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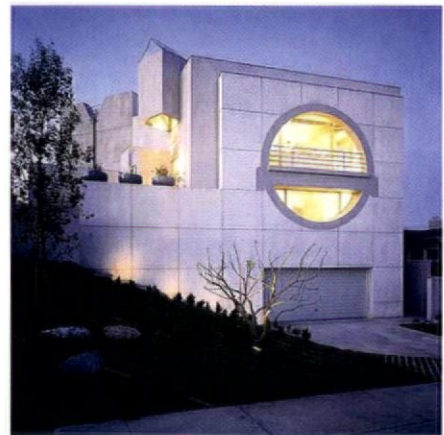
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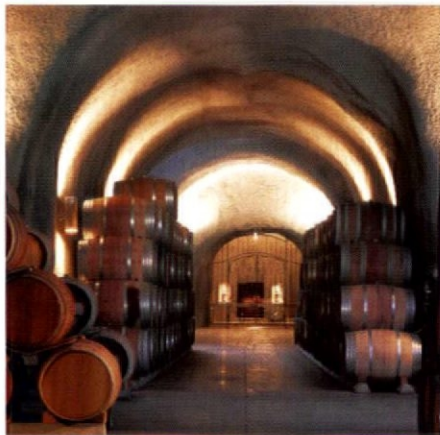
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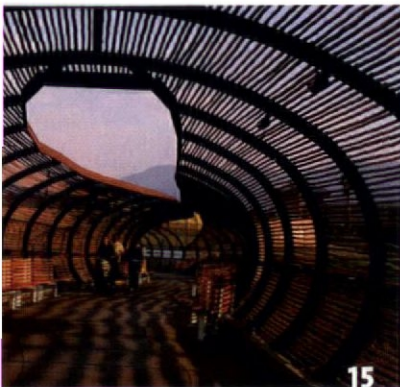


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## Features

### 30 A NEW WATERFRONT

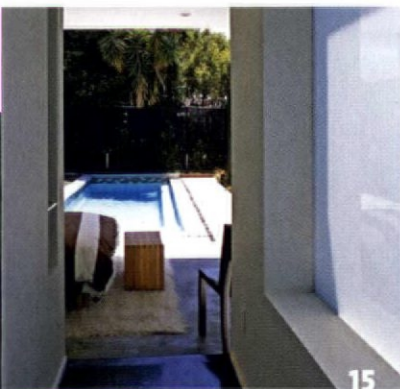
The River May Be L.A.'s Best Opportunity for an Urban Makeover

BY JACK SKELLEY

### 38 ESSENTIAL ELEMENTS

Jenna Didier and Oliver Hess Discuss Water, Technology and Community

BY JENNIFER CATERINO



## Departments

### 8 EDITOR'S NOTE

### 10 REPORT: AIA

Recognition and Relevance

BY MICHAEL A. ENOMOTO, AIA

### 12 SHOWROOM

Products, Materials and Trends

### 15 NEW DESIGN

Water

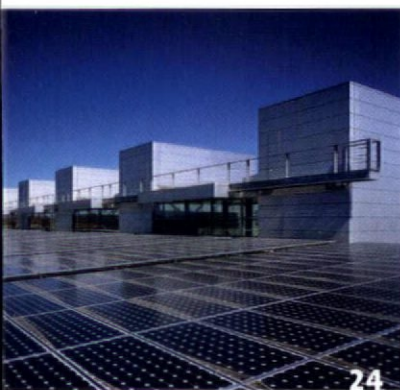
### 24 SITE PROFILE

Desert Museums by Lehrer Gangi Design Build: Water as Idea and Fact

BY MORRIS NEWMAN

### 48 EVENTS

Things to See and Do







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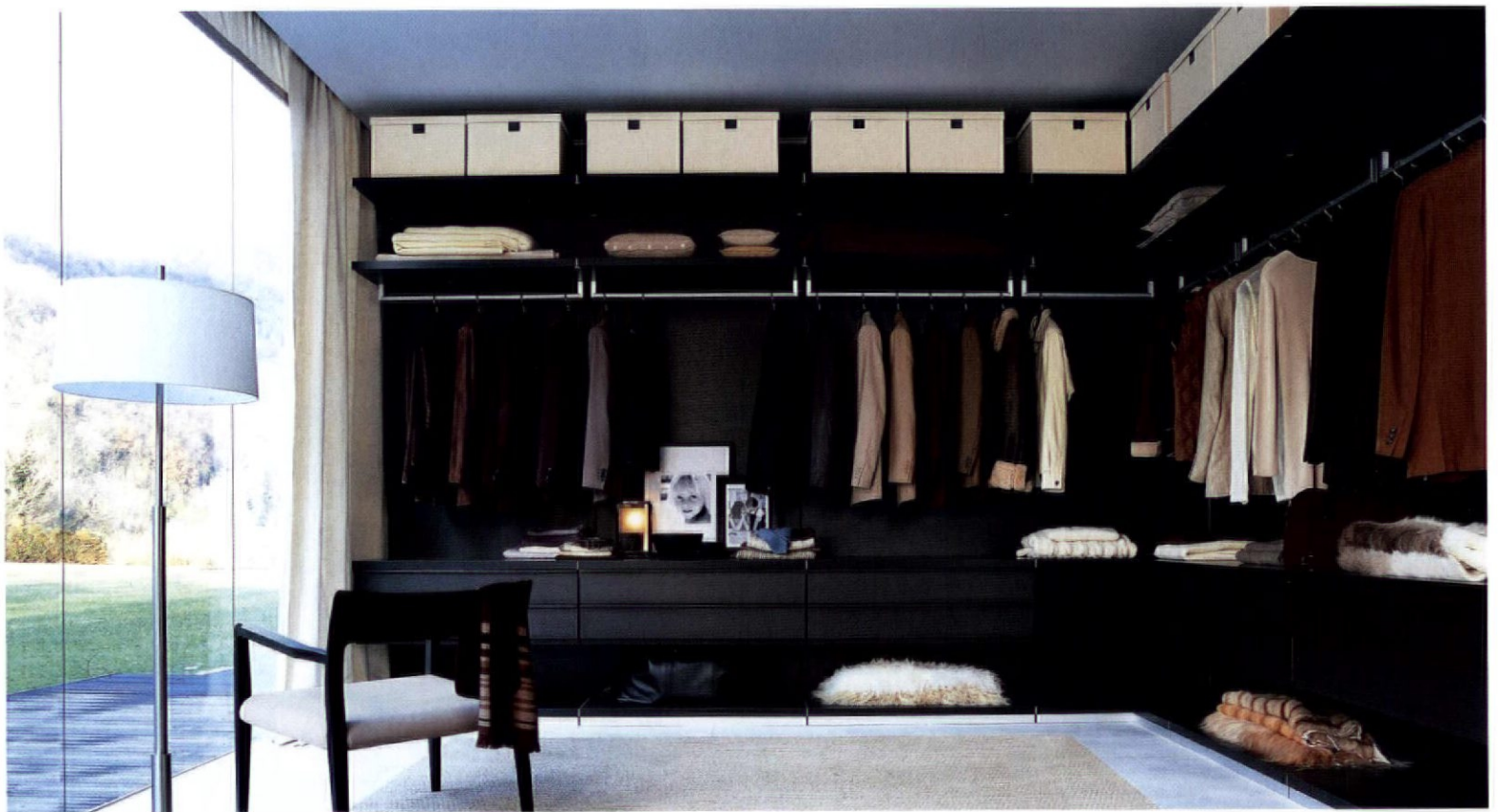
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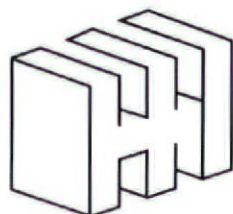
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**MORRIS NEWMAN**, former editor of *LA Architect*, is currently writing about business, design and planning for numerous publications, including *Landscape Architecture*, the *Los Angeles Times*, the *New York Times* and *California Planning & Development Report*. In 2003, Newman edited *FIGURE/ GROUND: A Design Conversation with Scott Johnson and Bill Fain*. He lives in Studio City with his wife, *LA Times* reporter Sharon Bernstein, and their four children.

**JACK SKELLEY** is vice president of Roddan Paolucci Roddan Advertising and Public Relations, specializing in urban marketing. He serves on the executive committee of Urban Land Institute, Los Angeles District Council, where he chairs the communications committee.

## CORRECTIONS

In the November/December 2006 issue, Chu+Gooding Architects was credited with collaborating on the UC Riverside Fine Arts Building ("Eight Emerging Designers," page 20). In fact, Annie Chu, as an individual architect, participated in the capacity of project designer to the design architect Israel Callas Shortridge design associates from 1996 to the completion of the project in 1998. The executive architect was Fields Devereaux Architects & Engineers.

In the same issue, Rachlin Architects was omitted from the text describing the Felix J. Appleby Elementary School in Blythe, California, ("Eight Emerging Designers," page 26). The firm served as the project's architect of record.



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# EDITOR'S NOTE

I started thinking about the theme of this issue—water—long before I was the editor of this magazine. I was brand new to Los Angeles, discovering my new neighborhood, when I first crossed the L.A. River. I was stunned. Water plays a key role in Southern California's identity, and, yet, here sat a concrete ditch, seemingly neglected, scorned. It wasn't long before the cinematic montage started playing in my mind—*Chinatown*, *Grease*, *Repo Man*—and I realized what I was looking at.

I've since learned the story of the river, and was compelled to feature its ongoing revitalization in this issue. Perhaps this is premature—the master plan is not yet finalized—and perhaps long-time residents are tired of hearing about its admittedly ambitious future. Nonetheless, this complex planning problem deserves ongoing dialogue. I hope this engenders even more.

Water came into play again on my very first day on the job, when I had a meeting at the Water Garden office complex in Santa Monica. Never mind that we were just a few miles from the ocean, or maybe precisely because of it, here an entire office park was designed around whimsical notions of water. Consequently, tenants, at least the one I met with that day, embrace those notions in their own spaces, which exploit fountain and lake views. Clearly, water drives design, even at work.

There are countless other examples, of course, and this love affair with water is hardly unique to Southern California. But we are lucky to have quite a bit of it here, nearby and accessible. From the canals of Venice to the Arroyo Seco, water commands people's attention and enhances their quality of life. Architects, designers and planners are faced with questions pertaining to water in every project they undertake. Let's all be good to it.

Your Editor,



**Jennifer Caterino**





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## RECOGNITION AND RELEVANCE

**THE OTHER EVENING I WAS INVITED TO JOIN A** structural engineer colleague of mine at the grand opening ceremonies of an important local architectural project (the name of the project is unimportant for this discussion, but it was the Griffith Observatory). I knew that my engineer friend, who had worked on the project for several years, was probably not going to be recognized during the ceremonies, as few consultants ever are at such events. Much to my surprise, not only was he not recognized, but the architects of the project were not mentioned at all either—no congratulatory remarks and not a single word of thanks.

**We must recognize that it takes many individuals to make a building, an urban landscape and a city.**

In this world where we seem to follow Hollywood in its idolization of stars with our own hype about star architects, it was remarkable to me that the evening could pass without the story of the design team's toil being relayed to the more than 1500 guests present. Outwardly, at least, it appeared that the clients did not seem to value the architects, let alone the rest of the team. It seemed to reinforce what I have heard in other circles, that there is a trend toward the marginalization of the practice of architecture.

Obviously, I feel that we must change this. We should not allow the public—our clients—to minimize our work and our profession. However, in doing so, we should examine our own culpability in marginalizing our own architectural colleagues and our consultants.

In our quest to make design important, we should not solely focus on the stars of our profession. We must recognize that it takes many individuals to make a building, an urban landscape and a city. The work of all of our colleagues is relevant to the architectural dialogue. We should celebrate this work.

The AIA/LA membership is made up of many different individuals. Few have been recognized as stars. Yet each of our members, in his or her way, contributes to the vibrancy of our profession. I intend to make this year about recognizing the contributions of as many of our members as possible.

Which brings me to the reason I am penning this column. As the president of the AIA/LA it is my job to set the agenda for the year. Here goes:

- I. Continue to develop a greater bond between the chapter and its membership through increased awareness of, and participation in, AIA/LA sponsored programs and events.
- II. Develop a greater diversity on the board and on the committees that better represents the demographics of the Los Angeles area and the practice, by seeking out and encouraging more participation from minorities and women.
- III. Continue our efforts to have a greater influence on city government as it relates to the built environment.

IV. Promote the idea of outdoor urban spaces as an important part of our great city.

V. Continue to reach out to the local education community to build stronger bonds between architects and those hoping to enter the profession.

VI. Work with the AIA/CC in the implementation of integrated project delivery (IPD) and building information modeling (BIM) systems by encouraging greater participation by AIA/LA members in the ongoing discussions on the subject. In this regard, it is also important to work closely with Michael Hricak, FAIA, in promoting the symposium on IPD to be held in Los Angeles in April 2007.

VII. As this is the 150th anniversary of the AIA, promote AIA150. Our chapter "champion," Debra Gerod, AIA, is spearheading the chapter's legacy project involving sustainable trash recycling programs for architectural firms and other businesses in Los Angeles.

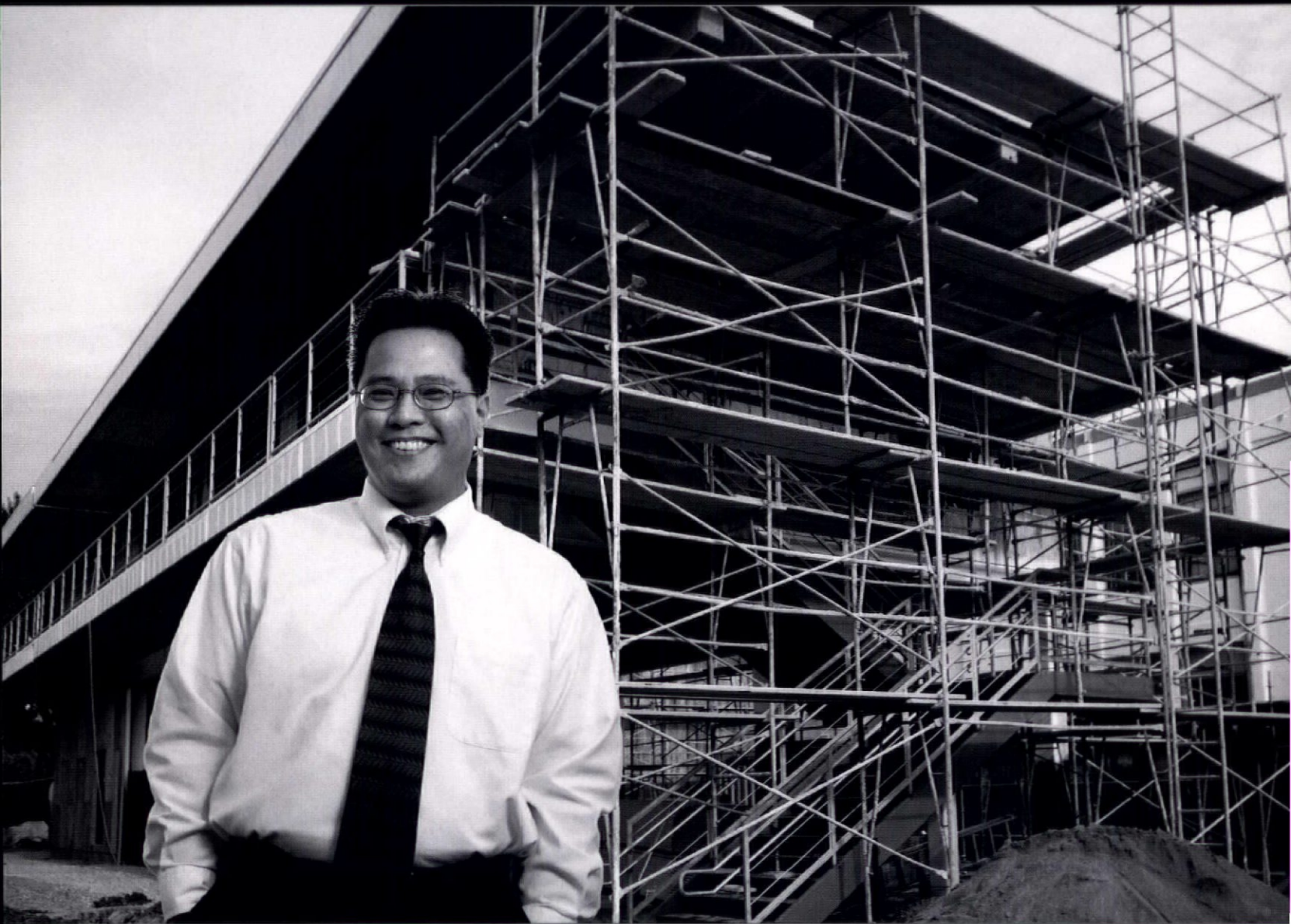
VIII. Continue the work of past presidents of the AIA/LA in developing a viable long-range strategic plan for the chapter.

