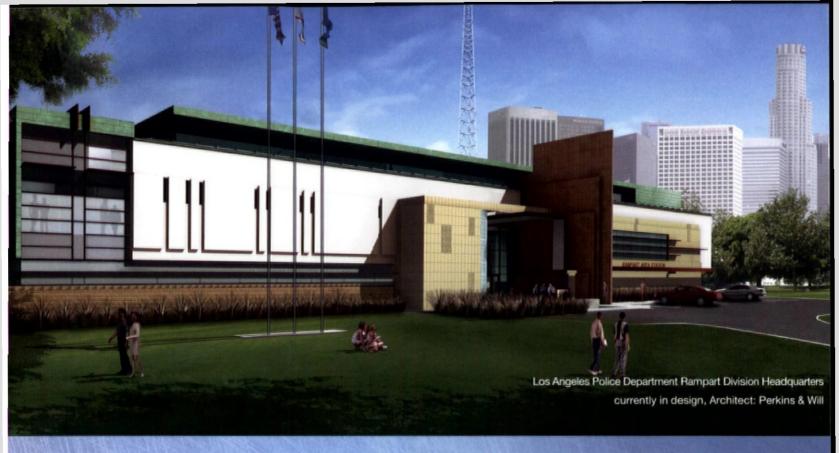
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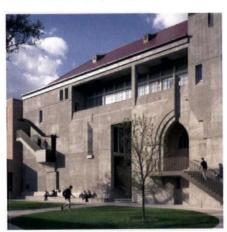


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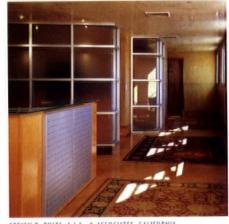


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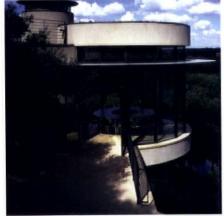




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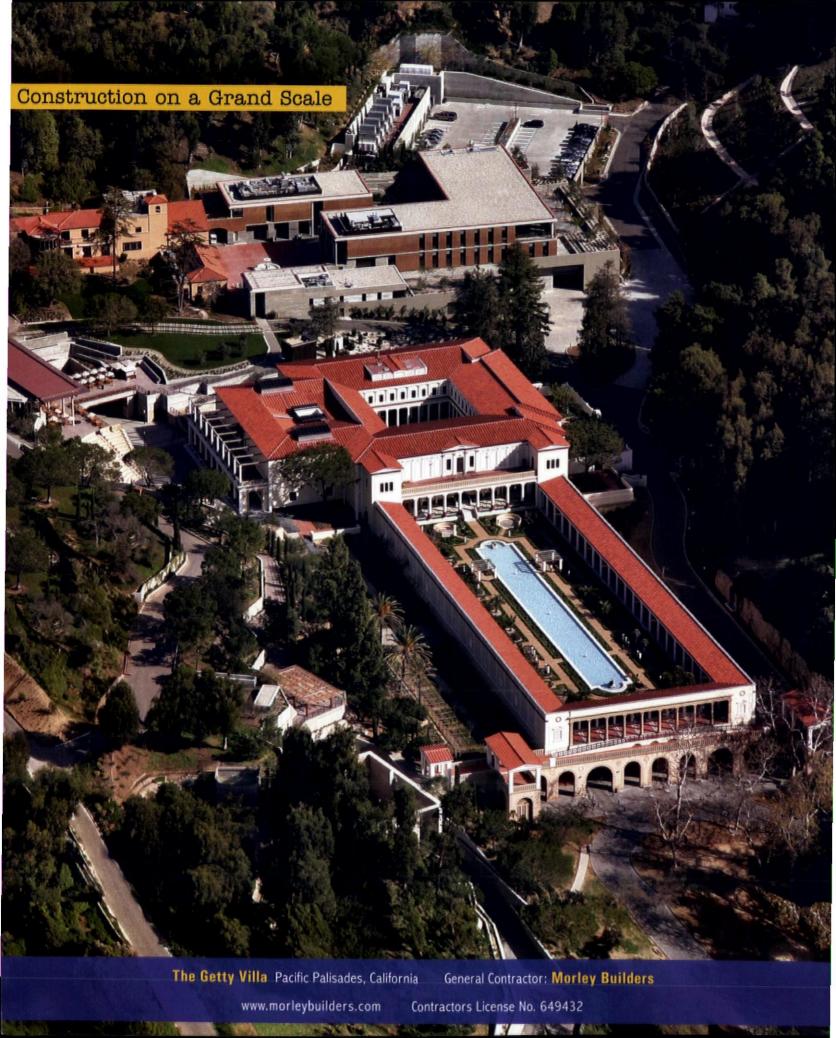


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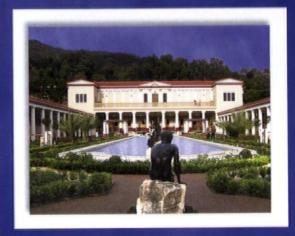
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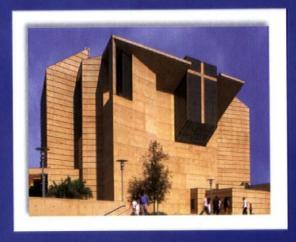
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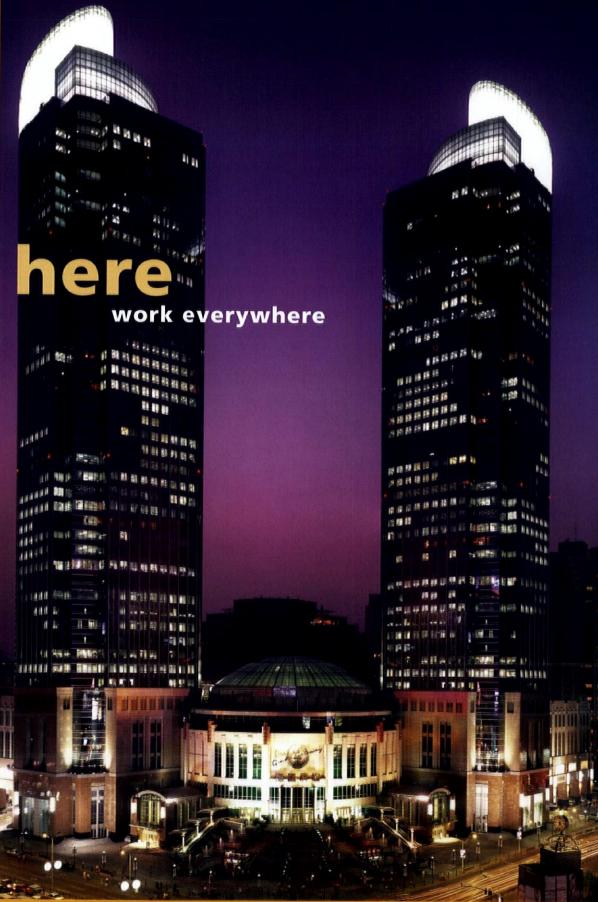
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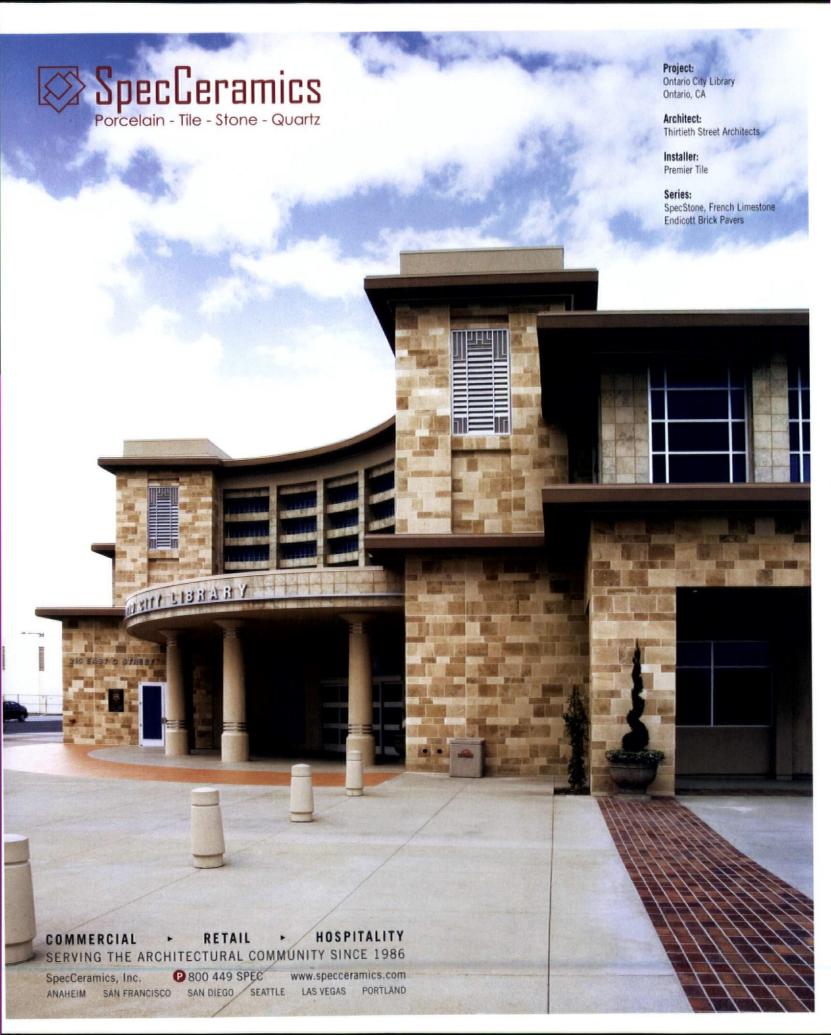
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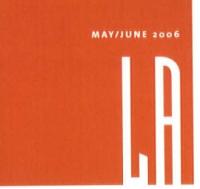


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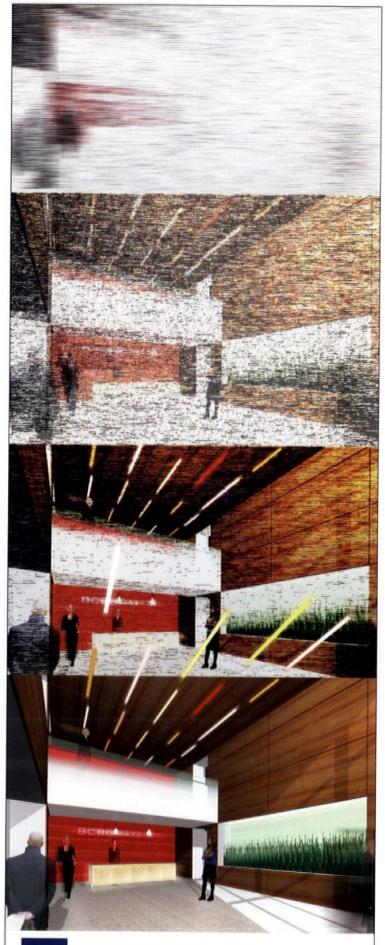
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CHRISTOPHER FRAWLEY's life has always been about photography. From the age of 12, he worked as an assistant teacher at a photography and cinematography after-school youth program. Since graduating from the Brooks Institute of Photography in 1999, he has experimented in many different areas of photography, but his one true passion for photographing abandoned buildings has fueled his work for the last decade.

**TROY FUSS** is the author of *Cruising LA* (Balcony Press, 2006), a guided driving tour of the city's most scenic neighborhoods and architecture. A versatile freelancer based in Los Angeles, Fuss co-founded and served as editor in chief of *Planet* magazine and has written for *Reuters, New Times, RAMP*, the *Arizona Republic* and others.

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JASON TLUSH is a Los Angeles-based photographer with an affinity for abandoned and empty structures. During a long layover in San Francisco International Airport, he stumbled across Terminal 2, which has been closed since 2000. He is currently exploring the warehouse district in downtown L.A., as well as ghost towns around Southern California.



