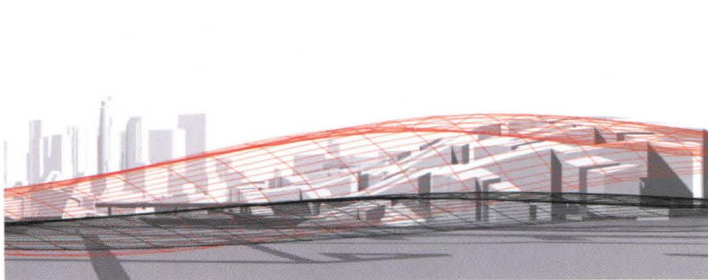
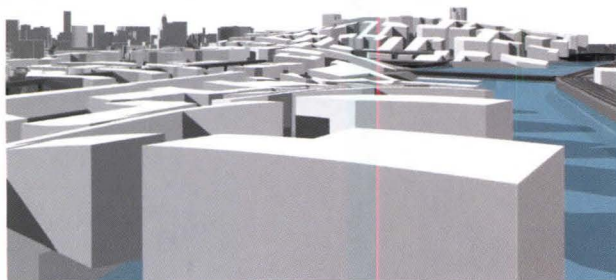
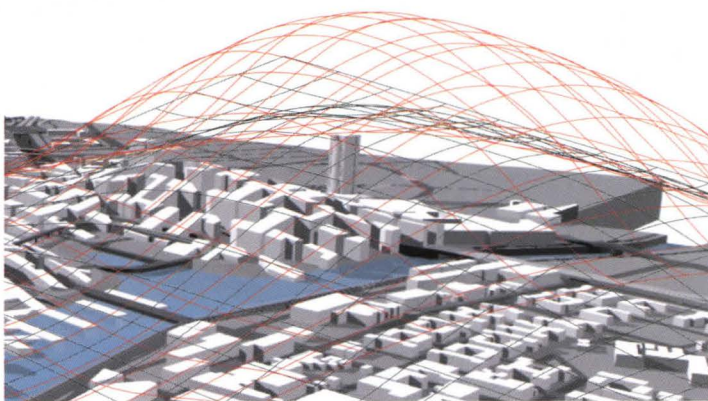
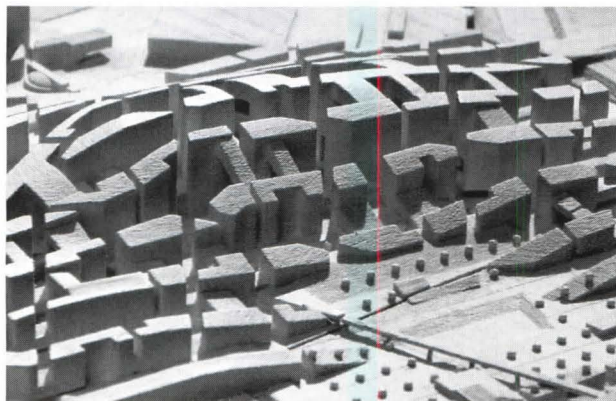


### housing typology

- bedrooms
- living room & kitchen



**PROPOSAL TWO: "ELASTICITY"** The ElastiCity concept overlays a novel "topological zoning envelope" on the traditional type-oriented planning model, producing an undulating form that responds to existing and new localized conditions. Grid overlays of possible zoning envelopes (below) are dissected for sectional program analysis (facing page, bottom) and extruded into housing types for up to 35,000 residents (facing page, top).



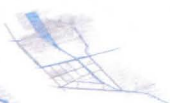
**Existing**  
All buildings currently in urban fabric



**Residential**  
35,000 persons  
15,000 units  
90 DUs/acre



**Educational**  
Area education corridor  
1 Trade school  
25,000 sq ft  
2 Day care  
3 Five day school  
4 Community arts program  
15,000 sq ft  
5 Digital arts of music academy  
25,000 sq ft



**Public Transit Infrastructure**  
1 Union Station extension - Amtrak, high speed rail  
2 Light rail extension  
3 LA Trolley station  
4 Light Trolley station  
5 Amtrak District Station  
6 DASH route A and D  
7 Proposed DASH route G - connector loop  
(see district) will adapt to site diagrams



**Auto Infrastructure**  
4 acres of semi-underground parking at north site  
1.7 million sq ft, residential parking (2.5 spaces/unit)



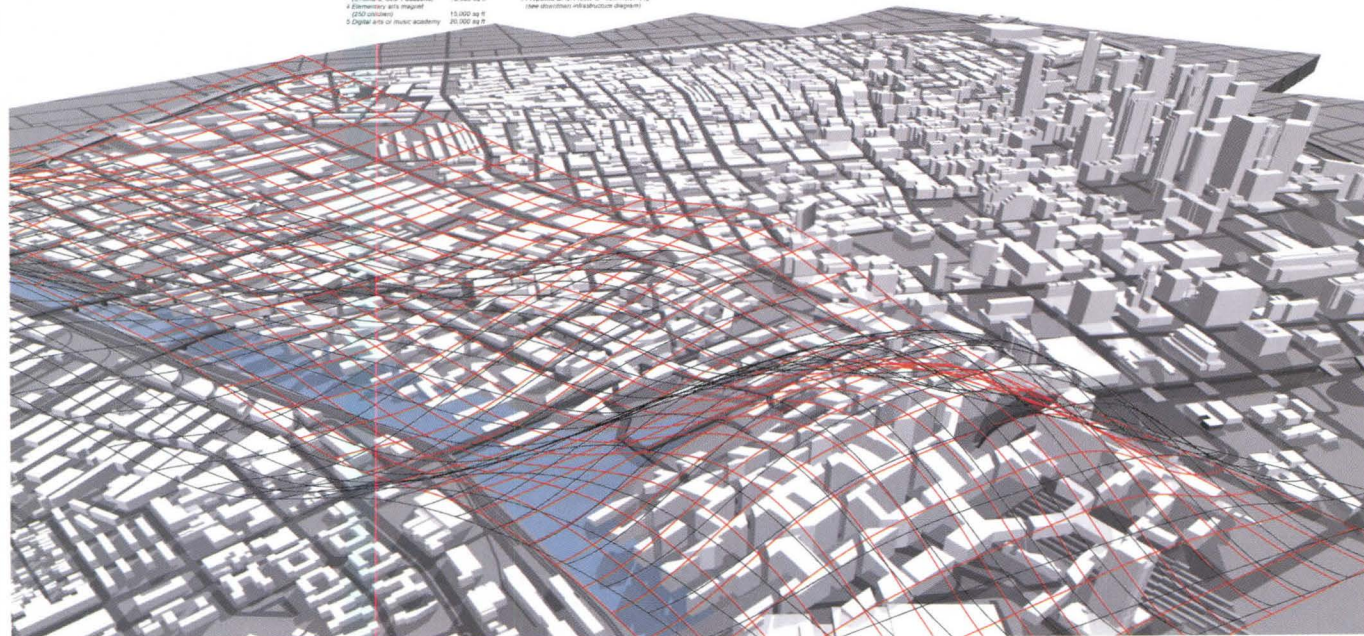
**Regional Commercial**  
Shopping center 2.8 million sq ft



**Local Commercial/Services**  
Shopping and services 800,000 sq ft  
(see technical sketch study)

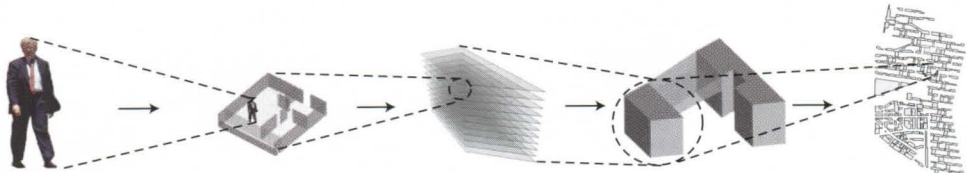


**Office**  
Central development 2.8 million sq ft  
at Union Station



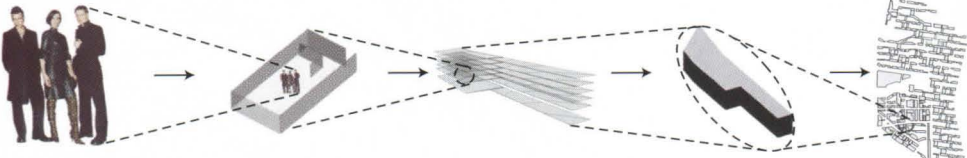
# Housing Typologies

Inspired By A System Of Flexibility Which Produces Diversity of Living And Use



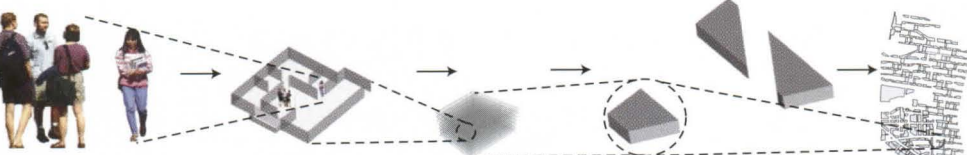
Corporate Suits

**Combination Type D**  
 Use: housing bar  
 Location: northern portion of site - atop infrastructural mound zone I  
 Density: 210,000 sq ft  
 # Of Units: produces 140 dwelling units each unit at 1,138 sq ft  
 Floor Sq Ft: single loaded corridor bldg  
 Housing Type: commercial connector/support  
 Location: northern portion of site - atop infrastructural mound zone I  
 Density: 50,750 sq ft  
 Total Sq Ft: produces 3,5 levels of commercial and support space for adjacent units  
 # Of Units: each floor at 14,500 sq f  
 Floor Sq Ft: 100' x 145' ft bar bldg  
 Type:



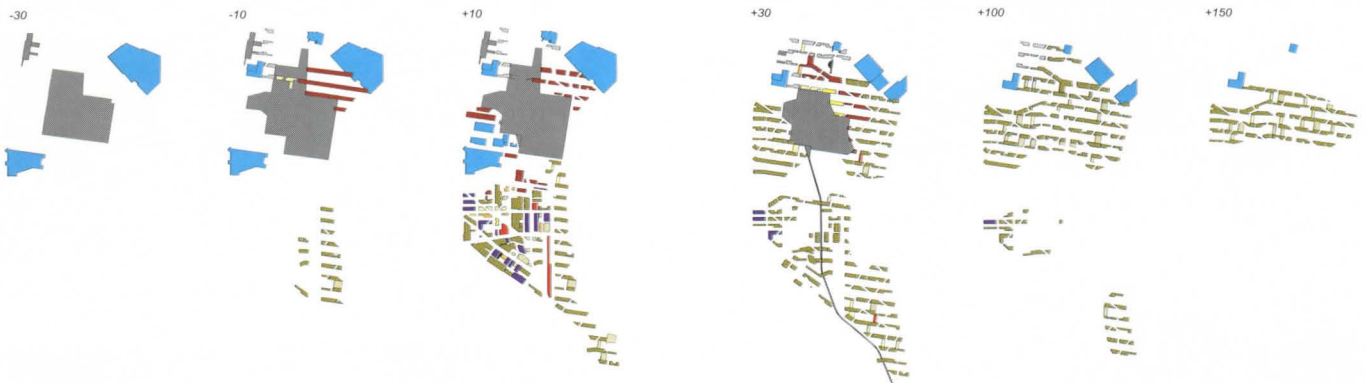
Artist's Live/Work Lofts

**Combination Type F**  
 Use: housing bar  
 Location: southwest corner of site - artist district zone III  
 Density: 82,856 sq ft  
 Total Sq Ft: produces 30 dwelling units  
 # Of Units: each unit at 1,380 sq ft  
 Floor Sq Ft: loft units  
 Housing Type:

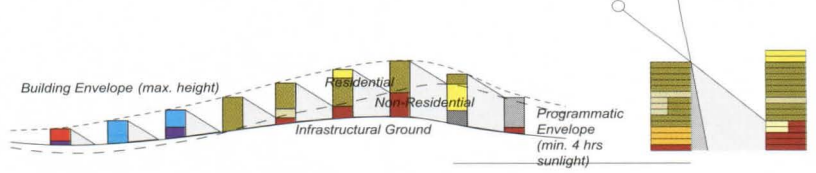


Student Housing

**Combination Type H**  
 Use: housing bar  
 Location: mid portion of site - near 1st st zone III  
 Density: 29,120 sq ft  
 Total Sq Ft: produces 20 dwelling units  
 # Of Units: each unit at 1,020 sq ft  
 Floor Sq Ft: student housing, centrally organized  
 Housing Type:



Topographical Envelopes

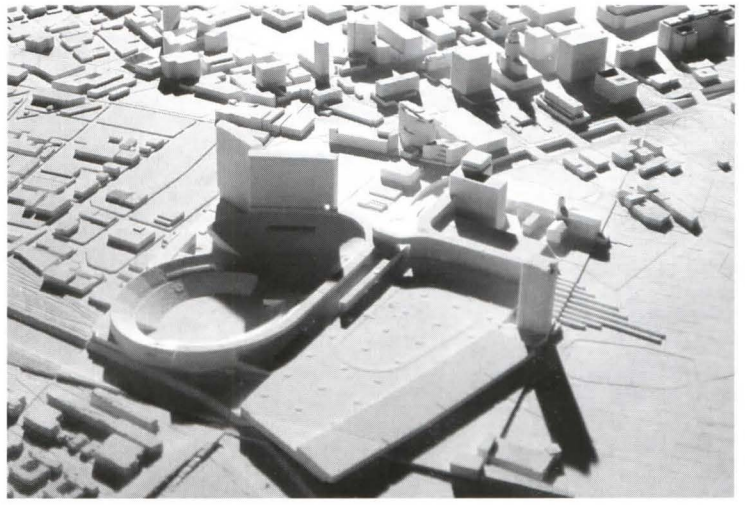


- Zoning With Local Implications**
- Residential
  - Amenities support
  - Retail support
  - Services
  - Educational
- Zoning With Regional Implications**
- Civic
  - Cultural
  - Entertainment
  - Commercial
  - Hospitality
  - Infrastructure

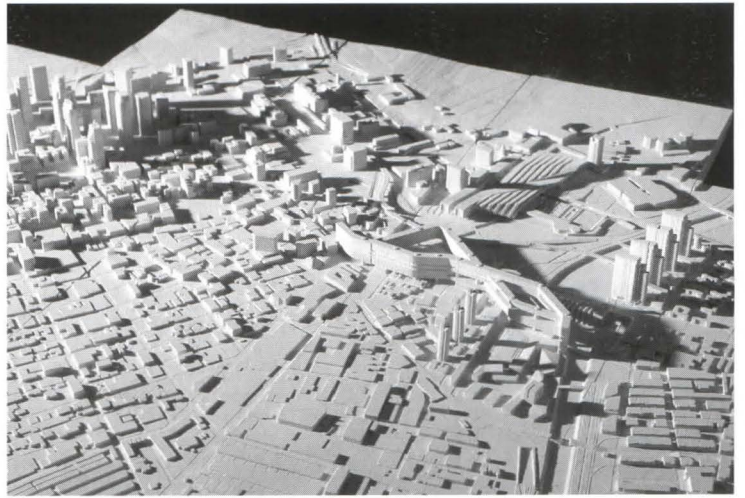
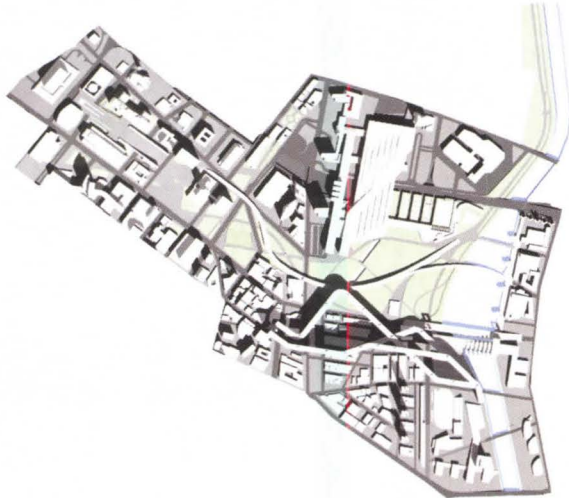
- Residential:**  
 Housing  
 Hotel  
 Support
- Non-Residential:**  
 Retail  
 Office  
 Entertainment  
 Recreation  
 Education  
 Parking



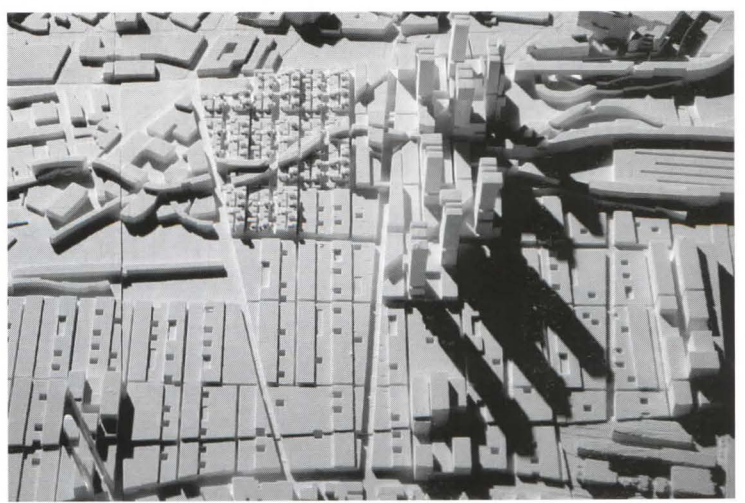
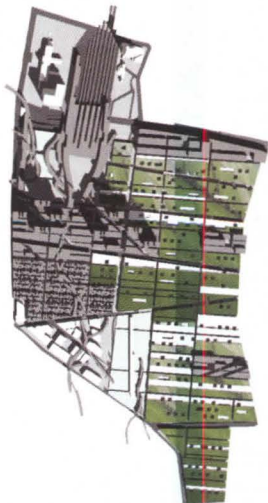
**PROPOSALS THREE TO FIVE** The research studio developed three additional schemes: "L.A. Live/Elysian Housing" suggests swapping housing for Dodgers Stadium (below); "L.A. Mall" offers a large park along the Los Angeles River and extends the existing area fabric (below, middle); and "Suburban Spill" also extends the programs of adjacent neighborhoods into the project site, melding urban, suburban, and railway zones (bottom).



