

# THE ARCHITECTS NEWSPAPER

## 07\_08.13.2008

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SF'S EASTERN NEIGHBORHOODS PLAN CLOSING IN

# INDUSTRIAL STRENGTH



COURTESY SAN FRANCISCO PLANNING DEPARTMENT

In a city where space is so tight, the notion of rezoning any inch opens up a floodgate of opinion. So it's no surprise that the 2,200 acres under discussion in San Francisco as part of the

Eastern Neighborhoods Plan have roused enough public controversy to stall the project for a decade. Comprised of the Central Waterfront, Potrero Hill, the Mission, and East SoMa, the area is home

Looking eastward toward East SoMa, Potrero Hill, and the Central Waterfront to most of the city's industrial buildings. This past April, the scheme's 1,373-page project **continued on page 11**

SD OPENS NEW CHILDREN'S MUSEUM



BRIGHTON NOTING

## THE KIDS ARE ALRIGHT

When it comes to museums, kids usually get a raw deal: cartoonish, overly colorful versions of the grown-up cultural experience. But in the case of the New Children's Museum in San Diego that recently opened downtown, parents may be begging their kids to take them inside the dramatic space. The \$29 million structure was designed by local architect Rob Wellington Quigley.

The 50,000-square-foot museum features 13,000 square feet of galleries, plus activity rooms, a **continued on page 11**

## DEVELOPERS ISSUE:

CALIFORNIA IS GETTING DENSER, THANKS TO MIXED-USE PROJECTS IN COMMERCIAL DISTRICTS PAGES 26-39

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GLUCKMAN MAYNER ARCHITECTS

DEBATE HEATS UP OVER PROPOSED ART MUSEUM IN SF'S PRESIDIO

## CAMP—OR BUST?

On July 14, an overflow crowd presented impassioned public comments to the Presidio Trust—a United States government corporation established to preserve and enhance the former military post—regarding its Draft Supplemental Environmental Impact Statement proposing options for the future of the Presidio's central, 120-acre Main Post district.

The San Francisco audience came largely to address the trust's controversial recommendation for the Contemporary Art Museum of the Presidio (CAMP), a modern design by the New York firm Gluckman Mayner to house the extensive contemporary art collection of Donald and Doris Fisher, who founded the GAP clothing chain. Alternative plans for the area include a 125-room guest lodge on the eastern edge of the Main Parade grounds, an orientation center, and an addition to the existing Presidio Theatre. At the event, which extended well past midnight, **continued on page 13**

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ERIC STAUDENMAIER



COURTESY EDAW

EDAW'S INTERNS PLAN NEW PARK OVER LA'S 101

## TURNING PAVEMENT INTO PARADISE

Thirty-eight years after Joni Mitchell penned her lyrics about paving over paradise with a parking lot, two dozen summer interns gathered by the planning and design firm EDAW have helped plan a landscaped park over the mother of all parking lots. Namely, a bleak stretch of the 101 Freeway that slices through a trench in downtown Los Angeles, dividing some of the city's most walkable and historic areas like Olvera Street, Chinatown, and Union Station from **continued on page 15**

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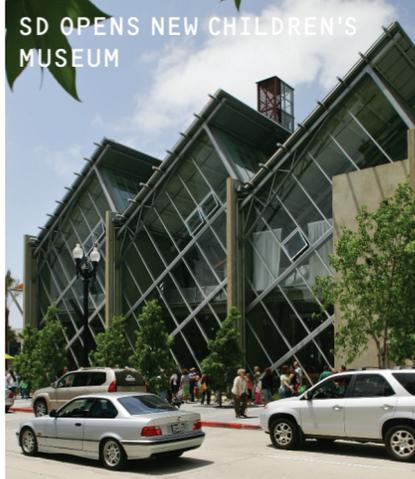
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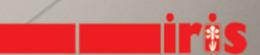
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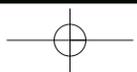
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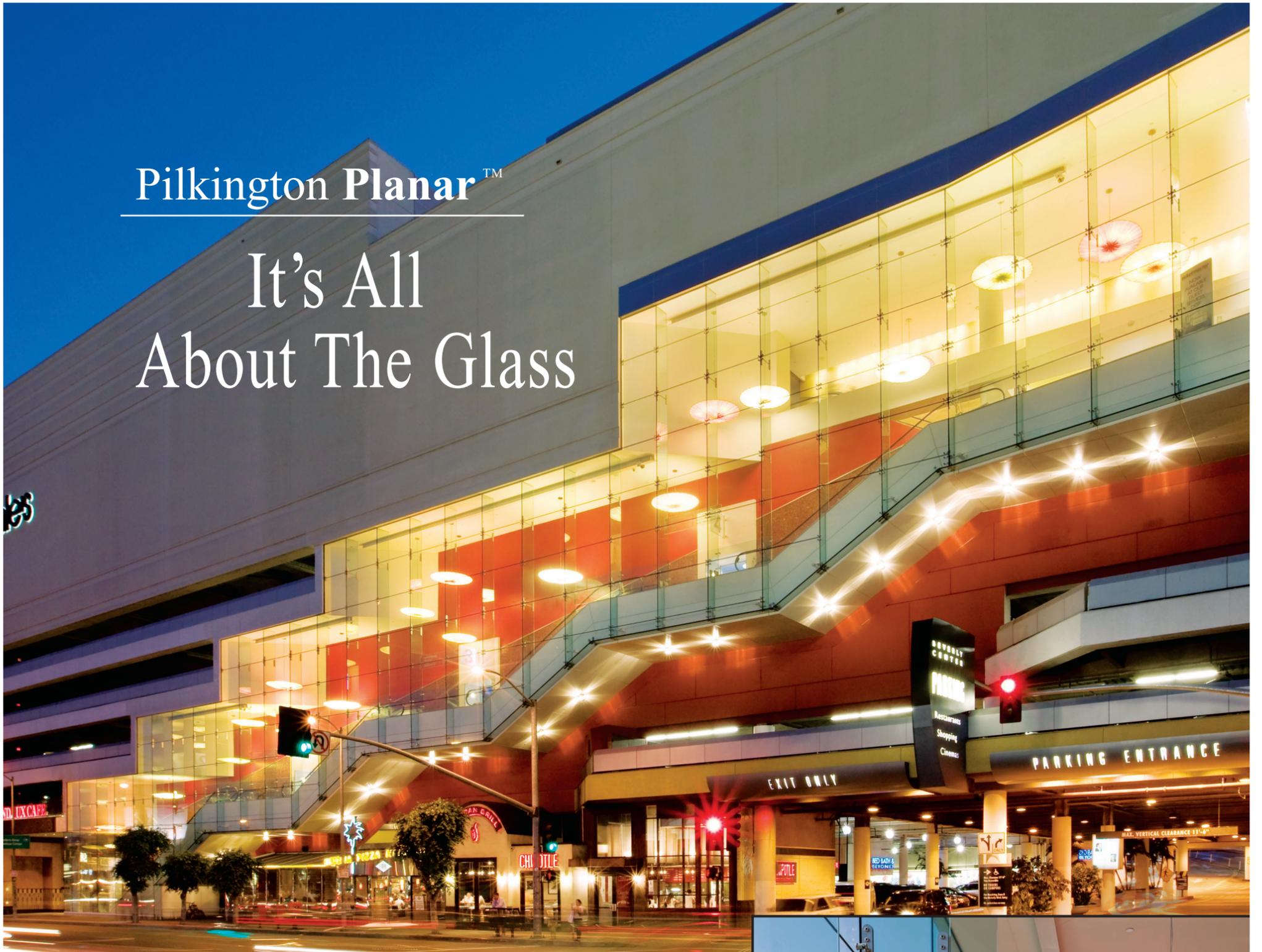
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## IT'S TIME TO OVERHAUL CEQA

It seemed like such a good idea.

In 1970, Governor Ronald Reagan signed the California Environmental Quality Act, otherwise known as CEQA. Praised on arrival, CEQA ensured that future developments would respect both the environment and the surrounding community by requiring a careful review process prior to a project's approval. Yet over the years, CEQA has become inefficient and corrupted. The process can be so burdensome that it drives up the price of building, thereby hampering needed growth and making the state less competitive. It has also been used by NIMBYs and unscrupulous businesses as a tactic to shut down reasonable projects; at the same time, schemes that shouldn't be going forward get exemptions.

Still, despite shouts from many, we shouldn't jettison CEQA altogether. Without it, there's no telling what damage would be done to our already scarred landscape. We must reform it.

How to reform CEQA? An intimidating question. Here are a few ideas, culled from my conversations with architects, officials, and lawyers, as well as experience and research. First, streamline the process by making standards more objective, eliminating inconsistencies from project to project and removing vague wording from CEQA guidelines like "significant effort" and "substantial evidence" that need to be legally parsed and debated for far too long. For example, updated state law rules that projects must display a "feasible" way to minimize global warming impacts within their Environmental Impact Reports (EIRs). It does not specify further, leaving most new applicants scratching their head about how to respond.

Another major time and energy saver would be to improve communication and adaptability between the many agencies that oversee CEQA reviews (environmental agencies, planning departments, the attorney general's office, redevelopment agencies, etc.). The lack of flexibility in the CEQA process has caused San Francisco's recent push to improve its bike system—overwhelmingly supported within the city—to get stuck in the bureaucratic thicket of regulations. Next, make CEQA more responsive to communities by allowing areas to adapt environmental thresholds to their specific needs, making sure that public review notices are better circulated, and making EIRs less cumbersome and more easily accessible. Rules for development in the wilderness shouldn't be the same as those for central LA. Along similar lines, expand CEQA's categorical exemption for infill projects, since these are by nature built on land that has already been developed, and are hence not as environmentally sensitive as untouched land.

Finally, make the environment, not legal loopholes, the focus of those filling out an EIR. Make it harder to delay a project in the name of CEQA, particularly if the delays are not related to the environment. Lorcan O'Herlihy and Pacific Development Partners' SMB28 project in West Hollywood has been held up countless times, thanks to local anti-development groups discovering problems with its EIR, while opposition to the EIR for developer Rick Caruso's new mall at Santa Anita Racetrack has been funded largely by nearby Santa Anita Mall. If parties have a problem with a project they should protest, but state their reasons clearly, not use the environment as an excuse.

To really get CEQA reform rolling, we need government action, and there have been glimpses of promise. Several proposed bills, like SB 375 (focusing on regional planning and infill development) have focused on CEQA reform. In 2005, the governor established the CEQA Improvement Advisory Committee, made up of government and private sector members, to propose reforms. Still, no bill has done the trick yet, and the improvement group's many suggestions have produced little actual reform. We all need to put real pressure on Sacramento to follow through with changes, as intimidating as they are.

Everyone wants to protect the environment. But protection doesn't have to come at the expense of all development. We need to support legislation and internal changes that will improve this process and make it again a worthy protector of our landscape. **SAM LUBELL**

## CORRECTIONS &amp; AMPLIFICATIONS

While the MAK Center continues to run interesting and edgy art and architectural events in Los Angeles, I have one clarification concerning your article ("Second Act," CAN06\_07.16.2008). The MAK Center owns the Mackey Apartments and now the Fitzpatrick-Leland House, but not the Schindler House. The Schindler House is owned by the Friends of the Schindler House (FOSH), a non-profit organization dedicated to the preservation and educational use of the Schindler House. The MAK Center runs their program in the Schindler House through an operating agreement with FOSH.

JOHN CALDWELL

VICE PRESIDENT, FOSH

It was a pleasure to read Jacqueline Leavitt's comprehensive and balanced review ("Home Work," CAN06\_07.16.2008) of our book *Enterprise Housing for San Francisco: The Future of Home-Based Family Businesses*. I would like to supplement her thoughtful comments by acknowledging our partnership with Asian Neighborhood Design, a leading San Francisco non-profit organization, whose cooperation made the project described in the book possible, and by clarifying our intent. Although the authors do not believe that enterprise housing is *the* major tool to prevent the flight of lower-income families from San Francisco neighborhoods, we do feel it is an important option that is typically overlooked in the search for solutions.

LUIGI LUCACCINI

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Single copies of *Enterprise Housing for San Francisco* are available to members of the profession at no charge. They can be requested at [lucaccini@usfca.edu](mailto:lucaccini@usfca.edu) or a pdf can be downloaded from [www.enterprisehousing.com](http://www.enterprisehousing.com).

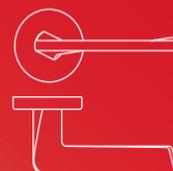
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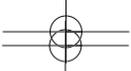
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EAVESDROP: ALISSA WALKER

## READY SET GLOW

The people milling about the Santa Monica Pier on the night of July 19 were all lit up, but not on the usual substances. The first-ever Glow festival transformed the pier into an all-night rave—except with kids, and no beer. Despite those setbacks, Glow was resoundingly successful: City officials estimate over 200,000 people attended, including many architects and their lil' ravers-in-training, who romped through the installations. A favorite was EX-SE-08 by **Shih Chieh Huang**, random objects strung together under the pier with lights and fans spinning to create a kind of undersea world on acid. *Triiiiiippy*. Also popular was the Dunnage Ball, a bouncy castle made of bags used to stabilize cargo by **Peter Tolkin Projects**. **Freya Bardell** and **Brian Howe** of Greenmeme lit up the water with floating "tumbleweeds" of LED-stuffed plastic bottles. And the Amazing Mental Scope by Infranatural projected a fantastic light show onto the end of the pier that depended on the brain activity of whoever was peering through it.

## TECHNO WEDDING BELLS

Two people on the pier that night had a different sort of glow—the prenuptial kind. Infranatural collaborators (with **Marcos Lutyens**) and Materials & Applications directors **Jenna Didier** and **Oliver Hess** kicked off their wedding at Glow and concluded it at a ceremony in downtown's Cornfield State Park the next day at sunset. In lieu of rice, guests planted kernels of corn in the new park, a creation of FarmLab founder **Lauren Bon**, who was in attendance. New York-based artist-engineer **Natalie Jeremijenko** and family donned angel-like wings for the ceremony, much to the crowd's delight. The groomsmen wore traditional Indian tunics, with Hess in black silk, while Didier's white laser-cut gown by **Elena Manfredini**—the go-to for architecturally-savvy brides—twirled about her like leaves in the breeze. The couple registered at McFeely's Square Drive Screw Authority, which listed M&A-friendly gifts like a Festool Trion PS 300 Barrel Grip Jigsaw. Now that's romantic! We wish them many happy installations.