## SPECIAL HIS

## Letter from the Publisher

When AIA National announced that Los Angeles would be the location for the 2006 National Convention we greeted the news with pride, excitement and, most of all, trepidation. Once a Steering Committee was established to oversee the various tasks of hosting the event we quickly became excited by the possibilities of showing off the place we love to the profession we love. The last time Los Angeles hosted the convention was 1994, and since that time the region has boomed with new construction, a good portion of which is some of the best architecture in the world. From flashy to elegant, from high-tech to humble, the work of architects in Southern California is as thrilling and enigmatic as the place from which it emerged. We at *LA Architect* magazine and the Los Angeles Chapter of the AIA welcome you all to our town and hope we can provide you with the experience of a lifetime.



Naturally, there are literally dozens of people who have worked hard

to make this convention the best ever, and the AIA/Los Angeles Chapter staff should be at the top of the list: Executive Director Nicci Solomons Hon. AIA/CC, Azul Amaral, Carlo Caccavale, Maria O'Malley, Matt Krinsky, Steve Tanner, Will Wright and, especially, Susie Kim, our intrepid convention coordinator who has done stellar duty with a bunch of visionary (aka unruly) architects.

Steering Committee Co-Chairs Christopher Martin FAIA and David Martin FAIA led us all magnificently in our efforts of conceptualization, funding and logistics. Our committee: Ann Gray FAIA, Bernard Altman AIA, Bob Newsom FAIA, Carl F. Meyer FAIA, Carlos Madrid, Dan Janotta AIA, Danette Riddle Hon. AIA/LA, J. Guadalupe Flores AIA, John Dale AIA, Jose Palacios AIA, Julie Smith, Karin J. Carlson Hon. AIA/CC, Michael A. Enomoto AIA, Michael Hricak FAIA, Robert Jernigan AIA, Stephen H. Kanner FAIA and AIA/LA President William H. Fain Jr. FAIA.

Much appreciated additional efforts were made by our Academic Outreach Committee Co-Chairs David Montalba AIA and Clay Holden Assoc. AIA, our Design Awards Committee Co-Chairs Greg Verabian AIA and Hraztan Zeitlian AIA, and our Convention Volunteers Committee Co-Chairs Mahmoud Gharachedaghi FAIA, Erik Hagen AIA and Michael Wilson.

Ann Gray, FAIA CEO/PUBLISHER



## EDITOR'S

It's no coincidence that this issue was published in concert with the AIA 2006 National Convention and Design Exposition. When better to address "crowds" than when 20,000-plus architects converge on the city? This year's convention is centered in the South Park neighborhood of downtown Los Angeles, an area that has greatly changed over the past five years and holds great promise for the next five and beyond. Any other trade group relegated to the L.A. Convention Center may fulfill Morris Newman's fears expressed



in his profile of the LA Live! project and never venture past the Staples Center, never discover the "real" city. Not true for architects, whom I have no doubt will traverse every stretch of the local land, exploring the microcosms—both architectural and cultural—that exist outside the confines of the convention center.

This issue on crowds is also poignant for those of us who call L.A. home. Living in a city synonymous with traffic and people, it's a wonder that so little time is spent interacting with each other in public spaces. As I planned this issue and read through AIA/LA President Bill Fain's column, I was struck by just how many spaces exist and are being designed for this very purpose. Can new crowd-conducive spaces foster congeniality? Only time can tell.

Finally, photographer Jason Tlush's airport photo essay conjures a feeling of respite rarely associated with air travel. I hope those of you who traveled here for the convention take solace in them. Airports are truly beautiful places, and it's refreshing to see their inherent peacefulness captured. Fortunately for those of us who don't get to travel through this utopian, desolate facility, they are also well queued.

Your Editor,

Jennifer Caterino

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## ۸I۸

Our environment of hyper-individualism lacks the welltrodden pedestrian spaces that foster everyday encounters.

## Crash

### THE OPENING LINE OF THE 2005 MOVIE

Crash has police detective Graham prophetically commenting on a separation we tend to feel in Los Angeles: "It's the sense of touch. In any real city you walk, you know-you brush past people; people bump into you. In L.A., nobody touches you. We are always behind all this metal and glass." Artist Carlos Alvarez channeled the desperation of this isolation in his vigorous pastels. Blue Crash (1984) and Suburban Nightmare (1984) challenge two of L.A.'s most beloved icons, our private homes and cars. By violently destroying those icons, Alvarez confronts our private isolationist existence, begging for an alternative.

This issue of LA Architect features a number of crowd-supporting environments in L.A. I find this very interesting because we are not known for easy public congregation; we just don't have much practice at it. There is something about the design of this city and how we go about living in it that encourages individual freedom and self-expression, yet encourages intolerance toward others. Crowds in L.A. have a tinge of chaos—they contain an uncomfortable fear factor, as if underlying tensions could explode.

What keeps us so isolated and makes civility so difficult? Our environment of hyper-individualism lacks the well-trodden pedestrian spaces that foster everyday encounters. Jennifer Lee's book Civility in the City points out that hundreds of everyday encounters help build positive civility in even the most struggling communities, such as New York's Harlem and West Philadelphia. These countless minute-long public encounters can only happen through a network of wellconnected and activated plazas, streets and parks, a network that L.A. has not yet created.

L.A. has never had a tradition of civic place-making like the cities of the nineteenth century that benefited from the City Beautiful Movement and Depression-era public works projects. Our boulevards are pieced together, lacking the continuity of space, use and multi-modality that would put them in the company of the great streets of the world.

When Olmsted created a city-wide parks plan in 1930, city leaders abandoned it in the midst of political infighting.

Even today, we struggle to support initiatives that create the possibility of increased civic space. The effort to create a new "civic plaza"







Alvarez, Suburban Nightmare, 1984

at the steps of City Hall next to the Los Angeles Times Building and close to the Cathedral of St. Vibiana was thwarted by the decision to build a new police headquarters on the site. How ironic that a public space where we could have been developing a deeper sense of civility is now being replaced by the police. Yet, L.A. is a young city with great potential. To tap this potential and reinforce civility in the city, we need to rally around several bold ideas: transit, the Civic Park at Grand Avenue and redevelopment of the L.A. River.

- · Development of transit and pedestrianoriented transit villages will help get people out of their cars. Transit also offers the best opportunities for turning some of our better streets into world-class boulevards. Wilshire comes to mind—already grand, the extension of the subway would establish this street as the spinal cord of L.A., linking all of the communities from downtown to the Pacific Ocean. Ensuing development and pedestrian activity would reinstate Wilshire's potential to become L.A.'s ceremonial "Main Street."
- · Grand Avenue is becoming our cultural centerpiece, with distinctive architectural gems and the country's premier orchestra. In time, however, this place will be valued not so much for its iconic buildings, but for its public spaces, the boulevard and the park-long hidden behind two monolithic county buildings. The connection of this park to the street is crucial-widening the sidewalks and encouraging the internally focused institutions to activate the avenue with programs, displays and other events, demonstrating that they value the street and civic park as extensions of themselves, would have a great positive impact. Together with the planned L.A. Live! plaza at Olympic and Figueroa, downtown's transit-fed pedestrian network is growing.
- · The Los Angeles River is probably the most wonderful open-space opportunity in L.A. Its potential to link a multitude of socially diverse communities with open space and recreational venues differentiates it from any public space in the city, with the possible exception of the beaches. The riverside's

promise for social interaction is immense. In a recent conversation, the eminent California historian Kevin Starr said that the development of open space along the river, as well as the reuse of the abandoned Red Car rail lines, represents to him a healing of Los Angeles.

Why "healing"? These spaces are not only crucial because they create a more enriching and impressive city. As Lee discovered, they are critical settings for the small everyday interactions that foster a culture of reciprocity and respect—important spaces where "civility and routine are negotiated and maintained each day." This interaction doesn't happen in our cars, and it doesn't happen in our homes—it happens in public spaces that are well-knitted into our everyday lives. When we've had more practice at "bumping together," maybe Angelenos can more easily come together in celebratory and inclusive crowds.

### -WILLIAM H. FAIN JR., FAIA

Thanks goes to Mark Gershen, Assoc. AIA, and Trina Gunther, Bill Fain's "editorial board" for their contributions to this article.



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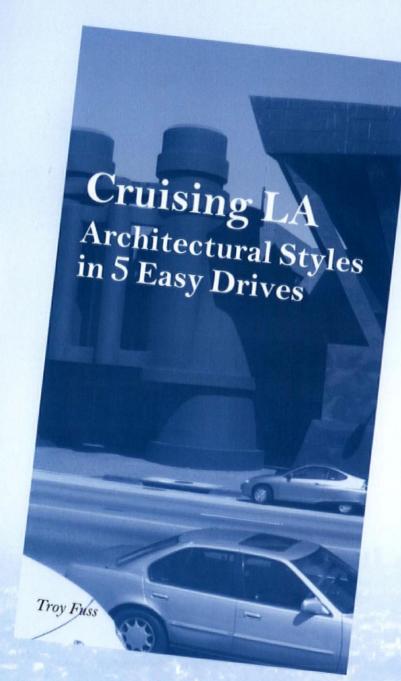
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Roundtable Discussion "Who Says What Architecture Is?"

June 09, 2006 at SCI-Arc
Southern California Institute of Architecture
960 E. Third Street Los Angeles, CA 90013
Exhibit Opening: 6:00 – 9:00 PM
Panel Discussion: 7:30 PM

Edgy, inventive, and truly groundbreaking are apt definitions of Los Angeles' architecture. Stellar examples will be on display at the 2006 AIA/LA Design Awards Exhibit, hosted by SCI-Arc during the 2006 AIA National Convention.

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A lively debate on the various definitions and ramifications of today's architecture will use the AIA/LA Design Awards entries as a means to discuss "Who Says What Architecture Is?" Moderated by architect and SCI-Arc director Eric Owen Moss, FAIA, the panel comprises architect Thom Mayne, FAIA, of Morphosis, architect Wolf Prix of Coop Himmelb(I)au and architecture writer & radio host/producer Frances Anderton of KCRW-FM, among others.

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2x8: Swell Exhibit Opening Reception

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The 2x8 is an annual exhibition sponsored by the AIA/LA, showcasing exemplary student work from architecture and design institutions throughout California.

Both programs are free and open to the public.

## STRONGER



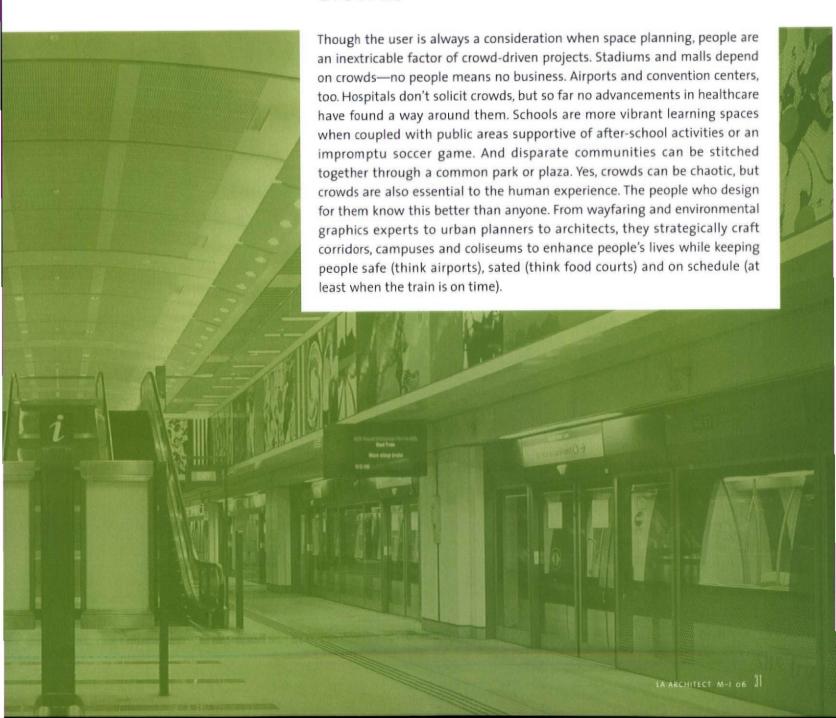
Student: Manny Pitpit Woodbury Class of: 1994

"I graduated from Woodbury University in 1994 with a Bachelor of Architecture degree. I have been with Jubany Architecture for the last 11 years and became the Production Manager about 4 years ago. The technical side of architecture has been my pursuit since early on in my career and I have focused in that area since."

