Never say never. After a three-year wait, the San Francisco Public Utilities Commission (PUC) finally broke ground last week on a new headquarters that is on tap to become the city's greenest office building. The 13-story project, outfitted with environmental features like rooftop wind turbines and solar panels, is designed to exceed LEED Platinum requirements when it opens in spring 2012. The glass-clad tower is expected to generate 32 percent less energy than a typical Class A office building.

“Our intent was to create the most energy-efficient urban office building in the United States,”

On October 21, after several postponements, the LA County Metropolitan Transportation Authority (METRO) voted to approve its Long Range Transportation Plan (LRTP). The measure outlines how METRO will allocate about $300 billion in funding over the next 30 years, focusing on major mass transit initiatives like LA’s Westside subway extension of the Red Line to Santa Monica and its Expo Line light rail extension to

Ever since 1970, when Ada Louise Huxtable dubbed Lawrence Halprin’s Auditorium Forecourt Fountain in Portland, Oregon “one of the most important urban spaces since the Renaissance,” much has been written about this maverick trailblazer. Always looking back while looking ahead, Halprin described himself on the dust jacket of his urban treatise Cities (1963) as “a landscape architect

On November 10, the Port Commission of San Francisco approved the joint venture of KMD Architects and Pfau Long Architecture to redesign Pier 27 at the base of Telegraph Hill. The 178,000-square-foot pier and shed will eventually be converted into a new cruise terminal and public plaza. The Department of Public Works selected the team in late September, pending the Port’s sign-off.

“We were looking for a high-quality iconic building along the waterfront that could also be a cost-effective cruise operation,” said John Doll, cruise terminal project manager at the Port. Estimates for the redevelopment range between $60 and $85 million. The Port is expected to fund the project with the $19.3 million earned from land it sold to the Watermark condo developers at the site. It also will likely issue revenue bonds to cover the remaining cost.

While the city has been using Pier 35 for years as a cruise terminal, it is run down, too short for modern cruise ships, and too costly to renovate. “Why continue to pour money into Pier 35 when we should be investing in a new cruise terminal,” continued John Doll.
DESIGNING MORE INTELLIGENTLY

Architecture at AECOM reflects the experience of former firms DMJM H&N, Spillis Candela, HSMM and Citymark. Now Ellerbe Becket complements this expertise and strengthens our ability to design buildings that serve essential social and cultural functions. Our global architecture practice has deep connections to the adjacent fields of planning, engineering, and landscape architecture. By creating high-performance places to work, learn, heal, or gather, we increase the sustainability of our built communities and social infrastructure, helping to mitigate climate change and conserve resources.

www.aecom.com
www.aecom.com/architecture
THE ARCHITECT’S NEWSPAPER NOVEMBER 23, 2009

THE URBAN LAND INSTITUTE’S full conference came to San Francisco a couple of weeks ago. Attendance was better than expected, but the regular participants I talked to said there wasn’t much new to hear: nothing is happening and the economy is still in the dumps.

But interestingly, a design and engineering company that was formed during the last downturn is proceeding as if nothing were wrong with the present economy. AECOM, the merger of six firms back in 1990, bought Minneapolis-based architecture firm Ellerbe Becket for an undisclosed sum in late October. In architecture, where a company of 100 is big and one with 1,000 employees is a giant, AECOM’s 45,000 people represent a completely different scale. Not only is the company a global player, it provides a very broad range of services, making it quite a different species from an HOK or SOM. Besides architecture and engineering, site planning, and transportation and water systems design, AECOM also manages Libya’s $5.8 billion infrastructure and housing program and organizes pools of military vehicles for the Department of Defense in Iraq and Afghanistan. Seventy percent of its business is in government, and about half of its business is overseas.

At the ULI conference, a business development representative for another large architecture firm wondered how the competitive landscape was going to change. His company competes with Ellerbe Becket for sports arenas, so he was curious to see if Ellerbe would gain an edge. It’s true that after AECOM acquired the planning and landscape design company EDAW, it won the contract for the master plan for L.A.’s Dodgertown. (AECOM had already signed up to do the World Trade Center’s transportation hub with Santiago Calatrava.)

If AECOM continues to pick up expertise in different sectors—and another recent takeover was of ecoconsciousness, with the addition of Valve consulting and its design excellence program with work by the L.A. Times—it will be the player of the biggest, most important projects! Should the Federal Trade Commission start to monitor architecture deals for antitrust concerns? At the moment, the danger of a monopoly seems remote; in the global markets where AECOM operates, there are numerous firms both within the U.S. and without that it competes with.

The more far-reaching question is, Are these mega-conglomerates appropriate for the design challenges that lie ahead?

“Certainly, you aren’t as nimble when you get big, and the question is how well you can respond to a single customer when there’s a whole bureaucracy to get through,” said John Rogers, a financial analyst with D.A. Davidson. “But one thing that has allowed companies like AECOM to emerge is technology that allows you to work on the same project effectively, even if you’re not sitting next to each other. I think we’re going to see more of this type of consolidation—AECOM is just at the forefront.”

If architecture firms are integrated with other complementary disciplines, perhaps the resulting architecture will be more inclusive—less about iconic buildings and more about iconic landscapes and communities. The last time architecture really captured the public imagination on a grand scale, it was all about the romance of the suburbs, in the all-season paradise of California. The Case Study Houses embodied the freedom and adventure possible on a single lot. Today, it seems morally deficient as well as pragmatically short-sighted to think about one well-financed family at a time. Today, freedom is not being stuck in traffic, not being isolated—physically and economically—from your community. The most expensive, desirable housing is often found in the cities, not on the outskirts.

Urban planners have been talking about transit-oriented, walkable communities for years, but we still need iconic examples—complete with iconic pictures, or perhaps YouTube videos—that can serve as a guiding vision. Think Case Study Communities. There, we’d be able to appreciate the great architecture but also how gracefully it connects to the surrounding neighborhood. We’d be scrutinizing how well it hooks up to public transportation, integrates local retail and services like care for elders and youngsters, and consider metrics like its “walk score.” Who knows? Maybe a company like AECOM, which considers Google its model, can sell community development projects as the next big thing.

After all, virtual community can only get you so far.

LYDIA LEE

COUNTING ALL ARCHITECTS

I am writing to clarify some points made in the article, “Insider Job” (CAN 08, 29th 2008). You report that San Francisco’s Bureau of Architecture does the lion’s share of city architectural work, but that makes an inaccurate impression. In reality, the lion’s share of work is new buildings and major remodels, which are routinely contracted out to local firms. We currently have more than $50 million in architectural contracts entered out to more than 20 local firms and joint ventures. Local architectural firms are responsible for two new hospitals, a police headquarters, a new city building, and 13 new or renovated branch libraries.

I would also like to respond to the assertion that the quality of design work is substandard and a comment that in-house design “does not measure up to work being done around the valley.” We do projects everywhere and in this case, we design buildings to please our clients. A better example, the city’s Branch Library improvement Program received a local AIA Special Achievement award for its design excellence program with work by both the in-house and private sector architects.

Finally, the implication that contracting out work typically done by in-house staff would improve the economy for architects in San Francisco ignores the fact that it merely shifts work from qualified professionals in public service to qualified professionals in private practice. Unfortunately, the fact that the current economic environment is simply not enough work to support the design industry. DPW needs to implement major and minor improvements to the city’s infrastructure and that role directly benefits the architectural profession. It is impossible to do that without in-house architectural services.

GARY HIOE, CITY ARCHITECT, BUREAU OF ARCHITECTURE, SAN FRANCISCO DEPARTMENT OF PUBLIC WORKS
One of the nation’s most ambitious new parks got a green light last month. The board of the Orange County Great Park approved $65.5 million in new construction, setting the stage for the first complete swath of what will eventually become a 1,347-acre public space—and a model for how to integrate recreation, ecological restoration, and urban agriculture in the 21st century.

The October 22 announcement marks a milestone for the project, which has been in the works for more than a decade as part of a bid to reinvent Irvine’s former El Toro marine air station, which closed in 1999. The park was born after developer Lennar Corporation purchased the former base at auction, and transferred the park parcel to the city of Irvine as the core of a planned 4,700-acre, mixed-use development.