SITE PLAN AND MODEL, "L.A. LIVE/ELYSIAN HOUSING"



SITE PLAN AND MODEL, "L.A. MALL"



SITE PLAN AND MODEL, "SUBURBAN SPILL"

# CITATIONS

“**MAURICE COX** L.A. Now continues to serve as a pretty good umbrella, under which the citations can illustrate the rethinking of the city. **ROGER DUFFY** We could see these individual projects within the construct of how they would impact future urbanism.”

34



**2:1 HOUSE**  
IWAMOTO SCOTT ARCHITECTURE

38



**PERTH AMBOY HIGH SCHOOL**  
JOHN RONAN ARCHITECT

42



**TROIA**  
NEIL DENARI ARCHITECTS

44



**INTERGENERATIONAL LEARNING CENTER**  
OFFICE DA

46



**8 CONTAINER FARMHOUSE**  
LOO: LINOLDHAMOFFICE

48



**IN THE MARGINS**  
URBANROCK DESIGN

## JURY COMMENTS

**BRIAN HEALY** L.A. Now: Volume 3 is an audacious evaluation of a housing crisis in a major city. It also represents the relationship of research and design and a coming together of public officials, developers, architects, and educators.

**ROGER DUFFY** What I appreciate is that it was spawned from the private sector. The study then was transferred to an architect, who became the conductor of this collaboration between public officials and private designers. These institutions, such as universities, have an important role to play in the development of cities. Not everything has to happen within public policy, within guidelines, within laws, which are restrictive, not enabling, by nature.

**MAURICE COX** So L.A. Now continues to serve as a pretty good umbrella, under which the citations can illustrate the rethinking of the city.

**DUFFY** We could see these individual projects within the construct of how they would impact future urbanism.

**TEDDY CRUZ** Some of them interest me not as objects but as processes of collaboration and working with particular types of funding and institutions. At the same time, there's a responsibility of architecture within the urban framework to reestablish a critical relationship: For example, understanding what the house in Berkeley [page 34] is trying to do in terms of a particular condition—a leftover lot—anticipates patterns of development on difficult sites and issues of accessibility.

**MAXINE GRIFFITH** Another plus is the replicability of the Berkeley hills house ... it begins to suggest the possibility of patterning in a larger urban fabric.

**DUFFY** Another way to think about this is the Container House [page 46], where there's an idea of prefabrication that could impact the future of urbanism in a positive way.

**CRUZ** It's really talking about dormant infrastructures, or opportunities found in the vernacular, that can resolve issues of housing.

**COX** The intergenerational project [page 44] is an extraordinary example of reinterpreting very low-density housing that intensifies the whole communal aspect in a way that single-family, detached housing can't. It creates interior alleys and courtyards and purposefully mixes different generations—families with children, seniors. We [can talk similarly] about the high school [page 38]. I appreciated the ability to create a context for their style of urbanism, meaning the field: the one-story classrooms that fill the site. It speaks to rigorous formal development as well as an attitude about the city that forces a school district to redefine what a school is.

**DUFFY** And it's a joining of community program and school program, so there's empowerment. I appreciate and applaud the freedom that New Jersey has given the project.

**CRUZ** The Troia project [page 42] can be criticized formally, but it has to do with investment in the public realm: a collaboration with artists on free speech and democratic values. It's a political critique.

**COX** I found this foreign object laid in a plaza as a temporary provocation not the most satisfying argument for a public-realm statement. If we're talking about reinvigorating the urban realm, consider "In the Margins" [page 48]. They're finding spaces that have been discarded and trying to create a new public realm. And it emerges from a political community collaboration that deals with real people trying to solve real problems in their area.

**GRIFFITH** And it deals with how you build those solutions into a very dense environment in a way that organizes it and regularizes it without doing a lot of building.

**CRUZ** While L.A. Now is very comprehensive, this is about using the small gesture—transforming fences, activating certain neighborhood surfaces, like blank walls—to create maximum effect.

full jury transcript at  
[www.architecturemag.com](http://www.architecturemag.com)

# CITATION

PROJECT 2:1 HOUSE

ENTRANT IWAMOTO SCOTT ARCHITECTURE



“ANOTHER PLUS IS THE REPLICABILITY OF THE BERKELEY HILLS HOUSE. THE LOT, WHILE UNUSUAL, IS VERY SIMILAR TO 100 MORE THROUGHOUT THE BERKELEY HILLS, SO IT BEGINS TO SUGGEST THE POSSIBILITY OF PATTERNING IN A LARGER URBAN FABRIC.”



**SITE** A flag-shaped, 7,000-square-foot double lot in Berkeley, California, with a two-to-one slope and several constraints: zoning setbacks; a 10-foot-wide access route to the buildable portion of the site; a stand of ordinance-protected live oaks; and a reusable foundation from the site's original 1950s house.

**PROGRAM** A three-bedroom residence with a library, family room, and a large studio.

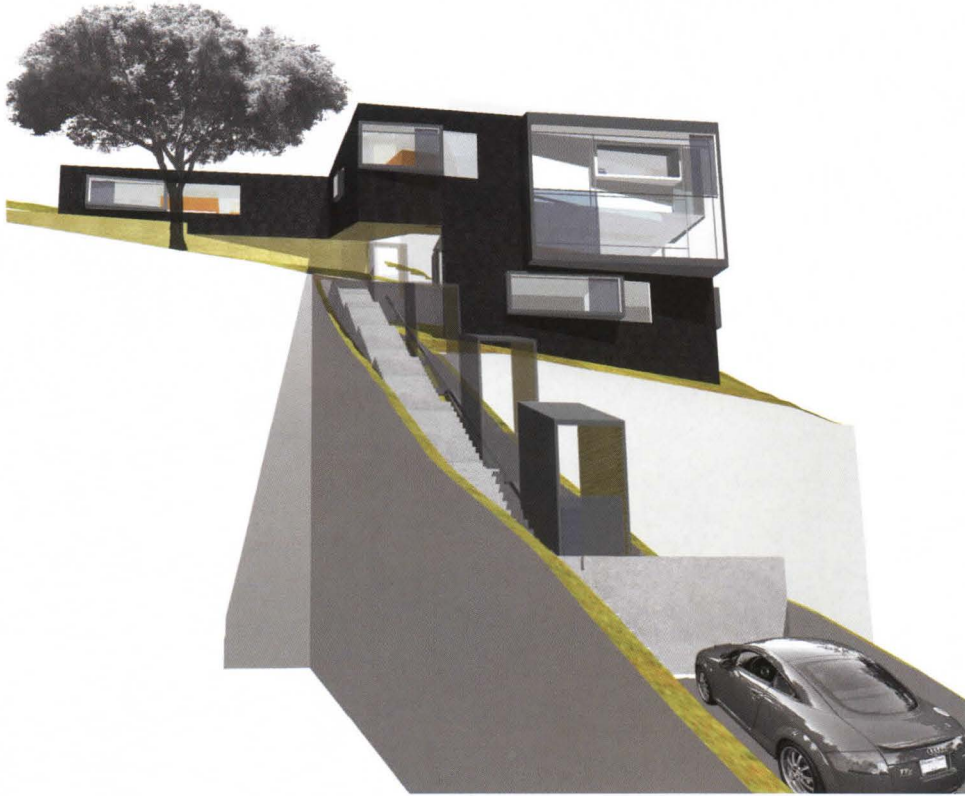
**SOLUTION** Oriented toward the view of the San Francisco Bay, the house derives its sinuous form from the irregular site and the existing foundation's 5.5-degree shift in plan from the lot lines. According to the architects, "an internal terrain" of solids and voids winds across the contours and constraints of the steep hill. Access to the house is by automated lift from the street and by staircase and footpath at the site's upper reaches. A stepped library and family room at the house's midsection connects the lower-level living and sleeping volume to the studio and rooftop terrace above. Construction materials—transported up the hill by the lift—include earthquake-resistant insulated-con-

crete panels and wood and asphalt-shingle siding.

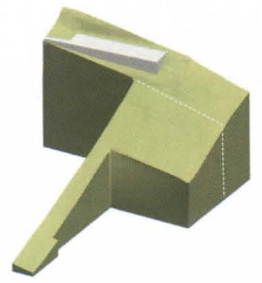
**JURY COMMENTS** The jurors found in the architects' ideas a potentially influential strategy for steep, highly constrained urban conditions. "There's an enormously confined set of restrictions on this site," noted Brian Healy, "and they found a way to work around them. It's subtractive—they're actually working backwards." The design, believed Cruz, "anticipates patterns of development on difficult sites. The house is more than just a building—it is beginning to become a prototype of sorts." Cruz's assessment convinced Maurice Cox: "I thought it was an esoteric exercise, but you put it in a larger framework that has some coherence."

**CLIENT** Roger and Thea Garner **ARCHITECT** Iwamoto Scott Architecture, Berkeley, California—Lisa Iwamoto, Craig Scott (principals); Andrew Clemenza, Anne Kimura, Mike Eggers, Gee Ghid Tse, Manuel Lam (project team) **STRUCTURAL ENGINEER** SMW Associates **AREA** 3,400 square feet **COST** \$650,000