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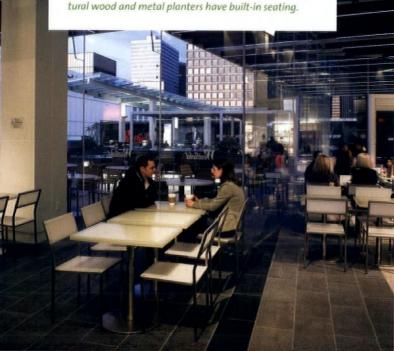
## Westfield Century City— The Dining Terrace

LOCATION: Los Angeles, California
DESIGNER: Rios Clementi Hale Studios

WEBSITE: www.rios.com

Rios Clementi Hale Studios and the Westfield design team embarked on a highly collaborative process, creating a contemporary urban shopping center that reflects the mall's sophisticated customer base. The first phase of the renovation creates a new second level with an indoor-outdoor Dining Terrace.

Featuring a simple materials palette of transparent and opaque glass, steel and Mangaris wood, the Dining Terrace casually spills into the outdoors, acting as a central gathering and eating area for 1000-plus patrons. Steel-and-glass canopies extend sculpturally over the outdoor seating area, forming a lounge-like atmosphere, and various seating arrangements—a "living room" lounge, communal tables, stool-height tables—give patrons broad choice. In the interior, elongated rows of wood panels extend along the ceiling and walls, lending a warm, textured quality. The desert-like plant landscape program complements the architectural components, and is functional—sculptural wood and material planters have built in scating









Although the building has been an ongoing success, PPG Place's granite plaza was not. Most critically, the plaza had originally been designed as a backdrop to show off the complex's 40-story icon building, designed by Philip Johnson and John Burgee, as a sculptural and architectural object; it was not designed as a social center. Secondly, it was built with no landscaping and virtually no place to gather—the plaza lacked people, in turn hurting the complex's mostly empty ground-

floor retail space.

DESIGNER: SWA Group
WEBSITE: www.swagroup.com

SWA Group's rethinking of this privately owned public space respected and expanded Johnson's original design. To make the plaza more human-scale and inviting, SWA added extensive movable landscape features, like oversized topiary pots and planters, as well as lighting that plays off the plaza's dark granite and the surrounding glass buildings. SWA also suggested new uses to the plaza, including a diamond-shaped ice-skating rink, an illuminated water jet fountain, and movable chairs and tables. SWA's approach to make the PPG plaza a popular destination for residents, workers and visitors also hopes to attract upscale retailers and restaurants to the ground-floor retail space surrounding it.

## Oregon Health Science University, Patient Care Facility

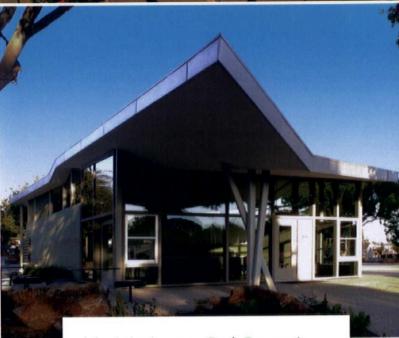
LOCATION: Portland, Oregon DESIGNER: Perkins+Will WEBSITE: www.perkinswill.com

Resting dramatically atop Marquam Hill in Portland, Oregon, the new 321,000-square-foot, 11-floor Patient Care Facility consists of 26 ICU beds, 60 med/surgical beds, eight operating rooms, radiation therapy, a women's health clinic, an imaging center, and ancillary support services, all sitting above four floors of parking. A ninth floor "pedestrian superhighway" circulation spine connects all of the main precincts on campus, and an aerial tram connects the mountaintop to a waterfront OHSU campus at its base. To accommodate large pedestrian volumes at the tram connection, a "sky lobby" atrium was developed, allowing people to pass through the hospital yet stay out of the main traffic pattern.

The building is articulated in four main components, each of which relates metaphorically to unique site determinants. In addition to expressing site elements, these components serve programmatic functions. For example, the "Mountain," which expresses the region's volcanic origins, acts as a four-story base housing main vehicular entry, patient treatment and surgical suites. Atop is a variety of rooftop outdoor spaces.







Virginia Avenue Park Expansion

LOCATION: Santa Monica, California **DESIGNER:** Koning Eizenberg Architecture

WEBSITE: www.kearch.com

Prior to its expansion, Virginia Avenue Park was seen as a demarcation line—dividing the local Pico and Sunset Park neighborhoods. In 1999, the City of Santa Monica was able to acquire a further 3.2 acres, including two warehouse buildings, and began park improvements. A series of community meetings defined a program and design approach that would help knit together the two communities.

Extensive green space is available throughout for informal ball games and community events. Planting and paths weave existing buildings with outdoor uses and create a campus-like setting with a key pedestrian space running through the park. All segments of the local population—from children to seniors—are served by the park. On the north side is the patio, a pavilion sheltering an activity space and public restrooms, which abuts a new children's waterplay area and playground. One building is designated for senior programming, while another was converted to a teen center. The project also includes a new mixed-use park center.

## **Buangkok Station**

LOCATION: Sengkang, Singapore

DESIGNER: Altoon + Porter Architects LLP (Los Angeles)

WEBSITE: www.altoonporter.com

Altoon + Porter Architects employed powerful twentyfirst century design imagery for this new station along Singapore's Northeast Line Expansion. Buangkok Station is an important marker in the growth of the small island republic, as it embodies a commitment to world-class transportation infrastructure. Distinctive design criteria was taken into account when developing the station.

Serving 3,000 people at its peak, Buangkok Station is a key transportation component of one of the region's major housing developments. The station box sits beneath the roadway, with above-ground entrance structures, consisting of Teflon-coated fiberglass fabric, serving both roadsides. It also acts as a civil defense station, as no visual connection is allowed between above- and below-ground. To link these spaces and achieve a visual continuity, the same fabric used in covering the above-ground structures is also used to treat the vaulted ceiling of the two-story space over the track platform below.











North Embarcadero Waterfront

LOCATION: San Diego, California

**DESIGNER:** Ehrenkrantz Eckstut & Kuhn Architects

WEBSITE: www.eekarchitects.com

The North Embarcadero Waterfront plays a strategic role in the future of the San Diego Bay and its relationship to the emerging downtown. Ehrenkrantz Eckstut & Kuhn Architects (EE&K) is working on the schematic design of 1.2 miles of waterfront, from the San Diego Airport to the existing South Embarcadero. The waterfront includes the city's commercial harbor. working wharf, historical ships, maritime museum and cruise ship terminal. EE&K's plan will expand the focus of popular maritime activities and develop the public infrastructure along the land—San Diego's downtown streets will finally extend to meet the bay.

The convenience of city streets, and their seamless merger with the sea, provides an opportunity for a grand and multi-dimensional esplanade. Groups as large as 80,000 will be able to enjoy outdoor spaces designed for a variety of uses, including the tall-ship festival, holiday parades and other celebrations. Designed at "bay scale," the esplanade will include a series of ten unifying elements, such as a continuous open walk along the water, a shared bike path, landscaping, paving, lighting, and street furniture.



#### Los Angeles County + University of Southern California Replacement Medical Center

LOCATION: Los Angeles, California

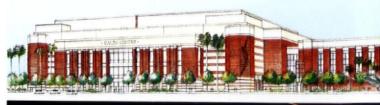
DESIGNER: HOK and LBL WEBSITE: www.hok.com www.lblarch.com

With 350,000 outpatient visits per year, 1.5 million square feet of new construction, a 3000-space parking garage, 600 acute beds, and 7,000 employees, the associated design team of HOK and LBL focused on creating an intuitive and comforting environment at LAC+USC that will help visitors find their way and will alleviate "hospital anxiety."

The Replacement Medical Center, slated to be completed in 2007, includes welcoming urban features like the grand stairs, gardens, plazas and breezeways. Safety and movement control is paramount in its design. Point of entry to the three buildings is secured by airport-type security, yet openness and visual access to the exterior are maintained. To facilitate building circulation, a concept of "building slabs" was developed to allow efficient, private pathways not shared by the different populations. This concept of functional building slabs is expressed architecturally through coded exterior cladding: Major circulation is glazed in curtain wall; metal paneling is used for the technological, interventional and service-oriented portions of the project; and areas of patient housing are enveloped in pre-cast concrete.









Galen Events Center LOCATION: LOS Angeles, California DESIGNER: HNTB Architecture Inc.

WEBSITE: www.hntb.com

The University of California (USC)'s new Galen Center, a 10,300-seat on-campus events center, will become home to the USC basketball and volleyball teams when it is completed later this year, but its purpose will not be restricted to the athletic seasons. In addition to hosting numerous sporting events, the facility was designed to accommodate various cultural, community and entertainment happenings. The facility will feature 22 private suites, 2,200 founder seats, a team store, and hall of fame and donor recognition areas. An adjacent athletic pavilion, to be completed as part of Phase II of the project, consists of a two-story practice facility, which includes multiple practice court configurations and will serve as a 2,000-seat venue for other events. The facility will also include retractable bleacher seating for 1,000 fans, along with team offices, administration and conference spaces, and coaches/press areas. Community uses will include local graduation ceremonies, high school sports championships and a children's summer sports camp.

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#### AsiaWorld-Expo

LOCATION: Hong Kong International Airport,

Lantau Island, Hong Kong

DESIGNER: NBBJ

WEBSITE: www.nbbj.com

AsiaWorld-Expo at Hong Kong International Airport is Hong Kong's newest and largest convention and exhibition complex. The facility provides 753,474 square feet of convention and exhibition space, including a multipurpose 13,500-seat arena hall that uses moveable seating to convert to a completely flat floor. Divided into light-controlled modules for functional versatility, the arena hall also features two sky-lit lobby spaces connected by a major concourse to the other exhibit spaces. The adjacent 115,174-square-foot multi-purpose hall can also be configured with moveable seating to accommodate a variety of performances and events. With ready land, sea and air connections, and proximity to the Pearl River Delta enterprise zone, AsiaWorld-Expo was already booked for more than 25 major events before opening in December 2005.

To mitigate the static, pancake-flat form that is in the nature of its building type, AsiaWorld-Expo was given a more dynamic feel through fuselage-like curves. Inside, the soaring lobby, hospitality and circulation spaces were designed to facilitate clear wayfinding and to admit generous amounts of natural light and views.















#### Downtown LA Walks

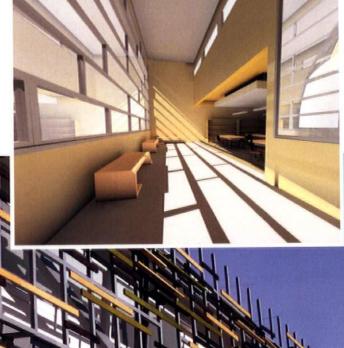
Location: Los Angeles, California

**DESIGNER:** Hunt Design and Corbin Design

WEBSITE: www.huntdesign.com www.corbindesign.com

Downtown LA Walks, the city's new comprehensive wayfinding system, encompasses 350 city blocks, 50 streets, over 300 intersections, 30 freeway off ramps, eight Metro stations and hundreds of MTA bus stops. One of the country's largest civic wayfinding programs, it is intended to help Angelenos and tourists alike better navigate the city's streets and sidewalks. It also strives to unify the city's downtown core through a system of naming, branding and symbols presented on boundary and district markers, and pedestrian and vehicular signs. More than 1,300 individual elements make up the system, including 545 vehicular directional signs, 471 pedestrian signs and 285 neighborhood maps. Designed to promote walking, the system points drivers to appropriate parking for their destination. When they leave their cars, it offers more detailed information in the form of pedestrian directional signs to destinations and neighborhood maps at every other corner that provide a visual overview of the immediate area.





#### Gratts Primary Center and Early Education Center

LOCATION: Los Angeles, California DESIGNER: Jubany Architecture WEBSITE: www.jubany.com

Gratts Primary and Early Education Center (EEC), due to be completed in the fall of 2007, will bring an innovative educational facility to one of Los Angeles' dense, low-income urban neighborhoods. The building concept and program seek to strengthen the relationship between the local community and its neighborhood school by opening the campus for after-hours public access to both its multi-purpose building for community events and its athletic fields for sporting events.