And, oh, yes, recognition and relevance ... Stephen Johnson, AIA, of Pfeiffer Partners and Brenda Levin, FAIA, of Levin & Associates Architects are the architects of the Griffith Observatory project, a project that connects us to the stars—it doesn't get much more important or relevant than that. And, by the way, Miyamoto International was the structural engineer. And, of course, a host of others contributed to the project as well ... recognition and relevance.

—MICHAEL A. ENOMOTO, AIA



# STRONGER



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*"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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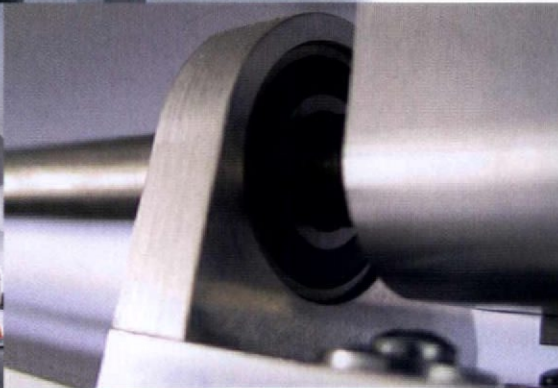
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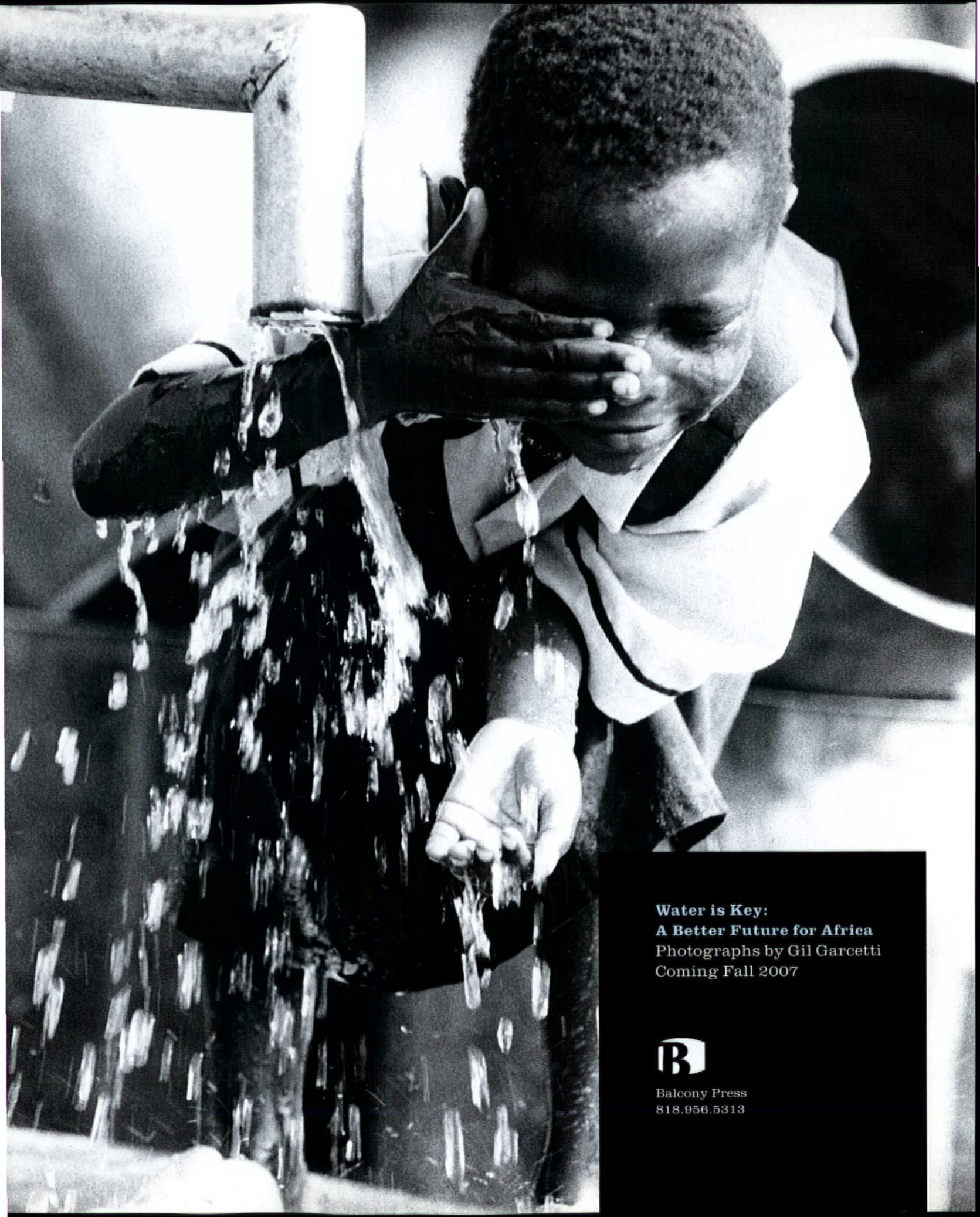
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## Water

Maximizing water opportunities is a natural goal for Southern California designers. Here, houses are oriented to capitalize on ocean views, beach access, and, maybe one day, the L.A. River too. The coveted indoor/outdoor lifestyle extends to manmade water elements: Architects have devised structures that bring the pool indoors, or at least the illusion of such through use of transparent materials. Civic projects acknowledge the power of water with lakes and the ubiquitous fountain feature. And in recent years, as clients and designers grow more environmentally conscious, water conservation and reclamation have emerged as important considerations.

Water remains a fluid and complicated design question for many planners and designers. But in the end, rigorous project requirements aside, the answer can be simple. Environments that both respect and celebrate water make people feel good. It's why they flock to the beach, stroll along a river, recharge at the spa, or relax poolside. What else would we expect from a liquid that is, literally, essential to life?



## United States Courthouse

**LOCATION:** Fresno, California

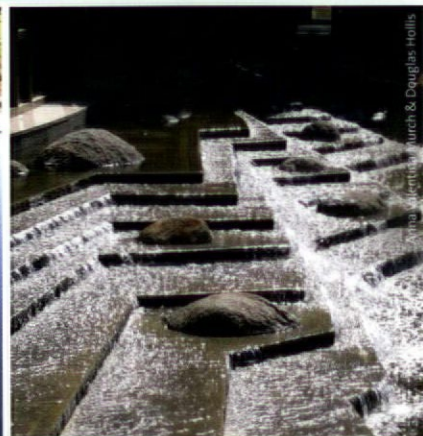
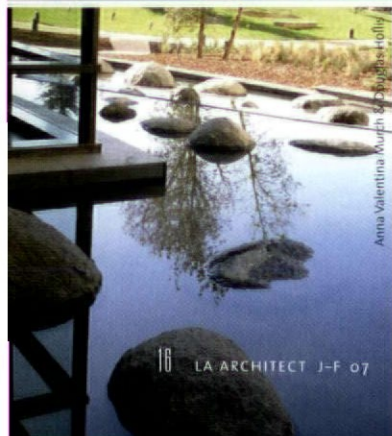
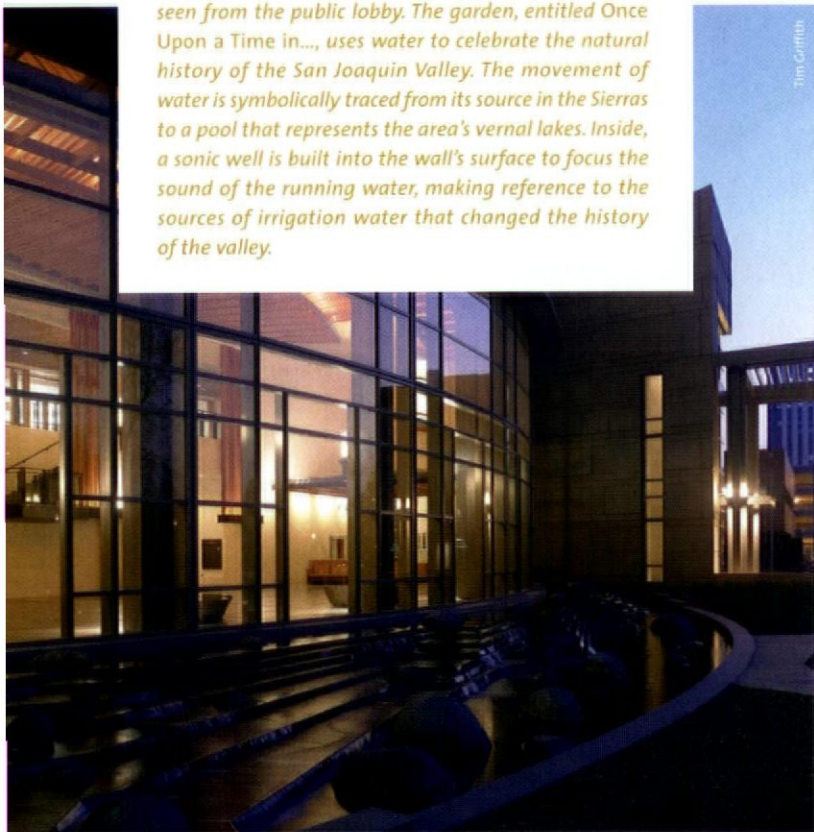
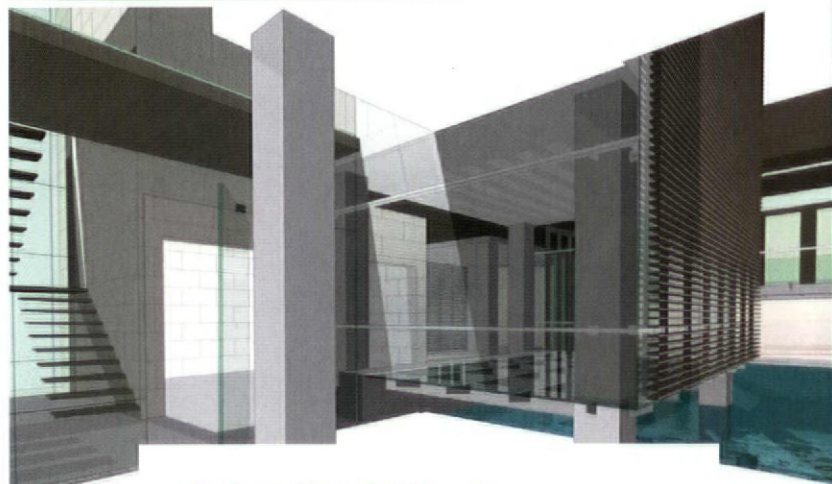
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*The recently completed U.S. Courthouse both adds a new landmark to downtown Fresno and enhances the cultural environment of the city. A major public garden, large multi-use lobby, café, library and other amenities make the courthouse an integral part of the region's urban and community life. The context of the greater Central Valley and the nearby Sierra Nevada Mountains are reflected in the sculpting of the mass of the building and the use of textured precast-concrete panels.*

*Embracing landscape qualities as varied as the region's mountain streams, oak-dotted foothills and sweeping agricultural plains, the site design is all about place. The L-shape of the building frames a large public garden—a collaboration between the project's artists and landscape architect—as a tableau to be seen from the public lobby. The garden, entitled Once Upon a Time in..., uses water to celebrate the natural history of the San Joaquin Valley. The movement of water is symbolically traced from its source in the Sierras to a pool that represents the area's vernal lakes. Inside, a sonic well is built into the wall's surface to focus the sound of the running water, making reference to the sources of irrigation water that changed the history of the valley.*

Tim Griffith



## Carbon Beach House

**LOCATION:** Malibu, California

**DESIGNER:** Shubin + Donaldson Architects

**WEBSITE:** [www.shubinanddonaldson.com](http://www.shubinanddonaldson.com)

*The design program for this ocean-front residence was conceived around the idea of an urban-spa retreat. With the noisy highway as a dominant feature of the locale, the building is oriented as an enclave to open up to the ocean and turn its back on the distracting elements outside. Conceptually, the house is divided into four hut-like structures, giving the building a sense of a spa village within enclosed walls.*

*Priority was placed on bringing air, light and water into each of the hut spaces. A ground-level pool transects the internal living spaces on the west end of the building. One hut has been situated on stilts over the pool and features a glass floor, drawing more light into the rear areas of the building. Interstitial spaces between the huts provide circulation for movement. Glass skin wraps around each hut and is broken up only between facing interior spaces. Attention was given to modulate and temper solar gain and allow for easy adjustment of air flow. In addition to the concrete floor's radiant heating system, fixed external wood-slat screens and operable windows help minimize energy usage. A stone wall on the street side acts as one more enclosure and helps screen traffic sounds.*