The immense scope of the project—it includes an entire canyon carved from scratch—makes the present phase seem almost slight by comparison. “While $65 million is a lot of money, it’s a small piece of the billion or billion-and-a-half dollar project,” said Ken Smith, the landscape architect who leads the Great Park Design Studio. “So the issue we’ve been struggling with is, do you build a smaller area to full detail and amenity, or do you try to stretch the money out over a large area with less detail?”

In the end, designers opted for a compromise targeting 200 acres, fewer than initially planned, but with more robust amenities. Set for completion by 2011, the new construction capitalizes on the success of the 27.5-acre “preview park,” opened in 2008 and known for its popular observation balloon. Among the new elements are a series of sports fields along a nine-acre “walkable timeline”—a corridor featuring shade structures, seating, and a system of historical markers—as well as a palm-tree grove flanking a renovated hangar that can be used for exhibitions and special events.

But the most extensive areas to be constructed aren’t so much for recreation as for hard work: a 100-acre farm with a 2,500-tree orchard, plus a community garden, food lab, and an iconic farmer’s market pavilion to be designed by Enrique Norten of TEN Arquitectos. “Agriculture was part of the original idea of what makes a contemporary park contemporary,” Smith said. “It is also one of the less costly things to do to engage a large acreage.” In addition to Norten, Smith’s team includes LA-based landscape architect Mia Lehrer, ecologist Steven Handel, and engineer Pat Fuscoe.

The park’s progress has been complicated by litigation launched by Forest Lawn, a cemetery whose owners claim Lennar backed out of an agreement to jointly develop a 73-acre cemetery in the surrounding development. The lawsuit has halted the transfer of certain development funds to the Great Park, but officials are optimistic. “We are moving forward in spite of the obstacles put in our path by a lawsuit filed against the city of Irvine by owners of Forest Lawn Cemetery,” park board chairman Larry Agran said in a statement. “I commend our staff and the Great Park Design Studio for giving us a plan to build as much as we can under challenging circumstances.”

Funding for future phases is expected to come from tax-increment financing derived from Lennar’s adjacent development. The recession has put the brakes on those funds, which may not materialize for five years. The gradually-phased approach, however, does have its benefits. “It allows the park to develop and move forward in a way that we learn from it,” said Smith, noting that the preview park has already offered several instructive lessons. “One thing we learned is that we can’t plant enough shade fast enough.”

JEFF BYLES
**AIA CONFESSIONS**
Who knew that the AIA/LA Awards could be such a great place to come clean? After being handed the AIA Gold Medal at the event, architect Michael Rotondi confessed that he and longtime-girlfriend, artist April Greiman, had actually eloped two years ago in Winslow, Arizona. (Awards host John Kaliski couldn’t help then quoting the Eagles song “Take It Easy,” which references Winslow.)
Rotondi also revealed his strange inspiration for being an architect: As an incubator baby, he experienced early how architecture could save your life. So why not more glass boxes, Michael?

**FACEBOOK FOR ARCHITECTS?**
It was only a matter of time before architects figured out this social networking thing. The new site architizer.com seems to be the first major entry. On the site, architects can show off their projects, promote their firms, and look for jobs and competitions. Members include Steven Holl, Office dA, and Touraine Richmond. But the most striking thing for us are the personal profiles. First of all, these are not your father’s professional headshots. Those are some sexy poses, people! With all those bare midriffs, we think this site is being used to find dates, not work. And who knew there were that many good-looking peacocks, I mean, architects? Our profession is looking good, at least, personally!

**SCI-ARC STAYING PUT, FOR NOW**
After an article in The LA Downtown News (see AN’s blog) asserted that SCI-Arc might leave its current location in downtown LA’s Arts District (according to the story, its lease will expire next November), school director Eric Owen Moss called to set the record straight. He stressed that the school’s own lease with developer Meruelo Maddox isn’t up till 2019, that the school is happy staying where it is, and that it faces no pressure to leave. “SCI-Arc’s not going anywhere. SCI-Arc has no plans to go anywhere, and is not obligated to go anywhere,” he said. Still, Moss didn’t completely rule out a move if the right property popped up. “If a great opportunity came up, we’d take a look at it,” he said.

**SEND PERSONAL TRAINERS, COSMETICIANS, AND BEAUTY TIPS TO EAVESDROP@ARCHPAPER.COM**

---

**HAYDEN**
It’s not all extreme form-making in Culver City, Cunningham Group Architecture (CGA) has announced that it is going ahead with Rethink Development to build the first high-performance building in Culver City along the architecturally adventurous Hayden Tract office development. The project, simply called Hayden, should break ground in 2011 and be completed by 2013.
The four-story concrete office building will occupy around 62,000 square feet, including 10,000 square feet for CGA themselves.

By reducing energy use up to 70 percent, the building is expected to earn at least LEED Gold certification while pushing for Platinum. It will include natural ventilation (diagrammed above), radiant heating, non-mechanical temperature control, and maximization of daylight, among other green elements.

In March, CGA earned the entitlement to the industrial-zoned property. The firm worked with the surrounding community to present a solution that meshed with the single-story residential vernacular that bounds the site. A small courtyard separates the mass of the building, breaking the floor plate into two low-rise towers. While taking advantage of the warm climate, the courtyard was mainly created for its passive environmental qualities. The open space will help mitigate swinging temperature extremes and allow for the flow of air and natural light into the rooms.
The building’s facade also pays tribute to the area’s surrounding movie production studios. A ribbon made of sheet metal winds around the building, breaking the floor plate into two low-rise towers. While taking advantage of the warm climate, the courtyard was mainly created for its passive environmental qualities. The open space will help mitigate swinging temperature extremes and allow for the flow of air and natural light into the rooms.

---

**TIMBERLINE LODGE**
Reminding us that ski season is upon us, in early October, Portland-based architecture and design firm rhiza A+D opened its Entrance Tunnel at the Timberline Lodge on Mt. Hood in Oregon. The parabolic exterior is more than a formal exercise. The undulating frame is designed to carry a load of 20 feet of snow. The structure, made from a dozen water-jet cut, half-inch-thick aluminum plate arches, will be erected every year in October and broken down and stored every May. Each arch leans on the next, creating an efficient transfer of loads. Daylight penetrates the double skin of easily replaceable translucent polycarbonate panels while the snow is light. Once it really hits, the entrance will become a snug cove that transitions from the outside to the inside of the lodge. The temporary structure replaces a quonset hut structure that has been used since 1937. The lodge itself was built in 1937 without the realization that the large stairway in front would be made completely inaccessible by the snowfall. “The concept is that the entrance tunnel arrives with the snow and disappears with the snow,” said Ean Eldred, a principal at rhiza A+D. And it has: A light dusting of snow came on the day of the opening ceremony.

---

**DOM / VALCUCINE SHOWROOM & WAREHOUSE**
Pre-RENOVATION SALE 40 - 70% OFF
66 Crosby Street (between Spring and Broome)
Tel: 212-253-5969 Hours: Mon-Fri 11-7, Sat 12-6
View our sale catalog at www.domshowrooms.com

---

**ARCHITECTS? FACEBOOK FOR ARCHITECTS?**

**SCI-ARC STAYING PUT, FOR NOW**

---

**HAYDEN**

---

**TIMBERLINE LODGE**

---

**DOM / VALCUCINE SHOWROOM & WAREHOUSE**

---

---
not so rough continued from front page

the most architecturally splendid of all the national park lodgings. The six-story structure’s sturdy walls of rough-cut granite seem to emerge from a 3,700-foot cliff face. The lofty, well-appointed interiors feature sweeping views of Yosemite Valley, Half Dome, and Yosemite Falls. Even with room rates starting at $420, the hotel is usually booked solid.

The project will involve a seismic retrofit as well as updating the electrical, plumbing, and mechanical systems. The interiors will also be spruced up. The public spaces and most of the 109 rooms and 14 cottages will receive a new coat of paint and restored furnishings. “Architecturally and visually, we’re not looking at any changes,” said Scott Gediman, public affairs officer for the park. “The challenge with renovating a historic landmark is how to update it while keeping its historic integrity.” While the scope of the work is still being finalized, the remodel is not currently emphasizing sustainability and there has been no mention of alternative energy sources. Gediman did say, however, that new energy-efficient lighting might be part of the renovation. The project, which is estimated to cost $80 to $100 million, will be paid for with National Park Service funds along with a capital-improvements fund raised by the park concessioner. Stimulus money, however, will not be part of the financing. An environmental impact report is expected in the late fall, and a public comment period on the proposed plan will continue to the spring of next year, with work anticipated to begin in fall 2010.