To accomplish these objectives, a joint-use with multiple school programs and the surrounding community was established. Throughout the process, the Los Angeles Unified School District (LAUSD), Jubany Architecture, New Schools/Better Neighborhoods, and A Community of Friends collaborated to ensure that the design of the campus served to knit together the new school site and the new affordable housing project, which includes a Boy's and Girl's Club, with the surrounding residential community. As a result, the idea of a symbiotic use was embedded in the design process. The school's functional spaces were strategically located to maximize their adjacency to the street and to facilitate their use by the surrounding community.

A complex building program, a limited budget and a building site that dropped over 30 feet forced the designers to overlap and cantilever the architecture. Additional design priorities were to soften the campus edges and create a diverse array of usable outdoor communal and teaching spaces that take advantage of the view of downtown. Sustainable concepts were employed throughout: The architects designed integrated building and site-orientation systems and are using environmentally conscious solutions, such a shading screen made of recyclable fiber composite material and locally manufactured concrete block, resulting in the school exceeding the requirements for California High Performance Schools certification.



#### LA Live!

#### Good Design Work for a Questionable Public-Private Investment

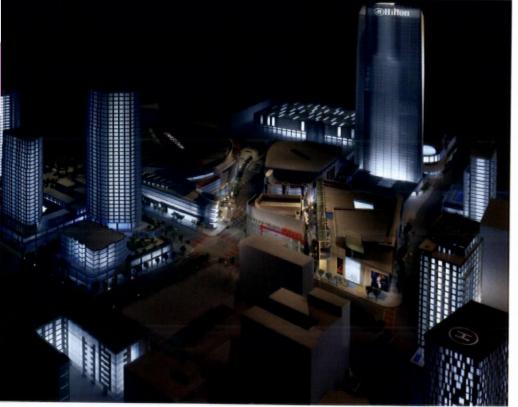
IF I WERE AN INVESTOR, I WOULD LOVE the entertainment and hospitality juggernaut known as LA Live!, currently hurtling through the development pipeline toward a 28-acre superblock just north of the Staples Center in downtown Los Angeles' South Park neighborhood.

As conceived by AEG, the development outfit led by Denver billionaire Philip Anschutz, LA Live! might be described as a self-contained theater and restaurant district intended to enliven the part of downtown that will lie in the shadow of a new 56-story hotel intended to complement the Los Angeles Convention Center, which has long languished for such a facility. At least, that is the belief of the city's convention and tourism lobby, which believes L.A. cannot compete for certain conventions without a big hotel within a short walk. (The City is offering the developer roughly \$300 million in economic incentives to build and operate the hotel, a troubling public-policy question that need not concern us here.)

Beyond the towering 1,100-room hotel, which will also contain 250 condominiums, Live LA! will contain the 7,000-seat Nokia Theater, fronted by Nokia Plaza, nearly an acre of hardscape surrounded by restaurants, night clubs and retail. Smaller entertainment venues include the Conga Club, a Latin-themed night spot co-owned by actor Jimmy Smits, a music-themed museum devoted to the Grammy Awards, and a 15-theater multiplex. In all, the \$4.2-billion project is touted by its developers as the largest single development project in the history of the city.

Surrounded by high-rise condo buildings to be built by other developers, LA Live! seems destined to become the most conspicuous tourist attraction in the amenity-starved streetscape of the South Park district. It will probably serve a purpose similar to that of Universal CityWalk at Universal Studios or Downtown Disney in Anaheim, which is to say it will become a sort of gathering place or foyer for other attractions. Rather than simply pulling into the massive parking structure of the Staples Center and driving home as soon as the Lakers have won, visitors may choose to venture across the street for dinner, a movie or a live show at a night club.

Visitors to the sports arena, convention center or hotel will also have a safe and well-populated place to stroll and loll during the day and, perhaps more importantly, at night, when much of downtown is deserted. In other words, LA Live! is a well-conceived "capture machine," designed to lure and to entrap much of the foot traffic generated by conventions and concerts. I think it will be a commercial success.



Rendering by RTKL Associates



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I'm not an investor, however. I'm a resident of Los Angeles and a student of urbanism. And from that point of view, L.A. Live! is of marginal value at best. Call me unimaginative, but I don't see the need for an entertainment district the size of three or four city blocks on the southern edge of downtown. LA Live! may indeed have some usefulness in giving the crowds a place to mill about in between dinner and events at Staples or the future Nokia Theater. Yet this enormous project may end up detracting from downtown as a whole.

To its credit, AEG has assembled some of the most skillful hands in the region to shape the complex, and from what I have seen in plan and elevation, they have performed well. RTKL Associates has masterplanned the complex and contributed many of the building elevations, while Rios Clementi Hale Studios is in charge of designing the pavement, lighting and other open-space elements. ELS Architecture and Urban Design out of Berkeley, California, is designing the Nokia Theater, while Gensler's L.A. office is responsible for the soaring, shaft-like hotel.

The masterplan by RTKL's Randy Shortridge is not only orderly and attractive in itself, but proposes something very much worth exploring: breaking down the enormous scale of the blocks in downtown Los Angeles, and, in doing so, make those streets more attractive in scale to people on foot.



Rendering by Rios Clementi Hale Studio

regional superhighway and a crummy place for pedestrians. Opening a public space at midblock is a good idea that is worth exploring elsewhere in downtown, which is largely unwalkable, in part due to the enormous 600foot length of its north-south blocks.

Within the footprint of the RTKL plan, Rios Clementi Hale has added much of the sizzle to the public spaces, including light towers in Nokia Plaza that may stand up to 90 feet tall, which seem like enlargements of the tensilewrapped structures from that firm's fine Chess Park in Glendale, Calfornia

In addition, the Rios Clementi Hale scheme calls for a giant video-projection screen either 45 or 90 feet tall in the same outdoor space, according to partner Bob Hale. A performance stage is also going up on the plaza, and Hale this project, which does not have a compelling reason to exist, at least at this scale.

The whole concept of a large, inward-looking entertainment center seems like bad urbanism (yes, that includes the Music Center, too). It seems especially unfortunate to introduce one more megastructure into a residential neighborhood—South Park—next to the existing, single-use megastructures like the sports arena and the convention center. Hale rightly points out that LA Live! is actually a mixeduse project comprising theater, night clubs. movie theaters and office and retail spaces. Fair enough, but the elevations of the project from Figueroa and from Flower read like a steel-and-glass megastructure, a sort of trophy wife for the Staples Center.

It also seems unfortunate that developers would pay to design and build a desirable open space in South Park, only to assault its users with non-stop noise. Call me old fashioned, but I don't believe that successful public spaces need programming or giant video screens. Though large-scale, computer-driven graphics are exciting in trade shows and on the Vegas Strip, I remain unconvinced that they are desirable, or even appropriate, for a residential neighborhood.

LA Live! may well add value to the arena and the convention center—that seems to be its raison d'etre-but it may also detract from the rest of downtown. Many tourists and suburban concert goers may never see anything more of downtown than the inside of this noisy, hyper-commercial environment, so similar to many other noisy, garish places across the country. This revenue-capture machine may be a great asset for Phil Anschutz, but LA Live! is not a gift to the city.

-MORRIS NEWMAN

#### In all, the \$4.2-billion project is touted by its developers as the largest single development project in the history of the city.

Starting with the monolithic superblock assembled by the developer, the RTKL plan invades the site with several mid-block openings and essentially breaks the monster into six big pieces separated by shopping streets and/or vehicular circulation. Two different mid-block passageways—one starting on Figueroa Street and the other on Olympic Boulevard-lead visitors to the largest public space, Nokia Plaza.

Shortridge himself acknowledges he wishes the passages could be narrower, perhaps so they could more closely resemble the narrow shopping passages in Paris, and that the Nokia Plaza could be smaller and more intimate. In this case, the architect was constrained by the emergency-vehicle-access rules of the fire department. Though some purists might object to taking people off the big street, they must understand that Figueroa is an eight-lane

says it is likely that performances on the stage will be simultaneously displayed super-lifesized on the enormous projection screen.

In other words. Nokia Plaza will be media drenched and sensorium saturated. And while Hale did not say so, it is easy to imagine that during those moments when the video screen is not filled with street entertainers. it will be emblazoned with marketing-loud, inescapable marketing, nine stories tall.

Comment is not yet possible for either Gensler's hotel design or for some of the elevations of the RTKL buildings, which have not been made public. Details of design, however, are secondary to the sheer phenomenon of this large-scale, self-contained entertainment district that is currently erupting out of the asphalt parking lots of South Park. And design, even good design, by itself cannot redeem



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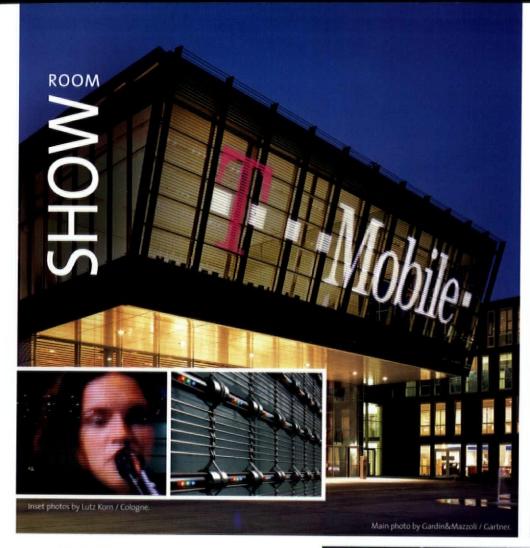
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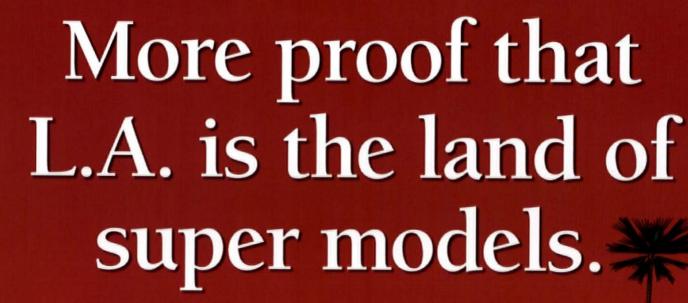
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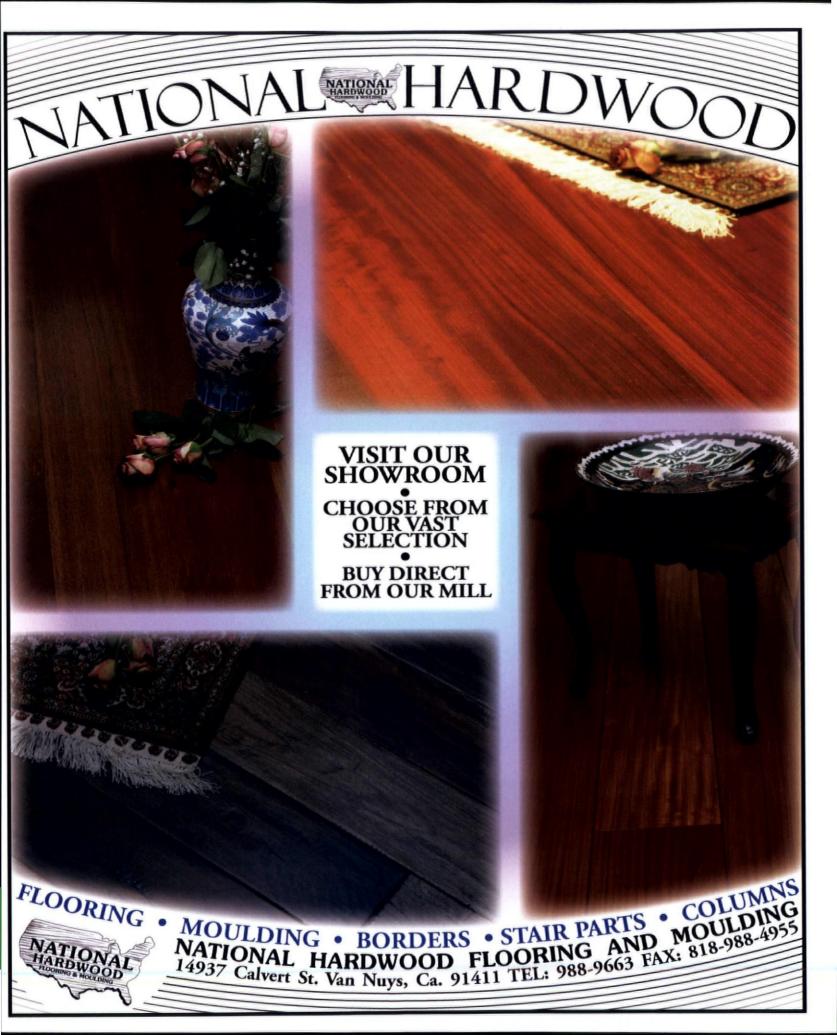
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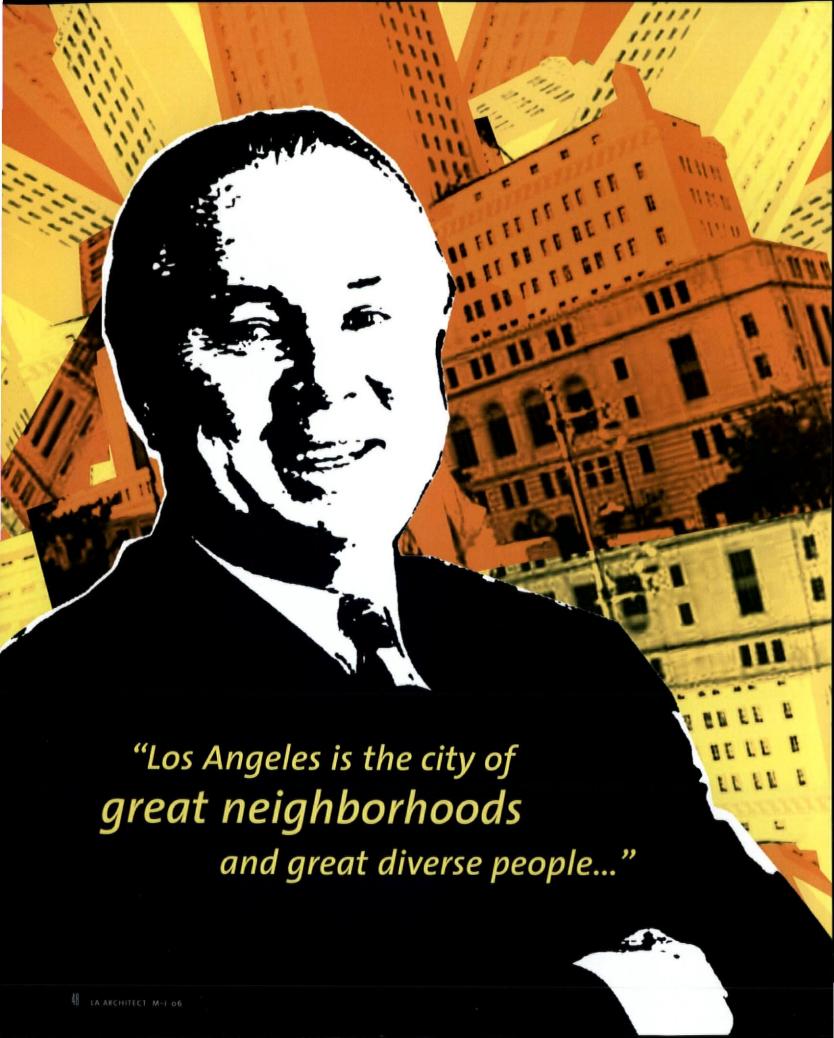