Anna Valentina Murch & Douglas Hollis

Anna Valentina Murch & Douglas Hollis



## Lehrer Residence

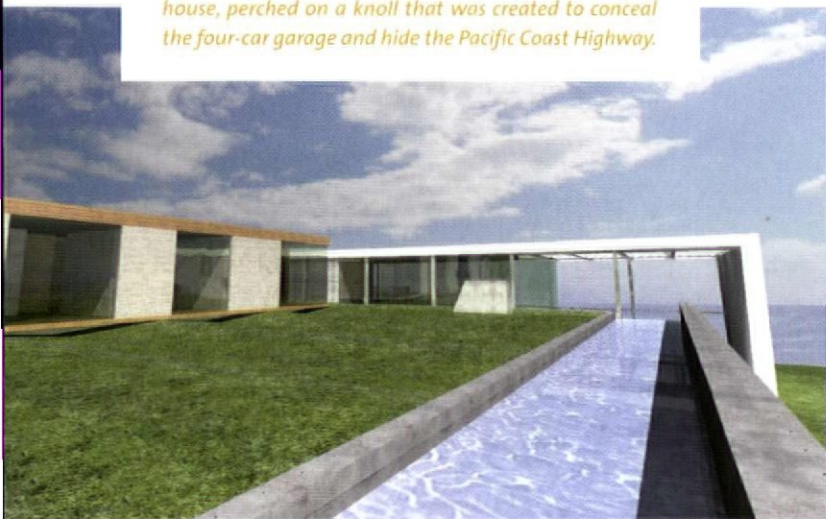
**LOCATION:** Malibu, California

**DESIGNER:** Abramson Teiger Architects

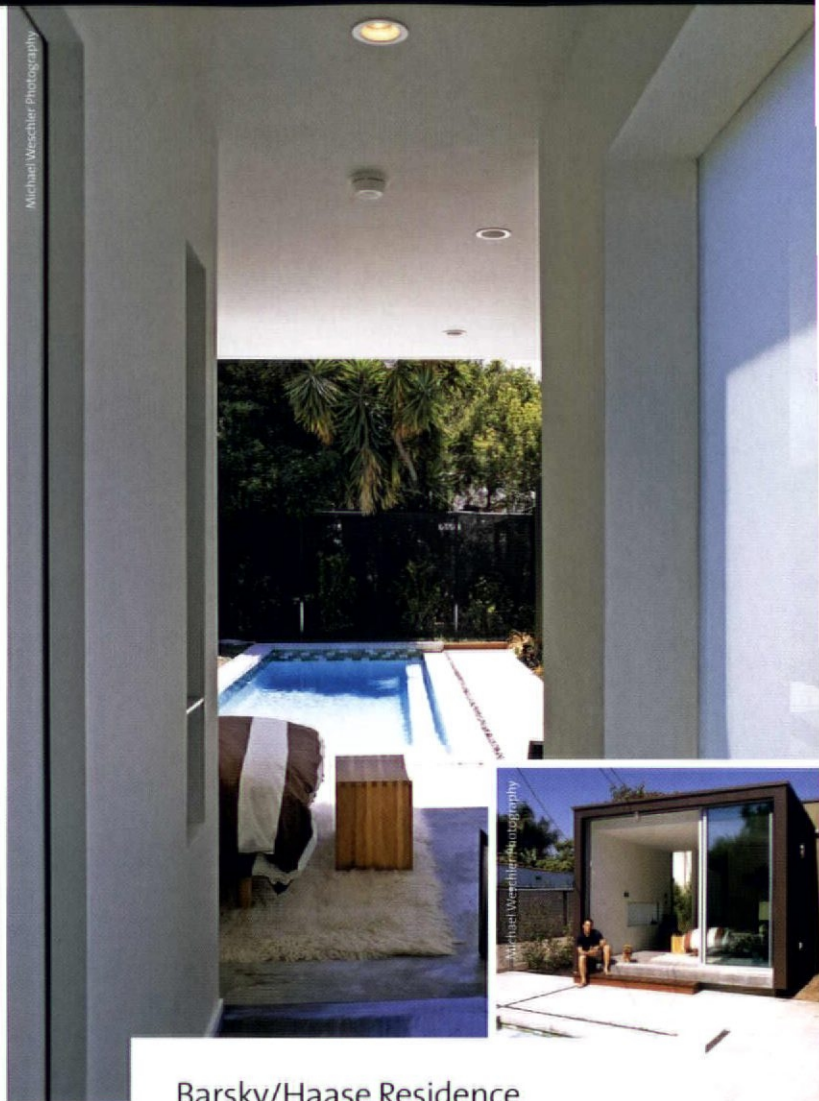
**WEBSITE:** [www.abramsonteiger.com](http://www.abramsonteiger.com)

*The Lehrer Residence, currently awaiting approval from the planning department, sits on Malibu's Encinal Canyon Bluff. With its outdoor living spaces, glass walls and 80-foot-long sliver of water, the project epitomizes many of the Southern California themes important to this region's architecture.*

*The house is a compound of several structures, which, together, create a tranquil courtyard with views to the ocean. The main structure is conceived as a roof that covers both outdoor and indoor living spaces. This roof frames the view from the entrance to the compound, emphasizing the ocean's horizon. The covered patio enjoys views of the ocean and the swimming pool, as seen through a glass barrier. Parts of the ground floor of the main house are buried behind concrete retaining walls and covered with lawn, allowing the gently sloping site to be leveled to form an upper courtyard. The rolling lawn in the courtyard alludes to the ocean waves. In the distance, at the rear of the lot, is the guest house, perched on a knoll that was created to conceal the four-car garage and hide the Pacific Coast Highway.*



Michael Wescher Photography



## Barsky/Haase Residence

**LOCATION:** Los Angeles, California

**DESIGNER:** Assembledge+

**WEBSITE:** [www.assembledge.com](http://www.assembledge.com)

*This 385-square-foot modernist addition, completed in June 2005, elegantly attaches itself to the rear of an existing Spanish-style house in the Melrose area of Los Angeles. The clients' program focused on taking advantage of the year-round opportunities afforded by the Southern California climate. In addition to a master bedroom suite that made connection with the rear yard, the clients wanted a pool. More specifically, they wanted to be able to simply "roll out of bed into the pool."*

*One serious problem posed by the property was that it was plagued by an extra-large detached garage, resulting in a very small, disconnected backyard. To make room for the pool, Assembledge reduced the width of the garage and flattened the pitch of the roof. They then reconsidered the rear of the house, turning one bedroom into a den and adding a hallway, closet, master bath and—one step down—a master bedroom. This room flirts with the yard through the use of a polished concrete floor that continues into the outdoor decking and a transparent sliding glass wall. On a very limited budget, the architects tried to make unique statements out of simple materials.*



## Trilogy Spa

LOCATION: Manhattan Beach, California

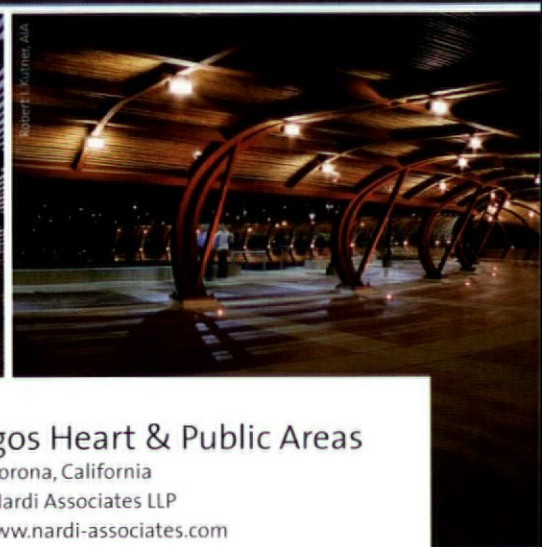
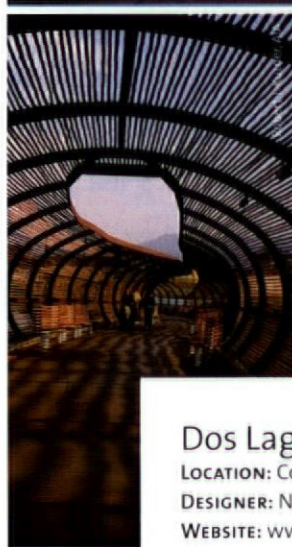
DESIGNER: (fer) studio and Belzberg Architects

WEBSITE: [www.fermercier.com](http://www.fermercier.com)

[www.belzbergarchitects.com](http://www.belzbergarchitects.com)

*Trilogy Spa reflects owner Chandra Shaw's Hawaiian upbringing while maintaining a contemporary feel. The project was in the final drawing phases with Belzberg Architects when (fer) studio was recruited to address the interior layout and finishes for the first and second floor retail and reception spaces. To give the space a relaxing and inviting atmosphere, it was softened with warm wood walls, dimly lit corridors with cork flooring, trickling water, and various tropical plants.*

*(fer) studio's conceptual approach was to compose a warm, enveloping feel to the space using a honey-colored Alder-wood finish on the display walls, custom furniture systems, and staircase. The horizontal wood slats fold around the 1,000-square-foot first-floor reception/retail space, creating a backdrop for the central staircase leading to the spa rooms above. Upstairs, the wood display wall surrounds the reception desk, which is also fabricated from Alder wood. The display wall is punctuated with white rectangular boxes. These punctuations, with their bright light and reflective surfaces, help to accentuate the various products and create a high-end boutique aesthetic. Trilogy Spa functions include wet and dry treatment and massage rooms, a sauna and steam room, Vichy and waterfall showers, and a deep-soaking tub and relaxation room.*



## Dos Lagos Heart & Public Areas

LOCATION: Corona, California

DESIGNER: Nardi Associates LLP

WEBSITE: [www.nardi-associates.com](http://www.nardi-associates.com)

*The community of Dos Lagos is a 543-acre mixed-use development that includes residential, entertainment, recreational, commercial, hospitality and light-industrial areas, as well as an open-space preserve. Within that area, developer Ali Sahabi's goal was to harmonize the land uses and create a focal point for the community. The resulting "Heart" is the centerpiece of the community and consists of 12 acres of privately maintained open recreational and entertainment areas.*

*In collaboration with landscape architect, Ken Kammeyer, Nardi Associates conceived and executed a built environment that can be experienced by walking through it and, in this case, over it—one of the features of this design is a suspension bridge that traverses the two lakes.*

*The butterfly-shaped lakes are on different elevations and separated by a nine-foot waterfall, which can be viewed by pedestrians on the suspension bridge. Tying the community together is the snaking pedestrian promenade, which features intimate seating alcoves, water features, dramatic vistas and concession kiosks. The pedestrian promenade is shaded by a garden armature made of renewable bamboo, structural steel and light-weight concrete, and covered with American roses. This element endeavors to physically structure the identity of place, moving between the two lakes on the suspended bridge.*



## Waterfront Classic



### ***Hotel Vitale: Italian for "vitality".***

The Hotel Vitale, one of San Francisco's newest hotels, located on the Embarcadero Waterfront, is smartly clad in a red, thin brick veneer supplied by SpecCeramics, a West Coast tile and stone distributor. The hotel embodies the soul of the revitalized waterfront, bustling with energy on the corner of Mission Street south of Market.

With regulations in place mandating that all buildings along the Embarcadero Waterfront remain brick-faced, SpecCeramics' ability to locate and deliver a light, easy to install thin brick veneer, played a major role in the revitalization of the area. Hotel Vitale's Endicott "Red Ironspot" thin brick veneer virtually matches the 103-year old Ferry Building nearby.

The thin, lightweight and attractive veneer was also important due to the potential for future seismic activity in the San Francisco area, making it the perfect solution for the new Hotel Vitale.

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Architect:  
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Series:  
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# Ashland Walk Water Conservation Demonstration Environment Concept Design Plan

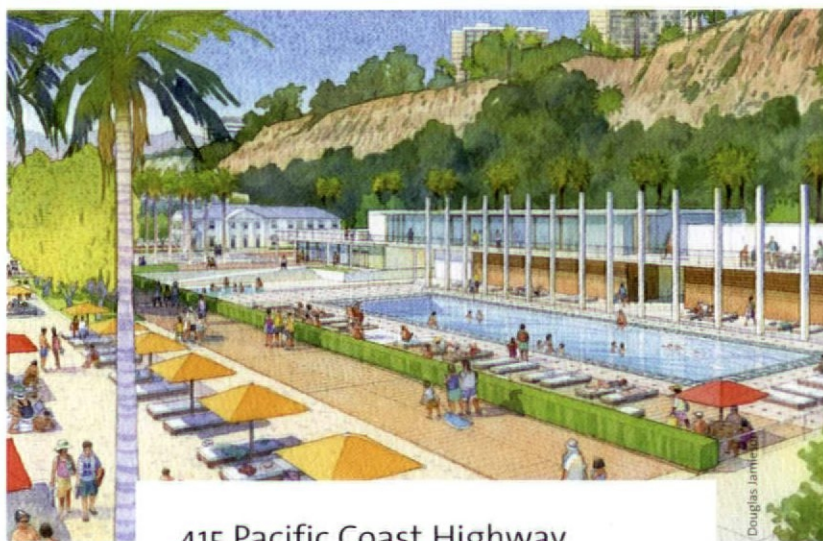
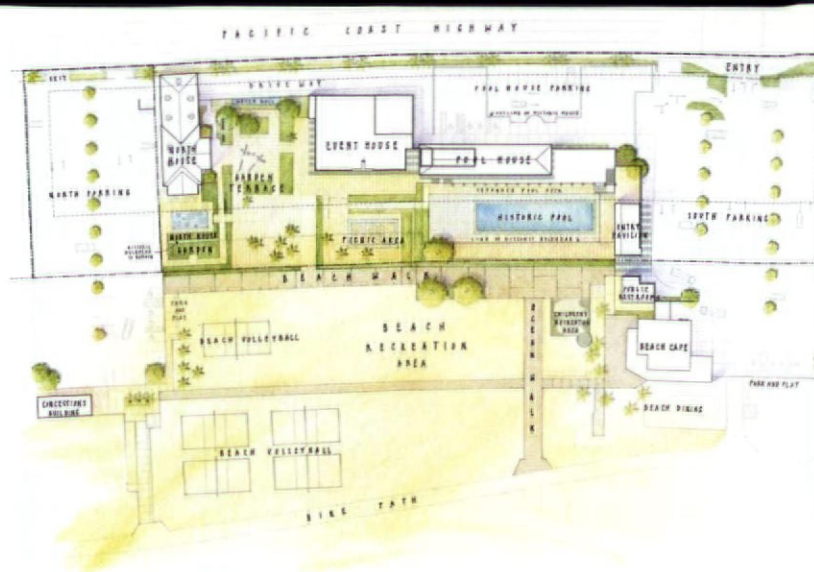
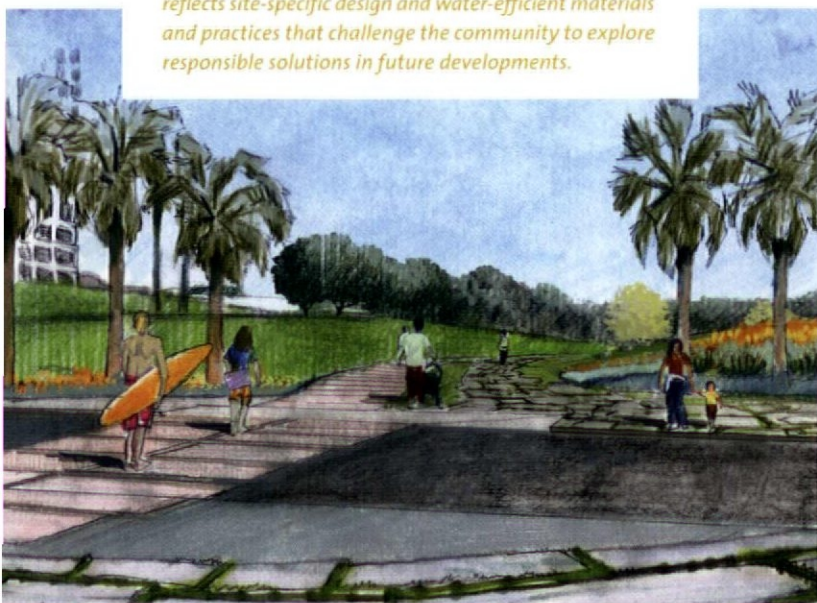
LOCATION: Santa Monica, California