The renovation should take about two to three years to complete.

The project drew about 50 proposals from firms across the country, and the selection was made by a panel of historic preservation architects, landscape architects, and structural engineers put together by the National Park Service. Hornberger + Worstell was chosen largely for its experience working on historic hotels such as the 1888 Hotel del Coronado in San Diego and the 1904 Westin St. Francis in San Francisco. According to Gediman, the firm also had an edge because it was located relatively close by and had relationships with a wide range of specialized subcontractors.

LYDIA LEE

metro moves continued from front page

Culver City and Santa Monica.

While LA County is aided by its new sales tax increase Measure R, approved last year and expected to bring in up to $40 billion over the next 30 years, federal support—including stimulus money—will remain a key component of successful funding. Other major initiatives supported in the plan include the city’s Gold Line light rail extension east to Pasadena and beyond, a downtown regional connector, and a Green Line extension to LAX. The LRTP projections are no sure thing. They’re based on revenues from federal, state, and local taxes and subsidies, and income from passenger fares, advertising, and real estate rentals. While still resisted by many, including a few key LA City Council members, approval of the plan officially confirms a trend that’s been developing for years in LA: a shift in approval for mass transit. “Everybody wants transit now,” said Aspet Davidian, METRO’s director of project engineering facilities. “We are really fortunate to have this kind of support.” The passage of Measure R, for example, required a two-thirds majority in the midst of a recession. Yet, Davidian added, the rollout of mass transit is still hampered by difficult economic times and by the needs of a huge county where highway funding is still a major priority. While public transit operation is a big part of the plan ($106.5 billion, or 26 percent), highway maintenance and improvement makes up an equal number ($94.4 billion or 32 percent). The other major obstacle is time. Even by generous projections, METRO’s signature project, the “Subway to the Sea,” or Red Line extension to Santa Monica, will likely not be completed until 2020.

WWW.ARCHPAPER.COM

06

The building’s fractured shape and large openings promote natural ventilation.

LYDIA LEE

on, off, on continued from front page

said Ryan Stevens, director of design at KMD Architects in San Francisco, the building’s designers.

The 210,000-square-foot headquarters will come with a variety of water conservation features like a graywater recycling system that will reuse water for the building’s toilets and cooling system. Waterless urinals, faucet sensors, and on-demand water heaters are expected to shave water usage from an average of 12 gallons per day per person to five. Daylighting features, like sun-filtering shades and high-performance glazing, will be used extensively. A solar chimney, which improves ventilation through air convection, will also be added.

Still, some flashy design features were scrapped for cost. Out went some of the wind turbines—which had created a line along the building’s northern face—and the photovoltaic cells embedded between the windows. For well over a year, it didn’t seem like the PUC would get a new headquarters at all. The agency’s new general manager, Edward Harrington, balked at the rising price when he was hired last summer and put the project on hold. Concern over a ratepayer insurrection—the PUC was spending billions on seismic upgrades—was an added incentive for the delay.

The recession, however, forced agency executives to reconsider their decision. Building materials and labor became cheaper, and falling interest rates made borrowing money easier. Consolidating its 1,000-member staff from two leased buildings into one building would also save money. “The numbers came down to the point where it became economical to build,” said Tyrone Jue, a PUC spokesman.

The $190 million building is being largely funded by the sale of Certificates of Participation (COPs), which are lease financing agreements packaged as securities (these let the city lease facilities until they pay off the debt). Since 1978, when California voters approved Proposition 13, municipalities have needed a two-thirds vote, instead of a simple majority, to issue bonds. COPs have become the preferred way for cities across the state to put up buildings without voter approval. In September, the agency raised $172 million through the sale of COPs, and is waiting to receive $18 million in federal stimulus funds.

KRISTINA SHEVORY

the most

LYDIA LEE

KMD Architects.

Hobstetter, a principal at Urban Research Association San Francisco Planning and Urban Research Association (SPUR) Urban Center.

KRISTINA SHEVORY

the most

PIER PRESSURE

continued from front page

terminal?” said Doll. Construction is expected to start in early 2012, and the terminal to open in time for the cruise season in April 2014.

The cruise ship terminal has been through a range of failed development plans over the last ten years.

Three years ago, Lend Lease defaulted on a $460 million proposal to erect a cruise terminal and office project. Shopping mall developer Mills took over the site, but eventually scrapped plans last year to build a mall after running into a buzzsaw of neighborhood opposition. Last year, Shorenstein Properties mothballed plans to develop an office complex, prompting the port commission to take the project public. During the selection process, the architects presented their qualifications and did not present design plans. Although the Port Commission earmarked $3.5 million in June to spend on design and architecture plans, the money will be split between the architects and the city’s Bureau of Architecture. Financial details are still being negotiated.

“We want to create a vision for the city that reflects the values of San Francisco and the Bay Area, and how it serves as a portal to the world,” said David Hobstetter, a principal at KMD Architects. KMD had a leg up on competing architecture firms, which included Perkins + Will and Skidmore, Owings & Merrill. For the last nine years, KMD has been working with the city to design the San Francisco Public Utilities Commission headquarters near City Hall (see “On, Off, On,” page 1). The firm also has extensive experience with transportation projects, including a railroad station at the Anchorage airport, and the Tom Bradley Terminal at Los Angeles International Airport. Pau Long has a strong local presence in San Francisco and its most recent project is the new San Francisco Public Utilities Commission and Urban Research Association (SPUR) Urban Center.
SLOTLIGHT LED GENIUS™ ENGINE

When you specify SLOTLIGHT with GENIUS LED engine, you get all the classic SLOTLIGHT benefits – a sleek, sophisticated aesthetic; uniform, uninterrupted lines of light, and a wide array of options – with the latest in energy-efficient LED technology.

- Provides superior glare control and uniform lines of light with no dark spots or LED images
- Consistent performance, output, and color temperature over time, and from fixture to fixture
- System designed and manufactured by Zumtobel: GENIUS LED light engine, ATM thermal management system, and SMOOTH light mixing technologies
- Five year system warranty
- Also available: BASYS™ LED Downlight with GENIUS engine

www.zumtobel.us
www.zumtobel-LED.com
LAWRENCE HALPRIN, 1916–2009 continued from front page in the tradition of the Olmsteds.” While breaking ground as a modernist designer, he did not always turn his back on Picturesque traditions. Halprin passed away at his home in Kentfield, California on October 25 at the age of 93. It was just two months earlier that his office had celebrated 60 years of practice in the Bay Area and scheduled to close its doors for good this month. Larry was looking apprehensively toward retirement. With his richly illustrated autobiography now complete (to be published by the University of Pennsylvania Press) and a number of his celebrated designs such as the Portland Chain of Open Spaces experiencing a newfound appreciation, Larry no doubt would have continued his frequent visits to Sea Ranch (co-designed in 1963 by Halprin with Charles Moore and Joseph Esherick), to once again be a Sunday painter and to enjoy nature and his grandchildren.

A love of design, people, nature, the shaping of cities and spaces, and the blurring of lines between his personal and professional life energized Larry. Optimistic, sensitive, thoughtful, and cherubic, he will be remembered for his built legacy as much as for his multidisciplinary workshops, which gave rise to his RSVP Cycles (Resources, Scores, Valuation, and Performance), a process that recognized that creativity, like nature, is not necessarily linear, while soliciting creative “input.” This could take the form of an interpretive dance or a sculpture made from popsicle sticks and Cheerios.

Larry said of his projects, “I treasure them all just like you treasure children. Some of your children are more problems than others. But even so, you love them. I don’t think from my point of view that there’s much difference in my attitude about my children and my works of art.”

Just four years ago, still going strong at the age of 89, Halprin and his office completed three capstone projects: the astonishing trifecta of the 1976 Bicentennial Commission projects, Seattle’s Freeway Park (the first park over a freeway in the U.S.) and Fort Worth’s Heritage Plaza (the progenitor of the outdoor rooms that would be employed at his FDR Memorial) were also targets for less-than-sensitive design proposals that threatened their integrity.