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#### A CONVERSATION WITH

# L.A. City Council Member Tom LaBonge

BY ANN GRAY, FAIA

Tom LaBonge is a man with a passion for Los Angeles. He also happens to be a politician. LaBonge now serves as the elected representative of the Fourth Council District of Los Angeles, an area that includes his home neighborhood of Silver Lake among others, but he is most often characterized not by his politics, but by the passion he exudes for the city and its distinctive neighborhoods. Ann Gray recently sat down with LaBonge to discuss population growth, the importance of neighborhoods, and architecture in Southern California.

#### Ann Gray Welcome, Tom. I wanted to start the conversation talking about your favorite topic, neighborhoods.

Tom LaBonge In Southern California, it all starts with the neighborhoods. Los Angeles is the city of great neighborhoods and great diverse people, also with great challenges. I happen to have been born and raised in Silver Lake, and so my whole life I've been in what is said to be "the best neighborhood" in a sense. So, having grown up in a neighborhood, having a full understanding and appreciation, I'm big on the preservation of neighborhoods, and I look at things from the neighborhood standpoint first and try to balance out our needs.

#### AG What do you think are the threats to the neighborhoods now?

TLB The biggest threat is the not respecting the neighborhood-mansionization-not having the proper correlation between single-family to small to medium and high density.

#### AG You want to see a balance?

TLB Right, balanced density. One thing I learned in the 1994 earthquake: For something like fourteen days and nights we worked with Mayor Riordan's office out in the valley and they had nothing but single-family homes and R-55, different than the metropolitan area where you had duplexes and four-plexes,

eight-plexes and then some big buildings. You didn't have that split; you didn't have the range. But if I look in Los Angeles city, it's the neighborhoods. Whether it's University Park, West Adams, Eagle Rock, all out of my district, or my district of Silver Lake, Los Feliz, Toluca Lake, Hancock Park, Windsor Square, Miracle Mile, the Hollywood Hills or Larchmont Village, it's those very special neighborhoods—that's what people want to duplicate. They want to have that.

Our challenge is that much of the growth of Southern California is in-basin. I'm told by those from the Southern California Association of Governments (SCAG) that 70 percent of the

growth will be in-basin. That means people will be having children in Los Angeles. It's not necessarily immigration-it's someone on this side of the Angeles National Forest and on this side of the San Bernardino Mountains and this side of Palm Springs. The in-basin growth that will feed this region is our biggest challenge. What we have to do is really preserve neighborhoods.

#### AG Are there cases where you would advocate rezoning R-1 parcels to a higher density?

TLB Yes, but we have to have balanced zones. Tonight, we're addressing this discussion of taking three parcels and making 64 condominiums on Rowena Avenue. Silver Lake is a popular place to live, but is 64 too much?

#### AG Where is this project?

TLB Rowena between Hyperion and Silver Lake. by Ivanhoe, on the south side of the street.

Look at the shopping districts along Larchmont, Honolulu Avenue, Montana or Sixth Street, which is the big street in San Pedro. When you don't have that, it's hard to duplicate it. You have what in essence is residential density. Where I do believe the density should go is in areas of Wilshire Boulevard, on the subway line in the central part of the Mid-Wilshire area, the Miracle Mile area, Hollywood area, near the subway, or Vermont Avenue.

#### AG Where it's supported by transit?

TLB Transit, right, so you could have the option.

#### AG There's an apartment complex proposed on Angus Street that it looks like you're opposing. Is that because of density, or is there some other problem with it?

TLB It was an inappropriately proposed development, and it was behind the commercial. behind Hard Times Pizza; it wasn't even on the main boulevard. It was just an odd lot, and it was shocking. And what we have done is try to re-look at that building and lower the height, because it overwhelms the neighborhood. But I certainly am absolutely opposed to that, and I'm absolutely very concerned about the proposal on Rowena. It could be a little too much, too overwhelming to the street-you have to do it on the right scale.

#### AG So, even though the parcels on Angus are zoned for that, it's inappropriate?

TLB If you looked at a map, at a flat map, you'd say "Oh, well maybe that makes sense." But if you go out there—Angus is a very steep street, it's a little alley, and the access to Hyperion is through a driveway by Hard Times Pizza-it's an inappropriate location.

it-now they mass it because you need an office, you need a screening room, you need a television entertainment room, you need all these bedrooms, all these bathrooms, and it's a mass. And I don't know if those who come to town in 2062 will be as happy as those who came before and saw this place called "Los Angeles" that displayed interesting archi-

#### "I don't know if those who come to town in 2062 will be as happy as those who came and saw this place called 'Los Angeles' that displayed interesting architecture."

#### AG What are your feelings about affordable

TLB "Affordable" housing is a word. Nothing is affordable. One thing that I see is people flipping houses. You know, instead of someone buying their first house, a couple of entrepreneurs get together, buy a house, fix it up and run up the price on it, which is business, but I don't know if that's healthy for our community. I have respect for business and real estate, but I worry a little about some of the flips that are out there that make it so difficult for someone to reach what is the dream of all of us, which is to have a home. So I'm very much concerned about flipping, and I don't know how we deal with it because, again, I don't want to interfere with business, but there's something that needs to be done to protect housing affordability.

I think there's another thing that's going on, too-transformation of neighborhoods, where urban pioneers are going into neighborhoods they never thought they would be living in. I met a guy who bought a house in Angelino Heights. There were 25 people living in the house when he bought it, and now he and his wife live in it. Transformation is taking place in all these neighborhoods.

The one challenge that we have is every parcel of land will be built on. I represent the hillside area, and I want to try to protect the hillside, but every parcel will be built on. And, unfortunately, they'll oversize a building. Instead of building a house that fits, as an architect did in the '30s, '40s, '50s and '60sthey took the site and they looked at it and they put the appropriate building design on tecture. As we see things go bulky, there is a push from my constituency to try to limit the size of the houses you build. Some people build 20,000-square-foot homes in the Hollywood Hills-who needs them? I mean. it becomes overwhelming and then there's the infrastructure to support that-that's the challenge.

AG Los Angeles has a new planning director. In New York, the planning department takes a very proactive role, advises the council people. directly advises the mayor and has a very oneon-one effective relationship. Do you see that as a good model?

TLB Well, what I would really love to see is the education of everyone about the land use that exists right now so they knowbecause they're flabbergasted when they say, "How did that get in?" Well, it's been sitting on the community plan. It's just like, and this is only to reference a time and not an administration, but in the Riordan period. there was no housing going on-the housing industry was slow and stalled. In that period, there wasn't much activity at all. In the Hahn administration, it started to pick up, and now in the Villaraigosa administration-and I'm only talking in reference to the time period-it's on fire. Everything is trying to be built on; every lot that we build on, we try to maximize. So, you really have to have some thought, and I would welcome thinkers. I have a relationship with the planning department. And I have the best planning officer, I believe, in the City services: Renee Weitzer, who was a community activist, is my chief of staff and works with us in development to make sure we're fair but balanced on the projects. I would welcome the planning staff to be more focused and energetic and to see it, instead of just processing plans, have some vision and share that. And I welcome Ms. Gail Goldberg to Los Angeles from San Diego.

#### AG You are an advocate for preservationwhat is your favorite historic structure?

TLB One of my favorites is the Griffith Observatory, but I think there are several very important buildings in Los Angeles. The Los Angeles Coliseum, Union Station, although I am hurt by the dwarfing of Union Station by the new housing they just placed on the north side of the 1939 classic, and the Central Library-I think those are my favorite buildings.

I'm extremely proud of Los Angeles. I think that is what's driven me for my 31 yearsbecause a lot of people weren't in love with Los Angeles. I always was in love with Los Angeles. Coming from a big family you recreate it within Los Angeles—you go to Griffith Park or Elysian Park or San Pedro, over to Terminal Island on the ferry. So all this was in my life, and now as I've gotten older I think it's important to save it and preserve it, and I'm very proud.

#### AG Do you think there's anything missing in our historic-preservation policies?

TLB | believe in preservation, but | also believe in schools. It would have been great if we could have saved the Ambassador Hotel. You know, sometimes a boat sets sail or a train leaves a station. The Ambassador had left the station many, many years ago, not just because it was empty, but because of the fight between the school district, Donald Trump and all of that stuff. They should have looked at the character of the building. And I feel bad: I admitted that recently, but I think that we have to make sure the needs for schools and preservation balance. One of the challenges of old buildings is that they sometimes don't lend themselves that easily to new code requirements. But I hope that's one thing that inspires architects to create stuff that people say, "That's important to see."

#### AG Let's talk about HPOZs (Historic Preservation Overlay Zones)-is that something you advocate in your district?

TLB Oh, I sure do, and I was involved, working for the late great John Ferraro, in shepherding the first HPOZ in Angelino Heights and the second in Melrose Hill. Now it's something that's been actively pursued throughout Los Angelesthere's one pending for Windsor Square; Hancock Park is pending approval, and I support it. Over the holidays, I got invited to someone's house out by UCLA, and I was driving through Bel-Air, and I thought about how you can't see the homes. And then you go through Hancock Park, driving up June Street, and there are so many beautiful old homes right there. I think it's special, and so I do believe in HPOZs.