DESIGNER: Meléndrez

WEBSITE: [www.melendrez.com](http://www.melendrez.com)

*Formed by the natural and cultural processes of its site, Ashland Walk is seen as an urban coastal canyon in which people can interact with a landscape celebrating one of our most precious and dynamic elements: water. The concept plan for the proposed Ashland Walk re-landscaping project, developed by Meléndrez for the City of Santa Monica Environmental Programs Division, focuses on the importance of water in the environment and community, as well as an understanding of responsible water use in creating an appealing landscape for the region.*

*As a demonstration environment, Ashland Walk distills the fundamental principles of sustainable design within a water-efficient landscape. The design resonates with an effective consideration and analysis of existing conditions and careful materials selections and implementation practices, all of which can be applied to the redesign of existing or planning of new landscapes. Additionally, the space is a catalyst for a shift in the approach to landscape within a community that both acknowledges water as a finite resource and cherishes aesthetics. Most importantly, the space reflects site-specific design and water-efficient materials and practices that challenge the community to explore responsible solutions in future developments.*



## 415 Pacific Coast Highway

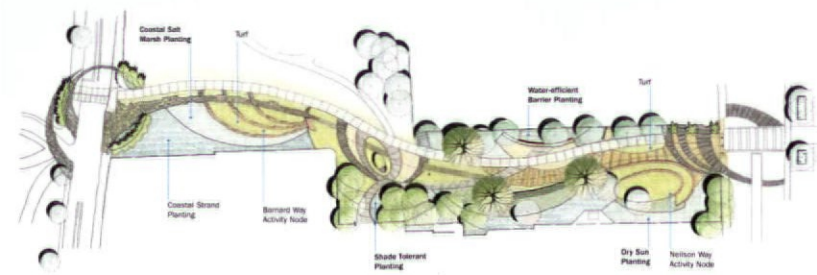
LOCATION: Santa Monica, California

DESIGNER: Frederick Fisher and Partners Architects

WEBSITE: [www.fisherpartners.net](http://www.fisherpartners.net)

*William Randolph Hearst commissioned Julia Morgan to design the ocean-front site of 415 PCH, better known as the Marion Davies Beach House, in the late 1920s. The original design included a 100-room mansion, an elaborate swimming pool, tennis courts and a guest house. Since its closure in 1994, following the Northridge earthquake, the City of Santa Monica has been involved in a comprehensive planning effort for the adaptive reuse of this local treasure.*

*Awarded the project in June of 2005, Frederick Fisher and Partners Architects has been working to revitalize the historic 5.5-acre site into a public beach club. The new beach facility will include a pool house on the site of the original mansion to service the historic pool area with changing and community rooms and storage. The existing North House will be renovated to support public meetings and gain a terrace garden for outdoor functions. A new event house is also planned to hold public and private events. Outdoor amenities along a new beach walk will include children's play, concession, paddle tennis and beach volleyball areas. Construction is expected to begin in August of 2007, and the facility is scheduled to open to the public in January of 2009.*





## Revitalizing the Los Angeles River Film

LOCATION: Los Angeles, California

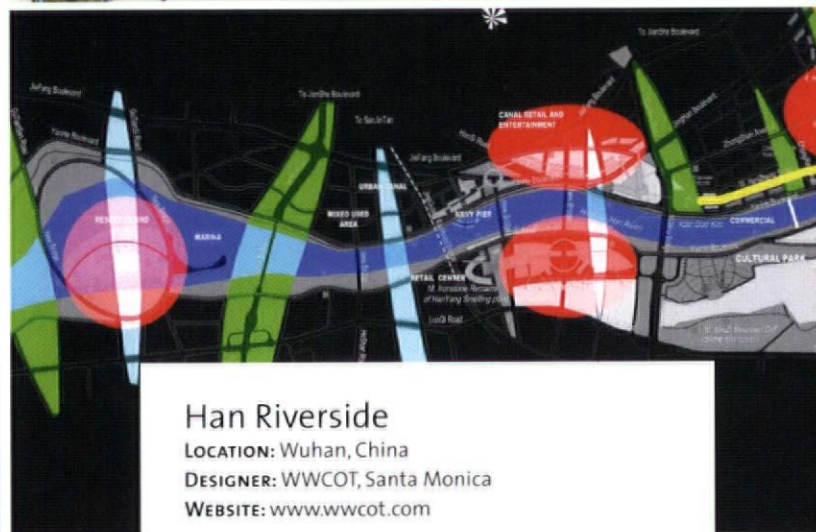
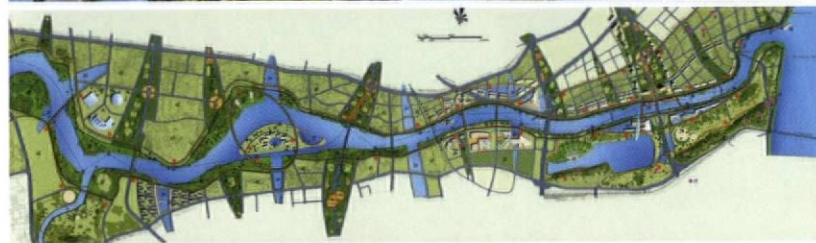
DESIGNER: Plasmatic Concepts

WEBSITE: [www.plasmatic-concepts.com](http://www.plasmatic-concepts.com)

*This multifaceted story about recent efforts to revitalize the L.A. River weaves together citizens' voices, river imagery, statistics, historical documents and visuals from the city's proposed master plan to explain how current and past efforts have shaped the debate about the river and its adjacent areas. Though the environmentalists, community advocates, politicians, urban researchers and designers interviewed mostly agree that revitalization is critical, there is no consensus on the approach.*

*A central question has been whether the city should spend resources proposing designs that make the river more accessible or look better if these negate longer-term goals. Other debates pertain to larger questions of urban development, such as gentrification, homelessness, gangs and graffiti. Even the greening of the river stimulates debate—it is agreed that native species should be used, and the city plans to adopt the native species requirements established by L.A. County, but other aspects of the design strategies are by no means settled. To develop a design that can be implemented and move the process forward, the filmmakers maintain the city has had to consider its scope and select a representational approach. Plasmatic Concepts plans to complete the film at the end of January, to coincide with the city's presentation of its master plan to the community.*

## The Los Angeles River Revitalization Project



## Han Riverside

LOCATION: Wuhan, China

DESIGNER: WWCOT, Santa Monica

WEBSITE: [www.wwcot.com](http://www.wwcot.com)

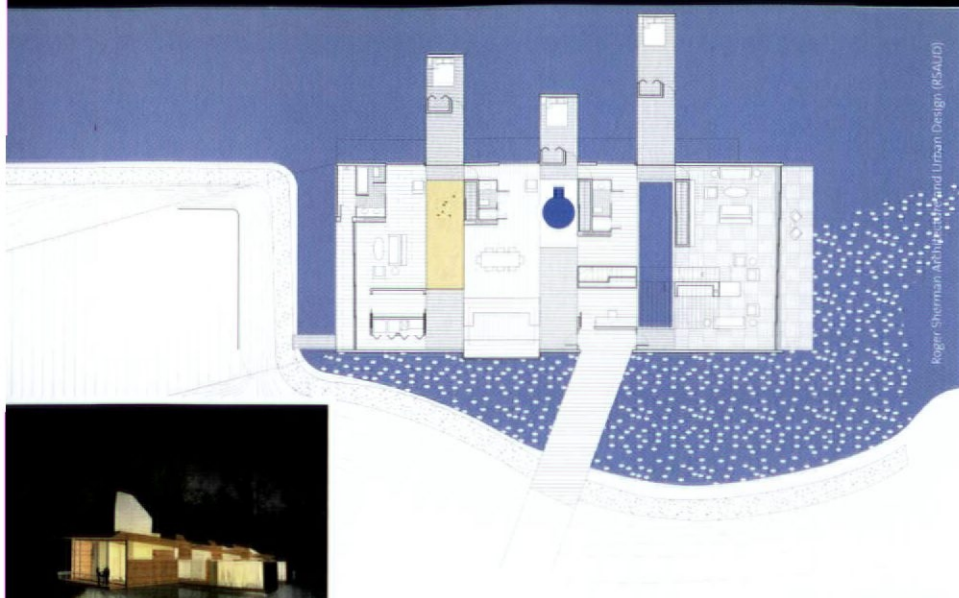
*The competition-winning master plan for the Wuhan riverside area of the Han River creates a unique, continuous "great riverpark" on both banks of the Han River, which, broken down into a multitude of distinct landscaped park districts, will weave together different functional zones of the city. These districts, each with its own unique character, will be continuously connected by a riverfront park that lines the edge of the Han River.*

*Perpendicular to the main East-West thrust of the great riverpark will be a series of alternating "connector parks" and "urban canals." The connector parks will extend into the city and will at times be terraced or elevated above the level of the levee wall, allowing for visual access to the river. Highly controlled water inlets, or urban canals, will divert the water of the Han River into the city during the high-water-level season, which will serve as a means of flood control. During the median- and low-water-level seasons, the urban canals will take on the form of highly vegetated "dry river beds." "Green living" residential neighborhoods will be created on either side of the connector parks and urban canals. Equipped with their own dynamic retail zones, these new residential neighborhoods will be driving forces in reenergizing the urban districts around the Han River.*

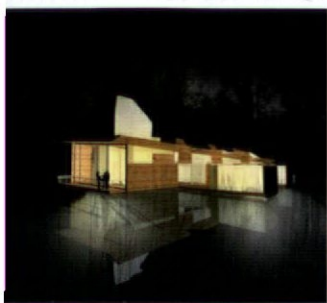


Deborah Weintraub, AIA  
Deputy City Engineer





Roger Sherman Architecture and Urban Design (RSAUD)



## Flex-Spec-Deck-House, Lower Mill Estate

**LOCATION:** Gloucestershire, United Kingdom

**DESIGNER:** Roger Sherman Architecture  
and Urban Design

**WEBSITE:** [www.rsaud.com](http://www.rsaud.com)

*This one-story, approximately 3,552-square-foot residence has been designed with change in mind: change in season, change in lifestyle and change in occupancy. Three 9.8-foot-wide sections of the 82-foot-long house float on pontoons, which, in warmer weather, enable the beds in each of the three bedrooms to slide out onto the water from the main house enclosure on private decks, protected by mosquito-netted "tents." These piers move independently of one another, revealing beneath them a series of leisure/recreational amenities: The pier carrying the master bed slides open to reveal a horseshoe pit/bocce court/shuffleboard court; under the shorter middle pontoon is a Jacuzzi/hot tub; and beneath the third deck lies a freshwater lap pool (a netted-off portion of the pond itself).*

*The interior of the house is laid out in a manner that maximizes its flexibility of use. Though the kitchen must be shared, different areas of the house are otherwise able to operate and be accessed autonomously. Similarly, an office is provided with direct public access from the street so as to allow the owner to see clients without being disturbed by or disturbing the other occupants.*

*Aside from the floating "tented decks," the other prominent feature of the wood-clad house is its south-facing roof/sun deck. This sloping deck surface has built into it three oversized chaise-lounges, which face the pond. Access to the roof deck from the house is gained via a stair which ascends from the living room and exits through a glass-enclosed rooftop penthouse, which also serves as a second means of entry into the house itself. Outside the penthouse are clustered a number of subsidiary functions serving the deck: cabana/changing room, barbeque/grill, outdoor shower and bar/refrigerator/countertop, all of which are wrapped by an "umbrella" of weatherproof canvas that opens to create a shady area.*

*The "Landmark Houses" program at Lower Mill Estate in the Cotswold Water Park, UK, invited a number of architects to speculate on the architectural and ecological considerations of a design within such a context. Other participants include Will Alsop, Eva Jiricna, Sutherland Hussey, Michael Palladino, Sarah Featherstone, Alison Brooks, Piers Gough and Greg Lynn. The mission of the project is to create a uniquely and sensitively designed and managed environment within a 550-acre nature reserve.*



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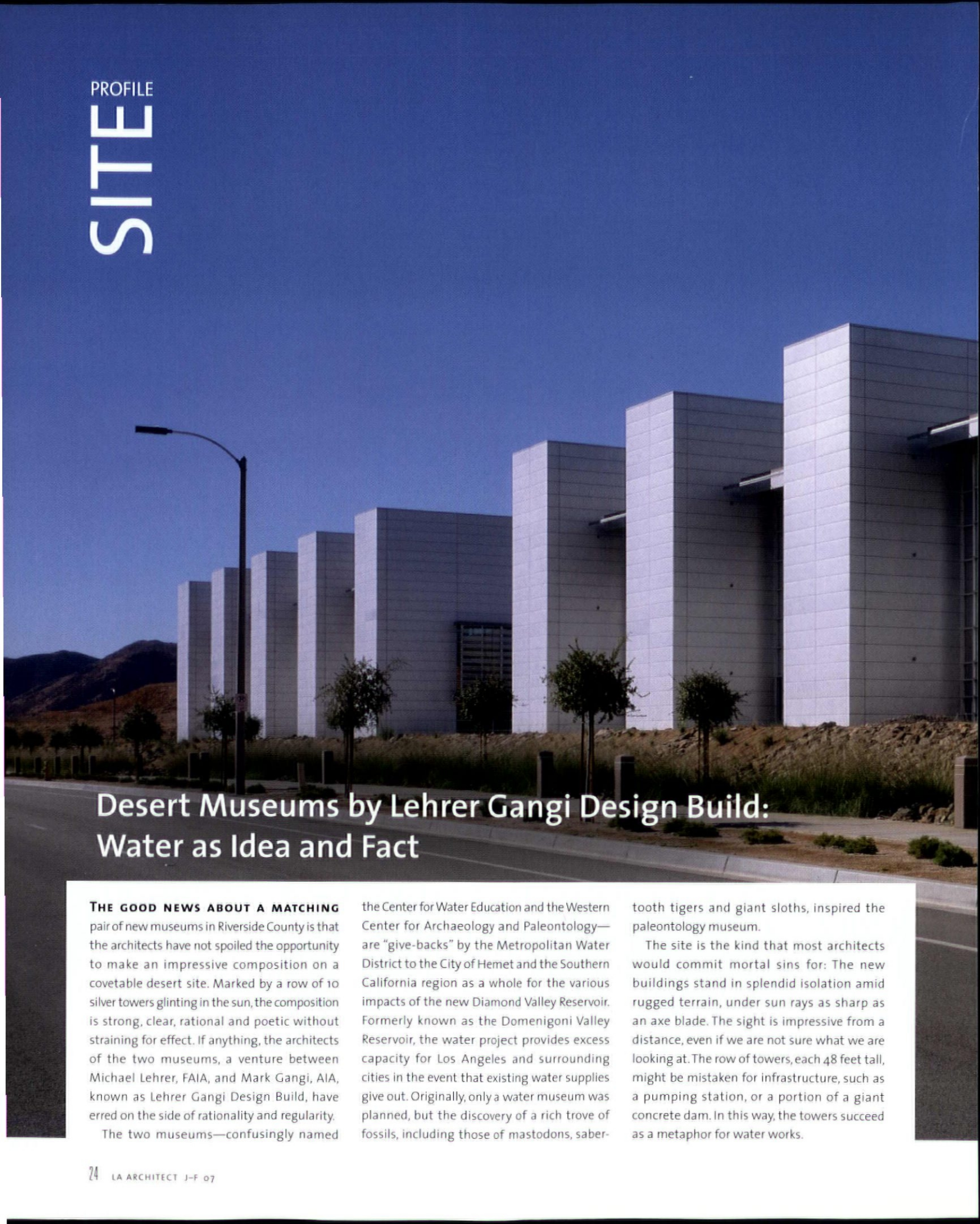
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## Desert Museums by Lehrer Gangi Design Build: Water as Idea and Fact

**THE GOOD NEWS ABOUT A MATCHING** pair of new museums in Riverside County is that the architects have not spoiled the opportunity to make an impressive composition on a covetable desert site. Marked by a row of 10 silver towers glinting in the sun, the composition is strong, clear, rational and poetic without straining for effect. If anything, the architects of the two museums, a venture between Michael Lehrer, FAIA, and Mark Gangi, AIA, known as Lehrer Gangi Design Build, have erred on the side of rationality and regularity.