It was this shared concern to guide these landscapes into the future and give them a voice that served as a personal bond between us. Since 2003, as part of my work for the Cultural Landscape Foundation, I had the opportunity to film Larry at his offices in downtown San Francisco and Larkspur, California and at his home and dance deck in Kentfield and at Sea Ranch. In a 2003 interview, Larry said of his projects, “I treasure them all just like you treasure children. Some of your children are more problems than others. But even so, you love them. I don’t think from my point of view that there’s much difference in my attitude about my children and my works of art.”

Just a few weeks before Halprin passed away, Heritage Plaza was recommended by the Texas Historical Commission for listing on the National Register of Historic Places. It is now at the National Park Service awaiting approval by the Keeper of the Register. Let the celebration and rediscovery of his legacy begin.

CHARLES A. BIRNBAUM IS THE FOUNDER AND PRESIDENT OF THE CULTURAL LANDSCAPE FOUNDATION.

ESTOLANO OUT
Los Angeles Community Redevelopment Agency CEO Cecilia Estolano is stepping down from her post at the end of November. Estolano was widely-praised for her aggressive moves to promote affordable housing, turn around struggling neighborhoods, establish a Clean Tech corridor in downtown LA, and bolster the agency’s funding in spite of difficult economic times. While Estolano made no statement, she was outspoken about her dis- may over recent budget reallocations. “It was unconstitutional,” she told AN (GLA, CAN 08_10.28.2009). She is reportedly taking a job with Green For All, an Oakland-based environmental group focused on generating green jobs in underserved neighborhoods.

MAYNE GOES PRESIDENTIAL
Morphosis Principal Thom Mayne has been appointed to the President’s Committee on the Arts and Humanities. He is the only practicing architect on the list. Of the 24 other committee members, there is one other architect, Christine Forester, though she left the field for marketing and branding in the 1980s. Ed Norton is also a committee member, as are Teresa Heinz Kerry, Yo-Yo Ma, Sarah Jessica Parker, Kerry Washington, Forest Whitaker, and Anna Wintour.

DERAIRED
A tentative deal between the city of Los Angeles and Italian manufacturer Ansaldobreda to build 100 rail cars for LA County’s transit system fell through at the end of October. If it had passed, the deal would have ushered in plans for a $70 million factory in the city’s emerging Clean Tech Corridor downtown. The city is now scramibling to find a replacement business in the area.

VISION TIME
California has awarded Berkeley-based Calthorpe Associates a $2.5 million contract to devise a set of detailed growth scenarios for the state. “Vision California” will investigate land use and transportation investments in California and it will also include merging the state’s existing regional plans from organizations like the Association of Bay Area Governments and the Southern California Association of Governments.

RENDERING ANIMATION IMAGING

selux.com/usa
(800) 735 8927

Click 236

Click 236
The new headquarters for the Los Angeles Police Department, which opened one week to the day before the city’s reform-minded chief left his post on Halloween, is one of those civic structures so deeply committed to satisfying the best of everyone else’s intentions that the building feels like a bland afterthought. Ten stories tall and clad in limestone and glass, the Police Administration Building, as it is known, was designed by AECOM Los Angeles. The city spent $437 million, and what it got for this enormous sum is less the product of the architects’ imaginations than of the need to cloak an air of openness over a hardened pile of post-911 trepidations. The 76-foot setbacks—a security requirement—alone withdraw the building behind a very real moat, and no amount of soften- ing landscaping can hide that this turf is off-limits.

Which might be okay if PAB, as LAPD officers are now calling it, weren’t sitting at the pivotal intersection of First and Main in downtown Los Angeles, directly across from City Hall. The tower in large part is designed to demonstrate deference to the seat of civilian power, and in doing so, misses an opportunity to make a statement of its own. “We face City Hall, and it is reflected in that glass as you walk in front of the building,” said outgoing chief Bill Bratton at the ribbon-cutting. “That reflects the supremacy of City Hall over the Los Angeles Police Department.” Alas, such sentiments hijacked whatever architectural identity the new headquarters might have had. You cannot help but feel that the design flows from an institution struggling to live down its reputation for corruption, political intrigue, brutality, and racism, and not from the pens of designers anxious to give the city an entirely different idea about a much-reviled and dis-trusted department.

Such ambitions are nowhere present. Strictly speaking, the building is an ordinary L-shape, with a knife’s edge extending from its front facade. This wedge gives the illusion of slenderness, and creates an axis that frames a vista and a physical pathway diagonally through the site. The slice affords a view of the city’s early cathedrals, St. Vibiana’s to the southeast and Raphael Moneo’s Our Lady of the Angels to the northwest, while allowing pedestrians to filter through. Fronting the building is a large plaza; on its flanks are a sculpture garden by Peter Shelton, a pocket park, a restaurant, and a free-standing auditorium meant for public occasions. At the rear of the auditorium is an elevated garden that looks out onto the backside of the skyscrapers that frame the city’s modern core. In the other direction, City Hall glints in all of its cardinal symmetry.

Meanwhile, exterior limestone and precast concrete vary in color and texture, references meant to evoke the natural irregularities in the ashlar base of City Hall. On the plaza side, corridors clad in glass connect staff inside to passersby outside. A street-side newsstand (scheduled to open in early 2010) completes the series of gestures to the surrounding city. “Good urbanism,” AECOM’s Jose Palacios said, “is the ability to lace into the city. In this case, we’ve made a building that has no back.”

True enough—PAB has no back. To the residents of the Higgins building, it offers an inviting greensward. To the denizens of The Los Angeles Times, it gives an unobstructed eyeful of Thom Mayne’s bitter-sweet Caltrans. To the mayor and members of the City Council, it throws up a slightly fractured, gauze-like mirror image of their putative throne. And so it goes. The trouble is these gestures, however earnest and intended to signal a break from the LAPD’s past, plough no new ground. What’s missing is a building that expresses—or at the very least, tries to express—the renewed place in civil society for a department many still regard as an army of occupation. If the New Centurions are now more or less figments of the past, and today’s LAPD is the polypod city in microcosm, where is the building that speaks in these terms? The answer cannot be a structure that might easily be mistaken for any routine, bureaucr- atic administration building.

From the moment the LAPD headquarters was proposed for the city’s most important inter- section, there was the question of appropriateness. Originally, the land was slated to become a public plaza, installed with one of Robert Smithson’s last earth-work designs, “Palm Spiral,” a 150-foot-diameter grove of 72 native California fan palms that would have been a living medita- tion on the iffy place of nature in Los Angeles. When that plan was scuttled, Thom Mayne cried, “Of all things, you want a police headquarters as the symbol of your city?”

What the city has acquired is a caution, not a symbol. If Los Angeles were ever the center of innovative public design, those days are over. GREG GOLDIN
On a nondescript back street in Venice, a trapezoidal-shaped, polycarbonate-clad second-story addition punctuates a row of single-story homes. Sitting on a “table” composed of five steel beams and seeming to have no connection to the original painted-gray, slanted-roof structure below it, the form looks more like a Teddy Cruz scheme for Tijuana than a Venice residence. At night, the lower structure is almost invisible, while the second floor glows. Yet the addition is the result of responses to Los Angeles’ plethora of zoning and building regulations enjoined with clarity, not the chaos of Tijuana. “This house, the concepts are pretty clear,” said architect Robert Choeff. “It’s a box over an existing house.”

With the needs of a growing family on the horizon—Choeff and his co-architect and wife Krystyan Keck met as graduate students at Princeton, and first worked together for Rem Koolhaas—they set about adding more living and work space to the original 800-square-foot cottage. They needed to do it within a tiny lot: 1,800 square feet.

Downstairs, in the stucco-surfaced original building, the windows have cheap Milgard aluminum frames. But for the addition, the ever-meticulous Choeff took T-sections from Metal Window Corp. and had them welded into frames that would accept glass and polycarbonate to form a single, waterproof skin. The long but narrow window bank between kitchen cabinetry and counter space cools the residence by admitting the ocean breeze. In addition to bringing in natural light and ventilation, the home incorporates sustainable building materials such as formaldehyde-free MDF, soy-based sealant on stair lumber, and recycled-denim insulation.

Though Choeff understatedly describes the project as a box over a house, that isn’t its entire story. Through both their material and structural choices, Choeff and Keck have created a home that both stands apart from surrounding residences, and is of the neighborhood as well.