## WEST COAST ROUNDUP

We have it on good authority that other-coasters **Diller Scofidio + Renfro** have been chosen to design the new space for the Museum of Performing Arts and Design in San Francisco. Look for an official announcement in August... Back in LA, occupancy woes are rocking **Marcelo Spina** and **Georgina Huljich's** Sunset Boutique project on the Sunset Strip. The flashy, 7,600-square-foot space was scheduled to be finished in August and still doesn't have a tenant... With Design Star about to suck its way through a second season, architects are taking matters into their own hands: We hear that AIA-LA is in talks with a certain A-list actor's production company to produce a reality show focusing on architects... It's no secret we love to party, but lately we've been handling hosting duties as well. On July 17, we co-sponsored a fundraiser for **Richard Neutra's** VDL House, a 1932 Silver Lake gem that had fallen into disrepair until the smart people at Cal Poly Pomona snatched it up earlier this year. Over 150 people turned out to raise almost \$3,000 for the preservation effort. One lucky lady walked away with a mint green Eames rocker, graciously donated by Modernica's **Frank Novak**. We should get together more often!

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## ISLAND STATE SCORES A FIRST WITH SOLAR WATER HEATERS

# HAWAII H2O

On June 16, Hawaii's Governor Linda Lingle signed a bill requiring solar water heaters on all new homes in the state starting in 2010. Hawaii is the first state in the country to require the devices, part of a broad strategy to reduce the islands' dependence on imported energy.

According to the Energy Information Administration, 90 percent of Hawaii's energy is derived from petroleum imported from Alaska or abroad. And while more than half of the state's energy is used for transportation, petroleum-fired power plants supply three quarters of the state's electricity, so rising oil prices have a far greater impact on the islands than in other parts of the country. Officials hope to reverse those numbers, with the goal of generating 70 percent of the state's energy from "clean" sources by 2030, according to a statement from the governor's office.

Solar water heaters have been around for decades. Their collectors are boxes with dark absorber plates that warm water by

using trapped heat from the sun. The systems can provide hot water and can also aid with general home heating, particularly with radiant systems.

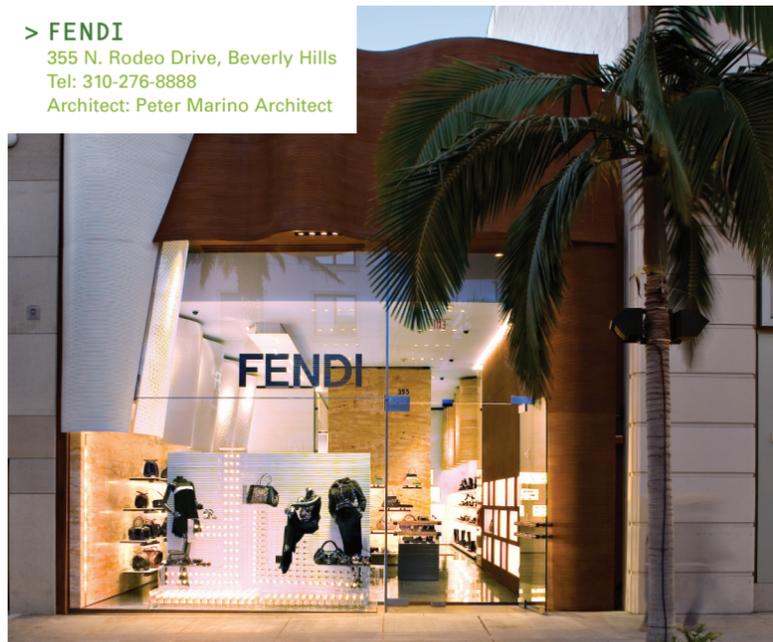
The new measure could have a major impact on local energy usage. According to Lane Burt, an energy policy analyst at the Natural Resources Defense Council (NRDC), after heat and air-conditioning, water heaters consume the second largest amount of household energy. "It's significant legislation. The technology is simple and widely available," he said. "It's the low-hanging fruit of renewable technology. Some version of this legislation could be adopted by many other states." He also argues that the act could have positive benefits for consumers. "I think the legislation will go a long way toward insulating homeowners from future utility price spikes," he said. According to NRDC's calculations, most solar water heaters pay for themselves in four to eight years. "Given Hawaii's high energy costs, the payback time there is probably much faster," he said.

There are exceptions to the requirement, including houses built in shaded areas and homes that include other renewable energy sources, such as photovoltaics.

ALAN G. BRAKE

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MARIKO REED

Since it opened in Beverly Hills a few months ago, Fendi's flagship store has been bringing a bit of Rome to Rodeo Drive. Designed by New York firm Peter Marino Architect, this deep, narrow, and exquisitely-detailed 3,000-square-foot space pays homage to the company's Italian roots, featuring striated travertine and basalt floor stones accented by colored glass. The vaulted ceilings are adorned by trademark waves of travertine and white-ribbed wood that culminate at the rear of the store in a modern oculus, allowing natural light into the store's core.

The curvaceous interiors explode outward onto the exterior facade, as travertine and white wood transform into undulating Cor-Ten steel. This move sets the Beverly Hills boutique apart from other Fendi locations—and from its taller neighbors—by blurring the line between inside and out, a Southern California specialty.

"It's my favorite store from the brand to date," said Marino, who has also designed Fendi flagships in New York, Paris, and Rome. Judging by the hordes of shoppers lining up to purchase the latest in summer bags, the public agrees.

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### Santa Monica Main Public Library

This 104,000 sf Main Library for the City of Santa Monica is a classic design-build project with a modern twist. Featuring a café and courtyard, computer labs, auditorium space and a 560-car subterranean parking structure, the project obtained a LEED® Gold rating from the U.S. Green Building Council.

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THE ARCHITECT'S NEWSPAPER AUGUST 13, 2008

TOP U.S. AND MEXICAN FIRMS  
COLLABORATE ON NEW BAJA DEVELOPMENT

RAMONA PVIOLA/ILLUMINUS PHOTOGRAPHY

## BORDER CROSSING

The resorts that dot the coast of Baja, Mexico are famous for their stunning Pacific vistas and all-you-can-eat lobster feasts, but they're definitely not known for their architecture. In a groundbreaking collaboration, six architects from the United States and Mexico plan to change that. Terra Sur, located between Tijuana and Rosarito, is a new luxury development of 119 beachfront houses on seven acres that aims to reinvent the northern Baja coastline with a new form of Mexican vernacular design. It also marks the first time that

Mexican and American architects have worked together on such a large-scale residential project. The initial phase, which includes seven single-family cliff-side houses, is underway, with the first house complete and serving as a model and sales office.

The U.S. firms include Rob Wellington Quigley, Spurlock Poirier Landscape Architects, Safdie Rabines Architects, Ocean Pacific Design, and Studio E Architects. From Baja comes REDI Design and the developer and lead architect Guillermo Martinez de

Rob Wellington Quigley's model house at Terra Sur.

Castro, known to many in the Mexican design industry simply as "Mannix."

The 3,300-square-foot show house Casa Agua, designed by Quigley and REDI Design, contains many of the design cues that will guide the entire development: an indoor-outdoor floor plan, site-sensitive elevations, and the use of natural materials. Additionally, the house is filled with regional details by local craftsmen like pebbled walkways, artisanally-built doors, and wrought ironwork. "These architects and engineers have the best of both worlds," said Mannix, who held weekend workshops in his Baja office for all the architects. "They have all the amenities of high-tech construction, but they also have access to Mexico's hand-crafted brick and stonework, as well as carpenters." Three future phases will include 112 units in the form of villas, townhouses, and two mid-rise condo towers; a spa and fitness facility; and a restaurant. With units ranging from \$350,000 to \$2 million each, the developers hope to lure a mix of second homeowners and permanent residents from both the U.S. and Mexico.

Terra Sur is just ten miles south of the Mexican border, making its residents perfectly positioned for a "bi-national" lifestyle, said Mannix, who was raised and educated in both countries. An upcoming redesign of border facilities will allow residents to make the border crossing in 15 minutes, he added, making it possible for them to commute easily for work or leisure to San Diego.

Quigley, who also designed the development's master plan, said he enjoyed the free-

dom of working in a Mexican design culture, which he described as more intuitive than American architecture. "There's much more respect for your expertise," said Quigley. "You're not expected to put every 3-D detail onto a 2-D sheet of paper. It's expected that as you build, you change and improvise and adjust as needed." Quigley was also interested in creating a modern aesthetic that is region-specific, with nods to Mexico's architectural legacy. "Mexico has been successful at adapting the modern sentiment. There's a unique local style you can see in their major civic buildings," he said. "This is a chance to create some high-quality architecture in the residential arena, which has usually not been so good."

Although this part of Mexico hasn't seen much luxury development, it seems the area could soon be a thriving community of vacationers and residents. Donald Trump's Ocean Resort—a 525-unit, three-tower designed by Guerin Glass of New York and HOK in Mexico City—is underway a quarter-mile to the north, and many private houses are also being built in the area. With coastal land diminishing throughout Los Angeles, and San Diego prices five to ten times higher than in Mexico, Mannix thinks this is an obvious area for growth. "With less buildable space available [elsewhere]," he said, "this will become a natural extension of Southern California. People will move here to live full-time so they can have a higher quality of life." He also noted that, for better or for worse, chains like Starbucks, Wal-Mart, and Home Depot are locating nearby, which might help make some Americans feel like they never even left home. **AW**

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TEMPORARY REPRIEVE KEEPS A NEUTRA IN NEWPORT BEACH

# CLOSE SHAVE

In 1963, Richard Neutra designed the three medical buildings known as the Mariners Medical Arts Center with calming courtyards, water elements, and landscaping visible from treatment rooms. Their quality was not lost on Costa Mesa architect John Linnert when he took his daughter to the orthodontist there. So when Linnert learned in July that the complex was slated for demolition, he panicked. With a call to his local AIA chapter and to Neutra's son, Dion, he assayed into the precarious world of preserving Southern California's modernism.

Dion Neutra and architectural historian Barbara Lamprecht both wrote impassioned letters to the city, calling for the complex to be saved. Lamprecht, a Neutra expert, argued that the cluster of two-story buildings, with simple lines and a clear connection to the outdoors, "is not a work of architecture at a level of local, regional, or state-wide significance. Rather, it is a singular work of architecture at a national level of significance, a work which synthesized Neutra's ideas and architectural skills into one extraordinary complex." Meanwhile, Linnert analyzed building permits, held meetings, and emailed city council members, arts commission members, city planners, architects, and historians to gain support.

Plans for developer John Bral's three-phase scheme, Westcliff Medical Plaza, had been in the works since 2004. Although the Neutra building was listed on the city's historical inventory, it was not protected because it did not have landmark status.

But Linnert also saw a letter from the planning department stating that no demolition could take place without a historical assessment of the property, as required under the California Environmental Quality Act (CEQA). While the law does not grant authority to prevent demolition, it does require that environmental effects—including historical significance—be made public before land-use decisions are made.

Although the historical assessment had never been submitted, the city issued permits anyway. Bral, who is a managing

member of Westcorp Investors, said he had never heard of Richard Neutra and never received the letter requesting the CEQA-required historic assessment. He also said that while he's willing to meet with the ad hoc group that has coalesced to come up with a compromise plan, "The buildings are in very bad shape. There's a severe termite problem, and pipes break all the time. It's an absolute economic drain [to maintain them]."

With demolition only days away, the complex got a reprieve when Newport Beach Planning Director David Lepo suspended building permits. Lepo, who said he never paid much attention to the buildings because they don't "have much drive-by appeal," said, "I decided we needed to go back and cross the t's and dot the i's. This process has been going on since 2004 and I don't want any questions to arise that a proper environmental analysis was not done."

Linnert recognizes that while the last-minute permit suspension gives those who protested the project a new opportunity to come up with a solution, they might have an uphill battle. City Council member Don Webb, who represents the building site's district, wasn't familiar with Neutra's work and described the complex as "rather bland and blah." He added, "We're a conservative community and pay a lot of attention to property rights here. If someone wants to preserve the site and bring it back to its original state, then I suggest they work towards purchasing it from the owner."

That's precisely what Linnert, a third-generation Orange County native, wants. "We're looking for a proper steward," he said, but acknowledged he's not even sure if Bral will sell. (Bral wasn't willing to be interviewed after his permits were suspended.) "Right now, the only thing Orange County is famous for is *The O.C.* Here is something that can give us some architectural notoriety, an ability to acknowledge this kind of architecture and retain some of the integrity in the arts and culture that have been created in our county in the last 50 years. It's just worth saving." **STACIE STUKIN**



Richard Neutra's 1963 Mariners Medical Arts Center.

JOHN LINNERT



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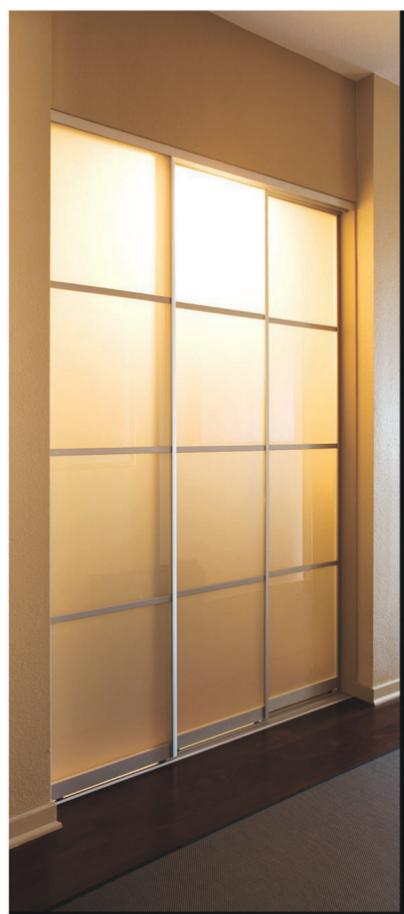
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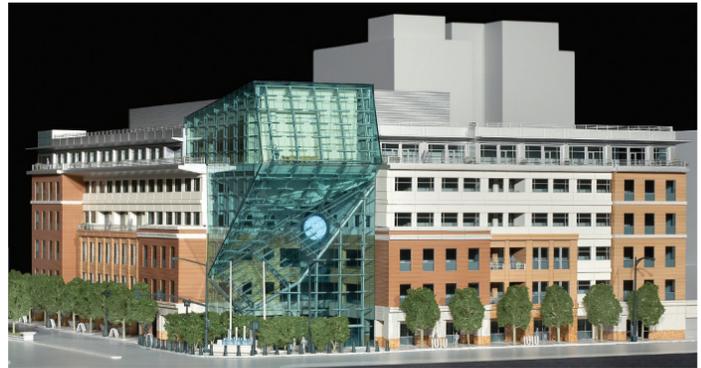

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THE ARCHITECT'S NEWSPAPER AUGUST 13, 2008



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**SAN JOAQUIN COUNTY ADMINISTRATION BUILDING**

When completed in July 2009, the new San Joaquin County Administration Building in downtown Stockton—consolidating several county departments—will wow visitors with its unique five-story glass atrium.