The two museums—confusingly named

the Center for Water Education and the Western Center for Archaeology and Paleontology—are “give-backs” by the Metropolitan Water District to the City of Hemet and the Southern California region as a whole for the various impacts of the new Diamond Valley Reservoir. Formerly known as the Domenigoni Valley Reservoir, the water project provides excess capacity for Los Angeles and surrounding cities in the event that existing water supplies give out. Originally, only a water museum was planned, but the discovery of a rich trove of fossils, including those of mastodons, saber-

tooth tigers and giant sloths, inspired the paleontology museum.

The site is the kind that most architects would commit mortal sins for: The new buildings stand in splendid isolation amid rugged terrain, under sun rays as sharp as an axe blade. The sight is impressive from a distance, even if we are not sure what we are looking at. The row of towers, each 48 feet tall, might be mistaken for infrastructure, such as a pumping station, or a portion of a giant concrete dam. In this way, the towers succeed as a metaphor for water works.





Water is not otherwise much in evidence in the first phase of the museum. The museum buildings stand in front of an earthen dam that itself barely hints at water, and that's too bad. In an earlier scheme, the museums faced the dam directly, while a mile-long runnel of water connected the dam to the museum. That runnel would have made clear the meaning of the dam and the water museum, as well as the thematic connection between the two structures. This promising arrangement was changed, alas, at the request of the client, and the present project

is a redesign of that scheme to accommodate a different site that is both closer to the dam and a slight angle to it.

The towers, with their regular rhythm, have a potentially monumental effect on this mountain-desert landscape. One problem with the towers, however, is that it is hard to judge their size from a distance, because the buildings fall short in "self-scaling," that is, in providing scaling devices that would cue us to their true height. The glass-covered hallways, which recede 16 feet behind the towers, are intended to provide the scale clues, in the

form of horizontal rows of windows that rise to a human-scale height of eight feet. Ironically, the towers are intended to serve, in part, as sun screens for the glass-covered museum walls, with the result that the windows that are intended to telegraph human scale are often in shadow, literally obscuring their purpose as height markers. Perhaps the towers themselves should have incorporated more explicit scaling devices; as it is, they lose some of their intended impact through the indeterminacy of their size.





The formality of the museum scheme is striking. Starting with a 24-foot module, the architects have instituted a set of dimensions for rooms and corridors that march in lockstep through the two buildings with an almost-Kahnian discipline. In conversation, Gangi mentions eighteenth-century palace courtyards as one source of design. True to form, the museums are a pair of L-shaped buildings, separated by a 71-foot courtyard. Pedestrian arcades line the central courtyard. To provide some visual interest here, sheets of perforated metal are mounted atop the arcades, making a moiré effect as visitors stroll down the arcades and look across the courtyard to the neighboring buildings. (Currently empty, the courtyards will bolster the water theme with reflecting pools and other water features in the as-yet-unscheduled second phase of construction.)

Perhaps the two museums are too Kahnian: The plans of the two museums are so symmetrical, in fact, that not only the elevations but the interior spaces are near-mirror images of each other. Is there a compelling reason, however, why a museum about water should have the same plan as a museum about fossils?

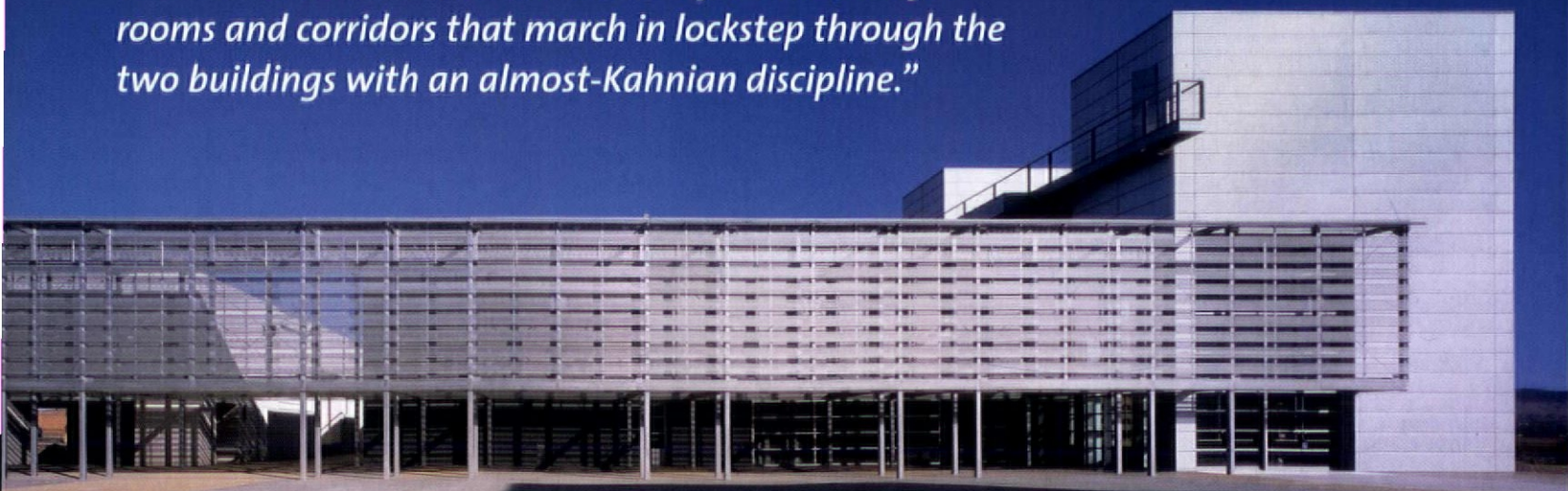
Built to LEED standards, the museums are

notable for both passive and high-tech sustainable strategies. The most spectacular, perhaps, are the 50,000 square feet of photovoltaics on the roofs of the two museum buildings; the top portion of the towers contains the equipment that converts solar energy into kilowatts. Some photovoltaics are visible on the ceilings of the arcades, in the form of see-through grids.

The greatest strength of the project, aside from the clarity of the plan, is the use of the museum as viewfinder for the desert-and-mountain landscape. It makes the most of its location between two different mountain ranges, taking every opportunity to frame views that isolate moments of beauty in this solemn landscape of brown, scruffy hills, still largely open if far from unspoiled. The landscaping by Mia Lehrer + Associates makes dramatic use of imported red sandstone from Colorado, as well as indigenous stone. This emphasis on landscape attests to sensitivity as well as sound architectural principles. Given an enviable site, Lehrer and Gangi have balanced drama with rationality, and, reservations aside, have produced a pair of public museums of lasting value.

—MORRIS NEWMAN

*"The architects have instituted a set of dimensions for rooms and corridors that march in lockstep through the two buildings with an almost-Kahnian discipline."*







**LEHRER GANGI DESIGN BUILD**

**Principals** | Michael B. Lehrer, FAIA;  
Mark Gangi, AIA

**Project Architect** | Anne Marie Kaufman Perlov  
**Project Team** | Steve Deyer, AIA; Jovan Gayton;  
Monica Grau; Nerin Kadribegovic; Chris  
Mundweil, AIA; Yuri Osipov; Maria Rockstroh;  
Robin Sakahara, AIA; Jonathan Dawang;  
Han Hsieh

**CONSTRUCTION MANAGERS**

Lehrer + Gangi Design Build

**Project Manager** | Frank Gangi

**Construction Manager** | Tom Ferguson

**Superintendent** | John Jakovac

**Project Engineer** | Jovan Gayton

**Bidding** | Nicole Shiraishi

**Construction Management Team** | Brianne  
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**Counsel** | Robert Gangi, Esq.

**LANDSCAPE ARCHITECT** Mia Lehrer + Associates

**Principal** | Mia Lehrer, ASLA

**Project Team** | Esther Margulies, ASLA; Louisa  
Relia; Jeff Hutchins; Teresa Cuba

**ENGINEERS**

**Civil** | Rick Davis, KPFF Consulting Engineers

**Structural** | Brent Nuttle; Jim Zeiner,

Nabih Youssef & Associates

**Mechanical & Plumbing** | Alan Locke;  
David Maghen; Bungane Mehlomakulu; Peter  
Simmonds, PhD, IBE Consulting Engineers

**Electrical and Solar** | Peter Gevorkian, PhD,  
Vector Delta Design Group

**Soils Engineer** | James Weaver,  
Geomatrix Consultants, Inc.

**CONSULTANT**

**LEED** | John Zinner, Zinner Consultants

**PHOTOGRAPHY**

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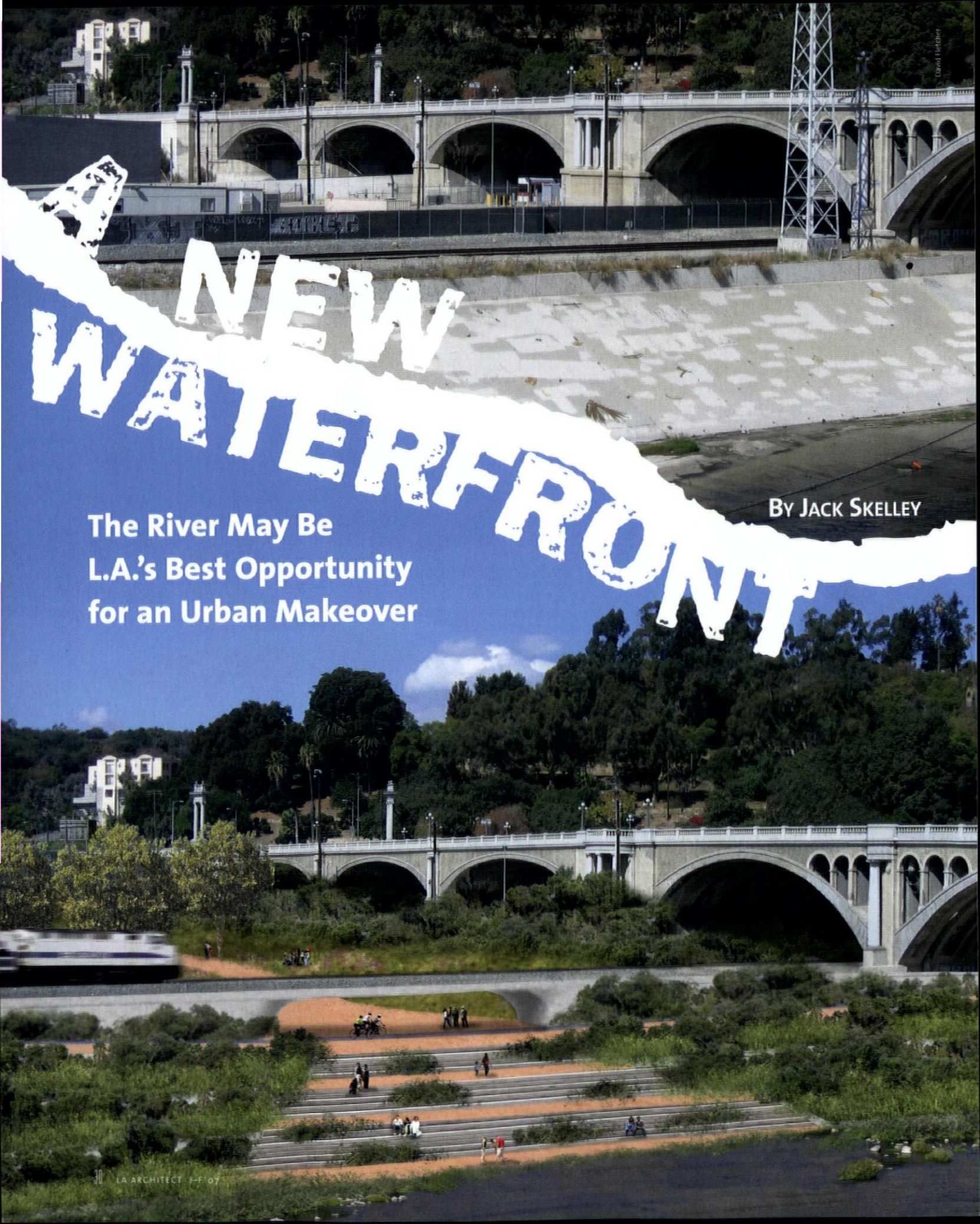




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# THE NEW WATERFRONT

The River May Be  
L.A.'s Best Opportunity  
for an Urban Makeover

BY JACK SKELLEY



It wasn't that long ago that the Los Angeles River was a punch line, or an oxymoron. Since the 1950s and 1960s, when the federal government completed the river's metamorphosis into a massive storm-water system, the city has turned its back on the water, reducing it to a concrete ditch most of the year, and a gushing torrent during the rains.

In the 1990s, however, officials started joining activists such as the Friends of the Los Angeles River (FOLAR) to envision a restored river. There have been battles over flood-control and real-estate issues, but today there is consensus among authorities pushing for revitalization of this neglected asset. In a city where waterfront property goes for a premium and park space is at a minimum, the waterway's greatest potential may yet be realized as a canvas for riverfront redevelopment. This will include a great number of opportunities for design and landscape firms working in both public and private developments.

This situation might be best summed up by Dan Rosenfeld, a principal with the development firm Urban Partners and a consultant to the Los Angeles River Revitalization Master Plan, who sees the body of water as the key to the past and future of the city: "The river is the reason Los Angeles is where it is today. And it is the greatest planning opportunity we'll ever have," he says.