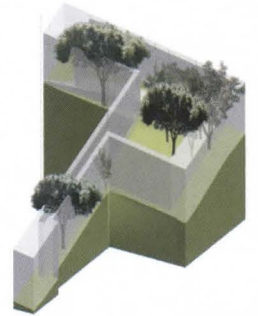




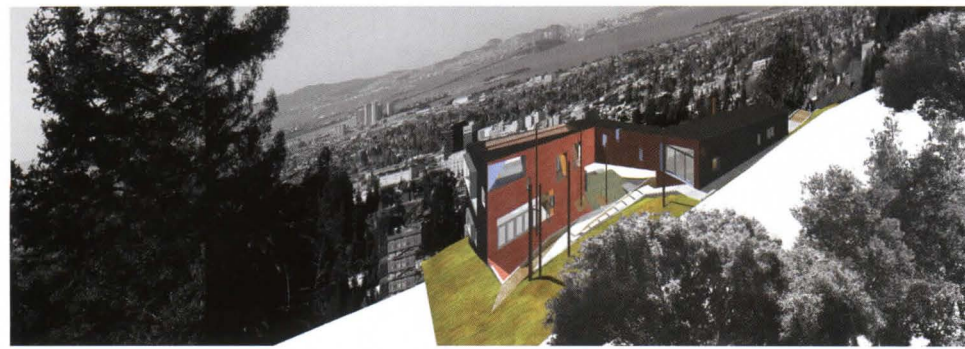
VIEW FROM THE STREET



EXISTING CONDITIONS



SITE CONSTRAINTS



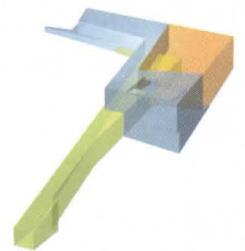
VIEW LOOKING NORTHWEST



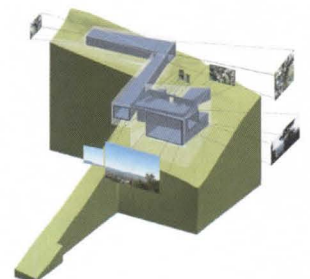
ACCESS AND TREE VOIDS



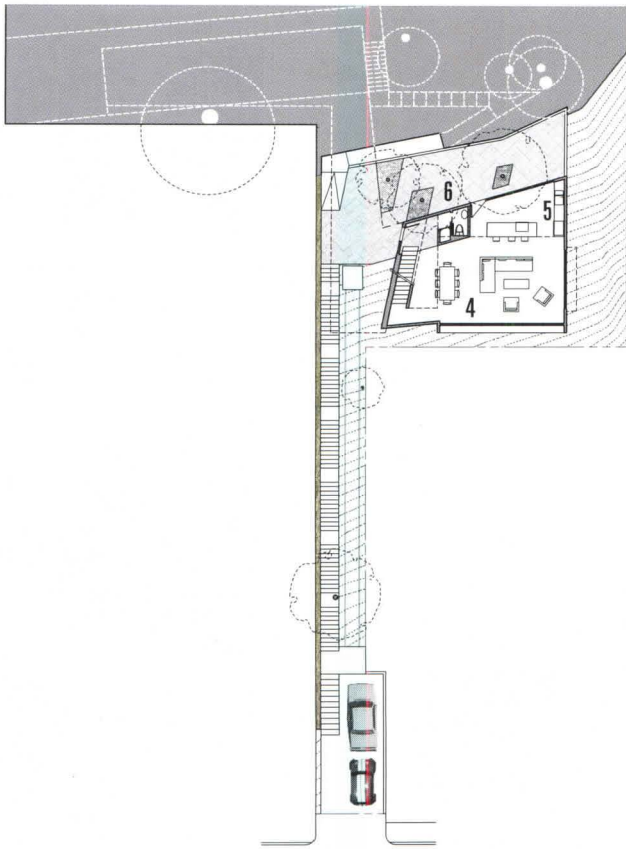
VIEW THROUGH STUDIO



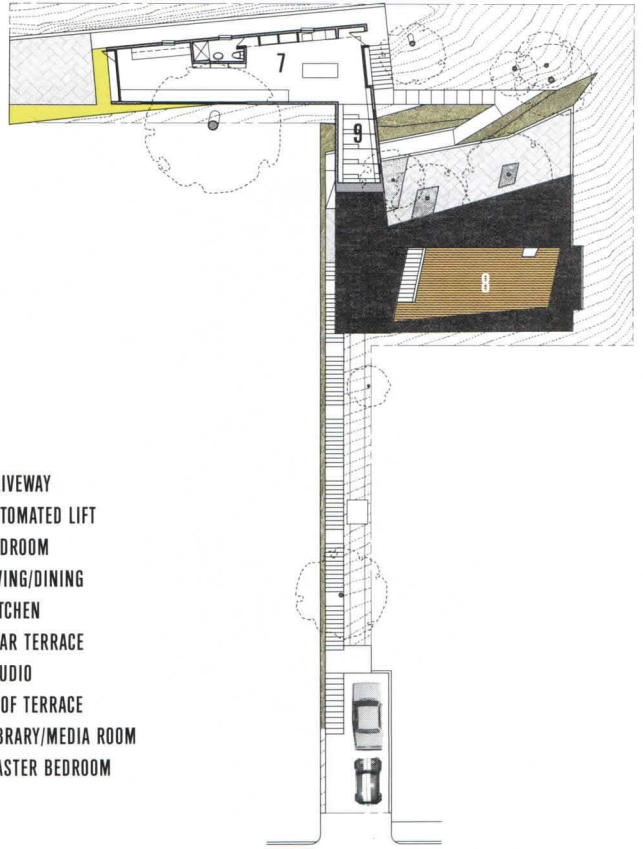
INTERSECTIONS OF VOIDS AND VOLUMES



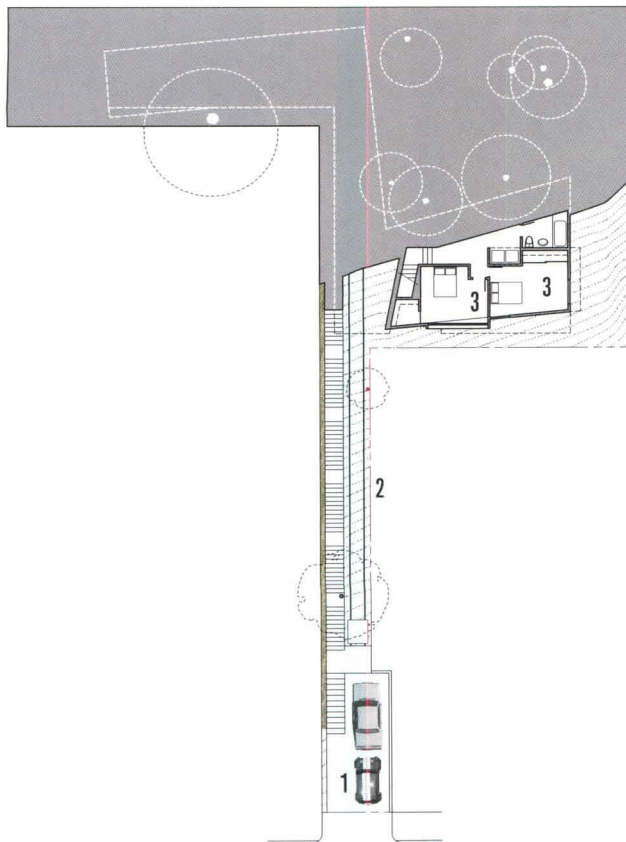
FRAMED VIEWS



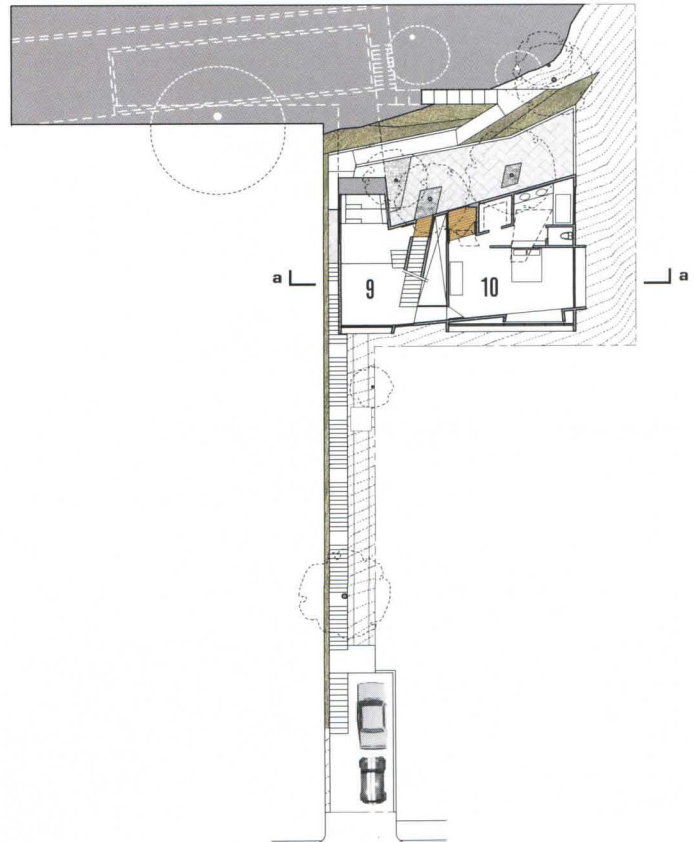
MAIN-LEVEL PLAN



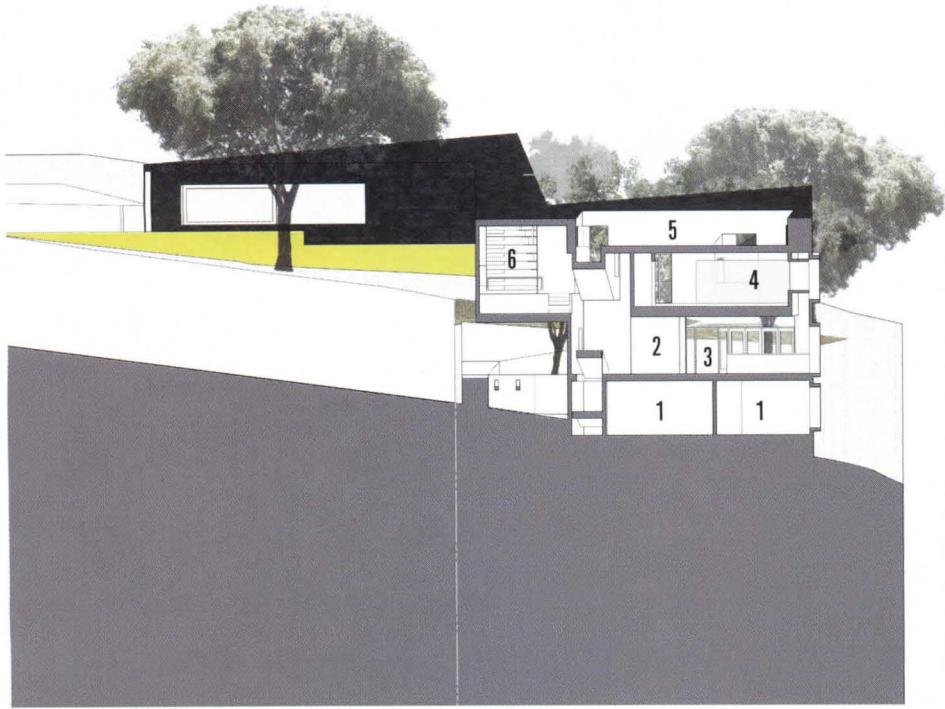
STUDIO-LEVEL PLAN



LOWER-LEVEL PLAN



UPPER-LEVEL PLAN 16'

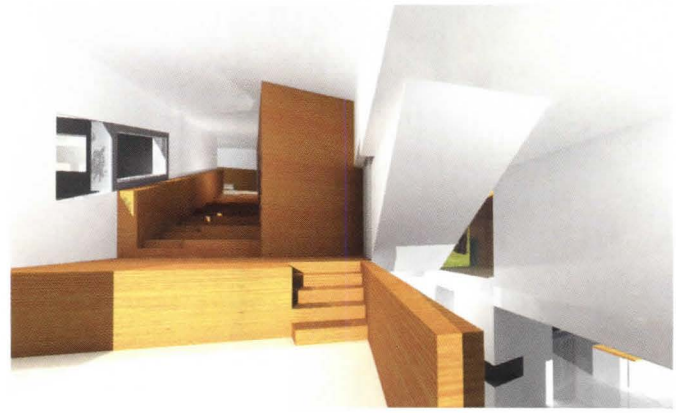


- 1 BEDROOM
- 2 DINING
- 3 LIVING
- 4 MASTER BEDROOM
- 5 ROOF TERRACE
- 6 LIBRARY/MEDIA ROOM

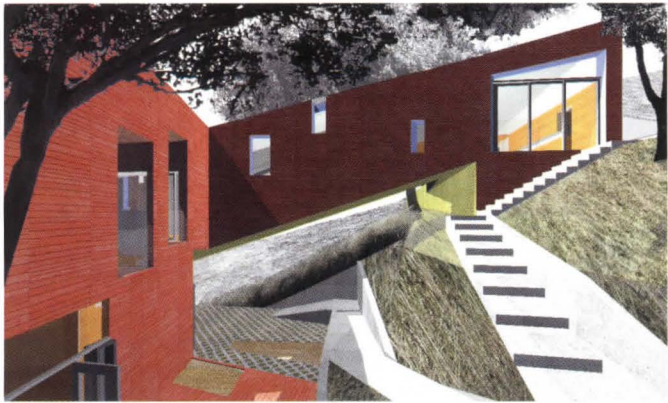
SECTION THROUGH LOWER VOLUME [aa] ——— 12'



ROOF TERRACE



ENTRY STAIR



REAR TERRACE

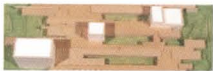


LIVING ROOM

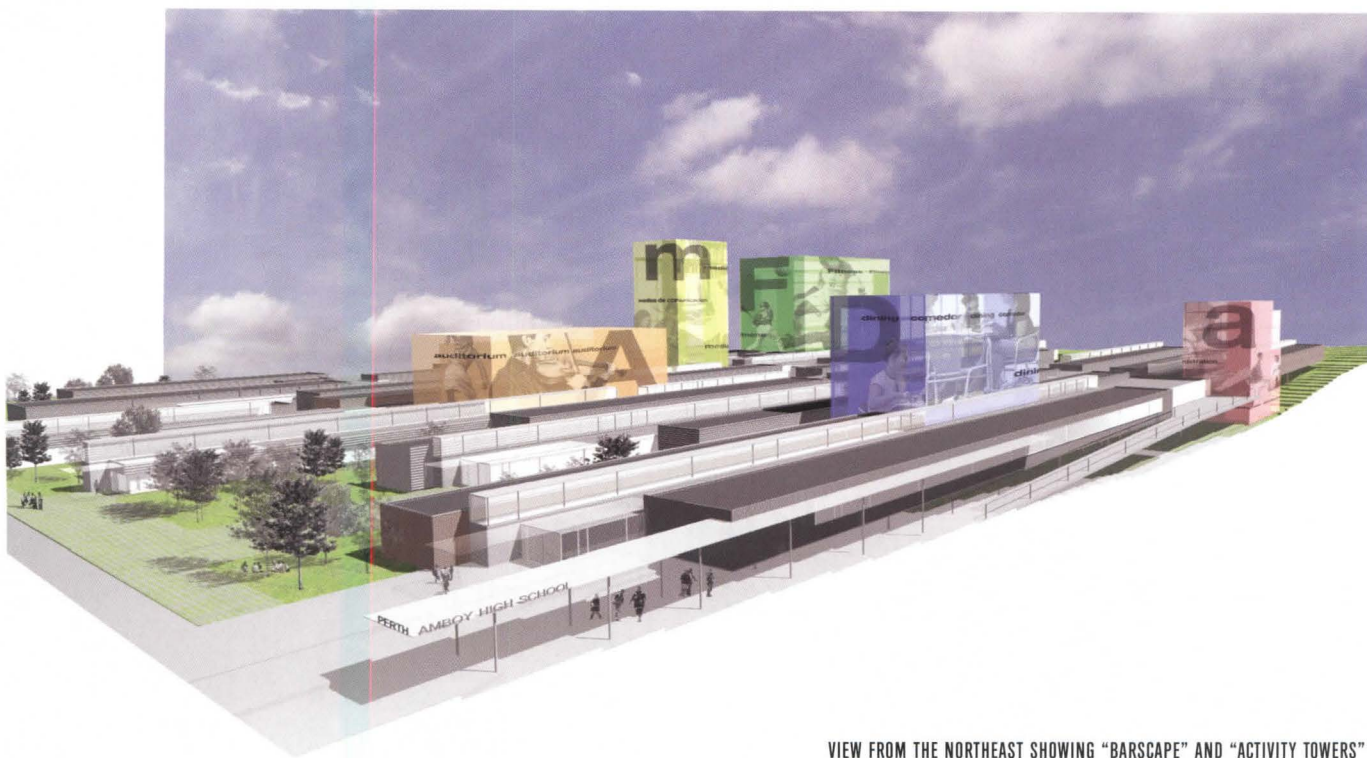
# CITATION

**PROJECT** PERTH AMBOY HIGH SCHOOL

**ENTRANT** JOHN RONAN ARCHITECT



“**ROGER DUFFY** IN THE FRAMEWORK OF OUR LARGER DISCUSSION [ABOUT THE CITY], THIS HIGH SCHOOL REPRESENTS PUBLIC POLICY THAT ALLOWS DESIGN FREEDOM.”



VIEW FROM THE NORTHEAST SHOWING “BARSCAPE” AND “ACTIVITY TOWERS”

**PROGRAM** Six learning academies that are geared toward the region’s growth industries, for a maximum student body of 3,190.

**SITE** A 15.5-acre parcel on the northwest edge of a once-vibrant waterfront industrial city currently reinventing itself. Bordered by light-industrial, commercial, and residential properties, the site has a 20-foot-deep depression at its midsection and is currently occupied by postwar housing that will be demolished to make way for the school.

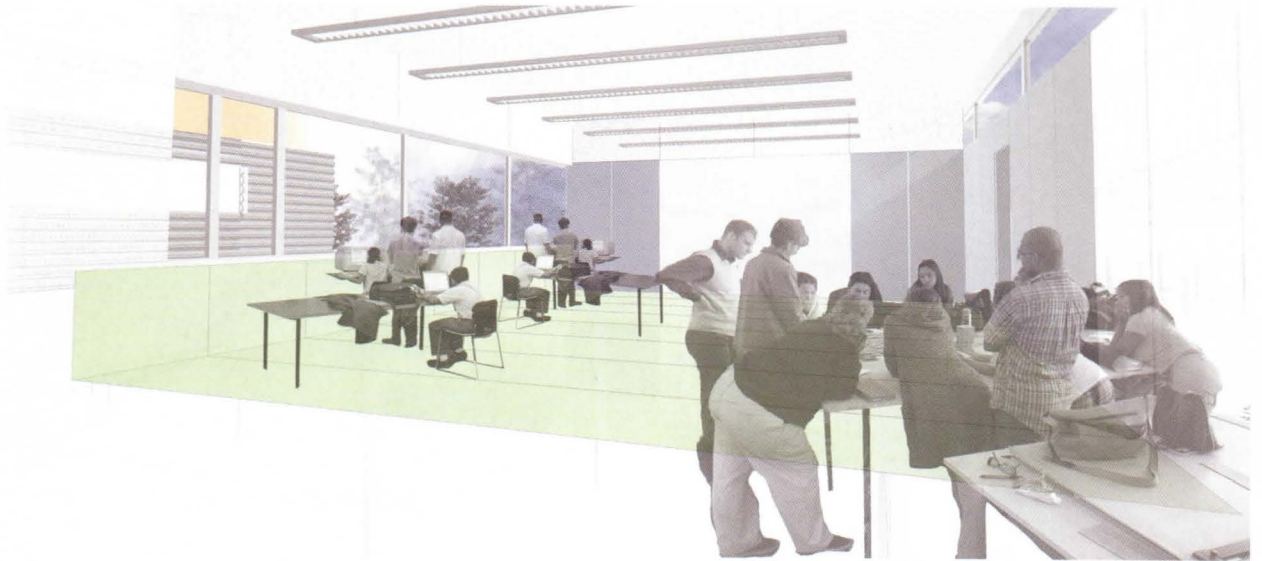
**SOLUTION** The complex, which won a national competition, is a hybrid civic structure: part school, part community center. The site is constructed of a porous composite-paving system inlaid with a variety of materials (concrete, glass, clay, rubber) to “programmatically code” the ground plane, or “mat,” as the architect calls it. An on-grade “parking field” at the property’s lowest level doubles as an after-school space for student activities. Three large entry courts, which provide controlled access to the academies from the parking below, are surfaced in steel planks and offer additional open-air venues for school and community use alike. The courtyards service a “barscape” of one-story academies that are clad in corrugated metal and glass. Laminated-glass-enclosed towers populate the barscape, anchoring educational programs and housing facilities that are shared with the community, such as an auditorium linked to the academy for visual and performing arts.

**JURY COMMENTS** “One of the things that I appreciated immediately,” noted Maurice Cox, “was the fabric of one-story classrooms that fill the site. It’s a compelling way to create an urban condition. I’m impressed that a school district awarded a project like this first place and intends to build it.” Brian Healy was less convinced by the design. “One of the weakest elements of schools is the overextended corridor,” he argued, “and [this scheme] embraces it as an organizing device.” Teddy Cruz concurred, adding that the opportunity to address “moments of collectivity at the junctures” of the corridors was missed. Roger Duffy, however, pushed the project into a larger context: “I think it fits into some of the other things that this jury has valued in that it’s a joining of community program and school program. Compared to New York City, [where school design] is incredibly prescriptive—this is the kind of brick, the kind of light bulbs you’ll use—[New Jersey] allows for some degree of invention, not only as a government construct but as a piece of architecture.”