#### AG There's a perception that Los Angeles actually doesn't prevent demolition of historic structures.

TLB I think there's a way around it, and I think we're going to come to the point that we're going to probably do something about it, but I think we have to make an assessment. I was talking to the Hollywood Heritage organization years ago, and I said, "Tell me the buildings you want to save; tell me the buildings you love." The Getty has done a cultural assessment of the buildings; they're working on it. We have to do that so that we find out what we love and then we love them even more and find a way to love them forever, but I think we have to go through that assessment.

#### AG How do you respond to people who suggest you are only interested in filling potholes?

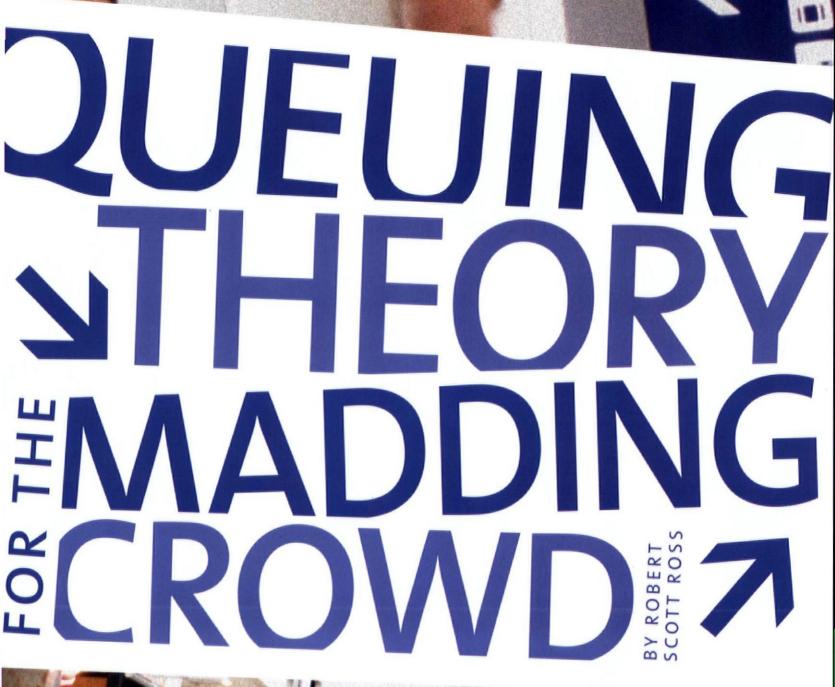
TLB One of my favorite streets in Los Angeles is Ninety-Second Street, between Avalon and Central, where all of the front yards are well cared for and people care about their neighbors. That's very important; home ownership is really important on all levels. It's also important to have guidelines so you have more upkeep. But it is true-I don't like potholes. I don't like couches on the street. I don't like trash on the street.

Still, I think there is a misconception. I've traveled the world and I've seen other places, and I think we can do better. I'm awfully in love with Los Angeles, but I think we can do better. But it takes some struggle, and it also takes a little bit of vision. I hate to use a football analogy for an architecture magazine, but when you enter in football, you have to march down the field, and I think sometimes we get stalled before we reach our goals—politically, emotionally, socially, in all ways we get stalled—and then we just drop the ball. And then nothing happens. And then somebody else picks it up and tries to do it. We get stalled, and I think

we have to find a way to get

do things.

un-stalled and try to





# ates D1-D24 ag Claim round Transportation

Good design can effect positive change in the world and enhance the human condition by facilitating the pursuit of happiness—and whether happiness comes in the form of an amusement park ride or a flight home, queuing theory is an essential tool employed by architects to make that pursuit as easy as possible.

Simply put, queuing theory is a multidisciplinary study of the behavior of queues, or waiting lines, and the elements from which they are formed. The formal study of queuing theory was launched with the 1909 publication of a paper by A.K. Erlang, a Danish telephone engineer, that presented a mathematical approach for determining the number of operators handling a line of telephone calls waiting to be serviced, but it can argued that queuing theory has its true roots in architecture, as architects have always designed spaces meant to be inhabited by people, and knowledge of human behavior has always been essential to design. For example, in medieval architecture, castle stairs were spiraled in such a manner that the right arm was placed alongside the nearest wall, thus severely limiting an invader's ability to use their sword and leaving them vulnerable to the attacks of those defending from a higher point on the stairs.

#### IF YOU BUILD IT, THEY WILL COME ... BUT WILL THEY STAY?

Queuing theory is frequently described as the study of waiting in line, but most architects are more concerned with how the theory can be used to move people through and around the projects they work on.

"Understanding how people move is important. It's somewhat intuitive, and it's also experiential in that you can observe crowd movement and continue to track how it can change over time," says John Gormerly, a former partner of SmithGroup, Inc., which recently fine-tuned the queuing of the Pomona College student center.

Located in Claremont, California, the Smith Campus Center, completed in 1999, is a three-level structure intended to be a dynamic social hub while simultaneously serving as a landmark that reflects the college's history. Yet, while the design resulted in a building that fits magnificently within

the context of the campus, some aspects of the design were evidently not meeting the needs of the student body, as the campus center, despite its central location, failed to capture students.

"The building was operating as a destination of function rather than somewhere conducive to hanging out to study or socialize. It just wasn't a friendly building," explains Smith-Group Partner Mark McVay.

Crowds draw bigger crowds. It's a commonsense fact that falls under the sociological aspect of queuing theory and explains why a thriving social center is dependent upon open and easily navigable paths to popular service destinations, with large gathering spaces within proximity to allow large groups to congregate. The campus center was capable of drawing crowds with various services located within the complex; part of the problem was that they were unable to retain crowds because of placement and





inherent space limitations, and that, in turn, left no crowd to attract others.

For instance, virtually all of Pomona's students were already using the building's mail center on a regular basis. Unfortunately, the mail center was located in a very tight space that constricted the desired community effect in the sense that students quickly dispersed after getting their mail because there wasn't enough space for students to congregate and socialize.

To make the center more inviting, Smith-Group began by consolidating five underused meeting rooms into one space and co-locating the mail center within the unified space so that the high-traffic element could act as a catalyst for other activities. The rest of the space was converted into a "campus living room," replete with a big-screen plasma TV, computer stations and plenty of seatingelements intended to retain students picking up their mail. Additionally, the new mailroom location was placed immediately adjacent a major courtyard, where two restaurants were struggling to draw a crowd. The SmithGroup team replaced a set of intimidating stairs and a parapet that effectively walled off the area

with a series of elegant stairs and crowdfriendly terraces, connecting the courtyard and the living room and creating an area that is open, easy to move around, and visible. The result was a previously static space transformed into a lively, visible hub capable of drawing a crowd and, more importantly, retaining it.

#### WHERE THE CROWDS ARE

As a specialist in high-traffic complexes such as airports, sports stadiums and event centers, Tony Gonzales, vice president of HNTB Architecture Inc., frequently employs queuing theory in his work. "It's more of a practice than a theory as far as HNTB is concerned," Gonzales says. "The majority of our work deals with large groups of people and how to shape the way they work, travel or are entertained within a certain space."

Amidst the swarming masses that go through an airport on any given day, it's no surprise there is a high level of psychological uncertainty, especially if a traveler is unfamiliar with a given airport. A queuing element that Gonzales utilizes to address this is the principle of clarity, which stresses the importance of

providing clear directions to a crowd. "Clarity is very important. Clarity is about where to go, where your airline and your gate are, where the cabs are, which line is shorter, and so on. It's very frustrating for people who don't know where to go."

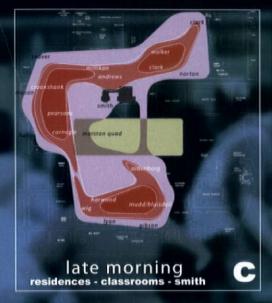
To accomplish this clarity, architects often team with firms such as Selbert Perkins Design Collaborative, a full-service design firm whose services include developing signage and wayfaring, one of the keys to providing clarity in any space.

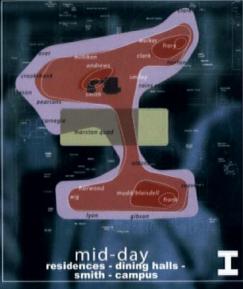
Wayfaring should be very visible and provide a clear and easy means to understanding messages. "You can't inundate people with a lot of information or they'll just ignore everything," says Selbert Perkins principal, Robin Perkins, noting that people in crowds tend to "just move along with the crowd and aren't necessarily paying attention to other directional cues, like signs."

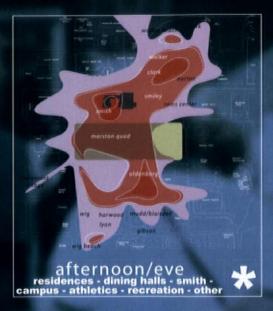
Clarifying directions for extremely large crowds sometimes calls for extremely large projects like the LAX Gateway Pylon Project, the world's largest permanent lighting display-a functional piece of art that simultaneously

A kinetic multi-colored light display spelling out "L-A-X" begins orienting visitors long before they land—it's visible from 30,000 feet in the air.









To gauge and anticipate crowd patterns, SmithGroup monitored the people-traffic flux and flow throughout the course of the day on Pomona's Claremont campus. while serving as a landmark for traffic entering

and departing Los Angeles International Airport. Selbert Perkins was part of the collaborative team responsible for the Gateway Pylon Project, a kinetic multi-colored light display visible from 30,000 feet in the air that consists of eleven variable-height translucent glass pylons that span a 1.5-mile stretch of Century Boulevard, and that leads into in a circle of 100foot-high pylons of a similar nature, which in turn leads to the 32-foot-high letters that spell out "L-A-X" and mark the entrance to the airport. "Before the installation, it was very easy to get lost and turned around because of the spaghetti bowl that Sepulveda and Century Boulevard interchange is," says Perkins.

Unlike airports, which are designed with a utilitarian flow pattern to make a traveler's experience as easy as possible, sports arenas and event centers require socio-economic considerations.

HNTB approaches seating bowl designs with the belief that every seat is a good seat. They also have to account for the fact that they are hosting socio-economically diverse crowds, and consider the social dynamics of any large crowd at an event where libations and fan enthusiasm can create an emotionally charged atmosphere—two factors that require design that offers both opportunities for interaction and escape. "You want to provide social spaces where everyone can interact, but you want people to know that, if need be, they can get out."

The growing popularity of sports among women and the increasing likelihood that a sporting facility will be frequently used for non-athletic events has led to a solution for the notorious women's restroom line-a legendary problem caused by an assumption that women weren't sports fans. "We know that's not true today, and probably never was," Gonzales says.

Such is the case with University of Southern California's Galen Event Center, a HNTB design currently under construction that will play host to the Trojan's men's and women's basketball and volleyball teams and will also provide a

venue for concerts and special events. Sporting events still draw a significantly higher percentage of men than women, but concerts can be a different matter altogether. "If there is a concert at the Galen, there might be a completely mixed crowd, and that changes the ratio of facilities needed for women," Gonzales explains.

Gonzales suggests that a new emphasis on fan experience by owners is partially responsible for the improvements, but acknowledges that building codes have been adjusted to require additional facilities for women. Gonzales looks at building codes as not just requirements, but as opportunities to enhance user experience. "The code is something we always have to adhere to, but it's really the user experience—be it a fan's experience or a traveler's experience—that we're concerned with."

For example, HNTB decided to add an exterior bridge element to Oregon State University's Reser Stadium to satisfy local exiting codes, but the firm seized the opportunity to create

Back on the ground, the pylons cue drivers to and through Los Angeles International Airport.





something more than just an exit way. "Our idea was that if we design this exterior element, it's fulfilling an exiting requirement but it also presents a social opportunity that we're hoping will happen."

And at Reser Stadium the social opportunity did "happen"—the exterior bridge element that was necessary to meet exiting requirements has become a vibrant social space where fans mingle before games and at halftime.