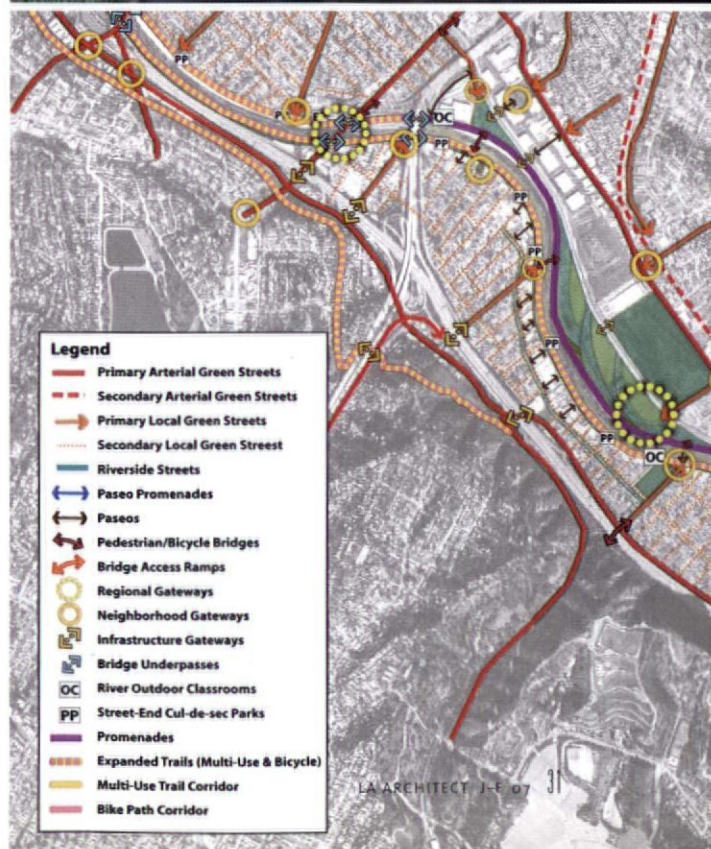
The master plan is the major force for revitalization, and a foundation for future improvements. Funded by the Department of Water and Power, led by the Department of Public Works' Bureau of Engineering, and propelled by citywide community meetings, planners are auditioning proposals that attempt to balance multiple uses: recreational (including swimming, boating and fishing), industrial, residential, commercial, educational, and flood-control. Its draft plan identifies five "opportunity sites," places that exhibit the highest potential for riverfront development in ways that maximize community access and cohesion.

The five "opportunity sites" identified by the master plan are:

1. Canoga Park at the confluence of Bell Creek and Calabasas Creek.
2. Verdugo Industrial Green Park, at the confluence of the Tujunga Wash.
3. Taylor Yard, the city-owned park space where the river bends around Elysian Park.
4. The Cornfield/Chinatown area north of downtown. (The Cornfield is the new Los Angeles State Historic Park awaiting planning and funding.)
5. The downtown industrial area, from First Street to Fourth Street, on the east bank.

**OPPOSITE PAGE:** Los Angeles State Historic Park River Connection (top: Existing conditions; bottom: Proposed changes)

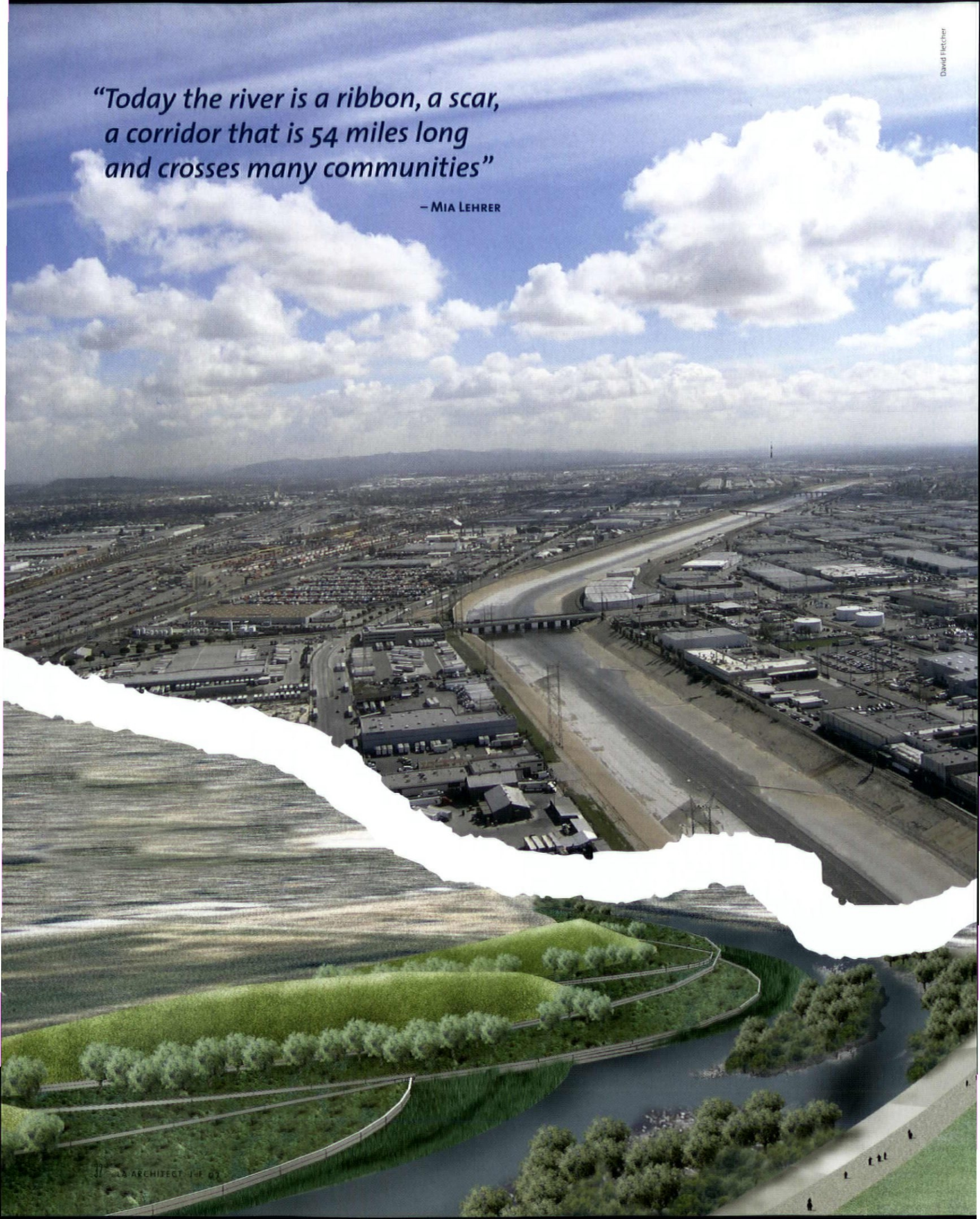
**THIS PAGE:** top: Downtown Industrial proposal; center: Taylor Yard proposal; bottom: Taylor Yard typology map





*"Today the river is a ribbon, a scar,  
a corridor that is 54 miles long  
and crosses many communities"*

— MIA LEHRER





"Today the river is a ribbon, a scar, a corridor that is 54 miles long and crosses many communities," says Mia Lehrer, principal of landscape architecture firm Mia Lehrer + Associates, design consultant on the master plan. "If all you did was create a series of trails and bikeways that connect through the city you would have already made a tremendous addition to the city."

Proposals for the "opportunity sites" are more ambitious than simply adding bike paths, but they share the fundamental goal of greening the river as a means of bringing neighborhoods together. One such site is the area near Taylor Yard, city-owned park space with access to the river near where it curves around Elysian Park and Dodger Stadium, and where it joins with the Arroyo Seco waterway out of Pasadena.

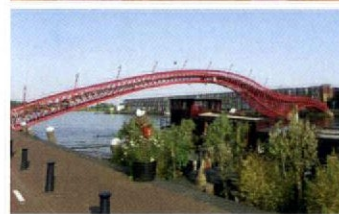
"We have engineers, architects and planners coming up with very exciting concepts that allow us to break the walls of the river," says Los Angeles City Councilman and trained urban planner Ed Reyes, who in 2002 established the Ad Hoc Committee on the Los Angeles River as a clearinghouse for river projects. The Taylor Yard project would create a tributary of the main river that links from this park space downstream through the Cornfield and back to the river near Chinatown.

"When we do that we will immediately change an entire community pocket that has been forgotten," says Reyes. "The Cornfield is a 30-acre park, and Taylor Yard is a 40-acre park. This would be a way of linking them with bike paths, pedestrian walkways and a boat-docking area. We are even looking at different engineering designs to cantilever over the river where you could actually launch a kayak or canoe, and have dining facilities."

The plan has other benefits. Demographers predict that unprecedented density will come to Southern California in the next 20 years. Riverfront recreation can relieve some of that pressure. It provides needed green space for the underserved communities that border the river. It also establishes open space areas that can double as storm-water harvesting, using inflatable dams, for example, to create bodies of water for multi-purpose recreation.

"Here, gray water can flow into abandoned or underused acreage to stimulate a softening or soothing urban scenario that allows you to combine mixed-use with open space," Reyes says. "The L.A. River gives us a whole new frontier in the form of a linear city, defined by a riverfront district, where we use intelligent urban models that anchor development."

Even as the master plan team has been holding charrettes and drafting its proposals, other entities are playing strong supporting roles. There is now funding in the city budget, with department heads, City Council offices, Mayor Antonio Villaraigosa's office, members of the Community Redevelopment Agency, and other



**OPPOSITE PAGE:** top: Aerial view of river corridor;  
bottom: Taylor Yard proposal

**THIS PAGE:** top: Promenade proposal; center right: Commercial Street proposal; center left: Frogtown (top: Bridge, bottom: Path); bottom: Green Zone boundaries

#### LEGEND

- Los Angeles River Zone
- Significant Topography
- LA River Zone Street Boundaries
- LA River Zone Other Boundaries



*"The river is the reason Los Angeles is where it is today. And it is the greatest planning opportunity we'll ever have"*

— DAN ROSENFELD





city task forces focused on the river of Public Works (which owns and system and the river banks) and (which constructed the massive become allies to one degree or another California's Congressional delegation. Boxer and Congresswoman Luc river revitalization bills.

But perhaps the most important ing of river advocacy in L.A. city go

"What nails this down is creating Department, which will put us in a the river corridor," says Reyes. "The industrial land to other uses. The community meetings are many: So supermarket. Others want a place swimming pools in these areas."

Implementing these changes Works Bureau of Engineering, which is playing the lead role in developing the master plan.

"We want to bring an opportunity to the community and residents of Los Angeles where they are proud of the river and its wonderful new amenities: recreation, parkland, bike paths, overlooks, environmental quality and quality of life," says Deputy City Engineer and Chief Architect Deborah Weintraub, AIA, LEED. She notes that there is always competition for city funding, but that many departments involved in this process see multiple levels of value in river restoration.

"The individual person in the city may think that money should be spent on transportation, for example. But investing in the river offers benefits to the neighborhood, city, state and nation," she says. "It's really the individual level that's most significant: It's all about enjoying a better quality of life in the most urban sections of the city."

So, 20 years from now, what might we see at the river?

"More green on the channel, adjacent to the channel, on the streets leading to the channel, with gateways, paseos, places to stroll and promenade," answers Weintraub. "Also opportunities for cafés and shops, places where people can go and stroll or bicycle on Sunday morning. The other big community idea is that as sections of the river get restored, there will be an acknowledged river zone or river overlay, which will have a different street-tree designation providing a sense of approaching the river."

Another goal is to create a "two-mile" loop in every neighborhood the river crosses. So that wherever you live near the river you can walk or bike over bridges—including potential new pedestrian bridges as well as the historic bridges—that loop back to your neighborhood.

**OPPOSITE PAGE:** top: River corridor, existing conditions; bottom: Arroyo Seco proposal

**THIS PAGE:** top: Riverside proposal; center top: Gateway proposal; center center: Canoga Park proposal, map view; center bottom: Canoga Park proposal; bottom: Water velocities map

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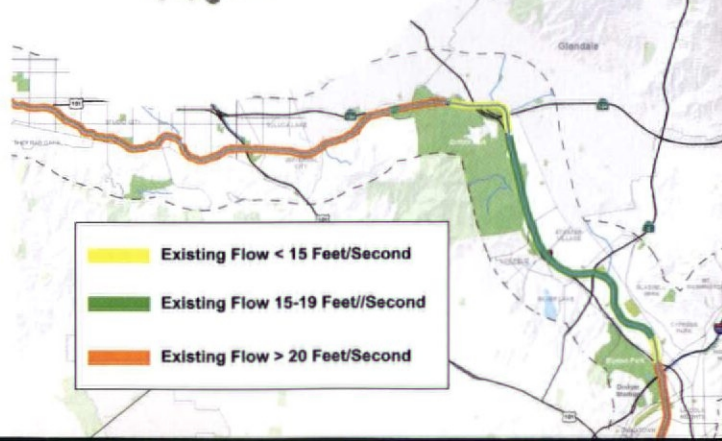
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Of course, the reason the river was entombed in concrete in the first place was to help prevent destructive flooding. Here, too, new development can help.

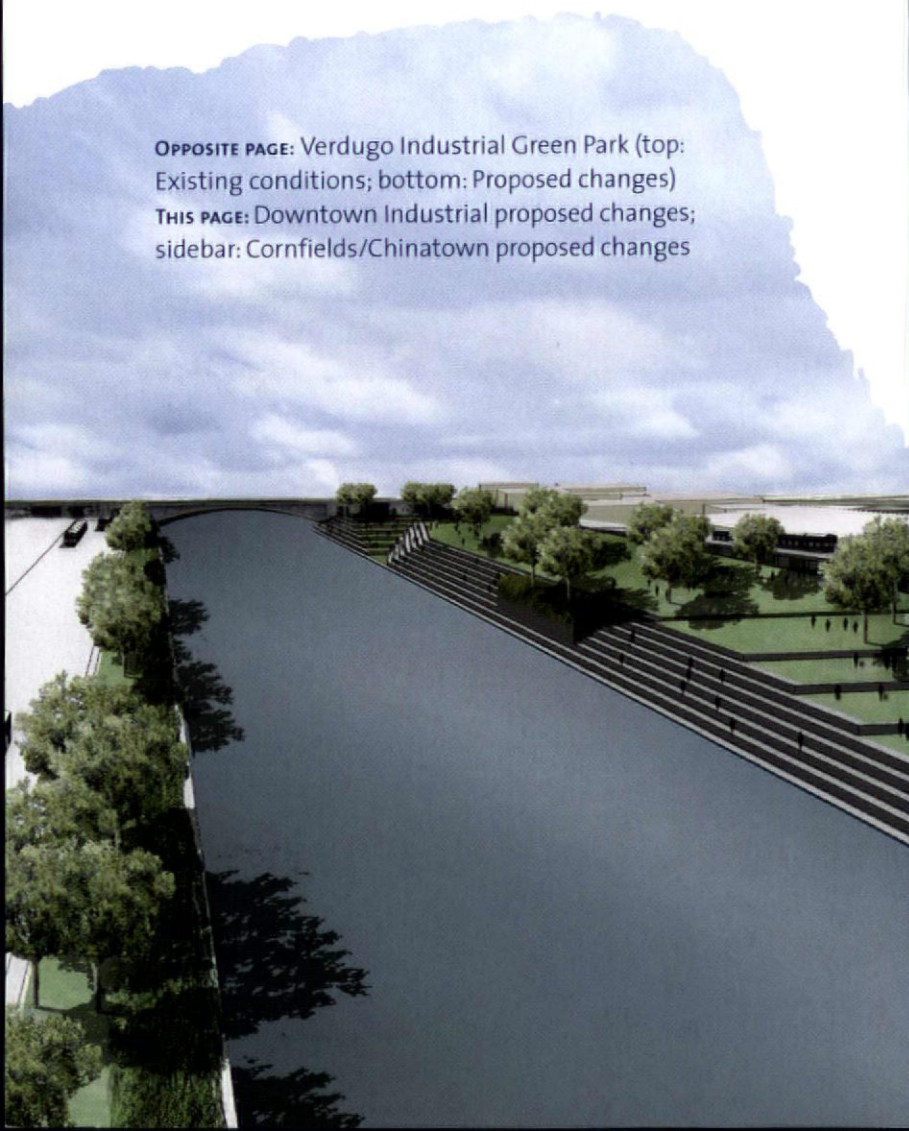
"We will do nothing to jeopardize the river's flood-control role," says Weintraub. "We'll even improve it with widening, deepening and greening the channel." (There are areas of the river near Tujunga Wash where water-flow speeds during a storm can get up to 20 feet per second. This is too fast for plants to survive, so the plan is to green from the "top down," including the easements adjacent to the river.)