TIBBY ROTHMAN

The polycarbonate-clad addition floats on stilts above the original bungalow (top left, bottom left). The new space’s airy kitchen is emphatically demarcated with matte black cabinets surfaced with blackboard paint (top). The living area (above) is marked by light wood storage spaces.

Adjoining the two contrasting environments is a third form, a structurally independent tower that encases a twisting staircase. The self-supporting space leads from the first floor to the addition’s roof, puncturing it with a translucent cube and exiting through a glass door. Skinned with glass and polycarbonate, the airy and expansive tower component provides additional sitting space via cork landings and benches, and connects the old and new. Trapezoidal glass panels placed level with the bungalow’s roofline create a “vertical threshold” between the previously existing and new households, noted Choeff, and allow visitors to see both the remains of the building they are exiting and the new realm they are moving through. Positioned in the gap between the form’s skin and the staircase’s steel railings, the couple placed irregularly shaped, orange-colored vertical cabinets to maximize storage.

Choeff and Keck inserted apertures in the building’s skin wherever cabinetry or shear walls were not placed. Thus matte black cabinets surfaced with blackboard paint define the kitchen’s zone before breaking open to a large window indicating the dining area. A nine-by-seven-foot aperture opens on the south elevation.

Downstairs, in the stucco-surfaced original building, the windows have cheap Milgard aluminum frames. But for the addition, the ever-meticulous Choeff took T-sections from Metal Window Corp. and had them welded into frames that would accept glass and polycarbonate to form a single, waterproof skin. The long but narrow window bank between kitchen cabinetry and counter space cools the residence by admitting the ocean breeze. In addition to bringing in natural light and ventilation, the home incorporates sustainable building materials such as formaldehyde-free MDF, soy-based sealant on stair lumber, and recycled-denim insulation.

Though Choeff understatedly describes the project as a box over a house, that isn’t its entire story. Through both their material and structural choices, Choeff and Keck have created a home that both stands apart from surrounding residences, and is of the neighborhood as well.

TIBBY ROTHMAN
SLOTLIGHT LED GENIUS™ ENGINE

When you specify SLOTLIGHT with GENIUS LED engine, you get all the classic SLOTLIGHT benefits – a sleek, sophisticated aesthetic; uniform, uninterrupted lines of light, and a wide array of options – with the latest in energy-efficient LED technology.

- Provides superior glare control and uniform lines of light with no dark spots or LED images
- Consistent performance, output, and color temperature over time, and from fixture to fixture
- System designed and manufactured by Zumtobel: GENIUS LED light engine, ATM thermal management system, and SMOOTH light mixing technologies
- Five year system warranty
- Also available: BASYS™ LED Downlight with GENIUS engine

www.zumtobel.us
www.zumtobel-LED.com
The Architect’s Newspaper introduces

PRODUCT FINDER

Now available at www.archpaper.com

A new online tool that will lead you straight to the latest products, services and advertisers announced in our pages—and more.

Free to our valued advertisers. Questions? Contact info@archpaper.com

Look for the RED button
From scandalous teardowns to cross-town moves, museum pieces and in-situ saves: Southern California has a love-hate relationship with its architectural heritage. Is it possible that it’s now on the brink of transformation?

HISTORY IN TURNAROUND

On April 11, 2002, the infamous demolition of Richard Neutra’s Maslon House in Rancho Mirage was featured on the cover of the Los Angeles Times Living section. For many, it was a shocking first close-up of what appeared to be a Wild West-style race to summarily destroy midcentury icons as fast as possible. Schindler’s famed Wolfe House in Catalina and his Packard House in Pasadena were demolished in 2000 and 2001. Gregory Ain’s Mar Vista tract home facade at 3542 Meier Street was demolished in 2002. A classic Cliff May Ranch home interior in Sullivan Canyon was gutted in 2002. Myron Hunt’s famed Ambassador Hotel in Koreatown came down in 2006 along with the original Rand Buildings in Santa Monica. Although the Wolfe House and the Rand Buildings both went through local public hearing processes, they were still destroyed, the former because the building was deemed irreparable due to lack of structural maintenance and the latter for the greater good of the Santa Monica Civic Center Plan.

How was this allowed to happen? For one, Southern California is not only home to hundreds of works by renowned 20th-century architects and modernist mavericks, but it is governed by an equally unwieldy number of local city entities. Los Angeles County alone packs in 88 different municipalities. At the time of the Maslon House loss, Ken Bernstein, then director of preservation issues for the Los Angeles Conservancy and now managing director of the Los Angeles Office of Historic Resources, told the Los Angeles Times that, “Many local governments have the misconception that if a building is not officially designated a local landmark, it does not need to be considered as a potential historic building. Under CEQA (the California Environmental Quality Act), a city has an obligation to decide if a building is significant or not. You cannot destroy historical properties without a review.”

Yet few cities exert their legal authority or responsibility to question or stop property owners or developers in the process of permit requests to demolish residential, retail, or commercial structures. Cities not only badly need ordinances that can stay or halt demolition, they also need surveys of historic properties, and support organizations to convince people why the properties should be saved. Furthermore, they need their citizens to back some reasonable measure of preservation without stifling real estate development and the experimental architecture that continues to make LA an important metropolis for design.

On the positive side, the loud outcry following recent teardowns has clearly propelled the wheels of change here. It doesn’t hurt that midcentury modernism has been hot for a decade. Late modernist works ooze “Mad Men” cool, adaptive reuse projects have prompted turnarounds in several neighborhoods, and Los Angeles is the heart and soul, center and sprawl for postwar architecture. Still, as Los Angeles Times critic Christopher Hawthorne noted last month, “the effort to round up support for postwar buildings is often far from straightforward—and can easily prove a minefield of contradiction and irony.” Bernstein is passionate about getting Los Angeles a state-of-the-art preservation program, including a revised Cultural Heritage Ordinance with the back-
bone to actually halt demolitions, and an upcoming citywide inventory known as Survey LA, which is near the end of phase one of its two-part, five-year plan.

While LA’s existing preservation ordinance was the first among major U.S. cities, the legislation is now one of the weakest in the country. Unlike in New York, San Francisco, San Diego, and Sacramento, where the municipal authorities can in fact prohibit demolition of structures, the existing LA ordinance can only enforce a limited stay of demolition, even for existing Cultural Monuments. Proposed amendments to the existing preservation ordinance—which were approved by the LA Planning Commission in September and are expected to be voted on by the city council in early 2010—not only strengthen the city’s power to stay and halt demolitions, but improve due process for property owners and developers, increase the cultural heritage commission’s board membership from five to seven so that consensus can be reached more frequently, and provide more protection for cherished individual projects to match the strength and success of LA’s Historic Preservation Overlay Zone (HPOZ) program.

Survey LA, largely supported by the grants, working papers, and continued partnership of the Getty, will be completed in 2012. And it’s about time: While LA has over 900 Historic-Cultural Monuments and 24 Historic Districts, only about 15 percent of the city has been surveyed to date.

The project’s first wave of localities will follow a rolling model, making survey work available for consideration as each neighborhood updates its community plan. Another step is the development of preservation education and training. Ken Breisch, director of the Historic Preservation Programs at USC—the only accredited program in LA with both masters and certificate tracks—has seen a significant increase in participation in these programs since their inception six years ago. The program supports the growing rise of interest in postwar architecture, while Bernstein was proud to note that graduates are now working for local historic resource consultants who are piecing together Survey LA.

And while Schindlers, Neutras, Mays, and Ains have been bulldozed or remodeled beyond recapture the form, if not the context, of this classic 1957 work. In 2008, the homes of lesser-known but remarkable midcentury modernists like Romanian-born Haralamb Georgescu and Swedish-born Greta Magnusson Grossman were thoughtfully restored with complementary additions and renovations in Beverly Hills. On June 4, 2008, the MAK Center welcomed the Fitzpatrick-Leland House donation as part of its roster of Schindler projects available for public consumption and as home to the MAK Urban Future Initiative. And on November 7, 2008, the LA Conservancy’s efforts to save the Driftyland Dairy-Pot in El Monte from a strip mall demolition were rewarded with a unanimous vote of acceptance on the State Landmark Registry. This summer, Santa Monica opened the Annexen Beach House, including docent-led tours of the Marion Davies guest house and dips in the original mansion pool.