The \$98 million, 250,000-square-foot project will be the work of Fentress Architects with Hensel Phelps Construction.

Most of the building's weighty facade is meant to blend in with the city's historic fabric. The design of the atrium, however, has other inspirations, according to Curtis W. Fentress, principal at Fentress Architects.

"The atrium's fractured geome-

tries may evoke abstract images of peaked, protruding stone formations found within Yosemite National Park," he said. "Also, the atrium can resemble the bow of a ship cutting through the water or various maritime images, enhanced by a water feature at the corner plaza."

The ten-foot-diameter San Joaquin County seal, etched in glass near the fourth story, will be illuminated at night.

Materials were selected for their longevity and low impact on the environment. The county and design team are aiming for a Gold LEED rating. **LISA KOPOCHINSKI**

**Architect:** Fentress Architects  
**Location:** Stockton, CA  
**Client:** San Joaquin County  
**Completion:** July 2009

VIÑOLY BUILDS ON AN AWKWARD SITE FOR NEW MEDICAL INSTITUTE AT UCSF  
**STEEP MEASURES**

Shouldered between the forested hill of Mount Sutro and the campus of the University of California at San Francisco (UCSF) sits a small slice of land measuring just over 88,000 square feet on a 100-percent slope. It is hardly the place one envisions for a building, but it will soon be home to UCSF's new Institute of Regenerative Medicine (IRM), breaking ground this summer. Designed by Rafael Viñoly Architects, it is scheduled for completion in 2010. "When Viñoly saw it, he said that we don't have a site, we just have a steep hill," said project manager Josh Schroeder. "But our biggest challenge became our biggest asset. We had to decide how to create a building in a place that it didn't appear a building belonged."

The completed plan combines the needs of the institute's researchers with the intricacies of the complex site. For the IRM, the architects "took the concept

of four lab floor plates and instead of stacking them, slid them out from under each other, like a deck of cards," Schroeder said, then slipped them into the curvature of the site. In addition to proving a rational form for the available land, the design also allows for a collaborative working environment for the 26 researchers who will have offices and labs in the 80,000-square-foot building. It will be possible to walk continuously from one end of the building to the other, explained Schroeder, either inside or by way of an exterior ramp that follows the form of the structure. To connect researchers with the larger UCSF community, a bridge will extend between IRM and the campus.

The structure itself will have large windows and be set above ground, with only one half-level change in elevation between each of the four lab spaces. This will provide natural light and views on all four sides of the

building, a major boon for researchers who specifically asked the architects for "a well-lit space connected to the natural environment," said Schroeder. The greenery of the hillside will be enhanced by a vista of green roofs planned for the structure. In an effort to recreate a California bluff ecosystem, native shrubs and grasses will be planted at a variety of heights to "give vertical dimension and spatial topography for the roofs," said Schroeder. Pairs of exhaust pipes marching their way up the building can also be read as metallic trees in the gardens, he added. The structure will be complemented

by corrugated metal cladding responsive to the constant interplay of shadows and light as it winds its way around the hillside. More prosaic green features, such as waste separation and the use of recycled content in construction, will contribute to a goal of LEED Silver.

All of this metal and greenery coming together at once solves a tricky site puzzle and also seems an apt metaphor for the IRM itself: a facility whose mission is to merge high-tech knowledge with research on the rudimentary elements of life.

**AMARA HOLSTEIN**



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**EUROPEAN COPPER**  
BY JACK ARNOLD

**THE KIDS ARE ALRIGHT** continued from front page public lobby, café, and a performing arts space. Founded in 1983 in La Jolla, the museum had previously been transient since 2002, when ground was broken on the current location.

Quigley looked to warehouses for inspiration, employing concrete and glass to echo a raw and creative space. Cathedral-like windows, polished concrete floors, and soaring ceilings in the gallery and activity spaces give these aspiring young artists light, permission to get dirty, and most importantly, lots and lots of room.

Framing the neighboring office and condo towers with its zig-zag profile, the museum creates a new downtown landmark. Its four glass peaks slant toward the sky, forming a roofline that looks as if a traditional museum had been tipped up at 45-degree angles. Outside, the concrete exterior's braces are left exposed, reinforcing the notion that the building is indeed thrusting upward. A hot-pink-striped bridge over the floors below guides visitors inside, where the

exaggerated angles and cutouts connect surprising peek-a-boo elements between the three stories.

The museum is unique in that its exhibitions are commissions by renowned artists like René Peralta and Mark Mulroney, and double as hands-on creativity activities. A boisterous "tent city" teaches community-building by allowing kids to construct their own forts, while design projects like bubble-making and clay sculpting take place in the multiple indoor/outdoor studios. Since the museum's focus is more on messy exploration than look-but-don't-touch exhibits, museum planners wanted a space akin to a dynamic artist's loft.

Working with scientists and engineers from the University of California at San Diego, Quigley's team was also able to incorporate innovative sustainable elements. A natural ventilation system uses a 92-foot central elevator tower as an exhaust shaft. As air flows through open doors and windows, warmer air is funneled up and out of the shaft, pushing heated air out of the building while contin-

uing to pull in outside breezes. Photovoltaic panels cover the slanted portions of the roof and workspaces, and galleries are naturally daylight, eliminating the need for excess power, while a sunken sculpture garden provides natural light to the basement level.

The museum anchors an entire child-focused complex in San Diego's redeveloping downtown. A one-acre park designed by Spurlock Poirier Landscape Architects is located across the street, perfect for young parents flocking to nearby condo projects. The museum's own second-story terrace engages the park, which is also filled with installations and contributions from local artists.

Quigley estimates that the building uses about half the energy of a conventional building of the same size. Of course, watching the airy space being trampled, pounded, and spattered on a busy Saturday, one would think the museum could easily be powered by kids' energy alone. **AW**

**INDUSTRIAL STRENGTH** continued from front page document—meant in large part to preserve industry and middle-income housing from encroaching condos and offices—went before the city's planning commission. At press time, it faced a good chance of approval in early August, in a vote by the Board of Supervisors for an amendment to the city's General Plan by 2009.

After envisioning the idea in the late 1990s, the planning department started outlining a formal plan in 2001, when the dot-com building boom began pricing many industrial facilities out of town. As a solution, the areas in question—which comprise up to half of each of the Eastern neighborhoods—would be rezoned and restricted solely for housing and office space as well as industry. But despite such restrictions, coming up with a definition of "industrial" has not been easy. The advent of the internet and computerized job tools have made industrial and non-industrial facilities look more and more alike. "Ten years ago, a video production facility was full of stages and screens and cameras. Now they all sit at computers," said Ken Rich, project manager at the San Francisco Planning Department who has been leading a series of Friday-afternoon meetings (that typically drag into evenings), trying to hash out ways to protect light manufacturing. "The only way to really define industrial is what it's not: offices, residential units, stores, and institutions like schools, hospitals, etc."

The other half of the neighborhoods' industrial areas would be zoned for mixed use, and would allow for more public green

space, increased transit, greater height restrictions, and more residential units. Housing is the lightning rod for this part of the plan. There's a delicate balance between creating much-needed affordable units and making the land appealing to developers. The current plan outlines a number of options, including requiring that 30 to 40 percent of units are allocated to mid-income earners and dedicating 20 percent of units to low-income residents. The rest of the non-industrial neighborhoods are to remain mixed-use in an array that Rich terms "more conceptual at this point."

Local nonprofit San Francisco Planning and Urban Research Association (SPUR), which has worked closely with the city on the project, feels that the plan is quite ambitious. "It's extremely aggressive and pushes the boundaries of what some developers consider financially feasible," said SPUR policy director Sarah Karlinsky. SPUR supports the middle-income option to help keep families and all classes in the city. As for one of the proposed alternatives to the plan—halting new development altogether in the areas to prevent gentrification—Karlinsky argues that it was likely to create a different set of problems: "You exacerbate gentrification because the competition over the limited units available just pushes the price through the roof," she said.

Negotiating the plan has been challenging, but with 4,000 units now on hold in the debated areas, and housing costs continuing to outpace the earning of the city's lower and middle classes, there are many people hoping to get going on the project early next year, hammering out details as they go. **AH**

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**Dark Side of the Moon:** Michael Maltzan Architecture  
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**Camino Nuevo High School:** Daly Genik  
**26th Street Low-Income Housing:** Kanner Architects  
**Santa Monica Civic Center Parking Structure:** Moore Ruble Yudell Architects & Planners  
**Ahmanson Founders Room:** Belzberg Architects  
**The Disney Store Headquarters:** Clive Wilkinson Architects  
**Off-Grid iT House:** Taalman Koch  
**Canyon House:** Office of Hadley + Peter Arnold

CITATIONS

**Hyde Park Miriam Matthews Branch Library:** Hodgetts + Fung Design and Architecture  
**The Children's Center at Caltech, Outdoor Science Laboratory:** (M)Arch.branded architectures  
**The Lofts @ Hollywood & Vine:** Killefer Flammang Architects  
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**Bridge Residence:** Stanley Saitowitz/Natoma Architects  
**Tehama Grasshopper:** Fougeron Architecture  
**185 Post Street:** Brand + Allen Architects

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**1234 Howard Street:** Stanley Saitowitz/Natoma Architects  
**Clovis Memorial District Conference Center:** Mark Cavagnero Associates  
**Ann Hamilton Tower:** Jensen Architects  
**CCA Graduate Center:** Jensen Architects  
**Sherman Residence:** Lorcan O'Herlihy

CITATIONS

**DOH Richmond Campus Office Building:** Studio Architecture  
**Healdsburg Residence:** Nick Noyes Architecture  
**Blue Star Corner:** David Baker + Partners Architects

INTERIOR ARCHITECTURE HONOR AWARDS

**Congregation B'Nai Israel Sanctuary Renovation:** Herman & Coliver Architecture and Locus Architecture  
**Marvisi Residence:** Sand Studios  
**Conduit:** Stanley Saitowitz/Natoma Architects

MERIT AWARDS

**Mizu Spa:** Stanley Saitowitz/Natoma Architects  
**Optical Centre:** Stanley Saitowitz/Natoma Architects

CITATIONS

**Forestville School Library:** Plum Architects  
**Kara's Cupcakes Ghirardelli Square:** Montalba Architects  
**I Dream of Cake Gallery:** Montalba Architects

**Vans World Headquarters:** Pollack Architecture

URBAN DESIGN HONOR AWARDS

**The Panhandle Bandshell:** CMG Landscape Architecture

MERIT AWARDS

**San Ysidro Border Station:** RossDrulisCusenbery  
**Beijing Finance Street:** Skidmore, Owings & Merrill

ENERGY AND SUSTAINABILITY HONOR AWARDS

**Nueva School Hillside Learning Complex:** Leddy Maytum Stacy Architects  
**Orinda City Hall:** Siegel & Strain Architects

MERIT AWARD

**Molecular Foundry:** SmithGroup

CITATION

**Beverly Prior Architects' Offices:** Huntsman Architectural Group

UNBUILT DESIGN HONOR AWARD

**Hydro-Net:** IwamotoScott Architecture

MERIT AWARD

**REEF:** IwamotoScott Architecture

CITATIONS

**1225 Dolores Street:** Kennerly Architecture & Planning  
**Day Labor Station:** Public Architecture

**Bodega Baur Vineyard Estate and Winery:** Field Architecture

YOUNG ARCHITECTS AWARD

**Jason Dale Pierce and Rachel Bannon-Godfrey**

SAN DIEGO

HONOR AWARDS

**Casa Familia:** Kevin deFreitas Architects  
**James and Rosemary Nix Nature Center:** Roesling Nakamura Terada Architects  
**NOAA La Jolla Laboratory Consolidation:** Architects | Delawie Wilkes Rodrigues Barker and Gould Evans Associates  
**The Q:** jonathan segal architect

MERIT AWARDS

**West Laurel Studios:** Brett Farrow Architect  
**Francis Parker School:** Lake|Flato Architects  
**15th & Commercial:** Austin Veum Robbins Partners

CITATIONS

**Neptune Residence:** Steven Lombardi, Architect  
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**Candy Factory and Schiefer & Sons:** Studio E Architects  
**Lofts at 655 6th Avenue:** Public Architecture + Planning

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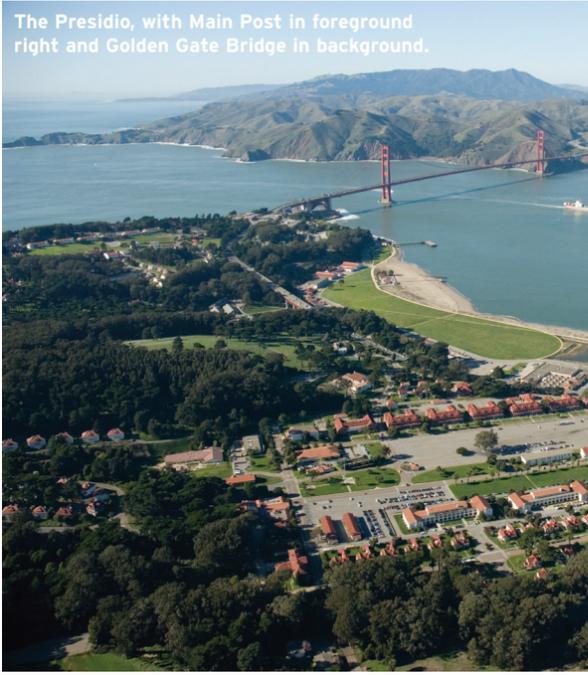
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The Presidio, with Main Post in foreground right and Golden Gate Bridge in background.