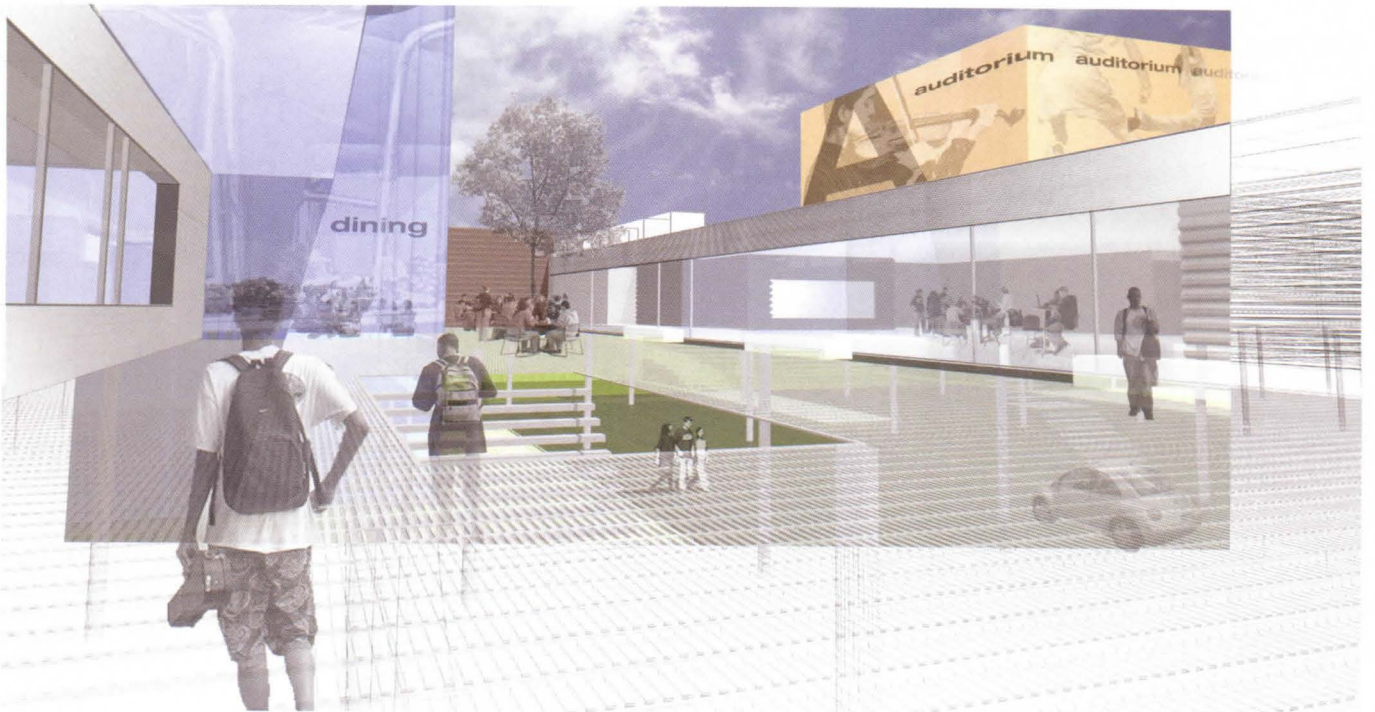
**CLIENT** New Jersey Schools Construction Corporation **ARCHITECT** John Ronan Architect, Chicago—John Ronan, Yasushi Koakutsu, Brian Malady, Brad Kelley, Micah Land, Yunseok Kang (project team) **STRUCTURAL, CIVIL, M/E/P ENGINEER** Arup **AREA** 471,400 square feet



CANOPY AND RAMP LEADING TO MAIN ENTRY



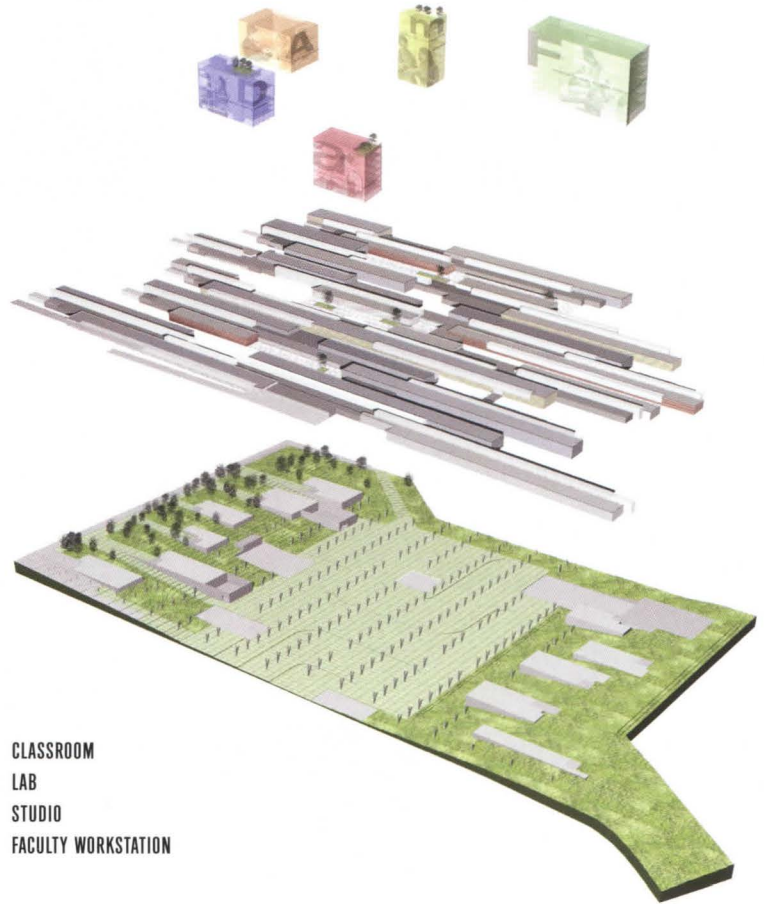
CLASSROOM DAYLIT FROM TWO SIDES



ENTRY COURTYARD BETWEEN CLASSROOM "BARS" AND ABOVE "PARKING FIELD"

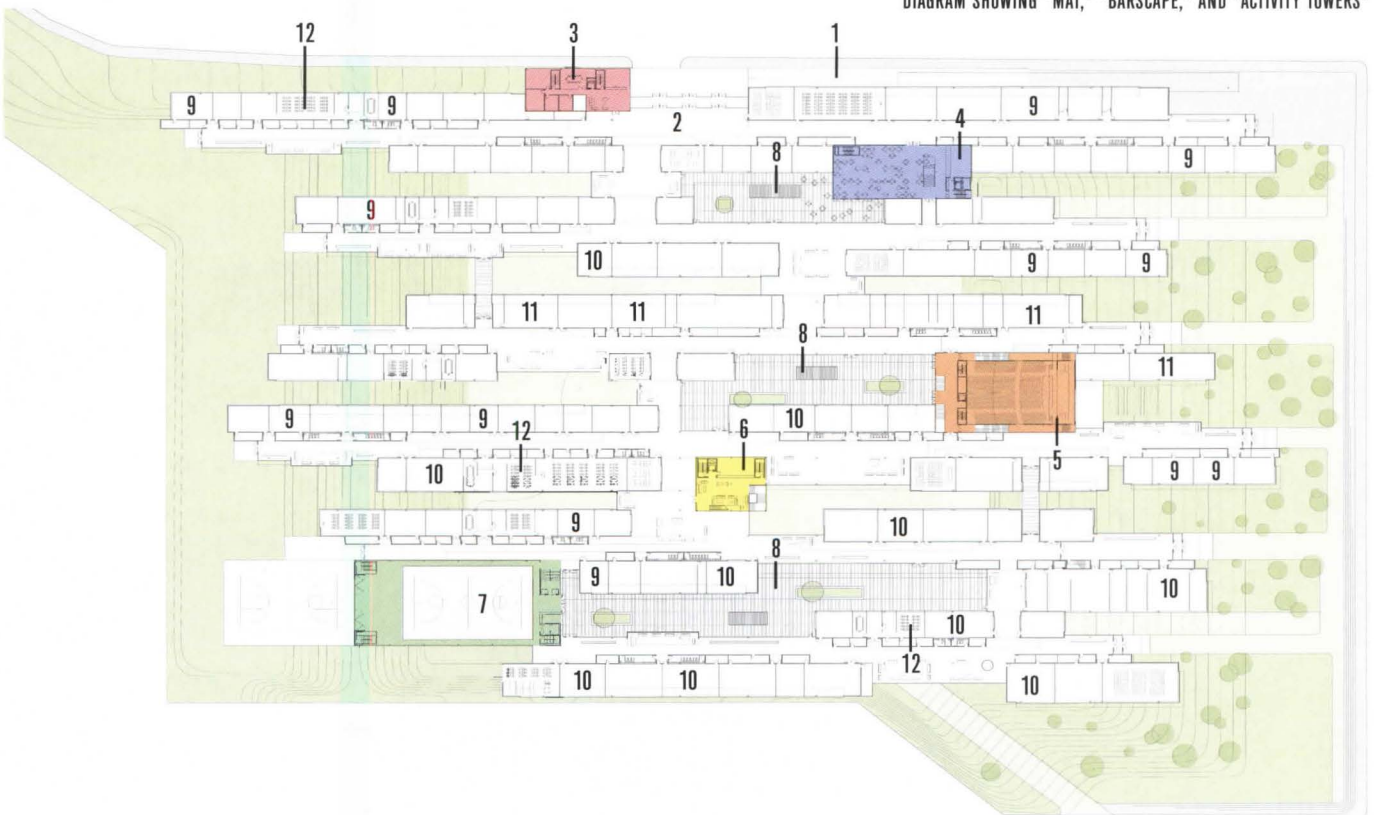


SITE PLAN

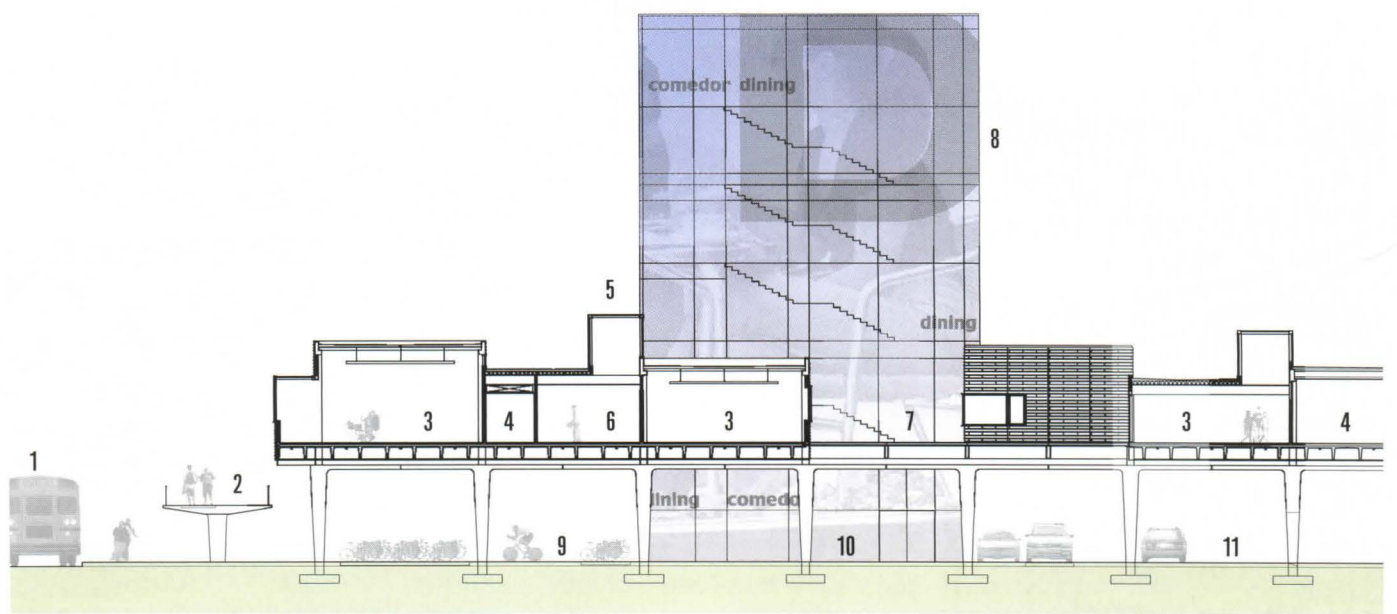


- |                        |                    |                        |
|------------------------|--------------------|------------------------|
| 1 ENTRY RAMP           | 5 AUDITORIUM TOWER | 9 CLASSROOM            |
| 2 COMMONS              | 6 MEDIA TOWER      | 10 LAB                 |
| 3 ADMINISTRATION TOWER | 7 FITNESS TOWER    | 11 STUDIO              |
| 4 DINING TOWER         | 8 COURTYARD        | 12 FACULTY WORKSTATION |

DIAGRAM SHOWING "MAT," "BARSCAPE," AND "ACTIVITY TOWERS"

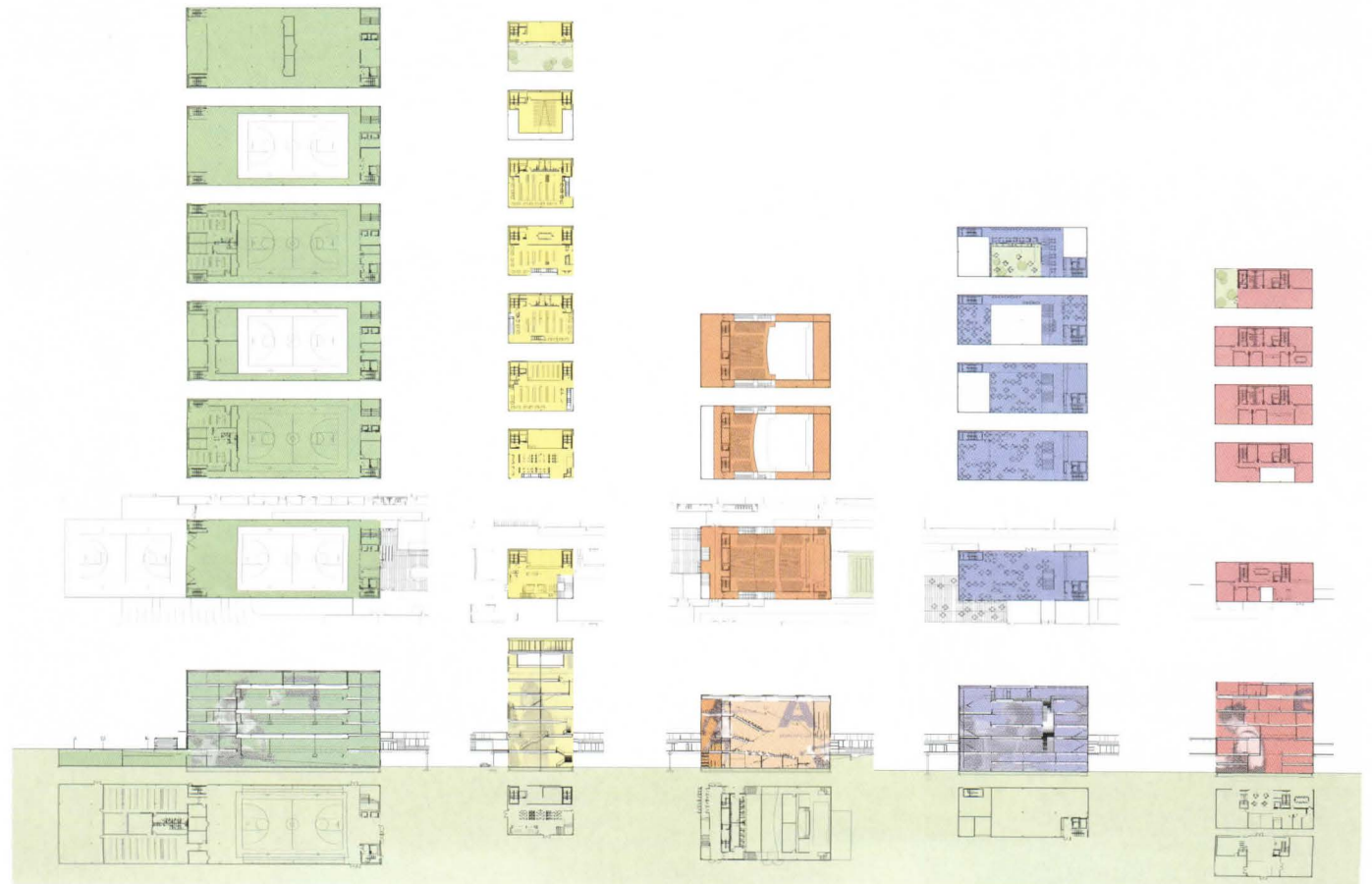


FIRST-FLOOR PLAN 50'



PARTIAL SECTION AT DINING TOWER \_\_\_\_\_ 13'

- |                   |                 |                   |
|-------------------|-----------------|-------------------|
| 1 DROP-OFF        | 5 LIGHT MONITOR | 9 BICYCLE PARKING |
| 2 MAIN ENTRY RAMP | 6 CORRIDOR      | 10 PARKING ENTRY  |
| 3 CLASSROOM       | 7 COURTYARD     | 11 CAR PARKING    |
| 4 SERVICES ZONE   | 8 DINING TOWER  |                   |



PLAN-SECTION COMPOSITE OF "ACTIVITY TOWERS" \_\_\_\_\_ 66'