Further afield, Jim Louder, owner of two Bob’s Big Boy restaurants in Torrance and West Covina, just finished a recreation of the almost-completely steam-rolled Johnnie’s Broiler in Downey. The new restaurant—Bob’s Broiler—opened for business on September 26. This teardown turnaround story was made possible by Los Angeles Conservancy volunteers who had procured copies of the original drawings for Johnnie’s state landmark process. Without these, restoration would have been impossible, as a tenant’s demolition crew reduced the building to rubble in 2007. In 2008, Neutra scholar Barbara Lamprecht wrote successful statements of significance for the Poppy Peak and Pergola developments in Pasadena, getting these projects on local, state, and national registries this year and greatly expanding the lexicon of highly regarded postwar developments. Similarly, the Eichler Balboa Highlands Tract in Granada Hills is now a proposed HPOZ.

Back in Palm Springs, Neutra’s famed Kaufmann House stands restored, unauctioned, and back for sale, while his nearby Miller House is being carefully brought back to life. On April 15, the city of Palm Springs approved a historic designation for Donald Wexler’s west facade of the Palm Springs Airport. And in the aftermath of the Mason House demolition, Rancho Mirage completed their citywide historic survey and inventory in 2004, noting that the home was the most architec-
turally significant work within city limits prior to its demolition in 2002.
Nevertheless, threats still abound from developers weighing the value of maintaining existing structures versus tabula rasa visions. Some choice projects still on the chopping block include Minoru Yamasaki’s Century Plaza hotel in Century City, Luckman Pereira’s Robinsons-May department store in Beverly Hills, and Irving Shapiro’s Columbia Savings and Loan building on Wilshire Boulevard. Welton Becket’s Beverly Hills Trader Vic’s and his Century City Gateway West Building have already lost their battles and sit quietly on death row. Equally ominous is the financial fragility of projects in good hands. Cal Poly Pomona’s Neutra VDL House has stabilized its annual operating and maintenance costs through tours and architectural fundraising events, thanks to its energetic director Sarah Lorenzen. But it is in urgent need of $100,000 for roof repairs (plans for these repairs have been drawn up by Marmol Radziner) to stave off continued damage from rainwater infiltration. While the economy has slowed the actual bulldozers, the LA Conservancy is busier than ever.
“We think this is the best time for us to tune up our preservation policies in advance of the next economic cycle,” said Bernstein. “There are still misconceptions as to what historic preservation means; that it will freeze a property in time. But I think there’s a growing understanding between preservationists and the economic community alike that preservation is a key component of economic revitalization.”

JENNIFER DOUBLET IS A LECTURER AT OTIS COLLEGE OF ART AND DESIGN.
**Three Lectures**

**Saturday, November 28**

**Lecture**

Michael Bouquet's Woodland Scene with Bindells, 1860
13:00 p.m.
Norton Simon Museum
411 West Colorado Blvd.
Pasadena
www.nortonsimon.org

**Event**

Little Tokyo Walking Tour
10:15 a.m.
Japanese American National Museum
369 East 1st St., Los Angeles
www.janm.org

**Sunday, November 29**

**With the Kids**

Stories in the Afternoon: Anyone Hungry?
2:00 p.m.
Norton Simon Museum
411 West Colorado Blvd.
Pasadena
www.nortonsimon.org

**Event**

San Francisco Architecture Walking Tour
11:00 a.m.
Galleria Park Hotel
191 Sutter St., San Francisco
www.architecturesf.com

**Monday, November 30**

**Lecture**

Sarah Morris and Richard Misrach
Groundbreaking Artists Working in New Media
7:30 p.m.
SCI-Arc
960 3rd St., Los Angeles
www.scai.edu

**Event**

San Francisco Architecture Walking Tour
11:00 a.m.
Galleria Park Hotel
191 Sutter St., San Francisco
www.architecturesf.com

**Tuesday, December 1**

**Lecture**

David Bomford
Art as Evidence: The Scientific Investigation of Works of Art
7:00 p.m.
The J. Paul Getty Center
1200 Getty Center Dr.
Los Angeles
www.getty.edu

**Lecture**

Natalie Bookchin
 Conversations with Artists
7:00 p.m.
Los Angeles County Museum of Art
5905 Wilshire Blvd.
Los Angeles
www.lacma.org

**Wednesday, December 2**

**Lecture**

Carolyn Finney
Bamboozled: Girl, I'm Going to Scientific Investigation and Other Stories
1:00 p.m.
UC Berkeley College of Environmental Design
Warner Hall
Berkeley
www.berkeley.edu

**Event**

Drop It Like It's Fake: Architecture and the Need for Faux Science
7:00 p.m.
SCI-Arc
960 3rd St., Los Angeles
www.scai.edu

**Monday, January 4**

**Exhibit Openings**

**Exhibit Opening**

MOCO Pacific Design Center
8877 Melrose Ave.
West Hollywood
www.moca.org

**Tuesday, January 5**

**With the Kids**

Shopping Safari for Curious KIDS (And Their Cool Parents): A Cultural Shopping Experience
9:00 a.m.
Craft and Folk Art Museum
5814 Wilshire Blvd.
Los Angeles
www.cafam.org

**Sunday, January 6**

**Lecture**

Miya Elise Mizuta
Tokyo Tower: From Pagodas to the Tower as Landmark
7:00 p.m.
San Francisco Museum of Modern Art
501 Mission St., San Francisco
www.sfmoma.org

**Monday, January 7**

**Exhibit Opening**

AIA/ALA Holiday Party
6:00 p.m.
AIA/ALA Holiday Party
2000 Avenue of the Stars
Century City
www.aias.org

**Thursday, January 10**

**Lecture**

Gary Garrels
Mel Bochner's Expanses
6:30 p.m.
San Francisco Museum of Modern Art
501 Mission St., San Francisco
www.sfmoma.org

**Exhibit Opening**

Melanie Van Lutom
Vessels of the Avant Garde
Deborah Martin Gallery
209 West 5th St.
Los Angeles
www.deborahmartingallery.com

**Friday, January 11**

**Exhibit Opening**

J. R. Baldwin
Wonders of Works of Art: A Closer Look: Drawings by Peter Schatborn
www.moca.org

**Saturday, January 12**

**Exhibit Openings**

Power in Numbers (FRN4)
Nuclear Art Gallery
210 East Main St., Alhambra
www.gallerynucleus.com

Matthew Porter
A Closer Look: Drawings by Rambrant and his Pupils
7:00 p.m.
The J. Paul Getty Center
1200 Getty Center Dr.
Los Angeles
www.getty.edu

Barbara Carrasco
A Close Look: Drawings by Rembrandt and his Pupils
7:00 p.m.
Craft and Folk Art Museum
5814 Wilshire Blvd.
Los Angeles
www.cafam.org

**Tuesday, January 15**

**Lectures**

Marc Cooper,
Norman M. Klein,
and John Kipriotis
8:30 p.m.
Roy and Edna Disney's CalArts Theater
631 West 2nd St.
Los Angeles
www.redcat.org

**Saturday, January 16**

**Interior Design and Interior Architecture Certificate Information Session**

6:30 p.m.
UC Berkeley Extension Art and Design Center
95 Third St.
San Francisco
extension.berkeley.edu

**New Practices San Francisco**

AIA San Francisco
130 Sutter Street, San Francisco
Through January 29, 2010

New Practices San Francisco is the West Coast premiere of AIA New York’s annual portfolio competition and exhibition recognizing emerging architecture firms that have undertaken innovative strategies—both in projects and practice. The exhibition features the work of winning firms CMG Landscape Architecture, Edmonds + Lee Architects, Faulders Studio, Kennedy Architects. “For our second annual New Practices San Francisco show, we are pleased and honored to introduce 14 new architecture firms, all of whom have a focus on the West Coast,” said Matthew Quaye, AIA, director of New Practices San Francisco. “The firms represent an array of approaches to the practice of architecture, ranging from office-based to studio-based, and from those with an established presence in the field to those just starting out.” The New Practices San Francisco show will be on display at the AIA San Francisco headquarters through January 29, 2010. For more information, visit www.aiaisf.org.
**American Beauty**

*Fudging Symmetry*  
*The Poetics of a Wall Projection*  
*Jan Turnovsky*  
*Translated by Kent Kleinman - Architectural Association, £24.00*  

God isn’t always in the details. What is, however, according to Jan Turnovsky, is the repressed anxiety of the architects who design them. Originally published in German in 1985 and newly translated by Kent Kleinman, *The Poetics of a Wall Projection* is an exhaustive analysis of a small, pilaster-like protrusion on a wall in the Stonborough House in Vienna (1928), a protrusion that architect/philosopher Ludwig Wittgenstein designed to work his way out of a pickle.