COURTESY PRESIDIO TRUST

**CAMP-OR BUST?** continued from front page members of several groups came out against the CAMP proposal, including the Presidio Historical Association, the National Trust for Historic Preservation, the National Parks Conservation Association, the Coalition for San Francisco Neighborhoods, the nearby YMCA, the San Francisco Democratic Party, and the Green Party. The California Office of Historic Preservation also opposes the plans. Due to the large number of speakers, the public comment period was extended to September 19. A second public session will be held on September 15, and a separate meeting related to traffic and parking issues was held on July 28.

Some expressed suspicion that the project was an "inside job" and a foregone conclusion, alluding to the trust's membership being dominated by prominent San Francisco real estate and business leaders, and to Don Fisher's role as a former trust member. Others criticized the scale and stylistic compatibility of its minimalist design within the historic context of the Main Post. Even more people brought up the perceived reversal of land-use policies outlined in the 2002 Presidio Trust Management Plan, and to

the possible reconsideration of the Presidio's status as a National Historic Landmark District.

Supporters of the scheme, including San Francisco mayor Gavin Newsom, emphasized the importance of the art collection and the financial opportunity presented to the trust, which would get a world-class institution from the Fisher family. The cost of the 100,000-square-foot museum has been estimated at over \$150 million, which includes restoring one of the adjacent barracks for classroom and administrative uses. In addition, the Fishers would donate \$10 million toward the cost of reconstructing the parade grounds. Newsom also expressed confidence that public concerns could be addressed in the review process.

A motivating concern for the trust is the federal mandate that the 1,491-acre Presidio be financially self-sufficient by 2013, and that subsequently the park fund its future operations. Of the proposals presented to the trust through the RFP process, the CAMP design, according to the trust, appears to be the only option that would ensure a continuing draw for the park.

Critics of the CAMP scheme did not present

realistic alternatives addressing the fiscal restraints of the trust. One alternate scheme—for a history center—presented by the Presidio Historical Association (for the same site as the museum) was accompanied by a schematic design and program with no collection or funding source identified. The design itself is still vague, featuring a Spanish-style pitched roof and adobe walls.

Missing in both the environmental impact statement and the furor of public comments was any serious critical discussion of Gluckman Mayner's building design, a contemporary interpretation of the site that emphasizes the formal geometries of the Main Post. The vertical mullions of the curtain wall echo the white-columned arcades of the surrounding military barracks, while the horizontal striations of the masonry walls and filigree patterning of the shading louvers deliberately recall the texture and scale of Presidio barrack construction. The orthogonal face of the scheme gives a defined terminus to the parade grounds, which will be restored from their current status as a sprawling parking lot.

Design architect Richard Gluckman agreed that early press images raised questions about the project, appearing as an aloof white box isolated from its context. Subsequent studies, he claimed, reveal careful attention paid to situating the building within the architectural context of the Main Parade.

The Trust and National Park Service's 2002 Cultural Landscape Assessment of the Main Post noted that the "site's overall historic integrity is grounded in a rich but fragmented record of continuity and change." In contrast to the history center's historical palette, Gluckman argued that "using a contemporary architectural language to differentiate the new structure from the old respects the integrity of both."

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THE ARCHITECT'S NEWSPAPER AUGUST 13, 2008

HOUSE OF THE ISSUE > WARREN TECHENTIN



When Los Angeles architect Warren Techentin and his wife Mimi were looking for a property to renovate and call home on the east side of the city, one in particular stood out, but not for its looks.

"Anything but that one," Mimi recalled telling her husband when considering a shabby, generic one-story stucco house with a pitched roof on top of a garage in Los Feliz.

Yet shortly after the discussion, Techentin—encouraged by the house's potential for total transfor-

mation and its low price, went forward with an extensive renovation that merges old and new, creates airy and textured spaces, and takes advantage of the lovely, tree-rich setting. The house has been converted from what Techentin called a "developer's special" into a one-of-a-kind, contemporary gem.

Approaching the 3,000-square-foot house from the road, you quickly notice that it isn't like the others in its leafy neighborhood. Sitting high above the street, the (now) two-



story building looks as if it's in the trees. The facade is an intriguing combination of vertical and horizontal windows, with redwood boards forming a rain screen over the concrete and wood structure. Dark and light surfaces, and flush and cantilevered cubes and planes, provide a vibrant, staccato layering echoed throughout the project. One also spies remnants from the original house, including a classic 1950s garage door, and the shingled roof, which, now flattened at its height and topped with rectilinear structures, adds up to an unexpected combination of style, scale, and skew.

On the inside, Techentin opened up the once jumbled house by removing walls and raising ceiling heights where possible, and by adding new spaces on the first floor; the second floor is all new. Rooms



ERIC STAUBENMAIER

to the east have been combined into a spacious great room containing the entry, dining room, and living room. "Essentially, this little landlocked room became a centralizing force to the plan, and all of a sudden, everything started to flow through it," said Techentin. Formerly cramped spaces like the kitchen and dining room have become media and storage rooms. The ultra-tall new hallway in the house's center brings in copious light and affords glimpses into most corners of the building. That space, lined with blue MDF bookshelves and an attention-grabbing chandelier, is the heart of the house. Not far behind is the voluminous new kitchen, lined with translucent Polygal, creating an intricate pattern of light and dark thanks to the steel structure behind it.

Unorthodox moves help the space feel even larger and more

distinctive, bringing the picturesque neighborhood inside. A large horizontal window at the end of the great room with a wide window seat cantilevers slightly off the foundation, but feels like it's projecting much further. Most rooms are designed to look specifically at the surrounding trees, whose names—liquidambar, Canary Island palm, Washingtonia palm, jacaranda—the architect happily rattles off by heart. The haute-contemporary wallpaper depicts life like trees and plants. And upstairs, where the couple built a study, master bedroom, and future nursery, an uneven series of planes, bright colors, and rough materials like plywood and poplar throw formality out the window in favor of character.

Meanwhile, Techentin's skillful interior decoration is enhanced through his artistic friends' contributions. Roy McMakin designed the dining room table and chairs. Pae White remade the hall's chandelier from another work. And An Te Liu designed a quirky sculpture in the living room called *Exchange Column*, made of a series of stacked air fresheners. Out back, Techentin built a modern steel, glass, and wood fence around a concrete courtyard and raised pool. More ambitious plans are on the boards, like a fire pit. Indeed, the architect's faraway look when he surveys the area suggests it won't be long until he's back at transforming things. **SL**

Lighting design: Tibbston Design Associates architect: SAMAA photography: Dean Kaufman, Ivan Bizar

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HOUSE OF THE ISSUE > WARREN TECHENTIN



When Los Angeles architect Warren Techentin and his wife Mimi were looking for a property to renovate and call home on the east side of the city, one in particular stood out, but not for its looks.

"Anything but that one," Mimi recalled telling her husband when considering a shabby, generic one-story stucco house with a pitched roof on top of a garage in Los Feliz.

Yet shortly after the discussion, Techentin—encouraged by the house's potential for total transfor-

mation and its low price, went forward with an extensive renovation that merges old and new, creates airy and textured spaces, and takes advantage of the lovely, tree-rich setting. The house has been converted from what Techentin called a "developer's special" into a one-of-a-kind, contemporary gem.

Approaching the 3,000-square-foot house from the road, you quickly notice that it isn't like the others in its leafy neighborhood. Sitting high above the street, the (now) two-



story building looks as if it's in the trees. The facade is a combination of vertical and horizontal windows, with redwood boards forming a rain screen over the concrete and wood structure. Dark and light surfaces, and flush and cantilevered cubes and planes, provide a staccato layering echoed throughout the project. One also spies remnants from the original house, including a classic 1950s garage door, and the shingled roof, which, now flattened at its height and topped with rectilinear structures, adds up to an unexpected mix of style, scale, and skew.

On the inside, Techentin opened up the once jumbled house by removing walls and raising ceiling heights where possible, and by adding new spaces on the first floor; the second floor is all new. Rooms to the east have been combined into a spacious great room contain-



The house's front facade (left), kitchen (center), and hallway (right) are indicative of the space's sense of rhythm and layering.

ing the entry, dining room, and living room. "Essentially, this little landlocked room became a centralizing force to the plan, and all of a sudden, everything started to flow through it," said Techentin. Formerly cramped spaces like the kitchen and dining room have become media and storage rooms. The ultra-tall new hallway in the house's center brings in copious light and affords glimpses into most corners of the building. That space, lined with blue MDF bookshelves and an attention-grabbing chandelier, is the heart of the house. Not far behind is the voluminous new kitchen, lined with translucent Polygal, creating an intricate pattern of light and dark thanks to the steel structure behind it.

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Lighting design: Tibbston Design Associates architect: SAMAA photography: Dean Kaufman, Ivan Bizzi

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**TURNING PAVEMENT INTO PARADISE** continued from front page the downtown government and business districts.

The interns presented their plan, which they call Park 101, to a large crowd in front of the Caltrans building in late June. The scheme proposes placing a two-thirds-mile-long deck, or cap, on the 101 Freeway between Alameda and Grand Avenues to the east and west and Temple Street and Cesar Chavez Avenue to the north and south. This would make a 100-acre park, as well as space for 1.9 million square feet of mixed-use development on land lining the freeway that would help pay for the project's infrastructure. Within the park itself, the interns designed an amphitheater, a folded landscape with a ridgeline trail, and several winding walkways.

If built, the scheme would be developed in three phases, starting with the infrastructure and park, followed by the mixed-use development, and then by what the interns called "the tallest and greenest skyscraper on the west coast" to help anchor Disney Hall.

To Vaughan Davies, EDAW director of urban design and creator of the assignment for the interns, what matters is making a connection. The Bunker Hill Redevelopment Project, which transformed downtown Los Angeles in

the 1950s and '60s, "focused on buildings," Davies observed. "There was no focus on the public realm," with buildings like Union Station stranded by an imposing freeway. The project is "about people taking back the city," said Davies. "If you're going to do it, do it big."

Members of the 101 Park steering committee included representatives from Caltrans, Metro (LA's transit authority), the LA planning department, the Community Redevelopment Agency, city council members, and the mayor's office. The total cost of the park and its infrastructure would be near \$700 million.

While Park 101 is not a project with official backing from the city, decking over the freeway is an idea that several local officials find intriguing—City Council president Eric Garcetti is a supporter—and EDAW

hopes that the intern's efforts will help Angelenos see that it is a viable one.

Davies points to the mix of uses as an effective funding source, and also suggests a new BID (business improvement district) or TIF (tax increment financing district) could bolster the project's financial feasibility.

"It needs to be a business plan, not just a green plan," said Davies.

Metro has already applied for a Caltrans community planning grant on behalf of EDAW to support the planning process for Park 101. According to a spokesperson for EDAW, the park's implementation could be overseen by local organizations with rights to the land, including Caltrans and the county and city of Los Angeles. To that end, the firm has started presenting the plan to neighborhood groups to gather stakeholder input. **TIBBY ROTHMAN**

The park would meander through downtown surrounded by a new mixed use development and other new buildings.



COURTESY EDAW

AT DEADLINE

**WANNA BUY A WRIGHT?**

After a multimillion-dollar restoration, Pasadena's only Frank Lloyd Wright house, known as La Miniatura, is on the market for \$7.733 million. Built in 1923, the house is set into a ravine above the Arroyo Seco. It's regarded as one of the architect's masterpieces.

**HAIL A TAXI? IN LA?**

After unanimous approval in the city council, the Hail-a-Taxi initiative—a plan to encourage a new cab culture in LA—will soon implement a six-month pilot program downtown. Taxi drivers will be able to pick up passengers outside of designated zones, allowing for curbside hailing, an act hitherto verboten in the city. Public officials are rushing to launch the program as early as August 1, and if successful, it will be introduced to other areas of the city.

**MUCH NEEDED BREATHING ROOM**

After a decade of political battles over land once slated for the Belmont Learning Center, Vista Hermosa Park opened in July atop former oil fields and what was once a weed-infested lot. The park, on school district land at 1<sup>st</sup> and Toluca streets, features 10.5 acres of trails, meadows, a waterfall and streams, picnic grounds, art elements, a children's play area, a soccer field, and an outdoor amphitheater.

**CRA GOES GREEN**

LA's Community Redevelopment Agency is moving forward with its Healthy Neighborhoods Policy, which will guide sustainable development in the agency's 32 project areas, making it the largest redevelopment office in the country to follow environmentally friendly building practices.