#### QUEUING FOR CONSUMPTION

Darryl Yamamoto, vice president and director of Austin Veum Robbins Partners' urban mixed-use studio, applies queuing principles to his mixed-use project designs. Yamamoto gives the example of a retail-residential-office project. The design may call for an office tower with a capacity of 40,000 employees, multiple residential towers that contain from 250 to 1000 units each, and a multi-level shopping tower that connects the entire

complex. "The retail aspect classically drives the project and is the biggest income generator, so there is a big commitment to making the retail aspect very strong, very clear and very visible," he says.

According to Yamamoto, the key to ensuring the success of the retail aspect of the project is to place lobbies in specific areas of the office and residential towers to divert foot traffic toward the retail tenants with the highest rent.

Queuing principles are used once again to help further manipulate the flow of traffic and control access to certain retail areas. Yamamoto likes to include an armature in his design, because he knows that crowds have exhibited a tendency to follow such an element. With a general traffic-flow pattern thus established, a designer can use paving, lighting, and signage and wayfaring to further influence traffic patterns in a way that benefits retailers.

"The most important consideration is creating a sense of comfort within the place. Customers need a sense of orientation to feel comfortable, to not feel lost. People have to feel good while they're in a shopping environment because they'll spend more when they feel good," he says.

Multi-purpose projects aren't the only types of designs that look to convert foot-traffic into retail sales; post 9/11 airport designs have turned airports from a traffic hub into a shopping opportunity.

HNTB was the lead architects on the recent makeover of Dallas Fort Worth International Airport (DFW), a design intended to capitalize on retail revenue opportunities. "We're finding that people are spending more time in the concourse area, and that changes the retail experiences they find," Gonzales says.

"The hub airports, in particular, attempt to provide a richer traveling experience and look to

Activities in the Predock\_Frane-renovated Getty Family Room were designed with an ideal attention span of five minutes to keep people engaged, yet moving.





capture additional revenue generators, like retail space. Consequently, you think of this space as something more interesting to go through than just a tunnel with a few holding areas at gates and a few retail outlets on the other side."

The retail experience offered at DFW now resembles a shopping mall, including major brand-name stores and full-service restaurants. In addition, space was reserved for regional art and history displays, included partially as a subconscious form of wayfaring for frequent flyers that need to be reminded which city they are in at the moment.

#### A BRAVE NEW AND WELL-QUEUED WORLD

A designer doesn't need to be working on enormous projects to find use for queuing theory; it can also be useful for moving people through a single room.

Fact: People hate long, slow-moving lines. Though crowds do attract more crowds, a congested queue creates a good reason to find somewhere else to go.

Tasked with unblocking the congestion of the Family Room at the J. Paul Getty Museum, an approximately 1000-square-foot space where kids can engage in hands-on art-related activities, Predock\_Frane Architects turned to queuing theory to develop an award-winning design that solved the bottleneck created by the museum's popular room.

It is generally assumed that a customer will leave a room after receiving service. The problem with the family room was that families were coming ... and staying, which resulted in long lines and visitor frustration. "You have to get people in and out of the space because there's no possibility for any

kind of queuing experience," explains Hadrian Predock, a partner of the firm.

The solution was to make the family room experience a sort of a queue in and of itself by developing a series of activities evenly distributed throughout the space to encourage movement from one point to the next in a more field-like way. The activities were designed to be interesting, but not too interesting, with an ideal attention span of five minutes to keep people moving in and out of the space in a smooth manner.

"You can be scientific, and you can make all the second guesses in the world, but when you're working on paper, it's impossible to predict what's actually going to happen," Predock says, acknowledging that, ultimately, what queuing theory often boils down to is understanding human nature, the social aspect of space.

## AIRPORT

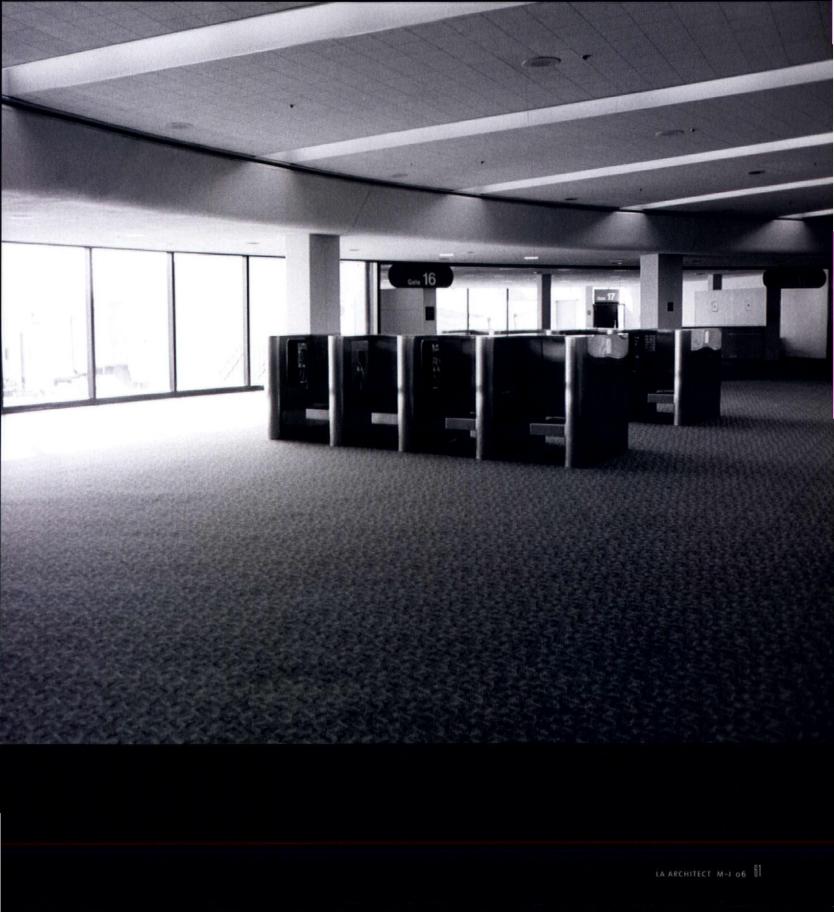
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# REIHINKI PRISON DESIG

#### IS IT TIME TO THROW AWAY THE KEY TO PRISON ARCHITECTURE?

San Francisco-based architect Raphael Sperry has an unusual mandate for designers: He wants to put a stop to building new facilities, prisons to be exact. Sperry is the current president of the Architects/Designers/Planners for Social Responsibility (ADPSR), which was established in 1981 with the mission of promoting environmental protection, social justice and his idea is idealistic and unrealistic, these are points he takes in stride.

"I don't expect that the architects who design prisons are going to stop," Sperry admits. "I do think that they're going to run out of work, because we are going stop building prisons, so I think they would be well advised to start making transition plans."

> Others believe Sperry could be taking a different tack. Bill Prindle, senior vice president and director of the justice division of HOK, suggests that Sperry may be taking the wrong approach. HOK, which has been involved in a number of prison projects, does not see the building trend stopping any time soon.

> "Where Raphael and I differ," Prindle explains, "is that I think the targets are the public policy makers; it's really an issue of public policy rather than bricks and mortar. I think his target is off, but I think his intent is admirable. I think he's raising some really good points that ought to be part of a

broader discussion on crime and delinquency in the United States. But I think his target, as in other architects, is probably misplaced. It would be more effective going after public policy matters."

But Sperry isn't limiting his supporters to architects. He started the anti-prison building movement with a reasonable goal of just 500 signatories, and he reached out to anyone who would listen. Ultimately, Sperry is keeping his goals realistic. Though he has hit his initial mark, he since has set the bar higher: He hopes to gather as many signatures as there are people designing prisons, a number he believes is somewhere between 500 and 2,000.

Prindle said he sees no future for Sperry's movement if it continues in the same direction.

"I admire him. I think he's a very conscientious, educated guy; he certainly has passion behind it," Prindle says. "I see a little of myself 20 years ago in him. He's raising a great subject that needs to be aired in the public realm and can get more discussion, but I think the target is ineffective in the long run. We're not going to build ourselves out of crime and delinquency issues, those are really societal issues that have to be taken care of on the neighborhood level under a broad public policy."

Michael Fuller, a project manager and senior associate at HOK, is unapologetic about the firm's projects. In his opinion, it is more about improving facilities than simply refusing to build more.

"HOK is really looking for innovative ways to deal with the issues that arise out of the kinds of populations we find in prisons now, which is where a lot of the difficulties are arising, not just in the numbers of people going to prison, but also the kinds of people we're trying to detain," Fuller explains. "There are a huge number of sex offenders now, for example, that require relatively minimal security; they're not particularly violent offenders, but they're also prey to other prison populations. So there has been some effort to look at alternative ways of providing detention facilities for that population."

Continued on page 64



similar issues. In 2003, he also organized the Prison Design Boycott Campaign to encourage architects to quit building prisons.

Even in the politically charged San Francisco climate, there is the problem of getting people to sign on to Sperry's ideas. Elsewhere, like Los Angeles, where architects have a reputation for largely staying away from political issues, that problem is magnified. Undeterred, the thirtysomething Sperry is passionate about his prison perspective, and though some say



Continued from page 62

He continues, "You want to create environments that encourage good behavior. And there are things that we design into buildings to do that. For example, in many cases it's required that you have direct supervision. Sometimes you can have remote supervision. but in most cases you have to have direct supervision, so you also want to look at ways that you can efficiently plan a facility so that you don't have to have a separate supervisor for every type of detainee-you have visual and audio separation so that a single person can monitor several of the groups from a central location."

Among other architects, Sperry finds more common ground. Beverly Prior of Beverly Prior Architects and the Academy of Architecture for Justice may not have signed Sperry's petition, but she does see it as a valid conversation.

"When I first shared this with people at the American Institute of Architects (AIA), there were some people on the committee who didn't think I should touch it," she says. "There's no way you should be part of a discussion like this; we need to ignore it, not give him any energy,' they said. There were others, me being one, saying that it's healthy to have this kind of conversation-we should be participating in this."

She was not alone. In September 2005, the AIA found the issue important enough to have Frank J. Greene, a principal of New York's Ricci-Greene Associates and the co-chair of the AIA/NY Chapter Committee on Architecture for Justice and member of the Steering Committee of the National AIA Academy of Architecture for Justice, issue a response to Sperry's proposal.

"America may not need more prisons," Greene wrote, "but it desperately needs better ones. The differences between a state-of-theart correctional facility and ones built before 1970 are enormous. Old jails and prisons ... were at best warehouses and at worst factories for producing hardened criminals. New direct-supervision, program-intensive facilities are safe for inmates and staff, humane in their treatment of the incarcerated, and less expensive to operate."

Of course, prison design is a longstanding issue of debate. As early as 1791 British philosopher Jeremy Bentham offered Panopticon or The Inspection-House an "idea of a new principle of construction" rooted in the notion of

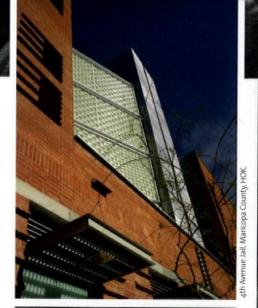
omniscience. Consisting of 21 letters to a friend, Bentham's manuscript begins with these powerful words: "Morals reformed - health preserved - industry invigorated - instruction diffused - public burthens lightened - Economy seated, as it were, upon a rock - the gordian knot of the Poor-Laws are not cut, but untied all by a simple idea in Architecture!"

It can be argued that no simple idea in architecture has yet to deliver all of Bentham's promises. But one thing is for certain, no amount of discourse-or advancements in architectural design-has preempted the crime rate or correlating prison population. In fact, according to the Justice Department's Bureau of Justice Statistics, the U.S. prison population has risen more than 600 percent since 1977. At the end of 2004, there were 2.3 million persons, approximately 1.9 percent of the population, behind bars, and the numbers only seem to be on the increase.

As such, Sperry realizes that discontinuing prison construction is not imminent. He does. however, carry a larger directive.

"Our message of the prison boycott is usually perceived as very negative," Sperry says. "There is a correspondent component to our message of doing community development as a way to achieve a higher level of public safety that is impossible with prisons as well as other important goals. The idea is that people commit crime a lot out of desperation and out of lack of different opportunities, and we have a lot of communities that fail their residents because they leave them without hope and without opportunity, and it would take a major national program to build a resurgence of those communities."