Because the house’s breakfast room is part of a semi-detached volume, the exterior and interior faces of its southeast wall share a different axis of symmetry. This means that the single window that Wittgenstein wanted to place on this wall could either be centered on its exterior elevation or its interior, but not both. This is not a terribly unusual situation in architecture, and Turnovsky provides examples of designers who, for various reasons, privileged one over the other. Adolf Loos centered his window on the interior of the Duschnitz and Mandlie Houses, while in contrast, Johann Bernhard Fischer von Erlach chose to preserve the symmetrical austerity of the facade in his Belvedere project. For Wittgenstein, however, who was so obsessed with proportions that he demolished the freshly plastered ceiling of a room to raise it three centimeters, a compromise was out of the question. To alleviate his angst, he centered the window on the exterior, and designed the wall projection (or “WP,” as Turnovsky affectionately calls it) to augment the proportions of the interior wall so that the window appeared symmetrical on the inside. This sounds simple enough. The problem is that every attempt to restore equilibrium on one wall of the house led to instability in others. This is in part because the house’s plan (which Wittgenstein inherited from the architect Paul Engelmann, who started the project) was largely based on a traditional Viennese mansion, with asymmetrically displaced rooms surrounding a central entrance hall. This resulted in walls with irregularly positioned openings, which made it next to impossible to create interior elevations that obeyed the laws of symmetry. The Stonborough House is what you get when you try to force the interior of something empirically driven (like a British country house) toward conceptual purity (like the Villa Rotunda). The two don’t mix. What results are things like L-shaped radiators stuck into corners, mysterious wall niches, and metal curtains on pulleys that disappear into the basement through slits in the floor.

The first part of the book cautiously links this tension between the conceptual and the empirical in the Stonborough House to Wittgenstein’s nearly opposing early and late philosophical periods. Before his two-year stint as an architect, he was convinced that everything meaningful that could possibly be said could be demonstrated using the rules of logic. (All else, he famously argued, “had to be passed over in silence.”) After the Stonborough House, he refuted the idea that language was governed solely by universal rules, and began seeking the meaning of words in the real-life circumstances within which they are used. Turnovsky’s treatment of the sticky relationship between abstract concepts and the intractable material realities of buildings is excellent, as relevant today as it was when it was first written. However, most of the book is dedicated to a laborious deconstruction of the WP. Separate chapters devoted to its front surface, its edge, and its side, for example, vacillate between rational analysis and associative flights of fancy (where eventually the WP “appears to swell like a sine wave”). All of this destabilizes any value one might be tempted to assign this or any other piece of architectural syntax in the building. This part of the book will be enjoyable for those nostalgic for the semiotic craze of the 1980s. For everyone else, it will feel like a long and unproductive detour. By the time you make it through the references to Benjamin, Croce, Norberg-Schulz, Mukarovsky, Kant, Adorno, Schlegel, and Eco, you have all but lost track of the little bump in the wall (or the house) that triggered this discussion in the first place. But it is only through this labyrinthine process that you slowly realize that *The Poetics of a Wall Projection* was never, after all, about the WP. What this late poet, musician, and architectural theorist has given us is a poetic mirror of Wittgenstein’s lifelong uncertainty; of his inability in the end to confidently say whether the answers he was seeking were located in the physical stuff of the world, or in the underlying process. No. Through this, we get a rare glimpse into fin-de-siècle Vienna, which Wittgenstein shared with figures like Karl Kraus, Sigmund Freud, and Loos; for whom words, thoughts, and objects were signs of the tension between the surface of things and the deeper truths lurking just beneath it. **BRADLEY HORN IS DIRECTOR OF THE MASTER OF ARCHITECTURE PROGRAM AT THE CITY COLLEGE OF NEW YORK.**
The child is the father to the man, said Wordsworth, tracing the mysterious balance of invention and inheritance in the formation of character. This principle applies to Architecture at Full Scale, the handsome new monograph by Jacques Gubler about the brief but bright architectural career of Jean Tschumi (1904–1962), whose name is today familiar through that of his son, sometime starchitect Bernard Tschumi. “My father died on my 18th birthday,” Tschumi fils touchingly writes in the foreword. He describes the book as “a detective story, in which carefully laid-out clues lead us to another, fuller understanding of what architecture can be.”

The tacit mystery is the familial prehistory of Bernard Tschumi’s own epochal work as part of the so-called Deconstructivist moment in architecture. As with many early modernists, the explicit mystery is the striking transformation, in Tschumi’s career, from the moderne classicism of early works to the urban environments, to become assimilated what could have been familiar through that of his father, Jean Tschumi, the Younger.

The Vevey complex for Nestlé, along with the similar MVA Insurance building in Lausanne, Switzerland, came late in a career that was, like Saarinen’s, sadly abbreviated. One of the detective mysteries of the book is what might have been. But to present-day readers, Jean Tschumi’s career has the virtue of unfamiliarity. Unlike the too-all-too-apt tales of the usual midcentury suspects, the arc of Tschumi’s work from the early 1920s to the late 1950s illuminates a complicated confluence of forces and feints as a generation of designers attempted to reconcile Beaux-Arts training with modern times—and get work. Much as the life of a working character actor tells you more about Hollywood than the narrow trajectory of a leading man, Architecture at Full Scale shows us how the dazzling changes of those turbulent times filtered out from a narrow avant-garde into the deep reserve of the profession. Like those of Aalto or Asplund, Tschumi’s early projects featured a picturesquely streamlined classicism, which reached its fullest expression in his piquant Nestlé corporate pavilion at the 1937 Paris World’s Fair. Interior design work, also in Paris, saw detours into decorously moderne styling, as with a sleekly Charreau-esque 1933 office suite for manufacturer Edgar Brandt, and an unrealized boardroom for André Citroën. An association with Art Deco furniture maestro Jacques Emile Ruhlmann led to a 1934 commission to design staterooms on the ocean liner Normandie. The dapper built-ins and boudoirs that resulted were worthy of Astaire and Rogers. Tschumi’s Perret-like 1949 Sandoz industrial laboratory in Orléans, France, tops a modern ferroconcrete facade with a vast quasi-Doric cornice. The interestingly awkward result speaks to what history-in-progress looks like, before the historians tidy it up.

Gubler’s history is clearly a labor of love, as much a digestive diary of his own encounters with Tschumi’s legacy as a critical survey. An index would help scholars, as would an expanded narrative situating Tschumi’s work beyond the internecine complexities of a very local Franco-Swiss design scene. An interesting appendix discusses the relentless pedagogy of the Paris École des Beaux-Arts sequence, and Tschumi’s modernizing of his experience therein as a founding teacher at the Polytechnic School of the University of Lausanne (EPFL). “I could wish my days to be bound each to each,” Wordsworth wrote a few lines after his familiar aphorism on child and father, expressing the hope that life could proceed with all the predictable continuity of, say, seminars. Of or mere genealogy. Jean Tschumi’s story, in Gubler’s telling, is stranger and stronger: a case study in resolving the unpredictable inventions and inversions of one’s times into work both orderly and supple.

CRITIC THOMAS DE MONCHAUX IS A FREQUENT CONTRIBUTOR TO A+I.