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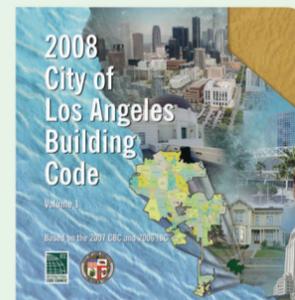
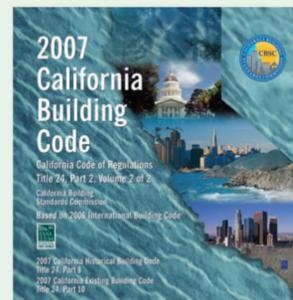
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**MANDARIN ORIENTAL**  
**KOHN PEDERSEN FOX**

ABOVE, LEFT

Unlike the majority of CityCenter, which attempts to introduce a new form of urbanism to Las Vegas through a pedestrian-friendly, open-access environment, Kohn Pedersen Fox's Mandarin Oriental goes out of its way to create an isolated and exclusive world of luxury and tranquility, well-insulated from the crush of the city. Sited along the Strip, the 46-story, 1.2-million-square-foot hotel is separated from the development by its main access road, and is further delineated by a high-walled courtyard planted with bamboo trees. "The entry sequence was very important," said KPF principal Paul Katz, "because this is a five-star hotel, guests will arrive from the airport in a limo and step right out into the world of the Mandarin." From the courtyard, visitors take a shuttle elevator to the sky lobby, which is on the 26th floor; and from the sky lobby there is the option to ride down to the 400 hotel rooms, or up to the 215 full service condos. The building's high-performance curtain wall combines insulated aluminum panels with ceramic-fritted, low-e coated glass in a 60/40 mix to create high levels of transparency while mitigating heat loading from the sun. **AS**

**ARIA HOTEL & CASINO**  
**PELLI CLARKE PELLI**

ABOVE, RIGHT

As the centerpiece of MGM's development, Pelli Clarke Pelli's 6.1 million-square-foot ARIA hotel and casino epitomizes the project's spirit of interconnectivity, featuring easy or direct links to the buildings by Libeskind, Foster, Viñoly, and Jahn. It's also permeable in other ways: In a revolutionary gesture for Vegas, the architects opened up the casino and convention center to daylight and views to the exterior. The facility also features a black box theater for the Cirque du Soleil, 4,000 hotel rooms, and a pool area arranged within a podium and tower. The podium's plan of two interlocking circles helps to limit views down the long corridors to the tangent of the circles, creating more intimate environments within the massive enclosure. The tower also plays with views. The high-tech curtain wall combines fritted, low-e coated vision glass panels with shadow box panels of glass to achieve a shading coefficient appropriate for the desert sun while maintaining a consistent materiality. Also, the cladding over each room features an angle, or prow, which invites guests to look out at oblique angles, to take in more of the cityscape and mountains. **AS**

**VEER TOWERS**  
**MURPHY/JAHN**

FACING PAGE, LEFT

Rising above CityCenter's retail and entertainment district, Helmut Jahn's Veer Towers distinguish themselves with a seeming feat of engineering. Inclined in opposite directions at 85 and 95 degrees respectively, the towers appear attracted toward each other, conveying the distinct relationship between them. The off-kilter forms, however, reflect the pragmatic logic of unit layouts. "Structurally, it looks challenging, but it's not so mysterious," said Francisco González Pulido, principal architect with Murphy/Jahn. The structure is created from a three-floor module composed of repeating unit plans. The 37-story towers will include approximately 337 units made up of studios, one- and two-bedroom residences, and penthouses ranging from a modest 500 to over 3,000 square feet. The transparent reflective glass facade with perforated aluminum framing includes fins to promote energy-efficient climate control. Yellow ceramic frit encased in the glass modulates sunlight and provides residents with privacy, while creating a checkerboard pattern on the facade, boldly expressing the building's program on its skin. **DR**

**THE CRYSTAL**  
**STUDIO DANIEL LIBESKIND**

FACING PAGE, CENTER

Daniel Libeskind's shopping and entertainment hub called the Crystal holds the center of the complex, not so much like the anchor of a mall, but organically, like a heart with main arteries and secondary conduits to enhance free-flowing circulation. "I am aiming for a new sense of orientation where people are not locked in a box with one way in and out," said Libeskind. "It's a shaped space with its own topography. There are many ways to come and go or move from level to level. It's a work in the round." The 650,000-square-foot structure is lapped in metal petals that break down into discrete volumes with large interstitial openings that Libeskind described (in terms of scale) as "beyond any skylights ever known." Restaurant, entertainment, and retail interiors are being designed concurrently by the Rockwell Group and billed as a "natural and electronic landscape" for shopping and dining. Nesting between Foster's Harmon and Jahn's Veer, the Crystal aims to create the cosmopolitan urbanism of a European piazza within a highly climate-controlled environment. "This is no longer the signs-and-signals Vegas of Venturi," said Libeskind. "It's no longer just about surface. This is true urban growth." **JVI**

**THE HARMON HOTEL/RESIDENCES**  
**FOSTER + PARTNERS**

FACING PAGE, RIGHT

If the strategy of CityCenter is to break out of the prejudices surrounding Las Vegas as a city of low-brow kitsch, then the Harmon Hotel, Spa and Residences, designed by Foster + Partners, is meant to be a defining structure that brings gravitas to glitter.

Towering above Planet Hollywood across the Strip and diagonally across from the Paris' faux Eiffel Tower, its walls are glass. Bear in mind that transparency has always been a taboo in this city of windowless casinos, where gamblers don't know whether it's day or night.

Eschewing decadence, Foster has fashioned a column that borrows more from the Gherkin, his insurance headquarters in London, than from anything in Vegas. No surprise. In his film *Casino*, Martin Scorsese was telling us that the accountants were pushing aside the mobsters and cowboys, and the Harmon reads as a monument to the corporate domination of Sin City.

There are no winks and no gambling in Foster's austere column, but there's something very Vegas all the same. Building higher and more expensively is another way of raising the ante, and Vegas gamblers love nothing more than a high-stakes game. **DD**

FEATURE  
19



RENDERED BY SPINE 3D



**VDARA CONDO HOTEL**  
**RAFAEL VIÑOLY ARCHITECTS**  
ABOVE

In the Vdara Condo Hotel, a 57-story glass ascent of three overlapping curves, Rafael Viñoly echoes the message of the Foster tower at the nearby Harmon Hotel: There is no kitsch-theming here, beyond a cool corporate assurance that says, "Vegas, not 'Vegas.'" Gambling won't be among the offerings at this non-gaming facility, and owners of the more than 1,500 condominium units won't share a lobby with retirees stampeding to the slots.

Wedged into the dream-team ensemble, the Viñoly crescents stand in a corner—alone as any 57-story building can be, a block from the Vegas strip, at a distance from the Crystal, Daniel Libeskind's retail and entertainment hub. And unlike the Crystal, the Vdara does not repeat forms that are signature elements in its architect's style.

The Viñoly design offers the promise of modernist, even minimalist elegance, once again echoing the larger ensemble's ambition to refine—and perhaps redefine—Las Vegas. Yet the glass curves send a mixed message: It is part Miami hotel that opens to the sun and sand (the desert, rather than the beach), and part garden corporate headquarters (although the packed garden of highrises in CityCenter barely gives Vdara room to breathe). Its nostalgic simplicity gives off the welcoming feel of Brasília, rather than a hastily-built Dubai. But not too welcoming. The graceful curves form an enclosure as they turn their back to the street, which is marketed as exclusivity. And exclusive it is: 900 square feet in the Vdara starts at \$1.3 million. **DD**

- 1 THE MANDARIN ORIENTAL
- 2 THE ARIA'S CONVENTION CENTER
- 3 THE VEER
- 4 THE HARMON
- 5 THE VDARA





### LEEDING LAS VEGAS

With all the blinking lights, splashing fountains, and blasting air-conditioners, Las Vegas is probably at the bottom of any list of places one would associate with sustainable design. But with rising energy costs and environmental awareness becoming increasingly mainstream, CityCenter hopes to be a model for green thinking in Sin City. Though all the buildings at CityCenter will seek LEED certification, most of their sustainable features are conventional and relatively modest: low-VOC paints, extensive use of daylighting, low-flow plumbing fixtures, and drip-irrigation for the landscaping.

Like the city's privatized monorail, however, sometimes large-scale private development can yield green results through the creation of efficient infrastructure. Much of the development's energy will be generated at an on-site cogeneration plant. The plant will recycle the heat generated by producing electricity for the hot water used throughout the complex.

Also, by striving to create a truly urban place with density and a diversity of uses, residents and visitors to CityCenter will be less reliant on cars and taxis, which, with gas prices continuing to climb, seems a very wise wager for the future. **AGB**

the project in 2004.

"We quickly realized we were getting ourselves into a very urban condition," said Van Assche. Mixing uses, he pointed out, is not new in Vegas, and most developments now contain hotels, casinos, retail, and even condos. But nowhere is that mix so tightly packed, so large, and so full of programmatic variety.

Van Assche explained that in order to promote CityCenter's variety, MGM looked for several architects, and asked each to design something contemporary. New projects in the city are typically designed by the same group of local firms, but Van Assche said they decided to go beyond the standard modus operandi and "look at the project with fresh eyes." This jump, he added, meant putting architects not accustomed to the Vegas scene through "an intense learning process."

The interaction of the architects, said J.F. Finn, managing director at Gensler Nevada, started out with very few guidelines, but once a vision began to emerge, planners started to rein things in. Working with so many designers helped spur what Finn termed "happy accidents," like the plaza between the casino and the Crystal. That came about when designers decided that Pelli and Libeskind's buildings should have some breathing room. Likewise, a charrette between

Libeskind and Jahn helped change their respective projects from one unified, mixed-use building to two very distinct entities.

All seven buildings will be connected by a meandering network of walkways that meet at larger nodes, usually marked with public art or a water feature. "We wanted to create places where people could gather that weren't near slot machines," said Finn, in explaining the nature of these nodes. Because of Vegas' temperature, he added, the majority of these passages will be indoors, although a few outdoor walkways and bridges, landscaped with varied greenery, will act as connectors. Is this urbanism? Finn argues that it is, and points to the functionally indoor nature of projects in other extreme climates like Abu Dhabi and Dubai. Libeskind's project was originally planned to be outdoors until the team realized it was not feasible. Still, having a retail project at the very front of a development in Vegas is rare. Inside it will resemble a small city with large public spaces, curving walkways, and changes in scale from small nooks to a 200-foot-high grand stair.

Van Assche and Finn both noted that other Vegas developers are looking at mixed-use and iconic buildings. Boyd Gaming's Echelon will contain five separate hotels, 9,000 square feet of retail, and two large theaters. The newly-opened Planet Hollywood has a massive

retail complex at its front door, and Harrah's is reportedly considering a mixed-use, multi-building mega-development as well. "I think it's the evolution of where the city is going to go," said Van Assche.

Like anything in Vegas, CityCenter's goal is to attract attention and stand out from the pack. And so it appears that like the flashing neon signs before them, the pyramids and Grand Canals will give way to Libeskind's jagged steel forms and Jahn's diagonal towers, the newest icons in a city full of them.

**SAM LUBELL IS THE CALIFORNIA EDITOR OF AN.**

THE ARCHITECT'S NEWSPAPER AUGUST 13, 2008

**GETTING DENSE MIXED-USE PROJECTS IN CALIFORNIA** In last year's developers issue, we focused on California's highrises: the most obvious indication that the state is finally embracing infill density over sprawl. Yet in fact, most of California's density is forming at a much lower altitude, in mixed-use projects within commercial corridors.

Mixed-use projects may not be universally embraced (fears of congestion and disruption of the local character are common), but their diversity and size often significantly bolster neighborhood vibrancy and efficiency while keeping development from spreading further away. Scales and solutions vary widely, of course, but you'll notice in our roundup of projects across the state that many involve top-tier architecture firms and sensitive urban solutions like public plazas, street-level retail, sustainable design, live/work units, underground parking, and terraced and divided massing—an indicator that development doesn't have to mean destruction of a neighborhood. Many people point out that locating new buildings on commercial boulevards rather than in the midst of residential areas is the best way to absorb the state's staggering growth with-

out intensely affecting people's living environments. Locating them near mass transit is another tool, although that option is still slow to come in many parts of California.

And of all the mixed-use projects we've seen, many of the best come from the same place: West Hollywood. Thanks to a design-savvy and discerning planning commission and planning department, recent infrastructure improvements, a clear master plan, a population knowledgeable about aesthetics, and a proactive urban designer, John Chase, the area has attracted top design talent and is home to an enviable roster of mixed-use projects. Most are going up in its commercial districts along Sunset and Santa Monica Boulevards. This is not to say that things have been easy: Just uttering the word "development" in many WEHO circles invites violent protest, and last summer, the city passed interim ordinances limiting the scale of development until further analysis is completed. But this just makes the scope of work here all the more impressive. Let's face it, growth is inevitable, so we might as well grow the right way.

Produced by Sam Lubell with contributions from Danielle Rago and Helen Te.

## WEST HOLLYWOOD

## SMB28

**Location:** 8120 Santa Monica Blvd.  
**Architect:** Lorcan O'Herlihy Architects  
**Developer:** Pacific Development Partners  
**Size:** 120,000 sq. ft.  
**Completion Date:** 2010



Not your usual Walgreens, this project includes ground-level retail and 100 units with private gardens above. The project will be covered with vine screens and surfaces made of expanded aluminum and styrofoam.



## SUNSET/DOHENY HOTEL

**Location:** 9040 Sunset Blvd.  
**Architect:** Eric Owen Moss Architects  
**Developer:** Weintraub Financial Services  
**Size:** 187,710 sq. ft.  
**Completion:** 2011

Featuring Moss' off-kilter floorplates and hard-edged forms, this retail, hotel, and residential project is built around an 11-story hotel with a glazed curtain wall. The smaller residential block will enclose small public and private courtyards.



## SUNSET TIME

**Location:** 8430 Sunset Blvd.  
**Architect:** Kanner Architects  
**Developer:** Combined Properties  
**Size:** 225,000 sq. ft.  
**Completion:** In design

The project includes a hotel, condominiums, a cafe, retail spaces, and an entertainment venue. The five-, six-, and seven-story hotel features maze-like, projecting floorplates. The residential portions of the project are much lower-scale and inconspicuous, terracing downhill from the site.



## MELROSE TRIANGLE

**Location:** 9040-9098 Santa Monica Blvd., 603-633 Almont Dr., and 9001-9021 Melrose Ave.  
**Architect:** Studio One Eleven and Perkwitz+Ruth Architects  
**Developer:** The Charles Company  
**Size:** 250,000 sq. ft.  
**Completion:** In design

This mini-city is marked by large roof overhangs, inset windows, and large bays. The project includes several floors of shopping—much of it outdoors—a parking garage, and apartments.



## GROEWOOD GARDEN LOFTS

**Location:** 1342 Hayworth Ave.  
**Architect:** Pugh + Scarpa  
**Developer:** Groewood Properties  
**Size:** 28,000 sq. ft.  
**Completion:** Spring 2009

With 16 units of luxury condominiums over a 36-car garage, these stacked townhouses are oriented to create two landscaped courtyards: One faces the street, while the other creates a communal front entry space for residents. A perforated copper skin wraps the facades.



## 8801 SUNSET BLVD

**Location:** 8801 Sunset Blvd.  
**Architect:** Gensler  
**Developer:** Centrum Sunset  
**Size:** 53,000 sq. ft.  
**Completion:** 2011/2012

Built on the site of the legendary Tower Records building, this development includes office and retail space, as well as a David Barton spa and gym. The project wraps around the corner of Sunset Boulevard with a repetitive pattern of large concrete facade columns, due to be lined with large billboards.