# CITATION

**PROJECT** TROIA/TEMPORARY RESIDENCE  
FOR INTELLIGENT AGENTS

**ENTRANT** NEIL DENARI ARCHITECTS



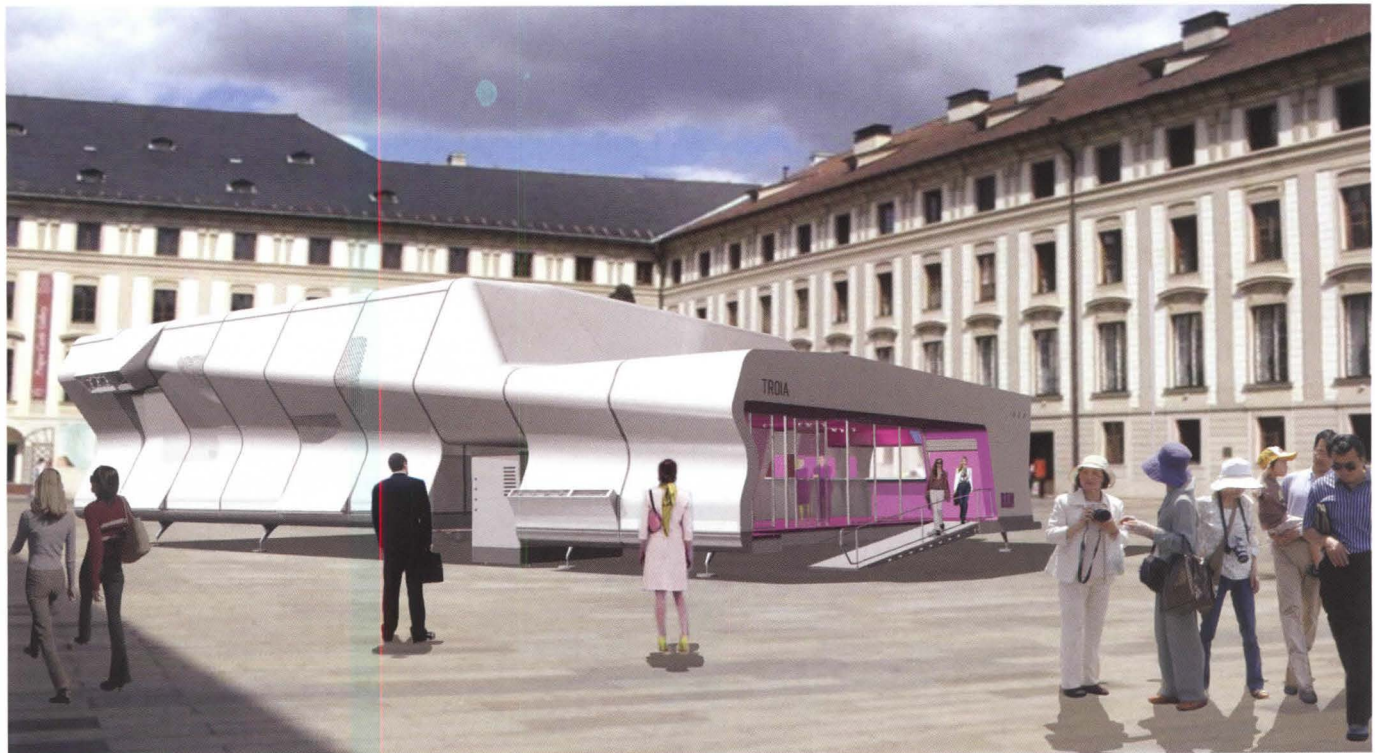
“IT CONTRIBUTES ELEGANTLY TO THE  
CONSTRUCT ... OF GOING FROM THE CITY  
DOWN, BECAUSE IT DEALS WITH ISSUES OF  
DEMOCRACY AND FREE SPEECH—THOSE  
THINGS ARE FUNDAMENTAL TO URBAN LIFE  
AND THEY’RE BEING TAKEN AWAY.”



ASSEMBLY SEQUENCE

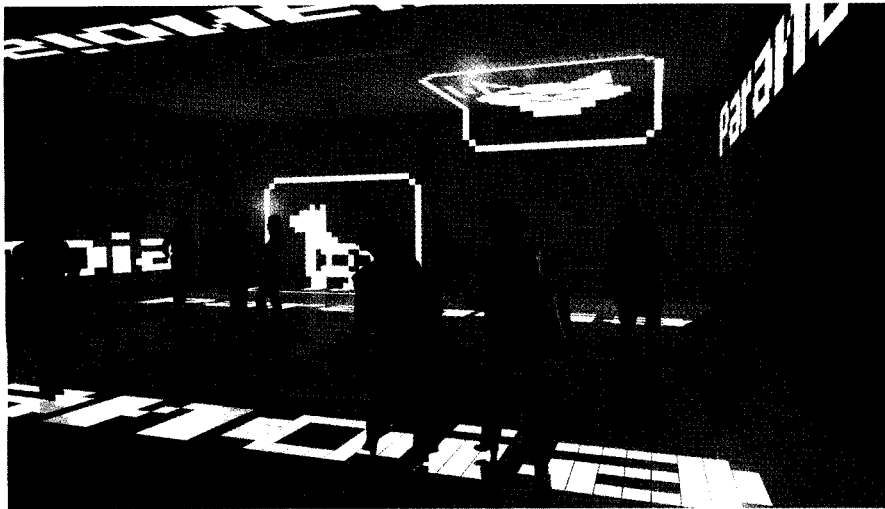
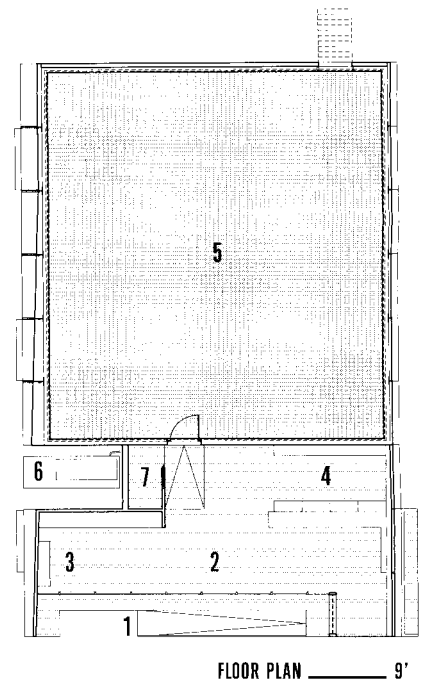
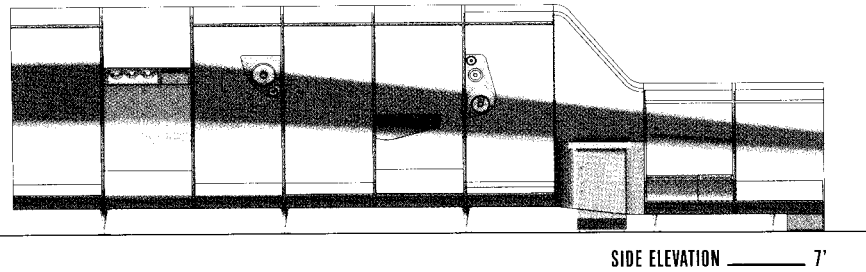
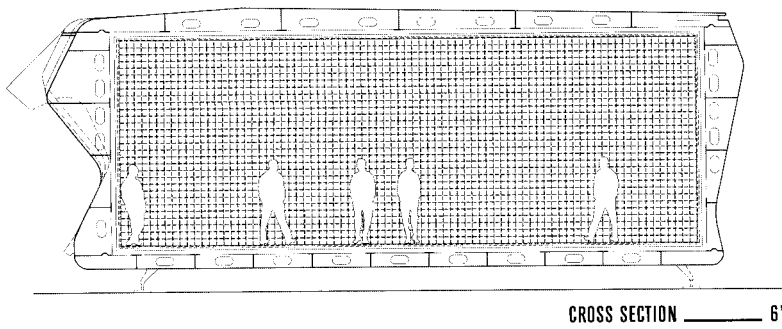


ROADSIDE INSTALLATION



INSTALLATION IN PUBLIC SQUARE, PRAGUE





"PIXL ROOM"

- 1 ENTRY RAMP
- 2 LOBBY
- 3 LIBRARY
- 4 BAR
- 5 "PIXL ROOM"
- 6 GENERATOR
- 7 COMPUTER ROOM

**PROGRAM** The client, a group of performance artists, requested a futuristic-looking mobile structure in which to hold multimedia events that address the "spatial politics" of behavior-modification and crowd-control techniques used by government agencies.

**SITE** Public spaces in six European cities over a two-year period.

**SOLUTION** The building is a kit of parts that can be assembled in three days with a crew of eight people and one forklift. The main space is the 1,150-square-foot "Pixl Room," which is lined with LED panels that display graphics as a backdrop for the performances; a generator supplies electricity. The room is set within a structure of laser-cut steel ribs welded to a sheet-steel envelope; an entry ramp leads to a glazed lobby. According to the architects, the white exterior, wide reveals, and magenta interior are meant to make Troia "look like a huge handheld product, more like a cell phone than a proper building."

**JURY COMMENTS** The jury found the design process—a mostly long-distance dialogue between architect and client about how to give form to a performance venue addressing free-speech issues—more intriguing than

the final design. Teddy Cruz perceived the project as both a "critique of technology ... of communication, protest, and information," but also "an art project, raising issues about the dynamics of crowds in the context of resistance and the tactics of government ... that intervene in public space." Maurice Cox questioned whether this would be apparent to passersby: "Will anyone see that, or will they see the form?" After further discussion, all agreed that the program would be elucidated by the structure. Brian Healy believed it "crystallizes what public space is supposed to do, and that is to initiate a public discussion."

**CLIENT** BBM Berlin/Beobachter der Bediener von Maschinen (Observers of Operators of Machines) and the European Commission **ARCHITECT** Neil Denari Architects, Los Angeles—Neil Denari (principal-in-charge), Duks Koschitz (project designer), Steven Epley, Stefano Paiocchi, Joe Willendra, Andreas Finke (project team) **ENGINEER** Buro f. Bauwesen **GENERAL CONTRACTOR** Deters Yacht und Bootswerft **AREA** 1,350 square feet

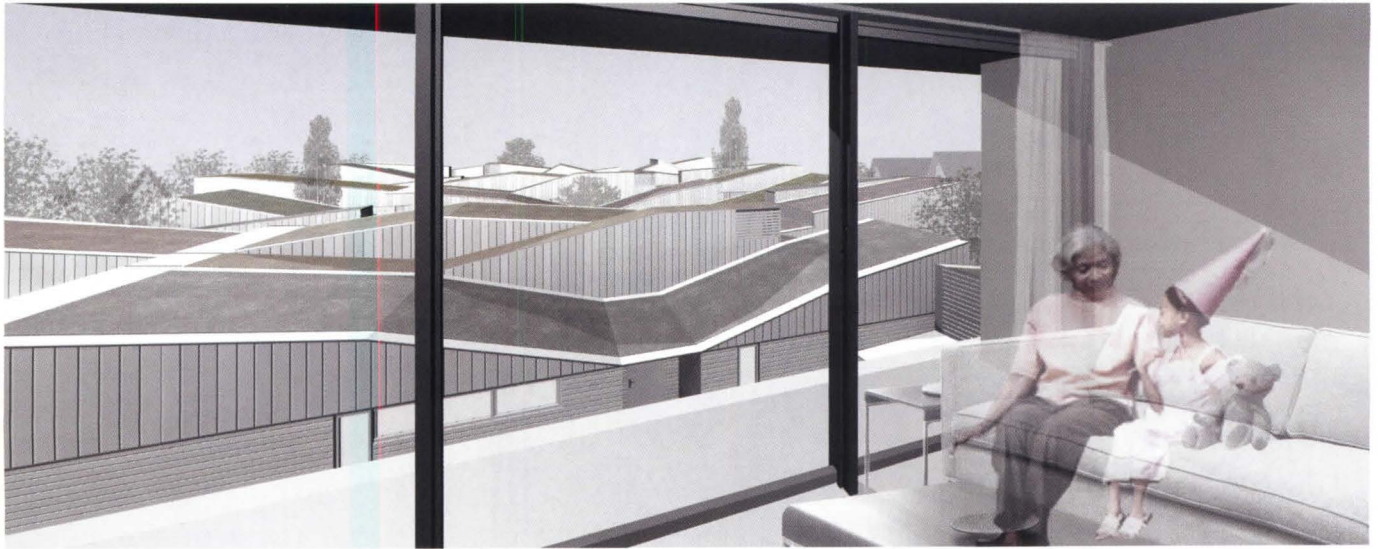
# CITATION

PROJECT INTERGENERATIONAL LEARNING CENTER

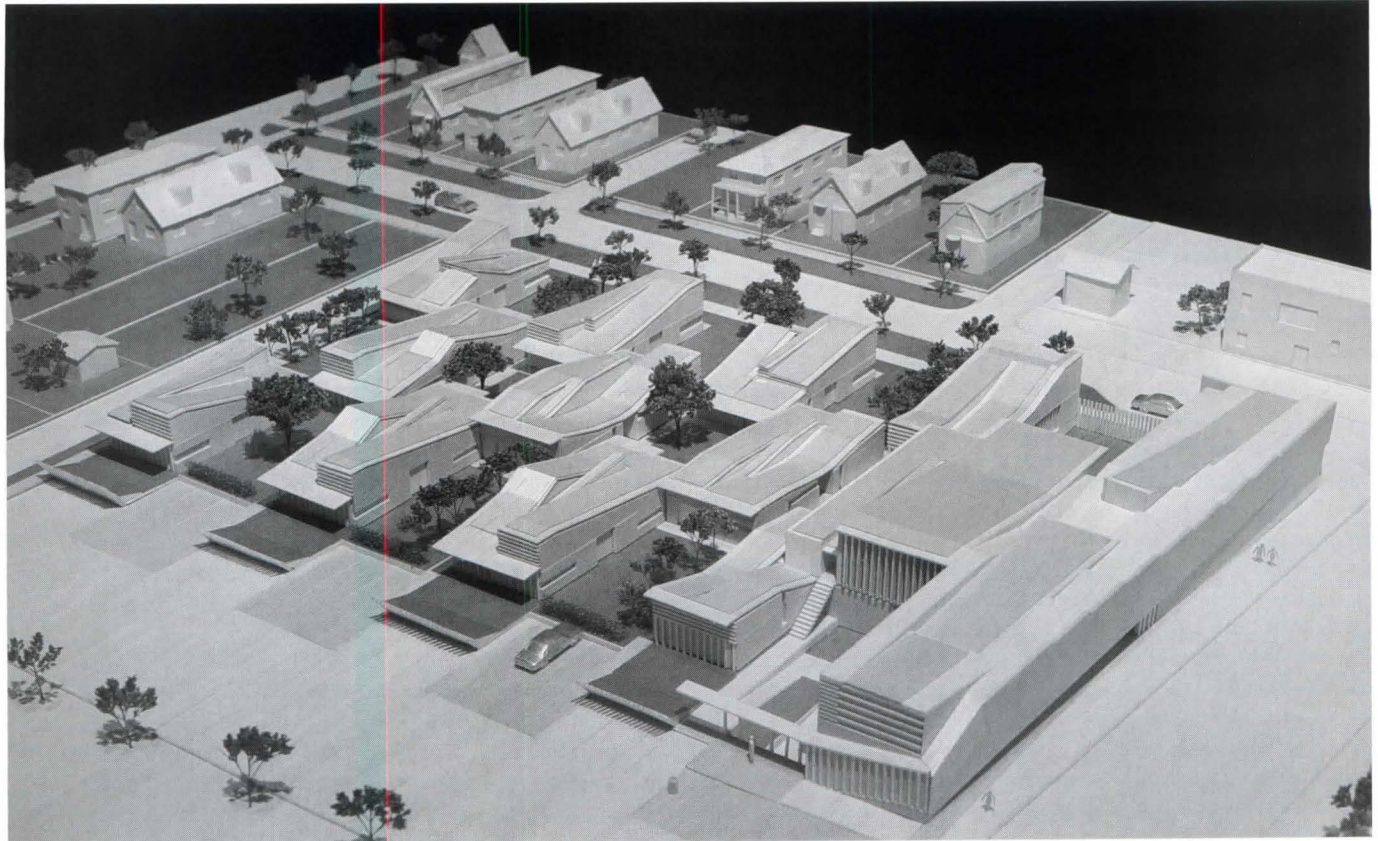
ENTRANT OFFICE DA



“ MAURICE COX THIS INTENSIFIES THE COMMUNITY ENVIRONMENT IN A WAY THAT SINGLE-FAMILY DETACHED HOUSING CAN'T, BECAUSE IT CREATES INTERIOR ALLEYS AND COURTYARDS AND VERY PURPOSEFULLY MIXES DIFFERENT GENERATIONS OF OCCUPANTS. ”