"And we'd like architects, designers and planners to be engaged in that. I think building prisons detracts from the opportunity to do that, not only because prisons are really expensive and there's a limited construction budget, but also because the mentality that licenses the world's largest per capita prison population is incapable of envisioning these kinds of safe, prosperous, contented communities for everybody. We need to do work to change the mentality to one where people look out for their neighbors and want everybody to succeed and are engaging in projects together, making our country and our world a more sustainable, prosperous, beautiful place. I think





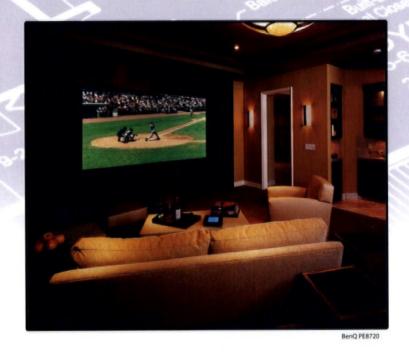
that's what architects overall want. Saying "no" to prisons is a very important part of that. Saying we're going to make prettier prisons, it's not part of that. It's neither here nor there."

HOK's Fuller maintains that it's not a design question that is going away. "I think that from the point of view of a bigger picture, we would argue that it's not just a matter of, 'Do you build more or less?' but how do you build facilities that are responsive to the kinds of crimes and populations we are finding. It would suggest to me that it's not necessarily an issue of building more, but building the right kind of facilities." He also concedes that an architect's role ends with the punchlist. "Once we build the facility, it's out of our hands. But there's a tremendous amount we can do during the planning and the design to encourage those kinds of good environments."

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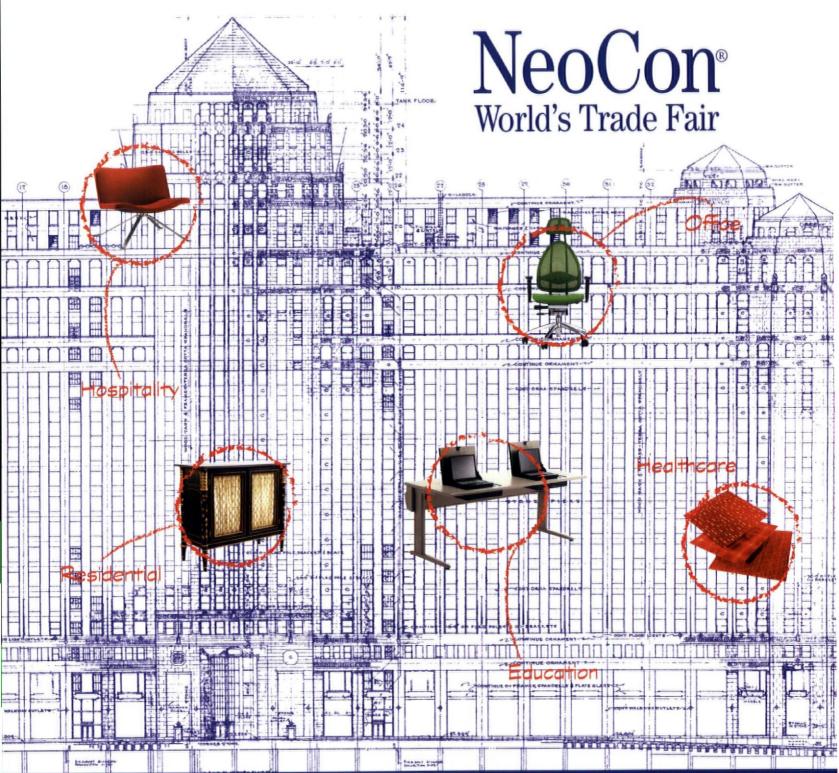
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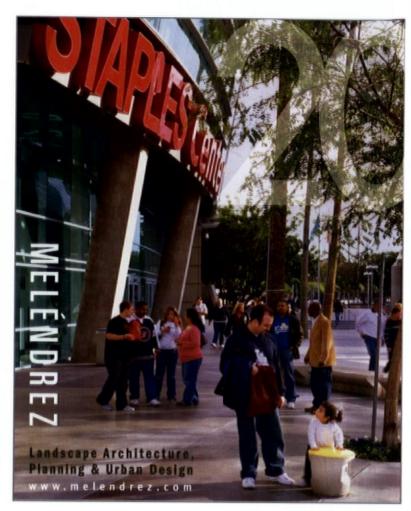
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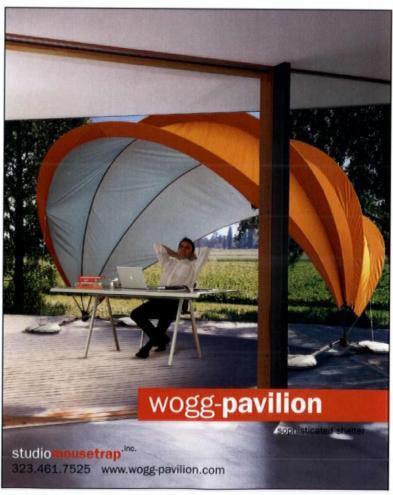
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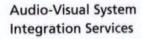


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Location | Los Angeles, California Designer | Rios Clementi Hale Studios

PROJECT TEAM

Principal Architects | Bob Hale, FAIA, Frank Clementi, AIA, AIGA Project Team | John Black, Associate, Jennifer Charles, Associate

Photography | Tom Bonner

#### **PPG Place**

Location | Pittsburgh, Pennsylvania

Designer | SWA Group

PROJECT TEAM

SWA Team | Bill Callaway, Gerdo Aquino, Conard Lindgren

Architect | IKM, Inc.

Owner/Client | Hillman Properties Structural Engineer | RM Gensert Fountain Consultant | WET Design Contractor | Dick Corporation

#### Oregon Health Science University, Patient Care Facility

Location | Portland, Oregon Designer | Perkins+Will

PROJECT TEAM

Managing Principal | Eric Aukee, AIA Planning Principal | Jean Mah, FACHA, AIA

Design Principal | Nick Seierup, FAIA

Project Managers | Bob Cull, Randy Larsen, AIA Project Architects | Paul Kelsey, AIA, Sean Briski, AIA

Project Designer | Stan Chiu

Project Team | Jim Meyerhoff, Ebi Saberi, Assoc. AIA, Jim Stafford, Karen Pottebaum, Bill Nation, SingSing Lee, Takeshi Namba, Thomas Ta, Cesar Pineda, Marilyn Smith, AIA

Tenant Improvement Architect | Peterson Kolberg & Associates

Interior Designer | Czopek & Erdenberger, Inc.

Aerial Tram Designer | agps architecture

#### Virginia Avenue Park Expansion

Location | Santa Monica, California Designer | Koning Eizenberg Architecture

PROJECT TEAM

Principal in Charge | Julie Eizenberg, AIA

Project Manager | Oonagh Ryan

Team | Eleanor O'Neill, Erin McLaughlin, Scott Walter, Avi Laiser, Sophie Dufresne, Shawn Bleet

Landscape Architect | Spurlock Poirier Landscape Architects

Construction Manager | Black & Veatch

Civil Engineer | KPFF Consulting Engineers

Structural Engineer | Parker-Resnick Structural Engineering

Mechanical/Plumbing Engineer | Mel Bilow & Associates

Electrical Engineer | Nikolakopulos & Associates

Lighting Design | Lighting Design Alliance, Inc.

Graphic Design | Newsom Design

Cost Estimator | Davis Langdon LEED Consultant | CTG Energetics, Inc.

Specification Writer | Philip Easton

Acoustical Engineer | Paul S. Veneklasen & Associates

ADA Consultant | Compliance Design Consultants

Youth Workshop Coordinator | Michael Pinto, AIA, Osborn Architects

Photography | Marvin Rand

#### **Buangkok Station**

Location | Sengkang, Singapore

Designer | Altoon + Porter Architects LLP (Los Angeles)

PROJECT TEAM

Partner in Charge of Design | James F. Porter, AIA Senior Project Designer | James C. Auld, AIA Associate Architects | 3HP Architects (Singapore)

Photography | Altoon + Porter Architects LLP

#### North Embarcadero Waterfront

Location | San Diego, California

Designer | Ehrenkrantz Eckstut & Kuhn Architects

PROJECT TEAM

Landscape Architect | Spurlock Poirier Landscape Architects

Artist | Ned Kahn

Lighting | Lighting Design Alliance

Traffic/Parking Consultants | Kaku Associates

Cost Estimating | Federman Design & Construction

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Designer | HOK and LBL

PROJECT TEAM

Principals in Charge | Riccardo Mascia, HOK; Ken Lee, LBL.

Project Director | Chuck Siconolfi, HOK

Project Manager | Alicia Wachtel, HOK

Directors of Design | Ernest Cirangle, HOK; Doug Hudson, LBL.

Director of Medical Planning | Paul Scovil, HOK.

#### University of Southern California, Galen Center

Location | Los Angeles, California

Designer | HNTB Architecture, Inc.

PROJECT TEAM

Structural Engineer | John A. Martin & Associates Inc.

MEP, Security Coordination | ME Engineers

Codes | FP & C Consultants Inc.

Civil Engineer | Mollenhauer Group

Landscape Architect | Melendrez Design Partners

Vertical Circulation (Elevators) | Lerch Bates North America Inc.

Acoustics | WJHW

Audio/visual and Security Systems | Multi Media Consulting (MMC)

Estimating | Davis Langdon Adamson

Lighting | Horton Lees Brogden

Security Coordination | ME Engineering

Food Service | ARAMARK

#### Downtown LA Walks

Location | Los Angeles, California

Designer | Hunt Design and Corbin Design

PROJECT TEAM

Project Manager | Urban Place Consulting

Sign Manufacturer | Floresco Sign Company

Photography | Jim Simmons

#### AsiaWorld-Expo

Location | Hong Kong International Airport, Lantau Island, Hong Kong

Designer | NBBJ

PROJECT TEAM

Partner in Charge | Steven R. McConnell

Project Manager | Paul Becker

Project Manager, Competition | R. Taylor Hamblett

Project Designer | Nnamdi Ugenyi

Lead Designer | Paul Q. Davis

Designers | Steven Chung, Malina Palasthira, Kavita Srinivasan

Model Designer | Harry Bairamian

Design-Build Contractor | Dragages Hong Kong Ltd.

Lead Architect | Ronald Lu & Partners (HK) Ltd.

Design Consultant | NBBJ

Civil & Structural Consultant | Scott Wilson Ltd.

MEP & Fire Engineering Consultant | Parson Brinckerhoff (Asia) Ltd.

Landscape Consultant | Hassell Ltd.

Acoustic Consultant | Arup Acoustics

Traffic Consultant | MVA Hong Kong Ltd.

Signage Design Consultant | Graphia International Ltd.

#### **Gratts Primary Center and Early Education Center**

Location | Los Angeles, California

Designer | Jubany Architecture

PROJECT TEAM

Principal-in-Charge | Helena Jubany

Design Principal | Geraldine Forbes

Project Manager | Leslie Sydnor

Project Designers | James Bucknam, Eric Gomez

Design Team | James Garcia, Manny Pitpit, Ringo Cheng, Jennifer Tunac, ,

Martha Contreras, Eli Chavez, Jackson Huang, Nury Lopez

Structural Engineer | Brandow & Johnston Associates MEP Engineers | Budlong & Associates

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9:00 a.m. - 1:00 p.m. More information: 213-639-0777 or www.aialosangeles.org.

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This year's theme, "Architecture on the Edge: Innovation, Engagement, Inspiration," will highlight how the City of Angels has distinguished itself in the fields of architecture and design. Activities include professional and guest tours. Runs through June 11. More information: www.aialosangeles.org or www.aiaconvention.com.

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2006 AIA/LA DESIGN AWARDS EXHIBIT OPENING Panel discussion "Who Says What Architecture Is?" SCI-Arc, 960 E. Third Street, Los Angeles. Exhibit opening: 6:00 - 9:00 p.m. Panel discussion: 7:30 p.m. More information: 213-639-0777 or www.aialosangeles.org.

#### WORLD PARTY & '06 AIA/LA DESIGN **AWARDS PROGRAM**

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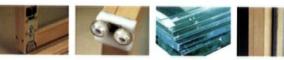
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