## LA PEER HOTEL &amp; PRIVATE RESIDENCES

**Location:** 627 North La Peer  
**Architect:** Moule & Polyzoides Architects  
**Developer:** A.J. Khair  
**Size:** 63,000 sq. ft., 8 condominium units, 69 hotel rooms  
**Completion:** 2010

The project shows how traditional design can be done in a stylish way, with both Spanish and Art Deco motifs and a variety of scales and massing, all aligned with the street grid in a very urban manner.



## SIERRA BONITA

**Location:** 7350 Santa Monica Blvd.  
**Architect:** Tighe Architecture  
**Developer:** West Hollywood Community Housing Corporation  
**Size:** 5 floors, 42 units  
**Completion:** 2008

The project includes 42 affordable, one-bedroom units and retail on the ground floor. An outdoor courtyard provides a garden for residents, and each apartment will have its own private outdoor space.



## KING'S ROAD

**Location:** 8350-8364 Santa Monica Blvd.  
**Architect:** Koning Eizenberg Architecture  
**Developer:** Combined Properties  
**Size:** 20 units with commercial space at grade  
**Completion:** Entitlements completed spring 2008

The project reflects adjacent residential zoning by stepping down and breaking up the rear facade with private courtyards. The ground level combines retail and on-grade parking.



## HANCOCK LOFTS

**Location:** 901 Hancock Ave./ 8759 Santa Monica Blvd.  
**Architect:** Koning Eizenberg Architecture  
**Developer:** CIM Group  
**Size:** 133,476 sq. ft.  
**Completion:** Late 2008

The 77,500 sq. ft. project features 11,000 sq. ft. of ground floor commercial retail and restaurant, with 40 housing units (33 condos and 7 affordable). Live-work housing units are proposed at ground level.



## WEST KNOLL LOFTS

**Location:** Santa Monica Blvd. and West Knoll Drive  
**Architect:** Aleks Istanbullu Architects  
**Developer:** Seven Sandmore  
**Size:** 8,700 sq. ft. of ground floor retail, 52,000 sq. ft. of residential space  
**Completion:** 2010

This four-story building contains residential blocks sitting above a continuous story of sidewalk retail. Nineteen condominiums are located above, separated by 15-foot-wide courtyards.



## MOVIETOWN

**Location:** 7302 Santa Monica Blvd.  
**Architect:** Van Tilburg, Banvard + Soderbergh  
**Developer:** Casden Movietown  
**Size:** 526,800 sq. ft.  
**Completion:** 2012

This sustainable project contains 20,000 sq. ft. of retail (including a new Trader Joe's), 304 condominiums, and 76 senior rental units. A public plaza and street-side retail are planned to create a walking-friendly environment.

**BEST OF THE REST**

**CENTRAL PLACE PHASE II**

**Location:** San Jose  
**Architect:** Brand + Allen Architects  
**Developer:** Wilson Meany Sullivan  
**Size:** 561,472 sq. ft.  
**Completion:** 2013

Part of the master plan to revitalize downtown San Jose, the project, which includes residential and retail elements, encloses and activates a public plaza fronted by the San Jose Repertory Theater.



**1 KEARNY**

**Location:** 1 Kearny, San Francisco  
**Architect:** Charles F. Blossies  
**Developer/Owner:** 1 Kearny  
**Size:** 10-floor addition to 12-floor building, 120,000 sq. ft.  
**Completion:** 2009

Including office and ground floor retail, this renovation of a 1902 building uses the surrounding structures as seismic "bookends" for the original building. The new addition is clad in a glass-and-aluminum curtain wall.



**55 LAGUNA**

**Location:** 55 Laguna St., San Francisco  
**Architect:** Van Meter Williams Pollack  
**Developer:** AF Evans Development  
**Size:** 450 residential units, 10,000 sq. ft. of community facility space, 5,000 sq. ft. retail  
**Completion:** 2012

This redevelopment of the former UC Berkeley Extension Campus will include new construction and the preservation of historically significant buildings.



**JACK LONDON SQUARE RENOVATION**

**Location:** 55 Harrison St., Oakland  
**Architect:** RMW in Association with Steve Worthington  
**Developer:** Ellis Partners  
**Size:** 1 million sq. ft.  
**Completion Phase I:** 2009

The square is undergoing a \$300 million redevelopment that includes restaurants, entertainment, new parking facilities, and Class A office space.



**MANCHESTER PACIFIC GATEWAY**

**Location:** Broadway and North Harbor Dr., San Diego  
**Architect:** Tucker Sadler  
**Developer:** Manchester Financial  
**Size:** 3.95 million sq. ft.  
**Completion:** Proposed

Located on the North Embarcadero of the San Diego Bay, the project—if approved—will include almost 4 million sq. ft. of hospitality, office, and retail space.



**PANORAMA PLACE**

**Location:** Roscoe Blvd. and Tobias Ave., Panorama City  
**Architects:** Nadel Architects  
**Developer:** Maefield  
**Size:** 1 million sq. ft.  
**Completion:** Fall 2009

This development will feature a three-level vertical lifestyle center with over 415,000 sq. ft. of retail and five levels of parking. It will also include big-box retail and smaller street-front shops.



**ANAHEIM CENTER STREET PROMENADE**

**Location:** Anaheim  
**Architect:** RTKL, Kanner Architects, 30th St. Architects, RTK, and MBH  
**Developer:** CIM Group  
**Size:** 129 condominium units, 276 apartment units, 56,803 sq. ft. of street-level retail, and 32,056 sq. ft. of office space  
**Completion:** In design

This project includes 500 housing units, plus retail and restaurant space surrounding downtown Anaheim's main street.



**9900 WILSHIRE**

**Location:** 9900 Wilshire Blvd., Beverly Hills  
**Architect:** Richard Meier & Partners Architects  
**Developer:** Project Lotus  
**Size:** 203 units, 895,000 sq. ft. (residential), 16,000 sq. ft. (retail)  
**Completion:** 2011

Designed to be sensitive to the neighboring hotel and golf course, the project is located on an 8-acre site between Wilshire and Santa Monica Boulevards, and constitutes the western entrance to Beverly Hills.



**WYVERNWOOD APARTMENTS**

**Location:** 2901 E. Olympic Blvd., Boyle Heights, Los Angeles  
**Architect:** Torti Gallas  
**Developer:** Fifteen Group  
**Size:** 6.1 million sq. ft.  
**Completion:** 2020

The \$2 billion plan calls for redeveloping the 1930s apartment complex to include 4,400 residential units, 300,000 sq. ft. of retail and commercial space, as well as 9 acres of publicly accessible open space.



**COLUMBIA SQUARE**

**Location:** 6121 Hollywood Blvd., Hollywood  
**Architect:** Johnson Fain  
**Developer:** Apollo Real Estate Advisors  
**Size:** 380,000 sq. ft. of offices, 20,000 sq. ft. of retail, 330 units, 125-room hotel  
**Completion:** In design

Located at the historic CBS/Columbia Square Studio site, a 35-story residential tower and 16-story office tower rise from a ground floor mix of hotel, retail, and open space.



**BLVD 6200**

**Location:** 6200 Hollywood Blvd., Hollywood  
**Architect:** VTBS  
**Developer:** Clarett Group  
**Size:** 1.12 million sq. ft.  
**Completion:** 2011

Spanning both sides of Hollywood Boulevard on a 7-acre parcel are nine buildings of rental housing, with affordable units, public open space, live-work lofts, and retail. The project, which is seeking LEED certification, is next to the legendary Art Deco Pantages Theater.



**PASEO PLAZA**

**Location:** 5661 Santa Monica Blvd., Hollywood  
**Architect:** Gruen Associates  
**Developer:** Continental Development  
**Size:** 375 units, 377,000 sq. ft. (retail), 1680 parking spaces  
**Completion:** 2010

Located on a 5.5-acre city block, this project incorporates a historic department store. Much of the retail is street-facing, and the buildings include high-rise, stoop housing, and town houses to create an urban ambience.



**NOHO ART WAVE**

**Location:** Chandler Blvd. and Lankershim Blvd., North Hollywood  
**Architect:** AC Martin  
**Developer:** Lowe Enterprises Real Estate Group  
**Size:** 1.75 million sq. ft.  
**Completion:** Proposed

Planned around a multi-modal transit station, the proposal includes a central plaza and an arcade linking the proposed grid of the project blocks, which respond in scale and configuration to the existing urban fabric.



**6230 YUCCA**

**Location:** Hollywood  
**Architect:** Ehrlich Architects  
**Developer:** Second Street Ventures  
**Size:** 115,000 sq. ft.  
**Completion:** 2010/2011

One block from the historic Hollywood and Vine intersection, this 16-story tower won entitlement after a battle with nearby Capitol Records. It includes eight live-work townhomes, 85 residential units in the tower, and 13,500 sq. ft. of creative commercial space.



**W HOLLYWOOD HOTEL & RESIDENCES**

**Location:** 6250 Hollywood Blvd., Hollywood  
**Architect:** HKS Hill Glazier Studio  
**Developer:** Gatehouse Capital Corp. and Legacy Partners  
**Size:** 330,000 sq. ft. condo, 300,000 sq. ft. hotel, 50,000 sq. ft. retail  
**Completion:** 2009

This project includes a 305-room W hotel, 143 luxury W for sale residences, 375 luxury apartments, and street-level retail.



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**VectorWorks 2008**

## AUGUST

WEDNESDAY 13

## FILM

**Downtown Film Festival: Los Angeles**  
Through August 17  
Various venues in downtown Los Angeles  
www.downtownfilmfestla.com

THURSDAY 14

## LECTURE

**Steve Burrows**  
**The Backstory Behind the Beijing Olympics**  
5:30 p.m.  
AIA San Francisco  
130 Sutter St., San Francisco  
www.aiaf.org

## EVENT

**Streetcar Charette**  
10:00 a.m.  
Los Angeles Theatre Center  
514 South Spring St., Los Angeles  
www.aialosangeles.org

SATURDAY 16

## EXHIBITION OPENINGS

**Living Beautifully: Greene and Greene in Pasadena**  
Pasadena Museum of History  
470 West Walnut St., Pasadena  
www.pasadenahistory.org

**Trish Grantham, Julianna Swaney, Amy Ruppel, Keith Obrien Loved**

The Lab 101  
8539 Washington Blvd., Culver City  
www.thelab101.com

SUNDAY 17

## EXHIBITION OPENING

**Human/Nature: Artists Respond to a Changing Planet**  
Museum of Contemporary Art of San Diego  
1001 Kettner Blvd., San Diego  
www.mcasd.org

TUESDAY 19

## TRADE SHOW

**West Coast Interiors Expo**  
Through August 21  
San Diego Convention Center  
111 West Harbor Dr., San Diego  
www.interiorexpowc.com

## WITH THE KIDS

**Me, Myself, and I**  
11:00 a.m.  
San Francisco Museum of Modern Art  
151 3rd St., San Francisco  
www.sfmoma.org

THURSDAY 21

## LECTURE

**Katherine Fern**  
**Design Office Management: The Interior Design Office Systems for Project Management**  
11:00 a.m.  
Pacific Design Center  
8687 Melrose Ave., West Hollywood  
www.pacificdesigncenter.com

FRIDAY 22

## EXHIBITION OPENING

**"Within Four Miles": The World of Josh Dorman**  
Craft and Folk Art Museum  
5814 Wilshire Blvd., Los Angeles  
www.cafam.org

SATURDAY 23

## EXHIBITION OPENING

**SK8OLOGY: Fine Art on Skateboards**  
ISM Gallery  
540 East Broadway, Long Beach  
www.ismcommunity.org

## LECTURE

**Robert Dawson**  
**The Changing California Landscape**  
1:00 p.m.  
Monterey Museum of Art  
MMA La Mirada  
720 Via Mirada, Monterey  
www.montereyart.org

SUNDAY 24

## EXHIBITION OPENING

**Index: Conceptualism in California from the Permanent Collection**  
The Geffen Contemporary at MOCA  
152 North Central Ave., Los Angeles  
www.moca-la.org

TUESDAY 26

## EXHIBITION OPENING

**In Focus: The Landscape**  
The J. Paul Getty Center  
1200 Getty Center Dr., Los Angeles  
www.getty.edu

SATURDAY 30

## EXHIBITION OPENING

**Jean-Pierre Hébert**  
**Drawing With the Mind**  
Santa Barbara Contemporary Arts Forum  
653 Paseo Nuevo, Santa Barbara  
www.sbcaf.org

## SEPTEMBER

MONDAY 1

## EVENT

**Architecture and the City**  
Through September 30  
AIA San Francisco  
130 Sutter Street, San Francisco  
www.aiaf.org/archandcity

WEDNESDAY 3

## EXHIBITION OPENING

**J. John Priola**  
**Andrew Masullo**  
Gallery Paule Anglim  
14 Geary St., San Francisco  
www.gallerypauleanglim.com

THURSDAY 4

## EXHIBITION OPENINGS

**Dialogue China Part II**  
Elins Eagles-Smith Gallery  
49 Geary St., San Francisco  
www.eesgallery.com

**Susannah Bettag**  
**Experimental Studio: The Thousand Hand Buddha and Bonsai**  
Frey Norris Gallery Annex  
456 Geary St., San Francisco  
www.freynorris.com

## CONVENTION

**The Green ACTION Summit**  
Los Angeles Convention Center  
120 South Figueroa St., Los Angeles  
www.greenactionsummit.com

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FRIDAY 5

## EXHIBITION OPENINGS

**The Art of War: American Posters from World War I and World War II**  
Norton Simon Museum  
411 West Colorado Blvd., Pasadena  
www.nortonsimon.org

## Pleasure

**Max Jansons**  
Christopher Grimes Gallery  
916 Colorado Ave., Santa Monica  
www.cgrimes.com

SATURDAY 6

## EXHIBITION OPENINGS

**Alexandra Grant**  
**A.D.D.G. (Aux Dehors De Guillemets)**  
Honor Fraser  
1337 Abbot Kenney Blvd., Venice  
www.honorfraser.com