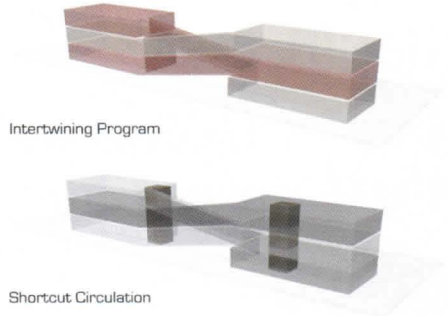
VIEW OF ROOFSCAPE FROM SENIOR CENTER



VIEW OF SITE MODEL FROM THE SOUTHEAST

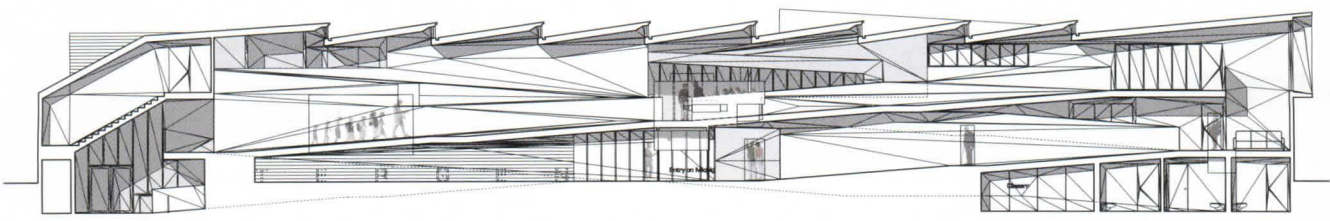


GROUND-FLOOR PLAN ——— 34' ↑

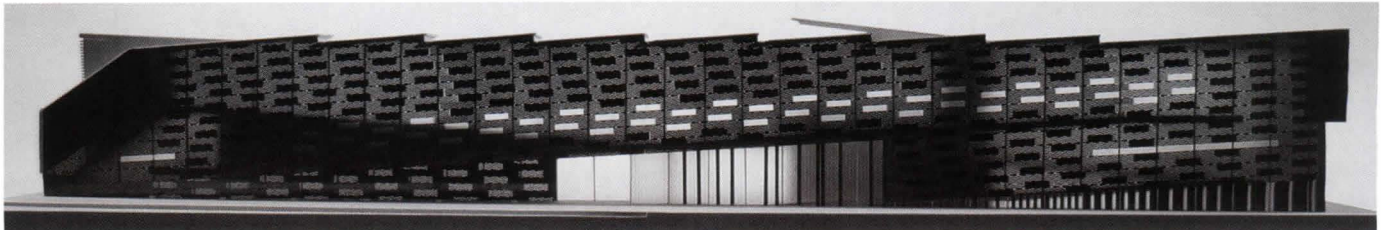


DIAGRAMS OF HEAD START FACILITY AND SENIOR CENTER

- 1 RESIDENTIAL UNIT
- 2 LAWN
- 3 PLAYGROUND
- 4 PARKING
- 5 HEAD START CLASSROOM
- 6 SENIORS' LOUNGE
- 7 SENIORS' LIBRARY
- 8 DINING
- 9 NURSERY
- 10 SENIOR'S MULTIPURPOSE ROOM



NORTH-SOUTH SECTION AT HEAD START FACILITY AND SENIOR CENTER ——— 12'



EAST ELEVATION

**PROGRAM** A city-funded complex including a senior center with dining hall, library, and multipurpose and fitness facilities; a Head Start after-school program; parking; and 10 to 20 rental units for residents who have custody of their grandchildren. The units can be subdivided so that elderly occupants may remain once their grown grandchildren have moved out.

**SITE** A vacant plot at the intersections of 104th Street and Michigan Avenue in a redeveloping, primarily residential neighborhood of South Chicago.

**SOLUTION** By using the mutually supportive relationship between two generations of an existing community as its primary resource, this competition-winning scheme achieves maximum impact within tight budgetary, zoning, and code restrictions. The Head Start facility and senior center, which are open to the neighborhood at large as well as to residents of the complex, take the form of two intertwining spiral ramps that afford accessibility and create visual and spatial overlaps between the programs. Housing is oriented along the north-south axis that guides other neighborhood dwellings. The residential units are formally varied to avoid institutional homogeneity; they are interspersed with private gardens and semipublic walkways and plazas to

reinforce the north-south grain and foster community interaction. **JURY COMMENTS** "It's the 'usual suspects' program in terms of dealing with the elderly," stated Maxine Griffith, "but [in addition, it's] barrier free and flexible, with a lot of tolerance for error in terms of both the children and elderly people who have to [navigate the same] environment." The project also addressed urban issues, said Griffith: "If you go to a Midwest city, this is density. [An urban environment is] not necessarily 20-story buildings." Added Maurice Cox, "Low-density housing that fills up the block like a mat is urban. [Plus, you have] the porosity of paths moving through it, porches, and animated street life."

**CLIENT** City of Chicago **ARCHITECT** Office dA, Boston—Mónica Ponce de León, Nader Tehrani (principals-in-charge); Julian Palacio, Michael Tunkey (project coordinators); Scott Ewart, Katja Gischas, Cynthia Gunadi, William O'Brien, Sean Baccei, Tali Bucher, Lisa Huang, Krists Karlins, Miks Karlins, Kazuyo Oda, Penn Ruderman (project team) **STRUCTURAL ENGINEER** Matthew Johnson **CONSULTANTS** Craig Schwitter (sustainability); John Tileman and Eamon Ryan (cost); Hal Cutler (codes) **AREA** 26,000 square feet **COST** \$9 million

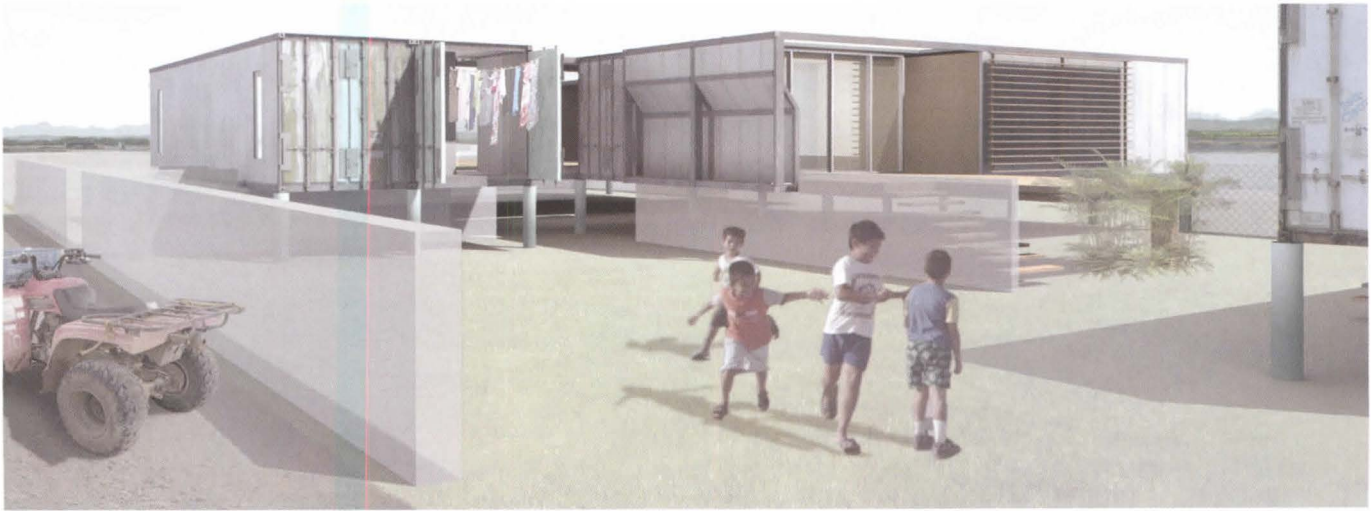
# CITATION

**PROJECT** 8 CONTAINER FARMHOUSE

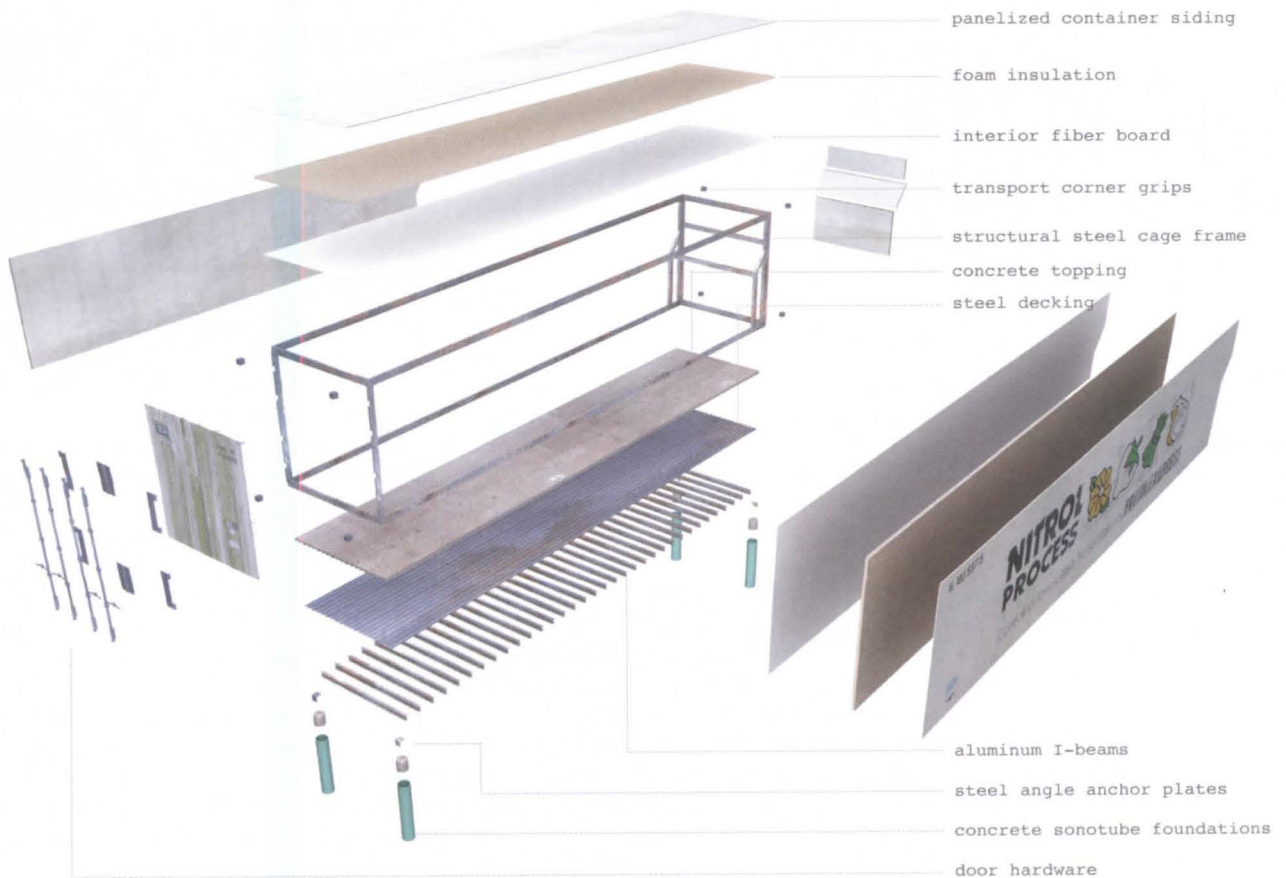
**ENTRANT** LOO: LINOLDHAM OFFICE



“ROGER DUFFY THIS NOTION OF PREFABRICATION, THIS KIND OF MOLDED STUFF THAT WE CAN REUSE—LIKE THE CONTAINERS—SPEAKS TO EFFICIENCIES OF RESOURCES. AND THESE ARE BUILDING STRATEGIES FOR THE FUTURE.”



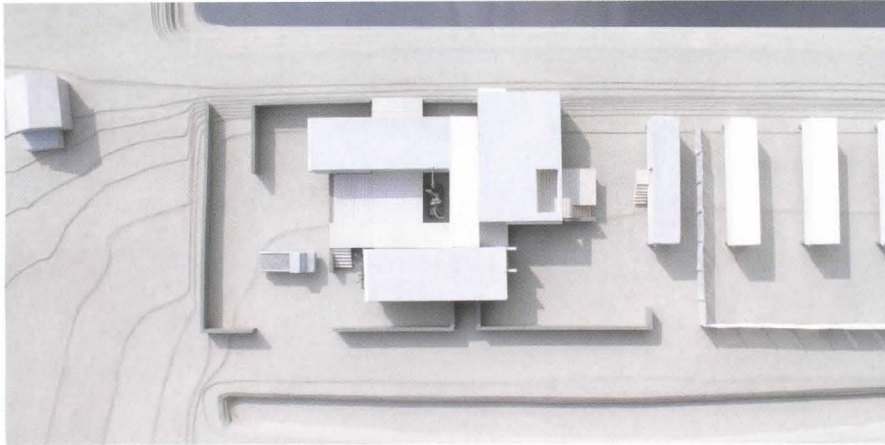
VIEW FROM THE NORTHWEST



CONTAINER CONSTRUCTION DIAGRAM



- 1 VEHICLE ACCESS
- 2 ENTRY
- 3 LIVING ROOM
- 4 KITCHEN/DINING
- 5 GUEST BATH
- 6 GUEST BEDROOM
- 7 DECK
- 8 OFFICE
- 9 MASTER BEDROOM
- 10 MASTER BATH
- 11 LAUNDRY
- 12 STORAGE



MODEL FROM ABOVE



ON OTHER AREAS OF THE FARM, CONTAINERS ARE USED AS FARMWORKER HOUSING (ABOVE LEFT AND MIDDLE) AND A WORK SHED (ABOVE RIGHT).

**PROGRAM** In accordance with regulations limiting permanent construction on this government-owned land, the renting client requested a two-bedroom home that fits in with the vernacular of existing structures on the property and has no extensive foundations.

**SITE** A 300-acre shrimp farm in Puerto Rico, bordered to the north and west by the Atlantic Ocean and to the south by a mountain range.

**SOLUTION** Inspired by the farm's use of containers for storage, work sheds, and farmworker housing, the architects designed a residence constructed from insulated shipping containers. Eight containers, each measuring 9 feet, 6 inches by 40 feet with a height of 8 feet, are fastened together before some walls are removed to create individual rooms. Other walls are erected to allow for varied room dimensions throughout the house, which includes a master suite, guest bedroom and bath, and office spaces. Concrete floors and gypsum-board walls and ceilings complete the living spaces. A ninth container, set apart from the main house, is used for storage. The structures are situated on a foundation of 56-inch steel posts at key weight-bearing points to min-

imize impact on the land. Stairs lead from a carport to a wood-floored deck that provides both an entry path and outdoor dining space.

**JURY COMMENTS** Intrigued by the social implications of the project, the jury contrasted the ideological versus design considerations of the farmhouse. "Already the vernacular is there," noted Teddy Cruz. "It's an interesting process by which they are documenting the typology, but when it comes to actually doing one house, they don't advance it. That's my problem with it." Other jurors were concerned over the legality of container housing but saw the need for the exploration of low-cost shelter. To that end, Maurice Cox observed, "The zoning police are looking the other way and allowing this phenomenon of people living in containers to exist because it probably meets some need. And this might be a way of legitimizing it."

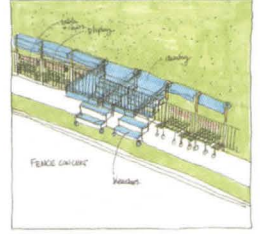
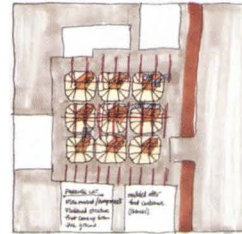
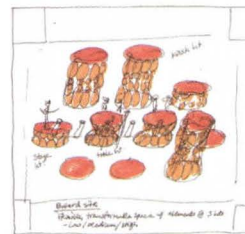
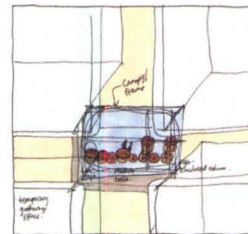
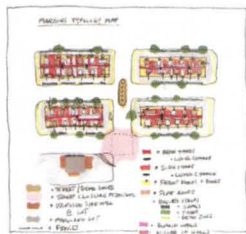
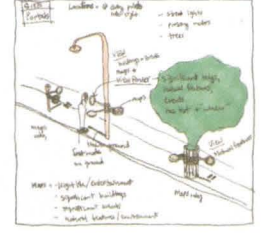
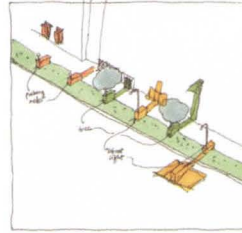
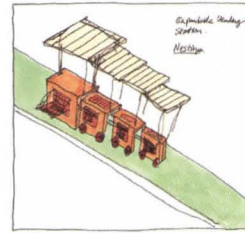
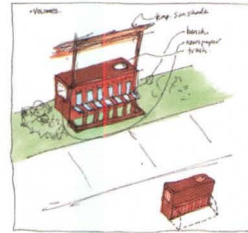
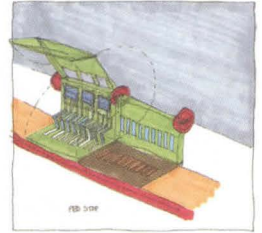
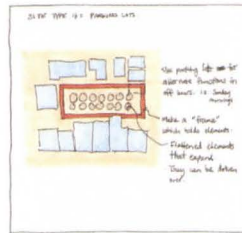
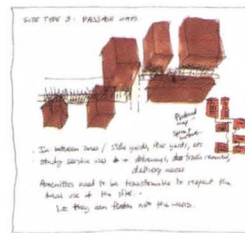
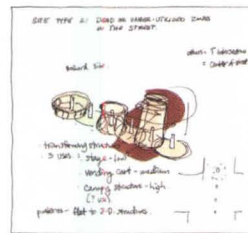
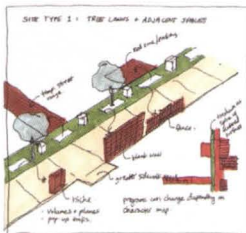
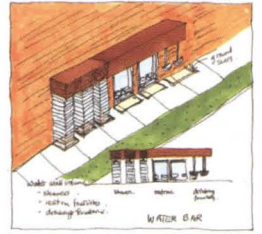
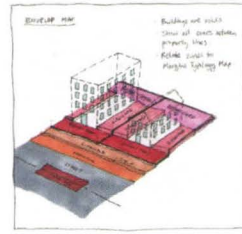
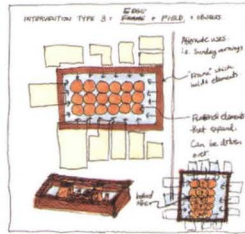
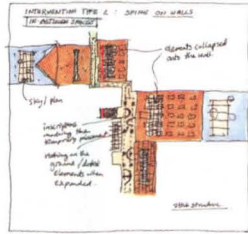
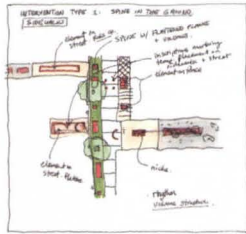
**CLIENT** Eureka Marine Products **ARCHITECT** LOO: LinOldhamOffice, Boston—Tiffany Lin, Mark Oldham (principals) **GENERAL CONTRACTOR** Eureka Marine Products **AREA** 2,500 square feet **COST** \$127,600