As plans move forward, Councilman Reyes stipulates that community groups want to make sure that creating new waterfront property won't unfairly gentrify the area.

"They ask: 'Will you improve these areas for me, who is making \$35,000 or \$40,000 a year, or for the person who makes \$80,000? Will you move me out?' We will have to respond to this in a methodical process that will not deter us while keeping our environment intact. That's where the notion of mixed-income uses comes in. With good urban planning it can happen." ■

**OPPOSITE PAGE:** Verdugo Industrial Green Park (top: Existing conditions; bottom: Proposed changes)

**THIS PAGE:** Downtown Industrial proposed changes; sidebar: Cornfields/Chinatown proposed changes



## UNDERGROUND RAILROAD?

As consensus builds for greening and restoring the river through smaller projects such as the "opportunity sites," one of the more intractable design problems looms large: What to do with the railroad tracks? Most of downtown L.A. is barred from river access because of the miles of tracks that parallel the water. This includes the areas of downtown that could most benefit from river access, such as the Arts District, which is experiencing a residential boom.

FOLAR, the group that helped get river revitalization rolling, advocates the ambitious solution of putting the tracks underground.

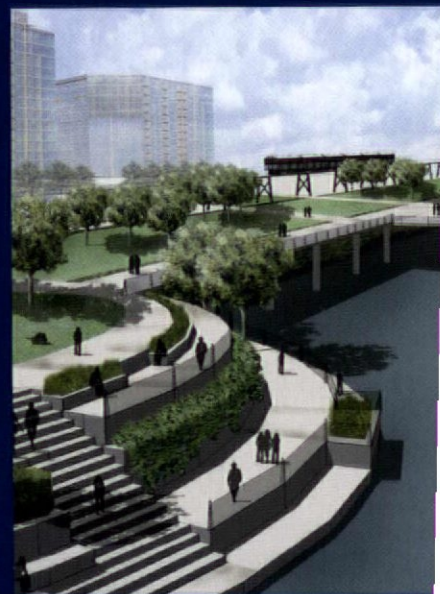
"It's one of the most fundamental solutions, but it's time to get started with it," says FOLAR founder Lewis MacAdams. He compares it to the mega public works projects of the last centuries in New York and Chicago. "Think of it as a generational move in the same way that Park Avenue is built on top of Grand Central Station. This is the way to create the waterfront property for parkland along the river, or so you can build Michigan Boulevard-type skylines."

Los Angeles River Revitalization Master Plan consultant Mia Lehrer says that some tracks could be moved.

"Los Angeles is a hub of rail activity, and the rail economy won't go away," she says. "But it's possible some of that activity could be moved slightly east as it becomes more impractical to come straight into downtown."

But rail lines will still be in use along the river. Lehrer observes that they can be consolidated and elevated, as in cities such as Paris where trains run above parks such as the Parc Andre Citroen.

"You're in the middle of the city at the park and there is an aerial Metro going by above you."





# ESSENTIAL ELEMENTS

BY JENNIFER CATERINO



Scott Mayoral



Coy Koehler

JENNA DIDIER AND OLIVER HESS DISCUSS  
WATER, TECHNOLOGY AND COMMUNITY

All images courtesy of Fountainhead, except where noted.



By now, the buzz around last year's shimmering Mylar exhibit near Los Angeles' Silver Lake Reservoir has secured a place for the Materials & Applications Architectural and Landscape Research (M&A) space in our collective consciousness. In operation since 2002, M&A has mounted several exhibits and hosted countless workshops and events, exploring ideas ranging from sustenance to origami, though none managed to capture the media's attention like Ball-Nogues Studio's *Maximilian's Schell*. ♦ Likely less familiar is M&A founder and director, Jenna Didier, whose alter egos position her as principal and lead design engineer of Fountainhead, which creates fountains and water features, as well as one-half of the design team known as infranatural. Didier's collaborator in all three entities is technology artist Oliver Hess. Together, Didier and Hess are creating dynamic social spaces, engaging the community in architectural projects, challenging public perceptions about water and sustainability, evolving technology and more. ♦ Jennifer Caterino had the opportunity to sit down with the pair on November 1.

**JENNIFER CATERINO:** I'd like to start at the beginning. You are responsible for a very dynamic public art space, as well as a productive fountain company. How did you get here?

**JENNA DIDIER:** I was always interested in social space and the movement of people through it, the interaction that's possible there as opposed to in private, domestic or even institutional spaces. I started off studying architectural theory, which, at the time, was the language of architecture; architecture had aligned itself with critical theorists. Yet, I didn't feel comfortable in that realm. I wanted some grounding.

My first love was sculpture, so my mother suggested that I get a job at a local fountain company. I kicked and screamed and refused to go, was not even interested in seeing the facility, because I thought it had nothing to do with art. Finally, I went to the fountain company and, low and behold, they were doing really fascinating stuff. I realized that fountains are machines that get embedded in the landscape, embedded in public space. So I asked them for a job.

This was 1991, in Minneapolis, Minnesota. I was still in school at the time, and I kind of developed my own major. I was able to learn AutoCAD, submersible systems, electronics and programmable logic computers, which turned out to be invaluable later when I moved to Los Angeles and started doing special effects.

**JC:** What year did you move to Los Angeles?

**JD:** I moved to Los Angeles in 1998, but first I moved to San Francisco—very rarely do small-town Midwesterners go right to a big city like Los Angeles. I moved to San Francisco in 1995,

and got away from fountains for a few years. I worked for a robotics group and was involved in machine art. But you can't make money off robots, well, not art robots anyway.

**JC:** Did you come to Los Angeles to start Fountainhead?

**JD:** I didn't. I came here and got a job with a fountain company in Orange County and worked there for a few years as the manager of design and engineering. Then I got a job at a scenic fabrication company that specialized in architectural scenery; we did a lot of work for Disney and Universal Studios. I got laid off after 9/11 when theme-park attendance dropped. In a weird way, that was the best thing that could have happened to me. I started Fountainhead and M&A simultaneously in January 2002.

When Oliver joined me in 2004 things really started clicking. He got what I was doing right away. He's so talented in many areas like animation, of course, but also in designing programs and, coming from a machine-art background, he also has a real faculty for the more technical aspects of things, which comes in handy because we are finally getting closer to realizing just what fountains will do to more responsive architecture.

**JC:** M&A is one of the few instances in which the community can get hands-on involved in an architectural project. Did you know what you were going to create when you started M&A?

**JD:** I really didn't know. When I got the property it was a parking lot with a chain-link fence along the front. I was starting my fountain practice, and I knew I was going to have my offices here,

but did I really want a concrete garden statuary out front? Or did I really want a storefront for the public? What I really wanted to do was get back to what I love, which is public space, and start working with the people that intrigue me, which, by and large, are architects and designers who are working on the really fine edge between what they envision and what's possible to be built.

I talked to Marcos Novak, who's the father of "transArchitectures" and this concept called "liquid architecture." When he was in school, he got a double degree in architecture and computer science, this was before AutoCAD, and he recognized that digital design was the future for the built world. But he also firmly believed that the built world wasn't the final boundary of reality and that entire digital terrains were waiting to be explored, and through their exploration we could expand our consciousness. I was really fascinated by this extension of public space into the digital, into the web and into virtual reality, and I wanted to see this come full circle. I wanted to see that idea come back to realizing it in the tangible material space again. So I talked to him about my idea of having an outdoor exhibit space for architecture. Actually, I talked to a lot of people, because I'm not an architect and I didn't know if it would be useful. Most people didn't get what I wanted to do, but Marcos told me to do it—he understood.

**JC:** On the M&A website you have in-progress and construction shots of the exhibits, as well as final project photos. What are you trying to accomplish with that? Is that an effort to further engage the community?



**OLIVER HESS:** We'd like to do even more of that, more documentation because, really, we feel our way through it every time. We spend months researching all the different possibilities [for each installation] and things we've become interested in that might tie into it. And Jenna sets up workshops for people to come and talk about sub-elements that might be applicable. We try to share the whole experience of devel-

and open up the design process so that we will get more interesting, varied and effective places for us to live and work.

**JC:** Your mission is clearly tied to sustainability. By definition, part of what you do isn't sustainable—having a large, temporary Mylar installation [Maximilian's Schell], for example. How do you reconcile that?

*"The interesting fact about fountains is that although it is an evaporative system, it's not half as much of an evaporative system as a lawn."* —JENNA DIDIER

opment with anyone who's interested because I think everybody gets a pretty unique experience out of it, regardless of how much technically they can do again.

Some of it's very arcane and some of it's very practical, but mixing the two together and not creating a separation, I think that inspires a lot of people. There's no reason why you can't do things in a completely radical way. And what we're doing isn't inaccessible—another person can come along and do this stuff in their own front yard if they wanted. We want to spread the idea that people can go that far with ideas and can call on their community to help them.

**JC:** Do you think these ideas can extend to traditional or commercial architecture products?

**JD:** Yes. When I look at what ideas have come out of architecture in the past hundred years and then what we're still doing on a large scale, especially in housing developments and commercial office projects, I think it's kind of terrifying that we keep building in the same way over and over again.

Architecture is about seduction and you can't have seduction without consensus, which is something that Jean Nouvel said, and that's what we're looking for. We're looking for a consensus building with seduction of the mainstream, seduction of developers to be more thoughtful about what they're building

**OH:** In the case of the Mylar, it was efficiency of materials—minimal surface for maximal effect sort of thing. And it was held up with just two cables. In that way, it was a matter of not using excessive materials. And the materials we used were beautiful; you could enjoy them again later.

**JD:** I believe that people are attracted to shiny things, and in order to get their attention, and in order to push the dialogue further for what is sustainable, it's entirely appropriate to mount really effective installations, architectures and environments that are not necessarily what you would think of as sustainable at first glance. But, as Oliver mentioned, there's a real economy of materials and construction that's being achieved. For the pneumatic architecture that's out front right now [Bubbles], we've created this shifting environment of multiple walls using nothing but air and fabric—the heaviest piece out there is the steel cone that holds it all. For the amount of surface area that we achieved, it's extremely light-weight and economical.

**JC:** Can you tell me about your interest in water and what you see as its relationship to Los Angeles?

**JD:** My hero of water issues in Southern California is Bill Roley, a professor at Cal Poly Pomona and the director of the Permaculture Design Institute for Southern California. His motto for water is a really simple one: "Slow it, spread it,

sink it." I think if we applied that motto to the permitting process for everything that gets built in Los Angeles County we would go a long way toward eliminating pollution in the L.A. River and eliminating pollution into the bay.

Toward that end, the first thing that I did when I started the exhibit space out front was tear out all the concrete and make it a permeable lot so that, at least, the area was not going to be sheeting water off into the gutter. The next thing that we've done is build a water-catchment system to capture rainwater as it comes off our roof and, actually, the neighbor's roof, too.

**JC:** How sustainable are fountains?

**JD:** The interesting fact about fountains is that although it is an evaporative system, it's not half as much of an evaporative system as a lawn. The water in a fountain is re-circulating, and if you rig it like I do [referring to the fountain at M&A's exhibition space], it captures rainwater and prevents runoff from going into the sewers. As an additional feature, if you replace a patch of lawn with a fountain, you're going to conserve water.

**JC:** What about energy use?

**JD:** That's a good question because it does take extra energy. For most residences, I certainly don't recommend a fountain of that scale; that's really a commercial scale [referring to the fountain at M&A's exhibition space].

I see fountains as kind of a gateway feature that takes you on the first step toward water-catchment and even gray-water systems. In that same way, as much of a novelty as solar-powered pumps are, they are a great way for people to familiarize themselves with free energy and solar power and understand how that works. Also, the fun thing about a solar-powered fountain is that it reflects the mood of the day—when the sun is shining you get a really nice boisterous effect; as it starts to cold over, it calms.

I don't think that fountains are going to go away. Even as energy prices increase, I think fountains will persist in the landscape, simply because they are so enchanting.

**JC:** Tell me about your third entity, infranatural.

**JD:** With M&A, we're more interested in inviting other people to come and experiment in that



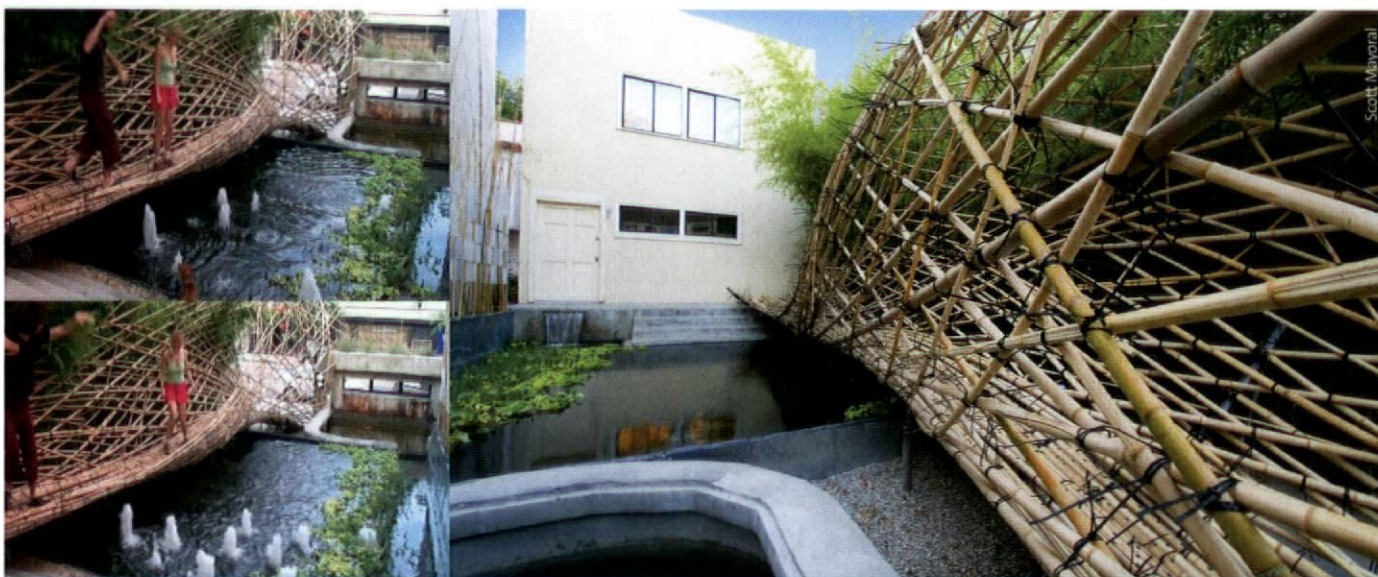


*Fountainhead's commercial applications of fountains and water features run from private residences to civic plazas to institutional campuses. (Left, Stainless steel spillways at residence, Venice, California; Right, Walkway Memorial Fountain, Hollywood Forever Cemetery, Los Angeles)*



*The Fountainhead facility serves as an exhibition courtyard for rotating architectural and landscape installations overseen by Fountainhead's nonprofit research group, Materials & Applications. (Left, Maximilian's Schell, Ball-Nogues Studio; Right, Bubbles, Fox Lin, NONDesigns and Brand Name Label)*





Scott Mayoral

Let There Be Monsters, a collaboration between infranatural and workshop LEVITAS, showcased the SmartFountain, a system Didier and Hess invented to create people-responsive water effects using surveillance technology. In the M&A installation, where the effect was realized using traditional vertical jets, the water followed people's hands up and down like a scene from the Sorcerer's Apprentice. A permanent installation of the SmartFountain system is underway at a residence in Santa Monica, where, as people cross pavers in a reflecting pool, ripples will emanate from the pavers as though they were floating on the water.

space, and Fountainhead is more commercial, so infranatural is just a way for us to experiment with technology-related projects.