## Cecilia Miguez

Lewis Stern Fine Arts  
9002 Melrose Ave., West Hollywood  
www.louissternfinearts.com

SUNDAY 7

## EXHIBITION OPENING

**Francis Alÿs**  
**Fabiola**  
Los Angeles County Museum of Art  
5905 Wilshire Blvd., Los Angeles  
www.lacma.org

WEDNESDAY 10

## EXHIBITION OPENINGS

**Mahjong: Contemporary Chinese Art from the Sigg Collection**  
Berkeley Art Museum and Pacific Film Archive  
2625 Durant Ave., Berkeley  
www.bampfa.berkeley.edu

## Ryan Trecartin

The Hammer Museum  
10899 Wilshire Blvd., Los Angeles  
www.hammer.ucla.edu

THURSDAY 11

## LECTURE

**Eric Haskell**  
**For a Lasting Landscape: Paradise "Re-Found" in the Gardens of Brécy**  
7:00 p.m.  
The J. Paul Getty Center  
1200 Getty Center Dr., Los Angeles  
www.getty.edu

FRIDAY 12

## EXHIBITION OPENING

**Alex Melamid**  
**Holy Hip-Hop!**  
Forum Gallery  
8069 Beverly Blvd., Los Angeles  
www.forumgallery.com

SATURDAY 13

## EXHIBITION OPENINGS

**Amanda Church**  
**Mery Lynn McCorkle**  
Jancar Gallery  
3875 Wilshire Blvd., Ste. 1308, Los Angeles  
www.jancargallery.com

## Chris Mars

Billy Shire Fine Arts  
5790 Washington Blvd., Culver City  
www.billyshirefinearts.com

SUNDAY 14

## EXHIBITION OPENING

**Maura Brennan**  
**Mike Vinci**  
A Studio Gallery  
4260 Lankershim Blvd., Studio City  
www.astudiogallery.com

THURSDAY 18

## EXHIBITION OPENING

**Double Down: Two Visions of Vegas**  
San Francisco Museum of Modern Art  
151 3rd St., San Francisco  
www.sfmoma.org

## CONVENTION

**CSI 2008 West Region Conference**  
Through September 21  
Monterey Marriot Hotel  
350 Calle Principal, Monterey  
www.csiwestregion.org

FRIDAY 19

## SYMPOSIUM

**Against Reason**  
**Stanford Anderson, Helena Arahuete, et al.**  
The Hammer Museum  
10899 Wilshire Blvd., Los Angeles  
www.hammer.ucla.edu

SATURDAY 20

## EXHIBITION OPENINGS

**Amanda Ross-Ho**  
Cherry and Martin  
12611 Venice Blvd., Los Angeles  
www.cherryandmartin.com

## Martin Kersels

ACME.  
6150 Wilshire Blvd., Los Angeles  
www.acmelosangeles.com

SUNDAY 21

## EXHIBITION OPENINGS

**Identity: Unlimited Editions**  
Craft and Folk Art Museum  
5814 Wilshire Blvd., Los Angeles  
www.cafam.org

## Martin Kippenberger

**The Problem Perspective**  
California Plaza  
250 South Grand Ave., Los Angeles  
www.moca-la.org

## CONVENTION

**California State APA Conference**  
Through September 24  
Renaissance Hollywood Hotel  
1755 North Highland Ave., Los Angeles  
www.calapa.org

TUESDAY 23

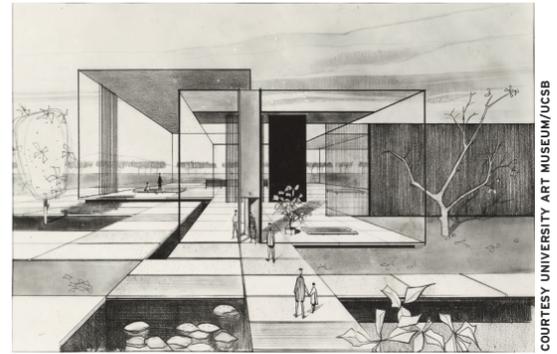
## EXHIBITION OPENING

**A Light Touch: Exploring Humor in Drawing**  
**Sur le Motif: Painting in Nature around 1800**  
The J. Paul Getty Center  
1200 Getty Center Dr., Los Angeles  
www.getty.edu

THURSDAY 25

## TRADE SHOW

**West Coast Green**  
Through September 27  
San Jose McEnery Convention Center  
408 Almaden Blvd., San Jose  
www.westcoastgreen.com



**A BEAUTIFUL NOTHING: THE ARCHITECTURE OF EDWARD A. KILLINGSWORTH**  
University Art Museum  
University of California, Santa Barbara  
Through October 12

"A beautiful nothing" is how Edward A. Killingsworth described the grace, lightness, and seeming weightlessness of his own work to curators Jennifer M. Volland and Cara Mullio in an interview before his death in 2004. In this first retrospective of the American modernist architect's more than five-decade-long career, the University of California, Santa Barbara's University Art Museum features 13 of Killingsworth's unrealized projects. The exhibition begins with the architect's personal residence, which served as a conceptual bridge between his realized and unrealized projects, such as *House of Tomorrow 2000* (1959, pictured), a single black-and-white perspective that startlingly depicts reality 50 years into the future, using an arrangement of solid, translucent, and transparent planes. The show also includes a timeline of 22 pivotal examples that group realized works with unrealized projects. The exhibited pieces include sketches, plans, renderings, models, and photographs by Julius Shulman and Marvin Rand.



**POST CONSUMED: THE LANDSCAPE OF WASTE IN LOS ANGELES**  
The Center for Land Use Interpretation  
9331 Venice Boulevard, Culver City  
Through October 31

With an intriguing emphasis on built landscapes, the Center for Land Use Interpretation has focused its latest exhibition around the world of waste in Los Angeles. Considering the heavy impact of trash on our society—not to mention our environment—the topic of waste is grossly under-studied. To remedy that situation, this show asks visitors to reconsider their relationship to solid waste by highlighting the path of the waste stream: where it comes from, what's in it, and how it is processed and distributed in the Los Angeles area. Through a series of digital images that survey collection methods, diversion facilities, landfills, and aerial views of the Puente Hills Landfill (pictured), which is the largest active landfill in the country, the center points out how the physical redistribution of materials powerfully shapes our world. Also displayed are artifacts from the realm of waste, including three iconic trash bins, and two video programs that tackle the "future of trash" in LA, including controversial plans to ship trash by rail to a former iron mine in the California desert.

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THE ARCHITECT'S NEWSPAPER AUGUST 13, 2008

## REVIVAL OF THE SWINGINGEST

**Between Earth and Heaven:  
The Architecture of John Lautner**  
Hammer Museum  
10999 Wilshire Blvd., Los Angeles  
Through October 12



Beyer Residence, Los Angeles, 1969; Below:  
Walstrom Residence, Los Angeles, 1969.

The great limitation of architecture exhibitions is that they generally display only representations of buildings through two-dimensional images and models—pale shadows of the original work. This diminishes the impact of any building, especially work that is dynamic and multifaceted.

*Between Earth and Heaven: The Architecture of John Lautner*, a landmark exhibition at the Hammer Museum in Los Angeles, boldly challenges that constraint by recreating the experience of walking through the architect's studio and the visionary spaces he created, juxtaposing video projections, large cutaway models, and drawings of six houses, all selected to illustrate themes the architect explored. These are the highlights of an engrossing exhibition that chronicles Lautner's six decades of practice, from an apprenticeship at Taliesin in the 1930s to his death as a proudly independent though embittered master in 1994.

Historian Nicholas Olsberg curated the exhibition jointly with Frank Escher, a principal in the LA firm of Escher GuneWardena Architecture and a former Lautner associate. Escher also designed the installation, placing the drawings under sheets of Plexiglas, taped onto tilted MDF boxes at the height and angle at which they were originally created in Lautner's studio. "Lautner considered himself a terrible draftsman," said Olsberg. "He would hold a thick pencil in his fist, but

what results is magical because it's three dimensional. The line is bold and decisive, the plans and perspectives match exactly. The drawing is effectively a model." The six cutaway models were fabricated by a company known for creating sophisticated maquettes for the aerospace industry. These are displayed at eye-level to draw you into their volumes, and the videos are projected high on the walls so that they can be viewed from across the room.

Murray Grigor, who won acclaim for films on Mackintosh, Wright, and other masters, made the six video loops in parallel to his documentary feature on Lautner, *Infinite Space*, premiering at the Hammer's Billy Wilder Theater on September 18. Using a 27-foot crane, Grigor takes the viewer up and over these houses with the lazy grace of the hawks that sail over the Marbrisa house in Acapulco. He is equally adept at capturing the view of a first-time visitor walking through the interior. Unlike many documentarians, he uses no zooms or jump cuts, and his compositions have the same spatial balance in two dimensions that one's eyes can appreciate in three. He's an invisible presence, analyzing the shifting perspectives and the play of light and reflections without drawing attention to his camera. In the glass-walled mountain cabin of Idyllwild, the Rubik's Cube of the Schaffer house in the Hollywood Hills, and the soaring aerie of the Chemosphere, he is

able to compress an hour of experience into two or three minutes of imagery. The grand sweep of Marbrisa, the Elrod House in Palm Springs, and the Turner House in Aspen are caught with the same fidelity as the intimate spaces of earlier work.

The Hammer exhibition shows how drawings, models, and images can be woven together as seamlessly as Lautner combined wooden slats, expanses of glass, and soaring concrete vaults. It will delight aficionados and broaden understanding of an architect who was, in his lifetime, ignored and even denigrated by many of his peers. If Lautner, an expressionist and apostle of organic architecture who swam against the mainstream of cool rectilinear modernism, had been as widely published and sympathetically reviewed as Richard Neutra, he would probably have realized some of the 50 daring projects that remained on his boards. As with Rudolph Schindler, his genius was appreciated by a discerning few, gaining wider currency after his death. Neither was invited to build a Case Study house, for John Entenza was unable to see beyond the flat roof and the right angle, and his program embraced only the mainstream of postwar modernism.

"What if?" is a question that hovers over this exhibition as one encounters Lautner's proposal for the Midtown School, a cluster of tent-like structures, or the stacked hillside apartments of the Alto Capistrano project.

Suppose Bob Hope had approved the first version of his house, which Lautner designed with Felix Candela as an undulating concrete shell. But for all the regrets, we should be thankful that 50 extraordinary houses were realized, mostly in LA. Nearly all are cherished by their owners.

**MICHAEL WEBB IS AN ARCHITECTURE CRITIC AND FREQUENT CONTRIBUTOR TO AN.**



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## MIND THE SPRAWLING BEAST

*Concrete Dragon: China's Urban Revolution and What It Means for the World*  
Thomas J. Campanella  
Princeton Architectural Press, \$35.00

As basically everyone knows by now, China has become the world's modern global economic force. The nation of 1.3 billion is gobbling up oil, cement, steel, copper, and even garbage at an unprecedented rate. Not just new buildings, but whole new cities, with instant suburbs and instant freeways, are appearing in the blink of an eye. A rural nation just one generation ago, China is becoming one of the most intensely urban countries on the planet. Since 1992, 46 cities with a population of a million or more have come into existence. In all of the United States, there

are nine. China boasts the world's largest airport terminal, the world's largest park, and the world's second tallest skyscraper. "China is like the United States of a century ago," writes Thomas J. Campanella in *Concrete Dragon*, his detailed study of this urban revolution, "punch-drunk with possibility, pumped and reckless and on the move."

At no time has this been more evident than now, with the 2008 Summer Olympics in Beijing. The Olympics' construction boom might top \$40 billion, making Beijing the most costly games ever. Highways and railways have been extensively upgraded, new subway lines have been dug, and 300,000 people have been evicted from their homes to make way for Olympic venues. A pantheon of international architects has been commissioned to build, build, build—in a nation where there are virtually no impediments like planning, citizen input, environmental safeguards, or workplace safety rules to slow things down. Terminal 3, the much-lauded facility designed by Lord Norman Foster, sprang up in three years; Herzog and de Meuron whipped out the "Bird's Nest," or Olympic Stadium—a collaboration with dissident Beijing artist and architect Ai Weiwei—in an equally short span of time.

The Olympics is a kind of coronation of the Chinese economic miracle, but the games are a sideshow to a colossal upheaval that has been underway for nearly two decades. Campanella argues that China is rewriting urbanism, although from his descriptions, you'd think the country had adopted American-style urban renewal and urban sprawl as twin motifs. The unfamiliar cities that ring the Pearl River Delta, inland from Hong Kong and Macau, for instance, have rapidly "evolved from a largely rural landscape of farms and rice fields into... one of the world's leading 'megacities,' home to a population that will likely top 30 million by 2020." Almost no one outside of China has heard of Guangdong Province and the string of cities along the Delta, yet the sights are familiar: one enormous metropolitan strip, like the coastline from Los Angeles and San Diego, spilling heedlessly onto every hill and in-filling mindlessly every rill.

The cities China is building—largely by exploiting its own peasants, some 140 million of whom, like Mexican *campesinos*, have been drawn off farms in search of sustenance and work—are reminiscent of Houston: Vast highways plied by numberless automobiles link one architectural feat to the next. A Beijing master plan by LA-based Johnson Fain contemplates a downtown business district created out of whole cloth, with 1.5 square miles containing 500 new buildings with 108 million square feet of residential, commercial, retail, and office floor space, anchored not only by Rem Koolhaas' CCTV but by a 140-story colossus a block south.

Campanella calls these (often shoddily made) projects "binge-building." The creations come at a high price, he writes. "Even as Beijing erects singular architectural monuments to create a definitive identity for itself, it has largely rubbed out of existence the very fabric that gave the city such unique color, richness, and character." The ancient *hutong* system of narrow alleys and lanes leading to courtyard homes is being systematically demolished to make way for boulevards, some as wide as 300 feet, and glistening high-rise condos. It is estimated that 40 percent of Beijing's urban fabric, dating back some 600 years, was pulverized between 1992

and 2000—an area roughly equivalent to Manhattan all the way from Madison Square Garden to 125<sup>th</sup> Street. Much of the rest is expected to fall, he writes, to this "urban holocaust."