# CITATION

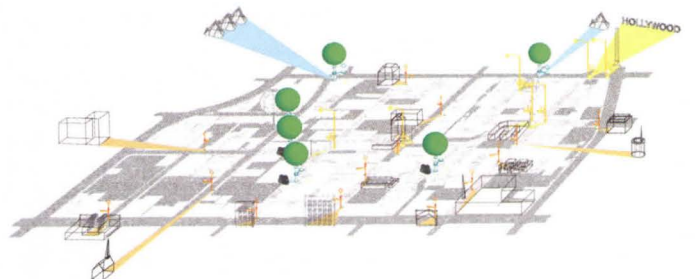
PROJECT IN THE MARGINS  
ENTRANT URBANROCK DESIGN



“THE PUBLIC SPACE IS THE SIDEWALKS, ALLEYS, AND STREETS OF AN ORDINARY NEIGHBORHOOD WITH NO PLAZAS. [THE ENTRANT] FOUND A PUBLIC REALM IN THE MARGINS. AND I THINK THAT’S THE REALITY OF 90 PERCENT OF OUR URBAN NEIGHBORHOODS.”



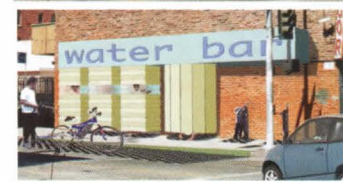
CONCEPTUAL SKETCHES



PROPOSED SITE DIAGRAMS FOR "PARK OR PLAY" (LEFT) AND "SITE PORTALS" (RIGHT)



SITE PHOTO WITH FIELD NOTES



"WATER BAR"



"GIVE AND TAKE"



"SLIM STORES"

**PROGRAM** A series of small-scale interventions that enliven underused, interstitial urban spaces through the employment of flexible, collapsible facilities for commerce, entertainment, recreation, and personal uses, such as cleaning and drinking. In this applied-research project, the structures are conceived as prototypes for urban locales that lack parks and plazas for public congregation.

**SITE** Parking lots, alleyways, and fences in the Yucca Corridor, a redeveloping 12-block neighborhood of Hollywood.

**SOLUTION** Proposed amenities include: "Site Portal," a device that visually frames significant neighborhood sites; "Slim Store," a narrow, closetlike shop that enlivens the edges of parking lots with commerce; "Park or Play," a flat playground of sprinkler jets inscribed into a parking lot; "Lean-To," an armature for outdoor art exhibitions in alleyways; "Fence Concert," a collapsible set of bleachers attached to existing fences for street performances; "Give and Take," a series of rubber tubes inserted into chain-link fences that can be reconfigured by users to form outdoor furniture; "Ped Stop," a bus stop stocked with extra

amenities, such as pay phones and newspaper dispensers; and "Water Bar," a consolidated strip of showers, restrooms, water fountains, and car-wash fixtures.

**JURY COMMENTS** Teddy Cruz posited that the project extended, on a micro scale, the macro-scale research of *L.A. Now: Volume 3*: "While *L.A. Now* is a very comprehensive look at the city," he said, "this [project] is about the small gesture." Maxine Griffith added, "They found the public realm, and in finding that, it becomes not simply an exercise in doing something with leftover spaces. In each case, the designers have solved an identifiable problem, whether it's giving the homeless a place to shower or providing an organizational structure for street vendors."

**CLIENT** The Yucca Corridor Coalition with the National Endowment for the Arts **ARCHITECT** UrbanRock Design, Los Angeles—Jeanine Centuori, Russell Rock (principals); Sonny Ward, Jesie Kelly (assistants) **GRAPHIC DESIGNER** Kim Shkapich **AREA** 85 acres **COST** \$4 million

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Images, Private residence by architect Hugh Newell Jacobson in Washington, DC.



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## UNIVERSAL DATA ACCESS

Streamlined and portable, new storage media keep architects connected—anytime, anywhere.

by Danine Alati

The “paperless office” concept, popular in the dot-com era, promised the obsolescence of hard copies. But five years into the new millennium, architects’ desks are still buried under printouts of e-mails, proposals, and drawings. Today, CDs, DVDs, Zip disks, and cartridges obstruct the work surface, as well. In an effort to veer away from office clutter and create more viable, centralized storage options, architecture firms are relying on innovative storage-media strategies.

“Now that easily managed **mass storage** is inexpensively available, everything is online,” says Tony Rinella, chief information officer at Anshen + Allen Architects in San Francisco. “Expectations for access to knowledge, imagery, and design proposals are rapidly replacing older data-storage priorities.”

Methods of storage vary greatly from firm to firm—and even within offices of the same company—but server-based technology is quite common. Detroit-based SmithGroup has deployed a **storage-area network** (SAN), a high-speed interconnection for hard drives that splits up and allocates space based on need. New York-based BBG-BBGM employs an online archival system that consists of **network-attached storage** (NAS) devices—servers used for file sharing—that are divided into two areas: one for working copies of data and another for permanent documents. The online archive is backed up to **linear tape-open** (LTO) cartridges—which hold 200-plus gigabytes (GB) of data and have an estimated 30-year lifespan.

“Space is cheap enough now to allow long-term online storage,” says

### ➔ Gadgets On the Go

- ☒ product: **Swissmemory**
- ☒ manufacturer: **Swissbit, Victorinox**
- ☒ web: **swissbit.com**



Victorinox, the maker of Swiss Army pocket tools, has partnered with European memory-products manufacturer Swissbit to create a Swiss Army Knife with an embedded flash drive. With prices starting at about \$65, the tool easily stores and transfers up to 512 megabytes (MB) of data.

- ☒ product: **DiskGo!**
- ☒ manufacturer: **Edge Tech**
- ☒ web: **edgetechcorp.com**



Sold for no more than \$90, the DiskGo! wristwatch allows busy business travelers to store up to 256 MB of electronic information on their arms. And another version of the DiskGo! flash drive conceals its technology in a fully functional, sleek, executive-style ink pen, costing between \$40 and \$95 for up to 256 MB of memory.

- ☒ product: **iDuck, Sushi Disk**
- ☒ manufacturer: **Dynamism**
- ☒ web: **dynamism.com**



Flash drives dressed up in nifty, Matchbox-car-sized packages, the iDuck and Sushi Disk offer high-capacity data storage and transport. Available in six colors, iDuck 1.1 stores 64 MB (\$60) or 256 MB (\$150), while the 2.0 model offers 512 MB (\$330). And the Sushi Disks come in several varieties with memory capacities of 32 MB (\$80) and 128 MB (\$110).

- ☒ product: **TravelDrive**
- ☒ manufacturer: **Memorex**
- ☒ web: **memorex.com**

Especially convenient for road warriors who must store and transport large files, the high-speed Memorex TravelDrive offers 2 gigabytes of memory in a key-chain device—no larger than the average pack of gum—that attaches to clothes or gear. An added bonus: the price has just dropped from \$300 to \$200.



Holly Schultz, director of technology at BBG-BBGM. "The next evolution would be to institute a **searchable database** to track archived project information by keyword."

It's a challenge for a firm that collaborates on projects across many offices to ensure that everyone has fast access to the most current data. Derek White, vice president and director of information technologies at SmithGroup, says, "We have high-speed data lines that connect all of our offices; architects can open drawings from remote locations."

BBG-BBGM has similar issues with branches throughout the world. Schultz adds, "Storing online—and keeping backup

off-site—means that a complete archive is always available, and staff in all offices can get to project information easily."

But "anytime" access doesn't only mean day or night. White says that **long-term archival backup systems** are crucial

☑ **Personal storage devices, shrinking in size and cost, make data more portable than ever," says Tony Rinella.**

Even small firms, like nine-person Andersson-Wise in Austin, Texas, use a variety of storage media. The firm maintains all data on a central 120-GB NAS by Snap Appliance, which is backed up every night onto data cartridges. While still relying

on CDs for large data transfer, they use a web-based **file-transfer-protocol** (FTP) site to post documents to clients for immediate download—no permanent data is stored here.

"If transfer speeds become more optimized, CDs and DVDs will become obsolete," notes Anita Chumnanvech, project designer at Andersson-Wise. "We prefer online transfer because it requires no media or shipping cost. We try to cut down on physical media, but due to limited bandwidth, it's the most time efficient."

While CDs and DVDs are convenient and portable, they can become cumbersome. This is where portable **flash drives** come into play (see "Gadgets On the Go," page 51). These external, handheld devices connect to a computer's **universal serial bus** (USB) port to exchange data. "Personal storage devices, rapidly increasing in capacity and shrinking in size and cost, make data portable via nearly undetectable means," says Rinella.

Chumnanvech's vote in favor of USB devices is all about their practicality. "They fit in your pocket and can survive several washing machine cycles," she jokes, adding, "They come in fun colors and shapes, and they eliminate the need to haul around CDs or disks."

White agrees: "Flash drives are great. They allow you to place storage anywhere in a small office, and it is accessible via your network." But he cautions, "Pick a reputable company. If you see a 1-GB flash drive for \$40 and all of the others are \$80, there is a reason—these can often be finicky and undependable." ■

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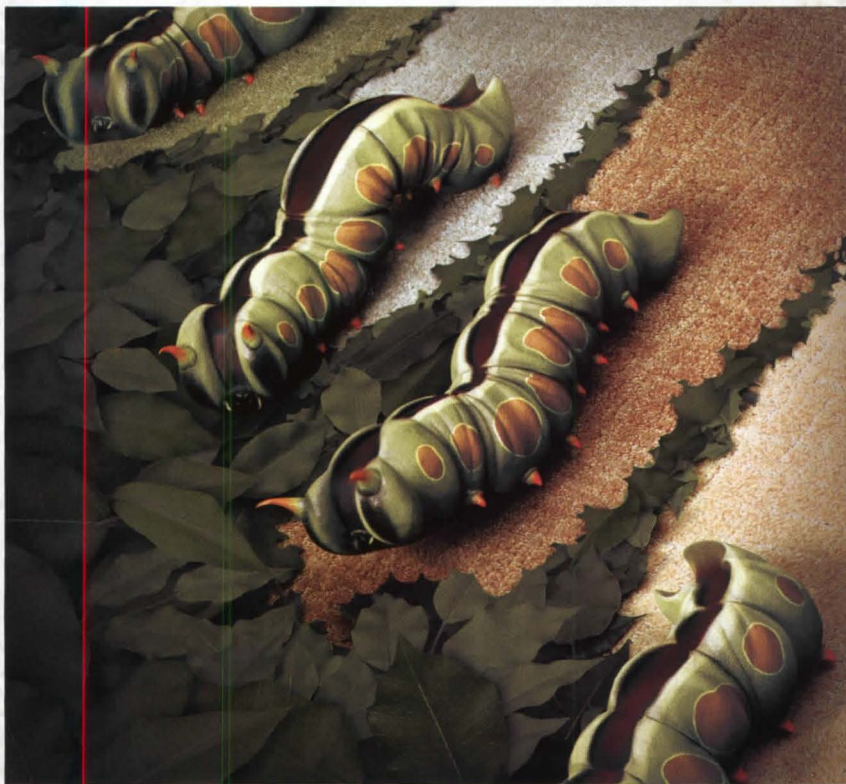
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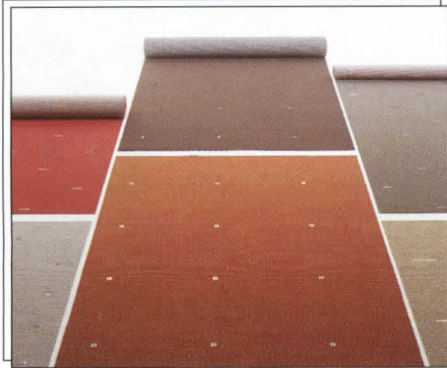
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product: **Lyn**  
 manufacturer: **Carpet Concept**  
 web: [carpetconcept.de](http://carpetconcept.de)

Featuring 12 colorways and large-scale yet subtle geometric patterns, this new line of woven carpet also boasts stainless-steel inlays that add unexpected texture to floors. Available in five shapes, the inlays are set flush with the carpet surface to prevent catching or fraying.



product: **Quilts**  
 manufacturer: **Erin Adams Design**  
 web: [erinadamsdesign.com](http://erinadamsdesign.com)

American folk quilts and 1960s graphic design inspire this new line of bold mosaic tiles. Hand-filtered to layer the pigment and kiln-fired, the glass tiles are available in 36 colors and three sizes—1.5-inch and 2.5-inch squares, and 2-by-2.5-inches—and they come mounted on mesh in 12-by-12-inch open-seam segments.



product: **ethos**  
 manufacturer: **Tandus**  
 web: [tandus.com](http://tandus.com)

An alternative to PVC and other structured carpet backings, ethos is created from recycled PVB film recovered from laminated safety glass. With 96 percent postconsumer content, the new product is available for 6-foot broadloom and for modular tiles.

product: **Casa Monterey**  
 manufacturer: **David Michael**  
 web: [david-michael.net](http://david-michael.net)

Made from high-density concrete fortified with polypropylene fibers, these pavers can be used indoors and out and come in seven different colors. Measuring 3/4-inch thick, the material is nearly twice as strong as ordinary concrete, and it resists cracking.

FOR INFORMATION ON FLOORING, CIRCLE 151 ON PAGE 73.



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product: **Quantum**  
 manufacturer: **RubbAir**  
 web: [rubbair.com](http://rubbair.com)

With an advanced panel design that is 50 percent thicker at impact areas than comparable products, Quantum doors are suitable for high-traffic areas. The rotationally molded polyethylene shell resists moisture and chemicals and endures impacts from motorized equipment.



product: **Pavilion Light**  
 manufacturer: **Tre-Più**  
 web: [trep-trepiu.com](http://trep-trepiu.com)

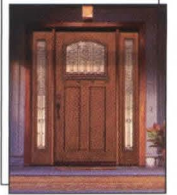
The architect Antonio Citterio has designed a series of interior sliding glass doors for Italian manufacturer Tre-Più. The system creates the privacy of a spatial divide while still allowing for a visual connection that maintains sightlines between rooms. Offered with an oak veneer and aluminum or steel frame, and with 11 glass options, the line includes two styles: Pavilion and Pavilion Light.



product: **Aurora Craftsman**  
 manufacturer: **Jeld-Wen**  
 web: [jeld-wen.com](http://jeld-wen.com)

Constructed of technologically advanced, custom fiberglass, the Aurora Craftsman Collection mimics

the aesthetic, texture, and weight of natural wood. This line is available in oak or mahogany grains with seven finish options and a host of paint colors. Crafted in a Shaker-inspired style that is reminiscent of early twentieth-century American architecture, these exterior doors are able to withstand extreme weather conditions.



FOR INFORMATION ON DOORS, CIRCLE 152 ON PAGE 73.



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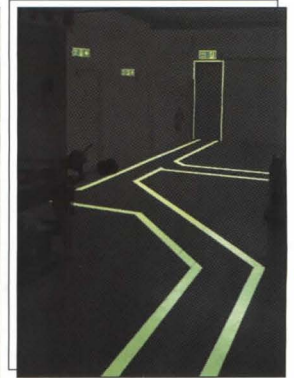
☐ product: **LightPanel**  
 ☐ manufacturer: **LightPanel Technologies**  
 ☐ web: **lightpanel.com**

Developed in the early twentieth century, electroluminescent technology did not come into practical use until World War II, when it served as backlighting for military radar screens. Unlike LED, incandescent, and fluorescent point-source lighting that can develop "hot spots," the panel-shaped electroluminescent source from LightPanel maintains uniform illumination across the exit sign's surface, thereby preserving legibility. Requiring no maintenance, these light sources cost between 25 cents and 31 cents annually in power, as opposed to \$50 to \$70 per year in energy and maintenance costs for incandescent and fluorescent sources.