Grain Silo, Renens, Switzerland (1956-1959).
Los Angeles goes GREEN

January 22-24 • LA Convention Center
go greenexpo

LA’s LARGEST Eco-Friendly Tradeshow for both Business Buyers & Consumers
Free admission for business buyers & trade professionals
$10 General admission • $5 Students & Seniors

250+ booths & exhibits
Interactive seminars
Panel Discussions
Green Marketplace
Eco-Celebrity speakers
Networking Opportunities & more
Next event: NYC • March 19-21, 2010
Presentations by Eco-Celebrities
Ed. Biegley, Jr. & Mariel Hemingway

Grow your green business!
Contact Alyson Kaku 212.655.4508 ext. 285 or akaku@gogreenexpo.com
Advance purchase tickets are 50% off! Use promo code: ARCHNEWS
www.GoGreenExpo.com

Raydoor, Inc. (72) 831-2461
www.raydoor.com
Creating exceptional works of architecture—at any scale—requires a degree of care and precision at every stage along the way, whether fabricating custom hardware fittings or installing high-tech cladding. Our fifth best sources issue examines some of the most innovative and complex structures of the past year—including yours!—from top to bottom and in every detail to bring you the most extensive list of high-performance materials, consultants, engineers, manufacturers, and products of the year. And our reporters will be interviewing architects, too, to find out exactly what went right, and how.

We want to hear from you about buildings and sources we should consider. Submit suggestions by December 14 to editor@archpaper.com.

We’ll be sharing all your favorites in our first issue of 2010!
HB520 Stair Rail Bracket shown with HB522 Glass Fixing Kit

ARCHITECTURAL HARDWARE

www.hallidaybaillie.com

BEGA sets the standard

ARCHITECTURAL & ENGINEERING SERVICES
These tough times demand a "Second Shift," and OfficePartners360 is your designated night crew!
Headquartered in New York, OfficePartners360 has project management and quality control in the
United States supported by our operational facilities in India.
OfficePartners360 has project management and licensed commercial architect's on staff in New York City
to ensure quality control—supported by our operational facilities and licensed architects' and engineers
in India. Go Green with OfficePartners360—Green Conceptual renderings!
Let us articulate your California Green Building Initiative (Executive Order S-23-06). We just completed
a large conceptual solar panel array rendering in the Arizona desert—according to engineering specs.

• Save money and increase production!
• High-quality, fast turnaround and cost effective computer aided design and drafting,
• 2D Drafting Services, Rendering Services, 3D Modeling Services, 3D Modeling Services.
• Software Expertise In: AutoCAD 2007, Revit Structures, Revit Building, Revit Systems Plus,
Architectural Desktop-2007, Inventor, AutoCAD 3D, SolisWorks 2007 PRO, E-works-3,
Enroom, Quick Tools, Autoclsketch, Map 3D, Raster Design, AutoDesk Buzz Saw Clients
please call us and let us continue your production edit while you sleep!

Call us Today to Increase Production Output and get a FREE Cost Savings Estimate!
Toll Free: 866.618.7838 • E-Mail: info@officepartners360.com

Vinyl frame windows engineered to achieve up to STC 48.
For low to mid-rise residential and light commercial applications.
For more information, or to get straight answers on current projects in
planning contact Dave Hilliard today at dave.hilliard@atrium.com,
or visit us at silent-guard.com.

严重噪声抑制。
Silent Guard
Acoustical Windows & Doors
With the Lutron Quantum system, we’re saving 66% in lighting energy.

Mark Mayfield, Chief Engineer, Bently Reserve

Bently Reserve building
San Francisco, CA

lutron.com/quantum


To learn more about products and services advertised in The Architect’s Newspaper, just note the advertiser’s number and log on to www.archpaper.com. Click on our Red Dot Product Finder, and you can easily search by number to get free information about the latest products, design professionals, business services, and more.

PRODUCT FINDER

COMPANY RS #

AECOM 323
Atrium 309
BEGA 117
Esto 314
Halliday & Ballie 298
Index-D 175
Kim Wendell Design 186
Lutron Electronics Co., Inc. 192

Radii, Inc. 225
Raumplus North America 281
Raydoor 228
Selux 236
The Sliding Doors Company 311
Valucine 258
Zumtobel Staff Lighting 271


newyork.architects.com amercan-architects.com world-architects.com
William Stout is a contrarian. Despite the downturn in the economy, especially the architecture economy, and the closing of independent bookstores, the owner of William Stout Architectural Books on San Francisco’s Montgomery Street opened a second outpost on Mission Street in late September. Not only is he reaching out to architects in SoMa, he is also acting as his own distributor for his growing booklist. An employee of mine went to Russian Hill.

In the beginning, the only way that it really worked is that Chuck Bassett [design partner at SOM] really liked books and acted as a patron. SOM had a wonderful library that was built around his tastes. So he came up one day and looked around and was really pretty excited about what he saw. He then went back and started a library committee to pick books and enhance the SOM library.

We were at 1218 Montgomery for three or four years. It was getting to a point where there were a lot of books. The building was old and in a sad state of repair, and I became worried that the floors wouldn’t hold the load.

Once I was walking back from the Alcoa building and turned up Osgood Place. As I was walking up the street, I noticed someone who was moving out of 17 Osgood Place and I took down the owner’s name, Barral. I ran a bail bond company. He had a space available on the first floor, which contained three or four rooms and a kitchen and then a bedroom in the back. So I told him I’d be very interested in renting the space for a bookshop.

Two days later, he called and said, “I’ve decided you can have the space if you want it. But,” he said, “I don’t want anybody in there that’s going to bitch.” He said, “I’ve had too many people I don’t like.” That space is where the soft porn movie Behind the Green Door was filmed.

In the old bookstore on Osgood?

Yes, on the first floor. I was really intrigued with the urban aspect of that space. The alley, the garden in the back—it’s one of those urban spaces that you might find in London or New York City. I was there until ‘84. I was there about ten years, I think. It was a really nice place to live and work.

While I was there, they built a terrible building across the street that blocked the light and I decided to move. That’s when I found the present location at 804 Montgomery Street. When I first opened the Montgomery location, I was living in the basement space because the rent was so high and the shop had more space than I needed at the time.

How do you feel the bookshop influenced the architecture culture?

I never really thought of it at that level. My idea of running a bookstore in the beginning was to be able to add to my library. It was a place for me to buy books. I had an intention that with a better bookstore, it might influence the architectural culture. I don’t think the bookstore enhanced the architects as a company. Maybe it did the patrons of architecture for this city.

People used to come in who were on building committees and buy books to learn about what they were supposed to know and look at work by prominent architects they might have heard of, or might want to hire.

So do you see the publishing side now growing?

I don’t think anyone really knows what’s going on. The Prairie Avenue Bookshop went under last month. What a cultural loss for Chicago.

Berkeley is a city that’s always been very favorable for booksellers, and yet they don’t have many bookstores anymore. Students basically buy on the Internet. We have finally found a way to work with Amazon where they sell our books, but they don’t undercut us.

What has been your biggest philosophical change? I don’t mean necessarily about bookselling, but about architecture and urban design.

Philosophically, I don’t think there’s a change for me. The difference between practicing architecture and selling books is that as a bookseller you have a product. If your client doesn’t like the product, they can bring it back for a refund. You don’t have to beat yourself up about something that your client doesn’t particularly care for because they may have misunderstood the process. Architecture has too many variables for me.

Bookselling and publishing allows me to have a library, which is what I’ve been working on all these years. I assumed that all architects would start building a library when they got out of school, like lawyers. The library is really about inspiration and sharing knowledge. That was the reason that I have my library and my bookstore: to share with the community.

I think it’s interesting how the hobby evolved into the bookshop and then publishing, but in the end all of it supports the original passion.

Basically, I am a collector. I love to buy things. I travel all over to see other booksellers and share architecture. Each fall I try to go to the Frankfurt Book Fair to keep abreast of the latest publishing trends and see what the latest direction is, also to see my book friends. It has always been my intention to have a shop where you find rare and unusual books on architecture and design. Books that years after you’ve bought them remain special. A case in point is I just found in my library a Becher & Becher book on early industrial building photographs that I bought from George Wittenborn in 1972. It was signed by the Bechers. It brought back fond memories of one of New York City’s great booksellers. I hope in years to come people can say the same thing about me.
Lights, shades, energy savings.

Lutron® GRAFIK Eye® QS Wireless with EcoSystem® is the premier energy-saving light and shade control system.

**NEW EcoSystem connectivity**
- Control up to 16 zones of digital fluorescent and LED fixtures—without interfaces
- Save energy by utilizing occupancy/vacancy and daylight sensors
- Program EcoSystem ballasts and sensors for up to 60% energy savings

**NEW Wireless communication**
- Lutron Clear Connect RF Technology™ reliably connects sensors, shades, and keypads
- Simplified installation saves time and associated costs

Learn more at www.lutron.com/qs