Cities are growing out, too. Chinese suburbia, unlike its American counterpart, however, consists of clusters of towers that more or less resemble Corbusian housing blocks. As Campanella reports, the suburbs are just as dense as the cities. But in all other respects, these villas are like our rim cities. You need a car to get anywhere, you shop at big box retailers, you dine on KFC take-out, and you haven't a clue who your neighbor is. Even the copycat names are symbols of prosperity: "Forest Hills," "Park Avenue," "Central Park."

Campanella's dispatches are both disturbing and underwhelming, because the news sounds familiar. The swirl of facts needs context, often missing in the book. In these pages, modern China still feels remote and inscrutable, since the great political and cultural engines are never drawn into this portrait of economic cataclysm. Still, Campanella is right not to pass judgment too quickly. It is easy to dismiss much of this as the striving of parvenus, just as it is easy to point to China's sooty air and conclude that its urban model is doomed to repeat the worst of our own—and bring down the world environment, to boot. But China isn't merely sprawling and gas-guzzling. While it is true that the country will have a whopping 53,000 miles of superhighways in the coming generation, it is also true, points out the author, that China is building more miles of subway and light rail than any nation on Earth. It is also building a whole city dedicated to the proposition of zero carbon emissions. And today, rooftops in some cities are covered in solar water heaters—devices that are readily available at local hardware stores. These facts, Campanella says, underscore the tensions in China's plunge into urbanization. It is possible that the "creative destruction" will implode. It is equally possible that China will point the way to some entirely new paradigm. We are on the sidelines, Campanella says, and we can only watch and wait and see.

**GREG GOLDIN IS A FREQUENT CONTRIBUTOR TO AN.**

## HEAD TRIP

*Spiral Jetta: A Road Trip through the Land Art of the American West*  
Erin Hogan  
University of Chicago Press, \$20.00

Tales of exotic foreign travel and sacred pilgrimages make good beach reading for those confined to a local patch of sand this season. Erin Hogan's *Spiral Jetta*, recounting her pilgrimage to the masterworks of Land Art, may prompt readers to embark on a similar adventure, if gas prices are not yet sufficiently prohibitive.

Hogan's tale tells of not only the state of erosion, accumulation, and repair of the great earth works of the 1970s and '80s; it gives insight

into the paranoid-neurotic state of a rarefied breed of urban dwellers when confronted with the great abyss of silence, solitude, self, and humanity encountered beyond the borders of the downtown districts of cultured cities. A self-proclaimed lapsed art historian, Hogan goes in search of these works as a ploy to find her spontaneous, independent, open-minded, and adventurous alter ego.

Arriving at her intended destinations, she invariably collides, head on, with the art-

historical canons passed on by her professors and *New York Times* art critics. Daytime musings, in which she sorts the inherited art-think out from her first-hand experience of the works, are juxtaposed and interwoven with a relentless anxiety over finding herself stranded in the desert, having pushed her little black Volkswagen Jetta to its limits. She imagines herself with an empty gas-tank, miles from her destination, in the undesirable company of short-gun carrying crystal-meth fiends. Only upon encountering other Land Art pilgrims—recent art-school graduates or other creative professionals—does her guard come down. It gives one reason to pause. Are urban art/design/landscape aficionados such an insular bunch that we're no longer

capable of survival or communication with human beings outside of our own little worlds?

Departing from Chicago, moving along a counter-clockwise trajectory, Hogan makes Robert Smithson's *Spiral Jetty* the first site of art worship. Her largely unplanned itinerary continues on toward Nancy Holt's *Sun Tunnels*, Michael Heizer's *Double Negative*, James Turrell's *Roden Crater*, Walter De Maria's *Lightning Field*, and the Judd and Chinati Foundations in Marfa, Texas. Given only partial success in finding and gaining access to the works, Hogan provides an appendix with detailed driving instructions and recommendations for those who wish to follow her path.

The pilgrim inevitably takes detours to gain perspective

on recent events and muster strength for the next leg of the voyage. As the odometer rolls on, the author slowly sheds her fear of both her isolation and the others she encounters, and, with a very long arm's distance, she collects story-souvenirs from the characters and places along her route. When the neurotic cloud lifts, we

can relish in Hogan's art historical ponderings and phenomenological epiphanies the realization of the gap between her anticipated and actual experience of these monuments of Land Art.

**BETH WEINSTEIN IS A WRITER, PROFESSOR AT THE UNIVERSITY OF ARIZONA, AND PRINCIPAL OF ARCHITECTURE AGENCY.**



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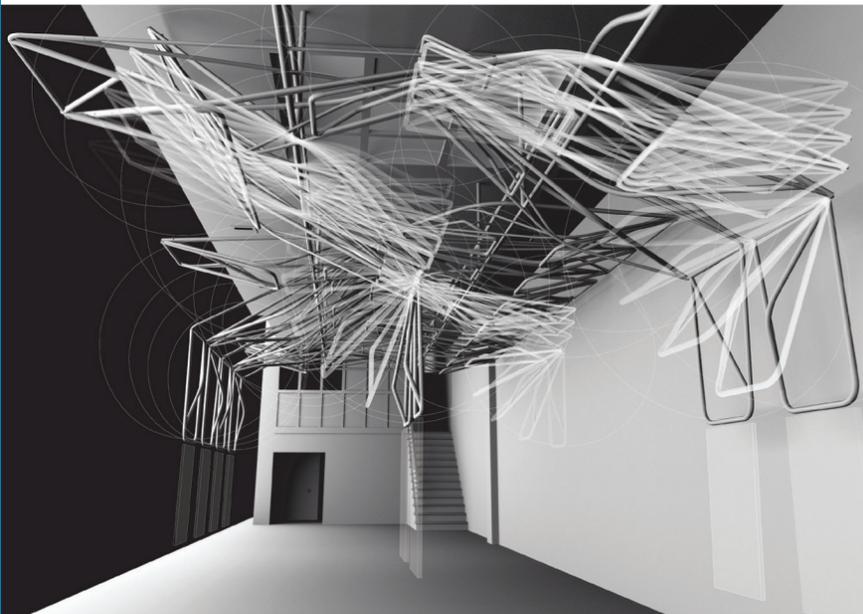
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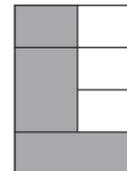
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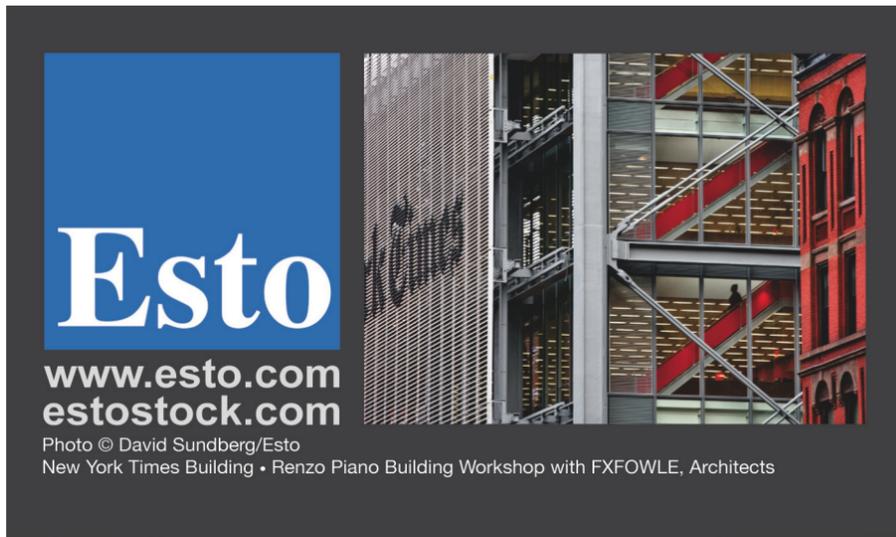
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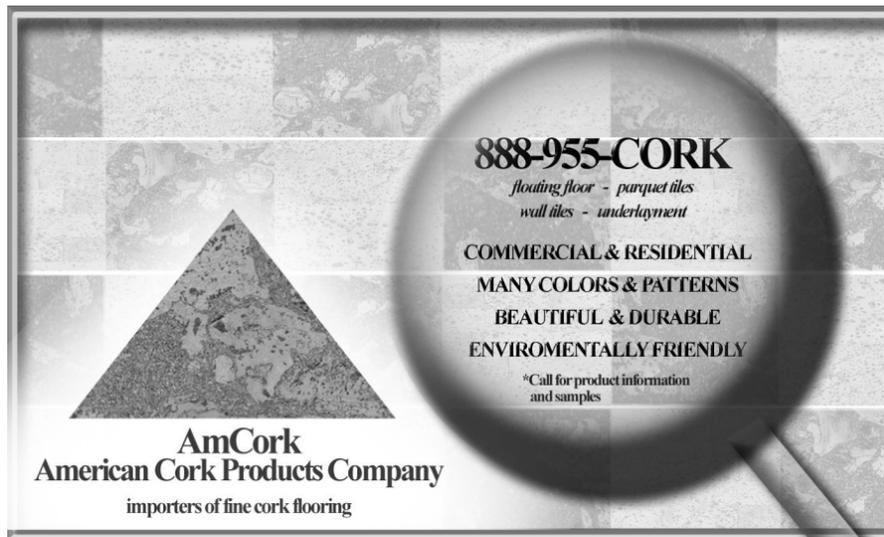
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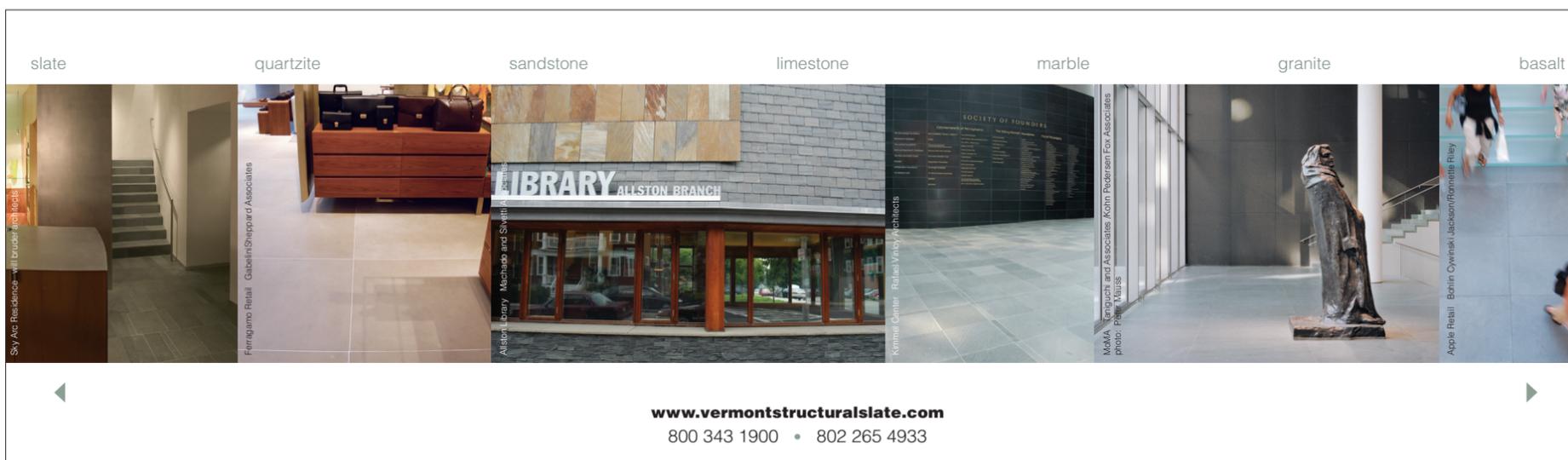
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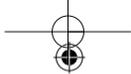


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# LAS VEGAS IS LEARNING

Robert Venturi and Denise Scott Brown changed the way we think about Vegas, but the city they loved and wrote about so compellingly has changed almost beyond recognition, and will keep on doing so. Its latest metamorphosis is a startling one: high-rise density oriented toward pedestrians. Is this urbanism drag, or can CityCenter successfully bring traditional ideas about the civic realm to the most car-oriented place in the country?  
**By Sam Lubell**

With contributions by Alan G. Brake, David D'Arcy, Julie V. Iovine, Danielle Rago, and Aaron Seward.

Las Vegas has become a barometer for architecture, though it's usually a little bit behind the times. It was all glamorous modernism in the 1970s, but by the 1990s, local developers here were obsessed with postmodern fancies that brought the world close, and down to size: The Venetian had its own Grand Canal, and the Paris arrived with a scaled-down Eiffel Tower, while New York, New York went so far as to put maintenance staff in uniforms like those worn by Sanitation workers in the five boroughs. At the turn of the century, developers moved toward upscale, lifestyle-oriented resorts and boutique hotels like the Wynn and the Hotel at Mandalay Bay.

Now another shift is underway: The MGM CityCenter, still under construction, is creating iconic buildings in a dense, mixed-use environment. Believe it or not, Vegas is selling urbanism—or at least a local version of it—and taking a page from cities around the world by using big-name contemporary architects to generate interest.

The \$7.8 billion, 18-million-square-foot CityCenter will be in the middle of the Las Vegas Strip (on the site of the former Boardwalk Hotel and Casino), and is set to

open next year. Touted as the largest privately funded development in U.S. history, it will include hotel, casino, residential, cultural, retail, and entertainment uses connected via indoor and outdoor pedestrian passageways. The major buildings were designed by Daniel Libeskind, Rafael Viñoly, Helmut Jahn, Foster + Partners, Kohn Pedersen Fox, Pelli Clarke Pelli, and the Rockwell Group, with Gensler as the executive architect, and Ehrenkrantz Eckstut & Kuhn as master planner. The marquee names continue to the art program, which will include work by Maya Lin, Jenny Holzer, Nancy Rubins, Claes Oldenburg and Coosje van Bruggen, Frank Stella, and Henry Moore.

While CityCenter's 76-acre site measures about the same as most of MGM Mirage's properties, it will be about three times as dense, said Sven Van Assche, vice president of design for MGM Mirage Design Group. The push for density was first necessitated by economic conditions: The sharp rise in land prices in the city forced planners at MGM Mirage (which owns a number of Vegas casinos including the Bellagio, the MGM, and the Excalibur) to consider other revenue sources when they first conceived