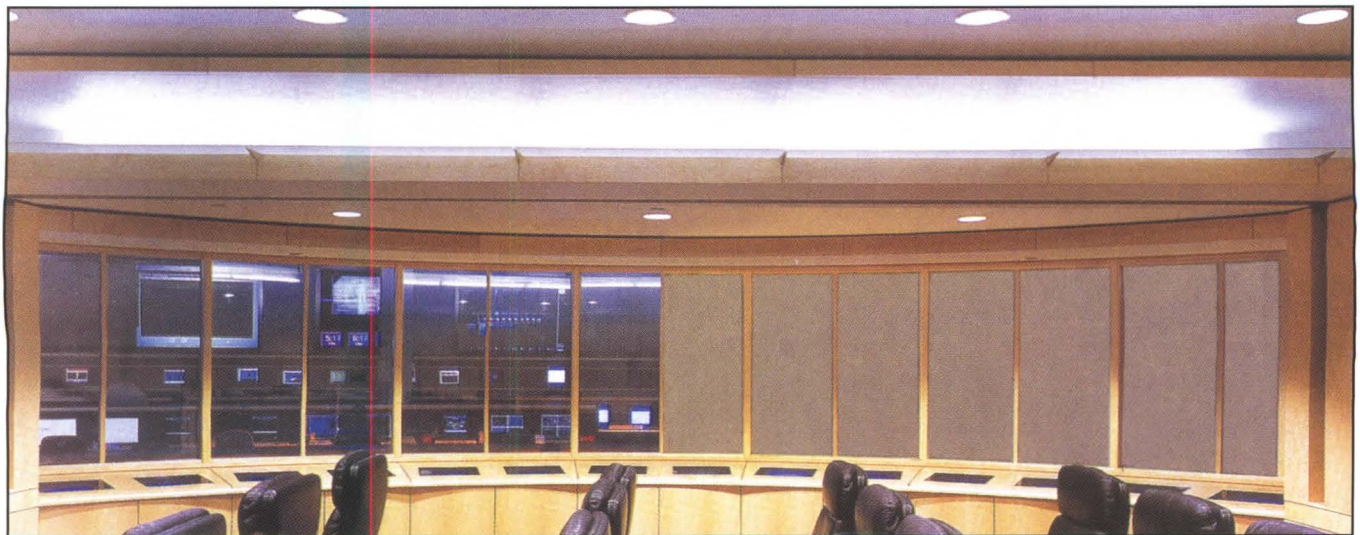


☐ product: **photoluminescent paint**  
 ☐ manufacturer: **Jalite**  
 ☐ web: **JaliteUSA.com**

This photoluminescent coating is designed to demarcate egress pathways on walls, floors, steps, and doors. The system includes: a white base coat that ensures maximum light output; a photoluminescent layer carrying glow-in-the-dark pigment that is charged by ordinary ambient light; and an outer protective coat that provides an easy-to-clean surface.



FOR INFORMATION ON EGRESS SYSTEMS AND PRODUCTS, CIRCLE 153 ON PAGE 73.



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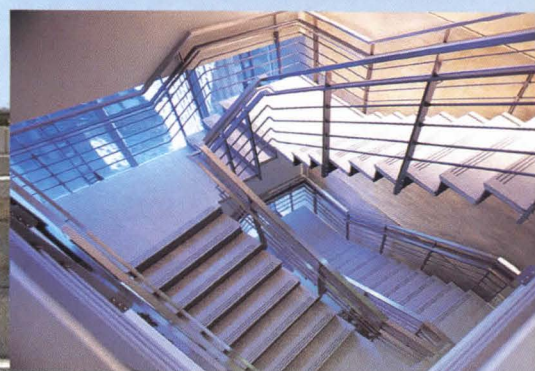
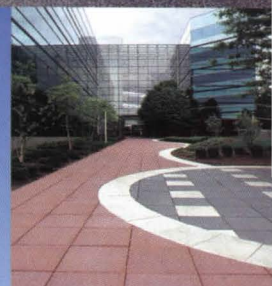
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- ☒ product: **Reynobond ZCM**
- ☒ manufacturer: **Rheinzink, Alcoa Architectural Products**
- ☒ web: **rheinzink.com, reynobond.com**

Zinc composite material (ZCM) uses titanium zinc to combine durability, cost effectiveness, and ease of fabrication with a natural aesthetic that works well to complement both modern and traditional buildings. Used as the roofing material for Toronto-based Tillmann Ruth and Mocellin/Zawadzki Armin Stevens Architects' London International Airport in Ontario (below), ZCM is impervious to weather, as any scratches or imperfections caused by the elements develop into a patina.



- ☒ product: **Green Roof Blocks**
- ☒ manufacturer: **St. Louis Metalworks**
- ☒ web: **greenroofblocks.com**

Green Roof Blocks are self-contained, portable planting units that function like pavers to ballast single-ply roofing systems. Constructed of heavy-gauge anodized aluminum, the 24-square-inch containers are available with 400 styles of drought-resistant sedum foliage, ranging from 12 to 50 pounds per square foot. Priced from \$25 per unit, the system helps lower energy costs, creates soundproofing, reduces storm runoff, and extends roof life.



FOR INFORMATION ON ROOFING, CIRCLE 154 ON PAGE 73.



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FILM

**Huyghe + Corbusier:  
Harvard Project I****Carpenter Center for the Visual  
Arts, Harvard University | Through  
April 17**

How do you celebrate the 40th anniversary of Le Corbusier's only North American building? That was the challenge extended to French multimedia artist Pierre Huyghe, who told an interpretative story of the creation of Harvard's Carpenter Center for the Visual Arts (1963) through a puppet opera performed at the school last fall. A film based on the opera is now playing in the center's Sert Gallery. An allegorical design tale in 13 scenes with a musical score but no dialogue, the opera has an element of mystery, as viewers try to decipher how each vignette corresponds to real-life events. Several scenes are quite clear, conveying the story through the use of iconic elements—a tree, a gate, a path—that represent Harvard Yard. But the most compelling moment is a scene in which Le Corbusier envisions the center's design in his mind's eye. His trademark architectural elements float through the air—a ramp, a brise-soleil—and slowly coalesce into a wire-frame model, poetically capturing the design process. Forty years later, Le Corbusier still draws a crowd. **Elizabeth Donoff**



EXHIBITION

**Florence Knoll Bassett: Defining Modern I  
Philadelphia Museum of Art | Through  
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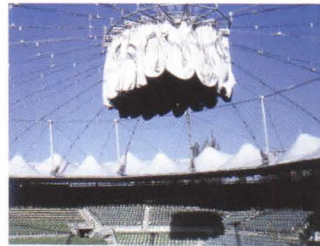
An iconic figure in interior design, Florence Knoll Bassett studied under Eero Saarinen and worked briefly for the likes of Walter Gropius and Marcel Breuer before she and then-husband Hans Knoll started Knoll Associates in 1946. Now 87, the winner of the 2002 National Medal of the Arts has curated a one-room exhibition of her work that demonstrates how she helped revolutionize furniture design as well as the field of interior space planning. Eleven of her ubiquitous furniture pieces are on view, including a settee, a marble-topped oval desk, and a credenza from Knoll's Executive Collection, and images of her most notable interiors, such as offices for *Look* magazine (1962) and CBS (1954), both in New York City, and ketchup magnate Jack Heinz's office in Pittsburgh, Pennsylvania (1958, below). **Katie Gerfen**



BOOK

**Membrane Structures | Klaus-Michael Koch |  
Prestel**

When are fabric structures beautiful? Contemplate the answer with an offering authored by the son of German materials pioneer Herbert Koch (with epilogue by German architect Thomas Herzog)—a design showcase masquerading as technical primer. Most striking are uses that display more membrane than mast, more fabric than fittings, regardless of how elegant the exoskeleton. Skin geometry is the real event here: taut and sheeny in tension, or puffed and billowed under pressure. Klaus-Michael Koch presents many masterful German works: Buchecker Architect's shrouded showrooms in Raubling; LAI Lanz Architects' cocoonish cultural center in Puchheim; and the retractable, drapelike dome of Hamburg's tennis arena (below). Much rarer are ethereal skins like that veiling the National Space Center in Leicester, England, by Nicholas Grimshaw with Arup—the latter certainly the world's foremost source on membrane applications. **C.C. Sullivan**



EXHIBITIONS

**NEW YORK CITY**  
**Groundswell: Constructing the Contemporary Landscape**  
 Twenty-three landscape-design projects that transform derelict urban spaces.  
**MUSEUM OF MODERN ART**  
 moma.org  
 February 25–May 16



**SANTA MONICA**  
**Early Light Works**  
 Exhibition featuring the early light projections and sculptures of installation artist James Turrell.  
**GRIFFIN CONTEMPORARY**  
 griffincontemporary.com  
 Through February 12

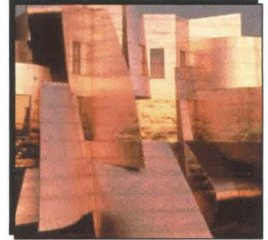
**WASHINGTON, D.C.**  
**Frank Gehry, Architect: Designs for Museums**  
 A multimedia exhibition of built and on-the-boards museum designs from the iconoclast architect.  
**CORCORAN GALLERY**  
 corcoran.org  
 Through March 21

EVENTS

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**Archcairo 2005**  
 Seminars and papers on architecture, globalization, and communities.  
**GRAND HYATT**  
 archcairo.org  
 February 22–24

**HOUSTON**  
**Built in Brazil**  
 A lecture series on the architecture of 20th century Brazil, offered by the Rice Design Alliance.  
**MUSEUM OF FINE ARTS, HOUSTON**  
 rda.rice.edu  
 January 12–February 9

**LAS VEGAS**  
**Surfaces**  
 Exhibitions and seminars on trends and new products in the floor covering industry.  
**SANDS EXPO & CONVENTION CENTER**  
 surfacesexpo.com  
 January 25–28



**NEW YORK CITY**  
**Verdopolis**  
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**VARIOUS VENUES**  
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**ORANGE COUNTY CONVENTION CENTER**  
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**Lucid Dreaming**  
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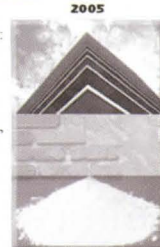
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# ARCHITECTS, ENVIRONMENTALISTS, AND PLANNERS SHOULD APPLY THEIR ENERGIES—NOT THEIR CONTEMPT AND CONDEMNATION—TO AMERICA'S SUBURBS.

BY JOEL KOTKIN

For the better part of the past 50 years, urbanists, planners, and environmentalists have railed against suburbia and the dreaded trend of “sprawling” outward from old city cores. Wistfully, some have predicted the imminent doom of the outer ring, first during the energy crisis of the 1970s. Today's more rabid opponents of sprawl, like author James Howard Kunstler, see this as the time “to get out of suburbia while you can,” foreseeing the decline of this much-detested American way of life. Others focus their sights on the so-called “booming” market for inner-city housing, predicting a massive wave of young hipsters, empty-nesters, and other sophistos, who will help developers package underdeveloped urban stretches of middle America into mini-Manhattans.

Yet in reality, both the notions of suburban decline or a big-time downtown revival are delusional. Since 1950, 93 percent of all metropolitan growth has taken place in the suburbs. More importantly, this pattern continued during the energy crisis and, despite the downtown hype, is showing no real sign of slacking off.

The biggest reason for this triumph is not the “conspiracy” of big oil and free-way builders oft-cited by enviro-activists, but the simple desires of ordinary people—not only in America but in most rich countries—to own a piece of land, however humble, where they may live in relative comfort and peace. It reflects what the 1960s Los Angeles urbanist and Italian immigrant Edgardo Contini labeled “the universal aspiration.”

This aspiration has not eliminated the traditional urban core so much as greatly circumscribed its relevance. Some cities, like Chicago, retain considerable vibrancy and economic importance. Most others, however, have either collapsed into mere shells of their former selves—St. Louis, Cleveland, and Buffalo come to mind—while some, such as Boston and San Francisco, have reinvented them-



selves as largely ephemeral cities of entertainment and concourse, serving a largely elite, posteconomic constituency.

Facts often prove a significant balm to delusion. Over the last 15 years, some places witnessed a small yet welcome surge in inner-city residents, but, viewed as part of all the new housing units in the country, it remains tiny. In fact, all the

⊗ **Growth predicted for the 30 top U.S. downtowns through 2010 is less than half that of Seattle's 1990s suburbs.**

growth predicted recently for the 30 top U.S. downtowns through 2010 turns out to be less than half the suburban growth of greater Seattle during the 1990s. And in spite of the recent talk of Houston's downtown housing surge, trends in new permits show that the entire inner ring of the city—extending well beyond the central core—accounted for barely 6 percent of the city's total new units, a tiny fraction compared to the outer suburban rings.

Since 2000, these trends seem to be accelerating, according to Brookings Institution demographer William H. Frey. Many cities that are seen as harbingers of a dense urban future—San Francisco,

Chicago, Minneapolis—have actually lost population since the millennium, following some gains in the 1990s. Hopefully, this decline will reverse in coming years, but even the most optimistic projections for the inner cores are not even remotely close to those on the periphery.

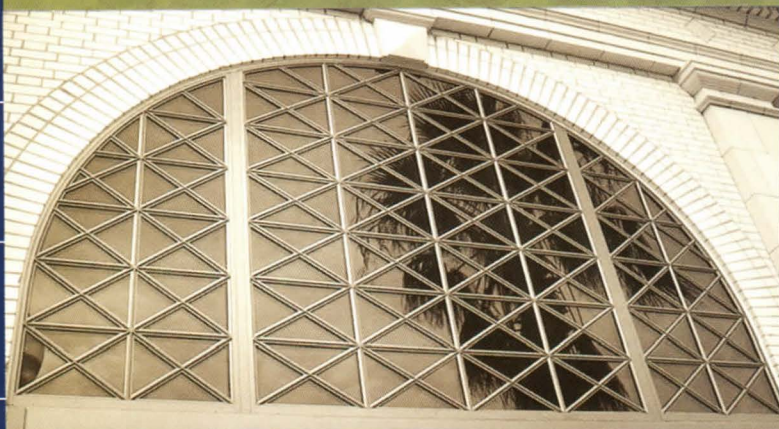
To many urbanists, the rise of suburbia represents the death-knell of the city. Yet if the traditional city has lost its once overpowering relevance, it still has much to teach the suburbs. Sprawl has given people and families a strategy for adapting to urban dysfunction—antibusiness governments, unworkable schools, lack of green space—but it has not always addressed other issues adequately, notably the need for community, identity, sacred space, and a closer relation between workplace and home life.

Creating a better suburban future is a noble—and potentially very profitable—calling. Suburbia is maturing and evolving all around America, as seen in reviving suburban downtowns such as Naperville, Illinois, or in brash new “suburban villages” being built in places like Houston's Fort Bend County or in California's Santa Clarita Valley. It can be seen in the new arts venues in places like Gwinnett County, Georgia, and in the construction of new and often-striking churches, mosques, synagogues, and temples in the vast periphery.

This critical work will do much to define the 21st-century modern city and to attempt to meet the challenges laid out by the early visionaries of suburbia—men like Ebenezer Howard or H.G. Wells—who saw the move to the periphery as a chance to build “a new civilization.” And it's a project worthy of the creative energies of architects, environmentalists, and planners—not their contempt and condemnation.

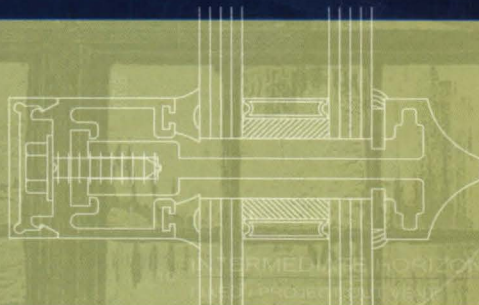
**Joel Kotkin, a fellow of New America Foundation, wrote *The City: A Global History* (Modern Library, April 2005).**

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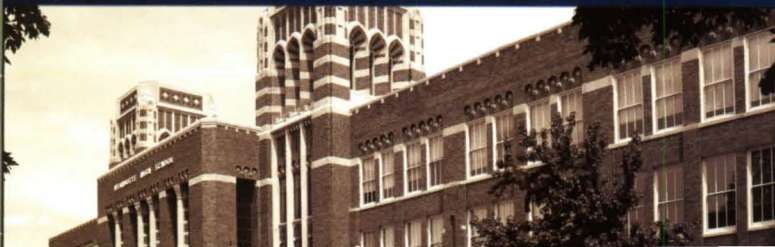
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