We just did an installation at a power plant in Redondo Beach, which was an interactive system using the same technology that we developed for the SmartFountain™, but using light instead of water. That's what infranatural is—it's more about looking at how order and function evolve out of natural systems and working with the elements.

**JC:** *infranatural* teamed with workshop LEVITAS for the *Here There Be Monsters* exhibit, which succeeded *Maximilian's Schell* and also garnered an AIA/LA award. How did that collaboration come about?

**OH:** I don't think that anybody was really comfortable going up after *Maximilian's Schell*—the proposal rate really dropped. And Jenna and I knew we had to step in. We wanted to do something with water and knew we had some ideas, like the SmartFountain, we could experiment with.

So Jenna and I started developing it—we knew we were going to collect rainwater and

make a giant pool of water. And Jenna put together an amazing group of supporters who provided us with all the equipment and materials. We knew that we wanted to make a bamboo bridge. We talked to Arup's Bruce Danziger about it, and he had some former students who had worked on a bamboo project whom he thought would be perfect for it.

**JD:** It was a very collaborative process. We were involved in the entire project until the very end when the piece was nearing construction because there was so much we needed to do with the fountain installation and the water-catchment system.

**JC:** What would you like to see going forward? Do you have a vision for the projects you would like proposed for M&A?

**JD:** We do. Part of what we're doing with the exhibits is attracting anybody who is interested in pushing things forward as far as architecture goes. I think there are other organizations that really push a "green" agenda and attract like-minded people that way, but I want to bring in people who want the big house and SUV, the

massive consumers. I want to catch their attention because I have something to tell them. We offer things like green-roof workshops, or we show them our fountain and mention, "By the way, this is flooded with rainwater we caught off our roof. Look how much fresh, clean water you too could use and reduce your utility bills and the amount of runoff that goes into the ocean in the process."

Also, with every installation we try to include some kind of sustainable upgrade to the property, and toward that end, we'd love to see an installation that has stacked functions—at the same time it's creating a beautiful environment, it's also cleaning the air and creating habitats, slowing down water and sinking it into the water table, and growing food. I don't think that this should be the domain of sustainable or living architecture alone; I think this should be the domain of all architecture, whether it's Frank Gehry and the affective architecture or whether it's William McDonough, there should be beauty, magic or illusion, interactivity, and the stacking of function as it creates a sustainable and smart habitat. ■



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## PROJECT CREDITS

### United States Courthouse

**Location** | Fresno, California

**Designer** | Gruen Associates with Moore Ruble  
Yudell Architects & Planners

#### PROJECT TEAM

Gruen Associates

**Partner** | Michael A. Enomoto, AIA

**Partner** | Debra Gerod, AIA

**Project Team** | Jill Wagner, Associate;  
Matthew Kennedy, AIA

Moore Ruble Yudell Architects & Planners

**Partner in Charge** | John Ruble, FAIA

**Partner** | Buzz Yudell, FAIA

**Principal in Charge** | Jeanne Chen, AIA

**Associate in Charge** | Bob Dolbinski, AIA

**Project Team** | Chris Hamilton, Associate;  
Tim Eng, Associate; Ross Morishige

**Color and Materials** | Tina Beebe; Kaoru Orime

**Landscape Architect** | Pamela Burton & Company

**Interior Design** | Brayton & Hughes Design Studio

**Lighting Designer** | Francis Krahe & Associates

**Artists** | Douglas Hollis; Anna Valentina Murch

**Graphic Design** | Follis Design

**Structural Engineer** | John A. Martin Associates

**Exterior Wall Consultant** | Curtain Wall Design &  
Construction

**Blast Engineer** | Hinman Consulting

**Mechanical/Plumbing** | TKSC

**Electrical** | FBA Engineering

**Cost Consultant** | Hanscomb

**Code/Fire** | Rolf Jensen Associates

**Construction Manager** | Abide International

**General Contractor** | Dick Corporation /  
Matt Construction, JV

**Precast Contractor** | Clark Pacific

**Owner** | U.S. General Services Administration,  
San Francisco Regional Office

### Carbon Beach House

**Location** | Malibu, California

**Designer** | Shubin + Donaldson Architects

#### PROJECT TEAM

**Partner** | Russell Shubin, AIA

**Partner** | Robin Donaldson, AIA

### Lehrer Residence

**Location** | Malibu, California

**Designer** | Abramson Teiger Architects

#### PROJECT TEAM

**Design Principal** | Trevor Abramson

**Managing Principal** | Douglas Teiger

**Project Architect** | David Pascu

**Project Team** | Adam Levine; Edwin Fang; Mihai Ivan

### Barsky/Haase Residence

**Location** | Los Angeles, California

**Designer** | Assembledge+

#### PROJECT TEAM

**Architect** | David Thompson

**Contractor** | Above Board Construction, Forrest Poorman

**Structural Engineer** | Insight Structural Engineers,  
Brent Blackman

**Photography** | Michael Weschler

### Trilogy Spa

**Location** | Manhattan Beach, California

**Architecture** | Belzberg Architects

**Interior Design** | (fer)studio, L.L.P.

#### PROJECT TEAM

Belzberg Architects

**Principal Architect** | Hagy Belzberg

(fer)studio

**Partner/Design Principal** | Christopher Mercier

**Project Architect** | Naseema Asif

**Project Associates** | Angela Loughry; John Leahy;  
Pepe Viteri

**General Contractor** | Pankow Special Projects, L.p.

**Group Manager** | Mark Fellows

**Project Manager** | Mike Heydorff

**Tile** | Studio Maglia, Linda Maglia

### Dos Lagos Heart & Public Areas

**Location** | Corona, California

**Designer** | Nardi Associates LLP

#### PROJECT TEAM

**Master Planning & Architecture** | Nardi Associates LLP

**Design Principal/Partner** | Norberto F. Nardi, AIA

**Senior Project Manager/Associate Partner** |  
Robert I. Kutner, AIA

**Construction Manager** | Rodarti Group / PDS

**Landscape Architecture** | Ken Kammeyer, NCLAB,  
Kammeyer and Associates, Inc.

**Structural Engineering** | Costa & Associates, Inc.

**Electrical Engineering** | OMB Electrical Engineering

**Mechanical/Plumbing Engineering** | ATI Architects  
and Engineers, Inc.

**Lake Engineering** | Pacific Advanced Civil  
Engineering, Inc. (PACE)

**Civil Engineering** | Hunsaker & Associates Irvine, Inc.

**Geotechnical Engineering** | Neblett & Associates, Inc.

**Dry Utilities Consultant** | RGI Utilities Consultants

**Signage Consultant** | Creative/PULL

**General Contractor** | Consolidated Contracting  
Services, Inc.

**Lake Subcontractor** | Pacific Aquascapes

**Steel Subcontractor** | JD2, Inc.

**Concrete Subcontractor** | Performance Concrete

**Landscape Subcontractor** | Oak Leaf Landscape

**Bamboo Subcontractor/Supplier** | Safari  
Construction, Inc.

**Owner** | Ali Sahabi, GEC, SE Corporation

### Ashland Walk Water Conservation

**Demonstration Environment**

**Concept Design Plan**

**Location** | Santa Monica, California

**Designer** | Meléndrez

#### PROJECT TEAM

**Principal-in-Charge/Project Manager** |  
Melani Smith

**Project Designer** | Duane Border

**Project Designer** | Darren Shirai

**Graphic Designer** | Nancy Razo

### 415 Pacific Coast Highway

**Location** | Santa Monica, California

**Designer** | Frederick Fisher and Partners

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**PROJECT TEAM**

**Principal-in-Charge** | Joseph Coriaty

**Project Manager** | John Berley

**Project Team** | Leo Olvera; Stephen Hagmann;  
Marta Johansen; Dong-Jin Kim

**Contractor** | Charles Pankow Builders, Special Projects

**Landscape** | Mia Lehrer + Associates

**MEP** | IBE Consulting Engineers

**Structural & Civil** | KPFF Consulting Engineers

**Acoustics/Audio-Visual** | Veneklasen Associates

**Preservation Consultant** | Historic Resources Group

**Sustainable/LEED Consultant** | Davis Langdon

**Artist** | Roy McMakin

**Traffic** | Kaku Associate, Inc.

**Renderer** | Douglas Jamieson

**Client** | City of Santa Monica

**Han Riverside**

**Location** | Wuhan, China

**Designer** | WWCOT, Santa Monica

**PROJECT TEAM**

**Partner in Charge** | Chet Widom, FAIA

**Design Partner** | Andrea Cohen Gehring, AIA, LEED

**Principal/Director of Design** |

Hraztan Zeitlian, AIA, LEED

**Partner** | Dennis Tanida, AIA

**Senior Project Manager** | Chengzhi Lu, Principal

**Project Designer** | Andy Shi

**Designer** | Allen Huang, LEED

**Landscape Design Consultant** | Bill Schulz, President;

Kari Kikuta, Senior Associate, IMA Design Group

**Revitalizing the Los Angeles River Film**

**Location** | Los Angeles, California

**Designer** | Plasmatic Concepts

**PROJECT TEAM**

**Producer** | Plasmatic Concepts

**Writer/Director** | Sarah Lorenzen

**Photography, Filming, Graphics and Editing** |  
David Hartwell

**Selected Cast** | Robert Garcia; Robert Gottlieb;

Mia Lehrer; Lewis MacAdams; Raul Macias;

Councilmember Ed P. Reyes; Deborah Weintraub;

Melanie Winters

Paid for by a grant from the Graham Foundation for  
Advanced Studies in the Fine Arts.

**Flex-Spec-Deck-House, Lower Mill Estate**

**Location** | Gloucestershire, United Kingdom

**Designer** | Roger Sherman Architecture and  
Urban Design

**PROJECT TEAM**

**Project Designer** | Greg Kochanowski

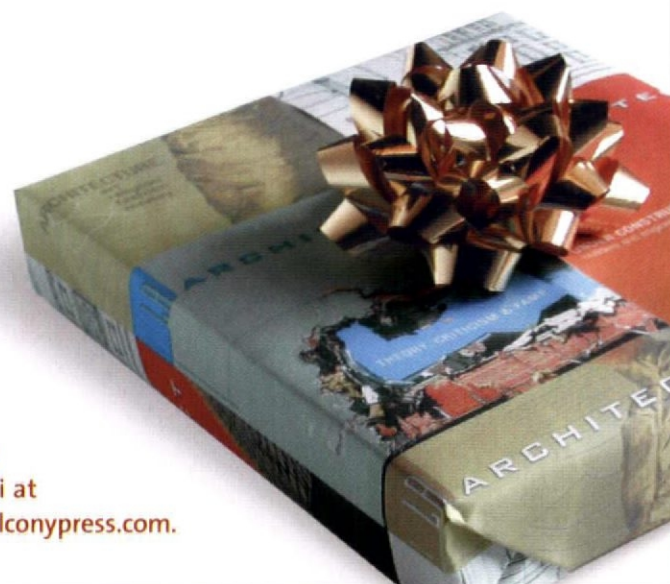
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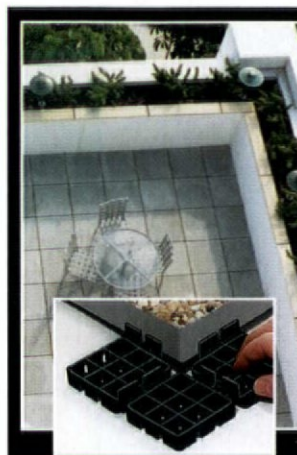


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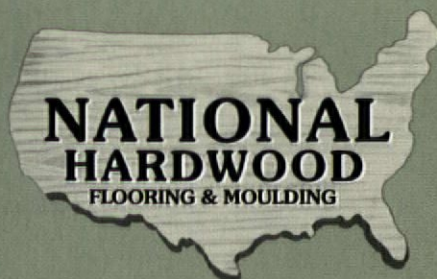
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## EVENTS

## J-F

 1.5	DESIGN AWARDS—CALL FOR ENTRY
 1.9	HAPPY HOUR WITH EMERGING ARCHITECTS
 1.16	POLITICAL OUTREACH COMMITTEE MEETING
 1.19	HSW FRIDAY SEMINAR SERIES (1 OF 4) <i>Proactive Approach to Risk Management for Condominium Projects</i> \$*
 2.13	HAPPY HOUR WITH EMERGING ARCHITECTS
 2.16	HSW FRIDAY SEMINAR SERIES (2 OF 4) <i>Building for the Sustainable Future—"Green" Architecture &amp; Design</i> \$*
 2.20	POLITICAL OUTREACH COMMITTEE MEETING

## COMING IN MARCH

Design Awards—Registrations Due

Home Tour Architects Forum I + II\*

Home Tours I (Location TBD) \$\*

HSW Seminar Series (3 of 4) *Liability for Unsafe Work Practices* \$\*

Opening of 2x8 Exhibit

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Post a job offer and/or a resume and search for available positions in Los Angeles and nationwide—available 24/7/365. Visit [www.aialosangeles.org](http://www.aialosangeles.org) for more information.

2.20	 	<b>RUDOLPH M. SCHINDLER: ARCHITECT, BUILDER, THEORIST, UTOPIAN</b> Featuring Kimberli Meyer. Presented by the Friends of the Gamble House (FOGH). 7:30 p.m. at the Neighborhood Church, 2 Westmoreland Place, Pasadena. Advance tickets are \$25, \$20 for FOGH members, \$15 for students. For more information and to order tickets, please call 626-793-3334, ext. 52.
2.22	 	<b>MASTERS OF ARCHITECTURE (THOM MAYNE) \$*</b>
2.23		<b>POLITICAL OUTREACH COMMITTEE BREAKFAST RECEPTION \$*</b>
2.28		<b>SOME ASSEMBLY REQUIRED</b> Organized by the Walker Art Center, this exhibition presents various approaches to prefab homes, such as Rocio Romero's LVL House and the diminutive one-room version of Alchemy Architect's weeHouse. On view until May 13. MOCA Pacific Design Center (Green Building), First Floor, 8687 Melrose Avenue, West Hollywood. For more information, call 310-657-0800, ext. 1 or visit <a href="http://www.pacificdesigncenter.com">www.pacificdesigncenter.com</a> .

\$ Indicates there is a cost to attend

\* Indicates AIA members can earn Continuing Education Learning Units

## 2007 ARE SEMINAR SERIES

Visit the AIA Los Angeles website for information regarding our expanded ARE Seminar Series in 2007 and sign up online 24/7/365!

## PLEASE NOTE

Calendar subject to change. For recent updates to AIA/LA calendar, announcements of committee meetings and RSVP information, please check [www.aialosangeles.org](http://www.aialosangeles.org) regularly.



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